

THE RECORDINGS OF EDWARD INGE

An Annotated Tentative Personello-Discography

INGE, Edward Frederick, clarinet, saxes, arranger born: Kansas City, Missouri, May 07, 1906; died: Buffalo?, October 08, 1988
Clarinet from the age of 12, studied in conservatories in St. Louis and Madison, Wisconsin. Professional debut with George Reynolds' Orchestra (1924), then with Dewey Jackson before joining Art Sims in Milwaukee, after Sims' death worked with Oscar 'Bernie' Young until late 1928. With McKinney's Cotton Pickers (late 1930-31), then long spell with Don Redman until 1939. Joined Andy Kirk in early 1940 (replacing Don Byas), left in 1943. Did regular arranging for Kirk, also scored for many bandleaders including Don Redman, Jimmy Lunceford, and Louis Armstrong. Led own band in Cleveland (1945), then settled in Buffalo to organise own business. Led own band in Buffalo in the 1950s and 1960s, also worked in Cecil Johnson's Band in the 1960s. With C.Q. Price's Band in Buffalo (1971).

(J. Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Ed Inge owned a very individual clarinet style – he also played and soloed on alto, but very little – that seemed not to have been influenced by any other of the big names. Perhaps a diminutive bit by Jimmy Noone? His style was trumpet-like, un-usually strong for a clarinet, and determined by rapid eighth-note staccato sequences alternated with long-sustained notes or very fast sixteenth-note runs. He liked to use unfamiliar harmonic notes and liked to border on atonality. His style sometimes sounds intellectual.

TONE

His tone was strong and very even and clean. In his later years (A. Kirk) his tone grew thinner and became a bit rough and coated.

VIBRATO

Inge's vibrato is slight, long, and of little altitude.

TIME

Ed Inge's playing is always hard-driving and extremely rhythmic.

PHRASING

His phrases often sound "erratic" in their short-cut movements of high interval jumps and with alternating paces. And: he uses little off-beat phrasing and bluesy funk, but likes to combine whole-tone sequences with his phrases.

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

Personnels 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: Edward Inge
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Edward Inge*
- 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: (*Edward Inge*)

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.

Nobody talks about Edward Inge. He was a great un-usual clarinet player with a most interesting un-heard-of individual style, a tremendous feeling, and an adequate technique. But you would not find anything written about his individuality, neither personal nor musical. Yet, he was the man who rehearsed the Don Redman band for more than eight years, who also arranged for the band, and who also was responsible for the free-wheeling clarinet parts improvised over the band's tutti. And his clarinet style cannot be compared with anybody else's.

EDWARD INGE001 **ARTHUR SIMS AND HIS ORCHESTRA**

Chicago,

Jun. 21, 1926

Arthur Sims – vln, ldr;

Bernie Young – cnt; William Franklin – tbn;

Edward Inge, Gilbert Munday – alt, clt; Bert Bailey – bar;

Cassino Simpson – pno; Arthur Allbright – bjo; Charles Harkness – bbs; Clifford Jones – dms

9763-A How Do You Like It Blues

OK 8373,

Frog DGF 74

9764-A As Long As I Have You

OK 40657,

Frog DGF 74

9765-A Soapstick Blues

OK 8373,

Frog DGF 74

That's beautiful Chicago jazz from the mid mid-1920, largely influenced by the King Oliver bands. Cassino Simpson makes the band swing with his Southern bluesy piano style, and Bernie Young delivers a hot and driving cornet playing, much in the way Oliver would have done it. Unfortunately, Ed Inge can be heard only on clarinet in the last title. But here already, he owns his long and narrow vibrato and strong tone. He was just twenty years old when these titles were recorded.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bernie Young (tp); Preston Jackson (tb); Arthur Sims (cl & s); Cassino Simpson (p); Bill Williams (b); Cliff Jones (dm)

- Rust*2: Bernie Young (cnt); Preston Jackson (tbn); Arthur Sims (clt, alt); unknown (ten, bar); Cassino Simpson (pno); Bill Williams (bjo); Cliff Jones (dms)

- Rust*3: Bernie Young -Edwin Swayzee -c; Preston Jackson -tb; Edward Inge -cl -as; Arthur Sims -cl -ts -ldr; Gilbert Munday -bar; Cassino Simpson -p; Arthur Allbright -bj; Charles Harkness -bb; Wallace Bishop -d; unknown -v

- Rust*4,*6: Arthur Sims -as -vn -dir; Bernie Young -c; William Franklin -tb; Edward Inge -Gilbert Munday -cl -as; Bert Bailey -bar; Cassino Simpson -p; Arthur Allbright -bj -v; Charles Harkness -bb; Cliff Jones -d

002 **McKINNEY'S COTTON PICKERS**

New York,

Nov. 03, 1930

Don Redman – alt, clt, dir;

Langston Curl, Buddy Lee – tpt; Rex Stewart – cnt; Ed Cuffee – tbn;

Jimmy Dudley, Benny Carter – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Cuba Austin – dms;

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

64605-1 Talk To Me

Vic 22640,

Frog DGF 26

64605-2 Talk To Me

Vic unissued on 78 (test),

Frog DGF 27

64606-1 Rocky Road

Vic 22932,

Frog DGF 26

Composer credits: 64605 (Don Redman); 64606 (Arthur Gibbs – Joe Gray)

W.C. Allen, *Hendersonia*, p. 264: „On November 3-4-5, 1930, Rex Stewart and Benny Carter recorded eight titles for Victor with McKinney's Cotton Pickers. Although they did play later with this band as regulars, they were at this time with Henderson.”

It seems that McKinney's Cotton Pickers always needed some expert support from New York musicians when coming to the East. Just see what had happened with the MKCP in November 1929! But this time the reason probably was a very severe one: after J. Chilton Rex Stewart and Benny Carter subbed for Joe Smith and George 'Fathead' Thomas who both had been affected by a car-crash, George Thomas with fatal results. This then would mean that, different from Rust naming Joe Smith as trumpeter, it should be Nesbitt on second trumpet, although the temporal sequence of the car-crash, Thomas' untimely death and this recording session seem a bit unclear. Also, there seems to be some insecurity on Edward Inge's joining the band as replacement for Thomas. After Chilton Inge joined together with Quentin Jackson in December 1930, what then would leave Jimmy Dudley as first alto/saxophone. As the reader/listener might see: I am following John Chilton's personnel as listed in his "McKinney's Music", which certainly is more up-to-date than Rust's, and certainly evaluated with more knowledge – musically and historically.

Personnels in the Frog CD booklets follow Rust! Although listed in several Rusts, there is no Ed Inge with the MKCP, yet.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Benny Carter, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Bill Coty, George Bias

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

- Chilton, *McKinney's Music*: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64605-1-2: GBL o-tpt 4 intro, BC alt 8, PR ten 8, GBL o-tpt 2+2, PR ten 6, EC o-tbn 8

64606-1: RS m-cnt 32, TR pno 32 obbl to voc, BC alt 8

Discernible differences of takes:

64605-1: GBL plays the un-accompanied introduction flawless and secure.

Second line of vocal: "Awh, Baby, talk to me when you're feeling blue."

64605-2: GBL fluffs in the third bar of un-accompanied introduction.
Second line of vocal: "Baby, talk to me when you're feeling blue."

003 McKINNEY'S COTTON PICKERS

New York,

Nov. 04, 1930

Don Redman – alt, clt, dir;

Langston Curl, Buddy Lee – tpt; Rex Stewart – cnt; Ed Cuffee – tbn;

Jimmy Dudley, Benny Carter – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Cuba Austin – dms;

Bill Coty – voc (1,2,3,4); Don Redman – arr (1,2,3,4)

64607-1 Laughing At Life

Vic unissued on 78 (test),

Frog DGF 27

64607-2 Laughing At Life

Vic 23020,

Frog DGF 26

64608-1 Never Swat A Fly

Vic 23020,

Frog DGF 26

64608-2 Never Swat A Fly

Vic unissued on 78 (test),

Frog DGF 27

Composer credits: 64607 (N & C Kenny – "Cornell" - Todd); 64608 (DeSylva – Brown - Henderson)

These three November 1930 sessions enclose Joe Smith as a member of the band in all Rusts. Instead, Rex Stewart plays in his own unmistakable style! This is the continuation of the recording session of the day before, having the same personnel, except the singer who replaces the late George 'Fathead' Thomas.

Again, I am following J. Chilton's personnel! And there is no Ed Inge, yet!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Benny Carter, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Bill Coty (vo)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Bill Coty

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Bill Coty (vcl)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Bill Coty -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, v

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Bill Coty, v

- Chilton, *McKinney's Music*: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64607-1-2: DW gtr 4 intro, DR clt 30 melody – TR cel obbl, TR cel 2, TR cel 2, RS m-cnt 16, PR ten

64608-1-2: GBL m-tpt 30 obbl to voc, EC o-tbn 16, TR pno 8, EC o-tbn 7, GBL o-tpt 16, BC clt 8, GBL o-tpt 6, BC clt 16, PR ten 1+8, BC clt 8

Discernible differences of takes:

64607-1: vocal chorus bar 11: Coty sings: "No road is lonely, if you will o-h-only ... (with a little yodeller a fifth upward)

64607-2: vocal chorus bar 11: Coty sings: "No road is lonely, if you will only ... (straight, no yodeller, just plain "only")

64608-1: trombone chorus: Cuffee starts solo on first beat of first bar. CA plays snare drum press-rolls throughout.

64608-2: trombone chorus: Cuffee starts with two-toned upward beat in last bar of vocal chorus. CA pauses for two bars to switch over to brushes in bars 16/17, then plays brushes bars 18 – 24 (pno-solo) until switching back again to press-rolls.

004 McKINNEY'S COTTON PICKERS

New York,

Nov. 05, 1930

Don Redman – alt, clt, bar, voc, arr, dir;

Langston Curl, Buddy Lee – tpt; Rex Stewart – cnt; Ed Cuffee – tbn;

Jimmy Dudley, Benny Carter – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel, vib; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Cuba Austin – dms;

Dave Wilborn – voc (1,2,3); George Bias – voc (4,5); Don Redman – arr (1,2,3,4,5)

63195-1 I Want Your Love

Vic unissued on 78 (test),

Frog DGF 27

63195-2 I Want Your Love

Vic 22683,

Frog DGF 26

63196-2 Hello!

Vic 23031,

Frog DGF 26

64609-2 After All, You're All I'm After

Vic 23024,

Frog DGF 26

64610-2 I Miss A Little Miss

Vic 23024,

Frog DGF 26

Composer credits: 63195 (Redman - Palmer); 63196 (Redman - Wilson); 64609 (Newman – Young – Lorraine); 64610 (T. Seymour – J.F. Coots)

Again, there is no Joe Smith on this session although listed in all editions of Rust. And still, there is no Edward Inge with the band.

John Chilton in his great 'McKinney's Music' says that Todd Rhodes plays vibes on 'I Want Your Love'. He also says that Benny Carter also plays tenor sax in the ensemble of 'Hello!'. This may be right as the saxophone section has a detectable depth here. But it would be interesting to know where Chilton got his knowledge from. I myself feel unable to recognize the presence of a second tenor sax in the ensemble. Did Carter tell him? Or any other participant of the session? Rex Stewart, perhaps?

In contrast to John Chilton 'McKinney's Music' I hear Benny Carter playing the clarinet obbligato to the vocal chorus in 'After All, You're All I'm After'. Benny Carter's clarinet tone is much softer than Don Redman's, and you will never hear Redman play a jumping trill in his solos. Therefore Carter! Again, I am following J. Chilton's personnel! My soloist identifications on these last 3 sessions might not implicitly correspond with Chilton's!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Benny Carter, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); George Bias (vo)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalist: George Bias

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); George Byas (vcl)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v

- Chilton, McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

63195-1-2: TR pno 32 obbl to voc, BC alt 4, PR ten 4, EC o-tbn 4

63196-2: EC m-tbn 30 obbl to voc, LC m-tpt 8 melody, PR ten 8+4, RS m-cnt 4 coda

64609-2: ?BC clt 2+2 with voc, EC o-tbn 2, BC alt 8

64610-2: EC o-tbn 8 intro, LC m-tpt 7, TR pno 2, TR cel 30 obbl to voc, ?LC o-tpt 2+4, EC o-tbn 4, ?LC o-tpt 4, EC o-tbn 4, PR ten 8, DR clt + TR cel 4

Discernible differences of takes:

63195-1: last bar (bar 32) of first chorus (ensemble): fourth beat of bar no cymbal crash.

4-bar alto solo after vocal chorus: BC plays 4 eighth notes and then 2 quarter notes Bb – Eb in second bar of solo

63195-2: last bar (bar 32) of first chorus (ensemble): fourth beat of bar distinct cymbal crash (immediately before verse).

4-bar alto solo after vocal chorus: BC plays succession of eighth notes in second bar of solo.

005 MCKINNEY'S COTTON PICKERS

New York,

Dec. 17, 1930

Don Redman – alt, speech, dir, vib;

Langston Curl, Sidney de Paris, George 'Buddy' Lee – tpt;

Ed Cuffee, Wilbur DeParis – tbn;

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

Todd Rhodes – pno; Dave Wilborn – bjo, gtr (1); Billy Taylor – bbs; Cuba Austin – dms;

Lois Deppe – voc (1); Dave Wilborn – voc (2);

Don Redman – arr (1); Edward Inge – arr (2)

64055-2 To Whom It May Concern

Vic 23035,

Chronological Classics 649

64056-2 You're Driving Me Crazy

Vic 23031,

Chronological Classics 649

Composer credits: 64055 (Mitchell – Gottler – Meyer); 64056 (Walter Donaldson)

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

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

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

This is the first MKCP recording session with two trombones. And with their long-time clarinetist Edward Inge, who had just joined the band, and who also contributes an own arrangement 'You're Driving Me Crazy' to a band-book which is extremely dominated by the bandleader's own arrangements.

