

THE RECORDINGS OF BENNIE MORTON

An Annotated Tentative Personnelo - Discography

MORTON, 'Benny' (sic) Henry Sterling, trombone born: New York City, 31st January 1907; died: New York, 28th December 1985
Step-father was a violinist. Studied at Textile High School in New York and began gigging with school friends. Spent several years on and off with Billy Fowler's Orchestra from 1924. With Fletcher Henderson (1926-28). With Chick Webb (1930-31), then rejoined Fletcher Henderson (March 1931). With Don Redman from 1932 until 1937, joined Count Basie in October 1937. Left Basie in January 1940 to join Joe Sullivan's Band at Cafe Society. With Teddy Wilson Sextet from July 1940 until 1943, then worked in Ed Hall's Sextet until forming own band in September 1944 (had previously led own recording studio band in 1933). Disbanded in January 1946 and worked for several years playing in Broadway theatre orchestras. Did studio work in late 1950s and 1960s, also free-lanced with many bandleaders including Henry Allen at The Metropole (1960), in Las Vegas with Ted Lewis (summer 1964), later that year toured Africa with Paul Taubman's Concert Orchestra. In 1967 subbed for Vic Dickenson in the Saints and Sinners, also toured Europe with the Top Brass package. With Wild Bill Davison (1968), then again with Saints and Sinners with Bobby Hackett (spring 1970), Sy Oliver (1970-71), Ray Nance (autumn 1971). With World's Greatest Jazz Band (1973-74), playing curtailed by illness (1977), resumed gigging (1978). (J. Chilton, Who's Who of Jazz)

Some few years ago I read in some jazz publication (sorry, I don't remember which one) that Henry Sterling Morton stated that his nickname would be 'Bennie' – with I and E at the end – and not Benny. I have respected this statement from that time on! KBR

STYLISTICS

STYLE

Bennie Morton played a well-constructed and technically very proficient swing style based on Jimmy Harrison's style. Both players were part of Fletcher Henderson's band in the late 1920s. And Morton smoothed his rough and un-even style into Harrison's direction of swing trombone concept. This led to his "mid-thirties style" of the Don Redman period of fluent but staccato playing including his frequent use of lip-trills. In the late 1930s his style softened and consisted of long-phrased legato parts, often seemingly or actually straight renditions of themes and melodies. He preferred his high register to solo playing.

TONE

His tone on the trombone was well-rounded, soft and full, but not "big", and could tend to be "crumbly" when using a mute and vibrato.

VIBRATO

His vibrato is fast and of little amplitude. But with the course of time, his vibrato became softer and more even.

TIME

His time is most exact, but not easily recognisable because of his off-beat playing all through. He wouldn't have been such a requested trombone player in big bands, else.

PHRASING

Morton phrases in all kinds of sequencies, but almost entirely legato and with long lines, often using lip-trill technique.

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

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

BENNIE MORTON

001 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, May 14, 1926
 Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;
 Don Redman – arr (1,2)
 142205-3 The Stampede Col 654-D, Chronological Classics 597
 142206-2 Jackass Blues Col 654-D, Chronological Classics 597
Composer credits: 142205 (Henderson); 142206 (Kassel – Stitzel)

Well, what is there to say? For me this is the first real jazz recording of the Fletcher Henderson band, the earlier recordings – in spite of Armstrong’s presence and solos – mainly those of a dance band. But what does make it a jazz recording? First: Redman’s jazzy arrangement as different from his earlier ones, and second: Hawkins’ and Joe Smith’s solos, and then third: Rex Stewart’s amazingly hot solistic in “The Stampede” introduction and the first half of the last chorus. These two short solos and the fifth chorus of “Jackass Blues” make these sides classic examples of early big band jazz. And Stewart shows himself to be a full-fledged successor to Armstrong’s vacated seat in the Henderson band. It is a sad thought that he himself did not see himself ready and able to fill Louis’ chair. By the way, when listening to these sides again after a long time, I think that Bennie Morton’s presence here might be questioned. I believe to hear Charlie Green on trombone. Yet, W.C. Allen p.194 says: “*Rex Stewart and Benny Morton have confirmed their presence on these sides, being their first solos with Henderson.*” This last citation then might indicate that Bennie Morton oriented his improvisational style after Charlie Green’s style. This may also be observed in the following sessions with Morton on trombone.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Joe Smith, Rex Stewart (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).*
 - *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*
 - *Rust*2: Russell Smith, Joe Smith, Rex Stewart (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*
 - *Rust*3: Russell Smith -t; Rex Stewart -Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Green (sic) -bj; Ralph Escudero -bb; Kaiser Marshall -d*
 - *W.C. Allen, Hendersonia, p.194: Russell Smith, Joe Smith, Rex Stewart, trumpets; ?Benny Morton, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. “Rex Stewart and Benny Morton have confirmed their presence on these sides, being their first solos with Henderson.”*
 - *Rust*4,*6: Russell Smith, Joe Smith, Rex Stewart, t; Benny Morton, tb; Buster Bailey, Don Redman, cl, ss, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d*

Solos ad-lib:

142205-3: RexSt o-cnt 4+4, CH ten 24+2+2, JS o-cnt 30, FH pno 2, RexSt o-cnt 2+12
 142206-2: RSm o-tpt 12, BM m-tbn 12, BB clt 12, RexSt m-cnt 12

002 **THE DIXIE STOMPERS** New York, Oct. 20, 1926
 Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;
 Don Redman, Buster Bailey – alt, sop, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall – dms
 142845-3 Off To Buffalo Har 299-H, Chronological Classics 597
 142846-1 Brotherly Love Har 299-H, Chronological Classics 597
 142847-3 Alabama Stomp Har 283-H, Chronological Classics 597
Composer credits: 142845 (Candullo - Carroll); 142846 (Meyers - Schoebel); 142847 (Johnson – Creamer)

As often with these cheap record labels, the Henderson band is not with their complete personnel. This might be excusable in regard to the non-suitability of the recording equipment to fetch the tuba bass notes, but why they dropped the first trumpet player I do not know. A reason might be that they used discharged older arrangements for the cheap labels that did only comprise two trumpet parts?

But there is strong Stewart here, very secure and self-confident and blowing great solos, contrary to what he told later about his own psychic state – chorus 3 in “Off To Buffalo”, chorus 2 in “Brotherly Love” and chorus 4 in “Alabama Stomp”.

W.C. Allen, p. 194: “*The identity of the trombone soloist remains in doubt for the present; although Morton says he remained with Henderson for some time until he left to join Chick Webb in 1928, he may have been joined sporadically by Charlie Green as a section mate, or have had to have a substitute on some particular record date such as this. The soloist here sounds somewhat like Green, without the growl.*” As there are no earlier examples of Benny Morton’s style on record except for ‘Jackass Blues’ of the preceding session, we do not have any real comparison and do not know his style at the time. But I would suggest that Charlie Green would have been attributed more solo space than the short 8 bar trombone solo in the last chorus of “Brotherly Love”.

Rex Stewart first instalment with the Henderson organization lasted from early May until late October 1926 when he switched over to Horace Henderson's Wilberforce University band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Rex Stewart (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).
 - A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).
 - Rust*2: Rex Stewart, Joe Smith (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith -t; Rex Stewart -Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d
 - W.C. Allen, *Hendersonia, p.194*: Joe Smith, Rex Stewart, trumpets; Benny Morton?, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums.
 - Rust*4: Joe Smith -Rex Stewart -t; ?Benny Morton -tb; Buster Bailey -Don Redman -cl -ss -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d.
 - Rust*6: Joe Smith, Rex Stewart, t; Benny Morton, tb; Buster Bailey, Don Redman, cl, ss, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d

Solos ad-lib:

142845-3: CH ten 8, RexSt m-cnt 16, RexSt m-cnt 8, BB clt obl. over ens 16, BB clt 8
 142846-1: RexS m-cnt 16, BM o-tbn 8
 142847-3: RexS m-cnt 30, BB clt 2+30

003 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Nov. 03, 1926

Russell Smith, Joe Smith, Tommy Ladnier – tpt; Bennie Morton – tbn;
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Thomas Fats Waller – pno, org (2); Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
 Don Redman – arr (1,2)

142902-2 The Henderson Stomp

Col 817-D, Chronological Classics 597

142903-2 The Chant

Col 817-D, Chronological Classics 597

Composer credits: 142902 (Henderson); 142903 (Stitzel)

This is the classic Henderson band personnel for a year, notwithstanding the fact that occasional changes of musicians are unavoidable in a working big band. For my taste, the classic Henderson band has to encompass a Southern trumpet soloist in their ranks, at first Louis Armstrong and now Tommy Ladnier, who gave the band a looseness such great Eastern trumpet players like Bobby Stark or Rex Stewart did not achieve. (This is not to devalue their own merits at any rate!)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fats Waller (p & organ); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).
 - A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Thomas "Fats" Waller (p, org (2)); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).
 - Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fats Waller (pno, organ); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fats Waller -p -po; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d
 - W.C. Allen, *Hendersonia, p.195*: Russell Smith, Joe Smith, Rex Stewart, trumpets; Benny Morton, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "This is the first date on which Ladnier, Waller and Cole participated. There are no solos by the trombonist or any of the reed men, so these are at best 'probable'. The first title is given in the files as 'Top And Bottom Stomp', and it may have been one of the tunes originally written by Waller himself."
 - Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fats Waller -p or or (sic); Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

142902-2: TFW pno 1+16, TL o-tpt 32 over ens

142903-2: TFW org 4, TL m-tpt 16, TL m-tpt 12, CD bjo 12, TL o-tpt 16, TL m-tpt 12

004 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Nov. 19, 1926

Russell Smith, Joe Smith, Tommy Ladnier – tpt; (William Dover) – tbn;
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
 Joe Smith – mellophone (1);
 June Cole – voc (1)

143125-4 Sweet Thing

Col uniss 78, Chronological Classics 597

143126-2 I Need Lovin'

Col 834-D, Chronological Classics 597

Composer credits: 143125 (Williams – Kahn – Verges); 143126 (Creamer - Johnson)

This is what I have written earlier on this matter, and what I have to revoke herewith after receiving and examining Ola's thesis (thanks a lot, Ola!): In 'Sweet Thing' something very interesting happens: the trombone solo is played in a very smooth and proficient manner, different from what we have heard of Bennie (sic!) Morton on the preceding recordings. The following citation from Storyville 56-65 might possibly explain what happened: "Bill Dover (trombonist of the Jimmy Wade Band from Chicago but in New York City at this time – KBR) has recalled making a session with Fletcher Henderson and the most likely is 19 November, 1926, a few days before or after the engagement at the Bamville Club (of the Wade Band – KBR) mentioned below. In 'Hendersonia' Walter C. Allen is very reserved in his identification of Benny Morton." On this very same phenomenon Jan Evensmo and Ola Rönnow in their beautiful solography of Benny Morton have this to say: "Note: On 'Sweet Thing', HBM (Henry, Bennie) Morton – KBR) has been suggested for the 30 bars solo after the vocal. In our opinion, however, close listening reveals that this is not a trombone but a valve instrument, probably a mellophone; the trumpeters in the Henderson band are known to have doubled on this instrument as can be seen on some photos. Our guess would be Joe Smith." I, KBR,

definitely hear an advanced trombone player – W.C. Allen is reminded of Jimmy Harrison (see below) – and this player with his velvety and sophisticated sound might also be found on some Perry Bradford organized and directed recordings with Jimmy Wade musicians of this time. The trombone part of this chorus seems to be written out and this player takes some – hot and jazzy – liberties with it. The corresponding solo in ‘Sweet Thing’ of the 13 December 1926 session is mainly played straight and with a sharper tone more probable for Bennie Morton. It should be noted that this originally unissued take of ‘Sweet Thing’ comes from a test pressing in the possession of Fletcher Henderson’s family. It was first reissued on a Scandinavian EP on the “Pirate” label.

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author on chorus 4 of ‘Sweet Thing’ takes -4 and -6: “If you compare them (choruses 4 of takes -4 and -6 of session 134 – KBR), I think you will find some striking similarities. That bars 9-12 are so similar isn’t surprising, the melody being played. But if you compare the more improvisatory parts, you will see the same tendency to play around the notes G-F and Eb in both takes, like bars bars 7-8 in take -6. Indeed, bar 4 of take -4 is identical to bar 18 in take -6. And the last eight bars of the solo are remarkably similar in both takes. I would be very surprised if a different player accidentally found the same solution to handling these chords. So I think that if there is a slight difference in sound between the two solos, it should be ascribed to somewhat different recording conditions, after all they were recorded on different days. As stated in our (Bennie – KBR) Morton solography (O. Rönnow, Jan Evensmo, Benny Morton, Jazz Solography on www – KBR) I think this solo is played on a valve instrument, probably a mellophone, as seen in at least one of the photos of the band from this period (see ‘Hendersonia’, p. after 176, figure 8 – KBR). I think I hear a more valve-like phrasing in bars 18-19 in take -6: I also think the somewhat “boxy” sound resembles more a mellophone (really an alto horn masquerading as a French horn) than the more direct trombone sound. Compare with the clearly audible trombone at the beginning of the record. Played by Joe Smith? I think I recognise his phrasing. I saw recently that someone else has come to the same conclusion: <https://yestercenturypop.com/2019/01/14/mellophonia-ii>. I agree that it could be the work of a technically skilled trombone player with a very smooth and velvety tone (with some kind of mute?), but I don’t think either Green, Morton or Harrison fit here.”

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).
 - A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).
 - Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).
 - Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d
 - W.C. Allen, *Hendersonia, p.196*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba & vocal; Kaiser Marshall, drums & bells. “The trombone solo is much in the style of Jimmy Harrison, but this seems too early for him to be in the band; if it is indeed Morton, a study of his early style is long overdue. The vocalist is not named on the label, but is identified in the Columbia files.”

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

143125-4: TL o-tpt 2+10+12, FH pno 4, JC voc 31; ?WD m-tbn 12+14, CH ten 4 bk, BB clt 3+3 bks, BB clt over ens 12
 143126-2: FH pno 8, CH bar 6, BB clt 3+3, TL o-tpt 8

005 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Dec. 08, 1926

Russell Smith, Joe Smith, Tommy Ladnier – tpt; Bennie Morton – tbn;
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms;
 Don Redman – arr (1,2,3)

E-4182	Clarinet Marmalade	Voc 1065,	Chronological Classics 597
E-4183	Clarinet Marmalade	Voc 1065,	Neatwork RP 2016
E-4184	Hot Mustard	Voc 1065,	Chronological Classics 597

Composer credits: E-4182/3 (Shields – Ragas); E-4184 (Henderson)

Among all the commercial tunes played by the Henderson unit, somebody still took care for the hot side of the band-book. I do not know whether this was Henderson’s or Redman’s aim. Here we have two takes of ‘Clarinet Marmalade’, a tune composed by Larry Shields and Henry Ragas of ODJB fame, and this title is arranged – possibly by Don Redman – obviously for the soloists to stretch out blowing. Every “hot” man gets his time, with the exception of the trombonist, Bennie Morton. Did he feel not ready yet to blow in the “battle-array” of Harlem’s most prominent orchestra? Tommy Ladnier plays very differently from what he did in Chicago, and obviously the two years with The Sam Wooding unit in Europe had influenced him strongly, but certainly not to every follower’s taste. He is the only man here to play “Western style” with New Orleans swing and much blues content.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).
 - A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).
 - Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d
 - W.C. Allen, *Hendersonia, p.196*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Brunswick files show instrumentation of ‘10 men’, but it seems to be as above; alternatively, Russell Smith might have been absent, with Redman filling in brass passages on trumpet.”

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

E-4182/3: CH ten 1+1 bks, TL o-tpt 32, BB clt 7, CH ten 1 bk, BB clt 8, BB clt 16, TL m-tpt 16, CH ten 16, BB clt 1+1+1+1 bks, BB low clt 16, CH ten 2 middle-bk
 E-4184: JS o-tpt 6, TL o-tpt 5, TL o-tpt 8, FH pno 12

Discernible differences of takes:

- E-4182: first two bars of first chorus (after upbeat/pickup!): tpt plays 1 3-quarter note A, 1 dotted eighth note C plus 1 sixteenth note A (bar 1); 1 quarter note Ab, 1 half note D, 1 quarter pause (bar 2)
- E.4183: first two bars of first chorus (after upbeat/pickup!): tpt plays 4 quarter notes D-C-D-C (bar 1); 1 quarter note Ab, 1 half note D, 1 quarter pause (bar 2)

006 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Dec. 13, 1926

Russell Smith, Joe Smith, Tommy Ladnier – tpt; Benny Morton – tbn;
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
 Joe Smith – mellophone;

June Cole – voc

143125-6 Sweet Thing

Col 854-D, Chronological Classics 597

Composer credits: 143125 (Williams – Kahn – Verges)

This is the remake of session 004 above, and I assume that the test mentioned at this session had been rejected because of the unwanted noises over the band's introduction.

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author on chorus 4 of 'Sweet Thing' takes -4 and -6: "This seems to be the same person playing as on take -4 of November 19." (See session 004 above!)

Notes:- Ch. Delaunay, *New Hot Discography, 1948*: not listed.- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4*: not listed.

- Rust*2, *3: not listed.

- W.C. Allen, *Hendersonia*, p.196: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba & vocal; Kaiser Marshall, drums & bells. "No other titles recorded this date."

- Rust*4, *6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

143125-6: TL o-tpt 2+10+12, FH pno 4, JC voc 31; BM m-tbn 12+14, CH ten 4 bk, BB clt 3+3 bks, BB clt over ens 12

Discernible differences of takes:

143125-4 (session 132 of Nov. 19, 1926: first 2 bars of tbn solo: 1 three-quarter note F, 1 quarter note Db (bar 1); 1 half note Db, 1 quarter pause, 3 eighth triplet notes F (bar 2)

143125-6: first 2 bars of tbn solo: 1 whole note F (bar 1); 1 whole note Db (bar 2)

007 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jan. 19, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;
 Jimmy Harrison, Bennie Morton – tbn;
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms;
 Evelyn Thompson - voc

E-4394 Baby, Won't You Please Come Home ?

Voc 1079, Chronological Classics 597

E-4395 Baby, Won't You Please Come Home ?

Voc 1079 not on LP/CD

E-4397 Some Of These Days

Voc 1079, Chronological Classics 597

E-4398 Some Of These Days

Voc 1079 not on LP/CD

Composer credits: E-4394/5 (Warfield – Williams); E 4397/8 (Brooks)

When I consider this Henderson band as "classic", I mean the second half of the 1920s, when Tommy Ladnier played "Western" style trumpet solos in Louis Armstrong's tradition, Buster Bailey played "Southern" clarinet in a way, and when Coleman Hawkins developed his exuberant style on tenor sax and enthused listeners and – above all – his fellow musicians. In short: when the band really started swinging, playing hot solos and presenting swinging arrangements out of Don Redman's realm of ideas. This classification is even reinforced when Henderson hired the great Jimmy Harrison - trombonist extraordinaire – as masterful trombone soloist and a most inspiring comedian/vocalist in the Bert Williams way.

When listening to the subsequent titles/sessions encompassing Harrison it becomes apparent that Redman's or anybody else's arrangements did not have a second trombone part. Big Bands up to this time did not have a second trombonist. Consequently, Harrison mostly ad-libbed his trombone parts until arrangements had been written for a two-part trombone section or extant arrangements had been adapted.

Harrison had joined the Henderson Band in late 1926, and immediately Don Redman had inserted a two-trombone half-chorus in close harmony in 'Some Of These Days'. This trombone duet very certainly is the first arranged two-trombone part in the history of jazz. John R.T. Davies suggested Charlie Green as second trombonist in Bennie Morton's chair here. Yet, the first part in this duet is definitely played by Jimmy Harrison, and Harrison also plays the solos in both titles, which makes me believe that Bennie Morton had to stand back soloing, and not Charlie Green, who would probably have grown very angry on this distribution of soloistic space.

As noted by Walter C. Allen in his 'Hendersonia' the singer might probably be Evelyn Preer, known from recordings under her own name, but recently married to one Edward Thompson (see below).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms); Evelyn Thompson (vcl).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.197: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba; Kaiser Marshall, drums; Evelyn Preer Thompson, vocals. "The Brunswick files show 12 men were used, which agrees with the above instrumentation. Singer/actress Evelyn Preer had married one Edward Thompson, and some Vocalion sessions described in contemporary news releases as having been recorded by Evelyn Preer were in fact released as by 'Evelyn Thompson'. Likewise, the voice on the two titles below is aurally similar to authentic recordings by Evelyn Preer on other labels."

- Rust*4: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d; Evelyn Preer Thompson -v.

- Rust*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb -v; Kaiser Marshall -d; Evelyn Thompson -v.

Solos ad-lib:

E-3494: CD gtr 14, TL o-tpt 16, CH ten 14, JS m-tpt obl to voc 30, JH o-tbn 14, JS o-tpt over ens 16

E-3497: JH o-tbn 15, CH ten 1+16, JS m-tpt obl to voc 32, JS o-tpt over ens 16

Discernible differences of takes:

E-4394 / 5: as take 4395 has not been reissued, differences of takes could not be determined!

E-4397 / 8: as take 4398 has not been reissued, differences of takes could not be determined!

A plea of the author of this website (Dec. 2023, and again Dec. 2025): Is there anybody in the world reading this, owning takes E-4395 and E-4398 of the above sides, and being willing to share them with me in the form of a CD, with or without pay? If there is one, please, contact me under my address given at the "Home" page of this website!

008 THE DIXIE STOMPERS

New York,

Jan. 20, 1927

Joe Smith, Tommy Ladnier – tpt;
Bennie Morton, Jimmy Harrison – tbn;
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;
Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall -dms;
Ken Macomber – arr (1); Don Redman – arr (3)

143332-3 Have It Ready

Har 467-H,

Chronological Classics 597

143333-2 Ain't She Sweet?

Har 353-H,

Chronological Classics 597

143334-2 Snag It

Har 353-H,

Chronological Classics 597

Composer credits: 143332 (Henderson); 143333 (Ager – Yellen); 143334 (Oliver)

Very interesting to note is the stylistic approximation of Joe Smith and Tommy Ladnier on their trumpets, and it could possibly be seen as a sign of their mutual respect to each other. As trombonist in the last chorus of 'Ain't She Sweet' and below Joe Smith in the "Oliver" chorus on 'Snag It' I would rather suggest Harrison than Morton. Ian Evensmo/Ola Rönnow in their solography of Bennie Morton also deny Bennie Morton as soloist, whereas Walter C. Allen names Morton as probable trombonist. Obviously, there was no second trombone part in the arrangement, so Harrison only played ad-lib parts where possible.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Ken Macomber (arr)(1).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Record Research 33-13*: 2 tp (Joe Smith, Tommy Ladnier); 1 tb; 3 reeds (Bailey cl, Hawkins tenor); piano; banjo;tuba; drums

- Rust*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr);

Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.197: Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums. "Instrumentation seems to be as above; since there are no trombone solos, it is impossible to say which of the two trombonists was used on this session. No tuba is clearly audible, but there are passages which sound as if a baritone sax and piano in unison were playing the bass part."

- Rust*4: Joe Smith, Tommy Ladnier -t; ?Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d.

- Rust*6: Joe Smith, Tommy Ladnier, t; ?Benny Morton, tb; Buster Bailey, cl, as; Don Redman, cl, as, a; Coleman Hawkins, cl, ts, bar; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; June Cole, bb, v; Kaiser Marshall, d.

Solos ad-lib:

143332-3: JS o-tpt 4, FH pno 5

143333-2: JS o-tpt 16, BB clt 16, JH or BM o-tbn over ens 16, Ch ten 8, JH o-tbn over ens 6

143334-2: CH ten 2+2 bks, TL o-tpt 12, TL o-tpt 12, TL o-tpt over clts 12, JS o-tpt 12 + JH o-tbn below JS 8

009 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 21, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;
Bennie Morton, Jimmy Harrison – tbn;
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
unknown – klaxon-horn (2); Don Redman – voc (2)
Don Redman – arr (1,2)

143344-3 Rocky Mountain Blues

Col 970-D,

Chronological Classics 597

143345-4 Tozo!

Col 970-D,

Chronological Classics 597

Composer credits: 143344 (Henderson – Carroll - Macomber); 143345 (Henderson – Cowdry)

This is the classic Henderson band in full flight, playing Don Redman's arrangements and giving space to every soloist – if only little – to show his soloistic powers. Redman's arrangements are a bit over-arranged if measured against 'Clarinet Marmalade' of session 133, where the main moment is on jazz improvisation. Here we hear a growing arranger toying with compositional methods (whole-tone scales etc.) and finesse. This side of Henderson's spectrum probably is – I assume – the side of which Henderson has been compared with Paul Whiteman (see also 'Whiteman Stomp' and other titles below). But as complex as the arrangements are, this band always handle them with fervour and swing. Listen, for instance, to Redman's arrangement of 'Tozo' with its tricky 3/4 rhythm by clarinets and trumpets chasing each other laid over a solid 4/4 rhythm by the rhythm section.

There seems to be a klaxon-horn in the introduction (see/hear Jelly-Roll Morton's 'Steamboat Stomp' on Victor!); or is it a trombone?

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "probably Morton (soloing on Rocky Mountain Blues – KBR). Does not sound like Harrison." Agreed!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.198: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and vocal; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums.

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

143344-3: FH pno 2+2 bks, JS o-tpt over clts 6+8, FH pno 2 bk, CH ten 2+6+6, TL o-tpt 6+6, BM o-tbn 4+2, FH pno 2+2 bks

143345-4: CH ten 16, TL o-tpt 12+14

010 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 22, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Ken Macomber – arr (2)

E-4404-W (E-21422-W) Stockholm Stomp

Br 3460,

Chronological Classics 597

E-4406-W (E-21424-W) Have It Ready

Br 3460,

Chronological Classics 597

Composer credits: E-4404 (Pettis - Goering); E-4406 (Henderson)

Comparison of Bennie Morton with Jimmy Harrison in the first title certainly results in a very un-favourite manner for Morton, but he might have been in a strong stress situation when measured against the undisputed hero of Harlem trombone at this time.

From the manner 'Stockholm Stomp' is arranged I would suggest Don Redman's elaborate and great facilities are the source of it. Of the second title Ken Macomber, a young and ambitious white arranger, is listed by Allen to be the originator.

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "Curious solo this, to me it sounds like a parody of the over-hectic Hawkins solo that precedes it. Probably a nervous young Morton, as you (me – KBR) indicated. Definitely not Harrison, who plays the shorter solo towards the end."

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.198: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Fats Waller has been suggested as pianist on this date, but there is no aural evidence of his presence."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

E-4404-W: BB clt obl to ens 24, CH ten 14, BM o-tbn 16, BB clt 16, TL o-tpt 16, JS o-tpt over saxes 24, JH o-tbn 4+2, BB clt obl to ens 24

E-4406-W: JS o-tpt 8, FH pno 6

011 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 11, 1927

Russell Smith, Joe Smith, Tommy Ladnier -tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo, gr; June Cole – bbs; Kaiser Marshall – dms

38159-2

Oh! Lizzie

Vic unissued

not on LP/CD

38160-1 Shuffling Sadie
 Composer credits: 38160 (Burke - Bivens)

Vic uniss. on 78, Chronological Classics 580

After having recorded for most of the known early record companies, Fletcher at last has joined the ranks of the Victor Talking Machine Company.

Against Walter C. Allen's assumption I feel rather certain that Harrison is the trombone soloist in 'Shuffling Sadie'. Although his tone is a bit smoother than usual, his phrasing is typically sharp, trumpet-like and dramatic. Beautiful scoring for three clarinets here! There is a 6-bar call-and-response pattern of the trombones at the end of the title. And – surprisingly – a guitar accompaniment to the clarinet section – and the drummer using temple-blocks.

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "I go for Morton here. I hear the same forceful style as on 'Variety Stomp' a month and a half later." D'accord!

Notes:

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

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- B. Rust, *The Victor Master Book*, Vol. 2: 3 c; 2 tb; 3 s; p; bj; bb; d; vocalist: June Cole

- W.C. Allen, *Hendersonia*, p.200: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; Buster Bailey, Don Redman, Coleman Hawkins, clarinets and saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba and vocal; Kaiser Marshall, drums. "Victor files give the above instrumentation and name the vocalist. Masters of other takes may still exist, as they were to be held 'indefinitely' or 'for consultation'."

- Rust*4, *6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

38160-1: BM o-tbn 15, JS m-tpt 14, ? JH + BM o-tbn over ens 6

012 THE DIXIE STOMPERS

Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Don Redman – voc (2); Don Redman (or Duke Ellington) – arr (3)

143637-1 Wabash Blues

Har 407-H, Chronological Classics 580

143638-3 The Wang Wang Blues

Har 407-H, Chronological Classics 580

143639-2 St. Louis Shuffle

Har 467-H, Chronological Classics 580

Composer credits: 143637 (Meinken – Ringle); 143638 (Mueller – Busse – Johnson - Wood); 143639 (Pettis – Waller)

This Harmony session suffers – as others with this label – from the economy to use as many musicians as ultimately needed only. Which means in our case here that the first trumpet player – who normally does not solo ad-lib – is dropped out of the personnel. Thus, Joe Smith is obliged to take over first-part duties what, yet, does not prevent him from soloing on these sides.

It is very surprising not to hear any clarinet solo from Buster Bailey. Although he is listed as present in most discographies, I believe that he is not at the session. He certainly would have got his fair share of soloistic business. And the clarinets are very probably two only in the introduction to 'Wang Wang Blues'. Carmelo Jari/Jejo of the 'Savoy Bearcats' fame has been named by some people early on in jazz research, but there is nothing to hear which reminds me of this player. It should be mentioned that our listening group have identified Jejo on a number of Clarence Williams band recordings, where usually Buster Bailey, Ben Whittet or Benny Waters had been named in the past. We now are well aware of Jejo's playing characteristics. But nothing of these at this session!

And listen to Kaiser Marshall with his Zildjian hand-cymbal all through the whole session: very beautiful. In all, this is a very nice blowing session with much jazz! Only, that Columbia – mother company of Harmony – had much better electric recording equipment for their own label. Therefore, the muddy sound of these sides.

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "Wabash Blues. I believe this is Morton, very squarely on the beat phrasing. And compare the sound to Harrison's on 'Wang Wang Blues'. Isn't it a little different?" Yes - but Harrison solos at the tune's end.

ADDENDUM 15-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "As you say the second solo in Wabash Blues must be Harrison. The solo perhaps sounds a little stiff and less relaxed than some of his other solos, but the sound and vibrato is unmistakably his, so I agree.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Duke Ellington (arr)(3).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Record Research* 33-13: 2 tp (Joe Smith, Tommy Ladnier); 1 tb (Jimmy Harrison); 3 reeds (Redman, alto & vocal, Hawkins tenor); piano; banjo; tuba; drums

- Rust*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.200: Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey or Carmello Jejo, clarinet & alto sax; Don Redman, clarinet, alto sax & vocal; Coleman Hawkins, clarinet & sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Jejo's name was listed as clarinetist on this date, as far back as 'Hot Discography' (1938), presumably from information given Delaunay by ex-Henderson musicians, possibly Hawkins, Cole or Marshall, then

in Europe. Since there are no clarinet solos, it is impossible to tell aurally. By May 1927, Jejo was in South America with Leon Abbey." - Rust*4,*6: Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d. "Carmello Jejo (or Jari) has been named as a possible replacement for Bailey, but the absence of any cl solos renders verification impossible."

Solos ad-lib:

143637-1: JS o-tpt lead 16, CH ten 16, BM o-tbn 16, TL o-tpt 16, TL m-tpt 14, JH o-tbn 2 + 16
 143638-3: JH o-tbn bk 2, JH o-tbn bks 1+1, CH ten 4, JH o-tbn bk 2, TL o-tpt 14, TL o-tpt 32, JH o-tbn 16, CH ten 34, TL o-tpt 7
 143639-2: JH o-tbn bk 2, JS o-tpt 2, CH ten 14, DR alt bk 2, CH ten bk 2, BM o-tbn 4, JS o-tpt 8, TL o-tpt over ens 16

013 FLETCHER HENDERSON'S ORCHESTRA

New York, c. Apr. 1927

Russell Smith, Joe Smith – tpt; Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms

2827-2 Swamp Blues

Pm 12486, Chronological Classics 580

2828-2 Off To Buffalo

Pm 12486, Chronological Classics 580

Composer credits: 2827 (Burke - Bivens); 2828 (Candullo - Carroll)

And another cheap recording label, the declining Paramount company. The sound leaves much to be desired, and the band is diminished, two trumpets and one trombone only. Walter C. Allen suggests Bennie Morton on trombone, but I hear Harrison's tone, approach and his dramatic phrasing, possibly a bit subdued, but not Bennie Morton. The clarinet solo in 'Swamp Blues' as attributed to Don Redman in 'Hendersonia' shows nothing of Don Redman's characteristics and would thus be Buster Bailey's, and certainly is played in Bailey's assured style and his rhythmic strength. So, I assume Bailey as the originator. On the second title Redman is heard soloing on alto for a whole chorus, what certainly is difficult to find in Henderson's recorded repertoire.

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "(In 'Swamp Blues' – KBR) I think Morton, but has some of Harrison's characteristics as well, so I am not too sure." I – KBR - believe in Harrison!

ADDENDUM 15-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "Swamp Blues: Yes, I think you are right in identifying this as Harrison.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.201: Joe Smith, poss Russell Smith, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets, and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Suggested 2nd trombone in some passages is probably explained by Joe Smith's low-register unison trumpet; cf. Bessie Smith's 'Young Woman's Blues'.

