

THE RECORDINGS OF SIDNEY DE PARIS

An Annotated Tentative Personnel - Discography

De PARIS, Sidney Born: Crawfordsville, Indiana, 30 May, 1905; Died: New York City, 13 September 1967
Brother of Wilbur; their father was a bandmaster and music teacher. Played in Washington, D.C., in band led by pianist Sam Taylor (1924), during following year worked in New York in Andrew Preer's Cotton Club Orchestra. With Charlie Johnson (1926-7), played at Pearl Theatre, Philadelphia, in band managed by brother Wilbur (1927-8), again with Charlie Johnson (1928-1931), also led own band in 1931, briefly with Benny Carter, also recorded with McKinney's Cotton Pickers (1929). With Don Redman from 1932 -1936, briefly with Noble Sissle in Cleveland, then during 1937-8 worked with Willie Bryant, Charlie Johnson and the brief-lived Mezz Mezzrow Disciples of Swing (November 1937), played in New York with the 'Blackbirds' show from October 1938 until early 1939. Rejoined Don Redman for a few months early in 1939, then led own eight-piece band in Baltimore before joining Zutty Singleton Band in New York late 1939 to spring 1940. Recorded with Jelly Roll Morton (1939), worked and recorded with Sidney Bechet (1940). Joined Maurice Hubbard's Band (August 1940), then from November 1940 until September 1941 in Benny Carter's Big Band. Rejoined Zutty Singleton in September 1941, also worked for a few weeks with Charlie Barnet. Gigged and recorded with Art Hodes (1942), in spring 1943 began working in small band led by Wilbur, toured with Roy Eldridge Big Band in summer of 1944, worked with Dick Ward's Band (spring 1945), Claude Hopkins (1946). Occasionally led own band, but from 1947 worked regularly with Wilbur, they played for many years at Jimmy Ryan's in New York. Sidney remained at Ryan's whilst Wilbur and the rest of the band toured Africa (spring 1957); he regularly doubled on tuba, also recorded with Wingy Manone on tuba (1958). Frequent spells of ill health during the early 1960s, worked on and off with Wilbur from the autumn of 1964, doubling trumpet and flugel horn. (John Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Probably resulting from his time with his father's band in vaudeville he had developed a trumpet-style largely based on rendering human voice and feeling into musical statement. Thus, his style is not dominated by technical brilliance or high notes, but by modesty and feeling. He is not at all influenced by the early Harlem mode of ragtime flavoured Johnny-Dunn style. Hailing from a Mid-Western state, his style is blues-influenced and rhythmically of Southern origin, thus more in Louis Armstrong's manner, yet still very personal and unique. After his big-band years he developed a sharp-cut way of playing in Dixieland mode emphasizing melody lead-playing for the band's necessities. He mainly plays with modesty and almost with humbleness. In all, he owns a tremendous flexibility whether in big band or small band context.

TONE

He owns a medium strong and rather coated tone, which later (1950s) develops into a sharp-cut and metallic or even mercurial tone. From the 1940s on he used a manner of hitting the first notes of a phrase with a sort of musical "ignition-spark", dropping into his melody note from above. This also enables him to play high-note shakes.

VIBRATO

He owns a vibrato of medium pace and medium amplitude.

TIME

De Paris owns a phantastic rhythmic looseness which enables him really to preach and talk on his trumpet when using the mutes. (I have read statements that de Paris was seen as the real master of muted trumpet playing in the 1920s, and not Bubber Miley!). He plays with an elastic and bouncing rhythm when at a fast pace. When playing slowly he juggles with time, but he still swings like mad.

PHRASING

His phrasing is always melody related, combining clear phrases of good and soft sound with occasional hot and urgent growl interjections. This very often in off-beat manner.

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: Sidney de Paris
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Sidney de Paris*
- 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: (*Sidney de Paris*)

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.

SIDNEY DE PARIS

THE COTTON PICKERS	Philadelphia,	1924
"Coxie" White, Sidney de Paris - tpt; Wilbur de Paris - tbn; Percy Glascoe, Albert Hughes - alt, clt; Andrew Meade - ten, clt; Bobby Lee - pno; Herbert Faulkner - bjo; Charles Lee - sbs; „Dick“ Ward - dms	no recordings	
001 COTTON CLUB ORCHESTRA	New York,	Nov. 10, 1925
Andy Preer - vln, ldr; Sidney de Paris, R.Q. Dickerson - tpt; De Priest Wheeler - tbn; <i>George Scott</i> , Walter Thomas - alt, sop; Andrew Brown - ten, sop, bcl; Earres Prince - pno; Charlie Stamps - bjo; Jimmy Smith - bbs; Leroy Maxey - dms		
141255-1 Everybody Stomp	Col 14113-D,	Frog DGF 32
141256-1 Charleston Ball	Col 14113-D,	Frog DGF 32

The Cotton Club Orchestra with another lead trumpeter now, Sidney de Paris. I believe that de Paris plays the muted trumpet solo in the A4 half-chorus of 'Everybody Stomp'. All other trumpet solos seem to be by R.Q. Dickerson. The violin is clearly heard in ensembles, and Andrew Brown must be the bass-clarinet player in the first title, an instrument he is known to have used in later years, too. Also, all three reed-men are heard together in a three-part soprano-sax section in this title. A c-melody-sax cannot be detected here, and Dave Jones might have left the Cotton Club Orchestra at this time

Notes:

- *Jazz Directory, Vol. 2: R.Q. Dickerson, Harry Cooper (tpt); De Priest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charlie Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d)*
- *Delaunay, New Hot Discography: R.Q. Dickerson, Harry Cooper (tp); De Priest Wheeler (tb); Dave Jones, Eli Logan (as); Andrew Brown (ts); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm)*
- *Rust*2: R.Q. Dickerson, Louis Metcalf (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used)*
- *Rust*3: R.Q. Dickerson -Sidney de Paris -t; DePriest Wheeler -tb; Dave Jones -Walter Thomas -as; Andrew Brown -cl -ts; Earres Prince -p; Charlie Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used*
- *Rust*4: Andy Preer -vn (when used) dir. R.Q. Dickerson -Sidney de Paris -t; DePriest Wheeler -tb; Walter Thomas -as; Bob Fuller -cl -ss -as may replace Jones -as; Andrew Brown -cl -ts; Earres Prince -p; Charlie Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d*
- *Rust*6: Andy Preer -vn (when used) dir. R.Q. Dickerson, Sidney de Paris, t; DePriest Wheeler, tb; Bob Fuller, al, ss, as, may replace Jones, ?Walter Thomas, as,bar; Andrew Brown, cl, ts; Earres Prince, p; Charlie Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d*

Tunes:

141255-1 Everybody Stomp Key of F Columbia
(Intro 4 bars ens)(A1 Chorus 32 bars AABA ens)(A2 Chorus 32 bars AABA tbn 2 - ens 6 - tbn 2 - ens 6 - ens 2 - tbn 2 - ens 2 - tpt RQD 2 - tbn 2 ens 6)(Verse 16 bars ens)(A3 Chorus 32 AABA sopranos 24 - brass 8)(A4 ½ Chorus 16 bars BA bcl 2 - ens 2 - bcl 2 - ens 2 - tpt SdP 6 - ens 2)(A5 Chorus 32 bars AABA ens)(Coda 2 bars ens)
141256-1 Charleston Ball Key of C Columbia
(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Verse 12 bars tpt RQD 8 - ens 4)(A2 Chorus 30 bars AABA tpt RQD 24 - tbn 6)
(Bridge 10 bars saxes 4 - tbn 2 - tpt RQD 2 - saxes 2)(A3 Chorus 30 bars AABA ens 4 - tpt RQD 4 - ens 4 - tpt RQD 4 - alt 8 - ens 6)
(A4 Chorus 30 bars AABA ens 8 - tpt RQD 4 - ens 18)

002 (LEM) FOWLER'S WASHBOARD WONDERS	New York,	Feb. 17, 1926
unknown - tpt; Percy Glascoe - clt, alt; Lemuel Fowler - pno; Al Brunson - wbd		
141693 Jelly Roll Blues	Col unissued	not on LP/CD

As no tests seem to have been found and issued, nothing about the musical content can be said.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed.*
- *Carey, McCarthy, Jazz Directory Vol 3: not listed*
- *Rust*2: Instrumentation and personnel unknown*
- *Rust*3,*4,*6: Sidney de Paris -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.*

003 (LEM) FOWLER'S WASHBOARD WONDERS	New York,	Mar. 01, 1926
unknown - tpt; Percy Glascoe - clt, alt;		

Lemuel Fowler - pno; Al Brunson - wbd
141730 Frisky Feet

Col unissued

not on LP/CD

As no tests seem to have been found and issued, nothing about the musical content can be said.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed.
- Carey, McCarthy, *Jazz Directory Vol 3*: not listed
- Rust*2,*3: not listed.
- Rust*4,*6: Sidney de Paris -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.

004 LEMUEL FOWLER'S WASHBOARD WONDERS

New York,

Apr. 06, 1926

unknown – tpt; Percy Glascoe – clt, cms;

Lemuel Fowler - pno; Al Brunson – wbd/dms

141693 Jelly Roll Blues

Col 14155-D,

Frog DGF 66

141730 Frisky Feet

Col 14155-D,

Frog DGF 66

The naming of Sidney de Paris on this session as in Rust*3,*4,*6 is ridiculous. I suppose that this player might possibly be the afore-listed Clarence Wheeler in an intoxicated state. De Paris can be heard on the Cotton Club Orchestra's 'Charleston Ball' of half-a-year earlier as a solid swinging jazzy player with big tone and expert and bluesy handling of a plunger mute which is miles apart from our man here. Let alone his fantastic solo outings on both takes of Charlie Johnson's 'The Boy In The Boat' of 1928, which definitely is a mile-stone of classic jazz soloing. Our man here has little tone and embouchure – and bad pitch - and little improvisational talent. Furthermore, he plays too hasty and thus avoids to swing, this in contrast to Sidney de Paris' great handling of time.

Glascoe, Fowler and Brunson are as given and heard before. The band name above is as from D. Mahony, Columbia, 13/14000-D Series.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: unknown (tp); unknown (cl); Lemuel Fowler (p); unknown (wb)
- Carey, McCarthy, *Jazz Directory Vol 3*: unknown (tpt); unknown (clt); Lem Fowler (p); unknown (wbd)
- D. Mahony, *Columbia, 13/14000-D Series*: Fowler, p; unknown tpt; unknown clt/sax; unknown wbd/dms.
- Rust*2: Seymour Irick (tpt); Percy Glascoe (clt, alt); Lemuel Fowler (pno); unknown (wbd).
- Rust*3: Seymour Irick -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.
- Rust*4,*6: Sidney de Paris -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.

005 CHARLIE JOHNSON'S ORIGINAL PARADISE TEN

New York,

Feb. 25, 1927

(Sidney de Paris) or (Cliff Brazzington?), Cladys Jabbo Smith, Thomas Morris – tpt; Charlie Irvis – tbn;

Ben Whitted, Benny Carter – alt, clt; Benny Waters – ten, clt;

Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;

Monette Moore – voc

38115-1 Paradise Wobble

Vic 20551,

Frog DGF 8

38116-1 Birmingham Black Bottom

Vic 20551,

Frog DGF 8

38116-2 Birmingham Black Bottom

Vic test,

Frog DGF 12

38117-1 Don't You Leave Me Here

Vic 20653,

Frog DGF 8

38117-3 Don't You Leave Me Here

Vic test,

Frog DGF 12

The personnel is established as given with the exception of the first trumpet player. Rust's 'Victor Master Book Vol. 2' gives three cnt/tpt. After year-long repeated listening I am unable to hear three trumpet/cornet players. Jabbo Smith joined the band most probably in late 1926 as a replacement for Sidney de Paris, who stayed behind in Atlantic City when the band changed over to NYC, as they usually did when the summer season was over. So, de Paris can be disregarded for this session. All solos – except for "Don't You Leave Me Here" – are by Jabbo Smith. It probably is Thomas Morris soloing in this latter tune. Morris' presence has been suggested by Richard Rains in 'Storyville 153'. So, there might be the possibility that the Johnson band was temporarily without a first trumpet, and Morris had been hired as a sub (the trumpet lead in "Birmingham Black Bottom" chorus B1 certainly sounds like Morris). But then the listing in the 'Victor Master Book' would have to be wrong. In this respect it has to be borne in mind that it was most uncommon at the time to have three trumpets in a big band. Two were the rule. The great exception was the Henderson band, which had three trumpets since Armstrong had been engaged. From then on, Redman certainly wrote for three trumpets, and after Armstrong's return to Chicago, writing for two trumpets – plus trombone – certainly would have been a musical relapse.

Or they had a lead trumpet player (the very enigmatic Cliff Brazzington has been listed at the time also with the Ellington band) and Morris was added for some other reason, maybe because he provided the arrangement of "Birmingham Black Bottom", which looks rather related in structure and general conception to Morris' own "Ham Gravy" as recorded by Morris' Hot Babies. In return Morris could have been allowed to solo in the unarranged free ensemble of "Don't You Leave Me Here". This then would explain the cited three trumpets/cornets in the Victor ledgers. Yet, only two trumpets can be heard in the brass section in chorus A1 of "Paradise Wobble".

Benny Carter was a member of the Johnson band throughout 1927 (Berger, Berger, Patrick 'Benny Carter'), joining – for the second time – in late 1926 and staying until February 1928. He allegedly started arranging with Charlie Johnson, and I can well imagine that "Paradise Wobble" might be one of his first recorded – or even authored – arrangements. (The Berger book names his possibly first recorded arrangement as "P.D.Q. Blues" by Fletcher Henderson. Yet this arrangement definitely sounds as though it was written by a white arranger with its whole-tone parts and is not related to anything Carter has arranged later.)

Alas, Carter cannot be heard in solo in this session. This is the period the Johnson saxophon section was named "The Three Bens" –

Whitted, Carter and Waters. Whitted, by the way, was always responsible for the clarinet solos.

McCarthy 'Big Band Jazz' denies Morris' presence on this session and attributes the plunger solos in "Don't You Leave Me Here" to Sidney de Paris. Carter's presence is denied as well.

Richard Rains in 'Storyville' 153 is certainly correct in stating that it is Morris here despite "...Jabbo Smith's assertion when listening to Birmingham Black Bottom, 'That's Ham'. It is believed that Leonard Davis did not join the Johnson Band until some time in 1928." (Davis left the Arthur Gibbs band to join Johnson in summer 1928.)

See my article on the Charlie Johnson band in Names & Numbers 57 and elsewhere on this web-site. The frequently listed enigmatic Cliff Brazzington seems to be a real person and might be the first trumpet player. He is said to have been with the Ellington band in 1926. If so, he seems to be playing on *Paradise Wobble* only.

"Paradise Wobble" is a heavily arranged 12 bar blues. The arrangement is complex, much more so than the two other titles of this session. And I suggest this to be one of the earliest arrangements of Benny Carter on record – if not the very earliest. Appropriate and even great

soloing by Jabbo Smith and Ben Whitted. (Re Ben Whitted: please, forget almost all nominations of Whitted in former discographies on Clarence Williams! They are completely wrong and out of place and pure unsubstantiated speculation without documented background!) "Birmingham Black Bottom" is akin remarkably in structure and thematic material to Thomas Morris' "Ham Gravy" and I speculate whether this tune was contributed to this session by Morris himself, if he really is one of the trumpets. On the other hand, this number is a real swinger – very advanced for early 1927 - and perfectly shows the Johnson band abilities.

"Don't You Leave Me Here" is the very well-known Morton tune, here played unarranged in free ensemble with solo contributions by Monette Moore, then 18-year-old Jabbo Smith, and Charlie Irvis. Great functional ensemble playing here without turning chaotic.

Notes:

- *Delaunay, New Hot Discography 1948: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Jazz Directory Vol. Five 1955: Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms, Monette Moore - voc*

- *Rust, The Victor Master Book Vol. 2: 3 c (tp ?) / tb / 3 s / p / bj / bb / d; vocalist: Monette Moore*

- *Rust*2: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter (?) - ten; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust*3,*4: Jabbo Smith, Leonard Davis, Tom Morris - c; Charlie Irvis - tb; Benny Carter - cl -ss -as -a; Ben Whitted -cl -as; Elmer Harrell - cl -ts -v; Charlie Johnson -p -ldr; Bobby Johnson -bj; Cyrus St. Clair -bb; George Stafford -d; Monette Moore -v*

- *Rust*6: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Storyville 35-185: Jabbo Smith, Leonard Davis, Tom Morris, tpt; Charlie Irvis, tbn; Benny Carter, Ben Whitted, alt, clt; Elmer Harrell, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms; Monette Moore, vcl*

Tunes Structures:

38115-1 Paradise Wobble Key of Eb Victor

(Intro 8 bars ens - tpt - clt)(A1 Chorus 12 bars blues ens)(A2 Chorus 12 bars Irvis tbn + saxes)(A3 Chorus 12 bars ens breaks bjo - Smith tpt 8 bars)(A4 Chorus 12 bars Smith tpt)(A5 Chorus 12 bars saxes - ens)(A6 Chorus 12 bars Moore voc + Smith tpt obligato)(A7 Chorus 12 bars Moore voc + Smith tpt obligato)(A8 Chorus 12 bars Whitted clt - ens)(A9 Chorus 12 bars brass)(A10 Chorus 12 bars ens)

arrangement: Benny Carter? / composer credit is: F. Johnson - T. Morris

38116-1 Birmingham Black Bottom Key of Ab / Eb / Ab Victor

(Intro 4 bars ens)(A1 Chorus 12 bars saxes - ens)(A2 Chorus 12 bars saxes - ens)(A3 Chorus 12 bars brass)(A4 Chorus 12 bars Moore voc - ens)(A5 Chorus 12 bars Smith tpt)(A6 Chorus 12 bars Moore voc - ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA ens - Morris (?) tpt lead, middle break Smith tpt)(B2 Chorus 16 bars bjo - middle break Waters ten)(Bridge 4 bars ens + cymbals)(A7 Chorus 12 bars ens + Smith tpt lead)(Coda 6 bars ens + Smith tpt lead)

38116-2 Birmingham Black Bottom Key of Ab / Eb / Ab Victor

same as 38116-1

arrangement: Thomas Morris? / composer credit is: F. Johnson - T. Morris

38117-1 Don't You Leave Me Here Key of Bb Victor

(Intro 4 bars ens)(A1 Chorus 16 bars AA ens)(B1 Verse 16 bars ens)(A2 Chorus 16 bars Moore + Whitted clt obligato)(A3 Chorus 16 bars Morris tpt)(A4 Chorus 16 bars Irvis tbn)(A5 Chorus 16 bars Moore + Johnson pno obligato)(A6 Chorus 16 bars ens)

38117-3 Don't You Leave Me Here Key of Bb Victor

same as 38117-1

Discernible differences of takes:

38116-1 2nd bar of coda: two trombone notes and banjo

38116-2 2nd bar of coda: two trombone notes and banjo plus two heavy drumbeats and cymbal

38117-1 2nd half of vocal: "Hear that bell a-ringin', hear that whistle sound".