This particular session has found a special attentiveness in Jazz Journal, May 1975, Capt. Douglas Hoard: "Dear Sir, re the Rex (Stewart – KBR) review by Ralph Laing of Vol. 5 of the Cotton Pickers (French RCA LP – KBR) in the March issue. I just didn't believe it was Rex Stewart, but had nothing but ignorance and superstition upon which to base my judgement. So I thought, why not go to the source? I have had contact with Andy Stoffa, who runs a jazz, 1917 – 1947 programme on WQRS-FM in Detroit, and I asked him to pass the problem on to Dave Wilborn. His reply of recent date is enclosed herewith: "Nice to hear from you, and to know that someone still remembers the old Graystone Ballroom days – there was nothing like it! Clarence Ross never recorded with the band – he was only a member for a very short time. The person who played that solo on 'You're Driving Me Crazy' was Sidney de Paris, brother of the trombone player Wilbur – they were both on that session. Musically yours, Dave Wilborn." Well, this will either put the matter at rest, or start the discussion off on a new track?"

This now certainly is difficult to determine, the more so as the very knowledgeable John Chilton gives a different personnel (see below) with this remark: "I have given this personnel despite contrary information published in May 1975 of 'Jazz Journal'". And he certainly must have a reason for it. So, I (KBR) had to decide whether to trust in Mr. Wilborn or in Mr. Chilton. Having got to know Mr. Dave Wilborn during his stay in the Netherlands with the "New" McKinney's Cotton Pickers' in the 1970s as a very lively and youthful person, I am very much inclined to trust in Mr. Wilborn's recollection. Thus, Sidney de Paris is on the second trumpet chair here, possibly deputising for Rex Stewart. Re Dave Wilborn's recollection of this session: Clarence Ross was a band-member for a short period only which we cannot date, Edward Inge is fourth (second) steady alto saxophonist and clarinetist, and Wilbur de Paris was on this session, too. But that does not mean that he might have played. On listening, there are two trombones playing the beautiful melody parts of 4 bars each in Ab minor, although the published melody has it in major. This is a nice idea of arranger and clarinet soloist Edward Inge who had just joined the band. And he shines with his fast multi-toned horizontal style of clarinet playing.

But there is one considerable addition to the band: Edward Inge on clarinet, alto sax, and – sometimes – arrangement! He will stay with the band for close to nine years, and will be an important co-worker for the bandleader in rehearsing the band. Besides his clarinet flights over the ensemble. Which can be detected beautifully in 'You're Driving Me Crazy', which – BTW – is his arrangement.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (d); Dave Wilborn, Lois Deppe (vo)
 - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)
 - Rust*3,*4,*6: Langston Curl -Buddy Lee -t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; Lois Deppe -Dave Wilborn -v
 - J. Chilton, *McKinney's Music*: Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt/sop/alt; Jimmy Dudley, Edward Inge, clt/alt; Todd Rhodes, pno; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Lois Deppe, Dave Wilborn, v
 - B. H. Behncke, *McKinney's Cotton Pickers*: George 'Buddy' Lee, Clarence Ross, Langston Curl, t; Ed Cuffee, Quentin Jackson, tb; Don Redman, cl/ ss/ as/ vibes/ v; Jimmy Dudley, cl/ as; Edward Inge, cl/ as; Prince Robinson, cl/ ts; Todd Rhodes, p; Dave Wilborn, bj/ g/ v; Ralph Escudero, bb; Cuba Austin, d; Louis Deppe, v
 - *Jazz Journal* May 1975, letter from Dave Wilborn to Douglas Hoard: "Nice to hear from you, and to know that someone still remembers the old Graystone Ballroom days – there was nothing like it! Clarence Ross never recorded with the band – he was only a member for a very short time. The person who played that solo on 'You're Driving Me Crazy' was Sidney de Paris, brother of the trombone player Wilbur – they were both on that session. Musically yours, Dave Wilborn"

Tunes Structures:

64055-2 *To Whom It May Concern* Key of Db / F Victor
 (Intro 6 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 6 bars DR alt + ens mod.)(Chorus 2 32 bars AABA LD voc)(Tag 2 bars o-tpts)(Verse 16 bars ens)(Chorus 3 32 bars AABA EC o-tbn 8 – saxes 1+8 – ens 8 – LD voc 6 – DR alt 2)(Tag 2 bars LD voc + ens)
 64056-2 *You're Driving Me Crazy* Key of F / Ab (Fm) / F Victor
 (Intro 10 bars ens + DR speech)(Chorus 1 32 bars AABA ens + EI clt 16 – EI clt 8 – ens + EI clt 6 – TR pno 2)(Bridge 6 bars TR pno Mod.)(Chorus 2 32 bars AABA tbn + EI clt 12 – SdP o-tpt 4 – PR ten 8 – tbn + EI clt 6 – EI clt 2)(Tag 2 bars EI clt 2 mod.)(Chorus 3 32 bars AABA DW voc + SdP m-tpt obl)(Chorus 4 32 bars AABA DW scat-voc + PR ten obl)(Chorus 5 32 bars AABA ens + EI clt 16 – PR ten 8 – ens + EI clt 8)

006 **McKINNEY'S COTTON PICKERS**

Camden, NJ,

Dec. 18, 1930

Don Redman – alt, sop, dir;

Langston Curl, George 'Buddy' Lee, Sidney de Paris – tpt;

Ed Cuffee, Wilbur de Paris or Quentin Jackson – tbn;

Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Quentin Jackson – voc;

Don Redman – arr

64058-2 Come A Little Closer

Vic 23035,

Frog DGF 26

Composer credits: 64058 (J. Green – F. Aquino)

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

It would be most probable that Sidney de Paris still officiated as third trumpet player, while his brother Wilbur would have made room for the lately hired Quentin Jackson – who was mainly hired for singing. It might thus even be possible that Wilbur de Paris would still be on the second trombone chair as a 'sub'. Regarding this problem it should be considered that up to this date the MKCP only had one trombonist. With the advent of Quentin Jackson – in the main as a singer – there certainly was no scored second trombone part and de Paris was a much more experienced musician than the young Jackson. Chilton writes: "Jackson, whose memory was excellent, said he joined the band on the 17th of December 1930. He made his debut record with the band less than a fortnight after joining, on his first vocal ('Come A Little Closer') he sang in his natural voice, but it was soon made clear to him that he was expected to imitate George Thomas, which he did thereafter."

And there are typical "erratic" bars of Inge's clarinet in the last chorus.

Notes:

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

- Chilton, *McKinney's Music*: George Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, Edward Inge, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Quentin Jackson, vcl

Tunes Structures:

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

007 **McKINNEY'S COTTON PICKERS**

Camden, NJ,

Feb. 12, 1931

Don Redman – alt, vib, dir;

Langston Curl, unknown, George 'Buddy' Lee – tpt; Ed Cuffee – tbn;

Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Lois Deppe – voc (1,2); Donald King – voc (3,4); choir of band musicians – voc (1,2)

Don Redman – arr

67934-1	It's A Lonesome Old Town	Vic test uniss. on 78,	Frog DGF 27
67934-2	It's A Lonesome Old Town	Vic 22628,	Frog DGF 27
67935-1	She's My Secret Passion	Vic 22628,	Frog DGF 27
67935-2	She's My Secret Passion	Vic test uniss. on 78,	Frog DGF 27

Composer credits: 67934 (Harry Tobias – Charles Kisco); 67935 (Val Valentine – Arthur Young)

Both titles are played in Don Redman arrangements – it seems he was collecting a band-book for his own purposes at that time – and we have a rather sweet first title sung not convincingly by Mr. King, but with a bluesy theme chorus by Ed Cuffee. By the way: Ed Cuffee shows himself to be an original and independent trombone player. Very good. The second title then carries some unexpected really hot trombone bars in the first chorus (passion!) and a nice saxophone section chorus arranged in the manner of Redman's improvising – just like Benny Carter was working in his early years. Beautiful! As Rex Stewart was not yet with the band at this time the improvised trumpet parts must be by another player. I assume this player to be 'Buddy' Lee. (Dave Wilborn: on Clarence Ross who popped up in the personnel for these sessions some decades ago: "Clarence Ross never recorded with the band – he was only a member for a very short time." see session 005 above). Consequently, the second trumpet chair must then be occupied by somebody else whose name we do not know. In case Wilborn does not recall correctly, the man might then possibly be the said Clarence Ross. I (KBR) follow Dave Wilborn's statement. Ed Inge only solos an obligato behind the singer in the first title. This is his last recording session with the MKCP.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: probably similar to: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge (cl, as); Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Donald King (vo)

- B. Rust, *The Victor Master Book Vol. 2*: 3t/2tb/3s/p/bj/bb/d; vocalists: Lois Deppe, Donald King

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr);

Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)(1); Donald King (vcl)(2)

- Rust*3: Rex Stewart -Buddy Lee, Langston Curl -t; Ed Cuffee, Quentin Jackson -tb; Don Redman -cl -as -bar -v -ldr -a; Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v (1)

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Buddy Lee, Rex Stewart, Langston Curl -t; Ed Cuffee, Quentin Jackson -tb; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge,

cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v

- Chilton, McKinney's Music: Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt;

Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

67934-2: EC m-tbn 22; BG voc 22 – EI clt obl; ?GBL m-tpt 6; GB voc 8

67935-1: EC o-tbn 12; EC o-tbn 4; TR pno 4, TR pno 2, GB voc 32 – ?GBL m-tpt obl; PR ten 8+1

Discernible differences of takes:

67934-1: Muted trumpet plays in bar 7 of middle-eight of last chorus: 2 eighth notes c-c, 1 quarter-note b

67934-2: Muted trumpet plays in bar 7 of middle-eight of last chorus: 1 quarter-note c, 1 dotted quarter-note b

67935-1: Trombone starts solo in first chorus with downward upbeat: 2 eighth-notes d-b, 1 quarter-note G

67935-2: Trombone starts solo in first chorus with upward upbeat: 2 eighth-notes D-E, 1 quarter-note G

008 DON REDMAN AND HIS ORCHESTRA

New York,

Sep. 24, 1931

Don Redman – alt, ldr;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

Don Redman – voc (1,3); Lois Deppe – voc (2);

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

E-37222-A I Heard

Br 01280,

HEP CD 1001

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

Br 6233,

Chronological Classics 543

E-37224-A Shakin' The African

Br 01244,

Chronological Classics 543

E-37225-A Chant Of The Weed

Br 6211,

Chronological Classics 543

E-37225-B Chant Of The Weed

Br A-500160,

RA CD 3

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

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

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

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

Notes:

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

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

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

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

Tunes structures:

E-37222-A I Heard Key of Eb Brunswick
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 30 - BM o-tbn 2 brk)(Chorus 2 32 bars AABA EI clt 4 - RCa ten 4 - EI clt 4 - RCa ten 4 - tbn 8 - EI clt 4 - RCa ten 2 - EI clt 2 brk)(Chorus 3 32 bars AABA DR voc 30 - brass 2 brk)(Chorus 4 32 bars AABA brass 15 - BM o-tbn 9 - brass 8)(Chorus 5 32 bars AABA DR and ?LD voc convers. - brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 - RCa ten 9 - ens + EI clt 8)

E-37223-A Trouble, Why Pick On Me? Key of Eb / Gb Brunswick
(Intro 4 bars ens)(Chorus 1 32 bars AABA LD voc)(Bridge 2 bars saxes)(Chorus 2 32 bars AABA HRA o-tpt 4 - ens 4 - HRA o-tpt 4 - ens 4 - RCa ten 6 - ?RCo alt 2 - HRA o-tpt 4 - ens 4)(Bridge 2 bars ens mod.)(1/2 Corus 16 bars BA saxes 6 - pno 2 - tpts 8)

E-37224-A Shakin' The African Key of Ab (Fm) Brunswick
(Intro 12 bars slow ens + DR voc 8 - HRA fast o-tpt 4 brk)(Vamp 8 bars saxes + DR voc)(Chorus 1 32 bars AABA HRA o-tpt 16 - RCa ten 8 - HRA o-tpt 8)(Chorus 2 32 bars AABA DR voc)(Chorus 3 32 bars AABA tpt/tbn/clt 16 - EI clt 8 - tpt/tbn/clt 7 - DR voc 1) (1/4 Chorus 8 bars A DR voc)(Chorus 4 32 bars AABA ens 6 - BM o-tbn 2 - ens 8 - BM o-tbn 8 - ens 8)

E-37225 Chant Of The Weed Key of Db Brunswick
(Intro 4 ens)(Chorus 1 32 bars AABA ens)(Verse 16 bars AABA DR alt + ens)(Chorus 2 32 bars AABA EI clt 4 - ens 4 - EI clt 4 - ens 4 - EI clt 8 - EI clt 4 - ens 2 + 2)(Bridge 4 bars ens 2 - HH pno 4)(Chorus 3 32 bars AABA ens 16 - saxes 8 - ens 8)

009 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 15, 1931

Don Redman - alt, voc, arr;

Leonard Davis, Langston Curl, Henry Red Allen - tpt;

Claude Jones, Fred Robinson, Bennie Morton - tbn;

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

Horace Henderson - pno, arr (2); Talcott Reeves - bjo, gtr; Bob Ysaguirre - bbs, sbs; Manzie Johnson - dms, vib;

Don Redman - voc;

Don Redman - arr (1); Horace Henderson - arr (2)

E-37291-A Shakin' The African

Br 6211,

Chronological Classics 543

E-37292-A I Heard

Br 6233,

Chronological Classics 543

Composer credits: E-37291 (Koehler - Arlen); E-37292 (Redman - Mills)

Leonard Davis is still with the Redman band here, making the trumpet section a three-part one. Bill Coleman is not in the band anymore, and Langston Curl, former first trumpet man with McKinney's Cotton Pickers has joined the Redman band, now, and will be the lead-trumpet player for the years to come. Davis still was lead-trumpet player with the Charlie Johnson band at Smalls' Paradise for the early 1930s.