- Rust*4,*6: Joe Smith -?Russell Smith -t; Benny Morton -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

2827-2: JS o-tpt 10, BB clt 12, JH o-tbn 8, FH pno 8, DR alt 11, JH o-tbn 8, JS o-tpt 6, JS o-tpt over ens 6

2828-2: BB clt 4, CH ten 8, DR alt 32, JS o-tpt 16, JS o-tpt 8, BB clt obl 16, BB clt 8, BB clt obl 8

014 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Apr. 27, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman alt, clt, sop; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

June Cole – voc (1); Don Redman – arr (2,3,4,5,6,7); Fletcher Henderson – arr (5,6,7)

38159 Oh! Lizzie

Vic unissued not on LP/CD

38496-1 St. Louis Shuffle

Vic uniss. on 78, Neatwork RP 2016

38496-2 St. Louis Shuffle

Vic 20944, Neatwork RP 2016

38496-3 St. Louis Shuffle

BB B-10246, Chronological Classics 580

38497-1 Variety Stomp

X LVA 3013 (LP), BMG BB ND90413

38497-2 Variety Stomp

BB B-10246, Neatwork RP 2016

38497-3 Variety Stomp

Vic 20944, Chronological Classics 580

Composer credits: 38496 (Pettis - Waller); 38497 (Green – Trent - Henderson)

'Oh Lizzie' had already been tried at Henderson's first Victor session on 11 March 1927 (session 139 above), but this second attempt also was of no avail. It would be interesting to discover the cause. The band was in full flight at this time as can be heard from the other two titles recorded, and in my assumption, they could play everything laid down in a jazz arrangement.

'St. Louis Shuffle' contains a passage by a soprano sax-led reed section, with probably Redman playing first parts on soprano. Buster Bailey's clarinet obligato over the first chorus seems to be identical on all three takes and probably it thus is not really ad-lib.

As to Fletcher Henderson's arrangement of the third title, W.C. Allen in 'Hendersonia', p. 497 wrote: "'Variety' (March 16, 1927, p.47) had a news item about a new tune named after that magazine, 'Variety Stomp', with lyrics by its editor, Abel Green, music by Jo Trent, and orchestration by Fletcher Henderson. Although the arranger of the published stock was Leonard Hayton, Fletcher himself, in a 1936 interview, stated that the Victor recording used his own arrangement." This statement certainly makes me wonder as the style of the arrangement is undoubtedly Redman's with the whole-tone passages heard, like in all the Redman arrangements above of this period. I will probably stick to my assumption that this tune may be arranged by Redman as well.

I am uncertain of Bennie Morton's improvised two four-bar solos in the beginning of 'Variety Stomp'. W.C. Allen gives Bennie Morton, yet

with a question-mark, and I hear phrases very near to Harrison's. But this might as well be Morton under Harrison's probable overwhelming influence on the youthful Morton. Compared to Morton's solo in 'Stockholm Stomp' of session 138 he must have made a strong development in the intervening three months – in case this really is he.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

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

- W.C. Allen, *Hendersonia*, p.201: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba and vocal; Kaiser Marshall, drums. "Instrumentation and name of vocalist from Victor files."

- Rust*4,*6: Russell Smith -Joe Smith -t; Benny Morton -Jimmy Harrison -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

38496-1-2-3: BB clt bk 2, BB clt obl over ens 10, JS o-tpt bk 2, BB clt obl over ens 10, CH ten 14, DR alt bk 2, JH o-tbn 8*, CH ten bk 2, JH o-tbn 7, TL o-tpt 4 + 4 + 4, TL o-tpt 7, BB clt obl + bk 16

38497-1-2-3: BM o-tbn 4 + 4, JS o-tpt 4 + 4, DR alt 8, JS o-tpt 4, TL o-tpt obl over interlude 16, FH pno 4 + 4**, JH o-tbn 4 + 4, CH ten 8

Discernible differences of takes:

38496-1: first bar of ad-lib tbn solo* two bars after alto break (bar 67 of tune): 1 quarter note Ab (upbeat in bar 66), 2 quarter notes Ab – F, 1 eighth note D, 1 quarter note Eb, 1 dotted quarter note low Ab reaching into bar 68

38496-2: first bar of ad-lib tbn solo*, 2 bars after alto break (bar 67 of tune): 1 dotted eighth note Bb, 1 sixteenth note Ab (upbeat in bar 66), 2 eighth notes Bb – Ab, 1 quarter note Bb, 1 half note F

38496-3: first bar of ad-lib tbn solo*, 2 bars after alto break (bar 67 of tune): 1 dotted eighth note Bb, 1 sixteenth note Ab (upbeat in bar 66), 2 quarter notes Bb – Bb, 1 half note Ab

Alternative takes of 'Variety Stomp': Provided, that W.C. Allen's statement that take -3 of this title does not have Henderson's piano solo passages in the third chorus, is correct, the Neatwork CD RP 2016 cannot have take -3 as given on the CD cover, but must have take -1 and take -2 instead – in this playing order!

38497-1: last bar of second 4-bar piano solo**: FH's last pno chord G minor on third beat of last bar.

38497-2: last bar of second 4-bar piano solo**: FH's last pno chord G minor on first beat of last bar, followed by 2 single bass notes G – (lower) G.

38497-3: no FH 4-bar pno solos on this take.

015 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Apr. 28, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Benny Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Benny Carter – arr (1)

144063-2 P. D. Q. Blues

Col 1002-D,

Chronological Classics 580

144064-3 Livery Stable Blues

Col 1002-D,

Chronological Classics 580

Composer credits: 144063 (Henry - Simpson); 144064 (Nunez - Lopez)

M. Berger, E. Berger and J. Patrick's 'Benny Carter – A Life in American Music' states – to my greatest surprise – about Benny Carter's early arranging efforts: "The very first arrangements Carter brought in to the Johnson band were of popular tunes, 'Do, Do, Do' by Gershwin from 1926 Broadway musical 'Oh, Kay!', Gershwin's earlier hit 'Rhapsody in Blue', and Moonlight on the Ganges', a 1926 Tin Pan Alley tune whose possibilities he saw rather soon, for it was later a favorite of leading swing bands as well as jazz groups. These arrangements were never recorded. Such recognition came soon, however, when Fletcher Henderson asked Carter to arrange 'P.D.Q. Blues', which the orchestra recorded in 1927." This arrangement of 'P.D.Q. Blues' contains so many whole-tone passages and tricky rhythmic figures, favored mostly by white arrangers of this time – and by Don Redman – but not by Carter in subsequent efforts, that I would never have dared to attribute this work to the young Benny Carter. But, as the authors state that Henderson "asked" Carter to arrange 'P.D.Q. Blues' for him, there is no reason for me to doubt this statement.

'Livery Stable Blues' is arranged much closer to the style used by Carter later-on. Unfortunately, we do not have any documented evidence of this, and it thus is my assumption that both title's arrangements are the young Benny Carter's work!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.202: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "The arrangement for P.D.Q. Blues may be a stock orchestration; the Columbia files state "Orchestration Given to Col. Phono. by Mr. Rockwell" for this session."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144063-2: CH ten 16, TL o-tpt 10, JH o-tbn 10

144064-3: JH o-tbn 1 bk, JS o-tpt 12, TL o-tpt 12, BB clt 10, JS o-tpt 4, JS o-tpt 13, CH ten 2, CH ten 8, JS o-tpt 8, JS o-tpt lead 8

016 FLETCHER HENDERSON & HIS ORCHESTRA

New York,

May 11, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Benny Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Don Redman – arr (1,2); Fletcher Henderson -ldr

144132-2 Whiteman Stomp

Col 1059-D,

Chronological Classics 580

144133-3 I'm Coming, Virginia

Col 1059-D,

Chronological Classics 580

Composer credits: 144132 (Waller - Trent); 144133 (Heywood - Cook)

Frank Driggs, Don Redman, Jazz Composer – Arranger: “I wasn’t getting but twenty-five dollars an arrangement in those days, until Paul Whiteman gave me a blanket order for twenty arrangements at one hundred dollars a piece, and paid me the two thousand dollars right then and there. I was out of this world then, because the usual twenty-five dollars was all anyone was getting. I did ‘Whiteman Stomp’ for him and Fletcher, as well as others he recorded. Fats Waller sold Fletcher nine arrangements including ‘Henderson Stomp’ for a dozen hamburgers.”

Both titles with their arrangements by Don Redman superbly show the power and the potentials of the Henderson band in their classic period. One evening live listening to this organization would have left me drunk for a week! But certainly, W.C. Allen is right in pointing to the overloaded form of the arrangements, and – while showing us what Redman and the other musicians could do – it would have been much more jazzy if the soloists could have stretched out, instead of all the two and four-bar snippets they had to insert.

W.C. Allen has listed Henderson as pianist and Fats Waller added. After close listening I would suggest that all soloistic piano part are the work of Thomas Fats Waller, just because of the smooth and swinging performance of the pianist, especially the left-hand rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Don Redman (arr).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fats Waller -p; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.202: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, Fats Waller, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “(Fats Waller’s addition) confirmed by Don Redman.”

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fats Waller -p; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144132-2: CH ten 2+3+3, CH ten 2 bk, CH ten 2, JH o-tbn 4, CH ten 2, JH o-tbn 4, CH ten 8, CH ten 2, JH o-tbn2, CH ten 1+1+1+1, BB clt 2 bk

144133-3: BB clt 3 bk, JS m-tpt melody 22, TFW pno 2 bk, TL o-tpt over clts 22, TL o-tpt 3+3, JH m-tbn 12, TL o-tpt 4, JH m-tbn 6, BB clt obl 7+8

017 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Nov. 04, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Jimmy Harrison – voc-break (2);

Donald Lindley – arr (1)

144954-3 A Rhythmic Dream

Col uniss on 78, Chronological Classics 580

144955-3 Hop Off

Col 35670, Chronological Classics 580

Composer credits: 144954 (unknown); 144955 (Williams)

The first title, first issued by Jerry Valburn on his Meritt label in 1989, is a study of modern composition using whole-tone scales and augmented chords, certainly interesting as “a very modernistic, for its time, piece of music” (LP cover notes), but unrewarding for the jazz-buff. But it is impeccably played by the band. Although I have given the Henderson piano solo parts as ad-lib (see below), I am not at all convinced that they are not part of the composition.

This version of ‘Hop Off’ is my all-time favourite of the classic Henderson band. It is full of great jazz soloing, with off-beat and blues phrasing, instrumental wit and swing, with a minimum of arrangement only, and a great deal of ad-lib playing by the whole big band without ending in chaos. Fantastic. Hear Kaiser Marshall’s beautiful breaks on his Ziljian hand-cymbal, and trombone cum tenor sax holding their bass-notes for three bars at the start of the last chorus. I have followed W.C. Allen’s observation that the 16-bar trumpet solo after the clarinet chorus is divided into two 8-bar half-choruses for first Tommy Ladnier and second Joe Smith. Smith with his smoother tone is standing closer to the microphone.

And listen to Jimmy Harrison’s short and “amazing” vocal break in the final half-chorus! For years I had attributed them to Don Redman, but he already was in Detroit at this time.

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “Definitely Harrison (and I share your enthusiasm for this track, a favorite!)”

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Jimmy Harrison -t -v (2); Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.245: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Pasquall, clarinets and alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel is probable, based on identification of soloists and his regular playing personnel. The Driggs LP booklet errs in attributing vocal breaks and arrangement to Don Redman."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d; Donald Lindley -a (1).

Solos ad-lib:
 144954-3: FH pno 8, FH pno 8
 144955-3: TL o-tpt 4, TL o-tpt lead 16, CH ten 8, JH m-ibn 16, BB clt 16, TL o-tpt 8, JS o-tpt 8, CH ten 4, JH voc 2+2 bks

018 FLETCHER HENDERSON'S COLLEGIANS

New York,

Nov. 26, 1927

Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;
 Buster Bailey, Don Pasquall – alt, sop, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
 Andy Razaf - voc

7622-3	Dear, On A Night Like This	Ban 6128,	Chronological Classics 572
7624-1	There's A Rickety Rickety Shack	Ban 6129,	Chronological Classics 572
7624-2	There's A Rickety Rickety Shack	Reg 8442	not on LP/CD
7638-3	Sorry	Ban 6154,	Neatwork RP 2016
7638-4	Sorry	Ban 6154,	Chronological Classics 572

Composer credits: 7622 (Caesar – Conrad); 7624 (Tobias – Turk); 7638 (Quicksell – Klanges)

Note : Boy Meets Horn p. 115

This certainly is one of the least known Henderson sessions. Henderson's authorship of the first title has even been denied for a long time (see Rust*3 where it is omitted). Yet, when listening to these titles it becomes obvious that Rex Stewart in his book "Boy Meets Horn" did remember quite correctly his own presence here. As always in musicians' remembrances facts have been mixed and changed, and thus Stewart certainly was wrong when attributing "Whiteman Stomp" to this very recording session (see below)! (Or did he perhaps also play on the "Whiteman Stomp" session of May 11, 1927?) W.C.Allen already assumed Stewart's presence in RR 19 as early as 1960, yet also to admit Ladnier's presence as a possibility! This did not find entrance into any discography up to now although the stylistic characteristics of the trumpet/cornet solo late in both takes of "Sorry" are clearly Stewart's. His own recollection, yet, should be proof now! But what fantastic hot solos Rex was able to deliver at this early time! His solos here, yet, are not played muted as noted by W.C.Allen in RR 19, but open. Allen's supposition certainly is caused by the sound quality of the ARC recordings which leaves much to be desired.

Rex Stewart was off and on with the Fletcher Henderson band in 1927 and 1928, requested from Horace Henderson's Wilberforce band whenever it was necessary to fill a vacant chair until Bobby Stark joining the band.

Rex Stewart, *Boy Meets Horn*, p. 114: "... It was on this date that Don Redman's *Whiteman Stomp* was produced. The other side of the record was a ballad, *Dear, On A Night Like This*, and there's a little story to be told. We made what we thought was a perfect take the first time but, on hearing the playback, smack in the middle of Russell's high and muted solo, just 16 bars before the end, we heard a foreign cluster of sound. This was just a problem that prevented Henderson's band (and others) from being recorded to best advantage."

W.C. Allen in 'Hendersonia' attributes the trumpet solo in '... Rickety Shack' to Bobby Stark. Obviously, Allen had no knowledge of Rex Stewart's memory on this session at the time of writing his monumental bio-discography. But now that we have Stewart's 'Boy Meets Horn' we know, and we clearly recognize Stewart's hot and urgent horizontal improvising as different from Bobby Stark's vertical approach.

W.C. Allen lists only one trombonist, Bennie Morton, but adds that alternately Jimmy Harrison may be present instead. As we do not hear any trombone solo spot, I severely doubt Harrison's presence.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Record Research 19-13: "... The first trumpet solo on SORRY might be Joe Smith, and a hotter muted near the end might be Ladnier or Rex Stewart."

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms); Andy Razaf (vcl).

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Jimmy Harrison, Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Andy Razaf -v.

- W.C. Allen, *Hendersonia*, 245: probably: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, trombone; Buster Bailey, clarinet, alto sax; Jerome Pasquall, soprano & alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums; Andy Razaf, vocals. "Instrumentation seems to be as above; of the trumpeters, only one is heard in solos, playing in a new fast-fingering style totally unlike anything Ladnier had played – presumably Stark, in his recorded debut."

- Rust*4,*6: probably Russell Smith -Joe Smith -Bobby Stark -t; Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -ss -as; Coleman Hawkins -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Andy Razaf -v.

Solos ad-lib:

7622-3: AR voc 32, no ad-lib solos
 7624-1: AR voc 32, RexSt o-cnt 16
 7638-3-4: RS o-tpt straight 30, AR voc 32, CH ten 8, RexSt o-cnt 2+16

Discernible differences of takes:

7624: as take -2 has not been reissued differences could not be determined!
 7638-3: no ad-lib clarinet in final ensemble (16 bars)
 7638-4: Buster Bailey plays ad-lib clt obligato over final ensemble (16 bars)

019 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 14, 1928

Russell Smith, Joe Smith, Bobby Stark – tpt;
 Bennie Morton, Jimmy Harrison – tbn;
 Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
 Bill Challis – arr (2)
 145763-3 King Porter Stomp Col 1543-D, Chronological Classics 572
 145764-3 “D” Natural Blues Col 1543-D, Chronological Classics 572
 Composer credits: 145763 (Morton); 145764 (Henderson)

‘King Porter Stomp’ shows the classic Henderson band in all its glory, with tremendous improvised solos, an unbelievable musical looseness in playing their head-arrangement parts, filling open areas with fitting ad-lib playing, and swinging like mad. This is Henderson at his best. The band is known to have played ‘King Porter Stomp’ in engagements much longer than the limited time allowed by the 78 recording. They have enlarged its duration as long as 45 minutes as has been told. The arrangement is a head-arrangement developed by the band based on Hawkins’ suggestion as has been reported.

‘D Natural Blues’ is an arrangement by Bill Challis, showing very little soloistic, and thus does not reach musical heights like the first tune.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

- W.C. Allen, *Hendersonia*, p246: Russell Smith, Joe Smith, Bobby Stark, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, clarinet; Don Pasquall, clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Personnel is reconstructed from identification of soloists and his regular playing personnel of the time” “(King Porter Stomp – head arrangement, based on Hawkins’ ideas.”

- Rust*4,*6: Russell Smith, Joe Smith, Bobby Stark -t; Jimmy Harrison, Benny Morton -tb; Buster Bailey -cl; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Bill Challis -a.

Solos ad-lib:

145763-3: BS o-tpt 23, CH ten 1+16, JS m-tpt 16, BB clt 1+16, JH m-tbn 16

145764-3: BS o-tpt 12

020 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Sep. 14, 1928

Russell Smith, Joe Smith, Bobby Stark – tpt;
 Bennie Morton, Charlie Green – tbn;
 Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Clarence Holiday – bjo; June Cole – bbs; Kaiser Marshall – dms
 C-2315-A Hop Off Br 4119, Chronological Classics 572
 C-2316- Ready For The River Br unissued not on LP/CD
 Composer credits: C-2315 (Waller)

And once again the Henderson band in its glory. I would give a little fortune to hear that unissued title. Is there nobody out there who owns a test? But then ‘Hop Off’ once again is one of the Henderson numbers showing the band in their relaxed looseness, full of great solos and surprising bits that obviously are not written in the arrangement. Contrary to Mr. W.C. Allen I identify Bobby Stark as the first soloist, playing the introduction and the first A-strain ad-lib. Bobby Stark has absolutely different tone, phrasing and approach to soloing here (e.g. when substituting the changes of bars 2 and 11 by diminished chords – Ab dim instead of Ab) than Joe Smith who is listed by W.C. Allen for this part. Soloists are easily recognized, and I do not see any reason not to identify Charlie Green as the trombone soloist. This recording has an additional plus for showing – even if faintly in the background – Kaiser Marshall’s beautiful accompaniment and soloistic on the high-hat. In the short Hawkins solo before the bridge – 8 bars - he uses the hand-cymbals as lately invented and distributed by the Avedis Zildjian company, and in every up-to-date drummer’s use at this time. This is fantastic early big band jazz!

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “‘Hendersonia’ has Morton and Green on this session, sounds like Green?” Yes – KBR.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust*3: Russell Smith, Bobby Stark -t; Benny Morton (and Charlie Green?) -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; ?Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

- Rust*4: Russell Smith, Joe Smith, Bobby Stark -t; ?Charlie Green, Benny Morton -tb; Buster Bailey -cl; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Bill Challis -a.

- *W.C. Allen, Hendersonia, p247: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, ?Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Pasquall, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel reconstructed from soloists, and consists of his regular playing personnel of the time. Trombone soloist is not Harrison, who had in fact stayed in New York with Charlie Johnson."*

- *Rust*4,*6: Russell Smith -Joe Smith -Bobby Stark, t; ?Charlie Green -Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -as; Coleman Hawkins -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.*

Solos ad-lib:

C-2315-A: BS o-tpt 4, BS o-tpt 16, CH ten 9, BB clt 16, CG m-tbn 17, CH ten 16, Ch ten 4

021 CHICK WEBB AND HIS ORCHESTRA

Ward Pinkett, Edwin Swayze – tpt; Bennie Morton – tbn;
Hilton Jefferson, Bobby Holmes – alt, clt; Elmer Williams – ten, clt;
Don Kirkpatrick – pno; John Trueheart – bjo, gtr; unknown – bbs; Chick Webb – dms;
James Barton – voc (2); George "Shorty" Snowden, unknown - dancers

New York, c. late 1928
Paramount film 'After Seben'

I Ain't Got Nobody (fragment)	not on LP/CD,	www.youtube.com
Waitin' For The Evenin' Mail	not on LP/CD,	www.youtube.com
Sweet Sue (3 fragments)	Ristic Special SAC (LP)	not on CD
Tiger Rag (incomplete)	Ristic Special SAC (LP)	not on CD
I Ain't Got Nobody (fragment)	Ristic Special SAC (LP)	not on CD

These unfortunately very short musical examples of an early Chick Webb band accompany a dance-contest in a Harlem night club on film. What this fantastic band might have sounded like if recorded with adequate equipment! First issued by John R.T. Davies on his Ristic label, later also on Harlequin HQ 2038 'Black Bands on Film 1928 – 1935'.

- The 'I Ain't Got Nobody' eight-bars fragment at the beginning certainly has the Webb band playing (and not a studio band as I have found stated somewhere!), with syncopated muted-trumpet by Edwin Swayze. And Chick Webb can clearly be recognised playing press-rolls in ragtime-derived style and a final cymbal stroke to end the number. Another eight-bars fragment of this tune is played at the end of the film, but the drummer is less audible, there. This first fragment of 'I Ain't Got Nobody' then has to be seen as the first documented appearance of Chick Webb playing drums.

- Two of the three 'Sweet Sue' fragments each comprise a three-quarter chorus by the band with dancing by different couples of dancers, the third fragment comprising a whole chorus. The first chorus has a muted-trumpet solo by very probably Ward Pinkett, the second chorus a muted-trombone solo by Bennie Morton, and the third chorus a muted-trumpet solo by Ward Pinkett, again.

- The clarinet solo on the 'Tiger Rag' part is played by Bobby Holmes, who, by the way, is shown with his clarinet at hand in the entire band-part of the film, his alto lying on the floor besides his feet. In this title he shows a fast multi-toned and straight-ahead clarinet performance with little harmonic and rhythmic finesse, but swinging and giving a lift to the band.

- It is very interesting to note that no written arrangements are used, and the band play entirely ad-lib for the whole duration of the band parts. The saxophones noodle along ad-lib, creating a thick harmonic background, yet un-structured – for the brass soloists. This, I presume, was the usual way Harlem big bands played for dancing when they were assembled lately and for short duration only, and lacked a sufficiently large band-book of arrangements.

Notes:

- not listed in the discographies

Solos ad-lib:

IAGN:	ES m-tpt + CW dms + ens 12
WFTEM:	DK pno 2; JB voc + DK pno obl 12+24+28
SS:	WP m-tpt + ens 24; BM o-tbn + ens 24; WP m-tpt + ens 32
TR:	BH clt + ens 14; WP m-tpt + ens 2; BH clt + ens 14; WP m-tpt + ens 2; BH clt + ens 16
IAGN:	ES o-tpt + ens 8

022 THE JUNGLE BAND

Ward Pinkett, Edwin Swayze – tpt; Robert "Mack" Horton or (Bennie Morton?) – tbn;
Hilton Jefferson, Joe Garland – alt, clt; Elmer Williams – ten, clt;
Don Kirkpatrick – pno; John Trueheart – bjo; Elmer James – bbs; Chick Webb – dms;
Ward Pinkett – voc; Benny Carter - arr
E-30039-A Dog Bottom Br 4450, Chronological Classics 502
Composer credit: E-30039 (Webb)

New York, Jun. 14, 1929

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

Notes:

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

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

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

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

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

023 THE JUNGLE BAND

New York, Jun. 27, 1929

Ward Pinkett, Edwin Swayze – tpt; Robert 'Mack' Horton – tbn;
 Hilton Jefferson, Joe Garland – alt, clt; Elmer Williams – ten, clt;
 Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – bbs; Chick Webb – dms, ldr
 E-30091-A Jungle Mama
 Composer credits: E-30091 (Webb)

Br 4450, Chronological Classics 502

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

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

And yes, the Mosaic booklet is right in stating that John Trueheart switches to guitar on this side. But who may be the eleventh man participating? A third trumpet would be the first possibility, but the brass section does not sound like it. Nor does the clarinet section sound to have four players. And: arrangements of this time did usually not include parts for third trumpet or fourth saxophone/clarinet! So, I – KBR – would rather see this statement resulting in some negligent observation of a studio assistant.

Notes:

- Charles Delaunay, *New Hot Discography, 1948/1963: Featuring Ward Pinkett (tp & vo); Chick Webb (dm & leader)*
 - Storyville 14, Richard Rains, 'Conversations with Doc' (Cheatham and Benny Morton! - KBR): "We first played the Jungle Band's 'Dog Bottom' because we suspected that Benny (Morton - KBR) was on it. He recognised the arrangement at once but could not remember the session. He felt, however, that he must have been there, after having said that the trombone was not Jimmy Harrison, Robert Horton, or Sandy Williams. He said that both trumpet solos were taken by Ward Pinkett (who, incidentally, passed for white on occasion). ... Chick Webb must have an Ellington sound in mind, more by design than accident, on both this date and thirteen days later when 'Jungle Mama' was made with a slightly different personnel. Benny said that the trombone was definitely not himself (! - KBR) but was more like Joe Nanton than Harrison or Horton, one of whom might be deliberately imitating the style of Nanton, however."
 - Rust*2: Ward Pinkett (tpt, vcl); Edwin Swayzee (tpt); Jimmy Harrison (tbn); Albert Nicholas (clt); Louis Jordan (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); John Kirby (bbs); Chick Webb (dms)
 - Rust*3: Ward Pinkett -t -v; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson -cl -as; Louis Jordan -as; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d
 - Rust*4, *6: Ward Pinkett -t -v; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson, Louis Jordan -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d
 - Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Ward Pinkett (tp, vcl); Edwin Swayzee (tp); Robert Horton (tb); Hilton Jefferson, Louis Jordan (as, cl); Elmer Williams (ts,cl); Don Kirkpatrick (p); John Trueheart (g); Elmer James (tu); Chick Webb (d); "The Brunswick ledgers show that 11 men were used for this recording."*

Tunes structures:

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

024 CLARA SMITH

New York, Sep. 04, 1929

Clara Smith – voc;

Ed Allen – cnt; Bennie Morton – tbn;

J.C. Johnson – pno

148970-2 Papa I Don't Need You Now

Col 14462-D, Document DOCD-5368

148971-2 Tired Of The Way You Do

Col 14462-D, Document DOCD-5368

148972 Breath And Breeches

Col unissued not on LP/CD

Talking of trombonists: without any doubt, our man here is Green's colleague from the Henderson band, the young Bennie Morton (yes, he wanted his name to be written Bennie!). I have contributed this judgement to Jan Evensmo's and Ola Ronnow's recent Bennie Morton solography on 'JazzArcheology', and they have written: "We've omitted this session from the first version of this solography, but K.-B. Rau alerted us! Both Rust and Lord list the trombonist as 'unknown' on this session, but he is clearly HBM (Henry Benny Morton, but his real name was Henry Sterling Morton - KBR); listen to his introduction to 'Tired Of The Way You Do'! These are the first recordings where we can hear HBM as a personal voice with his characteristic sound and vibrato." I have nothing to add here.

But, listen to Morton's very beautiful and sensitive accompaniment using his very special long lip-trills which he performed as first player in classic jazz, only very few colleagues using short jumping-trills in this period. And Ed Allen is his very own clear, melodic, outstanding and relaxed self.

Following pianist Lucky Roberts' letter to Swiss collector Theo Zwicky we do know that the pianist on this session is J.C. Johnson (see Storyville 20 – 62!). Hitherto I thought that we had James P. Johnson on piano on these sides. And I have to apology for having ignored this most informative letter all the years I've been working on my website! My sincere fault! But now we know (26-05-2022)! And J.C.

Johnson is in a great form here and plays beautifully in his own piano style mid-way between Chicago and New York.

A great and very beautiful recording session this. If we only could hear the third title of this session! I'd give a whole lot for this experience!

Notes:

- Mahony, *Columbia 13/14000-D Series: Acc Ed Allen, cnt; unknown, tbn, unknown, p.*

- Rust*3*4: Ed Allen -c; unknown -tb; James P. Johnson -p

- Rust*6: Ed Allen -c; Charlie Green -tb; unknown -p

- BGR*2, *3, *4: Ed Allen, cnt; unknown, tbn; poss James P. Johnson, pno

025 KING OLIVER AND HIS ORCHESTRA

New York, Feb. 18, 1931

Joe King Oliver – tpt, ldr;

(Jack Wilson?) or (Dave Nelson?), Herman 'Red' Elkins – tpt; Bennie Morton – tbn;

Fred Skerritt, Paul Barnes – alt, clt; Clarence Wheeler – ten, clt;

Henry 'Hank' Duncan – pno; Ernest Myers – bjo; Lionel Nipton – bbs; Fred Moore – dms;

Alex Hill – arr (2,3)

E-36101 Where That Old Man River Flows

Br unissued not on LP/CD

E-36102-A Sugar Blues

Br 6065, Frog DGF 35

E-36103-A I'm Crazy 'Bout My Baby (And My Baby's Crazy 'Bout Me)

Br 6065, Frog DGF 35

Composer credits are: 36102 (Fletcher-Williams), 36103 (Hill-Waller)

Of all the above – and below – listed King Oliver band recordings this session seems to be the most enigmatic of them all. Let's see the known "facts" for this personnel:

King Oliver is securely identified by his very nice muted solo in 'Sugar Blues'. He is playing self-assured, with great tone, but a little tedious rhythmically. The trombonist - without serious doubts – is Bennie (sic!) Morton, characterised by his unique use of the trombone lip-trill, his first statement of which he recorded with Clara Smith on her recording session of September 04, 1929. Surprisingly, Morton denied his presence at this session, as never having recorded with Oliver. Saxophonist Freddie Skerritt identified his own playing on these sides, and noted the presence of Joe Oliver, Herman 'Red' Elkins, Bennie Morton, Paul Barnes, Clarence Wheeler, Lionel Nipton, and Fred Moore. But he was unable to name the third trumpeter and the pianist. Most of these men were part of Oliver's last organised big band, 'King Oliver and his Harlem Syncopators', having worked a few jobs in the New York area before touring the West. The biggest surprise of these sides – apart from Bennie Morton's playing – are the 16 bars soloing of a trumpeter who is not Oliver nor Dave Nelson, whose presence at this session is most doubtful as Oliver and Nelson were not on talking terms at this time. This man plays a swinging, hot and bluesy trumpet solo in rather modern style for the time. He may be Herman 'Red' Elkins, whose only recordings this must be following Rust. This young man can be found on two band photographs of this band printed in L. Wright's "King" Oliver on pages 146/147. Clyde Bernhardt suggested Jack Wilson as lead trumpet player here, but Wilson did not remember this when asked. Pianist Hank Duncan was named as pianist at this session, but cannot be recognised by his style. Banjo player/guitarist may be Ernest Myers as seen of the above noted photograph.

Notes:

- Ch. Delaunay, *New Hot Discography*: probably Bingie Madison's *Broadway Danceland Orchestra*, which then featured: Ward Pinkett, Bill Dillard, Dave Nelson (tp); James Archey (tb); Henry Jones, Bingie Madison, Freddie Skerritt, Lucas (s); Gen Rodgers (p), Dick Fullbright (tuba); Bill Beason (dm).

- Rust*2: King Oliver and two others (tpt); unknown (tbn); two unknown (clt, alt); unknown (ten); unknown (pno); unknown (bjo); unknown (bbs); unknown (dms)

- Rust*3,*4: King Oliver -2 others -t; unknown -tb; ?Bobby Holmes and another -cl -as; unknown -ts; unknown -p; unknown -bj; unknown -bb; unknown -d

- Rust*6: King Oliver, ?Dave Nelson, ?"Red" Elkins, t; ?Benny Morton or Dicky Wells, tb; ?Fred Skerritt, as; ?Paul Barnes, cl, as; ?Clarence Wheeler, cl, ts; ?Henry Duncan, p; ?Ernest Myers, bj; ?Lionel Nipton, bb; ?Fred Moore, d; ?Alex Hill, a

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, Herman 'Red' Elkins, t; Benny Morton, tb; Fred Skerritt, as; Paul Barnes, cl, as; Clarence Wheeler, cl, ts as; Henry Duncan, p; Ernest Myers, bj; Lionel Nipton, bb; Fred Moore, d.

Solos ad-lib:

36102-A: BM m-tbn 1 + 1; FS alt 5; CW ten 4; JKO m-tpt/cnt 1+18; PB clt 8

36103-A: BM o-tbn 1+32; CW ten 16; FS alt 8; CW ten 8; ?RE m-tpt 16; PB clt 8

Tune Structures:

E-36102-A Sugar Blues Key of C

Brunswick

(Intro 6 bars ens)(Chorus 1 18 bars AB ens 4 - BM m-tbn 2 - ens 6 - FS alt 5 - ens 1)(Vamp 4 bars ens)(Verse 12 bars ?CE ten 4 - ens 8)(Chorus 2 18 bars AB JKO m-tpt)(Bridge 4 bars ens)(Chorus 3 18 bars AB ?PB clt 8 - ens 10)(Coda 2 bars ens)

E-36103-A I'm Crazy 'Bout My Baby Key of Eb

Brunswick

(Intro 8 bars ens)(Chorus 1 32 bars AABA saxes)(Chorus 2 32 bars AABA BM o-tbn)(Chorus 3 32 bars AABA ?CW ten over brass riff 16 - FS alt 8 - ?CW ten over brass riff 8)(Chorus 4 32 bars AABA ?HRE m-tpt 16 - ?PB clt 8 - ens 8)

026 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 19, 1931

Russell Smith, Bobby Stark, Rex Stewart – tpt;

Claude Jones, Bennie Morton – tbn;

Russell Procope, Harvey Boone – alt, clt; Coleman Hawkins – ten, bar, clt;

Fletcher Henderson – pno (1,2); Horace Henderson – pno (3,4); Clarence Holiday – grt; John Kirby – bbs; Walter Johnson – dms;

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

151441-2 Clarinet Marmalade

Col 2513-D,

Chronological Classics 555

151442-1 Sugar Foot Stomp

Col 2513-D,

Chronological Classics 555

151442-2 Sugar Foot Stomp

Col 2513-D,

Mosaic MD8-251 CD02

151443-1 Hot And Anxious

Col 2449-D,

Chronological Classics 555

151444-1 Comin' And Going

Col 2449-D,

Chronological Classics 555

Composer credits: 151441 (Shields - Ragas); 151442 (Oliver - Melrose); 151443 (Henderson); 151444 (Henderson – Henderson)

On 'Clarinet Marmalade' Stewart plays a typical solo with much straight-ahead steam and swing. After Benny Morton's trombone solo and the immediately following 12 bar minor strain we have a chorus arranged for three-part saxophone section led by a trumpet – obviously Bobby Stark – which makes a four-part harmonized section, a device Benny Carter used to write. Bennie Morton, Jimmy Harrison's replacement, plays very assured in his own inimitable way, using lip-trills throughout his solos. He must have had a wonderful embouchure and great "chops". Russell Procope – new with the band - does not seem to feel at home when listening to his clarinet solo. He certainly had to carry a burden sitting in Benny Carter's chair. In the penultimate chorus there seems to be a baritone sax playing some sort of obligato, leading into a two-bar break, stylistically played by Coleman Hawkins. But I suggest to examine a skilled tenor sax player whether this break could not possibly be played on a tenor sax. I agree that the notes played sound to be played on a baritone sax, but why should Hawkins carry a baritone along for just this two-bar break on this only title of a four-title recording session. (Accordingly, I have written "bar" in the above personnel in italics.)

