

# THE RECORDINGS OF GEORGE WASHINGTON

## An Annotated Tentative Personnel - Discography

WASHINGTON, George born: Brunswick, Georgia, October 18, 1907, deceased  
Raised in Jacksonville, Florida. Trombone from the age of 10, studied at the Edward Waters College in 1922. Worked locally with Eagle Eye Shields, then sailed up to Philadelphia in 1925. Played briefly with J.W. Pepper's Band, then did day work before moving to New York. Studied with Ernest Clarke and Walter Damrosch at the New York Conservatory. In 1925 worked in New York (and Florida) with Broadway Jones and his Band, then worked with Luckey Roberts. With Dave Alford (early 1927), Arthur Gibbs' Orchestra for a year from June 1927, then with Charlie Johnson and Vernon Andrade during the late 1920s. With Don Redman in 1931, Benny Carter (1933), played with (and arranged for) the Mills Blue Rhythm Band on and off from summer 1932 until 1936, also staff arranger for impresario Irving Mills. With Fletcher Henderson early in 1937, then with Louis Armstrong Big Band from spring 1937 until 1943. Moved to West Coast, with Horace Henderson (summer 1945) and several stints with Benny Carter. Recorded with Count Basie (December 1947). Led own band in California and Las Vegas before working for many years in band led by drummer Johnny Otis. Worked with Joe Darensbourg in 1960, then free-lance session work and arranging. (J. Chilton, Who's Who of Jazz)

### STYLISTICS

#### STYLE

George Washington's style is very individual. His solos are mainly horizontal and rather linear, frequently using slight growl technique. Later solos are very agile and technically profound and may have a good height. But: he sometimes "likes" to fluff notes! His style could perhaps be characterised as "modernised and technically much advanced" Charlie-Irvis-style, gruff and funky in his youth, and increasingly delicate and with a feeling for the interesting notes when growing older.

#### TONE

His tone is mellow and elegant, but lacks depth. Thus, his tone sounds extraordinarily modern for classic jazz standards.

#### VIBRATO

Washington displays a long vibrato with little amplitude.

#### TIME

He is technically capable of very fast playing (start of 'Ride, Red, Ride'). But in fast solos he likes to play in half tempo and sounds romantic then. His musical 'time' is very exact and driving, yet not hurrying.

#### PHRASING

Washington likes to phrase his solos trumpet-like. His profound technique allows this. But mostly he uses long notes in fast tempos, very few rapid runs and very seldom arpeggiated runs. He frequently plays phrases with blues-tonality and in legato and bound manner, and adds an occasional jumping-trill.

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

Personnel are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **George Washington**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *George Washington*
- 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: (*George Washington*)

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.

GEORGE WASHINGTON**George Washington and Leonard Davis with Arthur Gibbs and his Orchestra at Savoy and Arcadia Ballrooms late 1926/ summer 1927 – summer 1928. No recordings.**001 **FOWLER'S FAVORITES**

Leonard Davis, cnt; George Washington, tbn;

Eugene Mikell, alt, clt; Happy Caldwell, ten, sop;

Lem Fowler, pno (1); Arthur Gibbs – pno (2); Paul Burnett, bjo; Billy Taylor, bbs; Sammy Hodges, dms;

Lem Fowler – voc (1)

New York,

Jul. 05, 1927

144627-1 Percolatin' Blues

Col 14230-B,

Frog DGF 66

144628-3 Hot Strut

Col 14230-B,

Frog DGF 66

- The trumpet player of the FAVORITES shows a very exact and clean-cut, no-nonsense playing, with good and clean tone and a good range, but little vibrato. He plays very secure and seems to be a good reader as these two titles certainly were not recorded by a working band – at least there is no one known as Lem Fowler's. At the time of working on my June Clark article I tended to attribute this trumpet work to Clarence Wheeler who can be heard on the Fowler's Washboard Wonders sides of August/September 1925. Clarence Wheeler recorded with Alex Jackson's Plantation Orchestra on September 16, 1927 in Richmond for Gennett, thus only less than three months after the Fowler's Favorites (sic) session. He certainly would have been capable to lead the 'Fowler's Favorites' through the arrangements. As an alternate possibility I noted Leonard "Ham" Davis in my files, taking into account the very clear, strong and legitimate style of this player. Only the rather thin – or subdued – tone made me wonder and this would not fit to Davis' style of performance (compare Eddie's Hot Shots, February 8, 1929!).

- On trombone we hear a musician with a rather shallow growl tone – not as voluminous and deep as Nanton's or Irvis' – and a nearly motionless expression and phrasing on the first title, whereas very agile and technically profound on the second title, yet here playing without mute, but with good range and speed, although fluffing a note.

- Although Rust has three reed players in his editions from \*3 on, there certainly are only two of them, just as you might expect: an alto player who obviously doubles on clarinet, and a tenor player who doubles on soprano. There might even be the possibility that in the second half of chorus A1 of "Percolatin' Blues" the clarinet is played by the tenorist and the soprano played by the altoist! Be that as it may, the altoist is a hell of a reed player, very advanced – more so on alto than on clarinet, and it is unbelievable that Rust listed so limited a player as Ernest Elliott as clarinetist. As I see it, Rust found himself in a dilemma when he became aware that the altoist was much too good to be Elliott, and so he had to invent a third reed player – on alto – and gave him the name of Charlie Holmes, obviously of stylistic reasons. Only that Charlie Holmes moved to New York (together with Harry Carney) in early 1927 – at about the time of this session - and it is to be questioned whether he would have been engaged for a recording session at that early stage of his career – the more so for only one half-chorus. (His earliest documented recording being with Oliver's Dixie Syncopators in November 1928 - his questioned participation with James P. Johnson's Orchestra of June 1928 seems to be unfounded.) At no place of these two sides can you hear clarinet and alto played simultaneously, which certainly is further proof that both reeds are played by one player.

- The tenorist certainly is remarkable a player as is the altoist. And it is understandable that the author of the FROG CD-booklet assumed him to be Benny Waters. But this player here is a lot smoother and more swinging than Waters in his early years, and there is ample reason to suggest that this man is a "western" player. (When thinking of other jazz tenor players in Harlem of the time it is interesting to note that there were not many distinct tenorists - apart from Hawkins, Prince Robinson, Benny Waters and a small couple of others fewer than might be expected!)

- On piano – and on vocal – we certainly hear Mr. Lem Fowler himself, he very probably hailing from the mid-west, judging from his piano style. (The FROG CD-booklet offers a couple of details known of his life that shall not be repeated here.)

- In the rhythm section we hear a capable banjo player, a remarkably capable tuba player, and a drummer playing the traps that were allowed him to play in this early state of recording technology – Andrew Hilaire of J.R. Morton's Red Hot Peppers already used the bass drum clearly on the Victor recordings of half a year earlier.

These then are the players heard, not in any way those as listed in the discographies above! The most consistent name found in the discos is Ernest Elliott, and I have to report that after compiling a listing of all his recordings and non-recordings – yet listed in the discos to encompass him – I have found him not to be present on these sides. But then: who were these capable and impressive players?

The cardinal point of my recognition was the trombone player. This one-dimensional growl playing I knew from George Washington, trombonist with the Charlie Johnson band of 1928/9 (see my articles on Charlie Johnson in N&N57 and N&N63), and later the Mills Blue Rhythm Band and Louis Armstrong's Orchestra of the late 30s and early 40s. On Ch. Johnson's "Harlem Drag" a very similar growl solo by Washington can be heard, and – as I have attempted to show in N&N60 – he can also be heard on a couple of Clarence Williams items of late 1929 – obviously borrowed from the Ch. Johnson band. This player certainly can be heard on these two Fowler's Favorites sides!

My second acknowledgement was that there weren't so many tenor saxophonists in Harlem at that time playing "western" style – as said above. Checking through the few names known I came to Mr. Happy Caldwell – he coming from the Chicago jazz scene of the early twenties and thus playing in a swinging western style, to be heard with Thomas Morris' Seven Hot Babies – not Elliott here! – and Eddie Condon's Hot Shots, as well as possibly shown in my article on the Georgia Strutters in N&N73.

In L. Wright's article on Caldwell – "Happy Horn" in Storyville 99 – Happy recalls: "*One of the bands I worked with in New York was Arthur Gibbs – that would be around 1927, or maybe 1926. I've played so many places ... night clubs and cabarets, that I just can't remember. I know we made records with Arthur Gibbs, that was in the Victor (sic!) studio downtown. We had Leonard Davis on trumpet, Gene Mikell and myself were the reeds, we had to double on clarinet and soprano sax. George Washington was the trombone player... Bob Bennett (sic!) on guitar and ... Billy Taylor, that's the father of Billy Taylor, on bass and tuba and Sammy Hodges on drums. He was no relation of Johnny or of Tommy. We also worked the Savoy, and the guys had made records before I joined them.*"

With these two distinct players in mind, I remembered a very interesting photo in Timme Rosenkrantz's beautiful book "Is This To Be My Souvenir?" of the Arthur Gibbs band of 1927/8, a band which is not commonly known, but which played the Savoy and Arcadia ballrooms in New York mid 1927 to mid 1928. (A different photo of this elusive band can be found in "thereisjazzbeforetrane.blogspot.de). Washington and Caldwell both were members of that band. The trumpet player of this band then was Leonard 'Ham' Davis, a musician I had earlier assumed to be a candidate for the trumpet player (see above) on the Fowler sides. 'Ham' Davis can also be heard majestically on the Condon's Hot Shots sides, and with the Charlie Johnson band (also with Jackson's Southern Serenaders, a Ch. Johnson pseudonym). On this photo Davis shows a cornet, not a trumpet, as his instrument, and this might be a hint as to his rather thin tone on the Fowler sides. His tone is much more voluminous on the Condon's Hot Shots and the Charlie Johnson sides, where he plays a trumpet!

Having now found three musicians that were in an appropriate class as those heard on the Fowler sides – and who could very well be the musicians searched for – it became urgent to see who the clarinetist/altoist could be. As it was often the case with musicians of the Harlem scene who had contracts with recording companies, but no steady band, they hired parts of other bands or even complete units to use them for recording under their own name. So, it was necessary to check if one of the two reedmen on the photo – Edgar Sampson and Eugene Mikell – could be our altoist.

Eugene Mikell certainly is a very well-known name in early big bands of the Harlem scene, but he is not distinctly known as a soloist or improviser. He seems to have been more a reliable section man, not so much of a soloist, and in his reminiscences in the Storyville yearbook 1998/9 he only talks about others plying the solos. I myself would get into trouble to tell the reader where Mikell could be heard soloing, except for the baritone parts on the Joe Steele Orchestra sides! But following Happy Caldwell's report above Mikell very probably is the clarinet/alto player here on the Fowler's Favorites sides, and it is really astonishing how he handles the clarinet part and – even more so – the alto solo breaks in Chorus B1 of "Hot Stuff". I have to admit that I thought of Sampson as alto/clarinet player because of this player's fine craftsmanship before getting aware of Happy Caldwell's remembrance.

On piano then we certainly hear the leader himself, Lem Fowler. The compositions are his, showing typical piano pieces that he played as piano solos otherwise, with a row of different strains. The Columbia people obviously were interested to attribute him a qualified band for his last recording session showing no further interest in recording him. And it is my firm suggestion that they made use of the just then forming Arthur Gibbs band, possibly offered by Gibbs himself, a way of recruiting musicians that was common in the 20s and – as I have shown in several cases (see also N&N 73, Georgia Strutters of May 23, 1927) – employed by Clarence Williams, Perry Bradford and others. If I am right, the rhythm players would certainly also be found in the Gibbs band: Paul Burnett, banjo, Billy Taylor, tuba, and Sammy Hodges, drums.

ADDITION 08-06-2021: - In 'Hot Strut' we surprisingly hear a different pianist, using Harlem stride pianistic techniques, such as single-note cum chord rhythm in the left hand together with broken rhythm (shifted bass beats), and chordal playing in the right hand. Because of this I believe that on this side the factual leader of this band, Arthur Gibbs, has taken over the piano stool. This, after all that we have got to know of Lem Fowler's piano possibilities, is not he himself! This pianist owns a much superior pianistic technique.

Billy Taylor is no unknown, and this tuba player's characteristics accord with the tuba playing on the last Charlie Johnson session and the McKinney Cotton Pickers sessions from November 1929 on. He certainly was an experienced and attentive player, even that early in his career. And obviously one of the first to play bass-lines.

Paul Burnett on banjo and Sammy Hodges on drums are not unknowns, but their styles seem not to be documented on record anywhere as they are not listed in any editions of Rust.

Burnett, yet, is mentioned as banjo player with Earle Howard in 1923 (Storyville 88-135) and with Wen Talbert and Bubber Miley in the early 1930s (Storyville 87-98/9). Bob Bennett – as reported by Caldwell above - yet, was Stuff Smith's guitarist in 1936.

Drummer Sammy Hodges' naming in the Caldwell article is the only one I could find anywhere.

Concluding, I feel very certain to have found the 'Fowler's Favorites' (sic) personnel as explained above. Happy Caldwell's remembrance of the Victor studio can safely be ignored as – very often in recollections of jazz musicians – their memories have suffered with age and the recording of two titles sometime between job and going home for a little rest is not as significant as to remember it exactly after so many years. Suffice it to say that it was one of the leading record companies. But Caldwell's naming Mikell – and not Sampson, the more famous one – seems to be important as this kind of remembrance certainly is correct.

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Lemuel Fowler (p & vo); other personnel unknown.*

- Carey, McCarthy, *Jazz Directory, Vol.3: Lem Fowler (p, vcl); unknown tpt; tbn; ten; alt; clt; bj; tu; d.*

- Rust\*2: unknown (tpt); unknown (tbn); unknown (clt, alt); unknown (ten); Lemuel Fowler (pno, vcl); unknown (bjo); unknown (bbs); unknown (dms)

- Rust\*3,\*4,\*6: unknown -t; unknown -tb; ?Ernest Elliott -clt -ss; ?Charlie Holmes -as; unknown -ts; Lemuel Fowler -p -v; unknown -bj; unknown -bb; unknown -d

#### Tunes structures:

144627-1 Percolatin' Blues (Fowler) Key of Bb / Eb Columbia 14230-D  
 (Intro 4 bars clt – ens) (V1 Verse 16 bars AA' ens (tpt, tbn, clt, ten)) (V2 Verse 16 bars AA' clt/tbn 8 bars – clt 4 bars – tbn 2 bars – clt/tbn 2 bars) (A1 Chorus 32 bars ABAC tpt/ten 16 bars – sop/clt 16 bars) (A2 Chorus 32 bars ABAC voc – acc tpt/tbn) (V3 Verse AA' 16 bars ens (tpt, tbn, clt, ten)) (Bridge 4 bars ens modulation Bb to Eb) (B1 Chorus 18 bars AA' tbn) (B2 Chorus 18 bars AA' alt/ten in harmony) (B3 Chorus 18 bars AA' ens) (coda 2 bars cymbal)

144628-3 Hot Strut (Fowler) Key of Bb / Eb Columbia 14320-D  
 (Intro 4 bars ens) (A1 Chorus 18 bars AA' ens (tpt, tbn, clt, ten)) (A2 Chorus 18 bars AA' ten) (V1 Verse 16 bars AA' ens) (V2 Verse AA' clt/ten 8 bars – tbn 8 bars) (A3 Chorus 18 bars AA' ens) (Bridge 4 bars pno) (B1 Chorus 16 bars AA' alt/ten 8 bars – ens/alt 8 bars) (B2 Chorus 16 bars AA' pno) (B3 Chorus 16 bars AA' ens) (Coda 8 bars ens – ten-clt – tpt – ens)

#### 002 CHARLIE JOHNSON AND HIS ORCHESTRA

New York,

May 08, 1929

Leonard Davis, Sidney de Paris – tpt; George Washington – tbn ;

Ben Whitted, Edgar Sampson – alt, clt ; Ben Waters – ten, clt;

Charlie Johnson – pno; Bobby Johnson – bjo; Billy Taylor – bbs; George Stafford – dms;

Ben Waters – arr (1,2,3,4); Benny Carter – arr (5)

51298-1 Harlem Drag

Vic test,

Frog DGF 12

51298-2 Harlem Drag

Vic V38059,

Frog DGF 8

51299-1 Hot Bones And Rice

Vic V38059,

Frog DGF 8

51299-2 Hot Bones And Rice

Vic test,

Frog DGF 12

53600-1 Mo'lasses

Vic test uniss 78, [www.soundcloud.com](http://www.soundcloud.com)

Composer credits are: 51298 (Benny Waters); 51299 (Chas. Johnson)

The Johnson band was able to keep a steady personnel over lengthy periods, possibly because of Ed Smalls' generosity and Johnson's happy-go-lucky attitude. Yet Arthur Gibbs' disbanding in summer 1928 opened up the opportunity to engage some young and promising musicians and thus to fill vacancies. There had not been a distinct first trumpet player, such as the Henderson band and the Ellington band had. Here now, with Leonard Davis, a perfect man for this role had been hired. Together with him arrived Edgar Sampson to fill Benny Carter's footsteps. These two musicians seem to have been engaged immediately and had already been recorded in the two preceding sessions of September 1928. Later arrivals from the same Gibbs band – it really is a pity they were not recorded under Gibbs' name (but they were under 'Lem Fowler's Favorites') – were trombonist George Washington to fill Harrison's place and Billy Taylor Sen. as replacement for Cyrus St.Clair. Both chairs were not easy to fill, as their earlier inhabitants left very big holes when leaving. And quite naturally the band lost a lot of impetus after the change.