Notes:

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

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

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

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

Tunes structures:

E-37291-A Shakin' The African Key of Ab (Fm) Brunswick
(Intro 12 bars slow ens + DR voc 8 - HRA fast o-tpt 4 brk)(Vamp 8 bars saxes)(Chorus 1 32 bars AABA HRA o-tpt 16 - RCa ten 8 - HRA o-tpt 8)(Chorus 2 32 bars AABA DR voc)(Chorus 3 32 bars AABA tpt/tbn/clt 16 - EI clt 8 - tpt/tbn/clt 7 - DR voc 1) (1/4 Chorus 8 bars AABA DR voc)(Chorus 4 32 bars AABA ens 6 - BM o-tbn 2 - ens 8 - BM o-tbn 8 - ens 8)

E-37292-A I Heard Key of Eb Brunswick
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 30 - BM o-tbn 2 brk)(Chorus 2 32 bars AABA EI clt 4 - RCa ten 4 - EI clt 4 - RCa ten 4 - tbn 8 - EI clt 4 - RCa ten 2 - EI clt 2 brk)(Chorus 3 32 bars AABA DR voc 30 - brass 2 brk)(Chorus 4 32 bars AABA brass 16 - BM o-tbn 8 - brass 8)(Chorus 5 32 bars AABA ?LD and DR voc conversation - brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 - RCa ten 9 - ens + EI clt 8)

010 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 26, 1932

Don Redman - alt, vib, dir;

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

Claude Jones, Fred Robinson, Bennie Morton - tbn;

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

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

Don Redman - voc (2,3);

Horace Henderson - arr (3)

B-11365 Goodbye Blues

Br unissued

not on LP/CD

B-11366-A	How'm I Doin' ? (Hey, Hey)	Br 6273,	Chronological Classics 543
B-11367-A	Try Getting A Good Night's Sleep	Br 6273,	Chronological Classics 543

Composer credits: B-11366 (Fowler - Redman); B-11367 (Pinkard – Tracy - Redman)

The first two recording sessions of the lately founded Don Redman band had Henry Red Allen as third trumpet player – soloist – and Leonard Davis as first – lead – trumpet in their ranks. Yet, they are not listed here again. As Redman recounted: “I barely had the band organized when Irving Mills had gotten me a contract with Brunswick. Mills and Horvath were sent to manage the band, but they were cut out when Rockwell took over. We rehearsed for two weeks and I didn't even have my trombone section set when we cut the first sides. Red Allen had to fill in for Sidney de Paris, because he was kind of temperamental and didn't show up for the date. Leonard Davis and Shirley Clay were with the band then, and so was Bennie Morton. Fred Robinson was also in the band but he quit after a while because he wasn't getting enough solo work. I thought Bennie was the best around in those days anyway.” (Frank Driggs, Don Redman, Jazz Composer-Arranger, in M. Williams, Jazz Panorama) But this now is the Don Redman Orchestra in its classic form and we hear a distinctive and unmistakable band with an individual approach.

Notes:

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

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

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

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

Solos ad-lib:

B-11366-A: RCa ten 2; DR voc + HH pno 16; DR + band voc + HH pno 16 + 16 + 14

B-11367-A: DR voc 12 + 32 + 31; HH pno 4 + 4; RCa ten 1+8

011	BING CROSBY	Don Redman and his Orchestra	New York,	Apr. 13, 1932
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Bing Crosby – voc;

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

The Boswell Sisters - voc

BX-11701-A	Lawd, You Made The Night Too Long	Br 20109,	DOCD 3008
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BX-11701-B	Lawd, You Made The Night Too Long	Br 20109,	DOCD 3009
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This title is a rather sentimental rendition of a sentimental tune, sung by Bing Crosby for one chorus, and by the Boswell Sisters for another chorus, with changing tempos each in a dramatic form.

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

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

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

Notes:

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

- Rust*2,*3: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Fred Robinson, Benny Morton (tbn); Edward Inge, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Bing Crosby & The Boswell Sisters (Connie, Helvetia and Martha) (vcl)*

- Rust*4,*6: *Don Redman -cl -as -dir; Langston Curl -Sidney de Paris -Shirley Clay -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj; Bob Ysaguirre -bb; Manzie Johnson -d; The Boswell Sisters (Connie -Martha – “Vet”) -v*

Solos ad-lib:

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

012	HARLAN LATTIMORE AND HIS CONNIE'S INN ORCHESTRA	New York,	Jun. 17, 1932
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Harlan Lattimore – voc;

Don Redman – alt, dir;

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

Claude Jones, Quentin Jackson, Bennie Morton – tbn;

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

Horace Henderson – pno, cel; Talcott Reeves – bjo, gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Claude Jones – voc (4); Don Redman – speech (2,4);
 Don Redman – arr (1,4)

152217-2	Chant Of The Weed	Col 2675-D,	HEP CD 1004
152218-1	I Heard	Col 2678-D,	HEP CD 1004
152219-1	Got The South In My Soul	Col 2675-D,	HEP CD 1004
152220-2	Reefer Man	Col 2678-D,	HEP CD 1004

Composer credits: 152217 (Redman, Mills); 502218 (Redman - Mills); 502219 (Washington – Young – Wiley); 152220 (Andy Razaf – J. Russell Robinson)

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

The first title is Redman’s theme song, ‘Chant Of The Weed’, containing a chorus-long alto solo by the leader. ‘I Heard’ has a lot of Ed Inge’s clarinet spots, while ‘Got The South In My Soul’ has an excellent and beautiful chorus for the trombone section. The last title then has eight unexpected vocal choruses by Claude Jones, very jazzy and laid-back, by way of the reefer, perhaps?

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

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

013 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 28, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

Horace Henderson – arr (3)

E-11979-3 Got The South In My Soul

Mt M-12417,

Chronological Classics 543

B-11994-A If It’s True

Br 6368,

Chronological Classics 543

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

Br 6344,

Chronological Classics 543

B-11996-A You Gave Me Everything But Love

Br 6344,

Chronological Classics 543

Composer credits: E-11979 (Wiley – Washington - Young); B-11994 (Redman – Beatty - Penrose); B-11995 (Johnson - Redman); B-11996 (Koehler - Arlen)

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

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

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

Notes:

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

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

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

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

Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

11979-3: HH pno 4, SdP m-tpt 4+4; BM o-tbn 8; SdP m-tpt 4
 B-11994-A: ?SC m-tpt 6, BM m-tbn obl 8, RCa ten 1+8
 B-11995-A: BM o-tbn 8, SdP o-tpt 8, EI clt 8, RCa ten 1+8, BM o-tbn 8
 B-11996-A: BM m-tbn 16 + 8; BM m-tbn obl 30

014 **DON REDMAN AND HIS ORCHESTRA**

New York,

Jun. 30, 1932

Don Redman – alt, vib, dir;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Claude Jones, Fred Robinson, Bennie Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
 Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaguirre – sbs; Manzie Johnson – dms, vib;
 Harlan Lattimore – voc (1); Don Redman – voc (2);
 Horace Henderson – arr (2)

B-12005-A Tea For Two Br 6354, Chronological Classics 543
 B-12006-A Hot And Anxious Br 6368, Chronological Classics 543
 B-12007-A I Got Rhythm Br 6354, Chronological Classics 543

Composer credits: B-12005 (Caesar - Youmans); B-12006 (Redman); B-12007 (Gershwin)

Again, the Redman band in full power and swing. The muted-trumpet soloist in ‘Tea For Two’ is given as Sidney de Paris by Frank Driggs many years ago. But I assume him to be Southerner Shirley Clay by this player’s lateral and soft style, quite different from de Paris’ vertical and rougher style. And mind Horace Henderson’s arrangement of ‘Hot And Anxious’ with its early use of the later very famous ‘In The Mood’ theme. The very fast ‘I Got Rhythm’ then has a lot of Ed Inge’s clarinet, as well Bennie Morton and a little bit of Robert Carroll on tenor. And there is this wonderful trombone section with their soft sound and drive again. Marvelous! (Frank Driggs said that the two last choruses only were written out.)

Notes:

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

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

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

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

Solos ad-lib:

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

015 **DON REDMAN AND HIS ORCHESTRA**

New York,

Sep.16, 1932

Don Redman – alt, dir;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Claude Jones, Fred Robinson, Bennie Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
 Horace Henderson – pno; Talcott Reeves – grt; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;
 Harlan Lattimore – voc (1); Don Redman – voc (2,3);

B-12306-A Pagan Paradise Br 6412, Chronological Classics 543
 B-12307-A Two-Time Man Br 6412, Chronological Classics 543
 B-12307-B Two-Time Man Col 35689, HEP CD 1001

Composer credits: B-12306 (Koehler - Parker); B-12307 (Redman – Kriger - Seiderman)

Frank Driggs, booklet to HEP CD 1001: “If ‘Pagan Paradise’ was planned as a follow up to ‘Chant Of The Weed’ it failed miserably. There is some fine playing, but the tune really was pretty awful despite Clay and Morton and Lattimore doing their best.” He certainly is right here, the tune starting with a terrible rumble based on the tuba, like in a Haunted House on the carnival. This is too much of effects and prevents swing and feeling. Yet, we hear Shirley Clay with his soft Southern trumpet (accord with Mr. Driggs, here) and ultra-fast Inge on clarinet, followed by great Benny Morton. But the whole affair sounds somewhat silly.

‘Two-Time Man’ starts with Ed Inge’s whole-tone runs on his clarinet and plays similar phrases at the tune’s end. And there are nice solo-parts by Morton on trombone and de Paris on his hot trumpet.

Notes:

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

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

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

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

Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

B-12306: SC m-tpt 8, HL voc 32; SC m-tpt 8, BM o-tbn 16; HL voc 16
B-12307: EI clt 4, RCa ten 4, BM o-tbn 4+4, SdP o-tpt 4, BM m-tbn 16, EI clt 4

Discernible differences of takes:

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

016 **DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 06, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

Horace Henderson – arr (4)

B-12444-A Underneath The Harlem Moon

Br 6401,

Chronological Classics 543

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

Br 6401,

Chronological Classics 543

B-12446-A Doin' What I Please

Br 6429,

Chronological Classics 543

B-12447-A Nagasaki

Br 6429,

Chronological Classics 543

Composer credits: B-12444 (Gordon - Revel); B-12445 (Schoebel); B-12446 (Waller - Razaf); B-12447 (Dixon - Warren)

'Underneath ...' has little solo contributions and is mainly a big band tune with a vocal by Harlan Lattimore, the band's singer. Similar is the second title which, yet, has some soloing by Ed Inge on clarinet and Shirley Clay on muted trumpet and Robert Carroll on tenor sax. The third title then has Don Redman singing in own very individual way. 'Nagasaki' features great Claude Jones on his trombone in a very typical solo, followed by muted trumpet by Sidney de Paris and a half-chorus of the trombone section. It's eight bars by Horace Henderson then, who also wrote the arrangement. And enjoy the last chorus with Redman sharing vocal duties with a small choir of his band mates: "Back in Nagasaki, where the fellas chew tobacci, and the women wicky-wacky-who".

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

B-12447-A: CJ m-tbn 32, SdP m-tpt 32, HH pno 1+8, HH pno obl 16 + 8

017 **DON REDMAN AND HIS ORCHESTRA**

New York,

Dec. 29, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

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

Br 6520,

Chronological Classics 543

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

Br 6520,

HEP CD 1004

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

Br 6517,

Chronological Classics 543

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

Br 6517,

HEP CD 1004

Composer credits: B-12810 (Fields - McHugh); B-12811 (Fields - McHugh)

Great Cab Calloway – the often disregarded – and the beautiful Mills Brothers doing their "instrumental" jazz – also disregarded by Rust in not being jazz, and this all together with the inimitable Bojangles Robinson. It must have been a real thrill to attend the recording session. A pity only, that Edward Inge has no solo duties!

Notes:

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

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

- Rust*3: Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d; Bill Robinson -v -tap dancing; Cab Calloway -The Mills Brothers -v

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

Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Bill Robinson -v -tap dancing; Cab Calloway -The Mills Brothers -v

Solos ad-lib:

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

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

Discernible differences of takes:

B-12810-A: *Bill Robinson starts with "Listen, good folks!"*

B-12810-B: *Bill Robinson starts with "Listen, folks!"*

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

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

018 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 02, 1933

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

B-13006-A *How Ya Feelin' ?*

Br 6523,

Chronological Classics 543

B-13007-A *Shuffle Your Feet / Bandana Babies*

Br 6520,

Chronological Classics 543

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

Br 6523,

Chronological Classics 553

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

Br 01989,

Chronological Classics 553

B-13010-A *Shuffle Your Feet / Bandana Babies*

Col uniss 78,

Chronological Classics 553

Composer credits: B-13006 (Johnston - Redman); B-13007 (Dorothy Fields - Jimmy McHugh); B-13008 (Redman - Cook); B-13009

(Redman - Cook - Robinson); B-13010 (Dorothy Fields - Jimmy McHugh)

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

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

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

And: Horace Henderson, Fletcher's younger brother who kept the Redman band's piano chair from the beginning, had now quitted his duties, and Don Kirkpatrick had come over from Chick Webb's great band to stay for a couple of years.