38117-3 2nd half of vocal: "Hear that whistle blow, hear that whistle sound".

006 CHARLIE JOHNSON'S PARADISE TEN

New York,

Jan. 24, 1928

Sidney de Paris, Cladys Jabbo Smith - tpt; Charlie Irvis - tbn;

Ben Whitted, Benny Carter - alt, clt; Ben Waters - ten, clt; Edgar Sampson - vln;

Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms;

Monette Moore - voc (1,2); Benny Carter - arr (1,2,3,4); Ben Waters - arr (5,6)

41639-1 You Ain't The One

Vic test,

Frog DGF 12

41639-2 You Ain't The One

Vic 21247,

Frog DGF 8

41640-1 Charleston Is The Best Dance After All

Vic 21491,

Frog DGF 8

41640-2 Charleston Is The Best Dance After All

Vic test,

Frog DGF 12

41641-1 Hot Tempered Blues

Vic test,

Frog DGF 12

41641-2 Hot Tempered Blues

Vic 21247,

Frog DGF 8

Now, here we have the Johnson band in full flight. With the extra attraction of Benny Carter's definitely first (see "Paradise Wobble" above) recorded arrangements, together with his first recorded solo efforts, straight on the way to later highs.

Trumpet soloing is definitely by Jabbo Smith on the first two titles, by another man on the third title, who may be, but is not necessarily Sidney de Paris. Jabbo Smith told Chip Deffaa ("Voices of The Jazz Age") that he left the band because of being accused of bad behaviour, and that de Paris was his successor. This would mean, that Smith would not have been in the band together with de Paris. So, the first trumpet player's identity has to be questioned, just as in the session of February 25, 1927.

"You Ain't The One" has a typical Carter reed chorus, this time on clarinets. It is not easy to play and Carter's colleagues struggle along in three-part harmony, Carter playing lead. Very advanced and interesting modulations in the bridges show Carter's early mastership. We hear Edgar Sampson with his violin accompanying Monette Moore's vocal chorus. Sampson has always been listed as saxophonist/violinist in this session, but it has to be kept in mind that he still was a member of Arthur Gibbs' band until summer 1928, when he together with Leonard Davis changed over to the Johnson band. Ben Waters in his book 'The Key to A Jazzy Life' said that the Johnson band sometimes had more than two trumpets, but never more than three saxes. So, I think, that Charlie Johnson added Sampson only as violinist in this session, just for the thrill of it, maybe being impressed by this young man's possibilities. The 'Victor Master Book' has three saxes and a violin. We never hear four reeds at the same time, which in 1928 certainly would have been extremely uncommon.

"Charleston Is The Best Dance After All" again have a Carter reed chorus, this time on saxophones. At the end of this saxophone chorus we hear Charlie Johnson's piano playing into the trumpet break, which seems to be proof of Johnson's carelessness.

“Hot Tempered Blues” is Ben Waters’ arrangement with his typical bluesy clarinet writing. Then in chorus A4 we hear a trumpet player, who sounds very much like Thomas Morris in his phrasing in take -1, only that he has much better embouchure than Morris had (G. Bushell said about Thomas Morris: “He had some great ideas, but no lip – it just splattered all over the place”). This man here plays assured, with a controlled vibrato/shake and some funny phrases in take -2 which may yet come from de Paris’s art of preaching on his horn (see “The Boy In The Boat” of the next session). Beautiful bluesy four-string violin by Sampson and phantastic free collective improvisation by the whole band in the last two choruses, in Gunther Schuller’s words: “Here the band swings and rocks in a manner way ahead of its time, especially in the final, climactic improvised chorus. In its all-out abandon, it stops just this side of cacophony, a triumph of the art of ensemble improvisation” (Schuller ‘Early Jazz’).

Notes:

- *Delaunay, New Hot Discography 1948:* Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- *Jazz Directory Vol. 5:* Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Cliff Brazzington - tpt; Charlie Irvis - tbn; Edgar Sampson - alt, clt, vln; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- *Rust, The Victor Master Book Vol. 2:* 2 t / tb / 3 s / vn / p / bj / bb / d; vocalist: Monette Moore

- *Rust*2:* Jabbo Smith, Leonard Davis, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter - alt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- *Rust*3,*4,*6:* Jabbo Smith, Leonard Davis - c; Charlie Irvis -tb; Benny Carter -cl -ss -as -a; Edgar Sampson -as -v; Elmer Harrell -cl -ts -v; Charlie Johnson -p -ldr; Bobby Johnson -bj; Cyrus St. Clair -bb; George Stafford -d; Monette Moore -v

- *Storyville 35-185:* Jabbo Smith, Leonard Davis, tpt; Charlie Irvis, tbn; Benny Carter, alt, clt; Edgar Sampson, vln, alt; Elmer Harrell, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms; Monette Moore, vcl

Tunes Structures:

41639-1 *You Ain't The One* Key of C / Eb / F / Eb Victor
(Intro 6 bars ens - Carter alt)(A1 Chorus 32 bars AA' ens)(A2 Chorus 32 bars Moore voc + Sampson vln obligato)(Bridge 4 bars ens)(B1 Verse 12 bars ens)(A3 Chorus 32 bars / Waters ten + brass 16, Irvis tbn 16)(Bridge 4 bars ens)(A4 Chorus 32 bars clts)(Bridge 4 bars ens)(A5 Chorus 32 bars / J. Smith tpt 16, ens 16)(Coda 2 bars ens)

41639-2 *You Ain't The One* Key of C / Eb / F / Eb Victor
same as 41639-1

arrangement: Benny Carter / composer credit is: Chas. Johnson - Arthur Porter

41640-1 *Charleston Is The Best Dance After All* Key of F Victor
(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Bridge 2 bars* ens)(B1 Verse 20 bars ens /ens 8, saxes 8, ens 4)(A2 Chorus 32 bars saxes in harmony)(A3 Chorus 32 bars /J. Smith tpt 16, B. Carter alt 8, J. Smith tpt 6, ens 2)(Bridge 2 bars* ens)(A4 Chorus 32 bars ens /ens 14, C. Johnson pno 2, Ch. Irvis 6, ens 10)(Coda 2 bars bbs - ens)

41640-2 *Charleston Is The Best Dance After All* Key of F Victor
same as 41640-1

arrangement: Benny Carter / composer credit is: G. Johnson - A. Porter

(* this bridge actually consists of four bars, two of which are the last two bars of the previous chorus. This same device has been called “an unprecedented practice in the history of jazz arrangements” by Andre Hodeir in his book *JAZZ, IT'S EVOLUTION AND ESSENCE*, only that he discusses Ellington's “Concerto For Cootie” of March 1940. Ellington had used this same device in his “Stevadore Stomp”, but never as early as Carter does here. So, who is the originator of this little beautiful trick?)

41641-1 *Hot Tempered Blues* Key of Bb Victor
(Intro 8 bars ens)(A1 Chorus 12 bars blues tpts in harmony)(A2 Chorus 12 bars Irvis tbn)(A3 Chorus 12 bars E. Samp-son vln - clts background riff)(A4 Chorus 12 bars S. de Paris(?) tpt)(B1 Verse 16 bars AA clts)(A5 Chorus 12 bars ens riff)(A6 Chorus 12 bars ens ad lib)(Coda 2 bars ens)

41641-2 *Hot Tempered Blues* Key of Bb Victor
same as 41641-1

arrangement: Benny Waters / composer credit is: Chas. Johnson - Arthur Porter

Discernible differences of takes:

41639-1 Intro: first trumpet plays chromatic downward sequence with 3 times: 1 quarter note, 2 eighth notes (second note downward jump), 1 quarter note in chromatic sequence again, band playing even chromatic sequence

41639-2 Intro: first trumpet plays even chromatic downward sequence together with band

41640-1 pno plays into tpt break at end of Chorus A2 and stops abruptly

41640-2 pno silent in tpt break at end of Chorus A2, foot thumping instead

41641-1 tbn enters for solo in first bar of A2, no Whitted clt in A5

41641-2 tbn enters for solo 3 beats before A2, Whitted clt over ens in A5

007 CHARLIE JOHNSON AND HIS PARADISE BAND

New York,

Sep. 19, 1928

Leonard Davis, Sidney de Paris - tpt; Jimmy Harrison - tbn, voc exhortations (2,3);

Ben Whitted, Edgar Sampson - alt, clt; Ben Waters - ten, clt;

Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms;

Ben Waters - arr (2,3,4,5,6); possibly Ken Macomber - arr (2,3)

47530 Gettin' Away From Me

Vic unissued

not on LP/CD

47531-1 The Boy In The Boat

BB B10248,

Frog DGF 12

47531-2 The Boy In The Boat

Vic 21712,

Frog DGF 8

47532-1 Walk That Thing

Vic test,

Frog DGF 12

47532-2 Walk That Thing

Vic 21712,

Frog DGF 8

47532-3 Walk That Thing

BB B10248,

Frog DGF 12

Note: 47530 N&N 69 - 10

Every time the Johnson band was in the studio, the Victor people restricted the band's output to three titles. Even more so, they rejected one of these few titles on this and the last Victor session. Can it be that the band was so undisciplined or unrehearsed? Just think of Victor's attempt to use Eddie Condon to bring a rehearsed Fats Waller band to the studio!

So, the first title had been rejected. For what reason I dare to ask? For me, this session marks the climax of the whole Charlie Johnson output. “The Boy In The Boat” certainly is one of the greatest recordings in classic jazz, “Walk That Thing” is a phantastic early swinger.

What then might have been the cause for the failure of "Getting' Away From Me"? I'd certainly give a lot would somebody offer me a test pressing!

At least we can be certain now of the whole personnel. Leonard Davis had come over from Arthur Gibbs. He had stayed with Gibbs from summer 1927 until summer 1928. Before Gibbs he had played with Edgar Hayes and his Symphonic Harmonists at the Alhambra Theatre from 1926 until summer 1927. Now with Johnson he teamed with Sidney de Paris, one of the real great growl and hot trumpeters, for me much more impressiv than Bubber Miley with the Duke. I can only wonder what the Duke could have made with de Paris in his band. (Did he ever try to hire him?). Where Miley was stuck in his Johnny-Dunn influenced triplets and rather stiff phrasing, de Paris owns a phantastic looseness which enables him really to preach and talk on his trumpet. And then we have Harrison, one of the greatest stylists and giants of classic jazz. What a wealth of brass players!

On saxophones the always reliable Ben Whitted, with Johnson from the early twenties on. He always played the clarinet solos with the band and was responsible for arranging the hits of the day. Reportedly he did arrange Louis Armstrong's solos harmonized for the brass. Young and promising Edgar Sampson had also come over from Arthur Gibbs as steady member of the band. It is interesting to note, that Sampson, as a steady member of the band now, dno longer plays the violin on Johnson band recordings. Ben Waters and the rhythm section were the back-bones of the whole aggregation.

"The Boy In The Boat" has been called "the black diamond of early jazz" somewhere in a book the title of which I am unable to recall. But listen to the row of solos: first Harrison, then de Paris with a call-and-response pattern, first with Whitted, then with Harrison's voice. De Paris here is absolutely equivalent with everything Cootie or Tricky Sam could do. The answering voice is unmistakably Harrison. And then listen to the great but unsung George Stafford using some recent devices for drummers, a choked high-hat in take -1 and a hand-high-hat in take -2. This recording is absolutely phantastic, only that take -2 is very slight degree better to my taste.

The arrangement must be Ben Water's. When the author of this little article played this very title at the Breda Jazz Festival in 1972, the door opened and in walked Benny Waters, immediately shouting into the room "Hey, that's my arrangement!" On the other hand he told pianist Keith Nichols, that the arrangement was Ken Macomber's, who as a young white arranger made the rounds through Harlem trying to sell his arrangements, using his beautiful young wife as bait to gain attention. Stylistically the arrangement is pure Waters! Fats Waller's "Squeeze Me" was originally titled "The Boy In The Boat" just as this "The Boy In The Boat" here was recorded as "The Rock" (STORYVILLE 35). "Walk That Thing" is not as outweighed, but it nevertheless has beautiful soloing by Whitted on clarinet, de Paris on C1 (strain C / verse II) and probably Davis on D1 (Verse III / strain D). But the peak is Harrison's solos in all three takes, take -2 the least perfect. As takes -1 and -3 are very similar in Harrison's solo and take -2 differing mostly in the breaks, the recording order might originally have been take -2, take -1 and take -3. And then St.Clair's majestic tuba breaks in the last chorus, together with Bobby Johnson's banjo breaks and Stafford's drum artistics: phantastic!

Notes:

- *Delaunay, New Hot Discography 1948: Leonard Davis, Sidney De Paris (tp); Jimmy Harrison (tb); Ben Whitted (cl); Edgar Sampson (as & v); Ben Waters (ts); Charlie Johnson (p); Bobby Johnson (g); Cyrus St. Clair (b); George Stafford (dm)*

- *Jazz Directory Vol. Five 1955: Leonard Davis, Sidney De Paris (tpt); Jimmy Harrison (tbn); Ben Whitted (clt); Edgar Sampson (alt, vln); Ben Waters (ten); Charlie Johnson (p); Bobby Johnson (bj); Cyrus St. Clair (tu); George Stafford (d)*

- *Rust*2: Sidney de Paris (tpt); Jimmy Harrison (tbn); Ben Whitted (clt, alt); Edgar Sampson (alt); Ben Waters (clt, ten); Charlie Johnson (pno); Bobby Johnson (bjo); Cyrus St. Clair (bbs); George Stafford (dms)*

- *Rust*3,*4: Leonard Davis -Sidney de Paris -t; Jimmy Harrison -tb; Ben Whitted -cl -as; Edgar Sampson -cl -as -vn; Ben Waters -cl -ts; Charlie Johnson -p -ldr; Bobby Johnson -bj; Cyrus St. Clair -bb; George Stafford -d; unknown male exhortations where marked*

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

- *Rust*6: Leonard Davis, Sidney de Paris, t; Jimmy Harrison, tb; Ben Whitted, cl, as; Edgar Sampson, cl, as, vn; Ben Waters, cl, ts, a; Charlie Johnson, p, dir; Bobby Johnson, bj; Cyrus St. Clair, bb; George Stafford, d; unknown male exhortations where marked*

- *Storyville 35-185: Leonard Davis, Sidney de Paris, tpt; Jimmy Harrison, tbn; Ben Whitted, Edgar Sampson, clt, alt; Ben Waters, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms*

Tunes Structures:

47530 *Gettin' Away From Me* Victor
unissued

47531-1 *The Boy In The Boat* Key of Gm (Bb) Victor, Bluebird
(Intro 12 bars ens)(A1 Verse I 16 bars clts in harmony - brass)(B1 Chorus 16 bars AA' Harrison tbn - clts riff)(C1 Verse II (Vamp ?) 11 bars (!) clts in harmony /clts 7, ens 4)(D1 Chorus 12 bars De Paris tpt - Whitted clt)(D2 Chorus 12 bars De Paris tpt - Harrison voc)(Bridge 2 bars ens)(E1 Verse III 16 bars AA ens)(D3 Chorus 12 bars De Paris tpt - Stafford cymbals)

47531-2 *The Boy In The Boat* Key of Gm (Bb) Victor
same as 47531-1

arrangement: Benny Waters (Ken Macomber?) / composer credit is: C. Johnson

47532-1 *Walk That Thing* Key of C Victor

(Intro 8 bars /pno 4, ens 4)(A1 Chorus 32 bars AA' Waters ten)(B1 Verse 20 bars AA' Waters ten - ens)(C1 Verse II 16 bars AA De Paris tpt - ens)(A2 Chorus 32 bars Harrison tbn)(D1 Verse III 16 bars AA Davis (?) tpt - clts)(D2 Verse III 16 bars Whitted clt - ens)(A3 Chorus 32 bars ens /breaks bbs, bjo, cymbals)(Coda 3 bars clt - ens)

47532-2 *Walk That Thing* Key of C Victor
same as 47532-1

47532-3 *Walk That Thing* Key of C Victor, Bluebird
same as 47532-1

Discernible differences of takes:

47531-1 Chorus D1: Stafford plays choked high-hat

Chorus D2: Harrison shouts "Yes, yes, yes, yes, yes; preach that thing, brother low-down, do!"

