

THE RECORDINGS OF WILLIE LYNCH

An Annotated Tentative Personelo - Discography

LYNCH, William Hyland, Willie (drums) born: Cambridge, Massachusetts, August 13, 1899; died: unknown (before 1970)
In the early 1920s roommate of Milton Senior, later reed player of Synco Septette/McKinney's Cotton Pickers in Canton, Ohio, together "working in a theatre". Arrives in New York by 1924, joining band led and trained by violinist/reed player Billy Butler at Harlem's Nest Club (1925). With this band engagements in New Jersey and at Le Bal Tabarin, Connecticut. In 1926 this band was named The Charleston Bearcats and was led by contractor Duncan Mayers to become one of the two house-bands of the newly opened Savoy Ballroom. Shortly thereafter the band was renamed The Savoy Bearcats and led by violinist Leon Abbey from then on. In August 1926 the band was recorded by the Victor Phonograph Company as their first coloured orchestra. With a partly altered personnel to South America under the name of Leon Abbey's Orchestra in 1927. Started forming own band in early 1929 for revue and stage show work, gaining Duke Ellington's attention and becoming Ellington's substitute band at the Cotton Club. Lynch and his band were booked to the Coconut Grove night club in New York in February 1930, Louis Armstrong fronting the band and recording in April 1930 for OK under the name Louis Armstrong and his Orchestra. Leading band at the Saratoga Club (summer 1930). Later this year leading the stage orchestra for Irvin C. Miller's revue 'Brownskin Models of 1931'. Still in 1930 Lynch's Orchestra played the Savoy Ballroom opposite the Chick Webb band. In November 1930 Lynch's band played the revue 'Uptown Capers' at the Lafayette Theatre, being hired by Irving Mills and renamed again to Mills Blue Rhythm Band. Lynch's last recording date with Mills Blue Rhythm Band was July 30, 1931. No later engagements known.

(KBR, from: Melissa Jones, Willie Lynch, Drummer, Americana Music Productions, 2019. Thanks a lot!)

Played with Henderson's Rainbow Orchestra (spring/25); Charleston/Savoy Bearcats (1926); Leon Abbey (tour, south America, 1927); Louis Armstrong fronted his band (recorded, spring/30); Mills Blue Rhythm Band (1931+) (W.C. Allen, Hendersonia, p. 567)

STYLISTICS

Willie Lynch's style on drums was entirely that of his time, with the bass-drum played in two-beat on first and third beats per bar, just as required, or in four-beat rhythm in later years. Press-rolls played on the snare-drum conventionally, but enlivened with some rim-shots of both hands, and the use of the up-to-date kinds of cymbals – customary in its period in the form of choked-cymbal (hit by right hand and simultaneously choked by the left hand) and tom-toms. From 1931 on, he mainly used the high-hat cymbal developed shortly before by the Zildjian Company. Unfortunately, his bass-drum work can be heard only on the OK recordings under Armstrong's name in 1930. He lacks drive and he is no real swinger – compared with his successor in the band, O'Neil Spencer, who replaces him in the MBRB in early 1932. Lynch shows severe difficulties keeping time when the band plays at a fast pace.

This personelo-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: **Willie Lynch**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Willie Lynch*
- 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: (*Willie Lynch*)

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.

Willie Lynch was one of the early jazz drummers in Harlem, New York, as may be seen from his biography above. He became widely known with the 'Mills Blue Rhythm Band'. Lynch was the band's founder, but the band was re-named after white impresario Irving Mills took hold of it in early 1931. Mills dismissed Lynch after a year and used the MBRB as a relief band for his main attractions Duke Ellington and Cab Calloway.

WILLIE LYNCH

HENDERSON'S RAINBOW ORCHESTRA, 1925: Ray Carn, Lionel 'Bindad' Howard – tpt; James Archey – tbn; Arville Harris – alt, clt; Eddie Willis – ten, clt; Ellsworth Reynolds, Norwood Fennar – vln; Earl Grey – pno; Leroy Harris, Sr. – gtr, flt; Bob Ysaguirre – bbs; Willie Lynch – dms (W.C. Allen, Hendersonia, p. 203)

001 SAVOY BEARCATS

New York, Aug. 09, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Revey – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry "Bass" Edwards – bbs; Willie Lynch – dms

36030-1

Stampede

Vic unissued on 78,

Frog DGF 12

36031-2

How Could I Be Blue ?

Vic unissued on 78,

Frog DGF 12

Composer credits: 36030 (Fletcher Henderson); 36031 (Daniel Wilson – Andy Razaf)

- 'Stampede', Fletcher Henderson's composition, was recorded by his own band on May 16, 1926, followed by the Savoy Bearcats' version three months later, re-recorded on October 11, 1926 (session 003 below). But while the Henderson band uses a somewhat powerful fast tempo of c. 236, the Bearcats lift it up to c. 264 and make it hectic that way. What can be observed is that the Bearcats generally tend to take faster paces than other bands of the time, possibly to fulfil dancers' wishes to fast dances. While Henderson has his clarinet trio play Strain C in a full-sounding gleaming manner, the Bearcats' clarinet trio is almost inaudible, two clarinets of them almost drowned by Carmelo Jari's strong performance. He plays the middle-break of this part all alone, which certainly is a great pity because it is beautifully set in three parts by arranger Don Redman.

- 'How Could I Be Blue?' has hot solos by muted Demas Dean in his not-so-hot manner and seldom heard Otto Mikell on alto sax in the second chorus, and in the fourth chorus 16 bars of Carmelo Jari on clarinet, accompanied by Joe Steele and Willie Lynch on choked cymbal only – making this an un-familiar clarinet-piano trio-personnel for the time. Jari recorded this same title with Bessie Brown and a Clarence Williams led group for ARC.