Notes:

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

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

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

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

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

Solos ad-lib:

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

B-13007-A: *EI clt 2 obl, SdP o-tpt obl 2+2, RCa ten 3, EI clt 3, SdP o-tpt 7*

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

B-13009-A: *DR alt 4, DR alt 1+3*

B-13010-A: *EI clt 2, DR alt 1+1, SdP o-tpt 2+2, RCa ten 3, EI clt 3, ?SC o-tpt 6*

019 DON REDMAN AND HIS ORCHESTRA

New York,

Apr. 26, 1933

Don Redman – alt, clt, arr, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

B-13284-A *Sophisticated Lady*

Br 6560,

Chronological Classics 553

B-13285-A *I Won't Tell*

Br 6585,

Chronological Classics 553

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

Br 6560,

Chronological Classics 553

B-13287-A *It's All Your Fault*

Br 6585,

Chronological Classics 553

Composer credits: B-13284 (Ellington); B-13285 (Redman - Peetney); B-13286 (Jack Palmer); B-13297 (Parish - Redman)

It is most interesting to hear how Redman handles a tune that may be seen as one of the most Dukish of them all, 'Sophisticated Lady'. Ron Deesin in CD-booklet of HEP CD 1004 writes: "*Hughes Panassié in 'Hot Jazz' (Cassell, 1936) tells the story that Redman went to the Cotton Club and sat with manuscript paper on knees, copying out what he could of this new Ellington composition while it was being played. I add here that he may well have taken advantage of repeated performances, either on the same night or on separate nights. Not only is Redman's recording a unique angle on the composition, but he was able to et his version out just before Ellington's own on Brunswick.*"

Ellington had recorded it two months earlier, but only for issue on English Columbia.” There certainly are several questions arising from this exhibition that I shall not discuss here. But I wonder who plays the melody here on clarinet: is it Redman, the bandleader – or is it Edward Inge the clarinet soloist.? And who is the leader of the saxophone section on this title, Redman or Rupert Cole? – and generally? The alto sax ad-lib solo, yet, decidedly is by Redman. And: Redman has the tuba play the bass part, not the string-bass! ‘I Won’t Tell’ starts with a flute tremolo! Is this Redman who was a multi-instrumentalist, as is known, or one of the other reeds players (see session 011)? And who plays the clarinet in the B-part of the theme chorus? Redman or Inge? But the vocalist’s personality is easy to hear: Don Redman, in his inimitable way of singing.

The third title then is a real swinger, with much soloistic of Ed Inge, and with a powerful string-bass by Mr. Ysaguirre and soft press-rolls by the drummer. ‘It’s All Your Fault’ has a beautiful obligato by Redman’s alto sax behind the singer. And mind the string-bass again. And Bennie Morton’s trombone. And de Paris trumpet. And Carroll’s soft tenor sax. And ..., and ...!

Notes:

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

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

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

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

Solos ad-lib:

B-13284-A: DR alt 6

B-13285-A: BM o-tbn 15

B-13286-A: DR alt 2, El clt 22, El clt obl 30, SdP o-tpt 16, BM o-tbn 8, SdP o-tpt 6, El clt obl 16, RCA ten 6

B-13287-A: DR alt obl 30, SdP o-tpt 2, BM o-tbn 8, RCA ten 2, SdP o-tpt 8, RCA ten 6

020 DON REDMAN AND HIS ORCHESTRA

New York,

Aug. 02, 1933

Don Redman – alt, arr, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

B-13694-A Lazy Bones

Br 6622,

Chronological Classics 553

B-13695-A Watching The Knife And Fork Spoon

Br 6622,

Chronological Classics 553

Composer credits: B-13694 (Mercer - Carmichael); B-13695 (Redman - Cook)

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

There is beautiful trombone by Claude Jones in the melody chorus of ‘Lazy Bones’, followed by Bennie Morton playing a muted obligato to the vocal. ‘Watching The Knife ...’ gives a little room for Robert Carroll’s tenor sax. And then it’s Ed Inge for 8 bars and de Paris for a mere 6 bars.

Notes:

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

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

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

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

Solos ad-lib:

B-13694-A: CJ m-tbn 4 + 4 + 4, DR alt 2, BM m-tbn obl 14 + 8

B-13695-A: RCA ten 4, RCA ten 7, El clt 8, SdP o-tpt 6

021 DON REDMAN AND HIS ORCHESTRA

New York,

© Sep. 01, 1933

Don Redman – alt, voc, arr, ldr;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

Don Redman – voc; Mae Questel – voc

Chant Of The Weed

How’m I Doin’?

I Heard

Chant Of The Weed

www.youtube.com

www.youtube.com

www.youtube.com

www.youtube.com

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

Notes:

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

Solos ad-lib:

COTW: no solos

HID,H,H: no solos

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

IH (reprise): BM o-tbn 8 + 8

COTW (4 bars): no solos

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

022 **DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 19, 1933

Don Redman – alt, clt, arr, dir;

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

Gene Simon, Fred Robinson, Benny Morton – tbn;

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

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

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

B-14179-A I Found A New Way To Go To Town Br 6684, Chronological Classics 553

B-14180-A You Told Me But Half The Story Br 6935, Chronological Classics 553

B-14181-A Lonely Cabin Br 6935, Chronological Classics 553

B-14182-A She's Not Bad Br A-500331, Chronological Classics 553

Composer credits: B-14179 (DuBois – Ellison - Brooks); B-14180 (Seiderman – Kreiger - Redman); B-14181 (Redman - Kreiger); B-14182 (Redman)

Don Redman at his most commercial. But still immaculately played. Unfortunately, too little soloistic. Again, who is the clarinetist playing the melody in the first title? There is fiery Sidney de Paris in 'Lonely Cabin' and quite some alto playing by Ed Inge in 'She's Not Bad'.

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

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

023 **DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 20, 1933

Don Redman – alt, dir;

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

Gene Simon, Fred Robinson, Benny Morton – tbn;

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

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

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

B-14192-A No-One Loves Me Like That Dallas Man Br 6684, Chronological Classics 553

Composer credits: B-12192 (DuBois – Ellison - Brooks)

This is a nice swinger tune in AABA form, based on a simple riff, and arranged by pianist Kirkpatrick using even more effective riffs. Typical Don Redman style. There is nice Don Kirkpatrick behind Redman's vocal.

Notes:

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

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

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

- Rust*4,*6: Don Redman -as -v -a -dir; Langston Curl -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie

Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

B-14192-A: DK pno obl 30, SdP o-tpt 15, BM m-tbn 8, RCa ten 8

024	HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA	New York,	Nov. 09, 1933
	Henry Red Allen – tpt, voc; Bennie Morton – tbn;		
	Edward Inge – clt, alt; Coleman Hawkins – ten;		
	Horace Henderson – pno; Bernard Addison – gtr, bjo; Bob Ysaguirre – sbs; Manzie Johnson - dms		
14282-1	Hush My Mouth (If I Ain't Goin' South)	Ban 32915,	Chronological Classics 540
14283-1	You're Gonna Lose Your Gal	Ban 32901,	Chronological Classics 551
14283-2	You're Gonna Lose Your Gal	Ban 32901,	RA-CD-3
14284-1	Dark Clouds	Ban 32915,	Chronological Classics 551
14285-1	My Galveston Gal	Ban 32901,	Chronological Classics 551
14285-2	My Galveston Gal	Ban 32901,	RA-CD-3

Composer credits: 14282 (Sigler – Cleary - Hoffman); 14283 (Young - Monaco); 14284 (Boretz – Samuels); 14285 (Harris – Adlam)

This is the third and last recording session under the name 'Henry Allen and Coleman Hawkins and their Orchestra'. The group is an off-shoot of the temporary Don Redman Band with added Hawkins on tenor sax and Bernard Addison on guitar. The titles recorded are little arranged but have a great deal of solos of relaxed quality. And Allen starts to perform singing on every title. The items have nice yet not extra-ordinary soloing by everybody in the group. Ed Inge shows himself as an independent soloist using whole-tone sequences and being the most harmonically advanced musician of the group. 'You're Gonna Lose Your Gal' has an un-usual AABA chorus of 12 bars A-parts and 8 bars B-part.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp); Benny Morton (tb); Edward Inge (cl); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (bjo); Bob Ysaguirre (b); Manzie Johnson (d)
 - Rust*2,*3,*4,*6: Henry Allen (tpt, vcl); Benny Morton (tbn); Edward Inge (clt, alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (bjo, gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms)

Discernible differences of takes:

14283-1: Vocal chorus: Red Allen sings a long "mmh" in bar 4 and a short "mmh" in bar 8 of first A-part of vocal chorus
 14283-2: Vocal chorus: Red Allen sings a long "mmh" in bar 4 and no "mmh" in bar 8 of first A-part of vocal chorus
 14285-1: Vocal chorus: Red Allen starts with "Yow, Sir"
 14285-2: Vocal chorus: Red Allen starts with a sequence of five words: "Now hear this for ya" (or similar)

025	DON REDMAN AND HIS ORCHESTRA	New York,	Nov. 14, 1933
	Don Redman – alt, dir;		
	Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;		
	Gene Simon, Fred Robinson, Bennie Morton – tbn;		
	Rupert Cole, Edward Inge – alt, clt; Jerry Blake – alt, clt, bar; Robert Carroll – ten, clt;		
	Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, xyl;		
	Chick Bullock – voc		
14298-1	Our Big Love Scene	Mt M-12840,	Chronological Classics 553
14299-1	After Sundown	Mt M-12840,	Chronological Classics 553
14315-1	Puddin' Head Jones	Mt M-12848,	Chronological Classics 553
14316-1	My Old Man	Mt M-12848,	Chronological Classics 553
14317-1	Tired Of It All	Mt M-12867,	Chronological Classics 553
14318-2	Keep On Doin' What You're Doin'	Mt M-12867,	Chronological Classics 553

Composer credits: 14298 (Freed - Brown); 14299 (Freed - Brown); 14315 (---); 14316 (---); 14317 (---); 14318 (---)

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
 - Rust*2: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, gtr); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)
 - Rust*3: Langston Curl -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Chick Bullock -v
 - Rust*4,*6: Don Redman -as -v -a -dir; Henry Allen -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb;

Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Chick Bullock -v

Solos ad-lib:

B-14298-1: *EI clt obbl 8, SdP o-tpt 1+16, BM o-tbn 4, EI clt 2*
 B-14299-1: *BM m-tbn 6*
 B-14315-1: *EI or ?JB alt 16 + 8, SdP o-tpt 16, RC ten 4*
 B-14316-1: *BM m-tbn obbl 30, RC ten 16, ?JB clt 8, RC ten 8, ?JB clt obbl 32*
 B-14317-1: *?HRA m-tpt 12, ?HRA m-tpt obbl 30*
 B-14318-2: *SdP o-tpt 16, BM o-tbn 6*

030 **DON REDMAN AND HIS ORCHESTRA**

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

Don Redman – alt, sop, dir;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Gene Simon, Fred Robinson, Benny Morton – tbn;
 Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, clt, bar; Robert Carroll – ten, clt;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms
 Redman Rhythm
 Chant Of The Weed

IAJRC LP-14 (LP)
 IAJRC LP-14 (LP)

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

Notes:

- Not listed anywhere, except for LP cover!

Solos ad-lib:

RR: *BM o-tbn 4+4, DK pno 16 + 4, SdP m-tpt 32, JB clt 4+2*
 COTW: *no solos*

031 **DON REDMAN AND HIS ORCHESTRA**

New York, Jan. 05, 1934

Don Redman – alt, dir;
 Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;
 Gene Simon, Fred Robinson, Benny Morton – tbn;
 Rupert Cole – alt, clt; Jerry Blake – alt, bar, clt; *Edward Inge* – ten;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Harlan Lattimore – voc
 B-14536-A I Wanna Be Loved Br 6745, Chronological Classics 553
Composer credits: B-14536 (Rose – Heyman - Green)

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

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

There still is a tenor sax assumably played by Edward Inge, although listed by Rust as replaced. This again is the commercial side of the Redman band.

Notes:

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

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

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

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

Solos ad-lib:

B-14536-A: *HRA o-tpt 8*

032 **DON REDMAN AND HIS ORCHESTRA**

New York, Jan. 09, 1934

Don Redman – alt, dir;
 Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;
 Gene Simon, Fred Robinson, Benny Morton – tbn;
 Rupert Cole – alt, clt; Jerry Blake – alt, bar, clt; *Edward Inge* – ten;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Don Redman – voc
 B-14559-A Got The Jitters Br 6745, Chronological Classics 553
Composer credits: B-14559 (Rose – Webster – Leeb)

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

Unfortunately, Henry Allen cannot be heard soloing, but there are 8 bars of sand-paper alto sax which then has to be Jerry Blake who – according to Rust*4,*6 replaced Robert Carroll for a time. According to J. Chilton, Who's 'Who of Jazz', Blake stayed from late 1933 until late spring 1934 in the Redman band. Does this mean that the band was without a tenor sax – and with four alto saxes? This would be hard

to believe, as there certainly would have been “subs” for an ailing tenor sax player. But I assume Mr. Inge having taken over the tenor chair – he played tenor sax cum clarinet later with the Andy Kirk band !. He cannot be heard soloing on clarinet here.

