

# THE RECORDINGS OF DUKE ELLINGTON AND HIS ORCHESTRA

## COTTON CLUB PERIOD 1

### An Annotated Tentative Personnel - Discography

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

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.

**Duke Ellington and his Orchestra played their first Cotton Club period – from December 1927 to early February 1931 - almost daily at the Cotton Club, on 644, Lenox Avenue, Harlem, New York. The band attained at least national recognition and an enormous fame for their performances and the resulting recording activities. This is the time Duke Ellington developed into the world-known composer and arranger and leader of his extraordinary big band of magnificent and most individual soloists.**

#### DUKE ELLINGTON AND HIS ORCHESTRA

##### 018 **DUKE ELLINGTON AND HIS ORCHESTRA**

New York,

Dec. 19, 1927

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, sop, bsx (4), clt; Harry Carney – alt, bar, clt; Rudy Jackson – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

41244-1 Harlem River Quiver (Brown Berries)

Vic 21284, Chronological Classics 542

41244-2 Harlem River Quiver (Brown Berries)

Vic 731043, Media 7 MJCD 25

41244-3 Harlem River Quiver (Brown Berries)

Vic X LVA-3037, Media 7 MJCD 25

41245-2 East St. Louis Toodle-Oo

Vic 21703, Chronological Classics 542

41246-1 Blue Bubbles

Vic 21490, Chronological Classics 542

41246-2 Blue Bubbles

Vic RD-7731, Media 7 MJCD 25

*Composer credits: 41244 (J. McHugh – D. Fields – T. Healey); 41245 (D. Ellington – B. Miley); 41246 (D. Ellington – B. Miley)*

'Harlem River Quiver' is a nice tune by the famous composer/lyricist duo Dorothy Fields and Jimmy McHugh, just having joined to become a most productive pair in musical terms. Ellington arranged the tune in his own individual way. For greater insights in soloistics we have three alternate takes preserved.

There seem to be two baritone saxes and Jackson's tenor behind Miley in the first verse of 'East St. Louis Toodle-Oo' and the subsequent solo, the manner of playing being that of Otto Hardwick – Carney's tone being softer in the other titles, as I think. But, as Hardwick obviously uses a bass-sax in the second title of the subsequent recording session, I see the possibility that he uses a bass-sax here, as well. And the recording officials seemed to be enthusiastic about Sonny Greer's way of playing the cymbals, so that they put him in front of the band to reign the whole affair. Listen to his choked hand-cymbal and the two-handed use of his high-hat cymbals. Thus, 'Blue Bubbles' is dominated by Greer's abilities with the cymbals. Beautiful! But not to diminish the arts of the other participants!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948:* Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - *McCarthy, Carey, Jazz Directory, Vol. 3:* Louis Metcalf, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - *B. Rust, The Victor Master Book, Vol. 2:* 2c/ tb/ 3s/p/ bj/ b/ d  
 - *Rust\*2:* Louis Metcalf, Bubber Miley (tpts); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Adelaide Hall (vcl)  
 - *Rust\*3, \*4, \*6:* Louis Metcalf-Bubber Miley -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -ss -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Adelaide Hall -v  
 - *Booklet to 'D. Ellington Centennial Edition' RCA Ed.09026-63386:* Bubber Miley, Louis Metcalf, trumpet; Joe Nanton, trombone; Rudy Jackson, clarinet/tenor saxophone; Otto Hardwick, alto/baritone saxophone; Harry Carney, soprano/alto/baritone saxophone; Duke Ellington, piano; Fred Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

Solos ad-lib:

41244: JN m-tbn 30; LM o-tpt 12; DE pno 14; HC bar 2+14; BM m-tpt 2 + 2  
 41245: BM m-tpt 32; OH bsx 17; JN m-tbn 17; RJ clt 16; BM m-tpt 8  
 41246: JN m-tbn 2; BM m-tpt 16 + 8; JN m-tbn 8; LM o-tpt 7; OH sop 16; JN m-tbn 4; LM o-tpt 4; OH sop 8; HC bar 2 + 6; OH sop 2

Discernible differences of takes:

41244-1: Solo baritone-sax: last bar in middle-break: Carney plays 3 quarter-notes a-c-e  
 41244-2: Solo baritone-sax: last bar in middle-break: Carney plays 2 half-notes a-g  
 41244-3: Solo baritone-sax: last bar in middle-break: Carney plays 1 eighth-note ab, 1 quarter-note c, 1 eighth-note ab, 1 quarter-note bb  
 41246-1: One cymbal-stroke on first beat of introduction and subsequent seven eighth strokes in the last bar of intro.  
 41246-1: No cymbal-stroke on first beat of introduction, but one eighth stroke and subsequent three syncopated quarter strokes in the last bar of intro.

**019 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Dec. 29, 1927

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, bsx (2), clt; Harry Carney – alt, bar, clt; Rudy Jackson – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

E-6824 Red Hot Band

Voc 1153,

Chronological Classics 542

E-6826 Doin' The Frog

Voc 1153,

Chronological Classics 542

*Composer credits: E-6824 (Fields – Healy - McHugh); E-6826 (Fields – Healy - McHugh)*

With the advent of the composer/lyricist pair of Dorothy Fields and Jimmy McHugh at the Cotton Club, the Duke received a lot of new musical material to arrange for his band, additionally to the material of his own invention. And these many tunes were at his disposal to make 'Ellingtonia' out of.

The two titles recorded by Vocalion clearly are out of Ellington's mode of composing, but he makes nice and outstanding arrangements of them. 'Red Hot Band' starts with the well-known 'Bugle Call Rag' theme of bugle-calls. But it's transposed then to a very melodic composition in the verse. The AABA chorus used by Bubber Miley first and Joe Nanton later for solo purposes. And later for Harry Carney's alto and Miley, again. After a modulation the band with clarinets has a ride-out chorus by Ellington's manner.

'Doin' The Frog' starts with an obligato from Hardwick playing the bass-sax together with Carney's baritone sax, and is used then for the whole first chorus below the trumpets. The verse is a loose ensemble part until Nanton starts to play the theme on open trombone.

Later Hardwick has his solo on bass-sax, together with the trumpets. Nice melodic successions in the changes.

This is very beautiful, a little un-common, Ellington music of the time! ... and the last recording session with Rudy Jackson in the band.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948:* Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - *McCarthy, Carey, Jazz Directory, Vol. 3:* Louis Metcalf, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - *Rust\*2:* Bubber Miley, Louis Metcalf (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)  
 - *Rust\*3, \*4, \*6:* Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.

Solos ad-lib:

E-6824: BM m-tpt 31; JN o-tbn 6; HC alt 2; JN o-tbn 6; FG bjo 2; DE pno 6; JN o-tbn 2+6; HC alt 16; BM m-tpt 8; HC alt 6; LM o-tpt 2; RJ clt 2  
 E-6826: JN o-tbn 14 + 2+6; OH bsx 6; BM o-tpt 2; OH bsx 6; JN o-tbn 2; BM o-tpt 8; OH bsx 6; BM o-tpt 2

**020 THE WASHINGTONIANS**

New York,

Jan. 09, 1928

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, bsx, clt; Harry Carney – alt, bar, clt; Rudy Jackson, Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

145488-3 Sweet Mama (Papa's Getting Mad)

Diva 2577-G,

Chronological Classics 542

145489-3 Stack O'Lee Blues

Har 601-H,

Chronological Classics 542

145490-3 Bugle Call Rag

Diva 2577-G,

Chronological Classics 542

*Composer credits: 145488 (Rose, Little and Frost); 145489 (Lopez and Colwell); 145490 (Pettis, Meyers, Schoebel)*

This is Barney Bigard's first recording session with the Duke Ellington Orchestra, his musical home for the next fifteen years.

There are varied suggestions by jazz researchers on the presence of Rudy Jackson at this recording session. Some experts still have Jackson with the band, others hear Bigard only. In his autobiography 'With Louis and the Duke' Bigard does not mention the possible presence of Jackson, although this should have been a fact worth remembering. Instead, he remembers the notes listed below that do not mention Jackson. Steven Lasker prefers to assume both tenor/clarinet players to be on the session. And he may perfectly be right! So, let me explain my own opinion:

Generally: against Barney Bigard's remembrance (see Notes below), there is a drummer all through this session, who certainly is 'Sonny' Greer! And in 'Stack O'Lee Blues' we hear a trumpet player who decidedly is below Miley's and Metcalf's standards. He might as well be one of these two in alcoholised state.

'Sweet Mama' starts with an intro played by an alto sax, presumably Harry Carney, as immediately afterwards a bass-sax starts to play an obligato below Miley's muted trumpet chorus. This player very probably is Otto Hardwick, who also can be heard using this big saxophone at the foregoing session. Another six-bar alto sequence by probably Carney appears after the four-bar piano break, and immediately after this we have a twelve-bar soprano sax sequence by Hardwick again, just like in 'Blue Bubbles' of the Dec. 19, 1927 session (008) above. At the tune's end we hear some short quicksilver clarinet breaks and obligatos which un-mistakably are by Barney Bigard.

'Stack O'Lee Blues' starts with the above-mentioned trumpet player. He is followed by a clarinet chorus of decidedly Barney Bigard.

Following solo parts are by Ellington and by Nanton.

'Bugle Call Rag' then has twelve bars by unmistakably Bigard on tenor sax. After Metcalf's (in perfect form!) and Nanton's parts it is Harry Carney on baritone for sixteen bars, followed by a clarinet player who certainly is not Bigard. The CD booklet of the fantastic French 'media 7' CD series names Otto Hardwick for the baritone solo and Harry Carney for the subsequent clarinet solo. By my ears I could rather opt for Harry Carney on baritone and Rudy Jackson on clarinet. After the trumpet and piano solos, there appears a tenor sax for one chorus which is not Bigard's, and might well be Jackson's! This one is not mentioned in the 'media 7' booklet. And later, at the very end, there is a clarinet obligato that – as before – is not by Bigard, but could well be played stylistically square by Rudy Jackson.

It so might be anybody's opinion whether we hear Hardwick or Carney on clarinet or tenor or baritone or bass-sax, or Jackson or somebody else (or Carney or Hardwick) on tenor or clarinet. I'd assume my above opinion close to the truth. This then would support Mr. Lasker's view.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Louis Metcalf, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Bubber Miley, Louis Metcalf (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Barney Bigard (clt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -as -bar; Barney Bigard -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.

- Barney Bigard. *With Louis and the Duke, p.59*: "The first recording I made with the band was 'Bugle Call Rag' and I remember that, for some reason, they couldn't use the drums. Of course, Sonny Greer came there and sat through the whole deal, got paid and everything, but they just couldn't record the drums. Wellman Braud, bless his soul, he had to have the horn right close to his bass. He was coming over far too loud and they told him to move back some few feet. "Okay," says Braud, and don't you know he moved back sure enough, but he damned if he didn't take that horn right along with him. Everyone had his own individual horn, see."

- Ibid, p. 44: "Anyway, he (Wellman Braud – KBR) told me that he could get me into the Duke Ellington Band, if I wanted. I just let him keep talking. "You see," he said, "Duke has had this six-piece outfit on Broadway, but he has just landed this deal at the Cotton Club. The man there wants him to expand the band to ten pieces." I kept listening. "Duke wants to get a clarinet player to take the place of Rudy Jackson. He is kind of tired of Rudy." I just sat there with my drink and let Braud go on talking. "Rudy came to Duke with this song he called 'Creole Love Song' and Duke liked it and recorded it for Mills. Now it turns out that Rudy stole the damned song from King Oliver. Oliver used to call it 'Camp Meeting Blues', but Rudy claimed it was his original so Oliver is suing them. Duke has had enough of it all so he wants someone to take Rudy's place."

Solos ad-lib:

145488: HC alt 8; BM m-tpt+OH bsx 27; DE pno 4; HC alt 6; OH sop 12; JN m-tbn 8; BM m-tpt 2; JN m-tbn 2+3; BB clt 2; LM o-tpt 2; BB clt 2 + obl 2

145489: ?BM m-tpt 23; BB clt 1+12; DE pno 12; JN o-tbn obl 24

145490: LM o-tpt 12 lead; BB ten 12; LM o-tpt 12; JN o-tbn 12; HC bar 16; ?RJ clt 16; LM o-tpt obl 8; DE pno 12; LM o-tpt 12; ?RJ ten 12; JN o-tbn 12; ?RJ clt obl 16

**021 DUKE ELLINGTON AND HIS ORCHESTRA**

New York,

Jan. 19, 1928

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, bsx, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

400030-B Take It Easy

OK 41013,

Chronological Classics 542

400031-A Jubilee Stomp

OK 41013,

Chronological Classics 542

400032-A Harlem Twist (East St. Louis Toodle-Oo)

OK 8638,

Chronological Classics 542

Composer credits: 400030 (D. Ellington); 400031 (D. Ellington); 400032 (D. Ellington – B. Miley)

Note: Okeh 8638 is labelled as 'Lonnie Johnson's Harlem Footwarmers'!

Although OK 8638 labels this one side as by Lonnie Johnson's Harlem Footwarmers, Fred Guy's banjo certainly is the only string instrument besides the string-bass. Its flip-side is Ellington's 'Move Over' of October 1, 1938. This one in fact including a guitar solo by Lonnie Johnson.

I believe to hear Braud playing his tuba very soft in 'Take It Easy' and 'Jubilee Stomp', but this might probably be his bowed bass. In the beginning of 'Harlem Twist', the bass is played bowed in unison with Hardwick's bass-sax.

The band here records three of Ellington's most famous compositions of this time, and they sound much more at home with this material than that recorded at the two last sessions.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Lonnie Johnson (g)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Louis Metcalf, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Bubber Miley, Louis Metcalf (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Barney Bigard (clt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -as -bar; Barney Bigard -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.

Solos ad-lib:

400030: BM m-tpt 1+14; OH alt 2; BB clt 12; JN o-tbn 2+12; LM o-tpt 1+8; OH alt 12; BB clt 2

- 400031: OH alt 30; BM m-tpt 2+8; BM m-tpt+HC bar obl 6; BB clt 2+6; JN o-tbn 2+14; BB clt 2; JN o-tbn 14; OH alt 2+14;  
DE pno 4+14; BB clt obl 8
- 400032: BM m-tpt 16; BM m-tpt+JN obl o-tbn 6; BM m-tpt 2+8; JN o-tbn 17; BB clt 1+14; OH bsx 8; BM m-tpt 8

## 022 THE WASHINGTONIANS

New York,

Mar. 1928

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, bsx, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

108079-1	East St. Louis Toodle-Oo	PA 36781,	Media 7 MJCD 25
2944-A	East St. Louis Toodle-Oo	Cam 8182,	Media 7 MJCD 25
2944-B	East St. Louis Toodle-Oo	Cam 8182,	identical with 108079-1
108080-1	Jubilee Stomp	PA 36781,	Media 7 MJCD 25
2945-A	Jubilee Stomp	Cam 8182,	identical with 108080-1
2945-B	Jubilee Stomp	Cam 8182,	Media 7 MJCD 25
108081-1	Take It Easy	PA 36787,	Media 7 MJCD 25
2946-A	Take It Easy	Cam 8188,	identical with 108081-1
2946-B	Take It Easy	Cam 8188,	Media 7 MJCD 25

Composer credits: 108079/2944 (D. Ellington, B. Miley); 108080/2945 (D. Ellington); 108081/2946 (D. Ellington)

This session with entirely Ellington titles/compositions has a wealth of beautiful solos of the leader's sidemen.

Two takes of each title as listed in Rust\*6 must be seen as identical, so there actually are two actual alternate takes existing of each title. For solving this problem I am very thankful to Mr. Alexandre Rado, producer of the fantastic French Media 7 CD series and author of their booklet annotations.

The music here is absolutely first-class early Ellington jazz, swinging and urgent. And with Bubber Miley, 'Tricky Sam' Nanton, Otto Hardwick and - above all - Barney Bigard, they surpass themselves, as it seems. Only, that there is no solo work by Harry Carney's baritone sax, although he was with the band for about eight months, already. Can it be, that he was mainly used as first alto man up-to-now, having lead duties for the reed section? And Hardwick took most of the solo work? It really looks like it.

Notes:

- Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Barney Bigard (clt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3, \*4, \*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -as -bar; Barney Bigard -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.

- Media 7 MJCD 25 booklet: "The final session of the present CD (Media 7 MJCD 25 - KBR), which produced two takes of 'East St. Louis Toodle-Oo', 'Jubilee Stomp', and 'Take It Easy', has long posed an enigma to discographers and record companies alike. ... Not for the first time, the matrix numbers, probably allocated with release by two different companies in mind, seem fairly fanciful, and this explains most of the confusion. I (author Alexandre Rado - KBR) believe I have here (in the CD/booklet - KBR) re-established order for what is a badly recorded session, an all the more regrettable lapse in view of the particularly inspired form shown by the musicians."

Solos ad-lib:

108079 / 2944: BM m-tpt 32; JN o-tbn 18; BB clt 15; BM m-tpt 8

108080 / 2945: OH alt 30; BM m-tpt 2+14; BB clt 2+6; JN o-tbn 2+6; DE pno 2; JN o-tbn 6; BB clt 2; JN o-tbn 14; OH alt 2+16; DE pno 6 + 14; BB clt obl 8

108081 / 2946: BM m-tpt 14; OH alt 2; BB clt 12; JN o-tbn 2+12; LM o-tpt 1+6; OH alt 12; BB clt 2; BM m-tpt 4; OH alt 4

Discernible differences of takes:

108079-1: B. Bigard's solo bars 9/10: 1 eighth-note eb, 1 dotted quarter-note c(b), 1 eighth-note bb, 1 dotted quarter-note g(gb)

2944-A: B. Bigard's solo bars 9/10: sequence of c. 24 chordal eighth-notes

108080-1: B. Miley's solo middle-break: 1 three-quarter-note a, 1 quarter-note e, 1 three-quarter-note C(B)

2945-B: B. Miley's solo middle-break: 1 three-quarter-note b, 2 quarter-notes a-e, 1 three-quarter-note B

108081-1: Intro consists of two bars piano (1 whole-note d, 4 syncopated quarter-notes eb-eb-d-eb) and four bars sax section plus rhythm. First BM tpt-solo has high g two times in second half.

2946-B: Intro consists of two bars piano and two bars sax section plus rhythm. First BM tpt-solo has high bb three times.

Annotation to alternate takes: Rust\*6 lists three takes each of every title of this session.

Of these 9 takes the French CBS double LP 67264 claims to have 'East St. Louis Toodle-Oo' -A und -B (but Dick Bakker's Micrography 29 says -1 and -B), of which the first one - signified wrongly as Cameo (take 2944-A), in fact is that same title, but recorded on 29 November, 1926 (!), with Mack Shaw's tuba and decidedly not Bigard on clarinet, and issued on Vocalion E-4110! So, this take is not part of this very recording session! 'Jubilee Stomp' -A and -B (Micrography says -1 and -B), and 'Take It Easy' -A and -B (Micrography says -1 and -B).

The Chronological Classics 542 CD claims 'East St. Louis Toodle-Oo' -A, 'Jubilee Stomp' -1, and 'Take It Easy' -A.

The French Media 7 MJCD 25 claims 'East St. Louis Toodle-Oo' -1 and -A, 'Jubilee Stomp' -1 and -B, 'Take It Easy' -1 and -B.

Apparently, the CBS double-LP people just listed all their takes simply as -A and -B without regarding correct take designations, the Chronological (yes - KBR) Classics 542 has 'East St. Louis Toodle-Oo' -A, 'Jubilee Stomp' -1, 'Take It Easy' -A, and the Media 7 25 has 'East St. Louis Toodle-Oo' -1 and -A, 'Jubilee Stomp' -1 and -B, 'Take It Easy' -1 and -B.

Tom Lord's Discography has on Chronological Classics 543: East St. Louis Toodle-Oo' -A, 'Jubilee Stomp' -A, 'Take It Easy' -B.

So, we have to search for 'East St. Louis Toodle-Oo' take -B, 'Jubilee Stomp' take -A, and 'Take It Easy' take -A. Checking these takes, we should have a look into Timmer's 'The Recorded Music of Duke Ellington', where we find exactly these three takes as identical to others, as listed above.

Timmer lists 2 takes of each title, 108079-1 being identical with 2944-B, 108080-1 identical with 2945-A, and 108081-1 identical with 2946-A. Quite obviously, there are two takes only re-issued on LP/CD of each title, and these are the titles as issued on Media 7 MJCD 25 as above. This is in accord with all discographies earlier than Rust\*6 (Rust\*6 has 3 takes of each title, Rust\*4 has 3 takes of 'Take It Easy' and 2 takes of the other ones).

