

THE RECORDINGS OF CLAUDE JONES

An Annotated Tentative Personnelo-Discography

JONES, Claude, trombone, vocals

Born: Boley, Oklahoma, 11th February 1901;

Died: aboard liner S.S. 'United States', 17th January 1962

Brother-in-law of Quentin Jackson. Trombone at 13, played in town band, then at Langston High School where he also doubled on trumpet and drums. Attended Wilberforce College, also served as a musician in the Student's Army Training Corps. Quit law studies at Wilberforce and subsequently joined the Synco Jazz Band in Springfield, Ohio (1922). This band later became McKinney's Cotton Pickers, remained with McKinney's until spring 1929. Joined Fletcher Henderson in May 1929 (originally for production of the show 'Great Day' – during Henderson's short with the show Claude Jones doubled on trombone and fourth trumpet). With Henderson in 1930 (also played occasionally in Chick Webb's Band). Joined Don Redman c. September 1931, left in September 1933 to rejoin Fletcher Henderson. Left Henderson (c. September 1934), played in Chick Webb's Band until joining Cab Calloway in late 1934 (occasional vocal features with Cab's Band including 'Jes Naturally Lazy'). Left Cab in January 1940 to join Coleman Hawkins' Big Band, with Zutty Singleton Band in New York (March – May 1940), then again with Hawkins before playing with Joe Sullivan's Band (November – December 1940). Briefly with Fletcher Henderson (1941), then left full-time music to manage own sausage-manufacturing company. Continued to do regular gigs, including spells with Herman 'Humpy' Flintall (1941), Benny Carter (1942), Don Redman, Cab Calloway (1943). Resumed full-time playing to join Duke Ellington (on valve trombone) in spring 1944. Left Duke in c. October 1948, with Machito Orchestra in May 1949, then studio work and brief spell with Fletcher Henderson (1950). Brief return to Duke Ellington from January – March 1951. Left music to become an Officer's Mess Steward on the liner 'United States', in this employment made many visits to England.

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

STYLISTICS

STYLE

Claude Jones plays a technically proficient intellectual trombone style with little blues affinity and few sustained notes. Instead, he often uses rapid staccato sequences.

TOPE

He owns a strong and clear tone, yet still warm and gentle, showing him being a well studied and legitimate musician.

VIBRATO

Close to no vibrato, thus probably vibrato extremely slow and with minimal altitude. As leader of Calloway's trombone section he certainly had to restrict to keep a correct pitch.

TIME

Exact and strong time, as needed in his function as section leader.

PHRASING

Jones' hot solo playing was executed with The McKinney's Cotton Pickers and – to a lesser degree – with the Fletcher Henderson band. In these solo outings he revels in un-swinging fast staccato phrases which make recognising a phrasing very difficult, if there is one. His Calloway recordings comprise very few solos of his, but in later recordings with Jelly Roll Morton and Louis Armstrong he shows a great ability to phrase cultivated solos with melodic and harmonic wit and charm, decidedly different from his early solos with McKinney's Cotton Pickers.

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Claude Jones

- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Claude Jones*

- 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: (*Claude Jones*)

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.

CLAUDE JONES

001 McKINNEY'S COTTON PICKERS

Chicago,

Jul. 11, 1928

Don Redman – alt, clt, cel, dir;

Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;

Milton Senior, George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;

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

Don Redman – arr (2,3,4,6,7); John Nesbitt – arr (5);

Don Redman, George Thomas, Dave Wilborn – voc trio (2); Jean Napier – voc (5)

46092 Sweet Sue – Just You

Vic unissued

not on LP/CD

46093-2 Four Or Five Times

Vic 21583,

Frog DGF 25

46094-1 Shag Nasty (Put It There)

Vic test uniss. on 78,

Frog DGF 27

46094-2 Put It There

Vic V-38025,

Frog DGF 25

46095-2 Crying And Sighing

Vic V-38000,

Frog DGF 25

46096-2 Milenberg Joys

Vic 21611,

Frog DGF 25

46096-3 Milenberg Joys

Vic test uniss. on 78,

Frog DGF 27

Composer credits: 46093 (Byron Grey – Marco H. Hellman); 46094 (Tod Rhodes); 46095 (John Nesbitt); 46096 (J. R. Morton)

This is the first recording session of the McKinney's Cotton Pickers, and they were lucky enough to be treated very well by the Victor Recording Company's people. Jean Goldkette was the guy who arranged a contract with the Victor Company. The band immediately show Don Redman's influence in writing/arranging, although to me it sounds a bit rough at many parts. Drummer Cuba Austin recalled the situation of this first session: *"The boys were wild with excitement about recording, and on the train to Chicago there was a lot of drinking, laughing, and talking; everybody was in great spirits. We just kept walking and cutting up the length of the train through the entire night, most of us didn't go to bed or get any sleep. Next morning we showed up at Victor in very boisterous spirits, and we trooped into the studio shouting and rarin' to go."* (J. Chilton, McKinney's Music).

Thus, they started with one of their show numbers for their vocal choir, nice for some sort of public, but not on the jazz side. 'Put It There' and 'Shag Nasty' are two names for the same romping number of Todd Rhodes' origin, both takes preserved for the collector's delight.

'Crying And Sighing' is the first recorded arrangement of the band's hot trumpet star John Nesbitt. (The reader/listener is advised to look for Fletcher Henderson's 'Chinatown, My Chinatown' of October 1930 which is Nesbitt's most renowned and admired arrangement of this musician's short career.) Nesbitt's hot solos put on wax at this session leave much to be desired if we have his reputation in mind, but we may blame all his weakness rhythmically and tonally on the very circumstances of the extreme situation the musicians were in. But can that be an apology?

On the other side, they had a musically very gifted trombone player in Claude Jones, who was a ready technician, but whose improvisational abilities were more on the intellectual side than hot and blues-inspired. And he owned a full and strong tone. (It is interesting to note at this point that McKinney did never engage any New Orleans musicians when building up the band.)

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm); George Thomas, Dave Wilborn (vo); Don Redman, John Nesbitt (arrangers)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Don Redman, George Thomas, Dave Wilborn - Rust*2: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman (clt, alt, vcl, arr); Milton Senior (clt, alt); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms).

- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Rust*4,*6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Chilton, *McKinney's Music*: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Milton Senior, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms - Chilton, *McKinney's Music*, p. 2: "McKinney augmented his personnel more slowly than the Scott Brothers did, but within the space of six months he had added trombone, violin and banjo. The newcomer on trombone was Claude Jones, who, forty years later, gave his recollections about those early days. "When I finished High School I went up to Wilberforce and joined the Army – the Student Army training corps. I matriculated and went into the Army and played in the band. I played whatever instrument they wanted me to play, bass horn, trumpet and trombone. This was after the War. I was only at college three months. One day, when I was fooling around with the horn, Bill McKinney came by and heard me practising. "Hey, can you play that thing?" he said. I said I could. Then he said "I'll give you six dollars a day if you will play with me ..." I said I'd go with him."

Solos ad-lib:

46093-2: DR alt 3; PR ten 14; PR clt 6

46094-2: TR pno 28; CJ o-tbn 12; TR pno 2+2; DR alt – CJ o-tbn – JN o-tpt – PR ten chase 8

46095-2: DR cel 30; JN o-tpt 6; PR clt 6; PR ten 2+24

46096-2: PR ten 4; PR clt obl 16; JN o-tpt 6; JN m-tpt 2+30; CJ o-tbn 30; DR alt 2+30; PR clt 2

Discernible differences of takes:

46094-1: DR alt sax on second bar of 8-bar chase part (see above) does not play a trill
 46094-2: DR alt sax on second bar of 8-bar chase part (see above) plays a trill d-e-d-e-d
 46096-2: JN in his muted solo chorus does not start fifth bar with a short high ab, instead keeps line of blue-notes
 46096-3: JN in his muted solo chorus starts fifth bar with a short high ab

002 McKINNEY'S COTTON PICKERS

Chicago,

Jul. 12, 1928

Don Redman – alt, clt, bar, cel, dir;
 Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
 Milton Senior, George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
 Don Redman – arr (5,6); John Nesbitt – arr (1,2,3,4,7);
 Jean Napier – voc (1,2); George Thomas – voc (5)

46098-2	Cherry	Vic 21730,	Frog DGF 25
46098-3	Cherry	Vic 21730,	Frog DGF 27
46099-1	Stop Kidding (Neckbones And Sauerkraut)	Vic test uniss. on 78,	Frog DGF 27
46099-2	Stop Kidding (Neckbones And Sauerkraut)	Vic V-38025,	Frog DGF 25
46400-2	Nobody's Sweetheart	Vic V-38000,	Frog DGF 25
46401-2	Some Sweet Day	Vic 21730,	Frog DGF 25
46402-3	Shim-Me-Sha-Wabble	Vic 21611,	Frog DGF 25

Composer credits: 46098 (Don Redman); 46099 (John Nesbitt); 46400 (Kahn - Schoebel); 46401 (Rose – Jackson - Olman); 46402 (Sp. Williams)

The second day of McKinney's Cotton Pickers recording venture in Chicago began with a Don Redman composition arranged by John Nesbitt, of all people: 'Cherry'. A singer from the Goldkette stable was attached to the band for one title only, Jean Napier. (This is his only appearance on record except for two sides with the Jean Goldkette Orchestra in Chicago at exactly this time.)

'Stop Kidding' is a Nesbitt composition as well as arrangement which has good rhythm and good solos. A "flag-waver", 3/4 rhythm against 4/4 rhythm in some parts. 'Some Sweet Day' is a string of instrumental solos of equal length and good quality, while 'Nobody's Sweetheart' with its extraordinary 40-bars chorus is a swinging dance tune with nice scat-singing by George Thomas.

'Shim-Me-She-Wabble' is somewhat over-arranged and looses swing. On all these titles of the first two MKCP recording sessions I feel annoyed of the star trumpet player of the band – John Nesbitt. He owns an unpleasantly blaring tone, bad and un-swinging inner rhythm of solos, his solos do not show a structure, and his embouchure is un-secure and makes him fluff a couple of notes. (This is my – KBR – personal estimation for about 50 years now, and it has not changed with my actual re-listening all these titles. I am sorry! But I can't help!)

"Trumpeter John Nesbitt was posthumously given wide acclaim, but little of his recorded work resembles the efforts of a major jazz artiste. The persistence of his ex-colleagues' tributes seems to indicate that he was nowhere near his best in the recording studios." (J. Chilton, McKinney's Music).

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm); George Thomas, Dave Wilborn (vo); Don Redman, John Nesbitt (arrangers)

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

- Rust*2: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman, Milton Senior (clt, alt); George Thomas, Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo); Lonnie Johnson (gtr); Bob Escudero (bbs); Cuba Austin (dms); Redman, Thomas and another (voc trio).

- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Milton Senior -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.
 - Rust*4, *6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Chilton, *McKinney's Music*: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Milton Senior, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Jean Napier, vcl

- Chilton, *McKinney's Music*, p. 4: "It was at 'Manitou Beach' that the band started coming on. ... It was there that the term 'woodshedding' originated. When on of the gang wanted to rehearse his part he would go off into the woods and practise until he made it. If anyone would biff a few too many, Nesbitt would send him off to the woods for a private rehearsal. Sometimes more than half of the band would be 'woodshedding'. ... For Claude Jones the bucolic stints proved lucrative. "There was a little cottage in the woods near where we were playing, and I used to practice up there in the woods for six to eight hours a day. I got so I could play the trombone with my foot ... McKinney had me featured as 'Hot Lips Jones – The Laughing Trombone Player – Plays With His Foot', so he gave me more money!"

Solos ad-lib:

46098-2: DR alt 3; CJ o-tbn 8; PR clt 32; PR ten 8
 46099-2: DR alt 30; PR ten 2+2; JN o-tpt 8; PR ten 2+2; DR alt 3; CJ o-tbn 6
 46400-2: CJ o-tbn 14; JN o-tpt 22; TR pno 2; GT scat voc 40; PR clt 2+2; JN o-tpt 2; PR clt 2+2
 46401-2: DW gtr 4; JN o-tpt 16; PR clt 16; CJ o-tbn 16; PR ten 16; DR alt 8
 46402-3: TR pno 2; PR ten 4; TR pno 6 + 6; DR bar 2+2+3+2+4; PR clt 2+15; DR alt 4; JN o-tpt 2+2

Discernible differences of takes:

46098-2: PR clt solo bars 5/6: upward run of 3 triplets Bb to bb
 46098-3: PR clt solo bars 5/6: no upward run of triplets
 46099-1: Start of tbn solo: dotted quarter-note (fluffed) A, 3 eighth-notes D-E-D, 1 half-note E
 46099-2: Start of tbn solo: 1 dotted quarter-note E, 3 eighth-notes D-E-D, 1 half-note E

From this same date - July 12, 1928 – two titles of the 'Jean Goldkette Orchestra' exist, which have earlier on been listed as partly including 'McKinney's Cotton Pickers' personnel, thus possibly also Claude Jones. These assumptions have strongly been refuted by researchers Nick Dellow and Albert Haim in their much-detailed article 'Jean Goldkette's Post-Bix Recordings' in British magazine VJM Nos. 159/160 of 2011.

003 THE CHOCOLATE DANDIES

New York,

Oct. 10, 1928

Don Redman – alt, clt, dir;
 Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
 Milton Senior, George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 Lonnie Johnson – gtr (1,2);

Don Redman, George Thomas, Dave Wilborn – voc (4);
 Don Redman – arr (1, 4); John Nesbitt – arr (3); Will Hudson – arr (2)

401218-B	Paducah	OK 8627,	Frog DGF 27
401219-A	Star Dust	OK 8668,	Frog DGF 27
401220-B	Birmingham Break-Down	OK 8668,	Frog DGF 27
401221-A	Four Or Five Times	OK 8627,	Frog DGF 27

Composer credits: 401218 (Redmond); 401219 (Carmichael); 401220 (Ellington); 401221 (Hellman - Gay)

This, in fact, are the famous McKinney's Cotton Pickers from Detroit, one of the first-rate black big bands of the late 1920s/early 1930s, yet playing under the pseudonym 'Chocolate Dandies'. John Chilton explains the particulars of this change of the band's name below.

The last title is recorded by a small unit only from the band, consisting of Langston Curl, tpt, Claude Jones, tbn, Don Redman, alt, and George Thomas, clt, together with the rhythm section as given. They were billed as 'The Little Aces' on OKeh and as 'The Little Chocolate Dandies' on Parlophone (Chilton, McKinney's Music).

'Paducah' is a 12-bar blues tune composed and arranged by Don Redman. 'Star Dust' is written and published in Db originally, but the MKCP arrangement by Will Hudson has the tune in natural D – if not the CD publishers have transcribed it half-a-note upwards when remastering their original 78 disc. It doesn't matter at all, by the way, but listen to that wonderful cymbal playing behind Don Redman's alto solo! In 'Birmingham Break-Down' we find an early composition by Duke Ellington which he recorded in late 1926 already, interpreted here in John Nesbitt's arrangement and at a pace of 260 bpm in contrast to the Ellington version of 212 bpm. 'Four Or Five Times' has some soft and tame vocal cum instrumental call-and-response patterns by a diminished band-personnel (L. Curl, C. Jones, George Thomas on clarinet/vocal, DR, TR, DW, CA, and DW, GT, CJ vocal trio).

