

THE RECORDINGS OF ROBERT ‘MACK’ HORTON

An Annotated Tentative Personnelo-Discography

HORTON, Robert H. ‘Mack’ born: Birmingham, Alabama, Sep. 8th, 1899; deceased
Also known as Reditus, Everett, and ‘Bob Mack’. Played in ‘Fess’ Whatley’s Band at Industrial High School, Birmingham. Worked with Sam Wooding at The Nest, New York (1922-24), to South America with Leon Abbey in May 1927, returned to the U.S.A., joined Wilbur de Paris Orchestra at Peart Theatre, Philadelphia (late 1927-28). With Chick Webb at The Renaissance, New York, etc. (1928-29), Gene Kennedy (1929). With Charlie Johnson (c. 1930), toured with Ralph Cooper’s Congo Knights (1932-33), Lucky Millinder (1933-34), Willie Bryant (1935-36), Edgar Hayes (1937-40) including tour to Europe. Worked on and off with Cootie Williams’ Big Band during the 1940s, briefly with Claude Hopkins (March-June 1946). Retired from full-time music, worked for the New York City Park Department, but continued to gig in the late 1960s with Happy Caldwell, etc. (J. Chilton, Who’s Who of Jazz)

STYLISTICS

STYLE

In solos, Robert ‘Mack’ Horton can be recognised using growl techniques as known from ‘Tricky Sam’ Nanton, like him switching from using one or two mutes in rapid succession. Horton’s tone, yet, is rougher than Nanton’s and sounds more “brutal”. He does not perform Nanton’s ‘Yah-yah’ phrasing.

STONE

His tone is sharp and voluminous.

VIBRATO

No vibrato can be recognised, but if there is one, it is very slow and wide with little changing altitude.

TIME

Simple time on the beat, sometimes slightly off-time.

PHRASING

Horton plays extreme off-beat phrases when improvising in his muted wa-wa style, without linear or vertical phrasing. Thus, his phrasing in this style is rather bizarre and un-common.

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

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.

HORTON, ROBERT

001 JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York,

Feb. 24, 1922

(Elmer Chambers) – tpt; (Robert Horton) – tbn;
 unknown – clt; unknown - alt;
 (Sam Wooding) – pno; (Charlie Dixon) – bjo;
 Bob Ricketts – arr (1)

80214-2 Put And Take

Col A3579

Jazz Oracle BDW 8070

80215-2 Moanful Blues

Col A3579

Jazz Oracle BDW 8070

Composer credits: 80214 (Spencer Williams); 80215 (Bradford)

The cornetist might be Chambers as stated, but certainly further investigation has to be done to identify this player. I do not hear Chambers' characteristics as known from the Henderson band, but this might be explained by his straight playing throughout the record. The trombonist might be Robert Horton, but lacking comparable recordings of this player – and of this time - I am unable to judge. His main features are tailgate slides and bass-part accompaniment.

I hear a clarinetist who certainly is not Bushell because of his very limited phrasing abilities. He seems to come from a military background and plays in a very stiff un-swinging manner. I hear an alto sax on the second title and a saxophone of indeterminable kind on the first title. This then might possibly be a c-melody-sax, which sounds silky in a strange way, and I am not certain about that. A tenor saxophone obviously is not in the personnel. So, Rollen Smith can probably be deleted, only that he might be the alto/c-melody saxophonist. There certainly is no violin.

The pianist might be anyone of the time. And I doubt the presence of Charlie Dixon, whose playing style with the Henderson band is very different from what can be heard here. But he is not the man from the session before! Also, there is no drummer.

Finally, it must be said that there is no distinct and obvious musical proof of the presence of the above/below listed players! The conclusion that the Sam Wooding band is responsible for these sides must therefore be questioned. Furthermore, this record has absolutely nothing to do with Johnny Dunn.

Notes:

- RR 76-7: "An article in the Chicago Defender, May 13, 1922, p.8, gives a photo and lists the personnel of Sam Wooding's Society Syncopators: Elmer Chambers, cornet; R.H. Horton, trombone; Rollen Smith, sax; Charles E. Jackson, violin; Wooding, piano; Charles Dixon, banjo; Joe Young, drums. It went on to say that "this orchestra has been employed by Perry Bradford for Columbia Records." As a result of careful listening to all the Edith Wilson and Johnny Dunn records previous to May 1922 (these are the only known Columbias by Perry Bradford-organized groups), the following session is the only one that fits. As confirmation in 'New Hot Discography, page 111, it is stated that this record used the Sam Wooding band, presumably on the basis of information from Perry Bradford; and the Columbia matrix list gives the band name only as the Original Jazz Hounds, with no mention of Dunn. The cornetist is not as prominent as on other Dunn records, and the usual Dunn breaks are absent, so even though it is difficult to believe that Johnny Dunn is not present on a record issued under his own name, this may be the case. It is fair to say, however, that this record was played for John Mitchell, and he gave the personnel as: Dunn, cornet; Earl Granstaff, trombone; Hersal Brassfield and Rollen Smith, reeds; Dan Wilson, piano; Mitchell, banjo. He did not identify the violinist, but if made up of men from the Plantation Orchestra, it might have been Allie Ross or Will Tyler." (So much as for the reliability of musicians identify their playing companions! – KBR)

- Rust*3: Elmer Chambers – tpt; Robert Horton – tbn; Rollen Smith – ten; Charles E. Jackson – vln; Sam Wooding – pno; Charlie Dixon – bjo; Joe Young – dms. An alto sax appears to be present, however, and no drums can be heard. Bob Ricketts – arr

- Rust*6: Elmer Chambers – tpt; Robert Horton – tbn; unknown – alt; Rollen Smith – ten; Charles E. Jackson – vln; Sam Wooding – pno; Charlie Dixon – bjo; Bob Ricketts – arr. "The ... two sides, although labelled as Johnny Dunn's Original Jazz Hounds, are entered in the Columbia files simply as Original Jazz Hounds, and neither the cornet work nor the arrangements are typical of Dunn. They may be the sides referred to in the 'Chicago Defender' of May 13, 1922, in connection with Sam Wooding's Orchestra having recently recorded for Columbia (such records, if they were made, were not issued under Wooding's name)."

- Jazz Oracle BDW 8070 (Sam Wooding)CD set: Elmer Chambers (cnt); Robert Horton (tbn); unknown (clt, as); Rollen Smith (ts); Charles E. Jackson (vln, if any); Sam Wooding (p); Charlie Dixon (bjo); Joe Young (dms, if any); Bob Ricketts (arr); Note: Columbia A 3597 is credited to Johnny Dunn's Jazz Hounds, while the Columbia recording ledgers show the band's name as Original Jazz Hounds.

002 LUCILLE HEGAMIN Wooding's Society Entertainers

New York,

Jul. 16, 1922

Lucille Hegamin – voc;

Elmer Chambers – tpt; (Robert Horton) – tbn;

Garvin Bushell – clt; Rollen Smith - ten;

Sam Wooding – pno; (John Warren) – bbs; Joe Young - dms

1119-1 I've Got To Cool My Puppies Now

Pm 20151,

Document DOCD-5420

1119-2 I've Got To Cool My Puppies Now

Pm 20151,

Document DOCD-1011

1119-3 I've Got To Cool My Puppies Now

Pm 20151,

Document DOCD-5626

1120-1 Send Back My Honey Man

Pm 20151,

Document DOCD-1011

1120-2 Send Back My Honey Man

Pm 20151,

Document DOCD-1011

1120-3 Send Back My Honey Man

Pm 20151,

Document DOCD-5420

Composer credits: 1119 (Clarence Williams); 1120 (Henry Creamer and Lou Handman)

Of the Paramount dates Lucille Hegamin recounts, this one unanimously is seen as the Sam Wooding one. And I will gladly admit.

I do not know and could not find the source of this personnel, but I assume that some wise men had the opportunity to ask Sam Wooding while he was still alive. And this personnel is accepted from BGR*2 and Rust*3 on without any modification, except, that probably John Warren was the tuba player at this time.

Elmer Chambers is easily recognisable from his distinct personal 6/8 phrasing, known from early Henderson discs. But the trombonist certainly is not Herb Flemming, as he himself recounts to have been invited to join the Sam Wooding band not earlier than 1925, when the Berlin tour of 'Hot Chocolates' with the Wooding band was in preparation. Flemming remembers having heard the Wooding band at the Nest Club in c. 1923, but he does not remember to have played with them then, nor earlier (E. Biagioni, Herb Flemming, A Jazz Pioneer Around the World). As at the former session, the trombonist's main feature is tailgate-slides and bass-part accompaniment. Robert Horton, see Johnny Dunn's Original Jazz Hounds, Feb. 24, 1922)

The clarinetist certainly is Garvin Bushell stylistically, and from the fact that he did not deny his presence in the discography of his book 'Jazz from The Beginning'. From Bushell's statement in this discography we can then certainly accept the names of the other musicians. The unnamed tuba player might be John Warren.