47531-2 Chorus D1: Stafford plays hand cymbal

Chorus D2: Harrison shouts "Oh, preach that thing, brother, preach it now; preach it kid!"

47532-1 ten solo Chorus A1: Waters starts with five notes, 1 eighth not (g), 1 quarter note (g), 3 eighth notes (g-eb-e)

tpt solo in strain C1 (Verse II): tpt plays a three-quarter rhythm in second half of strain C1,

breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a syncopated downward sequence

47532-2 ten solo Chorus A1: Waters starts with three evenly played notes (g),

breaks in tbn solo: no arpeggio

47532-3 ten solo Chorus A1: Waters starts hesitatingly with three nearly evenly played notes (g),

breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a downward sequence with 2 eighth notes and 1 quarter note (not syncopated)

Leonard Davis, *Sidney de Paris* – tpt; Jimmy Harrison – tbn;
Ben Whitted, Edgar Sampson – alt, clt; *Ben Waters* – ten, clt;
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
 Bob Haring – arr (stock) (1?,2)
 31339-2 Dusky Stevedore Mar 227 (7"), Frog DGF 71
 31340-2 Take Your Tomorrow (Give Me Today) Mar 227 (7"), Frog DGF 71

This elusive coupling was only issued on a 7" Marathon disc. The small size of the disc resulted in very narrow groove which in turn made the sound of the disc very muddy. The first reissue of these two sides came out on John R.T. Davies' Ristic 28 in 1969, announced as "the greatest sleeper of recent years". As I have been told a whole cardboard box full of this very record, had been discovered in the 1960s in Europe – probably France? – unknown until then. Davies reissued the item and I was lucky enough to get hold of a copy through the very great services of Dick M. Bakker, then of Deventer, The Netherlands. My immediate reaction when listening was, that this band was in many respects akin or even identical with the Charlie Johnson Band. Certainly, there was Jimmy Harrison on trombone, Ben Waters on tenor and George Stafford on drums. I wrote a letter to John R.T. telling him my suggestions, but he wanted to have none of it. The reader may imagine my satisfaction when Rust*4 listed exactly what I had distinguished.

Particulars of the tune "Dusky Stevedore" and its issue and publication can be found in Bruce Bastin 'Never Sell a Copyright', p.44/45.

The personnel for this recording can only be concluded aurally and seems to be as given above. There seem to be two trumpets because of the thickness of sound and because the arrangement certainly required two, but only one can be distinguished clearly. And this player seems to be Leonard Davis with his majestic horn (listen to Eddie's Hot Shots for a sample of his great trumpet playing). He seems to be the only trumpet soloist here. Then we hear unequivocally the one and only Jimmy Harrison on trombone. Ben Whitted might be on first alto, because he was the saxophone leadman with the Johnson band. Presuming this to be the Johnson band the other alto has to be Edgar Sampson, who was with the band from mid 1928 on, just as Leonard Davis was. Although I do not know any Sampson solo that early, I assume that Sampson – as successor to Benny Carter – might have been under his influence. This could be a clue to the alto solo in the second title. The tenor solo in the beginning of the first title certainly sounds like what we have come to know of Ben Waters. Yet, when asked late in his life, Waters denied his presence here. Well, I have become aware of so many errors of memory and judgement of the surviving musicians in my research, that I am inclined not to believe in Waters' memory here. The rhythm section certainly is the one of the Johnson band. Only, that the presence of a piano cannot be stated with certainty. So, can it be the case, that the Johnson band recorded without their leader? For contractual reasons? Or because Charlie Johnson just did not care? Or because he simply was "upstairs" gambling? We do not know, yet the music is fantastic!

"Dusky Stevedore" follows the published arrangement of the Triangle Music Company of Joe Davis, as do the recordings of Thelma Terry and the Mills Hotsy Totsy Gang of the same year. The staff arranger might have been Bob Haring as with the next title. Great soloing by Waters (?), Whitted and Davis.

"Take Your Tomorrow (Give Me Today)" is a stock arrangement definitely by Bob Haring, published by the Triangle Music Company. Very typical Jimmy Harrison solo in chorus A3 and a very Carterish eight bar solo by the second alto player, who in my estimation must be Edgar Sampson (in this relation I would like to ask the reader to listen to Clarence Williams' "Zonky" and "You've Got To Be Modernistic" of December 3, 1929. I think that we have the same musician here.)

And then the fantastic punch and swing of the band! What an aggregation!

Once again, at (*) we have the device of starting a new chorus or bridge – in this case – on the two last bars of the preceding unit, just as before in "Charleston's The Best Dance After All". See there!

Notes:

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

- *Jazz Directory Vol. Five 1955: not listed*

- *Rust*2: not listed*

- *John R.T. Davies, cover text of Ristic 28: 2 tpts; tmb; alt; poss. Buster Bailey – clt, alt; Prob Prince Robinson – ten; Cyrus St. Clair – bbs; prob Leroy Harris – bjo; unknown – dms (Tom Lord in 'Clarence Williams' gives the same personnel)*

- *Rust*3: 2 unknown - tpt; unknown - tbn; unknown - alt, clt; unknown - alt; Ben Waters - ten; ?Mike Jackson - pno; unknown - bjo; unknown - bbs; unknown – dms*

- *Rust*4,*6: probably: Leonard Davis, Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whitted, Edgar Sampson - alt, clt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms*

Tunes Structures:

31339-2 Dusky Stevedore Key of F / Bb / Ab Marathon

(Intro 8 bars ens)(A1 Chorus (F) 32 bars AABA Waters ten - ens)(B1 Verse I 20 bars ens)(Bridge 8 bars ens modulation to Bb)(A2

Chorus (Bb) 32 bars Whitted (?) clt)(C1 Verse II (Vamp ?) 20 bars / ens 4, Davis tpt 8, Sampson alt 4, ens 4 - modulation to Ab)

(A3 Chorus (Ab) 32 bars / ens - Davis tpt lead 16, saxes 8, ens 8)(Coda 4 bars ens)

arrangement: stock arrangement possibly by Bob Haring (see also Thelma Terry on Columbia and Mills' Hotsy Totsy Gang on Duo) (Bruce Bastin, 'Never Sell A Copyright', p. 45) / composer credit is: Razaf & Johnson

31340-2 Take Your Tomorrow (Give Me Today) Key of F / Bb / Ab Marathon

(Intro 6 bars ens)(Verse 8 bars ens)(A1 Chorus (F) 32 bars AA' saxes)(A2 Chorus (F) 32 bars / Davis tpt 16, Waters ten 16)(Bridge

4 bars Davis tpt - ens modulation to Bb)(A3 Chorus (Bb) 32 bars / Harrison tbn 8, Whitted clt 8, Harrison tbn 16*)(Bridge 4 bars ens

modulation to Ab)(A4 Chorus (Ab) 32 bars ens / ens 8, Sampson alt 8, ens 8, bjo 4, ens 4)(Coda 2 bars ens)

Arrangement: stock arrangement by Bob Haring (Bruce Bastin, 'Never Sell A Copyright', p. 45) / Composer credit is: (not having been able to inspect a copy of this rare disc, I would like to add that the composers of this tune were Andy Razaf and J.C. Johnson)

009 CHARLIE JOHNSON AND HIS ORCHESTRA

New York,

May 08, 1929

Leonard Davis, Sidney de Paris – tpt; George Washington – tbn ;
 Ben Whitted, Edgar Sampson – alt, clt ; Ben Waters – ten, clt;
 Charlie Johnson – pno; Bobby Johnson – bjo; Billy Taylor – bbs; George Stafford – dms;
 Ben Waters – arr (1,2,3,4); *Benny Carter* – arr (5)

51298-1 Harlem Drag

Vic test,

Frog DGF 12

51298-2 Harlem Drag

Vic V38059,

Frog DGF 8

51299-1 Hot Bones And Rice

Vic V38059,

Frog DGF 8

51299-2 Hot Bones And Rice

Vic test,

Frog DGF 12

53600-1 Mo'lasses

Vic test unis.on 78, www.soundcloud.com

Note: 53600-1: see VJM 167- 21/ N&N 63-12, 69 - 10

The Johnson band was able to keep a steady personnel over lengthy periods, possibly because of Ed Smalls' generosity and Johnson's happy-go-lucky attitude. Yet Arthur Gibbs' disbanding in summer 1928 opened up the opportunity to engage some young and promising musicians and thus to fill vacancies. There had not been a distinct first trumpet player, such as the Henderson band and the Ellington band had. Here now, with Leonard Davis, a perfect man for this role had been hired. Together with him arrived Edgar Sampson to fill Benny Carter's footsteps. These two musicians seem to have been engaged immediately and had already been recorded in the two preceding sessions of September 1928. Later arrivals from the same Gibbs band – it really is a pity they were not recorded under Gibbs' name (but they were under 'Lem Fowler's Favorites') – were trombonist George Washington to fill Harrison's place and Billy Taylor sen. as replacement for Cyrus St.Clair. Both chairs were not easy to fill, as their earlier inhabitants left very big holes when leaving. And quite naturally the band lost a lot of impetus after the change.

Thus, it is no wonder that these two issued titles leave something to be desired. The band certainly sounds a bit tame here, in spite of the competent playing and soloing by all participants. Whereas every Victor session before produced at least one issued up-tempo tune, this session had only two slow-to-medium titles, the unissued title probably a fast one. A pity! We do not know anything about this title, but it should be added, that there exists a ragtime composition of that very name by C. Luckeith "Lucky" Roberts, recorded as piano roll on QRS in 1923. A quite lively and exciting tune and I wonder if it is the same as recorded here.

"Harlem Drag" is a rather neat blues composition, enlivened by some 16 bar strains. There is some variety in Waters' arrangement and phantastic trumpet lead playing by Len Davis. Whitted is beautiful on clarinet, and I certainly wonder why Harry Dial rated him so poorly in his book 'All This Jazz About Jazz'. With Johnson he played beautiful down-to-earth bluesy clarinet, just the right notes at the right places, just as he did later on on record with Eubie Blake's Orchestra (listen to "St. Louis Blues"!). Very interesting growl playing of an individual kind by George Washington. And again, prominently de Paris on trumpet. Although all earlier discographies list Gus Aiken as trumpet here, he certainly is not on the record nor was he a permanent member of the band.

"Hot Bones And Rice", a Charlie Johnson composition arranged by Waters is a sombre, partly minor, tune basing on extended blues structure, which only shows off its qualities when listened to carefully. Soloists again Whitted, Washington and de Paris. If only they had issued the third title!

These two tunes, together with the two issued titles of September 19, 1928, exhibit what we identify as the Charlie Johnson band sound. Yet it has to be stated that the Charlie Johnson band did not own an individual sound like the Ellington band or the Henderson band had. These two last named bands had in Redman – later Benny Carter – and Ellington himself arrangers in their ranks, who were able to create a distinctive characteristic band sound, whereas the Johnson band relied on stock arrangements and arrangements from other sources. Johnson is known to have bought everything available from outside arrangers. Thus, he played two different arrangements of "Rhapsody In Blue" from different people, one of them Benny Carter. Moreover, Ben Whitted was responsible to make fitting arrangements out of every hit tune published and he is known to have harmonized Louis Armstrong's recorded solos for three-part brass for the band.

It certainly was a major event for similarly interested collectors when the discovery of an hitherto unknown test pressing of this session's third recorded title "Mo'lasses" was published on the world-wide-web.

On this title we hear one of the hottest bands in Harlem at the end of the 1920s, very compact here, smoothly swinging their way with an arrangement which certainly is not by Benny Waters, as with most of the other band recordings. Waters' style was more down-to-earth – more rudimentary, in three-part harmony. Here now we hear an arrangement very much pointing forward to Swing-style Jazz. Certain elements of the arrangement – the rhythmic conception, the augmented chords - are very similar to the two titles by Joe Steele's Orchestra, of which we know that their arrangements were the work of a youthful Benny Carter. The young arrangers at that time made the rounds through the dancing-establishments to sell their latest works to the bands and earn some money and reputation. But as Carter had been a long-serving member of the Johnson band – now with Fletcher Henderson's band – he probably also had been an important contributor to the Johnson band book. We know that Johnson bought every arrangement suitable for his band. With Johnson's band Carter had made the earliest recordings of his arrangements (*Charleston Is The Best Dance After All* and *You Ain't The One* of January 24, 1928). The rhythmic approach, the chords, the chord-progressions and the four-part harmony force me to the conclusion that this has to be a Benny Carter arrangement.

As soloists we hear a rather smooth – or tame – Benny Waters on tenor, then 6 bars of a very unusual – for its time – saxophone section led by trombone in close four-part harmony (who would have thought of something like that but Benny Carter ?) (B1), then a short clarinet solo by the band's clarinet man Ben Whitted (B2), then unmistakably Sidney de Paris with his peppery hot style for one chorus (A2). In between and just after de Paris we hear two alto breaks by what must be the young Edgar Sampson. The style is very much like what we know of Benny Carter, and certainly Sampson was - as successor to Carter in the Johnson band - influenced by the growing giant Carter. This then supports very unexpectedly my claim in our Clarence Williams series part 3, session 096 in N&N 60, that Sampson might actually be the altoist of Williams' *Zonky* and *You've Got To Be Modernistic!* There aren't any further recordings of Sampson that early. The "middle-eight" of the tpt chorus is filled by a beautiful melodious trombone solo by Washington, not in his usual growl manner. He certainly was one of the many sadly overlooked great musicians of the Jazz-Age. In the last chorus (A3), again in the "middle-eight", we hear as soloist the majestic – and clear – Leonard Davis, he too one of the sadly neglected greats.

Furthermore I'd like the reader – and listener – to take notice of Billy Taylor Sr.'s 2 octave tuba-glissando in bar 8 of the last chorus (A3). Marvelous! (He was Duke Ellington's bass player in the late 1930 - another unsung master of Jazz.) And what I love to notice is the very amiably nonchalant inaccuracy of the band playing the music. Quite different from white bands of the time. But I love that! And the band swings like hell!

The title "Mo'lasses" is a tune by the great Harlem pianist C. Luckeith "Lucky" Roberts, one of the fathers of Harlem stride piano. He composed the tune for his show "Go! Go!" in the early 20s. He also recorded this tune on piano-roll QRS 2306 in August 1923, reissued on LP Biograph BLP 1001. Words were by Alex Rogers. The tune has a Chorus in C, starting in minor chords in AABA form 32 bars, then goes – after a bridge – into a very unusual structure of 24 bars AAB in almost immovable harmonies. Then again it goes back to the chorus of the beginning. The Johnson recording (Carter arrangement?) follows this structure, yet expanding it harmonically, according to the possibilities of the band and in contempo-raneous style.

Notes:

- *Delaunay, New Hot Discography 1948: Leonard Davis, Sidney De Paris, Gus Aiken - tpt; George Washington - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Billy Taylor - bbs; George Stafford - dms*
 - *Jazz Directory Vol. Five 1955: Gus Aiken, Sidney De Paris - tpt; George Stephenson - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*

- *Rust*2: Sidney De Paris, Gus Aiken - tpt; George Stephenson - tbn; Ben Whitted - alt, clt; Edgar Sampson - alt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*

- *Rust*3,*4,*6: Leonard Davis, Sidney De Paris -t; George Stephenson -tb; Edgar Sampson -Ben Whitted -cl -as; Ben Waters -cl -ts-a; Charlie Johnson -p -ldr; Bobby Johnson -b; Billy Taylor -bb; George Stafford -d*

- *Storyville 35-185:*

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

- *Storyville 35-185: Leonard Davis, Sidney de Paris, tpt; George Washington, tbn; Ben Whitted, Edgar Sampson, clt, alt; Ben Waters, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Billy Taylor, bbs; George Stafford, dms; "Rust lists George Stephenson as the trombone*

player on this last session but, according to John Chilton in his book 'Who's Who of Jazz', Stephenson did not join Charlie Johnson until three years later."

