

THE RECORDINGS OF JOE GARLAND

An Annotated Tentative Personnelo - Discography

GARLAND, 'Joe' Joseph Copeland tenor/baritone/bass saxes/clarinet/arranger/composer born: Norfolk, Virginia, 15 August 1903; died: Teaneck, New Jersey, 21 April 1977

Brother of trumpeter Moses Garland. Began playing whilst at school in Oxford, North Carolina, later studied at Aeolian Conservatory in Baltimore (played in A. Jack Thomas Concert Band in 1921) and at Shaw University. Played in concert bands and orchestras until 1924, then joined pianist Graham Jackson's Seminole Syncopators. Joined Elmer Snowden on alto and baritone in 1925, following year worked with Joe Steele's Orchestra, then briefly with Henry Saparo. Worked in New York and South America with Leon Abbey (1927). In 1928 with Charlie Skeete, then worked and recorded with Jelly Roll Morton, rejoined Joe Steele. With Bobby McNeal in 1931, then joined the Milla Blue Rhythm Band in 1932, remained with the band (working under Lucky Millinder) until 1936 – also recorded with Duke Ellington in 1933. With Edgar Hayes in 1937, Don Redman in late 1938, then with Louis Armstrong Orchestra from early 1939 until 1942 (musical director from May 1940). In 1943 and 1944 free-lanced in New York – spell with Claude Hopkins in late 1944; rejoined Louis Armstrong as musical director in May 1945, remained until Louis disbanded in 1947, worked in big band led by Herbie Fields, then rejoined Claude Hopkins (1947). Musical director for Earl Hines Big Band (late 1948). Left full-time music in the early 1950s, but continued to lead own small band regularly, occasionally forming big bands for specific engagements. (J. Chilton, Who's Who of Jazz)

STYLISTICS

tenor saxophone

STYLE

Joe Garland started as an alto sax player / clarinetist, but finally switched over to tenor saxophone in about 1930 or 1931. As a versatile musician he also performed on all other saxophones used in big bands.

On tenor sax, Garland uses a no-nonsense, robust and hot staccato style on tenor sax, almost trumpet-like, horizontal, not vertical like Hawkins, but still owing Hawkins a general concept.

STONE

Garland displays a sharp and hard tone, sometimes even rough and bordering to growl practices.

VIBRATO

His vibrato is un-obtrusive, medium fast and of medium altitude.

TIME

His time is on-the-spot, urgent and swinging.

PHRASING

His soloistic exposure shows essential and powerful, two-dimensional improvisation, mixing legato strains with fast multi-toned portions, seldom referring to the melody of the tune.

This personnelo-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: **Joe Garland**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Joe Garland*
- 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: (*Joe Garland*)

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.

GARLAND, JOE

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|---------|---|---------------|-----------|--------------------|
| 001 | VIRGINIA LISTON | her Jazz Trio | New York, | c. Jan. 07, 1924 |
| | Virginia Liston – voc; | | | |
| | Harry Cooper – tpt; Joe Garland or (Prince Robinson) – alt; | | | |
| | Graham Jackson – pno | | | |
| 72258-D | I Don't Love Nobody | | OK 8138, | Document DOCD-5446 |
| 72259-D | Tain't A Doggone Thing But The Blues | | OK 8138, | Document DOCD-5446 |

Regarding Ben Kragting's Harry Cooper biography above I learned of Cooper's first recordings with Virginia Liston in New York. This then immediately made me listen to Liston's session of c. Jan. 07, 1924. And indeed, the trumpet player should well be Harry Cooper by his tone, his attack, his vibrato and his overall musical concept. Clarence Williams certainly is not the pianist, but the group's personnel is recounted by Harry Cooper naming Graham Jackson as pianist (see below). The altoist's sweet and smooth performance then would have to be played by the young Prince Robinson, yet not on clarinet or tenor sax, but on alto sax (Robinson mainly was a tenor sax player!). But this is not Robinson's style, but rather Joe Garland's. Both musicians later were part of the Seminole Syncopators on a permanent basis. This seems to be the first documented recording activity of Robinson's – or Garland's, as well.

Notes:

- Storyville 142-126, Ben Kragting Jr., Harry Cooper (1903-1961): "The band that accompanied Virginia Liston had Harry Cooper on trumpet, Prince Robinson on clarinet, piano player Graham Jackson, banjo player Bernard Addison and Happy Williams on drums."
- McCarthy/Carey, Jazz Directory Vol Five: Sidney Bechet (sop, possibly g); Clarence Williams (p); Buddy Christian (bj). "Harry Cooper claims to have recorded with this singer on Okeh and Gennett. There are no known Gennett sides and all the Okeh's have, to the best of our knowledge Clarence Williams accompaniments. Cooper says that the accompanying group was called the "Seminole Syncopators" and included himself on trumpet and Prince Robinson. Joe Garland (reeds); Bernard Addison (g); Graham Jackson, H. Williams on unknown instruments."
- BGR*2: poss Tom Morris, cnt; unknown clt/alt; Clarence Williams, pno
- BGR*3,*4: unknown, c; unknown, as; poss Clarence Williams or Porter Grainger, p.
- Rust*3: ? Tom Morris -c; unknown -cl -as; Clarence Williams -p.
- Rust*4,*6: unknown c; unknown as; Clarence Williams or Porter Grainger -p.
- T. Lord, Clarence Williams, p.77: unknown (cnt); unknown (alt); possibly Clarence Williams or Porter Grainger -p.
- T. Lord, Clarence Williams, p. 84: "The alto player here is aurally the same man as on Virginia Liston's OK 8138 (January 7, 1924)."

| | | | | |
|---------|--|--|-----------|----------------------|
| 002 | GEORGE McCLENNON'S JAZZ DEVILS | | New York, | May 09, 1924 |
| | Harry Cooper – cnt; (John Mayfield) – tbn; | | | |
| | George McClennon – clt; Joe Garland – alt; | | | |
| | Clarence Williams or (Graham Jackson) – pno; Bernard Addison – bjo; Happy Williams – dms | | | |
| 72512-B | Box Of Blues | | OK 8143, | Jazz Oracle BDW 8022 |
| 72513-B | Dark Alley Blues | | OK 8143, | Jazz Oracle BDW 8022 |

For this session Rust*6 lists this personnel: Prob. Thomas Morris – cnt; Charlie Irvis – tbn; G. McClennon – clt; Bob Fuller – alt; Clarence Williams – pno; Buddy Christian – bjo; unknown - dms. The Jazz Oracle CD booklet follows this statement. Tom Lord's *Clarence Williams* (1976) lists the same with some reservations and the following statement: "Rust is the only previous source to list this as a Clarence Williams session. His listing is undoubtedly a result of a Record Research (i.e. 66) article. Williams mentioned Morris and Irvis. Since Rust's listing (Rust*3?), it's felt that the identity of the cornetist is not absolutely certain. The alto player here is aurally the same man as on Virginia Liston's OK 8138 (January 7, 1924). The estimation of the date is from Rust."

Deviating from what I have written in my article on the recordings of George McClennon in Names&Numbers 67, I am caused to see – and hear – this recording session from a very different side:

- Having delt with Harry Cooper's trumpet style of the early twenties I am convinced that he is our man on this McClennon session, harmonizing with his known appearances in style, tone, rhythm, use of mutes, and vibrato. This is not – as believed about 8 years ago – Thomas Morris. Recognizing this, it is only significant to check Cooper's association at this time: the Seminole Syncopators: he recorded with them in New York just two weeks earlier.
 - And according to their personnel the alto saxophonist could well be the young Joe Garland who had been added to the Seminole Syncopators at about this time, when they went back home to Atlanta after their recording session of April 24, 1924 (above). Comparing our altoist here with Garland's style and performing on 'Sailing On Lake Ponchartrain' of the session of August 30, 1924 clearly shows corresponding of style, rhythm and performance. He cannot be compared with Prince Robinson as on the Virginia Liston session above, who is much more elegant and swinging.
 - I believe to recognize the trombonist as John Mayfield – not Charlie Irvis! – of Clarence Williams Blue Five fame. He was not part of the Seminole Syncopators!
 - The pianist might well be Clarence Williams, but as we probably find other members of the Seminole Syncopators below, he may also be their bandleader Graham Jackson. But: we do not hear this player's technical and harmonic tricks as heard on the August 30 session.
 - The very busy banjo player very probably then is Bernard Addison with his double-strokes and arpeggiated parts.
 - The drummer might accordingly also come from the Syncopators, thus Harry 'Happy' Williams. The cymbal sound seems to be identical.
- In my years-long researching the music of the Harlem bands I have recognized a couple of procedures recording-bands were put together, and here we might find just one of these: a young band coming from out of nowhere, leaving an impression on listeners passed on to band-leaders without a working band, but having a recording contract, and needing a band for a recording session. This might be exactly what

had happened here. Unfortunately, we do not have proof that the Syncopators still had been in New York at this date. But the performance on record seems to prove.

003 **SEMINOLE SYNCOPATORS** Atlanta, Aug. 30, 1924
 Harry Cooper – tpt;
 Joe Garland – alt; Prince Robinson – ten;
 Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms
 8741-A Sailing On Lake Pontchartrain OK 40228, Frog DGF 69

The Seminole Syncopators – now back in Atlanta – are enforced by an alto sax player, probably Joe Garland as shown and documented on the above-mentioned photo. Garland plays the only ad-lib solo on this side in chorus 3, accompanied by Cooper on trumpet. Cooper plays in a Southern style, not influenced by New York models like Johnny Dunn's. Yet, he displays the same "raggy" kind of playing as is known from the early Bennie Moten band. This certainly is based on his youth in Kansas City and his association with Bennie Moten and George E. Lee (Hillman, Collectors Items 006). Just as on the first session by this band I am unable to hear an unknown alto sax anywhere on this side. The melody of this tune is played by alto sax in harmony with tenor sax, played by Garland and Robinson, as documented on the photo. Here again is no sign of a second alto saxophone player as the saxophone section sounds very clear and transparent and displays only two instruments. The rhythm section is as before with a virtuoso piano by Jackson, a busy and multi stroked banjo by Addison (he a very great but little valued guitarist in classic jazz!), and a swinging drummer doing press-rolls and the occasional cymbal-stroke.

Notes:

- Rust*2,*3,*4,*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Joe Garland, cl,ts; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.

- Collectors Items 006 (LP): Harry Cooper (c); Prince Robinson (cl); unknown (as); Joe Garland (cl, ts); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).

Tunes:

8741-A Sailing On Lake Pontchartrain Key of F OKeh
 (Intro 8 bars ens)(A1 Chorus 32 bars saxes)(A2 Chorus 32 bars ens)(A3 Chorus 32 bars JG alt – HC tpt, GJ pno break bar 29)(A4 Chorus 30 bars ens) (Coda 4 bars ens)

004 **TE ROY WILLIAMS AND HIS ORCHESTRA** New York, May 25, 1927
 Rex Stewart – cnt; Te Roy Williams – tbn;
 Joe Garland – alt, clt; unknown – ten, clt;
 Freddy Johnson – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson – dms;
 Teddy Nixon - arr
 144214-2 Oh! Malinda Har 439-H, Frog DGF 38
 144215-3 Lindbergh Hop Har 439-H, Frog DGF 38

According to new information (VJM 169) this item is not an Ed Allen recording, although considered as such for a long time!

As you may read below in the notes, this was Elmer Snowden's Nest Club Band. How it came to be re-named after the trombonist is a miracle nobody can explain. Rust*6: "The Columbia files list this band as 'Te Roy Williams' Eight Stompers'. It was actually Elmer Snowden's Nest Club Orchestra, according to Snowden, who recalled that Williams left the band shortly after this date." This then would explain why there are two reed players only (Rust still lists three)!

For many years now, the trumpet player on this session has been a matter of discussion, beginning with Walter C. Allen's notice in Storyville 21 (see below). I remember that I assumed this player to be Tommy Ladnier when I first heard these sides on the IAJRC 12 LP. And it is interesting to see, that Rust immediately changed his personnel according to Allen's note. Most interesting for me is the note of VJM 169 (see below) which cites a participant of this session – Bob Ysaguirre - claiming it was Rex Stewart, yet. When listening it becomes apparent that the trumpet certainly is not far from Ed Allen, but this certainly is not Allen's tone and vibrato. As I have got to know Rex Stewart's development into a fine trumpet player in the Armstrong mould after Louis' arrival in New York, I would also think that he could be able to play in such a southern style after some years of gigging in Harlem. Accordingly, I would opt for Stewart.

Te Roy Williams was not the bandleader, and it is an unsolved question how he could be put as bandleader on the record label.

Joe Garland was a player of all the saxophones. Performing mostly on tenor sax in later years he was mainly engaged as an alto sax man cum clarinetist in the twenties. I therefore think that he is on alto here and that he is the clarinet soloist (see also Chick Webb's Jungle Band session, where Garland is on alto and clarinet, and not Louis Jordan!). He can be heard in an alto break just after the tenor solo in A3 of 'Oh! Malinda'.

It is definitely known that Prince Robinson arrived at exactly this recording date in Rio de Janeiro as part of the Leon Abbey band (Storyville 73, p.8). Thus, Robinson – who was a tenor player and clarinetist throughout – cannot be present. The tenor solo spots do affirm exactly this fact! But then, who is the tenor player in A3 of the first title? He is a player below Robinson's level! He may also be found playing with the Okeh Melody Stars. At last it has to be stated that other than Walter Allen's suggestion there only are two reed men on this session! Freddie Johnson is on piano, but I wonder why Rust lists a second pianist who is heard nowhere.

Snowden is the bandleader anyhow, and he plays his banjo in his very own strumming way.

Bob Ysaguirre of early Armand Piron and later Don Redman fame obviously is the tuba player, and Walter Johnson – who later, with Fletcher Henderson, "invented" the modern style of jazz drumming – is heard in his first recording session, playing quite "old-fashioned".

Teddy Nixon, Fletcher Henderson's trombonist of 1923/24, is said to be the arranger of these titles.

Notes:

- Rust*2: ? Rex Stewart – cnt; Te Roy Williams – tbn; Prince Robinson – clt; Joe Garland – clt, ten; Freddie Johnson and another – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson - dms

- Rust*3,*4,*6: Ed Allen – c; Te Roy Williams – tb -ldr; Prince Robinson – cl; unknown – cl –as; Joe Garland – cl -ts; Freddie Johnson and another – p; Elmer Snowden – bj; Bob Ysaguirre – bb; Walter Johnson – d.

- IAJRC 12, cover text: Snowden: "Te Roy Williams was my trombone player, who was on notice when this record was made. ... This was my Nest Club Band, and to this day, I can't figure out how his name got on the label."