In the first half of 'Stampede' it may be assumed that drummer Lynch accompanies the band on his snare-drum (if at all!), but this is inaudible. From the clarinet-trio chorus on he plays his choke-cymbal. In 'How Could I Be Blue?' he uses the choke-cymbal behind the trumpet solo, behind the ensemble parts probably the snare-drum, possibly changing to high-hat (yet not in the later Jo-Jones-manner!) behind the clarinet solo, and the choke cymbal again in the last chorus. But no bass-drum can be heard, and these recordings seem to be too early for the allowance of a bass-drum in the Victor recording studio.

Re the snare-drum: in contemporary Victor recordings of the Fletcher Henderson Band – with their fantastic acoustics – no snare-drum nor bass-drum can be recognised, but only cymbals (or wood-blocks). I – KBR – therefore assume that the drummers at this time (1926 - ?) sat close to the microphone and played only cymbal(s). (Listen to Henderson's Kaiser Marshall in 'Come On, Baby' or 'Hop Off!') And: there may only be a high-hat in 'Stampede' if it was produced and issued already at this time! If not, Lynch uses a choke-cymbal as well.

Notes:

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin' Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmello Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36030-1 Stampede Key of Ab

Victor

(Strain A 16 bars AA' pno – ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes – end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC brass – end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts – end-bk ens 2)(Strain B 3 32 bars ABAC ens)

36031-2 How Could I Be Blue? Key of C

Victor

(Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA' ens)(Verse 8 bars ens)(Chorus 2 32 bars AA' DD m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA' ens middle-bk JR tbn 2)(Chorus 4 32 bars AA' CJ clt+JS pno+WL dms 16 – ens 16)(Coda 2 ens)

002 SAVOY BEARCATS

New York,

Aug. 23, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Revey – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry "Bass" Edwards – bbs; Willie Lynch – dms

36059-1

Senegalese Stomp

Vic unissued on 78,

Frog DGF 12

36059-2

Senegalese Stomp

Vic 20182,

Frog DGF 8

36060-2	Bearcat Stomp	Vic unissued on 78,	Frog DGF 12
36060-3	Bearcat Stomp	Vic 20307,	Frog DGF 8
36061-1	Nightmare	Vic unissued on 78,	Frog DGF 12
36061-2	Nightmare	Vic 20182,	Frog DGF 8

Composer credits: 36059 (Clarence Todd); 36060 (Donald Redman); 36061 (Riley – Handler – Meyers)

- ‘Senegalese Stomp’ is a composition by singer/pianist Clarence Todd, contributor to the Clarence Williams Music Publishing Company. It is not a song tune composed of verse and chorus, but rather an instrumental composition like Jelly Roll Morton’s, derived from ragtime compositions and encompassing three or more thematic strains. Strain A4 features Jari on clarinet in his typical hasty and un-swinging style. Hear Willie Lynch’s - for the time - very modern cymbal playing.

- According to the record label, ‘Bearcat Stomp’ is a Don Redman composition in the common song form with verse and AABA chorus, thus very probably also a Redman arrangement. Demas Dean has some short solo appearances, but the most interesting is Joe Steele’s two-fisted piano solo in exiting Harlem stride style. All other soloists have their spots here, even ‘Bass’ Edwards – one of the real great tuba stylists of the 1920s – has a short solo outing. (It was ‘Bass’ Edwards when with the Charlie Johnson band who had electric lights fastened on the large bell of his instrument that were switched on and off rhythmically with a foot-pedal while playing!)

- ‘Nightmare’, “surely the best of the seven versions of this number recorded in the decade” as John Capes notes rightly in the Frog CD booklet, is the work of white composers Riley, Handler and Meyers, names that do not ring a bell in my memory in relation with hot and syncopated tunes. And accordingly, it is not used by other bands as a rewarding basis for hot improvisations, but rather to satisfy customer’s need for romanticism and sentiment.

Drummer Lynch starts on his (hand-)choked (crash-)cymbal, changing to snare-drum work behind the saxophone section in ‘Senegalese Stomp’. No drums-sound can be recognised behind the clarinet solo – only piano accompaniment – and Lynch is back on his choke cymbal afterwards. These devices are used in all recordings of the ‘Savoy Bearcats’ Victor sides, in this or other form.

Notes:

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reeve (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin’ Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reeve -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reeve, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36059 Senegalese Stomp Key of C Victor

(Intro 8 bars ens)(Strain A1 20 bars AB OM bar middle-bk ens 2 – end-bk ens 2)(Strain B 24 bars AA’ ens)(Strain A2 20 bars AB ens middle-bk OM bar 2)(Strain A3 20 bars AB saxes)(Strain C1 8 bars GP m-tpt)(Strain C2 8 bars JR m-tbn)(Strain C3 8 bars CJ clt)(Strain A4 20 bars AB CJ clt)(Strain A5 20 bars AB ens middle-bk FW bjo 2)

36040 Bearcat Stomp Key of Bb Victor

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 4 – DD m-tpt 4 – ens 4 – DD m-tpt 4 – ens 8 – HBE bbs 4 – ens 4)(Chorus 2 32 bars AABA ens middle-bk DD m-tpt 2)(Chorus 3 32 bars AABA JS pno 16 – ens 8 – JS pno 6 – ens 2)(Verse 16 bars AA’ ens)(Chorus 4 32 bars AABA CJ clt 6 – RH ten 2 – CJ clt 4 – RU ten 2 – JR o-tbn 8 – ens 8)(1/2 Chorus 5 16 bars BA ens)

36061 Nightmare Key of C Victor

(Intro 22 bars DD m-tpt)(Vamp 4 bars ens)(Strain A1 22 bars AABA DD m-tpt over ens 12 – ens 4 – DD m-tpt over ens 6)(Strain B1 16 bars AB ens)(Strain C 16 bars AABA ens 8 – JR o-tbn 4 – ens 4)(Bridge 4 bars ens)(Vamp 4 bars ens)(Strain A2 22 bars OM bar 2 – ens 4 – OM bar 2 – ens 4+4 – OM bar 2 – ens 4)(Strain B2 16 bars AB ens)(Bridge 4 bars m-brass wa-wa)(Vamp 4 bars ens)(Strain A3 22 bars AABA CJ clt 2 – ens 4 – CJ clt 2 – ens 4+4 – CJ clt 2 – ens 4)(Coda 4 bars ens)