The accompaniment is not scored. Instead, everything is played ad-lib, as often in these early days of jazz accompaniment.

The clarinet plays the upper part, being supported by the trumpet, while tenor sax and trombone deliver chordal supplements. There is no banjo audible, and I think that Miss Hegamin did not want one in her accompaniment, as there also is none in the preceding sessions. But there are a few spots where I believe to hear some wood-block sounds.

Notes:

- Carey, McCarthy, *Jazz Directory* Vol. 4: unknown accompaniment.

- BGR*2: including probably some or all of the following, and possibly others: Elmer Chambers, tpt; Herb Fleming, tbn; Garvin Bushell, clt, alt; Rollen Smith, ten; Sam Wooding, pno; Charlie Dixon, bjo; unknown, bbs; Joe Young, dms.

- BGR*3,*4: Wooding's Society Entertainers: prob Elmer Chambers, t; prob Herb Flemming, tb; prob Garvin Bushell, cl, as; Rollen Smith, ts; Sam Wooding, p; prob Charlie Dixon, bj; unknown, bb; prob Joe Young, d; poss others.

- Rust*3: Sam Wooding's Society Entertainers: including probably some or all of the following and possibly others also: Elmer Chambers -t; Herb Flemming -tb; Garvin Bushell -cl -as; Rollen Smith -ts; Sam Wooding -p; Joe Young -d.

- Rust*4,*6: Wooding's Society Entertainers: Elmer Chambers -t; Herb Flemming -tb; Garvin Bushell -cl -as; Rollen Smith -ts; Sam Wooding -p -dir; Charlie Dixon -bj; unknown -bb; Joe Young -d.

- RR 41/4: During her Shuffle Along travels, Lucille came into New York to do some free lance dates for Paramount and/or Plaza. Lucille recalls: "..... I remember having Sam Wooding's band on one of my dates at this time."

- G. Bushell, *Jazz from the Beginning*, p. 155: Sam Wooding, p, dir; Elmer Chambers, t; Herb Flemming, tb; Garvin Bushell, cl, as; Rollin Smith, ts; Charlie Dixon, bj; unknown, bb; Joe Young, d

- E. Biagioni, Herb Flemming, p. 15: "I first had got to know the Wooding band when they were playing the 'Nest Club' on 133rd and 7th Avenue, New York, back in 1923. I had gone along to hear them and had been much impressed by their smooth, soft approach to jazz and the overall sound they got, a sound evidently much appreciated by the clients who packed the club every night."

- Jazz Oracle BDW 8070 (Sam Wooding)CD set: Elmer Chambers (t); Herb Flemming (tbn); Garvin Bushell (cl, as); Rollen Smith (ts); Sam Wooding (p); Charlie Dixon (bj); unknown (bb); Joe Young (d)

Discernible differences of takes:

1119-1: introduction with c. 132 beats/m, no strong drum-strokes

1119-2: introduction very fast with c. 168 beats/m, strong drum-strokes on the beat

1119-3: introduction medium fast with c. 144 beats/m, no strong drum-strokes

1120-1: bar 8 of introduction: trumpet plays 1 triplet, 2 eighths and 1 quarter note, tempo c. 132 beats/m.

1120-2: bar 8 of introduction: trumpet plays 4 eighths and 1 quarter note, tempo c. 138 beats/m.

1120-3: bar 8 of introduction: trumpet plays 4 eighths and 1 quarter note, tempo c. 126 beats/m.

003 ALBERTA HUNTER

New York,

Sep. 1922

Alberta Hunter – voc;

(Elmer Chambers) – tpt; Robert Horton – tbn;

unknown - clt; Rollen Smith – ten;

Sam Wooding – pno; John Warren – bbs

1179-1 You Can't Have It All

Pm 12008,

Document DOCD-5422

1179-2 You Can't Have It All

Pm 12008,

Document DOCD-1006

1181-1 Lonesome Monday Morning Blues

Pm 12007,

Document DOCD-1006

1181-2 Lonesome Monday Morning Blues

Pm 12007,

Document DOCD-5422

Composer credits: 1179 (H.C. Washington); 1181 (Spencer Williams)

Alberta Hunter sings with conviction and drive, and is a joy to listen.

All Blues & Gospel Records state Sam Wooding's band for this session, which then would probably be including the afore-named musicians – or at least some of them. Judging from sounds and styles, the named musicians are as they are listed. Very interesting is Elmer Chambers' performance, in the whole not played ad-lib, but strong and driving. The trombonist might well be the same one as before, yet, he mainly keeps to a bass-part for his trombone. The verse of the second title even lets us hear Sam Wooding's piano play.

Notes:

- BGR*2,*3,*4: poss acc by Sam Wooding's Orchestra: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.

- Rust*3: acc by Sam Wooding's Orchestra (?): unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.

- Rust*4: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.

- Rust*6: acc possibly by Sam Wooding's Orchestra: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.

- Storyville 1996-97, p.233: "A short article in the 'Defender' (13/5/22 p.8) with a photo noted that Sam Wooding's Society Syncopators were making a tremendous hit at 'Barron Wilkins Astoria Cabaret, NY. Personnel: Elmer Chambers, c; R.H. Horten (formerly with P.G.Lowery), tb; Rollen Smith (Columbus), sax; Charles E. Jackson (Albany), vn; Sam Wooding, p; Charles Dixon, (formerly with Marron Smith of New Jersey), bj; Joe Young (Phila.), d. It went on to say that the orchestra has been employed by Perry Bradford for the Columbia company, so it might be worth listening to some of those early Columbia sides."

- Jazz Oracle BDW 8070 (Sam Wooding)CD set: probably Elmer Chambers (t); probably Herb Flemming (tbn); probably Garvin Bushell (cl); unknown (as); probably Sam Wooding (p); unknown (bb)

Discernible differences of takes:

1179-1: Trumpet in first two bars of intro: 6 eighth-notes F-E-F-E-F-c (fluffed), 1 quarter-beat pause, 3 eighth-notes F-E-F, 1 half-note c

1179-2: Trumpet in first two bars of intro: 11 eighth-notes F-E-F-E-F-bb-C-D-F-E-F, 1 half-note c

1181-1: Bar 4 of introduction: trumpet plays 1 eighth-note c, 2 quarter-notes c – eb (the 'c' a little fluffed)

1181-2: Bar 4 of introduction: trumpet plays 1 eighth-note c, 1 quarter-beat pause, 1 quarter-note eb

004 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

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, 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. Benny Morton stated that "he must have been there" at the session.

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."
 - 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)

005 THE JUNGLE BAND

New York, Jun. 27, 1929

Ward Pinkett, Edwin Swayze – tpt; Robert 'Mack' Horton – tbn;
 Hilton Jefferson, Joe Garland – alt, clt; Elmer Williams – ten, clt;
 Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – bbs; Chick Webb – dms

E-30091-A *Jungle Mama*

Br 4450, Chronological Classics 502

Composer credits: E-30091 (Webb)

And another first-class big band blues by this early Chick Webb band. Solos by probably Pinkett muted, Garland or rather Jefferson clarinet, Horton muted, probably Swayze. Chick Webb can clearly be heard using his Ludwig hand-cymbal at the very end of this title. He is thus not omitted from proceedings as listed in the discographies.

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."
 - Rust*2: Ward Pinkett (tpt, vcl); Edwin Swayzee (tpt); Robert Horton (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. Webb omitted.
 - 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. Webb omitted.

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 ?HJ clt)(Chorus 4 12 bars ?HJ
 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)

006 WILLIE BRYANT AND HIS ORCHESTRA

New York, Jan. 04, 1935

Willie Bryant – voc, ldr;
 Robert Cheek, Richard Clark, Edgar 'Pudding Head' Battle – tpt;
 George Matthews, John 'Shorty' Haughton, Robert 'Mack' Horton – tbn;
 Glyn Paque, Stanley Payne – alt, clt; Johnny Russell – ten;
 Teddy Wilson – pno; Arnold Adams – gtr; Louis Thompson – sbs; Cozy Cole – dms;
 Edgar Battle – arr (1,3,4)

87265-1	Throwin' Stones At The Sun	Vic 24847,	Chronological Classics 768
87266-1	It's Over Because We're Through	Vic 24858,	Chronological Classics 768
87267-1	A Viper's Moan	Vic 24858,	Chronological Classics 768
87268-1	Chimes At The Meeting	Vic 24847,	Chronological Classics 768

Composer credits: 87265 (Simon – Heston – Mysels); 87266 (Bryant – Reed); 87267 (Bryant); 87268 (Jones)

This first recording session of Willie Bryant and his Orchestra shows the band from their best side: a nice trumpet section with a perfect hot soloist, Edgar 'Pudding Head' Battle – his nickname referring to his very individual hair-dress, a swinging first-chair player, Robert Cheek, and a mute specialist. Then a perfectly composed trombone section, with a young George Matthews probably playing lead parts, Robert

Horton playing muted and growl trombone, and 'Shorty' Haughton presenting brilliant 'swing' solos with a slim and soft tone. Glyn Paque solos using augmented notes, and Johnny Russell blowing a strong and masculine tenor sax. The pianist is extraordinary: a young Teddy Wilson at the start of his international career, a strong and musical – and swinging – guitarist Arnold Adams who is on all Willie Bryant's recordings, but only on a very few other ones, bassist Louis Thompson who appears earlier with the Walter Barnes band from Chicago, and – last yet not least – one of the rising stars of swing drumming: Cozy Cole. A fantastic band.