Thus, it is no wonder that these two issued titles leave something to be desired. The band certainly sounds a bit tame here, in spite of the competent playing and soloing by all participants. Whereas every Victor session before produced at least one issued up-tempo tune, this session had only two slow-to-medium titles, the unissued title probably a fast one. A pity! We do not know anything about this title, but it should be added, that there exists a ragtime composition of that very name by C. Luckeyth "Luckey" Roberts, recorded as piano roll on QRS in 1923. A quite lively and exciting tune and I wonder if it is the same as recorded here. (ADDITION: We now know! See below!) "Harlem Drag" is a rather neat blues composition, enlivened by some 16 bar strains. There is some variety in Waters' arrangement and phantastic trumpet lead playing by Len Davis. Whitted is beautiful on clarinet, and I certainly wonder why Harry Dial rated him so poorly in his book 'All This Jazz About Jazz'. With Johnson he played beautiful down-to-earth bluesy clarinet, just the right notes at the right places, just as he did later on on record with Eubie Blake's Orchestra (listen to "St. Louis Blues"! ). Very interesting growl playing of an individual kind by George Washington. And again, prominently de Paris on trumpet. Although all earlier discographies list Gus Aiken as trumpet here, he certainly is not on the record nor was he a permanent member of the band.

"Hot Bones And Rice", a Charlie Johnson composition arranged by Waters is a sombre, partly minor, tune basing on extended blues structure, which only shows off its qualities when listened to carefully. Soloists again Whitted, Washington and de Paris. If only they had issued the third title!

These two tunes, together with the two issued titles of September 19, 1928, exhibit what we identify as the Charlie Johnson band sound. Yet it has to be stated that the Charlie Johnson band did not own an individual sound as the Ellington band or the Henderson band. These two last named bands had in Redman – later Benny Carter – and Ellington himself arrangers in their ranks, who were able to create a distinctive characteristic band sound, whereas the Johnson band relied on stock arrangements and arrangements from other sources. Johnson is known to have bought everything available from outside arrangers. Thus, he played two different arrangements of "Rhapsody In Blue" from different people, one of them Benny Carter. Moreover, Ben Whitted was responsible to make fitting arrangements out of every hit tune published and he is known to have harmonized Louis Armstrong's recorded solos for three-part brass for the band. It certainly was a major event for similarly interested collectors when the discovery of an hitherto unknown test pressing of this session's third recorded title 'Mo'lasses' was published on the world-wide-web.

On this title we hear one of the hottest bands in Harlem at the end of the 1920s, very compact here, smoothly swinging their way with an arrangement which certainly is not by Benny Waters, as with most of the other band recordings. Waters' style was more down-to-earth – more rudimentary, in three-part harmony. Here now we hear an arrangement very much pointing forward to Swing-style Jazz. Certain elements of the arrangement – the rhythmic conception, the augmented chords - are very similar to the two titles by Joe Steele's Orchestra, of which we know that their arrangements were the work of a youthful Benny Carter. The young arrangers at that time made the rounds through the dancing-establishments to sell their latest works to the bands and earn some money and reputation. But as Carter had been a long-serving member of the Johnson band – now with Fletcher Henderson's band – he probably also had been an important contributor to the Johnson band book. We know that Johnson bought every arrangement suitable for his band. With Johnson's band Carter had made the earliest recordings of his arrangements ('Charleston Is The Best Dance After All' and 'You Ain't The One' of January 24, 1928). The rhythmic approach, the chords, the chord-progressions and the four-part harmony force me to the conclusion that this has to be a Benny Carter arrangement.

As soloists we hear a rather smooth – or tame – Benny Waters on tenor, then 6 bars of a very unusual – for its time – saxophone section led by trombone in close four-part harmony (who would have thought of something like that but Benny Carter?) (B1), then a short clarinet solo by the band's clarinet man Ben Whitted (B2), then unmistakably Sidney de Paris with his peppery hot style for one chorus (A2). In between and just after de Paris we hear two alto breaks by what must be the young Edgar Sampson. The style is very much like what we know of Benny Carter, and certainly Sampson was - as successor to Carter in the Johnson band - influenced by the growing giant Carter. This then supports very unexpectedly my claim in our Clarence Williams series part 3, session 096 in N&N 60, that Sampson might actually be the altoist of Williams' 'Zonky' and 'You've Got To Be Modernistic'! There aren't any further recordings of Sampson that early, except for the two Charlie Johnson sessions of September 1928. The "middle-eight" of the trumpet chorus is filled by a beautiful melodious trombone solo by Washington, not in his usual growl manner. He certainly was one of the many sadly overlooked great musicians of the Jazz-Age. In the last chorus (A3), again in the "middle-eight", we hear as soloist the majestic – and clear – Leonard Davis, he too one of the sadly neglected greats.

Furthermore I'd like the reader – and listener – to take notice of Billy Taylor Sr.'s 2 octave tuba-glossando in bar 8 of the last chorus (A3). Marvelous! (He was Duke Ellington's bass player in the late 1930 - another unsung master of Jazz.) And what I love to notice is the very amiably nonchalant inaccuracy of the band playing the music. Quite different from white bands of the time. But I love that! And the band swings like hell!

The title "Mo'lasses" is a tune by the great Harlem pianist C. Luckeyth "Lucky" Roberts, one of the fathers of Harlem stride piano. He composed the tune for his show "Go! Go!" in the early 20s. He also recorded this tune on piano-roll QRS 2306 in August 1923, reissued on LP Biograph BLP 1001. Words were by Alex Rogers. The tune has a Chorus in C, starting in minor chords in AABA form 32 bars, then goes – after a bridge – into a very unusual structure of 24 bars AAB in almost immovable harmonies. Then again it goes back to the chorus of the beginning. The Johnson recording (Carter arrangement?) follows this structure, yet expanding it harmonically, according to the possibilities of the band and in contemporaneous style.

#### Notes:

- *DeLaunay, New Hot Discography 1948: Leonard Davis, Sidney De Paris, Gus Aiken - tpt; George Washington - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Billy Taylor - bbs; George Stafford - dms*
- *Jazz Directory Vol. Five 1955: Gus Aiken, Sidney De Paris - tpt; George Stephenson - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*
- *Rust\*2: Sidney De Paris, Gus Aiken - tpt; George Stephenson - tbn; Ben Whitted - alt, clt; Edgar Sampson - alt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*
- *Rust\*3,\*4,\*6: Leonard Davis, Sidney De Paris - tpt; George Stephenson - tbn; Edgar Sampson, Ben Whitted - alt, clt; Ben Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*
- *Storyville 35-185:*
- *Rust, The Victor Master Book Vol. 2: 2 t / tb / 3 s / p / bj / bb / d.*
- *Storyville 35-185: Leonard Davis, Sidney de Paris, tpt; George Washington, tbn; Ben Whitted, Edgar Sampson, clt, alt; Ben Waters, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Billy Taylor, bbs; George Stafford, dms; "Rust lists George Stephenson as the trombone player on this last session but, according to John Chilton in his book 'Who's Who of Jazz', Stephenson did not join Charlie Johnson until three years later."*

#### Tunes Structures:

51298-1 Harlem Drag Key of Eb Victor  
 (A1 Chorus 12 bars blues Davis tpt - ens)(A2 Chorus 12 bars Whitted clt)(B1 Vamp 16 /ens 4, De Paris tpt 4, ens 4, De Paris tpt 2, ens 2)(C1 Verse 16 bars AABA ens)(C2 Verse 16 bars /De Paris tpt 8, saxes 4, Washington tbn 4) (Bridge 4 bars ens)(A3 Chorus 12 bars ens)(Coda 4 bars ens)

51298-2 Harlem Drag Key of Eb Victor  
 same as 51298-1

arrangement: Benny Waters / composer credit is: Benny Waters

51299-1 *Hot Bones And Rice* Eb / Eb m / Eb Victor

(Intro 4 bars ens)(A1 Verse I 16 bars extended blues Whitted clt - ens)(Vamp 4 bars ens)(B1 Chorus (Eb minor) 16 bars AA' Washington tbn)(C1 Verse II (Vamp ?) 8 bars clts in harmony)(Bridge 4 bars ens)(B2 Chorus 16 bars De Paris tpt) (A2 Verse I 16 bars ens)

51299-2 *Hot Bones And Rice* Eb / Eb m / Eb Victor

same as 51299-1

arrangement: Benny Waters / composer credit is: Chas. Johnson

53600 *Mo'lasses* Key of C (Am) / F / C (Am) Victor, unissued test

(Intro ens 4 bars) (A1 Chorus 32 bars AABA ens 16 - saxes 8 - ens 8 bars - alto break in bars 7/8) (bridge ens 8 bars modulation to F) (B1 Chorus 24 bars AAB Waters ten 6 - ens 2 - Waters ten 6 - ens 2 - tbn + saxes 6 - ens 2) (B2 Chorus 24 bars Whitted clt 6 - ens 2 - clt 6 - ens 2 - ens 8 modulation back to C (Am)) (A2 Chorus 32 bars AABA de Paris tpt2 14 - Sampson alt 2 - Washington tbn 8 - de Paris tpt2 6 - Sampson alt 2) (tag 6 bars Sampson alt 2 - ens 4) (A3 Chorus 32 bars AABA ens 16 - L. Davis tpt 6 - ens 2 - ens 8) (tag ens 2)

arrangement: Benny Carter / composer credit is: C. Luckeyeth "Lucky" Roberts (not on test)

Discernible differences of takes:

51298-1 tpt II (De Paris) plays double-time in 7th bar of B1 Vamp  
51298-2 tpt II (De Paris) does not play double-time in 7th bar of B1 Vamp  
51299-1 A1 starts rather chaotic, clt plays 23 notes in first 4 bars  
51299-2 A1 starts clean, clt plays only 13 notes in first 4 bars

### 003 CLARENCE WILLIAMS' JAZZ KINGS

New York, Aug. 26, 1929

Ed Allen - cnt; George Washington - tbn;

Ben Whitted - alt, clt; Benny Waters - ten, clt;

Clarence Williams - pno; Leroy Harris - bjo; Billy Taylor - bbs

148940-3 A Pane In The Glass

Col 14460-D,

Frog DGF 17

148941-3 Freeze Out

Col 14460-D,

Frog DGF 17

Composer credits: 148940 (Williams); 148941 (Waller)

This personnel probably is mainly recruited from the Charlie Johnson band of the period and would thus probably imply Billy Taylor (this is not St. Clair's tone!), tuba player of the contemporary Charlie Johnson band, together with trombonist George Washington, whose "dirty" improvisational style is decidedly recognised here, and their band-colleagues Ben Whitted - playing first alto and clarinet solo parts - and Ben Waters on tenor.

From our group's Clarence Williams investigation a couple of years ago I know that Clarence Williams - as well as other publishers/pianists like Perry Bradford - used to hire musicians or even groups of them from well-known working bands for own recording projects. And in this session's case it looks like the start of a series of 'Charlie Johnson raids' (see below).

Notes:

- Storyville 26: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p298: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust\*2: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, ?Alberto Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Storyville 26: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Rust\*2: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, (?) Albert Spocarras (clt, alt); Arville Harris (clt, ten);

Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust\*3: Ed Allen -Ed Anderson -c; Geechie Fields -tb; ?Russell Procope, another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

- Rust\*4,\*6: Ed Allen, Ed Anderson, c; Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.

Tunes structures:

148940 *A Pane In The Glass* Key of Eb Columbia

(Chorus 1 12 bars saxes)(Chorus 2 12 bars EA o-cnt)(Chorus 3 12 bars BW ten 4 - ens 8 )(Chorus 4 12 bars GW m-tbn)(Chorus 5 12 bars BWh clt)(Chorus 6 12 bars EA m-cnt)(Chorus 7 12 bars ens)

148941 *Freeze Out* Key of C / F

Columbia

(Intro 8 bars ens)(Chorus 1 16 bars AA' EA o-cnt)(Chorus 2 16 bars AA' saxes)(Chorus 3 16 bars AA' ens)(Chorus 4 16 bars AA' clts)(Chorus 5 16 bars AA' GW m-tbn)(Chorus 6 16 bars AA' BW ten)(F-major Strain 32 bars AABA ens)

### 004 CLARENCE WILLIAMS' JAZZ KINGS

New York, Sep. 26, 1929

Charlie Gaines - tpt; George Washington - tbn;

Ben Whitted - alt, clt; Benny Waters - ten, clt;

Clarence Williams - pno; Leroy Harris - bjo; Cyrus St.Clair - bbs

149056-3 Nervous Breakdown

Col 14468-D,

Frog DGF 17

149057-1 Railroad Rhythm

Col 14468-D,

Frog DGF 17

Composer credits: 148940 (Williams); 148941 (Waller)

This band personal certainly is one of the strongest Clarence Williams had accumulated in his recording career.

Gaines is now majority opinion, but Ed Anderson is also suggested. The remainder of the band seems to have been recruited from the Charlie Johnson band of the time, although the brass bass certainly the majestic St. Clair.

The clarinet solo in 'Nervous Breakdown', Strain A4, should be by Ben Waters, as the alto sax can be heard immediately after the clarinet's finish, too short for Whitted to change instruments.

In 'Railroad Rhythm' the band swings like hell and interprets a somewhat intricate arrangement with fervour and vigour. Phantastic! This could only be attained wit top-class musicians

Notes:

- Storyville 26: probably: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Lord, Clarence Williams p299: Ed Anderson, poss Ed Allen (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)  
 - Rust\*2: possibly slightly different from: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, ?Alberto Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)  
 - Rust\*3: probably: Ed Allen -Ed Anderson -c; Geechie Fields -tb; ?Russell Procope, another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.  
 - Rust\*4,\*6: Ed Allen, Ed Anderson, c; Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.

Tunes structures:

149056 Nervous Breakdown Key of Bb Columbia  
 (Tag 2 bars ens)(Strain A1 12 bars CG m-tpt over ens)(Strain B 12 bars BWh alt)(Strain A2 12 bars CG m-tpt)(Strain A3 12 bars GW m-tbn)(Strain C1 12 bars CG o-tpt 4 – ens 8)(Strain C2 12 bars CG o-tpt 4 – ens 8)(Strain A4 12 bars BWA clt)(Strain A5 12 bars ens)(Strain D1 12 bars ens 3 – BWh alt 1 – ens 8)(Strain D2 12 bar ens 3 – BWh alt 1 – ens 8)

149056 Railroad Rhythm Key of G / C / F Columbia  
 (Intro 4 bars ens)(Strain A 16 bars AA ens)(Interlude 1 4 bars ens mod.)(Strain B1 32 bars AABA ens)(Strain B2 32 bars AABA ens)(Interlude 2 12 bars GW o-tbn 6 – ens 6 mod.)(Strain C1 32 bars AA' ens)(Strain C2 32 bars AA' ens)

005 CLARENCE WILLIAMS AND HIS JAZZ KINGS

New York,

Dec. 03, 1929

Ed Anderson or (Charlie Gaines) – tpt; George Washington – tbn;  
 Edgar Sampson – alt, clt; Arville Harris – ten, clt;  
 James P. Johnson – pno; Leroy Harris – bjo; Richard Fullbright – sbs;  
 Eva Taylor – voc  
 149665-4 Zonky  
 149666-3 You've Got To Be Modernistic  
 Composer credits: 149665 (Waller and Razaf); 149666 (Johnson)

Columbia 14488-D,

Frog DGF 17

Columbia 14488-D,

Frog DGF 17

This is a session where there was much discussion about possible personnel. Our listening group were unanimous to exclude Leonard Davis from this personnel. Leonard Davis had been suggested by Charlie Gaines, who in turn denied his own presence. But Davis seems to be far off the mark. As Gaines and Ed Anderson were the trumpet players of Williams' choice at the time, Anderson seems to be the best possibility, although I (KBR) would certainly see the possibility to assign the linear muted-trumpet solo at the start of 'Zonky' to Charlie Gaines. As trombonist George Washington with his shallow and dirty trombone sound – and band-mate to Edgar Sampson in the Charlie Johnson band at this time – has to be regarded with priority. Sampson is nominated on the grounds of an alto solo on "Take Your Tomorrow" by Jackson & His Southern Stompers, now identified as the Charlie Johnson band. Formerly Benny Carter had been considered as the soloist, but Carter denied ever having recorded or played with Williams. Sampson having been Carter's successor in the Johnson band sounds very Carterish here as he does on the above-named title. From the clarinet solo in the second title we can easily and securely identify Arville Harris, brother of banjo player Leroy Harris. The source of listing Fullbright is unknown to the group and we therefore consider the possibility of James P. Johnson's bass player at the time, Harry Hull. Harris was frequently employed on reeds by Williams during this period and the tenor work is absolutely appropriate for him. It should also be kept in mind that Sampson and Washington were band mates in the Johnson band, and it was Clarence's use to hire two or more musicians from one band each.