Notable differences of takes:

36059-1: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth Db, then 1 quarter pause (2 inaudible fluffed notes), then 2 eighth notes G - Bb and long held Bb in first bar of strain A4

36059-2: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth note Db, 1 quarter note Bb, 3 eighth notes F# - G - Bb, 1 quarter note G in first bar of strain A4

36060-2: Willie Lynch plays two cymbal crashes behind trombone slides

36060-3: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind first trombone slide and one only behind second trombone slide

36061-1: Demas Dean - muted trumpet - plays eighth and quarter notes in bars 17 and 18 of strain A1 (no sixteenth triplets)

36061-2: Demas Dean - muted trumpet - plays sixteenth triplets in bars 17 and 18 each of strain A1

003 SAVOY BEARCATS

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Revey – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry “Bass” Edwards – bbs; Willie Lynch – dms;

Joe Steele – arr (5)

36030-7	Stampede	Vic 20460,	Frog DGF 8
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36031-5	How Could I Be Blue?	Vic 20307,	Frog DGF 8
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36809-1	Hot Notes	Vic unissued on 78,	Frog DGF 12
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36809-2	Hot Notes	Vic 20460,	Frog DGF 8
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36810-1	Senorita Mine	Vic unissued on 78,	Frog DGF 12
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Composer credits: 36030 (Fletcher Henderson); 36031 (Daniel Wilson – Andy Razaf); 36809 (Rodermich – Scatterfield); 36810 ()

- This ‘Stampede’ take -7 is even faster with c. 280 than take -1 of session 001. I wonder whether dancers at the Savoy Ballroom would have had fun with dancing on it. But it is played with precision and with great enthusiasm. And only one player of the clarinet trio declines to cooperate in the middle-break of strain C3 (first reed player Jari is all alone in this break in take -1 of this tune - see above.)

- 'How Could I Be Blue?' seems to be of higher tension here than before. And again, take notice of pianist Joe Steele's fine work accompanying Carmelo Jari in strain C3!

Both these numbers were recorded on the first session above already, but rejected for issue by the Victor people.

- First trumpet player Gilbert Paris is the sole trumpet soloist in 'Hot Notes', but here he can easily be recognized not to be an improviser. His attributions are stiff and tightly depending on the written melodic material. In strain B3 the rhythm players on banjo and drums (here cymbal only) have some soloistic duties to fulfil.

- Melodious and charming 'Senorita Mine', a collaboration of Clarence Williams and Fats Waller, with attributions from Spencer Williams – the words, probably – and dancer Eddie Rector, is played at a moderate pace, with soloistic attributions by Demas Dean, Otto Mikell, Joe Steele and Freddie White.

- Willie Lynch's drumming practices and devices as above!

Notes:

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin' Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36030-7 Stampede Key of Ab Victor
(Strain A 16 bars AA' pno - ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes - end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC GP o-tpt 14 - brass 16 - end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts - end-bk ens 2)(Strain B 3 32 bars ABAC ens)

36031-5 How Could I Be Blue? Key of C Victor
(Intro 8 bars CJ clt 2 - DD m-tpt 2 - JR tbn 2 - ens 2)(Chorus 1 32 bars AA' ens)(Verse 8 bars ens)(Chorus 2 32 bars AA' DD m-tpt 16 - OM alt + JR tbn 16)(Chorus 3 32 bars AA' ens middle-bk JR tbn 2)(Chorus 4 32 bars AA' CJ clt+JS pno+WL dms 16 - ens 16)(Coda 2 ens)

36809 Hot Notes Key of C Victor
(Intro 6 bars ens)(Strain A1 16 bars AA' GP o-tpt over ens)(Strain B1 32 bars AABA ens)(Strain A2 16 bars AA' GP o-tpt)(Strain B2 32 bars clts)(Strain A3 16 bars AA' CJ alt)(Strain B3 32 bars FW bjo 16 - ens+ WL cymbal 8 - ens 8)

36810-1 Senorita Mine Key of Eb Victor
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 22 - BB m-tpt 6 - ens 4)(Verse 16 bars AA' JR m-tbn 4 - ens 4 - JR m-tbn 4 - ens 4)(Chorus 2 32 bars AABA ens 16 - JR o-tbn 4 - ens 4 + 8)(Bridge 3 bars)(3/4 Chorus 3 24 bars AAB OM bar 16 - ens 8)(Chorus 4 32 bars AABA JS pno 8 - FW bjo 8 - OM alt 8 - ens 8)

Notable differences of takes:

36030-1 (session 001): strain C2 has whole chorus of brass section playing from score

36030-7: strain C2 initially has 14 bars of hot trumpet solo, probably by first trumpet player, Gilbert Paris

36031-2 (session 001): muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong cymbal crashes on the after-beat

36031-5: muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong wood-block strokes on the after-beat leaving the first bar out

36809-1: first trumpet holds a high Ab for 6 beats (a six-quarter note) in bars 5 and 6 of introduction

36809-2: first trumpet plays an eighth triplet, 2 eighth notes and 1 quarter note in bar 5 of introduction

004 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Apr. 05, 1930

Louis Armstrong - tpt, voc, ldr;

Ed Anderson - tpt; Henry Hicks - tbn;

Bobby Holmes, Theodore McCord - alt, clt; Castor McCord - ten;

Joe Turner (1,2), Buck Washington (1) - pno; Bernard Addison - gtr; Lavert Hutchinson - bbs; Willie Lynch - dms

403896-D My Sweet OK 41415, Chronological Classics 557

403897-A I Can't Believe That You're In Love With Me OK 41415, Chronological Classics 557

As always in the great days of Harlem, a band of new-comers with fresh ideas and a youthful approach to their music would attract the interest of established bandleaders and record producers. Bandleaders would be searching for new – and young – musicians for their bands, and record producers would be looking for novel and interesting musical developments. And then, there were renowned soloists without a working band, and a management to find a convenient accompaniment. And this is what happened here.