Tunes Structures:

51298-1 Harlem Drag Key of Eb Victor

(A1 Chorus 12 bars blues Davis tpt - ens)(A2 Chorus 12 bars Whitted clt)(B1 Vamp 16 /ens 4, De Paris tpt 4, ens 4, De Paris tpt 2, ens 2)(C1 Verse 16 bars AABA ens)(C2 Verse 16 bars De Paris tpt 8, saxes 4, Washington tbn 4)(Bridge 4 bars ens)(A3 Chorus 12 bars ens)(Coda 4 bars ens)

51298-2 Harlem Drag Key of Eb Victor

same as 51298-1

arrangement: Benny Waters / composer credit is: Benny Waters

51299-1 Hot Bones And Rice Eb / Eb m / Eb Victor

(Intro 4 bars ens)(A1 Verse I 16 bars extended blues Whitted clt - ens)(Vamp 4 bars ens)(B1 Chorus (Eb minor) 16 bars AA' Washington tbn)(C1 Verse II (Vamp ?) 8 bars clts in harmony)(Bridge 4 bars ens)(B2 Chorus 16 bars De Paris tpt) (A2 Verse I 16 bars ens)

51299-2 Hot Bones And Rice Eb / Eb m / Eb Victor

same as 51299-1

arrangement: Benny Waters / composer credit is: Chas. Johnson

53600 Mo'lasses Key of C (Am) / F / C (Am) Victor unissued test

(Intro ens 4 bars) (A1 Chorus 32 bars AABA ens 16 - saxes 8 - ens 8 bars - alto break in bars 7/8) (bridge ens 8 bars modulation to F) (B1 Chorus 24 bars AAB Waters ten 6 - ens 2 - Waters ten 6 - ens 2 - tbn + saxes 6 - ens 2) (B2 Chorus 24 bars Whitted clt 6 - ens 2 - clt 6 - ens 2 - ens 8 modulation back to C (Am)) (A2 Chorus 32 bars AABA de Paris tpt 14 - Sampson alt 2 - Washington tbn 8 - de Paris tpt 6 - Sampson alt 2) (tag 6 bars Sampson alt 2 - ens 4) (A3 Chorus 32 bars AABA ens 16 - L. Davis tpt 6 - ens 2 - ens 8) (tag ens 2)

arrangement: Benny Carter / composer credit is: C. Luckeyth "Lucky" Roberts (not on test?)

Discernible differences of takes:

51298-1 tpt II (De Paris) plays double-time in 7th bar of B1 Vamp
 51298-2 tpt II (De Paris) does not play double-time in 7th bar of B1 Vamp
 51299-1 A1 starts rather chaotic, clt plays 23 notes in first 4 bars
 51299-2 A1 starts clean, clt plays only 13 notes in first 4 bars

010 MCKINNEY'S COTTON PICKERS

New York,

Nov. 05, 1929

Don Redman - alt, clt, dir;

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

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

Leroy Tibbs - pno, cel; Dave Wilborn - bjo, gtr; Billy Taylor - bbs; Kaiser Marshall - dms;

Don Redman - voc; Don Redman - arr (2); John Nesbitt - arr (1)

57064-2 Plain Dirt

Vic V-38097,

Frog DGF 25

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

Vic V-38097,

Frog DGF 25

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

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

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

Notes:

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

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

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

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

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

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

Solos ad-lib:

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

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

011 McKINNEY'S COTTON PICKERS

New York,

Nov. 06, 1929

Don Redman – alt, clt, dir;

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

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

Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

Don Redman – voc; Don Redman – arr (1,2,3)

57066-2 I'd Love It

Vic V-38133,

Frog DGF 25

57067-1 The Way I Feel Today

Vic V-38102,

Frog DGF 25

57068-2 Miss Hannah

Vic V-38102,

Frog DGF 25

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

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

Notes:

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

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

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

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a - Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

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

Solos ad-lib:

57066-2: BC alt 31, CJ o-tbn 4, FW pno 8, CJ o-tbn 7, CH ten 8

57067-1: CJ o-tbn 7+6+6, FW pno 4 modulation, JS o-tpt 12, FW pno 32 obbl under voc, CH ten 1+8

57068-2: FW pno 32 obbl under voc, SdP o-tpt 2+16, BC clt 16, FW pno 4, CJ o-tbn 4, CH ten 8

012 McKINNEY'S COTTON PICKERS

New York,

Nov. 07, 1929

Don Redman – alt, clt, dir;

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

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

Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

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

57139-3 Peggy

Vic V-38133,

Frog DGF 25

57140-2 Wherever There's A Will, Baby

Vic 22736,

Frog DGF 25

57140-3 Wherever There's A Will, Baby

Vic unissued test,

Frog DGF 27

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

Notes:

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

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

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

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

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a - Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

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

Solos ad-lib:

57139-3: SdP o-tpt 2+2+2+2+2, DR alt 30, CJ o-tbn 6

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

Discernible differences of takes:

57140-2: DR vocal, bars 17/18: "Love will find a way for us, won't it, Baby?"

57140-3: DR vocal, bars 17/18: "Love will find a way for us, you'll see, Baby?"

013 McKINNEY'S COTTON PICKERS

New York,

Dec. 17, 1930

Don Redman – alt, dir;

Langston Curl, George 'Buddy' Lee, Sidney de Paris – tpt; Ed Cuffee, Wilbur DeParis – tbn;

Benny Carter, Edward Inge – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo, gtr (1); Billy Taylor – bbs; Cuba Austin – dms;
 Lois Deppe – voc (1); Dave Wilborn – voc (2); Don Redman – arr (1); Edward Inge – arr (2)
 64055-2 To Whom It May Concern Vic 23035, Chronological Classics 649
 64056-2 You're Driving Me Crazy Vic 23031, Chronological Classics 649

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

And regarding Dave Wilborn's below cited letter – which I do not doubt at all as I have met Mr. Wilborn as a very lively person at a Breda Jazz Festival in the 1970s – the de Paris brothers should be accepted as substitutes for regular musicians of the band when recording in NYC. There would be nothing unusual to this matter. After George 'Fathead' Thomas' early death in a car-crash, the band was in some state of flux, but still fulfilling their obligations. And thus, it would have been just a very normal matter to fill their ranks with respected other musicians when one or more of the band members were unable to perform – or were missing. John Chilton in his fantastic research on McKinney's Cotton Pickers - 'McKinney's Music', published in 1978 - did not consider this first-hand recollection of a contemporary witness and maintained a musician in his personnel that only was a band-member "for a very short time" and "never recorded with the band" (D. Wilborn).

There is little soloistic appearance of Sidney de Paris (if we accept his presence on this session), a four-bar short hot outburst in the second B-part of the minor trombone chorus, and the muted background playing behind Dave Wilborn's first vocal chorus. (Now, here we have a direct and very close relationship of Wilborn and de Paris, which Dave Wilborn certainly had kept in his mind!)

This is the first McKCP recording session with two trombones.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (d); Dave Wilborn, Lois Deppe (vo)
 - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)
 - Rust*3,*4,*6: Langston Curl -Buddy Lee -t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v

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

- J. Chilton, *McKinney's Music: Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt/sop/alt; Jimmy Dudley, Edward Inge, clt/alt; Todd Rhodes, pno; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Lois Deppe, Dave Wilborn, v*
 - B. H. Behmcke, *McKinney's Cotton Pickers: George 'Buddy' Lee, Clarence Ross, Langston Curl, t; Ed Cuffee, Quentin Jackson, tb; Don Redman, cl/ ss/ as/ vibes/ v; Jimmy Dudley, cl/ as; Edward Inge, cl/ as; Prince Robinson, cl/ ts; Todd Rhodes, p; Dave Wilborn, bj/ g/ v; Ralph Escudero, bb; Cuba Austin, d; Louis Deppe, v*

- *Jazz Journal May 1975, letter from Dave Wilborn to Douglas Hoard*: "Nice to hear from you, and to know that someone still remembers the old Graystone Ballroom days – there was nothing like it! Clarence Ross never recorded with the band – he was only a member for a very short time. The person who played that solo on 'You're Driving Me Crazy' was Sidney de Paris, brother of the trombone player Wilbur – they were both on that session. Musically yours, Dave Wilborn"

Tunes Structures:

64055-2 To Whom It May Concern Key of Db / F Victor
 (Intro 6 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 6 bars DR alt + ens modulation)(Chorus 2 32 bars AABA LD voc)(Tag 2 bars o-tpts)(Verse 16 bars ens)(Chorus 3 32 bars AABA EC o-tbn 8 – saxes 8 – ens 8 – LD voc 6 – DR alt 2)(Tag 2 bars LD voc + ens)

64056-2 You're Driving Me Crazy Key of F / Ab (Fm) / F Victor
 (Intro 10 bars ens + DR speech)(Chorus 1 32 bars AABA ens + EI clt 16 – EI clt 8 – ens + EI clt 6 – TR pno 2)(Bridge 6 bars TR pno modulation)(Chorus 2 32 bars AABA tbns + EI clt 12 – SdP o-tpt 4 – PR ten 8 – tbns + EI clt 6 – EI clt 2)(Tag 2 bars EI clt 2 modulat.)
 (Chorus 3 32 bars AABA DW voc + SdP m-tpt)(Chorus 4 32 bars AABA DW scat-voc + PR ten)(Chorus 5 32 bars AABA ens + EI clt 16 – PR ten 8 – ens + EI clt 8)

014 MCKINNEY'S COTTON PICKERS

Camden, NJ, Dec. 18, 1930

Don Redman – alt, sop, dir;
 Langston Curl, George 'Buddy Lee', Sidney de Paris – tpt; Ed Cuffee, Wilbur de Paris or Quentin Jackson – tbn;
 Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Quentin Jackson – voc; Don Redman – arr
 64058-2 Come A Little Closer Vic 23035, Frog DGF 26

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (d); Dave Wilborn, Lois Deppe (vo)
 - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)
 - Rust*3,*4,*6: Langston Curl -Buddy Lee -t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech;

Benny Carter –Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v
 - B. Rust, *The Victor Master Book Vol. 2: Don Redman -s -v/3t/2tb/3s/p/ bj/ bb/ d*; Quentin Jackson –v
 - Chilton, *McKinney’s Music: George Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, Edward Inge, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Quentin Jackson, vcl*

Tunes Structures:

64058-2 *Come A Little Closer* Key of Eb / G / Db / Eb Victor
 (Intro 6 bars ens)(Chorus 1 32 bars AABA clts + GBL? m-tpt 16 – EC m-tbn 8 – clts + GBL? m-tpt 8)(Tag 2 bars ens modulation)
 (Chorus 2 32 bars AABA QJ voc + DR clt obbl 30 – ens 2)(Tag 6 bars ens 2 – TR pno 4 modulation)(Chorus 3 32 bars AABA
 DR sop + ens modulation 8 – ens + EI clt 16 – QJ voc 8)(Tag 2 bars ens)

015 **DON REDMAN AND HIS ORCHESTRA**

New York,

Feb. 26, 1932

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaguirre – bbs; Manzie Johnson – dms;

Don Redman – voc (2,3); Horace Henderson – arr (3)

B-11365 Goodbye Blues

Br unissued

not on LP/CD

B-11366-A How’m I Doin’ ? (Hey, Hey)

Br 6273,

Chronological Classics 543

B-11367-A Try Getting A Good Night’s Sleep

Br 6273,

Chronological Classics 543

The first two recording sessions of the lately founded Don Redman band had Henry Red Allen as third trumpet player – soloist – and Leonard Davis as first – lead – trumpet in their ranks. They are thus not listed here. As Redman recounted: “I barely had the band organized when Irving Mills had gotten me a contract with Brunswick. Mills and Horvath were sent 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 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.” (Frank Driggs, Don Redman, Jazz Composer-Arranger, in M. Williams, *Jazz Panorama*) But this now is the Don Redman Orchestra in its classic form and we hear a distinctive and unmistakable band with an individual approach.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (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); Bing Crosby & The Boswell Sisters (vo)*

- Rust*2: *Langston Curl, Shirley Clay, Sidney de Paris (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: *Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

- Rust*4,*6: *Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

Solos ad-lib:

B-11366-A: *SdP o-tpt 2+2+2+2+2, DR alt 30, CJ o-tbn 6*

B-11367-A: *BC alt 3 intro, ?LD o-tpt 16, CH ten 28+6, FW pno 8, DR alt 3 coda*

016 **BING CROSBY** Don Redman and his Orchestra

New York,

Apr. 13, 1932

Bing Crosby – voc;

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaguirre – bbs; Manzie Johnson – dms;

The Boswell Sisters - voc

BX-11701-A Lawd, You Made The Night Too Long

Br 20109,

DOCD 3008

BX-11701-B Lawd, You Made The Night Too Long

Br 20109,

DOCD 3009

This title is a rather sentimental rendition of a sentimental tune, sung by Bing Crosby for one chorus, and by the Boswell Sisters for another chorus, with changing tempos each in a dramatic form.

There is a c. 12-bar solo part of a trumpet that plays a given melody in a semi-ad-lib form. This trumpeter may be Shirley Clay, but possibly de Paris as well. Because of his somewhat coated tone I would suggest this player to be Shirley Clay. And there is another hot trumpet bit of four bars starting with the last bar of Bing Crosby’s vocal chorus. These trumpet notes are exceedingly hot and urgent and I would attribute them to Sidney de Paris.

All through this title an accomplished flutist is playing an extended lead part with the ensemble. I have seen Don Redman being assumed to be the flutist on this title on www.youtube.com. And Redman is known to have been a multi instrumentalist from his early days on. In ‘Jazz Panorama’ he recalled: “At that time (1919 – KBR) I was playing all the instruments, especially cornet.” This remark may possibly even encompass the flute. But in 1932 Redman certainly was severely occupied with managing and directing his new band, arranging and performing, and would barely have found the needed time to prepare himself playing the lead-part on this recording on a rather unusual – for him - instrument which is not easily played just like that in the quality heard. He might instead have brought Albert Socarras or Wayman Carver to handle this task.

The Redman band perfectly executes all the tricked rhythm and pace changes and handles the very uncommon arrangement (whose?) with aplomb. Personally, I admire Bob Ysaguirre’s great tuba playing.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (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); Bing Crosby & The Boswell Sisters (vo)*
 - Rust*2,*3: *Langston Curl, Shirley Clay, Sidney de Paris (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); Bing Crosby & The Boswell Sisters (Connie, Helvetia and Martha) (vcl)*
 - Rust*4,*6: *Don Redman -cl -as -dir; Langston Curl -Sidney de Paris -Shirley Clay -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj; Bob Ysaguirre -bb; Manzie Johnson -d; The Boswell Sisters (Connie -Martha -"Vet") -v*

Solos ad-lib:

BX-11701: ?SC m-tpt 12, SdP o-tpt 4

017 HARLAN LATTIMORE AND HIS CONNIE'S INN ORCHESTRA

New York,

Jun. 17, 1932

Harlan Lattimore – voc;

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Quentin Jackson, Benny Morton – tbn;

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

Horace Henderson – pno, cel; Talcott Reeves – bjo, gr; Bob Ysaguirre – sbs; Manzie Johnson – dms;

Claude Jones – voc (4); Don Redman – speech (2,4); Don Redman – arr (1,4)

152217-2 Chant Of The Weed

Col 2675-D,

HEP CD 1004

152218-1 I Heard

Col 2678-D,

HEP CD 1004

152219-1 Got The South In My Soul

Col 2675-D,

HEP CD 1004

152220-2 Reefer Man

Col 2678-D,

HEP CD 1004

This is the Don Redman band of the day in its entirety, but under the name of Harlan Lattimore, singer and leader of the Redman band on this singular occasion. Don Redman in F. Driggs, *Don Redman Jazz Composer-Arranger in M. Williams, Jazz Panorama: "We needed a singer and I was told to go around to the Rhythm Club because there were two guys there who were singing great. They turned out to be Harlan Lattimore and Orlando Robeson. I preferred Harlan because he had a deeper voice and was so handsome, and he was a fine performer. His idol was Bing Crosby and he used to sing like him. When Crosby heard him the first time, he changed his way of singing so that it would be closer to Harlan's. Claude Hopkins got Orlando and he was a big hit with him during the thirties."*

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, 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); Claude Jones (vo)*

- Rust*2: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo, gr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Claude Jones, Harlan Lattimore (vcl)*

- Rust*3: *Langston Curl -Shirley Clay -Sidney de Paris -tp; Claude Jones -tb -v; Quentin Jackson -Benny Morton -tb; Don Redman -cl -as -a -v; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d; Harlan Lattimore -v*

- Rust*4,*6: *Don Redman -cl -as -a -v -dir; Langston Curl -Shirley Clay -Sidney de Paris -tp; Claude Jones -tb -v; Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d; Harlan Lattimore -v*

Solos ad-lib:

152217-2: DR alt 12 + 30, HH pno 4

152218-1: EI clt 4, RC ten 4, EI clt 4, RC ten 4, EI clt 4, RC ten 2, EI clt 2, DR alt+ HH pno 30 obbl, BM o-tbn 30, EI clt 16 obbl, RC ten 1+8, EI clt 6 obbl

152219-1: HH cel 4 + 16+8 obbl

152220-2: HH pno 6, BM o-tbn 4, SdP o-tpt 5, RC ten 4

018 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 28, 1932

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

Harlan Lattimore – voc (1,2,4); Don Redman – voc (3); Horace Henderson – arr (3)

11979-3 Got The South In My Soul

Mt M-12417,

Chronological Classics 543

B-11994-A If It's True

Br 6368,

Chronological Classics 543

B-11995-A It's A Great World After All

Br 6344,

Chronological Classics 543

B-11996-A You Gave Me Everything But Love

Br 6344,

Chronological Classics 543

Did ever anybody give a fair recognition or even praise and applause to this fantastic rhythm section? It swings like mad, propels the band and gives the sound a solid foundation, especially when Ysaguirre, this great Caribbean bassist, uses his tuba in two-beat or four-beat fashion. Talcott Reeves is a tower of strength and exactness either on banjo or guitar, and Manzie Johnson finds a well weighed use of traditional practices – press-rolls on the snare-drum – and a very modern kind of using the high-hat cymbals in the way Jo Jones later became the master of. Horace Henderson finds a slim way of adding the piano into proceedings, far from the antiquated oompah-oompah of earlier Harlem bands.

And certainly, Harlan Lattimore was a good baritone singer and the right man to get public recognition and access, but I prefer Don Redman's delivery of his "freak" songs in his high-pitched voice. This not implicitly jazz, but it is Redman's very own and special kind of style.