## 023 THE WASHINGTONIANS

New York,

Mar. 21, 1928

Arthur Whetsel, Louis Metcalf – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

E-27090	Take It Easy	Br 4009,	Chronological Classics 542
E-27091	Jubilee Stomp	Br 4044,	Chronological Classics 542

E-27093 Black Beauty (Firewater) Br 4044, Media 7 MJCD 30  
 E-27094 Black Beauty (Firewater) Br 4009, Chronological Classics 550  
 Composer credits: E-27090 (D. Ellington); E-27091 (D. Ellington); E-27093/4 (D. Ellington – B. Niley)  
 Note: Rust\*,\*6 also list additional matrix-numbers E-7510, E-7513, E-7512, E-7512 – in this order – for the above titles!

Like at the two sessions before, these first months of Cotton Club business obviously bring us a wealth of Ellington's own material onto the records. And it also seems that the bandleader/arranger always had little changes or varieties in his ever-inventive mind that change or develop the arrangements for the band's convenience and the collector's interest. Wonderful. But that the beautiful 'Black Beauty' also has a subtitle of 'Firewater' I cannot understand. There is nothing in the music that reminds me of alcoholics!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - Rust\*2: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Barney Bigard (clt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)  
 - Rust\*3,\*4,\*6: Arthur Whetsel -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -as -bar; Barney Bigard - cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.

Solos ad-lib:

E-27090: AW m-tpt 14; OH alt 2; BB clt 12; JN o-tbn 2+12; LM m-tpt 1+6; OH alt 12; BB clt 1; LM o-tpt 4; OH alt 4  
 E-27091: OH alt 30; LM m-tpt 2+14; BB clt 2+6; JN o-tbn 2+6; DE pno 2; JN o-tbn 6; BB clt 2; JN o-tbn 14; OH alt 2+16; DE pno 6 + 14; BB clt obl 8

E-27093: AW m-tpt 16; LM m-tpt 8; AW m-tpt 8; JN m-tbn 14; DE pno 32; BB clt 24; AW o-tpt 8  
 E-27094: AW m-tpt 16; LM m-tpt 8; AW m-tpt 8; JN m-tbn 14; DE pno 32; BB clt 24; AW o-tpt 8

Discernible differences of takes:

E-27093: First chorus: Whetsel starts growling in eleventh bar  
 E-27094: First chorus: Whetsel starts growling in thirteenth bar

**024 DUKE ELLINGTON AND HIS ORCHESTRA**

New York, Mar. 26, 1928

Arthur Whetsel, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

43502-2 Black Beauty Vic 21580, Chronological Classics 550  
 43503-2 Jubilee Stomp Vic 21580, Chronological Classics 550  
 43504-2 Got Everything But You Vic 21703, Chronological Classics 550

Composer credits: 43502 (D. Ellington); 43503 (D. Ellington); 43504 (J. Palmer – A. Razaf)

In 'Black Beauty' Ellington introduces a trio-chorus for piano, drums, and string-bass. Furthermore, Braud's bass is put right in front of the recording machine so that his two-beat rhythm is perfectly recognised. And, speaking of the rhythm section, listen to Sonny Greer's soft use of the high-hat with both hands (for instance intro to 'Jubilee Stomp' and subsequent choruses, and alto solo in 'Got Everything But You'). Oh yes, Hardwick's alto solo in this last title is played with an almost icky sweetness. I wonder whether this was according to the leader's good taste. Or, was it a joke, perhaps?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - McCarthy, Carey, *Jazz Directory, Vol. 3*: Louis Metcalfe, Louis Metcalfe, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - B. Rust, *The Victor Master Book, Vol. 2*: 3c/ tb/ 3s/p/ bj/ b/ d/ vocalists Irving Mills, Baby Cox, Ozie Ware  
 - Rust\*2: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Barney Bigard (clt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)  
 - Rust\*3,\*4,\*6: Arthur Whetsel -Bubber Miley -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -as -bar; Barney Bigard - cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.  
 - Booklet to 'D. Ellington Centennial Edition' RCA Ed.09026-63386: Bubber Miley, Arthur Whetsel, Louis Metcalf, trumpet; Joe Nanton, trombone; Barney Bigard, clarinet/tenor saxophone; Otto Hardwick, alto saxophone; Harry Carney, alto/baritone saxophone; Duke Ellington, piano; Fred Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

Solos ad-lib:

43502: AW m-tpt 16; JN o-tbn 6; AW m-tpt 9; JN m-tbn 14; DE pno+SG dms+WB sbs 32; BB clt 24; AW o-tpt 8  
 43503: OH alt 30; BM m-tpt 2+14; BB clt 2+6; JN o-tbn 2+6; DE pno 2; JN o-tbn 6; BB clt 2; JN o-tbn 14; OH alt 2+16; DE pno 6 + 14; BB clt obl 8  
 53504: HC bar 1+1; BM m-tpt 32; OH alt 32; JN m-tbn 16; BB clt 8; JN m-tbn 8; HC bar+AW m-tpt 16; BM m-tpt 16

**025 DUKE ELLINGTON AND HIS ORCHESTRA**

New York, Jun. 05, 1928

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

E-27770 What A Life Br unissued not on LP/CD  
 E-27771-C Yellow Dog Blues Br 3987, Chronological Classics 550  
 E-27772-A Tishomingo Blues Br 3987, Chronological Classics 550  
 E-27772-B Tishomingo Blues Br (Cdn) 3987, Jazz Oracle BDW 8047

Composer credits: E-27771 (W.C. Handy); E-27772 (S. Williams)

Johnny Hodges joined the Ellington band on May 18, which is two weeks before this recording session. And the band-sound is decidedly different. It lacks Hardwick's syrupy and romantic sound and gets a more intellectual, sober, and swinging/jazzy one.

Take -B of 'Tishomingo Blues' is contained on Jazz Oracle BDW 8047 'A Gift From The President' (Limited Edition) only.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (ss & as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Bubber Miley-Louis Metcalf -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as; Harry Carney -cl -as -bar; Barney Bigard -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.

Solos ad-lib:

E-27771: BM m-tpt 12+10; JH sop 10; JN m-tbn 10; LM m-tpt 12

E-27772: JH alt 1+1; BB clt 2; JN m-tbn+BB clt 12 + 8; BB clt 1; LM o-tpt 6 + 4; JH alt 16; BM m-tpt 16; JH alt 2 + 2; BB ten 1

Discernible differences of takes:

E-27772-A: Start of Miley's growl solo: 2 syncopated quarter-notes d, 1 three-quarter-note d

E-27772-B: Start of Miley's growl solo: 1 sustained whole-note d

**026 DUKE ELLINGTON AND HIS ORCHESTRA**

New York,

Jul. 10, 1928

Arthur Whetsel, Bubber Miley – tpt; Joe Nanton – tbn;  
Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms;  
Irving Mills - voc

400859-B Diga Diga Doo

OK 8602,

Chronological Classics 550

400860-C Doin' The New Low-Down

OK 8602,

Chronological Classics 550

Composer credits: 400859 (J. McHugh – D. Fields); 400860 (J. McHugh – D. Fields)

Here now, we find the Ellington Band with singer Irving Mills, the band's manager and agent, a rather questionable and egotistical person, who yet was most influential in Ellington's early career. He sings two new titles for the show 'Blackbirds Of 1928', starring Aida Ward and Adelaide Hall, as well as Bill 'Bojangles' Robinson. And he is no slouch in singing, not at all.

It is my suggestion that the band uses an arrangement for 'Doin' The New Low-Down' that is assembled of parts of the Duke's arranging skill and parts of some other staff arranger. Be this at it may, but just listen to Sonny Greer playing the wood-block behind Mills' vocal and then using a very soft and musical choked cymbal behind trumpeter Whetsel.

This show 'Blackbirds Of 1928' was composed by Jimmy McHugh and featured the lyrics of Dorothy Fields.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (ss & as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Irving Mills (vo)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Irving Mills (vcl)

- Rust\*2: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Irving Mills (vcl)

- Rust\*3: Arthur Whetsel -Bubber Miley -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar;

Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Irving Mills -v

- Rust\*4,\*6: Arthur Whetsel -Bubber Miley -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Irving Mills -v

Solos ad-lib:

400859: JH alt 8; AW o-tpt 8; BM m-tpt 32; IM voc 32; BB clt 8

400860: IM voc 32; AW m-tpt 2+16; JH alt 8

**027 DUKE ELLINGTON**

New York,

Oct. 01, 1928

Duke Ellington – pno

401172-B Black Beauty

OK 8636,

Chronological Classics 550

401173-B Swampy River

OK 8636,

Chronological Classics 550

Composer credits: 401172 (D. Ellington); 401173 (D. Ellington)

As it may easily be seen, this is not Duke Ellington and his Orchestra. But we may get a feeling how the Duke invented/composed his tunes and then went on to install them to be used and played by a jazz big band. 'Swampy River' shows his stylistic vicinity to Willie 'The Lion' Smith.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Duke Ellington (p solos)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Duke Ellington (p solos)

- Rust\*2: piano soli

- Rust\*3,\*4,\*6: piano solos

**028 DUKE ELLINGTON AND HIS ORCHESTRA**

New York,

Oct. 01, 1928

Arthur Whetsel, Bubber Miley, Louis Metcalf – tpt; Joe Nanton – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Lonnie Johnson – gtr; Wellman Braud - sbs; Sonny Greer – dms;

Baby Cox - voc

401175-A The Mooche

OK 8623,

Chronological Classics 550

401176-B Move Over

OK 8638,

Chronological Classics 550

401177-A Hot And Bothered

OK 8623,

Chronological Classics 550

Composer credits: 401175 (D. Ellington – I. Mills); 401176 (D. Ellington); 401177 (D. Ellington)

Note: Okeh 8638 is labelled as 'Lonnie Johnson's Harlem Footwarmers'!

Note: All Rusts up to \*5 list: 401174-B 'Since You Went Away' with vocal by the Palmer Brothers as rejected, while McCarthy, Carey, Jazz Directory 3 list 401174 'Harlem Twist' as unissued!

This, by the way, is the first recording of one of Ellington's most famous compositions 'The Mooche'. It starts with the reed section on clarinets in a call-and-response manner duetting with Miley's muted trumpet. 'Move Over' has a nice soprano sax-led chorus for the reed-section and is mainly melodically composed. 'Hot And Bothered' then is a very fast tune built on a chorus of very short melody scraps and most virtuoso instrumental solos. And listen to Wellman Braud's very prominent string-bass. This obviously was by the leader's demand. This session bears the most surprising addition of guitarist Lonnie Johnson. And Baby Cox, scat singer at this session, was a real person and vaudeville artist, and not a pseudonym for Adelaide Hall.

This session certainly shows the Duke permanent interest in different sounds and styles. 'Move Over' and 'Hot And Bothered' are new Ellington compositions, as well.

By his own recollection, Louis Metcalf reported that he was on trumpet with the first recording of 'The Mooche' in 1928. This must have been this session. He, yet, cannot be detected blowing a solo on this side, but might be in the fat sounding trumpet section performing the first chorus – after the clarinets-verse -of the tune. In my opinion, he might possibly be recognised with four bars in 'Move Over' after the soprano-led saxophone chorus, if at all.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl);

Johnny Hodges (ss & as); Harry Carney (bs); Duke Ellington (p); Lonnie Johnson (g); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Baby Cox (vo)

- McCarthy, Carey, *Jazz Directory*, Vol. 3: Arthur Whetsel, Louis Metcalf, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Lonnie Johnson (g); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Baby Cox (vcl)

- Rust\*2: Arthur Whetsel, Louis Metcalf, Bubber Miley (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Lonnie Johnson (gtr); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Baby Cox (vcl) (said to be Adelaide Hall, though Miss Hall denies this); the Palmer Brothers (vcl trio)

- Rust\*3: Arthur Whetsel -Bubber Miley -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Lonnie Johnson -g; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Baby Cox (said to be Adelaide Hall, though Miss Hall denies this); the Palmer Brothers (vcl trio) -v

- Rust\*4,\*6: Arthur Whetsel -Bubber Miley -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Lonnie Johnson -g; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Baby Cox, the Palmer Brothers -v

Solos ad-lib:

401175: clts+BM m-tpt 24; BB clt+LJ gtr 12; BC voc+LJ gtr 12; BM m-tpt+JH alt 12; clts+BM m-tpt 24

401176: BB clt 1+1+3; BM m-tpt 19; AW (or LM?) o-tpt 4; JN o-tbn 1+12; LJ gtr 12; BB clt+ LJ gtr 12; BB clt 1+1+3; BM o-tpt 18

401177: JH alt 16; AW o-tpt 4; FG bjo 2; BM m-tpt+BC voc 2+32; BB clt 32; LJ gtr 30; JH alt 2+32; JH alt 2; BB clt 4

**029 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Oct. 02, 1928

Arthur Whetsel, Bubber Miley – tpt; Joe Nanton – tbn;  
Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms  
E-28441-A Awful Sad

Br 4110,

Chronological Classics 550

Composer credit: E-28441 (D. Ellington)

Note: TDWAW claims the date for Oct. 02, not Oct. 20 as in all (?) discographies.

In my eyes/ears, 'Awful Sad' is one of the most beautiful compositions of Duke Ellington, and I am astonished all through my collecting life that this title has never got the admiration that it deserves. OK, it's playing the melody all the way, and there is no free improvisation, at all. But so much of the Ellington compositions stand their own without ad-lib hot solos.

Surprisingly, Rust\*6 names Freddy Jenkins on trumpet and Harry 'Father' White as trombonist added. By listening I cannot hear a bigger brass sound than usual, and I have to note that TDWAW (The Duke, Where And When' - the most exact and complete – and ever growing – diary of a jazz orchestra I have ever encountered, see www!) do not mention these two names in connection with this title. Instead, they still have Louis Metcalf as a possible in their list. In my notes, Jenkins does not appear earlier than at the end of October, and 'Father' White has a go with the Ellington Band in mid 1929.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl);

Johnny Hodges (ss & as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory*, Vol. 3: Arthur Whetsel, Louis Metcalf, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Bubber Miley (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Lonnie Johnson -g; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

- Rust\*4,\*6: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton, Harry White -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

401175: AW m-tpt 16; BB clt 8; AW m-tpt 8; HC alt 6; BB ten 2; HC as 6; bb clt 16; AW o-tpt 8

**030 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Oct. 17, 1928

Arthur Whetsel, Bubber Miley – tpt; Joe Nanton – tbn;  
Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms  
E-28359-A The Mooche

Br 4122,

Chronological Classics 550

E-28360-A Louisiana

Br 4110,

Chronological Classics 550

E-28361 Memphis Wail Br unissued not on LP/CD  
 Composer credit: E-28359 (D. Ellington – I. Mills); E-28360 (J.C. Johnson – A. Razaf – B. Schafer)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (ss & as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - Rust\*2: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)  
 - Rust\*3,\*4,\*6: Arthur Whetsel -Bubber Miley -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Lonnie Johnson -g; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

E-28359: clts+BM m-tpt 24; DE pno 12; BB clt 12; BM m-tpt+JH alt 12; JH alt 12; clts+BM m-tpt 14  
 E-28360: BM m-tpt 4; BM m-tpt 16+6; JN o-tbn 10; JH alt 2+14; BB clt 4 + 4

**031 THE WHOOPEE MAKERS / THE WASHINGTONIANS**

New York, Oct. 19, 1928

Arthur Whetsel, Bubber Miley – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud – bbs (1,2); Sonny Greer – dms

108446-1	The Mooche	Cam 9032,	Chronological Classics 550
108446-2	The Mooche	Cam 9032,	Media 7 MJCD 30
108447-2	Hot And Bothered	Cam 9023,	Chronological Classics 550
108448-1	Move Over	Cam 9025,	Chronological Classics 550

Composer credits: 108446 (D. Ellington – I. Mills); 108447 (D. Ellington); 108448 (D. Ellington)

Note: TDWAW no sbs on 3,4

And on we go with the latest Ellington compositions to be recorded by an array of American record companies. After OK and Brunswick, this is the third recorded 'The Mooche', this time for Cameo. The next one will be Victor. They all differ a bit, but only in little parts. This same applies to 'Hot And Bothered' and 'Move Over'. But still, it is nice and interesting listening.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - Rust\*2: Arthur Whetsel, Freddie Jenkins, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt), Barney Bigard (clt,ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs, bbs); Sonny Greer (dms)  
 - Rust\*3,\*4,\*6: Arthur Whetsel -Bubber Miley -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

108446: clts+BM m-tpt 24; DE pno 12; BB clt 12; BM m-tpt+JH alt 12; clts+BM m-tpt 14  
 108447: JH alt 2; JH alt 14; AW o-tpt 4; FG bjo 2; BM m-tpt 2+30; BB clt 2+32; JH alt 2 + 14  
 108448: BB clt 8; BM m-tpt 19; AW o-tpt 4; JN o-tbn 12; BB clt 8; BM o-tpt 1 + 18

Discernible differences of takes:

108446-1: Last Verse, bars 3/4 of clts+Miley part: Miley plays 5 eighth-notes f-g-ab-ab-ab, 1 sixteenth-triplet a-a-a, 1 eighth-note ab, 2 quarter-notes ab-g, 1 half-note g  
 108446-2: Last Verse, bars 3/4 of clts+Miley part: Miley plays 2 syncopated quarter-notes gb-ab, 1 half-note a, 2 eighth-notes gb-gb, 3 syncopated quarter-notes ab-a-a

**032 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York, Oct. 30, 1928

Arthur Whetsel, Freddy Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - bbs; Sonny Greer – dms;  
 Baby Cox – voc (2); Irving Mills – voc (2); Ozie McPherson – voc (4)

47799-2	The Mooche	Vic V-38034,	Chronological Classics 550
48102-2	I Can't Give You Anything But Love, Baby	Vic V-38008,	Chronological Classics 550
48103-1	No, Papa, No	Vic 26310,	Chronological Classics 550
48103-2	No, Papa, No	Vic uniss 78,	Chronological Classics 559

Composer credits: 47799 (Duke Ellington – Irving Mills); 48102 (Dorothy Fields – Jimmy McHugh); 48103 (Victoria Spivey)

Note: Matrices 48100 and 48101 were recorded under 'Ozie Ware' acc by Hot Five!

'The Mooche' has Whetsel as sole trumpet soloist, Bigard with his well-known standard clarinet solo chorus, and Sonny Greer attending enthusiastically his set of temple-blocks.

Interesting for these two takes of 'No Papa, No' is the dissimilarity of the trumpet solos. It is Whetsel, using a straight-mute and playing rather academic in his own individual manner on take -2, while Freddie Jenkins must be the soloist on take -1 with his coated tone and much hotter tone and phrasing. And Carney and Hodges switch solo duties on alto sax in takes -1 and -2 in this order.

Wellman Braud seems to have found delight in playing the tuba in the 'Hot Five' group accompanying Ozie Ware/McPherson's two titles of this same session. So, he keeps the bass horn for the band's whole session.

Ozie McPherson, yet, does sing only on the second take of 'No Papa, No', vocal parts of the other titles being performed by Baby Cox and Irving Mills. Her vocal choruses sound straight and are delivered without any own expression but soft timbre and clear voice.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, unknown, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop, clt); Harry Carney (bar, alt, clt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - B. Rust, *The Victor Master Book, Vol. 2*: 2c/ tb/ 3s/p/ bj/ b/ d/ vocalists Irving Mills, Baby Cox, Ozie Ware  
 - Rust\*2: Arthur Whetsel, Freddie Jenkins (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs, bbs); Sonny Greer (dms)  
 - Rust\*3: Arthur Whetsel - Freddie Jenkins -t; Joe Nanton -Harry White -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; ? Billy Taylor -bb; Sonny Greer -d; Baby Cox - Goodie Goodwin (Irving Mills), Ozie Ware -v  
 - Rust\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -bb; Sonny Greer -d; Ozie Ware, Irving Mills (as Goody Goodwin) -v

Solos ad-lib:

47799: clts+AW m-tpt 24; BB clt 12; AW o-tpt+JH alt 12; JH alt 12; clts+AW m-tpt 24  
 48102: AW o-tpt 1+8 + 6 + 6; IM voc+?FJ o-tpt obl 30; JH alt 2+16; BC voc+?FJ o-tpt 14; JN o-tbn 2+14; JH alt 10  
 48103-1: ?FJ o-tpt 12; BB clt 12; DE pno 12; HC alt 12; JN m-tbn 12  
 48103-2: AW m-tpt 12; OMP (OW) voc 10; DE pno 2; JH alt 12; OMP (OW) voc+DE pno obl 12; JN m-tbn 12

Discernible differences of takes:

48103-1: Ozie McPherson (aka Ozie Ware) does not sing  
 48103-2: Ozie McPherson (aka Ozie Ware) sings two choruses

**033 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York, Nov. 10, 1928

Arthur Whetsel, Freddy Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - bbs; Sonny Greer – dms;  
 Baby Cox – voc; Irving Mills – voc  
 48102-4 I Can't Give You Anything But Love, Baby  
 Since You Went Away

Vic uniss 78, Media 7 MJCD 52  
 Vic test (unissued) not on LP/CD

*Composer credits: 48102 (J. McHugh – D. Fields)*

Here, now, you can see what musicians were loaded with in those days: working all night, and then being supposed to deliver a recording session soon after.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, unknown, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop, clt); Harry Carney (bar, alt, clt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - B. Rust, *The Victor Master Book, Vol. 2*: 2c/ tb/ 3s/p/ bj/ b/ d/ vocalists Irving Mills, Baby Cox, Ozie Ware  
 - Rust\*2: Arthur Whetsel, Freddie Jenkins (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs, bbs); Sonny Greer (dms)  
 - Rust\*3: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d  
 - Rust\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Baby Cox, Irving Mills (as Goody Goodwin) -v  
 - booklet of CD Media 7 MJCD 52, centre-fold: Victor session sheet of 10 November 1928: "Orchestra men had worked through the night up until 5:00 A.M. at the Cotton Club and were too tired to play. Mr. Mills suggests that he be given an afternoon date."