According to Rex Stewart's own testimony he plays the "Oliver" solo on 'Sugar Foot Stomp', not muted as by Oliver and with much less off-beat, but in the way Armstrong played it in the 1925 Henderson recording. This very solo is repeated afterwards by Benny Morton on trombone.

The last two titles do not have Rex Stewart soloing. They both are arrangements by Horace Henderson – he also has taken over the piano chair – and probably show his developing talent for arranging. In 'Hot And Anxious' Horace uses the well known 'Tar Paper Stomp' motive which later became famous in Glenn Miller's 'In The Mood', while snatching the first strain of Ellington's 'Doing The Voom Voom' for his theme of 'Comin' And Going'. And note Walter Johnson at the end of the fourth title using his high-hat cymbal in exactly the same way as used as ride rhythm by his colleagues all through the swing era.

W.C. Allen, *Hendersonia*, p. 266: „Guitar soloist sounds same as "Benny Jackson" on the *Chocolate Dandies* session, but is presumably Clarence Holiday here.“

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Rex Stewart, Bobby Stark (tp); Benny Morton, Claude Jones (tb); Russell

Procope, Harvey Boone (as); Coleman Hawkins (ts); Fletcher Henderson (p & arr); Horace Henderson (p)(4,5); Clarence Holiday (g); John Kirby (b); Walter Johnson (dm)

- Carey, McCarthy, Jazz Directory, Vol. 4: Russell Smith, Rex Stewart, Bobby Stark (cnt); Benny Morton, Claude Jones (tbn); Harvey Boone, Russell Procope (alt); Coleman Hawkins (ten, clt); Fletcher Henderson (1,2,3), Horace Henderson (4,5) (p); Clarence Holiday (g); John Kirby (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, alt); Harvey Boone (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Horace Henderson (pno)(4,5); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).

- Rust*3: Russell Smith - Bobby Stark -t; Rex Stewart -c; Benny Morton - Claude Jones -tb; Russell Procope - Harvey Boone -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p(1,2,3) -ldr-a; Horace Henderson - p (4,5); Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d.

- W.C. Allen, Hendersonia, p. 266: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, clarinet, tenor and baritone sax; Fletcher Henderson (first two titles) or Horace Henderson (last two titles), piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums.

- Storyville 125/163: Trumpet (At) Tributes, More Johnny Simmen Snippets (originally in CODA):

"Fletcher Henderson's five 1931 versions of Sugar Foot Stomp. Generally, Rex Stewart is considered to have taken those famous 36 bars on the five well-known versions; one each on Columbia, Brunswick and Crown, and two on Victor. However, in 1949 while discussing his activities with Fletcher Henderson, Rex remarked that he was not sure he was the soloist on all versions. He thought that while he (Rex) was in the band when all the various versions of Sugar Foot Stomp were recorded, Bobby Stark took the three 12-bar choruses on some of them. On his 1966 visit to Europe, Rex and I (Johnny Simmen - KBR) listened to Fletcher's five versions of the tune together, and he clearly identified the trumpet soloist as follows: Columbia: Rex, muted, playing close to Joe Oliver's famous creation. Brunswick: Bobby Stark, open. Victors: Rex, muted, and again playing close to the Oliver version. Crown: Bobby Stark, plunger. This latter came as a surprise, but Rex told me to play Fletcher's House of David Blues as a comparison, and while listening to that, I saw the light - the very special and personal use Bobby made of the plunger. Very unlike Rex. Since that memorable afternoon with Rex, I have heard the Chick Webb Sugar Foot Stomp and there is no doubt that the trumpet soloist is the same as on Fletcher's Crown version - Bobby Stark."

- Rust*4,*6: Fletcher Henderson -p -dir; Russell Smith -Rex Stewart -Bobby Stark -t; Benny Morton -Claude Jones -tb; Harvey Boone -as; Russell Procope -cl -as; Coleman Hawkins -cl -ts -bar; Horace Henderson -p -a (4,5); Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; Bill Challis -a (1)

Solos ad-lib:

151441: BM o-tbn 16, CH ten 1+16, RexSt o-cnt 2+16, RP clt 1+16, CH ten 3+2

151442: CJ m-tbn 12, RexSt m-cnt 12 + 12 +12, FH pno 8 + 8, BM m-tbn 12 + 12 + 12, CH ten 12 + 10

151443: BS m-tpt growl 12; CH clt 11; CIHol gtr 1+11

151444: BM o-tbn 12; BS o-tpt 3 + 3, CH ten 8; BM o-tbn 12; BS o-tpt 10; HH pno 1+1; BM o-tbn 6; HH pno 4

Discernible differences of takes:

151442-1: last note in 2nd chorus of Stewart's solo (upbeat to third chorus): clean note g (same as subsequent note g sustained for 4 bars)

151442-2: last note in 2nd chorus of Stewart's solo (upbeat to third chorus): fluffed note (note jumping up, thus higher than subsequent sustained note g)

027 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

c. Mar./Apr. 1931

Russell Smith, Bobby Stark, Rex Stewart - tpt;

Claude Jones, Bennie Morton - tbn;

Russell Procope, Harvey Boone - alt, clt; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Clarence Holiday - gtr; John Kirby - sbs, bbs; Walter Johnson - dms, vib;

unknown - voc (1,4);

Bill Challis - arr (2)

1230-2 After You've Gone

Crown 3093, Chronological Classics 555

1231-3 Star Dust

Crown 3093, Chronological Classics 555

1232-3 Tiger Rag

Crown 3107, Chronological Classics 555

1233-3 Somebody Stole My Gal

Crown 3107, Chronological Classics 555

Composer credits: 1230 (Creamer - Layton); 1231 (Carmichael - Parish); 1232 (DeCosta - Edwards - Larocca - Sbarbaro - Shields); 1233 (Wood)

This is a rather unrewarding and unattractive recording session of the Henderson band. W.C. Allen attributes the arrangements of the first and fourth titles to "possibly" Benny Carter, but I do not hear any of Carter's known arranging devices and would therefore leave the arranger(s) as unknown.

I hear Rex Stewart solo in Star Dust in his well-known Bix Beiderbecke derived mode in the penultimate chorus.

Other than Allen I hear Stewart in the trumpet - tenor sax chase chorus in 'Tiger Rag', and not Bobby Stark. Furthermore, it definitely is Claude Jones on trombone in the third strain of this title just before the first trio-part/chorus and not Benny Morton.

W.C. Allen, Hendersonia, p.267: „The identity of the vocalist remains unknown. By aural comparison, it is not Dick Robertson, George Bias, Lois Deppe, nor Orlando Roberson, nor does it sound quite the same as the likewise unidentified vocalist on the next (Melotone) session. Take 3 of 'After You've Gone' has been reported, but its existence is unconfirmed.”

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Rex Stewart, Bobby Stark (tp); Benny Morton, Claude Jones (tb); Russell Procope (as), Edgar Sampson (as, v); Coleman Hawkins (ts); Fletcher Henderson (p & arr); Clarence Holiday (g); John Kirby (b); Walter Johnson (dm)

- Carey, McCarthy, Jazz Directory, Vol. 4: Russell Smith, Rex Stewart, Bobby Stark (cnt); Benny Morton, Claude Jones (tbn); Edgar Sampson, Russell Procope (alt); Coleman Hawkins (ten); Fletcher Henderson (p); unknown (g); John Kirby (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).

- Rust*3: Russell Smith - Bobby Stark -t; prob Rex Stewart -c; Benny Morton - Claude Jones -tb; Russell Procope - Harvey Boone -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; unknown -v.

- W.C. Allen, Hendersonia, p. 266: Russell Smith, prob Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums and bells or vibes; unknown male (white?) vocalist.

- Rust*4,*6: Fletcher Henderson -p -dir; Russell Smith -Rex Stewart -Bobby Stark -t; Benny Morton -Claude Jones -tb; Harvey Boone -as; Russell Procope -cl -as; Coleman Hawkins -ts; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; the unidentified vocalist may be white.

Solos ad-lib:

1230: FH pno 6; CH ten 6; CJ o-tbn 1; BS o-tpt 7

1231: RexSt m-cnt 30

1232: RP clt 6; CJ o-tbn 2+2+2; RexSt o-cnt 2+4; CH ten 4; RexSt o-cnt 4; CH ten 4; RexSt o-cnt 4; CH ten 4; RexSt o-cnt 4; CH ten 2; RP clt 2+32

1233: BS o-tpt 22; FH pno 2+32 obl; BM o-tbn 2+16, CH ten 22, CH ten 4

028 CONNIE'S INN ORCHESTRA

New York,

Apr. 10, 1931

Russell Smith, Bobby Stark, Rex Stewart – tpt;

Claude Jones, Bennie Morton – tbn;

Russell Procope, Harvey Boone – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – bjo; John Kirby – bbs; Walter Johnson – dms;

unknown – voc (1,4);

Fletcher Henderson, Don Redman – arr (2); Fletcher Henderson – arr (3); Bill Challis – arr (4)

E-36454-A I'm Crazy 'Bout My Baby (And My Baby's Crazy 'Bout Me)

Mt M-12145,

HEP CD 1016

E-36455-A Sugar Foot Stomp

Mt M-12239,

HEP CD 1016

E-36456-A Just Blues

Mt M-12239,

HEP CD 1016

E-36457-A Singing The Blues (Till My Daddy Comes Home)

Mt M-12145,

HEP CD 1016

Composer credits: 36454 (Hills - Waller); 36455 (Oliver); 36456 (Henderson); 36457 (Lewis – Young – Conrad – Robinson)

Here we have the established Henderson band of the time. Soloists are identified below (not necessarily same as by W.C. Allen!). It certainly is difficult sometimes to separate Stark from Stewart or Jones from Morton! But I have tried my best, just as above! So, here we have Bobby Stark playing the "Oliver" solo in "Sugar Foot Stomp", and he plays it with open horn and gives it a very different treatment (see Allen below).

W.C. Allen, *Hendersonia*, p.267: "Rex Stewart told Johnny Simmen that the "Oliver" solo on 'Sugar Foot Stomp' was played by Bobby Stark on this Melotone version and also on the later Crown version, but by himself (Stewart) on the Victor and Columbia versions. Harry Carney (in *Jazz Journal*, April 1963, p.13) identified the clarinet soloist on this same Melotone 'Sugar Foot Stomp' as Harvey Boone, but Russell Procope, on hearing the record, identified himself and says Boone did not take clarinet solos at this time. ... Personnel was confirmed by the late Eugene Williams of Decca."

Listen to that gorgeous rhythm section with "antiquated" banjo and tuba and "modern" drumming (there is guitar and string bass on these sides).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Rex Stewart, Bobby Stark (tp); Benny Morton, Claude Jones (tb); Russell Procope, Harvey Boone (as), Coleman Hawkins (ts); Fletcher Henderson (p & arr); Clarence Holiday (g); John Kirby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Rex Stewart, Bobby Stark (cnt); Benny Morton, Claude Jones (tbn); Harvey Boone, Russell Procope (alt); Coleman Hawkins (ten); Fletcher Henderson (p); unknown (g); John Kirby (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Harvey Boone (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms); Dick Robertson (vcl).

- Rust*3: Russell Smith -Bobby Stark -t; prob Rex Stewart -c; Benny Morton - Claude Jones -tb; Russell Procope - Harvey Boone -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; Dick Robertson -v.

- W.C. Allen, *Hendersonia*, p. 267/8: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums and bells or vibes; unknown male (white?) vocalist.

- Rust*4,*6: Fletcher Henderson -p -dir; Russell Smith -Rex Stewart -Bobby Stark -t; Benny Morton -Claude Jones -tb; Harvey Boone -as; Russell Procope -cl -as; Coleman Hawkins -ts; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; George Bias -v

Solos ad-lib:

E-36454: BS m-tpt 16; CJ m-tbn 16; BS m-tpt 8; CJ m-tbn 8; BS m-tpt obl 32; CH ten 16; RP clt 1+12

E-36454: CJ m-tbn 12; BS o-tpt 12 + 12 + 12; RP clt 12 + 12 + 12; BM o-tbn 1+12+12+12; CH ten 12 + 10; WJ dms 2

E-36454: CJ m-tbn 3; BS o-tpt 1; CJ m-tbn 2; BS o-tpt 2; CJ m-tbn 2; BS o-tpt 2; RexSt m-cnt 12; CH ten 1+2; BS o-tpt 2; CH ten 2; BS o-tpt 2; CH ten 2; BM o-tbn 2; BM m-tbn 1+12, BS o-tpt 4

E-36454: RexSt o-cnt 32; RP clt obl 2+8; RP clt 8; RP clt obl 6 + 2; FH pno 1

029 CONNIE'S INN ORCHESTRA

New York,

Apr. 29, 1931

Russell Smith, Bobby Stark, Rex Stewart – tpt;

Claude Jones, Bennie Morton – tbn;

Russell Procope, Harvey Boone – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – bjo, gtr; John Kirby – bbs; Walter Johnson – dms;

George Bias – voc (3,4,5,6);

Fletcher Henderson, Don Redman – arr (1,2); Bill Challis – arr (7,8)

53066-1 Sugar Foot Stomp

Vic 22721,

Chronological Classics 555

53066-2 Sugar Foot Stomp

Vic unissued on 78, Neatwork RP 2016

53067-1 Roll On, Mississippi, Roll On

Vic 22698, Chronological Classics 555

53067-2 Roll On, Mississippi, Roll On

Vic unissued on 78, Neatwork RP 2016

53068-1 Moan, You Moaners

Vic 22698, Chronological Classics 555

53068-2 Moan, You Moaners

Vic unissued on 78, Neatwork RP 2016

53069-1 Singing The Blues ('Til My Daddy Comes Home)

Vic 22721,

RCA (F) FPM1 7011

53069-2 Singing The Blues

Vic 22721,

Chronological Classics 555

Composer credits: 53066 (Oliver - Armstrong); 53067 (West - McCafrey - Ringle); 53068 (Williams); 53069 (Lewis - Young - Conrad - Robinson)

Bobby Stark might have had a bad day on this 29 April because you don't hear him soloing. All trumpet solos are Stewart's, although I have to confess that I have some slight doubts concerning the trumpet solo in 'Singing The Blues' which could tonally even be Bobby Stark, but it is not known if he ever did take over this task. In 'Roll On, Mississippi' (strange 40 bar chorus!) it is Rex Stewart in full flight with his high air-pressure cornet playing.

ADDENDUM 26-22-23/09-12-23: at the instigation and with the great help of Steve Espinola – U.S.A. – I have managed to find out take's distinctions of 53069 'Singing The Blues', which are listed below. This would mean that Bluebird ND90413 (CD) in fact carries 'Singing The Blues' 53069-2. This accepted as correct, we then must determine that Chronological Classics 555 has take-2, although stating take -1 in the CD booklet. The French double-LP Jazz Tribune PM 43691 also has take -2, as stated. And only the French LP Black & White Series Vol. 116 FPM1 7011 has take-1! I am not informed about earlier RCA LPs. It is my assumption that the RCA Victor people excluded take-1 of this title from later reissues after recognising the fluff in Stewart's solo. (With many thanks, Steve!)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Rex Stewart, Bobby Stark (tp); Benny Morton, Claude Jones (tb); Russell Procope, Harvey Boone (as), Coleman Hawkins (ts); Fletcher Henderson (p & arr); Clarence Holiday (g); John Kirby (b); Walter Johnson (dm)*

- Carey, *McCarthy, Jazz Directory, Vol. 4: Russell Smith, Rex Stewart, Bobby Stark (cnt); Benny Morton, Claude Jones (tbn); Harvey Boone, Russell Procope (alt); Coleman Hawkins (ten); Fletcher Henderson (p); unknown (g); John Kirby (bs); Walter Johnson (d)*

- Rust*2: *Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Harvey Boone (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms); Dick Robertson (vcl).*

- Rust*3: *Russell Smith –Bobby Stark -t; Rex Stewart -c; Benny Morton –Claude Jones -tb; Russell Procope - Harvey Boone -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; George Bias -v.*

- W.C. Allen, *Hendersonia, p. 268: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums; George Bias vocal.*

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

- Rust*4,*6: *Fletcher Henderson -p -dir; Russell Smith -Rex Stewart -Bobby Stark -t; Benny Morton -Claude Jones -tb; Harvey Boone, Russell Procope -cl -as; Coleman Hawkins -cl -ts; Clarence Holiday -g; John Kirby -bb; Walter Johnson -d; George Bias -v*

Solos ad-lib:

53066: *CJ o-tbn 12, RexSt m-cnt 12 + 12 + 12; FH pno 8 + 8; BM m-tbn 12 + 12 + 12; CH ten 12 + 10*

53067: *RexSt m-cnt 1+22, RexSt m-cnt obl 40; RP alt 14; BM o-tbn 8*

53068: *CH ten 2; RP clt + FH pno obl 30; RexSt o-cnt 8*

53069: *RexSt o-cnt 32; RP clt - CJ o-tbn obl 8; RP clt 8; RP clt -CJ o-tbn obl 8; FH pno 2*

Discernible differences of takes:

53066-1: *bar 3 of introduction: afterbeats played by tuba and very soft drums, both exactly on the beat*

53066-2: *bar 3 of introduction: afterbeats played by tuba and drums, first drum-beat distinctly before first tuba beat*

53067-1: *band chords in coda: half note, half note, quarter note, quarter note, eighth note by steam whistle(very short)*

53067-2: *band chords in coda: half note, half note, quarter note, quarter note, distinct quarter note by steam whistle*

53068-1: *second A part of last chorus: ens phrase, clt upward run, ens phrase, clt upward run, ens phrase*

53068-2: *second A part of last chorus: ens phrase, clt upward run, ens phrase, clt downward run, ens phrase*

53069-1: *Third bar of trumpet solo: R. Stewart plays sequence of 7 eighth notes bb-ab-d (fluffed)-eb-ab-f-bb, 1 half-note g;*

bar 19 of last chorus: R. Procope plays a downward arpeggiated sequence eb-c-ab-g-f-eb-d-c on clt

53069-2: *Third bar of trumpet solo: R. Stewart plays sequence of 8 eighth notes bb-ab-c-eb-ab-bb-g-f, 2 syncopated dotted quarter-notes bb-g;*

bar 19 of last chorus: R. Procope plays a sequence of tricky fast octave jumps in triple rhythm on clt

030 WOODING'S GRAND CENTRAL RED CAPS

New York,

May 13, 1931

unknown, unknown – tpt; Bennie Morton – tbn;

Q. Wooding or (Albert Socarras?) – alt, clt, flt; unknown – alt, clt; Gene Kennedy – ten, clt;

unknown – pno; unknown - bjo; unknown – bbs; Percy Robinson – dms;

Willie Jackson – voc (1,2); Frank Luther – voc (3)

69607-2 *Nina*

Vic 23382,

Frog DGF 11

69608-1 *Niagara Falls*

Vic 23382,

Frog DGF 11

69609 *That's My Desire*

Vic unissued

not on LP/CD

69610-1 *I Can't Get Enough Of You*

Vic 22718,

Frog DGF 11

Composer credits: 69607 (Andy Razaf – Russell Wooding); 69608 (Walter Brown); 69610 (Joe Goodwin _ Larry Shay)

This is expertly played hot dance music from New York in the early 1930s, not very jazzy – and not funky at all, but well suited for dancing. The band recorded four titles for Victor on May 13, 1931, of which 'That's My Desire' was unissued, but re-recorded at the later session below.

Rather curiously we find trombonist Bennie Morton among the band's musicians.

In 'I Can't Get Enough Of You' a flute is present among the three-part reed section, but heard only in the vocal chorus together with an oboe.

As Wooding's flutist is named as his brother Quentin in Storyville 72-215 (see below), Socarras might possibly only be an assumption of record collectors conveyed to Brian Rust and listed in Rust*4,*6, based on his uniqueness as flutist among coloured musicians in the late 1920s in New York.

The flute part heard in this title is quite short in size and requirement, and may well be played by any flutist. But regarding Quentin Wooding's documented activity as reed/flute-player in his brother's band in c. 1929 (see below) this might well be a clue to this player's identity. The scored flute parts, yet, do not allow any determination as to the musician's identity.

Another name cited in Storyville 72 is a Mr. Kennedy playing oboe. He might possibly be the ill-famed Gene Kennedy, notorious for always carrying a gun and threatening others, but known for playing with Luis Russell, June Clark, Leon Abbey and other leaders. (He is the soprano sax player on the famous Pery Bradford band photo in 'Keepnews / Grauer, A Pictorial History of Jazz', p.129! It must yet be added that the band shown actually is 'June Clark and his Creole Stompers', house band at 'Smalls' Sugar Cane Club' in 1924/25!)

If in fact this is 'this' Gene Kennedy, he must be the tenor sax soloist in the band, playing an un-swinging tenor sax style of by-gone times, yet the only examples of this enigmatic man's musical activities on record.

Notes:

- *Storyville 72-215: Russell Wooding Orchestra (no date, no location, but before August 1929?): Demas Dean, trumpet; Juan Tizol,*

Trombone; --- Blanchette, violin; Russell Wooding, piano; R. Tizol, bass; --- Kennedy, oboe; Q. Wooding, flute; unknown, banjo; unknown, drums; Busch (sic) Hunter, cello, vocal; Wesley Howard, violin.

- L. Wright, "Fats" in *Fact*, p.61: "The 'International Musician' of February 1930 has a report of what appears to be the Russell Wooding Orchestra from Local 9 of Boston which lists Russell Wooding, Bernard Parker, vn; Willie Hicks, t; Joe Marshall, d; Thomas Waller, p; Charles Green, tb; and Dallas Chambers, t."

- Rust*2: two unknown (tpt); unknown (tbn); three unknown (reeds); unknown (pno); unknown (bjo); unknown (bbs); Percy Robinson (dms); Willie Jackson, Frank Luther (vcl)

- Rust*3: two unknown -t; unknown -tb; three unknown -cl -ss -as -ts; unknown -p; unknown -bj; unknown -bb; Percy Robinson -d; Willie Jackson, Frank Luther -v

- Rust*4: 2 unknown -t; Benny Morton (?) -tb; Albert Socarras -as -f; 2 unknown -cl -ss -as -ts -one doubling -o; unknown -p; unknown -bj; unknown -bb; Percy Robinson -d; Willie Jackson, Frank Luther -v

- Rust*6: unknown, unknown, t; Benny Morton, tb; unknown, unknown, cl, ss, as; unknown, cl, ss, ts; Albert Socarras, as, f; unknown p; unknown bj; unknown bb; Percy Robinson, d; Willie Jackson, Frank Luther -v

031 WOODING'S GRAND CENTRAL RED CAPS

New York,

May 20, 1931

unknown, unknown - tpt; Bennie Morton - tbn;

Q. Wooding or (Albert Socarras?) - alt, clt, flt; unknown - alt, clt; Gene Kennedy - ten, clt;

unknown - pno; unknown - bjo; unknown - bbs; Percy Robinson - dms;

Dick Robertson - voc

69609-4

That's My Desire

Vic 22718,

Frog DGF 12

This is the re-recording of the unissued title of the fore-going session. No additional titles seem to have been recorded on this date.

Here the flutist leads the three-piece reed section, again including an oboe, in the first chorus. He may well be the same musician as before in the vocal chorus of 'I Can't Get Enough Of You'. Yet, on this 'That's My Desire' he is featured much more on flute, playing scored fast arpeggiated phrases behind the vocalist.

In case this in fact would be Socarras as listed in Rust*4,*6, he is not added to a three-piece reed section, but is part of it, and would thus perhaps be an integral part of the Wooding band. But unfortunately, Socarras does not mention any connection or business with the Russell Wooding band - recording for Victor - in his reminiscence in Storyville 90! Instead, he remembered working as a studio musician for Columbia Records for some time.

Conclusively, I do not think that Albert Socarras is the flutist/saxophonist on these two Russell Wooding sessions, the flute parts being played nicely and musically, but not necessarily by Mr. Socarras.

Notes:

- Storyville 72-215: Russell Wooding Orchestra (no date, no location, but before August 1929?): Demas Dean, trumpet; Juan Tizol, Trombone; --- Blanchette, violin; Russell Wooding, piano; R. Tizol, bass; --- Kennedy, oboe; Q. Wooding, flute; unknown, banjo; unknown, drums; Busch (sic) Hunter, cello, vocal; Wesley Howard, violin.

- L. Wright, "Fats" in *Fact*, p.61: "The 'International Musician' of February 1930 has a report of what appears to be the Russell Wooding Orchestra from Local 9 of Boston which lists Russell Wooding, Bernard Parker, vn; Willie Hicks, t; Joe Marshall, d; Thomas Waller, p; Charles Green, tb; and Dallas Chambers, t."

- Rust*2: two unknown (tpt); unknown (tbn); three unknown (reeds); Albert Socarras (alt, flt); unknown (pno); unknown (bjo); unknown (bbs); Percy Robinson (dms); Dick Robertson (vcl)

- Rust*3: two unknown -t; unknown -tb; Albert Socarras -as -f; three unknown -cl -ss -as -ts; unknown -p; unknown -bj; unknown -bb; Percy Robinson -d; Dick Robertson -v

- Rust*4: 2 unknown -t; Benny Morton (?) -tb; Albert Socarras -as -f; 2 unknown -cl -ss -as -ts -one doubling -o; unknown -p; unknown -bj; unknown -bb; Percy Robinson -d; Dick Robertson -v

- Rust*6: unknown, unknown, t; Benny Morton, tb; unknown, unknown, cl, ss, as; unknown, cl, ss, ts; Albert Socarras, as, f; unknown p; unknown bj; unknown bb; Percy Robinson, d; Dick Robertson, v

032 CONNIE'S INN ORCHESTRA

New York,

Jul. 17, 1931

Russell Smith, Bobby Stark, Rex Stewart - tpt;

Claude Jones, Benny Morton - tbn;

Russell Procope - alt, clt; Edgar Sampson - alt, clt, vln; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Clarence Holiday - gtr; John Kirby - bbs; Walter Johnson - dms;

Rex Stewart - voc (4);

Nat Leslie - arr (3)

E-36925-A Low Down On The Bayou

Br 6176,

Chronological Classics 555

E-36926-A The House Of David Blues

Ban 32733,

Chronological Classics 555

E-36927-A Radio Rhythm

Br 6176,

Chronological Classics 555

E-36928-A You Rascal You

Mt M-12216,

Chronological Classics 555

Composer credits: E-36925 (Leslie); E-36926 (Schoebel - Meyers - Mills); E-36927 (Leslie); E-36928 (Theard)

These sides are not so much convincing in soloistic. But we have a documented example of Rex Stewart singing here which certainly is not so easy to find anymore. As from the arrangements the session is not rewarding either, with the exception of 'The House Of David Blues' which shows essential scoring and features beautiful Bobby Stark on trumpet and the new added sounds of Edgar Sampson on violin, and beautiful Benny Morton. And mind Clarence Holiday's nice guitar fill-ins (he obviously plays a steel guitar).

Notes:

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Rex Stewart, Bobby Stark (tp); Benny Morton, Claude Jones (tb); Russell Procope (as), Edgar Sampson (as, v); Coleman Hawkins (ts); Fletcher Henderson (p & arr); Clarence Holiday (g); John Kirby (b); Walter Johnson (dm); Nat Leslie (arr)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Rex Stewart, Bobby Stark (cnt); Benny Morton, Claude Jones (tbn); Edgar Sampson, Russell Procope (alt); Coleman Hawkins (ten); Fletcher Henderson (p); unknown (g); John Kirby (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Edgar Sampson (alt, vln); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms); Dick Robertson (vcl).

- Rust*3: Russell Smith -Bobby Stark -t; Rex Stewart -c; Benny Morton - Claude Jones -tb; Russell Procope -cl -as; Edgar Sampson - cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; Claude Jones -v; Nat Leslie -a.

- W.C. Allen, *Hendersonia*, p. 268: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, clarinet and alto sax; Edgar Sampson, clarinet, alto sax and violin; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums; Rex Stewart, vocal. "Brunswick files list above instrumentation, but omit the tuba which is plainly audible; they also name the vocalist (Stewart) on the fourth title."

- Rust*4,*6: Fletcher Henderson -p -dir; Russell Smith -Rex Stewart -Bobby Stark -t; Benny Morton -Claude Jones -tb; Edgar Sampson -cl -as -vn; Russell Procope -cl -as; Coleman Hawkins -cl -ts; Clarence Holiday -g; John Kirby -bb; Walter Johnson -d; Rex Stewart -v; Nat Leslie -a

Solos ad-lib:

E-36925: RexSt m-cnt 2+8 + 8; CJ o-tbn 10; BM o-tbn 4
 E-36926: CH ten 16; BS m-tpt 1+15; ES vln 1+15; BM o-tbn 1+12
 E-36927: BM m-tbn 8; RP alt 32; CJ o-tbn 4 + 4
 E-36928: CH ten 16, RexSt voc 16 + 16 + 16 + 16

033 FLETCHER HENDERSON AND HIS CONNIE'S INN ORCHESTRA

New York,

Jul. 31, 1931

Bobby Stark, Rex Stewart - tpt; Claude Jones - tbn;

Russell Procope - alt, clt; Edgar Sampson - alt, clt, vln; Benny Carter - alt (3); Coleman Hawkins - ten, clt;

Horace Henderson - pno; Clarence Holiday - gtr; John Kirby - bbs; Walter Johnson - dms; unknown - chimes;

Dick Robertson - voc;

Archie Bleyer - arr (1)

70140-1 Oh, It Looks Like Rain

Vic 22786,

Chronological Classics 555

70141-1 Sweet Music

Vic 22775,

Chronological Classics 555

70142-1 My Sweet Tooth Says I Wanna

Vic 22786,

Chronological Classics 546

70143-1 Malinda's Weddin' Day

Vic 22775,

Chronological Classics 546

Composer credits: 70140 (Harburg - Ager); 70141 (Dietz - Schwartz); 70142 (Young - Clare - Stept); 70143 (Weldon)

Following the Victor files there are only two trumpets here. We hear both trumpet players solo, and I believe that Stewart plays the first trumpet part as he did in sessions 129 and 130 of my Henderson Classic Period list. But apart from that he also took most of the solos as seen below. Bobby Stark might have been in poor shape?

In contradiction to all (?) early discographies there is only one trombonist on these sides. The player being Claude Jones.

W.C. Allen, *Hendersonia*, p.270: "Victor files show the instrumentation as above (two trumpets, one trombone), and the names have been filled in from the identified soloists. Robertson's name is on the record labels. I find it difficult to be sure whether or not there is a third trumpet present; if so, it would be either Russell Smith or possibly Mrs. Leora Henderson, who did recall filling in for someone during this period. I cannot hear two trombones at any one time, and all the solos are by Jones; Morton seems to have left the band about this time, a period of low morale and changing personnel."

ADDENDUM 20-04-2024: Anthony Coleman, NYC, in correspondence with the author points to the obvious fact that Horace Henderson must be the pianist on this session (see below under Notes!). I gladly agree and follow Mr. Coleman. Thanks a lot, Anthony!

But also, he doubts the alto solo in 'My Sweet Tooth ...' to be played by Russell Procope. Edgar Sampson cannot be the player, as he immediately before plays the violin solo and would not have time to switch instruments. And the clarinet solo in 'Malinda's ...' decidedly is played by Russell Procope. Mr. Coleman assumes Benny Carter to be the alto soloist, and I can't help but agree, although with a little remaining doubt. In my appreciation of the Carter genius, Benny Carter uses to play much clearer and structured than heard on this side.

But it may have been his habit to attend the recording studios for other reasons as he probably did on the Decca recording session of Sept. 25, 1934 (see session 185 of Fletcher Henderson Swing period elsewhere at this website). On this session he solos on 'Liza' although he is not part of the band, just as - very probably - here.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Rex Stewart, Bobby Stark (tp); Benny Morton, Claude Jones (tb); Russell Procope (as), Edgar Sampson (as, v); Coleman Hawkins (ts); Fletcher Henderson (p & arr); Clarence Holiday (g); John Kirby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Rex Stewart, Bobby Stark (cnt); Benny Morton, Claude Jones (tbn); Edgar Sampson, Russell Procope (alt); Coleman Hawkins (ten); Fletcher Henderson (p); unknown (g); John Kirby (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); J.C. Higginbotham, Sandy Williams (tbn); Russell Procope (clt, alt); Edgar Sampson (alt, vln); Coleman Hawkins (clt); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms); Dick Robertson (vcl)

- Rust*3: Russell Smith -Bobby Stark -t; Rex Stewart -c; J.C. Higginbotham or Sandy Williams -tb; Russell Procope -cl -ss-as; Edgar Sampson - cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; Claude Jones -v; Nat Leslie -a.

- W.C. Allen, *Hendersonia*, p. 270: Rex Stewart, Bobby Stark, trumpets; Claude Jones, trombone; Russell Procope, clarinet and alto sax; Edgar Sampson, alto sax and violin; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums and bells; Dick Robertson, vocal.

- B. Rust, *The Victor Master Book*, Vol. 2: 2t/ 1tb/ 3s/ p/ g/ bb/ d. vocalist Dick Robertson

- Rust*4,*6: Fletcher Henderson -p -dir; Rex Stewart -Bobby Stark -t; Claude Jones -tb; Edgar Sampson -cl -as -vn; Russell Procope -cl -as; Coleman Hawkins -cl -ts; Clarence Holiday -g; John Kirby -bb; Walter Johnson -d; Dick Robertson -v

Dick Robertson, v.