Listen to 'Throwin' Stones at the Sun' with its beautiful chord-progressions and the use of temple-blocks in the introduction, the dialogue of muted trumpets and clarinet section, 'Pudding Head' Battle's strong and hot trumpet solo, and later Teddy Wilson. 'It's Over ...' features robust and strong tenor sax obligati over the ensemble, Bryant's vocal and then Teddy Wilson over the band. 'A Viper's Moan' has Robert Horton playing trombone using two mutes coincidentally, alternating with a single mute, similar to 'Tricky Sam' Nanton, but still with an own individual touch. And 'Chimes at the Meeting' brings us amusing band vocals mocking a religious camp-meeting with typical solos by both Horton and Haughton, very good muted trumpet by Richard Clark, and an intensely swinging ensemble. And it is nice that Bryant lets us know who the soloists are. Absolutely great jazz music of the Harlem kind!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bobby Cheek, Dick Clark, Edward 'Pudding Head' Battle (tp); John Haughton, Robert Horton (tb); Glyn Paque, Stanley Payne (as); Johnny Russell, Ben Webster (ts); Teddy Wilson (p); Arnold Adams (g); Louis Thompson (b); Cozy Cole (dm); Willie Bryant (vo)

- B. Rust, *Victor Master Book, Vol. 2*: 3t/ 3tb/ 3s/ p/ g/ b/ d, vocalist: Willie Bryant

- Rust*2: Robert Cheek, Richard Clark, Edward 'Pudding Head' Battle (tpt); John Haughton, Robert Horton (tbn); Glyn Paque, Stanley Payne (alt); Johnny Russell, Ben Webster (ten); Teddy Wilson (pno); Arnold Adams (gtr); Louis Thompson (sbs); Cozy Cole (dms); Willie Bryant (ldr, vcl)

- Rust*3: Robert Cheek -Richard Clark -t; Edward 'Pudding Head' Battle -tp -vib -a; John Haughton -Robert Horton -George Matthews -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -ts; Teddy Wilson -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d; Willie Bryant -ldr -v (usually in the form of speech)

- Rust*4: Willie Bryant -v (usually in the form of speech) -dir; Robert Cheek -Richard Clark -t; Edward 'Pudding Head' Battle -t -vib -a; John Haughton -Robert Horton -George Matthews -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -ts; Teddy Wilson -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d

- Rust*6: Willie Bryant, v, speech, dir; Robert Cheek, Richard Clark, t; Edward 'Pudding Head' Battle, t, vib, a; John Haughton, Robert Horton, George Matthews, tb; Glyn Paque, cl, as; Stanley Payne, as; Johnny Russell, ts; Teddy Wilson, p; Arnold Adams, g; Louis Thompson, sb; Cozy Cole, d

Solos ad-lib:

87265: JSH o-tbn 4; ?RoCh m-tpt 4; GP alt 4; EPB o-tpt 8 + 4; TW pno 16; JR ten 4 + 4

87266: JR ten obl 16; RiCl m-tpt 8; JR ten 8 obl; ?EPB m-tpt obl 32; TW pno 16; GP alt 8; TW pno 8

87267: RH m-tbn 16; JR ten 1+8; RH m-tbn 8; TW pno 8; EPB o-tpt 16; GP alt 8

87268: TW pno 4; RH m-tbn 16; RiCl m-tpt 2+8; ASH o-tbn 8; GPO alt 4

Tune structures:

87265-1 *Throwin' Stones At The Sun* Key of Dm Victor

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 28 - JSH o-tbn 4)(Chorus 2 32 bars AABA ens 4 - ?RoCh m-tpt 4 - ens 4 - GP alt 4 - EPB o-tpt 8 - ens 4 - EPB o-tpt 4)(1/2 Chorus 3 16 bars BA TW pno 16)(Chorus 4 32 bars AABA ens 4 - JR ten 4 - ens 4 - JR ten 4 - ens 16)(Coda 8 bars ens)

87266-1 *It's Over Because We're Through* Key of Ab Victor

(Intro ?CC vib 2)(Chorus 1 32 bars AABA ens+JR ten obl 16 - RiCl m-tpt 8 - ens+JR ten obl 8)(Chorus 2 32 bars AABA WB voc+ ?EPB m-tpt obl)(Chorus 3 32 bars AABA TW pno+ens 16 - SP alt 8 - TW pno+ens 8)

87267-1 *A Viper's Moan* Key of Db Victor

(Intro 4 bars TW pno)(Vamp 4 bars AA gtr)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA RH m-tbn 16 - JR ten 1+8 - RH m-tbn 8)(bridge 8 bars TW pno+ WB voc 8)(Chorus 3 32 bars AABA EPB o-tpt 16 - GP alt 8 - ens 8)(Coda 12 bars ens+WB voc)

87268-1 *Chimes At The Meeting* Key of F Victor

(Intro WB voc + TW pno 4)(Chorus 1 32 bars AABA ens+band voc)(Chorus 2 32 bars AABA RH m-tbn 16 - RiCl m-tpt 8 - JSH o-tbn 8)(Chorus 3 32 bars AABA ens+WB voc 20 - GP alt 4 - ens+WB voc 8)(Chorus 4 32 bars AABA ens+WB voc)(Coda WB voc + ens 29 + CC vib 3)

002 WILLIE BRYANT AND HIS ORCHESTRA

New York,

May 08, 1935

Willie Bryant – voc, ldr;

Richard Clark, Benny Carter, Edgar 'Pudding Head' Battle – tpt;

Eddie Durham, John 'Shorty' Haughton, Robert 'Mack' Horton – tbn;

Glyn Paque, Stanley Payne – alt, clt; Johnny Russell, Ben Webster – ten;

Teddy Wilson – pno; Arnold Adams – gtr; Louis Thompson – sbs; Cozy Cole – dms;

Edgar Battle – arr (1); Alex Hill – arr (2)

89817-1 Rigamarole

Vic 25038,

Chronological Classics 768

89818-1 Long About Midnight

Vic 25045,

Chronological Classics 768

89819-2 The Sheik

Vic 25038,

Chronological Classics 768

89820-1 Jerry The Junker

Vic 25045,

Chronological Classics 768

Composer credits: 89817 (Mooney); 89818 (Hill - Mills); 89819 (Wheeler - Snyder); 89820 (Stout - Williams)

Regarding the discographies, this session features two additional musicians, Benny Carter on trumpet and Ben Webster on tenor sax. Albert McCarthy's 'Big Band Jazz' shows a photo of this band on side 275, which does not include trumpeter Robert Cheek. As the band-books at this time of jazz history usually had three trumpet parts in their arrangements, I assume that Benny Carter was not added to the band's personnel – as was Ben Webster – but that he replaced trumpeter Robert Cheek. Therefore, I have left out Robert Cheek, a trumpet player of Eddie Heywood's circle of Atlanta musicians who also was part of the Luis Russell and Ovie Alston – and other - bands. Unfortunately, the Victor Master Book does not give a numerical statement of musicians for this session (see below) to ascertain my assumption.

As noted in Benny Carter, Vol. 2, there are no Carter arrangements recorded on these sides. A great pity!

'Rigamarole' is a stock arrangement, adapted by 'Pudding-Head' Battle for the band, he himself a very gifted arranger. This arrangement consists of a succession of ensemble riff choruses and soloistic vamps. In my ears, the vamp after Ben Webster's tenor sax chorus (chorus 5) might possibly be played by Benny Carter, as it is more structured and less fierce than Edgar Battle's vamp after chorus 6. 'Long About Midnight' is a composition plus arrangement by much-praised but little-known pianist Alex Hill and features trumpeter Battle behind Bryant's vocal and with the subsequent trumpet solo. 'The Sheik' – of Araby, as we all know! – is a simple succession of solo choruses – one of them by Benny Carter on very clean and driving open trumpet – with accompaniment by scarce ensemble parts. 'Jerry The Junker' is

a nice song of the 'Minnie The Moocher' species, composed by Clarence Stout and recorded in 1934 by Clarence Williams including sympathetic vocals by the bandleader and strong and lively trumpet solos by Mr. 'Pudding Head'. Very nice big band jazz of the Harlem kind.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bobby Cheek, Dick Clark, Edward 'Pudding Head' Battle (tp); John Haughton, Robert Horton (tb); Glyn Paque, Stanley Payne (as); Johnny Russell, Ben Webster (ts); Teddy Wilson (p); Arnold Adams (g); Louis Thompson (b); Cozy Cole (dm); Willie Bryant (vo)

- B. Rust, *Victor Master Book, Vol. 2*: vocalist: Willie Bryant and members of the Orchestra (sic!)