Solos ad-lib:

48102: AW o-tpt 1+8 + 6 + 6; IM voc+AW o-tpt obl 30; JN o-tbn 2+16; BC voc+?FJ o-tpt 2+14; JH alt 30

**034 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York, Nov. 15, 1928

Arthur Whetsel, Bubber Miley, Freddy Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Otto Hardwick – alt, bar; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms;  
 Ozie McPherson – voc; Irving Mills – voc

48166-2 Bandanna Babies Vic V-38007, Chronological Classics 559  
 48167-2 Diga Diga Doo Vic V-38008, Chronological Classics 559  
 48168-1 I Must Have That Man Vic V-38007, Chronological Classics 559

*Composer credits: 48166 (J. McHugh – D. Fields); 48167 (J. McHugh – D. Fields); 48168 (J. McHugh – D. Fields)*

And again, we have the complete Duke Ellington band of the time, accompanying Miss McPherson – alias Ozie Ware – in 'Bandanna Babies', and in 'Diga Diga Doo' together in duo with Irving Mills, Ellington's impresario and manager.

In 'Bandanna Babies' Bubber Miley is back in the band, and he has the first solo spot. Miss McPherson again is very straight and un-individual, singing a scored part. But there is no hint as to the two male voices singing in the introduction. They certainly were from the band, and positioned close to the microphone.

In 'Diga Diga Doo', it is her only task to sing a second part to I. Mills' vocal chorus.

The last title has Bubber Miley playing the melody – with Greer on temple-blocks – and succeeding Ellington on piano, followed by very typical Johnny Hodges on alto and, later, Harry Carney on his baritone sax in the last chorus' middle-eight.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Freddie Jenkins (tb), Otto Hardwick (as) added.

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Bubber Miley, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Otto Hardwicke (as & bs-sx); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Ozzie Ware, Goodie Goodwin (Irving Mills)(vcl)*  
 - B. Rust, *The Victor Master Book, Vol. 2: 3c/ tb/43s/p/ bj/ b/ d/ vocalists Irving Mills and Ozie Ware*  
 - Rust\*2: Arthur Whetsel, Freddie Jenkins, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs, bbs); Sonny Greer (dms)  
 - Rust\*3: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Otto Hardwick -as -bar; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Ozie Ware -v  
 - Rust\*4,\*6: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Otto Hardwick -as -bar; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Ozie Ware -Irving Mills -v  
Solos ad-lib:  
 48166: band choir voc 12; BM m-tpt 32; OMP voc 32; DE pno 16; BB clt 15; JH alt 1+16; JN m-tbn 16  
 48167: JN m-tbn 16; AW o-tpt 8; JN m-tbn 8; IM voc+OMP voc 30; BM m-tpt 30; JH alt 8  
 48168: DE pno 4; BM m-tpt 32; DE pno+BB clt obl 15; JH alt 1+16; HC 8

**035 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA** New York, Nov. 20, 1928  
 Arthur Whetsel, Bubber Miley, Freddy Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms  
 401350 The Blues With A Feelin’ OK unissued not on LP/CD  
 401351 Goin’ To Town OK unissued not on LP/CD  
 401352 Misty Mornin’ OK unissued not on LP/CD

Unfortunately, nothing is known about this session, and no tests have been found. The recorded titles, yet, were re-recorded at the subsequent session. See below!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*  
 - McCarthy, Carey, *Jazz Directory, Vol. 3: not listed*  
 - Rust\*2\*3: not listed  
 - Rust\*4,\*6: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Otto Hardwick -as -bar; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

**036 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA** New York, Nov. 22, 1928  
 Arthur Whetsel, Bubber Miley, Freddy Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms;  
 Lonnie Johnson – gtr (3)  
 401350-D The Blues With A Feelin’ OK 8662, Chronological Classics 559  
 401351-E Goin’ To Town OK 8675, Chronological Classics 559  
 401352-D Misty Mornin’ OK 8662, Chronological Classics 559  
 Composer credits: 401350 (D. Ellington); 401351 (B. Miley – D. Ellington); 41352 (D. Ellington – A. Whetsel)

And again, we have another session of new Ellingtonia.

With ‘Blues With A Feeling’ the session starts with a tune assembled with a blues chorus by clarinets and trombone, followed by other instrumental solos, and then transfers into a standard AABA chorus of 32 bars. This is played only once, before continuing with the blues structure of the last chorus. ‘Goin’ To Town’ is a nice romping theme which enables the soloist to use it for remarkable swinging solos. I favour Miley’s and Carney’s “jumping” playing in this title. Ellington’s musical painting comes to the fore with ‘Misty Morning’. In this very recording of the title, the Duke again has employed guitarist Lonnie Johnson with one single blues-scheme which otherwise does not belong to the tune.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel, Bubber Miley, Freddie Jenkins (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Otto Hardwicke, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Lonnie Johnson (g); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm);*  
 - McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Bubber Miley, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Lonnie Johnson (g); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*  
 - Rust\*2: Arthur Whetsel, Freddie Jenkins, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Lonnie Johnson (gtr); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)  
 - Rust\*3,\*4,\*6: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Lonnie Johnson -g; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

401350: JN m-tbn 6 + 12; JH sop 10; BM m-tpt 2+32, JN m-tbn 6  
 401351: BM m-tpt 1+30; JH alt 20; JN m-tbn 16; HC bar 30; DE pno 2; JH alt 6; BB clt obl 14  
 401352: AW m-tpt 16; LJ gtr 12; BB ten 16

**037 THE WHOOPEE MAKERS / THE WASHINGTONIANS** New York, Nov. 22, 1928  
 Arthur Whetsel, Freddy Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms  
 108532-3 Hottentot Cam 9036, Chronological Classics 559  
 108533-3 Misty Mornin’ Cam 9036, Chronological Classics 559

Composer credits: 108532 (J. McHugh – D. Fields); 108533 (D. Ellington – A. Whetsel)

‘Hottentot’ is a rather simple stomp tune with standard form (AABA) and very little arrangement, only, composed and texted by McHugh and Fields for one of their reviews, probably. But it probably was too un-interesting, so that it has been recorded only once, and then disappeared. ‘Misty Morning’ again is the Duke’s own composition, recorded three times – and by Spike Hughes Orchestra in Great Britain!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley, Freddie Jenkins (tp); Joe “Tricky Sam” Nanton (tb); Barney Bigard (cl); Otto Hardwicke, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe “Tricky Sam” Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt); Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3: Arthur Whetsel -Freddie Jenkins -t; Joe Nanton -Harry White -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

- Rust\*4,\*6: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

108532: BB clt 8; JN o-tbn 2; FJ o-tpt+BB clt obl 32; DE pno 16; BB clt 16; JN m-tbn 8; BB clt 8; JH alt 8; BB clt obl 8; JH alt 4

108533: AW m-tpt 16; BB ten 16

On December 20, 1928 the Victor Recording Company recorded two titles by an orchestra composed of a white band of 16 musicians, led by Matty Malneck, together with at least part of the Duke Ellington Orchestra, and 9 singers from the Hall Johnson choir plus Adelaide Hall.

This orchestra was named ‘Warren Mills and his Blues Serenaders’, Warren Mills being the five years old son of Irving Mills. The result of this recording session were two titles, with three takes each of every title.

The recorded music has very little or rather nothing in common with Duke Ellington and his Orchestra, and thus does not warrant inclusion into this list of the recordings of Duke Ellington and his Orchestra, although some of the Ellington band-members may be recognised soloing on these sides.

**038 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Jan. 08, 1929

Arthur Whetsel, Bubber Miley, Freddie Jenkins – tpt; Joe Nanton – tbn;  
Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

E-28939-A Doin’ The Voom Voom

Br 4345,

Chronological Classics 559

E-28940-A Tiger Rag – Part 1

Br 4238,

Chronological Classics 559

E-28940-B Tiger Rag – Part 1

Br 4238,

Media 7 MJCD 69

E-28941-A Tiger Rag – Part 2

Br 4238,

Chronological Classics 559

Composer credits: E-28939 (D. Ellington – B. Miley); E-28940 (N. LaRocca); E-28941 (N. LaRocca)

Here now, the Ellington Band tackles the most famous ‘Tiger Rag’ under its actual name, although the Ellington composition ‘Hot And Bothered’ already used the ‘Tiger Rag’ changes for its chorus. This ‘Tiger Rag’ is recorded in two parts using the classic composition. The first part carrying parts A and B with scored ensemble plus free-wheeling clarinet by the master Barney Bigard and the first solo chorus by Bigard again– fantastic, followed by the technically most proficient Freddie Jenkins, who had joined the band two months ago, and the great baritone player Harry Carney. The second part – on the record’s flip side – starts with a scored chorus for the brass section, and followed by solo choruses by Hodges, Bubber Miley, Bigard again, and finally Joe ‘Tricky Sam’ Nanton on open trombone. This part ends with another scored ensemble chorus. There is little Ellington arrangement but an opulent mass of high-class and swinging jazz improvisation. But before ‘Tiger Rag’ we have the Duke’s first recording of his fine ‘Doin’ The Voom Voom’, whatever the title may mean. The ‘Voom Voom’, however, was some sort of a dance, en-vogue at the Cotton Club at this time.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley, Freddie Jenkins (tp); Joe “Tricky Sam” Nanton (tb); Barney Bigard (cl); Otto Hardwicke, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Bubber Miley, Freddie Jenkins (tpt); Joe “Tricky Sam” Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt); Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

E-28939: BM m-tpt 4 + 4; JH alt 8; BM m-tpt 4; AW o-tpt 4 + 4; JH alt 1; BM m-tpt 15; BB ten 1; HC bar+JN o-tbn 14;

BM m-tpt 14; DE pno 2+4; BB clt 2; BM m-tpt 4 + 4

E-38940: BB clt obl 32+32 + 32; JN m-tbn 2; FJ o-tpt 2+32; HC bar 1+30

E-38941: JH alt 30; BM m-tpt 2+30; BB clt 2+32; JN o-tbn 32

Discernible differences of takes:

E-38940-A: Jenkins’ entrance-break into his solo: sequence of eighth-notes bb-ab-bb-ab-bb-ab-f-ab-bb-ab-bb-ab-f

E-38940-B: Jenkins’ entrance-break into his solo: sustained lip-trill bb-c

**039 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Jan. 16, 1929

Arthur Whetsel, Bubber Miley, Freddie Jenkins – tpt; Joe Nanton – tbn;  
Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

49652-1	Flaming Youth	Vic V-38035,	Media 7 MJCD 69
49652-2	Flaming Youth	Vic V-38035,	Chronological Classics 559
49653-2	Saturday Night Function	Vic V-38036,	Chronological Classics 559
49654-1	High Life	Vic V-38036,	Chronological Classics 559
49655-1	Doin' The Voom Voom	Vic uniss 78,	RCA DE Centennial CD 5
49655-2	Doin' The Voom Voom	Vic V-38036,	Chronological Classics 559

*Composer credits: 49652 (D. Ellington); 49653 (D. Ellington – B. Bigard); 49654 (D. Ellington); 49655 (D. Ellington – B. Miley)*

This recording session will be the Ellington Band's last one with their years-long star trumpeter Bubber Miley in their ranks. Miley was the creator of the instrumental "jungle-style" the band was famous for for many years now. By his departure the band lost one of their most important instrumental voices. It almost took a year for Ellington to find a really fitting replacement in Cootie Williams. And again we have four novel Ellington compositions.

'Flaming Youth' is an attractive composition in the Ellington manner in AABA form, built out of the musicians' solo efforts, but without a concrete melody and theme. 'Saturday Night Function' just simply is a row of blues solo choruses framed by two 16-bars units by growl trumpets with alto snippets thrown into. 'High Life' then is a 'Tiger Rag' offshoot, with a hot Jenkins trumpet chorus in his typical manner with very fast fingering, and 'Doin' The Voom Voom' in its classic form and arrangement as in the foregoing session, but with perfect Victor sound, here.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl);

Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Bubber Miley, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

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

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwicke (alt, bss); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d -chimes

Solos ad-lib:

49652: BM m-tpt 1+16; JN o-tbn 4; BM m-tpt 1+8; JH alt 16; AW o-tpt 4; JH alt 1+6; JN m-tbn 16; AW o-tpt 4

49653: JH alt 2 + 2 + 1; BB clt 1+12+12; AW o-tpt 12; JN m-tbn 12; JH alt 2 + 2 + 1

49654: BM o-tpt 4; BB clt 1+1+1+1+1+1 + 3o; FJ o-tpt 2+32; JH alt 2; BB ten 4; JN m-tbn 32; DE pno 8; SG tub. bells 32

49655: BM m-tpt 4 + 4; JH alt 8; BM m-tpt 4; AW o-tpt (4) + 4; JH alt 1; BM m-tpt 15; BB ten 1; HC bar+JN o-tbn 14;

BM m-tpt 14; DE pno 2+4; BB clt 2; BM m-tpt 4 + 4

Discernible differences of takes:

49652-1: Miley ends his first solo part with bars 15/16: 1 growled half-note e, 1 eighth-note d, 2 syncopated quarter-notes d-d

49652-2: Miley ends his first solo part with bars 15/16: 1 growled three-quarter-note e, 2 quarter-notes d-d, 2 eighth-notes d-e

49655-1: Whetsel plays his parts in second chorus without omissions

49655-2: Whetsel drops his scored first two bars at the start of second chorus

**040 DUKE ELLINGTON'S ORCHESTRA**

New York,

Feb. 18, 1929

Arthur Whetsel, Freddie Jenkins – tpt; Joe Nanton – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

48373-2 Japanese Dream

Vic V-38045, Chronological Classics 559

48374-1 Harlemania

Vic V-38045, Chronological Classics 559

*Composer credits: 48373 (J. McHugh – D. Fields); 48374 (J. McHugh – D. Fields)*

Again, we have two Jimmy McHugh compositions, written for a Cotton Club show.

The band is rather tame in 'Japanese Dream' in that there are Barney Bigard and Harry Carney only to play hot solos. This tune obviously is aimed to show a Japanese flavour, but this certainly is not what a jazz musician might obtain. Thus, it is just a nice little musical title of dance-music. 'Harlemania' instead is a hot number, started by Wellman Braud's bass for some bars. Then there are hot solos by 'Tricky Sam' muted and Harry Carney on his big horn. They are pursued by Freddie Jenkins urgent but rather sober and technical trumpet style solo, and Johnny Hodges and Barney Bigard brings this swinger to its end. Very nice!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl);

Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

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

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

48373: AW o-tpt+BB clt 30; BB clt+DE pno obl 30; HC bar obl 30

48374: WB sbs 4; JN m-tbn 30; HC bar+DE pno obl 32; FJ m-tpt 32; JH alt 32; BB clt obl 16; BB clt 8

**041 THE JUNGLE BAND**

New York,

Mar. 01, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

E-29381-A Rent Party Blues

Br 4345, Chronological Classics 559

E-29382-A Paducah

Br 4309, Chronological Classics 569

E-29383-A Harlem Flat Blues Br 4309, Chronological Classics 569  
 Composer credits: E-29381 (D. Ellington – J. Hodges); E-29382 (D. Redman); E-29383 (D. Ellington)

We have a new trumpet soloist here at this session: it is Charles ‘Cootie’ Williams, and he will be with the band for a couple of decades as one of their most prestigious soloists.

And they tackle Ellington’s and Hodges’ ‘Rent Party Blues’ to be introduced and ended by Johnny Hodges’ soprano sax, a nice dedication to Hodges’ early model and patron Sidney Bechet of New Orleans. But beware: this title is NOT a blues tune, but is built on decidedly different harmonic changes and includes a sixteen-bars verse.

‘Paducah’ then is a “real” blues tune, written by Don Redman, at this time musical director of the famous McKinney’s Cotton Pickers of Detroit. This title was also recorded by Redman and the MKCP about half-a-year earlier. The set ends with another Duke Ellington blues tune called ‘Harlem Flat Blues’ which again is a blues wedged in between 8-bars long clarinet section parts at the beginning and at the end.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddy Jenkins, Bubber Miley (tp); Joe “Tricky Sam” Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe “Tricky Sam” Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harrv Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harrv Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

E-29381: JH sop 32; AW m-tpt 16; JN o-tbn 32; JH sop 2 + 2+8 + 4

E-29382: BB clt 1 + 1 + 1 + 1; CW tpt+BB clt 12; DE pno 4; JN o-tbn 10; BB clt 1 + 1 + 1 + 1

E-29383: JN o-tbn 12 + 10; DE pno 2; BB clt 12 + 12

**042 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Mar. 07, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt, ten (3); Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Cootie Williams – voc (3)

49767-1 The Dicty Glide

Vic uniss 78,

Media 7 MJCD 69

49767-2 The Dicty Glide

Vic V-38053,

Chronological Classics 569

49768-2 Hot Feet

Vic V-38065,

Chronological Classics 569

49769-1 Sloppy Joe

Vic V-38065,

Chronological Classics 569

49769-2 Sloppy Joe

Vic V-38065,

Media 7 MJCD 69

49770-2 Stevedore Stomp

Vic V-38053,

Chronological Classics 569

Composer credits: 49767 (D. Ellington); 49768 (J. McHugh – D. Fields); 49769 (D. Ellington – B. Bigard); 49770 (D. Ellington – I. Mills)

Among three new Ellington compositions, ‘Hot Feet’ is written by Jimmie McHugh, the Cotton Clubs most prolific composer of song tunes of the time. Harry Carney, on his own testimony, remembered that he plays the tenor sax solo in ‘Hot Feet’ – on Bigard’s tenor sax! It is an amazing swinger with a perfect row of top solos, starting with Carney on Bigard’s tenor, and followed by new-comer Cootie Williams’ scat vocal in duet with Freddie Jenkins’ hot trumpet. Then Hodges, Nanton, and Bigard have their solos, and the whole affair ends with a rather un-common bells-mock.

Ellington’s own ‘The Dicty Glide’ sounds thoughtful and is played with emotion by everyone. A wonderful number, but un-regarded by the public, obviously. ‘Sloppy Joe’ has drummer Greer singing and Ellington’s blues chorus with a mixture of strange and un-common chords. Bigard follows and then Cootie Williams’ trumpet solo, a bit in an Armstrong-vein. And Greer ending the tune with another vocal chorus. ‘Stevedore Stomp’ has a very own history as shown below in ‘Notes’. And it may not be astonishing that take -1 had been destroyed. But take -2 is fantastic in swing and tension. And listen to Harry Carney’s baritone, and to ‘Tricky Sam’s’ sharp and urgent – and technical rewarding - trombone solo. And the ever-amazing Bigard! Great!

We don’t hear much of Sonny Greer’s drums on these sides, and the rhythm seems to be delivered by Fred Guy’s banjo and Braud’s strong bass alone.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe “Tricky Sam” Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe “Tricky Sam” Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- B. Rust, *The Victor Master Book, Vol. 2*: 3t/ tb/ 3s/p/ bj/ b/ d/ vocalists Cootie Williams and Sonny Greer

- Rust\*2: Arthur Whetsel, Freddie Jenkins (tpt); Cootie Williams (tpt, vcl); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harrv Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harrv Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

- DEAW, S. Lasker: “With ten minutes of a recording period left, ‘Stevedore Stomp’ was written by Duke Ellington in six minutes, arranged at the same time by the device of giving out the harmonies verbally, and recorded in the following four minutes. The recorded version marks the first time the number was ever played by the orchestra. ... (Only take -2 was issued, take -1 destroyed.)”