Notes:

- Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm); Don Redman (vo).

- Rust*2,*3: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman, Milton Senior (clt, alt); George Thomas, Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo); Lonnie Johnson (gtr); Bob Escudero (bbs); Cuba Austin (dms); Redman, Thomas and another (voc trio).

- Rust*4,*6: Don Redman -cl -as -v -dir; Langston Curl -John Nesbitt -t; Claude Jones -tb; Milton Senior -cl -as; George Thomas -cl -as -v; Prince Robinson -cl -ts; Todd Rhodes -p; Dave Wilborn -bj -v; Lonnie Johnson -g (first two titles only); Bob Escudero -bb; Cuba Austin -d.

Tune Structures:

401218-B Paducah Key of Eb OKeh
 (Intro 8 bars ens)(Chorus 1 12 bars PR clt + ens)(Chorus 2 12 bars PR clt + ens)(Chorus 3 12 bars JN o-tpt + ens)(Chorus 4 12 bars LJ gtr)(Chorus 5 12 bars LJ gtr)(Coda 8 bars ens)

401219-A Star Dust Key of D (!) OKeh
 (Intro 4 bars ens)(Verse 16 bars JN o-tpt + ens)(Chorus 1 32 bars AA' DR alt)(Chorus 2 32 bars AA' TR pno 16 – LJ gtr 14 – PR clt 2)(Chorus 3 32 bars AA' PR clt + ens 8 – JN o-tpt + ens 8 – ens + JN o-tpt 16)

401220-B Birmingham Break-Down Key of Ab / Db / Ab OKeh
 (Intro 16 bars AA' ens)(Chorus A1 20 bars AB JN o-tpt + ens)(Chorus A2 20 bars AB ens)(Interlude 16 bars AA' ens)(Chorus A3 20 bars AB saxes – middle break brass)(?Verse 16 bars ens)(Chorus A4 20 bars AA' ens)(Chorus B1 12 bars PR ten)(Chorus B2 12 bars CA dms/cymbal)(Chorus B3 12 bars ens)

401221-A Four Or Five Times Key of Eb OKeh
 (Intro 8 bars ens)(Chorus 1 16 bars AA' ens + CJ o-tbn)(Chorus 2 16 bars AA' DR alt + ens)(Bridge 4 bars TR pno)(Chorus 3 16 bars AA' DW-GT-CJ-CA voc choir + DR alt)(Chorus 4 16 bars AA' DR alt – GT voc call-and-response)(Chorus 5 16 bars AA' DR alt – ens call-and-response)(Coda = intro 8 bars ens)

Solos ad-lib:

401218-B: ?PR clt 24; JN o-tpt 12; LJ gtr 24

401219-A: ?LC o-tpt 16; DR alt 30; TR pno 15; LJ gtr 1+14; PR clt 2+8; JN o-tpt 8; PR clt over ens 14

401220-B: JN o-tpt 20; PR ten 11

401221-A: CJ o-tbn over ens 16; DR alt 16; TR pno 4; DR alt fills with voc trio 14; DR alt chase with GT voc 16

004 MCKINNEY'S COTTON PICKERS

Chicago,

Nov. 23, 1928

Don Redman – alt, dir;
 Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
 Jimmy Dudley or (Joe Moxley), George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 George Thomas, Cuba Austin – voc (1), Dave Wilborn – voc (2);
 Don Redman – arr (1); John Nesbitt – arr (2)

48619-2	It's Tight Like That	Vic V-38013,	Frog DGF 25
48620-3	There's A Rainbow 'Round My Shoulder	Vic V-38013,	Frog DGF 25

Composer credits: 48619 (Dorsey - Whittager); 48620 (Jolson – Rose – Dreyer)

The first title is the MKCP's version Tampa Red's blues-based novelty song 'It's Tight Like That', recorded by Tampa Red and Georgia Tom just one month earlier, and arranged and recorded immediately afterwards by the MKCP to cash in on. The second title is a pop song of the day, arranged by John Nesbitt to be a dance swinger, with Nesbitt not in good form. Interesting is Claude Jones trumpet-like trombone style, very much in Miff Mole's direction, favouring fast staccato phrases and academical performance.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn

- Rust*2: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman (cl, alt, vcl, arr); James Moxley (clt, alt); George Thomas (George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms)

- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Rust*4,*6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib - Chilton, McKinney's Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Don Redman, vib

Solos ad-lib:

48619-2: PR ten 12; JN o-tpt; CJ o-tbn 12

48620-3: JN o-tpt 31; JN m-tpt obbl 30; PR ten 4; CJ o-tbn 4+4; PR ten 8

005 McKINNEY'S COTTON PICKERS

New York,

Apr. 08, 1929

Don Redman – alt, *glockenspiel*, dir;

Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;

Jimmy Dudley or (Joe Moxley), George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;

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

Don Redman – voc (1), George Thomas – voc (2); Dave Wilborn . voc (3);

Don Redman – arr (2); John Nesbitt – arr (1,3,4)

51084-2 It's A Precious Little Thing Called Love

Vic V-38051,

Frog DGF 25

51085-2 Save It, Pretty Mama

Vic V-38061,

Frog DGF 25

51086-2 I've Found A New Baby

Vic V-38061,

Frog DGF 25

51087-1 Will You, Won't You Be My Baby?

Vic 22932,

Frog DGF 25

Composer credits: 51084 (Davis - Coots); 51085 (Don Redman); 51086 (Spencer Williams); 51087 (J. Nesbitt – H. Quicksell)

The band now after half-a-year of constant playing and performing, in Victor's Camden studios in an antique altered church.

The 'Precious Thing' is a string of hot solos with the least possible of arrangement. And – to my taste – Nesbitt still is below par, and does not show any development. But the band swings, and Cuba Austin is a strong driving force.

In the introduction to 'Save It, Pretty Mama' John Chilton assigns the "glockenspiel" to Cuba Austin, with what I do not entirely agree.

Austin starts drumming with brushes audibly but very soft on the third beat of the first chorus. The chordal sound of the "glockenspiel" is very loud and the instrument must therefore have been placed near the microphone where it should have been easily handled by Redman.

This would certainly have been Redman's place when giving the upbeat. The time-space between the last "glockenspiel" sound and the first drum-sound is about two seconds! Definitely not enough time for a drummer to turn over or move to another place, sit down, grab the brushes, and start to play. And there were three clarinetists at hand to play the obligato below the first trumpet, besides Redman. In the ninth bar of the saxophone chorus Austin's brushes suddenly increase their volume distinctly, and from this moment on the glockenspiel bits are only of single-tone lines and might possibly be the work of the drummer.

Spencer Williams' 'I've Found A New Baby' is one of the most frequently used themes of classic/early jazz, and performed here in Nesbitt's arrangement. Nesbitt ad-libs on the changes of the verse in his common manner.

'Will You, Won't You Be My Baby' comes a bit boring melodically and has a string of solos without much of pep in the arrangement. The composition is by Nesbitt and white banjo player Howdy Quicksell. No vocal on this side.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm)

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

- Rust*2: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman (cl, alt, vcl, arr); James Moxley (clt, alt); George Thomas (George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms)

- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Rust*4,*6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib

- Chilton, McKinney's Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Don Redman, vib

Solos ad-lib:

51084-2: LC m-tpt 32; CJ o-tbn 32; JN o-tpt 32; Todd Rhodes pno 30; PR ten 2+24

51085-2: LC m-tpt + ?PR clt obl 16; TR pno 2; DR voc 16

51086-2: JN o-tpt 16; JN o-tpt obl to voc 32; PR ten 32; PR ten 8

51087-1: JN o-tpt 16; PR ten 8; JN o-tpt 6; GT alt 16; TR pno 8; GT alt 6; PR ten 4

006 McKINNEY'S COTTON PICKERS

New York,

Apr. 09, 1929

Don Redman – alt, dir;

Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;

Jimmy Dudley or (Joe Moxley), George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;

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

Claude Jones, Don Redman, George Thomas, Dave Wilborn – voc (1); George Thomas, Cuba Austin – voc (3);

Don Redman – arr (1,3,4); John Nesbitt – arr (2)

51204-1 Beedle-Um-Bum

Vic V-38052,

Frog DGF 25

51205-1 Do Something

Vic V-38051,

Frog DGF 25

51206-2 Selling That Stuff

Vic V-38052,

Frog DGF 25

51207 It Feels So Good

Vic unissued

not on LP/CD

Composer credits: 51204 (----); 51205 (Bud Green – Stan Stept); 51206 (----)

The first title 'Beedle-Um-Bum' has nonsense vocal by the band's choir and an impressive solo by Claude Jones, a man with a fabulous instrumental technique. And there is always the driving swing delivered by Dave Wilborn on his banjo. I love that. Oh yes, and not to forget Cuba Austin with his strong and interesting drum work – particularly his use of the brushes.

'Do Something' again has a fast Nesbitt arrangement with the arranger's solo work abound.

'Selling That Stuff' is an off-shoot of Tampa Red's 'It's Tight Like That' (see session 004), obviously in the hope of big selling numbers.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Don Redman, Claude Jones, George Thomas, Dave Wilborn, Cuba Austin

- Rust*2,*3: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman (clt, alt, vcl, arr); James Moxley (clt, alt); George Thomas (George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms, vcl)

- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Claude Jones -Cuba Austin -v.

- Rust*4,*6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Claude Jones -Cuba Austin -v

- Chilton, McKinney's Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Don Redman, vib

Solos ad-lib:

51204-1: DR alt obl to voc 16 + 14; JN o-tpt 16; CJ o-tbn 16; GT scat voc 16; PR ten 16; DR scat voc 16; PR clt 2

51205-1: JN o-tpt 2+6; LC m-tpt 30; JN o-tpt 2+30; PR ten 2 + 4 + 4; CJ o-tbn 8

51206-2: PR clt 2; DR alt obl to voc 12; JN o-tp 12; JN o-tpt 8; TR pno 12

From the date July 27, 1929 – two titles of the 'Jean Goldkette Orchestra' exist, which have earlier on been listed as partly including 'McKinney's Cotton Pickers' personnel, thus possibly also Claude Jones. These assumptions also have strongly been refuted by researchers Nick Dellow and Albert Haim in their much-detailed article 'Jean Goldkette's Post-Bix Recordings' in British magazine VJM Nos. 159/160 of 2011.

007 MCKINNEY'S COTTON PICKERS

New York,

Nov. 05, 1929

Don Redman – alt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Leroy Tibbs – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

John Nesbitt – arr (1); Don Redman – arr (2); Don Redman – voc

57064-2 Plain Dirt

Vic V-38097,

Frog DGF 25

57065-1 Gee, Ain't I Good To You?

Vic V-38097,

Frog DGF 25

Composer credits: 57064 (C. Stanton); 57065 (Donald Redman)

This McKinney's Cotton Pickers session is the first in a series of three, recorded on three consecutive days, with a personnel that is more an all-star group of Harlem musicians of the day than the name-giving band. J. Chilton, McKinney's Music: "The Cotton Pickers' popularity in Detroit actually brought them problems, complications arose when the band were offered a series of recording dates in New York in November 1929, the N.A.C. refused to let the band to the East Coast studios. Don Redman explained, 'The band became so popular at the Graystone that Jean Goldkette wouldn't let me take all the men to New York with me when we got the offer from Victor to record. That's one of the reasons why there were so many different guys on those sessions' ... Panassie wrote in the Irish magazine 'Hot Notes': I also asked Don about the famous McKinney's Cotton Pickers dates with Hawkins. He was positive that the piano on all sides but two was Fats Waller, not James P. Johnson. In the two other sides "it was a guy named Leroy Tibbs". As I wanted to be sure we listened together to 'Miss Hannah'. As for the sides in which Leroy Tibbs is on piano they are probably 'Plain Dirt' and 'Gee Baby Ain't I Good To You'. These sides were the first to be made, and the pianist confines himself to background stuff." As to the personnel the 'Orchestra World' of November 1929 mentioned Redman's visit to New York: "Don Redman, director of McKinney's Cotton Pickers, now at Graystone Ballroom, stopped off in New York recently to do five records for Victor, mostly his own compositions. To this end he was assisted by Benny Carter, five other members of Carter's orchestra, and five of Fletcher Henderson's Orchestra." As far as I can see, there are three men only from the McKinney's band: Redman, Joe Smith, Dave Wilborn; three men from the Charlie Johnson band: Leonard Davis, Sidney de Paris, Billy Taylor; three men from the Henderson band: Coleman Hawkins, Claude Jones, Kaiser Marshall; two from Carter's band: Carter himself and Ted McCord; and

Leroy Tibbs or Fats Waller as free-lancers.

One interesting subject on these sessions is reedman Theodore 'Jobetus' or 'Joe Bettus' McCord. In November he was part of Benny Carter's reed section at the Arcadia Ballroom together with Howard Johnson and Bob Carroll. As Carroll was a tenor sax player and Howard Johnson an alto sax man, McCord certainly also played alto to make it a three-part sax section, Benny Carter being the front-man, and not distinctly part of the sax section. Ted McCord always is listed as alto saxophonist (only Rust has him also playing tenor!), whereas his brother Castor always plays a tenor sax. Furthermore, big band arrangements in late 1929 were still confined to three-part scores, a fourth part being added not earlier than in c. 1932. So, in my opinion, Redman made the front-man at these sessions, leading the reed section sometimes, or singing and supplying the arrangements. There are no ad-lib solos by Redman anywhere on these sides. Hawkins and Carter being the main soloists apart from the brass-men. And Ted McCord's job was to complete the three-part sax section on alto sax! He cannot be heard playing solo.

Listen to Kaiser Marshall's beautiful high-hat playing behind Claude Jones' trombone solo in 'Plain Dirt': very modern and forward-looking!

Notes:

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a
 - Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Leroy Tibbs, pno; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d; John Nesbitt, a
Solos ad-lib:

57064-2: SdP o-tpt 8, CJ o-tbn 8, CH ten 4+4+2

57065-1: JS m-tpt 8+4 theme, SdP o-tpt 8+4, BC alt 15, ?LD m-tpt 16 obl. behind voc

008 McKINNEY'S COTTON PICKERS

New York,

Nov. 06, 1929

Don Redman – alt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

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

57066-2 I'd Love It

Vic V-38133,

Frog DGF 25

57067-1 The Way I Feel Today

Vic V-38102,

Frog DGF 25

57068-2 Miss Hannah

Vic V-38102,

Frog DGF 25

Composer credits: 57066 (Redman - Hudson); 5067 (Redman – Quicksell - Razaf); 57068 (Redman - Nesbitt)

This is the continuation of the session of the preceding day. The personnel is the same, only that Fats Waller has taken over the piano chair, and he certainly does not confine himself to "background stuff".

Great solos by Benny Carter, Sidney de Paris, Claude Jones, Fats Waller, and always the very hot Coleman Hawkins "cooking" the last chorus' middle-eights. And mind Kaiser Marshall's beautiful work on the high-hat cymbals, Billy Taylor's walking tuba, and the dead certain banjo 4/4 rhythm of Dave Wilborn.