- Storyville 21, p.112, Walt Allen (Walter C. Allen apparently – KBR): "In Jazz Information, Vol.2 No.2 there appeared a photo of the Elmer Snowden Orchestra at the Nest Club in '1925'.

The personnel was Rex Stewart (cnt), TeRoy Williams (tbn), Joe Garland and Prince Robinson (saxes), Freddie Johnson (pno), Elmer Snowden (bjo), Bob Ysaguirre (bbs) and Walter Johnson (dms). So far so good. But in a copy of Melody Maker in 1942 (?) someone proposed that this personnel applied to the Te Roy Williams recordings on Harmony 439-H: Oh! Malinda (Razaf and Johnson) / Lindbergh Hop (Nixon and Snowden). Since that time, this personnel has come to be accepted by Rust and everyone else, with absolutely no

corroboration or foundation, purely as the result of someone's suggestion. It seems time to set the record straight. By this time, even Elmer Snowden believes that this is the correct personnel, probably because someone showed him 'the book'. (But did that someone actually play him the record ???) I have a fine copy of the record, and on listening, the instrumentation appears to be: trumpet, trombone, three clarinets and saxes, piano, banjo, tuba and drums. The trumpeter, to my ears, is Ed Allen and nothing at all like Rex Stewart. I admit that I am not certain of all the facets of Rex's style, but I do know my Ed Allen from his Clarence Williams work, and Rex never played in that lovely 'singing' style or with that tone. The trombone, apparently, is Te Roy Williams, for obvious reasons. One title being a band original, co-composed by Elmer Snowden, would indicate that his presence on banjo is a distinct possibility, but who 'Nixon' might be, and which particular 'Johnson' wrote 'Oh! Malinda', is something I do not know. Incidentally, is it not strange that as important a Harlem bandleader as Elmer Snowden never recorded under his own name?"

- VJM 169-19: "Juan Carlos Lopez (Spain) interviewed Bob Ysaguirre, Te Roy Williams' bass player, who was very insistent that it was Rex Stewart who plays cornet on the Te Roy Williams Harmony session (see Doctor Jazz Mag. #205, June 2009). The interview took place in 1979 together with Al Vollmer. Incidentally Richard Rains notes that 'Oh! Malinda' was recorded for Vocalion – but rejected – seven weeks earlier by ... Rex Stewart & His Orchestra! Coincidence?"

Structure of tunes:

144214-2 Oh Malinda Key of F / Bb / F Harmony 439-H
(Intro 8 bars ens)(Chorus A1 32 bars AABA RS tpt 16 – JG clt 8 – RS tpt 6 - saxes 2)(Verse 8 bars RS tpt – saxes)(Chorus A2 32 bars AABA saxes 16 – TRW tbn 8 - saxes 6 – RS tpt 2 modulation to Bb)(Chorus B1 AABA clts 16 – FJ pno 8 - clts 6 - brass 2)(Bridge 2 bars brass modulation to F)(Chorus A3 32 bars AABA ?? ten 14 – JG alt 2 - ens 16)(Coda 4 bars ens)

composer credit is: Razaf and Johnson

144215-3 Lindbergh Hop Key of Bb Harmony 439-H
(Intro 4 bars FJ pno - clts)(Verse 1 10 bars AA' clts)(Verse 2 10 bars AA' FJ pno – ens)(Chorus 1 16 bars AA' saxes)(Chorus 2 16 bars AA' RS tpt)(Chorus 3 16 bars AA' TRW tbn)(Bridge 8 bars ens – RS tpt and JG clt breaks)(Chorus 4 16 bars AA' brass - clts)(Chorus 5 16 bars AA' ens RS tpt lead)(Chorus 6 16 bars AA' clts – brass 8, saxes – brass 8)(Chorus 7 16 bars AA' ens)(Coda 2 bars BY bbs – ens)

composer credit is: Snowden and Nixon

005 JELLY ROLL MORTON AND HIS ORCHESTRA

New York, Dec. 06, 1928

Ed Anderson, Edwin Swayze – tpt; William G. Kato – tbn;

Russell Procope – alt, clt; Paul Barnes – alt, sop; Joe Garland – ten;

Jelly Roll Morton – pno; Lee Blair - gtr; William 'Bass' Moore – bbs; Manzie Johnson – dms

48433 Everybody Loves My Honey Now

Vic unissued

not on LP/CD

48434-1 Red Hot Pepper

Vic V-38055,

JSP CD 322

48435-3 Deep Creek

Vic V-38055,

JSP CD 322

48436 You Oughta See My Gal

Vic unissued

not on LP/CD

This recording session is Morton's second one in New York. But while he used a New Orleans type of instrumentation/personnel for the former session, he assembled a big band personnel for this one. It may have seemed opportune to Morton in New York. But this instrumentation needed scores which he had prepared already for New York demands.

Thus, 'Red Hot Pepper' shows an interesting early effort of big band arrangement by Jelly Roll, combining an over-all structure of ad-lib parts mixed up with scored brass breaks, sparsely harmonized backgrounds for the soloists, hot instrumental breaks, and an almost chaotic ensemble ride-out.

Beautiful solos by Procope on "Creole" clarinet, both trumpeters – Swayze in his hot Oliver staccato manner and Anderson's legato swing, the most interesting and robust William Kato, and the driving and essential tenor sax of a forceful Joe Garland. Garland obviously trying out his abilities on the tenor sax, leaving the alto aside. But where is Paul Barnes? His soprano sax should be recognised from its high soprano sounds notorious in the second title. But there are none. For me, this would mean that he plays alto in the ensembles and below the soloists in 'Red Hot Pepper'! Thus, the personnel should be amended as above. Guitarist Lee Blair is not accustomed to play ad-lib guitar, yet, and his breaks sound amateurish and thin. The first trumpet solo in 'Red Hot Pepper' obviously is by Edwin Swayze, played in a rhythmically tense and rigid style, whereas the second solo and the ride-out of the last chorus is by Southerner Ed Anderson, playing flexibly and with sentiment. Astonishing is tuba player William 'Bass' Edwards with his very retained but singing tuba style, mostly playing sustained long notes, melodious and with great feeling and a silken tone. There is no staccato rhythm here. And not to forget Manzie Johnson's forward pointing brushes rhythm.

'Deep Creek' is a 12-bar blues tune with organ-like backgrounds by brass or reeds – and the soft tuba. This all below a row of fine solos by Anderson, a wonderful smooth and masculine Billie – or rather William – Kato on trombone, he himself a respected bandleader in the Harlem taxi-dance scene. Then there is Paul Barnes from New Orleans performing a very sensitive soprano sax solo in fine Southern style. Morton propelling pace in his solo, followed by Procope's soaring bluesy clarinet – great 'Bass' Moore below him - and Barnes' fine soprano over the final ensemble.

Notes:

- Rust*2: Ed Anderson, Edwin Swayze (tpts); William Cato (tbn); Russell Procope (clt); Paul Barnes (sop); Joe Garland (ten); Jelly Roll Morton (pno); Lee Blair (bjo); William Moore (bbs); Manzie Johnson (dms).

- Rust*3: Ed Anderson, Edwin Swayze -t; William Cato -tb; Russell Procope -cl -as; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.

- Rust*4,*6: Ed Anderson, Edwin Swayze -t; William Cato -tb; Russell Procope -cl; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.

- J.R.T. Davies, L. Wright, Morton's Music: "The personnel for this group was first established by Ken Hulsizer many years ago in a series of interviews with Morton and confirmed by later interviews with other members of the band. However, Anderson's name does not appear in the published transcript of the Morton interviews and in view of the fact that Pinkett was a regular member of the group we wonder if he was in fact present. We have noted earlier that the first trumpet solo on 'Red Hot Pepper' bears a resemblance to the work of Punch Miller on the Levee Serenaders sides (now accepted to be Edwin Swayze – KBR) and would point out that Doc Cheatham recalled this year (1968 – KBR) that Pinkett was frequently employed because of his ability to emulate other trumpet styles."

- L. Wright, Mr. Jelly Lord, p. 60: Edward Anderson, Edwin Swayze, t; William G. Kato, tb; Russell Procope, cl, as; Paul Barnes, ss; Joe Garland, ts; Jelly Roll Morton, p; Lee Blair, g; William Moore, bb; Manzie Johnson, d.

- www.doctorjazz.co.uk: Ed Anderson, Edwin Swayze (tp); William Cato (tb); Russell Procope (cl -as); Paul Barnes (ss -as); Joe Garland (ts); Jelly Roll Morton (p); Lee Blair (bj); William Moore (bb); Manzie Johnson (d).

Soloists:

48434-1:

RP clt – JRM pno – LB gtr bks; ES o-tpt 4 + 15; JRM pno 16; RP clt – JG ten in ens 2+2 +; WK o-tbn 4; RP clt 14; JG ten 14; EA o-tpt 14; EA o-tpt lead 18

48435-3: EA o-tpt 12; WK o-tbn 12; PB sop 12; JRM pno 12; RP clt 12; PB sop in ens 12.

006 **JOE STEELE AND HIS ORCHESTRA**

New York,

Jun. 04, 1929

Wendell Culley, Ward Pinkett – tpt; Jimmy Archey – tbn;

Bobby Holmes – alt, clt; E. Eugene Mikell – alt, clt, bar; Trenton Harris – ten, clt;

Joe Steele – pno; Percy Richardson – bjo; Frank Smith – bbs; Gerald Hobson – dms;

Benny Carter - arr

53808-1 Coal-Yard Shuffle

Vic V-38066,

Frog DGF 8

53808-2 Coal-Yard Shuffle

Vic 741057 (LP),

Frog DGF 12

53809-1 Top And Bottom

Vic V-38066,

Frog DGF 8

53809-2 Top And Bottom

Vic 741057 (LP),

Frog DGF 12

Note: Composer credits are: 53808 (Joe Steele), 53809 (F. Eugene Mikell)

Storyville 1998-9 carries a beautiful and most interesting interview with Gene Mikell by Peter Carr and Al Vollmer which tackles these sides. And nothing more you need to know to enjoy this music to the full. Both tunes have arrangements by Benny Carter – 22 years of age at the time – showing his early use of augmented chords.

Bandleader Joe Steele shines with two 8-bar piano solos in his semi-classical style, encompassing great technique and inventiveness and imagination, but not so much suited for swinging and driving big band music. His nickname ‘Professor’ certainly was not un-justified. His most complex solo spots certainly are settled beforehand.

There is much hot soloing by – above all – Ward Pinkett (all open tpt solos), and Jimmy Archey, Gene Mikell, and Bobby Holmes (6 bars only). Pinkett and Holmes – Bobby, not Charlie! – were not regular members of the band. And, as I have been emphatically pointed to by pianist/composer Anthony Coleman of New York: listen to the all-too-short muted-trumpet solo spot in ‘Top And Bottom’ by Wendell Cully! A. Coleman: “It’s quite moving and chilling that someone made two great solos in his life, decades apart – Basie’s ‘Li’l Darling”

Notes:

- Storyville 56-80: “Peter Carr says that Freddie White, the banjo player on the Savoy Bearcats sides, and who is now working as a pianist at Saronac Lake, New York, told him that the banjo player on the Joe Steele Victor is Percy Richardson.”

- Storyville 80-80: “Gene Mikell told Peter Carr that he is the baritone sax on the Joe Steele Victor. Bobby Holmes rather than Charlie (to whom he was not related) is the alto, tenor sax is Trenton Harris and the trumpets Ward Pinkett and Wendell Culley. Both tunes are Benny Carter arrangements. Gene Mikell, and several other musicians have commented that not only did Bobby and Charlie share their surname, but that their sound was so alike that both were frequently misidentified even by their closest friends when heard broadcasting – a sort of amusement to them both!”

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

- Rust*2: Ward Pinkett, Jack Wilson or Langston Curl (tpt); James Archey (tbn); Charlie Holmes (alt); F. Eugene Mikell (ten); Harry Carney (bar); Joe Steele (pno, ldr); unknown (bjo); Frank Smith (bbs); unknown (dms).

- Rust*3: Ward Pinkett, Jack Wilson or Langston Curl -t; James Archey -tb; Charlie Holmes -cl -ss -as; F. Eugene Mikell -ts; Joe Garland -bar; Joe Steele -p -ldr; unknown -bj; Frank Smith -bb; Gerald Hobson -d.

- Rust*4,*6: Ward Pinkett, Jack Wilson or Langston Curl, t; James Archey, tb; Charlie Holmes, cl, ss, as; F. Eugene Mikell, ts; Joe Garland, bar; Joe Steele, p, dir; Percy Richardson, bj; Frank Smith, bb; Gerald Hobson, d.

Tunes structures:

Coal-Yard Shuffle Key of Bb / C Victor
(Intro 4 bars ens)(Strain A1 32 bars AA' ens)(Tag 2 bars ens)(Strain B 16 bars AB ens)(Strain A2 32 bars AA' ens 8 – EM bar 8 – ens 8 – EM bar 8)(Strain A3 32 bars AA' ens 8 – WP o-tpt 8 – ens 8 – WP o-tpt 8)(Strain A4 32 bars AA' JS pno 8 – ens 8 – BH alt 6 – ens 2)(Tag 2 bars ens modulation)(Strain A5 32 bars AA' JA o-tbn 8 – saxes 8 – ens 16)

Top And Bottom Key of F / C / F Victor
(Intro 8 bars WP o-tpt + ens)(Strain A1 16 bars AABA WP o-tpt + ens)(Interlude 8 bars WP o-tpt + ens modulation)(Strain B1 16 bars AA' saxes 8 – ens 8)(Strain A2 16 bars AABA JS pno 8 – WC m-tpt 8)(Interlude 8 bars ens 5 – WP o-tpt 3)(Strain A3 16 bars AABA JA o-tbn 8 – EM bar 4 – ens 4)(Tag 2 bars ens)

Notable differences of takes:

53808-1: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 1 and 6

53808-2: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 5 and 8

53809-1: Pace c. 100 bpm / WP m-tpt solo after pno solo starts with: 3 quarter-notes a, eighth-note a, dotted eighth-note bb, sixteenth-note f, 2 quarter-notes d

53809-2: Pace c. 134 bpm / WP m-tpt solo after pno solo starts with: 2 quarter-notes d, half-note d, dotted-eighth-note d, sixteenth-note c, quarter-note bb

007 **THE JUNGLE BAND**

New York,

Jun. 14, 1929

Ward Pinkett, Edwin Swayze – tpt; Robert “Mack” Horton or (Benny Morton?) – tbn;

Hilton Jefferson, Joe Garland – alt, clt; Elmer Williams – ten, clt;

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

Ward Pinkett – voc; Benny Carter - arr

E-30039-A Dog Bottom

Br 4450,

Chronological Classics 502

This is absolute first-class Harlem big band music by the early Chick Webb band. Chick Webb soloing on the Ludwig hand-cymbal. I firmly believe that this is a Benny Carter arrangement. Solos by Horton, Kirkpatrick, Jefferson, Williams, probably Swayze tpt and Pinkett voc.