And great performances of Bennie – that's what he himself gave as his first name – Morton with his extraordinary trombone sound and style, and much too few renditions by de Paris, Inge and Carroll. I have seriously tried to discriminate between de Paris and Clay in my below list.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, 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)*

- Rust*2: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo, grt); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Claude Jones, Harlan Lattimore (vcl)*

- Rust*3: *Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

- Rust*4,*6: *Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

Solos ad-lib:

11979-3: HH pno 4, SdP m-tpt 4+4+4
 B-11994-A: ?SC m-tpt 6, BM m-tbn obbl 8, RC ten 8
 B-11995-A: BM o-tbn 8, SdP o-tpt 8, EI clt 8, RC ten 8, BM o-tbn 8
 B-11996-A: BM m-tbn obbl 30,

019 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 30, 1932

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaguirre – sbs; Manzie Johnson – dms, xyl;

Harlan Lattimore – voc (1); Don Redman – voc (2); Horace Henderson – arr (2)

B-12005-A Tea For Two

Br 6354,

Chronological Classics 543

B-12006-A Hot And Anxious

Br 6368,

Chronological Classics 543

B-12007-A I Got Rhythm

Br 6354,

Chronological Classics 543

Again, the Redman band in full power and swing. And mind Horace Henderson's arrangement of 'Hot And Anxious' with its early use of the later very famous 'In The Mood' theme.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, 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)*

- Rust*2: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo, grt); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Claude Jones, Harlan Lattimore (vcl)*

- Rust*3: *Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

- Rust*4,*6: *Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

Solos ad-lib:

B-12005-A: SC m-tpt 8 + 8, BM o-tbn 8
 B-12006-A: SdP m-tpt 10, HH pno 4, RC ten 10
 B-12007-A: BM o-tbn 6+13+7, EI clt 5+6, RC ten 8, EI clt 7, EI clt obbl 34, BY sbs 8, BM o-tbn 8

020 DON REDMAN AND HIS ORCHESTRA

New York,

Sep.16, 1932

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Horace Henderson – pno; Talcott Reeves – grt; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;

Harlan Lattimore – voc (1); Don Redman – voc (2,3);

B-12306-A Pagan Paradise

Br 6412,

Chronological Classics 543

B-12307-A Two-Time Man

Br 6412,

Chronological Classics 543

B-12307-B Two-Time Man

Col 35689,

HEP CD 1001

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, 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)*

- Rust*2: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo, grt); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Claude Jones, Harlan Lattimore (vcl)*

- Rust*3: *Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

- Rust*4,*6: *Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

Solos ad-lib:

B-12306-A: ?SC m-tpt 8, BM o-tbn 16
 B-12307: EI clt 4, RC ten 4, BM o-tbn 4+4, SdP o-tpt 4, BM m-tbn 16, EI clt 4

Discernible differences of takes:

B-12307-A: start of 3. Chorus: BM plays eight-note D, quarter-note F
 B-12307-B: start of 3. Chorus: BM plays eight-note D, three-quarter-note F

021 **DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 06, 1932

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

Harlan Lattimore – voc (1,2); Don Redman – voc (3,4); Horace Henderson – arr (4)

B-12444-A Underneath The Harlem Moon

Br 6401,

Chronological Classics 543

B-12445-A Ain't I The Lucky One ?

Br 6401,

Chronological Classics 543

B-12446-A Doin' What I Please

Br 6429,

Chronological Classics 543

B-12447-A Nagasaki

Br 6429,

Chronological Classics 543

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, 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)

- Rust*2: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Claude Jones, Harlan Lattimore (vcl)

- Rust*3: Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v

- Rust*4,*6: Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v

Solos ad-lib:

B-12444-A: HH pno 2, DR alt 4, BM m-tbn 4, SdP o-tpt 4, ?RC alt 2

B-12445-A: EI clt 2, EI clt obbl 30, ?SC m-tpt 4 + 4, RC ten 2+8

B-12446-A: BM o-tbn 4, BM m-tbn obbl 16 + 8, SdP m-tpt obbl 16 + 2+8, BM o-tbn 4, SdP o-tpt 4, RC ten 8

B-12447-A: CJ m-tbn 32, SdP m-tpt 32, HH pno 8, HH pno obbl 16 + 8

022 **DON REDMAN AND HIS ORCHESTRA**

New York,

Dec. 29, 1932

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

Bill Robinson – voc, tap-dance (1); Cab Calloway, The Mills Brothers – voc (2)

B-12810-A Doin' The New Low-Down

Br 6520,

Chronological Classics 543

B-12810-B Doin' The New Low-Down

Br 6520,

HEP CD 1004

B-12811-A Doin' The New Low-Down

Br 6517,

Chronological Classics 543

B-12811-B Doin' The New Low-Down

Br 6517,

HEP CD 1004

Great Cab Calloway – the often disregarded – and the beautiful Mills Brothers doing their “instrumental” jazz – also disregarded by Rust in not being jazz, and this all together with the inimitable Bojangles Robinson. It must have been a real thrill to attend the recording session.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, 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); Cab Calloway & The Mills Brothers (vo)

- Rust*2: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Claude Jones, Harlan Lattimore (vcl); Bill Robinson (vcl, tap-dancing)

- Rust*3: Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Bill Robinson -v -tap dancing; Cab Calloway -The Mills Brothers -v

- Rust*4,*6: Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Bill Robinson -v -tap dancing; Cab Calloway -The Mills Brothers -v

Solos ad-lib:

B-12810-A: SdP m-tpt 2 + 2, DR alt 4, DR alt 8

B-12811-B: RC ten 1 + 1, RC ten 8

Discernible differences of takes:

B-12810-A: Bill Robinson starts with “Listen, good folks!”

B-12810-B: Bill Robinson starts with “Listen, folks!”

B-12811-A: Don Redman plays a clear one-bar break on alto with 6 eight-notes c-d-e-c-d-b immediately before Cab Calloway starts to sing

B-12811-B: Don Redman plays a fluffed one-bar break on alto ending with clearly recognisable 2 eight-notes e-g immediately before Cab Calloway starts to sing

023 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 02, 1933

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Don Kirkpatrick – pno, cel; Talcott Reeves – grt, bjo; Bob Ysaguirre – sbs, bbs; Manzie Johnson – dms;

Harry Mills, Donald Mills – voc (2); Harlan Lattimore – voc (4,5); Don Redman – voc (1,3)

B-13006-A How Ya Feelin' ?

Br 6523,

Chronological Classics 543

B-13007-A Shuffle Your Feet / Bandana Babies

Br 6520,

Chronological Classics 543

B-13008-A Mommy, I Don't Want To Go To Bed

Br 6523,

Chronological Classics 553

B-13009-A How Can I Hi-De-Hi (When I Feel So Low-De-Low)

Br 01989,

Chronological Classics 553

B-13010-A Shuffle Your Feet / Bandana Babies

Col uniss 78,

Chronological Classics 553

This is wonderful big band work with the emphasis on singers: Don Redman singing pseudo nursery rhymes, two of the Mills Brothers singing songs from 'Blackbirds of 1928' on one side, and the same songs with the same arrangement sung by the band's vocalist Harlan Lattimore on another side, which – understandably – was rejected by the recording officials, but later unearthed and issued on CD.

I – KBR – am especially fond of the greatly swinging rhythm section, especially when Ysaguirre uses the tuba in a four-to-the-bar rhythm.

There is not much instrumental soloistic. Look at my "Solos ad-lib" list below. Shirley Clay's trumpet style of the 1930s unfortunately is not my special subject, and it may thus be possible that I have mis-interpreted some of the recorded fill-ins as by de Paris, whereas they might have been authored by Clay. (In that case: please, pardon my error!)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Don Kirkpatrick (p); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr)*

- Rust*2: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, grt); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)*

- Rust*3: *Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -Harry and Donald Mills -v*

- Rust*4,*6: *Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harry and Donald Mills -v*

Solos ad-lib:

B-13006-A: SdP o-tpt 16; BM o-tbn 16, EI clt 4, RC ten 2

B-13007-A: EI clt 2 obbl, SdP o-tpt obbl 2+2, RC ten 3, EI clt 3, SdP o-tpt 7

B-13008-A: DR alt 2, DR alt 4

B-13008-A: DR alt 4, DR alt 1+3

B-13008-A: EI clt 2, DR alt 2, SdP o-tpt 2+2, RC ten 3, EI clt 3, SdP o-tpt 6

024 DON REDMAN AND HIS ORCHESTRA

New York,

Apr. 26, 1933

Don Redman – alt, clt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Don Kirkpatrick – pno; Talcott Reeves – grt; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;

Harlan Lattimore – voc (3,4); Don Redman – voc (2)

B-13284-A Sophisticated Lady

Br 6560,

Chronological Classics 553

B-13285-A I Won't Tell

Br 6585,

Chronological Classics 553

B-13286-A That Blue-Eyed Baby From Memphis

Br 6560,

Chronological Classics 553

B-13287-A It's All Your Fault

Br 6585,

Chronological Classics 553

It is most interesting to hear how Redman handles a tune that may be seen as one of the most Dukish of them all, 'Sophisticated Lady'. And: he has the tuba play the bass part!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Don Kirkpatrick (p); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr)*

- Rust*2: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, grt); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)*

- Rust*3: *Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v*

- Rust*4,*6: *Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v*

Solos ad-lib:

B-13284-A: DR alt 6

B-13285-A: BM o-tbn 15

B-13286-A: DR alt 2, EI clt 22, EI clt obbl 30, SdP o-tpt 16, BM o-tbn 8, SdP o-tpt 6, EI clt obbl 16, RC ten 6

B-13287-A: ?EI alt obbl 30, SdP o-tpt 2, BM o-tbn 8, RC ten 2, SdP o-tpt 8, RC ten 6

025 DON REDMAN AND HIS ORCHESTRA

New York,

Aug. 02, 1933

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, xyl;

Harlan Lattimore – voc (1); Don Redman – voc (2)

B-13694-A Lazy Bones

Br 6622,

Chronological Classics 553

B-13695-A Watching The Knife And Fork Spoon

Br 6622,

Chronological Classics 553

Don Redman must have been the last bandleader to eliminate the brass tuba from the rhythm section to keep the string bass only. But I can easily understand his reason to do so. The foundation of the big band with a good swinging tuba is fantastic, even more so if the tuba player is able to keep a four-four beat at a fast pace. And Bob Ysaguirre knows how to do so. I love that rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Quentin Jackson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Don Kirkpatrick (p); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr)

- Rust*2: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)

- Rust*3: Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

- Rust*4,*6: Don Redman -as -v -a -dir; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v

Solos ad-lib:

B-13694-A: DR alt 2, BM m-tbn obbl 14 + 8

B-13695-A: RC ten 4, RC ten 7, EI clt 8, SdP o-tpt 6

026 DON REDMAN AND HIS ORCHESTRA

New York,

© Sep. 01, 1933

Don Redman – alt, voc, ldr;

film soundtrack ,Betty Boop' in ,I Heard'

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;

Don Redman – voc; Mae Questel - voc

Chant Of The Weed

www.youtube.com

How'm I Doin'?

www.youtube.com

I Heard

www.youtube.com

Chant Of The Weed

www.youtube.com

In contrast to the main part of this film, which consists entirely of comic drawings, there is a fine sequence of the Redman band in person at the start of the film playing one whole chorus of 'Chant Of The Weed' – the band's signature tune. This part is not listed in K. Stratemann's 'Negro Bands on Film' Vol. 1. The only soloistic performances on the sound-track are as shown below. But we also hear some instrumental outbursts by trumpet, trombone, alto sax and tuba, characterising the apparition of some ghosts in a coal-mine playing base-ball with a bomb with ignited fuse.

Notes:

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

Solos ad-lib:

Chant Of The Weed: no solos

How'm I Doin'?, Hey, Hey: no solos

I Heard: BM o-tbn 2, EI clt 4, RC ten 4, EI clt 4, RC ten 4, EI clt 4, RC ten 4, EI clt 4, DK pno obbl 32, RC ten 2, EI clt obbl 4

I Heard (reprise): BM o-tbn 8 + 8

Chant Of The Weed (4 bars): no solos

(Specifications from Klaus Stratemann, 'Negro Bands on Film', Vol. 1)

027 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 19, 1933

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

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

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs, bbs; Manzie Johnson – dms, xyl;

Harlan Lattimore – voc (1,2,3); Don Redman – voc (4)

B-14179-A I Found A New Way To Go To Town

Br 6684,

Chronological Classics 553

B-14180-A You Told Me But Half The Story

Br 6935,

Chronological Classics 553

B-14181-A Lonely Cabin

Br 6935,

Chronological Classics 553

B-14182-A She's Not Bad

Br A-500331,

Chronological Classics 553

Don Redman at his most commercial. But still immaculately played. Unfortunately, too little soloistic.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Langston Curl, Shirley Clay, Sidney de Paris (tp); Quentin Jackson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Don Kirkpatrick (p); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr)

- Rust*2: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs);

Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)

- Rust*3: Langston Curl -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

- Rust*4,*6: Don Redman -as -v -a -dir; Langston Curl -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v

Solos ad-lib:

B-14179-A: ?EI or ?DR clt 12, BM m-tbn 12, SdP m-tpt 4

B-14180-A: SdP o-tpt 8, ?SC or SdP m-tpt 30, RC ten 4, BM m-tbn 4

B-14181-A: SdP o-tpt 4 + 4

B-14182-A: SdP o-tpt 4, EI alt 4 + 4, RC ten 2+3, EI alt 4, RC ten 8, BM m-tbn

028 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 20, 1933

Don Redman – alt, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

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

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;

Don Redman – voc (1); Don Kirkpatrick – arr

B-14192-A No-One Loves Me Like That Dallas Man

Br 6684,

Chronological Classics 553

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Langston Curl, Shirley Clay, Sidney de Paris (tp); Quentin Jackson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Don Kirkpatrick (p); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr)

- Rust*2: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)

- Rust*3: Langston Curl -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib

- Rust*4,*6: Don Redman -as -v -a -dir; Langston Curl -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; 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; Harlan Lattimore -v

Solos ad-lib:

B-14192-A: SdP o-tpt 15, BM m-tbn 8, RC ten 8

029 DON REDMAN AND HIS ORCHESTRA

New York,

Nov. 14, 1933

Don Redman – alt, dir;

Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

Rupert Cole, Edward Inge? – alt, clt; Jerry Blake – alt, clt, bar; Robert Carroll – ten, clt;

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, xyl;

Chick Bullock – voc

14298-1 Our Big Love Scene

Mt M-12840,

Chronological Classics 553

14299-1 After Sundown

Mt M-12840,

Chronological Classics 553

14315-1 Puddin' Head Jones

Mt M-12848,

Chronological Classics 553

14316-1 My Old Man

Mt M-12848,

Chronological Classics 553

14317-1 Tired Of It All

Mt M-12867,

Chronological Classics 553

14318-2 Keep On Doin' What You're Doin'

Mt M-12867,

Chronological Classics 553

F. Hoffmann, The Henry Red Allen & J.C. Higginbotham Collection, Part 1a: "Several sources list Allen on the following (this one – KBR) session. This might be possible because Allen was lent out for Don Redman for about one week by Fletcher Henderson without own engagement after the early November week at the Howard Theater, Washington D.C. and before the opening date at Nov. 18 at the Harlem Opera House, NYC. With the exception of 14315 I miss any trademarks of Red Allen. In Jan. 1934 Red Allen played again with the Redman band at Connie's Inn and has been present on two recording sessions."

This very session does sound a bit lack-lustre. May this be caused by the presence of Mr. Chick Bullock, or – perhaps – that the band were not at their home studio?

The big question, yet, is: was Henry Red Allen at this session or not? Above are Franz Hoffmann's remarks as to this topic. I hear something else! I hear Sidney de Paris solo in the first, third (14315), and sixth titles. The only solo bars I would attend to Henry Red Allen are: the tame 12-bar muted solo and the subsequent very soft muted obbligato behing Chick Bullock's vocal in 'Tired Of It All'. And these spots may actually be played by Allen with his typical repeating-the-same-note several times in his solos. This definitely sounds like Allen. And I have a feeling that the trumpet section sounds stronger in their third chair than usual, and this also at the next two sessions. This would explain Sidney de Paris taking over the first trumpet chair from Langston Curl for a time. But he still is the main trumpet soloist. There is a un-listed baritone sax in 'After Sundown'. This might possibly have been played by Don Redman. But then we hear an un-familiar clarinetist soloing in 'My Old Man'. And he definitely sounds like the un-familiar alto soloist in 'Got The Jitters' at the session of Jan. 09, 1934. This would mean that Jerry Blake is with the Redman band now from this very session on. And Blake also doubled on baritone, and it may then be he on 'After Sundown'. But we still hear Robert Carroll on tenor sax with 8 bars in 'My Old Man'. I took the liberty to add Jerry Blake to the above personnel. But where is Edward Inge?