At this time, the band attached to Armstrong's service, was drummer Willie Lynch's band, later named 'The Blue Rhythm Band'. And they secured a booking at the glamorous 'Coconut Grove Nightclub', with Armstrong fronting the band

Armstrong is in fine fettle instrumentally and vocally. The first title has Buck Washington as additional pianist tinkling into the ensembles.

'I Can't Believe That You're In Love With Me' is introduced by Castor McCord's fine tenor sax – he himself one of the great un-sung musicians of the early 1930s – followed by Bobby Holmes' clarinet and Henry Hicks on his powerful trombone. And Armstrong, again.

Bandleader Lynch uses brushes on his snare-drum in 'My Sweet', throughout. In 'I Can't Believe ...' he definitely plays high-hat with both hands in a very effective and musical way, but not in the later "Jo-Jones-style" with the dotted eighth and sixteenth rhythm (chaa-ba-da) as later performed by Jones.

Notes:

- Delaunay, New Hot Discography 1948: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl&as); Theodore McCord (as); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchison (b); Willy Lynch (d); 'Buck' Washington (p) added on (1)

- Rust*2: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, Buck Washington (first side only)(p); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)

- Rust*3,*4: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -cl -ts;

Joe Turner -p; Buck Washington where indicated (1)-p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d

- Storyville 108, Mills Blue Rhythm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d

Soloists ad-lib:

- 403896-D: LA o-tpt intro 8; LA o-tpt 4; LA o-tpt 48; LA voc 48; LA o-tpt 48
 - 403897-A: LA o-tpt intro 6 + CMC ten 2; CMC ten 16; LA o-tpt 8; CMC ten 6; BH clt brk 2; LA voc 32 + BA gtr obl; HH o-tbn 14; LA o-tpt 2+32

005 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

May 04, 1930

Louis Armstrong – tpt, voc;

Ed Anderson – tpt; Henry Hicks – tbn;

Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten, clt;

Joe Turner – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch – dms

403999-A Indian Cradle Song

OK 41423,

Chronological Classics 557

404000-B Exactly Like You

OK 41423,

Chronological Classics 557

404001-C Dinah

OK 8800,

Chronological Classics 547

404002-B Tiger Rag

OK 8800,

Chronological Classics 547

Contrary to the fore-going Armstrong session, Louis gives more solo space to his band colleagues. Thus, we hear the McCord brothers in solo, especially fine Theodore McCord on alto in the first solo in 'Dinah'. Also, very typically and strong Henry Hicks on his hot trombone, and good "mainstream" clarinet soloistic by Bobby Holmes on 'Exactly Like You', and rather extended and virtuoso on 'Tiger Rag'. But, above all it is Louis Armstrong in all his musical glory. Tremendous!

'Indian Cradle Song' has a trashy melody, but Armstrong, Castor McCord and Bernard Addison on his guitar behind Louis' vocal make the best of it. Again, there is nice guitar by Addison behind Armstrong's trumpet presenting the melody. And also syrupy reeds behind Armstrong singing the words. The fast alto soloist 'Dinah' might be Ted McCord, I assume.

Here, on record at last, the drummer plays the bass-drum as used in public performances, together with the snare-drum, hit by sticks or brushes. And this in four-four manner. That's how it sounded actually. Very nice!

Notes:

- *Delaunay, New Hot Discography 1948: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl&as); Theodore McCord (as); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchinson (b); Willy Lynch (d)*

- *Rust*2: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, Buck Washington (first side only)(p); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)*

- *Rust*3,*4: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -cl -ts; Joe Turner -p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d*

- *Storyville 108, Mills Blue Rhythm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d*

- *Storyville 108, Mills Blue Rhythm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d*

Soloists ad-lib:

- 403999-A: CMC ten 14; LA o-tpt 6; EA o-tpt 2, LA voc 30 + BA gtr obl; LA o-tpt 32

- 404000-B: LA m-tpt 12; HH m-tbn 8; LA m-tpt 8; LA voc 32; BH clt 2x4; LA o-tpt 8; LA o-tpt coda 3

- 404001-C: TMC alt 8; TMC alt brk 2; LA voc 30; HH o-tbn 2+16; CMC ten 8; BH clt 6; LA o-tpt 2 + 32 + 32 + 32

- 404002-B: BH clt 32 + 32 + 32 + 30; HH o-tbn 2+ 14; CMC ten 2 + 14; LA o-tpt 2 + 32 + 32 + 32

"The recording session of 21 January, 1931 by 'MILLS MUSIC MASTERS' which produced 'They Satisfy' and 'Please, Don't Talk About Me When I'm Gone' has nothing to do with Mills Blue Rhythm Band. Aurally, we are of the unanimous opinion that not only is this not the MBRB, but that it is not even a black group, but rather a white studio orchestra. The record has also been played to Charlie Holmes, and he voiced the same opinion" (authors of 'Mills Blue Rhythm Band, Storyville 108'). This declares my opinion held for at least 50 years of my occupation with the MBRB. Thus, this session is not listed here!

The Willie Lynch Band was heard by impresario Irving Mills, at the Coconut Grove probably, and succeedingly came under the "auspices" of the Irving Mills Company November 1930. Not long thereafter the band was renamed 'Mills Blue Rhythm Band' und mainly used as a relief-band for Mills' big names as Duke Ellington, Cab Calloway, or Jimmy Lunceford.