Notes:

- Storyville 26: Charlie Gaines, poss Leonard Davis (tpt); unknown (tbn); unknown (clt, alt); Benny Carter (alt); unknown (clt, ten); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl)  
 - T. Lord, Clarence Williams, p.303: Leonard Davis, unknown (tpt); unknown (tbn); poss 2 unknown (alt, clt); unknown (ten, clt); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl); Clarence Williams (dir)  
 - Rust\*2: unknown (tpt); Geechie Fields (tbn); Arville Harris, unknown (clt, alt); Prince Robinson (clt, ten); James P. Johnson (pno); Leroy Harris (bjo); Richard Fullbright? (sbs); Eva Taylor (vcl)  
 - Rust\*3: Charlie Gaines -?Leonard Davis -t; unknown -tb; Benny Carter -unknown -cl -as; unknown -cl -ts; James P. Johnson -p; Leroy Harris -bj; Richard Fullbright -sb; Eva Taylor -v  
 - Rust\*4,\*6: Leonard Davis -unknown -t; ?Geechie Fields -tb; ?Don Redman -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Leroy Harris -bj; ?Richard Fullbright -sb; Eva Taylor -v

Tunes structures:

149665 Zonky Key of F / G / F Columbia  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ?EA or ?CG m-tpt 30 – saxes 2)(Tag 2 bars ens)(Verse 16 bars ens)(Chorus 2 32 bars AABA ET voc)((Bridge 6 bars ens modulation)(Chorus 3 32 bars AABA GW o-tbn 16 – ES alt 8 – ens 8)

149666 You've Got To Be Modernistic Key of Db Columbia  
 (Strain A1 16 bars ?EA or ?CG o-tpt + ens)(Strain A2 16 bars ET voc)(Strain B 16 bars clts 12 – ens 4)(Strain C 16 bars ens)(Bridge 4 bars ens)(Strain A3 16 bars GW o-tbn)(Strain A4 16 bars AH clt)(Strain A5 16 bars ES alt)(Strain A6 16 bars ?EA or ?CG o-tpt + ens)

006 CLARENCE WILLIAMS' ORCHESTRA

New York,

Jan. 15, 1930

Leonard Davis – tpt; George Washington – tbn;  
 Ben Whitted, unknown – alt, clt; Arville Harris – ten, clt;  
 Clarence Williams – pno (1); James P. Johnson – pno (2); Billy Taylor – bbs; Floyd Casey – dms  
 403630-B Left All Alone With The Blues  
 403631-A I've Found A New Baby  
 Composer credits are: 403630 (Williams - Johnson); 403631 (Palmer - Williams)

OK 8763,

Collector's Classics COCD 29

OK 8763,

Collector's Classics COCD 29

For a couple of years I have assumed this session to encompass Henry Hicks on trombone, together with trumpeter Ed Anderson. Jan Evensmo agreed to my personnel for this session and listed it as such in his great 'Solography' of Henry Hicks. But recent re-listening and recognising Billy Taylor as bassist and the conclusion for Charlie Johnson men in the personnel as a consequence, I reluctantly had to correct

my earlier statement as above. Very sorry for leading to the wrong path, Jan!

With a fresh look and further developed ears, I – KBR – have to state a partially new personnel for this Clarence Williams session, in parts different from what our listening group had agreed to about ten years ago, but without consulting my former – or still present – co-workers. Sorry! I have now discovered a much more reasonable personnel as follows:

The trumpet player shows that clean and strong trumpet sound as owned by Leonard Davis. It is characterized by his academic approach to his instrument as typical for first-chair trumpet players. Please, listen to the two Charlie Johnson sessions of September 1928 and 1929 or the McKinney's Cotton Pickers sessions of November 1929.

The trombonist has that "shallow" growl sound I have got to know from George Washington, as can be heard at Charlie Johnson's recording session of 1929. Both players had joined the Johnson band in early 1929 coming from the Arthur Gibbs band. The Arthur Gibbs band was a very ambitious band, established in Harlem in 1926, playing a couple of important ballrooms and other premises at this time, but unable to state a decent recording contract. As their only recording I have identified the two sides by Lemuel Fowler's Favorites (see my list on Lem Fowler and my article 'A Case of Sudden Enlightenment' at this website!).

The first alto sax is probably played by Ben Whitted, he the first chair altoist with the Charlie Johnson band for many years, and contemporaneously together with Davis and Washington with this famed house-band of 'Smalls' Paradise'. He certainly is not Socarras with his sophisticated tone, nor is he Cecil Scott as assumed earlier. There also is a second (third) alto present, but he only plays section parts, except for 8 solo bars in the middle of James P.'s piano solo in the second title. He might not be Russell Procope, as he - by his own statement - had his first recording session with Clarence Williams. This must accordingly have been sometime in 1928, before his documented Jelly Roll Morton session in December of that year.

Arville Harris is audible briefly on clarinet, mainly playing tenor sax parts.

As can be easily differentiated, we have two pianists: Clarence himself on the first title and the father of the 'Harlem Stride' piano - James P. Johnson - on the second. Oddly, there is no banjo player on these sides.

On tuba we certainly do not hear Cyrus St. Clair, the master. But instead, the above-named horn men obviously have brought their band-mate Billy Taylor - of the Johnson band, as well as the former Arthur Gibbs band - with his multi-toned more modern approach to bass playing - to this session. I believe Taylor to be one of the originators of 'bass-lines' playing, on tuba as well as on his string bass of subsequent years. He became one of the most sought-after bassists of the Swing era.

The drum playing is restricted to soft cymbal playing in the background - the afterbeat double-strokes on cymbal - and the occasional strategic cymbal-crash. This is what we know as from Floyd Casey.

The following is what our listening group agreed to be the personnel when checking all Clarence Williams band recordings about ten years ago: *Ed Anderson* - tpt; *Henry Hicks* - tbn; *Ben Whitted* or *Cecil Scott*, *Russell Procope* - alt, clt; *Arville Harris* - ten, clt; *Clarence Williams* - pno (1); *James P. Johnson* - pno (2); *Cyrus St. Clair* - bbs; *Floyd Casey* - dms. We also wrote: "*The drum playing is restricted to cymbal crashes and could be anyone, although we list Casey. Harris is audible briefly on clarinet. The lead alto is not Socarras and Procope is a possibility. Both Anderson and Charlie Gaines were discussed for trumpet and Anderson seems more likely on comparison with Gaines' solo work during the period. The trombonist is uncertain: Rust gives Geechie Fields and George Washington has also been suggested. Hicks is a suggestion, because he was band mate with Anderson in Willie Lynch's band - later Mills Blue Rhythm Band - at the time of recording and on aural grounds compared with his contemporaneous work with the Jungle Town Stompers, the Musical Stevedores and Jasper Davis/Georgia Gigolos.*"

Notes:

- *Storyville 26: Charlie Gaines (tpt); unknown (tbn); poss Ben Whitted (alt); poss Russell Procope (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cymbal).*

- *Lord, Clarence Williams p311: Charlie Gaines or Roy Eldridge (tpt); unknown (tbn); possibly Ben Whitted, possibly Russell Procope (if present) (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cym); Clarence Williams (dir).*

- *Rust\*2: Charlie Gaines, ?another (tpt); unknown (tbn); Ben Whitted, ?Russell Procope (clt, alt); Arville Harris or poss Prince Robinson (clt, ten); ?Fats Waller (pno); Cyrus St. Clair (bbs); Floyd Casey (dms)*

- *Rust\*3: Charlie Gaines -t; unknown -tb; ?Ben Whitted, ?Russell Procope -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Cyrus St. Clair -bb; ?Floyd Casey (or anyone) -cymbal.*

- *Rust\*4,\*6: Charlie Gaines, t; ?Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; James P. Johnson, p; Cyrus St. Clair, bb; ?Floyd Casey, d.*

Soloists ad-lib:

- 403630: BT bbs 15; LD o-tpt 2+15; GW o-tbn 1+15; AH clt 2 + 2 + 4 obl.

- 403631: LD o-tpt 32; JPJ pno 16; BW alt 8; JPJ pno 8; GW m-tbn 16 + 8; AH clt obl 16; ?BW alt 8

Tunes structures:

403630 *Left All Alone With The Blues* Key of Eb OK  
(Verse 20 bars ens)(Chorus 1 16 bars ens)(Chorus 2 16 bars ens)(Chorus 3 16 bars BT bbs)(Chorus 4 16 bars LD o-tpt)(Chorus 5 16 bars GW o-tbn)(Chorus 6 16 bars ens below AH clt)

403631 *I've Found A New Baby* Key of G (Em) OK  
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Verse 16 bars ens)(Chorus 2 32 bars AABA saxes)(Chorus 3 32 bars AABA LD o-tpt)(Chorus 4 32 bars AABA JPJ pno 16 - BW alt 8 - JPJ 8)(Chorus 5 32 bars AABA GW m-tbn 16 - BW alt 8 - GWm-tbn 8)(Chorus 7 32 bars AABA ens - AH clt over ens 16 - BW alt 8 - ens 8)

**007 ELMER SNOWDEN AND HIS SMALLS PARADISE BAND**

New York,

1932

Elmer Snowden - ldr, dir;

Leonard Davis, Red Harlan, Roy Eldridge - tpt;

film "Smash Your Baggage"

George Washington, Dicky Wells - tbn;

Otto Hardwick, Wayman Carver - alt, clt; Al Sears - ten;

Don Kirkpatrick - pno; Elmer Snowden - bjo; Richard Fulbright - sbs, bbs; Sidney Catlett - dms;

Mabel Scott - voc; The Smalls Paradise Chorus - dance; Smalls Paradise Entertainers

Sequence behind opening credit - unknown tune

unissued

not on LP/CD

Bugle Call Rag

Ristic Special SAC (LP)

Tiger Rag

Ristic Special SAC (LP)

Stop The Sun, Stop The Moon (My Man Is Gone)

Ristic Special SAC (LP)

Concentratin' On You

Ristic Special SAC (LP)

Closing music - unknown tune

Ristic Special SAC (LP)

The Vitaphone short-film 'Smash Your Baggage' may be watched in its entirety on [www.youtube!](http://www.youtube.com) The story: The red-caps of 'Great

Central Station' need money to support an ailing colleague in hospital. They organize a dancing and artistic contest to acquire the necessary money. The music is performed by Elmer Snowden's Smalls Paradise Band.

The band was working at Smalls Paradise at this time, but had two additional regular members not playing for filming: Robert Cheek – tpt, and Garvin Bushell – reeds.

Noticeable are: the young Roy Eldridge playing a four-bar trumpet break in 'Bugle Call Rag' (c. 3 years before the start of his recording career – with Teddy Hill band in Feb. 1935), Dicky Wells with a four-bar trombone break in the same tune, Don Kirkpatrick's strong band piano, the swinging bass playing of Dick Fullbright – on strings and on the tuba – and the youthful all-time master of the jazz drums, Sidney Catlett – not yet "Big Sid"!

Not to forget Mabel Scott's dramatic singing and the fantastic dancers and acrobats.

Notes:

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

- K. Stratemann, *Negro Bands on Film, Vol. 1, Big Bands 1928 – 1950: Roy Eldridge, Red Harlan, Leonard Davis -tp; Dicky Wells, George Washington -tb; Otto Hardwicke, Wayman Carver, Al Sears -reeds; Don Kirkpatrick -p; Elmer Snowden -p, -ld; Dick Fullbright -b; Big Sid Catlett -dm; Mabel Scott -vcl*

Tune Structures:

*sequence behind opening credit – unknown tune Key of G (blues changes) film soundtrack*  
(Chorus 16 bars ens)

*Bugle Call Rag Key of Ab film soundtrack*

(Chorus 1 12 bars brass brk 4 – ens 8)(Chorus 2 12 bars RE o-tpt brk 4 – ens 8)(Chorus 3 12 bars DW o-tbn brk 4 – ens 8)(unknown strain 20 bars ens)

*Tiger Rag Key of Bb / Eb / Ab (Dancers / Tap Dancers - Acrobates in strains D3 /D4) film soundtrack*

(Strain A 1 16 bars ens)(Strain A 2 16 bars ens)(Strain B 1 16 bars ens – ?WC 2 clt breaks)(Strain B 2 16 bars ens - ?RH tpt break – DK pno break)(unkn. strain 16 bars ens)(Interlude 8 bars double-tempo ens)(Strain D 1 32 bars double-tempo ens)(Strain D 2 32 double-tempo ens)(Strain D 3 32 bars double-tempo saxes 16 – ens 16)(Strain D 4 32 bars double-tempo ens)

*Stop The Sun, Stop The Moon (My Man's Gone) Key of Dm (Mabel Scott) film soundtrack*

(1/4 Chorus 8 bars A MS voc – ens)(Chorus 32 bars AABA MS voc – ens)

*Concentratin' On You Key of Eb (Rope skippers) film soundtrack*

(Chorus 1 32 bars AABA saxes)(Chorus 2 32 bars AABA saxes)

*unknown tune Key of G (Chorus-line / dancers) film soundtrack*

(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA ens – 2 dms breaks in B-part)(Tag 4 bars ens)

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

New York,

Aug. 17, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

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

12181-1 Sentimental Gentleman From Georgia

Ban 32531, Chronological Classics 676

12182-1 You Gave Me Everything But Love

Ban 32531, Chronological Classics 676

12203-1 Old Yazoo

Mt M-12480, Chronological Classics 676

12204-2 Reefer Man

Mt M-12464, Chronological Classics 676

Composer credits: 12181 (Parish - Perkins); 12182 (Koehler – Arlen); 12203 (Waller); 12204 (Razaf – Robinson)

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

- All Rust editions name trombonist George Washington for this session, yet, the authors of the Storyville series still have White. It is my firm opinion that we still hear Harry 'Father' White here with seven typical and exemplary bars of trombone solo in 'Old Yazoo'. George Washington – in opposition – can be heard with 16 bars solo in 'Jazz Cocktail' of the next MBRB session of 23 September 1932, with a much mellower tone, more legato phrasing and a typical jumping-trill, not heard in White's presentations. This then would also meet with my identification of Harry White in the Billy Banks session of the next day - 18 August 1932 – for which I initially thought to have heard George Washington.

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

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

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

- As noted below (Storyville 109, MBRB), Billy Banks remembered Fats Waller's presence in the recording studio and playing a solo spot in his own composition 'Old Yazoo'. And I (the author) think that there is a remarkable – and obvious - difference to Edgar Hayes' solo in the 8-bar piano solo in 'Old Yazoo'. I could well imagine Waller – in the studio – being invited to play just this short piano passage to everyone's delight. The style is not as impressive and powerful as Hayes, but wears Waller's exact and sober left-hand playing, much different from Hayes' opulence, but he only solos in the middle-eight (B part) of the third chorus, otherwise shared by Garland on tenor sax and Ed Anderson on his "Southern" trumpet (after vocal chorus by Banks and a 20-bars interlude). But: Storyville 110, p. 67, says: "(Billy Banks is probably remembering that Fats wrote 'Old Yazoo' and that he had been in the studio with Fats for the Rhythm Makers session of 26 July (only a few days before Waller's departure) (to Europe – KBR), and bringing the two items together in his memory years later – L.W.). And Storyville 2002/03 carries a letter from a British reader/listener who states: "With reference to the question of Fats Waller being on the Mills Blue Rhythm Band recording of 'Old Yazoo' as recalled by Billy Banks (see Storyville 110 pp 66/7), I wonder if the explanation is that, as Laurie mentioned, Banks had recorded with The Rhythm Makers just a few days prior to his departure for Europe and one of the numbers was 'Yellow Dog Blues'. The lyrics include the line "He's gone where the Southern cross the Yellow Dog." 'Yellow Dog' is, of course, the nickname for the Yazoo Delta railway and I feel is probably the origin of the mistaken memory by Billy Banks." Very nice, but: did this man



not listen? My explanation is that there is Thomas Fats Waller very probably at the keyboard for eight - admittedly moderate - bars of solo. But: following Mr. Onslow's note in Storyville 110 (see below) it cannot be! Given, that his dates of Waller's departure and/or return are correct! And: who might this be else? Not Edgar Hayes, at least.

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

Notes:

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

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

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

- Storyville 110-66, Doug Onslow: "I was surprised to see the old story of FATS Waller being present on 'Old Yazoo' being aired again in the MBRB solography in issue 109 (of Storyville - KBR). I would also question the date assigned to it by the team as, according to my files, it was recorded on the 17<sup>th</sup> August. I have checked this out with Brian Rust who agrees my date and confirms that no MBRB sides were made on 26<sup>th</sup> August. 'Old Yazoo' was reviewed in a January 1933 Melody Maker and that made no mention of Fats Waller being present on piano - presumably because Fats was then in France! He sailed from New York on 5<sup>th</sup> August 1932, spent about six weeks in Paris and, when his "funds ran out", borrowed some money and returned to the U.S.A. in mid-September and almost immediately on his return (29<sup>th</sup> September) recorded two numbers with Monette Moore. So, whatever Billy Banks was recalling, his memory on this was obviously a little confused. Waller certainly did write 'Old Yazoo' - for the Boswell Sisters, when they needed an extra number for one of their shows, and they had recorded it in June 1932, but I can't throw any light on which recording it might have been that Billy banks recalled - perhaps not a recording at all, but a broadcast?"

Soloists ad-lib:

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

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

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

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

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

New York,

Sep. 23, 1932

Baron Lee - dir;

Shelton Hemphill, Wardell Jones, Ed Anderson - tpt;

George Washington, Henry Hicks - tbn;

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

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

Benny Carter - arr (2); Gene Gifford - arr (3)

12356 Maniac's Ball

ARC unissued

not on LP/CD

12357-1 Jazz Cocktail

Ban 32608,

Chronological Classics 676

12358-1 Smoke Rings

Ban 32608,

Chronological Classics 676

Composer credits: 12357 (Benny Carter); 12358 (Gene Gifford)

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

Notes:

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

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

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

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

Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Benny Carter -a;

Baron Lee -dir

- Rust\*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene

Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Benny Carter, a;

Baron Lee, dir

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

Soloists ad-lib:

12357-1: EA o-tpt 1+16; GW o-tbn 16; HA sbs 16; JG ten 16; EH pno 16

12358-1: HH m-tbn 15; JG ten 16; HH m-tbn 1+6

**010 THE BLUE RHYTHM BAND**

New York,

Mar. 01, 1933

Baron Lee - dir;

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

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

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

Notes:

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

Soloists ad-lib:

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

**011 BARON LEE AND HIS BLUE RHYTHM BAND**

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

New York, c. Mar. 1933  
 copyright date Aug. 08, 1933  
 Film soundtrack Paramount Productions  
 ‘The World At Large’

www.youtube.com  
 www.youtube.com

Thanks to Franz Hoffmann’s great services we have admittance to this Paramount Pictorial on You Tube.

The whole affair – Calloway with Ellington and Baron Lee – is an advertisement of Irving Mills to praise the three best known bands of his stable. Musical segments are very short, but give good sketches of the bands.