Joe Garland’s presence is affirmed by Johnny Simmen of Zurich, Switzerland, from Garland’s own recollections.

Notes:

- Charles Delaunay, *New Hot Discography*, 1948/1963: Featuring Ward Pinkett (tp & vo); Chick Webb (dm & leader)

- Storyville 14, Richard Rains, *Conversations with Doc*: “We first played the Jungle Band’s ‘Dog Bottom’ because we suspected that Benny (Morton – KBR) was on it. He recognised the arrangement at once but could not remember the session. He felt, however, that he must have been there, after having said that the trombone was not Jimmy Harrison, Robert Horton, or Sandy Williams. He said that both trumpet solos were taken by Ward Pinkett (who, incidentally, passed for white on occasion). ... Chick Webb must have an Ellington sound in mind, more by design than accident, on both this date and thirteen days later when ‘Jungle Mama’ was made with a slightly different personnel. Benny said that the trombone was definitely not himself but was more like Joe Nanton than Harrison or Horton, one of whom might be deliberately imitating the style of Nanton, however.”

- Coda 11/75- p. 25, Johnny Simmen, *Crystal Clear*: “Elmer (Williams – KBR) named several musicians whom I knew were on the record, f. i. Robert Mack Horton, Ward Pinkett, Don Kirkpatrick, Hilton Jefferson and John Trueheart. ... To my surprise, Elmer said that the third reed-man on the date was Joe Garland and to my question: “Two tenors?”, he replied, “Joe played all the saxophones from the soprano to the bass saxophone.”

- Rust*2: Ward Pinkett (tpt, vcl); Edwin Swayzee (tpt); Jimmy Harrison (tbn); Albert Nicholas (clt); Louis Jordan (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); John Kirby (bbs); Chick Webb (dms)

- Rust*3: Ward Pinkett -t -v ; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson -cl -as; Louis Jordan -as; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d

- Rust*4,*6: Ward Pinkett -t -v ; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson, Louis Jordan -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d

Tunes structures:

E-30039-A Dog Bottom Key of Ab / Db / Ab Brunswick
(Intro 8 bars ens)(Vamp 4 bars ens)(Strain A1 14 bars AA' saxes)(Interlude 6 bars brass+CW cymb)(Strain B 8 bars RMH o-tbn)
(Strain C1 8 bars brass)(Strain C2 8 bars DK pno 6 – ens 2)(Tag 2 bars ens 2)(Strain D 16 bars JG alt)(1/2 Strain D 8 bars saxes
br 4 – ens 4)(Bridge 4 bars brass+ CW cymb)(1/2 Strain A 8 bars ens)(Strain A2 16 bars EW ten)(Strain A3 16 bars ES o-tpt)(Strain
A 4 16 bars WP scat-voc)(1/2 Strain A 8 bars ens)(Coda 6 bars ens)

008 THE JUNGLE BAND

New York,

Jun. 27, 1929

Ward Pinkett, Edwin Swayzee – tpt; (Benny Morton?) or Robert ‘Mack’ Horton – tbn;

Hilton Jefferson, Joe Garland – alt, clt; Elmer Williams – ten, clt;

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

Ward Pinkett – voc; Benny Carter – arr

E-30039-A Dog Bottom

Br 4450,

Chronological Classics 502

Composer credits: E-30039 (Webb)

This is absolute first-class Harlem big band music. Chick Webb soloing on the Ludwig hand-cymbal. I firmly believe that this is a Benny Carter arrangement. Solos by Horton (or Benny Morton? see below!), Kirkpatrick, Jefferson, Williams, probably Swayze tpt and Pinkett voc.

Joe Garland’s presence is affirmed by Johnny Simmen of Zurich, Switzerland, from Garland’s own recollections.

But I found myself unable to decide the identity of the trombonist!

Notes:

- Charles Delaunay, *New Hot Discography, 1948/1963: Featuring Ward Pinkett (tp & vo); Chick Webb (dm & leader)*

- Storyville 14, Richard Rains, ‘Conversations with Doc’ (Cheatham and Benny Morton! - KBR): “We first played the Jungle Band’s ‘Dog Bottom’ because we suspected that Benny (Morton – KBR) was on it. He recognised the arrangement at once but could not remember the session. He felt, however, that he must have been there, after having said that the trombone was not Jimmy Harrison, Robert Horton, or Sandy Williams. He said that both trumpet solos were taken by Ward Pinkett (who, incidentally, passed for white on occasion). ... Chick Webb must have an Ellington sound in mind, more by design than accident, on both this date and thirteen days later when ‘Jungle Mama’ was made with a slightly different personnel. Benny said that the trombone was definitely not himself (! – KBR) but was more like Joe Nanton than Harrison or Horton, one of whom might be deliberately imitating the style of Nanton, however.”

- Rust*2: Ward Pinkett (tpt, vcl); Edwin Swayzee (tpt); Jimmy Harrison (tbn); Albert Nicholas (clt); Louis Jordan (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); John Kirby (bbs); Chick Webb (dms)

- Rust*3: Ward Pinkett -t -v ; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson -cl -as; Louis Jordan -as; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d

- Rust*4,*6: Ward Pinkett -t -v ; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson, Louis Jordan -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d

Tunes structures:

E-30091-A Jungle Mama Key of Eb Brunswick
(Intro 6 bars ens)(Chorus 1 12 bars WP m-tpt)(Chorus 2 12 bars WP m-tpt)(Chorus 3 12 bars JG clt)(Chorus 4 12 bars JG clt)
(Chorus 5 12 bars RMH m-tbn 10 – ES o-tpt 2)(Chorus 6 12 bars ES o-tpt)(Chorus 7 12 bars ens)

009 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Feb. 25, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs; O’Neil Spencer – dms;

O’Neil Spencer – voc (3); Nat Leslie – arr (4); Harry White – arr (5)

11360-1 The Scat Song

Or 2464,

Chronological Classics 676

11361 Trickeration

ARC unissued

not on LP/CD

11362 Trickeration

ARC unissued

not on LP/CD

11363-1 Heat Waves

Ban 32444,

Chronological Classics 676

11364-1 Doin’ The Shake

Ban 32493,

Chronological Classics 676

The Mills Blue Rhythm Band now under Barron Lee’s leadership, and Wethington and Garland having replaced the McCord brothers in the reed section. Wethington leads the saxes with a silken smooth alto sound and Garland displays a strong and forceful tenor style.

Storyville 140, p.80: “Léon Demeuldre writes that although Messrs. Dutton and Townley in their solography gave the trombone solo on MBRB ‘Doin’ The Shake’ as by Henry Hicks, Hugues Panassié said in a pre-war ‘Jazz Hot’ that it was by Harry White who also wrote the arrangement.” This then would give us one of the few firmly known soloistic efforts recorded of Harry ‘Father’ White. He first plays the middle-eight of the first chorus and later a four-bar break modulating into a sixteen-bar verse. White plays with perfect phrasing – a bit reminding me of J.C. Higginbotham whom he may well have felt as an influence – and a lot of drive and punch. It can be seen as a great loss that White did not solo more often on record. He may have seen himself more as an arranger of which he certainly was a master. But obviously he was a modest man and did not seek the limelight. Too bad!

But in O’Neil Spencer we have a drummer now, much more swinging than Lynch, and playing in a crisp and very light and smooth style, combining traditional press-rolls on the snare-drum with a further developed hi-hat style. His corresponding vocal work on the third title of this session unfortunately seems to be lost for eternity. So, wait for the next session.

Notes:

- *Delaney, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm); Nat Leslie, Harry White (arr)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (bbs, sbs); O'Neil Spencer (dms); Baron Lee (dir); unknown (vcl) Billy Banks?*
 - *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Baron Lee -dir; Nat Leslie -a (4); Harry White -a (5)*
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Baron Lee, dir*
Soloists ad-lib:
 11360-1: EH pno 8; CH alt 16; EA o-tpt 8; CH alt 8; JG ten 2; JG ten 16; HH o-tbn 8; JG clt 8; EA o-tpt 8
 11363-1 HW o-tbn 2; HH o-tbn 4; WJ m-tpt 8; HH m-tbn brks 1 + 1; WJ m-tpt - HH m-tbn chase 6
 11364-1: CH alt intro 4; HW o-tbn 8; CH alt 16; CH alt 8; HW o-tbn 4+14; EA m-tpt 2+16; JG ten 8; EA o-tpt 6; EA o-tpt 4
Discernible differences of takes:
 11361: no vocal
 11362: vocal by O'Neil Spencer

010 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, Apr. 05, 1932
 Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 O'Neil Spencer – voc (2); Harry White – arr (1)
 11650 The Growl ARC unissued not on LP/CD
 11651-A The Scat Song Ban 32445, Chronological Classics 676

This then obviously is the first outing of O'Neil Spencer as vocalist, very youthful and rather soft, but individual. This may be the cause why this version of the tune is a bit slower than the version of the former session.

Arrangement is typical of Harry Father White's work, showing very nice two-trombone parts. And notice the end/coda!

Notes:

- *Delaney, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm, vo)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (bbs, sbs); O'Neil Spencer (dms); Baron Lee (dir); non-vocal*
 - *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d -v; Baron Lee -dir*
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d, v; Baron Lee, dir*
Soloists ad-lib:
 11651-A: EH pno 8; CH alt obbl 16 + 8; JG ten 2; JG ten 16; HH o-tbn 8

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

With annoyance I have to say that this existing test pressing has not yet found its way onto CD like so many other unissued recordings. So, nothing can be said about it.

Notes:

- *Rust*2,*3,*4: not listed*
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, vo.*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Baron Lee, dir*

012 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, Apr. 28, 1932
 Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Billy Banks – voc

| | | | |
|---------|----------------------------------|------------|----------------------------|
| 11751-1 | Cabin In The Cotton | Ban 32445, | Chronological Classics 676 |
| 11752-1 | Minnie The Moocher's Wedding Day | Ban 32444, | Chronological Classics 676 |

As by his own statement, Charlie Holmes played the three A-parts of the first chorus of 'Cabin In The Cotton' on clarinet (see below), while Joe Garland was the regular clarinet soloist if required. And notice the wonderfully swinging rhythm section.

Billy Banks – not the band's regular singer – gives 'Minnie The Moocher's Wedding Day' a calm try in Cab Calloway's foot-steps.

Notes:

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

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

- *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks-v; Baron Lee -dir*

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.*

- *Storyville 111, p. 102, Charlie Holmes: "When we were making this record, nothing was going right and we weren't able to get it anything like the way Mills wanted it. I was sitting, just playing around on my clarinet at the start of another run-through and, when the band came in, Mills came rushing out of the control room, saying, "That's it, that's the way I want it." So we made the recording that way, with me playing the opening clarinet solo, and not Joe Garland."*

- *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir*

Soloists ad-lib:

11751-1: EH pno intro 4; CH clt 16; HH m-tbn 8; CH clt 6; EH pno brk 2 + 2; EA m-tpt 16

11752-1: WJ m-tpt 10; WJ m-tpt obbl 6; JG ten – WJ m-tpt chase 6

013 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York, May 02, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Billy Banks – voc (1); Harry White – arr (2)

11751-? Cabin In The Cotton

ARC unissued? not on LP/CD

11767-1 The Growl

Ban 32465, Chronological Classics 676

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

Notes:

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

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

- *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks-v; Baron Lee -dir*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.*

- *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v;*

Baron Lee, dir

Soloists ad-lib:

11767-1: WJ m-tpt 20; HFW m-tbn 12; CH alt 12; JG ten – WJ m-tpt chase 10; EH pno 12; CH alt 8

014 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York, May 07, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Billy Banks – voc

11752 Minnie The Moocher's Wedding Day

ARC unissued? not on LP/CD

11788-1 Mighty Sweet

Ban 32465, Chronological Classics 676

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

Notes:

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

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

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks-v; Baron Lee -dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir

Soloists ad-lib:

11788-1: CH alt 8; ?HFW o-tbn 4; EA m-tpt obbl 32; JG ten 1+16; EA o-tpt 8; JG ten 8; CH alt 4; HH o-tbn 8; CH alt coda 5

015 **BILLY BANKS AND HIS ORCHESTRA**

New York,

May 10, 1932

Billy Banks – voc, ldr;

Ed Anderson – tpt;

Crawford Wethington – alt; Gene Mikell – alt, clt; Joe Garland – ten;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; O'Neil Spencer – dms

72560-1 The Scat Song

Vic 24027,

Chronological Classics 969

72561-1 Mighty Sweet

Vic 23399,

Chronological Classics 969

72562-1 Minnie The Moocher's Weddin' Day

Vic 24027,

Chronological Classics 969

Given, that Crawford Wethington's confirmation in Storyville 109 (above) is correct – which seems to be without doubt for the first session, at least - a probable small-band personnel for this session would be: Ed Anderson – tpt; Crawford Wethington, Charlie Holmes – alt, clt; Joe Garland – ten, clt; Edgar Hayes – pno, arr; Benny James – bjo, gtr; Hayes Alvis – sbs; O'Neil Spencer – dms, according to the contemporaneous personnel of the MBRB. So, let's see what we can hear and recognize:

- The trumpet player plays a distinct southern trumpet style in Louis Armstrong's footsteps, and could very well be and should therefore be identified as Ed Anderson, during this period the hot trumpet soloist with the MBRB.

- Unfortunately, we do not have any solo performance by either of the two alto saxophonists on this session which could give us a hint as to his person. According to the known personnel of the MBRB of the day we have to assume the alto players to be Wethington and Charlie Holmes.