Notes:

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

- Rust*2: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)

- Rust*3: Langston Curl -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Chick Bullock -v

- Rust*4,*6: Don Redman -as -v -a -dir; Henry Allen -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; 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; Chick Bullock -v

Solos ad-lib:

B-14298-1: ?JB clt obbl 8, SdP o-tpt 1+16, BM o-tbn 4, ?JB clt 2

B-14299-1: BM m-tbn 6

B-14315-1: ?JB alt 16 + 8, SdP o-tpt 16, RC ten 4

B-14316-1: BM m-tbn obbl 30, RC ten 16, ?JB clt 8, RC ten 8, ?JB clt obbl 32

B-14317-1: ?HRA m-tpt 12, ?HRA m-tpt obbl 30

B-14318-2: SdP o-tpt 16, BM o-tbn 6

030 **DON REDMAN AND HIS ORCHESTRA**

New York, Dec. 22, 1933
CBS aircheck from 'Casino de Paris' NYC

Don Redman – alt, sop, dir;

Langston Curl, Shirley Clay, Sidney de Paris – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

Rupert Cole, *Edward Inge?* – alt, clt; Jerry Blake – alt, clt, bar; Robert Carroll – ten, clt;

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms

Redman Rhythm

IAJRC LP-14 (LP)

Chant Of The Weed

IAJRC LP-14 (LP)

Two rare recordings from the radio of the Don Redman band live. The clarinetist in 'Redman Rhythm' most probably is Jerry Blake who was with the band at this time for half-a-year. 'Chant Of The Weed' lasts for c. 10 bars only and includes the final announcement.

Notes:

- Not listed anywhere, except for LP cover!

Solos ad-lib:

Redman Rhythm: BM o-tbn 4+4, DK pno 16 + 4, SdP m-tpt 32, JB clt 4+2

Chant Of The Weed: no solos

031 **DON REDMAN AND HIS ORCHESTRA**

New York, Jan. 05, 1934

Don Redman – alt, dir;

Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

Rupert Cole, *Edward Inge?* – alt, clt; Jerry Blake – alt, bar, clt; Robert Carroll – ten;

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;

Harlan Lattimore – voc

B-14536-A I Wanna Be Loved

Br 6745, Chronological Classics 553

F. Hoffmann, The Henry Red Allen & J.C. Higginbotham Collection, Part 1a: "In Jan. 1934 Red Allen played again with the Redman band at Connie's Inn and has been present on two recording sessions."

As reported above, Henry Red Allen is on two sessions in 1934, and this one seems to be the first of them. His presence obviously fills the performance with verve, and he adds eight typical and grandiose solo bars.

There still is a tenor sax assumably by Carroll, although listed by Rust as replaced.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Henry Allen, Shirley Clay, Sidney de Paris (tp); Quentin Jackson, Benny Morton (tb); Edward Inge, Jerry Blake, Don Redman, Rupert Cole, Robert Carroll (s); Don Kirkpatrick (p); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr)*

- Rust*2: Henry Allen, Shirley Clay, Sidney de Paris (tpt); Quentin Jackson, Benny Morton (tbn); Edward Inge, Jerry Blake, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)

- Rust*3: Shirley Clay -Sidney de Paris -Henry Allen -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

- Rust*4,*6: Don Redman -as -v -a -dir; Henry Allen -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

B-14536-A: HRA o-tpt 8

032 **DON REDMAN AND HIS ORCHESTRA**

New York, Jan. 09, 1934

Don Redman – alt, dir;

Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

Rupert Cole, *Edward Inge?* – alt, clt; Jerry Blake – alt, bar, clt; Robert Carroll – ten;

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;

Don Redman – voc

B-14559-A Got The Jitters

Br 6745, Chronological Classics 553

F. Hoffmann, The Henry Red Allen & J.C. Higginbotham Collection, Part 1a: "In Jan. 1934 Red Allen played again with the Redman band at Connie's Inn and has been present on two recording sessions."

Unfortunately, Henry Allen cannot be heard soloing, but there are 8 bars of sand-paper alto sax which then has to be Jerry Blake who – according to the Rust*4,*6 seems to replace Robert Carroll for a time. According to J. Chilton, Who's Who of Jazz, Blake stayed from late

1933 until late spring 1934 in the Redman band. Does this mean that the band was without a tenor sax – and with four alto saxes? This would be hard to believe, as there certainly would have been “subs” for an ailing tenor sax player. But I assume Mr. Carroll still being in his chair. I am more inclined to assume Ed Inge was away from the band for some time. He cannot be heard soloing at this time, anyhow. (See all sessions from November 14, 1933 on!)

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen, Shirley Clay, Sidney de Paris (tp); Quentin Jackson, Benny Morton (tb); Edward Inge, Jerry Blake, Don Redman, Rupert Cole, Robert Carroll (s); Don Kirkpatrick (p); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr)*
 - *Rust*2: Henry Allen, Shirley Clay, Sidney de Paris (tpt); Quentin Jackson, Benny Morton (tbn); Edward Inge, Jerry Blake, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)*
 - *Rust*3: Shirley Clay -Sidney de Paris -Henry Allen -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v*
 - *Rust*4,*6: Don Redman -as -v -a -dir; Henry Allen -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as -bar; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v*

Solos ad-lib:

B-14559-A: JB alt 8, JB clt 8

033 **DON REDMAN AND HIS ORCHESTRA**

New York, © Dec. 30, 1934
 film soundtrack ,Don Redman 'Yeah Man'

Don Redman – alt, voc, ldr;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Gene Simon, Benny Morton, Quentin Jackson – tbn;
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, xyl;
 Don Redman – voc (1,4); Harlan Lattimore – voc (2); Red And Struggy – voc (3), comic dance

Yeah Man	Harlequin HQ 2038 (LP)
Ill Wind	Harlequin HQ 2038 (LP)
Nagasaki	Harlequin HQ 2038 (LP)
Why Should I Be Tall?	Harlequin HQ 2038 (LP)

There is little soloistic work by the musicians, but listen to Sidney de Paris' elegant and even smooth trumpet solo and Don Kirkpatrick's glorious piano accompaniment in 'Yeah Man'. And Edward Inge is back! And this film neatly shows that Manzie Johnson did not play vibraphone as special melodic effects, but xylophone.

Notes:

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

Solos ad-lib:

Yeah Man: BM o-tbn 24, EI clt 8, DK pno obbl 32, SdP o-tpt 32, EI clt obbl 16, RC ten 6
Ill Wind: EI clt obbl 6 + 12, DK pno 4
Nagasaki: SdP m-tpt obbl 32, EI alt 8
Why Should I Be Tall?: no solos
 (Specifications from K. Stratemann, 'Negro Bands on Film', Vol. 1)

From this date on (June 1935) I have not checked the listed sessions critically. This may be a duty of the future. In July 1936 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.

034 **BOB HOWARD AND HIS ORCHESTRA**

New York, Apr. 03, 1936

Sidney de Paris – tpt; Benny Morton – tbn;
 Edward Inge – clt; Dick Stabile – alt; Robert Carroll – ten;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzy Johnson – dms

60979	No Use You Knockin'	Dec unissued	not on LP/CD
60980-A	Public Weakness No. 1	Dec 862,	Chronological Classics 1121
60981-A	Let's Not Fall In Love	Dec 839,	Chronological Classics 1121

Peter Carr, 'Bob's back in town' in Storyville 91: "Regarding 'Public Weakness No.1' from 3 April 1936, the thoughts of both men (Bob Howard and Bill Dillard – KBR) were that the pianist was Joe Sullivan, clarinet Joe Marsala, and that the unknown trumpeter might well have been Henry Allen."

Storyville 92-80: "Pianist Cody Morgan feels strongly that the unknown piano player on Bob Howard's 'Public Weakness No.1' is Don Kirkpatrick as comparison with his work with Bunk well attest. Additionally, Cody notes that the Redman band (with Kirkpatrick) was in the studio that same day to cut a single side. The files name this group as 'Don Redman Small Band' and Benny Morton, another Redman band member, has already been identified on the Howards, so is here an even stronger connection? Readers with access to these sides are asked to comment."

Unfortunately, I have never found anything as to this topic anywhere later. All Rusts show Dick Stabile on alto for these sides, and I assume that Mr. Stabile had been brought by Bob Howard. Stabile was a commercial dance band leader at this time and might have been brought to

the studio by Howard – but he should have remembered this later (see note above) – or Stabile was at the studio to clear some things regarding his own recording date of April 23 and had been asked to sub for Don Redman who did not want to play for another bandleader? But Mr. Cody Morgan certainly had very good ears to recognise Don Kirkpatrick on these sides. Comparing the styles of the other musicians then implicitly has to lead to the above names of musicians.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
 - *Carey, McCarthy, Jazz Directory, Vol 5: unknown (tpt); Benny Morton (tbn); Dick Stabile (alt); unknown (ten); (clt); (p); (bs); (d)*
 - *Rust*2,*3,*4: unknown (tpt); Benny Morton (tbn); unknown (clt); Dick Stabile (alt); unknown (ten); unknown (pno); unknown (sbs); unknown (dms); Bob Howard (vcl)*
 - *Rust*6: unknown t; Benny Morton, tb; unknown cl; Dick Stabile, as; unknown ts; unknown p; unknown ?g; unknown sb; unknown d; Bob Howard, v*

035 **DON REDMAN SMALL BAND (CAHN-CHAPLIN ORCHESTRA)** New York, Apr. 03, 1936
 Sidney de Paris – tpt; Benny Morton – tbn;
 Edward Inge – clt; Don Redman – alt; Robert Carroll – ten;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzy Johnson – dms
 60982-A Christopher Columbus (A Rhythm Cocktail) Ch 40113, Chronological Classics 553

See my comments to the Bob Howard sides of this same session above. The personnel – with the exception of Don Redman – are the same as before. Only, that Dick Stabile should have made room for Don Redman, whose ‘Small Band’ this is!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: unknown personnel*
 - *Rust*2: instrumentation and personnel unknown, but presumably a contingent from the next personnel below.*
 - *Rust*3: The files describe the following as ‘DON REDMAN SMALL BAND’, which may mean that it is a group from the personnel for the next session.*
 - *Rust*4,*6: The files describe the following as ‘DON REDMAN SMALL BAND’, but it was issued as CAHN-CHAPLIN ORCHESTRA. The probable personnel is 1 or 2 t/ tb/ 1 or 2 s/ p/ g/ sb/ d from the next session.*

036 **DON REDMAN AND HIS ORCHESTRA** New York, May 07, 1936
 Don Redman – alt, sop, dir;
 Reunald Jones, Shirley Clay, Sidney de Paris – tpt;
 Gene Simon, Benny Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Harvey Boone – alt, bar, clt; Robert Carroll – ten, clt;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Don Redman – voc (1,4); Harlan Lattimore – voc (2,3)
 19202-1 A Little Bit Later On ARC 6-08-02, Chronological Classics 553
 19203-1 Lazy Weather ARC 6-07-09, Chronological Classics 553
 19204-1 Moonrise On The Lowlands ARC 6-07-09, Chronological Classics 574
 19205-1 I Gotcha ARC 6-08-02, Chronological Classics 574

We hear a new lead trumpet player here, Reunald Jones, a young man of 26 years, who adds a bit of fire and drive to the trumpet section, and to the whole band as well. Reunald Jones was a cousin of Roy Eldridge, and he shows it. And we have a baritone based saxophone section for the first time. The band sounds very different than before and it would be interesting to know the arranger. Is this Don Redman again, or somebody else?

There is much less soloistic than before, and we seem to be on the way from big band jazz to big band music.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Renald Jones, Shirley Clay, Sidney de Paris (tp); Gene Simon, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Manzie Johnson (dm)*
 - *Rust*2: Reunald Jones, Shirley Clay, Sidney de Paris (tpt); Gene Simon, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Talcott Reeves (gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms); Harlan Lattimore (vcl)*
 - *Rust*3: Reunald Jones-Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v*
 - *Rust*4,*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v*

Solos ad-lib:

19202-1: BM o-tbn 8
 19203-1: ?RJ m-tpt 1+8,
 19204-1: DR sop 8
 19205-1: no solos

037 **FATS WALLER AND HIS RHYTHM** New York, Jun. 04, 1936
 Thomas Fats Waller – pno, voc;
 probably: “The Fleischmann’s Yeast Hour”
 3 tpts drawn from: Mickey Bloom, Henry Cincione, Jimmy Hanson, Don Moore – tpt;
 Charlie Butterfield, Hal Matthews – tbn;
 Sam Diehl, Bob Bowman, Bud Webber - alt, clt; Joe Miller – ten, tin-whistle?;
 1 -3 vlns drawn from Phil Buatta, Sal Terini, Zelly Smirnozz – vln;
 Elliot Daniel or Cliff Burwell - pno; Frank Staffa – gtr; Harry Patent – sbs; Frank Friselle – dms
 I’ve Got My Fingers Crossed Radiola CD2MR-112113
 Honeysuckle Rose Radiola CD2MR-112113

Note: (2) pno-solo only

These recordings are an excerpt from the broadcast 'The Fleischmann's Yeast Hour' (Rudy Vallee Show) of June 04, 1936. This broadcast is entirely maintained at the Library of Congress on 16" transcription acetate and runs 61:18 minutes (over time). Rudy Vallee is the host, and he also supplies the music for the show with his own orchestra 'Rudy Vallee's Connecticut Yankees'. The Fats Waller segment of the show only comprises ca. 5 minutes of music - including Mr. Vallee's announcement. (All data from Stephen Taylor, Fats Waller on the Air, The Radio Broadcasts and Discography – thanks, Mr. Taylor!)

- The whole performance starts with a long verbal introduction by Rudy Vallee, which is followed by a short 8-bar A-part of 'Honeysuckle Rose' played by a big band of un-determinable size and instrumentation.
- Fats then takes over with his "verbal" introduction into 'I've Got My Fingers Crossed', which consists of one vocal chorus with own piano accompaniment, followed by a half-chorus piano solo and the succeeding half-chorus vocal/piano with band accompaniment.
- Fats with a four-bar piano introduction into 'Honeysuckle Rose' and one whole chorus of piano solo, encompassing 8 bars of his own vocal.

- The Waller segment is concluded by a rendition of 'Christopher Columbus' with a 4-bar band introduction, a 16-bar verse sung and played by Waller, followed by a vocal chorus with band accompaniment. Then again the 16-bar verse by Fats, and an instrumental solo chorus, consisting of 16 bars clarinet solo, 8 bars solo of a tin-flute, and 8 bars of violin. This succeeded by one whole solo chorus on piano by Fats, and one whole chorus of hot solo trumpet with a chordal accompaniment by the saxophones in the middle B-part. The title is finished by Waller's 8 bars vocal cum piano and the band's final chord.

There is no documented personnel for this session and we have to listen carefully to find some detectable individual characteristics to find out who is playing.

- The clarinet solo in 'Christopher Columbus' with its harsh tonal quality and its sparse rhythmic concept reminds me of Rudy Powell who was part of Waller's recording band in the second half of 1935. But with the advent of Gene Sedic in Waller's circle Powell seems to have been out of choice (he recorded with Emmett Matthews and Teddy Wilson in 1936).

- I am unable to attach the virtuoso tin-whistle solo of eight bars to anybody, but I assume that this is the reason for encompassing Don Redman earlier as part of the assumed saxophone section. Redman had some experience in playing toy instruments on recordings as may be heard on early Fletcher Henderson sides. But would Redman have lent himself in playing just short 8 bars of tin-whistle solo when being a celebrated big band leader and recording star on his own? And this in a radio-show?

- We then have an eight-bar violin solo of medium proficiency, and the presence of any well-known violinist at this show is not documented anywhere. So, he might have been one of the band musicians.

- The trumpet solo after Waller's solo chorus then is of good but not premium quality and shows some qualities of Sidney de Paris' style as shown above, but might be by anybody owning some good jazz trumpet experience and good "chops" as requested from big band trumpeters in the big business generally at the time.

Suggesting the factual personnel of the band I would think it much wiser to look at the 'Rudy Vallee's Connecticut Yankees' personnel of – certainly – professional and legitimate big band musicians at hand and in the studio, and not at an assumed personnel of any Waller big band, the more so when Waller was co-working with 'Turner's Arcadians' starring Emmett Matthews at the Apollo Theater for a week beginning on the next day, June 05, 1936. After B. Rust, ADBD Vol. 2, Rudy Vallee had a big band at his disposal enclosing 3 trumpets, 2 trombones, 4 reeds, 3 violins (!), and a 4-piece rhythm section all through the 1930s.

But still, stylistically Sidney de Paris and Rudy Powell might be faint possibilities for the identities of the soloists. But, who would have paid them union-scale, at least – and for what reason? And for some few seconds of performing, only.

ADDITION 01-11-2022: Javier Soria Laso of Madrid, Spain, provided me with the above listed personnel of Rudy Vallee's Connecticut Yankees from Rust, American Dance Bands on Record & Film 1915 – 1942, which might be a much more probable personnel than the hitherto named Fats Waller Big Band personnel as below. "This personnel was used on Vallee's recording sessions from January 6, 1936 for Victor to April 2, 1937 for the ARC group." (J. S. Laso) Thanks a lot, Javier!!!