Notes:

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

Solos ad-lib:

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

BENNY MORTON AND HIS ORCHESTRA

New York, Feb. 23, 1934

Henry Red Allen – tpt; Bennie Morton – tbn;
 Edward Inge – alt, clt; Jerry Blake – alt, clt; Ted McRae – ten;
 Don Kirkpatrick – pno; Bobby Johnson – gtr; Billy Taylor – sbs; Manzie Johnson – dms;
 Jerry Blake – voc (1,2,3); Henry ‘Red’ Allen – voc (5,6);
 Jerry Blake – arr (1,2); Billy Taylor – arr (4)

152717-2	Get Going	Col 2902-D,	Chronological Classics 906
152717-3	Get Going	Col 2902-D,	RA-CD-3
152718-1	Fare Thee Well To Harlem	Col 2902-D,	Chronological Classics 906
152719-1	Taylor Made	Col 2902-D,	Chronological Classics 906
152720-1	The Gold Digger’s Song	Col 36011	not on LP/CD
152720-2	The Gold Digger’s Song	Col 2902-D,	Chronological Classics 906

Composer credits: 152717 (Conrad – Oakland – Drake); 152718 (Hanighen – Mercer); 152719 (Taylor); 152720 (Warren -Dubin)

Note: Chronological Classics 906 states to carry take -1 of ‘The Gold Digger’s Song’, but as to Rust this take was issued on Col 36011 only, while the take on CC 906 is stated to come from Col 2902-D! Thus, I assume that CC 906 has take-2.

After all the young “lions” of black jazz from the Fletcher Henderson band - like Red Allen, Buster Bailey, Coleman Hawkins - had their fair share of personal recording sessions, it was high time for highly respected Bennie Morton to also have his own one. As usually, the nominated leader of the recording group then choose a bunch of colleagues from the band he was working for, and off they went. And most of these special groups gave a lot of space to their musicians for free-wheeling improvisations they did not obtain in the restricted musical life in the big bands.

Here, Morton assembled colleagues from the Don Redman band – Inge, Blake, Kirkpatrick, and Manzie Johnson, and enforced them with Teddy McRae, Bobby Johnson and bassist Billy Taylor. Billy Taylor, who had just accomplished his change-over from tuba to string-bass, contributes a nice little composition/arrangement ‘Taylor Made’ to this session.

Notes:

- *Rust*2: Henry Allen (tpt); Dicky Wells (tbn); Russell Procope (clt, alt); Coleman Hawkins(ten); Don Kirkpatrick (pno); Bernard Addison? (gtr); prob John Kirby or Bob Ysaguirre (sbs); Walter Johnson? (dms)*
 - *Rust*3,*4: Henry Allen -t; Dicky Wells -tb; Russell Procope -cl -as; Coleman Hawkins -ts; Don Kirkpatrick -p; Bernard Addison -g; prob John Kirby or Bob Ysaguirre -bb -sb;? Walter Johnson -d*
 - *Rust*6: Henry Allen, t, v; Dicky Wells, tb; Russell Procope, cl, as; Coleman Hawkins, ts; Don Kirkpatrick, p; Bernard Addison, g; ?Bob Ysaguirre or John Kirby, bb, sb; ?Walter Johnson, d*

Solos ad-lib:

152717: JB voc 30; TMR ten 6 + 1+6; DK pno 8; TMR ten 1+6; BM o-tbn 1+6 + 1+6; El clt 8; JB alt 1+8; HRA o-tpt 22; El clt obl 8

152718: TMR ten 16; El clt 8; BM o-tbn 8 + 4; JB voc + El clt obl 32; HRA o-tpt 32; El alt 2; JB clt 16; HRA o-tpt 8

152719: HRA o-tpt 4; HRA o-tpt 16; TMR ten 8; HRA o-tpt 8; JB clt 16; BM o-tbn 8; JB clt 8; DK pno 16; El alt 8

152720: BA gtr 4; El alt 8; HRA voc 32; TMR ten 16; JB clt 16; BM o-tbn 16; DK pno 8; BM o-tbn 8; HRA o-tpt 4 + 32

Discernible differences of takes:

152717-2: (Middle-)B-part of second chorus (ten solo): pno starts on first bar – with up-beat on last bar of second A-part

152717-3: (Middle-)B-part of second chorus (ten solo): pno starts on second bar and leaves first bar un-accompanied

1527120: As only one take was reissued, comparison is impossible. Both takes issued on Chronological Classics 906 and RA-CD-3 obviously are identical!

029 DON REDMAN AND HIS ORCHESTRA

New York, Dec. 30, 1934

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

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

There is little soloistic work by the musicians, but listen to Sidney de Paris’ elegant and even smooth trumpet solo and Don Kirkpatrick’s glorious piano accompaniment in ‘Yeah Man’.

Notes:

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

Solos ad-lib:

YM: BM o-tbn 24, El clt 8, DK pno obbl 32, SdP o-tpt 32, El clt obl 16, RC ten 6

IW: El clt obl 6 + 12, DK pno 4

N: SdP m-tpt obl 32, El alt 8

WSIBT?: no solos

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

030 **BOB HOWARD AND HIS ORCHESTRA**

New York,

Apr. 03, 1936

Sidney de Paris – tpt; Bennie Morton – tbn;

Jerry Blake – clt; Dick Stabile – alt; Robert Carroll – ten;

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

60979 No Use You Knockin´

Dec unissued

not on LP/CD

60980-A Public Weakness No. 1

Dec 862,

Chronological Classics 1121

60981-A Let's Not Fall In Love

Dec 839,

Chronological Classics 1121

Composer credits: 60980 (Rose); 60981 (----)

Notes:

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

- Rust*2, *3, *4: unknown (tpt); Bennie Morton (tbn); unknown (clt); Dick Stabile (alt); unknown (ten); unknown (pno); unknown (sbs); unknown (dms); Bob Howard (vcl)

- Rust*6: unknown t; Benny Morton, tb; unknown cl; Dick Stabile, as; unknown ts; unknown p; unknown ?g; unknown sb; unknown d; Bob Howard, v

031 **DON REDMAN SMALL BAND (CAHN-CHAPLIN ORCHESTRA)**

New York,

Apr. 03, 1936

Sidney de Paris – tpt; Bennie Morton – tbn;

Jerry Blake – clt; Don Redman – alt; Robert Carroll – ten;

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

60982-A Christopher Columbus (A Rhythm Cocktail)

Ch 40113,

Chronological Classics 553

Composer credits: 60982 (Berry – Razaf - Davis)

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: unknown personnel

- Rust*2: instrumentation and personnel unknown, but presumably a contingent from the next (Don Redman – KBR) personnel below.

- Rust*3: The files describe the following as 'DON REDMAN SMALL BAND', which may mean that it is a group from the personnel for the next session.

- Rust*4, *6: The files describe the following as 'DON REDMAN SMALL BAND', but it was issued as CAHN-CHAPLIN ORCHESTRA. The probable personnel is 1 or 2 t/ tb/ 1 or 2 s/ p/ g/ sb/ d from the next session.

032 **DON REDMAN AND HIS ORCHESTRA**

New York,

May 07, 1936

Don Redman – alt, dir;

Reunald Jones, Shirley Clay, Sidney de Paris – tpt;

Gene Simon, Bennie Morton – tbn;

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

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

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

19202-1 A Little Bit Later On

ARC 6-08-02,

Chronological Classics 553

19203-1 Lazy Weather

ARC 6-07-09,

Chronological Classics 553

19204-1 Moonrise On The Lowlands

ARC 6-07-09,

Chronological Classics 574

19205-1 I Gotcha

ARC 6-08-02,

Chronological Classics 574

Composer credits: 19202 (Neiburg - Levinson); 19203 (Kahal - Lenant); 19204 (Neiburg - Levinson); 19205 (Redman – Stein)

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

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

In 1936 big bands largely had enforced their saxophone sections to four pieces: two alto saxes and two tenor saxophones. The baritone saxophone was not yet integral part of the usual saxophone section. Thus, when recognising that Redman had enlarged his sax section, he very probably had not engaged Harvey Boone for baritone playing, but mainly for alto work. This would have made Ed Inge unnecessary for alto duties, and I assume that he was taking over tenor sax parts, just like he did when he was with the Andy Kirk Orchestra some years later. This might possibly be the cause for the lack of Inge's clarinet solo spots on these sides.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Renald Jones, Shirley Clay, Sidney de Paris (tp); Gene Simon, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Manzie

Johnson (dm)

- Rust*2: Reunald Jones, Shirley Clay, Sidney de Paris (tpt); Gene Simon, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Talcott Reeves (gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms); Harlan Lattimore (vcl)

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

- Rust*4,*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

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

033 **FATS WALLER AND HIS RHYTHM**

New York, Jun. 04, 1936

Thomas Fats Waller – pno, voc;

“The Fleischmann’s Yeast Hour”

3 unknown – tpt; 2 unknown – tbn;

3 unknown alt, clt; unknown – ten (one of them – tin-whistle);

unknown – vln;

Elliot Daniel - pno; unknown – gtr; unknown – sbs; unknown – dms

I’ve Got My Fingers Crossed

Radiola CD2MR-112113

Honeysuckle Rose

Radiola CD2MR-112113

Christopher Columbus

Collectors Classics CC 10 (LP)

Note: (2) pno-solo only

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

- The whole performance starts with a long verbal introduction by Rudy Vallee, which is followed by a short 8-bar A-part of ‘Honeysuckle Rose’ played by a big band of un-determinable size and instrumentation.

- Fats then takes over with his “verbal” introduction into ‘I’ve Got My Fingers Crossed’, which consists of one vocal chorus with own piano accompaniment, followed by a half-chorus piano solo and the succeeding half-chorus vocal/piano with band accompaniment.

- Fats with a four-bar piano introduction into ‘Honeysuckle Rose’ and one whole chorus of piano solo, encompassing 8 bars of his own vocal.

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

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

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

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

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

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

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

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

Notes:

- Rust*2: not listed

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

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

034 **DON REDMAN AND HIS ORCHESTRA**

New York,

Sep. 30, 1936

Don Redman – alt, voc, arr, dir;

Reunald Jones, Otis Johnson, Harold Baker – tpt;
Gene Simon, Benny Morton, Quentin Jackson – tbn;
Rupert Cole – alt, clt; Harvey Boone – alt, bar, clt; *Edward Inge*, Robert Carroll – ten, clt;
Don Kirkpatrick – pno; Clarence Holiday – gtr; Bob Ysaguirre – sbs; Sidney Catlett – dms;
Don Redman – voc (1,2); Harlan Lattimore – voc (1)

19979-1	Who Wants To Sing My Love Song?	ARC 7-03-03,	Chronological Classics 574
19980-2	Too Bad	ARC 6-12-18,	Chronological Classics 574
19981-1	We Don't Know From Nothin'	ARC 7-03-03,	Chronological Classics 574
19982-1	Bugle Call Rag	ARC 6-12-18,	Chronological Classics 574

Composer credits: 19979 (Redman – Stein - Eisen); 19980 (Gindhart – Redman - Stein); 19981 (Redman - King); 19982 (Schoebel – Pettis - Mills)

The Redman band's development into more commercial fields of American jazz oriented dance and Swing music - after Benny Goodman's phantastic success at the Palomar Ballroom of Los Angeles and the begin of the Swing craze in 1935 - may possibly be seen as the result of his change-over of band management to the Mills Music, Inc.. With this we notice the change of the drummer, Sidney Catlett – later Big Sid – and the hiring of the elegant and smooth get-off trumpet man Harold 'Shorty' Baker. Both choices may have happened at Irving Mills' instigation, I feel. But not the worst for it. Although Manzie Johnson was a reliable and swinging drummer, Sid Catlett had no equal among jazz drummers in the second half of the 1930s. Just listen to his – for the time - very modern high-hat rhythm and his rim-shots when pushing the band and accentuating rhythmic figures. And Harold 'Shorty' Baker from St. Louis was a rising model for tasteful – and beautiful - trumpet playing. And Ed Inge is back again flying his clarinet high above the band ensemble. Yet, he might also be busy in playing tenor sax, leaving the second alto seat to Harvey Boone.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Renald Jones, Otis Johnson, Harold Baker (tp); Gene Simon, Quentin Jackson, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Sidney Catlett (dm)*

- *Rust*2: Reunald Jones, Otis Johnson, Harold Baker (tpt); Gene Simon, Quentin Jackson, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Clarence Holiday (gtr); Bob Ysaguirre (sbs); Sidney Catlett (dms); Harlan Lattimore (vcl)*

- *Rust*3: Reunald Jones -Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -ss -as -v -ldr; Robert Carroll -ts; Don Kirkpatrick -p -a; Clarence Holiday -g; Bob Ysaguirre -sb; Sidney Catlett -d -vib; Harlan Lattimore -v*

- *Rust*4,*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -Otis Johnson -Harold Baker -tp; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Clarence Holiday -g; Bob Ysaguirre -sb; Sidney Catlett -d; Harlan Lattimore -v*

Solos ad-lib:

19979-1:	<i>no ad-lib solos</i>
19980-2:	<i>no ad-lib solos</i>
19981-1:	<i>HB o-tpt 16; SC dms 4; ?RJ o-tpt 8</i>
19982-1:	<i>?HB o-tpt 4; EI clt obl 8; ?RJ o-tpt 4; EI clt obl 8; DR alt 4; EI clt obl 8; EI clt obl 8; ?HB alt 16; HB o-tpt 32; BM o-tbn 16; EI clt obl 8+4</i>

035 DON REDMAN AND HIS ORCHESTRA

New York, May 28, 1937

Don Redman – alt, sop, voc, arr, dir;
Reunald Jones, Otis Johnson, Harold Baker – tpt;
Gene Simon, Benny Morton, Quentin Jackson – tbn;
Rupert Cole – alt, clt; Harvey Boone – alt, bar, clt; *Edward Inge*, Robert Carroll – ten, clt;
Don Kirkpatrick – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Sidney Catlett – dms;
Don Redman – voc (3); The Swing Choir – voc (1,2,4)

M-505-2	Stormy Weather	Vri 605,	Chronological Classics 574
M-506-1	Exactly Like You	Vri 580,	Chronological Classics 574
M-507-1	The Man On The Flying Trapeze	Vri 635,	Chronological Classics 574
M-508-1	On The Sunny Side Of The Street	Vri 580,	Chronological Classics 574
M-509-2	Swingin' With The Fat Man	uniss on 78,	Chronological Classics 574
<i>M-510-1</i>	<i>Sweet Sue</i>	<i>unissued on 78,</i>	<i>Realm 52539 (LP)</i>
M-510-2	Sweet Sue	Vri 605,	Chronological Classics 574
M-511-1	The Naughty Waltz	Vri 635,	Chronological Classics 574

Composer credits: M-505 (Arlen – Koehler); M-506 (Fields – McHugh); M-507 (trad); M-508 (Fields – McHugh); M-509 (Swan); M-510 (Harris – Young); M-511) Levey – Stanley)

Now at the latest, Redman had changed over to the Mills Music, Inc., of which he complained thus: “*Around 1937 we went under the Mills banner, although they never did much for us as far as records went. We started working the Savoy quite a bit around that time, but I was getting tired of the road. The excitement, the bright lights, the star billing, and all that I'd had, and I said, give me some money now. Actually, I always liked to write, and liked that part of the business best anyhow. I wasn't even playing too much myself then, and I never did go too much for Don Redman's playing. I could play parts, pretty things, arrangements, but there were guys like Benny Carter around, and I never fooled myself thinking I could play jazz like they could*” (Don Redman in F. Driggs, *Don Redman Jazz Composer-Arranger in M. Williams, Jazz Panorama*).

The Variety label, for which Redman recorded at this session, indubitably was part of the Mills estate.

And this fact, I assume, is the cause for the complete change of style the band undergoes. Just like at all the 1936 ARC sessions, the band lack all their common dry humour and wit, Redman had imprinted them with his arranging skills in the years before. This here is another style of jazz big band music, depending heavily on the band's own choir singing riffs and rhythmic variations of the themes and melodies, but little on hot and swinging soloistic. If I hear it right, there is a lot of the way the Lunceford band (with Sy Oliver) handled tunes and arrangements – and choir singing. But, a pity, the Redman touch and absurd wit are gone! And there is only one single clarinet solo by Edward Inge on this session - in the last recorded title.

As at the two foregoing sessions I see the possibility of Ed Inge playing first tenor sax in the sax section. In the last title he at least has a clarinet solo again.

But, listen to that phantastic drumming of “Big Sid” Catlett all over, ... and to the immensely swinging but un-sung bassist Bob Ysaguirre!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Renald Jones, Otis Johnson, Harold Baker (tp); Gene Simon, Quentin Jackson, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Bob Lessey (g); Bob Ysaguirre (b); Sidney Catlett (dm)*

- *Rust*2: Reunald Jones, Otis Johnson, Harold Baker (tpt); Gene Simon, Quentin Jackson, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Bob Lessey (gtr); Bob Ysaguirre (sbs); Sidney Catlett (dms); Harlan Lattimore (vcl)*

- *Rust*3: Reunald Jones -Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -ss -as -v -ldr; Robert Carroll -ts; Don Kirkpatrick -p -a; Bob Lessey -g; Bob Ysaguirre -sb; Sidney Catlett -d -vib; Harlan Lattimore -v*

- *Rust*4,*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Bob Lessey -g; Bob Ysaguirre -sb; Sidney Catlett -d; The Swing Choir -v*

Solos ad-lib:

M-505-2: DR sop obl over tbns 32 + 2

M-506-1: ?RJ m-tpt 32; BM o-tbn 4 + 32 obl behind choir

32+4 M-507-1: ?OJ m-tpt 15

M-508-1: ?HB o-tpt 32; BM o-tbn chase with choir 6

M-509-2: ?HB alt 8; RJ o-tpt 16; BM o-tbn 8; RC ten 8; HB o-tpt 8; ?HB alt 8

M-510: ?RJ o-tpt 6

M-511-1: ?DR sop 8 + 8; HB o-tpt 30; EL clt 32; SC dms 8

Discernible differences of takes:

M-510-1: I have compared both takes as issued above. The tune is almost entirely scored, leaving only 6 bars of improvised

M-510-2: trumpet, and both trumpet spots seem to be identical. This would then mean that there is one take only of this tune, or that the trumpet spot was not improvised but scored. I would support the former possibility.

036 DON REDMAN AND HIS ORCHESTRA

New York,

Dec. 06, 1938

Don Redman – alt, sop, voc, arr, dir;

Mario Bauza, Carl Warwick, Reunald Jones – tpt;

Gene Simon, Quentin Jackson – tbn;

Eddie Barefield – alt, clt; Pete Clark – alt, clt, bar; Edward Inge, 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);

Reunald Jones - arr

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

Composer credits: 030354 (Redman – Stein); 030355 (Redman – Jackson); 030356 (trad); 030357 (Owens); 030358 (Rose – Hirsh);

030359 (Sweetman); 030360 (Conrad – Robinson); 030361 (Morton)

One and a half years later only Edward Inge and bassist Ysaguirre of the classic Redman band still are with the band! And the Redman tinge is completely gone. There seem to be no Redman scores anymore in the band-book. And – most interestingly – the ‘Rusts’ do not list him as arranger anymore. Instead, Reunald Jones seems to have taken over this job, as in the discs. And it sounds like that. Not that it is wrong or bad. No! It just is not Don Redman anymore! Again, we must ask Ed Inge’s business, to play alto or possibly/probably tenor besides short clarinet solo parts?

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Carl Warwick, Renald Jones, Mario Bauza (tp); Gene Simon, Quentin Jackson (tb); Don Redman, Eddie Barefield, Edward Inge, Pete Clark, Joe Garland (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Bill Beason (dm)*

- *Rust*2: Carl Warwick, Reunald Jones, Mario Bauza (tpt); Gene Simon, Quentin Jackson (tbn); Don Redman (clt, alt, vcl, ldr); Eddie Barefield, Edward Inge, Pete Clark (clt, alt, bar); Joe Garland (ten); Nicholas Rodriguez (pno); Bob Lessey (gtr); Clarence Ysaguirre (sbs); Bill Beason (dms); vcl ensemble, Laurel Watson (vcl)*

- *Rust*3: Reunald Jones -Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -ss -as -v -ldr; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Sidney Catlett -d -vib; Harlan Lattimore -v*

- *Rust*4,*6: Don Redman -cl -ss -as -v -dir; Carl Warwick -Mario Bauza -t; Reunald Jones -t -a; Gene Simon -tb; Quentin Jackson -tb -v; Eddie Barefield -Edward Inge -Pete Clark -cl -as -bar; Joe Garland -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Bill Beason -d; Laurel Watson -v*

Solos ad-lib:

030354-1: no ad-lib solos

030355-1: DR sop 16; GS o-tbn 8; DR sop 7; NR pno 4; DR sop 2

030356-1: RJ o-tpt 8; BY sbs 2

030357-1: DR sop 11 + 8

030358-1: ?EB alt 4; NR pno 3 + 2 + 2

030359-1: DR sop 16; RJ o-tpt 8; DR sop 8; JG ten 8; DR sop 8; DR sop 6

030360-1: no ad-lib solos

030361-1: PC bar 4; EL clt 6; EL clt 14; ?CW o-tpt 2+14; EB alt 2+30; RJ o-tpt 2+30; EB alt 2

037 DON REDMAN AND HIS ORCHESTRA

New York,

Mar. 23, 1939

Don Redman – alt, sop, arr, dir;

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

Quentin Jackson, Gene Simon – tbn;

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

Nicholas Rodriguez – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Bill Beason – dms;

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

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

Composer credits: 035079 (Gilbert - Sullivan); 035080 (Wilson - Friedman); 035081 (Gaillard - Green); 035082 (Leslie - Burke)

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

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

Notes:

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

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

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

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

Solos ad-lib:

035079-1: DR sop 5, NR pno 8, DR sop 1

035080-1: GS ten 1

035081-1: GS ten 8, DR sop 4 + 12, GS ten 2

035082-1: GS ten 2

038 DON REDMAN AND HIS ORCHESTRA

New York,

Jan. 17, 1940

Don Redman – alt, voc, arr, dir;

Tom Stevenson, Otis Johnson, Al Killian – tpt;

Claude Jones, Gene Simon – tbn;

Scoville Brown – alt; Tapley Lewis – alt, clt, bar; *Edward Inge*, Robert Carroll – ten;

Nicholas Rodriguez – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;

Bootsie Garrison – voc (2); Don Redman – voc (1)

045946-1 or -2	You Ain't Nowhere	BB B-10615,	RCA B&W NL 89161 (LP)
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045947-1	About Rip Van Winkle	BB B-10615,	RCA B&W NL 89161 (LP)
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045948-1	Shim-Me-Sha-Wobble	BB B-10765,	RCA B&W NL 89161 (LP)
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045949-1	Chant Of The Weed	BB B-10765,	RCA B&W NL 89161 (LP)
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045949-2	Chant Of The Weed	Vic uniss 78,	RCA B&W NL 89161 (LP)
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Composer credits: 035079 (Gilbert - Sullivan); 035080 (Wilson - Friedman); 035081 (Gaillard - Green); 035082 (Leslie - Burke)

Obviously, there was no room left on the three Chronological (sic) Classics CDs dedicated to Don Redman. But when the Chronological Classics people compiled three CDs of “Complementary Tracks” (as Chronological Classics 24 – CD1, CD2, bonus CD) with titles forgotten or left-over from the c. 965 CDs they have issued, they included seven Don Redman titles from 1943 and 1946 (sessions 032 and 033 below), but not these very titles of 1940 above. They simply did not want to or forgot. This is the reason not to be able to give a valid CD number. The jazz content of the first two titles is minimal, but ‘Shim-Me-Sha-Wobble’, an early Spencer Williams piano composition from the ragtime era, sounds very modern, swinging and romping. The last title, ‘Chant Of The Weed’, Don Redman’s theme song for his whole band career, is recreated with the master soloing throughout.

It looks like there’s no room anymore for a clarinet soloist, as on the foregoing session. Thus: no Ed Inge soloistic, and only four bars of Robert Carroll on tenor, and a bit more of Al Killian on trumpet.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Tom Stevenson, Otis Johnson, Al Killian (tp); Claude Jones, Gene Simon (tb); Don Redman, Scoville Brown, Henry Smith, Tapley Lewis, Edward Inge, Robert Carroll (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Manzie Johnson (dm)*

- *Rust*2: Tom Stevenson, Otis Johnson, Al Killian (tpt); Claude Jones, Gene Simon (tbn); Don Redman (clt, alt, vcl, ldr); Scoville Brown, Tapley Lewis, Edward Inge (alt); Robert Carroll (ten); Nicholas Rodriguez (pno); Bob Lessey (gtr); Clarence Ysaguirre (sbs); Manzie Johnson (dms); Bootsie Garrison (vcl)*

- *Rust*3: Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Don Redman -cl -as -v -ldr; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie Garrison -v. This personnel is from the Victor files; Mr. Johnny Simmen says Buster Smith is present and plays the alto saxophone solo on the first side.*

- *Rust*4: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie Garrison -v. This personnel is from the Victor files; Mr. Johnny Simmen says Buster Smith is present and plays the alto saxophone solo on the first side.*

- *Rust*6: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie*

Garrison -v.

Solos ad-lib:

045946: DR alt 8 + 2 + 3 + 3 + 3; DR alt 8; AK o-tpt 8
 045947-1: DR alt 8; AK o-tpt 2+6; AK m-tpt 8
 045948-1: NR pno 4; DR alt 2+16+4; RC ten 4; AK o-tpt 4
 045949: DR alt 12; DR alt 16

Discernible differences of takes:

045949-1: bar 37 of tune (last bar immediately before first ad-lib alto solo): drummer hits closed high-hat cymbals on beat two
 045949-2: bar 37 of tune (last bar immediately before first ad-lib alto solo): drummer hits snare-drum on beat two

039 ANDY KIRK AND HIS TWELVE CLOUDS OF JOY

New York,

Jun. 25, 1940

Andy Kirk – ldr, dir;

Harry Lawson, Clarence Trice, Harold Baker – tpt;

Ted Donnelly, Fred Robinson – tbn;

Rudy Powell – alt, clt; John Harrington – alt, clt, bar; Dick Wilson – ten; Edward Inge – ten, clt;

Mary Lou Williams – pno, arr; Floyd Smith – gtr; Booker Collins – sbs; Ben Thigpen – dms;

June Richmond – voc (1,3,4);

Les Johnakins - arr

67893-A Fine And Mellow Dec 3282, Chronological Classics 640

67894-A Scratching The Gravel Dec 3293, Chronological Classics 640

67895-A Fifteen Minutes Intermission Dec 3282, Chronological Classics 640

67896-A Take Those Blues Away Dec 3293, Chronological Classics 640

Composer credits: 67893 (); 67894 (); 67895 (); 67896 ()

The Andy Kirk Orchestra was one of the many Territory Bands of the American West that tried to find audiences and followers – and found - in the East. Although they had made a couple of fine early Swing recordings – hot and with good soloists – the early 1940s had them playing refined but rather dull commercial arrangements with vocals. There was little hot playing on these sides, Mary Lou Williams their main – and great - soloist.