- Anthony Coleman, letter to the author: "These (a couples of recordings with Fletcher Henderson on piano - KBR) all have in common that we can recognize them as being the same person. They all use a limited range - most of the soloing happens within an octave and a half. They all have kind of clunky time bordering on unsteady. They don't have a very virtuosic left hand - they never use tenths. It's kind of like a late ragtime left hand more than a real stride one. We know that there are these examples where Fats Waller is credited and where Horace Henderson is credited. But there are many other examples where there's a kind of virtuosic stride playing going on that clearly cannot be Fletcher. The record that made me stand up and take notice was this one: ('Sweet Music' - KBR). The style is not radically different, but there's a different level of exuberance and technique. Of course, my first thought is - is this Horace? ... Listening to the three other tracks from the same session. Definitely the same pianist on 'Malinda's Wedding Day'. Listen to the left hand behind the clarinet solo. "Driving" in a way none of the Fletcher examples are. Also, the octaves in the out chorus. 'Oh, It Looks Like Rain': the short solo is simply beyond Fletcher on any level. Rhythmically and technically. The octaves are by the same pianist as the other tracks. 'My Sweet Tooth Says I Wanna' - behind the violin solo and the alto solo. Same person. A much looser and more exuberant stride than Fletcher's.

BTW, who is the alto solo? It sounds exactly like Benny carter. If Sampson is playing the violin solo it's physically impossible for him to be playing the alto solo, and there's no way that it is Russell Procope – his vibrato is totally different. (I've been known to mistake Sampson for Carter on rare occasions.) But compare the alto on this track to that on 'Come On Baby'."

Solos ad-lib:

70140: CH ten 1+1, RexSt m-cnt obl 32, CH ten 15, ES vln 1+8, CH ten 8, RexSt m-cnt 16, CJ o-tbn 8, RexSt o-cnt 8, HH pno 8
 70141: HH pno 2, HH pno 2, ES vln 15, CH ten 1+16+2
 70142: ES vln obl 32, ES vln 16, RP alt 16, BS o-tpt 16
 70143: RexSt m-cnt fills 32, RexSt m-cnt obl 32, RP alt 1+16, CH ten 16

034 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, Benny 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 on 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 Len 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 Carrol 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 (tp); 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 (tp); 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 (tp); 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 – RC ten 4 – EI clt 4 – RC ten 4 – tbn 8 – EI clt 4 – RC 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 conversation – brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 – RC 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 – RC ten 6 – ?RC alt 2 – HRA o-tpt 4 – ens 4)(Bridge 2 bars ens modulation)(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 – RC 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-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)

035 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, Benny 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; Horace Henderson – arr (2); Don Redman – arr (1)

E-37291-A	Shakin' The African	Br 6211,	Chronological Classics 543
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E-37292-A I Heard
 Composer credits: E-37291 (Koehler - Arlen); E-37223 (Redman -Mills)

Br 6233, Chronological Classics 543

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 - RC 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 - RC ten 4 - EI clt 4 - RC ten 4 - tbn 8 - EI clt 4 - RC 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 - RC ten 9 - ens + EI clt 8)

036 DON REDMAN AND HIS ORCHESTRA

New York, Feb. 26, 1932

Don Redman - alt, dir;
 Langston Curl, Shirley Clay, Sidney de Paris - tpt;
 Claude Jones, Fred Robinson, 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. They are thus not listed here. As Redman recounted: "I barely had the band organized when Irving Mills had gotten me a contract with Brunswick. Mills and Horvath were sent to manage the band, but they were cut out when Rockwell took over. We rehearsed for two weeks and I didn't even have my trombone section set when we cut the first sides. Red Allen had to fill in for Sidney de Paris, because he was kind of temperamental and didn't show up for the date. Leonard Davis and Shirley Clay were with the band then, and so was Bennie Morton. Fred Robinson was also in the band but he quit after a while because he wasn't getting enough solo work. I thought Bennie was the best around in those days anyway." (Frank Driggs, Don Redman, Jazz Composer-Arranger, in M. Williams, *Jazz Panorama*) But this now is the Don Redman Orchestra in its classic form and we hear a distinctive and unmistakable band with an individual approach.

Notes:

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

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

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

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

Solos ad-lib:

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

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

037 BING CROSBY Don Redman and his Orchestra

New York, Apr. 13, 1932

Bing Crosby - voc;
 Don Redman - alt, dir;
 Langston Curl, Shirley Clay, Sidney de Paris - tpt;
 Claude Jones, Fred Robinson, 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

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

Br 20109,

DOCD 3009

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

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

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

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

Notes:

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

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

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

Solos ad-lib:

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

038 HARLAN LATTIMORE AND HIS CONNIE'S INN ORCHESTRA

New York,

Jun. 17, 1932

Harlan Lattimore – voc;

Don Redman – alt, dir;

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

Claude Jones, Quentin Jackson, 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); 15221 (Redman - Mills); 152219 (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."

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

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

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

039 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 – grt, bjo; Bob Ysaguirre – sbs, bbs; Manzie Johnson – dms;

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

11979-3 Got The South In My Soul

Mt M-12417, Chronological Classics 543

B-11994-A If It's True

Br 6368, Chronological Classics 543

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

Br 6344, Chronological Classics 543

B-11996-A You Gave Me Everything But Love

Br 6344, Chronological Classics 543

Composer credits: 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 implicitly jazz, but it is Redman's very own and special kind of style.

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

Notes:

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

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

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

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

Solos ad-lib:

11979-3: HH pno 4, SdP m-tpt 4+4+4

B-11994-A: ?SC m-tpt 6, BM m-tbn obl 8, RC ten 8

B-11995-A: BM o-tbn 8, SdP o-tpt 8, EI clt 8, RC ten 8, BM o-tbn 8

B-11996-A: BM m-tbn obl 30

040 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 30, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, 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. And mind Horace Henderson's arrangement of 'Hot And Anxious' with its early use of the later very famous 'In The Mood' theme.

Notes:

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

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

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

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

Solos ad-lib:

B-12005-A: SC m-tpt 8 + 8, BM o-tbn 8

B-12006-A: SdP m-tpt 10, HH pno 4, RC ten 10

B-12007-A: BM o-tbn 6+13+7, EI clt 5+6, RC ten 8, EI clt 7, EI clt obl 34, BY sbs 8, BM o-tbn 8

041 DON REDMAN AND HIS ORCHESTRA

New York,

Sep.16, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

Horace Henderson – pno; Talcott Reeves – gtr; 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)

‘Pagan Paradise’ uses harmonic whole-tone devices just like Redman used in his ‘Chant Of The Weed’ to be a successor to this latter title, but – as Frank Driggs lets us know – without the expected success.

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-12306-A: ?SC m-tpt 8, BM o-tbn 16

B-12307: EI clt 4, RC ten 4, BM o-tbn 4+4, SdP o-tpt 4, BM m-tbn 16, EI clt 4

Discernible differences of takes:

B-12307-A: start of 3. Chorus: BM plays 1 eighth-note D, 1 quarter-note F

B-12307-B: start of 3. Chorus: BM plays 1 eighth-note D, 1 three-quarter-note F

042 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 06, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

B-12444-A Underneath The Harlem Moon

Br 6401,

Chronological Classics 543

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

Br 6401,

Chronological Classics 543

B-12446-A Doin' What I Please

Br 6429,

Chronological Classics 543

B-12447-A Nagasaki

Br 6429,

Chronological Classics 543

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

‘Underneath The Harlem Moon’ again has this very beautiful 4/4 tuba bass part with nice bass lines. The second title has one trombone leading the saxophone section in the melody chorus. Then we hear a nice clarinet obligato by Ed Inge’s clarinet, followed by very probably Southerner Shirley Clay on his muted trumpet, and last but not least 8 bars of Robert Carroll’s tenor sax.

In ‘Doin’ What I Please’ we hear Don Redman’s typical way of singing, accompanied by Benny Morton’s trombone and later Sidney de Paris’ muted trumpet. And what a wonderful rhythm section they have.

The trombone soloist of ‘Nagasaki’ decidedly is Claude Jones with his stupendous technique. Then its de Paris’ muted trumpet, nice Horace Henderson on piano with Manzie Johnson’s high-hat cymbals, ended by Redman singing the crazy words of this famous song of the early 1930s. What a band!

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

043 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, Bennie 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)

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

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

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

044 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 (); B-13007 (); B-13008 (Redman – Cook); B-13009 (Redman – Cook – Robinson); B-13010 (Fields – 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!)

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, RC ten 2

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

B-13008-A: DR alt 2, DR alt 4
 B-13008-A: DR alt 4, DR alt 1+3
 B-13008-A: EI clt 2, DR alt 2, SdP o-tpt 2+2, RC ten 3, EI clt 3, SdP o-tpt 6

045 DON REDMAN AND HIS ORCHESTRA

New York,

Apr. 26, 1933

Don Redman – alt, clt, dir;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Claude Jones, Fred Robinson, Benny Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;
 Harlan Lattimore – voc (3,4); Don Redman – voc (2)

B-13284-A	Sophisticated Lady	Br 6560,	Chronological Classics 553
B-13285-A	I Won't Tell	Br 6585,	Chronological Classics 553
B-13286-A	That Blue-Eyed Baby From Memphis	Br 6560,	Chronological Classics 553
B-13287-A	It's All Your Fault	Br 6585,	Chronological Classics 553

Composer credits: B-13284 (Ellington); B-13285 (Redman - Peetny); B-13286 (Palmer); B-13287 (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'.
 And: he has the tuba play the bass part!

Notes:

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

- Rust*2: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Quentin Jackson, Benny Morton (tbn); Edward Inge, Don Redman, Rupert Cole (clt, alt); Robert Carroll (ten); Don Kirkpatrick (pno); Talcott Reeves (bjo, 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, EI clt 22, EI clt obl 30, SdP o-tpt 16, BM o-tbn 8, SdP o-tpt 6, EI clt obl 16, RC ten 6

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

046 DON REDMAN AND HIS ORCHESTRA

New York,

Aug. 02, 1933

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

B-13694-A	Lazy Bones	Br 6622,	Chronological Classics 553
B-13695-A	Watching The Knife And Fork Spoon	Br 6622,	Chronological Classics 553

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.

Notes:

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

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

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

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

; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

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

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

047 DON REDMAN AND HIS ORCHESTRA

New York,

Sep. 01, 1933

Don Redman – alt, voc, ldr;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Claude Jones, Fred Robinson, Benny Morton – tbn;

film soundtrack ,Betty Boop' in ,I Heard'

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
 Doctor Jazz CD 1
 Doctor Jazz CD 1
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

HIDHHey: 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 obl 32, RC ten 2, EI clt obl 4

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

COTW (4 bars): no solos

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

048 **DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 19, 1933

Don Redman – alt, dir;

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

Gene Simon, Fred Robinson, Benny Morton – tbn;

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

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

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

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

Br 6684,

Chronological Classics 553

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

Br 6935,

Chronological Classics 553

B-14181-A Lonely Cabin

Br 6935,

Chronological Classics 553

B-14182-A She's Not Bad

Br A-500331,

Chronological Classics 553

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.

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

B-14182-A: SdP o-tpt 4, EI alt 4 + 4, RC ten 2+3, EI alt 4, RC ten 8, BM m-tbn 6

049 **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-14192 (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.

Notes:

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

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

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

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

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

Solos ad-lib:

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

050 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)

051 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 Dooin' What You're Doin'

Mt M-12867,

Chronological Classics 553

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

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

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

The big question, yet, is: was Henry Red Allen at this session or not? Above are Franz Hoffmann's remarks as to this topic. I hear something else! I hear Sidney de Paris solo in the first, third (14315), and sixth titles. The only solo bars I would attend to Henry Red Allen are: the tame 12-bar muted solo and the subsequent very soft muted 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 a un-listed baritone sax in 'After Sundown'. This might possibly have been played by Don Redman. But then we hear an un-familiar clarinetist soloing in 'My Old Man'. And he definitely sounds like the un-familiar alto soloist in 'Got The Jitters' at the session of Jan. 09, 1934. This would mean that Jerry Blake is with the Redman band now from this very session on. And Blake also doubled on baritone, and it may then be he on 'After Sundown'. But we still hear Robert Carroll on tenor sax with 8 bars in 'My Old Man'. I took the liberty to add Jerry Blake to the above personnel.

Notes:

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

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

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

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

Solos ad-lib:

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

052 DON REDMAN AND HIS ORCHESTRA

New York, Dec. 22, 1933

Don Redman – alt, sop, dir;
 Langston Curl, Shirley Clay, Sidney de Paris – 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 – sbs; Manzie Johnson – dms
 Redman Rhythm
 Chant Of The Weed

CBS aircheck from ,Casino de Paris' NYC

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

053 BEN POLLACK AND HIS ORCHESTRA

New York, Dec. 28, 1933

Ben Pollack – ldr, voc;
 Charlie Spivak, Shirley Clay, Yank Lawson – tpt;
 Joe Harris, Bennie Morton – tbn;
 Matty Matlock – clt; Deane Kincaide, Gil Rodin – alt; Eddie Miller – ten;
 Al Beller, Ray Cohen – vln;
 Gil Bowers – pno; Nappy Lamare – gtr, voc; Harry Goodman – sbs; Ray Bauduc – dms;
 Nappy Lamare – voc (1); Ben Pollack – voc (4)
 152662-2 Got The Jitters Col 2870, VJM VLP 43 (LP)
 152663-1 Deep Jungle Col 2879, VJM VLP 43 (LP)
 152664-1 Swing Out Col 2879, VJM VLP 43 (LP)
 152665-1 I'm Full Of The Devil Col 2870, VJM VLP 43 (LP)
 Composer credits: 152662 (Loeb – Rose – Webster); 152663 (Ben Pollack); 152664 (Wingy Manone – Ben Pollack); 152665 (Jimmy McHugh – Dorothy Fields)

This is nice big band music by a very famous white band of the day: Ben Pollack's. And – as I assume – they were in need of a third trumpet and a second trombone for recording, and the two lads they added were just two black musicians of stature and fame. And: there were no colour barriers! This – for me - is the most pleasant quality of these sides. According to the arrangements, Jack and Charlie Teagarden's chairs had to be filled, and the players were lured away and hired out from the Don Redman band. It is nice work that they contribute. Interesting is that there is much clarinet lead of the saxophone section – just think of the later Glenn Miller device – and the mellowing sound of the violins, which for me does not improve but dilute the band's sound. And I constantly believe to hear Harry Goodman play a four-four tuba, but he very probably doesn't (but in the first title perhaps?). My biggest surprise, yet, is the beautiful playing of Mr. Matty Matlock!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Sterling Bose, Charlie Spivak (tp); Jack Teagarden (tb); Matty Matlock (cl); Gil Rodin (as); Eddie Miller (ts); Eddie Bergman, Eddie Solinsky, Barney Winston (v); Bill Schumann (cello); Gil Bowers (p); Nappy Lamare (g); Harry Goodman (b); Ray Bauduc (dm); featuring Shirley Clay (tp); Benny Morton (tb)*
 - Rust*2, *3, *4, *6: Yank Lawson, Charlie Spivak, Shirley Clay (tpt); Joe Harris, Benny Morton (tbn); Matty Matlock (clt); Gil Rodin, Dean Kincaide (alt); Eddie Miller (ten); Al Beller, Ray Cohen (vln); Gil Bowers (pno); Nappy Lamare (gtr, vcl); Harry Goodman (sbs); Ray Bauduc (dms); BenPollack (vcl, ldr)

Solos ad-lib:

152662: BM o-tbn 8; NL voc 8; SC o-tpt 1+2; NL voc 8; SC o-tpt 1+2; NL voc 8+8; SC o-tpt 1+2; MM clt 4 + 4; SC o-tpt 8
 152663: SC o-tpt 4; BM m-tbn 3; MM clt 8 + 5 + 2 + 2; SC o-tpt 4
 152664: ? m-tpt 4; EM ten 8; SC o-tpt 2+16; EM ten 1+8; SC o-tpt 6; MM clt; BM o-tbn 8; MM clt 6; GB pno 6
 152665: MM clt 6; EM ten 2; BP voc 32; BM o-tbn 1+8; SC o-tpt 8; EM ten 8

054 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, Bennie Morton – tbn;
 Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, bar, clt; Robert Carroll – ten;

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
Harlan Lattimore – voc
B-14536-A I Wanna Be Loved Br 6745, Chronological Classics 553
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 grandiose solo bars.

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

Notes:

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

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

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

055 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, Bennie Morton – tbn;
Rupert Cole, Edward Inge – alt, clt; Jerry Blake – alt, bar, clt; Robert Carroll – ten;
Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
Don Redman – voc
B-14559-A Got The Jitters Br 6745, Chronological Classics 553
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 the Rust*4,*6 seems to replace Robert Carroll for a time. According to J. Chilton, Who’s Who of Jazz, Blake stayed from late 1933 until late spring 1934 in the Redman band. Does this mean that the band was without a tenor sax – and with four alto saxes? This would be hard to believe, as there certainly would have been “subs” for an ailing tenor sax player.

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, EI clt 8

056 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; EI clt 8; JB alt 1+8; HRA o-tpt 22; EI clt obl 8

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

152720: BA gtr 4; EI 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

152720: As only one take was reissued, comparison is impossible. Both takes issued on Chronological Classics 906 and RA-CD-3 obviously are identical!

057 BENNY CARTER AND HIS ORCHESTRA

New York,

Dec. 13, 1934

Benny Carter – alt, clt, tpt, arr, ldr;

Russell Smith, Otis Johnson, Irving Randolph – tpt;

Bennie Morton, Keg Johnson – tbn;

Ben Smith, Russell Procope – alt, clt; Ben Webster – ten;

Teddy Wilson – pno; Clarence Holiday – gtr; Elmer James – sbs; Walter Johnson – dms;

Charles Holland – voc

16412-1 Shoot The Works

Voc 2898,

Chronological Classics 530

16413-1 Dream Lullaby

Voc 2898,

Chronological Classics 530

16414-1 Everybody Shuffle

Voc 2870,

Chronological Classics 530

16415-1 Synthetic Love

Voc 2870,

Chronological Classics 530

Composer credits: 16412-1 (B. Carter); 16413-1 (B. Carter – I. Mills); 16414-1 (B. Carter); 16415-1 (B. Carter – I. Mills - Washington)

This session is the last one the classic Benny Carter band had put to wax. The recorded work of this band – with various personnel – is deplorably small as measured by his contemporary bandleaders. But Carter did not have an Irving Mills at his back, or a similar man eager to make a fortune from other people’s musical work.

“These are the last recordings of the band Carter had formed in 1932. With engagements slacking off and no prospects for steady work for his men, within a few weeks of this session Carter reluctantly disbanded. The legend of this band has grown steadily; many of its illustrious alumni have called it the finest unit in which they ever played. By this session, Carter was already putting together personnels on a job-to-job basis, drawing from the Fletcher Henderson band to fill some slots.” (Berger, Berger, Patrick, Benny Carter, Vol. 2, p.56)

Carter’s composing work and its subsequent arranging does not include the finding of melodies for singing, but he works with 8-bar periods of riff-like phrases over fast-changing harmonies which he uses to write four-part brass or reeds scores. Only at times he composes singable tunes like ‘Blues In My Heart’ or ‘Love, You’re Not The One For Me’. There is not compositional beauty in his tunes, but when he starts a solo on his alto the sun rises brightly.

Thus, of all four Carter compositions recorded here we have three titles of the “riff” type and the last one of the “song”-type.

The personnel for this session is in a large part lent from the Fletcher Henderson band – the ‘Down South Camp Meeting’ band. And listen to that beautiful rhythm-section, controlled by Teddy Wilson and Elmer James. Very good! And both trombonists are likewise provided with solo space.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Otis Johnson, Irving Randolph (tp); Benny Morton, Keg Johnson (tb); Benny Carter, Ben Smith, Russell Procope, Ben Webster (s); Teddy Wilson (p); Clarence Holiday (sic) (g); Elmer James (b); Walter Johnson (dm). Morton takes the trombone solos on ‘Everybody Shuffle’ and ‘Synthetic Love’

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Russell Smith, Otis Johnson, Irving Randolph (tpt); Benny Morton, Keg Johnson (tbn); Benny Carter (clt, alt); Ben Smith, Russell Procope (alt); Ben Webster (ten); Teddy Wilson (p); Clarence Holiday (g); Elmer James (b); Walter Johnson (dm).

- Rust*2: Russell Smith, Otis Johnson, Irving Randolph (tpt); Benny Morton, Keg Johnson (tbn); Benny Carter (clt, alt); Ben Smith, Russell Procope (alt); Ben Webster (ten); Teddy Wilson (pno); Clarence Holiday (gtr); Elmer James (sbs); Walter Johnson (dms)

- Rust*3: Russell Smith -Otis Johnson -Irving Randolph -t; Benny Morton -Keg Johnson -tb; Benny Carter -cl -as -v?; Ben Smith -Russell Procope -as; Ben Webster -ts; Teddy Wilson -p; Clarence Holiday -g; Elmer James -sb; Walter Johnson -d

- Rust*4,*6: Benny Carter -cl -as -dir; Russell Smith -Otis Johnson -Irving Randolph -t; Benny Morton -Keg Johnson -tb; Ben Smith -Russell Procope -as; Ben Webster -ts; Teddy Wilson -p; Clarence Holiday -g; Elmer James -sb; Walter Johnson -d; Charles Holland -v

- Berger, Berger, Patrick, Benny Carter: Carter (cl, as, arr, comp); Russell Smith, Otis Johnson, Irving Randolph (tp); Benny Morton, Keg Johnson (tb); Ben Smith, Russell Procope (as); Ben Webster (ts); Teddy Wilson (p); Clarence Holiday (g); Elmer James (b); Walter Johnson (d); Charles Holland (v)

Tunes structures:

16412-1 Shoot The Works Key of Eb / G

Vocalion

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA saxes 16 – ?OJ or ?RS m-tpt 8 –

saxes 8)(Chorus 3 32 bars AABA IR o-tpt)(Tag 4 bars ens)(Chorus 4 32 bars AABA TW pno)(Chorus 4 32 bars AABA ens 16 – BW ten 8 – ens 8)

16413-1 Dream Lullaby Key of Ab

Vocalion

(Intro 4 bars TW pno)(Chorus 1 24 bars AAB ens)(Chorus 2 24 bars AAB BW ten 16 – TW pno 8)(1/3 Chorus 3 8 bars A ens)
 16414-1 Everybody Shuffle Key of Eb / Ab *Vocalion*
 (Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Vamp 20 bars ens 4 – BC alt 4 – ens 4 – BC alt 4 – ens 4)(Chorus 2 32 bars AABA
 ens 16 – IR o-tpt 16)(Chorus 3 32 bars AABA BW ten 16 – KJ o-tbn 16)(Chorus 4 32 bars AABA BC alt 16 – ens 16)(Chorus 5 32 bars
 AABA ens)
 16415-1 Synthetic Love Key of F / Bb *Vocalion*
 (Intro 8 bars ens 6 – TW pno 2)(Chorus 1 bars 32 AABA IR m-tpt 16 – ens 8 – IR m-tpt 8)(Chorus 2 32 bars AABA CH voc)(Chorus 3
 32 bars AABA BM o-tbn 16 – TW pno 8 – ens 8)(Tag 2 bars ens)

058 **CHUCK RICHARDS** New York, Dec. 19, 1934
 Chuck Richards – voc;
 Henry Red Allen – tpt; Bennie Morton – tbn; Buster Bailey – clt;
 Charlie Beal – pno; Lawrence Lucie – grt; Billy Taylor – sbs
 16523-1 Blue Interlude Voc 2877, Retrieval RTR 79045 I
 16524-1 A Rainbow Filled With Music Voc 2877, Retrieval RTR 79045 I
 16525-1 Devil In The Moon Br 01990, Retrieval RTR 79045 I
Composer credits: 16523 (Carter – Kurtz - Mills); 16524 (Hill - Kurts -Mills); 16525 (Hill - Kurts -Mills)

Chuck Richards is a decidedly sentimental singer with little jazz colour, and I don't wonder why he is recorded that seldom (just once, as it seems). He may have been a favourite of Mr. Mills?
 Bennie Morton has a "beautiful" half chorus in the first title playing the melody straight, just 16 bars, but with great tone and vibrato. Buster Bailey takes over two introductions and obligatos with his soft and fluent clarinet. And 'A Rainbow ...' has great most jazzy Red Allen. The third title features a Bailey solo in doubled tempo.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: "featured trumpet, trombone, clarinet, piano, guitar and bass only" (from Mills Blue Rhythm Band personnel of Oct. 04, 1934 – KBR)
 - Rust*2: "Allen, Higginbotham, Bailey, Hayes, Lucie and James only" (from MBRB personnel of Dec.11, 1934 – KBR)
 - Rust*3,*4,*6: Henry Allen -t; Benny Morton -tb; Buster Bailey -cl; Charlie Beal -p; Lawrence Lucie -g; Billy Taylor -sb

059 **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, Bennie Morton, Quentin Jackson – tbn;
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
 Don Kirkpatrick – pno; Talcott Reeves – grt; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, xyl;
 Don Redman – voc (1,4); Harlan Lattimore – voc (2); Red And Struggly – 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, EI clt 8, DK pno obl 32, SdP o-tpt 32, EI clt obl 16, RC ten 6
 IW: EI clt obl 6 + 12, DK pno 4
 N: SdP m-tpt obl 32, EI alt 8
 WSIBT?: no solos
(Specifications from K. Stratemann, 'Negro Bands on Film', Vol. 1)

060 **TEDDY WILSON AND HIS ORCHESTRA** New York, Oct. 25, 1935
 Roy Eldridge – tpt; Bennie Morton – tbn; Chu Berry – ten;
 Teddy Wilson – pno; Dave Barbour – grt; John Kirby – sbs; Cozy Cole – dms;
 Billie Holiday – voc
 B-18196-1 Twenty-Four Hours A Day Br 7550, Chronological Classics 508
 B-18197-1 Yankee Doodle Never Went To Town Br 7550, Chronological Classics 508
 B-18199-1 Eeny Meeny Miney Mo Br 7554, Chronological Classics 508
 B-18209-1 If You Were Mine Br 7554, Chronological Classics 508

Composer credits: B-18196 (Swanstrom - Handley); B-18197 (Freed - Hanighan); B-18199 (Mercer - Malneck); B-18209 (Mercer – Malneck)

This session is the fourth part of young Teddy Wilson's immensely swinging and virtuoso series of recordings starting the Swing Era.

For these sessions he was enabled by the Brunswick recording people to assemble groups of young but most promising musicians from the hot bands of the day, according to his own choice.

The soloists as listed above are impressive, and they include the young super-trumpet-star Roy Eldridge, hot, blue, urgent, and off-beat, yet very tasteful in contrast to his later years, with a phenomenal feeling for lines and structures. Together with the only competitor of tenor saxophone-master Coleman Hawkins of the day, Chu Berry, performing in a warm, thoughtful and essential way of lines and phrases. Pianist is Wilson himself, having come to fame in Louis Armstrong's big band of 1933 and having created a superbly swinging soft moderation of Harlem Stride piano. On trombone, Wilson had selected Bennie Morton, solo trombonist of the Don Redman band of the time and veteran of the classic Fletcher Henderson Orchestra. The band is completed by white (!) guitarist Dave Barbour, part of the white big band scene of New York, Henderson's bassist John Kirby, and Cozy Cole on drums, just half-a-year before getting fame in Stuff Smith's Onyx Club Boys. To top it all, they had added Billy Holiday to sing in her most individual vocal style, this being her third recording session, at all.

The group's music and sound is perfect, very light, swinging, tense and thrilling.

The first title is begun by Berry's soft tenor sax, then followed by Billie singing above a great obligato by Eldridge. Then it's Bennie Morton with three A-parts of the third chorus in his typical soft - seemingly fragile - trombone style, performed with his very own narrow vibrato and his legato phrasing. It's leader Teddy Wilson then with a whole chorus on his feather-light and elegant piano, followed Roy Eldridge taking the out-chorus with his off-beat phrasing and fire. 'Yankee Doodle ...' has a functional nice arrangement. Absolute "tops" again is young Billie Holiday, Eldridge below her, and then Chu Berry on tenor and Bennie Morton with a singing 8-bars solo, ended by Wilson and the band. 'Eeny Meeny Miney Mo' gets a fast performance with Morton's soft legato solo and Teddy Wilson's typical striding. Listen to John Kirby's bass part behind the piano. That is slap-bass playing of the classic jazz period. Amazing. Eldridge then gets a whole chorus in his most jazzy manner, followed by Chu Berry's tenor sax. The tune is ended by twelve bars of most passionate ad-lib swing playing by the band. 'If You Were Mine' is softer and with more feeling. Hear Morton's elegant and singing trombone introduction, then Wilson's beautiful piano chorus picked up by Bennie Morton's trombone, again. Then there is Chu Berry behind Billie's vocal for the first half-chorus, then Morton on trombone again, just marvellous. A sensitive Roy Eldridge ends it all in his most jazzy manner. Absolutely fantastic Jazz music of the utmost possible order.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Roy Eldridge (tp); Benny Morton (tb); Chu Berry (ts); Teddy Wilson (p); Dave Barbour (g); John Kirby (b); Cozy Cole (dm)*

- Rust*2,*3,*4,*6: *Roy Eldridge (tp); Benny Morton (tbn); Chu Berry (ten); Teddy Wilson (pno); Dave Barbour (gtr); John Kirby (sbs); Cozy Cole (dms); Billie Holiday (vcl)*

061 TEDDY WILSON AND HIS ORCHESTRA

New York,

Mar. 17, 1936

Frank Newton – tpt; Bennie Morton – tbn;

Jerry Blake – alt, clt; Ted McRae – ten;

Teddy Wilson – pno; John Trueheart – gtr; Lennie Stanfield – sbs; Cozy Cole – dms;

Ella Fitzgerald – voc

B-18829-1 Christopher Columbus

Br 7640,

Chronological Classics 511

B-18830-1 My Melancholy Baby

Br 7729,

Chronological Classics 511

B-18831 I Know That You Know

Br uniss.

not on LP/CD

B-18832-1 All My Life

Br 7640,

Chronological Classics 511

Composer credits: B-18829 (Razaf - Berry); B-18830 (Norton - Burnett); B-18831 (Mitchell - Stept)

And on we go with another one of Teddy Wilson's high-grade band sessions.

This time, Ella Fitzgerald is the singer - lately engaged by Chick Webb as band-singer, and just one month after her first recording session. We have Frankie Newton, here, on trumpet, one of the most individual trumpet-soloist of them all, sensitive, and with an un-reached feeling for behind-the-beat rhythm, almost dragging, but most effective in dramatic phrasing and yet swinging. Bennie Morton plays with his very own "crumbly" tone and vibrato and legato phrasing as before.

'Christopher Columbus' gets an unusual treatment in his first chorus, and it's nice to hear Cozy Cole with sticks in the introduction. The scored chorus is led by Frank Newton on his muted trumpet. Then Bennie Morton has a whole chorus to perform in his wonderful elegant style. This same trombone-style is introducing the theme-chorus of 'My Melancholy Baby', continued by the girlish Ella Fitzgerald singing the lyrics as only she could. She is followed by Teddy Wilson's wonderful solo chorus, and then by young Jerry Blake on clarinet and for eight bars by her companion from the Chick Webb band on tenor sax, Ted McRae. And again, Morton's wonderful trombone sound starts the third title, which is introduced by Wilson's elegant piano, and continued by Ella, with a tasteful clarinet obligato by Jerry Blake. Then Frankie Newton has the last chorus with his unpredictable phrasing - one of his trade-marks.

This recording session has an own rather dark quality, more reflective than its predecessor, but not less interesting. Wonderful.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Franky Newton (tp); Benny Morton (tb); Jerry Blake (cl & as); Ted McRae (ts); Teddy Wilson (p); John Trueheart (g); Stan Fields (b); Cozy Cole (dm); Ella Fitzgerald (vo)*

- Rust*2,*3,*4,*6: *Franky Newton (tpt); Benny Morton (tbn); Jerry Blake (clt, alt); Ted McRae (ten); Teddy Wilson (pno); John Trueheart (gtr); Stan Fields (sbs); Cozy Cole (dms); Ella Fitzgerald (vcl)*

062 BOB HOWARD AND HIS ORCHESTRA

New York,

Apr. 03, 1936

Bob Howard - voc, ldr;

Sidney de Paris – tpt; Bennie Morton – tbn;

Edward Inge – clt; Dick Stabile – alt; Robert Carroll – ten;

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

60979 No Use You Knockin'

Dec unissued

not on LP/CD

60980-A Public Weakness No. 1

Dec 862,

Chronological Classics 1121

60981-A Let's Not Fall In Love

Dec 839,

Chronological Classics 1121

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

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

Storyville 92-80: "Pianist Cody Morgan feels strongly that the unknown piano player on Bob Howard's 'Public Weakness No.1' is Don Kirkpatrick as comparison with his work with Bunk well attest. Additionally, Cody notes that the Redman band (with Kirkpatrick) was in the

studio that same day to cut a single side. The files name this group as 'Don Redman Small Band' and Benny Morton, another Redman band member, has already been identified on the Howards, so is here an even stronger connection? Readers with access to these sides are asked to comment."

Unfortunately, I have never found anything as to this topic anywhere later. All Rusts show Dick Stabile on alto for these sides, and I assume that Mr. Stabile had been brought by Bob Howard. Stabile was a commercial dance band leader at this time and might have been brought to the studio by Howard – but he should have remembered this later (see note above) – or Stabile was at the studio to clear some things regarding his own recording date of April 23 and had been asked to sub for Don Redman who did not want to play for another bandleader? But Mr. Cody Morgan certainly had very good ears to recognise Don Kirkpatrick on these sides. Comparing the styles of the other musicians then implicitly has to lead to the above names of musicians.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol 5*: unknown (tpt); Benny Morton (tbn); Dick Stabile (alt); unknown (ten); (clt); (p); (bs); (d)

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

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

063 DON REDMAN SMALL BAND (CAHN-CHAPLIN ORCHESTRA)

New York, Apr. 03, 1936

Sidney de Paris – tpt; Bennie Morton – tbn;

Edward Inge – clt; Don Redman – alt; Robert Carroll – ten;

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

60982-A Christopher Columbus (A Rhythm Cocktail)

Ch 40113, Chronological Classics 553

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

Notes:

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

- Rust*2: instrumentation and personnel unknown, but presumably a contingent from the next personnel below.