Solos ad-lib:

49767: DE pno 8; AW m-tpt 14; CW o-tpt 2; AW m-tpt 16; JH alt 30; DE pno 2+8; JN o-tbn 8; JH alt+BB clt obl 12+2+16; JH alt 2

49768: HC ten (!) 30; CW voc+FJ m-tpt 2+30; JH alt 2+30; JN m-tbn 2+30; BB clt 2+8

49769: SG voc 12+12; DE pno 12; BB clt 12; CW o-tpt 12; SG voc 12

49770: AW m-tpt 30; HC bar 30; JN o-tbn 30; BB clt 2+30; JH alt 2; BB clt obl 4; JH alt 8; BB clt obl 8

Discernible differences of takes:

49767-1: Start of first chorus: Whetsel plays his first three-quarter-note high g on the ninth beat

49767-2: Start of first chorus: Whetsel plays his first three-quarter-note high g on the eleventh beat

- 49769-1: *Start of Williams' trumpet solo: 5 eighth-notes bb-c-eb-c-eb, 1 quarter-note eb, 1 quarter-pause, 5 eighth-notes c-eb-c-eb-g*  
 49769-2: *Start of Williams' trumpet solo: 5 eighth-notes bb-c-eb-c-eb, 1 quarter-note eb, 1 quarter-pause, 4 eighth-notes c-eb-c, 1 quarter-note eb, 1 sixteenth-note -eb, 1 eighth-note g*

## 043 THE WASHINGTONIANS

New York, c. Mar. 15, 1929

Cootie Williams – tpt;  
 Johnny Hodges – alt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – bbs;  
 Cootie Williams – voc (2)  
 3713-C Saratoga Swing  
 3714-A Who Said "It's Tight Like That?"  
*Composer credits: 3713 (B. Bigard); 3714 (D. Ellington)*

Cam 9175, Chronological Classics 569  
 Cam 9195, Chronological Classics 569

OK, they seem to have dropped the swing in Saratoga! This is really dreary. The second tune then gets a little bit of fire, but still, this must be the most deplorable of all Ellington recording sessions! It must have been a busy night for the players before. And it certainly was not one of Cameo's record big sellers.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*  
 - *Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*  
 - *Rust\*3, \*4, \*6: Arthur Whetsel -t; Cootie Williams -t -v; Joe Nanton -tb; Johnny Hodges -cl -as, Barney Bigard -cl; Duke Ellington -p -ldr -a; Fred Guy -bj; ?Billy Taylor -bb; Sonny Greer -d*

Solos ad-lib:

3713: JH alt 12; CW o-tpt 12; BB clt 12  
 3714: JH alt 32; CW o-tpt 16; BB clt 8; CW o-tpt 8; BB clt 12; CW voc 12+12; DE pno 4; JH alt 4; BB clt obl 16; JH alt 8; BB clt obl 8

## 044 JOE TURNER AND HIS MEMPHIS MEN

New York, Apr. 04, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms  
 148170-3 I Must Have That Man  
 148171-1 Freeze And Melt  
 148172-3 Mississippi Moan  
*Composer credits: 148170 (J. McHugh – D. Fields); 148171 (J. McHugh – D. Fields), 148172 (D. Ellington)*

Col 5486, Chronological Classics 569  
 Col 1813-D, Chronological Classics 569  
 Col 1813-D, Chronological Classics 569

It is the now normal mixture: two Jimmy McHugh compositions and one Ellington novel.

The Duke furnishes the McHugh tunes with nice arrangements, and his own rather poor contribution 'Mississippi Moan' consists almost entirely of solo work. Bigard plays a moody chorus while Nanton growls half a chorus. Cootie Williams blows in the obligatory tin-hat used as a mute.

The first chorus of 'I Must Have That Man' is reigned by Wellman Braud's strong slapped bass, as are most other titles recorded at this time. It looks the Duke wanted to show the bass' importance in hot jazz, and the artistry of its player. 'Freeze And Melt' rather melts than freezes. It is a most lively number featuring the bass at the beginning and at the end. In between, there is great solo playing by Freddie Jenkins and Barney Bigard. Also Fred Guy has a go on the tubular bells. And the rhythm is mainly the string-bass.

I – KBR – feel unable to detect any additional musicians in this last number as assumed in the notice of VJM 166, below, nor in the other titles. The trumpet playing in 'Mississippi Moan' is decidedly the rather un-usual way Cootie uses, retarding his notes and seemingly being a little bit behind the time. But this is not the way Tommy Dorsey played. And the backgrounds played are not as thick as they may be sounding. So – why should Ellington have thickened the sound of the band for no logical reason at all?

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*  
 - *McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*  
 - *Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*  
 - *Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d*  
 - *VJM 166-16: "Russ Shor writes that Stephen Hester has a note from Joe Tarto that he, along with the Dorseys, recorded for Columbia with Duke Ellington in 1929. Listening to 'Mississippi Moan' (Columbia 1813-D) Russ thought that it is certainly Tommy Dorsey playing that open trumpet at the end. It is difficult to hear two basses (Wellman Braud was a one man force) but possible. Therefore, it is likely that this is the session Tarto is referring to, with him and Jimmy Dorsey participating in a more low-key way."*

Solos ad-lib:

148170: AW o-tpt 4; JN m-tbn+BB clt 30; DE pno 2+8; HC bar obl 6; DE pno 8+8; BB clt obl 16; HC bar 8; BB clt obl 8  
 148171: WB sbs 2 + 2 + 2 + 2; BB clt 8; WB sbs 2 + 2; JH alt 2+6 + 6 + 8; FJ m-tpt 30; FJ o-tpt+JN o-tbn 8; BB clt 16;  
 SG bells 8 + 2; WB sbs 16; JH alt 8; WB sbs 8  
 148172: BB clt 32; JN m-tbn 14; DE pno 2; CW m-tpt 16 + 2+8

## 045 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA

New York, Apr. 12, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

- Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;  
 Harmonica Charlie – har; Irving Mills – mc, voc  
 51158-2 A Nite At The Cotton Club – Part 1 Vic uniss 78, Chronological Classics 569  
 (Cotton Club Stomp / Misty Mornin’)  
 51159-2 A Nite At The Cotton Club – Part 2 Vic uniss 78, Chronological Classics 569  
 (Goin’ To Town / Interlude / Freeze And Melt)  
*Composer credits: 51158 (D. Ellington – J. Hodges – H. Carney / D. Ellington -A. Whetsel); 51159 (D. Ellington – B. Miley / J. McHugh – D. Fields)*

It was busy Irving Mills’ idea to recreate the sound and the feeling of being part of the audience at the Cotton Club at night. For that aim Ellington had to condense the running order of his titles at night, being presented by Mills, and amended by an illustration of some additional attractions, a harmonica player by the name of ‘Harmonica Charlie’. And you “really” hear the “audience” talking! And this is what the “rip-roaring harmony-hound” (I. Mills) Duke Ellington presents on stage each day of the week at the Cotton Club.

The musical results filled two sides of an unissued Victor record, first published on a Swedish ‘Pirate’ EP many years ago.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*  
 - Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); unknown (harmonium); Irving Mills (comments)  
 - B. Rust, *The Victor Master Book, Vol. 2: 3t/ tb/ 3s/ p/ bj/ b/ d/ choir/ compere by Irving Mills*  
 - Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; unknown -h; comments by Irving Mills

Solos ad-lib:

- 51158: IM mc; FJ o-tpt 6; HC bar obl 30; JH alt 2; FJ o-tpt 16; JH alt 14; BB clt obl 28 / IM mc; DE pno 4; AW m-tpt 16; BB ten 14; AW o-tpt 2  
 51159: IM mc; CW m-tpt 1+30; JH alt 20 + 6; BB clt obl 14 / IM mc; HC hca 16 / IM mc; BB clt 30; IM voc+FJ o-tpt obl+JN o-tbn obl 30; WB sbs 16; JH alt 8; WB sbs 8

- 046 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA New York, May 03, 1929  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms  
 51971-2 Cotton Club Stomp Vic V-38079, Chronological Classics 569  
 51972-2 Misty Mornin’ Vic V-38058, Chronological Classics 569  
 51973-2 Arabian Lover Vic V-38079, Chronological Classics 569  
*Composer credits: 51971 (D. Ellington – J. Hodges – H. Carney); 51972 (D. Ellington -A. Whetsel); 51973 (J. McHugh – D. Fields)*

I always had the impression that sound-wise the recordings of the Victor Recording Company did the best job possible in their profession. And this session certainly proves my ears.

‘Cotton Club Stomp’ – recorded two weeks earlier, already, with the mock “Cotton Club” scene and once again a new number – gets its classic treatment here at this session. It will still be recorded ten years later by the band. And perhaps even more. ‘Misty Morning’ has fine Arthur Whetsel blowing an elegant muted verse, Bigard on tenor sax, and very busy Wellman Braud in two choruses. ‘Arabian Lover’ brings us the band going oriental, and I wonder what the stage might have presented accompanied by this Jimmy McHugh tune.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe “Tricky Sam” Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*  
 - McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe “Tricky Sam” Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*  
 - B. Rust, *The Victor Master Book, Vol. 2: 3t/ tb/ 3s/ p/ bj/ b/ d*  
 - Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)  
 - Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

- 51971: FJ o-tpt 8; HC bar 26; FJ o-tpt 1+30; JH alt 2+30; BB clt 2+30; SG cym 2; BB clt obl+HC bar obl 32  
 51972: WB sbs 12; AW m-tpt 16; DE pno+WB sbs 12; BB ten 16  
 51973: BB clt+JH alt 8; JN m-tbn+JH alt 14; JH alt 8; JN o-tbn+JH alt 6; CW o-tpt obl 12; BB clt+JH alt 8

- 047 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA New York, May 03, 1929  
 Cootie Williams – tpt;  
 Johnny Hodges – alt, sop; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Sonny Greer – dms  
 51974-2 Saratoga Swing Vic V-38058, Chronological Classics 569  
*Composer credits: 51971 (B. Bigard)*

This title is Barney Bigard’s composition, and we had it earlier under much worse conditions - the March 15 Cameo session of unpleasant remembrance. He had it recorded with a small outfit out of the Ellington Band in conjunction with the above session 046.

Here, Ellington has one of his strangely harmonised solo choruses, Bigard and Hodges play in their typical manner, and Cootie blows his chorus in the bottom region of his trumpet. Not to be compared with this tune on the earlier Cameo side!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Cootie Williams (tp); Barney Bigard (cl); Johnny Hodges (as); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

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

- Rust\*2\*3,\*4,\*6: *Cootie Williams (tpt); Barney Bigard (clt, ten); Johnny Hodges (sop, alt); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

Solos ad-lib:

51974: BB clt 12; DE pno 12; CW o-tpt 12; JH alt

#### 048 SONNY GREER AND HIS MEMPHIS MEN

New York,

May 28, 1929

Arthur Whetsel, Freddie Jenkins – tpt; Joe Nanton – tbn;

Barney Bigard – clt; Johnny Hodges – alt; Harry Carney – bar;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms, voc (1)

148640-1 That Rhythm Man

Col 36157, Chronological Classics 569

148641-3 Beggar's Blues

Col 11868-D, Chronological Classics 569

148642-1 Saturday Night Function

Col 1868-D, Media 7 MJCD 88

*Composer credits: 148640 (T. Waller – H. Brooks – A. Razaf); 148641 (B. Bigard – J. Hodges); 148642 (B. Bigard – D. Ellington)*

*Note: 'That Rhythm Man' was published as 'Duke Ellington and his Memphis Men'!*

This Columbia session was published under drummer Sonny Greer's name for two titles – 'Beggar's Blues' and 'Saturday Night Function', whereas 'That Rhythm Man' was published as by 'Duke Ellington and his Memphis Men'. Be that as it may, it is a genuine Ellington session, only Cootie Williams is not on board.

Fats Waller's composition 'That Rhythm Man' comes along with real swing, Harry Carney soloing effectively on his baritone sax. Then it is Artie Whetsel's academic and sober horn, interrupted by Nanton's gruff styled trombone. Bigard, supported by Wellman Braud's stomping bass, plays the first half of the last chorus, Ellington taking the middle-eight on piano, and then it is – surprise! – Harry Carney reigning the last eight bars of the title with his high clarinet part.

Both titles under Greer's heading are mainly blues tunes, 'Beggar's Blues' a beautiful 12-bars theme by the clarinets – invented by Bigard together with Hodges – and then by Joe Nanton on his open trombone. Bigard's and Ellington's solos follow. This is my favourite blues number of the Ellington band. 'Saturday Night Function', also a blues tune encased by two verses built on the blues structure, yet enlarged by four additional bars.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel (tp); Barney Bigard (cl); Johnny Hodges (as); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- Rust\*2: *Arthur Whetsel (tpt); Joe Nanton (tbn); Barney Bigard (clt); Johnny Hodges (alt); Harry Carney (bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

- Rust\*3,\*4,\*6: *Arthur Whetsel -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -as, Barney Bigard -cl; Harry Carney -cl -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d -v*

Solos ad-lib:

148640: JH alt 1 + 1+8+2; HC bar 32; AW m-tpt 16; JN m-tbn 8; AW m-tpt 8; BB clt+WB sbs 16; DE pno 8; HC clt (!) 7

148641: BB clt 1; JN m-tbn 12; BB clt 12; DE pno 2+12

148642: JH alt 2 + 2 + 2; BB clt 10; WB sbs 2; BB clt 12; AW m-tpt 12; JN m-tbn 12; JH alt 1 + 2 + 2

#### 049 THE JUNGLE BAND

New York,

Jul. 29, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

E-30585-A Black And Blue

Br 4492, does it exist? See below

E-30585-B Black And Blue

Br 4492, Media 7 MJCD 88

E-30586-A Jungle Jamboree

Br 4492, Chronological Classics 569

*Composer credits: E-30585 (T. Waller – H. Brooks – A. Razaf); E-30586 (T. Waller – H. Brooks – A. Razaf)*

*Note: E-30585-A on Blue-Disc T 1001 (ELL 1.1)*

Fats Waller's wonderful song 'Black And Blue' receives a most sensitive issue here by Ellington's arrangement. Just listen to Nanton's fantastic "wa-wah" behind the saxophones and Whetsel's duetting with Bigard. But I hate Ellington's double-time piano solo! What does that mean?

'Jungle Jamboree' bursts from energy, driven by Carney's baritone sax, together with Wellman Braud's bass. Then it is great Freddie Jenkins on his muted trumpet and incomparable Johnny Hodges on his alto. And now, compare this version with the same tune recorded at the next session!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- Rust\*2: *Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

- Rust\*3,\*4,\*6: *Arthur Whetsel -Freddie Jenkins, Cootie Williams -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d*

Solos ad-lib:

E-30585: BB clt 4; DE pno 4; AW m-tpt+BB clt 32; JN m-tbn 14; JH alt 2; JN m-tbn 8; CW o-tpt 2; DE pno 6; BB clt obl 8

E-30586: HC bar+WB sbs 32; BB clt 8 + 6; FJ m-tpt 2+31; JH alt 1+30; FJ o-tpt 8; BB clt obl 4

Discernible differences of takes:

Annotation to alternate takes of 'Black And Blue': My (KBR) LP Blue-Disc T 1001 of the Merritt Record Society maintains to carry take E-30585-A, as probably does the CD Chronological Classics 569, while French Media 7 MJCD and MCA GRP 36402 list E-30585-B. After repeated listening I do not hear any differences of the Blue-Disc LP -A and the Media 7 CD -B, yet having no access to the Chronological (sic) Classics CD (which may have -A as noted in the CC catalogue).

Timmer shows E-30585-A as issued by Blu-Disc (78 or LP not signified! All Rusts do not indicate any issue of this title on the extremely scarce Blue-Disc 78 series), take -B as issued by Brunswick. Bakker 1974 marks "78rpm"/1976 gives Br 4492; Massagli/Pusateri give -A only; Rust\*2 has no take designation; Rust\*3,\*4,\*6 have -A only. Surprisingly, Tom Lord shows take -B for the Chronological Classics 569, while the Chronological Classics catalogue clearly marks take -A for 'Black And Blue'.

Following the very meticulously produced French Media 7 CD series, I'd prefer to believe in their declaration to have take -B (and not -A), and it thus seems that take -A was never issued.

#### 050 THE HARLEM FOOTWARMERS

New York, Aug. 02, 1929

Arthur Whetsel – tpt; Joe Nanton – tbn; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

402551-C Jungle Jamboree OK 8720, Chronological Classics 577

402552 Six Or Seven Times OK unissued not on LP/CD

402553-B Snake Hip Dance OK 8720, Chronological Classics 577

Composer credits: 402551 (T. Waller – H. Brooks – A. Razaf); 402553 (T. Waller – H. Brooks – A. Razaf)

Quite interesting: this is a recording session which obviously is dedicated to the phenomenal compositional work of Thomas 'Fats' Waller, Harry Brooks and Andy Razaf, whereby Razaf was the lyricist and is thus not involved in the realisation of these recordings.

This 'Jungle Jamboree' is played in a version decidedly different from the above in using another arrangement, probably written especially for this special seven-part personnel. Bigard is the main contributor to the musical proceedings, and shows his phenomenal abilities on the clarinet. 'Tricky Sam' is his growling self and Arthur Whetsel plays clean and straight – with the incidental growl – as always in his times with the Duke. 'Snake Hip Dance' obviously is a tribute to famous dancer of the time, Earl 'Snakehips' Tucker.

#### Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory*, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel (tpt); Joe Nanton (tbn); Barney Bigard (clt); Harry Carney (clt, alt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -t; Joe Nanton -tb; Barney Bigard -cl -ts; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb;

Sonny Greer -d

#### Solos ad-lib:

402551: JN o-tbn 6; WB sbs 2; BB clt 2; JN o-tbn 6; BB clt 2+7; AW o-tpt+JN o-tbn 16; BB clt 32; AW o-tpt 1+32; DE pno 15; SG cym 2; AW o-tpt+BB clt 7; JN o-tbn 8

402553: DE pno 6; BB clt+JN o-tbn 8; AW o-tpt 8; BB clt+JN o-tbn 4; AW o-tpt 4; BB clt 4; BB clt+JN o-tbn 4; DE pno 2 + 2+2+8+ 2; BB clt 4; AW m-tpt 4; DE pno 2; BB ten 8; JN m-tbn 8; BB ten 8; JN m-tbn 8; BB clt 8; FG bjo 4; SG dms 1

#### 051 DUKE ELLINGTON AND HIS ORCHESTRA

New York, early Aug. 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

film soundtrack 'Black And Tan Fantasy'

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Hall Johnson Choir – voc (7); Five Hot Shots - dancers

Black And Tan Fantasy Media 7 MJCD 88

Black And Tan Fantasy Media 7 MJCD 88

Black And Tan Fantasy Media 7 MJCD 88

The Duke Steps Out Media 7 MJCD 88

Black Beauty Media 7 MJCD 88

The Duke Steps Out Media 7 MJCD 88

Black Beauty Media 7 MJCD 88

Cotton Club Stomp Media 7 MJCD 88

Flaming Youth Media 7 MJCD 88

Same Train Media 7 MJCD 88

Black And Tan Fantasy Media 7 MJCD 88

Composer credits: BATF (D. Ellington – B. Miley); TDSO (D. Ellington – J. Hodges – C. Williams); BB (D. Ellington); CCS (D. Ellington – J. Hodges – H. Carney); FY (D. Ellington); ST (spiritual); BATF (D. Ellington – B. Miley)

Note: The complete original soundtrack is on Family SFR-DP 656 (LP). This also lists the title 'Hot Feet', which might possibly be a mis-understood 'Flaming Youth'.

The film 'Black and Tan' is a "rare example of a movie which uses jazz both organically and dramatically, with stunning effect, and with a slight plot that provides a background for the first appearance of Duke Ellington on film." (D..Meeker, 'Jazz in the Movies' New Edition.) It was cut in New York in early August 1929.

Oh yes, and it is so terribly sorrowful at the end! It lacks the pleasure to see it all through.

#### Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 3: not listed

- Rust\*2: Arthur Whetsel, Louis Metcalfe, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms). "The Hall Johnson choir added for the next recording (this one! – KBR), which is taken off the sound-track of 'Black and Tan Fantasy'. An early Pathe sound film. It is believed to have been made in New York in December 1928, hence the personnel is probably the same as the foregoing. It is a selection of Duke Ellington compositions."