- Rust*2: Robert Cheek, Richard Clark, Edward 'Pudding Head' Battle (tpt); John Haughton, Robert Horton (tbn); Glyn Paque, Stanley Payne (alt); Johnny Russell, Ben Webster (ten); Teddy Wilson (pno); Arnold Adams (gtr); Louis Thompson (sbs); Cozy Cole (dms); Willie Bryant (ldr, vcl)

- Rust*3: Robert Cheek -Richard Clark -t; Edward 'Pudding Head' Battle -tp - vtb -a; Benny Carter -t -a; John Haughton -Robert Horton - Eddie Durham -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -Ben Webster -ts; Teddy Wilson -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d; Willie Bryant -ldr -v (usually in the form of speech); Alex Hill -a

- Rust*4: Willie Bryant -v (usually in the form of speech) -dir; Robert Cheek -Richard Clark -t; Edward 'Pudding Head' Battle -tp - vtb -a; Benny Carter -t -a; John Haughton -Robert Horton -Eddie Durham -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -Ben Webster -ts; Teddy Wilson -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d; Alex Hill -a

- Rust*6: Willie Bryant, v, speech, dir; Robert Cheek, Richard Clark, t; Edward 'Pudding Head' Battle, t, vtb, a; Benny Carter, t, a; John Haughton, Robert Horton, Eddie Durham, tb; Glyn Paque, cl, as; Stanley Payne, as; Ben Webster, Johnny Russell, ts; Teddy Wilson, p; Arnold Adams, g; Louis Thompson, sb; Cozy Cole, d; Alex Hill, a

- Berger, Berger, Patrick, Benny Carter Vol. 1, p.132: "With few prospects for its employment, Carter dispended the (his - KBR) orchestra and, in February 1935, followed the lead of his own former sidemen by joining Willie Bryant. He arranged and played in the trumpet section. Bryant, a crowd-pleaser, found plenty of work in New York, and on the road. Critics reported an improvement in the band's playing owing to Carter's presence."

- Berger, Berger, Patrick, Benny Carter Vol. 2, p.59: "On the Bob Howard recordings, and with Willie Bryant, Carter played trumpet almost exclusively. "I jumped at the chance to play trumpet in somebody's section; it was a lot of fun for me." Teddy Wilson, who preceded Carter in the Bryant band, recalls that the band 'improved a great deal because after awhile Benny Carter joined as the musical director and Willie's band really began to sound like something after Benny took over.' (Interview with Phil Schaap, March 5, 1980.) Carter, who was not formally named 'musical director', did arrange for the band and was heavily featured as a soloist. Unfortunately, at his one recording session with Bryant, none of his arrangements were recorded, and he solos on only one title."

Solos ad-lib:

89817: JSH o-tbn 16; TW pno 4; RH m-tbn 4; AA gtr 4; BW ten 16; EPB or ?BC o-tpt 4; EPB o-tpt 4

89818: EPB m-tpt obl to voc 32; EPB m-tpt 16; JR ten 16; RH m-tbn 8

89819: TW pno 4; RH m-tbn 30; TW pno 32; BW ten 1+16; JR ten 15; BC o-tpt 1+30; GP clt 32

89820: JR ten 12; GP clt 12; EPB o-tpt + band choir 24; TW pno 4;

Tune structures:

89817-1 *Rigamarole* Key of Bb

Victor

(Intro 4 bars ens)(Chorus 1 16 bars AA ens)(Vamp 4 bars ens)(Chorus 2 16 bars AA JSH o-tbn)(Vamp 4 bars TW pno)(Chorus 3 16 bars AA ens)(Vamp 4 bars RH m-tbn)(Chorus 4 16 bars AA ens)(Vamp 4 bars AA gtr)(Chorus 5 16 bars AA BW ten)(Vamp 4 bars EPB or ?BC o-tpt)(Chorus 6 16 bars AA ens)(Vamp 4 bars EPB o-tpt)(Chorus 7 16 bars AA ens)

89818-1 *Long About Midnight* Key of Db

Victor

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA WB voc + EPB m-tpt obl)(Chorus 3 32 bars AABA EPB m-tpt 16 - JR ten 16)(Chorus 4 32 bars AABA ens 16 - RH m-tbn 8 - ens 8)(Coda 10 bars ens)

89819-2 *The Sheik* Key of Ab

Victor

(Intro 4 bars TW pno)(Chorus 1 32 bars AA' RH m-tbn 30 - TW pno 2)(Chorus 2 32 bars AA TW pno)(Chorus 3 32 bars AA BW ten 16 - JR ten 15 - BC o-tpt 1)(Chorus 4 32 bars AA BC o-tpt 30)(Chorus 5 32 bars AA GP clt)

89820-1 *Jerry The Junker* Key of Fm/Gm

Victor

(Intro 10 bars ens)(Verse 1 16 bars WB voc)(Chorus 1 12 bars WB voc)(Verse 2 16 bars WB voc)(Chorus 2 12 bars JR ten)(Chorus 3 12 bars EPB o-tpt)(Chorus 4 12 bars EPB o-tpt + band choir) Chorus 5 12 bars EPB o-tpt + band choir)(Bridge 4 bars modulation TW pno)(Chorus 6 12 bars ens)(Coda 2 bars WB voc + ens)

003 **WILLIE BRYANT AND HIS ORCHESTRA**

New York,

Aug. 01, 1935

Willie Bryant - voc, ldr;

Otis Johnson, Richard Clark, Edgar 'Pudding Head' Battle - tpt;

George Matthews, John 'Shorty' Haughton, Robert 'Mack' Horton - tbn;

Glyn Paque, Stanley Payne - alt, clt; Ben Webster - ten;

Roger 'Ram' Ramirez - pno; Arnold Adams - gtr; Ernest Hill - sbs; Cozy Cole - dms, vib;

Harry 'Father' White - arr (1); Teddy Wilson - arr (2,4); Edgar Battle - arr (3)

92908-1 Voice Of Old Man River

Vic 25129,

Chronological Classics 768

92909-1 Steak And Potatoes

Vic 25160,

Chronological Classics 768

92910-1 Long Gone (From Bowlin' Green)

Vic 25129,

Chronological Classics 768

92911-1 Liza

Vic 25160,

Chronological Classics 768

Composer credits: 92908 (White - Bryant); 92909 (Brown - Alter); 92910 (Smith - Handy); 92911 (Gershwin - Gershwin)

The band now has a new first trumpet player: Otis Johnson, a modest, but highly regarded horn man for first chair work by colleagues and contemporaries. Of the listed trombonists, Georg Matthews takes most solo spots here. And while Johnny Russell had plenty of solo space on the first two sessions, he is not heard here, all solos certainly by Ben Webster, and all that can be heard from the saxophone section is

three-part only. Thus, as the Victor Master Book, Vol. 2 lists three saxophones only, Johnny Russell's presence must be doubted, or even denied.

The young Roger 'Ram' Ramirez is Teddy Wilson's successor on the piano and tries his luck with a 4-bar piano bridge in 'Voice ...', which – unluckily – fails entirely. But at the whole, he is playing reliably with the band and in solo in a light swing style.

'Steak And Potatoes' and 'Liza' have arrangements by Teddy Wilson, former pianist of the Bryant band.

There is remarkable soloing by hot trumpeter 'Pudding Head' Battle, Ben Webster on tenor sax all over, and George Matthews on 'Steak And Potatoes'. Blyn Paque solos in 'Long Gone', together with hot Edgar Battle. Of the alto solos I feel a bit uncertain whether the soloist is Paque, or Stanley Payne whom I would favour for the style used.