Notes:

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr);

Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d

Solos ad-lib:

57066-2: BC alt 31, CJ o-tbn 4, FW pno 8, CJ o-tbn 7, CH ten 8

57067-1: CJ o-tbn 7+6+6, FW pno 4 modulation, JS o-tpt 12, FW pno 32 obl below voc, CH ten 1+8

57068-2: FW pno 32 obl below voc, SdP o-tpt 2+16, BC clt 16, FW pno 4, CJ o-tbn 4, CH ten 8

009 McKINNEY'S COTTON PICKERS

New York,

Nov. 07, 1929

Don Redman – alt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Theodore Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

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

57139-3 Peggy

Vic V-38133,

Frog DGF 25

57140-2 Wherever There's A Will, Baby

Vic 22736,

Frog DGF 25

57140-3 Wherever There's A Will, Baby

Vic unissued test,

Frog DGF 27

Composer credits: 57139 (Bismer – Buckley - Head); 57140 (Don Redman)

Continuation and conclusion of this series of exquisite and highest-class big band jazz at the end of the classic period of jazz. This is superb Harlem big band jazz by a Detroit band, although only 3 members of the original McKinney's Cotton Pickers are present. Please, note, that there are two titles at these sessions arranged by John Nesbitt, hot trumpet star of the original MKCP, but not present in the studio. All other arrangements are by Don Redman. And he leads the ensemble in the first chorus of 'Wherever There's A Will, Baby'.

Notes:

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr);

Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Lonnie Johnson (gtr); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d

Solos ad-lib:

57139-3: SdP o-tpt 2+2+2+2+2, DR alt 30, CJ o-tbn 6

57140-2-3: BC alt 3 intro, ?LD o-tpt 16, CH ten 28+6, FW pno 8, DR alt 3 coda

Discernible differences of takes:

57140-2: DR vocal, bars 17/18: "Love will find a way for us, won't it, Baby?"
 57140-3: DR vocal, bars 17/18: "Love will find a way for us, you'll see, Baby?"

010 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 03, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;
 Claude Jones, Jimmy Harrison – tbn;
 Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – sbs; Walter Johnson – dms, vib;
 Jimmy Harrison – voc (2); Rex Stewart, Claude Jones, Benny Carter – voc-trio (2);
 John Nesbitt – arr (1); Benny Carter – arr (2)
 150857-1 Chinatown, My Chinatown Col 2329-D, Chronological Classics 572
 150858-3 Somebody Loves Me Col 2329-D, Chronological Classics 572
 Composer credits: 150857 (Schwartz – Jerome); 150858 (MacDonald – DeSylva – Gershwin)

About 16 months after the last Fletcher Henderson recording session and the "Great Day" disaster the band is back again, and in fantastic form. This – to my ears – is the beginning of "Swing"! The use of a string bass playing four-to-the-bar rhythm and the altered drumming away from accentuating the after beats, together with the smoother sound of the guitar, mark a very distinct change in conception of the music, sweeping along the whole band and – above all – the soloists. And this all supported by forward pointing arrangements of John Nesbitt and Benny Carter.

Soloists are easy to distinguish because of their individual stylistic features. Rex Stewart is heard in a whole solo chorus at the start of the first title showing his further developing horizontal improvisational style – in contrast to Bobby Stark's vertical soloing at the start of the second tune. The trombone soloist in 'Chinatown' is Claude Jones with his fast and trumpet-like staccato trombone style. It might have been determined like this by the arranger John Nesbitt, a long time band colleague of Claude Jones with McKinney's Cotton Pickers. As Bobby Stark seems to have been used as main trumpet soloist – he solos more often than Stewart – from now on I shall be listening the trumpet section thus: Russell Smith, Rex Stewart, Bobby Stark – tpt, not regarding Stewart playing the cornet.

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).
 - Rust*3: Russell Smith – Bobby Stark –t; Rex Stewart –c; Jimmy Harrison –tb-v; Claude Jones –tb; Benny Carter –cl-as-a; Harvey Boone –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p-cel –ldr-a; Clarence Holiday –bj –g; John Kirby –bb –sb; Walter Johnson –d; Claude Jones –Benny Carter –v; John Nesbitt –a.
 - Hendersonia, p. 264: Personnel is reconstructed from identities of the soloists, and matched against known playing personnels of the period: Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Claude Jones, trombones; Harvey Boone, alto sax; Benny Carter, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson – piano; Clarence Holiday – guitar; John Kirby, string bass; Walter Johnson, drums and bells; vocal by "quartet" of band members – Harrison, possibly Carter, Jones and Stewart.
 - Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, Claude Jones, tb; Benny Carter, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj; John Kirby, bb, sb; Walter Johnson, d; v quartet (probably Jones, Stewart, and Carter supporting Harrison, identifiable; John Nesbitt, a.

Solos ad-lib:

150857: RexSt o-cnt 30, BC clt 2+16, CJ o-tbn 14, CH 4+32
 150858: BS o-tpt 8, CH ten 6, JH voc 32

011 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 02, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;
 Claude Jones, Jimmy Harrison – tbn;
 Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; Clarence Holiday – bjo; John Kirby – bbs; Walter Johnson – dms;
 Benny Carter – arr (1)
 150997-2 Keep A Song In Your Soul Col 2352-D, Chronological Classics 572
 150998-2 What Good Am I Without You? Col 2352-D, Chronological Classics 572
 Composer credits: 150997 (Waller - Hill); 150998 (Ager)

This again is the Henderson band of 1930 at the transition to Swing, yet somewhat restrained here by using a tuba. Yet, the tuba is mainly played four-to-the bar in the first title, thus giving the whole affair a beautiful depth. Instrumental solos are given below. There obviously is no solo by Rex Stewart on these sides. The trumpet soloist on 'What Good Am I Without You', playing the theme very beautifully, certainly is Russell Smith. Russell Procope thought this soloist to be Bobby Stark (see below) and might positively be right because there is difference of tone and vibrato between the trumpet player playing the introduction – and should therefore be the first chair player – and the soloist. But equally Stark or Stewart might have played the intro to give room for Russell Smith's beautiful and sensitive rendition of the melody.

W.C. Allen, Hendersonia, p.264: „The muted trumpet solo at the beginning of 'What Good Am I Without You ?' resembles Joe Smith's work, but Joe was then a member of McKinney's Cotton Pickers, and Panassie says it is definitely not Joe on this Henderson title, suggesting Russell Smith instead (see session 023 of Nov. 26, 1927 above – KBR). Russell Procope, who listened to this record, suggested that this solo is by Bobby Stark. There is no information in the Columbia files as to personnel or instrumentation."

Holiday plays banjo and Kirby tuba throughout.

Notes:

- Rust*2: Joe Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).
 - Rust*3: Joe Smith – Bobby Stark –t; Rex Stewart –c; Jimmy Harrison –tb-v; Claude Jones –tb; Benny Carter –cl-as-a; Harvey Boone –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p-cel –ldr-a; Clarence Holiday –bj –g; John Kirby –bb –sb; Walter Johnson –d; Benny Carter –a.
 - Hendersonia, p. 264: Probably same personnel as before (session 034 of Oct. 03, 1930 – KBR). Kirby plays tuba; Holiday may play banjo at least some of the time.
 - Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, Claude Jones, tb; Benny Carter, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj, g; John Kirby, bb, sb; Walter Johnson, d; v quartet (probably Jones, Stewart, and Carter supporting Harrison, identifiable; John Nesbitt, a.

Solos ad-lib:

150997: JH o-tbn 16, FH pno 4, BC alt 16, FH pno 7, CH ten 4+4, BS -tpt 8
 150998: RSm o-tpt theme 16+6, CH ten 16, CH ten 7, BC clt coda 1

012 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 08, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;

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

Lois Deppe – voc

E-35668-B We're Friends Again

Br unissued

not on LP/CD

E-35669-B What Good Am I Without You?

Br unissued

not on LP/CD

As obviously no tests have been found, nothing can be said about the personnel and musical content of these titles.

W.C. Allen, Hendersonia, p. 265: „Instrumentation: Three trumpets, two trombones, three saxes, piano, guitar, tuba, drums. Information on this session was discovered in the English Brunswick files; the personnel would presumably have been the usual for this period.”

Notes:

- Rust*2: not listed.

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

013 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Feb. 05, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;

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

Lois Deppe – voc (1,3); Jimmy Harrison – voc (4);

Bill Challis – arr (2); Benny Carter – arr (3), Archie Bleyer – arr (4)

151274-2 I've Found What I Wanted

Col 2414-D,

Chronological Classics 572

151275-1 My Gal Sal

Col 2586-D,

Chronological Classics 572

151276-2 My Pretty Girl

Col 2586-D,

Chronological Classics 572

151277-2 Sweet And Hot

Col 2414-D,

Chronological Classics 555

Composer credits: 151274 (Ward - Endor); 151275 (Dresser); 151276 (Fulcher); 151277 (Yellen – Arlen)

Now, that the Henderson band has a fairly stable personnel with little changes for some months, I shall only remark observations that catch my ear.

Benny Carter is known to have switched over to the Chick Webb band in March 1931, together with Jimmy Harrison. But when listening to these sides I aurally found little indication of his presence here. He usually is easy to determine as the leading saxophone voice, but this I can find only in the last title. And he does not play any solo or any short solo spot at all, what really is remarkable. So, I wonder, did Henderson cancel his solos in anger? Another possible reason might be that the band does not play Carter arrangements here, and the used arrangements do not call for alto sax solos. I also do not think that the clarinet obligato behind Claude Jones trombone melody in 'My Pretty Girl' is by Carter as listed in Hendersonia. There is nothing of Carter's easily recognisable licks and phrases here, and I therefore believe that this is one of the very few solo spots of Harvey Boone.

The trombone soloist on 'Sweet And Hot' is Claude Jones with his easily recognisable fast staccato phrases with out any sustained notes.

John Kirby plays the tuba throughout this session – rather antiquated as you might think – but his occasional four-four rhythm on the big horn together with Walter Johnson's very modern drumming makes this a perfect and beautiful kind of rhythm section! Holiday is on banjo for the whole session.

Arrangements of the last two titles are attributed to Benny Carter in the Mosaic Coleman Hawkins CD-set, but W.C. Allen in Hendersonia attributes 'Sweet And Hot' only to Carter, which in turn is attributed to Archie Bleyer somewhere else – if I only knew, where! But, to be honest, I do not hear any sign of Carter's arranging skills in the four titles here!

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms); Jimmy Harrison (vcl)(4); Lois Deppe (vcl)(1,3).

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

- Hendersonia, p. 266: Personnel is reconstructed from identities of the soloists, and matched against known playing personnels of the period: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Jimmy Harrison, trombone and vocal; Claude Jones, trombone; Benny Carter, clarinet and alto sax; Harvey Boone, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar and banjo; John Kirby, string bass and tuba; Walter Johnson, drums; Lois Deppe, vocals.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, Claude Jones, tb; Benny Carter, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj; John Kirby, bb, sb; Walter Johnson, d.

Solos ad-lib:

151274: CH ten 4

151275: BS m-tpt 16 Verse, JH o-tbn 30, RexSt m-cnt 30, CH en4, CH ten 2+8

151276: CH 3, BS 24 Verse, HB clt obligato 30, CH 2+8, BS 8, CH 8, BS 4+2

151277: BS 8+8, CJ m-tbn 16, JH voc + RexSt obl o-cnt 42, CH ten 10, CH ten 4, CJ m-tbn 4

014 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 19, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

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

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

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

151441-2	Clarinet Marmalade	Col 2513-D,	Chronological Classics 555
151442-1	Sugar Foot Stomp	Col 2513-D,	Chronological Classics 555
151442-2	Sugar Foot Stomp	Col 2513-D,	Mosaic MD8-251 CD02
151443-1	Hot And Anxious	Col 2449-D,	Chronological Classics 555
151444-1	Comin' And Going	Col 2449-D,	Chronological Classics 555

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

On 'Clarinet Marmalade' Stewart plays a typical solo with much straight-ahead steam and swing. After Benny Morton's trombone solo and the immediately following 12 bar minor strain we have a chorus arranged for three-part saxophone section led by a trumpet – obviously Bobby Stark – which makes a four-part harmonized section, a device Benny Carter used to write. Benny Morton, Jimmy Harrison's replacement, plays very assured in his own inimitable way, using lip-trills throughout his solos. He must have had a wonderful embouchure and great "chops". While Claude Jones has the first trombone solo in 'Sugar Foot Stomp' in his own inimitable variation of Oliver's cornet solo.

Russell Procope – new with the band - does not seem to feel at home when listening to his clarinet solo. He certainly had to carry a burden sitting in Benny Carter's chair. In the penultimate chorus there is a baritone playing some sort of obligato leading into a two-bar break, obviously played by Coleman Hawkins

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

The last two titles do not have Rex Stewart soloing. They both are arrangements by Horace Henderson – he also has taken over the piano chair – and probably show his developing talent for arranging. In 'Hot And Anxious' Horace uses the well known 'Tar Paper Stomp' motive which later became famous in Glenn Miller's 'In The Mood', while snatching the first strain of Ellington's 'Doing The Voom Voom' for his theme of 'Comin' And Going'.

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

Notes:

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

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

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

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

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

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, Harvey Boone, cl, as; Coleman Hawkins, cl, ts, bar; Fletcher Henderson, p (1,2,3), dir; Horace Henderson, p (4,5); Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d.

Solos ad-lib:

15441: BM o-tbn 16, CH ten 16, RexSt o-cnt 16, RP clt 16, CH bar 3+2

15442: CJ m-tbn 12, RexSt m-cnt 12 x 3, FH pno 8, FH pno 8, BM m-tpt 12 x 3, CH ten 12, CH ten 10

15443: BS m-tpt 12, CH clt 11, CHol gtr 1+11

15444: BM o-tbn 12, BS o-tpt 3, RP alt 8, BM o-tbn 12, BS o-tpt 10, FH pno 1+1, BM o-tbn 6, FH pno 4

Discernible differences of takes:

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

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

015 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

c. Mar./Apr. 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

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

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

unknown – voc (1,4); Bill Challis – arr (2)

1230-2 After You've Gone

Crown 3093, Chronological Classics 555

1231-3 Star Dust

Crown 3093, Chronological Classics 555

1232-3 Tiger Rag

Crown 3107, Chronological Classics 555

1233-3 Somebody Stole My Gal

Crown 3107, Chronological Classics 555

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

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

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

1230: FH pno 6, CH ten 6, BS o-tpt 8

1231: RexSt o-cnt 30

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

1233: BS o-tpt 22, BM o-tbn 2+16, CH ten 22, CH ten 4

016 CONNIE’S INN ORCHESTRA

New York,

Apr. 10, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

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

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

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

E-36454-A I’m Crazy ‘Bout My Baby Mt M-12145, HEP CD 1016

E-36455-A Sugar Foot Stomp Mt M-12239, HEP CD 1016

E-36456-A Just Blues Mt M-12239, HEP CD 1016

E-36457-A Singing The Blues Mt M-12145, HEP CD 1016

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

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

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

Listen to that gorgeous rhythm section with “antiquated” banjo and tuba and “modern” drumming (there also is given guitar and string bass on these sides in the discos, but not in reality!).