Notes:

- Rust*2: not listed

- Rust*3,*4,*6: probably: Herman Autrey -Sidney de Paris -t; Benny Morton -tb; Edward Inge -cl; Rudy Powell -cl -as; Don Redman -cl -as -bar; Gene Sedic -Bob Carroll -cl -ts; Fats Waller -p -cel -v; Hank Duncan -p; Albert Casey -g; Charles Turner -sb; Arnold Boling -d -L. Wright, "Fats" in Fact: unknown personnel, possibly drawn from Waller's big band and certainly including Gene Sedic, cl., ts; Fats Waller, p, v, p solo (2)

- Steven Taylor, Fats Waller on the Air, The Radio Broadcasts & Discography: FIF (Fats in Fact – KBR) says unknown personnel, possibly drawn from Waller's big band and certainly including Gene Sedic, cl., ts; Fats Waller, p, v, p solo (2)

038 VICTORIA SPIVEY

New York,

Mar. 12, 1937

Victoria Spivey – voc;

Sidney De Paris – tpt;

Garvin Bushell – clt; Charlie Holmes – alt; unknown – ten;

Porter Grainger or Luis Russell – pno; (George Pops Foster) – sbs

20793-1	One Hour Mama	Voc 0350,	Document DOCD-53195
20794-1	Harlem Susie-Kue	Voc uniss on 78,	Document DOCD-53195
20794-2	Harlem Susie-Kue	Voc unissued	not on LP/CD
20795-1	Give It To Him	Voc uniss on 78,	Document DOCD-53195
20795-2	Give It To Him	Voc uniss on 78,	Document DOCD-53195
20796-1	Got The Blues So Bad	Voc 0350,	Document DOCD-53195

Against the personnel list provided by Tucker/Bushell in 'Jazz from the Beginning', there certainly is no drummer on this session. Sidney de Paris is a good choice in my eyes/ears – but not Henry Red Allen! - Charlie Holmes might well be the alto soloist, the more so as he himself confirmed his presence. The tenorist only plays scores. Luis Russel is a possibility, Pops Foster as well. But the clarinetist definitely is not Albert Nicholas in my ears, although I would not have assumed Bushell on clarinet here extemporaneously and intuitively. But: it astonishes that there is so little clarinet played while the saxophone section sounds rather voluminous. This would certainly mean that the clarinetist – whoever he may be – plays alto in the first instance. Interestingly, Bushell did not comment on this session, although he could have done so when being confronted with a personnel containing his name. Thus, we may assume that he remembered having been on the session, as well as not remembering anything at all of this session.

Notes:

Notes:

- BGR*2: unknown, tpt; unknown, clt; unknown, alt; unknown, ten; unknown, pno; unknown, sbs.

- BGR*3,*4: Henry Allen, t; Albert Nicholas, cl; Charlie Holmes, as; unknown, ts; Luis Russell, p; Pops Foster, sb.
 - Rust*3,*4,*6: unknown -t; unknown -cl; unknown -as; unknown -ts; unknown -p; unknown -sb
 - Will Warner, covertext to Merritt 13-14 (LP): "Red Allen was now between jobs when this session took place. He had just left the Mills Blue Rhythm Band and would shortly rejoin Luis Russell's Orchestra to back Louis Armstrong. Charlie Holmes recently confirmed this session. Henry Allen, t; Albert Nicholas, cl; Charlie Holmes, as; unknown, ts; Luis Russell, p; Pops Foster, sb, - Len Kunstadt, Editor of "Record Research" magazine and producer of the "Spivey" label, has this comment about this session: "No, that's not Red (Allen - KBR) on Victoria's March 12th, 1937 session. He claims the following personnel: Charlie Johnson group with Sidney de Paris, Garvin Bushell, Porter Grainger + unknown bass and drums. Our (W. Warner - KBR) Comment: When Charlie Holmes was interviewed, he recalled this session. He remembered that it was one with difficulty and "a lot of mistakes were made." (This would account for 20794/20795 not being released.) Frank Driggs has listened, feels it is Red (Allen - KBR), and most definitely by the Luis Russell Band."
 - F. Hoffmann, The Henry "Red" Allen & J.C.Higginbotham Collection, Part 1b, p. 238: poss ?Red Allen (t); poss ?Albert Nicholas (cl); poss ?Charlie Holmes (as, ts); poss Luis Russell (p); poss Pops Foster (b). "I personally mean: the presence of Albert Nicholas is very doubtful."
 - Document DOCD-5319 booklet text: Henry Allen, tp; Albert Nicholas, cl; Charlie Holmes, as/ ts; Luis Russell, pno; Pops Foster, sb
 - Bushell/Tucker, Jazz from the Beginning, p. 165: Sidney de Paris, t; Garvin Bushell, cl; unknown, as; unknown, ts; Porter Grainger, p; unknown, sb; Wilbert Kirk, d. No comment on this session personnel in the G. Bushell discography!

039 MEZZ MEZZROW AND HIS ORCHESTRA

New York, Nov. 21, 1938

Tommy Ladnier, Sidney de Paris - tpt; Mezz Mezzrow - clt;
 James P. Johnson - pno; Teddy Bunn - gr; Elmer James - sbs; Zutty Singleton - dms

028988-1	Revolutionary Blues	BB B-10088,	Chronological Classics 694
028989-1	Comin' On With The Come On - Part 1	BB B-10085,	Chronological Classics 694
028990-1	Comin' On With The Come On - Part 2	BB B-10085,	Chronological Classics 694
028991-1	Swingin' For Mezz	BB uniss 78,	Chronological Classics 694
028991-2	Swingin' For Mezz	BB uniss 78,	RCA B&W PM 45728 (LP)

Note: S. DeParis does not play on (5).

040 DON REDMAN AND HIS ORCHESTRA

New York, Mar. 23, 1939

Don Redman - alt, sop, dir;

Tom Stevenson, Robert Williams, Sidney de Paris - tpt;

Gene Simon, Quentin Jackson - tbn;

Carl Frye, Edward Inge - alt, clt; Gene Sedic - ten, clt; Eddie Williams - ten, bar;

Nicholas Rodriguez - pno; Bob Lessey - gr; Bob Ysaguirre - sbs; Bill Beason - dms;

Don Redman - voc (2,3); Laurel Watson - voc (3,4); The Three Little Maids - voc (1); Eddie Williams - voc (2)

035079-1	Three Little Maids	BB B-10305,	Chronological Classics 574
035080-1	The Flowers That Bloom In The Spring	BB B-10305,	Chronological Classics 574
035081-1	Jump Session	Vic 26206,	Chronological Classics 574
035082-1	Class Will Tell	Vic 26206,	Chronological Classics 574

The first title bears a silly vocal by three male "maids", and Rodriguez drags terribly, supported by Bill Beason's bass-drum on one and three. I have attributed the baritone sax on these sides to Eddie Williams who is known as an alto player rather than tenorist and who thus would be the logical baritone saxophonist.

There are no solos by Sidney de Paris and Edward Inge anymore and it has to be asked whether these two stalwarts of the Redman band were still with them anymore. This is rather commercial big band stuff and the band has lost their special Don Redman sound of 5 years ago. A pity!

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Tom Stevenson, Robert Williams, Sidney de Paris (tp); Quentin Jackson, Gene Simon (tb); Don Redman, Eddie Williams, Edward Inge, Carl Frye, Gene Sedic (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Bill Beason (dm)

- Rust*2: Tom Stevenson, Robert Williams, Sidney de Paris (tpt); Quentin Jackson, Gene Simon (tbn); Edward Inge, Carl Frye (clt, alt); Gene Sedic, Eddie Williams (ten); Nicholas Rodriguez (pno); Bob Lessey (gr); Bob Ysaguirre (sbs); Bill Beason (dms); The Three Little Maids (vcl-trio)

- Rust*3: Tom Stevenson -Robert Williams -Sidney de Paris -t; Quentin Jackson -tb -v; Gene Simon -tb; Don Redman -cl -ss -as -v -ldr; Carl Frye -Edward Inge -cl -as -bar; Eddie Williams -ts -v; Gene Sedic -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Laurel Watson -The Three Little Maids v

- Rust*4,*6: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Robert Williams -Sidney de Paris -t; Quentin Jackson -tb -v; Gene Simon -tb; Carl Frye -Edward Inge -cl -as -bar; Eddie Williams -ts -v; Gene Sedic -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Laurel Watson -The Three Little Maids v

Solos ad-lib:

035079-1:	DR sop 5, NR pno 8, DR sop 1
035080-1:	GS ten 1
035081-1:	GS ten 8, DR sop 4 + 12, GS ten 2
035082-1:	GS ten 2

041 DON REDMAN AND HIS ORCHESTRA

New York, May 18, 1939

Don Redman - alt, sop, voc (1,4);

Tom Stevenson, Robert Williams, Sidney de Paris - tpt;

Gene Simon, Quentin Jackson - tbn;

Tapley Lewis, Buster Smith - alt, clt; Gene Sedic - ten, clt; Eddie Williams - ten, bar;

Nicholas Rodriguez - pno; Bob Lessey - gr; Bob Ysaguirre - sbs; Slick Jones - dms;

Don Redman - voc (1,4); Laurel Watson - voc (1,2); Quentin Jackson - voc (3)

036962-1	Chew-Chew-Chew (Your Bubble Gum)	Vic 26258,	Chronological Classics 649
036963-1	Igloo	Vic 26258,	Chronological Classics 649
036964-1	Baby, Won't You Please Come Home	Vic 26266,	Chronological Classics 649

036965-2

Ain't I Good To You?

Vic 26266,

Chronological Classics 649

There is some reminiscancy to the McKinney's Cotton Pickers days in the two last titles, yet in a much more modern way. Again, there is nothing what would remind us of Sidney de Paris' playing. Is he still with the band anymore?

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Tom Stevenson, Robert Williams, Sidney de Paris (tp); Quentin Jackson, Gene Simon (tb); Don Redman, Eddie Williams, Henry Smith, Tapley Lewis, Gene Sedic (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Slick Jones (dm)*

- *Rust*2: Tom Stevenson, Robert Williams, Sidney de Paris (tpt); Quentin Jackson, Gene Simon (tbn); Henry Smith, Tapley Lewis (clt, alt); Gene Sedic, Eddie Williams (ten); Nicholas Rodriguez (pno); Bob Lessey (gtr); Bob Ysaguirre (sbs); Slick Jones (dms); Quentin Jackson (vcl)*

- *Rust*3: Tom Stevenson -Robert Williams -Sidney de Paris -t; Quentin Jackson -tb -v; Gene Simon -tb; Don Redman -cl -as -v -ldr; Buster Smith -Tapley Lewis -cl -as -bar; Eddie Williams -ts -v; Gene Sedic -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Slick Jones -d; Laurel Watson -v*

- *Rust*4: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Robert Williams -Sidney de Paris -t; Gene Simon -tb; Quentin Jackson -tb -v; Carl Frye -Edward Inge -cl -as -bar; Eddie Williams -ts -v; Gene Sedic -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Bill Beason -d; Laurel Watson -v*

- *Rust*6: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Robert Williams -Sidney de Paris -t; Gene Simon -tb; Quentin Jackson -tb -v; Buster Smith -Tapley Lewis -cl -as -bar; Eddie Williams -ts -v; Gene Sedic -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Slick Jones -d; Laurel Watson -v*

Solos ad-lib:

036962-1: GS ten 15, DR sop 6 + 2, NR pno 4, GS ten 2

036963-1: BS alt 15, DR sop 6, GS ten 2 + 2, NR pno 6

036964-1: DR sop 24

036965-2: no solos

042 JELLY-ROLL MORTON'S NEW ORLEANS JAZZ MEN

New York,

Sep. 14, 1939

Sidney de Paris – tpt; Claude Jones – tbn, preaching (1,2);

Albert Nicholas – clt; Sidney Bechet – sop; Happy Caldwell – ten;

Jelly-Roll Morton – pno, voc (4,5,6); Lawrence Lucie – gtr; Wellman Braud – sbs; Zutty Singleton – dms

041456-1 Oh, Didn't He Ramble BB B-10429, Chronological Classics 654

041456-2 Oh, Didn't He Ramble BB unissued on 78, Bluebird MD 82361-5

041457-1 High Society BB B-10434, Chronological Classics 654

041458-1 I Thought I Heard Buddy Bolden Say BB B-10434, Chronological Classics 654

041459-1 Winin' Boy Blues BB unissued on 78, Bluebird MD 82361-5

041459-2 Winin' Boy Blues BB B-10429, Chronological Classics 654

These are Jelly Roll Morton's last recording sessions for RCA Victor, for whom he had been busy so many years before. The band is made up of a couple of New Orleans musicians filled up with some Harlem heroes. It is known that during these sessions spirits were not very good, possibly caused by some kind of jealousy of some about the "clannish behaviour" of the New Orleans men. And there must have been severe dissensions on musical matters between the New Orleans and the Harlem musicians.

From Happy Caldwell's recollections (Storyville 99) we know that this band researched in the basement of the house Caldwell and Morton lived in in 1939. When interviewed by Laurie Wright and Al Vollmer in 1978 Caldwell sat at the piano there that had been used by Jelly Roll.

The main soloist at this session is Sidney Bechet. Caldwell is most effective in the ensembles and featured in solo in 'Winin' Boy Blues'.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Sidney de Paris (tp); Claude Jones (tb); Albert Nicholas (cl); Sidney Bechet (ss); Happy Caldwell (ts); Jelly Roll Morton (p & vo); Lawrence Lucie (g); Wellman Braud (b); Zutty Singleton (dm)*

- *Rust*2,*3: Sidney de Paris (tpt); Claude Jones (tbn, preaching); Albert Nicholas (clt); Sidney Bechet (sop); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms)*

- *Rust*4,*6: Sidney de Paris (tpt); Claude Jones (tbn, preaching (1)); Albert Nicholas (clt); Sidney Bechet (sop); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms, preaching (2))*

Notable differences of takes (from Laurie Wright 1980):

041456-1 Spoken at beginning: "If the women don't get you, the liquor must."

041456-2 Spoken at beginning: "If the women don't get you, the whiskey must."

041459-1 First two lines of vocal: "I'm the Winin' Boy, well, don't deny my name. I'm the Winin' Boy, don't deny my name ... my name."

041459-2 First two lines of vocal: "I'm the Winin' Boy, don't deny my name. Mmm ... I'm the Winin' Boy, don't deny my name. deny my name."

043 JELLY-ROLL MORTON'S NEW ORLEANS JAZZ MEN

New York,

Sep. 28, 1939

Sidney de Paris – tpt; Fred Robinson – tbn;

Albert Nicholas – clt; Happy Caldwell – ten;

Jelly-Roll Morton – pno, voc (3,4,6); Lawrence Lucie – gtr; Wellman Braud – sbs; Zutty Singleton – dms

041360-1 Climax Rag MW M-8404, Bluebird MD 82361-5

041360-2 Climax Rag BB B-10442, Chronological Classics 654

041361-1 Don't You Leave Me Here BB B-10450, Chronological Classics 654

041361-2 Don't You Leave Me Here BB unissued on 78, Bluebird MD 82361-5

041362-2 West End Blues BB B-10442, Chronological Classics 654

041363-1 Ballin' The Jack BB B-10450, Chronological Classics 654

With the exception of the missing Sidney Bechet and Fred Robinson on trombone this is the same personnel as before.

Caldwell is heard in solo in breaks at the beginnings of 'Climax Rag' and 'West End Blues', and most effectively again in the ensembles of 'Don't You Leave Me Here' and 'Ballin' The Jack'. He also contributes solo chorus in 'West End Blues' and 'Ballin' The Jack'.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Sidney de Paris (tp); Fred Robinson (tb); Albert Nicholas (cl); Happy Caldwell (ts); Jelly Roll Morton (p & vo); Lawrence Lucie (g); Wellman Braud (b); Zutty Singleton (dm)*
 - *Rust*2,*3,*4,*6: Sidney de Paris (tpt); Fred Robinson (tbn); Albert Nicholas (clt); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms)*

Notable differences of takes:

041360-1 Tenor sax break in first theme: pause in the middle. Growl trumpet break preceded by drum beats, followed by piano tremolo
 041360-2 Tenor sax break in first theme: flowing phrase with no pause. Growl trumpet break preceded by press role, followed by piano chords – no tremolo.
 041361-1 Third line of vocal: "If you just must go, sweet baby ..."
 041361-2 Third line of vocal: "If you just must go, sweet mama ..."