And we should not forget Cozy Cole's immensely swinging and driving drum playing – exclusively with brushes. And there is a most modest musician whom I have learned to love from these days of listening to the Bryant band: guitarist Arnold Adams, swinging and offering surprisingly beautiful licks and phrases, apart from his rock-steady beat. But I am unable to find anything personal about him, only that he also recorded with Putney Dandridge in 1936 – with colleagues from the Bryant band – and with Lil Armstrong in 1938. In 1939 he is with Benny Carter Orchestra at the Savoy Ballroom, New York. Anyway, he is one of my favourites on guitar from now on! (Scott Yanow's book 'The Great Jazz Guitarists' knows nothing of Arnold Adams! A pity!)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Cheek, Dick Clark, Edward 'Pudding Head' Battle (tp); Benny Carter (tp & arranger); John Haughton, Robert Horton (tb); Glyn Paque, Stanley Payne (as); Johnny Russell, Ben Webster (ts); Teddy Wilson (p); Arnold Adams (g); Louis Thompson (b); Cozy Cole (dm); Willie Bryant (vo)*

- B. Rust, *Victor Master Book, Vol. 2: 3t/3tb/3s/p/g/b/d, vocalist: Willie Bryant*

- Rust*2: *Robert Cheek, Richard Clark, Edward 'Pudding Head' Battle (tpt); Benny Carter (tpt, arr); John Haughton, Robert Horton (tbn); Glyn Paque, Stanley Payne (alt); Johnny Russell, Ben Webster (ten); Teddy Wilson (pno); Arnold Adams (gtr); Louis Thompson (sbs); Cozy Cole (dms); Willie Bryant (ldr, vcl)*

- Rust*3: *Otis Johnson -Richard Clark -t; Edward 'Pudding Head' Battle -tp -vtb -a; John Haughton -Robert Horton -George Matthews -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -Ben Webster -ts; Roger Ramirez -p; Arnold Adams -g; Ernest Hill -sb; Cozy Cole -d; Willie Bryant -ldr -v (usually in the form of speech); Teddy Wilson -a*

- Rust*4: *Willie Bryant -v (usually in the form of speech) -dir; Otis Johnson -Richard Clark -t; Edward 'Pudding Head' Battle -tp -vtb -a; John Haughton -Robert Horton -George Matthews -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -Ben Webster -ts; Roger Ramirez -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d; Teddy Wilson -a*

- Rust*6: *Willie Bryant, v, speech, dir; Otis Johnson, Richard Clark, t; Edward 'Pudding Head' Battle, t, vtb, a; John Haughton, Robert Horton, George Matthews, tb; Glyn Paque, cl, as; Stanley Payne, as; Ben Webster, Johnny Russell, ts; Roger Ramirez, p; Arnold Adams, g; Ernest Hill, sb; Cozy Cole, d; Teddy Wilson, a*

Solos ad-lib:

92908: BW ten 48; EPB o-tpt 16; GP or ?SP alt 16; EPB o-tpt 16; TW pno 4; GP clt obl 16; ?GM o-tbn 16; GP clt obl 16

92909: EPB o-tpt 16; GM o-tbn obl to voc 16; ?RC m-tpt obl to voc 8; GM o-tbn obl to voc 8; BW ten 16; GM o-tbn 14

92910: RRR pno 4; GP clt 16; EPB o-tpt 16

92911: GM o-tbn 16; ?OJ o-tpt 8; GP or ?SP alt 16; EPB o-tpt 8; GP or ?SP alt 8; RRR pno 4 + 4; BW ten 8

Tune structures:

92908-1 *Voice Of Old Man River* Key of F Victor

(Intro 20 bars ens)(Chorus 1 48 bars ABA WB voc)(Chorus 2 48 bars ABA BW ten)(Chorus 3 48 bars ABA EPB o-tpt 16 – GP or ?SP alt 16 – EPB o-tpt 16)(Bridge 4 bars RRR pno)(Chorus 4 48 bars ABA GP clt over ens 16 – ?JSH o-tbn 16 – GP clt over ens 16)

92909-1 *Steak And Potatoes* Key of F/Db Victor

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 8 bars modulation ens)(Chorus 2 32 bars AABA saxes 16 – EPB o-tpt 16)

(Chorus 3 32 bars AABA WB voc+GM o-tbn 16 – WB voc+?RC m-tpt 8 - WB voc+GM o-tbn 8)(Chorus 4 32 bars AABA BW ten 16 – GM o-tbn 14 – ens 2)(Coda 8 bars WB+band choir 6 – ens 2)

92910-1 *Long Gone (From Bowling Green)* Key of F Victor

(Intro 16 bars ens)(Chorus 1 16 bars AA ens)(Vamp 4 RRR pno +WB voc)(Chorus 2 16 bars AA GP clt)(Vamp 4 bars tbn)(Chorus 3 16 bars AA WB voc)(Chorus 4 16 bars AA EPB o-tpt)(Vamp 4 bars tbn)(Chorus 5 16 bars AA WB voc)(Chorus 6 16 bars AA ens)(Chorus 7 16 bars AA tbn+ens)

92911-1 *Liza* Key of Db/Eb Victor

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA GM o-tbn 16 – saxes 8 – OJ o-tpt 8)

(Chorus 3 32 bars AABA SP alt 16 – EPB o-tpt 8 – SP alt 8)(Bridge 4 bars modulation ens)(Chorus 4 ens 4 – RRR pno 4 – ens 4 - RRR pno 4 – BW ten 8 – ens 4 - saxes 4)(Coda 8 bars ens)

009 EDGAR HAYES AND HIS ORCHESTRA

New York,

Mar. 09, 1937

Shelton Hemphill, Bernie Flood, Henry Goodwin – tpt;

John 'Shorty' Haughton, Clyde Bernhardt, Robert 'Mack' Horton – tbn;

Stanley Palmer, Al Skeritt – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten, clt;

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

Orlando Roberson – voc (1,2,4)

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

Composer credits: M-198 (Robin – Rainger); M-200 (Mercer – Whiting); M-201 (White)

Note: Chronological (sic) Classics claims to play take M-201-3, while all Rusts list takes -1 and -2 only!

Note: Vri 513 was labelled as 'Orlando Roberson'

Edgar Hayes' first recording session with his own newly formed band.

It is very interesting to observe a band in Harlem being developed out of musicians from 'Mills Blue Rhythm Band' and other second rank groups into a first rank Swing Band. They featured a couple of original elements that were not found elsewhere at this time (1936-37):

- complex arrangements worked out mainly by tenor saxophonist Joe Garland containing a saxophone section founded on the baritone sax.

The baritone sax as bottom of the saxophone sections did not generally come into use before the 1940s. In the 1938 sessions, even a bass-saxophone – played by Mr. Joe Garland himself, and mostly out of fashion in jazz in the late 1930s - is integrated into the reed-section,

- a rhythm section powered by a drummer using antiquated drum-techniques: press-rolls on the snare drum with a bottom on the bass-drum. Very seldom can Kenny Clarke – at age 23 – be heard using a high-hat for the ride rhythm. Instead, he accompanies the musical proceedings rhythmically doubling the scoring for the wind instruments on snare-drum, gaining a dark overall sound for the band – which also is attained together with the use of the baritone-sax.

Unfortunately, there is only one solo spot on muted trombone by Robert Horton on these sides, but none by ‘Shorty’ Haughton and none by Clyde Bernhardt.

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Shelton Hemphill (t); Bob Horton, Clyde Bernhardt, John Haughton (tb); Stanley Palmer, Al Sherrett, Crawford Wethington, Joe Garland (s); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm); Orlando Roberson (v)*

- *Rust*2: Bernie Flood, Henry Goodwin, Shelton Hemphill (tpt); Robert Horton, Clyde Bernhardt, John Haughton (tbn); Stanley Palmer, Al Sherrett (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clark (dms); Orlando Roberson (vcl)*

- *Rust*3: Bernie Flood, Henry Goodwin, Shelton Hemphill -t; Robert Horton, Clyde Bernhardt, John Haughton -tb; Stanley Palmer, Al Skerritt -as; Crawford Wethington, Joe Garland -ts; Edgar Hayes -p -ldr; Andy Jackson -g; Elmer James -sb; Kenny Clark -d; Orlando Roberson -v*

- *Rust*4,*6: Bernie Flood -t -v; Henry Goodwin, Shelton Hemphill -t; Robert Horton, Clyde Bernhardt, John Haughton -tb; Stanley Palmer, Al Skerritt -as; Crawford Wethington, Joe Garland -ts; Edgar Hayes -p -ldr; Andy Jackson -g; Elmer James -sb; Kenny Clark -d; Orlando Roberson -v*

- *Clyde Bernhardt, I Remember, p. 232: Bernard Flood (t/v); Henry Goodwin, Shelton Hemphill (t); Robert Horton, Clyde Bernhardt, John Haughton (tb); Stanley Palmer (as); Crawford Wethington, Joe Garland (ts); Edgar Hayes (ldr/p); Andy Jackson (g); Elmer James (sb); Kenny Clark (d); Orlando Roberson (v)*

Soloists ad-lib:

M-198: EH pno 1+4

M-200: JG ten 2+2; EH pno 8; JG ten 2+1; EH pno 1

M-201: ?SP or ?JG clt 2+2 + 16 + 16 + 2+2 + 2+2+2; KC dms 2+2 + 2+2+2; HG o-tpt 24; RH m-tbn 24