006 KING CARTER AND HIS ROYAL ORCHESTRA

New York,

Mar. 23, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;

Dick Robertson – voc (2); unknown – voc (3); unknown – scat voc (3)

151454 Swing It

Col unissued

not on LP/CD

151455-1 Blues In My Heart

Col 2439-D,

Frog DGF 38

151456-1 Minnie The Moocher

Col 2439-D,

Frog DGF 38

Composer credits: 151455 (Mills and Carter); 151456 (Calloway and Mills)

This then is the original 'Mills Blue Rhythm Band' with their regular personnel of 1931, with the band's founder Willie Lynch on drums.

And it seems that they were under contract with the Irving Mills Music Corporation, already. Why the Columbia recording uses the 'King Carter' name, I do not know.

Yet, the titles they play are not yet of the Mills Blue Rhythm Band manner, but possibly snatched from Benny Carter's and Cab Calloway's books, not Harry White and not Edgar Hayes arrangements.

But against the listings of Delaunay and Rust, Charlie Holmes is not with the band. Not yet! And it is not Bobby Holmes on clarinet anymore, as on the Armstrong sides above!

Dick Robertson is listed as vocalist in the 'Blues In My Heart'. OK. But who then is the vocalist in 'Minnie The Moocher' singing the verbal text, using a very un-natural and squeezed voice? He certainly is not Robertson. Robertson may be the guy who starts the scat-vocals, probably answered by two lads of the band personal who's names we do not know.

Bandleader Willie Lynch is overlapped by bassist Hayes Alvis, or else, he may be playing the snare-drum with brushes in 'Blues In My Heart'. But in 'Minnie The Moocher' he handles the high-hat with both hands, not the "chaa-ba-da" rhythm of the Jo Jones kind. Behind the vocals he is very soft or even off. And, we do not hear the bass-drum!

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); Dick Rogers (vo)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)*
 - *Rust*3, *4, *6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Rogers (Dick Robertson) -v*
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v*
 “For the next session (this one! – KBR), ‘Jazz Records’ states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain, that he was not in the band until this later date. This was confirmed by Crawford Wethington, who said that he never left the band at any time until late in 1936.”

Soloists ad-lib:

- 151455-1: ?SH m-tpt obl 30; EH pno brk 2; ?HH m-tbn 16; ?SH m-tpt 8
 - 151456-1: WJ m-tpt 4; WJ m-tpt 4; WJ m-tpt obl 6 + 6; EH pno brk 1; WJ m-tpt 16

007 **MILLS BLUE RHYTHM BAND** (as Mills Music Masters) New York, Mar. 30, 1931
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington, Theodore McCord – alt, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno, arr; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
 Dick Robertson - voc

E-35985-B Straddle The Fence Voc 1646, HEP CD 1008
 E-35986-B Levee Low Down Voc 1646, HEP CD 1008
 E-35987-A: Moanin’ Br 6156, HEP CD 1008

Composer credits: E-35985 (Calloway – Mills – Heywood); E-35986 (Brooks - Mills); E-35987 (White)

*Note: Rust*2 and *3 date this first Mills Blue Rhythm Band session as of February 1932, as from Rust*4 on the date seems to be settled as 30 March 1932. The MBRB list of Storyville 108 also has the February date.*

This, in fact, are the Mills Blue Rhythm Band in their first recording session under their factual name. The Chocolate Dandies heading only appears on Vocalion 1646 and on Brunswick 02002, the third title recorded was originally issued as Mills Music Masters and is thus not listed here (see Mills Blue Rhythm Band elsewhere at this web-site).

I – KBR – have accumulated a big love of the MBRB over the years, and in my eyes/ears they represent a sort of “human” – not exceptional nor “stream-line” – way of music making, with possible fluffs, mistakes and a “lazy” – not “full steam” – rhythm. This – I emphasize – is my personal feeling when listening to the recordings of this band. And I appreciate this kind of jazz music more than the faultless and “clean” way of absolute playing of some of the top-rank bands.

Just listen to the wonderful trumpet playing of Anderson, or the beautiful also solo in ‘Levee Low Down’ by probably Ted McCord, and that fantastically swinging and diversified bass playing by Hayes Alvis. Willie Lynch plays with sticks on the closed high-hat a kind of “chaa-ba-da” (not the Jo Jones way with free-vibrating cymbals!) most of the time, yet with interspersed two-handed triplets and other little figures like changing accents and eventual double strokes and back-beats. There are very few instances where he plays fast. All these musicians were not of the first-rank – whatever that may mean, but they make great and beautiful music with swing and wit.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)*

- *Rust*3, *4, *6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -cl -as -bar; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Robertson -v.*

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v*

Tune Structures:

E-35985-B Straddle The Fence Key of F / Eb / F Vocalion

(Intro 6 bars HH o-tbn – ens)(Chorus 1 32 bars AABA EA o-tpt 16 – ens 8 – EA o-tpt 8)(Bridge 6 bars modulation ens)(Verse 16 bars AABA EH pno 16 – ens 8 – EH pno 8)(Chorus 2 32 bars AABA DR voc + EA m-tpt obbl)(Bridge 2 brs modulation)(Chorus 3 32 bars AABA ens 16 – CMC ten 8 – ens 8)(tag 4 bars ens)

E-35986-B Levee Low Down Key of Am / Cm / Am Vocalion

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 14 bars modulation ens)(Chorus 2 32 bars AABA DR voc – EA m-tpt obbl)(Bridge 6 bars modulation ens)(Chorus 3 32 bars AABA ens 16 - ?TMC alt 8 – ens 8)(Coda 8 brs ens)

E-35987-A Moanin’ Key of F / Bb / F Brunswick

(Intro 4 bars ens)(Chorus 1 16 bars ABCA WJ m-tpt - ens)(Chorus 2 16 bars ABCA EH pno)(half-Chorus 3 CA ?TMC alt)(Interlude 8 bars HW m-tbn)(Chorus 4 16 bars ABCA WJ m-tpt - ens)