- On 'Mighty Sweet' we find a strong and urgent 16-bars solo of "dirty" clarinet which is not the work of one of the assumed reed players. Although Garland was responsible for most of the MBRB's clarinet work, this dirty tone soloing was not his – and neither that of the alto saxophonists listed. Yet, we read that Gene Mikell – Holmes' successor with the MBRB - remarks in his interview in Storyville 1998/99: "See, in all those cassettes of the Blue Rhythm Band you sent me, I'm playing baritone and alto, but most of the clarinet work was done by Joe Garland." As we know that Mikell did not join the MBRB before August 1932, his presence on this session would seem to be unlikely. Charlie Holmes was the band's alto soloist until c. August 1932, and certainly, he played clarinet as well – it was generally required from a qualified reed player in a big band. He is identified by himself in soloing on clarinet on the MBRB session of 28 April 1932 in 'Cabin In The Cotton'. But this solo does not contain any 'dirty' playing. Quite in the contrary, Holmes plays with warmth and beauty, and even more so, he is not known for dirty notes on his alto saxophone either. But from Mikell's own statement in Storyville 1998/99, p.105 we know that he was one of the few clarinetists at the time playing "growl" clarinet, the other players being Edmond Hall with the Claude Hopkins Band, and William Thornton Blue who had disappeared from the musical scene by early 1931. Another clarinetist playing "growl" solos would be Rudy Powell, but he – by his own firm statement – did not learn to play the clarinet earlier than 1932. To strengthen this statement, I'd like to cite Gene Mikell via the late Johnny Simmen of Switzerland: "Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me" (Coda Nov. 1975, p. 25). So, we cannot but assume that this is Mikell here, having had earlier relations to the MBRB/Irving Mills circle and having been asked by Billy Banks to participate in this recording session. Compare Mikell's growl solos in the MBRB's 'Let's Have A Jubilee' of October 04, 1934! Joe Garland is not known to play growl-clarinet, but rather straight-ahead hot and strong solo-work.

- Wethington also played clarinet, but he is not known as a hot soloist – neither on alto sax nor on clarinet – and can thus be excluded from the clarinet solo work. Instead, he is responsible for the beautiful silken lead-parts of the reed section.

- The pianist definitely can be identified as Edgar Hayes on this session, recognizable by his very strong and mighty modified stride-piano style. And – of course – he was the musical leader of the MBRB.

- According to these recognitions we can be quite certain of the presence of Benny James on his light and swinging four-string guitar, the powerful and unjustly under-recognised bass playing of Hayes Alvis (Duke Ellington with his distinct liking for capable bass players certainly knew why he hired Alvis in early 1935) and the young O'Neil Spencer on drums. In contrast to his contemporaneous recordings with the full MBRB he does not use his hi-hat rhythm nor press-rolls played with sticks, but he restricts himself to brushes. This might cause some irritation as to the person's identity, but the few audible cymbal sounds heard – hi-hat and crash-cymbals - are compatible with those heard on the MBRB sides, and would thus ascertain Spencer's presence.

Notes:

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

- Rust*2,*3,*4,*6: unknown tpt; unknown, unknown alt; unknown alt; unknown ten; unknown pno; unknown gtr; unknown sbs; unknown dms; Billy Banks vcl

- B. Rust, *The Victor Master Book Vol. 2: t / 3s / p / g / b / d*; vocalist: Billie Banks.

- RCA Jazz Tribune No 58: Shelton Hemphill (tp); Charlie Holmes (cl, as); Crawford Wethington (as); Joe Garland (ts, bar sax); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm); Baron Lee (ldr)

- Tom Lord, *Discographie: unknown tp, 2 as, ts, p, g, b, d*

- Storyville 1998/99, L. Wright, *Did You Know*: "Two entries in the same column in the Defender (16/7/32 6/2) pose a small problem: The first notes Baron Lee and his Blue Rhythm band back at the Cotton Club in New York and the second reports Billy Banks leading his own orchestra at Connie's Inn. It goes on to say that his first phonograph record for the Victor company has just been released. It is 'Cabin In The Cotton' and 'The Scat Song' on the Reverse. This coupling is not known to me and it has been assumed that the Blue Rhythm band accompanied Banks on recordings from this time. This is most likely a piece of misreporting and refers to Victor 24027, but who was in Banks's orchestra at Connie's Inn?"

- Storyville 1998/99, *Afterthoughts No 742*: "Billy Banks, late of Baron Lee's orchestra, is now heading his own band at Club Madrid, Cleveland." (PC 15/10/32 7/4) Is this a clue to the accompanying band on Victor of 18 August 1932?"

TunesStructures:

72560 The Scat Song Key of Eb

Victor

(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens)(Chorus 2 32 bars AABA BB scat-voc + ens 16 – EA o-tpt 16)(Chorus 3 32 bars AABA JG ten 4 – ens 4 – JG ten 4 – ens 4 -EH pno 8 – JG ten 4 – ens 4)(Chorus 4 32 bars AABA BB voc – ens)(tag 2 ens)

72561 Mighty Sweet Key of F

Victor

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

72562 Minnie The Moocher's Weddin' Day Key of Ab

Victor

(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens 16 – BB voc + chorus 8 – BB voc + ens 8)(Interlude A 18 bars ens 1 – JG ten 1 – EA o-tpt 2 – ens 2 – EA o-tpt 2 – ens 10)(Interlude B 20 bars BB voc + ens)(1/2 Chorus 2 16 bars BA BB voc + ens)(tag 4 bars BB voc + ens)

Soloists ad-lib:

72560-1: EA o-tpt 16; JG ten 4 + 4; EH pno 8; JG ten 4

72561-1: JG clt 16; EA o-tpt 8; JG ten 7; BJ gtr 4

72562-1: EA m-tpt 4 + 4 + 8 + 4; JG ten 1; EA o-tpt 2 + 2; EA o-tpt obbl 16

016 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

May 12, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, bar, clt; Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms, vib;

Billy Banks – voc (2); Harry White – arr (1,3,4,5)

11823-1 Rhythm Spasm

Mt M-12418, Chronological Classics 676

11824-1 Swanee Lullaby

ARC unissued HEP CD 1015

11825-1 White Lightnin'

Mt M-12414, Chronological Classics 676

11826-1 Wild Waves

Ban 32493, Chronological Classics 676

11826-2 Wild Waves

ARC uniss. Jazz Panorama LP 3 (LP)

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

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb);*

Crawford Wethington, Charlie Homes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie*

Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie*

Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Chick Bullock -v; Baron

Lee -dir

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford*

Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.

- *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford*

Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v;

Baron Lee, dir

Soloists ad-lib:

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

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

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

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

Notable differences of takes:

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

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

017 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

Aug. 17, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Thomas Fats Waller – pno (3); Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Chuck Richards – voc; Harry White – arr (1,3)

12181-1 Sentimental Gentleman From Georgia

Ban 32531, Chronological Classics 676

12182-1 You Gave Me Everything But Love

Ban 32531, Chronological Classics 676

12203-1 Old Yazoo

Mt M-12480, Chronological Classics 676

12204-2 Reefer Man

Mt M-12464, Chronological Classics 676

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

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

identification of Harry White in the Billy Banks session of the next day - 18 August 1932 – for which I initially thought to have identified George Washington.

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

- Storyville 1998/99 features a great and voluminous interview with Gene Mikell, alto sax player with MBRB for about three years. In this Mikell analyses a couple of titles recorded by the MBRB, sent to him by way of cassettes by the indefatigable interviewers Peter Carr and Al Vollmer. The first title they talk about is not 'Swanee Lullaby' as they suppose (page 100), but certainly has to be 'You Gave Me Everything But Love' as can be deduced from the given structure and the factual one as listed below under 'Soloists'! Gene Mikell is "pretty sure" that the singer is Chuck Richards, while Chick Bullock is supposed by others – the interviewers? Gene Mikell reports in Coda 11/75 p.25:

"Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me."

- As noted below (Storyville 109, MBRB), Billy Banks remembered Fats Waller's presence in the recording studio and playing a solo spot in his own composition 'Old Yazoo'. And I (the author) think that there is a remarkable – and obvious - difference to Edgar Hayes' solo in the 8-bar piano solo in 'Old Yazoo'. I could well imagine Waller – in the studio – being invited to play just this short piano passage to everyone's delight. The style is not as impressive and powerful as Hayes, but wears Waller's exact and sober left-hand playing, much different from Hayes', but he only solos in the middle-eight (B part) of the third chorus, otherwise shared by Garland on tenor sax and Ed Anderson on his "Southern" trumpet (after vocal chorus by Banks and a 20-bars interlude). But: Storyville 110, p. 67, says: "(Billy Banks is probably remembering that Fats wrote 'Old Yazoo' and that he had been in the studio with Fats for the Rhythm Makers session of 26 July (only a few days before Waller's departure) (to Europe – KBR), and bringing the two items together in his memory years later – L.W.). And Storyville 2002/03 carries a letter from a British reader/listener who states: "With reference to the question of Fats Waller being on the *Mills Blue Rhythm Band* reording of 'Old Yazoo' as recalled by Billy Banks (see Storyville 110 pp66/7), I wonder if the explanation is that, as Laurie mentioned, Banks had recorded with The Rhythm Makers just a few days prior to his departure for Europe and one of the numbers was 'Yellow Dog Blues'. The lyrics include the line "He's gone where the Southern cross the Yellow Dog." 'Yellow Dog' is, of course, the nickname for the Yazoo Delta railway and I feel is probably the origin of the mistaken memory by Billy Banks." Very nice, but: did this man not listen? My explanation is that there is Thomas Fats Waller definitely at the keyboard for eight - admittedly moderate – bars of solo.

- And listen with relish to Alvis' four splendidly slapped bass triplets in bar 16 of the interlude in 'Old Yazoo' and also in the last A-part of the last chorus of 'You Gave Me Everything But Love'! Great!

Notes:

- *Delaunay, New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tp); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar);

Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene

Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks -Chick Bullock -

v; Baron Lee -dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Fats Waller - p. replaces Hayes on first title only. "In 1952 Billy Banks appeared for a week at the Shepherd's Bush Empire, London, and Dave Carey and Arthur Taylor went back stage to have a chat with him on general, rather than discographical matters. The MBRB was mentioned and Banks asked if they realised that the pianist on Old Yazoo was Fats Waller and not Edgar Hayes, adding that it was Waller's tune and, as he was in the studio, it was agreed that he should sit in on this number only. The short piano solo is unlike Hayes' other work and enough like Waller for us to accept this as correct."

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir

Soloists ad-lib:

12181-1: EA m-tpt obbl over voc 8; JG clt 4; EA o-tpt 4; HH o-tbn 6; EA o-tpt 3 + 3; EH pno 8

12182-1 SH m-tpt 16; HH m-tbn 8; SH m-tpt 6; EH pno 16; GM alt 8

12203-1: HW o-tbn 7; EA m-tpt obbl over voc 8; JG ten 2 + 2; JG ten – EA o-tpt chase 16; TFW pno 1+8; JG ten – EA o-tpt chase 8; HH o-tbn 4

12204-2: GM alt 2; GM clt 2+8; JG ten 6; WJ m-tpt obbl over voc 14; HH m-tbn 2+16; HH m-tbn obbl 10; HH o-tbn coda 3; ?EA o-tpt coda 3

018 BILLY BANKS AND HIS ORCHESTRA

Billy Banks – voc, ldr;

Wardell 'Preacher' Jones – tpt; Harry 'Father' White – tbn;

Crawford Wethington – alt; Gene Mikell – alt, clt; Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs

73306-1 Oh! You Sweet Thing

Vic 24148,

Chronological Classics 969

73307-1 It Don't Mean A Thing (If It Ain't Got That Swing)

Vic 24148,

Chronological Classics 969

73309-1 You Wonderful Thing

Vic 23399,

Chronological Classics 969

New York,

Aug. 18, 1932

The only discography at hand listing part of a personnel for this session is Tom Lord, 'The Jazz Discography'. It is assumed that Lord got his information on participating musicians from the Bruyninckx discography. And we assume that the Bruyninckx informant got his inspiration from Storyville 107, where there is a nice photo of the Luis Russell band of 1932, showing Bill Coleman as one of the trumpeters, together with drummer 'Cripple' Joe Smith. This photograph was shot in Philadelphia, but nothing is known of Banks' presence there at this time. Instead, we know that Banks appeared at the Lafayette Theatre „leading Luis Russell's great band“ (New York Age, Sat. July 16, 1932). Also at this time Banks is reported to „making a hit with his own orchestra at 'Connie's Inn' in Harlem“ (Pittsburgh Courier, Sat. July 16, 1932). Storyville 1998/99 p.217 has a note that „Billy Banks, late of Baron Lee's orchestra, is now heading his own band at Club Madrid, Cleveland“ (Pittsburgh Courier Oct. 10, 1932). His last recording session with the MBRB had been of August 17, 1932, and it might therefore justifiably be assumed that he still used MBRB men for his own recording session.

A reasonable small-band personnel for this session would be: the MBRB rhythm section as before, Gene Mikell on alto sax having replaced Charlie Holmes since the prior session, and two of the MBRB brass players, but not Ed Anderson, for stylistic reasons.

- Even more so, the trumpet man here has none of Bill Coleman's (as in Tom Lord disco!) sharp and crystal clear intonation, nor does he

have his high reaching phraseology and his downward ending notes. This man, instead, prefers to perform in a growl style using a cup-mute. In the Mills Blue Rhythm Band Disco- and Solography in Storyville 108 / 109 the authors attribute all growl solos to trumpeter Wardell „Preacher“ Jones, second-chair trumpet player in the MBRB. We do not know the source of this identification, but we assume that the authors had information in this respect. And certainly, a second trumpet player of the MBRB had a high degree of solo ability, even if he did not have to show it excessively. Only, that we do not know the very characteristics of his personal style. Our man here plays in an „Eastern“ style, with fast fingering and more fluent phrases, this in contrast to Ed Anderson on the above session.

- The trombonist with his shallow growl tone could well have been George Washington, as can be heard on his earlier recordings. He was just about to join the ranks of the MBRB. But after intensive listening to the MBRB recordings of this year we now firmly think to have identified Harry „Father“ White, who at that time still was a member of the MBRB. We do not agree with Jan Evensmo’s identification of Henry Hicks for these sides in his excellent ‘Jazz Solography’. Hicks certainly could be seen as a possibility, but he had a rougher and more exuberant yet conservative style – and more staccato - not that elegant and Swing oriented one heard here. Unfortunately, we only have little and uncertain knowledge of White’s trombone style, and ‘Storyville’s’ great Discography/ Solography of ‘Mills Blue Rhythm Band’ has a weakness in not consequently trying to distinguish White from Hicks. Storyville 140, p.80, says: “*Léon Demeuldre writes that although Messrs. Dutton and Townley in their solography gave the trombone solo on MBRB ‘Doin’ The Shake’ as by Henry Hicks, Hugues Panassié said in a pre-war ‘Jazz Hot’ that it was by Harry White who also wrote the arrangement.*” This then would give us one of the few firmly known solo efforts recorded of Harry „Father“ White – and crucial for our evaluation.

- Then there are some most interesting clarinet solos, not dirty as on the session before, but strong, melodious and expertly played, yet a bit academical, and they are congruent with the little solo outing of the alto saxophonist in the last chorus of ‘Oh! You Sweet Thing’. Style-wise, they obviously are played by a saxophone player, and should thus be the work of Gene Mikell as well – not “growling” here - whose work on the ‘Fowler’s Favorites’ of some years before had been incorrectly identified as that of Charlie Holmes in the discographies (see KBR’s article in N&N 74!). We would not attribute this clarinet work to Joe Garland.