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

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

064 DON REDMAN AND HIS ORCHESTRA

New York, May 07, 1936

Don Redman – alt, dir;

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

Gene Simon, Benny Morton – tbn;

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

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms, 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 – Nevinson); 19203 (Kahal – Lenant)

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.

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*

065 FATS WALLER AND HIS RHYTHM

New York, Jun. 04, 1936

Thomas Fats Waller – pno, voc;

3 unknown – tpt; 2 unknown – tbn;

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

"The Fleischmann's Yeast Hour"

unknown – vln;

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

I've Got My Fingers Crossed

Honeysuckle Rose

Christopher Columbus

Radiola CD2MR-112113

Radiola CD2MR-112113

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)

066 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, Edward Inge – alt, clt; Harvey Boone – alt, clt, bar; 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 of tasteful trumpet playing.

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; Harvey Boone -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: no ad-lib solos

19980-2: no ad-lib solos

19981-1: HB o-tpt 16; SC dms 4; ?RJ o-tpt 8

19982-1: ?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

067 DON REDMAN AND HIS ORCHESTRA

New York,

May 28, 1937

Don Redman – alt, voc, arr, dir;

Reunald Jones, Otis Johnson, Harold Baker – tpt;

Gene Simon, Benny Morton, Quentin Jackson – tbn;

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

M-510-1 Sweet Sue

unissued on 78,

CBS Realm 52539 (LP)

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 (Levy - 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!

Takes -1 and -2 of ‘Sweet Sue’ are listed as published on LP and CD (see above), but no differences can be detected by listening. It must be added that the title is played entirely “straight” by score, and even the short trumpet solo seems to be written-down.

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 under 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: ? alt 8; ?RJ o-tpt 16; BM o-tbn 8; RC ten 8; ?HB o-tpt 8; ? alt 8

M-510: ?RJ o-tpt 6

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

Discernible differences of takes:

M-510-1: Most probably, this take on the above listed CBS Realm LP is identical with the take on the Chronological Classics CD.

M-510-2: *It now depends on who's publisher's team is more reliable than the other. No differences can be discovered by listening.*

As the very famous Count Basie Orchestra originally was a Kansas City Band and became part of the Harlem band scene in the late 1930 only, I would like to let their recordings out of my observation and judgement for now, hoping that I shall be given time to check them later. This is no judgement to the inferior, not at all! It also has to be mentioned that Morton's soloistic efforts in the Basie band are - as far as I know - rather limited. They are marked here by "-BM" after the according title (with reference to the late Jan Evensmo's 'Jazzarcheology'. Thanks a lot, Jan Evensmo!) Also, some of the known Basie sides with Bennie Morton in the Bill Savory Collection are let out for later treatise. Bennie Morten's activities with other groups of the New York scene will nevertheless be discussed here further on.

068 COUNT BASIE AND HIS ORCHESTRA New York, Oct. 13, 1937
 Ed Lewis, Bobby Hicks, Buck Clayton – tpt;
 Dan Minor, Bennie Morton – tbn; Eddie Durham – tbn, gtr;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmie Rushing – voc (1,3); Earl Warren – alt, voc (4)
 62682-A I Keep Remembering -BM Dec 1581, Chronological Classics 503
 62683-A Out The Window -BM Dec 1581, Chronological Classics 503
 62684-A Don't You Miss Your Baby ? Dec 1770, Chronological Classics 503
 62685-A Let Me Dream -BM Dec 1538, Chronological Classics 503

069 COUNT BASIE AND HIS ORCHESTRA Meadowbrook, Nov. 03, 1937
Cedar Grove, New Jersey aircheck
 Ed Lewis, Bobby Hicks, Buck Clayton – tpt;
 Dan Minor, Bennie Morton – tbn; Eddie Durham – tbn, gtr;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmie Rushing – voc (4,6,7); Billie Holiday – voc (8)
 Moten Swing Phontastic Nost 7640 (LP)
 One O'Clock Jump -BM Phontastic Nost 7640 (LP)
 A Study In Brown Phontastic Nost 7640 (LP)
 Rhythm In My Nursery Rhymes Phontastic Nost 7640 (LP)
 John's Idea Phontastic Nost 7640 (LP)
 Good Morning Blues Phontastic Nost 7640 (LP)
 Dinah Phontastic Nost 7640 (LP)
 I Can't Get Started Phontastic Nost 7640 (LP)

070 COUNT BASIE AND HIS ORCHESTRA New York, Jan. 03, 1938
 Ed Lewis, Karl George, Buck Clayton – tpt;
 Dan Minor, Bennie Morton – tbn; Eddie Durham – tbn, gtr, arr;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmie Rushing – voc
 63122-A Georgianna Dec 1682, Chronological Classics 503
 63123-A Blues In The Dark Dec 1682, Chronological Classics 504

071 TEDDY WILSON AND HIS ORCHESTRA New York, Jan. 06, 1938
 Buck Clayton – tpt; Bennie Morton – tbn; Lester Young – ten;
 Teddy Wilson – pno, ldr; Freddy Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Billie Holiday – voc
 B-22192-3 My First Impression Of You uniss 78, Sony Lady Day Disc 8
 B-22192-4 My First Impression Of You Br 8053, HEP CD 1035
 B-22194-3 When You're Smiling Br 8070, HEP CD 1035
 B-22194-4 When You're Smiling Col 3608, Sony Lady Day Disc 8
 B-22195-3 I Can't Believe That You're In Love With Me Col 36335, Sony Lady Day Disc 8
 B-22195-4 I Can't Believe That You're In Love With Me Br 8070, HEP CD 1035
 B-22255-1 If Dreams Come True Br 8053, HEP CD 1035
 B-22255-2 If Dreams Come True *listed by Evensmo, but origin unknown*
Composer credits: B-22192 (C. Tobias – S. Stept); B-22194 (M. Fisher – J. Goodwin – L. Shay); B-22195 (C. Gaskill – J. McHugh);
B-22255 (E. Sampson – B. Goodman – I. Mills)

Just as in October 1935 and March 1936 we again find Bennie Morton in the ranks of one of Teddy Wilson's recording bands. It looks like Wilson was very fond of Morton's musicianship and his style. But also: Morton, as a member the Count Basie Orchestra now, was nearest at hand as the trombonist.

Bennie Morton starts the first title very soft and clean, Holiday then taking over for her chorus with Buck Clayton's fine muted obligato. Teddy Wilson takes the third chorus followed by Lester Young, and an ensemble ride out. 'When You're Smiling' again is presented by Morton's smooth trombone playing the melody, then Billie Holiday with Clayton's muted obligato – they seem to like this – and Wilson's piano, until Young ends the tune with a three-quarter chorus which is then ended in a ride-out in best soft "Basie" manner. The third tune then is started by Wilson's piano introduction, after which Buck Clayton plays the first half of the first chorus, then Morton takes over in legato for middle-eight, followed Lester Young on his tenor for the last eight bars of the chorus. Billie Holiday takes over with the wonderful melody, which is then cuts short by the ensemble. 'If Dreams Come True' starts with Jo Jones' high-hat. Bennie Morton takes a whole (!) ad-lib solo chorus on his soft trombone, followed by a razor-sharp Clayton trumpet ride-out. Jan Evensmo's 'Jazzarcheology' list a take -2 of this title, but I - KBR – do not have any knowledge s to its origin, nor did I have a chance to listen..

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Buck Clayton (tp); Benny Morton (tb); Lester Young (ts); Teddy Wilson (p); Freddie Green (g); Walter Page (b); Joe Jones (dm)

- Rust*2, *3, *4, *6: Buck Clayton (tpt); Benny Morton (tbn); Lester Young (ten); Teddy Wilson (pno); Freddie Green (gtr); Walter Page (sbs); Joe Jones (dms); Billie Holiday (vcl)

Discernible differences of takes:

B-22192-3: End of tune: Clayton's very last phrase is: 3 eighth-notes c-g-bb, 1 quarter-note g

B-22192-4: End of tune: Clayton's very last phrase is: 3 eighth-notes eb-e-a, 1 quarter-note g

B-22194-3: Last two bars of pno solo: Young starts his ten solo with 1 quarter-note eb, 1 half-note eb, 1 sixteenth-note eb, 1 quarter-note eb, 1 half-note eb

B-22194-4: Last two bars of pno solo: Young starts his ten solo with 2 quarter-notes eb-eb, 1 half-note eb, 1 sixteenth-note eb, 1 half-note g, four eighth-notes eb-c-bb-eb

B-22195-3: Pno intro: Wilson plays jumping trill on third measure of first bar

B-22195-4: Pno intro: Wilson plays jumping trill on second measure of first bar

072 BILLIE HOLIDAY AND HER ORCHESTRA

New York,

Jan. 12, 1938

Billie Holiday – voc, ldr;

Buck Clayton – tpt; Benny Morton – tbn; Lester Young – ten;

Teddy Wilson – pno; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms

22281-1 Now They Call It Swing

uniss 78,

Sony Lady Day Disc 8

22281-2 Now They Call It Swing

Voc/OK 3947,

Sony Lady Day Disc 4

22282-1 On The Sentimental Side

uniss 78,

Sony Lady Day Disc 8

22282-2 On The Sentimental Side

Voc/OK 3947,

Sony Lady Day Disc 4

22283-1 Back In Your Own Back Yard

Voc/OK 3947,

Sony Lady Day Disc 4

22283-2 Back In Your Own Back Yard

uniss 78,

Sony Lady Day Disc 8

22284-2 When A Woman Loves A Man

Voc/OK 3947,

Sony Lady Day Disc 4

Composer credits: B-22281 (W. Hirsh – V. De Leath – N. Cloutier – L. Handman); B-22282 (J. Burke – J. Monaco); B-22283 (A. Jolson – B. Rose – D. Dreyer); B-22284 (J. Mercer – B. Henigan – G. Jenkins)

Five days later, we find the same band of before, with the same singer, but Billie Holiday has taken over leadership now. And it is the same most beautiful and hot contemporary jazz music with a singer you can imagine. Again, the musicians making the band are the choice from the Count Basie Band, just new at the Savoy Ballroom in New York, and enjoying a sensational success there, not the least owing to John Hammond's endeavours.

Soloists in the first title are Buck Clayton muted for 16 bars, then Bennie Morton with open horn, then Lester Young for 12 bars, and Billie again with the band playing obligato, and a short instrumental tag started by Morton. 'On The Sentimental Side, then has a guitar obligato by Freddie Green – a real scarcity - below Billie's vocal, followed by a call-and-response chorus by Morton and Teddy Wilson. The title is concluded by a half-chorus by Billie and guitarist Green's obligato. 'Backyard' has fantastic Buck Clayton's trumpet, open in the intro and muted behind Billie. Then Lester Young has a whole solo chorus, and it's Billie again with Teddy Wilson's obligato. No Bennie Morton solo in this title. 'When A Woman Loves A Man' only has one instrumental solo only by Clayton.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Billie Holiday (vo); Buck Clayton (tp); Benny Morton (tb); Lester Young (ts); Teddy Wilson (p); Freddie Green (g); Walter Page (b); Joe Jones (dm)

- Rust*2, *3, *4, *6: Billie Holiday (vcl); Buck Clayton (tpt); Benny Morton (tbn); Lester Young (ten); Teddy Wilson (pno); Freddie Green (gtr); Walter Page (sbs); Joe Jones (dms)

Discernible differences of takes:

22281-1: Up-beat to Wilson's pno intro: 1 quarter-note c, 1 eighth-note a

22281-2: Up-beat to Wilson's pno intro: 3 eighth-notes C-f-a

22282-1: Introduction is played by guitar

22282-2: Introduction is played by piano

22283-1: Pace of title: c. 160 bpm

22283-2: Pace of title: c. 140 bpm

073 COUNT BASIE AND HIS ORCHESTRA

New York,

Feb. 16, 1938

Ed Lewis, Harry Edison, Buck Clayton – tpt;

Dan Minor, Bennie Morton – tbn; Eddie Durham – tbn, gtr, arr;

Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;

Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;

Jimmie Rushing – voc (1,3);

63286-A Sent For You Yesterday And Here You Come Today

Dec 1880,

Chronological Classics 504

63287-A Every Tub

Dec 1728,

Chronological Classics 504

63288-A Now Will You Be Good ?

Dec 1728,

Chronological Classics 504

63289-A Swingin' The Blues -BM

Dec 1880,

Chronological Classics 504

074 COUNT BASIE AND HIS ORCHESTRA

New York,

May 29, 1938

Ed Lewis, Harry Edison, Buck Clayton – tpt;

Dan Minor, Bennie Morton, Eddie Durham – tbn;

Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;

Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;

Jimmie Rushing – voc (3);

Buster Smith – arr (1); Eddie Durham – arr (2,4)

One O'Clock Jump -BM

Savory Collection,

Mosaic MD6-266 V

Every Tub

Savory Collection,

Mosaic MD6-266 V

Boogie Woogie

Savory Collection,

Mosaic MD6-266 V

Farewell Blues

Savory Collection,

Mosaic MD6-266 V

Randall's Island, WNEW broadcast
'Carnival of Swing Festival'

- 075 **COUNT BASIE AND HIS ORCHESTRA** New York, Jun. 06, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton – tbn; Eddie Durham – tbn, gtr, arr;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmie Rushing – voc (1)
 63918-A Mama Don't Want No Peas An' Rice An' Coconut Oil Dec 2030, Chronological Classics 504
 63919-A Blue And Sentimental Dec 1965, Chronological Classics 504
 63920-A Doggin' Around Dec 1965, Chronological Classics 504
- 076 **COUNT BASIE AND HIS ORCHESTRA** New York, Jul. 09, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt; Famous Door, New York aircheck
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmie Rushing – voc (3,5,7); Helen Humes – voc (2)
 Every Tub Phontastic Nost 7640 (LP)
 Song Of The Wanderer Phontastic Nost 7640 (LP)
 The Flat Foot Floogie Phontastic Nost 7640 (LP)
 Lady Be Good Phontastic Nost 7640 (LP)
 Boogie Woogie Blues Phontastic Nost 7640 (LP)
 One O'Clock Jump -BM Phontastic Nost 7640 (LP)
 I Let A Song Go Out Of My Heart (not at hand)
- 077 **COUNT BASIE AND HIS ORCHESTRA** New York, Jul. 23, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt; Harry James – tpt (2); Famous Door, New York aircheck
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Lady Be Good Jazz Panorama LP-2 (LP)
 King Porter Stomp IAJRC 14 (LP)
 Jumpin' At The Woodside *listed by Evensmo, but origin unknown*
 Everybody Loves My Baby *listed by Evensmo, but origin unknown*
- 078 **COUNT BASIE AND HIS ORCHESTRA** New York, Aug. 09, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt; Harry James – tpt (2); Famous Door, New York aircheck
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 One O'Clock Jump Jazz Archives JA-41 (LP)
 King Porter Stomp Jazz Archives JA-41 (LP)
- 079 **COUNT BASIE AND HIS ORCHESTRA** New York, Aug. 12, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt; Famous Door, New York CBS aircheck
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Helen Humes - voc
 I Haven't Changed A Thing Jazz Archives JA-41 (LP)
- 080 **COUNT BASIE AND HIS ORCHESTRA** New York, Aug. 18, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt; Famous Door, New York aircheck
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 I Ain't Got Nobody Savory Collection, Mosaic MD6-266 V
 Every Tub Savory Collection, Mosaic MD6-266 V
- 081 **COUNT BASIE AND HIS ORCHESTRA** New York, Aug. 22, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmie Rushing – voc (1,2,3)
 64471-A Stop Beatin' Around The Mulberry Bush Dec 2004, Chronological Classics 504
 64471-B Stop Beatin' Around The Mulberry Bush Dec 2004, MCA GRP-3-6112 II
 64472-A London Bridge Is Falling Down -BM Dec 2004, Chronological Classics 504
 64473-A Texas Shuffle Dec 2030, Chronological Classics 504
 64474-A Jumpin' At The Woodside Dec 2212, Chronological Classics 504

- 082 **COUNT BASIE AND HIS ORCHESTRA**
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Melody In F -*BM*
 New York, Aug. 23, 1938
 Famous Door, New York aircheck
listed by Evensmo, but origin unknown
- 083 **COUNT BASIE AND HIS ORCHESTRA**
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Nagasaki -*BM*
 Doggin' Around
 New York, Aug. 24, 1938
 Famous Door, New York aircheck
 Jazz Archives JA-41 (LP)
 Jazz Archives JA-41 (LP)
- 084 **COUNT BASIE AND HIS ORCHESTRA**
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Honeysuckle Rose
 New York, Aug. 28, 1938
 Famous Door, New York aircheck
 Savory Collection, Mosaic MD6-266 V
- 085 **COUNT BASIE AND HIS ORCHESTRA**
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmie Rushing – voc;
 Don Redman - arr
 Stop Beatin' Around The Mulberry Bush
 New York, Aug. 30, 1938
 Famous Door, New York aircheck
 Savory Collection, Mosaic MD6-266 V
- 086 **COUNT BASIE AND HIS ORCHESTRA**
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmie Rushing – voc (4)
 Roseland Shuffle
 Texas Shuffle
 Alexander's Ragtime Band
 St. Louis Blues
 New York, Aug. 31, 1938
 Famous Door, New York aircheck
 Savory Collection, Mosaic MD6-266 V
 Savory Collection, Mosaic MD6-266 V
 Savory Collection, Mosaic MD6-266 V
 Savory Collection, Mosaic MD6-266 V
- 087 **COUNT BASIE AND HIS ORCHESTRA**
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Indiana
 Out The Window -*BM*
 New York, Sep. 06, 1938
 Famous Door, New York aircheck
 Jazz Archives JA-41 (LP)
 Jazz Archives JA-41 (LP)
- 088 **COUNT BASIE AND HIS ORCHESTRA**
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Helen Humes - voc
 Ta Ta -*BM*
 Love Of My Life
 John's Idea
 New York, Sep. 13, 1938
 Famous Door, New York aircheck
 Jazz Archives JA-41 (LP)
 Jazz Archives JA-41 (LP)
 Jazz Archives JA-41 (LP)
- 089 **COUNT BASIE AND HIS ORCHESTRA**
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Helen Humes - voc
 Yeah Man!
 New York, Oct. 09, 1938
 Famous Door, New York aircheck
 Jazz Archives JA-41 (LP)

- 090 **COUNT BASIE AND HIS ORCHESTRA** New York, Oct. 11, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc (2); Jimmy Rushing - voc (3);
 Eddie Durham – arr (3)
 Rosetta Savory Collection, Mosaic MD6-266 V
 Blue And Sentimental Savory Collection, Mosaic MD6-266 V
 He Ain't Got Rhythm Savory Collection, Mosaic MD6-266 V
 Moten Swing Savory Collection, Mosaic MD6-266 V
- 091 **COUNT BASIE AND HIS ORCHESTRA** New York, Oct. 12, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Eddie Durham – arr (1)
 Harlem Shout -*BM* Savory Collection, Mosaic MD6-266 V
 Oh, Lady Be Good Savory Collection, Mosaic MD6-266 V
- 092 **COUNT BASIE AND HIS ORCHESTRA** New York, Oct. 13, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Helen Humes - voc
 Indiana Jazz Archives JA-41 (LP)
- 093 **COUNT BASIE AND HIS ORCHESTRA** New York, Oct. 19, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Jimmy Rushing - voc (3);
 Andy Gibson – arr (1)
 Limehouse Blues Savory Collection, Mosaic MD6-266 VI
 Texas Shuffle Savory Collection, Mosaic MD6-266 VI
 Russian Lullaby Savory Collection, Mosaic MD6-266 VI
- 094 **COUNT BASIE AND HIS ORCHESTRA** New York, Oct. 30, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Eddie Durham – arr
 Shout And Feel It Savory Collection, Mosaic MD6-266 VI
- 095 **TEDDY WILSON AND HIS ORCHESTRA** New York, Oct. 31, 1938
 Harry James – tpt; Bennie Morton – tbn;
 Edgar Sampson, Benny Carter – alt; Herschal Evans, Lester Young – ten;
 Teddy Wilson – pno, ldr; Albert Casey – grt; Walter Page – sbs; Jo Jones – dms;
 Billie Holiday – voc; Benny Carter - arr
 B-23642-1 Everybody's Laughing Br 8259, Chronological Classics 556
 B-23643-1 Here It Is Tomorrow Again -*BM* Br 8259, Chronological Classics 556
Composer credits: B-23642 (Lerner – Oakland); B-23643 (Gibbons – Ringwald)
- There is a phenomenally soft four-part saxophone section behind Billie in the first chorus of 'Everybody Is Laughing', and it is easy to assume Benny Carter's authorship. These are Carter's first recordings with Billie Holiday. The Carter brand is more evident in the second title, but these are Teddy Wilson sides, and even Carter gets no room to solo. The rhythm-section drags behind the piano-solo in 'Everybody's Laughing'. There is nice trumpet playing by Harry James in both titles, and I wonder whether it is Herschal Evans on tenor soloing after James in the second title.
- Notes:
 - *Ch. Delaunay, New Hot Discography, 1948: Harry James (tp); Benny Morton (tb); Edgar Sampson, Benny Carter (as); Herschal Evans, Lester Young (ts); Teddy Wilson (p); Al Casey (g); Walter Page (b); Joe Jones (dm); Billie Holiday (vo)*
 - *Rust*2, *3, *4, *6: Harry James (tp); Benny Morton (tb); Edgar Sampson, Benny Carter (alt); Herschal Evans, Lester Young (ten); Teddy Wilson (pno); Al Casey (grt); Walter Page (sbs); Joe Jones (dms); Billie Holiday (vcl)*
- 096 **COUNT BASIE AND HIS ORCHESTRA** New York, Nov. 02, 1938
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;

Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmy Rushing – voc;

Eddie Durham – arr (1); *Andy Gibson* – arr (2)

Good Morning Blues
 Limehouse Blues

Savory Collection, Mosaic MD6-266 VI
 Savory Collection, Mosaic MD6-266 VI

097 **COUNT BASIE AND HIS ORCHESTRA**

New York, Nov. 06, 1938

Ed Lewis, Harry Edison, Buck Clayton – tpt;

Dan Minor, Bennie Morton, Dicky Wells – tbn;

Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;

Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;

Jimmy Rushing – voc;

Eddie Durham – arr

I Never Knew

Savory Collection, Mosaic MD6-266 VI

098 **TEDDY WILSON AND HIS ORCHESTRA**

New York, Nov. 09, 1938

Harry James – tpt; Benny Morton – tbn;

Edgar Sampson, Benny Carter – alt; Herschal Evans, Lester Young – ten;

Teddy Wilson – pno, ldr; Albert Casey – gtr; Walter Page – sbs; Jo Jones – dms;

Billie Holiday – voc; Benny Carter – arr

B-23687-1 Say It With A Kiss -*BM*

B-23688-1 April In My Heart

B-23688-2 April In My Heart

B-23689-1 I'll Never Fail You

B-23690-1 They Say

B-23690-2 They Say

Br 8270, Chronological Classics 556
 Br 8265, Chronological Classics 556
 uniss 78, Sony Lady Day Disc 9
 Br 8265, Chronological Classics 556
 Br 8270, Chronological Classics 556
 uniss 78, Sony Lady Day Disc 9

Composer credits: B-23687 (Mercer - Warren); B-23688 (Meinardi - Carmichsel); B-23689 (Taylor - Mizzy); B-23690 (Heyman - Mann - Wiss)

As before, we have Billie Holiday “wrapped up” in Benny Carter’s arrangements. It’s the same Count Basie alumni group again, except for Fats Waller’s guitarist Al Casey. And, in fact, the presence of Harry James and Edgar Sampson.

Bennie Morton with his soft tone and vibrato starts ‘Say It With A Kiss’ and Billie Holiday with her unique diction has the first solo, followed by wonderful and a bit dirty Harry James, then Lester Young for eight bars, four bars by Teddy Wilson’s piano, and the last four by the ensemble. And this all knit together by Benny Carter’s arrangement. Carter himself starts the second title with his unmistakable and fantastic alto sax playing, and then lets Billie take over. It’s Teddy on piano who gets the next chorus 12 bars for Harry James and meagre four bars for Herschal Evans before the tune ends. James’ trumpet starts ‘I’ll Never Fail You’, and then it’s Wilson’s piano until Billie sings her chorus. Then Herschal Evans 8 bars and Wilson take over, again. Harry James follows with 8 bars and the tune ends with another eight. ‘They Say’ was included in one of those great Columbia LP-boxes of the 1960s, and this tune with its fantastic Carter arrangement was my very favourite. It ends this recording session with two takes, their variations listed below. Harry James presents the verse with his fat trumpet sound, Teddy Wilson then playing the melody/chorus, and Carter playing a beautiful bridge and leading the saxophone section below Billie. Listen to his marvellous sax back-ground to Billie’s vocal. This is pure genial invention. And immediately after the vocal he starts one of his immense solo outings so melodic and poetic in an inexplicable manner.

This is Teddy Wilson music with a big touch of Benny Carter, and the unbelievable Billie Holiday singing.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Harry James (tp); Benny Morton (tb); Edgar Sampson, Benny Carter (as); Herschal Evans, Lester Young (ts); Teddy Wilson (p); Al Casey (g); Walter Page (b); Joe Jones (dm); Billie Holiday (vo)*

- *Rust*2, *3, *4, *6: Harry James (tp); Benny Morton (tbn); Edgar Sampson, Benny Carter (alt); Herschal Evans, Lester Young (ten); Teddy Wilson (pno); Al Casey (gtr); Walter Page (sbs); Joe Jones (dms); Billie Holiday (vcl)*

- *Berger, Berger, Patrick, Benny Carter Vol. II, p. 77: “Carter remembers that recording with Billie Holiday was never “just another gig,” but rather a special musical occasion marked by the empathy that existed between the players and the vocalist who truly appreciated and understood their work.”*

Discernible differences of takes:

B-23688-1: Harry James starts his solo with up-beat 1 eighth-note e, 1 half-note f

B-23688-2: Harry James starts his solo with upbeat 3 eighth-notes a-c-e, 1 half-note g

B-23690-1: Carter’s up-beat break starting his solo: 11 eighth-notes C-d-f-a-f-g-d-db-C-a-C, 1 half-note f (this last f being the first note in his solo chorus)

B-23690-2: Carter’s up-beat break starting his solo: 9 eighth-notes C-d-f-a-c-a-f-d-C, 1 quarter-note d, 1 eighth-note C, 1 half-note f (this last f being the first note in his solo chorus)

099 **COUNT BASIE AND HIS ORCHESTRA**

New York, Nov. 16, 1938

Ed Lewis, Harry Edison, Buck Clayton – tpt;

Dan Minor, Bennie Morton, Dicky Wells – tbn;

Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;

Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;

Helen Humes – voc (1); Jimmie Rushing – voc (3,4)

64746-A Dark Rapture

64747-A Shorty George -*BM*

64748-A The Blues I Like To Hear

64749-A Do You Wanna Jump, Children ?

64750-A Panassie Stomp

Dec 2212, Chronological Classics 504
 Dec 2325, Chronological Classics 504
 Dec 2284, Chronological Classics 504
 Dec 2224, Chronological Classics 504
 Dec 2224, Chronological Classics 504

100 **COUNT BASIE AND HIS ORCHESTRA**

New York, Dec. 23, 1938

- Ed Lewis, Harry Edison, Lester Shad Collins, Buck Clayton – tpt; Hot Lips Page – tpt (3);
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Jimmy Rushing – voc (5)
- Carnegie Hall Concert, New York
 ‘Spirituals to Swing’ Concert
- Swingin’ The Blues Vanguard 3VCD 169/71-2 I
 One O’Clock Jump -BM Vanguard 3VCD 169/71-2 I
 Blues With Lips Vanguard 3VCD 169/71-2 I
 Every Tub Vanguard 3VCD 169/71-2 II
 Stealin’ Blues Vanguard 3VCD 169/71-2 II
- 101 COUNT BASIE AND HIS ORCHESTRA** New York, Jan. 05, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc
- 64851-A My Heart Belongs To Daddy Dec 2249, Chronological Classics 504
 64852-A Sing For Your Supper Dec 2249, Chronological Classics 504
- 102 COUNT BASIE AND HIS ORCHESTRA** New York, Feb. 03, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Chu Berry, Lester Young – ten, clt;
 Count Basie – pno; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc
- 64979-A Cherokee – Part 1 -BM Dec 2406, Chronological Classics 513
 64980-A Cherokee – Part 2 Dec 2406, Chronological Classics 513
 64981-A Blame It On My Last Affair Dec 2284, Chronological Classics 513
 64981-B Blame It On My Last Affair Dec 2284, MCA GRP-3-6112 III
- 103 COUNT BASIE AND HIS ORCHESTRA** New York, Feb. 04, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Chu Berry, Lester Young – ten, clt;
 Count Basie – pno; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc
- 64982-A Jive At Five Dec 2922, Chronological Classics 513
 64983-A Thursday Dec 2325, Chronological Classics 513
 64984-A Evil Blues Dec 2922, Chronological Classics 513
 64985-A Oh! Lady, Be Good Dec 2631, Chronological Classics 513
- Note : Benny Morton, D. Minor, E. Warren, C. Berry not on 64982-A !*
- 104 COUNT BASIE AND HIS ORCHESTRA** New York, Mar. 19, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Jimmy Rushing – voc (1,2,4,5); Helen Humes – voc (6,7)
- 24238-1 What Goes Up Must Come Down (And Baby, You’ve Been Flying Too High) Voc 4734, Chronological Classics 513
 24238-2 What Goes Up Must Come Down (And Baby, You’ve Been Flying Too High) Col JG 34840, CBS 66101 (LP)
 24239-1 Rock-A-Bye Basie Voc 4747, Chronological Classics 513
 24240-1 Baby, Don’t Tell On Me Voc 4747, Chronological Classics 513
 24240-2 Baby, Don’t Tell On Me Voc uniss 78, CBS 66101 (LP)
 24241-1 If I Could Be With You (One Hour Tonight) Voc 4748, Chronological Classics 513
 24241-2 If I Could Be With You (One Hour Tonight) Voc uniss 78, CBS 66101 (LP)
 24242-1 Taxi War Dance Voc 4748, Chronological Classics 513
 24242-2 Taxi War Dance Col JG 34840, CBS 66101 (LP)
- 105 COUNT BASIE AND HIS ORCHESTRA** New York, Mar. 20, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno; Freddie Green – grt; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc
- 24243-1 Don’t Worry ‘Bout Me Voc 4734, Chronological Classics 513
 24243-2 Don’t Worry ‘Bout Me Col JG 34840, CBS 66101 (LP)
 (LP)24244-1 Jump For Me -BM Voc 4886, Chronological Classics 513
- 106 COUNT BASIE AND HIS ORCHESTRA** Chicago, Apr. 02, 1939
 Ed Lewis, Shad Collins, Buck Clayton, Harry Edison – tpt;
 ‘Columbia Dance Hour’ CBS aircheck

- Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmy Rushing – voc;
 Buster Smith – arr (1); Eddie Durham – arr (2,3)
 One O'Clock Jump Savory Collection, Mosaic MD6-266 VI
 Sent For You Yesterday Savory Collection, Mosaic MD6-266 VI
 Swingin' The Blues -*BM* Savory Collection, Mosaic MD6-266 VI
- 107 COUNT BASIE AND HIS ORCHESTRA** New York, Apr. 05, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc
 24337-A And The Angels Sing Voc 4784, Chronological Classics 533
 24338-A If I Didn't Care -*BM* Voc 4784, Chronological Classics 533
 24339-A Twelfth Street Rag Voc 4886, Chronological Classics 533
 24340-A Miss Thing – Part 1 Voc 4860, Chronological Classics 533
 24341-A Miss Thing – Part 2 Voc 4860, Chronological Classics 533
- 108 COUNT BASIE AND HIS ORCHESTRA** Chicago, May 19, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc
 WC-2594- Lonesome Miss Pretty Col uniss 78, Chronological Classics 533
 WC-2595-C Bolero At The Savoy Col uniss 78, Chronological Classics 533
 WC-2596-C Nobody Knows Voc 5169, Chronological Classics 533
 WC-2597-C Pound Cake Col 5085, Chronological Classics 533
Note : WC-2595-C only Collins, Young and rhythm
- 109 COUNT BASIE AND HIS ORCHESTRA** Chicago, May 19, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmy Rushing – voc (5);
 Eddie Durham- arr (1)
 Every Tub Savory Collection, Mosaic MD6-266 VI
 Jumpin' At The Woodside Savory Collection, Mosaic MD6-266 VI
 Pound Cake Savory Collection, Mosaic MD6-266 VI
 Roseland Shuffle Savory Collection, Mosaic MD6-266 VI
 Boogie Woogie Savory Collection, Mosaic MD6-266 VI
 Pannasic Stomp Savory Collection, Mosaic MD6-266 VI
 Oh, Lady Be Good Savory Collection, Mosaic MD6-266 VI
- 110 COUNT BASIE AND HIS ORCHESTRA** New York, Jun. 04, 1939
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Moten Swing Jazz Archives JA-41 (LP)
 Darktown Strutters Ball Jazz Archives JA-41 (LP)
 Jump For Me Jazz Archives JA-41 (LP)
- 106 COUNT BASIE AND HIS ORCHESTRA** New York, Jun. 05, 1939
 Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Moten Swing Jazz Archives JA-41 (LP)
 One O'Clock Jump *listed by Evensmo, but origin unknown*
- 107 COUNT BASIE AND HIS ORCHESTRA** Chicago, Jun. 10, 1939
 Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 I've Found A New Baby Jazz Panorama LP-23 (LP)

108 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc (1,2,3,6); Jimmy Rushing – voc (4,5)
 WC-2632-A You Can Count On Me
 WC-2632-B You Can Count On Me
 WC-2633-A You And Your Love
 WC-2634-A How Long Blues
 WC-2634-B How Long Blues
 WC-2635-A Sub-Deb Blues