Soloists ad-lib:

- E-35985-B: HH o-tbn intro 2+2; EA o-tpt 16 + 8; EH pno 8 + 4; EA m.tpt obl 32; CMC ten 8
 - E-35986-B: EA m-tpt obbl 32; CMC ten 1+1+1; TMC alt 8; EA o-tpt coda 2
 - E-35987-A: WJ m-tpt 16; EH pno 16; TMC alt 8; HW m-tbn 8; WJ m-tpt 16

008 **MILLS BLUE RHYTHM BAND** (as Blue Rhythm Boys) New York, Apr. 28, 1931
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
 George Morton – voc;

Nat Leslie – arr (2); Harry White – arr (4)
 E-36665-A Minnie The Moocher Mt M-12164, Chronological Classics 660
 E-36666-A Blue Rhythm Br 6143, Chronological Classics 660
 E-36667-A Blue Flame Br 6143, Chronological Classics 660
 E-36668-A Red Devil Ban 32733B, Chronological Classics 660
Composer credits: E-36665 (Calloway – Mills); E-36666 (Mills - Leslie); E-36667 (Perkins - Mills); E-36668 (Perkins – Mills)

Although listed by all Rusts from the third edition on, there is no Charlie Holmes on all 1931 sessions (see below)! The piano solo of ‘Blue Rhythm’ has formerly been suggested as the work of two pianists. But Storyville 117 states that it is possible to be played by one single player!

Storyville 108: “For the next (i.e. this!) session, (Rust’s - KBR) Jazz Records states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain that he was not in the band until this later date. This was confirmed by Crawford Wethington. Who said that he never left the band at any time until late in 1936.”

Storyville 108: “George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged ‘hot’ style, recorded a handful of items with the MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him.”

Storyville 109, Johnny Simmen: “I first noted the name of George Morton, mentioned in the MBRB listing in issue 108, when reading Mezz Mezzrow’s book ‘Really The Blues’. On pages 208/9 Mezz is talking about his intimate friends and Armstrong worshippers and among them is “a dancer named George Morton”. (Morton’s name is omitted from the index to the book). I asked Mezz about Morton in 1948 and he replied that he had “lost track of George for many years”, but he said that he “danced and sang for a while with one of the Negro name bands, and even made records:” When I mentioned Mills Blue Rhythm Band, Mezz was not sure, but said, “it could have been this one. In 1965, I asked Hayes Alvis about Morton and, he too, said he had not seen him for years and had no idea what had become of him. However, Hayes confirmed that Morton danced and sang with the Blue Rhythm Band for a certain time. This is not much to go on, but at least we know from these two recollections that George Morton was a real person and not a pseudonym for someone else.”

Our drummer man Lynch seems to have favoured the high-hat very much from now on, as you hear him using it just like a snare-drum in earlier times and almost always through the session. But he also seems to have his problems when playing the high-hat at a fast pace. Just listen to the second half of ‘Blue Rhythm’ to hear what I mean. The three triplets-cum-quarter-note at the very end – some sort of coda – yet, are exactly on the beat. On the last two titles his playing the high-hat can clearly be recognised. But still, there is no bass-drum audible.

Notes:

- Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo); Nat Leslie (arr)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -v; Nat Leslie -a

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; George Morton, v. “George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged ‘hot’ style, recorded a handful of items with MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him.”

Soloists ad-lib:

- E-36665-A: HH m-tbn 4; EA m-tpt obbl 8; CMC ten obbl 8; HH m-tbn obbl 8; EH pno 1; EA o-tpt 8; CMC ten 6

- E-36666-A: HH o-tbn 1+8 + 1+14; EH pno 1+30; CMC ten 3+30

- E-36667-A: EA m-tpt 12; EA m-tpt 1+13; CMC ten 2+14; EH pno 1+12; EA o-tpt brk 2; EA o-tpt coda 4

- E-36668-A: TMC alt 1+16; EA o-tpt 1+15; HH o-tbn 16; EA o-tpt 1+16; WJ o-tpt - CMC ten chase 6

009 **MILLS BLUE RHYTHM BAND** (as Blue Ribbon Boys) New York, May 01, 1931
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
 Chick Bullock – voc (1,2,3,4);
 Nat Leslie – arr (5)

10589-2	Stardust	Ban 32166,	Chronological Classics 660
10589-3	Stardust	Ban 32166	not on LP/CD
10590-2	Poor Minnie The Moocher	Ban 32166	not on LP/CD
10590-3	Poor Minnie The Moocher	Ban 32166,	Chronological Classics 660
10600	Blue Rhythm	ARC unissued	not on LP/CD
10601-1	Black And Tan Fantasy	Ban 32199,	Chronological Classics 660
10601-3	Black And Tan Fantasy	Ban 32199	not on LP/CD

Composer credits: 10589 (Parish - Carmichael); 10590 (Calloway - Mills); 10601 (Ellington - Mills)

‘Stardust’ is treated the straight way, only. There’s no jazz in it. But the muted trumpet (Hemphill probably) and trombone (White probably) do it beautifully, and Hayes’ piano arpeggios behind singer Bullock are romantic and nice.

And Chick Bullock also has to try his luck with ‘Minnie The Moocher’ – or rather Irving Mills’ luck. It is not convincing. The arrangement – probably Edgar Hayes? – is good craftsmanship.

Drummer Lynch is retained throughout, and using his high-hat exclusively. Regarding the time of recording, he using the high-hat his way must have been considered very modern and at the top of his profession, only in the last six bars of ‘Black And Tan Fantasy’ he plays his old-fashioned choked-cymbal again. And no bass-drum at all.

And another cash-in on a title authored by a Mills controlled bandleader with Ellington’s ‘Black And Tan Fantasy’. Not so bad.