Notes:

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

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

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

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

Solos ad-lib:

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

E-36455: CJ m-tbn 12, BS o-tpt 12 x 3, RP clt 12 x 2, BM o-tbn 1+12 x 3, CH ten 12+10, WJ dms 2

E-36456: CJ o-tbn 3, BS o-tpt 1, CJ o-tbn 2, BS o-tpt 2, CJ o-tbn 2, BS o-tpt 2, RexSt o-cnt 12, CH ten 2, BS o-tpt 2, CH ten 2, BS o-tpt 2, CH ten 2, BM o-tbn 2, BM o-tbn 12, BS o-tpt coda 4

E-36457: RexSt o-cnt 32, RP clt obl 8, RP clt 8, RP clt obl 6+ 2

017 CONNIE’S INN ORCHESTRA

New York,

Apr. 29, 1931

Russell Smith, Bobby Stark, Rex Stewart – tpt;

Claude Jones, Bennie Morton – tbn;

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

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

George Bias – voc (3,4,5,6);

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

53066-1 Sugar Foot Stomp

Vic 22721, Chronological Classics 555

53066-2 Sugar Foot Stomp

Vic unissued on 78, Neatwork RP 2016

53067-1 Roll On, Mississippi, Roll On

Vic 22698, Chronological Classics 555

53067-2 Roll On, Mississippi, Roll On

Vic unissued on 78, Neatwork RP 2016

53068-1	Moan, You Moaners	Vic 22698,	Chronological Classics 555
53068-2	Moan, You Moaners	Vic unissued on 78,	Neatwork RP 2016
53069-1	Singing The Blues ('Til My Daddy Comes Home)	Vic 22721,	RCA (F) FPM1 7011
53069-2	Singing The Blues	Vic 22721,	Chronological Classics 555

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

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

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

Notes:

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

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

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

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

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

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

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

Solos ad-lib:

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

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

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

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

Discernible differences of takes:

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

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

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

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

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

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

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

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

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

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

018 CONNIE'S INN ORCHESTRA

New York,

Jul. 17, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

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

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

Nat Leslie – arr (3); Rex Stewart – voc (4)

E-36925-A Low Down On The Bayou

Br 6176, Chronological Classics 555

E-36926-A The House Of David Blues

Ban 32733, Chronological Classics 555

E-36927-A Radio Rhythm

Br 6176, Chronological Classics 555

E-36928-A You Rascal You

Mt M-12216, Chronological Classics 555

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

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

Notes:

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

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

- W.C. Allen, *Hendersonia*, p. 268: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, clarinet and alto sax; Edgar Sampson, clarinet, alto sax and violin; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums; Rex Stewart, vocal. "Brunswick files list above instrumentation, but omit the tuba which is plainly audible; they also name the vocalist (Stewart) on the fourth title."
- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, cl, as; Edgar Sampson - cl -as -vn; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Rex Stewart, v.

Solos ad-lib:

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

019 FLETCHER HENDERSON AND HIS CONNIE INN ORCHESTRA

New York,

Jul. 31, 1931

Bobby Stark, Rex Stewart - tpt; Claude Jones - tbn;
Russell Procope - alt, clt; Edgar Sampson - alt, clt, vln; Benny Carter - alt (3); Coleman Hawkins - ten, clt;
Horace Henderson - pno; Clarence Holiday - gtr; John Kirby - bbs; Walter Johnson - dms; unknown - chimes;
Dick Robertson - voc;
Archie Bleyer - arr (1)

70140-1	Oh, It Looks Like Rain	Vic 22786,	Chronological Classics 555
70141-1	Sweet Music	Vic 22775,	Chronological Classics 555
70142-1	My Sweet Tooth Says I Wanna	Vic 22786,	Chronological Classics 546
70143-1	Malinda's Weddin' Day	Vic 22775,	Chronological Classics 546

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

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

But also, he doubts the alto solo in 'My Sweet Tooth ...' to be played by Russell Procope. Edgar Sampson cannot be the player, as he immediately before plays the violin solo and would not have time to switch instruments. And the clarinet solo in 'Malinda's ...' decidedly is played by Russell Procope. Mr. Coleman assumes Benny Carter to be the alto soloist, and I can't help but agree, although with a little remaining doubt. In my appreciation of the Carter genius, Benny Carter uses to play much clearer and structured than heard on this side. But it may have been his habit to attend the recording studios for other reasons as he probably did on the Decca recording session of Sept. 25, 1934 (see session 185 of Fletcher Henderson Swing period elsewhere at this website). On this session he solos on 'Liza' although he is not part of the band, just as - very probably - here.

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

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

Notes:

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

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

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

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

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

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

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

Dick Robertson, v.

- Anthony Coleman, letter to the author: "These (a couples of recordings with Fletcher Henderson on piano - KBR) all have in common that we can recognize them as being the same person. They all use a limited range - most of the soloing happens within an octave and a half. They all have kind of clunky time bordering on unsteady. They don't have a very virtuosic left hand - they never use tenths. It's kind of like a late ragtime left hand more than a real stride one. We know that there are these examples where Fats Waller is credited and where Horace Henderson is credited. But there are many other examples where there's a kind of virtuosic stride playing going on that clearly cannot be Fletcher. The record that made me stand up and take notice was this one: ('Sweet Music' - KBR). The style is not radically different, but there's a different level of exuberance and technique. Of course, my first thought is - is this Horace? ... Listening to the three other tracks from the same session. Definitely the same pianist on 'Malinda's Wedding Day'. Listen to the left hand behind the clarinet solo. "Driving" in a way none of the Fletcher examples are. Also, the octaves in the out chorus. 'Oh, It Looks Like Rain': the short solo is simply beyond Fletcher on any level. Rhythmically and technically. The octaves are by the same pianist as the other tracks. 'My Sweet Tooth Says I Wanna' - behind the violin solo and the alto solo. Same person. A much looser and more exuberant stride than Fletcher's. BTW, who is the alto solo? It sounds exactly like Benny Carter. If Sampson is playing the violin solo it's physically impossible for him to be playing the alto solo, and there's no way that it is Russell Procope - his vibrato is totally different. (I've been known to mistake Sampson for Carter on rare occasions.) But compare the alto on this track to that on 'Come On Baby'."

Solos ad-lib:

70140: CH ten 1+1, RexSt m-cnt obl 32, CH ten 15, ES vln 1+8, CH ten 8, RexSt m-cnt 16, CJ o-tbn 8, RexSt o-cnt 8,

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

020 CONNIE'S INN ORCHESTRA

New York,

Aug. 1931

Russell Smith, Bobby Stark, Rex Stewart – tpt;
 Claude Jones, J. C. Higginbotham – tbn;
 Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – sbs; Walter Johnson – dms;
 Claude Jones – voc (1,2);

Nat Leslie – arr (3,4,6); Fletcher Henderson, Don Redman – arr (5)

1431-2	You Rascal, You	Crown 3180,	Neatwork RP 2016
1431-3	You Rascal, You	Crown 3180,	Chronological Classics 546
1432-1	Blue Rhythm	Crown 3180,	Neatwork RP 2016
1432-3	Blue Rhythm	Crown 3180,	Chronological Classics 546
1433-3	Sugar Foot Stomp	Crown 3194,	Chronological Classics 546
1434-3	Low Down On The Bayou	Crown 3194,	Chronological Classics 546

Composer credits: 1431 (Theard); 1432 (Leslie - Mills); 1433 (Oliver - Armstrong); 1434 (Leslie - Mills)

Note: Oliver solo on - 33 is by Bobby Stark – plunger muted!

Stewart seems not to have convinced the recording officials – or Fletcher Henderson? – when singing ‘You Rascal, You’ on session 167 – and he certainly was very far from Armstrong’s way to deliver this tune vocally. So, Henderson tried out Claude Jones as vocalist here, and he is much more convincing. The trumpet section shows some pitch problems which might be a sign for a different first trumpet than listed – or just for Stewart intoxicated. This might possibly be the cause for Rex Stewart not soloing on this session. This might also have been the cause for Bobby Stark to take over the famous “Oliver” solo from Stewart. And he plays it very beautifully in his own way. With Higginbotham we have one of the most exciting brass players of the classic jazz period in this band. Listen how he handles his three “Oliver” choruses in ‘Sugar Foot Stomp’! Great.

W.C. Allen, Hendersonia, p.270: “Presumably full band personnel but see above session for remarks on third trumpeter. Two trombone soloists are again present. Rex Stewart has identified Stark as soloist on this version of ‘Sugar Foot Stomp’.”

Notes:

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

- Carey, McCarthy, Jazz Directory, Vol. 4: Russell Smith, Rex Stewart, Bobby Stark (cnt); Benny Morton, Claude Jones (tbn); Edgar Sampson, Russell Procope (alt); Coleman Hawkins (ten); Fletcher Henderson (p); unknown (g); John Kirby (bs); Walter Johnson (d)
 - Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Edgar Sampson (alt, vln); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms); Claude Jones (vcl).

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

- W.C. Allen, Hendersonia, p. 270: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, J.C. Higginbotham, trombones; Russell Procope, Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass; Walter Johnson, drums; Claude Jones, vocal.

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

Solos ad-lib:

1431: CH ten 16; CJ voc 15 + 15 + 15
 1432: CJ o-tbn 1+7 + 14; RP alt 30
 1433: CJ o-tbn 12; BS m-tpt 12 + 12 + 12; JCH o-tbn 12 + 12 + 12; CH ten 12 + 10
 1434: CJ o-tbn 12; JCH o-tbn 4

Discernible differences of takes:

1431-2: Second vocal chorus, second line: “I’ll be standing on the corner high”
 1431-3: Second vocal chorus, second line: “I’ll be standing on the corner lap down”
 14332-1: Second chorus - alto solo bars 15/16: a sequence of eight dotted same notes f, then two downward dotted notes
 14332-3: Second chorus - alto solo bars 15/16: six alternating dotted notes and one sustained higher note

021 DON REDMAN AND HIS ORCHESTRA

New York,

Sep. 24, 1931

Don Redman – alt, ldr;
 Leonard Davis, Bill Coleman, Henry Red Allen – tpt;
 Claude Jones, Fred Robinson, Bennie Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
 Horace Henderson – pno; Talcott Reeves – bjo, gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, vib;
 Don Redman – voc (1,3); Lois Deppe – voc (2); Horace Henderson – arr (1); Don Redman – arr (2,3,4,5)

E-37222-A	I Heard	Br 01280,	HEP CD 1001
E-37223-A	Trouble, Why Pick On Me ?	Br 6233,	Chronological Classics 543
E-37224-A	Shakin’ The African	Br 01244,	Chronological Classics 543
E-37225-A	Chant Of The Weed	Br 6211,	Chronological Classics 543
E-37225-B	Chant Of The Weed	Br A-500160,	RA CD 3

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

Don Redman reminisced about his first band (Frank Driggs, Don Redman Jazz Composer-Arranger, in ‘Jazz Panorama): “I barely had the band organized when Irving Mills had gotten me a recording contract with Brunswick. Mills and Horvath were set to manage the band, but they were cut out when Rockwell took over. We rehearsed for two weeks and I didn’t even have my trombone section set when we cit the first

sides. Red Allen had to fill in for Sidney de Paris, because he was kind of temperamental and didn't show up for the date. Leonard Davis and Shirley Clay were with the band then, and so was Bennie (sic) Morton. Fred Robinson was also in the band but he quit after a while because he wasn't getting enough solo work. I thought Bennie was the best around in those days anyway."

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

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

From now on, most - if not all - trombone solos will be played by Bennie Morton, while Claude Jones' activity will be leading the trombone section. There won't be any solo performances by Jones for a long time now!

Notes:

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

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

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

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

Tunes structures:

E-37222-A I Heard Key of Eb Brunswick

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 30 - BM o-tbn 2 brk)(Chorus 2 32 bars AABA EI clt 4 - RC ten 4 - EI clt 4 - RC ten 4 - tbn 8 - EI clt 4 - EI clt 2 - EI clt 2 brk)(Chorus 3 32 bars AABA DR voc 30 - brass 2 brk)(Chorus 4 32 bars AABA brass 15 - BM o-tbn 9 - brass 8)(Chorus 5 32 bars AABA DR and ?LD voc conversation - brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 - RC ten 9 - ens + EI clt 8)

E-37223-A Trouble, Why Pick On Me? Key of Eb / Gb Brunswick

(Intro 4 bars ens)(Chorus 1 32 bars AABA LD voc)(Bridge 2 bars saxes)(Chorus 2 32 bars AABA HRA o-tpt 4 - ens 4 - HRA o-tpt 4 - ens 4 - RC ten 6 - EI alt 2 - HRA o-tpt 4 - ens 4)(Bridge 2 bars ens modulation)(1/2 Corus 16 bars BA saxes 6 - pno 2 - tpts 8)

E-37224-A Shakin' The African Key of Ab (Fm) Brunswick

(Intro 12 bars slow ens + DR voc 8 - HRA fast o-tpt 4 brk)(Vamp 8 bars saxes + DR voc)(Chorus 1 32 bars AABA HRA o-tpt 16 - RC ten 8 - HRA o-tpt 8)(Chorus 2 32 bars AABA DR voc)(Chorus 3 32 bars AABA tpt/tbn/clt 16 - EI clt 8 - tpt/tbn/clt 7 - DR voc 1) (1/4 Chorus 8 bars AABA DR voc)(Chorus 4 32 bars AABA ens 6 - BM o-tbn 2 - ens 8 - BM o-tbn 8 - ens 8)

E-37225 Chant Of The Weed Key of Db Brunswick

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Verse 16 bars AABA DR alt + ens)(Chorus 2 32 bars AABA EI clt 4 - ens 4 - EI clt 4 - ens 4 - EI clt 8 - EI clt 4 - ens 2 + 2)(Bridge 4 bars ens 2 - HH pno 4)(Chorus 3 32 bars AABA ens 16 - saxes 8 - ens 8)

022 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 15, 1931

Don Redman - alt, voc, ldr;

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

Claude Jones, Fred Robinson, Bennie Morton - tbn;

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

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

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

E-37291-A Shakin' The African

Br 6211,

Chronological Classics 543

E-37292-A I Heard

Br 6233,

Chronological Classics 543

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

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

Notes:

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

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

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

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

Tunes structures:

E-37291-A Shakin' The African Key of Ab (Fm) Brunswick

(Intro 12 bars slow ens + DR voc 8 - HRA fast o-tpt 4 brk)(Vamp 8 bars saxes)(Chorus 1 32 bars AABA HRA o-tpt 16 - RC ten 8 - HRA o-tpt 8)(Chorus 2 32 bars AABA DR voc)(Chorus 3 32 bars AABA tpt/tbn/clt 16 - EI clt 8 - tpt/tbn/clt 7 - DR voc 1) (1/4 Chorus 8 bars AABA DR voc)(Chorus 4 32 bars AABA ens 6 - BM o-tbn 2 - ens 8 - BM o-tbn 8 - ens 8)

E-37292-A I Heard Key of Eb Brunswick

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 30 – BM o-tbn 2 brk)(Chorus 2 32 bars AABA EI clt 4 – RC ten 4 – EI clt 4 – RC ten 4 – tbn 8 – EI clt 4 – RC ten 2 – EI clt 2 brk)(Chorus 3 32 bars AABA DR voc 30 – brass 2 brk)(Chorus 4 32 bars AABA brass 16 – BM o-tbn 8 – brass 8)(Chorus 5 32 bars AABA ?LD and DR voc conversation – brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 – RC ten 9 – ens + EI clt 8)

023 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 26, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

Don Redman – voc (2,3); Horace Henderson – arr (3)

B-11365 Goodbye Blues

Br unissued

not on LP/CD

B-11366-A How'm I Doin' ? (Hey, Hey)

Br 6273,

Chronological Classics 543

B-11367-A Try Getting A Good Night's Sleep

Br 6273,

Chronological Classics 543

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

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

In the middle-eight of the last chorus we hear Manzie Johnson playing his high-hat cymbal in the “ride” way used by all swing drummers later-on, but very early here.