With little brilliance we see and hear Mills Blue Rhythm conducted by Baron Lee with fake baton-waves and constant smiling. But what a great aggregation this much too little known and praised unit this was, really.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*  
 - *Rust\*2, \*3, \*4, \*6: not listed*  
 - *Stratemann, Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists:

Star Dust: no solos  
 Ridin' In Rhythm: 8 bars only, no solos

**012 BENNY CARTER AND HIS ORCHESTRA**

Leonard Davis, Bill Dillard, Shad Collins – tpt;  
 Wilbur de Paris, George Washington – tbn;  
 Benny Carter – alt, clt, tpt, dir; Howard Johnson – alt; Chu Berry – ten;  
 Nick Rodriguez – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Big Sid Catlett – dms;  
 Benny Carter – voc (1); Charles Holland – voc (2,4);  
 Benny Carter – arr (1,2,4); Spike Hughes – arr (3)

New York, Mar. 14, 1933

265090-2 Swing It Col CB-628, Chronological Classics 522  
 265091-3 Synthetic Love Col CB-636, Chronological Classics 522  
 265092-2 Six Bells Stampede Col CB-628, Chronological Classics 522  
 265093-2 Love, You're Not The One For Me Col CB-636, Chronological Classics 522

*Composer credit: 265090-2 (Bretz - Weitz); 265091-3 (B. Carter – I. Mills – Washington); 265092-2 (P. Hughes – Munh); 265093-2 (B. Carter)*

It is my firm believe that Carter does not sing on titles 2 and 4 of this session, instead, I would suggest a singer whom I know from some Fletcher Henderson recording which I still have to find out. Carter's singing voice is a rather humble one, while the singer heard on titles 2 and 4 certainly belongs to the group of educated and high-pitched performers fashionable at this time (Orlando Roberson or Harlan Lattimore, for instance). Storyville 103 then supplied the answer: the singer is Charles Holland, as cited below. The first trumpet chair is now occupied by one of the foremost lead trumpeters of the 1930s: Leonard Davis. Together with soft and melodic Bill Dillard and the sharp swinging of Shad Collins they make a grand trumpet team. Wilbur de Paris and George Washington both are seasoned section trombonists, de Paris with an expressive and technical style, Washington tasteful and with a modest growl style. Carter himself plays lead alto, with Howard Johnson in the second chair, and Chu Berry on tenor sax. The pianist's name appears with J.R. Morton's Orchestra in July 1929 as "Rod" Rodriguez, but from Storyville 135 on, we know that his name was Nicholas Rodriguez. Only, who plays the vibraphone at the end of the last title? Catlett? Probably Carter.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington, Wilbur de Paris (tb); Benny Carter (as, cl); Howard Johnson (as); Chu Berry (ts); Rodriguez (p); Lawrence Lucie (g); Ernest Hill (b); Sid Catlett (dm)*  
 - *Carey, McCarthy, Jazz Directory, Vol. 2: Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington, Wilbur de Paris (tbn); Benny Carter (clt, alt); Howard Johnson (alt); Chu Berry (ten); Rodriguez (p); Lawrence Lucie (g); Ernest Hill (sb); Sid Catlett (d)*  
 - *Rust\*2: Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington, Wilbur de Paris (tbn); Benny Carter (clt, alt); Howard Johnson (alt); Chu Berry (ten); Rod Rodriguez (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms); Benny Carter (vcl)*  
 - *Rust\*3: Shad Collins -Leonard Davis -Bill Dillard -t; George Washington -Wilbur de Paris -tb; Benny Carter -cl -as -t -v; Howard Johnson -as; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d*  
 - *Rust\*4,\*6: Benny Carter -t -cl -as -v -dir; Shad Collins -Leonard Davis -Bill Dillard -t; George Washington -Wilbur de Paris -tb; Howard Johnson -as; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d -vib*  
 - *Berger, Berger, Patrick, Benny Carter: Carter (as, arr, comp); Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington., Wilbur de Paris (tb); Howard Johnson (as); Chu Berry (ts); Nicholas Rodriguez (p); Lawrence Lucie (g); Ernest Hill (b); Sid Catlett (d); Spike Hughes (arr)*  
 - *Ibid: "Rust lists Teddy Wilson as pianist, but this does not seem possible, given Wilson's activities at the time. He did not join Carter until October 1933. The other personnel are highly speculative."*  
 - *Storyville 103, p. 40(480): "A report in 'Swing Music' of March 1935 noted by Eric Townley names the vocalist on Benny Carter's 'Synthetic Love' (13 Dec 34) as Charles Holland. So does the file card."*

Tunes structures:

265090-2 Swing It Key of Eb Columbia  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA saxes 16 - ens 8 - saxes 8)(Bridge 12 bars ens)(Chorus 2 32 bars AABA BC voc)(Chorus 3 32 bars AABA SC m-tp 15 - saxes 8 - SC m-tp 8)(Chorus 4 32 bars AABA BC alt)(Bridge 4 bars ens)(Chorus 5 32 bars AABA GW o-tbn 16 - CB ten 8 - ens 8)  
265091-3 Synthetic Love Key of F Columbia  
 (Intro 5 bars ens)(Chorus 1 32 bars AABA BC o-tp 16 - saxes 8 - BC o-tp 6 - LL gtr 2)(Chorus 2 32 bars AABA CH voc)(Vamp 2 bars ens)(Chorus 3 32 bars AABA GW m-tbn 16 - BC clt 16)(Chorus 4 32 bars AABA ens 8 - CB ten 8 - ens 16)(Tag 4 bars ens)  
265092-2 Six Bells Stampede Key of C/Eb/C Columbia  
 (Intro 16 bars RR pno)(Chorus 1 32 bars AABA ens)(Bridge 16 bars ens)(Chorus 2 32 bars AABA GW m-tbn 16 - CB ten 8 - ens 8)  
 (Interlude 8 bars ens)(Chorus 3 32 bars AABA RR pno 4 - ens 20 - RR pno 4 - ens 4)(Tag 2 bars ens)  
265093-2 Love, You're Not The One For Me Key of Eb (Cm) Columbia  
 Chorus 1 32 bars AABA WdP m-tbn 16 - m-brass 8 - WdP m-tbn 8)(Chorus 2 32 bars AABA CH voc)(Chorus 3 32 bars AABA ens 4 - BC alt 4 - ens 8 - BC alt 4+8 - GW m-tbn 6 - ens 2)

The three following recording sessions by Spike Hughes and his Negro Orchestra comprising George Washington in their personnel - and their valuation and estimation - can be found at this website under: 'Spike Hughes and his Negro Orchestra' in their entirety! George Washington does not solo on these sides.

**013 SPIKE HUGHES AND HIS NEGRO ORCHESTRA**

New York, Apr. 18, 1933

Benny Carter - alt, dir;

Leonard Davis, Bill Dillard, Shad Collins - tpt;

Dicky Wells, George Washington, Wilbur de Paris - tbn;

Wayman Carver, Howard Johnson - alt, clt; Coleman Hawkins - ten, clt;

Rod Rodriguez - pno; Lawrence Lucie - gtr; Ernest Bass Hill - sbs; Kaiser Marshall - dms;

Benny Carter - voc (2); Spike Hughes - arr

B-13257-A Nocturne

Dec F-3563, Chronological Classics 522

B-13258-A Someone Stole Gabriel's Horn

Dec F-3563, Chronological Classics 522

B-13259-A Pastorale

Dec F-3606, Chronological Classics 522

B-13260-A Bugle Call Rag

Dec F-3606, Chronological Classics 522

*Composer credits: B-13257 (P. Hughes); B-13258 (Washington - Hayes - Mills); B-13259 (P. Hughes); B-13260 (E. Schoebel - J. Pettis - B. Meyer)*

**014 SPIKE HUGHES AND HIS NEGRO ORCHESTRA**

New York, May 18, 1933

Leonard Davis, Bill Dillard, Henry Red Allen - tpt;

Dicky Wells, George Washington, Wilbur de Paris - tbn;

Benny Carter, Howard Johnson - alt, clt; Wayman Carver - alt, clt, flt; Coleman Hawkins, Chu Berry - ten, clt;

Luis Russell - pno; Lawrence Lucie - gtr; Ernest Bass Hill - sbs; Big Sid Catlett - dms;

Spike Hughes - arr

B-13352-A Arabesque

Dec F-3639, Chronological Classics 522

B-13353-A Fanfare

Dec F-3639, Chronological Classics 522

B-13354-A Sweet Sorrow Blues

Dec F-5101, Chronological Classics 522

B-13355-A Music At Midnight

Dec F-3836, Chronological Classics 522

B-13356-A Sweet Sue - Just You

Dec F-3972, Chronological Classics 522

*Composer credits: B-13352 (Hughes); B-13353 (trad. arr Hughes); B-13354 (Hughes); B-13355 (Hughes); B-13356 (Harris - Young)*

## 015 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

May 19, 1933

*Leonard Davis* or *Bill Dillard*, Howard Scott, Henry Red Allen – tpt;

Dicky Wells, George Washington, Wilbur de Paris – tbn;

Benny Carter, Howard Johnson – alt, sop, clt; Wayman Carver – alt, clt, flt; Coleman Hawkins, Chu Berry – ten, clt;

Rod Rodriguez – pno – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Big Sid Catlett – dms;

Spike Hughes - arr

B-13359-A Air In D Flat

Dec F-5101,

Chronological Classics 522

B-13360-A Donegal Cradle Song

Dec F-3717,

Chronological Classics 522

B-13361-A Firebird

Dec F-3717,

Chronological Classics 530

B-13362-A Music At Sunrise

Dec F-3836,

Chronological Classics 530

B-13363-A How Come You Do Me Like You Do

Dec F-3972,

Chronological Classics 530

*Composer credits: B-13359 (Hughes); B-13360 (Hughes); B-13361 (Hughes); B-13362 (Hughes); B-13363 (Austin)*

## 016 THE BLUE RHYTHM BAND

New York,

Aug. 31, 1933

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, Henry Hicks – tbn;

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

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

Joe Garland – arr (1,2)

13929-1 Harlem After Midnight

Voc S-6,

Chronological Classics 676

13930-1 Jazz Martini

Mt M-12793,

Chronological Classics 676

13931-1 Feelin' Gay

Mt M-12793,

Chronological Classics 676

13932 Out Of A Dream

ARC unissued

not on LP/CD

*Composer credits: 13929 (J. Garland); 13930 (J. Garland); 13931 (Mills Blue Rhythm Band)*

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

Notes:

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

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

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

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

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

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

Soloists ad-lib:

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

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

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

## 017 MILLS BLUE RHYTHM BAND

New York,

Oct. 05, 1933

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, Henry Hicks – tbn;

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

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

Joe Garland – arr (4)

78093-1 Break It Down

Vic 24482,

Chronological Classics 676

78094-1 Kokey Joe

Vic 24482,

Chronological Classics 676

78095-1 Love's Serenade

Vic 24442,

Chronological Classics 676

78096-1 Harlem After Midnight

Vic 24442,

Chronological Classics 676

*Composer credits: 78093 (Rose); 78094 (---); 78095 (Kurtz – Hayes – Mills); 78096 (J. Garland)*

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

Notes:

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

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

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

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

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

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

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

Soloists ad-lib:

78093-1: JG ten 4; GM bar 16; GW o-tbn 8; GM bar 6; WJ m-tpt 2+16; EH pno 8; WJ m-tpt 6; JG ten 16; JG ten 4  
 78094-1: JG ten 32; HH o-tbn 16; EH pno 8; GW o-tbn 8; JG clt 30; GM bar 2+32; EA m-tpt 8  
 78095-1: EH pno 4; JG clt 16; EH pno 8  
 78096-1: EH pno 7; JG ten 8; GW o-tbn 8; GM clt 8; WJ m-tpt 16

**018 MILLS BLUE RHYTHM BAND**

New York, Oct. – Dec. 1933  
 copyright date Feb. 06, 1934  
 Vitaphone film 'Mills Blue Rhythm Band'  
 (or 'Rent Party')

Baron Lee – dir;  
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;  
 George Washington, Henry Hicks – tbn;  
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;  
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs, bbs; O'Neil Spencer – dms;  
 Sally Gooding – voc; The Three Deuces – tap dance

Underneath The Harlem Moon [www.youtube.com](http://www.youtube.com)  
 I Would Do Anything For You [www.youtube.com](http://www.youtube.com)  
 There Goes My Headache [www.youtube.com](http://www.youtube.com)  
 Tony's Wife [www.youtube.com](http://www.youtube.com)  
 The Peanut Vendor [www.youtube.com](http://www.youtube.com)  
 Love Is The Thing [www.youtube.com](http://www.youtube.com)  
 Blue Rhythm [www.youtube.com](http://www.youtube.com)

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

Soloists:

UTHM: EA o-tpt 8  
 IWDAFY: no solos  
 TGMH: SG voc, no solos  
 TW: EA o-tpt 16; JG ten 8; EA o-tpt 8  
 TPV: WJ m-tpt 16  
 LITT: SG voc, EH pno 8  
 BR: HH o-tbn 4 + 4; JG ten 16

**019 MILLS BLUE RHYTHM BAND**

New York, Dec. 04, 1933

Lucky Millinder – dir;  
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;  
 George Washington, Henry Hicks – tbn;  
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;  
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;  
 Adelaide Hall – voc

78827-1 Drop Me Off In Harlem unissued on 78, RCA FXM1 7228 (LP)  
 78827-2 Drop Me Off In Harlem unissued on 78, Retrieval RTR79045-1  
 78828-1 Reaching For The Cotton Moon unissued on 78, RCA FXM1 7228 (LP)  
 78828-2 Reaching For The Cotton Moon unissued on 78, Retrieval RTR79045-1  
 78828-3 Reaching For The Cotton Moon unissued on 78, Retrieval RTR79078  
 78829-? Love Is The Thing unissued on 78, Retrieval RTR79045-1  
 78829-? Love Is The Thing unissued on 78, not on LP/CD

Composer credits: 78827 (Ellington – Kenny); 78828 (Stept – Green); 78829 (Young – Washington)

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

Notes:

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

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

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

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

Soloists ad-lib:

78827-2: ?EA m. tpt obl 4; GW o-tbn obl 3  
 78828-2: JG clt obl 32  
 78809-?: EH pno intro 4; JG clt 7; EH pno 30

Discernible differences of takes:

78827-1: Band starts 4-bar intro pno – cymbal - gtr  
 AH sings in the first four bars of the second chorus (after verse): "Please, won't you drop me off in Harlem"

- 78827-2: Band starts 8-bar intro full band for 4 bars, then 4 bars pno – cymbal - gtr  
AH sings in the first four bars of the second chorus (after verse) scat-vocal without words
- 78828-1: Last chorus, break in bars 19/20: clt 4 eighth-notes sequence g – f# – a – c
- 78828-2: Last chorus, break in bars 19/20: clt sequence 3 eighth-notes c – a – c, eighth-triplet g-f-d
- 78828-3: Last chorus, break in bars 19/20: clt sequence 4 eighth-notes c – g – c – g, eighth-triplet f-d-c
- 78829: One take of this title has been issued on Retrieval, but it is not known which one. Thus, comparison impossible.

## 020 MILLS BLUE RHYTHM BAND

New York,

Feb. 20, 1934

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, J.C. Higginbotham – tbn;

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

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

Harry White – arr (2)

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

BB B-5688,

Retrieval RTR79045-1

80279-1 The Growl

BB B-5688,

Retrieval RTR79045-1

Composer credits: 80278 (Smith – Bishop – Williams); 80279 (White)

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

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks

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

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

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

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

Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; O'Neil Spencer -d

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d. „According to *Jazz Records*, Hayes Alvis is omitted from the above session. However, a bass is not only clearly heard, but is featured in a solo.“

- Rust\*4,\*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -as -bar;

Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d

Soloists ad-lib:

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

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

## 021 CHICK BULLOCK AND HIS LEVEE LOUNGERS

New York,

Apr. 19, 1934

Chick Bullock – voc, ldr;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, J.C. Higginbotham – tbn;

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

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

O'Neil Spencer – voc answers

15084-1 Frankie And Johnny

Ban 33050,

Retrieval RTR 79035

15085-1 I Can't Dance (I Got Ants In My Pants)

Ban 33050,

Retrieval RTR 79035

Composer credits: 15084 (Traditional); 15085 (Gaines – Williams)

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

Notes:

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

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

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

- Rust\*4,\*6: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; J.C. Higginbotham, George Washington -tb; Crawford

Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil

Spencer -d (Mr Bullock states Mills Blue Rhythm Band was used for this session).

Soloists ad-lib:

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

15085-1: GW o-tbn 16 + 8

## 022 MILLS BLUE RHYTHM BAND

New York,

Oct. 04, 1934

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

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

CO-16035-A Swingin' In E Flat

Col 3038-D,

Retrieval RTR 79045

CO-16036-A Let's Have A Jubilee Col 2963-D, Retrieval RTR 79045  
 CO-16037-A Out Of A Dream Col 2963-D, Retrieval RTR 79045  
 Composer credits: CO-16035 (Washington); CO-16036 (Hill – Mills); 16037 (Washington – Hayes)

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

Gene Mikell is on soprano sax in 'Swingin' In E Flat', on baritone and growl-clarinet (from his own testimony) on 'Let's Have A Jubilee'. Mikell was responsible for growl parts on the clarinet.