010 EDGAR HAYES AND HIS ORCHESTRA

New York,

May 25, 1937

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;

Clyde Bernhardt, Joe Britton, Robert ‘Mack’ Horton – tbn;

Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten, clt;

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

Bernard Flood (4), chorus – voc; Joe Garland – arr (5)

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*

Dec 1416,

Chronological Classics 730

62450-A *Laughing At Life*

Dec 1416,

Chronological Classics 730

62220-A *Stomping At The Renny*

Dec 1416,

Chronological Classics 730

Composer credits are: 62217 (Ellington – Tizol), 62218: (Goodwin), 62450 / 62218: (Todd – Kenny), 62220 (Garland)

There is something very strange happening with both cuts of ‘Laughing At Life’, as Clyde Bernhardt recounts in his book ‘I Remember’ – and we have to notice that he really “remembered”! He obviously had a phenomenal memory. He lets us know that take 62219-A does not have a certain Ralph Sawyer as singer – whom he, Clyde Bernhardt, had never heard of – but Jimmy Anderson singing. And Anderson was singer with the Edgar Hayes band not earlier than 1938 (?). This then would mean that the recording with the 62219-A take would have been recorded at a later session, possibly on the July 27, 1937, which then would not have Joe Britton with the band anymore. The “original” ‘Laughing At Life’ with Bernard Flood singing – as by Clyde Bernhardt – was recorded on this May 25 session, erroneously or deliberately designated with take 62450-A. This take leaves out the trumpet and tenor sax solos, but it has Bernard Flood singing. So, I’d like to let the listener judge which take belongs to which session. I’d prefer Clyde Bernhardt’s remembrance that both takes were mixed-up for a certain or no reason at all and list the other take with Jimmy Anderson’s vocal in italics!

But there are beautiful solos played by Henry Goodwin, Joe Garland – who, by the way, was the arranger of some of these tunes – Clyde Bernhardt, Robert Horton, and Rudy Powell. And then listen to young Kenny Clark, who mainly accompanies the band very old-fashioned on snare- and bass-drum, absolutely in contrast to his later incessant cymbal-rhythm playing.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Leonard Davis, Bernie Flood, Henry Goodwin (tp); Robert Horton, Clyde Bernhardt, Joe Britton (tb); Rudy Powell (cl); Roger Boyd (as); Crawford Wethington, Joe Garland (s); Edgar Hayes (p); Andy Jackson (g); Elmer James (b); Kenny Clarke (dm)*

- *Rust*2,*3,*4,*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, Joe Britton (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clarke (dms); Ralph Sawyer (vcl)*

- *Clyde Bernhardt, I Remember, p.128: “On May 25, 1937, we all went in the New York Decca studios over at 50 West 57th Street and made our first sides under Hayes’ name. Leonard ‘Ham’ Davis replaced ‘Scad’ Hemphill on first trumpet. We put down some of our best numbers: ‘Stomping At The Renny’, ‘Edgar Steps Out’, and ‘Caravan’. Now, here’s something I never did understand about that session. Bernard Flood took a vocal on the fourth number, ‘Laughing At Life’. There’s no doubt in my mind about that, only the record books credit Ralph Sawyer as singer. I never heard of such a person. When I later listened to that Sawyer record, it was not Flood, it was Jimmy Anderson. I think somebody slipped that fake name in, because I know it is not a legit recording – was never done in a studio – and definitely not at that May session. Anderson’s first job with Hayes was early in 1938, so he couldn’t possibly recorded with the band in 1937. The cut must of (sic) been taken from a aircheck or one of the many radio remotes the band was always doing in 1938.”*

- *Ibid, p.233: “Note: Clyde Bernhardt states that matrix 62450-A by Bernard Flood was recorded at this session and 62219-A was by James Anderson from a 1938 date.”*

Ad-Lib Soloists:

62217: HG m-tpt growl obl to first chorus 64; JG ten 16; RH m-tbn growl 16; RP clt 1+4; HG m-tpt obl 5; HG m-tpt coda 4

62218: EH pno 32; HG m-tpt 30; EH pno 2; KC dms 4

62450: CB m-tbn 30; AJ gtr 4; BF voc 32

62219: CB m-tbn 30; HG m-tpt 15; JG ten 1+7; HG m-tpt 1+7; JA (?RS) voc 32; KC dms 4

62220: HG o-tpt 6 + 6; ?JB o-tbn 8; RP clt 7; JG ten 16; EH pno 4 + 8

Notable differences of takes:

- 62217: As take -B seems not to be reissued, comparison is impossible.
 62450-A: Second chorus is a vocal chorus by Bernard Flood (after 4-bar gtr break); no tpt chorus here
 (62219-A: Second chorus is a trumpet solo by Henry Goodwin)

011 EDGAR HAYES AND HIS ORCHESTRA

New York, Jul. 27, 1937

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;
 Clyde Bernhardt, David ‘Jelly’ James, Robert ‘Mack’ Horton – tbn;
 Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten, clt;
 Edgar Hayes – pno; Andy Jackson – gtr; Elmer James – sbs; Kenny Clarke – dms, vib;
 Jimmy Anderson, chorus – voc (1); Bill Darnell - voc (3)

62450-A	<i>Laughing At Life</i>	Dec 1416,	<i>Chronological Classics 730</i>
62219-A	<i>Laughing At Life</i>	Dec 1416,	<i>Chronological Classics 730</i>
62451-A	<i>High, Wide And Handsome</i>	Dec 1382,	<i>Chronological Classics 730</i>
62452-A	<i>Satan Takes A Holiday (Spooky Takes A Holiday)</i>	Dec 1382,	<i>Chronological Classics 730</i>

Composer credits: 62450 / 62219 (Todd - Kenny); 62451 (Kern – Hammerstein II); 62452 (Clinton)

As noted above, the respective takes of ‘Laughing At Life’ seem to be mixed up a little. According to Clyde Bernhardt, this title with vocal by second trumpet man Bernard Flood was recorded on May 25, 1937 bearing the 62450 matrix while the same title that bears the 62219 matrix was recorded on this July 27 date with vocal by Jimmy Anderson.

Listen to the very musical three-trombone part in the second title. Very beautiful. But the singer on ‘High, Wide and Handsome’ definitely is not Ruth Ellington, but a male singer who might probably be Bill Darnell who took the vocals on the subsequent Edgar Hayes Quintet sessions. He certainly is not the singer Jimmy Anderson who performed on ‘Laughing At Life’ as to Clyde Bernhardt’s recollection. And on ‘Satan Takes A Holiday’ we have youthful drummer Kenny Clark soloing on vibes.

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Leonard Davis (t); Bob Horton, Clyde Bernhardt, David James (tb); Rudy Powell (cl); Roger Boyd (as); Crawford Wethington, Joe Garland (ts); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm); Orlando Roberson (v)*

- *Rust*2,*3,*4,*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, David James (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clarke (dms); Bernie Flood (vcl) (1); unknown – voc (2)*

Ad-Lib Soloists:

62219-A: CB m-tbn 30; HG m-tpt 2+16; JG ten 8; HG m-tpt 6; JA voc 30; KC dms 4
 62451-A: EH pno 14; JG ten 8; RP clt 8
 62452-A: KC vib 8; JG ten 15; EH pno 16; KC vib 4+8

Notable differences of takes:

- 62219-A: Second chorus is a trumpet solo by Henry Goodwin
 (62450-A: Second chorus is a vocal chorus by Bernard Flood (after 4-bar gtr break); no tpt chorus here)

012 EDGAR HAYES AND HIS ORCHESTRA

New York, Oct. 11, 1937

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;
 Clyde Bernhardt, David ‘Jelly’ James, Robert ‘Mack’ Horton – tbn;
 Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten, clt;
 Edgar Hayes – pno; Andy Jackson – gtr; Elmer James – sbs; Kenny Clarke – dms;
 Bill Darnell – voc (2,3,4)

62675-A	<i>Queen Isabella</i>	Dec 1527,	<i>Chronological Classics 730</i>
62676-A	<i>Old King Cole</i>	Dec 1527,	<i>Chronological Classics 730</i>
62677-A	<i>Shindig</i>	Dec 2048,	<i>Chronological Classics 730</i>
62678-A	<i>Let’s Love</i>	Dec 1665,	<i>Chronological Classics 730</i>

Composer credits: 62675 (Berry – Thomas – Denniker - Davis); 62676 (Whiting - Mercer); 62677 (Stein - Block); 62678 (Powell)

This is the Hayes band at their most commercial.