- Rust\*3: not listed  
- Rust\*4,\*6: no personnel

Solos ad-lib:

BATF: DE pno 12+7; DE pno+AW m-tpt 12; DE pno 8; AW m-tpt 12  
 BATF: AW o-tpt+DE pno 8+1  
 BATF: AW m-tpt+DE pno 2+12  
 TDSO: CW o-tpt 8  
 BB: AW m-tpt 16; JN o-tbn 6; AW m-tpt 2+8; JN m-tbn 6; DE pno 8; BB clt 16; AW o-tpt 2  
 TDSO: CW o-tpt 8  
 BB: AW m-tpt 16; JN o-tbn 6; AW m-tpt 2+8; JN m-tbn 6; DE pno 8; BB clt 16; AW o-tpt 2  
 CCS: SG dms 4; FJ o-tpt 8; HC bar 2; BB clt obl 16 + 8  
 FY: JH alt obl 16; FJ o-tpt 4; JH alt obl 8; JN m-tbn 13  
 ST: choir  
 BATF: AW m-tpt+choir 12; JH alt+choir 16; AW m-tpt+WB sbs 12; JN m-tbn 12; BB clt 12; AW m-tpt+choir 14

**052 THE WHOOPEE MAKERS / THE WASHINGTONIANS**

New York,

Sep. 10, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

9017-1 / 4062-A Doin' The Voom Voom

Ban 6548,

Chronological Classics 577

9018- / 4063-B Flaming Youth

Cq 7428,

Chronological Classics 577

9019- / 4064-B Saturday Night Function

Ban 6548,

Chronological Classics 577

*Composer credits: 9017 (D. Ellington – B. Miley); 9018 (D. Ellington); 9019 (D. Ellington – B. Bigard)*

And once again a session of entirely Ellington compositions. This time for the Banner label and affiliated ones.

We know all these titles now from earlier recording sessions above: 'Doin' The Voom Voom' with its AABA structure plus 16-bars verse, 'Flaming Youth' also with an AABA chorus and a piano-ensemble interlude, and 'Saturday Night Function' of blues structure and 16-bars verse/ intro and extro.

Although the discographies do not list Juan Tizol on trombone for this session, I yet feel it appropriate to add him to the orchestra here as a probability, as the 'Black and Tan Fantasy' film was made in August, and Tizol is clearly part of the band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

9017: CW m-tpt 4 + 4; JH alt 8; CW m-tpt 4; JH alt 1; CW m-tpt 15; BB ten 1; HC alt+JN o-tbn 14; FJ m-tpt 14;

DE pno 2+4; BB clt 2; CW m-tpt 4 + 4

9018: JH alt 16; AW m-tpt 4; JH alt 8; JN m-tbn 16; DE pno 14; FJ m-tpt 16; JN o-tbn 2

9019: JH alt 2 + 2 + 2; BB clt 10; WB sbs 2; BB clt 12; AW m-tpt 12; JN m-tbn 12; JH alt 2 + 2 + 2

**053 BILL ROBINSON with IRVING MILLS AND HIS HOTSY TOTSY GANG**

New York,

Sep. 13, 1929

Bill Robinson – tap dancing, voc;

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

E-30526- Ain't Misbehavin

Br 4535,

Media 7 MJCD 101

E-30527 Doin' The New Low Down-

Br 4535,

Media 7 MJCD 101

*Composer credits: E-30526 (T. Waller – H. Books – A. Razaf); E-30527 (J. McHugh – D. Fields)*

This recording session of dancer/singer Bill Robinson has for long been assumed to be played by a white band under Irving Mills' aegis. But the French Media 7 people luckily identified the musicians on these sides as the contemporary Duke Ellington Orchestra. And they were right! These are the thrilling events in jazz research that I like so much.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: listed, but no personnel

- Rust\*2,\*3,\*4,\*6: similar to: Manny Klein, Phil Napoleon (tpt); Miff Mole (tbn); Arnold Brilhart (clt, alt); Larry Binyon (ten); unknown (pno); unknown (gtr); Joe Tarto (bbs); Chauncey Morehouse (dms)

Solos ad-lib:

E-39526: AW m-tpt 8; BR voc+AW o-tpt+BB clt obl 32; AW o-tpt+BB clt obl 16; JH alt obl 8; AW o-tpt+BB clt obl 8

E-30527: CW o-tpt obl 32; AW o-tpt 2 + 2 + 2

**054 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Sep. 13, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

E-30937-A Jolly Wog

Br 4705,

Chronological Classics 577

E-30938-A Jazz Convulsions Br 4705, Chronological Classics 577  
 E-30939 Slow Motion Br unissued not on LP/CD  
*Composer credits: E-30937 (D. Ellington); E-30938 (D. Ellington)*

Both numbers are new Ellington compositions, obviously. Played by the band's group of fantastic instrumentalists. Some discographies say that the Duke by now had added another very individual stylist on valve-trombone: Juan Tizol. But he is not provided with any solo duties, yet. Only the band sound gets more voluminous. And 'Jazz Convulsions' has the first Cootie solo growling. What later was his outstanding individual sound.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- *McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- *Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

- *Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d*

Solos ad-lib:

E-30937: BB clt 8; JN m-tbn 2+6; BB clt 8; CW o-tpt 18; JH alt 8; HC bar 10; DE pno 6; BB clt 8

E-30938: CW m-tpt 2 + 10 + 2+6; HC bar 8; JN o-tbn 8, DE pno ; JH alt 8; BB clt 26; CW o-tpt 1 + 10 + 2 + 4; JH alt 1

**055 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Sep. 16, 1929

Arthur Whetsel, Cootie Williams – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Teddy Bunn – gtr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

55845-2 Mississippi Dry Vic V-38089, Chronological Classics 577

55846-2 The Duke Steps Out Vic V-38092, Chronological Classics 577

55847-2 Haunted Nights Vic V-38092, Chronological Classics 577

55848-2 Swanee Shuffle Vic V-38089, Chronological Classics 577

*Composer credits: 55845 (V. Youmans); 55846 (D. Ellington – J. Hodges – C. Williams); 55847 (D. Ellington); 55848 (I. Berlin)*

Again, we have a solitary addition to the band here in promising guitarist Teddy Bunn. And: the unknown horn listed in Rust\*2 certainly has to be Juan Tizol!

This session was recorded by the proficient Victor Recording Company, and thus realises best recording qualities. But on the music side, this session is most doubtful. 'Mississippi Dry' is a number unusable for the Ellington band, as it is much too ragged and un-cohesive to become a decent swinger for the men, at least in the arrangement used. 'The Duke Steps Out' has enough solo space to swing. And it uses for the first time Ellington's piano signal to collect the band on the stage to start a new set. This title partly uses the blues changes for improvisation, and with these Joe Nanton blows a wonderful solo. Thereafter other changes are used for improvisation with an AABA structure. 'Haunted Nights' might have been a good foil for Teddy Bunn to shine, but I feel that he was too shy or too insecure to perform as expected. Also, his obligato with Joe Nanton's solo in 'Swanee Shuffle' is amateurish. And this in a performance showing real excellence by the permanent staff. This is no session to be enthusiastic about.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Teddy Bunn (gtr); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); unknown (French horn)*

- *McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Teddy Bunn (g); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); unknown Fr-h player added possibly in place of Jenkins (Tizol?)*

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

- *Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe Nanton, Juan Tizol (tbn); unknown (horn) (!); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Teddy Bunn (gtr); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

- *Rust\*3,\*4,\*6: Arthur Whetsel -Cootie Williams -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Teddy Bunn -g; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d*

Solos ad-lib:

55845: JN m-tbn+TB gtr 4; AW o-tpt 2 + 32 + 2; JH alt 2; AW o-tpt 4; JH alt 3; DE pno 2; JH alt 5; DE pno 2; JH alt 1; BB clt 4; CW m-tpt 2; DE pno 2; CW m-tpt 6; JH alt 4

55846: DE pno 6; CW o-tpt 14; JH alt 6; CW o-tpt 6; JN o-tbn 12; JH alt 11; DE pno 1+6; CW m-tpt 6 + 6; HC bar 7; CW m-tpt 6

55847: TB gtr 8; CW m-tpt 12; BB clt+TB gtr 12; TB gtr obl 16

55848: TB gtr 4; JN o-tbn+TB gtr 16 + 8; CW o-tpt 6; JH alt 16; BB clt 8; JH alt 8; HC bar 8

**056 SIX JOLLY JESTERS**

New York,

Oct. 25, 1929

Freddie Jenkins – tpt, voc; Joe Nanton – tbn; Johnny Hodges – alt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Sonny Greer, Freddie Jenkins - voc

E-31301-A Six Or Seven Times Voc 15843, Chronological Classics 577

E-31301-B Six Or Seven Times Voc 15843, Media 7 MJCD 101

E-31302 unknown title Voc unissued not on LP/CD

*Composer credits: E-30301 (T. Waller – I. Mills)*

What might have been the reason for the Vocalion people to record part of the Ellington band with such a tedious program. Or was it exhaustion after a night at the Cotton Club? The first recording of this title by McKinney's Cotton Pickers is much more interesting and swinging. Might this be the reason for un-issuing the second title of the session? The band drags, but the instrumental solos are played with steam and enthusiasm, although obviously scored.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Johnny Hodges (as); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - McCarthy, Carey, *Jazz Directory, Vol. 3*: probably: Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Harry Carney (alt); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - Rust\*2,\*3: Freddie Jenkins (tpt); Joe Nanton (tbn); Johnny Hodges (alt); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)  
 - Rust\*4,\*6: Freddie Jenkins -t -v; Joe Nanton -tb; Johnny Hodges -as; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d -v

Solos ad-lib:

E-31301: JN m-tbn 15; DE pno 1+4; SG+FJ voc 15; JH alt+FJ voc 8; FJ o-tpt+JH alt 7; DE pno 1

Discernible differences of takes:

E-31301-A: Start of tbn solo: 1 quarter-note C, 2 eighth-notes A-F, 1 quarter-note F, 2 eighth-notes D-F, 1 quarter-note F

E-31301-B: Start of tbn solo: 1 dotted quarter-note C, 1 eighth-note A, 2 quarter-notes C-A, 1 eighth-note G, 1 quarter-note F

**057 SIX JOLLY JESTERS**

New York,

Oct. 25, 1929

Cootie Williams, Freddie Jenkins – tpt; Joe Nanton – tbn;  
 Johnny Hodges – alt; Harold Randolph – kazoo;  
 Duke Ellington – pno, arr; Teddy Bunn – gtr; Fred Guy – bjo; Wellman Braud – sbs; Bruce Johnson – wbd;  
 Freddie Jenkins – voc (1)

E-31371-A Goin' Nuts

Voc 15843,

Chronological Classics 577

E-31372-A Oklahoma Stomp

Voc 1449,

Chronological Classics 577

E-31372-B Oklahoma Stomp

Voc 1449,

Media 7 MJCD 101

Composer credits: E-30371 (J. Hodges); E-30372 (D. Ellington)

Well, although the band name is still the same, this session is quite a different affair from the fore-going! The horn-men are still the same, with the addition of trumpeter Cootie Williams, and with Bruce Johnson on washboard, this all swings like nobody's business. Even guitarist Teddy Bunn has found his courage and is in fine form.

'Goin' Nuts' just is a sort of ad-lib session-music and has nothing in common with the usual Ellington approach and repertoire, while 'Oklahoma Stomp' at least is jazz music by a group of horn-men from the Ellington band, together with some players from outside and a very different percussionist. But there is very nice swinging Ellington piano to be savoured. And there is great Johnny Hodges on his alto sax.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Johnny Hodges (as); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - McCarthy, Carey, *Jazz Directory, Vol. 3*: probably: Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt); Duke Ellington (p); Teddie Bunn (g); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Blinky Randolph (vcl)  
 - Rust\*2,\*3: Cootie Williams, Freddie Jenkins (tpt); Joe Nanton (tbn); Johnny Hodges (alt); Duke Ellington (p); Teddy Bunn (gtr); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Bruce Johnson (wbd); Harold Randolph (kazoo, vcl)  
 - Rust\*4,\*6: Cootie Williams -t; Freddie Jenkins -t -v; Joe Nanton -tb; Johnny Hodges -as; Duke Ellington -p; Teddy Bunn -g; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Bruce Johnson -wb; Harold Randolph -k -v

Solos ad-lib:

E-31371: CW o-tpt 8; FJ o-tpt 8; TB gtr 8+8; HR kazoo 32; BJ wsb 32; FJ voc 32; FJ voc 8

E-31372: TB gtr 1; JH alt 31; JN m-tbn 30; DE pno 8; CW m-tpt 16; DE pno 15; TB gtr 31; JH alt 1+6 + 6

Discernible differences of takes:

E-31372-A: no wbd in the first bar of pno interlude after tbn solo, but cymbal in the last three bars

E-31372-B: wbd in the first bar of pno interlude after tbn solo, no cymbal in the last three bars

**058 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Nov. 14, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

57542-1 Breakfast Dance (Every Day)

Vic V-38115,

Chronological Classics 577

57543-2 Jazz Lips (Zonky Blues)

Vic V-38129,

Chronological Classics 577

57544-1 March Of The Hoodlums

Vic V-38115,

Chronological Classics 577

Composer credits: 57542 (D. Ellington); 57543 (D. Ellington); 57544 (H. Carmichael)

In contrast to the foregoing Victor session, the band is much jazzier here and romps along with a hot 'Breakfast Dance' with plenty of good solos of the Ellington stalwarts. 'Jazz Lips' is a medium tempo poetic little composition by the Duke, enclosing Cootie Williams is his newly found trade-mark of growl playing. The last number is a composition of Hoagy Carmichael, he also the author of the very famous tune 'Star Dust'. 'March of the Hoodlums' not really is a march, but Sonny Greer uses the snare-drum for most of this title's duration. This is played very exactly and thus sounds a bit funny in this Ellington sphere. But it might have been part of the score, and thus I wonder whether this is Carmichael's arrangement or just the composition, and the Duke did not have a hand in it. If so, I would also doubt Juan Tizol's solo work as improvised, but being part of the score.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

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

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

57542: JN m-tbn 14 + 6; FJ o-tpt 2; FJ o-tpt 10; HC bar 10; JH alt 2+22; DE pno 2; BB clt 2 + 4 + 2

57543: CW m-tpt 16; JN m-tbn 12; BB clt 1+16; DE pno 4 + 12

57544: JH alt 2 + 1; JT o-tbn obl 32

#### 059 THE HARLEM FOOTWARMERS

New York, Nov. 20, 1929

Cootie Williams – tpt; Joe Nanton – tbn;

Harry Carney, Barney Bigard – clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Sonny Greer – dms;

402386-B Lazy Duke

OK 8760, Chronological Classics 577

*Composer credits: 402386 (D. Ellington)*

Once again, we hear an Ellington composition performed with a small-band personnel. And again, we have three new compositions by the 'Duke' at one single session – the other titles below. What an un-believable mass of invention this man must have had in his mind to be so much fertile in musical terms. Gigantic!

This number is a blues tune, but listen to the varied ways the pianist accompanies the soloists, every chorus a different way of harmonising and rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Cootie Williams -t; Joe Nanton -tb; Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Sonny Greer -d

Solos ad-lib:

402386: JN m-tbn obl 8; DE pno 2; DE pno obl 10; FJ o-tpt 12; BB clt 12; JN o-tbn 12; JN m-tbn obl 8; FJ m-tpt obl 6

#### 060 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA

New York, Nov. 20, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

402387-B Blues Of The Vagabond

OK 8746, Chronological Classics 577

402388-B Syncopated Shuffle

OK 8746, Chronological Classics 577

*Composer credits: 402387 (D. Ellington); 40388 (D. Ellington)*

This then is the big-band part of this session with the beautiful 'Blues of the Vagabond', a composition of the Ellington "mood-style" which he developed at the end of the 1920s. Bigard has an amazing solo characterising the theme, and Cootie with his crystal-clear tone and strength ends it on open horn, no growl! 'Syncopated Shuffle' is a string of excellent solos in AABA standard form.

But, please, do also listen to the above-mentioned variant kind of piano accompaniments the Duke attributes. And also the varied ways Fred Guy's banjo is played. Not to speak of the massive sound of the string-bass, and Sonny Greer's un-countable ways to play the cymbals, in choked form or as part of the high-hat. Strictly speaking, all these titles would need to be analysed in a much deeper degree than possible in this extent.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

402387: BB clt 32; CW o-tpt 1+16

402388: JH alt 1+30; BB clt 30; DE pno 4+16; FJ o-tpt 30; JH alt 6

#### 061 THE JUNGLE BAND

New York, Dec. 10, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms		
E-31508-A Sweet Mama	Br 4760,	Chronological Classics 577
E-31509-A Wall Street Wail	Br 4887,	Chronological Classics 577
E-31509-B Wall Street Wail	Br 4750,	Media 7 MJCD 123
E-31510-A Cincinnati Daddy	Dec GRD-3-640,	Chronological Classics 577

Composer credits: E-31508 (D. Ellington – I. Mills); E-31509 (D. Ellington – I. Mills); E-31510 (D. Ellington)

The first title ‘Sweet Mama’ might be dedicated to some handsome and charming woman in the audience, and thus should certainly express some delight and favour in sounding soft and melodious. Very nice tune.

‘Wall Street Wail’ refers to the Stock Market Crash of late October, just one-and-a-half months ago. And thus is a fast and harsh tune with four choruses of hot soloing by Cootie Williams, Barney Bigard, Joe Nanton, and Johnny Hodges at the end.

‘Cincinnati Daddy’ has a simple sixteen-bars chorus, which supplies the soloists with a nice sequence of chords – a descending circle of fifths for each half of the chorus. All titles at this session are of Ellington origin. This title is reported to have survived as a test pressing in England, so that it could be released at last thirty years after its recording.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddy Jenkins, Cootie Williams (tp); Joe “Tricky Sam” Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe “Tricky Sam” Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

E-31508: CW o-tpt 32; JH alt 32; JN m-tbn+BB clt 24; CW o-tpt 8

E-31509: BB clt 2 + 2 + 6 + 2 + 2+8; CW o-tpt 30; BB clt 32; JN m-tbn 32; WB sbs 2 + 2 + 2 + 2; JH alt 32; BB clt obl 8

E-31510: CW o-tpt 16; JH alt 14; JN o-tbn 16; BB clt 16

Discernible differences of takes:

E-31509-A: C. Williams starts his solo with: 2 quarter-notes f-ab, 1 eighth-note bb, 1 quarter-note c

E-31509-B: C. Williams starts his solo with: 2 quarter-notes f-ab, 1 sustained whole-note bb

**062 THE TEN BLACK BERRIES**

New York,

Jan. 29, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Irving Mills (as Sunny Smith) - voc

9319-1 St. James Infirmary

Cq 7486,

Chronological Classics 577

9319-2 St. James Infirmary

Ban 0594,

Media 7 MJCD 123

9319-3 St. James Infirmary

Ban 0594,

Media 7 MJCD 123

9320-1 When You’re Smiling

Ban 0594,

Media 7 MJCD 123

9320-3 When You’re Smiling

Cq 7486,

Chronological Classics 586

9321-1 Rent Party Blues

Ban 0594,

Chronological Classics 586

9321-2 Rent Party Blues

Ban 0594,

Media 7 MJCD 123

9321-3 Rent Party Blues

Ban 0594,

Media 7 MJCD 123

9322-1 Jungle Blues

Ban 0598,

Chronological Classics 586

9322-2 Jungle Blues

Ban 0598,

Media 7 MJCD 123

Composer credits: 9319 (J. Primrose); 9320 (L. Shay – J. Goodwin – M. Fisher); 9321 (D. Ellington – J. Hodges); 9322 (B. Miley – D. Ellington)

OK, now. Here at last are some titles that are not the master’s compositions! The Banner people obviously wanted to have some well-known pop-songs recorded by the Ellington Band. But the second half of the session is filled by Ellington material.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Cootie Williams (tp); Joe “Tricky Sam” Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe “Tricky Sam” Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Sunny Smith (Irving Mills) (vcl)

- Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Sunny Smith (Irving Mills) -v

Solos ad-lib:

9319: DE pno 8; IM voc+BB clt+AW o-tpt 8+8+6; CW o-tpt 2; JH alt 1 + 1

9320: AW m-tpt 1+8; JN o-tbn 1+7; AW m-tpt 1+8; IM voc 30; JH alt 24; DE pno 8; FJ o-tpt 1+32

9321: JH sop 32; AW o-tpt 16; JN o-tbn 15; JH sop 2 + 2+8 + 4

9322: BB clt 12; FJ m-tpt 12; JN m-tbn 12

Discernible differences of takes:

9319-1: W. Braud plays a two-beat rhythm on his bass in the first chorus.