Notes:

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

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

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

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

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

Soloists ad-lib:

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

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

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

**023 MILLS BLUE RHYTHM BAND**

New York,

Dec. 05, 1934

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

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

CO-16271-1 African Lullaby

Col 3036-D,

Retrieval RTR 79045

CO-16272-1 Solitude

Col 2994-D,

Retrieval RTR 79045

CO-16273-1 Dancing Dogs

Col 3044-D,

Retrieval RTR 79045

Composer credits: CO-16271 (Hayes - Mills); CO-16272 (Ellington – DeLange – Mills); 16273 (Hudson)

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

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

Notes:

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

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

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

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v. „In the two sessions above we have reversed the positions of Mikell and Bailey as given in „Jazz Records' for the following reasons: There are solos by Mikell, but none by Bailey on the October session, and reports in the contemporary press such as those quoted in 'Hendersonia' show that at the time of the October session Bailey was still with Fletcher Henderson.“

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

Soloists ad-lib:

CO-16271-1: JCH m-tbn 12; BB clt 12; GM alt - JCH m-tbn chase 12; HRA o-tpt 1+2; WJ m-tpt 2 + 2 +2; BB clt coda 1

CO-16272-1: BB clt obbl 30; HRA o-tpt 8; SH m-tpt 8

CO-16273-1: GM sop 24; WJ m-tpt 2+22; JG ten 12; BB clt 12; EH pno 12; BB clt over ens 10

**024 MILLS BLUE RHYTHM BAND**

New York,

Dec. 11, 1934

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

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

CO-16465-1 Love's Serenade Voc 2867, Retrieval RTR 79045

CO-16466-1 Keep The Rhythm Going Col 2994-D, Retrieval RTR 79045

CO-16467-1 Like A Bolt From The Blue Voc 2867, Retrieval RTR 79045

*Composer credits: CO-16465 (Hayes – Kurtz – Mills); CO-16466 (Garland); 16467 (Oakland – Paris – Mills)*

Now, that the MBRB have become more “modern” and “professional”, their titles are more of the “schmalz” variety and, for that reason (?) issued on Vocalion.

A collection of unfamiliar sax combinations can be detected at this session! Gene Mikell on soprano sax leads the reeds in the first two titles.

And on ‘Keep The Rhythm Going’ we find Joe Garland on bass-sax, and later on tenor-sax, and then bass-sax again.

And all trombone solos are Higginbotham's business, with Washington confined to sheer section work.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham*

*(tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer*

*James (b); O'Neil Spencer (dm); Chuck Richards (vo)*

- *Rust\*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford*

*Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms);*

*Lucky Millinder (dir); Chuck Richards (vcl)*

- *Rust\*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey,*

*Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil*

*Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill -Will Hudson -a*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as;*

*Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb;*

*O'Neil Spencer, d; Chuck Richards, v.*

- *Rust\*4,\*6: Wardell Jones, Shelton Hemphill, Henry Allen -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -cl -as;*

*Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -*

*dir; Chuck Richards -v.*

Soloists ad-lib:

CO-16465-1: EH pno 2; EH pno 8

CO-16466-1: WJ m-tpt 16; JG bsx 14; WJ m-tpt 2+14; JG ten 4

CO-16467-1: EH pno intro 4; EH pno 2+16; HRA o-tpt 8; SH m-tp 4

025 HENRY ALLEN AND HIS ORCHESTRA

New York,

Jan. 23, 1935

Henry Red Allen – tpt, voc; Pee Wee Irwin – tpt; George Washington – tbn;

Buster Bailey – clt;

Luis Russell – pno; Danny Barker – gtr; Pops Foster – sbs; Paul Barbarin – dms

16671-1 Believe It, Beloved

Ban 33337, Chronological Classics 551

16671-2 Believe It, Beloved

Ban uniss 78, Collectors Classics COCD-2

16672-1 It's Written All Over Your Face

Ban 33337, Chronological Classics 551

16681-1 Smooth Sailing

Ban 33355, Chronological Classics 551

16682-1 Who's Honey Are You?

Ban 33355, Chronological Classics 551

*Composer credits: 16671 (Whiting – Schwartz – Johnson); 16672 (Schwartz – Adlam); 16681 (Sherman – Lewis – Ager); 16682 (Gillespie – Coats)*

Pay attention: the chorus of ‘Believe It, Beloved’ does not have the usual AABA form, but it's ABA here! And: the muted trumpet playing the melody in the first title is played by young white trumpeter Pee Wee Irwin, while Red Allen sings the words on take -1 only, dropping them in take -2 to double his amazing trumpet solo efforts in funk and off-beat. Buster Bailey plays beautifully, while George Washington solos modestly and retained.

In ‘It's Written ...’ Irwin again is used to present the melody, and then it is Red Allen shining all over in his inimitable way, singing and trumpet blowing, and stretching out into atonal fields.

The fast ‘Smooth Sailing’ again has Irwin do the duties and Bailey to shine on his clarinet. Then Allen's nice vocal chorus followed a very good smooth trombone solo by Washington in Harrison-Wells-Morton style, but with his own mark.

The same again happens in ‘Who's Honey Are You?': Irwin – the work-horse – presenting the melody. Then it is Allen singing the words.

Washington has a nice and surprisingly expert chorus again, rather modern for the time. And virtuosos Bailey on clarinet. The finish – instrumentally and vocally – is performed by ‘Red’ Allen, the bandleader.

The rhythm-section of entirely New Orleans men swings mightily in strict four-four manner. And George Washington's solo efforts are very good, and not “bad” as expressed by Hugues Panassié in ‘Jazz Hot’ of November 1936 – what were his criterions?!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); Pee Wee Irwin (tp); George Washington (tb); Buster Bailey (cl); Luis*

*Russell (p); Danny Barker (g); Pops Foster (b); Paul Barbarin (d)*

- *Rust\*2,\*3,\*4,\*6: Henry Allen (tpt, vcl); Pee Wee Irwin (tpt); George Washington (tbn); Buster Bailey (clt); Luis Russell (pno); Danny*

*Barker (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

Notable differences of takes:

16671-1: Henry ‘Red’ Allen sings in the second chorus.

16671-2: Henry ‘Red’ Allen does not sing at all in this title/take.

026 MILLS BLUE RHYTHM BAND

New York,

Jan. 25, 1935

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;



Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt; Buster Bailey – clt, *alt*;  
 Edgar Hayes – pno; Lawrence Lucie – gtr; Elmer James – sbs; O’Neil Spencer – dms;  
 Chuck Richards – voc (3); Alex Hill – arr (1); Will Hudson – arr (2); *Joe Garland* - arr (3)  
 CO-16700-1 Back Beats Col 3020-D, Retrieval RTR 79045  
 CO-16701-1 Spitfire Col 3020-D, Retrieval RTR 79045  
 CO-16702-1 Brown Sugar Mine Col 3044-D, Retrieval RTR 79045  
*Composer credits: CO-16700 (Hill - Mills); CO-16701 (Hudson); 16702 (Garland – Mills - Kurtz)*

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

Notes:

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

027 MILLS BLUE RHYTHM BAND

New York, Jul. 02, 1935

Lucky Millinder – dir;  
 Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;  
 George Washington, J.C. Higginbotham – tbn;  
 Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt; Buster Bailey – clt;  
 Edgar Hayes – pno; Lawrence Lucie – gtr; Elmer James – sbs; O’Neil Spencer – dms;  
 Lucky Millinder, band members – voc (1); Chuck Richards – voc (3);  
 Will Hudson – arr (1,2); *Joe Garland* – arr (3)  
 CO-17759-1 Ride, Red, Ride Col 3087-D, Retrieval RTR 79045  
 CO-17760-1 Harlem Heat Col 3071-D, Retrieval RTR 79045  
 CO-17761-1 Once To Every Heart Br 7534, Retrieval RTR 79045  
*Composer credits: CO-17759 (Millinder - Mills); CO-17760 (Hudson); 17761 (Kurtz – Mills - Garland)*

‘Ride, Red, Ride’ is a very fast and effective solo spot for ‘Red’ Allen, arranged by white arranger Will Hudson on the ‘Tiger Rag’ chorus chords, changing between a basic time of c. 175 bpm and its doubled time of c. 350 bpm, the harmonics keeping their basic pace. And ‘Red’ Allen reigning above all this haste with his glorious trumpet also keeping the ground rhythm. This hurly-burly starts with a tightly set trombone duet expertly played in this tempo. Followed by Wethington on baritone and Garland on tenor sax, and then a soft and slow (!) chorus of - what I think is - Wardell Jones on muted trumpet. And then Bailey takes over at a pace of c. 350 with one chorus (of the basic tempo), followed by Allen with two choruses riding in glory, followed by a final riff-chorus with Buster Bailey in the background producing a mass of notes.

‘Harlem Heat’ with its arrangement of Mr. Hudson’s customary use of simple and mechanical riffs brings good soloing by Allen and Garland, and two choruses of muted J.C. Johnson trombone, a somewhat silly Bailey chorus and a great chorus of 4 clts in riffs.

The session is ended by a Chuck Richard schmalz vocal, and an even-so arrangement with trashy piano parts.

It seems that the Mills Blue Rhythm Band management had developed a “two hot tunes and one corn tune” politic for their recording sessions.

Notes:

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

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

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

Soloists ad-lib:

- CO-17759-1: BB clt 2; GM bar 8; JG ten 7; ?WJ m-tpt 1+16; BB clt 32; HRA o-tpt 64; HRA o-tpt 4 + 8  
 - CO-17760-1: EH pno intro 6; HRA o-tpt 2+16; JG ten 14; JCH m-tbn 4+28; BB clt 32  
 - CO-17761-1: EH pno 1+12; ?GW m-tbn 1+11

028 MILLS BLUE RHYTHM BAND

New York,

Jul. 09, 1935

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

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

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

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

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

Composer credits: CO-17796 (Garland); CO-17797 (Garland); 17798 (Hayes – Kurtz - Mills)

'Congo Caravan' is a not so "exotic" jungle number, with some whole-tone phrases in the melody and restricted but well inserted solo-work and Joe Garland's developing arranging skills. And there is some 'In The Mood' in the introduction of 'There's Rhythm In Harlem', and we become witnesses of Garland's way to the arrangements of the Edgar Hayes band of two years later, including the frequent use of the low-pitched saxophones – baritone and bass. 'Tallahassee' fits in perfectly in this sort of styling. So, in short: this is an outlook to the later Edgar Hayes Band. Very interesting and nice!

Notes:

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

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

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

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

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

Soloists ad-lib:

- CO-17796-1: BB clt 2; HRA o-tpt 16; JG ten 8; JCH m-tbn 8

- CO-17797-1: GW m-tbn 16; WJ m-tpt 7; JG bsx 1+6; WJ m-tpt 8

- CO-17798-1: JG ten 2+16 + 8; BB clt 32; GM alt 16; EH pno 8; HRA o-tpt 8

029 MILLS BLUE RHYTHM BAND

New York,

Aug. 01, 1935

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

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

CO-17922-1 Waiting In The Garden Col 3083-D, Retrieval RTR 79045

CO-17923-1 Dinah Lou Col 3083-D, Retrieval RTR 79045

CO-17924-1 Cotton Col 3078-D, Retrieval RTR 79045

CO-17925-1 Truckin' Col 3078-D, Retrieval RTR 79045

Composer credits: CO-17922 (Koehler - Bloom); CO-17923 (Koehler - Bloom); CO-17924 (Koehler - Bloom); CO-17925 (Koehler – Bloom)

OK, I would have done without that terrible schmalz in "the Garden"! (The MBRB directory had been busy, again!)

'Dinah Lou' is better only with Red Allen's and Higginbotham's solos. 'Cotton' is of equal quality. But again, Red Allen rescues things a bit with his solo, as does Higginbotham. 'Truckin'' sounds very similar, but contains nice vocal and trumpet solos by Allen. Not to forget Higginbotham's 8 bars of trombone solo.

R. M. Sudhalter, booklet to Retrieval RTR 79045: "Allen's presence is obvious in 'Waiting In The Garden', 'Sweet Dinah Lou', 'Cotton', and 'Truckin'' (on which he sings). His solos are strong, impassioned easily recognized. He's even better on 'Eb Stride', bringing to mind Whitney Balliett's description of "sustained legato phrases that undulate like a calming sea ... linked by jumpy connective notes – full of seven-league intervals and slightly flattened notes – that may or may not land on their feet."

The Retrieval booklet tells us that all four tunes of this session have composer-credits as "Koehler – Bloom", a familiar combination in the 1930s. But this makes me wonder whether these two guys were also responsible for the arrangements and their similarity?

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O'Neil Spencer (dm); Chuck Richards (vo)*
- *Rust\*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms); Chuck Richards -v (3); Henry Allen -v (4)*
- *Rust\*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Henry Allen -v (4); Chuck Richards -v (1,2,3)*
- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*
- *Rust\*4,\*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*
- Soloists ad-lib:
- CO-17922-1: no solos
- CO-17922-1: EH pno 6; HRA o-tpt 4+14; JCH o-tbn 2+8; GM clt 8
- CO-17922-1: EH pno 15; JG ten 1+8; EH pno 6; GM alt 4; HRA o-tpt 15; JCH m-tbn 1+8
- CO-17922-1: EH pno 8; HRA o-tpt 16; JCH o-tbn 8

## 030 MILLS BLUE RHYTHM BAND

New York,

Dec. 20, 1935

Lucky Millinder – dir;  
 Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;  
 George Washington, J.C. Higginbotham – tbn;  
 Crawford Wethington, Willie Humphries – alt, clt; Gene Mikell – alt, clt, sop; Joe Garland – ten, clt;  
 Edgar Hayes – pno, cel; Lawrence Lucie – gtr; Elmer James – sbs; O'Neil Spencer – dms;  
 Chuck Richards – voc (5); Lucky Millinder – voc (6)

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

*Composer credits: CO-18419 (Mills – Hayes); CO-18420 (---); CO-18421 (Hayes – Richards – Mills); CO-18422 (Mills – Millinder)*

New Orleans reed man Willie Humphries on clarinet and alto is suggested for this session (see below) as a replacement for Buster Bailey who had rejoined the Henderson band at this date.

'Blue Mood' is an Edgar Hayes composition starting with some whole-tone phrases, but continuing very conventionally with a nice singing theme presented by clarinet and – later – by muted trumpet and piano, as well. 'E Flat Stride' is in large parts a conversation between unison saxophones, unison brass and Hayes' piano, interrupted only by a long Red Allen trumpet solo. The Jazz Archives LP JA-10 includes the same unissued take -1 as the Retrieval CD – I had hoped for an un-recognised and un-declared alternate take! 'Broken Dreams Of You' is of the schmalz department again and in the "reliable" hands and "chops" of Chuck Richards. The soft saxophone chorus before the Allen solo is lead by a soprano saxophone, played by Gene Mikell, as I assume. And 'Yes, Yes' is a nice amusing song by front man Lucky Millinder. The clarinet solo in the second half of the title might well be by Willie Humphries with its strong New Orleans flavour. By the way: bassist Elmer James, who has replaced Hayes Alvis by now, plays a remarkably driving slap-bass, slimmer than Alvis', but not less swinging at all.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O'Neil Spencer (dm); Chuck Richards, Lucky Millinder (vo)*
- *Rust\*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms); Chuck Richards -v (5); Lucky Millinder -v (6)*
- *Rust\*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v (5); Lucky Millinder -v (6)*
- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; unknown (Willie Humphries), cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v. „Contrary to 'Jazz Records', Buster Bailey is not present on the next (this one! – KBR) session as reports in the contemporary press such as those quoted in 'Hendersonia' show that he had rejoined Fletcher Henderson. According to 'Who's Who of Jazz', Edmond Hall played with the band in 1936, but the one unidentified clarinet solo is not by him nor by Bailey. Howard Rye has discovered a personnel in 'Radio Pictorial' of 27 March 1936 which lists Willie Humphries (sic - KBR) on clarinet and alto sax. It seems that several musicians were in and out of the band from late 1935 and the first few months of 1936 until Tab Smith came in as a permanent replacement for Bailey.“*
- *Rust\*4,\*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir -v; Chuck Richards -v*

Soloists ad-lib:

- CO-18419: JG clt 14; GM alt 8; JG clt 7; EH pno 4; SH m-tpt 7; EH pno 2; SH m-tpt 8; GW m-tbn 2 + 4; EH pno 7
- CO-18420: EH pno 4 + 4 + 1 + 2 + 2; HRA o-tpt 32
- CO-18421-1: HRA o-tpt 4; EH pno 4; HRA o-tpt 8
- CO-18422-1: JG ten 4; JCH o-tbn 4; EH pno 16; HRA o-tpt 15; ?WH clt 8

Discernible differences of takes:

- CO-18419-1: Theme chorus by clt: alto starts on middle-eight with 3 eighth-notes gb-ab-b, 1 quarter-note ab
- CO-18419-2: Theme chorus by clt: alto starts on middle-eight with 1 eighth-note b, 2 syncopated quarter-notes gb-ab

## 031 MILLS BLUE RHYTHM BAND

New York,

Jan. 21, 1936

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

Chuck Richards – voc (1)

CO-18547-2 Shoe Shine Boy

Col uniss on 78,

Retrieval RTR 79045

CO-18548-2 Midnight Ramble

Col uniss on 78,

Retrieval RTR 79045

*Composer credits; CO-18547 (Cahn – Chaplin); CO-18548 (---)*

And it is Chuck Richards again with 'Shoe Shine Boy', still no jazz, but acceptable this time. Absolutely great Higginbotham and Allen to set the matter straight! 'Midnight Ramble' has fine and soft Higginbotham, again, and good Joe Garland on tenor, followed by Red Allen.