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Leonard Davis (t); Bob Horton, Clyde Bernhardt, David James (tb); Rudy Powell (cl); Roger Boyd (as); Crawford Wethington, Joe Garland (ts); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm); Orlando Roberson (v)*

- *Rust*2,*3,*4,*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, David James (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clarke (dms); Bernie Flood (vcl) (1); unknown – voc (2)*

Ad-Lib Soloists:

62675-A: HG o-tpt 16; JG ten 8; EH pno 16 + 8
 62676-A: RH m-tbn 2 + 2; ?HG m-tpt 16; RP clt 2+9; EH pno 8; JG ten 8; RH m-tbn 2+4
 62677-A: JG ten 4; EH pno 16; JG ten 8; EH pno 8
 62678-A: EH pno 3; EH pno 1+3; EH pno 1+16

013 EDGAR HAYES AND HIS ORCHESTRA

New York, Jan. 14, 1938

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;
 Clyde Bernhardt, David ‘Jelly’ James, Robert ‘Mack’ Horton – tbn;
 Rudy Powell, Roger Boyd – alt, clt; William Mitchner – ten; Joe Garland – ten, bxs;
 Edgar Hayes – pno; Eddie Gibbs – gtr; Frank ‘Coco’ Darling – sbs; Kenny Clarke – dms, vib;
 Earlene Howell – voc (4)

63157-A	<i>Meet The Band</i>	Dec 1940,	<i>Chronological Classics 730</i>
63158-A	<i>Fugitive From A Harem</i>	Dec 1748,	<i>Chronological Classics 730</i>
63159-A	<i>Swingin’ In The Promised Land</i>	Dec 1665,	<i>Chronological Classics 730</i>

63160-A Barbary Coast Blues Dec 1940, Chronological Classics 730

Now, that Crawford Wethington is gone, it looks that Garland took Wethington's former important part basing the reed-section with his bass saxophone. Garland was a multi-reedman for his whole earlier career, and it is no wonder that he re-vitalized his bass saxophone.

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Leonard Davis (t); Bob Horton, Clyde Bernhardt, David James (tb); Rudy Powell (cl); Roger Boyd (as); William Mitchner, Joe Garland (ts); Edgar Hayes (p); Eddie Gibbs (g); Frank Darling (sb); Kenny Clarke (dm); James Clay Anderson (v)*

- *Rust*2,*3,*4,*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, David James (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); William Mitchner, Joe Garland (ten); Edgar Hayes (pno); Eddie Gibbs (gr); Frank Darling (sbs); Kenny Clarke (dms); Earline Howell, James Anderson – voc*

Ad-Lib Soloists:

63157-A: RP clt 6 + 6; EH pno 7; HG o-tpt 6; JG bsx 4

63158-A: ?WM ten 14; HG o-tpt 4+14

63159-A: RH m-tbn 15; JG ten 8; EH pno 8; HG o-tpt 8

63160-A: EH pno 14; KC vib 8

014 EDGAR HAYES AND HIS ORCHESTRA

New York, Feb. 17, 1938

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;
Clyde Bernhardt, David 'Jelly' James, Robert 'Mack' Horton – tbn;
Rudy Powell, Roger Boyd – alt, clt; William Mitchner – ten; Joe Garland – ten, bsx;
Edgar Hayes – pno; Eddie Gibbs – gr; Frank 'Coco' Darling – sbs; Kenny Clarke – dms, vib;
Clyde Bernhardt – voc (2); James Clay Anderson – voc (3);
Rudy Powell – arr (2); 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

Composer credits: 63294 (Hayes); 63295 (Bernhardt); 63296 (Garland - Fredericks); 63297 (Garland); 63298 (Carmichael – Parish); 63299 (Hudson – Parish)

There is an electric Hawaii-guitar in the introduction of 'Help Me', while the trombone section takes the theme chorus. With 'In The Mood' in Joe Garland's arrangement we hear this landmark of the commercial "Swing" period for the first time in its final form and structure. Only, that other bands and their leaders – and record companies – cashed in on it. "Joe Garland wrote and arranged many of the numbers including 'In The Mood' that Hayes recorded in 1938. That piece was heavy music – had four big manuscript pages just for the trombone parts. We called it his Black Symphony. When Glenn Miller heard the song, he had Garland put stop breaks in, cut out some parts, and recorded his own big hit the following year." (Clyde Bernhardt, I Remember, p.126)

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Leonard Davis (t); Bob Horton, Clyde Bernhardt, David James (tb); Rudy Powell (cl); Roger Boyd (as); William Mitchner, Joe Garland (ts); Edgar Hayes (p); Eddie Gibbs (g); Frank Darling (sb); Kenny Clarke (dm); James Clay Anderson (v)*

- *Rust*2,*3,*4,*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, David James (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); William Mitchner, Joe Garland (ten); Edgar Hayes (pno); Eddie Gibbs (gr); Frank Darling (sbs); Kenny Clarke (dms); Earline Howell (voc); James Anderson (voc)*

Ad-Lib Soloists:

63294-A ?WM ten 4; HG m-tpt 4+16; EH pno 6; JG ten 6; KC vib 30

63295-A KC dms 2; WM or ?JG ten 1+16; CB o-tbn 16; RP clt 1+6

63296-A EH pno 2; CB o-tbn 6

63297-A HG o-tpt 15; RP clt 6

63298-A EH pno 32; CB o-tbn 5; EH pno 4+2

63299-A EH pno 4; ?CB m-tbn 8; EH pno 8; ?CB m-tbn 8

015 COOTIE WILLIAMS AND HIS ORCHESTRA

New York, Apr. 01, 1942

Cootie Williams – tpt, ldr;
Milton Fraser, Louis Bacon, Joe Guy – tpt;
Jonas Walker, Robert 'Mack' Horton, Sandy Williams – tbn;
Charlie Holmes, Eddie 'Cleanhead' Vinson – alt; Bob Dorsey, Sam Taylor – ten; Greely Walton – bar;
Ken Kersey – pno; Norman Keenan – sbs; George Ballard – dms;
Louis Bacon – voc (2); Eddie 'Cleanhead' Vinson – voc (3)

C-4205-1 Sleepy Valley OK uniss 78, Chronological Classics 827

C-4206-1 Marcheta OK unissued, Chronological Classics 827

C-4207-1 When My Baby Left Me Col uniss 78, Chronological Classics 827

C-4208-1 Fly Right (Epistrophe) Col uniss 78, Chronological Classics 827

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

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

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

The next number is a blues in typical 'Cleanhead' Vinson manner with his 'jumping' vocal, accompanied by Cootie or Taylor again. I assume the tenor saxophone soloist to be Sam Taylor because he owns a "modern" tone and plays a "modern" phrasing which I would not assume to be delivered by former Luis Russell player Greely Walton, who, nevertheless, is listed on baritone sax by Jepsen. Early signs of be-bop stylistic and harmonics can be detected in 'Fly Right' – or named 'Epistrophe' later, a title originated by Thelonious Monk and Kenny Clarke, they both pathfinders for be-bop jazz. The entire title is a succession solo choruses by Cootie Williams introducing the tune softly at first, then changing over to his harsh and sharp style. He is followed by young pianist Kenny Kersey who seems to have some difficulties with these un-orthodox changes. The third chorus is played by the young Dizzy Gillespie pupil Joe Guy playing surprisingly softly and moderately, but "firing" some fast bop phrases later-on. And - finally - it is Cootie Williams again playing the strange theme in his own soft and sharp manners.

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

Notes:

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

- *Rust*2,*3,*4,*6: Cootie Williams, Milton Fletcher, Louis Bacon, Joe Guy (tpt); Jonas Walker, Robert Horton, Sandy Williams (tbn); Charlie Holmes, Eddie 'Cleanhead' Vinson (alt); Bob Dorsey, Greely Walton (ten); John Williams (bar); Kenny Kersey (pno); Norman Keenan (sbs); George Ballard (dms); Louis Bacon (voc); Eddie Vinson (voc)*
 - *J.G. Jepsen, Jazz Records 1942 – 1962, Vol. 8: Cootie Williams, Milton Fletcher, Louis Bacon, Joe Guy (tp); Ed Burke, Jonas Walker, Robert Horton (tb); Eddie Vinson, Charlie Holmes (as); Bob Dorsey, Sam Taylor (ts); Greely Walton (bars); Fletcher Smith (pno-1-3); Kenny Kersey (p-4); Norman Keenan (b); George Ballard (dr)*

Ad-Lib Soloists:

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

016 COOTIE WILLIAMS AND HIS ORCHESTRA

New York,

Jan. 06, 1944

Cootie Williams – tpt, ldr;

Ermit V. Perry, George Treadwell, Harold 'Money' Johnson – tpt;

Ed Burke, George Stevenson, Robert 'Mack' Horton – tbn;

Charlie Holmes, Eddie 'Cleanhead' Vinson – alt; Lee Pope, Eddie 'Lockjaw' Davis – ten; Eddie de Verteuil – bar;