- In contrast to Mikell’s style we hear the alto playing at the start of the first title, which might then be played by the otherwise nondescript Crawford Wethington, he sounding a bit like Charlie Holmes, which might be due to the two men’s working side-by-side in the MBRB for some time before.

- On tenor sax we hear Joe Garland again, a bit rough, but strong and energetic. The third title features a clarinet duo all along which probably is composed of Gene Mikell and Joe Garland, and arranged by ‘Father’ White, who showed a favor for the combination of trombone with clarinets in other titles of the MBRB.

- On piano we still have the most energetic stride style of the Mills Blue Rhythm Band’s piano man Edgar Hayes. Listen to him taking over for the last chorus of ‘Oh! You Sweet Thing’, where he modulates to the final key and swings along like crazy.

- The sound of the guitar is that high-metallic sound of Benny James’s four-stringed instrument heard on other MBRB recordings of this time. I cannot hear anything that would make me assume that this player is Will Johnson of the Luis Russell band, as listed in the Tom Lord disco.

- The bassist certainly is not Pops Foster as in Lord’s disco. Foster kept his sharp wooden slap-bass sound for all his life, and it is also heard on Luis Russell’s recording session of August 1934 and all the subsequent recordings under Louis Armstrong’s name. The player heard here also plucks his strings with two fingers, but he performs slap-bass technique only moderately, emphasizing a big tone and putting a minor stress on the wooden slap. He plays totally in accordance with Hayes Alvis of the MBRB, and should thus be identified as such.

- Although Rust’s Victor Master Book, Vol. 2 lists a drummer, there is nothing that would indicate any at this session, no bass drum, no cymbal crashes, no brushes, and no high-hat. And ‘It Don’t Mean A Thing’ has a strong final G from the piano, not a final cymbal-crash! - And, please, pay attention to the last chorus of ‘You Wonderful Thing’ which is beautifully arranged for two clarinets – Mikell and Garland probably - and ‘Father’ White’s muted trombone. The arranger very probably is Harry White himself – „with his glasses on“! The first and the third titles obviously are transcribed to CD too fast, so that they sound like played in E natural, which would be most unusual for a jazz ensemble. They most probably were played – and arranged – in Eb major.

Notes:

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

- *Rust*2,*3,*4,*6: unknown tpt; unknown tbn, unknown clt, alt; unknown alt; unknown ten; unknown pno; unknown gtr; unknown sbs; unknown dms; Billy Banks vcl*

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

- *RCA Jazz Tribune No 58: Shelton Hemphill (tp); Charlie Holmes (cl, as); Henry Hicks (tb); Crawford Wethington (as); Joe Garland (ts, bar sax); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O’Neil Spencer (dm); Baron Lee (ldr)*

- *Tom Lord, Discographie: Billy Banks (vcl); Bill Coleman (tp); unknown (tb); unknown (cl, as); unknown (as); unknown (ts); Edgar Hayes (p); Bill Johnson (bj, g); Pops Foster (b); Joseph Smith (d)*

- *Storyville 1998/99, Afterthoughts No 742: “Billy Banks, late of Baron Lee’s orchestra, is now heading his own band at Club Madrid, Cleveland.” (PC 15/10/32 7/4) Is this a clue to the accompanying band on Victor of 18 August 1932?”*

Tunes:

73306 Oh! You Sweet Thing Key of Eb / F

Victor

(Intro 4 bars ens 2 – CW alt 2)(Chorus 1 32 bars AABA BB voc + CW alt obbl 30 – WPJ m-tpt end-b 2)(Chorus 2 32 bars AABA WPJ m-tpt 16 – EH pno 8 – WPJ m-tpt 8)(Chorus 3 32 bars AABA BB scat-voc 16 – BB voc 14 – HFW m-tbn bk 2)(Chorus 4 32 bars AABA HFW m-tbn 16 – GM clt 8 – GW m-tbn 14 – EH pno bk modulation to F 2)(Chorus 5 32 bars AABA EH pno 16 – GM alt 8 – ens ad-lib 8)

73307 It Don’t Mean A Thing (If It Ain’t Got That Swing) Key of Bb (Gm)

Victor

(Intro 10 bars WPJ m-tpt)(Chorus 1 32 bars AABA WPJ m-tpt 16 – HFW m-tbn 8 – WPJ m-tpt 8)(Chorus 2 32 bars AABA BB voc)(Chorus 3 32 bars AABA BB voc 4 – WPJ m-tpt 4 – BB voc 4 – WPJ m-tpt 4 – BB voc 2 – WPJ m-tpt 2 – BB voc 2 – WPJ m-tpt 2 – BB voc 4 – WPJ m-tpt 4)(Bridge 12 bars JG ten + ens)(Chorus 4 32 bars AABA BB voc 4 – GM clt 4 – BB voc 4 – GM clt 4 – BB voc 2 – GM clt 2 – BB voc 2 – GM clt 2 – BB voc 4 – GM clt 4)(Coda 16 bars WPJ m-tpt + BB voc chase)

73306 You Wonderful Thing Key of Eb

Victor

(Intro 4 bars GM clt + ens)(Chorus 1 32 bars AABA BB voc + 2 clts 16 – BB voc + EH pno 8 – BB voc + 2 clts 8)(Chorus 2 32 bars AABA WPJ m-tpt + BB scat voc 16 – HFW m-tbn + BB scat voc 8 – WPJ m-tpt + BB scat voc 6 – EH pno 2)(Chorus 3 32 bars AABA BB voc + 2 clts 16 – BB voc + EH pno 8 – BB voc + 2 clts 8)

Soloists ad-lib:

73306-1: CW alt 2; CW alt obbl 16; WPJ m-tpt 16; EH pno 8; WPJ m-tpt 8; HFW m-tbn 2 + 16; GM alt 8; HFW m-tbn 6; EH pno 2 + 16; GM alt 8

73307-1: WPJ m-tpt intro 8; WPJ m-tpt 16; HFW m-tbn 8; WPJ m-tpt 8; WPJ m-tpt 4 + 4 + 2 + 4; JG ten 12; GM clt 4 + 4 + 2 + 2 + 4;

73309-1: GM clt intro 4; EH pno 2; WPJ m-tpt 16; HFW m-tbn 8; WPJ m-tpt 6; EH pno 2

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno, arr; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Benny Carter – arr (2); Gene Gifford – arr (3)
 12356 Maniac's Ball
 12357-1 Jazz Cocktail
 12358-1 Smoke Rings

ARC unissued not on LP/CD
 Ban 32608, Chronological Classics 676
 Ban 32608, Chronological Classics 676

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

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)*
 - *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Benny Carter -a; Baron Lee -dir*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Benny Carter, a; Baron Lee, dir*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.*

Soloists ad-lib:

12357-1: EA o-tpt 1+16; GW o-tbn 16; HA sbs 16; JG ten 16; EH pno 16
 12358-1: HH m-tbn 15; JG ten 16; HH m-tbn 1+6

020 THE BLUE RHYTHM BAND

New York, Mar. 01, 1933

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson, Eddie Mallory – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Joe Garland – arr (1); Edgar Hayes – arr (2)
 265074-3 Ridin' In Rhythm
 265075-2 Weary Traveller
 265076-2 Buddy's Wednesday Outing

Col CB-734, Chronological Classics 676
 Par R-2366, Chronological Classics 676
 Col CB-734, Chronological Classics 676

Storyville 109, p.7: "The titles on the above session contain no trumpet solos by Anderson or Jones, they are therefore tentatively ascribed to Mallory, though they do not seem similar in style." Mallory usually is not seen as a competent jazz trumpet player/soloist! Yet, he is known to have fronted the band for some short time in 1933 and is shown as such with his trumpet in a photo (see McCarthy, Big Band Jazz' p. 255). A possible alternate candidate for the trumpet solos ascribed to him by the authors of MBRB Discography/Solography might be first trumpet man Hemphill, although I am not aware of his individual style and the vibrato does not seem to be his. But for the muted trumpet solo in 'Buddy's Wednesday Outing' I maintain that Wardell Jones with his smooth and horizontal modern style should be the originator.

Notes:

- *Delaunay, New Hot Discography 1948: probably: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)*
 - *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Edgar Hayes -a; Baron Lee -dir*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v. „The titles on the above session contain no trumpet solos by Anderson or Jones, they are therefore tentatively ascribed to Mallory, though they do not seem similar in style.”*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Baron Lee, dir*

Soloists ad-lib:

265074-3: HH m-tbn 30; EH pno 2+16; JG clt 8; EH pno 6; GM alt 2+16; EH pno 6; GM alt 2+6; ?EM o-tpt 8; JG ten 8
 265075-2: GM alt 16 + 6; JG ten 8; EH pno 8; ?EM o-tpt 1+8; JG ten 8
 265076-2: JG ten 32; WJ m-tpt 32; EH pno 32; HH m-tbn 16; JG ten 8

021 BARON LEE AND HIS BLUE RHYTHM BAND

New York, c. Mar. 1933

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Star Dust
 Ridin' In Rhythm

copyright date Aug. 08, 1933
 Film soundtrack Paramount Productions
 'The World At Large'

www.youtube.com
 www.youtube.com

Thanks to Franz Hoffmann's great services we have admittance to this Paramount Pictorial on You Tube. The whole affair – Calloway with Ellington and Baron Lee – is an advertisement of Irving Mills to praise the three best known bands of his stable. Musical segments are very short, but give good sketches of the bands. With little brilliance we see and hear Mills Blue Rhythm conducted by Baron Lee with fake baton-waves and constant smiling. But what a really great aggregation this much too little known and praised unit this was.

Notes:

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

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

- Stratemann, *Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists:

Star Dust: no solos

Ridin' In Rhythm: 8 bars only, no solos

| | | | |
|-----------|--|-----------|----------------------------|
| 022 | DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA | New York, | May 09, 1933 |
| | Arthur Whetsol, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton, Juan Tizol, Lawrence Brown – tbn; Otto Hardwick – alt; Johnny Hodges – alt, sop; Harry Carney – alt, bar, clt; Joe Garland – ten, clt; Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms; Ivie Anderson - voc | | |
| B-13306-A | Happy As The Day Is Long | Br 6571, | Chronological Classics 637 |
| B-13307-A | Raisin' The Rent | Br 6571, | Chronological Classics 637 |
| B-13308-A | Get Yourself A New Broom (And Sweep The Blues Away) | Br 6607, | Chronological Classics 637 |

At this session Joe Garland is deputising for Ellington's ailing clarinet soloist, who also served on tenor sax, Barney Bigard. The – at this time – fully developed Ellington band sounds just like that, only, that there is no virtuoso clarinet part riding over the ensemble. And no Cootie Williams growl.

But Joe Garland on tenor sax impresses with his straight-forward gruff tenor playing, and there certainly is no decline in quality with him on sax.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 3: Arthur Whetsel, Charles "Cootie" Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol, Lawrence Brown (tbn); Otto Hardwick (alt, bs-sx); Johnny Hodges (alt, sop); Joe Garland (ten); Harry Carney (bar, alt, clt); Duke Ellington (p); Fred Guy (bj, g); Wellman Braud (bs); Sonny Greer (d); Ivie Anderson (vcl)*

- Ch. Delaunay, *New Hot Discography, 1948: Cootie Williams, Arthur Whetsel, Freddie Jenkins (tp); Joe Nanton, Lawrence Brown, Juan Tizol (tb); Otto Hardwick, Johnny Hodges (as); Joe Garland (ts); Harry Carney (bs); Fred Guy (g); Wellman Braud (b); Sonny Greer (dm); Ivie Anderson (vo)*

- Rust*2,*3,*4,*6: Artie Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Lawrence Brown, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (clt, alt, bar); Otto Hardwick (alt, bsx); Joe Garland (ten); Duke Ellington (pno); Fred Guy (bjo, gtr); Wellman Braud (sbs); Sonny Greer (dms, chimes); Ivie Anderson (vcl)

Soloists:

B-13306-A: JH alt 4; FJ o-tpt 8; JH alt 4; IA voc 32; CW o-tpt 16; LB o-tbn 16; JG ten 8; FJ o-tpt 20

B-13307-A: DE pno 4; JN m-tbn 15 + 7; IA voc 32; DE pno 4; HC bar 16; CW o-tpt 16 + 8

B-13308-A: JH alt 2 + 2; LB o-tbn 16 + 8; IA voc 32; DE pno 16

| | | | |
|---------|---|--------------|----------------------------|
| 023 | THE BLUE RHYTHM BAND | New York, | Aug. 31, 1933 |
| | Baron Lee – dir; Shelton Hemphill, Wardell Jones, Ed Anderson – tpt; George Washington, Henry Hicks – tbn; Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt; Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms; Joe Garland – arr (1,2) | | |
| 13929-1 | Harlem After Midnight | Voc S-6, | Chronological Classics 676 |
| 13930-1 | Jazz Martini | Mt M-12793, | Chronological Classics 676 |
| 13931-1 | Feelin' Gay | Mt M-12793, | Chronological Classics 676 |
| 13932 | Out Of A Dream | ARC unissued | not on LP/CD |

We also hear Joe Garland as an arranger, here, practising full four-part voicing and uneven over fourbeat-rhythm. Also, he provides enough soloistic space for himself. Thus, this whole session is a distinct jazz session, leaving out sentimental songs.

Notes:

- Delaunay, *New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar);

Charlie Holmes (alt); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Baron Lee -dir

- Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Baron Lee, dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.