Chicago, Jun. 24, 1939

Voc 4967, Chronological Classics 533
 Col JG 34840, CBS 66101 (LP)
 Voc 5010, Chronological Classics 533
 Voc 5010, Chronological Classics 533
 Voc uniss 78, CBS 66101 (LP)
 Voc 5010, Chronological Classics 533

109 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Swingin' The Blues -BM
 One O'Clock Jump

New York, Jul. 15, 1939
Famous Door, New York aircheck

listed by Evensmo, but origin unknown
listed by Evensmo, but origin unknown

110 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Rock-A-Bye-Basie
 Swingin' The Blues -BM
 Time Out
 Roseland Shuffle
 Don't Worry 'Bout Me
 Clap Hands, Here Comes Charlie
 Swingin' The Blues -BM
 Swingin' The Blues -BM

New York, summer 1939
Famous Door, New York aircheck

Jazz Archives JA-41 (LP)
 Jazz Archives JA-42 (LP)
 Jazz Archives JA-42 (LP)
 Jazz Archives JA-42 (LP)
 Jazz Archives JA-42 (LP)
 Jazz Archives JA-42 (LP)
 Jazz Archives JA-42 (LP)
 Jazz Archives JA-42 (LP)

111 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc (1); Jimmy Rushing – voc (3)
 24978-A Moonlight Serenade -BM
 24979-A Song Of The Islands
 24980-A I Can't Believe That You're In Love With Me
 24981-A Clap Hands, Here Comes Charlie

New York, Aug. 04, 1939

Voc 5036, Chronological Classics 533
 Voc 5169, Chronological Classics 533
 Voc 5036, Chronological Classics 533
 Voc 5085, Chronological Classics 533

112 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms
 Memories Of You

New York, Oct. 23, 1939
Famous Door, New York aircheck

Jazz Archives JA-42 (LP)

113 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Herschel Evans, Lester Young – ten, clt;
 Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Helen Humes – voc (1)
 What's New
 Swinging The Blues
 One O'Clock Jump -BM

Glendale, Calif. Nov. 03, 1939
Glendale Civic Auditorium aircheck

Doctor Jazz DJ-010 I
 Doctor Jazz DJ-010 I
 Doctor Jazz DJ-010 I

114 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt;
 Dan Minor, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt;
 Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmy Rushing – voc (2);

New York, Nov. 06, 1939

Andy Gibson – arr (1,2); Count Basie – arr (4)		
26276-A The Apple Jump	OK 8862,	Chronological Classics 533
26277-A I Left My Baby	Col 35231,	Chronological Classics 533
26278-A Riff Interlude	Col 35231,	Chronological Classics 533
26279-A Volcano	OK 6010,	Chronological Classics 533

115 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt; Dan Minor, Bennie Morton, Dicky Wells – tbn; Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt; Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms; Helen Humes – voc (1,4); Andy Gibson – arr (1,3); Count Basie – arr (2)	New York,	Nov. 07, 1939
26280-A Between The Devil And The Deep Blue Sea	Col 35357,	Chronological Classics 533
26281-A Ham 'n' Eggs	Col 35357,	Chronological Classics 563
26282-A Hollywood Jump	Col 35338,	Chronological Classics 563
26283-A Someday, Sweetheart	Col 35338,	Chronological Classics 563

116 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Shad Collins, Buck Clayton – tpt; Dan Minor, Bennie Morton, Dicky Wells – tbn; Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt; Count Basie – pno, org; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms; Andy Gibson - arr	New York,	Dec. 09, 1939
	'Man With A Band'	aircheck
The Apple Jump	Savory Collection,	Mosaic MD6-266 VI

117 COUNT BASIE AND HIS ORCHESTRA

Ed Lewis, Harry Edison, Lester Shad Collins, Buck Clayton – tpt; Dan Minor, Bennie Morton, Dicky Wells – tbn; Earl Warren – alt; Jack Washington – alt, bar; Buddy Tate, Lester Young – ten, clt; Count Basie – pno, ldr; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms; Helen Humes – voc (1,2); James P. Johnson – pno (1,2)	New York,	Dec. 24, 1939
	Carnegie Hall Concert, New York	
	'Spirituals to Swing' Concert No. 2	
Old Fashioned Love	Vanguard 3VCD 169/71-2 III	
If I Could Be With You One Hour Tonight	Vanguard 3VCD 169/71-2 III	
That Rhythm Man	Vanguard 3VCD 169/71-2 III	
Lady Be Good (Jam Session)	Vanguard 3VCD 169/71-2 III	

118 JOE SULLIVAN AND HIS CAFÉ SOCIETY ORCHESTRA

Ed Anderson – tpt; Bennie Morton – tbn; Edmond Hall – clt; Danny Polo – ten; Joe Sullivan – pno; Freddie Green – gtr; Henry Turner – sbs; Johnny Wells – dms; Big Joe Turner – voc (3,4,5)	New York,	Feb. 09, 1940
26500-A Solitude	Voc/OK 5531,	Chronological Classics 821
26501-A Oh, Lady Be Good	Voc/OK 5496,	Chronological Classics 821
26502-A Low Down Dirty Shame	Voc/OK 5531,	Chronological Classics 821
26503-A I Can't Give You Anything But Love	Voc/OK 5496,	Chronological Classics 821
26503-? I Can't Give You Anything But Love	Voc uniss 78,	Merritt 19 (LP)

Joe Sullivan plays very much like Teddy Wilson here, and that is very interesting, as I know him much more stiff in earlier times when being part of the Austin High School Gang and other Chicagoan jazz circles. But he lacks Wilson's agile left hand, a weakness he showed in his earlier recordings, already.

That great but largely obscure Southern trumpet player Ed Anderson – earlier with the Mills Blue Rhythm Band - presents the melody of 'Solitude' with his most jazzy and lazy Southern style, accompanied nicely by the bandleader. Bennie Morton continues with a half-chorus in his soft contemporary style. Ed Hall's sharp clarinet gets the middle eight. And it's Ed Anderson again, who ends this wonderful and poetic jazzy balad, composed by Duke Ellington in 1934. 'Oh, Lady Be Good' has Sullivan playing the introduction and the first chorus. The subsequent two choruses have the first four bars of each A-part played by the ensemble with a riff and answered each by Edmond Hall and Danny Polo on tnor sax. The fourth chorus then has Bennie Morton very typically and beautifully in the middle-eight. And again, Ed Anderson plays the middle-eight of the last chorus and leads the ride-out by the ensemble. The blues tune 'Low Down Dirty Shame' features Sullivan in the intro, and a lazy chorus by Anderson thereafter. Big Joe Turner then has two vocal choruses in his very personal distinctive singing style, accompanied by Bennie Morton first, and Edmond Hall second on their respective instruments. Sullivan and the ensemble then end the tune. The very famous Dorothy Fields/ Jimmy McHugh song 'I Can't Give ...' follows, presented by Ed Anderson in his very unique jazzy style on muted trumpet, and is then followed by Big Joe trying to get away from the ubiquitous blues chords. He does it well although these standard songs obviously are not his business.

Johnny Wells on drums is a surprising name in this context, as he was a Chicago dancer and drummer – known for his work with Jimmie Noone. We hear him playing press rolls in the last half-chorus of 'I Can't Give You ...' unissued take -?.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Eddie Anderson (tp); Bennie Morton (tb); Edmond Hall (cl); Danny Polo (ts); Joe Sullivan (p); Freddie Green (g); Henry Turner (b); Johnny Wells (dm); Joe Turner (vo)*

- Rust*2,*3,*4,*6: *Ed Anderson (tpt); Bennie Morton (tbn); Edmond Hall (clt); Danny Polo (clt, ten); Joe Sullivan (pno); Freddie Green (gtr); Henry Turner (sbs); Johnny Wells (dms); Joe Turner (voc)*

Discernible differences of takes:

26503-A: *Drummer Wells plays rather indistinct brushes – or sticks? – in the middle-eight part of the final half-chorus.*

26503-?: *Drummer Wells plays clearly distinguishable press-rolls with sticks in the middle-eight part of the final half-chorus.*

119 JOE SULLIVAN AND HIS CAFÉ SOCIETY ORCHESTRA	New York,	Apr. 29, 1940
Ed Anderson – tpt; Bennie Morton – tbn; Edmond Hall – clt; Danny Polo – ten; Joe Sullivan – pno; Billy Taylor – sbs; Yank Porter – dms; Helen Ward – voc (2,3)		
26776-A Pom Pom	Voc 5556,	Chronological Classics 821
26777-A I Cover The Waterfront	Voc 5556,	Chronological Classics 821
26778-A I've Got A Crush On You	OK 5647,	Chronological Classics 821
26779-A Coquette	OK 5647,	Chronological Classics 821

This, as above, is the working band that Ed Sullivan fronted at New York's 'Café Society' and later at 'Nick's' and at the 'Famous Door'. And this fine band Joe Sullivan still led, just two months after their preceding recording session. In the first title, Ed Hall and Danny Polo play the melody, Anderson beautifully playing the first solo chorus in his special manner. It's a string-bass solo by the masterly Billy Taylor then for the A-parts of the third chorus, Ed Hall taking the middle-eight. The fourth chorus has Danny Polo on tenor in the middle-eight, and Yank Porter with brushes in the last chorus' middle-eight. 'I Cover The Waterfront' has Bennie Morton presenting the melody very softly and beautifully for 16 bars, then followed by singer Helen Ward with a whole chorus. Sullivan then takes the middle-eight of the final half-chorus on piano, and Morton finishing proceedings in his wonderful singing trombone style. Miss Ward then sings 'I Got A Crush On You' starting with the verse and subsequent chorus, accompanied by soft Bennie Morton. 'Coquette' has the middle-eight bars of the first chorus played by Ed Hall in his well-known style, second chorus by Sullivan, with middle-eight by Polo on tenor, and the third chorus citing Benny Moten's 'Moten Swing', with Anderson in the middle-eight. The last chorus has Ed Anderson as before, but here accompanied by a somewhat crazy 3-bar riff, with Bennie Morton in the middle-eight which shows his immense jazz potential, and an ensemble ride-out.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Eddie Anderson (tp); Bennie Morton (tb); Edmond Hall (cl); Danny Polo (ts); Joe Sullivan (p); Billy Taylor (b); Yank Porter Wells (dm); Helen Ward (vo)*

- Rust*2, *3, *4, *6: Ed Anderson (tpt); Bennie Morton (tbn); Edmond Hall (clt); Danny Polo (clt, ten); Joe Sullivan (pno); Billy Taylor (sbs); Yank Porter (dms); Helen Ward (voc)

120 RED ALLEN AND HIS ORCHESTRA	New York,	May 28, 1940
Henry Red Allen – tpt; Bennie Morton – tbn; Edmond Hall – clt; Lil Armstrong – pno; Bernard Addison – gtr; Pops Foster – sbs; Zutty Singleton – dms		
67839-A Down In Jungle Town	Dec 18093,	Chronological Classics 628
67840-A Canal Street Blues	Dec 18093,	Chronological Classics 628
<i>Composer credits: 67839 (Theodore Morse – Edward Madden); 67840 (Joe Oliver)</i>		

This beautiful recording group was established by the Decca people, when general interest in classic New Orleans music arose among white audiences in the late 1930s, leading to the New Orleans Revival of the 1940s.

And four of the above seven musicians at this session in fact had been part of the genuine music scene in New Orleans of the 1920s. Benny Morton and Bernard Addison, instead, were musicians from the North, and were rather unaccustomed to the way the New Orleans musicians used to play. And Lil Hardin-Armstrong from Memphis, Tennessee, had been Joe 'King' Oliver's Creole Jazz Band's pianist for some years, with Louis Armstrong, her later husband, being second trumpet player. She knew how a New Orleans piano should be played. It certainly was easy for Addison to play a four-to-the-bar guitar rhythm with the band, yet Bennie Morton was a Northern big band musician mainly accustomed to play scores with an occasional hot solo.

In the course of the first title, Morton solos rather retained and cautiously in his accustomed Northern manner. In the subsequent blues tune he yet solos with bluesy elements and obviously felt better with. The New Orleans men instead had a ball when recording, with Pops Foster and Zutty Singleton behind them furnishing an immensely swinging and strong rhythmic background.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Henry Allen (tp); Benny Morton (tb); Ed Hall (cl); Lil Armstrong (p); Pops Foster (b); Zutty Singleton (dm)*

- Rust*2, *3, *4, *6: Henry Allen (tpt); Benny Morton (tbn); Edmond Hall (clt); Lil Armstrong (pno); Bernard Addison (gtr); Pops Foster (sbs); Zutty Singleton (dms)

121 ZUTTY SINGLETON AND HIS ORCHESTRA	New York,	May 28, 1940
Henry Red Allen – tpt; Bennie Morton – tbn; Edmond Hall – clt; Lil Armstrong – pno; Bernard Addison – gtr; Pops Foster – sbs; Zutty Singleton – dms		
67841-A King Porter Stomp	Dec 18093,	Chronological Classics 628
67842-A Shim-Me-Sha-Wobble	Dec 18093,	Chronological Classics 628
<i>Composer credits: 67841 (Ferd. Morton); 67842 (Spencer Williams)</i>		

This is the same group as before, recording for Decca, at that same session, yet under another band-name. The reason for this procedure I do not know.

But quite naturally, the music is generally the same as of session 098, with the same qualities and the same negatives. Just as before, and still thrilling. These were life-long leading jazz musicians for a quarter century, having exchanged their working localities from the South to the much more fruitful playing grounds in the North. And we listeners can limitlessly be thankful to the Decca people to have preserved this kind of music, old-fashioned as for the taste of the time, but essential for the connoisseur of historic jazz – and for jazz in general.

Both titles played are some sort of ragtime influenced compositions, 'King Porter Stomp' one of Jelly Roll Morton's most famous tunes, and 'Shim-Me-Sha-Wobble', the beautiful little composition of Spencer Williams of 1917. Whatever the title may mean.

The leading musician certainly is Red Allen here on these sides. Bennie Morton plays an excellent swing (!) solo in Morton's 'King Porter Stomp', followed by Singleton's snare-drum performance in New Orleans style. 'Shim-Me-Sha-Wobble' has Singleton again on his "traps", and Ed Hall plays Southern style, but Morton on trombone is a bit de-placed, although playing beautifully.

These two recording sessions were the attempt of the recording industry to re-construct the historic music of New Orleans - of only 30 years ago (!). Whether they were successful or not, I do not know, but I doubt. The resulting music, yet, was fantastic urgent jazz in itself. But I am sorry to say, Bennie Morton seems to have been a bit outside of what should have been needed, although his performance is very fine in his own manner.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp); Benny Morton (tb); Ed Hall (cl); Lil Armstrong (p); Pops Foster (b); Zutty Singleton (dm)

- Rust*2,*3,*4,*6: Henry Allen (tpt); Benny Morton (tbn); Edmond Hall (clt); Lil Armstrong (pno); Bernard Addison (gtr); Pops Foster (sbs); Zutty Singleton (dms)

122 EDDY HOWARD

New York,

Oct. 04, 1940

Eddy Howard – voc;

Bill Coleman – tpt; Bennie Morton – tbn;

Edmond Hall – clt; Bud Freeman – ten;

Teddy Wilson – pno; Charlie Christian – gtr; Billy Taylor – sbs; Yank Porter – dms

28794- Old-Fashioned Love (brkd)

listed by Evensmo, but origin unknown

28794- Old-Fashioned Love

listed by Evensmo, but origin unknown

28794-1 Old-Fashioned Love

Col 35771, Neatwork RP 2043

28795-1 Star Dust

Col 35771, Neatwork RP 2043

28796-1 Exactly Like You

Col 35915, Neatwork RP 2043

28797- Wrap Your Troubles In Dreams

listed by Evensmo, but origin unknown

28797- Wrap Your Troubles In Dreams

listed by Evensmo, but origin unknown

28797- Wrap Your Troubles In Dreams

listed by Evensmo, but origin unknown

28797- Wrap Your Troubles In Dreams

listed by Evensmo, but origin unknown

28797-1 Wrap Your Troubles In Dreams

Col 35915, Neatwork RP 2043

Composer credits: 28794 (Mack - Johnson); 28795 (Carmichael); 28796 (Fields - McHugh); 28797 (Moll - Koehler - Barris)

These sides lived a clandestine life all these years. They were reissued on LP on the Italian label 'Two Flats Disc' TFD 5.010 and on CD on the Austrian 'Neatwork' label. And it's a mystery why they are so little known.

Bob Howard sings the lyrics of 'Old-Fashioned Love' very decently and with taste, and is accompanied by Bennie Morton on muted trombone in the first chorus. Bill Coleman and Ed Hall share a chorus for their solos, the third chorus then has Howard again, together with Morton, he very good and tasteful on his trombone. 'Star Dust' has Morton muted in the introduction and accompanying the singer in the first chorus. Mr. Howard tends a bit to the sweet side of music, here. And it's very beautiful Charlie Christian on his electric guitar for eight meagre bars, followed by Howard with Morton to the end. Ed Hall plays a fine introduction on his clarinet, while Bill Coleman accompanies the singer muted for the first chorus of 'Exactly Like You', followed by half-a-chorus by Bud Freeman's tenor sax and another one by Teddy Wilson on piano. The last chorus is accompanied by Coleman plus Freeman and the rhythm section, Hall having a short tag at the very end. After Christian's guitar intro, Mr. Howard seems to have some small difficulties for the first words of the first chorus. But accompanied by Ed Hall and Teddy Wilson he manages the lyrics further-on, being followed by very soft and nice Benny Morton on open trombone for half-a-chorus, the second half by singer Howard and Morton, again.

Billy Taylor and Yank Lawson deliver a light and steady swinging rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Bennie Morton (tb); Edmond Hall (cl); Bud Freeman (ts); Teddy Wilson (p); Charlie Christian (g); Billy Taylor (b); Yank Porter (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Bill Coleman (tpt); Bennie Morton (tbn); Edmond Hall (clt); Bud Freeman (ten); Teddy Wilson (p); Charlie Christian (g); Billy Taylor (bs); Yank Porter (d)

- Rust*2,*3,*4,*6: Bill Coleman (tpt); Bennie Morton (tbn); Edmond Hall (clt); Bud Freeman (ten); Teddy Wilson (pno); Charlie Christian (egt); Billy Taylor (sbs); Yank Porter (dms) "Most of this popular singer's records have nothing on them likely to be of interest to the jazz collector, but the following are quite obviously exceptional."

123 BILLY HOLIDAY acc. by BENNY CARTER AND HIS ALL-STAR ORCHESTRA

New York,

Oct. 15, 1940

Billy Holiday – voc;

Bill Coleman – tpt; Benny Morton – tbn;

Benny Carter – alt, clt, arr; George Auld – ten;

Sonny White – pno; Ulysses Livingston – gtr; Wilson Meyers – sbs; Yank Porter – dms

28874-1 St. Louis Blues

OK 6064, Chronological Classics 680

28874-2 St. Louis Blues

OK uniss 78, Jazz Unlimited JUCD 2014

28875-1 Loveless Love

OK 6064, Chronological Classics 680

28875-2 Loveless Love

OK uniss 78, Jazz Unlimited JUCD 2014

Composer credits: 28874 (W.C. Handy); 28875 (W.C. Handy)

Very much to my grief, I have to report that both second takes of the above listed titles – on CD 10 in the otherwise magnificent Billie Holiday Columbia CD collection named 'The Complete Billie Holiday on Columbia 1933 - 1944' of 2001 - are identical with the first takes on CD 6 of this same issue. This should not have occurred in a CD issue of this importance and price, I think. Collectors, please, take notice! Unfortunately, I do not have knowledge of the French Media 7 issue which would probably have both takes of each title, but I am lucky to have both takes -2 on the Danish 'Jazz Unlimited' CD 2014 of 1993!

Both titles are performed in minimal but essential arrangements supported by Carter, including some ad-lib portions. Carter plays the clarinet throughout on both titles with his usual taste and beauty. And there is a lot of first-class music by the young but sincere George Auld, and by old "combatants" Bill Coleman and Bennie Morton, together with a fine strong rhythm section. This is a perfect foil for Billie Holiday's vocals.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Benny Morton (tb); Benny Carter (cl); Sonny White (p); Ulysses Livingston (g); Wilson Myers (b); Yank Porter (dm); Joe Turner (vo)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (pno); Ulysses Livingston (gtr); Wilson Myers (sbs); Yank Porter (dms); Joe Turner (vcl)

- Rust*2: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (pno); Ulysses Livingston (gtr); Wilson Myers (sbs); Yank Porter (dms)

- Rust*3,*4,*6: Bill Coleman -t; Benny Morton -tb; Benny Carter -cl; George Auld -ts; Sonny White -p; Ulysses Livingston -g; Wilson Myers -sb; Yank Porter -d; Joe Turner -v

Discernible differences of takes:

- 28874-1: *Bennie Morton's trombone upbeat at end of intro: 1 quarter-note g, 2 eighth-notes g-g, 1 half-note -g*
 28874-2: *Bennie Morton's trombone upbeat at end of intro: 1 half-note g, 1 eighth-note g, 1 half-note e*
 28875-1: *Bar seven of intro; Bill Coleman on trumpet plays: 2 eighth-notes g-a, and 1 half-note g*
 28875-2: *Bar seven of intro; Bill Coleman on trumpet plays: 1 eighth-note g, and 1 sustained long note a, diminishing in volume*

124 BENNY CARTER AND HIS ALL-STAR ORCHESTRA		New York,	Oct. 15, 1940
Bill Coleman – tpt; Benny Morton – tbn; Benny Carter – clt; George Auld – ten; Sonny White – pno; Ulysses Livingston – grt; Wilson Meyers – sbs; Yank Porter – dms; Joe Turner – voc			
28876-1	Joe Turner Blues	OK 6001,	Chronological Classics 631
28876-2	Joe Turner Blues	OK uniss 78,	Neatwork RP 2030
28877-1	Beale Street Blues	OK 6001,	Chronological Classics 631
28877-2	Beale Street Blues	OK uniss 78,	Neatwork RP 2030
<i>Composer credits: 28876 (Handy); 28877 (Handy)</i>			

The same as said before applies to this session. It might be added that trombonist Morton, as well as George Auld, Wilson Meyers and Yank Porter are not recruited from the regular Benny Carter Orchestra of the day.

This is wonderful jazz/blues playing by masters of their business. 'Beale Street Blues' has some strange passages sung away from the micro, and then close into the micro, again. Mr. Turner might have had some sense of humour, I guess.

In my (KBR) personal estimation, Benny Carter's elegance and skill have nothing in common with Turner's shouting. But it might be seen as a dialogue of finesse and harshness.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bill Coleman (tp); Benny Morton (tb); Benny Carter (cl); Sonny White (p); Ulysses Livingston (g); Wilson Myers (b); Yank Porter (dm); Joe Turner (vo)*

- Carey, McCarthy, *Jazz Directory, Vol. 2: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (pno); Ulysses Livingston (gtr); Wilson Myers (sbs); Yank Porter (dms); Joe Turner (vcl)*

- Rust*2: *Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (pno); Ulysses Livingston (gtr); Wilson Myers (sbs); Yank Porter (dms)*

- Rust*3,*4,*6: *Bill Coleman -t; Benny Morton -tb; Benny Carter -cl; George Auld -ts; Sonny White -p; Ulysses Livingston -g; Wilson Myers -sb; Yank Porter -d; Joe Turner -v*

Discernible differences of takes:

- 28876-1: *Benny Carter starts to play clarinet immediately after Joe Turner's first vocal line in Chorus 1*
 28876-2: *Benny Carter starts to play clarinet during Joe Turner's first vocal line in Chorus 1*
 28877-1: *Bill Coleman's first trumpet line in intro: 5 eighth-notes f-db-d-bb-g, 1 quarter-note bb*
 28877-2: *Bill Coleman's first trumpet line in intro: 4 eighth-notes db-d-bb-g, 1 quarter-note bb (no upbeat f)*

125 BENNY CARTER AND HIS ORCHESTRA		New York,	Nov. 19, 1940
Benny Carter – alt, clt, tpt; Russell Smith, Sidney de Paris, Bobby Williams – tpt; Milton Robinson, Madison Vaughn, Benny Morton – tbn; Chauncey Haughton – alt; George James – alt, bar; George Irish, Stafford Simon - ten; Sonny White – pno; Everett Barksdale – grt; Hayes Alvis – sbs; William Purnell – dms; Roy Felton – voc (2)			
057656-1	All Of Me	BB B-10962,	Chronological Classics 631
057657-1	The Very Thought Of You	BB B-10962,	Chronological Classics 631
057658-1	Cocktails For Two	BB B-10998,	Chronological Classics 631
057659-1	Takin' My Time	BB B-10998,	Chronological Classics 631
<i>Composer credits: 057656 (Simmons - Marks); 057657 (Noble); 057658 (Johnson - Coslow); 057659 (Carter)</i>			

'All Of Me' is played in an arrangement in the best Benny Carter style. The first chorus is taken over by the saxophone section, including probably five players here with George James on baritone sax and Carter on first alto. And they tackle the melody as played as a Carter solo with all its melodic and harmonic delicacies typical for Carter's mind. Only, that it is scored for five saxophones, and delights in its richness of musical fantasy. Very beautiful! The end of this first chorus has Carter on clarinet lead the sax section and taking over the solo of the third chorus. It must be noted, that the second chorus is played only for its second half in Bennie Morton's personal trombone style. The three following three titles are "standards" performed in Carter's arranging style and with Carter's alto solos in his un-reached beauty. This man is singing on his sax! And 'The Very Thought Of You' was a bestseller as for Roy Felton's singing!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Sidney de Paris, Bob Williams (tp); Benny Morton, Milton Robinson, Madison Vaughn (tb); Benny Carter (tp, cl, as); Stafford Simon, Chauncey Haughton, George James, George Irish (s); Sonny White (p); Everett Barksdale (g); Hayes Alvis (b); Keg Purnell (dm).*

- Carey, McCarthy, *Jazz Directory, Vol. 2: Russell Smith, Sidney de Paris, Bobby Williams (tpt); Milton Robinson, Madison Vaughn, Benny Morton (tbn); Benny Carter (alt, tpt, clt); Chauncey Haughton (alt); George James (alt, bar); Stafford Simon, George Irish (ten); Sonny White (pno); Everett Barksdale (gtr); Hayes Alvis (sbs); Keg Purnell (dms); Roy Felton (vcl)*

Rust*2,*3,*4,*6: *Russell Smith, Sidney de Paris, Bob Williams (tpt); Milton Robinson, Madison Vaughn, Benny Morton (tbn); Benny Carter (alt, clt, tpt); Chauncey Haughton (alt); George James (alt, bar); Stafford Simon, George Irish (ten); Sonny White (pno); Everett Barksdale (gtr); Hayes Alvis (sbs); Keg Purnell (dms); Roy Felton (vcl).*

Tunes structures:

057656 *All Of Me* *Key of C / F / Bb* *Bluebird*
 (Intro 4 bars ens)(Chorus 1 32 bars ABAC saxes)(1/2 Chorus 2 16 bars AC BM o-tbn)(Chorus 3 32 bars ABAC ens 10 – BC clt 12 – ens 10)

057657 *The Very Thought Of You* *Key of Ab* *Bluebird*
 (Intro 4 bars ens)(Chorus 1 32 bars ABAB' RF voc)(Chorus 2 32 bars ABAB' BC alt 16 – RF voc 16)

057658 *Cocktails For Two* *Key of C* *Bluebird*
 (Intro 4 bars ens)(Chorus 1 32 bars AA'BA'' BC alt)(Chorus 2 32 bars AA'BA'' SW pno 16 – ens 11 – BC alt 5)(Tag 4 bars BC alt)

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 16 – tbn 8 – ens 8)(Chorus 2 32 bars AABA BC alt)(Chorus 3 32 bars AABA ens 16 – o-tpt 8 – ens 8)(Tag 6 bars ens)(Coda 10 bars ens)

126 **CHICK BULLOCK**

New York,

Dec. 06, 1940

Chick Bullock – voc;

Bill Coleman – tpt; Bennie Morton – tbn;

Edmond Hall – clt; Bud Freeman – ten;

Teddy Wilson – pno; Eddie Gibbs – grt; Billy Taylor – sbs; Yank Porter – dms

29221-1	Smiles	OK 6013,	Retrieval RTR 79035
29222-1	It Had To Be You	OK 6013,	Retrieval RTR 79035
29222-2	It Had To Be You	OK uniss 78,	Retrieval RTR 79035
29223-1	My Melancholy Baby	OK 6261,	Retrieval RTR 79035
29223-2	My Melancholy Baby	OK uniss 78,	Retrieval RTR 79035
29223-3	My Melancholy Baby	OK uniss 78,	Retrieval RTR 79035
29224-1	Back Home Again In Indiana	OK 6261,	Retrieval RTR 79035
29224-2	Back Home Again In Indiana	OKuniss 78,	Retrieval RTR 79035

Composer credits: 29221 (Callahan – Roberts); 29223 (Norton – Watson – Burnett); 29224 (MacDonald – Hanley)

As with Eddy Howard in October, just two months ago, the Teddy Wilson band of this year 1940 obviously was very much sought after to accompany prominent white singers. Chick Bullock is one of them.

'Smiles' is begun by singer Bullock accompanied by Bill Coleman's trumpet, while Bud Freeman takes over the second chorus which he shares with Ed Hall and his clarinet. The third chorus again is by Bullock, but accompanied by Bennie Morton's wonderful and soft open trombone. Teddy Wilson then starts 'It Had To Be You', sung by Bullock with Edmond Hall's accompaniment. The second chorus is Morton's legato singing style, shared with Bill Coleman sharp trumpet for the second half. And Bullock again, this time with Freeman's tenor sax. Teddy Wilson then has the intro for 'My Melancholy Baby' and Coleman plays the obligato behind the singer. The second chorus is Ed Hall's for the first half, the second being bandleader Teddy Wilson's. Then Bullock again for the third half-chorus with the band behind him.

They obviously had one single order for all the recorded titles: piano intro, first chorus vocal with instrumental obligato, second chorus two instrumental solos, third chorus vocal again accompaniment by soloist and/or band. This is order is strictly regarded by the band all through. Thus, we have the same sequence for the fourth title: Bud Freeman in the first chorus, Eddie Gibbs' guitar and Bennie Morton's soft trombone for the second chorus, and the band behind Bullock in the third chorus.

This is quite orderly and perfectly played by the instrumentalists, but unable to stir up enthusiasm. And Chick Bullock is much too tame for a band of this calibre.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Bennie Morton (tb); Edmond Hall (cl); Bud Freeman (ts); Teddy Wilson (p); Eddie Gibbs (g); Billy Taylor (b); Yank Porter (dm)

- Rust*2, *3, *4, *6: Bill Coleman (tpt); Bennie Morton (tbn); Edmond Hall (clt); Bud Freeman (ten); Teddy Wilson (pno); Eddie Gibbs (grt); Billy Taylor (sbs); Yank Porter (dms)

Discernible differences of takes:

29222-1:	Bennie Morton's solo ends with phrase: 1 half-note ab, 1 eight-note f, 4 quarter-notes g-g-ab-ab, 2 half-notes a-bb
29222-2:	Bennie Morton's solo ends with phrase: 4 eighth-notes db-eb-db-c, 1 half-note eb
29223-1:	Bill Coleman starts his obligato in the first chorus in the third bar second measure/beat
29223-2:	Bill Coleman starts his obligato in the last bar fourth measure/beat of the piano introduction (!)
29223-3:	Bill Coleman starts his obligato in the first chorus in the first bar second measure/beat – after guitar intro (!)
29224-1:	Bennie Morton plays a sustained lip-trill f-bb in the thirteenth bar of his solo. He fluffs the fourth note c of the upbeat (first note in bar 1 of his solo).
29224-2:	Bennie Morton plays a short lip-trill f-bb for two beats followed by 3 eighth-notes f-g-f in the thirteenth bar of his solo. He plays the upbeat with four clean quarter-notes c-f-a-f (first note in bar 1 of his solo is the last f)

127 **TEDDY WILSON AND HIS ORCHESTRA**

New York,

Dec. 09, 1940

Bill Coleman – tpt; Bennie Morton – tbn;

Jimmy Hamilton – clt; George James – bar;

Teddy Wilson – pno; Eddie Gibbs – grt; Al Hall – sbs; Yank Porter – dms;

Helen Ward – voc (3,4)

29233-1	I Never Knew	Col 35905,	Chronological Classics 620
29233-2	I Never Knew	Col unissued,	Mosaic MD7-265 V
29234-1	Embraceable You	Col 35905,	Chronological Classics 620
29235-1	But Not For Me	Col 36084,	Chronological Classics 620
29236-1	Oh, Lady Be Good	Col 36084,	Chronological Classics 620
29236-2	Oh, Lady Be Good	Col unissued,	Mosaic MD7-265 V

Composer credits: 29233 (G. Kahn – T. FioRito); 29234 (G. Gershwin – I. Gershwin); 29235 (G. Gershwin – I. Gershwin); 29236 (G. Gershwin – I. Gershwin)

This now is the original Teddy Wilson working band under its original name – Teddy Wilson and his Orchestra – that he led until 1944. It was this band that also accompanied Eddie Howard, Chick Bullock, and – above all – Billie Holiday.

'I Never Knew' starts with the ubiquitous Wilson piano intro and proceeds with Bill Coleman very clear and lazy theme chorus, followed by George James' baritone for half-a-chorus, the second half by Jimmy Hamilton's modern clarinet. Then the bandleader has his entire chorus, and Bennie Morton follows with a 16-bars solo in his smooth and elegant, the ensemble completing the tune. Hamilton opens 'Embraceable You' with four clarinet bars to let Teddy Wilson play the first chorus, with Morton's trombone taking over the last eight bars.