Bud Powell – pno; Norman Keenan – sbs; Sylvester 'Vess' Payne – dms;

Pearl Bailey – voc (1,2); Eddie 'Cleanhead' Vinson – voc (3,4)

CR-353	Now I Know	Hit 7075,	Chronological Classics 827
CR-354	Tess 's Torch Song	Hit 7075,	Chronological Classics 827
CR-355	Red Blues	Hit 7084,	Chronological Classics 827
CR-356	Things Ain't What They Used To Be	Hit 7084,	Chronological Classics 827

017 COOTIE WILLIAMS AND HIS ORCHESTRA

New York,

May 01, 1944

Cootie Williams – tpt, ldr;

probably: Ermit V. Perry, George Treadwell, Harold 'Money' Johnson – tpt;

Ed Burke, George Stevenson or Ed Glover, Robert 'Mack' Horton – tbn;

Charlie Holmes, Eddie 'Cleanhead' Vinson – alt; Lee Pope, Leroy 'Sam' Taylor – ten; Eddie de Verteuil – bar;

Bud Powell – pno; Leroy Kirkland – gr; Norman Keenan or Carl Pruitt – sbs; Sylvester 'Vess' Payne – dms;

Ella Fitzgerald – voc (3,4)

One O'Clock Jump	The Jubilee Shows Vol. 4 501 1004
Roll 'Em	The Jubilee Shows Vol. 4 501 1004
A-Tisket, A-Tasket	V-Disc 661, The Jubilee Shows 4 501 1004
Do Nothing 'Till You Hear From Me	V-Disc 661, The Jubilee Shows 4 501 1004
Air Mail Special	The Jubilee Shows Vol. 4 501 1004
One O'Clock Jump - signoff	The Jubilee Shows Vol. 4 501 1004

018 COOTIE WILLIAMS AND HIS ORCHESTRA

New York,

Aug. 22, 1944

Cootie Williams – tpt, ldr;

Ermit V. Perry, George Treadwell, Lamar Wright, Tommy Stevenson – tpt;

Ed Burke, Ed Glover, Robert 'Mack' Horton – tbn;

Frank Powell, Eddie 'Cleanhead' Vinson – alt; Lee Pope, Sam 'The Man' Taylor – ten; Eddie de Verteuil – bar;

Bud Powell – pno; Leroy Kirkland – gr; Carl Pruitt – sbs; Sylvester 'Vess' Payne – dms;

Eddie 'Cleanhead' Vinson – voc (1,2)

T-448	Is You Is Or Is You Ain't	Hit 7108,	Chronological Classics 827
T-449	Somebody's Gotta Go	Hit 7119,	Chronological Classics 827
T-450	'Round Midnight	Hit 7119,	Chronological Classics 827
T-451	Blue Garden Blues	Hit 7108,	Chronological Classics 827

019 COOTIE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 12, 1945

Cootie Williams – tpt, ldr;

Broadcast

Savoy Ballroom

Ermit V. Perry, George Treadwell, Harold 'Money' Johnson – tpt;
 Ed Burke, Robert 'Mack' Horton – tbn;
 Frank Powell, Charlie Parker – alt; Lee Pope, Leroy 'Sam' Taylor – ten; Eddie de Verteuil – bar;
 Arnpld Jarvis – pno; Leroy Kirkland – grt; Carl Pruitt – sbs; Sylvester 'Vess' Payne – dms;
 Warren Evans – voc

Theme: `Round Midnight	Jazz Unlimited JUCD 2064
Roll `Em	Jazz Unlimited JUCD 2064
Do Nothing Till You Hear From Me	Jazz Unlimited JUCD 2064
Don't Blame Me	Jazz Unlimited JUCD 2064
Perdido	Jazz Unlimited JUCD 2064
Night Cap	Jazz Unlimited JUCD 2064
Saturday Night	Jazz Unlimited JUCD 2064
Floogie Boo	Jazz Unlimited JUCD 2064
St. Louis Blues	Jazz Unlimited JUCD 2064

020 COOTIE WILLIAMS AND HIS ORCHESTRA

New York, Feb. 26, 1945

Cootie Williams – tpt, ldr;
 Ermit V. Perry, George Treadwell, Harold 'Money' Johnson – tpt;
 Ed Burke, Robert 'Mack' Horton – tbn;
 Rupert Cole, Frank Powell – alt; Lee Pope, Leroy 'Sam' Taylor – ten; Eddie de Verteuil – bar;
 Bud Powell – pno; Leroy Kirkland – grt; Carl Pruitt – sbs; Sylvester 'Vess' Payne – dms;
 Tony Warren – voc

T-501	Saturday Night (Is The Loneliest In The Week)	Hit 7131,	Chronological Classics 981
T-502	I'm Beginning To See The Light	Hit 7131,	Chronological Classics 981

021 COOTIE WILLIAMS AND HIS ORCHESTRA

New York, May 29, 1945

Cootie Williams – tpt, ldr;
 Ermit V. Perry, George Treadwell, Billy Ford, Clarence 'Gene' Redd – tpt;
 Ed Burke, Dan Logan, Robert 'Mack' Horton – tbn;
 Rupert Cole, Eddie 'Cleanhead' Vinson – alt; Lee Pope, Sam 'The Man' Taylor – ten; George Favors – bar;
 Arnold Jarvis – pno; Carl Pruitt – sbs; Sylvester 'Vess' Payne – dms;
 Eddie 'Cleanhead' Vinson – voc

664-4	Juice Head Baby	Cap 237,	Chronological Classics 981
665-4	Salt Lake City Bounce	Cap 237,	Chronological Classics 981
666-2	Jitterbug Serenade	Cap unissued,	Chronological Classics 981

022 COOTIE WILLIAMS AND HIS ORCHESTRA

New York, Jul. 19, 1945

Cootie Williams – tpt, ldr;
 Ermit V. Perry, George Treadwell, Billy Ford, Clarence 'Gene' Redd – tpt;
 Ed Burke, Dan Logan, Robert 'Mack' Horton – tbn;
 Rupert Cole, Eddie 'Cleanhead' Vinson – alt; Lee Pope, Sam 'The Man' Taylor – ten; George Favors – bar;
 Arnold Jarvis – pno; Jimmy Glover – sbs; Sylvester 'Vess' Payne – dms;
 Eddie 'Cleanhead' Vinson – voc (3);
 Bill Doggett - arr (2)

678-2	House Of Joy	Cap 215,	Chronological Classics 981
679-4	Mood For Coot	Cap unissued,	Chronological Classics 981
680-1	When My Baby Left Me	Cap 266,	Chronological Classics 981
681-1	Everything But You	Cap 215,	Chronological Classics 981

023 COOTIE WILLIAMS AND HIS ORCHESTRA

New York, Jan. 22, 1946

Cootie Williams – tpt, ldr;
 Bob Merrill, Ermit V. Perry, George Treadwell, Billy Ford, Clarence 'Gene' Redd – tpt;
 Ed Burke, Edward 'Jack Rags' Johnson, Robert 'Mack' Horton – tbn;
 Rupert Cole, John Jackson – alt; Everett Gaines, Sam 'The Man' Taylor – ten; Bob Ashton – bar;
 Arnold Jarvis – pno; Sam 'Christopher' Allen – grt; Norman Keenan – sbs; George 'Butch' Ballard – dms;
 Bob Merrill – voc (4)

903-2	Jumping To Conclusions – Part 1	Cap unissued,	Chronological Classics 981
904-2	Jumping To Conclusions – Part 2	Cap unissued,	Chronological Classics 981
905-5	Someone I Knew	Cap unissued,	Chronological Classics 981
906-2	You're The One For My Sweetheart	Cap unissued,	Chronological Classics 981

024 COOTIE WILLIAMS AND HIS ORCHESTRA

New York, Jan. 29, 1946

Cootie Williams – tpt, ldr;
 Bob Merrill, Ermit V. Perry, George Treadwell, Billy Ford, Clarence 'Gene' Redd – tpt;
 Ed Burke, Edward 'Jack Rags' Johnson, Robert 'Mack' Horton – tbn;
 Rupert Cole, John Jackson – alt; Everett Gaines, Sam 'The Man' Taylor – ten; Bob Ashton – bar;
 Arnold Jarvis – pno; Sam 'Christopher' Allen – grt; Norman Keenan – sbs; George 'Butch' Ballard – dms;
 Bob Merrill – voc (1); Johnny Mercer – voc (2)

907-1	Stingy Blues	Cap 15164,	Chronological Classics 981
908-3	He Should'a Flip'd When He Flop'd	Cap unissued,	Chronological Classics 981
909-1	Echoes Of Harlem	Cap 266,	Chronological Classics 981
910-1	That's The Lick	Cap uniss 78,	Chronological Classics 981

K. – B. Rau
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