Notes:

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

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

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

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

Solos ad-lib:

B-11366-A: RC ten 2; HH pno obl to DR voc 16 + 16 + 16 + 14

B-11367-A: RC alt 1; MJ dms 1; HH pno obl 30; HH pno 4 + 4; RC ten 1 + 8

024 BING CROSBY Don Redman and his Orchestra

New York,

Apr. 13, 1932

Bing Crosby – voc;

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

The Boswell Sisters - voc

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

Br 20109,

DOCD 3008

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

Br 20109,

DOCD 3009

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

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

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

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

Notes:

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

- Rust*2,*3: Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Fred Robinson, Benny Morton (tbn); Edward Inge, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Bing Crosby & The Boswell Sisters (Connie, Helvetia and Martha) (vcl)
 - Rust*4,*6: Don Redman -cl -as -dir; Langston Curl -Sidney de Paris -Shirley Clay -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj; Bob Ysaguirre -bb; Manzie Johnson -d; The Boswell Sisters (Connie -Martha -"Vet") -v
Solos ad-lib:
 BX-11701: ?SC m-tpt 12, SdP o-tpt 4

025 HARLAN LATTIMORE AND HIS CONNIE'S INN ORCHESTRA

New York,

Jun. 17, 1932

Harlan Lattimore – voc;

Don Redman – alt, dir;

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

Claude Jones, Quentin Jackson, Bennie Morton – tbn;

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

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

Claude Jones – voc (4); Don Redman – speech (2,4); Don Redman – arr (1,4)

152217-2 Chant Of The Weed

Col 2675-D,

HEP CD 1004

152218-1 I Heard

Col 2678-D,

HEP CD 1004

152219-1 Got The South In My Soul

Col 2675-D,

HEP CD 1004

152220-2 Reefer Man

Col 2678-D,

HEP CD 1004

Composer credits: 152217 (Redman – Mills) or (Redman); 152218 (Redman - Mills); 152219 (Washington – Young - Wiley); 152220 (Andy Razaf & J. Russel Robinson)

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

Notes:

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

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

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

Manzie Johnson -d; Harlan Lattimore -v

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

Solos ad-lib:

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

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

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

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

006 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 28, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

E-11979-3 Got The South In My Soul

Mt M-12417,

Chronological Classics 543

B-11994-A If It's True

Br 6368,

Chronological Classics 543

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

Br 6344,

Chronological Classics 543

B-11996-A You Gave Me Everything But Love

Br 6344,

Chronological Classics 543

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

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

B-11996-A: BM m-tbn obbl 30,

007 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 30, 1932

Don Redman – alt, sop, vib, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

B-12005-A Tea For Two

Br 6354,

Chronological Classics 543

B-12006-A Hot And Anxious

Br 6368,

Chronological Classics 543

B-12007-A I Got Rhythm

Br 6354,

Chronological Classics 543

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

Again, the Redman band in full power and swing. And mind Horace Henderson's arrangement of 'Hot And Anxious' with its early use of the later very famous 'In The Mood' theme – and the introduction of a trombone trio!

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

008 DON REDMAN AND HIS ORCHESTRA

New York,

Sep.16, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

B-12306-A Pagan Paradise

Br 6412,

Chronological Classics 543

B-12307-A Two-Time Man

Br 6412,

Chronological Classics 543

B-12307-B Two-Time Man

Col 35689,

HEP CD 1001

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

009 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 06, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

B-12444-A Underneath The Harlem Moon

Br 6401,

HEP CD 1001

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

Br 6401,

HEP CD 1001

B-12446-A Doin' What I Please

Br 6429,

HEP CD 1001

B-12447-A Nagasaki

Br 6429,

HEP CD 1001

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

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

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

010 DON REDMAN AND HIS ORCHESTRA

New York,

Dec. 29, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

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

Br 6520,

HEP CD 1001

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

Br 6520,

HEP CD 1004

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

Br 6517,

HEP CD 1001

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

Br 6517,

HEP CD 1004

Composer credits: B-12810/11 (Fields - McHugh)

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

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

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

011 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 02, 1933

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

B-13006-A How Ya Feelin' ?

Br 6523, Chronological Classics 543

B-13007-A Shuffle Your Feet / Bandana Babies

Br 6520, Chronological Classics 543

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

Br 6523, Chronological Classics 553

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

Br 01989, Chronological Classics 553

B-13010-A Shuffle Your Feet / Bandana Babies

Col uniss 78, Chronological Classics 553

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

(Redan - Cook - Robinson); B-13007 (Dorothy Fields & Jimmy McHugh)

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

B-13008-A: DR alt 4, DR alt 1+3

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

012 DON REDMAN AND HIS ORCHESTRA

New York,

Apr. 26, 1933

Don Redman – alt, clt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

B-13284-A Sophisticated Lady

Br 6560, Chronological Classics 553

B-13285-A I Won't Tell

Br 6585, Chronological Classics 553

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

Br 6560, Chronological Classics 553

B-13287-A It's All Your Fault

Br 6585, Chronological Classics 553

Composer credits: B-13284 (Ellington); B-13285 (Redman & Peetney); B-13286 (Jack Palmer); B-13287 (Parish & Redman)

It is most interesting to hear how Redman handles a tune that may be seen as one of the most Dukish of them all, 'Sophisticated Lady'. And: he has the tuba play the bass part! Wonderful!

Notes:

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

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

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

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

Solos ad-lib:

B-13284-A: DR alt 6

B-13285-A: BM o-tbn 15

B-13286-A: DR alt 2, EI clt 22, EI clt obl 30, HL voc 30; SdP o-tpt 16, CJ o-tbn 8, SdP o-tpt 6, EI clt obl 16, RC ten 6

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

013 DON REDMAN AND HIS ORCHESTRA

New York,

Aug. 02, 1933

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

B-13694-A Lazy Bones

Br 6622,

Chronological Classics 553

B-13695-A Watching The Knife And Fork Spoon

Br 6622,

Chronological Classics 553

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

Don Redman must have been the last bandleader to eliminate the brass tuba from the rhythm section to keep the string bass only. But I can easily understand his reason not to do so. The foundation of the big band with a good swinging tuba is fantastic, even more so if the tuba player is able to keep a four-four beat at a fast pace. And Bob Ysaguirre knows how to do it. I love that rhythm.

Notes:

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

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

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

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

Solos ad-lib:

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

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

014 DON REDMAN AND HIS ORCHESTRA

New York,

© Sep. 01, 1933

Don Redman – alt, voc, ldr;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

Don Redman – voc; Mae Questel - voc

Chant Of The Weed

www.youtube.com

How'm I Doin'?

www.youtube.com

I Heard

www.youtube.com

Chant Of The Weed

www.youtube.com

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

Notes:

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

Solos ad-lib:

COTW: no solos

HIDHHey: no solos

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

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

COTW (4 bars): no solos

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

015 HORACE HENDERSON AND HIS ORCHESTRA

New York,

Oct. 03, 1933

Russell Smith, Bobby Stark, Henry Red Allen – tpt;

Claude Jones, Dicky Wells – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;

Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs, bbs (5,6); Walter Johnson – dms;

Henry Red Allen – voc (3);

Fletcher Henderson – arr (5?); Horace Henderson – arr (2,4); Will Hudson – arr (3)

265150-2	Happy Feet	Par R-1792,	HEP CD 1028
265151-1	Rhythm Crazy	Par R-1743,	HEP CD 1028
265152-1	Ol' Man River	Par R-1766,	HEP CD 1028
265153-2	Minnie The Moocher's Wedding Day	Par R-2031,	HEP CD 1028
265154-1	Ain't Cha Glad?	Par R-1717,	HEP CD 1028
265155-1	I've Got To Sing A Torch Song	Col CB-701,	HEP CD 1028

Composer credits: 265155 (Ager - Yellen); 265151 (Fletcher Henderson); 265152 (Kern - Hammerstein II); 265153 (Arlen - Koehler);

565154 (Waller - F. Henderson); 265155 (Dubin - Warren)

Although these sides are recorded under Horace Henderson's name, this actually is Fletcher Henderson's Orchestra. The band seems to be more in a pensive mood, here, and there is one vocal only on these sides – by Henry Red Allen on 'Ol' Man River'. 'Minnie The Moocher's Wedding Day' gets a band treatment, only. Obviously, they did not have a singer to present this song in an appropriate way. But there is phantastic soloing all over, at the most by Coleman Hawkins, then by Dicky Wells on his silken and ruptured off-beat trombone, a rather tame Henry Red Allen on open trumpet, and additionally some solo spots by Bobby Stark, Hilton Jefferson on clarinet, and a mere eight fine bars by Claude Jones on muted trombone.

This is the entire Fletcher Henderson band lent to his brother Horace who, nevertheless, was the band's main pianist at that time, playing more up-to-date piano than Fletcher, and more to the musicians' liking. Obviously, Horace kept a contract for these recordings mediated by John Hammond, but without having a working band. So, Fletcher helped out with his entire band.

'Happy Feet' has a rather conventional arrangement the author of which seems to be unknown. But the tune starts with a nice lightly swinging piano solo by Horace Henderson followed short solos by Red Allen in his very personal way as well as by Dicky Wells, also very much his own. Follows 'Rhythm Crazy' in Horace's arrangement, with an array of soloists including Bobby Stark, shortly before leaving the Henderson stable and changing over to Chick Webb. He plays a typical personal solo, very vertical and much in contrast to Henry Red Allen's horizontal approach. 'Ol' Man River' is played at a tame pace compared to other versions of this famous warhorse of 1927. Red Allen gets both a vocal chorus and a trumpet solo. Cab Calloway's tune 'Minnie The Moocher's Wedding Day' as part or chapter of the very macabre and amusing story of his heroine Minnie The Moocher gets a fair instrumental treatment, but loses all its charms of the vocal version. As in Fletcher Henderson's arrangement of 'It's The Talk Of The Town' (of session 035) I hear John Kirby on very smooth tuba in 'Ain't Cha Glad?', playing long sustained notes. This certainly is not a bowed bass violin. Again, I am supported by Jörg Kuhfuss here (see session 035). And this arrangement probably is by Fletcher Henderson, too. So, I assume that he had a special liking for the old-fashioned bass instrument in slow to medium tunes. (I have a special liking for this!) On the other hand, I feel unable to determine whether it is an adventurous Claude Jones or a retained Dicky Wells playing the trombone solo at the beginning. And again in 'Torch Song', I hear a tuba. Rather bowed string bass here, or yet tuba? I am entangled! But after re-re-re-listening: TUBA!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Bobby Stark, Henry 'Red' Allen (tp); Sandy Williams, Dicky Wells (tb); Russell Procope (cl, as), Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (g); John Kirby (b); Walter Johnson (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 4: Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (p); Bernard Addison (g); John Kirby (bs); Walter Johnson (d)*

- Rust*2: *Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, sop, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (bbs); Walter Johnson (dms); Henry Allen (vcl)*

- Rust*3: *Russell Smith - Bobby Stark -t; Henry Allen -t -v; Claude Jones -Dicky Wells -tb; Russell Procope -Hilton Jefferson -cl -as; Coleman Hawkins -ts; Horace Henderson -p -a; Bernard Addison -g; John Kirby -sb; Walter Johnson -d*

- W.C. Allen, *Hendersonia, p. 312: Russell Smith, Bobby Stark, Henry Allen, trumpets; Dicky Wells, Claude Jones, trombones; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Horace Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Walter Johnson, drums; unk. vibes on 265138 (not Walter Johnson); Henry Allen, vocal*

- Rust*4,*6: *Russell Smith -Bobby Stark -t; Henry Allen -t -v; Claude Jones -Dicky Wells -tb; Russell Procope -Hilton Jefferson -cl -as; Coleman Hawkins -cl -ts; Horace Henderson -p -a; Bernard Addison -g; John Kirby -sb; Walter Johnson -d; ?Fletcher Henderson -a*

Solos ad-lib:

265150: HH pno 32; HRA o-tpt 8; DW o-tbn 2+16; CH ten 1+5

265151: CJ m-tbn 8; CH ten 1+30; BS o-tpt 1+32; DW o-tbn 30

265152: HH pno 4; HRA voc 31; HRA o-tpt 30; CH ten 1+16 + 6

265153: DW o-tbn 1+32; HRA o-tpt 32; CH ten 1+16; HRA o-tpt 8 chase; CH ten 1+8; HJ clt 8

265154: DW o-tbn 16; HRA o-tpt 1+8; CH ten 8

265155: HRA o-tpt 8; HH pno 4; CH ten 32 + 24 + 1

Discernible differences of takes:

265155: Unfortunately, the reputedly existing second take of this title was not issued up to now. Comparison is thus impossible.

016 HENRY ALLEN AND HIS ORCHESTRA

New York,

Jul. 28, 1934

Henry Red Allen – tpt, voc; Keg Johnson – tbn (3,4);

Buster Bailey – clt, ten (1,2,4); Hilton Jefferson – alt;

Horace Henderson – pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson – dms

15471-1	There's A House In Harlem For Sale	Ban 33178,	Chronological Classics 551
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15472-1	Pardon My Southern Accent	Ban 33129,	Chronological Classics 551
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15473-1	Rug Cutter Swing	Ban 33178,	Chronological Classics 551
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15474-1	How's About Tomorrow Night?	Ban 33129,	Chronological Classics 551
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Composer credits: 15471 (Van Heusen - Arlen); 15472 (Johnny Mercer - Matt Malneck); 15473 (Henry Allen); 15474 (Trad. arr. Henry Allen)

The personnel for this session are drawn entirely from the contemporaneous Fletcher Henderson band.