Helen Ward then sings the lyrics. Eight scored ensemble bars end the tune. The said Wilson intro, then the first chorus with both A parts divided in ensemble 8-bar halves and Bennie Morton halves. It's Helen Ward singing the Gershwin lyrics for one chorus. Teddy Wilson's half chorus follows and Bill Coleman takes eight bars of the final chorus to end with eight further scored bars. The third Gershwin song at this session is the famous 'Oh, Lady Be Good'. The leader takes an eight-bars introduction on piano to be followed by the theme presented by the baritone sax for the first chorus – with middle-eight by Bill Coleman's trumpet. Jimmy Hamilton has the second chorus, with

Coleman again -muted here - for the second half of the chorus. Teddy Wilson plays the third chorus on his piano, Bennie Morton taking over three quarters of the fourth chorus, the last A-part of it being scored ensemble.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Bennie Morton (tb); Jimmy Hamilton (cl); George James (bs); Teddy Wilson (p); Eddie Gibbs (g); Al Hall (b); Yank Porter (dm)

- Rust*2,*3,*4,*6: Bill Coleman (tpt); Bennie Morton (tbn); Jimmy Hamilton (clt); George James (bar); Teddy Wilson (pno); Eddie Gibbs (gtr); Al Hall (sbs); Yank Porter (dms); Helen Ward (vcl)

Discernible differences of takes:

29233-1: Bennie Morton's solo starts with: 2 syncopated quarter-notes Eb, 1 half-note Eb

29233-2: Bennie Morton's solo starts with: 1 quarter-note Bb, 2 syncopated quarter-notes Eb, 1 half-note Eb

29236-1: Bennie Morton's solo starts with: 1 eight-note D, 2 syncopated quarter-notes D-D; 2 quarter-notes g-D, 1 half-note g

29236-2: Bennie Morton's solo starts with a sustained whole-note D

128 CHICK BULLOCK

New York,

Feb. 12, 1941

Chick Bullock – voc;

Bill Coleman – tpt; Bennie Morton – tbn;

Jimmy Hamilton – clt; George James – bar;

Teddy Wilson – pno; Eddie Gibbs – gtr; Al Hall – sbs; J.C. Heard – dms

29703-1 Dolores

OK 6123,

Retrieval RTR 79035

29704-1 Amapola

OK 6100,

Retrieval RTR 79035

29705-1 Oh! How I Hate To Get Up In The Morning

OK 6123,

Retrieval RTR 79035

29705-2 Oh! How I Hate To Get Up In The Morning

OK uniss 78,

Retrieval RTR 79035

29706-1 There'll Be Some Changes Made

OK 6100,

Retrieval RTR 79035

Composer credits: 29703 (Loesser - Alter); 29704 (Lacalle); 29705 (Berlin); 29706 (Higgins - Overstreet)

And another Chick Bullock session accompanied by the Teddy Wilson band (see session 104 above).

Bennie Morton plays sustained chordal notes behind Bullock's first chorus (ABAC-form) in 'Dolores', with Jimmy Hamilton throwing in short clarinet snippets. Bill Coleman has the first half of the second chorus with Chick Bullock back again in the second half. And Benny Morton permanently adding sustained chordal notes for the whole endurance of the tune. 'Amapola' has a piano intro, the first chorus being accompanied by the ad-lib ensemble. The second chorus is Jimmy Hamilton's and George James' in even parts. Then Chick Bullock again with the ad-lib ensemble, again, plus a four-bars tag for piano and ensemble. There has been very little trombone for now. 'Oh, How I Hate To Get Up ...' starts military, but is a praise song on a warm and cosy bed. Teddy Wilson has the first half of the 32-bars chorus, Hamilton taking the next half, then Morton shares the third one with Coleman, and after the second vocal chorus it's a sharp and urgent four-bars ensemble ride-out.

Honestly, although the band is fantastic and swings like mad: this is not my kind of jazz, but rather jazz-flavoured music. I only hope, the band were generously paid.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Bennie Morton (tb); Jimmy Hamilton (cl); George James (bs); Eddie Gibbs (g); Teddy Wilson (p); Al Hall (b); J.C. Heard (dm)

- Rust*2,*3,*4,*6: Bill Coleman (tpt); Bennie Morton (tbn); Jimmy Hamilton (clt); George James (bar); Teddy Wilson (pno); Eddie Gibbs (gtr); Al Hall (sbs); J.C. Heard (dms)

Discernible differences of takes:

29705-1: The first bugle-call in the intro is played: d-g-b-g-d-d-g-b-g-d

29795-2: The first bugle-call in the intro is played: g-g-b-g-d-d-g-b-g-d

129 TEDDY WILSON AND HIS ORCHESTRA

Chicago,

Feb. 25, 1941

Probably: Bill Coleman – tpt; Bennie Morton – tbn;

Ambassador Hotel, Chicago aircheck

Jimmy Hamilton – clt; George James – bar;

Teddy Wilson – pno; Eddie Gibbs – gtr; Al Hall – sbs; Yank Porter – dms

Society Hop (theme)

listed by Evensmo, but origin unknown

Ida, Sweet As Apple Cider -BM

listed by Evensmo, but origin unknown

There'll Be Some Changes Made -BM

listed by Evensmo, but origin unknown

130 TEDDY WILSON AND HIS ORCHESTRA

Chicago,

Apr. 17, 1941

Probably: Bill Coleman – tpt; Bennie Morton – tbn;

Ambassador Hotel, Chicago aircheck

Jimmy Hamilton – clt; George James – bar;

Teddy Wilson – pno; Eddie Gibbs – gtr; Al Hall – sbs; Yank Porter – dms

Society Hop (theme)

listed by Evensmo, but origin unknown

Caroline -BM

listed by Evensmo, but origin unknown

Boogie Woogie -BM

listed by Evensmo, but origin unknown

131 TEDDY WILSON AND HIS ORCHESTRA

Chicago,

early 1941

Probably: Bill Coleman – tpt; Bennie Morton – tbn;

Pump Room, Chicago aircheck

Jimmy Hamilton – clt; George James – bar;

Teddy Wilson – pno; Eddie Gibbs – gtr; Al Hall – sbs; Yank Porter – dms

Just Give Me Music In The Evening -BM

listed by Evensmo, but origin unknown

Ida -BM

listed by Evensmo, but origin unknown

Boogie Woogie -BM

listed by Evensmo, but origin unknown

Theme -BM

listed by Evensmo, but origin unknown

132 JAM SESSION

New York,

Apr. 22 – Jul. 09, 1941

Collective Personnel:

BBC jam session

broadcast

Bobby Hackett – cnt; Joe Thomas – tpt;
 Miff Mole, Lou McGarity, Bennie Morton – tbn;
 Edmond Hall, Joe Marsala – clt; Abe Walker – ten;
 Dave Bowman, Joe Sullivan – pno; Eddie Condon – gtr; Johnny Williams – sbs; Zutty Singleton – dms
 Them Their Eyes -*BM* *listed by Evensmo, but origin unknown*
 Blues *listed by Evensmo, but origin unknown*

133 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Apr. 24, 1941
 Russell Smith, Alec Fila, Peanuts Holland – tpt;
 Bennie Morton, Sandy Williams – tbn;
 George Dorsey, Eddie Barefield – alt, clt; Mickey Folus, Freddy Mitchell – ten, clt;
 Fletcher Henderson – pno; John Collins – gtr (3,4,5), egt (1,2); Ted Sturgis – sbs; Walter Johnson – dms;
 Helen Young – voc;
 Fletcher Henderson – arr (1,2,5); Brick Fleagle – arr (3)
 CO-30307-1 Let's Go Home Col 36214, Chronological Classics 648
 CO-30307-2 Let's Go Home Col 36214 not on LP/CD
 CO-30308-1 A Pixie From Dixie Col 36289, Chronological Classics 648
 CO-30309-1 We Go Well Together Col 36289, Chronological Classics 648
 CO-30310-1 I Like My Sugar Sweet Col 36214, Chronological Classics 648
Composer credits: CO-30307 (Williams – Holland); CO-30308 (Fleagle – Henderson); CO-30309 (Robin – Kent); CO-30310 (Henderson – Vanscoyk)

In my opinion, Henderson has moderated his style of arranging rhythmically in direction to the Basie band. And there is less opportunity for the players to solo. The last two titles are vocal chorus plus arrangement, almost entirely. 'A Pixie From Dixie' seems to be a co-work of Henderson with Brick Fleagle, noted guitarist and Rex Stewart's friend. But Fleagle is explicitly named as arranger, and indeed, the details of his arrangement are individual and not of the Henderson kind. There is nice tenor sax of Western style played by Freddie Mitchell. 'Let's Go Home' is Henderson's arrangement, he himself improvising the first solo chorus on piano, followed by Herbert Lee Holland – nick-named 'Peanuts' – playing an interesting and uncommon trumpet style of improvising. This first title of the session was also issued as alternate take -2, although not on LP or CD. Walter C. Allen gives the difference in that John Collins takes the solo in the second chorus. Probably, Henderson generously gave the solo space to his more modern colleague. By the way: I hear Collins on electric guitar on the first title only, the subsequent titles played on acoustic guitar!

There only is room for one short trombone solo on these sides, and this is given not to Henderson's long-time band member Bennie Morton, but strangely to Chick Webb's former rough trombonist Sandy Williams.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 4: Russell Smith, Peanuts Holland, Alec Fila (tpt); Benny Morton, Sandy Williams (tbn); George Dorsey (alt); Eddie Barefield (alt, clt); Freddy Mitchell, Mickey Folus (ten); Fletcher Henderson (p); John Collins (g); Ted Sturgis (bs); Walter Johnson – dms*

- W.C. Allen, *Hendersonia: Alec Fila, Russell Smith, Peanuts Holland, trumpets; Benny Morton, Sandy Williams, trombones; George Dorsey, alto sax; Eddie Barefield, clarinet and alto sax; Mickey Folus, Freddy Mitchell, tenor sax; Fletcher Henderson, piano; John Collins, amplified guitar; Ted Sturgis, bass; Walter Johnson, drums; Helen Young, vocals*

- Rust*2: *Russell Smith, Peanuts Holland, Alec Fila (tpt); Benny Morton, Sandy Williams (tbn); George Dorsey (alt); Eddie Barefield (alt, clt); Freddy Mitchell, Mickey Folus (ten); Fletcher Henderson (p); John Collins (g); Ted Sturgis (bs); Walter Johnson – dms*

- Rust*3: *Russell Smith -Peanuts Holland -Alec Fila -t; Benny Morton -Sandy Williams -tb; Eddie Barefield -cl -as; George Dorsey -as; Freddy Mitchell -Mickey Folus -ts; Fletcher Henderson -p John Collins -g; Fred Sturgess -sb; Walter Johnson -d; Helen Young -v; Brick Fleagle -a*

- Rust*4,*6: *Fletcher Henderson -p -a -dir; Alec Fila -Russell Smith -Peanuts Holland -t; Benny Morton -Sandy Williams -tb; George Dorsey -as; Eddie Barefield -cl -as; Mickey Folus -Freddy Mitchell -ts; John Collins -elg; Ted Sturgis -sb; Walter Johnson -d; Helen Young -v; Brick Fleagle -a*

Solos ad-lib:

CO-30307-1: *JC egt 2; FH pno 15; FM ten 8; FH pno 7; PH o-tpt 15; SW o-tbn 8; PH o-tpt 8; TS sbs 8*

CO-30308-1: *FM ten 16; FH pno 2 + 2; EB clt 2+8*

CO-30309-1: *HY voc 32; FH pno 8*

CO-30310-1: *HY voc 32; PH o-tpt 4*

Discernible differences of takes (thanks to W.C. Allen!):

CO-30307-1: *F. Henderson plays pno solo in second chorus, 16 and 8 bars*

CO-30307-2: *J. Collins plays amplified guitar solo in second chorus, 16 and 8 bars – instead of pno*

134 **TEDDY WILSON AND HIS ORCHESTRA** New York, Sep. 16, 1941
 Emmett Berry – tpt; Bennie Morton – tbn;
 Jimmy Hamilton – clt;
 Teddy Wilson – pno; Johnny Williams – sbs; J. C. Heard – dms;
 Lena Home – voc (3,4)
 31319-1 A Touch Of Boogie Col uniss 78, Mosaic MD7-265 VII
 31319-2 A Touch Of Boogie Col uniss 78, Mosaic MD7-265 VII
 31320-1 Out Of Nowhere Col Col 36737, Chronological Classics 620
 31321-1 Prisoner Of Love V-Disc 317, Chronological Classics 620
 31322-1 The Sheik Of Araby Col uniss 78, Mosaic MD7-265 VII
 31322-2 The Sheik Of Araby Col uniss 78, Mosaic MD7-265 VII
Composer credits: 31319 (Teddy Wilson); 31320 (E. Heyman – J. Green); 31321 (Columbo – Gaskill – Robin); 31322 (Smith -Snyder – Wheeler)

Although this title is called 'A Touch Of Boogie', there is nothing of a boogie rhythm in the piano playing nor in anybody else's performance, except for the last three choruses, where leader Wilson suddenly switches over to thirty-six bars of boogie rhythm in his left hand – with standing harmony - and the band playing with trombone mono-toned in bass register and the other wind players blowing a riff.

Is this Teddy Wilson's joke? Then comes 'Out Of Nowhere' with Wilson's piano intro and Morton blowing the melody in his most individual beautiful style for half-a-chorus. The chorus is completed by Wilson's wonderful piano. Lovely Lina Horne then sings the lyrics amiably accompanied by Emmett Berry. Jimmy Hamilton still has four bars and the title ends. 'Prisoner Of Love' has an intro by clarinet and a first chorus by Teddy Wilson with Morton taking the middle-eight straight. Leny Horne again, very nice and with taste, for the second chorus. Emmett Berry then brings it to an end with eight very nice bars. 'The Sheik Of Araby' has the obligatory piano introduction and free-wheeling half theme chorus by the ensemble completed by Teddy Wilson's piano. Bennie Morton takes the second chorus until the middle and where Berry's trumpet takes over. Then Hamilton's clarinet chorus followed by a riff chorus of the ensemble.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Emmett Berry (tp); Bennie Morton (tb); Jimmy Hamilton (cl); Teddy Wilson (p); Johnny Williams (b); J.C. Heard (dm); Lena Horn (vo)

- Rust*2,*3,*4,*6: Emmett Berry (tpt); Bennie Morton (tbn); Jimmy Hamilton (clt); Teddy Wilson (pno); Johnny Williams (sbs); J.C.Heard (dms); Lena Horn (vcl)

Discernible differences of takes:

31319-1: Teddy Wilson plays one piano solo chorus from the beginning, before the ensemble starts.

31319-2: Teddy Wilson plays two piano solo choruses from the beginning, before the ensemble starts.

31322-1: Morton's solo starts with: 1 quarter-note G, 1 eighth-note G, 1 quarter-note G, 4 half-notes G; 1 half pause

31322-2: Morton's solo starts with: 1 quarter-note G, 1 eighth-note G, 1 syncopated quarter-note G, 1 half-note G; 1 quarter pause

135 BENNY CARTER AND HIS ORCHESTRA

New York,

Oct. 16, 1941

Benny Carter – alt, tpt, arr, ldr;

Nathaniel Williams, Rostelle Reese, Emmett Berry – tpt;

Jimmy Archey, John McConnell, Bennie Morton – tbn;

Ernest Purce – alt; George James – alt, bar; Ernie Powell, Alfred Gibson – ten;

Sonny White – pno; William Lewis – gtr; Charles Drayton – sbs; Shep Shepherd – dms

066792-1 Sunday

BB B-11341, Chronological Classics 631

066793-2 Ill Wind

BB uniss78, Chronological Classics 631

066794-1 Back Bay Boogie

BB B-11341, Chronological Classics 631

066795-1 Tree Of Hope

BB uniss78, Chronological Classics 631

Composer credits: 066792 (Miller – Cohn – Stein - Krueger); 066793 (Koehler - Arlen); 066794 (Carter); 066795 (Carter)

This last band recording under Carter's name in New York, before leaving for California, has amazing Benny Carter on alto again, storming all through 'Sunday', with fire and swing, and with his own mastery in improvising. And then, we again hear his trombone section in harmony. And Bennie Morton, veteran of the classic Fletcher Henderson, playing with his very own soft and dry tone. 'Ill Wind' is reigned by Carter's alto sax in a most beautiful way. 'Back Bay Boogie' is a number used by the Carter band when they were asked to play music with that frantic up-tempo that became common in WW II times. And then it's Emmett Berry on open horn playing the theme chorus of 'Tree Of Hope'. Then, in the first half of the second chorus, a baritone saxophone is clearly recognized in the sax section, thus most probably George James. And Carter shines on his alto for eight bars in the last chorus. What a musician, what an incredible inventiveness, and what an artist of form and rhythm. Un-believable!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Nathaniel Williams, Emmett Berry, Rostelle Reese (tp); James Archey, Henry Morton, John McConnell (tb); Benny Carter (tp, as); Alfred Gibson, Ernie Powell, Ernie Purce, George James (s); Sonny White (p); William Lewis (g); Charles Drayton (bs); Berisford Shepherd (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 2: Nathaniel Williams, Emmett Berry, Rostelle Reese (tpt); James Archey, Henry Morton, John McConnell (tbn); Benny Carter (tpt, alt); Ernie Purce, George James (alt); Ernie Powell, Alfred Gibson (ten); Sonny White (p); William Lewis (g); Charles Drayton (bs); Berisford Shepherd (d)

- Rust*2: Nathaniel Williams, Emmett Berry, Rostelle Reese (tpt); James Archey, Henry Morton, John McConnell (tbn); Benny Carter (tpt, alt); Ernie Purce, George James (alt); Ernie Powell, Alfred Gibson (ten); Sonny White (pno); William Lewis (gtr); Charles Drayton (sbs); Berisford Shepherd (dms)

- Rust*3,*4: Nathaniel Williams -Emmett Berry -Rostelle Reese -t; James Archey -Benny Morton -John McConnell -tb; Benny Carter -t -as; Ernie Purce -George James -as; Ernie Powell -Alfred Gibson -ts; Sonny White -p; William Lewis -elg; Charles Drayton -sb; Berisford Shepherd -d

Tunes structures:

066792 Sunday Key of Eb / F

Bluebird

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 16 – BC alt 8 – ens 8)(Chorus 2 32 bars AABA BC alt)(Bridge 2 bars ens)(Chorus 3 32 bars AABA tbn 16 – saxes 8 – SW pno 8)(Chorus 4 32 bars AABA ens 2 – BM m-tbn 6 – ens 2 – BM m-tbn 6 – CD e-gtr 8 – ens 8)

066793 Ill Wind Key of Bb

Bluebird

(Intro 6 bars ens)(Chorus 1 36 bars AABA BC alt 20 – SW pno 8 – saxes 8)(1/2 Chorus 2 16 bars BA ens 8 – BC alt 10)(Tag 4 bars BC alt)

066794 Back Bay Boogie Key of Bb

Bluebird

(Intro 8 bars SW pno+ens)(Chorus 1 12 bars SW pno+ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars BC alt)(Chorus 4 12 bars BC alt)(Verse 16 bars ens)(Chorus 5 12 bars SW pno)(Chorus 6 12 bars SW pno)(Chorus 7 12 bars SS dms 4 – EB o-tpt 8)(Chorus 8 12 bars EB o-tpt)(Chorus 9 12 bars ens)(Chorus 10 12 bars ens)(Chorus 11 12 bars WL e-gtr)(Chorus 12 12 bars WL e-gtr)(Chorus 13 12 bars ens)(Chorus 14 12 bars ens)(Tag 2 bars ens)

066795 Tree Of Hope Key of Ab /

Bluebird

(Intro 8 bars ens)(Chorus 1 32 bars AABA EB o-tpt 16 – ens 8 – EB o-tpt 8)(Chorus 2 32 bars AABA saxes 16 – BM m-tbn 16)(Bridge 10 bars ens 8 – BC alt 2)(Chorus 3 32 bars AABA ens 16 – BC alt 8 – EB o-tpt 8)(Tag 2 bars EB o-tpt)

136 TEDDY WILSON AND HIS ORCHESTRA

New York,

Jul. 31, 1942

Emmett Berry – tpt; Bennie Morton – tbn; Edmond Hall – clt;

Teddy Wilson – pno; Johnny Williams – sbs; J. C. Heard – dms;

Helen Ward – voc (1,2)

33083-1 You're My Favorite Memory

Col 36737,

Chronological Classics 908

33083-2 You're My Favorite Memory

Col uniss 78,

Mosaic MD7-205 VII

33084-1	Something To Shout About (Stomp) – Part 1	Col uniss 78,	Mosaic MD7-205 VII
33085-1	Something To Shout About (Stomp) – Part 2	Col uniss 78,	Mosaic MD7-205 VII
33086-1	B-Flat Swing	Col uniss 78,	Chronological Classics 908
33086-2	B-Flat Swing	Col uniss 78,	Mosaic MD7-205 VII

Composer credits: 33083 (Wilson - Johnson); 33084 (); 33085 (); 33086 (Wilson)

Helen Ward sings 'You're My Favorite Memory' accompanied only by Wilson in the first – and only - chorus, the band joining then with Bennie Morton playing first part in scored parts for half-a-chorus. This is close to the border of jazz, and only Wilson's piano introduction/accompaniment is of real interest. Except for fans of Helen Ward, perhaps. Yet, Loren Schoenberg, the author of the Mosaic booklet-text, declares this title to be 'a masterpiece'. He may well be right. The second title recorded – in two parts – bears three possible names. The interested listener/reader may check under "Notes", below. The title is a fast tune based on a riff theme with blues chord-sequences, but then shifts into a long-stretched drum solo on the tom-toms in combination of overlaid clarinet or trombone solos in standing harmony (in Part 1), or trumpet and a lasting sequence of tonal noise, and two other different riff themes ending this musical attempt. But it is performed with fantastic instrumental ability. It may perhaps be seen as an anticipation of future concert customs. And for me, it is rather questionable. But you might call me a purist!? 'B Flat Swing' is a real hot swinger in AABA form with a succession of solos of Ed Hall for eight bars, Emmett Berry 16 bars; Teddy Wilson 16 bars, later a middle-eight. Bennie Morton also has a middle-eight in the last chorus which he fills with very high beginning urgent and bluesy shouts. And I would like to mention and praise J.C. Heard's drumming. It is of a new way of traditional drumming, not the be-bop way. Very nice.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Emmett Berry (tp); Bennie Morton (tb); Edmond Hall (cl); Teddy Wilson (p); Johnny Williams (b); J.C. Heard (dm); Lena Horn (vo)*

- Rust*2, *3, *4, *6: *Emmett Berry (tp); Bennie Morton (tbn); Edmond Hall (clt); Teddy Wilson (pno); Eddie Gibbs (gtr); Al Hall (sbs); Yank Porter (dms); Helen Ward (vcl)*

- Mosaic MD7-265, Booklet: "The two previously issued matrices of 'Stomp' have been listed in discographies as 'Something To Shout About' (Parts 1 and 2) with vocals by Helen Ward. However, 'Stomp' is the title found on two shellac test pressings bearing these matrices and were brought to our attention by collector Karsten Lohmann. There is no title to be found on the metal parts. The Columbia ledgers, however, show that a title was given as 'Something To Jump About'. In fact, it is possible that the actual title might 'Jitterbug Stomp' since a reference is made in the September 15, 1942 issue of 'Down Beat' that there's a "two-part 'Jitterbug Stomp' which has recently been recorded by the Wilson band."

Discernible differences of takes:

33083-1: Piano intro starts with sequence: 5 eighth-notes bb-ab-bb-ab-eb, 1 quarter-note Eb

33083-2: Piano intro starts with sequence: 5 eighth-notes bb-ab-g-ab-c, 1 quarter-note bb

33085-1: Ed Hall starts his first solo with: 3 eighth-notes bb-bb-d; 1 quarter-note f

33085-2: Ed Hall starts his first solo with: 1 three-quarter-note bb, 4 eighth-notes g-g-bb-g

137 TEDDY WILSON AND HIS ORCHESTRA

Joe Thomas – tpt; Bennie Morton – tbn; Edmond Hall – clt;
Teddy Wilson – pno; Johnny Williams – sbs; Sidney Catlett – dms
VP-84 How High The Moon
VP-85-alt Russian Lullaby (incomplete)
VP-85 Russian Lullaby

New York, Aug. 13, 1943

V-Disc-16, Chronological Classics 908
uniss 78Vintage Jazz Classics VJC-1013-2
V-Disc-16, Chronological Classics 908

138 EDDIE CONDON AND HIS BAND

Max Kaminsky - tpt; Bennie Morton – tbn; Pee Wee Russell – clt;
Joe Bushkin – pno; Eddie Condon – gtr; Bob Casey – sbs; Big Sid Catlett - dms
A-4687-1 Nobody Knows You When You're Down And Out
A-4687-2 Nobody Knows You When You're Down And Out
A-4688-1 Rose Room
A-4688-2 Rose Room
A-4689 Basin Street Blues
A-4689-BD Basin Street Blues
A-4690-1 Oh, Katharina
A-4690-2 Oh, Katharina

New York, Dec. 02, 1943

Com unissued, Mosaic MR23-123 21 (LP)
Com C603, Mosaic MR23-123 21 (LP)
Com C603, Mosaic MR23-123 21 (LP)
Com unissued, Mosaic MR23-123 21 (LP)
Com C1513, Mosaic MR23-123 21 (LP)
Com unissued, Mosaic MR23-123 21 (LP)
Com C1513, Mosaic MR23-123 21 (LP)
Com unissued, Mosaic MR23-123 21 (LP)

139 EDMOND HALL SWINGTET

Benny Morton – tbn;
Edmond Hall – clt; Harry Carney – bar;
Don Frye – pno; Everett Barksdale – gtr; Al Raglin – sbs; Sidney Catlett - dms
BN-973-1 It's Been So Long
BN-973-3 It's Been So Long
BN-974-0 I Can't Believe That You're In Love With Me
BN-974-1 I Can't Believe That You're In Love With Me
BN-975-1 Big City Blues
BN-976-1 Steamin' And Beamin'

New York, May 05, 1944

Blue Note unissued, Neatwork RP 2043
Blue Note uniss 78, Chronological Classics 872
Blue Note uniss 78, Neatwork RP 2043
Blue Note 511, Chronological Classics 872
Blue Note 36, Chronological Classics 872
Blue Note 36, Chronological Classics 872

- 140 **BENNY MORTON TROMBONE CHOIR** New York, May 30, 1944
 Bennie Morton, Vic Dickenson, Bill Harris, Claude Jones – tbn;
 Johnny Guarneri – pno; Al Hall – sbs; Big Sid Catlett - dms
 HL37 Where Or When Keynote 1315, Chronological Classics 906
 HL38 Liza Keynote 1309, Chronological Classics 906
 HL39 Once In A While Keynote 1309, Chronological Classics 906
 HL40 Sliphorn Outing Keynote 1315, Chronological Classics 906
- 141 **EDDIE CONDON TOWN HALL CONCERT #1** New York, Jun. 03, 1944
 Bobby Hackett, Billy Butterfield, Max Kaminsky, Hot Lips Page – tpt;
 Bennie Morton – tbn;
 Pee Wee Russell, Edmond Hall – clt; Ernie Caceres – bar;
 Gene Schroeder – pno; Eddie Condon – gtr; Bob Casey – sbs; Joe Grauso - dms
 Ballin' The Jack Jazzology JCECD 1002
 I'm Coming Virginia Jazzology JCECD 1002
 What's New? Jazzology JCECD 1002
 The One I Love Belongs To Somebody Else Jazzology JCECD 1002
 Impromptu Ensemble Jazzology JCECD 1002
Note: additional titles of this concert are without Bennie Morton!
- 142 **TEDDY WILSON AND HIS ORHESTRA** New York, Jun. 1944
 Emmett Berry– tpt; Bennie Morton – tbn; Edmond Hall – clt;
 Teddy Wilson – pno; Slam Stewart – sbs; Sidney Catlett – dms
 B-Flat Swing Queen-Disc Q-2020 (LP)
 Oh, Lady Be Good Queen-Disc Q-2020 (LP)
- 143 **EDDIE CONDON AND HIS ORCHESTRA** New York, Jun. 08, 1944
 Bobby Hackett – cnt; Billie Butterfield – tpt; Bennie Morton – tbn;
 Pee Wee Russell – clt; Ernie Caceres – bar;
 Gene Schroeder – pno; Eddie Condon – gtr; Bob Haggart – sbs; Joe Grauso – dms
 -1 What's New (incomplete) Stash ST-CD530
 -2 What's New Stash ST-CD530
 -1 Jada Stash ST-CD530
 -2 Jada Stash ST-CD530
 -1 Time On My Hands (incomplete) Stash ST-CD530
 -2 Time On My Hands (incomplete) Stash ST-CD530
 -3 Time On My Hands Stash ST-CD530
 Royal Garden Blues Stash ST-CD530
 -1 Muskrat Ramble Stash ST-CD530
Note: These titles are from Associated Program Service transcriptions. Additional titles do not have Bennie Morton.
- 144 **TEDDY WILSON AND HIS ORHESTRA** New York, Jun. 15, 1944
 Emmett Berry– tpt; Bennie Morton – tbn; Edmond Hall – clt;
 Teddy Wilson – pno; Slam Stewart – sbs; Sidney Catlett – dms
 Don't Be That Way Galaxy Archives of Jazz 3891282
 A Touch Of Boogie Woogie Galaxy Archives of Jazz 3891282
 I Got Rhythm Galaxy Archives of Jazz 3891282
 Rose Room Galaxy Archives of Jazz 3891282
 Flying Home Galaxy Archives of Jazz 3891282
 ,B' Flat Swing Galaxy Archives of Jazz 3891282
 Embraceable You Galaxy Archives of Jazz 3891282
 Indiana Galaxy Archives of Jazz 3891282
 Mop Mop Galaxy Archives of Jazz 3891282
 Honeysuckle Rose Galaxy Archives of Jazz 3891282
 Oh, Lady Be Good Galaxy Archives of Jazz 3891282
 The Way You Look Tonight Jazz Archives JA-36 (LP)
 Stompin' At The Savoy Jazz Archives JA-36 (LP)
 You're My Favorite Memory Jazz Archives JA-36 (LP)
 The Sheik Of Araby Jazz Archives JA-36 (LP)
- 145 **ART TATUM AND HIS BAND** New York, Jun. 25, 1944
 Roy Eldridge, Charlie Shavers – tpt; Vic Dickenson, Bennie Morton – tbn;
 Edmond Hall – clt; Ben Webster – ten;
 Art Tatum – pno; Al Casey – gtr; Slam Stewart – sbs; Art Trappier – dms
 Fine And Mellow Totem 1037 (LP)
 Royal Garden Blues Queen-Disc Q-020 (LP)
 All Of Me Totem 1037 (LP)
 I Got Rhythm Queen-Disc Q-020 (LP)
- 146 **EDDIE CONDON TOWN HALL CONCERT #7** New York, Jul. 01, 1944
 Bobby Hackett – cnt; Max Kaminsky, Jonah Jones – tpt; Bennie Morton – tbn;
 Town Hall, New York

Pee Wee Russell, Joe Marsala – clt; Ernie Caceres – bar;
Gene Schroeder – pno; Eddie Condon – gtr; Sid Weiss – sbs; Gene Krupa – dms;
Jonah Jones – voc (3)

The Lady's In Love With You	Jazzology JCECD 1004
China Boy	Jazzology JCECD 1004
Baby Won't You Please Come Home?	Jazzology JCECD 1004
Pennies From Heaven	Jazzology JCECD 1004
Ensemble Blues / Carnegie Leap	Jazzology JCECD 1004

Note: additional titles of this concert are without Bennie Morton!

147 EDDIE CONDON TOWN HALL CONCERT #8

New York, Jul. 08, 1944
Twon Hall, New York

Bobby Hackett – cnt; Billy Butterfield, Jonah Jones – tpt; Bennie Morton – tbn;
Pee Wee Russell, Edmond Hall – clt; Ernie Caceres – bar;
Gene Schroeder – pno; Eddie Condon – gtr; Johnny Williams – sbs; Joe Grauso – dms;
Jonah Jones – voc (3)

Struttin' With Some Barbecue	Jazzology JCECD 1004
You Can Depend On Me	Jazzology JCECD 1004
High Society	Jazzology JCECD 1004
Royal Garden Blues	Jazzology JCECD 1004
Singing The Blues	Jazzology JCECD 1004
Blues Ensemble	Jazzology JCECD 1004

Note: additional titles of this concert are without Bennie Morton!

148 EDDIE CONDON TOWN HALL CONCERT #9

New York, Jul. 15, 1944
Town Hall, New York

Bobby Hackett – cnt; Max Kaminsky, Jonah Jones – tpt; Bennie Morton – tbn;
Pee Wee Russell, Edmond Hall – clt; Ernie Caceres – bar, clt;
Gene Schroeder – pno; Eddie Condon – gtr; Bob Casey – sbs; Joe Grauso – dms;
Jonah Jones – voc (2)

That's A Plenty	Jazzology JCECD 1005
I'm A Ding Dong Daddy From Dumas	Jazzology JCECD 1005
New Orleans	Jazzology JCECD 1005
Wolverine Blues	Jazzology JCECD 1005
Ensemble Blues	Jazzology JCECD 1005

Note: additional titles of this concert are without Bennie Morton!

149 EDDIE CONDON TOWN HALL CONCERT #10

New York, Jul. 22, 1944
Town Hall, New York

Sterling Bose – cnt; Max Kaminsky – tpt; Bennie Morton – tbn;
Pee Wee Russell – clt; Ernie Caceres – bar;
Gene Schroeder – pno; Eddie Condon – gtr; Bob Haggart – sbs; Gene Krupa – dms (1,2); Joe Grauso – dms (3)
Jonah Jones – voc (2)

Fidgety Feet	Jazzology JCECD 1005
Oh, Katherina	Jazzology JCECD 1005
Jazz Me Blues	Jazzology JCECD 1005

Note: additional titles of this concert are without Bennie Morton!

150 EDDIE CONDON TOWN HALL CONCERT #11

New York, Jul. 29, 1944
Town Hall, New York

Bobby Hackett – cnt; Max Kaminsky – tpt; Bennie Morton – tbn;
Pee Wee Russell, Edmond Hall – clt; Ernie Caceres – bar;
Gene Schroeder – pno; Eddie Condon – gtr; Bob Haggart – sbs; Gene Krupa – dms (1,2); Joe Grauso – dms (3,4,5,6)

Swing That Music	Jazzology JCECD 1006
Avalon	Jazzology JCECD 1006
Big Boy	Jazzology JCECD 1006
I Ain't Gonna Give Nobody None Of My Jelly Roll	Jazzology JCECD 1006
I'm Coming Virginia	Jazzology JCECD 1006
Ensemble Blues	Jazzology JCECD 1006

Note: additional titles of this concert are without Bennie Morton!