9319-2: W. Braud plays a four-beat rhythm on his bass in the first chorus. S. Greer plays very soft in the first chorus.

9319-3: W. Braud plays a four-beat rhythm on his bass in the first chorus. S. Greer plays loud crash-cymbal strokes on every seventh beat of a two-bars unit in the first chorus.

9320-1: F. Jenkins solo, last chorus, bars 23/24: Jenkins plays 1 half-note d, 3 quarter-notes d-c-b, 1 half-note c

- 9320-3: *F. Jenkins solo, last chorus, bars 23/24: Jenkins plays 1 half-note d, 3 quarter-notes eb-c-b, 1 half-note c*  
 9321-1: *J. Hodges solo, first chorus, bars 8/9: Hodges plays 4 eighth-notes f-g-eb-f, 1 quarter-note f*  
 9321-2: *J. Hodges solo, first chorus, bars 8/9: Hodges plays 1 quarter-note g, 1 eighth-note f, 1 quarter-note d*  
 9321-3: *J. Hodges solo, first chorus, bars 8/9: Hodges plays 2 quarter-notes d-eb, 1 half-note f*  
 9322-1: *F. Jenkins solo, bar 2: Jenkins has 4 measures pause*  
 9322-2: *F. Jenkins solo, bar 2: Jenkins has 3 measures pause, then plays 1 eighth-triplet bb-db-eb*

## 063 THE JUNGLE BAND

New York,

Feb. 21, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;  
 Irving Mills – voc (4)

E-32209	Admiration	Br unissued	not on LP/CD
E-32210	Maori (A Samoan Dance)	Br unissued,	Media 7 MJCD 123
E-32211	Maori - One-Step	Br unissued	not on LP/CD
E-32212	When You're Smiling	Br unissued	not on LP/CD

*Composer credits: E-32210 (W. H. Tyers)*

That's a nice error of 'Maori's' composer William H. Tyers. The Maoris live on the New Zealand isles from the 13th century on, without any contact with the Caribbean-sea - this is part of the Pacific Ocean, and not of the Atlantic Ocean. The Maori people's dance is the 'Haka', which has absolutely no relation with Afro-American dances from the Caribbean-sea. But in contrast to the tune's name, Mr. Tyers gave it a rumba rhythm which is of Afro-Cuban origin. (By the way – Mr. Tyers also was the composer of 'Panama', one of the most famous tunes of early jazz.) I certainly would be interested to learn how a jazzed up 'Haka' would be sounding!

The output of this entire Brunswick recording session was unissued, and we do not know, why. Thus, it certainly is of a small wonder that somebody had access to this one single title and was willing to have it published. Thanks!

So, 'Maori' is a nicely harmonised Rhumba tune, and of good musical quality, danceable and swingingly played. Very good for the Cotton Club programs.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm) - McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- *Rust\*2: Arthur Whetsel, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Sunny Smith (Irving Mills) (vcl)*

- *Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Irving Mills -v*

Solos ad-lib:

E-32210: *AW m-tpt 16; JN o-tbn 12 + 12; BB clt obl 32*

## 064 THE JUNGLE BAND

New York,

Mar. 20, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms, tambourine (5);  
 Irving Mills – voc

E-32447-A	When You're Smiling	Br 4760,	Chronological Classics 586
E-32447-B	When You're Smiling	Br 4760,	Media 7 MJCD 123
E-32448-A	Maori (A Samoan Dance)	Br 6812,	Media 7 MJCD 123
E-32448-B	Maori (A Samoan Dance)	Br 4776,	Chronological Classics 586
E-32449-A	Admiration (Hawaiian Idyl)	Br 4776,	Chronological Classics 586

*Composer credits: E-32447 (L. Shay – J. Goodwin – M. Fisher); E-32448 (W. H. Tyers); E-32449 (W. H. Tyers)*

Apart from the single jazz number recorded at this session 'When You're Smiling', there are two pure dance numbers 'Maori' and 'Admiration', both with a minimal amount of ad-lib interpretation. For 'Maori' check session 063 above, please. 'Admiration' - although sub-titled 'Hawaiian Idyl' - also keeps a Caribbean rhythm, just as 'Maori'. The composer must have confused the two largest oceans of the earth, here. Anyway, these tunes obviously were aimed for a new revue at the Cotton Club called 'The Blackberries of 1930'. But, are there really blackberries in the Caribbean or Pacific regions? I doubt.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm) - McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- *Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms, tambourine); Sunny Smith (Irving Mills) (vcl)*

- *Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d -tambourine; Irving Mills -v*

Solos ad-lib:

E-42447: *BB clt 1; JH alt 1; JN m-tbn 32; IM voc+FJ o-tpt obl 30; CW o-tpt+JH alt 2+30; FJ o-tpt 1+31; JH alt obl 4+32*

E-42448: *JH alt 2; AW m-tpt 16; JN o-tbn 12 + 12; BB clt obl 32*

E-42449: *DE pno 6; AW o-tpt 16*

Discernible differences of takes:

E-32447-A: Bar 31 of F. Jenkins' solo: Jenkins plays 1 quarter-note bb, 1 half-note c  
 E-32447-B: Bar 31 of F. Jenkins' solo: Jenkins plays 1 quarter-note bb only  
 E-32448-A: Bars 6/7 of J. Nanton's solo: 1 eighth-note f, 1 dotted quarter-note e, 1 eighth-note d, 1 dotted quarter-note a  
 E-32448-B: Bars 6/7 of J. Nanton's solo: 3 eighth-notes f-e-d, 1 quarter-note a (rhythmic variation is very slight, only)

## 065 HARLEM HOT CHOCOLATES

New York,

c. Mar. 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Irving Mills – voc

1045 Sing, You Sinners

HoW 1045,

Chronological Classics 686

1046 St. James Infirmary

HoW 1046,

Chronological Classics 686

Composer credits: 1045 (W. F. Harling – S. Coslow); 1046 (J. Primrose)

'Hits of the Week' were a cheap and short-lived record label of the early 1930s, obviously from the Irving Mills company, and these are the only Ellington titles published by them as far as I know.

Both titles are played with a minimum of arrangement and I certainly believe that these titles were made at the inducement of Mr. Mills, Ellington's manager, and his own self-esteem. But it must be noted that he was a better singer than should be expected from a pure and aggressive business man. Solo space for the virtuoso musicians is sparse, only. But all you can press into a disc of just about two minutes duration.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Chick Bullock (vcl)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: probably: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Sunny Smith (Irving Mills) (vcl)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Irving Mills -v

Solos ad-lib:

1045: CW m-tpt 32; IM voc 32; JH alt 7

1046: IM voc+AW m-tpt obl 8 + 8 + 8; CW o-tpt 8; JH alt 8; JN m-tbn 8; BB clt 1 + 1

## 066 MILLS' TEN BLACK BERRIES

New York,

Apr. 03, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

150165-2 The Mooche

Diva 6046-G,

Chronological Classics 586

150165-3 The Mooche

VT 7072-V,

Media 7 MJCD 145

150166-1 Ragamuffin Romeo

VT uniss 78,

Chronological Classics 586

150167-2 East St. Louis Toodle-Oo

VT 7072-V,

Media 7 MJCD 145

150167-3 East St. Louis Toodle-Oo

Diva 6046-G,

Chronological Classics 586

Composer credits: 150165 (D. Ellington – I. Mills); 150166 (M. Wayne – H. DeCosta); 150167 (B. Miley – D. Ellington)

'The Mooche', one of Duke Ellington's most famous compositions - a major blues chorus with a minor verse at the start and at the end - had been recorded four times in October 1928, but here, Cootie Williams takes over Bubber Miley's role on muted growl trumpet in the verse enclosing the improvised inner blues chorus part. And Cootie does it impressively, but with stereotyped phrases. Barney Bigard is his fantastic fluent self, and it is no wonder that Ellington had him in his band for about ten years. 'Ragamuffin Romeo' sounds a bit silly among these two great jazz numbers from Ellington's pen. 'East St. Louis Toodle-Oo' - Ellington's early theme song - gets a treaty with the initial and final trumpet solos - Bubber Miley's inventions - set for three trumpets. Sounds great!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: probably: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d -tambourine; Irving Mills -v

Solos ad-lib:

150165: CW m-tpt 2 + 2 + 2 + 2 + 2; BB clt 12; JN m-tbn+BB clt 12; CW m-tpt 2 + 2 + 2 + 2 + 2 + 2

150166: DE pno 2 + 16 + 6

150167: DE pno 1+18; HC bar+AW m-tpt 18; FJ o-tpt 1+18; BB clt 18

Discernible differences of takes:

150165-2: B. Bigard starts his solo with: 4 eighth-notes gb-eb-f-eb, 1 quarter-note gb

150165-3: B. Bigard starts his solo with: 6 eighth-notes gb-eb-f-eb-gb-eb, 1 quarter-note f

150167-2: F. Jenkins solo, middle break: Jenkins plays a modest succession of eighth-notes

150167-3: F. Jenkins solo, middle break: Jenkins plays a rapid succession of triplets

## 067 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA

New York,

Apr. 11, 1930

Arthur Whetsel, Cootie Williams – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Frank Marvin – voc

59692-2 Double Check Stomp

Vic V-38129, Chronological Classics 586

59693-2 My Gal Is Good For Nothing But Love

Vic V-38130, Chronological Classics 586

59694-1 I Was Made To Love You

Vic V-38130, Chronological Classics 586

*Composer credits: 59692 (B. Bigard – I. Mills); 59693 (F. Waller – A. Razaf – H. Brooks); 59694 (C. Tobias – D. Tauber)*

This is 'Double Check Stomp' in its first recording, with its silvery reeds theme and simple AABA form and chord structure. But it is a great basis for swinging solo improvisations by Cootie, Hodges and Nanton. Only Bigard has nothing to contribute, except for being the composer of this title.

The two other numbers seem to be played in commercial arrangements. Interesting is Ellington's sudden hurrying up the tempo in his 8-bars solo in 'I Was Made To Love You' after the vocal chorus. There are nice but short solo contributions by Cootie, Barney and the boss in both latter titles.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
- McCarthy, Carey, *Jazz Directory, Vol. 3*: probably: Arthur Whetsel, Cootie Williams (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- B. Rust, *The Victor Master Book, Vol. 2*: 2t/ tb/ 3s/ p/ bj/ b/ d/ vocalist Frank Marvin

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Frank Marvin (vcl)

- Rust\*3,\*4,\*6: Arthur Whetsel -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Frank Marvin -v

Solos ad-lib:

59692: WB sbs 6 + 6; CW o-tpt 32; JH alt 32; JN m-tbn 32

59693: AW o-tpt 8; DE pno 2; FM voc+BB clt+DE pno obl 32; JN m-tbn+BB clt obl 16

59694: AW m-tpt 30; CW o-tpt 16+2; FM voc+DE pno 32; DE pno 8; CW o-tpt 1+6

## 068 THE JUNGLE BAND

New York,

Apr. 22, 1930

Arthur Whetsel, Cootie Williams – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Cornell Smelser (Joe Cornell) – pac; Dick Robertson – voc

E-32612-A Double Check Stomp

Br 4783, Chronological Classics 586

E-32613-A Accordion Joe

Br 4783, Chronological Classics 586

E-32613-B Accordion Joe

Br 4723 (It), Media 7 MJCD 145

E-32614-A unknown title (issued as Cotton Club Stomp)

Br 4887, Chronological Classics 586

E-32614-B unknown title (issued as Cotton Club Stomp or Keep Your Temper)

Br unissued Media 7 MJCD 145

*Composer credits: E-32612 (B. Bigard – I. Mills); E-32613 (C. Cornell – D. Wimbrow); E-32614 (D. Ellington)*

And here is Bigard's 'Double Check Stomp' again. This time as a vehicle for Cornell Smelser's piano-accordion. I am not informed what the reason was to feature Mr. Smelser with his "squeeze-box". But he probably was a charge of Irving Mills, Ellington's mighty agent. He recorded under his own name with an entirely white personnel from the Dorsey/Rollini circle in February 1930. This session also included 'Accordion Joe'! The instrument used by Mr. Cornell Smelser is an accordion handled with a piano keyboard on the right side instead of buttons, therefore abbreviated as 'pac'.

The unknown title composed by Ellington and published as last title of this session was issued as 'Cotton Club Stomp' by the Brunswick Company, or as 'Keep Your Temper' by the publisher of the American Up-To-Date 2007 LP. But it has seriously to be noted that this title is neither of the before named, but an unknown Ellington composition without name. It has nothing really in common with Ellington's 'Cotton Club Stomp' nor with Willie 'The Lion' Smith's well-known 'Keep Your Temper' as recorded by June Clark's Blue Rhythm Orchestra or its Gulf Coast Seven off-shoot. This title is built up with a very compact arrangement modulating through a couple of five different keys, and played with real fire and drive. Astonishingly, nobody has ever found out the actual name of this title. 'Keep Your Temper' was assumed to be the actual name by the editor of the 'Up-To-Date' LP label. This, however, was as wrong as the earlier assumed actual name. It is nice to hear Cootie Williams quote Louis Armstrong's introduction to his title 'Cornet Chop Suey' in his solo in the latter un-named title. Only, that Armstrong plays it in F-major and Williams uses G-major, which makes the quote a bit more difficult than the origin. But the performance is fantastic.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Joe Cornell (accordion)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: probably: Arthur Whetsel, Cootie Williams (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Cornell Smelser (acc); Dick Robertson (vcl)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Cornell Smelser (accn); Dick Robertson (vcl)

- Rust\*3,\*4,\*6: Arthur Whetsel -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Cornell Smelser -p -a; Dick Robertson -v

Solos ad-lib:

E-32612: CS pac 2 + 2; HC bar 8; WB sbs 8; CS pac 8; JN m-tbn 30; CS pac 2+16; JH alt 32

E-32613: CS pac 4; CS pac 16; CW o-tpt 16; HC bar 8; CW o-tpt 2+8; DR voc+CS pac obl 32; CS pac 16

E-32614: HC bar 1+1; FJ o-tpt 30

Discernible differences of takes:

E-32613-A: C. Williams tpt solo bar 9: 1 eighth-note triplet d-e-d, 6 eighth-notes b-d-(g)-d-b-g (Cootie fluffs the g)

E-32613-B: C. Williams tpt solo bar 9: 1 eighth-note triplet d-e-d, 6 eighth-notes b-d-g-d-b-g (Cootie plays a clear g)

E-32614-A: F. Jenkins starts his solo with a clear three-quarter-note up-beat b (blue-note to ab major)

E-32614-B: F. Jenkins starts his solo with a clear half-note up-beat b (blue-note to ab major)

**069 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Jun. 04, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

62192-1 Sweet Dreams Of Love

Vic V-38143, Chronological Classics 586

62192-2 Sweet Dreams Of Love

Vic V-38143, Media MJCD 145

62193-2 Jungle Nights In Harlem

Vic 23022, Chronological Classics 586

62194-1 Sweet Jazz O' Mine

Vic V-38143, Chronological Classics 586

62194-2 Sweet Jazz O' Mine

Vic V-38143, Media MJCD 145

62195-2 Shout 'Em, Aunt Tillie

Vic 23041, Chronological Classics 586

Composer credits: 62192 (D. Ellington); 62193 (D. Ellington); 62194 (D. Ellington); 62195 (D. Ellington – I. Mills)

And again, a recording session of entirely own Ellington compositions! And for the Victor Company.

There is a wonderful un-common soft banjo four-four rhythm in 'Sweet Dreams Of Love' – and the entire session! I love that. And – as always – there is a lot of soft and swinging solo playing by Whetsel, Hodges, and Barney Bigard. And, Nanton's gruff sound combines effectively with Tizol's dry and flat one of the valve-trombone in the scored trombone parts. Here, and in the next title – 'Jungle Nights in Harlem' – Bigard's most personal and individual potencies and qualities come to the fore, and I cannot imagine any other clarinetist of the jazz age to fill Ellington's demands to such an extent. Just unbelievable! Listen to Bigard's chromatic runs up and down to give this number a very special flavour, completed by Harry Carney's warm baritone sax and 'Tricky Sam's' variable trombone. There is this wonderful baritone obligato all through this G-minor number. And listen to Cootie's fantastic growl chorus. Yes, this title is one of my most favourites of the Ellington Band of this era.

Oh yes, and then comes 'Sweet Jazz O' Mine'. The theme chorus starts this number, played by Cootie Williams growl phrases answered by the sax section, followed by a soft, low and pensive Bigard solo and Ellington's piano below. And then it's Bigard's tenor sax with Whetsel's muted trumpet. Great. The same theme chorus ends this number but played by the brass section and the saxes answering again.

'Shout 'Em, Aunt Tillie' then is a moody blues number, starting and ending with a 16-bars verse by the brass cum Bigard's clarinet, then by the clarinets cum Nanton's muted trombone. Then we have minor blues choruses by Cootie William's growl and Johnny Hodges poetic alto sax. After the final minor verse we have a saccharine-sweet coda. This might be seen as a joke?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

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

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

62192: AW m-tpt 16 + 8; JH alt 6; JH alt obl 4; BB clt 8; AW m-tpt+BB clt obl 16; BB clt 6; AW m-tpt+BB clt obl 8

62193: DE pno 8; JN m-tbn 8; FJ m-tpt 8; JN m-tbn 6; FJ m-tpt 30; BB clt 16; JH alt 8; BB clt 6; FJ m-tpt obl 14 + 8

62194: HC bar 4; FJ o-tpt 2; CW m-tpt 30; DE pno 4; BB clt 31; AW m-tpt obl 30

62195: BB clt 2 + 2; JN m-tbn 2 + 2; CW m-tpt 12+12; JH alt 12; BB clt 2 + 2

Discernible differences of takes:

62192-1: J. Hodges' first phrase in start of Verse: 4 eighth-notes D-e-d-a, 1 quarter-note D

62192-2: J. Hodges' first phrase in start of Verse: 4 eighth-notes a-e, 1 quarter-note d, 2 eighth-notes a-f, 1 quarter-note D

62194-1: C. Williams ends his theme chorus solo, bar 32 with: 3 syncopated quarter-notes db-db-db

62192-2: C. Williams ends his theme chorus solo, bar 32 with: 3 syncopated quarter-notes db-db-db, 1 quarter-note db, 1 eighth-note db, 1 quarter-note db

**070 MILLS' TEN BLACK BERRIES**

New York,

Jun. 12, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

150584-1 Sweet Mama

VT 7088-V, Media MJCD 145

150584-2 Sweet Mama

CI 5332-C, Chronological Classics 586

150585-1 Hot And Bothered

CI 5331-C, Chronological Classics 586

150586-1 Double Check Stomp

VT 7088-V, Blue-Disc T 1001 (LP)

150586-2 Double Check Stomp

CI 5332-C, Chronological Classics 586

150590-1 Black And Tan Fantasy

CI 5331-C, Chronological Classics 586

Composer credits: 150584 (D. Ellington); 150585 (D. Ellington); 150586 (B. Bigard – I. Mills); 62590 (B. Miley – D. Ellington)

'Sweet Mama' is a wonderful Ellington composition that never received much recognition.

DCS Cootie solo into tin-hat

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

Solos ad-lib:

150184: AW o-tpt 4; CW o-tpt 32; JH alt 32; JN o-tbn+BB clt 24; CW o-tpt 8; AW o-tpt 2

150185: JH alt 2 + 14; FJ o-tpt 4; FG bjo 2; JN m-tbn 32; FJ o-tpt 32; JH alt 32; JH alt 4

150186: WB sbs 16; CW m-tpt 32; HC bar 32; JN m-tbn 32

150190: HC alt 16; AW m-tpt 12; DE pno 12; JN o-tbn 1+12; AW o-tpt 8

Discernible differences of takes:

150184-1: C. Williams ends his solo (last bar) with; 1 quarter-note ab, 1 eighth-note f, 1 half-note ab

150184-2: C. Williams ends his solo (last bar) with; 2 eighth-triplets c-eb-c eb-c-g, 1 half-note F

150186-1/2: Close listening of both (?) takes reveal that there is no difference between take -2 of the Media 7 issue and the Blue-Disc T 1001 issue. I thus assume that the latter issue carries the same take -2 as the CD Media 7!