Ed Inge is member of the saxophone section without any soloistic business. A pity!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Harry Lawson, Harold Baker, Clarence Trice (tp); Ted Donnelly, Fred Robinson (tb); Rudy Powell, John Harrington, Dick Wilson, Edward Inge (s); Mary Lou Williams (p); Floyd Smith (g); Booker Collins (b); Ben Thigpen (dm)*

- Rust*2: *Harry Lawson, Clarence Trice, Harold Baker (tpt); Ted Donnelly, Fred Robinson (tbn); Rudy Powell, John Harrington (clt, alt); Edward Inge (clt, ten); Dick Wilson (ten); Mary Lou Williams (pno); Floyd Smith (el. gtr); Booker Collins (sbs); Ben Thigpen (dms);*

June Richmond (voc)

- Rust*3,*4: *Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -Fred Robinson -tb; John Harrington -cl -as -bar; Rudy Powell -cl -as; Edward Inge -cl -ts; Dick Wilson -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -Pha Terrell -v*

- Rust*6: *Andy Kirk, bsx, dir: Harry Lawson, Clarence Trice, Harold Baker, t; Ted Donnelly, Fred Robinson, tb; John Harrington, cl, as, bar; Edward Inge, cl, ts; Rudy Powell, cl, as; Dick Wilson, ts; Claude Williams, vn; Mary Lou Williams, p, a; Floyd Smith, g, elg; Booker Collins, sb; Ben Thigpen, d, v; Les Johnakins, a; Pha Terrell, v*

Solos ad-lib:

67893: MLW pno 8

67894: HB m-tpt 16; DW ten 1+8; MLW pno 7; HB o-tpt 4 + 1

67895: HB o-tpt 8; FS gtr 8; TD o-tbn 6

67896: FS gtr 2 + 8

040 ANDY KIRK AND HIS TWELVE CLOUDS OF JOY

New York,

Jul. 08, 1940

Andy Kirk – ldr, dir;

Harry Lawson, Clarence Trice, Harold Baker – tpt;

Ted Donnelly, Fred Robinson – tbn;

Rudy Powell – alt, clt; John Harrington – alt, clt, bar; Dick Wilson – ten; Edward Inge – ten, clt;

Mary Lou Williams – pno, arr; Floyd Smith – gtr; Booker Collins – sbs; Ben Thigpen – dms;

Pha Terrell – voc (1,2); June Richmond – voc (3);

Edward Inge – arr (4)

67917-A Now I Lay Me Down To Dream Dec 3306, Chronological Classics 640

67918-A There Is No Greater Love Dec 3350, Chronological Classics 640

67919-A Midnight Stroll Dec 3350, Chronological Classics 681

67920-A Little Miss Dec 3491, Chronological Classics 681

Composer credits: 67917 (); 67918 (); 67919 (Lowe- Adams); 67920 (Washington - Segure)

This, again, is very commercial Swing music with a minimum of hot soloistic, enlivened by a little piano by Mary Lou Williams and Dick Wilson's tenor sax, plus 16 bars of Harold Baker's trumpet. But the last title – at least – is reported to be played in Ed Inge's arrangement.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Harry Lawson, Harold Baker, Clarence Trice (tp); Ted Donnelly, Fred Robinson (tb); Rudy Powell, John Harrington, Dick Wilson, Edward Inge (s); Mary Lou Williams (p); Floyd Smith (g); Booker Collins (b); Ben Thigpen (dm)*

- Rust*2: *Harry Lawson, Clarence Trice, Harold Baker (tpt); Ted Donnelly, Fred Robinson (tbn); Rudy Powell, John Harrington (clt, alt); Edward Inge (clt, ten); Dick Wilson (ten); Mary Lou Williams (pno); Floyd Smith (el. gtr); Booker Collins (sbs); Ben Thigpen (dms);*

Pha Terrell, June Richmond (voc)

- Rust*3,*4: *Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -Fred Robinson -tb; John Harrington -cl -as -bar; Rudy Powell -cl -as; Edward Inge -cl -ts; Dick Wilson -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -Pha Terrell -v*

- Rust*6: *Andy Kirk, bsx, dir: Harry Lawson, Clarence Trice, Harold Baker, t; Ted Donnelly, Fred Robinson, tb; John Harrington, cl, as, bar; Edward Inge, cl, ts; Rudy Powell, cl, as; Dick Wilson, ts; Claude Williams, vn; Mary Lou Williams, p, a; Floyd Smith, g, elg; Booker Collins, sb; Ben Thigpen, d, v; Les Johnakins, a; Pha Terrell, v*

Solos ad-lib:

67917: MLW pno 6
 67918: DW ten 2+16
 67919: no ad-lib solos
 67920: HB o-tpt 16; DW ten 14; BT dms 2

041 **ANDY KIRK AND HIS TWELVE CLOUDS OF JOY** New York, Nov. 07, 1940

Andy Kirk – ldr, dir;
 Harry Lawson, Clarence Trice, Harold Baker – tpt;
 Ted Donnelly, Henry Wells – tbn;
 Rudy Powell – alt, clt; John Harrington – alt, clt, bar; Dick Wilson – ten; Edward Inge – ten, clt;
 Mary Lou Williams – pno, arr; Floyd Smith – gtr; Booker Collins – sbs; Ben Thigpen – dms;
 Henry Wells – voc (3);

68317-A The Count Dec 18123, Chronological Classics 681
 68318-A Twelfth Street Rag Dec 18123, Chronological Classics 681
 68319-A When I Saw You Dec 3491, Chronological Classics 681

Composer credits: 68317 (Gordon); 68318 (Bowman - Sumner); 68319 (Johnson - Allan)

There is some real hot and swinging jazz here on the first two sides. With good solo playing by Ed Inge on clarinet, but with a somewhat different sound, now, and very nice Dick Wilson on his tenor sax.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Harry Lawson, Harold Baker, Clarence Trice (tp); Ted Donnelly, Henry Wells (tb); Rudy Powell, John Harrington, Dick Wilson, Edward Inge (s); Mary Lou Williams (p); Floyd Smith (g); Booker Collins (b); Ben Thigpen (dm)
 - Rust*2: Harry Lawson, Clarence Trice, Harold Baker (tpt); Ted Donnelly, Henry Wells (tbn); Rudy Powell, John Harrington (clt, alt); Edward Inge (clt, ten); Dick Wilson (ten); Mary Lou Williams (pno); Floyd Smith (el. gtr); Booker Collins (sbs); Ben Thigpen (dms); Henry Wells (voc)

- Rust*3: Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -Henry Wells -tb; John Harrington -cl -as -bar; Rudy Powell -cl -as; Edward Inge -cl -ts; Dick Wilson -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; Henry Wells -v
 - Rust*4: Andy Kirk -dir. Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -tb; Henry Wells -tb -v; John Harrington -cl -as -bar; Rudy Powell -cl -as; Dick Wilson -Edward Inge -cl -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -v

- Rust*6: Andy Kirk, bsx, dir: Harry Lawson, Clarence Trice, Harold Baker, t; Ted Donnelly, tb; Henry Wells, tb, v; John Harrington, cl, as, bar; Edward Inge, cl, ts; Rudy Powell, cl, as; Dick Wilson, ts; Claude Williams, vn; Mary Lou Williams, p, a; Floyd Smith, g, elg; Booker Collins, sb; Ben Thigpen, d, v; Les Johnakins, a; June Richmond, v

Solos ad-lib:

68317: MLW pno 12; El clt 6; MLW pno 6; HB o-tpt 16; DW ten 24; ?HW m-tbn 8
 68318: MLW pno 2; HB o-tpt 1+16; DW ten 16; TD o-tbn 1+8; DW ten 1+16; El clt 2+8; MLW pno 2+8
 68319: MLW pno 2; DW ten 3; ?m-tpt 1+7; MLW pno 1+2

042 **ANDY KIRK AND HIS TWELVE CLOUDS OF JOY** New York, Nov. 18, 1940

Andy Kirk – ldr, dir;
 Harry Lawson, Clarence Trice, Harold Baker – tpt;
 Ted Donnelly, Henry Wells – tbn;
 Rudy Powell – alt, clt; John Harrington – alt, clt, bar; Dick Wilson – ten; Edward Inge – ten, clt;
 Mary Lou Williams – pno, arr; Floyd Smith – gtr; Booker Collins – sbs; Ben Thigpen – dms;
 Henry Wells - voc

68363-A If I Feel This Way Tomorrow Dec 3582, Chronological Classics 681
 68364-A Or Have I? Dec 3582, Chronological Classics 681

Composer credits: 68363 (Brown - Henderson); 68364 (Stept - Tobias)

More smooth commercialism, this time by the band's new singer, trombonist Henry Wells. Hot jazzy solos are not needed. At least, there are two short ones of them by trumpet and tenor sax.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Harry Lawson, Harold Baker, Clarence Trice (tp); Ted Donnelly, Henry Wells (tb); Rudy Powell, John Harrington, Dick Wilson, Edward Inge (s); Mary Lou Williams (p); Floyd Smith (g); Booker Collins (b); Ben Thigpen (dm)
 - Rust*2: Harry Lawson, Clarence Trice, Harold Baker (tpt); Ted Donnelly, Henry Wells (tbn); Rudy Powell, John Harrington (clt, alt); Edward Inge (clt, ten); Dick Wilson (ten); Mary Lou Williams (pno); Floyd Smith (el. gtr); Booker Collins (sbs); Ben Thigpen (dms)

- Rust*3: Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -Henry Wells -tb; John Harrington -cl -as -bar; Rudy Powell -cl -as; Edward Inge -cl -ts; Dick Wilson -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; Henry Wells -v
 - Rust*4: Andy Kirk -dir. Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -tb; Henry Wells -tb -v; John Harrington -cl -as -bar; Rudy Powell -cl -as; Dick Wilson -Edward Inge -cl -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d

- Rust*6: Andy Kirk, bsx, dir: Harry Lawson, Clarence Trice, Harold Baker, t; Ted Donnelly, tb; Henry Wells, tb, v; John Harrington, cl, as, bar; Edward Inge, cl, ts; Rudy Powell, cl, as; Dick Wilson, ts; Claude Williams, vn; Mary Lou Williams, p, a; Floyd Smith, g, elg; Booker Collins, sb; Ben Thigpen, d, v; Les Johnakins, a; June Richmond, v

Solos ad-lib:

68363: HB o-tpt 8
 68364: DW ten 2 + 2 + 4

043 **MARY LOU WILLIAMS AND HER KANSAS CITY SEVEN** New York, Nov. 18, 1940

Harold Baker – tpt; Ted Donnelly – tbn;
 Edward Inge – clt; Dick Wilson – ten;
 Mary Lou Williams – pno; Booker Collins – sbs; Ben Thigpen – dms
 68365-A Baby Dear Dec 3582, Chronological Classics 630

68366-A Harmony Blues Dec 3582, Chronological Classics 630
Composer credits: 68365 (Moten - Hayes); 68366 (Moten)

Mary Lou Williams got the chance by the Decca people to record an own small group she collected the personnel of from the Kirk band. And she performs great music in a style between New York and Kansas City and in a bluesy and funky way. Ed Inge again with his temporary tone and sound.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Harold Baker (tp); Edward Inge (cl); Dick Wilson (ts); Mary Lou Williams (p); Booker Collins (b); Ben Thigpen (dm)*
 - *Rust*2,*3,*4,*6: Harold Baker (tpt); Ted Donnelly (tbn); Edward Inge (clt); Dick Wilson (ten); Mary Lou Williams (pno); Booker Collins (sbs); Ben Thigpen (dms)*

Solos ad-lib:

68365: HB o-tpt 4; MLW pno 31; EI clt 15; DW ten 12 + 12; HB o-tpt 30; EI clt obl 16; MLW pno 16; HB o-tpt 4; EI clt 4
 68366: DW ten 6 + 1+6; MLW pno 6 + 6

044 **ANDY KIRK AND HIS TWELVE CLOUDS OF JOY** New York, Jan. 03, 1941

Andy Kirk – ldr, dir;

Harry Lawson, Clarence Trice, Harold Baker – tpt;

Ted Donnelly, Henry Wells – tbn;

Rudy Powell – alt, clt; John Harrington – alt, clt, bar; Dick Wilson – ten; Edward Inge – ten, clt;

Mary Lou Williams – pno, arr; Floyd Smith – gtr; Booker Collins – sbs; Ben Thigpen – dms;

June Richmond – voc (1); Henry Wells – voc (2,3)

68546-A Cuban Boogie Woogie Dec 3663, Chronological Classics 681

68547-A A Dream Dropped In Dec 3619, Chronological Classics 681

68548-A Is It A Sin (My Loving You)? Dec 3619, Chronological Classics 681

68549-A Ring Dem Bells Dec 3663, Chronological Classics 681

Composer credits: 68546 (Lake – La Vere); 68547 (Bernard - Symes); 68548 (Carus – Bryant - Leopold); 68549 (Ellington - Mills)