ADDITION 29-09-2025: Against my earlier assumption that Claude Jones might have released Keg Johnson on the last two titles, I now follow Ola Rönnow's statement that it is Johnson playing the solo in 'Rug Cutter Swing'. Thus, there is no necessity to assume Claude Jones' presence at this session as a possibility as in all later Rusts, as well. Thanks, Ola! (This is what I wrote before: "*On trombones, two musicians exchange seats: young Keg Johnson plays the first two titles in his modern stream-line - almost treble - style, being released by Claude Jones for the two last ones.*") In titles 1 and 2 I believe to hear Buster Bailey on tenor sax in ensemble parts. There is great poetic Jefferson and technical Bailey in about all titles. Horace Henderson needs not be mentioned, but here we have another bassist slapping and swinging all along. Wonderful. And listen to Lawrence Lucie's guitar in 'Rug Cutter Swing' playing nice standing obligatos in the middle-eight parts. And don't forget the very light and soft drumming of Walter Johnson, almost drowned by the bass. - Regarding drumming: it is most important that from this session on, all drumming heard is brushes and no bass-drum and no cymbals. I assume that the recording officials at ARC did not like the drummer's sounds, or – what has been reported for the 1920s – that they were afraid of their masters being ruined.

Notes:

- *Delaunay, New Hot Discography*: Henry Allen (tp & vo); Keg Johnson (tb); Buster Bailey (cl); Hilton Jefferson (cl & as); Horace Henderson (p); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm)

- Rust*2: Henry Allen (tpt, vcl); Keg Johnson (tbn); Buster Bailey (clt); Hilton Jefferson (alt); Horace Henderson (pno); Lawrence Lucie (gtr); Elmer James (sbs); Walter Johnson (dms)

- Rust*3,*4,*6: Henry Allen -t -v; Keg Johnson or Claude Jones -tb; Buster Bailey -cl; Hilton Jefferson -as; Horace Henderson -p; Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d

Solos ad-lib:

15471: HH pno 4; HRA o-tpt 1+15; HJ alt 8; KJ o-tbn 1+8; BB clt 1+15; KJ o-tbn 1; HRA o-tpt 1+16

15472: KJ o-tbn 8; HRA voc 31; KJ o-tbn 1+16; BB clt 16; HH pno 4; HRA o-tpt 1+16; HJ alt 8; HRA o-tpt 1+10

15473: BB clt 32; HJ alt 16; HH pno 8; HJ alt 8; HRA m-tpt 32 + 16; KJ o-tbn 8; HRA m-tpt 8

15474: HJ alt 16; BB clt 8; HJ alt 6; HH pno 2; HRA voc + HH pno obl 30; HH pno 4+16; HRA o-tpt 16

017 FLETCHER HENDERSON AND HIS ORCHESTRA

unknown,

Aug./ Sep. 1934

Probably:

Russell Smith, Irving Randolph, Henry Red Allen – tpt;

Claude Jones, Keg Johnson – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Ben Webster – ten; Buster Bailey – ten, clt;

Fletcher Henderson (or *Horace H.*) pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson – dms

Rug Cutter Swing

Air check

not on LP/CD

Wild Party

Air check

not on LP/CD

Unfortunately, I have been unable to get access to a copy of these titles. Thus, I am unable to comment. A pity!

Notes:

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

- *Carey, McCarthy, Jazz Directory, Vol. 4*: not listed

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

- *W.C. Allen, Hendersonia, p. 315*: probable personnel: Russell Smith, Irving Randolph, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Ben Webster, tenor sax; Fletcher or Horace Henderson, piano; Lawrence Lucie, guitar; Elmer James, string bass; Walter Johnson, drums.

018 ETHEL WATERS

New York,

Sep. 05, 1934

Ethel Waters – voc;

Bobby Stark – tpt; Claude Jones or Sandy Williams – tbn;

Edgar Sampson – vln, alt; Elmer Williams – ten;

Joe Steele – pno; John Trueheart - gtr; John Kirby - sbs

38548-A Give Me A Heart To Sing To

Dec 141,

Chronological Classics 735

38549-A I Ain't Gonna Sin No More

Dec 141,

Chronological Classics 735

38549-B I Ain't Gonna Sin No More

Dec 141,

Swingtime ST 1031 (LP)

38550-A Trade Mark

Br 02045,

Chronological Classics 735

38551-A You're Going To Leave The Old Home, Jim

Dec 234,

Chronological Classics 735

Composer credits: 38548 (Young – Judel – Washington); 38549 (Conrad – Magidson); 38550 (Easton); 38551 (trad.)

No need to say something on Ethel Waters.

Now, that's some crazy combination: part of the Chick Webb Band cum strings! But where are they? There is only one fiddle audible, and the player would be Sampson. Chordal backgrounds are played by wind-instruments plus one violin. But we find one of the great un-sung pianists of the 1920/30s here: Joe Steele. And the fiddle soloist is Edgar Sampson. Beautiful. And listen to muted Bobby Stark in the second title. And the rhythm! But, please, tell me: who plays the final cymbal-stroke at the end of 'I Ain't Gonna Sin No More'?! The accompanying band is sufficiently identifiable as members of the Chick Webb band. But, as what can be heard from the trumpet player, this clearly is Bobby Stark with his fast vertical phrasing in some short instances, and his growl technique which we know from his Fletcher Henderson period (Jordan plays horizontally in an Armstrong manner). But there are only a few moments when a trombone may be heard in the background, and from his soft tone and playing I would favour Claude Jones instead of Sandy Williams. (I think that Williams would have interjected some of his boisterous marks.) In 'Trade Mark' we also have – together with the trumpeter - a tenor saxophonist, presumably Elmer Williams – it is his tone and phrasing.

The most featured musician is the violinist. He is listed in the discos together with a viola-player and a cello-player. Of the latter two I do not hear anything in these titles, but the violinist – when playing – is accompanied by the horn men. It would therefore be most feasible that Edgar Sampson is the sole violinist. It has to be reminded that he was ascertained enough and liked to play violin solos on records from 1927 on, whenever he was in a studio. Yet, he does not show any characteristics identifiable as Sampson's here. There is expert ad-lib piano accompaniment in the middle-eight of the first chorus of the first title. 'I Ain't Gonna Sin No More' then has very nice jazz accompaniment with great driving string bass from John Kirby and a decent growl trumpeter, most probably Bobby Stark, and some Elmer Williams, Sampson fiddling intro and extro. The first and last titles have Ethel Waters at her most commercial. Swingtime ST 1031 (LP) claims to have take -B of 'I Ain't Gonna Sin No More', but close listening and comparing did not unearth any diversities and are – in my opinion – identical.

Notes:

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

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

- Rust*2: Taft Jordan (tpt); Sandy Williams (tbn); Edgar Sampson (alt, vln); Elmer Williams (ten); unknown strings; Joe Steele (?) (pno); John Trueheart (gtr); John Kirby (sbs)

- Rust*3,*4,*6: Taft Jordan -t; Sandy Williams -tb; Edgar Sampson -as, -vn; Elmer Williams -ts; unknown -vn; unknown -vl; unknown vc; ?Joe Steele -p; John Trueheart -g; John Kirby -sb; or Sampson and the three rhythm only (5)

Notable differences of takes:

38549-A: This take as noted on *Chronological Classics 735*. *Swingtime ST 1031 (LP)* aurally has this same take!

38549-B: This take as noted on *Swingtime ST 1031 (LP)*. No differences recognisable.

019 CHICK WEBB'S SAVOY ORCHESTRA

New York,

Sep. 10, 1934

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Claude Jones, Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt; Wayman Carver – ten, clt, flt;

Don Kirkpatrick – pno; John Trueheart – bjo, gtr; John Kirby – bbs, sbs; Chick Webb – dms, ldr;

Taft Jordan – voc (1,2); Edgar Sampson – arr (3,4,5)

38593-A That Rhythm Man

Dec 173,

Chronological Classics 502

38594-A On The Sunny Side Of The Street

Dec 172,

Chronological Classics 502

38595-A Lona

Dec 173,

Chronological Classics 502

38596-A Blue Minor

Dec 172,

Chronological Classics 502

38596-B Blue Minor

Dec 172,

not on LP/CD ?

Composer credits: 38593 (Brooks – Razaf - Waller); 38594 (J. McHugh – D. Fields); 38595 (Mario Bauza); 38596 (Edgar Sampson)

This is the Webb band without their long-time pianist Joe Steele. Steele is not known to have recorded after this date. But it has to be noted that the Mosaic Records issue 'Chick Webb and Ella Fitzgerald Decca Sessions (1934 – 1941)' in their CD booklet have Steele on piano until the recording session of June 02, 1936! There is an entire chorus of piano solo in 'Lona' and an 8-bar solo spot in 'Blue Minor', and both solos are played in a linear style with typical Stride-style embellishments, and not in a "symphonic" style as known from Joe Steele. And: Claude Jones still is with the Henderson band recordings for Decca until September 25, 1934. So, was he really with the Chick Webb band on this date? All trombone solos on these sides are apparently by Sandy Williams.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)

- Rust*2,*3: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)

- Rust*4,*6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs; Chick Webb -d -ldr

- Mosaic Records MD8-252, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Claude Jones, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d, bells)

Tunes structures:

That Rhythm Man Key of Ab Decca
(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BS o-tpt 16 – ES alt 8 – BS o-tpt 8)(Chorus 3 32 bars AABA TJ voc)(Chorus 4 32 bars AABA SW m-tbn 32)(Chorus 5 32 bars AABA ens 16 – TJ o-tpt 8 – ens 6 – TJ o-tpt 2)(Coda 14 bars TJ o-tpt 6 – ens 8)

On The Sunny Side Of The Street Key of C Decca
(Intro 4 bars ens)(Chorus 1 32 bars AABA TJ m-tpt 16 – ens 8 – TJ m-tpt 7 – EW ten 1)(Chorus 2 32 bars AABA TJ voc 30 – EW ten 2)(1/2 chorus 16 bars BA TJ o-tpt)

Lona Key of D Decca
(Intro 4 bars EW ten)(Chorus 1 32 bars AA' MB m-tpt 30 – ES alt 2)(Chorus 2 32 bars AA' ES alt)(Chorus 3 32 bars AA' DK pno)(Chorus 4 32 bars AA' ens)

Blue Minor Key of Bbm / Db / Bbm Decca
(Intro 8 bars ens 7 - ES alt 1)(Chorus A1 32 bars AABA ens 16 – ES 8 – ens 8)(Chorus B1 32 bars AABA SW m-tbn 16 - ens 8 – SW m-tbn 8)(Chorus B2 32 bars AABA PC clt 16 – DK pno 8 – PC clt 6 – ens 2)(Chorus B3 32 bars AABA BS m-tpt 16 – ES alt 8 – BS m-tpt 8)(1/4 Chorus A2 8 bars BA ens 7 – BS m-tpt 1)

Notable differences of takes:

38596: As take -B does not seem to be reissued, comparison was impossible.

020 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 11, 1934

Russell Smith, Irving Randolph, Henry Red Allen – tpt;

Claude Jones, Keg Johnson – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Ben Webster – ten; Buster Bailey – clt, ten;

Fletcher Henderson – pno (1); Horace Henderson – pno (2,3,4); Lawrence Lucie – gtr;

Elmer James – sbs; Walter Johnson – dms;

Leora Henderson – arr (1); Fletcher Henderson – arr (2); Horace Henderson – arr (3); Benny Carter -arr (4)

38598-A Limehouse Blues

Dec 157,

Chronological Classics 535

38599-A Shanghai Shuffle

Dec 158,

Chronological Classics 535

38560-A Big John's Special

Dec 214,

Chronological Classics 535

38601-B Happy As The Day Is Long

Dec 214,

Chronological Classics 535

Composer credits: 38598 (Furber - Braham); 38599 (Roderich - Conley); 381600 (Henderson); 38601 (Koehler - Arlen)

For the first title, the very fast 'Limehouse Blues', an arrangement was used that was ascribed to Benny Carter in all discs for an "eternity", although Walter C. Allen remarks on the very last page of his 'Hendersonia' that "Omer Simeon and Darnell Howard both told Johnny Simmen that 'Limehouse Blues' was arranged by Leora Henderson, and not by Benny Carter as given above. (Bulletin of Hot Club de

France, April 1973, p.21)” Like many readers of the book probably, I did not care to check the very last two sides with their sub-title “Addenda To Addenda” until today (Oct. 2023)! But now we know. As we did know, Leora Henderson was Fletcher’s wife, and she seems to have had a more important role in the band than known (see session 175 – last session of ‘Fl. Henderson – Transitional Period 2’ – were she most probably plays the trumpet lead in the band).

‘Shanghai Shuffle’ is the re-vitalisation of a title the Henderson band recorded in October 1924, shortly after Louis Armstrong’s joining the band. Buster Bailey starts to solo – he did not solo on the first version of this title in 1924 – and the modest but highly regarded Irving Randolph has a very nice trumpet solo, one of very few known of him.

And it’s Irving Randolph again with the first – and very nice – trumpet solo in ‘Big John’s Special’ and Red Allen later with his chorus which contains all his fire and rhythm. But does anybody know what actually is in ‘Big John’s Special’?

Benny Carter’s arrangement on ‘Happy As The Day Is Long’ brings much work for the saxophone section, followed by great Claude Jones – one of the un-sung greats of jazz trombone – and Red Allen again and a much too short little bit of Hilton Jefferson, one of the masters of romantic melodic alto performances. Ben Webster is a perfect substitute for Coleman Hawkins who had left the Henderson band to conquer the European jazz scene for five years – after eleven years with the Henderson band.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Irving Randolph, Henry Allen (tp); Keg Johnson, Claude Jones (tb); Hilton Jefferson, Russell Procope, Buster Bailey, Ben Webster (s); Fletcher or Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm); Benny Carter, Russ Morgan (arr)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Irving Randolph, Henry Allen (tpt); Keg Johnson, Claude Jones (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Irving Randolph, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)

- Rust*3: Russell Smith –Irving Randolph –Henry Allen –t; Claude Jones –Keg Johnson –tb; Buster Bailey –Russell Procope –Hilton Jefferson –cl –as; Ben Webster –ts; Fletcher or Horace Henderson –p –a; Lawrence Lucie –g; Elmer James –sb; Walter Johnson –d; Benny Carter – Russ Morgan –a

- W.C. Allen, *Hendersonia*, p. 315: Russell Smith, Irving Randolph, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Ben Webster, tenor sax; Fletcher (1) or Horace Henderson (2,3,4), piano; Lawrence Lucie, guitar; Elmer James, string bass; Walter Johnson, drums.

- Rust*4,*6: Fletcher Henderson –p –dir; Russell Smith –Irving Randolph –Henry Allen –t; Claude Jones –Keg Johnson –tb; Buster Bailey –cl; Russell Procope –Hilton Jefferson –as; Ben Webster –ts; Horace Henderson –p (2,3,4); Lawrence Lucie –g; Elmer James –sb; Walter Johnson –d; Benny Carter –a

Solos ad-lib:

38598: HRA o-tpt 1+32; BB clt 32; KJ o-tbn 8 + 8; CH ten 30

38599: BB clt 32; IR o-tpt 30; ?HJ alt 1+8

38600: IR o-tpt 1+16; HJ alt 8; IR o-tpt 8; HH pno 8 + 8; HRA o-tpt 16

38601: C.J o-tbn 1+32; BW ten 2+32; HRA o-tpt 1+32; HJ alt obl 3; HJ alt 2

021 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 12, 1934

Russell Smith, Irving Randolph, Henry Red Allen – tpt;

Claude Jones, Keg Johnson – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Ben Webster – ten; Buster Bailey – clt, ten;

Fletcher Henderson – pno (1,2); Horace Henderson – pno (3,4); Lawrence Lucie – grt; Elmer James – sbs; Walter Johnson – dms;

Russ Morgan – arr (1); Fletcher Henderson – arr (2,3,4,5)

38602-A Tidal Wave

Dec 213, Chronological Classics 535

38603-A Down South Camp Meeting

Dec 213, Chronological Classics 535

38604-B Wrappin’ It Up

Dec 157, Chronological Classics 535

38605-A Memphis Blues

Dec 158, Chronological Classics 535

38605-B Memphis Blues

Dec uniss 78, Neatwork RP 2016

Composer credits: 38602 (Hudson); 38603 (Henderson - Mills); 38604 (Henderson); 38605 (Handy)

Note: Chronological Classics 535 plays Memphis Blues -A – and not -B as given on CD booklet!