151 EDDIE CONDON TOWN HALL CONCERT #12

New York, Jul. 29, 1944
Town Hall, New York

Bobby Hackett – cnt; Max Kaminsky – tpt; Bennie Morton – tbn;
Pee Wee Russell, Edmond Hall – clt; Ernie Caceres – bar, clt;
Gene Schroeder, Jess Stacy – pno; Eddie Condon – gtr; Bob Haggart – sbs; Gene Krupa – dms (1); Joe Grauso – dms (2,3,4,5);
Lee Wiley - voc

I Got Rhythm	Jazzology JCECD 1006
Summertime	Jazzology JCECD 1006
I've Got A Crush On You	Jazzology JCECD 1006
Soon	Jazzology JCECD 1006
Sweet And Lowdown	Jazzology JCECD 1006

Note: additional titles of this concert are without Bennie Morton!

152 EDDIE CONDON TOWN HALL CONCERT #13

New York, Aug. 12, 1944
Town Hall, New York

Bobby Hackett, Muggsy Spanier – cnt; Bennie Morton – tbn;

Pee Wee Russell – clt; Ernie Caceres – bar, clt;
Gene Schroeder – pno; Eddie Condon – grt; Bob Haggart – sbs; Gene Krupa – dms (1,2); Joe Grauso – dms (3,4,5);
Lee Wiley - voc

Everybody Loves My Baby	Jazzology JCECD 1007
You're Lucky To Me	Jazzology JCECD 1007
Black And Blue	Jazzology JCECD 1007
Wherever There's Love	Jazzology JCECD 1007
Impromptu Ensemble Blues	Jazzology JCECD 1007

Note: additional titles of this concert are without Bennie Morton!

153 EDDIE CONDON TOWN HALL CONCERT #14

New York, Aug. 19, 1944
Town Hall, New York

Bobby Hackett – cnt; Billy Butterfield – tpt; Bennie Morton – tbn;
Pee Wee Russell, Edmond Hall – clt; Ernie Caceres – bar, clt;
Gene Schroeder – pno; Eddie Condon – grt; Bob Casey – sbs; Gene Krupa – dms (1,2); Joe Grauso – dms (3,4,5);
Lee Wiley - voc

Clarinet Marmalade	Jazzology JCECD 1007
On The Sunny Side Of The Street	Jazzology JCECD 1007
Muskat Ramble	Jazzology JCECD 1007
Sugar	Jazzology JCECD 1007
Impromptu Ensemble Blues	Jazzology JCECD 1007

Note: additional titles of this concert are without Bennie Morton!

154 HOT LIPS PAGE BAND

New York, Sep. 12, 1944

Hot Lips Page – tpt, voc, ldr;
Jesse Brown, Joe Keyes – tpt;
Vic Dickenson, Bennie Morton – tbn;
Earl Bostic, Floyd 'Horsecollar' Williams – alt; Don Byas, Ike Quebec, Ben Webster – ten;
Clyde Hart – pno; Tiny Grimes – grt; Al Lucas – sbs; Jack Parker – dms

S-5706	I Got What It Takes	Savoy 700,	Chronological Classics 809
S-5707	Good For Stompin'	Savoy 700,	Chronological Classics 809
S-5707-alt	Good For Stompin'	Savoy uniss 78,	Neatwork RP 2064
S-5708	Double-Trouble Blues	Savoy uniss 78,	Chronological Classics 809
S-5709	Blooey	Savoy uniss 78,	Chronological Classics 809
S-5709-alt	Blooey	Savoy uniss 78,	Neatwork RP 2064

155 JOAN EDWARDS with RAYMOND SCOTT'S ORCHESTRA

New York, Oct. 09, 1944

Joan Edwards – voc;
Poss: Les Elgart, Charlie Shavers, Melvin 'Red' Solomon – tpt;
S.J. Koty, Bennie Morton, Bill Pritchard – tbn;
Artie Baker – alt, clt; Milt Yaner – alt; Dick Harris, Wolfe Tayne – ten; Stan Webb – bar;
Henry Rowland – pno; Tommy Kay – grt; Israel Crosby – sbs; Specs Powell – dms;
Raymond Scott – con

When He Comes Home	V-Disc unissued
Always	V-Disc 328

156 EDDIE CONDON TOWN HALL CONCERT #22

New York, Oct. 14, 1944
Town Hall, New York

Max Kaminsky, Billy Butterfield – tpt; Bennie Morton – tbn;
Pee Wee Russell, Edmond Hall – clt; Ernie Caceres – bar;
Gene Schroeder, Jess Stacy – pno; Eddie Condon – grt; Bob Casey – sbs; George Wettling – dms;
Red McKenzie, Lee Wiley - voc

Muskat Ramble	Jazzology JCECD 1011
Sweet Lorraine	Jazzology JCECD 1011
Sugar	Jazzology JCECD 1011
Don't Blame Me	Jazzology JCECD 1011
Impromptu Ensemble Blues	Jazzology JCECD 1011

Note: additional titles of this concert are without Bennie Morton!

157 WARREN EVANS AND HIS RECORDING ORCHESTRA

New York, Nov. 13, 1944

Warren Evans – voc, ldr;
Dick Vance, Dave Nelson – tpt; Bennie Morton – tbn;
George James, Joe Eldridge – alt; Lem Johnson – ten;
Sammy Price – pno; Everett Barksdale – grt; Billy Taylor – sbs; Harold 'Doc' West – dms

NSC17	Valetta	National 9007	on LP/CD ?
NSC18	I'm Lost	National 9004	on LP/CD ?
NSC19	Gotta Lotta Wolf In My Heart	National 9007	on LP/CD ?
NSC20	I Wonder	National 9003	on LP/CD ?

158 EDDIE CONDON TOWN HALL CONCERT #32

New York, Dec. 30, 1944
Town Hall, New York

Max Kaminsky – tpt; Bennie Morton – tbn;
Pee Wee Russell – clt; Sidney Bechet – sop; Ernie Caceres – bar;
Jess Stacy – pno; Eddie Condon – grt; Jack Lesberg – sbs; George Wettling – dms;

Lee Wiley - voc

Walkin' The Dog	Jazzology JCECD 1016
Strut, Miss Lizzie	Jazzology JCECD 1016
Sweet Georgia Brown	Jazzology JCECD 1016
When Your Lover Has Gone	Jazzology JCECD 1016
Impromptu Ensemble	Jazzology JCECD 1016

Note: additional titles of this concert are without Bennie Morton!

159 OSCAR PETTIFORD AND HIS ORCHESTRA (KING OF THE BASS)

New York, Jan. 09, 1945

Dizzy Gillespie – tpt; Trummy Young, Bennie Morton – tbn;
Johnny Bothwell – alt; Don Byas – ten;
Clyde Hart – pno; Oscar Pettiford – sbs; Shally Manne – dms;
'Rubberlegs' Williams – voc

W 1218	Something For You	Manor 1034,	Chronological Classics 888
W 1219	Worried Life Blues	Manor 1034,	Chronological Classics 888
W 1220	Empty Bed Blues I	Manor 1002,	Chronological Classics 888
W 1220	Empty Bed Blues II	Manor 1002,	Chronological Classics 888

160 BENNY MORTON'S ALL STARS

New York, Jan. 31, 1945

Bennie Morton – tbn;
Barney Bigard – clt; Ben Webster – ten;
Sam Benskin – pno; Israel Crosby – sbs; Eddie Dougherty – dms

BN 219	My Old Fame	Blue Note 47,	Chronological Classics 906
BN 220	Conversing In Blue	Blue Note 46,	Chronological Classics 906
BN 221	The Sheik Of Araby	Blue Note 46,	Chronological Classics 906
BN 222	Limehouse Blues	Blue Note 47,	Chronological Classics 906

161 HOT LIPS PAGE AND HIS ORCHESTRA

New York, Sep. 1945

Hot Lips Page – tpt, voc, ldr; Buck Clayton – tpt;
Bennie Morton, J.C. Higginbotham, Sandy Williams – tbn;
Earl Bostic – alt; Don Byas, Ben Webster – ten;
Rufus Webster – pno; unknown – gtr; unknown – sbs; Buford Oliver – dms

W-3397	The Lady In Debt	Con 6015,	Chronological Classics 950
W-3398	Corsicana	Con 6025,	Chronological Classics 950
W-3399	They Raided The Joint	Con 6017,	Chronological Classics 950
W-3400	Sunset Blues	Con 6015,	Chronological Classics 950
W-3401	Willie Mae Willow Foot	Con 6061,	Chronological Classics 950
W-3403	Florida Blues	Con 6017,	Chronological Classics 950
W-3404	Race Horse Mama Blues	Con 6025,	Chronological Classics 950

162 BENNY MORTON'S ALL STARS

New York, 1945

Bobby Stark – tpt; Bennie Morton – tbn; Prince Robinson – clt;
Sammy Benskin – pno; Jimmy Butts – sbs; Eddie Dougherty – dms

Boogie	Stinson 506,	Chronological Classics 906
Williphant Willie	Stinson 506,	Chronological Classics 906
Stardust	Stinson 507,	Chronological Classics 906
Chicken At The Chester	Stinson 507,	Chronological Classics 906

163 EARL BOSTIC AND HIS ORCHESTRA

New York, Nov./Dec. 1945

Earl Bostic – alt, voc, ldr;
Roger Jones, Dick Vance, Benny Harris – tpt;
Claude Jones, Bennie Morton – tbn;
Eddie Barefield – clt; Don Byas, Walter 'Foots' Thomas – ten;
Ed Finkel – pno; Tiny Grimes – gtr; Al Hall – sbs; Cozy Cole – dms

T614	The Man I Love	Majestic 1055,	Spotlite SPJ152 (LP)
T615	Hurricane Blues	Majestic 1055,	Spotlite SPJ152 (LP)
T616	The Major And The Minor	Majestic 1056,	Spotlite SPJ152 (LP)
T617	All On	Majestic 1056,	Spotlite SPJ152 (LP)

164 BOY, WHAT A GIRLNew York, Apr. 07, 1947
Film by Herald Pictures, Inc.

Dick Vance – tpt; Bennie Morton – tbn;
Don Stovall – alt; Eddie 'Lockjaw' Davis – ten;
unknown – pno; John Simmons – sbs; Sidney Catlett, Gene Krupa – dms;
Ann Cornell - voc

'Boy, What A Girl' is "an all black production with only a slight story and a great deal of clowning. Features the 'Slam' Stewart Trio with Mary Lou Williams, 'Big' Sid Catlett and his Band with Benny Morton, John Simmons and Eddie 'Lockjaw' Davis; Roger 'Ram' Ramirez; the Harlem Maniacs and a guest appearance by Gene Krupa. There are some eight musical numbers" (D. Meeker, *Jazz in the Movies*, 1981)

It is a great pleasure to see and hear 'Big' Sid Catlett, one of the all-time greats of jazz drumming, perform in a movie, and to be able to watch all his movements and his playing the drums, even, although the accordance of sound and actual movements of Sid Catlett is very bad because of the dubbing.

The film starts with music by the Slam Stewart Trio, including Mary Lou Williams, piano, and a guitarist who might possibly be John Collins. The first musical sequence then shows the Slam Stewart trio again supplying the music for a party the main actors participate in. The trio is detached by a male vocal quartet plus guitar singing a rather tedious song, backing a questionable eye-roller with high-pitched voice. This is relieved by the Sid Catlett Band playing for dance. Unfortunately only, the band is only seen by half of their personnel. But we hear 'Lockjaw' Davis soloing for one and another chorus, one trombone solo by probably Bennie Morton, Dick Vance with a trumpet chorus, and a longer drums performance by Catlett which fades out and away in the background. Sid Catlett is represented by his right hand only in these scenes.

In the second musical sequence, the Catlett Band plays a title 'Boy, That's Crazy Rhythm' which is sung by singer Betti Mays and accompanied by the band. Then we have a jump number by the band that includes an eight-bars trombone solo by Bennie Morton – very nice, and then spreads out to two subsequent drum-solos by Catlett and Gene Krupa, respectively. It is a rather silly story, but it is a great pleasure to hear and see both players live! And it is a conciliatory story. I have been unable to find out the identity of the band-pianist. Is there anybody in the world who could tell me this player's name? I'd be immensely pleased (see my address in the front-pages!).

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| 165 SIR CHARLES THOMPSON AND HIS ALL STARS | New York, | Dec. 29, 1947 |
| Joe Newman, Taft Jordan – tpt; H.B.Mitchell aka Bennie Morton – tbn; | | |
| Rudy Williams – alt; Bob Dorsey – ten; Tate Houston – bar; | | |
| Sir Charles Thompson – pno, ldr; Hank Morton – gtr; John Simmons – sbs; Shadow Wilson . dms | | |
| 1305-1 | Benson Alley | Apollo 796 on LP/CD ? |
| 1305-3 | Benson Alley | Apollo 796 on LP/CD ? |
| 1308 | Mr. Big Horn | Apollo 796 on LP/CD ? |
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 | | |
| 166 WINI BROWN | New York, | Oct. 05, 1950 |
| Wini Brown – voc; | | |
| Dick Vance, Emmett Berry – tpt; Bennie Morton – tbn; | | |
| Chauncey Haughton, Andrew Brown – alt; Charles Frazier, Jack Herzberg – ten; Eddie Barefield – bar, clt; | | |
| Sammy Benskin – pno; Al Hall – sbs; Jimmy Crawford – dms | | |
| CO44398 | A Good Man Is Hard To Find | Columbia 39041 |
| CO44399 | This Is The Last Time (I'll Cry Over You) | Columbia 39041 |
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 | | |
| 167 BUCK CLAYTON'S BAND FEATURING RUBY BRAFF | New York, | Jul. 01. 1954 |
| Buck Clayton – tpt; Ruby Braff – cnt; Bennie Morton – tbn; | | |
| Buddy Tate – ten; | | |
| Jimmy Jones – pno; Steve Jordan – gtr; Aaron Bell – sbs; Bobby Donaldson – dms | | |
| | Just A Groove (no tbn) | Vanguard VRS8008 (LP) |
| | Kandee | Vanguard VRS8008 (LP) |
| | I Can't Get Started | Vanguard VRS8008 (LP) |
| | Love Is Just Around The Corner | Vanguard VRS8008 (LP) |
|
 | | |
| 168 SIR CHARLES THOMPSON & HIS BAND | New York, | Aug. 16. 1954 |
| Emmett Berry – tpt; Bennie Morton – tbn; | | |
| Earl Warren – alt; Coleman Hawkins – ten; | | |
| Sir Charles Thompson – pno; Steve Jordan – gtr; Aaron Bell sbs; Osie Johnson – dms | | |
| | Talk Of The Town | Vanguard VRS 8009 (LP) |
| | Fore | Vanguard VRS 8009 (LP) |
| | Dynaflow | Vanguard VRS 8009 (LP) |
| | Under The Sweetheart Tree | Vanguard VRS 8009 (LP) |
| | Ready For Freddie | Vanguard VRS 8009 (LP) |
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| 169 CHARLIE SHAVERS GROUP | New York, | Oct. 25/27, 1956 |
| Charlie Shavers – tpt; Bennie Morton – tbn; | | |
| Hank D'Amico – clt; | | |
| Kenny Kersey – pno; Aaron Bell – sbs; Panama Francis -dms; | | |
| Al 'Jazzbo' Collins – narrator | | |
| | Desert Dawn | Bethlehem BCP 1007 (LP) |
| | Moten Swing | Bethlehem BCP 1007 (LP) |
| | Dark Eyes | Bethlehem BCP 1007 (LP) |
| | When It's Sleepy Time Down South | Bethlehem BCP 1007 (LP) |
| | After You've Gone | Bethlehem BCP 1007 (LP) |
| | Echoes Of Harlem | Bethlehem BCP 1007 (LP) |
| | And The Angels Sing | Bethlehem BCP 1007 (LP) |
| | Young Man With A Horn | Bethlehem BCP 1007 (LP) |
| | Ciribiribin | Bethlehem BCP 1007 (LP) |
| | Salt Peanuts | Bethlehem BCP 1007 (LP) |
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| 170 ROY ELDRIDGE AND HIS CENTRAL PLAZA DIXIELANDERS | New York, | Jun. 03, 1956 |
| Roy Eldridge – tpt; Bennie Morton – tbn; Eddie Barefield – clt; | | |
| Dick Wellstood – pno; Walter Page – sbs; Jo Jones – dms | | |
| 2815-1 | Royal Garden Blues | Verve unissued, Mosaic MD7-222 VI |

2815-2	Royal Garden Blues	Verve MGV1010,	Mosaic MD7-222 VI
2816-1	That's A Plenty	Verve MGV1010,	Mosaic MD7-222 VI
2817-1	Tin Roof Blues	Verve MGV1010,	Mosaic MD7-222 VI
2818-3	Jazz Me Blues	Verve MGV1010,	Mosaic MD7-222 VI
2819-4	Ja-Da	Verve MGV1010,	Mosaic MD7-222 VI
2820-1	Strittin' With Some Barbecue	Verve MGV1010,	Mosaic MD7-222 VI
2821-1	(What Did I Do To Be So) Black And Blue	Verve MGV1010,	Mosaic MD7-222 VI
2822-4	Bugle Call Rag	Verve MGV1010,	Mosaic MD7-222 VI
171 RUBY BRAFF AND HIS MEN		New York,	Mar. 26, 1957
Ruby Braff – tpt; Bennie Morton – tbn;			
Pee Wee Russell – clt; Dick Hafer – ten;			
Nat Pierce – pno; Steve Jordan – gtr; Walter Page – sbs; Buzzy Drootin – dms			
H2JB2793	It's Been So Long		RCA 6456-2
H2JB2794	I'm Coming Virginia		RCA 6456-2
H2JB2795	Keep Smiling At Trouble		RCA LPM1510 (LP)
172 RUBY BRAFF AND HIS MEN		New York,	Apr. 03, 1957
Ruby Braff – tpt; Bennie Morton – tbn;			
Pee Wee Russell – clt; Dick Hafer – ten;			
Nat Pierce – pno; Steve Jordan – gtr; Walter Page – sbs; Buzzy Drootin – dms			
H2JB3273	I Can't Get Started		RCA 6456-2
H2JB3274	Marie		RCA 6456-2
H2JB3275	I Got It Bad And That Ain't Good		RCA 6456-2
173 RUBY BRAFF AND HIS MEN		New York,	Apr. 12, 1957
Ruby Braff – tpt; Bennie Morton – tbn;			
Pee Wee Russell – clt; Dick Hafer – ten;			
Nat Pierce – pno; Steve Jordan – gtr; Walter Page – sbs; Buzzy Drootin – dms			
H2JB3415	Somebody Else Is Taking My Place		RCA 6456-2
H2JB3416	Downhearted Blues		RCA 6456-2
H2JB317	Did I Remember		RCA 6456-2
174 RONNIE GILBERT		New York,	Aug. 08, 1957
Ronnie Gilbert – voc;			
Cootie Williams – tpt; Bennie Morton – tbn;			
Buster Bailey – clt;			
Claude Hopkins – pno; Fred Hellerman, Steve Jordan – gtr; George Duvivier – sbs; Osie Johnson – dms			
H2JB6015	Yellow Dog Blues		Victor LPM 1591 (LP)
H2JB6016	Black Eye Dog Blues		Victor LPM 1591 (LP)
H2JB6017	A Good Man Is Hard To Find		Victor LPM 1591 (LP)
H2JB6018	Cake Walkin' Babies		Victor LPM 1591 (LP)
H2JB6019	Trombone Chollie		Victor LPM 1591 (LP)
H2JB6020	After You've Gone		Victor LPM 1591 (LP)
175 RONNIE GILBERT		New York,	Aug. 09, 1957
Ronnie Gilbert – voc;			
Cootie Williams – tpt; Bennie Morton – tbn;			
Buster Bailey – clt;			
Claude Hopkins – pno; Fred Hellerman, George Barnes – gtr; George Duvivier – sbs; Osie Johnson – dms			
H2JB6021	Nobody Knows You When You're Down And Out		Victor LPM 1591 (LP)
H2JB6022	Weepin' Willow Blues		Victor LPM 1591 (LP)
H2JB6023	Trouble In Mind		Victor LPM 1591 (LP)
H2JB6024	You've Been A Good Old Wagon		Victor LPM 1591 (LP)
H2JB6025	Empty Bed Blues		Victor LPM 1591 (LP)
H2JB6026	Gin House Blues		Victor LPM 1591 (LP)
176 REX STEWART AND THE HENDERSON ALL STARS		New York,	Nov. 1957
Rex Stewart – cnt; Emmett Berry, Taft Jordan, Joe Thomas – tpt;			
J.C. Higginbotham, Bennie Morton, Dickie Wells – tbn;			
Buster Bailey – clt; Garvin Bushell, Hilton Jefferson – alt; Coleman Hawkins, Ben Webster – ten; Haywood Henry – bar;			
Red Richards – pno; Al Casey – gtr; Bill Pemberton – sbs; Jimmy Crawford – dms			
	Sugar Foot Stomp		Jazztone J1285 (LP)
	King Porter Stomp		Jazztone J1285 (LP)
	Rex's Tune		Urania US2012 (LP)
177 REX STEWART AND THE HENDERSON ALL STARS		New York,	Nov. 29, 1957
Rex Stewart – cnt; Dick Vance, Taft Jordan, Joe Thomas – tpt;			
J.C. Higginbotham, Bennie Morton, Dickie Wells – tbn;			
Buster Bailey – clt; Garvin Bushell, Hilton Jefferson – alt; Coleman Hawkins, Ben Webster – ten; Norman Thornton – bar;			

- Red Richards – pno; Al Casey – gtr; Bill Pemberton – sbs; Jimmy Crawford – dms
 Honeysuckle Rose Jazztone J1285 (LP)
 Wrappin' It Up Jazztone J1285 (LP)
 The Way She Walks Jazztone J1285 (LP)
- 178 **REX STEWART AND THE HENDERSON ALL STARS** New York, Nov. 29, 1957
 Rex Stewart – cnt;
 J.C. Higginbotham, Bennie Morton, Dickie Wells – tbn;
 Hilton Jefferson – alt; Coleman Hawkins – ten; Norman Thornton – bar;
 Red Richards – pno; Al Casey – gtr; Bill Pemberton – sbs; Jimmy Crawford – dms
 Casey Stew Jazztone J1285 (LP)
 A Hundred Years From Today Jazztone J1285 (LP)
 Three Thieves Jazztone J1285 (LP)
 'Round About Midnight Jazztone J1285 (LP)
- 179 **COUNT BASIE AND HIS ORCHESTRA** New York, Dec. 08, 1957
 Emmett Berry, Doc Cheatham, Joe Wilder, Joe Newman – tpt; Roy Eldridge – tpt, flh;
 Television show
 Vic Dickenson, Bennie Morton, Dicky Wells – tbn;
 Earl Warren – alt; Coleman Hawkins, Ben Webster – ten; Gerry Mulligan – bar;
 Count Basie – pno,ldr; Freddie Green – gtr; Eddie Jones – sbs; Jo Jones – dms;
 Jimmy Rushing – voc;
 Nat Pierce – arr
 Open All Night (Fast And Happy Blues) Pumpkin 116 (LP)
 Blues Pumpkin 116 (LP)
 I Left My Baby Pumpkin 116 (LP)
 Dickie's Dream Pumpkin 116 (LP)
- 180 **DICKIE WELLS AND HIS ORCHESTRA** New York, Feb. 03, 1958
 Dickie Wells, Vic Dickenson, Bennie Morton, George Matthews – tbn;
 Skip Hall – pno; Major Holley – sbs; Jo Jones – dms
 Bones For The King Felsted FAJ 7006 (LP)
 Sweet Daddy Spo-de-o Felsted FAJ 7006 (LP)
 You Took My Heart Felsted FAJ 7006 (LP)
- 181 **REX STEWART AND THE HENDERSON ALL STARS** New York, Aug. 01, 1958
 Rex Stewart – cnt; Allen Smith, Taft Jordan, Paul Webster, Joe Thomas - tpt;
 Great South Bay Jazz Festival
 Bennie Morton, Dickie Wells, Jim Comegys – tbn; Dick Cary – eb-horn;
 Garvin Bushell, Hilton Jefferson – alt, clt; Buddy Tate, Bob Wilber – ten; Heywood Henry – bar;
 Red Richards – pno; Chauncey Westbrook – gtr; Bill Pemberton – sbs; Mousie Alexander – dms;
 Big Miller - voc
 Wrappin' It Up United Artists UAS5009 (LP)
 D Natural Blues United Artists UAS5009 (LP)
 Those Foolish Things United Artists UAS5009 (LP)
 Willow Weep For Me United Artists UAS5009 (LP)
 Over The Rainbow United Artists UAS5009 (LP)
 Hello Little Girl United Artists UAS5009 (LP)
 Georgia Sketches United Artists UAS5009 (LP)
- 182 **DICKIE WELLS AND HIS ORCHESTRA** New York, Apr. 21, 1959
 Dickie Wells, Vic Dickenson, Bennie Morton, George Matthews – tbn;
 Skip Hall – pno,org; Kenny Burrell – gtr; Everett Barksdale – sbs; Herbie Lovelle – dms
 Blue Moon Felsted FAJ 7009 (LP)
 Airlift Felsted FAJ 7009 (LP)
 It's All Over Now Felsted FAJ 7009 (LP)
- 183 **DICKIE WELLS AND HIS ORCHESTRA** New York, Apr. 21, 1959
 Dickie Wells, Vic Dickenson, Bennie Morton, George Matthews – tbn;
 Skip Hall – pno,org; Everett Barksdale – gtr; Major Holley – sbs; Herbie Lovelle – dms
 Heavy Duty Felsted FAJ 7009 (LP)
 Short, Tall, Fat, Small Felsted FAJ 7009 (LP)
 Girl Hunt Felsted FAJ 7009 (LP)
- 184 **BUTTERBEANS AND SUSIE** New York, Mar. 15, 1960
 Susie Edwards, Joe Edwards – voc;
 Joe Thomas – tpt; Bennie Morton – tbn;
 Gene Sedic - alt;
 Eddie Heywood – pno; Leonard Gaskin – sbs; Jimmy Crawford - dms
 Get Yourself A Monkey Man Festival M7000 (LP)
 Construction Gang Festival M7000 (LP)
 When My Man Shimmies Festival M7000 (LP)

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| A Married Man's A Fool | Festival unissued |
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| 185 RAY BRYANT BAND | New York, Mar. 16, 1960 |
| Harry Edison – tpt; Bennie Morton – tbn; | |
| Buddy Tate – ten; | |
| Ray Bryant – pno; Tommy Bryant – sbs; Bill English – dms; | |
| Eddie Morrison – voc | |
| CO64760 | Young Buddy Columbia CL1476 (LP) |
| CO64761 | Centerpiece Columbia CL1476 (LP) |
| CO64762 | The Hucklebuck Columbia CL1476 (LP) |
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| 186 JIMMY RUSHING | New York, Jul. 07, 1960 |
| Jimmy Rushing – voc, ldr; | |
| Buck Clayton – tpt; Dickie Wells, Bennie Morton – tbn; | |
| Buster Bailey – clt; | |
| Claude Hopkins – pno; Everett Barksdale – grt; Gene Ramey – sbs; Jimmy Crawford – dms | |
| CO 65017 | Shipwrecked Blues Col CS 8405 (LP) |
| CO 65018 | Muddy Waters Col CS 8405 (LP) |
| CO 65019 | Gulf Coast Blues Col CS 8405 (LP) |
| CO 65020 | Everybody Loves My Baby Col CS 8405 (LP) |
| CO 65021 | Trouble In Mind Col CS 8405 (LP) |
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| 187 JIMMY RUSHING | New York, Jul. 13, 1960 |
| Jimmy Rushing – voc, ldr; | |
| Buck Clayton – tpt; Dickie Wells, Bennie Morton – tbn; | |
| Buster Bailey – clt; | |
| Claude Hopkins – pno; Everett Barksdale – grt; Gene Ramey – sbs; Jimmy Crawford – dms | |
| CO 65059 | Down Hearted Blues Col CS 8405 (LP) |
| CO 65060 | Squeeze Me Col CS 8405 (LP) |
| CO 65061 | How Come You Do Me Like you Do? Col CS 8405 (LP) |
| CO 65062 | Crazy Baby Col CS 8405 (LP) |
| CO 65214 | Arkansas Blues Col CS 8405 (LP) |
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| 188 EDDIE BAREFIELD | New York, 1960s |
| Dick Vance – tpt; Bennie Morton – tbn; | |
| Eddie Barefield – clt; | |
| Sonny White – pno; Ivan 'Loco' Rolle – sbs; <i>Panama Francis</i> – dms | |
| | Come Again Major 3010 (LP) |
| | Sad Man Major 3010 (LP) |
| | Heav'n Major 3010 (LP) |
| | Please Stay Away Major 3010 (LP) |
| | Crosstown Major 3010 (LP) |
| | Wake Up Blues Major 3010 (LP) |
| | Ride Me Blues Major 3010 (LP) |
| | No Need To Ask Me Major 3010 (LP) |
| | Misty Morning Blues Major 3010 (LP) |
| | New Orleans Rag Major 3010 (LP) |
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| 189 CAP'N JOHN HANDY with the CLAUDE HOPKINS BAND | New York, Nov. 15, 1966 |
| Adolphus 'Doc' Cheatham – tpt; Bennie Morton – tbn; | |
| Cap'n John Handy – alt; Scoville Brown – clt, ten; | |
| Claude Hopkins – pno; Eddie Gibbs – sbs; Gus Johnson – dms; | |
| Gus Johnson – voc (3) | |
| TPA 1-8635 | While We Danced At The Mardi Gras RCA NL 89503 (LP) |
| TPA 1-8636 | Bourbon Street Strut RCA NL 89503 (LP) |
| TPA 1-8637 | I Would Do Anything For You RCA NL 89503 (LP) |
| TPA 1-8646 | Perdido RCA NL 89503 (LP) |
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| 190 CAP'N JOHN HANDY with the CLAUDE HOPKINS BAND | New York, Nov. 16, 1966 |
| Adolphus 'Doc' Cheatham – tpt; Bennie Morton – tbn; | |
| Cap'n John Handy – alt; Scoville Brown – clt, ten; | |
| Claude Hopkins – pno; Eddie Gibbs – sbs; Gus Johnson – dms | |
| TPA 1-8639 | Baby, Won't You Please Come Home RCA NL 89503 (LP) |
| TPA 1-8640 | Handy's Gulf Coast Blues RCA NL 89503 (LP) |
| TPA 1-8641 | Cabaret RCA NL 89503 (LP) |
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| 191 CAP'N JOHN HANDY with the CLAUDE HOPKINS BAND | New York, Nov. 17, 1966 |
| Adolphus 'Doc' Cheatham – tpt; Bennie Morton – tbn; | |
| Cap'n John Handy – alt; Scoville Brown – clt, ten; | |
| Claude Hopkins – pno; Eddie Gibbs – sbs; Gus Johnson – dms | |

TPA 1-8643	Pass The Ribs	RCA NL 89503 (LP)
TPA 1-8645	One O'Clock Jump	RCA NL 89503 (LP)
TPA 1-8646	Perdido	RCA NL 89503 (LP)

192 **CAP'N JOHN HANDY** with the **CLAUDE HOPKINS BAND** New York, Nov. 18, 1966
 Adolphus 'Doc' Cheatham – tpt; Bennie Morton – tbn;
 Cap'n John Handy – alt; Scoville Brown – clt, ten;
 Claude Hopkins – pno; Eddie Gibbs – sbs; Gus Johnson – dms

TPA 1-8650	Good Feeling Blues	RCA NL 89503 (LP)
TPA 1-8652	I Laughed At Love	RCA NL 89503 (LP)

193 **THE JAZZ GIANTS** Toronto, Canada, Mar. 27/29, 1968
 Wild Bill Davison – cnt; Bennie Morton – tbn; Herb Hall – clt;
 Claude Hopkins – pno; Arvell Shaw – sbs; Buzzy Drootin – dms

	Struttin' With Some Barbecue	Sackville S3002 (LP)
	Dardanella	Sackville S3002 (LP)
	Black And Blue	Sackville S3002(LP)
	I Would Do Anything For You	Sackville S3002 (LP)
	I Found A New Baby	Sackville S3002 (LP)
	Blue Again	Sackville S3002 (LP)
	I Surrender Dear	Sackville S3002 (LP)
	Yesterdays	Sackville S3002 (LP)
	Them Their Eyes	Sackville S3002 (LP)

194 **ROY ELDRIDGE SEXTET** New York, Nov. 24, 1970
 Roy Eldridge – tpt, ldr; Bennie Morton – tbn;
 Budd Johnson – ten, sop;
 Nat Pierce – pno; Tommy Bryant – sbs; Oliver Jackson – dms

	Jolly Hollis	Master Jazz MJR8110,	New World 349
	Cotton	Master Jazz MJR8110,	New World 349
	5400 North	Master Jazz MJR8110,	New World 349
	Ball Of Fire	Master Jazz MJR8110,	New World 349
	Wineola	Master Jazz MJR8110,	New World 349
	The Nifty Cat	Master Jazz MJR8110,	New World 349

195 **JIM BARTOW** New York, c. 1975
 Doc Cheatham – tpt; Vic Dickenson – tbn (1,4); Bennie Morton – tbn (3);
 Jim Bartow – gr, voc; Larrie Lucie – gr; Bill Ellington – sbs; Panama Francis – dms

	Away	Blues Blood BB132 (LP)
	E.D. 's Blues	Blues Blood BB132 (LP)
	Baby Blues Medley	Blues Blood BB132 (LP)
	Blues Enuff	Blues Blood BB132 (LP)

196 **DOC CHEATHAM** unknown location, Feb. 17, 1977
 Doc Cheatham – tpt; Frank Williams, Max Kaminsky – cnt; Bennie Morton – tbn;
 Herb Hall – clt;
 Dill Jones – pno; Brian Torff – sbs; Ronnie Cole – dms

	That Da Da Strain	Jazz Session JS6 (LP)?
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With my sincerest thanks for help to my good and dependable friend Michael Rader! And, the more so, to Ola Rønnow of Oslo, Norway, trombonist and jazz connoisseur of tremendous knowledge and experience, who gave a quite considerable time to check and criticize my work in a very fair way!

K. – B. Rau
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 29-12-2025