Notes:- *Ch. Delaunay, New Hot Discography 1948: not listed*- *Rust\*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms)*- *Rust\*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; unknown (Willie Humphries), cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*- *Rust\*4,\*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*Soloists ad-lib:- *CO-18547-2: EH pno 2; JG ten 4; JCH o-tbn 4; HRA o-tpt 16; JCH o-tbn – HRA o-tpt coda 4*- *CO-18548-2: JCH o-tbn (4); JG ten 4; GW o-tbn 23; JG ten 8; GM alt 4; HRA o-tpt 8 +6*

## 032 MILLS BLUE RHYTHM BAND

New York,

May 20, 1936

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

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

CO-19296-1 Red Rhythm

Col 3135-D,

Retrieval RTR 79045

CO-19297-1 Everything Is Still Okay

Col 3134-D,

Retrieval RTR 79045

CO-19298-1 Jes' Natch'ully Lazy

Col 3134-D,

Retrieval RTR 79045

CO-19299-1 St. Louis Wiggle Rhythm

Col 3135-D,

Retrieval RTR 79045

*Composer credits; CO-19296 (Allen); CO-19297 (Higginbotham); CO-19298 (Stone – Tharpe – Bishop); CO-19299 (Millinder – Smith)*

This session has three titles composed by musicians of the band. And you can hear it. 'Red Rhythm' is Red Allen's nice composition, and features Garland, Higginbotham at large, and very nice Tab Smith, and – last but not least at all – Henry Red Allen very melodically. I only wonder who wrote the arrangement. Higginbotham is listed as composer of 'Everything Is Still Okay'. Now, this leaves me breathless! Did Higginbotham really compose a schmalz tune? Although he blows fantastic in the last chorus, I still do not believe in his authorship. And there is great Tab Smith in the first chorus – together with Higginbotham – of the third number. And I like George Washington mezzing up a bit the silly lyrics sung by Richards. 'St. Louis Wiggle Rhythm' has fantastic solos by Allen and Smith, and middle-eights filled by Hayes and probably Gene Michael on clarinet.

Notes:- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Tab Smith, Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O'Neil Spencer (dm); Chuck Richards (vo)*- *Rust\*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms); Chuck Richards (vcl); George Washington (vcl)*- *Rust\*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Tab Smith, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; George Washington -v*- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O'Neil Spencer, d; Chuck Richards, v.*- *Rust\*4,\*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*Soloists ad-lib:- *CO-19296-1: JG ten 24; HRA o-tpt 8; JCH o-tbn 2+32; TS alt 2+16; HRA o-tpt 32*- *CO-19297-1: EH pno 8; ?GW o-tbn 8; JCH o-tbn 8+(4)*- *CO-19298-1: TS alt 16; ?GW o-tbn 7; TS alt 6; JG ten 4; HRA o-tpt 6*- *CO-19299-1: HRA o-tpt 32+2; TS alt 2+32; EH pno 8; ?GM clt 8; TS alt 2*

## 033 MILLS BLUE RHYTHM BAND

New York,

Aug. 11, 1936

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;  
George Washington, J.C. Higginbotham – tbn;  
Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, clt;  
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O'Neil Spencer – dms;  
Chuck Richards – voc

CO-19685-1	Merry-Go-Round	Col 3148-D,	Retrieval RTR 79045
CO-19686-1	Until The Real Thing Comes Along	Col 3147-D,	Retrieval RTR 79045
CO-19687-1	In A Sentimental Mood	Col 3147-D	not on LP/CD ?
CO-19687-2	In A Sentimental Mood	Col 3147-D,	Retrieval RTR 79045
CO-19688-1	Carry Me Back To Green Pastures	Col 3148-D,	Retrieval RTR 79045

*Composer credits; CO-19685 (Ellington); CO-19686 (Cahn – Chaplin - Freeman); CO- 19687 (Ellington – Mills); CO-19688 (Pepper)*

There is Wardell Jones growling in the first title, and the stomping Tab Smith in his fast staccato style. Garland follows on tenor sax. The rhythm section is a bit out of order, possibly because O'Neil Spencer is placed at the wrong situation? Chuck Richards is accompanied by Lucie's nice guitar in his vocal chorus of 'Until The Real ...', followed by soft Garland on tenor sax and smooth Higginbotham, and then Allen. Spencer plays nice press-rolls behind the band. Ellington's 'In A Sentimental Mood' is banalized by Chuck Richards, and also Tab Smith cannot rescue it. Beautiful conversation in the first chorus of '... Green Pastures' by Smith and Garland – and later Allen and Higginbotham. And Richards is acceptable, but he is no jazz singer! Red Allen delivers the ride-out – together with Higgy on trombone.

Notes:

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

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

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

*Lucky Millinder -dir; Chuck Richards -v*

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

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

Soloists ad-lib:

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

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

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

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

**034 MILLS BLUE RHYTHM BAND**

New York,

Oct. 15, 1936

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

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

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

*Composer credits; CO-20073 (Millinder - Smith); CO-20074 (Smith); CO-20075 (Hudson – Jones – Mills); CO-20076 (Ellington)*

And here is Hayes Alvis back again with the MBRB, Elmer James having joined the Edgar Hayes Orchestra. 'Balloonacy' is a nice composition by Tab Smith featuring the reed players and Red Allen. Smith also arranged his composition 'Barrel House' with fantastic muted Red Allen in his very personal style with loose rhythmic, followed by Gene Mikell's baritone sax and finally Higginbotham on trombone. The ardent Basie listener will easily recognise this melody/chord structure as Harry Edison's 'Jive At Five', recorded Feb.04, 1939, with composer credit "Harry Edison". This – I'd think – is just not fair in my eyes. But Edison might have learned this title when playing with the MBRB himself in 1937 (see below) and remembered it when joining the Basie band in 1938, and sketched it down without knowing the name anymore. 'The Moon ...' has an acceptable vocal by singer Chuck Richards, followed by very nice individual and soft Edgar Hayes on piano. The witty arrangement sounds to be the work of one of the saxophonists. Tab Smith is the first and most excellent soloist in Duke Ellington's 'Showboat Shuffle' also featuring Wardell Jones on muted trumpet and fine Joe Garland on tenor sax and – finally – Red Allen and Joe Garland on clarinet. This title is decidedly characterised by its two-beat rhythm. Did the arranger listen to the Lunceford band?

Notes:

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

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

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

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

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

Soloists ad-lib:

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

**035 MILLS BLUE RHYTHM BAND**

New York,

Nov. 20, 1936

Lucky Millinder – dir;

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

George Washington, J.C. Higginbotham – tbn;

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

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

Billy Kyle – arr (3)

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

Composer credits; CO-20294 (Henderson); CO-20295 (Parish – Mills - Hudson); CO-20296 (Kyle); CO-20297 (Allen)

This session is the last one of Milly Blue Rhythm Band with their classic personnel. And although I find a lot of most interesting and forward tending musical developments in their future music (see subsequent sessions), my heart goes with the MBRB music and performances of the past.

'Big John Special' already has a "Edgar Hayes" sound using the baritone sax in the section. I would assume the arrangement to be the work of Joe Garland. 'Ghost Goes To Town', the composition of white writer Will Hudson, probably also has his arrangement. Most un-usually we have short solos by the drummer on his snare-drum, by the guitar, and by the bass-sax, followed by a tame 'Red' Allen on open trumpet. In 'Callin' Your Bluff' drummer Spencer shows his very individual technique of using stick and brush simultaneously. And 'Algiers Stomp' referring to Allen's home-town Algiers, Louisiana, is a real hot swinger showing off the band's most effective soloists in a string of hot and urgent solos.

Notes:

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

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

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

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

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

Soloists ad-lib:

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

**036 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Mar. 02, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

George Washington, Ed Cuffee, J.C. Higginbotham – tbn;

Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr, stg; Israel Crosby – sbs; Walter Johnson – dms;

Dorothy Derrick – voc; Jerry Blake – voc (3,4);

Fletcher Henderson – arr (1,2); Benny Carter – arr (5); Jerry Blake – arr (3,4)

20752-1	What Will I Tell My Heart?	Voc 3485,	Chronological Classics 527
20753-1	It's Wearin' Me Down	Voc 3487,	Chronological Classics 519
20754-1	Slumming On Park Avenue	Voc 3485,	Chronological Classics 519
20754-2	Slumming On Park Avenue	Voc 3485,	Mosaic MD7-236 II
20755-1	Rhythm Of The Tambourine	Voc 3487,	Chronological Classics 527

Composer credits: 20752 (Tinturin - Lawrence); 20753 (Johnson - Henderson); 20754 (Berlin); 20755 (Franklin (on LP!))

The Henderson band back in the 'Big Apple' after more than a year's absence in Chicago. No wonder that we find some other musicians in the band than before.

The first title has Hilton Jefferson with half-a-chorus of playing the melody ad-lib. This is decidedly Jefferson with his very own choice of notes. There are short four bars only immediately after the vocal played by a four-piece trombone section, the fourth part taken by Williams on tenor sax. And there is Lawrence Lucie using a Hawaiian steel-guitar in the coda. With this same device he starts 'It's Wearin' Me Down', followed by - probably - Dick Vance on trumpet. It is 19 years old Jerry Blake singing Irving Berlin's 'Slummin' On Park Avenue', followed by a short Chu Berry solo. 'Rhythm Of The Tambourine' has a string of great solos by Emmett Berry in hot Eldridge manner, Chu Berry in his unmistakable individuality, and young Jerry Blake on growl clarinet. This last arrangement is authored by the great Benny Carter. And there is great Israel Crosby all over in the rhythm section. There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Dick Vance, Emmett Berry (tp); George Washington, J.C. Higginbotham, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Chu Berry (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Dick Vance, Emmett Berry (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Leon "Chu" Berry (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Walter Johnson (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; George Washington, Ed Cuffee, J.C. Higginbotham trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, alto sax; Elmer Williams, Chu Berry, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar/Hawaiian guitar; Israel Crosby, bass; Walter Johnson, drums; Dorothy Derrick, vocal

- Rust\*2: Russell Smith, Dick Vance, Emmett Berry (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Walter Johnson (dms); Dorothy Derrick (vcl)

- Rust\*3: Russell Smith -Emmett Berry -t; Dick Vance -t -a; George Washington -J.C. Higginbotham -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Benny Carter -a

- Rust\*4,\*6: Fletcher Henderson -p -a -dir; Dick Vance -Russell Smith -Emmett Berry -t; George Washington -Ed Cuffee -J.C. Higginbotham -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g -stg; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Benny Carter -a

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

20752: HJ alt 16; DD voc + FH pno 30; LL stg 1

20753: LL stg 2; ?DV o-tpt 6; DD voc 32

20754: JB voc 32; CB ten 8

20755: EB o-tpt 30; CB ten 2+32; JB clt obl 16; JB clt growl 8; JB clt obl 8; IC sbs 2

Discernible differences of takes (thanks to W.C. Allen!):

20754-1: Jerry Blake starts singing: "Let's go slummin'..."

20754-2: Jerry Blake starts singing: "Now, let's go slummin'..."

**037 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Mar. 22, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

George Washington, Ed Cuffee, J.C. Higginbotham – tbn;

Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Walter Johnson – dms;

Fletcher Henderson – arr (1,2,3); Dick Vance – arr (4)

B-20857-2 Stampede

Voc 3534,

Chronological Classics 527

B-20858-1 Back In Your Own Backyard

Voc 3511,

Chronological Classics 527

B-20859-1 Rose Room (In Sunny Roseland)

Voc 3511,

Chronological Classics 527

B-20860-2 Great Caesar's Ghost

Voc 3534,

Chronological Classics 527

*Composer credits: B-20857 (Henderson); B-20858 (Jolson – Rose – Dryer); B-20859 (Williams - Hickman); B-20860 (Vance)*

This session is a feast for lovers of Fletcher Henderson's arrangements as there are three of them recorded here. Henderson recorded 'The Stampede' in May 1926 already, using an arrangement by Don Redman. Here now, he uses an arrangement by himself which, yet, is modernised but still sticks closely to the Redman oeuvre. Unfortunately, it only has little room for improvisations. '... Backyard' swings nicely and has some improvisational spots. 'Rose Room' as well is more arrangement than instrumental solo work. As I said: a feast for arrangement lovers. Listen to that strong guitar of Lucie. 'Great Caesar's Ghost' is Dick Vance's arrangement, and he proves himself to be a comprehensively gifted musician.

And: I would have loved to hear Lips Page and Cozy Cole with the Henderson unit. A pity! (See below!) There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Dick Vance, Emmett Berry (tp); George Washington, J.C. Higginbotham, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Chu Berry (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Dick Vance, Hot Lips Page (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Leon "Chu" Berry (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Cozy Cole (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; George Washington, Ed Cuffee, J.C. Higginbotham trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar/Hawaiian guitar; Israel Crosby, bass; Walter Johnson, drums; Dorothy Derrick, vocal. "Some discographies list Oran "Hot Lips" Page, trumpet, and Cozy Cole, drums, in place of E. Berry and Johnson. This seems to be without foundation, the trumpet solos being not by Page but by Emmett Berry. This erroneous personnel first appeared in 'Jazz Directory, Vol. 3' and was unfortunately repeated by Rust in his 'Jazz Records, 1932 – 1942'."

- Rust\*2: Russell Smith, Dick Vance, Hot Lips Page (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Cozy Cole (dms); Dorothy Derrick (vcl)

- Rust\*3: Russell Smith -Emmett Berry -t; Dick Vance -t -a; George Washington -J.C. Higginbotham -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Cozy Cole -d; Dorothy Derrick -v; Benny Carter -a

- Rust\*4,\*6: Fletcher Henderson -p -a -dir; Dick Vance -Russell Smith -Emmett Berry -t; George Washington -Ed Cuffee -J.C.

Higginbotham -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams -Chu Berry -cl -ts; Fletcher Henderson -p -ldr -a;

Lawrence Lucie -g -stg; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Dick Vance -a

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

B-20857-2: EB o-tpt 8; EW ten 4

B-20858-1: JB clt 16; CB ten 16; FH pno 8; CB ten 6; EB o-tpt 6

B-20859-1: JB clt 2+16; EB o-tpt 8; JB clt growl 6; CB ten 4+16

B-20860-2: DV m-tpt+HJ alt+JB clt 4; ?DV m-tpt 16; CB ten 16; JB clt 4+2; FH pno 8

The following recording sessions by Louis Armstrong and his Orchestra comprising George Washington in their personnel - and their valuation and estimation - will possibly be dealt with in the future because of the sheer number of recordings - and because of the probable lack of solos by George Washington! With the exception of the two 'Louis Armstrong and his Hot Seven' Decca sessions of March/April 1941.

<b>038 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	May 07, 1937
Louis Armstrong - tpt, voc;	Fleischmann's Yeast Show	
Shelton Hemphill, Louis Bacon, Henry Red Allen - tpt;		
Jimmy Archey, J.C. Higginbotham, George Washington - tbn;		
Pete Clark, Charlie Holmes - alt, clt; Bingie Madison, Albert Nicholas - ten, clt;		
Luis Russell - pno; Lee Blair - gtr; Pops Foster - sbs; Paul Barbarin - dms		
When It's Sleepy Time Down South (8 bars)		unissued
Rhythm Jam		Jazz Heritage Society 5289147 I
That's What I Like		Jazz Heritage Society 5289147 I
Memories Of You		Jazz Heritage Society 5289147 I
Chinatown, My Chinatown		Jazz Heritage Society 5289147 I
When It's Sleepy Time Down South (8 bars)		unissued
<b>039 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	May 14, 1937
Louis Armstrong - tpt, voc;	Fleischmann's Yeast Show	
Shelton Hemphill, Louis Bacon, Henry Red Allen - tpt;		
Jimmy Archey, J.C. Higginbotham, George Washington - tbn;		
Pete Clark, Charlie Holmes - alt, clt; Bingie Madison, Albert Nicholas - ten, clt;		
Luis Russell - pno; Lee Blair - gtr; Pops Foster - sbs; Paul Barbarin - dms;		
The Mills Bothers - voc (3)		
When It's Sleepy Time Down South (8 bars)		unissued
Ida		Jazz Heritage Society 5289147 I
Darling Nelly Gray		unissued
The Love Bug Will Bite You		Jazz Heritage Society 5289147 I
Lazy River		Jazz Heritage Society 5289147 I
Washington And Lee Swing		Jazz Heritage Society 5289147 I
When It's Sleepy Time Down South (8 bars)		unissued
<b>040 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	May 14, 1937
Louis Armstrong - tpt, voc;	Fleischmann's Yeast Show	
Shelton Hemphill, Louis Bacon, Henry Red Allen - tpt;		
Jimmy Archey, J.C. Higginbotham, George Washington - tbn;		
Pete Clark, Charlie Holmes - alt, clt; Bingie Madison, Albert Nicholas - ten, clt;		
Luis Russell - pno; Lee Blair - gtr; Pops Foster - sbs; Paul Barbarin - dms;		
Louis Bacon - voc (3)		
When It's Sleepy Time Down South (8 bars)		unissued
I Got Rhythm		Jazz Heritage Society 5289147 I
I Know That You Know		Jazz Heritage Society 5289147 I
Rockin' Chair		Jazz Heritage Society 5289147 I
Sugar Foot Stomp		Jazz Heritage Society 5289147 I
When It's Sleepy Time Down South (8 bars)		unissued
<b>041 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	May 14, 1937
Louis Armstrong - tpt, voc;	Fleischmann's Yeast Show	
Shelton Hemphill, Louis Bacon, Henry Red Allen - tpt;		
George Matthews, J.C. Higginbotham, George Washington - tbn;		
Pete Clark, Charlie Holmes - alt, clt; Bingie Madison, Albert Nicholas - ten, clt;		
Luis Russell - pno; Lee Blair - gtr; Pops Foster - sbs; Paul Barbarin - dms		
When It's Sleepy Time Down South (8 bars)		unissued
Bugle Blues		Jazz Heritage Society 5289147 I
Hustlin' And Bustlin' For Baby		Jazz Heritage Society 5289147 I
Shoe Shine Boy		Jazz Heritage Society 5289147 I
Will You Do A Stomp?		Jazz Heritage Society 5289147 I
When It's Sleepy Time Down South (8 bars)		unissued
<b>042 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Jul. 02, 1937
Louis Armstrong - tpt, voc;		
Shelton Hemphill, Louis Bacon, Henry Red Allen - tpt;		
George Matthews, J.C. Higginbotham, George Washington - tbn;		
Pete Clark, Charlie Holmes - alt, clt; Bingie Madison, Albert Nicholas - ten, clt;		
Luis Russell - pno; Lee Blair - gtr; Pops Foster - sbs; Paul Barbarin - dms		
62328-A	Public Melody Number One	Dec 1347, Chronological Classics 515
62329-A	Yours And Mine	Dec 1369, Chronological Classics 515
62330-A	Red Cap	Dec 1347, Chronological Classics 515