The second Henderson session for Decca starts with ‘Tidal Wave’ which the band recorded already for Victor in March ‘34 (session 181 above). It is the same Russ Morgan arrangement with too many simple technical but un-jazzy piano phrases that I do not favour. But Ben Webster on his tenor gives the whole procedure a more swinging approach. Fletcher Henderson on piano and Buster Bailey do not add to this off-beat way, but perform fast, fluent but un-swingingly.

With ‘Down South Camp Meeting’ we have the tune on which Benny Goodman based much of his success as ‘The King of Swing’ two years later. Here we have the first recording of this corner-stone of ‘Swing’ music in Fletcher Henderson’s famous arrangement. And it swings much better than the first title. The deep clarinets in the last chorus are wonderful. A pity only, that there is so little room for hot solos.

‘Wrappin’ It Up’ brings a wonderful chorus of lazily swinging romantic Hilton Jefferson. And then hot and off-beat – and a bit atonal – Henry Allen. Really great.

The last title of this session is W.C. Handy’s ‘Memphis Blues’. Starting with Ben Webster’s tenor sax, then Keg Johnson’s sharp and high-up trombone, Webster again, and two bits of Jefferson on alto, and a final chorus by Irving Randolph. This all based on Walter Johnson’s delicate drumming, Lawrence Lucie’s smart guitar, and Elmer James light and faultless swinging slap-bass. What more could you wish? Fantastic!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Irving Randolph, Henry Allen (tp); Keg Johnson, Claude Jones (tb); Hilton Jefferson, Russell Procope, Buster Bailey, Ben Webster (s); Fletcher or Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm); Benny Carter, Russ Morgan (arr)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Irving Randolph, Henry Allen (tpt); Keg Johnson, Claude Jones (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Irving Randolph, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)

- Rust*3: Russell Smith -Irving Randolph -Henry Allen -t; Claude Jones -Keg Johnson -tb; Buster Bailey -Russell Procope -Hilton Jefferson -cl -as; Ben Webster -ts; Fletcher or Horace Henderson -p -a; Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d; Benny Carter - Russ Morgan -a

- W.C. Allen, *Hendersonia*, p. 316: Russell Smith, Irving Randolph, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Ben Webster, tenor sax; Fletcher (1,2) or Horace Henderson (3,4), piano; Lawrence Lucie, guitar; Elmer James, string bass; Walter Johnson, drums.

- Rust*4,*6: Fletcher Henderson -p -dir; Russell Smith -Irving Randolph -Henry Allen -t; Claude Jones -Keg Johnson -tb; Buster Bailey -cl; Russell Procope -Hilton Jefferson -cl -as; Ben Webster -ts; Horace Henderson -p (3,4,5); Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d; Russ Morgan -a

Solos ad-lib:

38602: BW ten 32; FH pno 6 + 6 + 6; IR o-tpt 1+8; HJ alt 2; BB clt 6 + 6 + 6 + 6

38603: HRA m-tpt 1+24

38604: HJ alt 32; HRA o-tpt 8; HRA o-tpt 1+16; BB clt 6

38605: BW ten obl 12; KJ o-tbn 16; BW ten obl 12; RP alt 1+4 + 4; IR o-tpt 12

Discernible differences of takes:

38605-A: Bars 9/10 of trombone solo: KJ plays a sequence of 1 quarter-note d, 1 dotted quarter-note eb, 1 eighth-note d plus 1 half-note d

38605-B: Bars 9/10 of trombone solo: KJ plays a sustained lip-trill of 7 beats

022 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 25, 1934

Russell Smith, Irving Randolph, Henry Red Allen - tpt;

Claude Jones, Keg Johnson - tbn;

Benny Carter, Russell Procope, Hilton Jefferson - alt, clt; Ben Webster - ten; Buster Bailey - clt, ten;

Fletcher Henderson - pno (2,3,4); Horace Henderson - pno (1,4); Lawrence Lucie - grt; Elmer James - sbs; Walter Johnson - dms;

unknown - chimes;

Russ Morgan - arr (1); Horace Henderson - arr (2,3); Fletcher Henderson - arr (4)

38723-A Wild Party

Dec 342,

Chronological Classics 527

38724-A Rug Cutter's Swing

Dec 342,

Chronological Classics 527

38725-A Hotter Than 'Ell

Dec 555,

Chronological Classics 527

38728-A Liza

Dec 555,

Chronological Classics 527

Composer credits: 38723 (Hudson); 38724 (Henderson); 38725 (Henderson); 38726 (Kahn - Gershwin - Gershwin)

And again, for the begin of the recording session, they took an arrangement of Russ Morgan on a composition by Will Hudson. There certainly was something commercial going on between the Decca people and Mr. Morgan, or between Mr. Henderson and Mrs. Hudson and Morgan. I don't know. But the Henderson band certainly had better and mor interesting things in their book.

Anyway, 'Wild Party' is one of the un-eventful arrangements of these guys, and Bailey plays a lot of notes without any off-beats while young Keg Johnson plays an interesting slim and fluent trombone style with a smooth tone. Red Allen and Ben Webster are the stars on this side. And the music moves from Eb major to F major, and to G mior and finally to Ab major.

Red Allen presents the riff theme of 'Rug Cutter's Swing', followed by Bailey, Claude Jones with his immense technique playing very soft and thoughtful (beautiful! what a musician!). The 8-bar alto solo is played by Russell Procope, as I believe, judging from tone, rhythm and phrasing. Then Ben Webster takes over in his elegant hot Western style, relieved by his co-Westerner Keg Johnson and, finally, the Southern trumpet man Allen.

Horace Henderson's 'Hotter Than 'Ell' is a fast swinger arranged by it's composer, and it's a flag-waver. We had it under the name 'Yeah Man' in session 177 above! Hot improvising abounds. What a band!

The last title's arranger is not documented, unfortunately, but as Benny Carter is added to the saxophone section for this only title, he might possibly be counted as the arranger, I think - just listen how the brass accompaniment behind his alto solo is structured referring closely to Carter's solo! He takes the first solo in his immaculate personal style - and the sun is shining. (The reader may know, that Benny Carter for me is one of the absolute top jazz musicians!) Poor Keg Johnson - or is it Claude Jones? - is struggling to join - but he fails. So sorry for this great musician - the one or the other. Russell Procope, section leader of the reeds, unfortunately has little solo space for himself at these Decca sessions, as he is busy enough to play the lead parts, but here he has as few as eight bars to shine in a short solo.

Still, we have the great rhythm team as before and it swings like mad. The sequence of piano breaks - of Fletcher or Horace Henderson, respectively - are taken from Walter C. Allen. Moreover, there is somebody tolling the tubular bells on the last beat of the introduction. As Fletcher played the piano break shortly before, Horace may be the man "who the bell tolls".

ADDITION, 29-09-2025: Ola Rönnow assumes Claude Jones to be the trombone soloist on 'Wild Party'. I - KBR - doubt it.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Irving Randolph, Henry Allen (tp); Keg Johnson, Claude Jones (tb); Hilton Jefferson, Russell Procope, Buster Bailey, Ben Webster (s); Fletcher or Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm); Benny Carter, Russ Morgan (arr)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Irving Randolph, Henry Allen (tpt); Keg Johnson, Claude Jones (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope, Benny Carter (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Irving Randolph, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope, Benny Carter (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)

- Rust*3: Russell Smith -Irving Randolph -Henry Allen -t; Claude Jones -Keg Johnson -tb; Buster Bailey -Russell Procope -Hilton Jefferson -cl -as; Benny Carter -as; Ben Webster -ts; Fletcher or Horace Henderson -p -a; Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d; Benny Carter -Russ Morgan -a

- W.C. Allen, *Hendersonia*, p. 316: Russell Smith, Irving Randolph, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Benny Carter, alto sax; Ben Webster, tenor sax; Fletcher (2,3) or Horace Henderson (1,4), piano; Lawrence Lucie, guitar; Elmer James, string bass; Walter Johnson, drums.

- Rust*4,*6: Fletcher Henderson -p -dir; Russell Smith -Irving Randolph -Henry Allen -t; Claude Jones -Keg Johnson -tb; Buster Bailey -cl; Russell Procope -Hilton Jefferson -cl -as; Benny Carter -as; Ben Webster -ts; Horace Henderson -p (1,4); Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d; Russ Morgan -a

Solos ad-lib:

38723: BB clt 32; BB clt 8; KJ o-tbn 15; HJ alt 8; KJ o-tbn 8; HRA m-tpt 16; BW ten 6; HRA m-tpt 6; BB clt obl 16

38724: HRA m-tpt 32; BB clt 16 + 8; CJ o-tbn 6 + 6; ?RP alt 8; CJ o-tbn 6; BW ten 16; KJ o-tbn 8; BW ten 8; HRA o-tpt 8; HRA m-tpt 8
 38725: BB clt 28; HRA o-tpt 32; BW ten 32; BW ten 8
 38728: FH pno 4; HH pno 4; BC alt 32; IR o-tpt 8; KJ o-tbn 16; RP alt 8; KJ o-tbn 1+8; FH pno 8

023 ALEX HILL AND HIS HOLLYWOOD SEPIANS

New York,

Oct. 19, 1934

Alex Hill – voc, ldr, arr (1);
 Benny Carter, Joe Thomas – tpt; Claude Jones – tbn;
 Albert Nicholas – clt; George James – alt; Gene Sedric – ten;
 Garnett Clark – pno; Eddie Gibbs – sbs; Billy Taylor – sbs; Harry Dial – dms;
 Benny Carter – arr (2)

16141-1 Song Of The Plow

Voc 2848,

Timeless CBC 1-050

16142-1 Let's Have A Jubilee

Voc 2848,

Timeless CBC 1-050

Composer credits: 16141 (A. Hill); 16142 (A. Hill)

Alex Hill, a shadowy but highly talented figure hailing from Arkansas, did not live long enough to build a real reputation among musicians of the 1920/30s, even less among the public of this time. But he was noted for playing piano in the Chicago bands of Jimmy Wade, Carroll Dickerson, Jimmy Noone, Jabbo Smith and others. In his solo contributions he performed in a very light and soft Western piano style, poetical and far apart from that of the reputed Harlem Stride giants. He also worked as a prominent free-lance arranger, gaining fame for his famous composition/arrangement of 'Beau-Koo-Jack', recorded by Louis Armstrong, Earl Hines, and Clarence Williams, among others. Unfortunately for jazz music and its public, he only had to live until 1937, at the age of 31 years. Most probably an immense loss for jazz music.

For this recording session – and an earlier other one with a slightly different personnel – Hill had collected a nice personnel of New York/Chicago musicians of the top-class musicians, but not the "stars".

The recorded titles have much solo space for the musicians encircling Alex Hill's vocals (see 'Solos ad-lib' below). And there is very little but fundamental and light arrangement. But listen to the very beautiful piano obligatos by Garnet Clark. This is one of his only two recording sessions of his life. To sum it up: light and beautiful jazz music of the high order by lesser known musicians, but with a maximum of swing and elegance and modesty.

Berger/berger/Patrick, Benny Carter, Vol. II: "For many years, discographers disagreed about Carter's presence on this and an earlier (September 10) Alex Hill session. Carter seems to have played only on the later date. He confirmed the muted trumpet which opens 'Let's Hve A Jubilee' as his. He also identified the arrangement of this Alex Hill title as his. Irving Mills commissioned him to make this arrangement, which was first recorded on October 4, 1934 by the Mills Blue Rhythm Band."

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Benny Carter, Joe Thomas, poss Herman Autrey (tp); Claude Jones (tb); Albert Nicholas (cl); George James (as); Eugene Sedric (ts); Garnet Clark (p); Eddie Gibbs (g); Billy Taylor (b); Harry Dial (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Joe Thomas, Herman Autrey (tpt); Claude Jones (tbn); Albert Nicholas (clt); George James (alt); Eugene Sedric (ten); Garnet Clark (p); Eddie Gibbs (g); Billy Taylor (bs); Harry Dial (d)

- Rust*2: Joe Thomas, Herman Autrey (tpt); Claude Jones (tbn); Albert Nicholas (clt); George James (alt); Eugene Sedric (ten); Garnet Clark (pno); Eddie Gibbs (gtr); Billy Taylor (sbs); Harry Dial (dms)

- Rust*3: Joe Thomas -Herman Autrey -t; Clyde Bernhardt -tb; Albert Nicholas -cl; George James -as; Eugene Sedric -ts; Garnet Clark -p; Eddie Gibbs -g; Billy Taylor -sb; Harry Dial -d; Alex Hill -v -a

- Rust*4, *6: Joe Thomas -Benny Carter -t; Claude Jones -tb; Albert Nicholas -cl; George James -as; Eugene Sedric -ts; Garnet Clark -p; Eddie Gibbs -g; Billy Taylor -sb; Harry Dial -d; Alex Hill -v

Solos ad-lib:

16141: GC pno 1+1; JT m-tpt 16; GS ten 8; AN clt 7; AH voc+GC pno obl 32

16142: BC m-tpt 15; CJ m-tbn 8; AH voc+GC pno obl 32; AN clt 16; GS ten 8; GJ alt 8; GS ten 8

024 CHICK WEBB AND HIS ORCHESTRA

New York,

Nov. 19, 1934

Mario Bauza, Bobby Stark, Taft Jordan – tpt;
 Claude Jones, Sandy Williams – tbn;
 Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten; Wayman Carver – ten, clt, flt;
 Don Kirkpatrick – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;
 Taft Jordan – voc (1); Edgar Sampson – arr (1,2,3,4); Don Kirkpatrick – arr (3)

39138-A It's Over Because We're Through

Dec 483,

Mosaic MD8-252-I

39140-A Don't Be That Way

Dec 483,

Mosaic MD8-252-I

39141-A What A Shuffle

Dec 1087,

Mosaic MD8-252-I

39142-A Blue Lou

Dec 1065,

Mosaic MD8-252-I

Composer credits: 39138 (W. Bryant – L. Reed); 39140 (Goodman – Sampson – Parish); 39141 (Don Kirkpatrick); 39142 (Edgar Sampson)

Taft Jordan stars on 'It's Over Because We're Through' on trumpet and singing this Willie Bryant tune in his own Armstrong mould. The second tune is one of Edgar Sampson's very famous compositions and performed in his typically simple and unobtrusive arrangement. 'What A Shuffle' is a composition – if you like to call it one – and an arrangement by pianist Don Kirkpatrick ... and it really is a shuffle. Seldom did I have such difficulties in analysing an arrangement and distinguish the different parts. (Please, excuse, if I am partly wrong here!) Most interestingly: Kirkpatrick did not trouble to solo himself.