Soloists ad-lib:

13929-1: EH pno 8; JG ten 8; GW o-tbn 8; JG clt 1+8; EA o-tpt 16

13930-1: WJ m-tpt 16; GM bar 8; WJ m-tpt 8; JG clt 16; EH pno 8; JG clt 8; GW m-tbn 16; GM alt 8; GW m-tbn 8

13931-1: EA o-tpt 8; JG ten 2; HH o-tbn 2; JG ten 2; GM alt 8; GW o-tbn 8; JG ten 8; GM bar 16; WJ m-tpt 16; GW o-tbn 16; EH pno 16

024 MILLS BLUE RHYTHM BAND

New York,

Oct. 05, 1933

Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
George Washington, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
Joe Garland – arr (4)

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

The Mills Blue Rhythm Band with the Victor Recording Company, now. As before, there is much jazz soloistic work on this session. What a great jazz band the MBRB were. There are good solos by everybody, with the exception of the first trumpet player and the guitarist. And listen to Hayes Alvis' fast triplets break at the start of 'Kokey Joe'! Beautiful.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar);*

Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- *Rust*3: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington - as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a;*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.*

- *Rust*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Baron Lee -dir*

- *Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Baron Lee, dir*

Soloists ad-lib:

78093-1: JG ten 4; GM bar 16; GW o-tbn 8; GM bar 6; WJ m-tpt 2+16; EH pno 8; WJ m-tpt 6; JG ten 16; JG ten 4

78094-1: JG ten 32; HH o-tbn 16; EH pno 8; GW o-tbn 8; JG clt 30; GM bar 2+32; EA m-tpt 8

78095-1: EH pno 4; JG clt 16; EH pno 8

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

025 MILLS BLUE RHYTHM BAND

New York,

Oct. – Dec. 1933

Baron Lee – dir;

copyright date Feb. 06, 1934

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Vitaphone film 'Mills Blue Rhythm Band'

George Washington, Henry Hicks – tbn;

(or 'Rent Party')

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs, bbs; O'Neil Spencer – dms;

Sally Gooding – voc; The Three Deuces – tap dance

Underneath The Harlem Moon

www.youtube.com

I Would Do Anything For You

www.youtube.com

There Goes My Headache

www.youtube.com

Tony's Wife

www.youtube.com

The Peanut Vendor

www.youtube.com

Love Is The Thing

www.youtube.com

Blue Rhythm

www.youtube.com

This film presents the Mills Blue Rhythm Band together with singer Sally Gooding, a little-known, good looking singer/actor who, yet, performed with the Calloway and the Ellington bands in the 1930s and recorded with a Teddy Wilson unit in 1937.

Soloists:

Underneath The Harlem Moon: EA o-tpt 8

I Would Do Anything For You: no solos

There Goes My Headache: SG voc, no solos

Tony's Wife: EA o-tpt 16; JG ten 8; EA o-tpt 8

The Peanut Vendor: WJ m-tpt 16

Love Is The Ting: SG voc, EH pno 8

Blue Rhythm: HH o-tbn 4 + 4; JG ten 16

026 MILLS BLUE RHYTHM BAND

New York,

Dec. 04, 1933

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Adelaide Hall – voc

| | | | |
|---------|-----------------------|-----------------|--------------------|
| 78827-1 | Drop Me Off In Harlem | unissued on 78, | RCA FXM1 7228 (LP) |
|---------|-----------------------|-----------------|--------------------|

| | | | |
|---------|------------------------------|-----------------|----------------------|
| 78827-2 | Drop Me Off In Harlem | unissued on 78, | Retrieval RTR79045-1 |
| 78828-1 | Reaching For The Cotton Moon | unissued on 78, | RCA FXM1 7228 (LP) |
| 78828-2 | Reaching For The Cotton Moon | unissued on 78, | Retrieval RTR79045-1 |
| 78828-3 | Reaching For The Cotton Moon | unissued on 78, | Retrieval RTR79078 |
| 78829-? | Love Is The Thing | unissued on 78, | Retrieval RTR79045-1 |

Under the Victor roof now, Irving Mills used the MBRB to accompany singer Adelaide Hall. Luckily, a good batch of alternate takes are preserved, their dissimilarities listed below. There is not so much band music in the first two titles, but Joe Garland shines with beautiful clarinet performances in titles 2 and 3. And there is great semi-classical piano by Edgar Hayes in the last title. The arrangements are rather un-typical for the MBRB! This is Henry Hicks' last known recording. And Lucky Millinder now is the front-man of the band.

Notes:

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

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Lucky Millinder (dir); Adelaide Hall (vcl)*

- *Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Adelaide Hall -v; Lucky Millinder -dir*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Adelaide Hall, v.*

Soloists ad-lib:

78827-2: ?EA m. tpt obbl 4; GW o-tbn obbl 3

78828-2: JG clt obbl 32

78809-?: EH pno intro 4; JG clt 7; EH pno 30

Discernible differences of takes:

78827-1: Band starts 4-bar intro pno – cymbal - gtr

78827-2: AH sings in the first four bars of the second chorus (after verse): "Please, won't you drop me off in Harlem"

78828-1: Band starts 8-bar intro full band for 4 bars, then 4 bars pno – cymbal - gtr

78828-2: AH sings in the first four bars of the second chorus (after verse) scat-vocal without words

78828-1: Last chorus, break in bars 19/20: clt 4 eighth-notes sequence g - f# - a - c

78828-2: Last chorus, break in bars 19/20: clt sequence 3 eighth-notes c - a - c, eighth-triplet g-f-d

78828-3: Last chorus, break in bars 19/20: clt sequence 4 eighth-notes c - g - c -g, eighth-triplet f-d-c

78829: One take of this title has been issued on Retrieval, but it is not known which one. Thus, comparison impossible.

027 MILLS BLUE RHYTHM BAND

Chicago,

Feb. 20, 1934

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Harry White – arr (2)

80278-1 The Stuff Is Here (And It's Mellow)

BB B-5688,

Retrieval RTR79045-1

80279-1 The Growl

BB B-5688,

Retrieval RTR79045-1

Trombone star J.C. Higginbotham now has joined the band, replacing Henry Hicks, but not yet soloing.

From Gene Mikell's own statements in Storyville 1989/9 we know that he was responsible for baritone solo parts played (see session 016).

Thus, Richard Sudhalter's assumption re baritone soloist of the MBRB (see CD booklet to Retrieval CD 79045) must be wrong. It is not Crawford Wethington, who seems to have been a very good lead-part player, rather than a soloist. And it is definitely Gene Mikell who plays that growl clarinet in 'The Growl'.

(The interested listener and reader is advised not to believe in the number of bars of components of the titles of this and the next sessions, given in the Gene Mikell interview in Storyville 1998-9. They are mostly given half as long as in reality!)

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar);*

Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); O'Neil Spencer (dms)

- *Rust*3: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; O'Neil Spencer -d*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington,*

as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d. „According to „Jazz Records’, Hayes Alvis is omitted from the above session. However, a bass is not only clearly heard, but is featured in a solo.“

- *Rust*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d*

Soloists ad-lib:

80278-1: HA sbs 8; GW o-tbn 8; EH pno 1+8; WJ m-tpt 8; EH pno 8; EA o-tpt 8; JG ten 1+7

80279-1: WJ m-tpt 22; GW o-tbn 12; GM clt 12; JG ten – WJ m-tpt chase 10; GM bar 22; EH pno 12; WJ m-tpt 20

028 CHICK BULLOCK AND HIS LEVEE LOUNGERS

New York,

Apr. 19, 1934

Chick Bullock – voc, ldr;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; O'Neil Spencer – dms;

O'Neil Spencer – voc answers (2)

| | | | |
|---------|--|------------|---------------------|
| 15084-1 | Frankie And Johnny | Ban 33050, | Retrieval RTR 79035 |
| 15085-1 | I Can't Dance (I Got Ants In My Pants) | Ban 33050, | Retrieval RTR 79035 |

This is the tamest MBRB. And Chick Bullock certainly is not the singer to make them cook. But they still swing. Arrangements may be from Chick Bullock's book.

Notes:

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

- *Rust*2,*3: no personnel*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; J.C. Higginbotham, George Washington -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d (Mr Bullock states Mills Blue Rhythm Band was used for this session).*

Soloists ad-lib:

15084-1: ?EA m-tpt 12; GW o-tbn 12; JG ten 12

15085-1: GW o-tbn 16 + 8

029 MILLS BLUE RHYTHM BAND

New York, Oct. 04, 1934

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt, sop; Joe Garland – ten, clt;

Edgar Hayes – pno; Lawrence Lucie - grt; Elmer James - sbs; O'Neil Spencer - dms;

Chuck Richards – voc (3); George Washington – arr (1); Alex Hill – arr (2); *Edgar Hayes* – arr (3)

CO-16035-A Swingin' In E Flat

Col 3038-D, Retrieval RTR 79045

CO-16036-A Let's Have A Jubilee

Col 2963-D, Retrieval RTR 79045

CO-16037-A Out Of A Dream

Col 2963-D, Retrieval RTR 79045

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

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

Notes:

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

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

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill -Will Hudson -a*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill, Henry Allen -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -cl -as; Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; George Washington -Alex Hill -a*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v..*

Soloists ad-lib:

CO-16035-A: JG ten intro 4; JG ten 18; GM sop 2+5; JG ten 7; HRA o-tpt 1+22; EH pno 2+18

CO-16036-A: HRA o-tpt 1+8; GM bar 2+16; EH pno 14; GW o-tbn 8; HRA o-tpt 8; GM clt 16 + 8; JG ten 8

CO-16037-A: JG ten intro 4; ?JCH m-tbn 32; EH pno 2; WJ m-tpt 8

030 MILLS BLUE RHYTHM BAND

New York, Dec. 05, 1934

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt, sop; Joe Garland – ten, clt; Buster Bailey – clt;

Edgar Hayes – pno; Lawrence Lucie - grt; Elmer James - sbs; O'Neil Spencer - dms, vib;

Chuck Richards – voc (2); *Edgar Hayes* – arr (1); *Will Hudson* – arr (3)

CO-16271-1 African Lullaby

Col 3036-D, Retrieval RTR 79045

CO-16272-1 Solitude

Col 2994-D, Retrieval RTR 79045

CO-16273-1 Dancing Dogs

Col 3044-D, Retrieval RTR 79045

The saxophone section at the start of 'African Lullaby' is led by a soprano sax, thus Gene Mikell. In this title we find the first Higginbotham solos with the MBRB. He is subdued in all titles here. Hamphill is remarkable on his strong and sweet first trumpet in 'Solitude', and Red Allen is amazing as always and everywhere. Elmer James plays a more modern bass than Hayes Alvis did. Mikell on soprano sax in 'Dancing Dogs' shows himself a fantastic musician, much better than his relative obscurity would allow.

Now, with the advent of the Henderson men, the period of Father White's arrangements seems to be over. And what a pity for that! They made the sound of the classic Mills Blue Rhythm Band. From now on, the MBRB will be just one of the big bands in uptown New York, technically better, but with less individuality.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O'Neil Spencer (dm); Chuck Richards (vo)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms); Lucky Millinder (dir); Chuck Richards (vcl)*
 - *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill -Will Hudson -a*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v. „In the two sessions above we have reversed the positions of Mikell and Bailey as given in „Jazz Records‘ for the following reasons: There are solos by Mikell, but none by Bailey on the October session, and reports in the contemporary press such as those quoted in „Hendersonia‘ show that at the time of the October session Bailey was still with Fletcher Henderson.“*
 - *Rust*4,*6: Wardell Jones, Shelton Hemphill, Henry Allen -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -cl -as; Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v.*

Soloists ad-lib:

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

031 MILLS BLUE RHYTHM BAND

New York,

Dec. 11, 1934

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt, bsx; Buster Bailey – clt;

Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms, vib;

Chuck Richards – voc (1,3); *Edgar Hayes – arr (1); Joe Garland – arr (2)*

CO-16465-1 Love's Serenade

Voc 2867,

Retrieval RTR 79045

CO-16466-1 Keep The Rhythm Going

Col 2994-D,

Retrieval RTR 79045

CO-16467-1 Like A Bolt From The Blue

Voc 2867,

Retrieval RTR 79045

Now, that the MBRB have become more “modern” and “professional”, their titles are more of the “schmalz” variety and, for that reason ?, issued on Vocalion under Chuck Richards’ name.

A collection of unfamiliar saxes can be detected at this session! Gene Mikell on soprano sax leads the reeds in the first two titles. And on ‘Keep The Rhythm Going’ we find Joe Garland on bass-sax, and later on tenor-sax, and then bass-sax again.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O'Neil Spencer (dm); Chuck Richards (vo)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms); Lucky Millinder (dir); Chuck Richards (vcl)*
 - *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill -Will Hudson -a*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*
 - *Rust*4,*6: Wardell Jones, Shelton Hemphill, Henry Allen -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -cl -as; Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v.*

Soloists ad-lib:

CO-16465-1: EH pno 2; EH pno 8
 CO-16466-1: WJ m-tpt 16; JG bsx 14; WJ m-tpt 2+14; JG ten 4
 CO-16467-1: EH pno intro 4; EH pno 2+16; HRA o-tpt 8; SH m-tpt 4

032 MILLS BLUE RHYTHM BAND

New York,

Jan. 25, 1935

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt; Buster Bailey – clt, alt;

Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;

Chuck Richards – voc (3); Alex Hill – arr (1); Will Hudson – arr (2); *Joe Garland - arr (3)*

CO-16700-1 Back Beats

Col 3020-D,

Retrieval RTR 79045

CO-16701-1 Spitfire

Col 3020-D,

Retrieval RTR 79045

CO-16702-1 Brown Sugar Mine

Col 3044-D,

Retrieval RTR 79045

‘Back Beats’ is a solid swinger arranged by Alex Hill, giving room for solo piano and further good solos by Allen, Higginbotham and Garland. There are nice parts of clarinets with Henry Red Allen’s trumpet in the second title. In the third titles, “schmalz” reigns supreme, again. But there are thickly set four-part reed-sections.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O'Neil Spencer (dm); Chuck Richards (vo)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms); Lucky Millinder (dir)*
 - *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill a*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*
 - *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*
Soloists ad-lib:
 CO-16700-1: EH pno 2+32; HRA m-tpt 16, JCH o-tbn 8; HRA m-tpt 8; EH pno 6 + 6 + 4; HRA o-tpt 8; JG ten 8
 CO-16701-1: HRA o-tpt 8 + 8; BB clt 1 + 1; JG ten 8; BB clt 1 + 1; JG ten 6; BB clt 6; GM alt 8 + 8; BB clt 2
 CO-16702-1: JCH o-tbn 7; EH pno 1+6;

033 MILLS BLUE RHYTHM BAND

New York,

Jul. 02, 1935

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt; Buster Bailey – clt;

Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;

Lucky Millinder, band members – voc (1); Chuck Richards – voc (3);

Will Hudson – arr (1,2); *Joe Garland* – arr (3)

CO-17759-1 Ride, Red, Ride Col 3087-D, Retrieval RTR 79045

CO-17760-1 Harlem Heat Col 3071-D, Retrieval RTR 79045

CO-17761-1 Once To Every Heart Br 7534, Retrieval RTR 79045

Notes:

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

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

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Will Hudson -a*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, Lucky Millinder, unknown band member, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir -v; Chuck Richards -v; Will Hudson -a*

Soloists ad-lib:CO-17759-1: BB clt 2; GM bar 8; JG ten 7; HRA o-tpt 16; BB clt 32; HRA o-tpt 64; HRA o-tpt 4 + 8CO-17760-1: EH pno intro 6; HRA o-tpt 2+16; JG ten 14; JCH m-tbn 4+28; BB clt 32