<b>043 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Jul. 07, 1937
Louis Armstrong – tpt, voc; Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt; George Matthews, J.C. Higginbotham, George Washington – tbn; Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt; Luis Russell – pno; Lee Blair – grt; Pops Foster – sbs; Paul Barbarin – dms		
62335-A She's The Daughter Of A Planter From Havana	Dec 1353,	Chronological Classics 515
62336-A Alexander's Ragtime Band	Dec 1408,	Chronological Classics 515
62337-A Cuban Pete	Dec 1353,	Chronological Classics 515
62338-A I've Got A Heart Full Of Rhythm	Dec 1408,	Chronological Classics 515
62339-A Sun Showers	Dec 1369,	Chronological Classics 515
 <b>044 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	Los Angeles,	Jan. 12, 1938
Louis Armstrong – tpt, voc; Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt; Luis Russell – pno; Lee Blair – grt; Pops Foster – sbs; Paul Barbarin – dms; Chappie Willet - arr		
DLA-1132-A Satchel Mouth Swing	Dec 1636,	Chronological Classics 515
DLA-1133-A Jubilee	Dec 1635,	Chronological Classics 515
DLA-1134-A Struttin' With Some Barbecue	Dec 1661,	Chronological Classics 515
DLA-1134-B Struttin' With Some Barbecue	Dec 1661,	Mosaic MD 7-243 III
DLA-1135-A The Trumpet Player's Lament	Dec 1653,	Chronological Classics 515
DLA-1135-C The Trumpet Player's Lament	Dec 1653,	MCA GRP 16492
DLA-1136-A I Double Dare You	Dec 1636,	Chronological Classics 515
DLA-1136-B I Double Dare You	Dec 1636,	MCA GRP 16492
DLA-1137-A True Confession	Dec 1635,	Chronological Classics 515
DLA-1137-B True Confession	Dec 1635,	MCA GRP 16492
DLA-1138-A Let That Be A Lesson To You	Dec 1661,	Chronological Classics 515
DLA-1138-B Let That Be A Lesson To You	Dec 1661,	MCA GRP 16492
DLA-1139-A Sweet As A Song	Dec 1653,	Chronological Classics 515
 <b>045 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Jan. 18, 1939
Louis Armstrong – tpt, voc; Shelton Hemphill, Otis Johnson, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt; Luis Russell – pno; Lee Blair – grt; Pops Foster – sbs; Sidney Catlett – dms		
64907-A Jeepers Creepers	Dec 2267,	Chronological Classics 523
64908-A What Is This Thing Called Swing?	Dec 2267,	Chronological Classics 523
 <b>046 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Apr. 05, 1939
Louis Armstrong – tpt, voc; Shelton Hemphill, Otis Johnson, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – grt; Pops Foster – sbs; Sidney Catlett – dms		
65344-A Hear Me Talkin' To Ya	Dec 2405,	Chronological Classics 523
65345-A Save It, Pretty Mama	Dec 2405,	Chronological Classics 523
65346-A West End Blues	Dec 2480,	Chronological Classics 615
65347-A Savoy Blues	Dec 2538,	Chronological Classics 615
 <b>047 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Apr. 25, 1939
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – grt; Pops Foster – sbs; Sidney Catlett – dms		
65460-A Confessin' That I Love You	Dec 2615,	Chronological Classics 615
65461-A Our Monday Date	Dec 2615,	Chronological Classics 615
65462-A If It's Good Then I Want It	Dec 2480,	Chronological Classics 615
65463-A Me And Brother Bill	Dec 2538,	Chronological Classics 615
TNY 755 Happy Birthday To Bing	unissued on 78,	Ambassador CLA 1906
 <b>048 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Jun. 15, 1939
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – grt; Pops Foster – sbs; Sidney Catlett – dms		

65824-A	Baby, Won't You Please Come Home?	Dec 2729,	Chronological Classics 615
65825-A	Poor Old Joe	Od 284649,	Chronological Classics 615
65826-A	Shanty Boat On The Mississippi	Dec 2729,	Chronological Classics 615
049	<b>LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Oct. 02, 1939
	Louis Armstrong – tpt, voc;	Concert Carnegie Hall,	broadcast
	Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;		
	Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;		
	Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;		
	Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms		
	When It's Sleepy Time Down South – Old Man Mose		Ambassador CLA 1906
	What Is This Thing Called Swing?		Ambassador CLA 1906
050	<b>LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New Orleans,	Oct. 1939
	Louis Armstrong – tpt, voc;		Film Soundtrack
	Shelton Hemphill, Otis Johnson, Henry Red Allen – tpt;		
	Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;		
	Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;		
	Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;		
	unknown narration over-dubbed		
	The Skeleton In The Closet		King Akwa (G) 00851 (LP)
	Swing That Music		King Akwa (G) 00851 (LP)
	Confessin' (incompl.)		King Akwa (G) 00851 (LP)
051	<b>LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Dec. 11, 1939
	Louis Armstrong – tpt, voc;	Cotton Club,	broadcast
	Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;		
	Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;		
	Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;		
	Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms		
	When It's Sleepy Time Down South		Doctor Jazz DJ 010-I
	Sugar Foot Stomp		Doctor Jazz DJ 010-I
	You're Just A No Account		Doctor Jazz DJ 010-I
	Jammin'		Doctor Jazz DJ 010-I
052	<b>LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Dec. 18, 1939
	Louis Armstrong – tpt, voc;		
	Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;		
	Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;		
	Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;		
	Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms		
	66984-A	Poor Old Joe	Dec 3011, Chronological Classics 615
	66985-A	You're A Lucky Guy	Dec 2934, Chronological Classics 615
	66986-A	You're Just A No Account	Dec 2934, Chronological Classics 615
	66987-A	Bye And Bye	Dec 3011, Chronological Classics 615
053	<b>LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Dec. 18, 1939
	Louis Armstrong – tpt, voc;	Cotton Club,	broadcast
	Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;		
	Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;		
	Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;		
	Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms		
	When It's Sleepy Time Down South – Harlem Stomp		Ambassador CLA 1906
054	<b>LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Mar. 14, 1940
	Louis Armstrong – tpt, voc;		
	Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;		
	Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;		
	Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;		
	Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms		
	67321-A	Hep Cats' Ball	Dec 3283, Chronological Classics 615
	67322-A	You've Got Me Voodoo'd	Dec 3092, Chronological Classics 615
	67323-A	Harlem Stomp	Dec 3105, Chronological Classics 615
	67324-A	Wolverine Blues	Dec 3011, Chronological Classics 615
	67325-A	Lazy 'Sippi Steamer	Dec 3283, Chronological Classics 615
055	<b>LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	Mar. 22, 1940
	Louis Armstrong – tpt, voc;	Cotton Club,	broadcast
	Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;		
	Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;		

Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms Keep The Rhythm Going		Ambassador CLA 1907
<b>056 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York, Cotton Club,	Mar. 24, 1940 broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms Confessin’		Ambassador CLA 1910
<b>057 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York, Cotton Club,	Apr. 09, 1940 broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms Darling Nellie Gray		Ambassador CLA 1910
<b>058 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York, Cotton Club,	Apr. 1940 broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms Song Of The Islands		Ambassador CLA 1910
<b>059 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York, Cotton Club,	Apr. 15, 1940 broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms Lazy River Struttin’ With Some Barbecue When It’s Sleepy Time Down South		Ambassador CLA 1910 Ambassador CLA 1910 Ambassador CLA 1910
<b>060 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	May 01, 1940
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms 67648-A Sweethearts On Parade 67649-A You Run Your Mouth, I’ll Run My Business 67650-A Cut Off My Legs And Call Me Shorty 67651-A Cain And Abel	Dec 3235, Dec 3204, Dec 3235, Dec 3204,	Chronological Classics 615 Chronological Classics 615 Chronological Classics 685 Chronological Classics 685
<b>061 LOUIS ARMSTRONG AND HIS HOT SEVEN</b>	New York,	Mar. 10, 1941
Louis Armstrong – tpt, voc, ldr; George Washington – tbn; Prince Robinson – clt; Luis Russell – pno; Lawrence Lucie – e-gtr; John Williams – sbs; Sidney Catlett – dms 68796-A Ev’rything’s Been Done Before 68797-A I Cover The Waterfront 68798-A In The Gloaming 68798-B In The Gloaming 68799-A Long, Long Ago	Dec 3825, Dec 3700, Dec 3825, Dec 3825, Dec 3700,	Chronological Classics 685 Chronological Classics 685 not on LP/CD ? Chronological Classics 685 Chronological Classics 685
This extract from Armstrong’s big band may well have been a try-out for things to come, i.e. the future Louis Armstrong’s All Stars. Yet, the sound is a bit unaccustomed with Russell’s spare piano and Lawrence Lucie’s electric guitar. Armstrong sings some strange titles not heard later in his career. And his trumpet playing is thrifty. But Washington’s playing is tasteful and surprisingly in the way later continued by Jack Teagarden. What a great player he is – and disgracefully overlooked and under-estimated. Prince Robinson sounded better in his earlier days, but he plays with feeling and taste. And then there is my (the author’s/writer’s/listener’s) own personal all-time super drummer, Big Sid Catlett!		
<u>Notes:</u>		
- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); George Washington (tbn); Prince Robinson (clt); Luis Russell (pno); Lawrence Lucie (gtr); John Williams (sbs); Sidney Catlett (dms)		
- Jos Willems, All Of Me: Louis Armstrong (tp, vcl); George Washington (tb); Prince Robinson (cl); Luis Russell (p); Lawrence Lucie (g); John Williams (b); Sidney Catlett (d)		

062 **LOUIS ARMSTRONG AND HIS HOT SEVEN** New York, Apr. 11, 1941  
 Louis Armstrong – tpt, voc, ldr; George Washington – tbn; Prince Robinson – clt, ten;  
 Luis Russell – pno; Lawrence Lucie – e-gtr; John Williams – sbs; Sidney Catlett – dms

68997-A	Hey Lawdy Mama	Dec 3756,	Chronological Classics 685
68998-A	I'll Get Mine Bye And Bye	Dec 3900,	Chronological Classics 685
68999-A	Do You Call That A Buddy?	Dec 3796,	Chronological Classics 685
69000-C	Yes Suh!	Dec 3900,	Chronological Classics 685

The same as above has to be said about this subsequent 'Hot Seven' session (what an obligation) above. Only, that Prince Robinson does feel a bit more at home with his tenor sax.

Notes:

- Rust\*2,\*3,\*4,\*6: Louis Armstrong (tpt, vcl); George Washington (tbn); Prince Robinson (clt, ten); Luis Russell (pno); Lawrence Lucie (gtr); John Williams (sbs); Sidney Catlett (dms)

- Jos Willems, All Of Me: Louis Armstrong (tp, vcl); George Washington (tb); Prince Robinson (ts, cl); Luis Russell (p); Lawrence Lucie (g); John Williams (b); Sidney Catlett (d)

063 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Chicago, Nov. 16, 1941  
 Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;  
 George Washington, Norman Greene, Henderson Chambers – tbn;  
 Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
 Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms

93787-A	When It's Sleepy Time Down South	Dec 4140,	Chronological Classics 685
93788-A	Leap Frog	Dec 4106,	Chronological Classics 685
93789-A	I Used To Love You	Dec 4106,	Chronological Classics 685
93789-B	I Used To Love You	Dec 4106,	Ambassador CLA 1908
93790-A	You Rascal, You	Dec 4140,	Chronological Classics 685

064 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Chicago, Nov. 17, 1941  
 Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;  
 George Washington, Norman Greene, Henderson Chambers – tbn;  
 Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
 Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms;  
 Sonny Woods – voc (2,4)

	When It's Sleepy Time Down South – Basin Street Blues		Ambassador CLA 1908
	unknown title	unissued	
	Leap Frog		King Akwa (G) 00851 (LP)
	Concerto For Two	unissued	
	Exactly Like You		Ambassador CLA 1908
	When Its Sleepy Time Down South		Ambassador CLA 1908

065 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Chicago, Nov. 27, 1941  
 Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;  
 George Washington, Norman Greene, Henderson Chambers – tbn;  
 Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
 Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms

	Swing That Music		Ambassador CLA 1908
	Song Of The Islands		Ambassador CLA 1908
	Panama – When It's Sleepy Time Down South		Ambassador CLA 1908

066 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 01, 1942  
 Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
 George Washington, James Whitney, Henderson Chambers – tbn;  
 Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
 Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms

	In The Mood		Ambassador CLA 1910
	When It's Sleepy Time Down South		Ambassador CLA 1910
	Shine		Ambassador CLA 1910
	Shoe Shine Boy		Ambassador CLA 1910
	A Zoot Suit		Ambassador CLA 1910
	Basin Street Blues		Ambassador CLA 1910
	I Surrender Dear		Ambassador CLA 1910
	You Don't Know What Love Is		Ambassador CLA 1910

067 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 04, 1942  
 Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
 George Washington, James Whitney, Henderson Chambers – tbn;

- Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms  
Leap Frog  
Coquette  
When It's Sleepy Time Down South  
unissued  
Ambassador CLA 1910  
Ambassador CLA 1910
- 068 LOUIS ARMSTRONG AND HIS ORCHESTRA**  
Louis Armstrong – tpt, voc;  
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
George Washington, James Whitney, Henderson Chambers – tbn;  
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms  
(Get Some) Cash For Your Trash  
New York, Apr. 10, 1942  
Casa Manana, Culver City, broadcast  
Ambassador CLA 1910
- 069 LOUIS ARMSTRONG AND HIS ORCHESTRA**  
Louis Armstrong – tpt, voc;  
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
George Washington, James Whitney, Henderson Chambers – tbn;  
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms  
I Never Knew  
Leap Frog  
New York, Apr. 15, 1942  
Casa Manana, Culver City, broadcast  
unissued  
Ambassador CLA 1910
- 070 LOUIS ARMSTRONG AND HIS ORCHESTRA**  
Louis Armstrong – tpt, voc;  
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
George Washington, James Whitney, Henderson Chambers – tbn;  
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms  
DLA-2974-A Cash For Your Trash  
DLA-2975-A Among My Souvenirs  
DLA-2975-B Among My Souvenirs  
DLA-2976-A Coquette  
DLA-2976-B Coquette  
DLA-2977-A I Never Knew  
Los Angeles, Apr. 17, 1942  
Dec 4140, Chronological Classics 685  
Dec 4106, Chronological Classics 685  
Dec 4106, Ambassador CLA 1908  
Dec 4106, Chronological Classics 685  
Dec 4106, Mosaic MD7-243 VII  
Dec 4106, Chronological Classics 685
- 071 LOUIS ARMSTRONG AND HIS ORCHESTRA**  
Louis Armstrong – tpt, voc;  
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
George Washington, James Whitney, Henderson Chambers – tbn;  
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms;  
George Washington, Velma Middleton – voc (1)  
Swingin' On Nothin'  
I'll Be Glad When You're Dead, You Rascal, You  
When It's Sleepy Time Down South  
Shine  
Los Angeles, Apr. 20, 1942  
Film Soundtrack  
Ambassador CLA 1908  
Ambassador CLA 1908  
Ambassador CLA 1908  
Ambassador CLA 1908
- 072 LOUIS ARMSTRONG AND HIS ORCHESTRA**  
Louis Armstrong – tpt, voc;  
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
George Washington, James Whitney, Henderson Chambers – tbn;  
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms  
Blues In The Night  
Harlem Stomp  
When Its Sleepy Time Down South (closing)  
New York, Apr. 22, 1942  
Casa Manana, Culver City, broadcast  
Ambassador CLA 1910  
Ambassador CLA 1910  
Ambassador CLA 1910
- 073 LOUIS ARMSTRONG AND HIS ORCHESTRA**  
Louis Armstrong – tpt, voc;  
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
George Washington, James Whitney, Henderson Chambers – tbn;  
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Pete Suggs – dms;  
*Velma Middleton - voc*  
unknown titles  
unknown, Dec. 15, 1942  
Blue Network, Victory Parade of Spotlight  
Bands  
unissued
- 074 LOUIS ARMSTRONG AND HIS ORCHESTRA**  
Louis Armstrong – tpt, voc;  
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;  
George Washington, James Whitney, Henderson Chambers – tbn;  
Fort Benning, Columbus, Dec. 25, 1942  
Blue Network, Victory Parade of Spotlight  
Bands

Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;  
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Pete Suggs – dms;  
Velma Middleton – voc (4)

When Its Sleepy Time Down South	unissued
Darling Nelly Gray	unissued
Me And Brother Bill	unissued
Mr. Five By Five	unissued
Ain't It The Truth	unissued
When Its Sleepy Time Down South	unissued

**075 LOUIS ARMSTRONG AND HIS ORCHESTRA**

Louis Armstrong – tpt, voc;	unknown,	early 1943
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;		private broadcast recording
George Washington, James Whitney, Henderson Chambers – tbn;		
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt;		
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms		
On The Sunny Side Of The Street		Ambassador CLA 1910
Back O' Town Blues		Ambassador CLA 1910

**076 LOUIS ARMSTRONG AND HIS ORCHESTRA**

Louis Armstrong – tpt, voc;	unknown,	early 1943
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;		private broadcast recording
George Washington, James Whitney, Henderson Chambers – tbn;		
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt;		
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms		
Me And Brother Bill		Ambassador CLA 1910
As Time Goes By		Ambassador CLA 1910