Two of the recorded titles at this session are simple male vocals with arranged background, perfectly played and swing. But very little jazz except for some very short solo spots. ‘Cuban Boogie Woogie’ also is mostly vocal, this time by Miss Richmond in a funky way, but has great piano parts played by Miss Mary Lou. And ‘Ring Dem Bells’ – a famous Duke Ellington flag-waver – has the band swinging and fine and hot soloistic by Mrs. Donnelly, Inge, Wilson, and Baker, and not to forget Miss Williams’ beautiful and tasteful piano solo!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Harry Lawson, Harold Baker, Clarence Trice (tp); Ted Donnelly, Henry Wells (tb); Rudy Powell, John Harrington, Dick Wilson, Edward Inge (s); Mary Lou Williams (p); Floyd Smith (g); Booker Collins (b); Ben Thigpen (dm)*
 - *Rust*2: Harry Lawson, Clarence Trice, Harold Baker (tpt); Ted Donnelly, Henry Wells (tbn); Rudy Powell, John Harrington (clt, alt); Edward Inge (clt, ten); Dick Wilson (ten); Mary Lou Williams (pno); Floyd Smith (el. gtr); Booker Collins (sbs); Ben Thigpen (dms); June Richmond – voc (1); Henry Wells – voc (2,3)*

- *Rust*3: Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -Henry Wells -tb; John Harrington -cl -as -bar; Rudy Powell -cl -as; Edward Inge -cl -ts; Dick Wilson -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -Henry Wells -v*

- *Rust*4: Andy Kirk -dir. Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -tb; Henry Wells -tb -v; John Harrington -cl -as -bar; Rudy Powell -cl -as; Dick Wilson -Edward Inge -cl -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -v*

- *Rust*6: Andy Kirk, bxx, dir: Harry Lawson, Clarence Trice, Harold Baker, t; Ted Donnelly, tb; Henry Wells, tb, v; John Harrington, cl, as, bar; Edward Inge, cl, ts; Rudy Powell, cl, as; Dick Wilson, ts; Claude Williams, vn; Mary Lou Williams, p, a; Floyd Smith, g, elg; Booker Collins, sb; Ben Thigpen, d, v; Les Johnakins, a; June Richmond, v*

Solos ad-lib:

68546-A: MLW pno 9 + 16 + 7

68547-A: DW ten 4; MLW pno 4

68548-A: HB o-tpt 1+16

68549-A: TD o-tbn 16; MLW pno 16 + 14; EI clt 4; DW ten 16; HB o-tpt 16 + 16; FS gtr 16; EI clt obl 16

045 **ANDY KIRK AND HIS TWELVE CLOUDS OF JOY** New York, Jul. 17, 1941

Andy Kirk – ldr, dir;

Harry Lawson, Clarence Trice, Harold Baker – tpt;

Ted Donnelly, Henry Wells – tbn;

Earl Miller – alt, clt; John Harrington – alt, clt, bar; Dick Wilson – ten; Edward Inge – ten, clt;

Mary Lou Williams – pno, arr; Floyd Smith – gtr; Booker Collins – sbs; Ben Thigpen – dms;

band – voc (1); June Richmond – voc (2); Henry Wells – voc (3,4)

69519-A Big Time Crip Dec 4042, Chronological Classics 681

69520-B 47th Street Jive Dec 4042, Chronological Classics 681

69521-A I’m Misunderstood Dec 4141, Chronological Classics 681

69522-A No Answer Dec 4141, Chronological Classics 681

Composer credits: 69519 (Williams - Wells); 69520 (Sykes); 69521 (Grouya); 69522 (Wood – Hoffman - Siegler)

‘Big Time Crip’ is a nice blues number sung by the band and using the two-part clarinet section play the first choruses. Harold Baker with his clear and sober trumpet solos a beautiful chorus followed by Dick Wilson on tenor, and the band choir again. ‘47th Street Jive’ is another blues, sung by June Richmond, started by the clarinet section again – is this Ed Inge’s influence? – and featuring Mary Lou Williams’ boogie piano and Dick Wilson on tenor sax.

The next two titles have the usual good band and sweet but un-jazzy vocals, and almost no jazz soloistic.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Harry Lawson, Harold Baker, Clarence Trice (tp); Ted Donnelly, Henry Wells (tb); Buddy Miller, John Harrington, Dick Wilson, Edward Inge (s); Mary Lou Williams (p); Floyd Smith (g); Booker Collins (b); Ben Thigpen (dm)*
 - *Rust*2: Harry Lawson, Clarence Trice, Harold Baker (tpt); Ted Donnelly, Henry Wells (tbn); Earl Miller, John Harrington (clt, alt);*

Edward Inge (clt, ten); Dick Wilson (ten); Mary Lou Williams (pno); Floyd Smith (el. gtr); Booker Collins (sbs); Ben Thigpen (dms); June Richmond – voc (2); Henry Wells – voc (3,4)
*- Rust*3: Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -Henry Wells -tb; John Harrington -cl -as -bar; Earl Miller -cl -as; Edward Inge -cl -ts; Dick Wilson -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -Henry Wells -v*
*- Rust*4: Andy Kirk -dir. Clarence Trice -Harold Baker -Harry Lawson -t; Ted Donnelly -tb; Henry Wells -tb -v; John Harrington -cl -as -bar; Earl Miller -cl -as; Dick Wilson -Edward Inge -cl -ts; Mary Lou Williams -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -v*
*- Rust*6: Andy Kirk, bsx, dir: Harry Lawson, Clarence Trice, Harold Baker, t; Ted Donnelly, tb; Henry Wells, tb, v; John Harrington, cl, as, bar; Edward Inge, cl, ts; Earl Miller, cl, as; Dick Wilson, ts; Claude Williams, vn; Mary Lou Williams, p, a; Floyd Smith, g, elg; Booker Collins, sb; Ben Thigpen, d, v; Les Johnnkins, a; June Richmond, v*
Solos ad-lib:
 69519-A: *EI clt 2 + 2; HB o-tpt 2+12; DW ten 2+10*
 69520-B: *MLW pno 12; DW ten 12; MLW pno 12*
 69521-A: *MLW pno 6*
 69522-A: *no instrumental solos*

046 ANDY KIRK AND HIS TWELVE CLOUDS OF JOY

New York,

Jul. 14, 1942

Andy Kirk – ldr, dir;
 Johnny Burris, Harry Lawson, Howard McGhee – tpt;
 Ted Donnelly, Milton Robinson – tbn;
 John Harrington, Ben Smith – alt, clt; Al Sears – ten; Edward Inge – ten, clt;
 Kenny Kersey – pno, arr; Floyd Smith – gtr, e-gtr; Booker Collins – sbs; Ben Thigpen – dms;
 June Richmond – voc (1,3); Kenney Kersey – arr (2); Howard McGhee – arr (4)
 71050-A Hey Lawdy Mama Dec 4405, Chronological Classics 681
 71051-A Boogie Woogie Cocktail Dec 4381, Chronological Classics 681
 71052-A Ride On, Ride On Dec 4436, Chronological Classics 681
 71053-A McGhee Special Dec 4405, Chronological Classics 681
Composer credits: 71050 (Easton); 71051 (Kersey); 71052 (Tolbert); 71053 (McGhee)

This session has two vocal tunes by Miss Richmond with almost no hot soloing. But Kirk's new pianist had brought an own boogie woogie solo tune which he performs in break-neck tempo and little relaxation. Early bop master Howard McGhee plays his own composition/arrangement with fire and swing. An in-depth analysis of this tune will be found in Gunther Schuller's fantastic work 'The Swing Era', p. 360 ff. But there is no room to cite here. This item has enthused me at a time already when I was not ready for bop and later forms of jazz.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Johnny Barris, Harry Lawson, Howard McGhee (tp); Milton Robinson, Ted Donnelly (tb); Ben Smith, John Harrington, Al Sears, Edward Inge (s); Ken Kersey (p); Ted Smith (g); Booker Collins (b); Ben Thigpen (dm)
*- Rust*2: Johnny Burris, Harry Lawson, Howard McGhee (tpt); Ted Donnelly, Milton Robinson (tbn); John Harrington (clt, alt); Ben Smith (alt); Edward Inge (clt, ten); Al Sears (ten); Kenny Kersey (pno); Ted Smith (gtr); Booker Collins (sbs); Ben Thigpen (dms); June Richmond – voc (1,3)*
*- Rust*3: Johnny Burris -Harry Lawson -t; Howard McGhee -t -a; Ted Donnelly -Milton Robinson -tb; John Harrington -cl -as; Ben Smith -as; Edward Inge -cl -ts; Al Sears -ts; Kenny Kersey -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -v*
*- Rust*4: Andy Kirk dir. Johnny Burris -Harry Lawson -t; Howard McGhee -t -a; Ted Donnelly -Milton Robinson -tb; John Harrington -cl -as; Ben Smith -as; Edward Inge -cl -ts; Al Sears -ts; Kenny Kersey -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -v*
*- Rust*6: Andy Kirk, dir: Johnny Burris, Harry Lawson, t; Howard McGhee, t, a; Ted Donnelly, Milton Robinson, tb; John Harrington, cl, as; Ben Smith, as; Edward Inge, cl, ts; Al Sears, ts; Kenny Kersey, p, a; Floyd Smith, g, elg, v; Booker Collins, sb; Ben Thigpen, d; June Richmond, v*
Solos ad-lib:
 71050-A: *KK pno 12*
 71051-A: *KK pno 4 + 12 + 12 + 12 + 12 + 8 + 8 + 12 + 12 + 12 + 12 chase + 8 obl + 20*
 71052-A: *no instrumental solos*
 71053-A: *HMG o-tpt 32 + 6 + 14 + 16 + 16 + 1 + 1*

047 ANDY KIRK AND HIS TWELVE CLOUDS OF JOY

New York,

Jul. 29, 1942

Andy Kirk – ldr, dir;
 Johnny Burris, Harry Lawson, Howard McGhee – tpt;
 Ted Donnelly, Milton Robinson – tbn;
 John Harrington, Ben Smith – alt, clt; Al Sears – ten; Edward Inge – ten, clt;
 Kenny Kersey – pno, arr; Floyd Smith – gtr, e-gtr; Booker Collins – sbs; Ben Thigpen – dms;
 Floyd Smith – voc (1); band – voc (2); June Richmond – voc (3,4)
 71239-A Worried Live Blues Dec 4381, Chronological Classics 681
 71240-A Take It And Git Dec 4366, Chronological Classics 681
 71241-A Hip Hip Hooray Dec 4366, Chronological Classics 681
 71242-B Unlucky Blues Dec 4436, Chronological Classics 681
Composer credits: 71239 (Estes); 71240 (Chapman – Chapman – Green - Marshall); 71241 (Nemo - Ebbins); 71242 (Feather - Feather)

This session produced three blues tunes with little hot jazz solos, and an item aimed at rapture of war. There is little jazz content, but very good band music. 'Take It And Git' is a title which features the band's guitarist Floyd Smith, who also sings in the first title.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Johnny Barris, Harry Lawson, Howard McGhee (tp); Milton Robinson, Ted Donnelly (tb); Ben Smith, John Harrington, Al Sears, Edward Inge (s); Ken Kersey (p); Ted Smith (g); Booker Collins (b); Ben Thigpen (dm)
*- Rust*2: Johnny Burris, Harry Lawson, Howard McGhee (tpt); Ted Donnelly, Milton Robinson (tbn); John Harrington (clt, alt); Ben Smith (alt); Edward Inge (clt, ten); Al Sears (ten); Kenny Kersey (pno); Ted Smith (gtr); Booker Collins (sbs); Ben Thigpen (dms); Ted Smith (vcl)(1); ensemble (vcl)(2); June Richmond – voc (3)*

- Rust*3: Johnny Burris -Harry Lawson -t; Howard McGhee -t -a; Ted Donnelly -Milton Robinson -tb; John Harrington -cl -as; Ben Smith -as; Edward Inge -cl -ts; Al Sears -ts; Kenny Kersey -p -a; Floyd Smith -g -elg -v; Booker Collins -sb; Ben Thigpen -d; June Richmond and the Orchestra -v

- Rust*4: Andy Kirk dir. Johnny Burris -Harry Lawson -t; Howard McGhee -t -a; Ted Donnelly -Milton Robinson -tb; John Harrington -cl -as; Ben Smith -as; Edward Inge -cl -ts; Al Sears -ts; Kenny Kersey -p -a; Floyd Smith -g -elg; Booker Collins -sb; Ben Thigpen -d; June Richmond -v

- Rust*6: Andy Kirk, dir: Johnny Burris, Harry Lawson, t; Howard McGhee, t, a; Ted Donnelly, Milton Robinson, tb; John Harrington, cl, as; Ben Smith, as; Edward Inge, cl, ts; Al Sears, ts; Kenny Kersey, p, a; Floyd Smith, g, elg, v; Booker Collins, sb; Ben Thigpen, d; June Richmond, v

Solos ad-lib:

71239-A: AS ten 10

71240-A: FS e-gtr 12; KK pno 12 chase; KK pno 12; TD o-tbn 12 chase; TD o-tbn 12; KK pno 12 chase; KK pno 12

71241-A: AS ten 1+4 + 1+4; HMG o-tpt 16

71242-B: ?BS alt obl 12; ?BS alt obl to voc 12 + 12; ?BS alt 12

K. - B. Rau
16-05-2024