CO-17761-1: EH pno 1+12; ?GW m-tbn 1+11

034 MILLS BLUE RHYTHM BAND

New York,

Jul. 09, 1935

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt, bsx; Buster Bailey – clt;

Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;

Joe Garland – arr (1,2); *Edgar Hayes* – arr (3)

CO-17796-1 Congo Caravan Col 3087-D, Retrieval RTR 79045

CO-17797-1 There's Rhythm In Harlem Col 3071-D, Retrieval RTR 79045

CO-17798-1 Tallahassee Br 7534, Retrieval RTR 79045

Notes:

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

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

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir -v*

Soloists ad-lib:

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

035 MILLS BLUE RHYTHM BAND

New York, Aug. 01, 1935

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt;

Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;

Chuck Richards – voc (1,2,3); Henry Red Allen – voc (4)

CO-17922-1 Waiting In The Garden

Col 3083-D, Retrieval RTR 79045

CO-17923-1 Dinah Lou

Col 3083-D, Retrieval RTR 79045

CO-17924-1 Cotton

Col 3078-D, Retrieval RTR 79045

CO-17925-1 Truckin'

Col 3078-D, Retrieval RTR 79045

Notes:

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

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

Chuck Richards -v (3); Henry Allen -v (4)

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Henry Allen -v (4); Chuck Richards -v (1,2,3)*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

Soloists ad-lib:

CO-17922-1: no solos
 CO-17922-1: EH pno 6; HRA o-tpt 4+14; JCH o-tbn 2+8; GM clt 8
 CO-17922-1: EH pno 15; JG ten 1+8; EH pno 6; GM alt 4; HRA o-tpt 15; JCH m-tbn 1+8
 CO-17922-1: EH pno 8; HRA o-tpt 16; JCH o-tbn 8

036 HENRY ALLEN AND HIS ORCHESTRA

New York, Nov. 08, 1935

Henry "Red" Allen – tpt, voc; J. C. Higginbotham – tbn;

Gene Mikell – alt, clt; Joe Garland – ten, clt;

Edgar Hayes – pno; Lawrence Lucie – gtr; Elmer James – sbs; O'Neil Spencer – dms

18253-2 I Found A Dream

Voc 3097, Collector's Classics COCD-13

18254-1 On Treasure Island

Voc 3098, Collector's Classics COCD-13

18255-1 Red Sails In The Sunset

Voc 3097, Collector's Classics COCD-13

18256-1 Take Me Back To My Boots And Saddle

Voc 3098, Collector's Classics COCD-13

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J. C. Higginbotham (tb); Gene Michaels (as); Joe Garland (ts); Edgar Hayes (p); Lawrence Lucie (g); O'Neil Spencer (dm)*

- *Rust*2: Henry Allen (tpt, vcl); J. C. Higginbotham (tbn); Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (pno); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dm)*

- *Rust*3,*4,*6: Henry Allen -t -v; J. C. Higginbotham -tb; Gene Mikell -as; Joe Garland -ts; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d*

037 MILLS BLUE RHYTHM BAND

New York, Dec. 20, 1935

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington, *Willie Humphries* – alt, clt; Gene Mikell – alt, clt, sop; Joe Garland – ten, clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;
Chuck Richards – voc (5); Lucky Millinder – voc (6)

| | | | |
|------------|----------------------|---|---------------------|
| CO-18419-1 | Blue Mood | Col uniss on 78, | Retrieval RTR 79045 |
| CO-18419-2 | Blue Mood | Col uniss on 78, Jazz Panorama LP-3 (LP) | |
| CO-18420-1 | E Flat Stride | Col uniss on 78, | Retrieval RTR 79045 |
| CO-18420-2 | E Flat Stride | Col uniss on 78, Jazz Archives JA-10 (LP) | |
| CO-18421-1 | Broken Dreams Of You | Col 3111-D, | Retrieval RTR 79045 |
| CO-18422-1 | Yes! Yes! | Col 3111-D, | Retrieval RTR 79045 |

Notes:

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

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

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v (5); Lucky Millinder -v (6)*

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

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir -v; Chuck Richards -v*

Soloists ad-lib:

CO-18419: *JG clt 14; GM alt 8; JG clt 7; EH pno 4; SH m-tpt 7; EH pno 2; SH m-tpt 8; GW m-tbn 2 + 4; EH pno 7*

CO-18420: *EH pno 4 + 4 + 1 + 2 + 2; HRA o-tpt 32*

CO-18421-1: *HRA o-tpt 4; EH pno 4; HRA o-tpt 8*

CO-18422-1: *JG ten 4; JCH o-tbn 4; EH pno 16; HRA o-tpt 15; ?WH clt 8*

Discernible differences of takes:

CO-18419-1: *second bar of muted trumpet solo (after 8-bar interplay ens/pno): second trumpet eighth-note is fluffed*

CO-18419-2: *second bar of muted trumpet solo (after 8-bar interplay ens/pno): second trumpet eighth-note is a clear bb*

CO-18420: *both takes - if factually two takes – are identical. No differences in H.R. Allen’s solo could be detected.*

038 MILLS BLUE RHYTHM BAND

New York,

Jan. 21, 1936

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington, *Willie Humphries* – alt, clt; Gene Mikell – alt, clt, sop; Joe Garland – ten, clt;

Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;

Chuck Richards – voc (1)

CO-18547-2 Shoe Shine Boy

Col uniss on 78,

Retrieval RTR 79045

CO-18548-2 Midnight Ramble

Col uniss on 78,

Retrieval RTR 79045

Notes:

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

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

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; unknown (Willie Humphries), cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

Soloists ad-lib:

CO-18547-2: *EH pno 2; JG ten 4; JCH o-tbn 4; HRA o-tpt 16; JCH o-tbn – HRA o-tpt coda 4*

CO-18548-2: *JCH o-tbn (4); JG ten 4; GW o-tbn 23; JG ten 8; GM alt 4; HRA o-tpt 8 + 6*

039 MILLS BLUE RHYTHM BAND

New York,

May 20, 1936

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, clt;

Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;

Lucky Millinder – voc (1); Chuck Richards – voc (2,3); George Washington – voc (3)

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

Notes:

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

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

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Tab Smith, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; George Washington -v*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

Soloists ad-lib:

CO-19296-1: *JG ten 24; HRA o-tpt 8; JCH o-tbn 2+32; TS alt 2+16; HRA o-tpt 32*

CO-19297-1: *EH pno 8; ?GW o-tbn 8; JCH o-tbn 8+(4)*

CO-19298-1: *TS alt 16; GW o-tbn 7; TS alt 6; JG ten 4; HRA o-tpt 6*

CO-19299-1: *HRA o-tpt 32+2; TS alt 2+32; EH pno 8; ?GM clt 8; TS alt 2*

040 HENRY ALLEN AND HIS ORCHESTRA

New York, Jun. 19, 1936

Henry "Red" Allen – tpt, voc; J. C. Higginbotham – tbn;

Tab Smith – alt; Joe Garland – ten;

Edgar Hayes – pno; Lawrence Lucie – gtr; Elmer James – sbs; O'Neil Spencer – dms

19451-1 Take My Heart

Voc 3261, Collector's Classics COCD-13

19452-1 Chloe

Voc 3262, Collector's Classics COCD-13

19453-1 You're Not The Kind

Voc 3262, Collector's Classics COCD-13

19454-1 On The Beach At Bali-Bali

Voc 3261, Collector's Classics COCD-13

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J. C. Higginbotham (tb); Tab Smith (as); Joe Garland (ts); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O'Neil Spencer (dm)*

- *Rust*3,*4,*6: Henry Allen -t -v; J. C. Higginbotham -tb; Tab Smith -as; Joe Garland -ts; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d*

041 MILLS BLUE RHYTHM BAND

New York, Aug. 11, 1936

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, clt;

Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;

Chuck Richards – voc

CO-19685-1 Merry-Go-Round

Col 3148-D, Retrieval RTR 79045

CO-19686-1 Until The Real Thing Comes Along

Col 3147-D, Retrieval RTR 79045

CO-19687-1 In A Sentimental Mood

Col 3147-D, not on LP/CD ?

CO-19687-2 In A Sentimental Mood

Col 3147-D, Retrieval RTR 79045

CO-19688-1 Carry Me Back To Green Pastures

Col 3148-D, Retrieval RTR 79045

Notes:

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

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

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Tab Smith, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

Soloists ad-lib:

CO-19685-1: *WJ m-tpt 80; TS alt 12; JCH o-tbn 8; TS alt 12; WJ m-tpt 12; TS alt 12; JG ten 12; ?HRA o-tpt 6*

CO-19686-1: *EH pno 2; EH pno 4; JG ten 8; JCH o-tbn 8; HRA o-tpt 8*

CO-19687-2: *TS alt 1+8*

CO-19688-1: TS alt intro 4; JG clt – TS alt chase 16; HRA m-tpt 4; JCH o-tbn 4; EH pno 4; HRA o-tpt 8

042 MILLS BLUE RHYTHM BAND

New York,

Oct. 15, 1936

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, clt;

Billy Kyle – pno; Lawrence Lucie - gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Lucky Millinder – voc (1); Chuck Richards – voc (3); Tab Smith – arr (2)

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

Notes:

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

- *Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Billy Kyle (p); Lawrence Lucie (gtr); Hayes Alvis (sbs); O'Neil Spencer (dms)*

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Tab Smith -a (2)*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O'Neil Spencer, d; Chuck Richards, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Tab Smith -a*

Soloists ad-lib:

CO-20073-1: TS alt 7; GM bar 16; TS alt 16; HRA o-tpt 32; GM clt 8
 CO-20074-1: HRA m-tpt 32; ?GM bar 16; TS alt 16; BK pno 6; TS alt 2+8; JCH o-tbn 16
 CO-20075-1: TS alt 8; BK pno 4; BK pno 14; GM bar 3; BK pno 13; GM clt 8; HRA o-tpt 7
 CO-20076-2: TS alt 30; WJ m-tpt 8 + 12; JG ten 30; HRA o-tpt 12; JG clt coda 4

043 MILLS BLUE RHYTHM BAND

New York,

Nov. 20, 1936

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, bsx, clt;

Billy Kyle – pno; Lawrence Lucie - gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Billy Kyle – arr (3)

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

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Tab Smith, Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Billy Kyle (p); Lawrence Lucie (g); John Kirby (b); O'Neil Spencer (dm)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Billy Kyle (p); Lawrence Lucie (gtr); John Kirby (sbs); O'Neil Spencer (dms)*

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Billy Kyle -a (3)*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O'Neil Spencer, d; Chuck Richards, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Billy Kyle -a*

Soloists ad-lib:

CO-20294-1: TS alt 16; WJ m-tpt 16; JG ten 8; WJ m-tpt 8; BK pno 8; GM bar 8; HRA o-tpt 1+16
 CO-20295-1: OS dms 8; TS alt 8; LL gtr 8; JG bsx 8; LL gtr 6; HRA o-tpt 4+32
 CO-20296-1: BK pno intro 4; HRA o-tpt 32; BK pno 16; TS alt 16; JG ten 8
 CO-20297-1: TS alt 32; GW m-tbn 32; GM clt 16; HRA o-tpt 24

044 EDGAR HAYES AND HIS ORCHESTRA

New York,

Mar. 09, 1937

Bernie Flood, Shelton Hamphill, Henry Goodwin – tpt;

John Haughton, Clyde Bernhardt, Robert Horton – tbn;

Stanley Palmer, Al Skerritt – alt; Crawford Wethington, Joe Garland – ten;

Edgar Hayes – pno, ldr; Andy Jackson – gtr; Elmer James – sbs; Kenny Clarke – dms;

Orlando Roberson – voc

| | | | |
|--|--|--------------|-----------------------------|
| M-198-1 | Sweet Is The Word For You | Vri 513, | Chronological Classics 730 |
| M-198-2 | Sweet Is The Word For You | Vri 513 | not on LP/CD |
| M-199 | Sylvia | Vri unissued | not on LP/CD |
| M-200-1 | Just A Quiet Evening | Vri 513, | Chronological Classics 730 |
| M-201-1 | Manhattan Jam | Vri 586 | not on LP/CD |
| M-201-2 | Manhattan Jam | Vri 586 | not on LP/CD |
| M-201-3 | Manhattan Jam | Voc 3773, | Chronological Classics 730 |
| | | | |
| 045 | EDGAR HAYES AND HIS ORCHESTRA | New York, | May 25, 1937 |
| Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, Joe Britton – tbn; Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington, Joe Garland – ten, clt; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Ralph Sawyer, chorus – voc (4) | | | |
| 62217-A | Caravan | Dec 1338, | Chronological Classics 730 |
| 62217-B | Caravan | Br 02448 | not on LP/CD ? |
| 62218-A | Edgar Steps Out | Dec 1338, | Chronological Classics 730 |
| 62219-A | Laughing At Life | Br 02520, | Chronological Classics 730 |
| 62220-A | Stompin' At The Renny | Dec 1416, | Chronological Classics 730 |
| | | | |
| 046 | EDGAR HAYES AND HIS ORCHESTRA | New York, | Jul. 27, 1937 |
| Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, David Jelly James – tbn; Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington, Joe Garland – ten, clt; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Bernard Flood – voc (1); Ruth Ellington - voc (2) | | | |
| 62450-A | Laughing At Life | Dec 1416, | Chronological Classics 730 |
| 62451-A | High, Wide And Handsom | Dec 1382, | Chronological Classics 730 |
| 62452-A | Satan Takes A Holiday (Spooky Takes A Holiday) | Dec 1382, | Chronological Classics 730 |
| | | | |
| 047 | EDGAR HAYES AND HIS ORCHESTRA | New York, | Oct. 11, 1937 |
| Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, David Jelly James – tbn; Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington, Joe Garland – ten, clt; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Bill Darnell – voc (2,3,4) | | | |
| 62675-A | Queen Isabella | Dec 1527, | Chronological Classics 730 |
| 62676-A | Old King Cole | Dec 1527, | Chronological Classics 730 |
| 62677-A | Shindig | Dec 2048, | Chronological Classics 730 |
| 62678-A | Let's Love | Dec 1665, | Chronological Classics 730 |
| 62679-A | I Know Now | Dec 1509, | Chronological Classics 730 |
| 62680-A | Sweetheart | Dec 1684, | Chronological Classics 730 |
| 62681-A | When You And I Were Young, Maggie | Dec 1509, | Chronological Classics 730 |
| | | | |
| 048 | EDGAR HAYES AND HIS ORCHESTRA | New York, | Jan. 14, 1938 |
| Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, David Jelly James – tbn; Rudy Powell, Roger Boyd – alt, clt; William Mitchner – ten; Joe Garland – ten, bar; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Earlene Howell – voc (4) | | | |
| 63157-A | Meet The Band | Dec 1940, | Chronological Classics 730 |
| 63158-A | Fugitive From A Harem | Dec 1748, | Chronological Classics 730 |
| 63159-A | Swingin' In The Promised Land | Dec 1665, | Chronological Classics 730 |
| 63160-A | Barbary Coast Blues | Dec 1940, | Chronological Classics 730 |
| | | | |
| 049 | EDGAR HAYES AND HIS ORCHESTRA | New York, | Feb. 17, 1938 |
| Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, David Jelly James – tbn; Rudy Powell, Roger Boyd – alt, clt; William Mitchner – ten; Joe Garland – ten, bar; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Clyde Bernhardt – voc (2); James Anderson – voc (3); Joe Garland – arr (4) | | | |
| 63294-A | Help Me | Dec 2193, | Chronological Classics 1053 |
| 63295-A | Without You | Dec 2193, | Chronological Classics 1053 |
| 63296-A | You're My First Thought Every Morning | Dec 2048, | Chronological Classics 1053 |
| 63297-A | In The Mood | Dec 1882, | Chronological Classics 1053 |
| 63298-A | Star Dust | Dec 1882, | Chronological Classics 1053 |
| 63299-A | Sophisticated Swing | Dec 1748, | Chronological Classics 1053 |
| | | | |
| 050 | DON REDMAN AND HIS ORCHESTRA | New York, | Dec. 06, 1938 |
| Don Redman – alt, voc, arr, dir; | | | |