**071 DUKE ELLINGTON AND HIS ORCHESTRA**

Hollywood, Cal., early Aug. 1930  
film soundtrack 'Check and Double Check'

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

The Rhythm Boys (Bing Crosby, Al Rinker, Harry Barris) – voc (4)

When I'm Blue

Media MJCD 173

The Mystery Song

Media MJCD 173

East St. Louis Toodle-Oo

Media MJCD 173

Three Little Words

Media MJCD 173

Old Man Blues

Media MJCD 173

*Composer credits: WIB (H. Ruby, B. Kalmar); TMS (D. Ellington – I. Mills); ESLTO (B. Miley – D. Ellington); TLW (H. Ruby, B. Kalmar); OMB (D. Ellington – I. Mills)*

The film 'Check And Double Check' is a "comedy vehicle for Amos 'n' Andy playing a well-meaning pair having trouble over a deed to property", (D. Meeker, 'Jazz in the Movies' New Edition.) It was cut in Hollywood, California, in early August 1930. The Duke Ellington Band is shown only in a ballroom scene performing the above listed titles.

The Privateer LP PRV 102 'Duke Ellington At The Movies' does not include 'The Mystery Song' and 'Ring Dem Bells' as given on the LP sleeve, but the 8-bars segment of 'East St. Louis Toodle-Oo' as in the film.

Notes:

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

- McCarthy, Carey, *Jazz Directory, Vol. 3*: not listed

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

Solos ad-lib:

WIB: No instrumental solos

TMS: No instrumental solos

ESLTO: No instrumental solos

TLW: TRB voc 32

OMB: JN o-tbn 8; HC bar 32; JH sop 16; FJ m-tpt 16; BB clt obl 30

**072 DUKE ELLINGTON AND HIS ORCHESTRA**

Hollywood, Cal., Aug. 20, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms, chimes;

Cootie Williams – voc (1,2); Emmanuel Hall's Quartet – voc (6,7); Jimmy Miller – voc (8)

61011-2 Ring Dem Bells

Vic uniss 78,

Media 7 MJCD 173

61011-3 Ring Dem Bells

Vic 20-1532,

Chronological Classics 596

61012-1 Old Man Blues

Vic uniss 78,

Media 7 MJCD 173

61012-2 Old Man Blues

BB B-6450,

Chronological Classics 596

61012-3 Old Man Blues

Vic uniss 78,

Media 7 MJCD 173

61013-1 Three Little Words

Vic uniss 78,

Media 7 MJCD 173

61013-2 Three Little Words

Vic unissued

not on LP/CD

61013-3 Three Little Words

Vic unissued

not on LP/CD

*Composer credits: 61011 (D. Ellington – I. Mills); 61012 (D. Ellington – I. Mills); 61013 (H. Ruby – B. Kalmar)*

These three titles – two of them Ellington originals - were used in the above listed movie 'Check And Double Check'. And it looks like the California Victor people were much more generous in cutting takes than their colleagues in the East.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Cootie Williams, Bing Crosby and the Rhythm Boys (vo)

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- B. Rust, *The Victor Master Book, Vol. 2: 3t/ 2tb/ 3s/ p/ bj/ b/ d/ vocalists Jimmy Miller, Emmanuel Hall's Quintet, the Rhythm Boys, Cootie Williams*

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Charlie Barnett (chimes); Cootie Williams (vcl); Jimmy Miller (vcl); Emmanuel Hall's Quintet (vcl)

- Rust\*3: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Charlie Barnett -chimes; Cootie Williams, Jimmy Miller, Emmanuel Hall Quartet -v

- Rust\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Charlie Barnett -chimes; Jimmy Miller, Emmanuel Hall Quartet -v

Solos ad-lib:

61011: BB clt 16; JH alt 16; HC bar 16; JN m-tbn 16; JH alt+CW voc 16; CW m-tpt 16 + 16; BB clt obl 16

61012: JH sop 1+4; JN m-tbn+BB clt 30; JN o-tbn 8; HC bar 32; JH sop 16; FJ o-tpt 14; BB clt obl 16; JN m-tbn+BB clt 8; BB clt obl 6

61013: DE pno 4; BB clt obl 30; EHQ voc+BB clt 30

Discernible differences of takes:

61011-2: Start of tune: S. Greer hits his tubular bells with 3 syncopated quarter-notes g

61011-3: Start of tune: S. Greer hits his tubular bells with 1 syncopated quarter-note g, 2 eighth-notes g, 1 quarter-note g

61012-1: First chorus: Bigard starts playing above Nanton in second bar. (Nanton plays middle-eight in last chorus below Bigard)

61012-2: Last solo chorus is by Bigard only (Nanton does not play in middle-eight)

61012-3: First chorus: Bigard starts playing above Nanton in first bar. (Nanton plays middle-eight in last chorus)

61013-1: The vocal quartet includes a strong bass singer

**073 DUKE ELLINGTON AND HIS ORCHESTRA**

Hollywood, Cal.,

Aug. 26, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Cootie Williams – voc (1); The Rhythm Boys (Bing Crosby, Al Rinker, Harry Barris) – voc (5)

61011-6 Ring Dem Bells

Vic 22538,

Chronological Classics 596

61012-4 Old Man Blues

Vic uniss 78,

Media 7 MJCD 173

61012-6 Old Man Blues

Vic 23022,

Chronological Classics 596

61013-5 Three Little Words

Vic 22528,

Chronological Classics 596

Composer credits: 61011 (D. Ellington – I. Mills); 61012 (D. Ellington – I. Mills); 61013 (H. Ruby – B. Kalmar)

This session is a repeat session to the one above, and it produced the master takes for all titles recorded at the above session. Thus, here we find the best-known versions of 'Ring Dem Bells' and 'Old Man Blues'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Cootie Williams, Bing Crosby and the Rhythm Boys (vo)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); The Rhythm Boys (Bing Crosby, Al Rinker, Harry Barris) (vcl trio)*

- B. Rust, *The Victor Master Book, Vol. 2: 3t/ 2tb/ 3s/ p/ bj/ b/ d/ vocalists the Rhythm Boys, Cootie Williams*

- Rust\*2: Arthur Whetsel, Freddie Jenkins (tpt); Cootie Williams (tpt, vcl); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); The Rhythm Boys (Bing Crosby, Al Rinker, Harry Barris) (vcl trio)(5)

- Rust\*3: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Charlie Barnett -chimes; Cootie Williams, The Rhythm Boys (Bing Crosby, Al Rinker, Harry Barris) (vcl trio)

- Rust\*4,\*6: Arthur Whetsel -Freddie Jenkins -t; Cootie Williams -t -v; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Charlie Barnett -chimes; The Rhythm Boys (Bing Crosby, Al Rinker, Harry Barris) (vcl trio)

Solos ad-lib:

61011: BB clt 16; JH alt 16; HC bar 16; JN m-tbn 16; JH alt+CW voc 16; CW m-tpt 16 + 16; BB clt obl 16

61012: JH sop 4; JN m-tbn+BB clt 30; JN o-tbn 8; HC bar 32; JH sop 16; FJ o-tpt 14; BB clt obl 16; JN m-tbn+BB clt 8; BB clt obl 6

61013: DE pno 4; BB clt obl 30; TRB voc+BB clt 30

Discernible differences of takes:

61011-6: Start of tune: S. Greer hits his tubular bells with 1 eighth-note g, 1 quarter-notes g, 1 eighth-note g, 2 quarter-notes g-g

61012-4: Intro: Hodges on soprano plays: 2 quarter-notes bb-bb, 2 half-notes eb-db, 1 half-note bb, 1 three-quarter-note f, 1 quarter-note F (decidedly different from takes 1 – 2 – 3). (Nanton plays middle-eight in last chorus below Bigard)

61012-6: Intro: Hodges on soprano plays: 2 quarter-notes bb-bb, 2 half-notes eb-db, 1 half-note bb, 3 quarter-notes eb-db-bb, 1 whole-note F (decidedly different from takes 1 – 2 – 3). (Nanton plays middle-eight in last chorus below Bigard)

61013-5: The vocal trio lacks a bass singer, and thus the Rhythm Boys sound much lighter than Emmanuel Hall's Quartet

**074 DUKE ELLINGTON AND HIS ORCHESTRA**

New York,

Oct. 02, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;  
 Dick Robertson – voc (1)

63360-1	Hittin' The Bottle	Vic 23016,	Media 7 MJCD 173
63360-2	Hittin' The Bottle	Vic 23016,	Chronological Classics 596
63361-3	That Lindy Hop	Vic 23016,	Chronological Classics 596
63362-2	You're Lucky To Me	Vic 23017,	Chronological Classics 596
63363-1	Memories Of You	Vic 23017,	Chronological Classics 596

*Composer credits: 63360 (H. Arlen – T. Koehler); 63361 (E. Blake – A. Razaf); 63362 (E. Blake – A. Razaf); 63363 (E. Blake – A. Razaf)*

Back in the Big Apple again, the number of recorded alternate-takes diminishes immediately, and we have one pair of double takes only of this session. Most interesting: there is no Ellington composition recorded here.

Listen to Sonny Greer. He plays press-rolls on his snare drum almost throughout in 'Hittin' The Bottle' and uses his brushes behind the Duke's stride-piano solo in 'That Lindy Hop'. 'Memories Of You' then have a strong last chorus dominated by Artie Whetsel and Joe Nanton on open instruments, and carried by Greer's driving press-rolls. I am un-certain whether these are pure Ellington arrangements performed here, or are they stock-arrangements edited by the Duke? I'd say, rather the latter, mainly.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Dick Robertson (vo)*

- *McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Dick Robertson (vcl)*

- *B. Rust, The Victor Master Book, Vol. 2: 3t/ 2tb/ 3s/ p/ bj/ b/ d/ vocalist Dick Robertson Williams*

- *Rust\*2: Arthur Whetsel, Freddie Jenkins (tpt); Cootie Williams (tpt, vcl); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Dick Robertson (vcl)*

- *Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Dick Robertson -v*

Solos ad-lib:

63360:	JN o-tbn 6; HC bar obl 4 + 4 + 4; DR voc 32; JN o-tbn 7 + 2 + 2; BB clt obl 16; CW o-tpt 8; BB clt obl 2; BB clt 1+7
63361:	JH alt 19+7; DR voc 32; DE pno 32; FJ o-tpt 15; HC bar+BB clt 8; FJ o-tpt 8+1
63362:	AW m-tpt 16; JT o-tbn 8; AW m-tpt 8; JH alt 4; CW o-tpt 4 + 4; DR voc 32; AW o-tpt 4
63363:	DR voc 32

Discernible differences of takes:

63360-1:	C. Williams starts his solo with: 1 quarter-note c, 2 eighth-notes c-a, 1 quarter-note d, 2 eighth-notes d-a, 1 quarter-note c
63360-2:	C. Williams starts his solo with: 1 three-quarter-note upbeat c, then 1 quarter-note c, 2 eighth-notes c-a, 1 quarter-note d, 2 eighth-notes d-a, 1 quarter-note c

**075 THE HARLEM FOOTWARMERS**

New York, Oct. 14, 1930

Arthur Whetsel – tpt; Joe Nanton – tbn; Barney Bigard – clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

404481-A	Mood Indigo	OK unissued,	Media 7 MJCD 174
404482-C	Big House Blues	OK 8836,	Chronological Classics 596
404483-B	Rocky Mountain Blues	OK 8836,	Chronological Classics 596

*Composer credits: 404481 (D. Ellington – B. Bigard – I. Mills); 404482 (D. Ellington); 404483 (Simmonds)*

And here are some small-band recordings again as before. It seems like the Duke had a fable for such outings. Maybe, the ideas and melodies inherent in these tunes were not suited for Ellington to be performed in big-band manner and not appropriate to be worked-out as arrangements.

Here we have the very first recording of Ellington's very famous 'Mood Indigo'. The theme chorus is played by trumpet and trombone only. And the Bigard and Whetsel have their solos before another theme chorus, and the tune is over. There must have been something wrong with this title, as the recording officials decided to reject it. They should have known better, as this title was an immediate success, but for the Brunswick Company of the October 17 date.

The 'Big House Blues' is not a blues tune, having two different strains, a major and a minor one, and sixteen or thirty-two bars long. The 'Rocky Mountain Blues' then has improvisations on the blues changes, but parenthesized they are by a strain of strange - or weird – harmonics.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- *McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel (tpt); Joe Nanton (tbn); Barney Bigard (clt); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- *Rust\*2, \*3, \*4, \*6: Arthur Whetsel (tpt) Joe Nanton (tbn); Barney Bigard (clt, ten); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

Solos ad-lib:

404481:	BB clt 16; AW m-tpt 16; DE pno 4
404482:	DE pno 4; JN m-tbn 14; BB clt 2+14; AW o-tpt 30; DE pno 2
404483:	DE pno 4; BB clt 11; AW m-tpt 12; JN o-tbn 12; DE pno 4 + 2

**076 THE JUNGLE BAND**

New York, Oct. 17, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;  
Dick Robertson – voc

E-34927-A Runnin' Wild Br 4952, Chronological Classics 596  
E-34928-A Mood Indigo (Dreamy Blues) Br 4952, Chronological Classics 596  
*Composer credits: E-34927 (A. Harrington Gibbs - J. Grey - L. Wood); E-34928 (D. Ellington - B. Bigard - I. Mills)*

This is a too fast 'Runnin' Wild', and it really is astonishing that Cootie Williams is able to start his trumpet solo with the 'High Society' clarinet solo theme. This is not real Ellington music, here, and I assume that this probably is an edited stock arrangement, adjusted by the master.

In 'Mood Indigo', Braud plays an eighth-note bass part for the clarinet solo, which is not common for this time of jazz music. The instrumental solos are approximately the same as in the former 'Mood Indigo' cut, and are thus set solos. Only, whose ideas were these, the soloist's, or Ellington's?

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- *McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- *Rust\*2: Arthur Whetsel, Freddie Jenkins (tpt); Cootie Williams (tpt, vcl); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Dick Robertson (vcl)*

- *Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Dick Robertson -v*

Solos ad-lib:

E-34927: FJ o-tpt 8 + 16; CW o-tpt 32; FJ o-tpt 4; DR voc+BB clt obl 32

E-34928: BB clt 16; AW m-tpt 16; DE pno 4

**077 THE JUNGLE BAND**

New York,

Oct. 27, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Irving Mills – voc (1,2); Benny Payne – voc (2)

E-35035-B Home Again Blues Br 6003, Chronological Classics 596

E-35036-A Wang Wang Blues Br 6003, Chronological Classics 596

*Composer credits: E-34935 (I. Berlin - H. Akst); E-34936 (H. Busse - G. Mueller - B. Johnson - L. Wood)*

No Ellington compositions recorded at this session. 'Home Again Blues' is an Irving Berlin composition and has nothing of a blues tune. Ellington's manager Irving Mills obviously hired himself as singer for both titles, and it must be admitted that he could have chosen a worse man than himself. But certainly, Mills does not have the feeling a coloured singer would have added to the proceedings. And then 'Wang Wang Blues', that old Paul Whiteman work-horse of ten years ago, is not Ellington material at all. But he certainly had a hand in the production of the arrangement. Nice to hear Mills singing call-and-response with young pianist Benny Payne, later for many years with the Cab Calloway Band. This must have been the time he accompanied male impersonator Gladys Bentley, and possibly he had learned a lot about black scat-singing from her.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- *McCarthy, Carey, Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Irving Mills, Bennie Payne (vcl)*

- *Rust\*2: Arthur Whetsel, Freddie Jenkins (tpt); Cootie Williams (tpt, vcl); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Dick Robertson, Bennie Payne (vcl)*

- *Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton -Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Bennie Payne -Irving Mills -v*

Solos ad-lib:

E-35035: JN m-tbn 16; JH alt 3; IM voc+WB sbs 16 + 8+8; FJ o-tpt 14

E-35036: JN m-tbn 6; BB clt+JN o-tbn 2 + 2 + 2; DE pno 4; IM voc+BP voc 32; CW o-tpt 2+2

**078 THE HARLEM FOOTWARMERS**

New York,

Oct. 30, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms, chimes;

Cootie Williams – voc (2,3,6); Irving Mills – voc (4)

404481-D Mood Indigo OK unissued not on LP/CD

404481-E Mood Indigo OK unissued not on LP/CD

404519-A Ring Dem Bells OK 41468, Chronological Classics 596

404519-B Ring Dem Bells Od A-2324, not on LP/CD?

404520-A or C Three Little Words Od ONY-36166, Chronological Classics 596

404521-B Old Man Blues OK 8869, Chronological Classics 596

404522-B Sweet Chariot OK 8840, Chronological Classics 596  
 404523-B Mood Indigo OK 8840, Chronological Classics 596  
*Composer credits: 404519 (D. Ellington – I. Mills); 404520 (H. Ruby – B. Calmar); 404521 (D. Ellington – I. Mills); 404522 (D. Ellington – I. Mills)*

404520-C of 'Three Little Words' are claimed to be on Chronological Classics 596, taken from Odeon ONY-36166. The Media 7 MJCD 174 CD I own claims to have W 404520-A or-C, as by 'The Philadelphia Melodians'. Following S. Lasker's article in VJM 201 (see below under Notes), this ought to be this recording. I – KBR – feel unable to decide. Confirmation would be welcomed by any well-minded person! The band obviously uses a sweet stock-arrangement different – and still sweeter - from that one used at session 075 (containing 'The Rhythm Boys' singing). To save the good jazz taste, Ellington had attached a final jazz chorus by his own to both versions. 'Ring Dem Bells' has got a supple over-working by the Duke, and the instrumental solos are rather different from those on sessions 072 and 073 (on Victor). The solos on these Victor sides above sound to be pre-set and noted-down, while here we have refreshingly different versions – not to say anything against the quality of the above solos! 'Old Man Blues' sounds a bit too tame here, but nevertheless musical and "human". 'Sweet Chariot' is a twelve-bars blues number with almost nil relation to the well-known Spiritual. All solos are by the brass section men and are accompanied by a persistent simple chording by the saxophones that did not need fixing by a score. This might be the reason that it never had been recorded again by the Ellington band. And 'Mood Indigo' has its own set structure and solo sequence as known from the earlier recordings. Only, that Whetsel fluffs two notes in his solo!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)

- Rust\*2: Arthur Whetsel, Freddie Jenkins (tpt); Cootie Williams (tpt, vcl); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d -chimes; Cootie Williams - Irving Mills -v

- Steven Lasker, *A Hundred Years Ago, VJM 201*, p. 32: "I'd tell you the original Blu-Discs are the rarest of Ellington's commercially-issued 78s, but I've yet to hear of an actual copy of 'Three Little Words' (the version recorded at Okeh on October, 1930) on either U.S. Odeon ONY 36166 (as by 'The Harlem Music Masters') or U.S. Parlophone PNY 34156 (as by 'Frank Brown And His Tooters'). Can anyone confirm a copy of either issue? (A copy of this same performance of 'Three Little Words' on British Parlophone R 883 is held here. John R.T. Davies told me he thought it was likely the rarest 78 in the entire "R" series.)

Solos ad-lib:

404519: DE pno 1+1+1; CW o-tpt 4; SG bells 16; HC bar 16; BB clt 16; DE pno+SG bells 16; JH alt+CW voc 16; SG bells 4; FJ o-tpt 16+16; BB clt obl 16

404520: JH alt 2; HC bar 14 + 6; IM voc+ BB clt obl 30; AW m-tpt+JT o-tbn 2+14; JH alt 2

404521: JH alt+WB sbs 8; BB clt 16; CW o-tpt 8; BB clt 8; JN o-tbn+BB clt 16; HC bar 8; JN o-tbn+BB clt 8; JH sop 16; FJ o-tpt 14; BB clt obl 30

404522: JH alt+CW voc 12; CW o-tpt 12; JN m-tbn 12; CW o-tpt 1+12; JN m-tbn 10

404523: BB clt 16; AW m-tpt 16; DE pno 4

Discernible differences of takes:

404519: As take -A only is re-published, nothing can be said about take -B without access on its original issue.