**077 LOUIS ARMSTRONG AND HIS ORCHESTRA**

Louis Armstrong – tpt, voc;	Los Angeles,	early 1943
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;	AFRS “Downbeat” Transcriptions	
George Washington, James Whitney, Henderson Chambers – tbn;		
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt;		
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms;		
Ann Baker – voc (6,9)		
Theme and Intro		Moon (I) MCD 056-2
When Its Sleepy Time Down South		Moon (I) MCD 056-2
Coquette		Moon (I) MCD 056-2
Louis Armstrong interviewed		Moon (I) MCD 056-2
I've Got A Gal In Kalamazoo		Moon (I) MCD 056-2
Slender, Tender And Tall		Moon (I) MCD 056-2
Dear Old Southland		Moon (I) MCD 056-2
Lazy River		Moon (I) MCD 056-2
You Can't Get Stuff In Your Cuff		Moon (I) MCD 056-2
Me And Brother Bill		Moon (I) MCD 056-2
On The Sunny Side Of The Street		Moon (I) MCD 056-2
Theme and Closing		Moon (I) MCD 056-2

**078 LOUIS ARMSTRONG AND HIS ORCHESTRA**

Louis Armstrong – tpt, voc;	Los Angeles,	Mar. – Apr. 1943
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;	AFRS “Jubilee” Program	
George Washington, James Whitney, Henderson Chambers – tbn;		
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt;		
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms;		
George Washington – voc (7, 23); Theresa Harris – voc (22); Velma Middleton – voc (25)		
I've Got A Gal In Kalamazoo		Moon (I) MCD 056-2
Me And Brother Bill		Moon (I) MCD 056-2
unknown titles	unissued	
Coquette		Jubilee (D) 501 0006
Shine		Jubilee (D) 501 0006
Lazy River		Jubilee (D) 501 0006
One O'Clock Jump		Jubilee (D) 501 0006
On The Sunny Side Of The Street		Jubilee (D) 501 0007
Leap Frog		Jubilee (D) 501 0007
Intro (Blues In The Night)		Jubilee (D) 501 0007

Dear Old Southland		Jubilee (D) 501 0007
Old Man Mose		Jubilee (D) 501 0007
If I Could Be With You		Rarities (D) 50 (LP)
Confessin´		Rarities (D) 50 (LP)
In The Mood		Rarities (D) 50 (LP)
I Can´t Give You Anything But Love		Rarities (D) 50 (LP)
Baby Don´t You Cry	unissued	
Barrelhouse Bessie From Basin Street		Milan (F) CD CH 602
Harlem Stomp	unissued	
Trumpet Ad-lib by Louis Armstrong		Jubilee (D) 501 1008
Ain´t Misbehavin´		Jubilee (D) 501 1008
Ain´t That Just Like A Man		Jubilee (D) 501 1008
The Peanut Vendor		Jubilee (D) 501 1008
Lazy River		Jubilee (D) 501 1008
Slender, Tender And Tall		Milan (F) CD CH 602
Coquette		Milan (F) CD CH 602
<b>079 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	Los Angeles,	Apr. 23, 1943
Louis Armstrong – tpt, voc;		Film Soundtrack Columbia
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;		
George Washington, James Whitney, Henderson Chambers – tbn;		
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt;		
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms		
I Can´t Give You Anything But Love		Hollywood Soundstage 4007
<b>080 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	unknown,	Jul. 08, 1943
Louis Armstrong – tpt, voc;		Blue Network, Victory Parade of Spotlight
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;		Bands
George Washington, James Whitney, Henderson Chambers – tbn;		
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;		
Gerry Wiggins – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Jesse Price – dms		
unknown titles	unissued	
<b>081 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	Hollywood,	Apr. 24, 1944
Fletcher Henderson – ldr, arr;		
Tony DiNardi, Leroy White, Clint Waters, Jake Porter – tpt;		
Allen Durham, George Washington – tbn;		
Eddie Gregory, Emerson Harper – alt, clt; Woodrow Key, Dexter Gordon – ten, clt; Herman Johnson – bar;		
Horace Henderson – pno; “Chief” – sbs; Tubby Shelton – dms		
One O’Clock Jump	AFRS 76	not on LP/CD ?
I Got Rhythm	AFRS 76	not on LP/CD ?
Keep ´Em Swinging	AFRS 76	not on LP/CD ?
Stomping At The Savoy	AFRS 76	not on LP/CD ?
Bugle Blues	AFRS 76	not on LP/CD ?
One O’Clock Jump	AFRS 76	not on LP/CD ?
<b>082 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	Hollywood,	May 01, 1944
Fletcher Henderson – ldr, arr;		
Tony DiNardi, Leroy White, Clint Waters, Jake Porter – tpt;		
Allen Durham, George Washington – tbn;		
Eddie Gregory, Emerson Harper – alt, clt; Woodrow Key, Dexter Gordon – ten, clt; Herman Johnson – bar;		
Horace Henderson – pno; “Chief” – sbs; Tubby Shelton – dms		
One O’Clock Jump	AFRS 77	RST JUBCD 1004 2
Jeep Rhythm	AFRS 77	RST JUBCD 1004 2
Rose Room	AFRS 77	RST JUBCD 1004 2
Clap Hands, Here Comes Charlie	AFRS 77	RST JUBCD 1004 2
<b>083 TIMMIE ROGERS AND HIS ORCHESTRA</b>	New York,	Feb. 26, 1945
Timmie Rodgers – voc, ldr;		
William Johnson, Alfonso Barrymore (Talib Dawud), Felix Barboza, Loyal Walker – tpt;		
Alton Moore, John ‘Shorty’ Haughton, George Washington, J.J. Johnson – tbn;		
Benny Carter – alt, cond; Porter Kilbert, Jewell Grant – alt; Harold Clark, Don Byas – ten; Willard Brown – bar;		
Rufus Webster – pno; Herman Mitchell – gtr; Charlie Drayton – sbs; Max Roach – dms		
W1256 Daddy-O	Regis 7001,	Chronological Classics 923
W1258 Good Deal	Regis 7001,	Chronological Classics 923
Capacity	Regis unissued	not on LP/CD
You Can´t Smile And Say Yes Don´t Cry And Say No	Regis unissued	not on LP/CD
<b>084 SAVANNAH CHURCHILL AND HER ALL STAR ORCHESTRA</b>	New York,	Feb. 27, 1945
Savannah Churchill – voc, ldr;		
William Johnson, Alfonso Barrymore (Talib Daawud), Felix Barboza, Loyal Walker – tpt;		

Alton Moore, John 'Shorty' Haughton, George Washington, J.J. Johnson – tbn;  
 Benny Carter – alt, tpt, arr, cond; Porter Kilbert, Jewell Grant – alt; Harold Clark, Don Byas – ten; Willard Brown – bar;  
 Rufus Webster – pno; Herman Mitchell – gtr; Charlie Drayton – sbs; Max Roach – dms  
 W1261 All Alone Manor 1004, Chronological Classics 923  
 W1262 Daddy, Daddy Manor 1004, Chronological Classics 923

085 **BENNY CARTER AND HIS ORCHESTRA**

Los Angeles, Mar. 19, 1945

Benny Carter – alt, tpt, arr, cond, ldr;  
 Irving Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen – tpt;  
 J.J. Johnson, George Washington, Louis Taylor – tbn;  
 Porter Kilbert, Jewell Grant – alt; Harold Clark, Bumps Myers – ten; John Taylor – bar;  
 Rufus Webster – pno; Herman Mitchell – gtr; Charlie Drayton – sbs; Max Roach – dms;  
 Timmie Rodgers – voc (2)

Sweet Georgia Brown Jazz Society (Sd) AA 502 (LP)  
 Daddy-O Joyce LP 5007 (LP)  
 Just You, Just Me Palm Club (F) LP12 (LP)

086 **BENNY CARTER AND HIS ORCHESTRA**Los Angeles, Mar. 26, 1945  
AFRS "Jubilee" Program

Benny Carter – alt, tpt, arr, cond, ldr;  
 probably similar to:  
 Irving Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen – tpt;  
 J.J. Johnson, George Washington, Louis Taylor – tbn;  
 Porter Kilbert, Jewell Grant – alt; Harold Clark, Bumps Myers – ten; John Taylor – bar;  
 Rufus Webster – pno; Herman Mitchell – gtr; Charlie Drayton – sbs; Max Roach – dms;  
 Barney Bigard – clt (4); Betty Roche – voc (2,3)

Jubilee Jump (Benny's Original) Joyce LP 5007 (LP)  
 Trouble, Trouble Joyce LP 5007 (LP)  
 Good Deal Joyce LP 5007 (LP)  
 Tea For Two Joyce LP 5007 (LP)  
 Back Bay Boogie Joyce LP 5007 (LP)  
 Theme (One O'Clock Jump) Joyce LP 5007 (LP)

087 **BENNY CARTER AND HIS ORCHESTRA**Los Angeles, early 1945  
AFRS "Downbeat" Transcriptions

Benny Carter – alt, tpt, arr, cond, ldr;  
 probably similar to:  
 Irving Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen – tpt;  
 J.J. Johnson, George Washington, Louis Taylor – tbn;  
 Porter Kilbert, Jewell Grant – alt; Harold Clark, Bumps Myers – ten; John Taylor – bar;  
 Rufus Webster – pno; Herman Mitchell – gtr; Charlie Drayton – sbs; Max Roach – dms;  
 Barney Bigard – clt (4); Betty Roche – voc (2,3)

Somebody Loves Me unissued not on LP/CD ?  
 Moonglow unissued not on LP/CD ?  
 Stardust BGM-Vic (J) R28J3131  
 After You've Gone unissued not on LP/CD ?  
 Two Again unissued not on LP/CD ?

088 **BENNY CARTER AND HIS ORCHESTRA**Los Angeles, Apr. 02, 1945  
AFRS "Downbeat" Transcriptions

Benny Carter – alt, tpt, arr, cond, ldr;  
 probably similar to:  
 Irving Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen – tpt;  
 J.J. Johnson, George Washington, Louis Taylor – tbn;  
 Porter Kilbert, Jewell Grant – alt; Harold Clark, Bumps Myers – ten; John Taylor – bar;  
 Rufus Webster – pno; Herman Mitchell – gtr; Charlie Drayton – sbs; Max Roach – dms;  
 Timmie Rodgers – voc

La Rosita Jazz Society (Sd) AA 502 (LP)  
 If You Can't Smile And Say Yes, Please, Don't Cry And Say No unissued not on LP/CD ?

089 **BENNY CARTER AND HIS ORCHESTRA**Los Angeles, Apr. 09, 1945  
AFRS "Downbeat" Transcriptions

Benny Carter – alt, tpt, arr, cond, ldr;  
 probably similar to:  
 Irving Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen – tpt;  
 Henry Coker, Alton Moore, George Washington, Louis Taylor – tbn;  
 Porter Kilbert, Jewell Grant – alt; Harold Clark, Bumps Myers – ten; John Taylor – bar;  
 Rufus Webster – pno; Herman Mitchell – gtr; Charlie Drayton – sbs; Max Roach – dms;  
 Larry Stewart – voc (1)

610 June Comes Around Every Year Cap unissued, Chronological Classics 1043  
 611-3A Malibu Cap 200, Chronological Classics 923  
*Composer credits: 610 (Churchill); 611 (Carter)*

This recording of 'Malibu' of the Benny Carter band includes a wonderful trombone solo of eight bars by Washington, rather modern in sound and concept, and it shows his obvious readiness to learn and develop. Great!

Notes:



- J.G. Jepsen, Jazz Records 1942 - 1965: Irving Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen (tp); Henry Coker, Alton Moore, George Washington, Louis Taylor (tb); Benny Carter (as, tp); Jewell Grant, Porter Kilbert (as); Bumps Myers, Harold Clark (ts); John Taylor (bars); Rufus Webster (p); Herman Mitchell (g); Charles Drayton (b); Max Roach (dr)  
 - E. Raben, Jazz Records 1942 - 1980: Irving Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen (tp); Henry Coker, George Washington, Louis Taylor, Alton Moore (tb); Benny Carter (as, tp, arr); Porter Kilbert, Jewell Grant (as); Bumps Myers, Harold Clark (ts); John Taylor (bars); Rufus Webster (p); Herman Mitchell (g); Charles Drayton (b); Max Roach (dr); Larry Stewart (vcl)

<b>090 JOHNNY OTIS AND HIS ORCHESTRA</b>	Los Angeles,	1945 - 1946
Lester Current, Loyal Walker, Eddie Preston, Billy Jones – tpt; John Pettigrew, Jap Jones, George Washington – tbn; Kenneth Pope, Bob Harris – alt; Paul Quinichette, James Von Streeter – ten; Leon Beck – bar; Henry Owens – pno; Bernie Cobbs – gtr; Curtis Counce – sbs; Johnny Otis – dms, ldr		
	Omaha Flash	Excelsior 152 on LP/CD ?
	Jeff Hi	Excelsior 152 on LP/CD ?
OR 156-A	Miss Mitchell	Excelsior 156 on LP/CD ?
OR 157-B	Ultra-Violet	Excelsior 156 on LP/CD ?
	Sgt. Barksdale – Part 1	Excelsior 157 on LP/CD ?
	Sgt. Barksdale – Part 2	Excelsior 157 on LP/CD ?
<b>091 JOHNNY OTIS AND HIS ORCHESTRA</b>	Los Angeles,	1946
Details unknown, but including: George Washington – tbn; Preston Love – alt; Big Jay McNeely – ten; Pete Lewis – gtr; Johnny Otis – dms, ldr		
UA 518-A	Love's Nocturne	Excelsior 518 on LP/CD ?
UA 518-B	Good Boogie Googie	Excelsior 518 on LP/CD ?
UA 159-A	My Old Flame	Excelsior 518 on LP/CD ?
UA 159-A	La Boheme And Beans	Excelsior 518 on LP/CD ?
<b>092 JOHNNY OTIS AND HIS ORCHESTRA</b>	Los Angeles,	1947
Similar personnel including: Darby Hicks – pno, voc; Leon Tally – sbs, voc; Johnny Otis – dms, ldr; Cathy Cooper -voc		
OR 536-A	Midnight In The Barrelhouse	Excelsior 536 on LP/CD ?
OR 536-B	Barrelhouse Stomp	Excelsior 536 on LP/CD ?
OR 537-A	Alimony Boogie	Excelsior 537 on LP/CD ?
OR 536-B	Hog Maws	Excelsior 536 on LP/CD ?
C 541-A	The Jelly Roll	Excelsior 541 on LP/CD ?
C 541-B	Payday Blues	Excelsior 541 on LP/CD ?
<b>093 COUNT BASIE AND HIS ORCHESTRA</b>	Los Angeles,	Dec. 12, 1947
William 'Count' Basie – pno, cel, ldr; Ed Lewis, Emmett Berry, Harry Edison, Eugene 'Snooky' Young – tpt; Ted Donnelly, Bill Johnson, George Matthews, George Washington – tbn; Preston Love, Charles 'CQ' Price – alt; Paul Gonsalves, George 'Buddy' Tate – ten; Ronald 'Jack' Washington – bar; Freddie Green – gtr; Walter Page – sbs; Jo Jones – dms; Jimmy Rushing, Jeanne Taylor – voc		
D7VB2186-1	Robbins' Nest	Vic 20-2677, Chronological Classics 1107
D7VB2187-1	Hey, Pretty Baby	Vic 20-2948, Chronological Classics 1107
D7VB2188-1	It's Monday Every Day	Vic 20-2850, Chronological Classics 1107
D7VB2189-1	Bye, Bye, Baby	Vic 20-3051, Chronological Classics 1107
D7VB2190-1	Ready, Set, Go	Vic 20-3003, Chronological Classics 1107

#### SOURCES:

- Jazz Journal Int., Nov. 1960, Grayson Mills, George Washington: "... George can be heard in a way that will not be forgotten if one listens to a few of his rare but magnificent solos. One is his beautiful blues chorus on 'Hot Bones And Rice' with Charlie Johnson's orchestra. Here is tone, his ideas and his execution would appeal to modernist and traditionalist alike. Another gem of his improvisational skill is evident on Red Allen's 'Believe It, Beloved'. He is also heard to good advantage on Louis Armstrong's Decca Hot Seven records of the early 40s. He takes a solo worthy of J.J. Johnson at his best, with Benny Carter on 'Malibu'. But the best idea of his range and virtuosity is to be gained from his solo towards the end of the M.B.R.B.'s 'Everything Is Still Okay'..."  
 "I've been on hundreds of records but you couldn't actually say I was on them from a recognition standpoint. You see, Higgy got all the solos. You couldn't blame the leaders. He was the public's boy and he also played a mess of trombone." On other takes he is immersed with men like Red Hicks and Dickie Wells and so the situation was always much the same – "I'm just that unfortunate. Every time I'd leave one group for another, like Fletcher Henderson's, I would get to thinkin' 'oh boy, here's my chance to have somethin' to say, and then boom! there would be Higginbotham."

*Perhaps George's classic, however, is not his work with Johnson, but his arrangement of 'Ride, Red, Ride', the great M.B.R.B.'s record which is rich in humour, feeling and virtuosity. Recorded in 1934, it was a starting glimpse into the future, bringing to mind that work done later by J.J. Johnson and Kai Winding some twenty years later. Seated across from his interviewer, George broke into a broad grin when Jazz.Man Record Shop's Don Brown spun it for him. As he and Higgy drove through the two chorus introduction, George hummed in unison, employing his hands with an imaginary trombone. It was the first time he had heard it in years."*

- K. Dietrich, Jazz 'Bones, The World of Jazz Trombone: *"It is difficult to find solo work by Washington, but on a series of recordings by drummer-vibraphonist-band leader Johnny Otis from the early 1950s, Washington can be heard in a variety of styles. His bluesy plunger-muted solos (as on 'Gee Baby', 'Hold Me Close' and 'Chittlin' Switch') fit well with Otis's music, which was on the cusp of the development of what was becoming known as rhythm and blues and soon, rock-and-roll. But he was able to sneak some "sweet" trombone playing in on some of these records, and even sing on a couple of cuts."*

K. – B. Rau  
18-04-2024