- Mario Bauza, Carl Warwick, Reunald Jones – tpt;
 Gene Simon, Quentin Jackson – tbn;
 Eddie Barefield, Edward Inge, Pete Clark – alt, clt, bar; Joe Garland – ten;
 Nicholas Rodriguez – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Bill Beason – dms;
 Laurel Watson – voc (5); Don Redman – voc (1); Quentin Jackson – voc (2); voc choir – voc (1,3,4,5,7)
- 030354-1 I Got Ya BB B-10095, Chronological Classics 574
 030355-1 I'm Playing Solitaire BB B-10071, Chronological Classics 574
 030356-1 Auld Lang Syne BB B-10095, Chronological Classics 574
 030357-1 Sweet Leilani BB B-10081, Chronological Classics 574
 030358-1 'Deed I Do BB B-10081, Chronological Classics 574
 030359-1 Down Home Rag BB B-10061, Chronological Classics 574
 030360-1 Margie BB B-10061, Chronological Classics 574
 030361-1 Milenburg Joys BB B-10071, Chronological Classics 574
- 051 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 05, 1939
 Louis Armstrong – tpt, voc;
 Shelton Hemphill, Otis Johnson, Henry Red Allen – tpt;
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms;
 Joe Garland – arr (1)
- 65344-A Hear Me Talkin' To Ya Dec 2405, Chronological Classics 523
 65345-A Save It, Pretty Mama Dec 2405, Chronological Classics 523
 65346-A West End Blues Dec 2480, Chronological Classics 615
 65347-A Savoy Blues Dec 2538, Chronological Classics 615
- 052 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 25, 1939
 Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
- 65460-A Confessin' That I Love You Dec 2615, Chronological Classics 615
 65461-A Our Monday Date Dec 2615, Chronological Classics 615
 65462-A If It's Good Then I Want It Dec 2480, Chronological Classics 615
 65463-A Me And Brother Bill Dec 2538, Chronological Classics 615
 Happy Birthday To Bing unissued on 78, Ambassador CLA 1906
- 053 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jun. 15, 1939
 Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
- 65824-A Baby, Won't You Please Come Home? Dec 2729, Chronological Classics 615
 65825-A Poor Old Joe Od 284649, Chronological Classics 615
 65826-A Shanty Boat On The Mississippi Dec 2729, Chronological Classics 615
- 054 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Oct. 02, 1939
 Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
- When It's Sleepy Time Down South – Old Man Mose
 What Is This Thing Called Swing? Ambassador CLA 1906
 Ambassador CLA 1906
- 055 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Dec. 11, 1939
 Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
- When It's Sleepy Time Down South Doctor Jazz DJ 010-I
 Sugar Foot Stomp Doctor Jazz DJ 010-I
 You're Just A No Account Doctor Jazz DJ 010-I
 Jammin' Doctor Jazz DJ 010-I
- 056 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Dec. 18, 1939
 Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;

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| Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms; Joe Garland – arr (2,3) | | | |
| 66984-A | Poor Old Joe | Dec 3011, | Chronological Classics 615 |
| 66985-A | You're A Lucky Guy | Dec 2934, | Chronological Classics 615 |
| 66986-A | You're Just A No Account | Dec 2934, | Chronological Classics 615 |
| 66987-A | Bye And Bye | Dec 3011, | Chronological Classics 615 |
| 057 LOUIS ARMSTRONG AND HIS ORCHESTRA | | New York, | Dec. 18, 1939 |
| Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms | | Cotton Club, | broadcast |
| When It's Sleepy Time Down South – Harlem Stomp | | | Ambassador CLA 1906 |
| 058 LOUIS ARMSTRONG AND HIS ORCHESTRA | | New York, | Mar. 14, 1940 |
| Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms | | | |
| 67321-A | Hep Cats' Ball | Dec 3283, | Chronological Classics 615 |
| 67322-A | You've Got Me Voodoo'd | Dec 3092, | Chronological Classics 615 |
| 67323-A | Harlem Stomp | Dec 3105, | Chronological Classics 615 |
| 67324-A | Wolverine Blues | Dec 3011, | Chronological Classics 615 |
| 67325-A | Lazy 'Sippi Steamer | Dec 3283, | Chronological Classics 615 |
| <i>Note: Bill Dillard – tpt ?</i> | | | |
| 059 LOUIS ARMSTRONG AND HIS ORCHESTRA | | New York, | Mar. 22, 1940 |
| Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms | | | broadcast |
| Keep The Rhythm Going | | | Ambassador CLA 1907 |
| 060 LOUIS ARMSTRONG AND HIS ORCHESTRA | | New York, | Apr. 15, 1940 |
| Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms | | | broadcast |
| Lazy River | | | Ambassador CLA 1907 |
| Struttin' With Some Barbecue | | | Ambassador CLA 1907 |
| 061 LOUIS ARMSTRONG AND HIS ORCHESTRA | | New York, | May 01, 1940 |
| Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms | | | |
| 67648-A | Sweethearts On Parade | Dec 3235, | Chronological Classics 615 |
| 67649-A | You Run Your Mouth, I'll Run My Business | Dec 3204, | Chronological Classics 615 |
| 67650-A | Cut Off My legs And Call Me shorty | Dec 3235, | Chronological Classics 685 |
| 67651-A | Cain And Abel | Dec 3204, | Chronological Classics 685 |
| 062 LOUIS ARMSTRONG AND HIS ORCHESTRA | | Chicago, | Nov. 16, 1941 |
| Louis Armstrong – tpt, voc; Shelton Hemphill, Gene Prince, Frank Galbreath – tpt; George Washington, Norman Greene, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms | | | |
| 93787-A | When It's Sleepy Time Down South | Dec 3756, | Chronological Classics 685 |
| 93788-A | Leap Frog | Dec 3756, | Chronological Classics 685 |
| 93789-A | I Used To Love You | Dec 3756, | Ambassador CLA 1908 |
| 93789-B | I Used To Love You | Dec 3756, | Chronological Classics 685 |
| 93790-A | You Rascal, You | Dec 3756, | Chronological Classics 685 |

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| 063 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Gene Prince, Frank Galbreath – tpt; George Washington, Norman Greene, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms Basin Street Blues Leap Frog Exactly Like You When It's Sleepy Time Down South / Basin Street Blues | Chicago, broadcast | Nov. 17, 1941 Grand Terrace Ballroom | unissued on 78, Ambassador CLA 1908 unissued on 78, King Akwa (G) 00851(LP) unissued on 78, Ambassador CLA 1908 unissued on 78, Ambassador CLA 1908 |
| 064 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Gene Prince, Frank Galbreath – tpt; George Washington, Norman Greene, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms Swing That Music Song Of The Islands Panama / When It's Sleepy Time Down South | Chicago, broadcast | Nov. 27, 1941 Grand Terrace Ballroom | unissued on 78, Ambassador CLA 1908 unissued on 78, Ambassador CLA 1908 unissued on 78, Ambassador CLA 1908 |
| 065 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; George Washington, James Whitney, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms When It's Sleepy Time Down South In The Mood Shine Shoe Shine Boy Zoot Suit Basin Street Blues I Surrender Dear You Don't Know What Love Is | Culver City, broadcast | Apr. 01, 1942 Casa Manana | unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 |
| 066 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; George Washington, James Whitney, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms Coquette When It's Sleepy time Down South | Culver City, broadcast | Apr. 04, 1942 Casa Manana | unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 |
| 067 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; George Washington, James Whitney, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms Cash For Your Trash | Culver City, broadcast | Apr. 10, 1942 Casa Manana | unissued on 78, Ambassador CLA 1910 |
| 068 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; George Washington, James Whitney, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms I Never Knew | Culver City, broadcast | Apr. 10, 1942 Casa Manana | unissued on 78, Ambassador CLA 1910 |
| 069 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; George Washington, James Whitney, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms; Joe Garland – arr (1,4,5); Sy Oliver – arr (6) DLA-2974-A Cash For Your Trash DLA-2975-A Among My Souvenirs DLA-2975-B Among My Souvenirs | Los Angeles, | Apr. 17, 1942 | Dec 4229, Chronological Classics 685 Dec 4327, Chronological Classics 685 Dec 4327, Ambassador CLA 1908 |

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| DLA-2976-A | Coquette | Dec 4327, | Chronological Classics 685 |
| DLA-2976-B | Coquette | Dec 4327, | Mosaic MD 243 |
| DLA-2977-A | I Never Knew | Dec 4229, | Chronological Classics 685 |

070 LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
 George Washington, James Whitney, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;
 Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms;
 Velma Middleton – voc

Hollywood, Apr. 20, 1942
 Film Soundtrack

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|--|-----------------|---------------------|
| Swingin' On Nothin' | unissued on 78, | Ambassador CLA 1908 |
| I'll Be Glad When You're Dead, You Rascal, You | unissued on 78, | Ambassador CLA 1908 |
| When It's Sleepy Time Down South | unissued on 78, | Ambassador CLA 1908 |
| Shine | unissued on 78, | Ambassador CLA 1908 |

071 LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
 George Washington, James Whitney, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;
 Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms;
 Velma Middleton – voc

Culver City, Apr. 22, 1942
 broadcast Casa Manana

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|----------------------------------|-----------------|---------------------|
| Blues In The Night | unissued on 78, | Ambassador CLA 1910 |
| Harlem Stomp | unissued on 78, | Ambassador CLA 1910 |
| When It's Sleepy Time Down South | unissued on 78, | Ambassador CLA 1910 |

| The following dates are snatched from Jos Willems, All of Me, the complete discography of Louis Armstrong. (Thanks for the great work!)

072 LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
 George Washington, James Whitney, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;
 Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms;
 Buck and Bubbles, Ada Brown, Theresa Harris – voc

Los Angeles, Mar./Apr., 1943
 AFRS Jubilee recording session

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|-------------------------------------|----------------------|
| I've Got A Gal In Kalamazoo | Moon (It) MCD 056-2 |
| Ime And Brother Bill | Moon (It) MCD 056-2 |
| Coquette | Jubilee (D) 501 0006 |
| Shine | Jubilee (D) 501 0006 |
| Lazy River | Jubilee (D) 501 0006 |
| One O' Clock Jump | Jubilee (D) 501 0006 |
| On The Sunny Side Of The Street | Jubilee (D) 501 0007 |
| Leap Frog | Jubilee (D) 501 0007 |
| Intro (Blues In The Night) | Jubilee (D) 501 0007 |
| Dear Old Southland | Jubilee (D) 501 0007 |
| Ole Man Mose | Jubilee (D) 501 0007 |
| If I Could Be With You | Rarities (D) 50 (LP) |
| In The Mood | Rarities (D) 50 (LP) |
| I Can't Give You Anything But Love | Rarities (D) 50 (LP) |
| Barrelhouse Bessie From New Orleans | Milan (F) CD CH 602 |
| Trumpet Ad-lib by Louis Armstrong | Jubilee (D) 501 1008 |
| Ain't Misbehavin' | Milan (F) CD CH 602 |
| Ain't That Just Like A Man | Milan (F) CD CH 602 |
| The Peanut Vendor | Milan (F) CD CH 602 |
| Lazy River | Jubilee (D) 501 1008 |
| Slender, Tender And Tall | Milan (F) CD CH 602 |
| Coquette | Milan (F) CD CH 602 |

073 LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
 George Washington, James Whitney, Henderson Chambers – tbn;

unknown, early 1943
 private broadcast recording

| | |
|---|---|
| Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms Me And Brother Bill As Time Goes By | unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 |
| 074 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; George Washington, James Whitney, Henderson Chambers – tbn; Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms On The Sunny Side Of The Street Back O’ Town Blues | unknown, early 1943 private broadcast recording unissued on 78, Ambassador CLA 1910 unissued on 78, Ambassador CLA 1910 |
| 075 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; George Washington, James Whitney, Henderson Chambers – tbn; Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt; Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms I Can’t Give You Anything But Love | Los Angeles, Apr. 23, 1943 Film soundtrack uniss 78, Hollywood Soundstage 4007 |
| 076 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; James Whitney, Henderson Chambers – tbn; Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt; Gerry Wiggins – pno; Lawrence Lucie – gtr; Ernest Hill – sbs; Jesse Price – dms; Ann Baker, Jimmy Anderson - voc I Never Knew What’s The Good Word, Mr. Bluebird Coca Cola Fanfare I Lost My Sugar In Salt Lake City You’ll Never Know Lazy River On The Sunny Side Of The Street When It’s Sleepy Time Down South | Los Angeles, Apr. 23, 1943 Blue Network “Victory Parade of Spotlight Bands” unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 |
| 077 LOUIS ARMSTRONG AND HIS ORCHESTRA Louis Armstrong – tpt, voc; Shelton Hemphill, Hosea Sapp, Jimmy Lott – tpt; <i>John Shorty Haughton</i> , James Whitney, Henderson Chambers – tbn; Joe Evans, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt; Gerry Wiggins – pno; Lawrence Lucie – gtr; Alfred Moore – sbs; Jesse Price – dms; Bea Booze – gtr, voc; Jimmy Anderson - voc Don’t Cry Baby I Can’t Give You Anything But Love When It’s Sleepy Time Down South | Houston, Texas, Dec. 08, 1943 ABC “Victory Parade of Spotlight Bands” unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 unissued on 78, Milan (F) CD CH 602 |