Notes:

- Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O’Neil Spencer (dm); Dick Rogers (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -George Morton -v; Nat Leslie -a - Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Chick Bullock, v.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Wardell Jones, Chick Bullock -v; Nat Leslie -a

Soloists ad-lib:

- 10589-2: ?SH m-tpt 8; ?HW m-tbn 4; ?SH m-tpt 4; ?? m. tpt obbl 16; ?WJ m-tpt 8

- 10590-3: EH pno 1; HH o-tbn 8

- 10601-1: EA m-tpt 12; EH pno 10; CMC clt 1+12; EA o-tpt 8

Discernible differences of takes:

As none of the listed alternate takes have been reissued – as far as I know – comparison and distinction have been impossible.

010 MILLS BLUE RHYTHM BAND (as Blue Ribbon Boys)

New York,

May 12, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs, bbs; Willie Lynch – dms;

George Morton – voc (1,2,3,5,6);

Nat Leslie – arr (4); Harry White – arr (1,2,3,6)

10625-2 Sugar Blues

Ban 32199,

www.youtube.com

10625-3 Sugar Blues

Ban 32199,

Chronological Classics 660

10625-4 Sugar Blues

Ban 3219

not on LP/CD

10626-3 Low Down On The Bayou

Ban 3224

Chronological Classics 660

10627 I Can't Get Along Without My Baby

ARC unissued

not on LP/CD

10628-2 Futuristic Jungleism

Ban 3224

Chronological Classics 660

Composer credits: 10625 (Williams); 10626 (Leslie - Mills); 10628 (White - Mills)

'Sugar Blues' seems to be an arrangement by Harry Father White as it includes a verse arranged beautifully for the two trombones in harmony. An alternate take can be heard on 'You Tube' in the internet, but it is not stated whether this really is take -2, or possibly -4 (but which I assume to be take -2)! There is beautiful playing by Ed Anderson, Castor McCord and Ted McCord on this title, and the mysterious George Morton sings very jazzy. 'Low Down On The Bayou' sounds a bit dated with the tuba-commanded rhythm. It is over-arranged and at the wrong place in a band-book of a hot dance band. Fletcher Henderson recorded this same title/arrangement with his band two months later – I wonder, why. But 'Futuristic Jungleism' is a hot swinger with nice scat-vocal by George Morton. Great!

Willie Lynch is on his closed high-hat again, but in 'Low Down ...' he prefers the choked cymbal.

Notes:

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

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

George Morton (vo); Harry White, Nat Leslie (arr)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.

Soloists ad-lib:

- 10625-3: EH pno 1 + 1; EA o-tpt 18; GM voc + EA o-tpt obl 18; CMC clt 18; TMC bar 12

- 10626-3: HH o-tbn 12; ?HW o-tbn 3

- 10628-2: HW o-tbn 8; GM scat voc 30; EA o-tpt 16; EA o-tpt 6; TMC bar 8

Discernible differences of takes:

10625-2 (?-4): start of first chorus/trumpet solo: 2 syncopated quarter notes Eb, 1 eighth note C, 1 quarter note Bb

10625-3: start of first chorus/trumpet solo: 1 quarter note Eb, 2 eighth notes C - Bb

10625-4: the French Chronological Classics Catalogue lists take -4 for Classics 660, but the CD plays take -3, actually!

011 MILLS BLUE RHYTHM BAND

New York,

Jun.18, 1931

Bob Stephens – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; Willie Lynch – dms;

George Morton – voc (1,3);

Harry White – arr (1); Nat Leslie – arr (2)

69963-1 Moanin'

Vic 22800,

Chronological Classics 660

69964 Blue Rhythm

Vic unissued

not on LP/CD

69965 I Can't Get Along Without My Baby

Vic unissued

not on LP/CD

Composer credits: 69963 (White)

Benny James is on guitar here. Harry White's composition gets a fine treatment here with White's own arrangement and with Morton singing, again. And "Father" White plays fine muted trombone, as does Wardell Jones on muted trumpet. Lynch seems to use his brushes on the snare-drum, recognisable in the last chorus.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); George Morton (vo)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)*
 - *Rust*3, *4, *6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; George Morton -v; Nat Leslie -a; Bob Stephens -dir*
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.*
Soloists ad-lib:
 - 69963-1: SH o-tpt intro 4; EA m-tpt 16; GM voc + CMC clt obl 15; HW m-tbn 8; WJ m-tpt 16

012 KING CARTER AND HIS ROYAL ORCHESTRA

New York,

Jun. 25, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis – sbs, bbs; Willie Lynch – dms;

George Morton – voc;

Edgar Hayes – arr (1); Harry White – arr (2); Nat Leslie – arr (3,4)

151637-1 I Can't Get Along Without My Baby

Col 2638-D,

Frog DGF 38

151638-1 Moanin'

Col 2504-D,

Frog DGF 38

151639-1 Low Down On The Bayou

Col 2638-D,

Frog DGF 38

151640-1 Blue Rhythm

Col 2504-D,

Frog DGF 38

Composer credits: 151637 (Mills and Hayes); 151638 (White, Mills and Parish); 151639 (Mills and Leslie); 151640 (Mills and Leslie)

The MBRB again under another name, just as in session 006, and 'Low Down On The Bayou' again (a bit livelier here than before)! 'I Can't Get Along ...' has great singing from Morton and equally great trumpet by Ed Anderson, who had learned from Joe King Oliver. And Harry White's 'Moanin'' with two trombones and one clarinet playing the theme. 'Blue Rhythm' was recorded in session 011 already, where it was somewhat more compact and benefitted from Hayes' robust piano solo. Its place is required by the tenor sax of Castor McCord, here, which diminishes the tension of the tune. (Mr. Leslie must have had some good relationship to Irving Mills to get his compositions recorded by the MBRB. And, quite naturally, Mills also claimed for own composer merits.)

Willie Lynch accompanies the vocal in 'I Can't Get Along ...' on the closed high-hat and probably sticks with it for the tune further on.