**079 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York,

Nov. 21, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Smith Ballew (as Billy Smith) – voc

64811-1 *Mood Indigo*

*Vic 20-1532*

*not on LP/CD?*

64812-1 Nine Little Miles From Ten-Ten-Tennessee

*Vic 22586,*

*Chronological Classics 605*

64812-2 Nine Little Miles From Ten-Ten-Tennessee

*Vic 22586,*

*Media 7 MJCD 174*

64813-1 I'm So In Love With You

*Vic 23041,*

*Chronological Classics 605*

64813-2 I'm So In Love With You

*Vic 23041,*

*Media 7 MJCD 174*

*Composer credits: 64812 (A. Sherman – A. Lewis – C. Conrad); 64813 (D. Ellington – I. Mills)*

This issue of 'Mood Indigo' take -1 is listed by Rusts\*4 and\*6, but is not included in the wonderful 'The Centennial Edition' of the Duke's complete RCA Victor recordings. This would mean that its existence is not proved or even denied. I thus prefer to list it in italics, here. Both other titles are pop songs of the time and rather tedious. But a little jazzed up by the Duke's piano, together with Bigard's clarinet in the first title, and little invasions in the stock arrangement of the second title. But Cootie Williams' first chorus in 'Tennessee' is great, in both versions.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Smith Ballew (vo)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Billy Smith (Smith Ballew) (vcl)

- B. Rust, *The Victor Master Book, Vol. 2*: 3t/ 2tb/ 3s/ p/ bj/ b/ d/ vocalist Smith Ballew, as Billy Smith

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Billy Smith (Smith Ballew) (vcl)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Billy Smith (Smith Ballew)

-v

Solos ad-lib:

- 64812: CW m-tpt 32; SB voc 32; DE pno+BB clt 16; BB clt 8  
 64813-1: DE pno 4; AW m-tpt 8; JT o-tbn 8; SB voc+DE pno obl 32; CW m-tpt 15 + 1; FJ o-tpt 6; BB clt 4  
 64813-2: DE pno 4; AW m-tpt 8; JT o-tbn 8; SB voc+DE pno obl 32; CW m-tpt 14 + 1; JN o-tbn 1+6; BB clt 4
- Discernible differences of takes:  
 64812-1: Bars 7/8 of Cootie's solo: 2 quarter-notes g-a, 1 eighth-note b, 2 syncopated quarter-notes g-e  
 64812-2: Bars 7/8 of Cootie's solo: 2 quarter-notes g-a, 1 eighth-note b, 1 syncopated quarter-note g, 2 eighth-notes e-e  
 64813-1: Bars 25 to 32 of penultimate chorus are played by Freddie Jenkins on trumpet.  
 64813-2: Bars 25 to 32 of penultimate chorus are played by Joe Nanton on trombone.

## 080 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA

New York,

Nov. 26, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms, bells;

Sid Garry – voc; two colored male singers – voc (3)

64378-1 What Good Am I Without You? Vic uniss 78, Chronological Classics 605

64379-1 Blue Again Vic 22603, Chronological Classics 605

64380-2 When A Black Man's Blue Vic uniss 78, Chronological Classics 605

Composer credits: 64378 (M. Ager); 64379 (J.McHugh – D. Fields); 64380 (G. A. Little – A. Sizemore – E. G. Nelson)

This is Duke Ellington at his most commercial. With the occasional amendment of stock arrangements, white vocalists, and with a restrained number of hot soloists. The tunes played are pop songs of the white music industry, and gone are the days of pure Ellingtonia. Is this Irving Mills' influence or is this the consequence of 'Black Thursday', October 24, 1929? And just think about, what a wealth of fantastic jazz compositions Ellington had delivered to the public in the years before.

It is interesting to note that Sonny Greer only occasionally plays his drums. Mostly, we hear a rhythm section of very fine Fred Guy on banjo and Wellman Braud playing a well educated two-to-the-bar softly plucked bass, no slapped notes and no four-four rhythm. The Duke plays softly and most delicately. And Sonny Greer handles the tubular belles when appropriate and needed. And the opportune cymbal stroke, but no bass-drum. Distressing!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Smith Ballew (vo)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Sid Garry (vcl)

- B. Rust, *The Victor Master Book, Vol. 2*: 3t/ 2tb/ 3s/ p/ bj/ b/ d/ vocalist Sid Garry

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges

(sop, alt), Harry Carney (cl, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Sid Garry (vcl)

- Rust\*3,\*4,\*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard

-cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Sid Garry -v

Solos ad-lib:

64378-1: JH alt 4; DR voc 32; AW m-tpt 16; JT o-tbn 8

64379-1: DE pno 4; DE pno 8; SGA voc 30; CW o-tpt 4; JN o-tbn 4; CW o-tpt 8; DE pno 1

64380-2: JH alt 4; CW m-tpt 16 + 8; SGA voc+two colored male singers voc 32; BB clt 2 + 2

## 081 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA

New York,

Dec. 10, 1930

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Dick Robertson – voc (2); Benny Payne – voc (3)

64611-4 Mood Indigo Vic 22587, Chronological Classics 605

64378-4 What Good Am I Without You? Vic 22586, Chronological Classics 605

64380-4 When A Black Man's Blue Vic 22587, Chronological Classics 605

Composer credits: 64378 (M. Ager); 64379 (J.McHugh – D. Fields); 64380 (G. A. Little – A. Sizemore – E. G. Nelson)

Here we have the first "big band" version of 'Mood Indigo', in that Bigard's clarinet chorus is accompanied very softly by the brass section, and Whetsel's muted trumpet solo is accompanied by the clarinets.. For me, this sounds very beautiful. And the straight banjo rhythm plus the soft string-bass, with no drums, obviously. 'What Good Am I Without You' had been recorded at the fore-going session, but was unissued. Greer is on brushes here, and on press-rolls in 'When A Black Man's Blue'. But this last title, at last, features a blues/jazz vocalist – and no pop singer – in the person of young pianist Benny Payne, later Cab Calloway's years-long pianist/accompanist.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Benny Payne (vo)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Dick Robertson, Benny Payne (vcl)

- B. Rust, *The Victor Master Book, Vol. 2*: 3t/ 2tb/ 3s/ p/ bj/ b/ d/ vocalists Dick Robertson, Benny Paine

- Rust\*2,\*3,\*4,\*6: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny

Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Dick

Robertson, Benny Paine (vcl)

Solos ad-lib:

64378-4: DE pno 4; AW m-tpt 16; BB clt 16; JN m-tbn 16  
 64380-4: JH alt 4; DR voc 32; AW m-tpt 16; JT m-tbn 8  
 64611-4: JH alt+ CW m-tpt 4; CW m-tpt 16 + 8; BP voc+DE pno obl 32; BB clt 2 + 2+2

## 082 THE NEW YORK SYNCOPATORS

New York,

Jan. 08, 1031

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;  
 Sid Garry – voc

404802-A I Can't Realize You Love Me

CI 5391,

Chronological Classics 596

404803-B I'm So In Love With You

CI 5391,

Chronological Classics 605

Composer credits: 404802 (W. Donaldson – B. DeSylva); 404803 (D. Ellington – I. Mills)

Here again, this all seems to be a mixture of stock arrangement – or arrangement by somebody else – and Ellington's amendments or adjustments. The basic style of the music is not Ellington's. Only one title is Ellington's own, and the vocalist is a white pop singer. But still, the band is fantastic!

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

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Billy Smith (Smith Ballew) (vcl)

- Rust\*2, \*3, \*4, \*6: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bj); Wellman Braud (sbs); Sonny Greer (dms); Sid Garry (vcl)

Solos ad-lib:

404802: SGa voc+?FJ m-tpt 32; JH alt 1; JN m-tbn 30; JH alt+CW o-tpt 2+30; JT o-tbn 4 + 4; FJ o-tpt 6

404803: HC alt 16; SGa voc 32; BB clt 4

## 083 THE HARLEM FOOTWARMERS

New York,

Jan. 08, 1031

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms

404804-A Rockin' In Rhythm

OK 8869,

Chronological Classics 605

Composer credits: 404804 (D. Ellington – H. Carney – I. Mills)

And here now, from the same recording session, but with a different band name – or better pseudonym – a new Ellington composition which he was to use for all his concert programs further-on: 'Rockin' In Rhythm'. Out of idleness and convenience, I'd like to copy the

corresponding text from the Media 7 CD's booklet regarding this session: "Also at the 8 November (sic – KBR) session, operating under yet another pseudonym – The Harlem Footwarmers – the Ellington band offered the very first waxing of a piece that for forty three years was to remain one of its main warhorses, staying in the book right up until the end: 'Rockin' In Rhythm'. For listeners only familiar with the raunchy versions from the 1950s onwards, this initial attempt may seem rather tame. Still, it is extremely catchy and gives one an idea of the way Duke's frame of reference evolved over the years. 'Rockin' In Rhythm' is built around two themes: a 26-bar major strain, comprising three passages of 8, 8 and 10bars, respectively. The two extra bars in the third strain merely repeat the preceding two. The second, minor strain of 16 bars bears no relation whatsoever to the first, providing a fairly striking contrast. The second strain used to be handled by Barney Bigard, until he left the band in 1942. Thereafter, it was handled by Harry Carney, providing him with virtually his only chance to play clarinet on stage ... The opening solo on the first theme is taken by Cootie Williams."

But who is the "ha-ist" in the saxophone parts?

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

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Billy Smith (Smith Ballew) (vcl)

- Rust\*2, \*3, \*4, \*6: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bj); Wellman Braud (sbs); Sonny Greer (dms); Sid Garry (vcl)

Solos ad-lib:

404804: DE pno 4; CW o-tpt 16; DE pno 4; BB clt 16; DE pno 3; JN m-tbn 16

## 084 THE WHOOPEE MAKERS

New York,

Jan. 10, 1931

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;  
 Chick Bullock – voc

10356-1 Them There Eyes

Or 2191,

Media 7 MJCD 174

10356-2 Them There Eyes

Ban 32070,

Chronological Classics 605

10356-3 Them There Eyes

Ban 32070,

Media 7 MJCD 174

10357-1 Rockin' Chair

Ban 32070,

Chronological Classics 605

10357-2 Rockin' Chair

Ban 32070,

Media 7 MJCD 174

10357-3 Rockin' Chair

Ban 32070,

Blue Disc T 1001 (LP)

10357-4 Rockin' Chair

Ban 32070,

Media 7 MJCD 174

10359-3 I'm So In Love With You

Mel M-12444,

Chronological Classics 605

Composer credits: 10356 (M. Pinkard – W. Tracey, D. Tauber); 10357 (H. Carmichael); 10358 (D. Ellington – I. Mills)

'Them Their Eyes' and 'Rockin' Chair' are not Ellington compositions and only very little arranged. White singer Chick Bullock seems to be the star attraction here for the ARC people, and Ellington might have been the second, and this all probably is Mills' work. The soloistic of Duke's men is – as always – absolutely great and has not to be discussed. 'I'm So In Love With You' is Ellington's tune, and is thus obviously played with a suitable arrangement.

From this session on, Fred Guy will also be playing the guitar, as on the first title here.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Chick Bullock (vo)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Chick Bullock (vcl)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Chick Bullock (vcl)

- Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj -g; Wellman Braud -sb; Sonny Greer -d; Chick Bullock -v

Solos ad-lib:

10356: AW m-tpt 1; CW o-tpt 31; AW m-tpt 1; CB voc+BB clt obl 32; CW o-tpt 8 + 8

10357: CB voc+BB clt obl 31; JN o-tbn+JH alt 16; JN o-tbn+BB clt 14; JH alt 4

10359: DE pno 4; JT o-tbn 16; FJ m-tpt obl 6; JT o-tbn 8; CB voc+DE pno 32; HC bar 16; DE pno 8; HC bar 6

Discernible differences of takes:

10356-1: First clarinet fill (Bigard's) in bar 4 of clarinet-section chorus: 1 eighth-triplet Eb-f-g, 1 dotted quarter-note bb, 1 eighth-note ab, 1 dotted quarter-note g, 1 eighth-note f, 1 half-note g

10356-2: First clarinet fill (Bigard's) in bar 4 of clarinet-section chorus: eight-notes Eb-g-bb-eb-c-bb-g, 1 half-note bb

10356-3: First clarinet fill (Bigard's) in bar 4 of clarinet-section chorus: eight-notes Eb-g-bb-eb-d-bb, 1 half-note c

10357-1: First alto response (Hodges) in bars 2/3 of trombone solo: 8 eighth-notes f-a-c-b-bb-a-f, 2 quarter-notes f#-g

10357-2: First alto response (Hodges) in bars 2/3 of trombone solo: 1 quarter-note d, 1 half-note g, 2 eighth-notes f-eb, 1 quarter-note D

10357-3: First alto response (Hodges) in bars 2/3 of trombone solo: 1 quarter-note c, 1 half-note g, 1 dotted quarter-note f, 1 eighth-note d, 1 quarter-note c

10357-4: First alto response (Hodges) in bars 2/3 of trombone solo: 1 dotted quarter-note c, 1 eighth-note c, 3 syncopated quarter-notes f-f-f, 1 half-note f

085 THE JUNGLE BAND

New York,

Jan. 14, 1931

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;

Benny Payne – pno (1,3);

Frank Marvin – voc (1)

E-35800-A Rockin' Chair

Br 6732,

Chronological Classics 605

E-35801-A Rockin' In Rhythm

Br 6038,

Chronological Classics 605

E-35802-A Twelfth Street Rag

Br 6038,

Chronological Classics 605

Composer credits: E-35800 (Hoagy Carmichael); E-35801 (Duke Ellington – Harry Carney – Irving Mills); E-35802 (James S. Sumner – Euday L. Bowman)

'Rockin' Chair' gets the same mainly ad-lib treatment like before at the last session. This song was composed by young white pianist Hoagy Carmichael in 1929, and thus was rather contemporary for the Ellington Band in this stage. It has a very interesting sequence of chords, far more colourful than the multitude of jazz songs and tunes of the time, and Ellington seems to have had a liking of it. But the lack of a well-constructed arrangement from his pen might be a consequence of his multi-business as bandleader – daily – and composer and arranger. This is the second recording of 'Rockin' In Rhythm', Ellington's later "war-horse", that had to "rock" most of his concerts. This was his own number and consisted of a smart addition of three independent elements of thematic material without the harmonic beauty of Carmichael's tune. And 'Twelfth Street Rag' – for me a grossly un-fitting number for the Ellington Band – gets an over-loaded and un-swinging form and rendition, which lacks a lot of Ellington's finesse and suitability. Was this really the Duke's work? But the piano-duet is very nice, the first half played by the Duke and the second one then by Benny Payne in fine 'Fats' Waller manner.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Bennie Payne (vo)

- McCarthy, Carey, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); unknown (vcl)

- Rust\*2: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Frank Marvin, Benny Payne (vcl)

- Rust\*3, \*4, \*6: Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj -g; Wellman Braud -sb; Sonny Greer -d; Frank Marvin -Bennie Payne -v; Bennie Payne -p

Solos ad-lib:

E-35800: CW o-tpt 1+16; JN m-tbn 1; CW o-tpt 4+JN m-tbn 4; JN m-tbn 2; DE pno 2; FM voc+BP pno obl 32

E-35801: DE pno 3; JN m-tbn 1; CW o-tpt 16; BB clt 16; DE pno 3; JN m-tbn 1+16

E-35802: DE pno+BP pno 2+30; JN m-tbn 14; JT o-tbn 2+14; FJ o-tpt 6

086 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA

New York,

Jan. 16, 1931

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;  
 Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;  
 Chick Bullock – voc

67401-1	Rockin' In Rhythm	Vic 26310,	Chronological Classics 605
67401-2	Rockin' In Rhythm	Vic uniss 78,	RCA DE Centennial CD 5
67798-2	The River And Me	Vic 22614,	Chronological Classics 605
67799-1	Keep A Song In Your Soul	Vic 22614,	Chronological Classics 605
67800-1	Sam And Delilah	Vic 23036,	Chronological Classics 605

*Composer credits: 67401 (Duke Ellington – Harry Carney – Irving Mills); 67798 (Harry Warren – Al Dubin); 67799 (Thomas Waller – Alex Hill); 67800 (Ira and George Gershwin)*

And a third 'Rockin' In Rhythm', and with two alternate takes. A feast for the ardent Ellington collector and fan. The following three titles are features for white singer Chick Bullock, of which 'The River And Me' and 'Keep A Song In Your Soul' are quite rewarding, but 'Sam And Delilah' – a recent composition of the two Gershwin brothers – are tedious and offer very little – if any – jazz.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Chick Bullock (vcl)*

- B. Rust, *The Victor Master Book, Vol. 2: 3t/ 2tb/ 3s/ p/ bj/ b/ d/ vocalist Chick Bullock*

- Rust\*2: *Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Chick Bullock (vcl)*

- Rust\*3, \*4, \*6: *Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Harry Carney -cl -as -bar; Barney Bigard -cl -ts; Duke Ellington -p -ldr -a; Fred Guy -bj -g; Wellman Braud -sb; Sonny Greer -d; Chick Bullock -v*

Solos ad-lib:

67401: *DE pno 3; JN m-tbn 1; CW o-tpt 16; BB clt 16; DE pno 3; JN m-tbn 1+16*

67798: *BB clt 8 + 16; m-tpt 8; BB clt 8; CB voc+DE pno obl 32; CW o-tpt 16 + 8*

67799: *AW m-tpt+BB clt obl 32; CW o-tpt 4; CB voc+DE pno obl 32; JH alt 7; AW o-tpt 1*

67800: *DE pno 2; CB voc 16 + 16 + 16 + 22; DE pno 2*

Discernible differences of takes:

67401-1: *Last bar (26) of Strain A: no high-hat cymbal upbeat to Strain B, snare-drum press-role instead*

67401-2: *Last bar (26) of Strain A: high-hat cymbal upbeat to Strain B, no snare-drum press-role*

**087 DUKE ELLINGTON AND HIS ORCHESTRA**

New York,

Jan. 20, 1931

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;

Joe Nanton, Juan Tizol – tbn;

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;

Dick Robertson – voc (5)

E-35938-A	The Peanut Vendor	Mel M-12080,	Chronological Classics 605
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E-35939-A	Creole Rhapsody – Part 1	Br 6093,	Chronological Classics 605
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E-35940-A	Creole Rhapsody – Part 2	Br 6093,	Chronological Classics 605
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E-35940-AA	Creole Rhapsody – Part 2	Br uniss78,	MCA GRP 36402 3
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E-35941-A	Is That Religion?	Mel M-12080,	Chronological Classics 616
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*Composer credits: E-35938 (Marion Sunshine – L. Wolfe Gilbert – Moises Simmonds); E-35939 (Duke Ellington); E-35940 (Duke Ellington); E-35941 (Maceo Pinkard – Mitchell Parish)*

Duke Ellington in the West-Indies with an over-long 'Peanut Vendor' in permanent dominant – tonic manner, varied by a single change of key, only. OK, something for the non-jazz-public and for commerce.

But beautiful 'Creole Rhapsody' offers Ellington's compositional efforts in writing just what the name says, using his fantastic soloists in unsurpassed manner. Wonderful!

'Is That Religion' has a fine swinging arrangement with solos by Carney on baritone and Bigard on tenor. And Nanton 4-bars part sounds much more modern than his contemporary style. The singer should be Dick Robertson as claimed by TDWAW, although all Rusts say Frank Marvin, and Massagli-Pusatery 1969 / Dick Bakker say Sonny Nichols.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe "Tricky Sam" Nanton, Juan Tizol (tb); Johnny Hodges (as); Harry Carney (alt, bar); Barney Bigard (ten, clt); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Arthur Whetsel, Cootie Williams, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton, Juan Tizol (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- Rust\*2: *Arthur Whetsel, Freddie Jenkins, Cootie Williams (tpt); Joe Nanton, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (sop, alt), Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Frank Marvin (vcl)*

- Rust\*3, \*4, \*6: *Arthur Whetsel -Freddie Jenkins -Cootie Williams -t; Joe Nanton, Juan Tizol -tb; Johnny Hodges -cl -ss -as, Harry Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj -g; Wellman Braud -sb; Sonny Greer -d; Frank Marvin -v*

Solos ad-lib:

E-35938: *AW m-tpt+BB clt 44; HC bar 8; DE pno 4*

E-35939: *BB clt+tpts 16; DE pno 16; BB clt 11; JH alt 1; CW o-tpt 1+10; JH alt+tpts 16; CW o-tpt 1; JH alt+tpts 8*

E-35940: *DE pno 8+12; JH alt 4; CW o-tpt 5; HC bar 4; FJ o-tpt 5; BB clt 4; DE pno 2; BB clt obl 6; SG dms 4*

E-35941: *HC bar 16; BB ten 1+8; JN o-tbn 4; FJ o-tpt 4; DR voc 16+32*

Discernible differences of takes:

E-35940-A: *DE pno starts with chordal 3 syncopated quarter-notes*

E-35940-AA: *DE pno starts with a broken bass chord B-d-f-g-a-b*

And once again many thanks to collector/friend Michael Rader for support and delivering material to find some difficult solutions!

DE COTTON CLUB period 1: 04.12.1927 – 03.02.1931

DE INTERIM period: 11.06.1931 – 05.03.1937

DE COTTON CLUB period 2: 17.03.1937 – 15.06.1937

K. - B. Rau  
03-06-2024  
18-02-2026