044 WILLIE "THE LION" SMITH AND HIS ORCHESTRA

New York,

Feb. 17, 1940

Sidney DeParis – tpt;
 Jimmy Lane, Johnny Mullins – alt; Perry Smith – ten;
 Willie The Lion Smith – pno; Bernard Addison – gtr; Richard Fullbright – sbs; Puss Johnson – dms;
 Naomi Price – voc

R-2668	Peace On You	Gnl 1712,	Chronological Classics 692
R-2669	Woncha Do It To Me	Gnl 1713,	Chronological Classics 692
R-2670	Rushin´	Gnl 1713,	Chronological Classics 692
R-2671	Noodlin´	Gnl 1712,	Chronological Classics 692

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Sidney de Paris (tp); Jimmy Lane, Johnny Mullins, Perry "Stony" Smith (s); Willie Smith (p); Bernard Addison (g); Dick Fullbright (b); Puss Johnson (dm)*
 - *Rust*2,*3,*4: Sidney de Paris (tpt); Jimmy Lane, Johnny Mullins (alt); Perry Smith (ten); Willie "The Lion" Smith (pno); Bernard Addison (gtr); Richard Fullbright (sbs); Puss Johnson (dms)*
 - *Rust*6: Sidney de Paris, t; Jimmy Lane, Johnny Mullins, as; Perry Smith, ts; Willie "The Lion" Smith, p; Bernard Addison, g; Richard Fullbright, sb; Puss Johnson, d; Naomi Price, v*

045 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

New York,

Jun. 04, 1940

Sidney DeParis - tpt; Sandy Williams – tbn; Sidney Bechet – clt, sop, voc;
 Cliff Jackson – pno; Bernard Addison – gtr; Wellman Braud – sbs; Sidney Catlett – dms

051222-1	Shake It And Break It	Vic 26640,	Chronological Classics 619
051222-2	Shake It And Break It	Vic uniss. on 78	Media 7 MJCD 127
051223-1	Old Man Blues	Vic 26663,	Chronological Classics 619
051223-2	Old Man Blues	Vic uniss. on 78	Media 7 MJCD 127
051224-1	Wild Man Blues	Vic 26640,	Chronological Classics 619
051224-2	Wild Man Blues	Vic uniss. on 78	Media 7 MJCD 127
051225-1	Nobody Knows The Way I Feel Dis Mornin´	Vic 26663,	Chronological Classics 619

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Sidney de Paris (tp); Sandy Williams (tb); Sidney Bechet (cl, ss); Cliff Jackson (p); Bernard Addison (g); Wellman Braud (b); Sid Catlett (dm).*
 - *Rust*2,*3,*4,*6: Sidney de Paris (tpt); Sandy Williams (tbn); Sidney Bechet (clt, sop); Cliff Jackson (pno); Bernard Addison (gtr); Wellman Braud (sbs); Sid Catlett (dms).*

046 BENNY CARTER AND HIS ORCHESTRA

New York,

Nov. 19, 1940

Benny Carter – alt, clt, tpt;
 Russell Smith, Sidney de Paris, Bobby Williams – tpt;
 Milton Robinson, Madison Vaughn, Benny Morton – tbn;
 Chauncey Haughton – alt; George James – alt, bar; George Irish, Stafford Simon - ten;
 Sonny White – pno; Everett Barksdale – gtr; Hayes Alvis – sbs; William Purnell – dms;
 Roy Felton – voc (2)

057656-1	All Of Me	BB B-10962,	Chronological Classics 631
057657-1	The Very Thought Of You	BB B-10962,	Chronological Classics 631
057658-1	Cocktails For Two	BB B-10998,	Chronological Classics 631
057659-1	Takin´ My Time	BB B-10998,	Chronological Classics 631

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Sidney de Paris, Bob Williams (tp); Benny Morton, Milton Robinson, Madison Vaughn (tb); Benny Carter (tp, cl, as); Stafford Simon, Chauncey Haughton, George James, George Irish (s); Sonny White (p); Everett Barksdale (g); Hayes Alvis (b); Keg Purnell (dm).*
 - *Rust*2,*3,*4,*6: Russell Smith, Sidney de Paris, Bob Williams (tpt); Milton Robinson, Madison Vaughn, Benny Morton (tbn); Benny Carter, Chauncey Haughton (alt); George James (alt, bar); Stafford Simon, George Irish (ten); Sonny White (pno); Everett Barksdale (gtr); Hayes Alvis (sbs); Keg Purnell (dms); Roy Felton (vcl).*

Solos ad-lib:

047 BENNY CARTER AND HIS ORCHESTRA

New York,

Jan. 21, 1941

Benny Carter – alt, clt, tpt;
 Russell Smith, Sidney de Paris, Jonah Jones – tpt;
 Vic Dickenson, Jimmy Archey, Joe Britton – tbn;
 George Dorsey, Bill White – alt; George Irish, Fred Mitchell - ten;

Sonny White – pno; Herb Thomas – gtr; Ted Sturgis – sbs; J.C. Heard – dms;
Roy Felton – voc

060351-1	Cuddle Up, Huddle Up	BB B-11197
060352-1	Ev'ry Goodbye Ain't Gone	BB unissued on 78
060353-1	Babalu	BB B-11090
060354-1	There, I've Said It Again	BB B-11090

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Sidney de Paris, Jonah Jones (tp); Vic Dickenson, James Archey, Joe Britton (tb); Benny Carter (tp, cl, as); George Dorsey, Bill White, George Irish, Fred Mitchell (s); Sonny White (p); Herb Thomas (g); Ted Sturgis (b); J.C. Heard (dm).

- Rust*2,*3,*4,*6: Russell Smith, Sidney de Paris, Jonah Jones (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); Benny Carter (tpt, clt, alt); George Dorsey, Bill White (alt); George Irish, Fred Mitchell (ten); Sonny White (pno); Herb Thomas (gtr); Ted Sturgis (sbs); J.C. Heard (dms); Roy Felton (vcl).

Solos ad-lib:

048 **BENNY CARTER AND HIS ORCHESTRA**

New York, Apr. 01, 1941

Benny Carter – alt, tpt;
Doc Cheatham, Sidney de Paris, Lincoln Mills – tpt;
Vic Dickenson, Jimmy Archey, Joe Britton – tbn;
Ernest Purce, Eddie Barefield – alt; Fred Williams, Ernie Powell – ten;
Sonny White – pno; Herb Thomas – gtr; Charles Drayton – sbs; Al Taylor – dms;
Maxine Sullivan – voc

063700-1	Midnight	BB B-11288
063701-1	My Favorite Blues	BB B-11288
063702-1	Lullaby To A Dream	BB unissued on 78
063703-1	What A Difference A Day Made	BB B-11197

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Doc Cheatham, Lincoln Mills, Sidney de Paris (tp); Vic Dickenson, James Archey, Joe Britton (tb); Benny Carter (tp, as); Ernie Purce, Eddie Barefield, Fred Williams, Ernie Powell (s); Sonny White (p); Herb Thomas (g); Charles Drayton (b); Al Taylor (dm); Maxine Sullivan (vo).

- Rust*2,*3,*4,*6: Doc Cheatham, Lincoln Mills, Sidney de Paris (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); Benny Carter (tpt, alt); Ernie Purce, Eddie Barefield (alt); Fred Williams, Ernie Powell (ten); Sonny White (pno); Herb Thomas (gtr); Charles Drayton (sbs); Al Taylor (dms); Maxine Sullivan (vcl).

Solos ad-lib:

049 **ART HODES AND HIS ORCHESTRA**

New York, Mar. 17, 1942

Sidney de Paris – tpt; Brad Gowans – vtb; Rod Cless – clt;
Art Hodes – pno; Eddie Condon – gtr; Earl Murphy – sbs; Zutty Singleton – dms

70519-A	Georgia Cake Walk	Dec 18437
70519-B	Georgia Cake Walk	Br 03438
70520-B	Liberty Inn Drag	Dec 18437
70521-A	Indiana	Dec 18438
70521-B	Indiana	Dec 18438
70522-A	Get Happy	Dec 18438

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Sidney de Paris (tp); Brad Gowans (tb); Rod Cless (cl); Art Hodes (p); Eddie Condon (g); Earl Murphy (b); Zutty Singleton (dm)

- Rust*2: Sidney de Paris (tpt); Brad Gowans (v-tbn); Rod Cless (clt); Art Hodes (pno); Eddie Condon (gtr); Earl Murphy (sbs); Zutty Singleton (dms)

050 **EDMOND HALL'S BLUE NOTE JAZZMEN**

New York, Nov. 29, 1943

Sidney De Paris – tpt; Vic Dickenson – tbn; Edmond Hall – clt;
James P. Johnson – pno; Jimmy Shirley – gtr; Israel Crosby – sbs; Sid Catlett – dms

BN901-1	High Society	BN uniss. on 78,	Mosaic MR6-109 (LP)
BN901-2	High Society	BN 6504,	Mosaic MR6-109 (LP)
BN901-3	High Society	BN 28,	Mosaic MR6-109 (LP)
BN903-1	Blues At Blue Note	BN uniss. on 78,	Mosaic MR6-109 (LP)
BN903-2	Blues At Blue Note	BN 28,	Mosaic MR6-109 (LP)
BN905-1	Night Shift Blues	BN uniss. on 78,	Mosaic MR6-109 (LP)
BN905-2	Night Shift Blues	BN 29,	Mosaic MR6-109 (LP)
BN907-1	Royal Garden Blues	BN 6504,	Mosaic MR6-109 (LP)
BN907-2	Royal Garden Blues	BN 29,	Mosaic MR6-109 (LP)
	Blue Note Boogie	BN F667,	Mosaic MR6-109 (LP)

051 DE PARIS BROTHERS ORCHESTRA	New York,	Feb. 05, 1944
Sidney de Paris – tpt; Wilbur de Paris – tbn; Edmond Hall – clt; Clyde Hart – pno; Billy Taylor – sbs; Specs Powell – dms		
A4710-1 I've Found A New Baby	Com uniss. 78,	Mosaic MR23-128 (LP)
A4710-2 I've Found A New Baby	Com 552,	Mosaic MR23-128 (LP)
A4710-3 I've Found A New Baby	Com uniss. 78,	Mosaic MR23-128 (LP)
A4711-1 Black And Blue	Com 552,	Mosaic MR23-128 (LP)
A4711- Black And Blue	Com uniss. 78,	Mosaic MR23-128 (LP)
A4712-1 Change O'Key Boogie	Com 567,	Mosaic MR23-128 (LP)
A4712- Change O'Key Boogie	Com uniss. 78,	Mosaic MR23-128 (LP)
A4712-TK1 Change O'Key Boogie	Com uniss. 78,	Mosaic MR23-128 (LP)
A4713-1 Sheik Of Araby	Com uniss. 78,	Mosaic MR23-128 (LP)
A4713-2 Sheik Of Araby	Com 567,	Mosaic MR23-128 (LP)
 052 JAMES P. JOHNSON'S BLUE NOTE JAZZMEN	 New York,	 Mar. 04, 1944
Sidney De Paris – tpt; Vic Dickenson – tbn; Ben Webster – ten; James P. Johnson – pno; Jimmy Shirley – grt; John Simmons – sbs; Sid Catlett – dms		
BN950-1 Blue Mizz	BN 32,	Mosaic MR6-109 (LP)
BN950-2 Blue Mizz	BN uniss. 78,	Mosaic MR23-109 (LP)
BN951-2 Victory Stride	BN uniss. 78,	Mosaic MR23-109 (LP)
BN951-3 Victory Stride	BN 32,	Mosaic MR6-109 (LP)
BN952-2 Joy Mentin'	BN 33,	Mosaic MR6-109 (LP)
BN953-2 After You've Gone	BN 33,	Mosaic MR6-109 (LP)
 053 SIDNEY DE PARIS' BLUE NOTE JAZZMEN	 New York,	 Jun. 21, 1944
Sidney De Paris – tpt; Vic Dickenson – tbn; Edmond Hall – clt; James P. Johnson – pno; Jimmy Shirley – grt; John Simmons – sbs; Sid Catlett – dms		
BN981-0 Everybody Loves My Baby	BN 40,	Mosaic MR6-109 (LP)
BN981-1 Everybody Loves My Baby	BN 6501,	Mosaic MR6-109 (LP)
BN982-0 Ballin' The Jack	BN 40,	Mosaic MR6-109 (LP)
BN953-0 Who's Sorry Now	BN uniss. 78,	Mosaic MR23-109 (LP)
BN953-1 Who's Sorry Now	BN 41,	Mosaic MR6-109 (LP)
BN954-0 The Call Of The Blues	BN 40,	Mosaic MR6-109 (LP)
 054 ROY ELDRIDGE AND HIS ORCHESTRA	 New York,	 Oct. 13, 1944
Roy Eldridge – tpt, ldr; Paul Cohen, Robert Mason, Pinkey Savitt, Sidney de Paris – tpt; Wilbur De Paris, Vic Dickenson, Sandy Williams, George Stevenson – tbn; Joe Eldridge, Curby Alexander – alt; Franz Jackson, Hal Singer – ten; Dave McRae – bar; Teddy Brannon – pno; Snags Allen – grt; Billy Taylor – sbs; Cozy Cole – dms		
72430-A Fish Market	Dec 23383,	MCA GRP 16052
72431-A Twilight Time	Dec 23383,	MCA GRP 16052
72432 St. Louis Blues	Dec DL34313,	MCA GRP 16052
 055 SIDNEY DE PARIS' BLUE NOTE JAZZMEN	 New York,	 Oct. 26, 1944
Sidney De Paris – tpt; Vic Dickenson – tbn; Edmond Hall – clt; James P. Johnson – pno; Jimmy Shirley – grt; Al Lucas – sbs; Art Trappier – dms		
BN993-0 Tishomingo Blues	BN uniss. 78,	Mosaic MR23-109 (LP)
BN993-1 Tishomingo Blues	BN 7012,	Mosaic MR6-109 (LP)
BN994-0 Walkin' The Dog	BN uniss. 78,	Mosaic MR23-109 (LP)
BN994-1 Walkin' The Dog	BN 7012,	Mosaic MR6-109 (LP)
BN995-0 Easy Rider	BN 9287,	Mosaic MR6-109 (LP)
BN996-0 At The Ball	BN uniss. 78,	Mosaic MR23-109 (LP)
BN996-1 At The Ball	BN 7012,	Mosaic MR6-109 (LP)
 056 CLIFF JACKSON'S VILLAGE CATS	 New York,	 Dec. 21, 1944
Sidney De Paris – tpt; Wilbur De Paris – tbn; Sidney Bechet – sop, clt (4); Eugene Cedric – ten, clt (3); Cliff Jackson – pno; Everett Barksdale – grt; Wellman Braud – sbs; Eddie Dougherty – dms; unknown – voc (1)		
bw 43 You Got Me Walkin' And Talkin' To Myself	Black&White 1204,	Storyv. SLP806 (LP)
bw 44 Quiet Please	Black&White 1204,	Storyv. SLP806 (LP)
bw 45 Cliff's Boogie Blues	Black&White 1205,	Storyv. SLP806 (LP)
bw 46 Jeepers Creepers	Black&White 1205,	Storyv. SLP806 (LP)
 057 J. C. HIGGINBOTHAM'S BIG EIGHT	 New York,	 Dec. 21, 1945
Sidney De Paris – tpt; J. C. Higginbotham – tbn; Tab Smith – alt; Cecil Scott – ten, clt; Jimmy Jones – pno; Brick Fleagle – grt; Billy Taylor – sbs; Dave Tough – dms		
1014 Dutch Treat	HRS 1013,	Riverside (G) OJC-1724 (LP)
1015 A Penny For Your Blues	HRS 1013,	Riverside (G) OJC-1724 (LP)

058 **SIDNEY DE PARIS' BLUE NOTE STOMPERS**

Sidney De Paris – tpt; Jimmy Archey – tbn; Omer Simeon - clt;
Bob Green – pno; Pops Foster – sbs; Joseph Smith – dms

New York, Jun. 14, 1951

BN386-0	When You Wore A Tulip	BN 6501,	Mosaic MR6-109 (LP)
BN386-1	When You Wore A Tulip	BN 7016 (LP),	Mosaic MR6-109 (LP)
BN387-2	Weary Blues	BN 7016 (LP),	Mosaic MR6-109 (LP)
BN388-0	Moose March	BN 7016 (LP),	Mosaic MR6-109 (LP)
BN389-1	Panama	BN 7016 (LP),	Mosaic MR6-109 (LP)
BN390-0	Please, Don't Talk About Me When I'm Gone	BN 7016 (LP),	Mosaic MR6-109 (LP)
BN391-1	A Good Man Is Hard To Find	BN 7016 (LP),	Mosaic MR6-109 (LP)

From 1951 until 1961 Sidney de Paris worked and recorded prolifically with his brother's 'Wilbur de Paris' "New" New Orleans Jazz Band'. Their recordings may be found listed in several discographies as 'Jazz Records 1942-80' by Eric Raben or 'The Jazz Discography' by Tom Lord.

059 **CHRIS BARBER'S AMERICAN JAZZ BAND**

Sidney de Paris – tpt, voc; Chris Barber – tbn; Edmond Hall – clt;
Hank Duncan – pno; Hayes Alvis – sbs; Joe Marshall – dms

New York, Nov. 07/08, 1960

	Down Home Rag	Col. (E)33SX1321, Black&Blue BB33004
	Tishomingo Blues	Col. (E)33SX1321, Black&Blue BB33004
	Oh Baby	Col. (E)33SX1321, Black&Blue BB33004
	Baby Won't You Please Come Home	Col. (E)33SX1321, Black&Blue BB33004
	You Tell Me Your Dreams	Col. (E)33SX1321, Black&Blue BB33004
	Li'l Liza Jane	Col. (E)33SX1321, Black&Blue BB33004
	See See Rider	Col. (E)33SX1321, Black&Blue BB33004
	Sweethearts On Parade	Col. (E)33SX1321, Black&Blue BB33004

060 **VICTORIA SPIVEY**

Victoria Spivey – voc, pno (1,2);
Buster Bailey – clt; J.C. Higginbotham – tbn;
Cliff Jackson – pno (3,4); Sidney de Paris – bbs; Zutty Singleton – dms

New York, Aug. 16, 1961

304	Black Snake Blues	Bluesville BVLP 1052 (LP)
305	Goin' Back Home	Bluesville BVLP 1052 (LP)
306	I Got The Blues So Bad	Bluesville BVLP 1052 (LP)
307	Let Him Beat Me	Bluesville BVLP 1052 (LP)

061 **ALBERTA HUNTER**

Alberta Hunter - voc;
Buster Bailey – clt; J.C. Higginbotham – tbn;
Cliff Jackson – pno (3,4); Sidney de Paris – bbs; Zutty Singleton – dms

New York, Aug. 16, 1961

308	I Got A Mind To Ramble	Bluesville BVLP 1052 (LP)
309	I Got Myself A Workin' Man	Bluesville BVLP 1052 (LP)
310	Chirpin' The Blues	Bluesville BVLP 1052 (LP)
311	You Gotta Reap What You Sow	Bluesville BVLP 1052 (LP)

K.-B. Rau
18-08-2021
14-11-2022