'Moanin'' has him with brushes on the snare-drum all through. 'Low Down On The Bayou' has him on the almost-closed high-hat again, with Alvis on the tuba. Lynch is on closed high-hat again, whereas Alvis is on string-bass. The bass-drum, yet, still seems to be forbidden.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); George Morton (vo); Nat Leslie (arr)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)*

- *Rust*3, *4, *6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a (3,4)*

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.*

Soloists ad-lib:

- 151637-1: EA o-tpt intro 4; GM + EA o-tpt obl 32; EA o-tpt 1+16 + 8

- 151638-1: GM voc + EA m-tpt ob 12; EA o-tpt 16

- 151639-1: CMC ten 8; HH o-tbn 10; ?HW o-tbn 4; EH pno 8

- 151640-1: HH o-tbn 8 + 1+14; CMC ten 2+30; EH pno 2+30; HH m-tbn 14; EA o-tpt 4

013 MILLS BLUE RHYTHM BAND

New York,

Jun. 26, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs; Willie Lynch – dms;

George Morton – voc (1); George Morton, Chick Bullock – voc (3); band choir – voc (3)

Benny Carter – arr (1)

69978-1 Heebie Jeebies

Vic 22763,

Chronological Classics 660

69979 Tiger Rag

Vic unissued

not on LP/CD

69980-1 Minnie The Moocher

Vic 22763,

Chronological Classics 660

69981 Radio Rhythm

Vic unissued

not on LP/CD

Composer credits: 69978 (Atkins); 69980 (Calloway - Mills)

The MBRB play the 'Heebie Jeebies' using Benny Carter's arrangement as known from Chick Webb's record of three months earlier – with Carter on board. A very fine jazz recording! Rust*4 and *6 name the singer as Wardell Jones – second trumpet chair man of the band.

From listening myself I would opt for George Morton as the singer! Nevertheless, it would be interesting the source for Jones' naming!

And again, the ubiquitous Minnie The Moocher, Chick Bullock singing the words and George Morton the scat syllables answered by the band, this time for the Victor Recording Company.

Lynch probably plays mainly snare-drum on these two titles

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); George Morton (vo)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)*
 - *Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; George Morton -Chick Bullock -v; Benny Carter -a*
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, Chick Bullock, v. "Jazz Records" gives Wardell Jones as the vocalist on 69978-1, but aurally this is the same man identified as George Morton."*

Soloists ad-lib:

- 69978-1: EA o-tpt intro 1+1+1; EA o-tpt 8; CMC ten 17; GM voc 17; EH pno 18; HH o-tbn 18; EA o-tpt 14 + 18
 - 69980-1: WJ m-tpt 4; CB + GM+choir voc + EA m-tpt obl 8; CB + GM+choir voc + CMC clt obl 5; CB + GM+choir voc + HH m-tbn obl 8; EH pno 2

014 MILLS BLUE RHYTHM BAND

New York, c. Jul. 03, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; Willie Lynch – dms;
 George Morton - voc

E-36905	Snake Hips	Br unissued	not on LP/CD
E-36906	Ev'ry Time I Look At You	Br unissued	not on LP/CD

Something must have been wrong with this session so that it was rejected, and repeated at the end of July (see below).

Storyville 117: "The file cards specify that there are vocal choruses on both matrices, but the vocalist is not named. Which leads to the obvious speculation that they could be by the great George Morton???"

Notes:

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

015 MILLS BLUE RHYTHM BAND

New York, Jul. 30, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; Willie Lynch – dms;
 Harry White – arr (2,4); Edgar Hayes – arr (3,4)

E-36992-A	Savage Rhythm	Br 6229,	Chronological Classics 676
E-36993-A	I'm Sorry I Made You Blue	Br 6229,	Chronological Classics 676
E-36994-A	Ev'ry Time I Look At You	Br 6199,	Chronological Classics 676
E-36995-A	Snake Hips	Br 6199,	Chronological Classics 676

Composer credits: E-36992 (*Hoffman - Goodman*); E-36993 (*Parish - White*); E-36994 (*Hayes - Mills*); E-36995 (*Hayes - Mills*)

This is the last recording session with band founder Willie Lynch on drums. Lynch was an important drummer in the early 1930s in collecting the personnel of the later MBRB and in developing the style of playing the hi-hat cymbals in Swing music, the style later being perfected by Big Sid Catlett and Jo Jones – and by Lynch's successor O'Neil Spencer.

Good solos on the first title, while the second title has too much "schmaltz" but nice scoring. Equally so with the third title, Edgar Hayes composition and arrangement. 'Snake Hips' is a lively stomper with good solos by – probably – Wardell Jones muted and Ted McCord's clarinet and his brother's tenor sax. And finally, Ed Anderson on trumpet and call-and-response riffs by the whole band.

Lynch is on his tom-tom in the intro and in other parts of 'Savage Rhythm', changing over to the high-hat for the rest of the title. And it's the closed high-hat again, sadly without the bass-drum, in the other titles.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)*

- *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d*

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d.*

- *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Ted McCord, Castor McCord, cl, ts; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; Willie Lynch, d*

Soloists ad-lib:

- E-36992-A: HH o-tbn - CMC clt chase 16; HH o-tbn - CMC ten chase 8; EA o-tpt 8
 - E-36993-A: CW alt lead 16 + 8; HW o-tbn 8; CMC ten 16; EH pno 8; CMC ten 6
 - E-36994-A: EH pno intro 4; EA o-tpt - ?HW m-tbn chase 16; EH pno 8; EA o-tpt 6; SH m-tpt 4 + 4; EH pno 4; EA o-tpt 8
 - E-36995-A: WJ m-tpt 16; ?TMC clt 8; WJ m-tpt 7; CMC ten 16; EH pno 8; EA o-tpt 1+8; CMC ten 2; EA o-tpt 8