And, at the end of this session, another Sampson composition 'Blue Lou', one of my own very favorite swing-tunes. We have an entire piano-chorus here, and it is easy to hear that this player is not Joe Steele anymore, but the linear playing Don Kirkpatrick.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)

- Rust*2, *3: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)

- Rust*4, *6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs); Chick Webb -d -ldr

- Mosaic Records MD8-252, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Claude Jones, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d)
Tunes structures:

It's Over Because We're Through Key of Ab Decca
(Intro 4 bars ens+ SW o-tbn)(Chorus 1 32 bars AABA TJ m-tpt 16 – ens 8 – TJ m-tpt 6 – JT gtr 2)(Chorus 2 32 bars AABA TJ voc 30 – SW o-tbn 2)(1/2 Chorus 16 bars BA TJ o-tpt)
Don't Be That Way Key of D / G Decca
(Chorus 1 32 bars AABA ens 16 – tbn 8 – ens 8)(Tag 2 bars ens)(Chorus 2 32 bars AABA EW ten 16 – ES alt 8 – EW ten 6 – ens 2)
(Chorus 3 32 bars AABA CJ m-tbn 16 – TJ o-tpt 8 – CJ m-tbn 6 – ens 2)(Chorus 4 32 bars AABA ens 16 – CW dms 8 – ens 8)
What A Shuffle Key of Bb Decca
(Intro 4 bars ens)(Chorus 1 16 bars AABA ens)(Chorus 2 16 bars ABAA EW ten 8 – ens 8)(Bridge 4 bars ens)(Chorus 3 16 bars AABA TJ o-tpt 8 – ens 8)(Interlude 1 8 bars brass)(Chorus 4 16 bars AABA BS m-tpt 8 – ES alt 8)(Interlude 2 12 bars ES alt)
(Interlude 3 16 bars SW m-tbn 8 – ES alt 4)(Chorus 5 16 bars AABA ens)(Chorus 6 16 bars AABA ens)(Coda 4 bars ens+ TJ o-tpt)
Blue Lou Key of G Decca
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BS m-tpt 16 – ES alt 8 – BS m-tpt 8)(Chorus 3 32 bars AABA DK pno)(Chorus 4 32 bars AABA ens)(Coda 4 bars ens)

025 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jan. 21, 1935

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;

Benny Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Eddie Barefield - arr

16587-A Good Sauce From The Gravy Bowl

Br 7386,

Chronological Classics 554

16588 Devil In The Moon

Br unissued

not on LP/CD

16589-A Keep That Hi-De-Hi In Your Soul

Br 7386,

Chronological Classics 554

Rust*6 has William Thornton Blue here again – for Barefield! But William Thornton Blue did never rejoin the Calloway band – as confirmed by Doc Cheatham (B. Englund, VJM 131). Keg Johnson on trombone replaces Harry 'Father' White from this session on, and sometimes did play guitar (with the band?). And Claude Jones of Henderson/Redman fame augments the trombone section to three players, he most probably taking the lead/first parts.

'Good Sauce' is a standard riff tune and carries the first outing of the newly established three-part trombone section. Cheatham plays a somewhat un-engaged 8-bar trumpet solo with little invention.

The third title cashes in on the Hi-De-Ho mode again, and has nice soloistic by Swayze and Eddie Barefield.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Doc Cheatham, Edwin Swayzee, Lamar Wright (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Andrew Brown, Thornton Blue, Arville Harris, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- Carey, McCarthy, *Jazz Directory, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d); Cab Calloway (vcl, dir).*

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; Claude Jones -De Priest Wheeler -Harry White -tb; Thornton Blue -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Edwin Swayzee -Lamar Wright -Doc Cheatham -t; Claude Jones -De Priest Wheeler -Harry White -tb; Thornton Blue -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -g; Al Morgan -sb; LeRoy Maxey -d

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; Claude Jones, De Priest Wheeler, Harry White, tb; Thornton Blue, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Thornton Blue (cl/as); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)*

Soloists ad-lib:

16587-A: EB alt 8, AH clt 16, DC o-tpt 8

16589-A: ES o-tpt 16, EB alt 6

In July 1936 Teddy Wilson started his incomparable series of small-band swing recordings – to be followed by other groups with the same methods – and thus draws a time-line between the beginning of Swing Jazz and the end (?) of 'Harlem Jazz' for me.

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Irving Randolph – tpt;
 Claude Jones, De Priest Wheeler, Keg Johnson – tbn;
 Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;
 Benny Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms, vib;
 Benny Payne – voc (4);

Eddie Barefield - arr

C-1053-A	Miss Otis Regrets (She's Unable To Lunch Today)	Br 7504,	Chronological Classics 554
C-1054-A	I Ain't Got Nobody	Br 7530,	Chronological Classics 554
C-1055-A	Nagasaki	Br 7504,	Chronological Classics 554
C-1056	Echoes	Br unissued	not on LP/CD
C-1057-A	Baby, Won't You Please Come Home?	Br 7530,	Chronological Classics 554

Composer credits: C-1053 (); C-1054 (); C-1055 (); C-1056 (); C-1057 ()

Now, with the new three-part trombone section, in 'Miss Otis Regrets' they are immediately featured playing one entire chorus in close harmony, Claude Jones leading the section. Very nice! No further instrumental solo. Obviously, Cab had recognised their potential. In 'Nagasaki' the trombone trio appears again in the middle-eight of the last chorus. In this same title the band's new trombone soloist Keg Johnson is presented with fast and technically brilliant outings. And even bassist Al Morgan has his solo outing. And the fourth title also has its trombone choir, together with rhythmically demanding saxophone parts. I assume that Eddie Barefield wrote at least three of the arrangements recorded here. And he should have known how to do it.

Rust*6 has William Thornton Blue here again – for Barefield (but see last session above!).

ADDITION 29-09-2025: Ola Rønnow, trombonist of Oslo, Norway, states that the trombone soloist in 'Nagasaki' is Claude Jones. I – the author – cannot follow his assumption and still hear Keg Johnson, but because of Ola's better knowledge of the matter, I still add his opinion, yet with an added question-mark. (Sorry, Ola!)

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Edwin Swayzee, Lamar Wright (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Andrew Brown, Thornton Blue, Arville Harris, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; Claude Jones -De Priest Wheeler -Harry White -tb; Thornton Blue -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Lammar Wright -Doc Cheatham -t; Claude Jones -De Priest Wheeler -Harry White -tb; Thornton Blue -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -g; Al Morgan -sb; Leroy Maxey -d; Bennie Payne -v

- Rust*6: Cab Calloway, v, dir; Lammar Wright, Doc Cheatham, t; Claude Jones, De Priest Wheeler, Harry White, tb; Thornton Blue, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Thornton Blue (cl/as); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/ff); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr); Bennie Payne (vo)

Soloists ad-lib:

C-1053: no instrumental solos

C-1054: EB alt 2; ?IR m-tpt 4+obl 30; EB alt 4+16; BP pno 8; IR o-tpt 8

C-1055: IR o-tpt 4; BP pno obl 32; KJ (or ?CJ) o-tbn 30; AM sbs 8; ?LW o-tpt 6; KJ (or ?CJ) o-tbn 4

C-1057: no instrumental solos

027 CAB CALLOWAY AND HIS ORCHESTRA

Los Angeles,

Jan. 27, 1936

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Irving Randolph – tpt;
 Claude Jones, De Priest Wheeler, Keg Johnson – tbn;
 Andrew Brown – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas, Ben Webster – ten, clt;
 Benny Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Eddie Barefield - arr

LA-1090-A	I Love To Sing	Br 7638,	Chronological Classics 554
LA-1091-B	You're The Cure For What Ails Me	Br 7639,	Chronological Classics 554
LA-1092-A	Save Me, Sister	Br 7638,	Chronological Classics 554

Composer credits: LA-1090 (); LA-1091 (); LA-1092 ();

Calloway now has Ben Webster in the band on second – solo – tenor sax. And they are in California for filming 'The Singing Kid'.

'I Love To Sing' again has a Barefield arrangement as I assume, complete with intricate scoring for the reeds and the trombone section, but one short hot trumpet part – by Irving Randolph probably. He may very probably also be the soloist in the last chorus of the second title. Webster is presented in large parts of the 'Save Me, Sister'.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Edwin Swayzee, Lamar Wright (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Andrew Brown, Thornton Blue, Arville Harris, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; Claude Jones -De Priest Wheeler -Harry White -tb; Thornton Blue -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Lammar Wright -Doc Cheatham -t; Claude Jones -De Priest Wheeler -Harry White -tb; Thornton Blue -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -g; Al Morgan -sb; Leroy Maxey -d; Bennie Payne -v

- Rust*6: Cab Calloway, v, dir; Lammar Wright, Doc Cheatham, t; Claude Jones, De Priest Wheeler, Harry White, tb; Thornton Blue, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.o.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Thornton Blue (cl/as); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

LA-1090: ?IR o-tpt 4

LA-1091: BW ten 7+7; EB clt 4 + 4; ?IR o-tpt 1+4

LA-1092: IR o-tpt 4; BW ten 12 + 10

028 CAB CALLOWAY AND HIS ORCHESTRA

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown – alt, bcl; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas, Ben Webster – ten, clt;

Benny Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Al Jolson – voc; Winifred Shaw & choir-voc

Keep That Hi-De-Ho In Your Soul

The Singingest, Swingingest Man In Town

Save Me, Sister

You’re The Cure For What Ails Me

Hollywood,

early 1936

copyright date Apr. 24, 1936

Film soundtrack First National/Warner
Brothers ‘The Singing Kid’

www.youtube.com

www.youtube.com

www.youtube.com

www.youtube.com

This film starring Al Jolson only has little of Cab Calloway and his band.

The first title is entirely sung by Cab Calloway, titles 2 and 3 are mixtures of Calloway’s band and the studio orchestra accompanying the singers Calloway and Jolson in alternation, and although we see the Calloway band performing, I believe the music to be made by the studio band. There is no real jazz to be enjoyed, but it is very nice to see the musicians fake their performance. This sequence has a duration of about eight minutes, and has Al Jolson, Cab Calloway, and Winifred Shaw on the screen.

The last title can be seen and heard close to the finish, with Jolson and Calloway again, followed by a nice happy-end. Very little music, and certainly by the studio band, again.

Notes:

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

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

- Stratemann, *Negro Bands on Film, Vol. 1: Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Thornton Blue, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists ad-lib:

KTHIYS: Calloway band, 14 + 32 + 12 bars, no instrumental solos

TSSMIT: no instrumental solos

SMS: no instrumental solos

YTFCWAM: no instrumental solos

029 CAB CALLOWAY AND HIS ORCHESTRA

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter ‘Foots’ Thomas, Ben Webster – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Claude Jones – voc (3);

Benny Payne - arr

B-19304-1 Love Is The Reason

B-19305-1 When You’re Smiling

B-19306-1 Jes’ Natch’ully Lazy

B-19307-1 Are You In Love With Me Again?

Composer credits: B-19304 (); B-19305 (); B-19306 (); B-19307 ()

New York,

May 21, 1936

Br 7677,

Chronological Classics 554

Br 7685,

Chronological Classics 554

Br 7677,

Chronological Classics 554

Br 7677,

Chronological Classics 554

These titles are typical Calloway merchandise. They start 'Love Is The Reason' with a beautiful performance of the theme by Doc Cheatham on muted trumpet. Keg Johnson is on open trombone and Ben Webster on his tenor sax, with a little open trumpet from Irving Randolph and nice piano by Mr. Payne. There is a bass-clarinet in the introduction to 'When You're Smiling' (in the band photos, a bass clarinet is posed in front of Andrew Brown) and Mr. Brown may also be the clarinetist behind the second half of Cab's vocal chorus. The last chorus is probably presented by Lammar Wright's shining high trumpet performance. 'Jes' Natch'ully Lazy' features a beautiful conversation between Cab's singing and Claude Jones answering in perfect Southern talk of way of life. The last title then is a wonderful band swinger with great solos from Irving Randolph, Ben Webster, and Keg Johnson. Not to forget Benny Payne's fine piano behind the band.

"Doc Cheatham replaces Collins (he is identified as soloist on the first title, so he is definitely present)" says B. Englund in VJM 131 about this session. But Collins' advent does not happen before March 1937, as far as is known. But we now have a new bass player in young Milt Hinton, Al Morgan being left behind in Los Angeles on his own decision. (There is a grand report by Hinton on his joining the band at Chicago's railway station.)

And we find Garvin Bushell on alto sax replacing Eddie Barefield. This seems to be a very important change, as with this event the used arrangements are different from before, or let's say: simpler and easier to play. Those fine musical arrangements before with their beautiful parts for reeds and the trombone trios seem to be lost. And I assume that Barefield had been the author of these gems. But there is nothing in the common literature to find about this matter.

ADDITION 29-09-2025: For the trombone solos in 'Jes' Natch'ully Lazy' Ola Rönnow opted for Claude Jones for the first solo spot, but agreed with possibly Keg Johnson, while the author agreed with "possibly" Claude Jones for the second.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Ben Webster, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Ben Webster, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Ben Webster, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Ben Webster -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr
- Rust*4: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Ben Webster -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Shad Collins, Irving Randolph, Lamar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Garvin Bushell, Andrew Brown, cl, as; Ben Webster, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d
- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (cl/as); Ben Webster, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

B-19304: DC m-tpt 16; KJ o-tbn 8; DC m-tpt 8; BP pno obl 32; KJ o-tbn 2; IR o-tpt 2; BW ten 16; BP pno 8
B-19305: AR b-clt 4; ?AB clt obl 16; LW o-tpt 32+6
B-19306: DC m-tpt 16; KJ (or ?CJ) o-tbn 4; BP pno obl 32; KJ (or ?CJ) o-tbn 2
B-19307: BP pno obl 30; IR o-tpt 16; BW ten 8; IR o-tpt 7; KJ o-tbn 8; LW o-tpt 8

030 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Sep. 15, 1936

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Ben Webster – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Benny Payne - arr

B-19875-1 Copper-Colored Gal

Br 7748,

Chronological Classics 554

B-19876-1 Frisco Flo

Br 7756,

Chronological Classics 554

B-19877-1 The Wedding Of Mr. And Mrs. Swing

Br 7748,

Chronological Classics 554

B-19878-1 The Hi-De-Ho Miracle Man

Br 7756,

Chronological Classics 554

Composer credits: B-19875 (); B-19876 (); B-19877 (); B-19307 (); B-19878 ()

This recording session presents the commercial side of the Calloway band and their leader – if there ever was another side. There is a lack of hot soloistic and arrangements reign supreme. And half of the time is occupied by Cab's singing. Which, by the way, is fantastic in its very special kind. The last title 'The Hi-De-Ho Miracle Man' brings a new version of the 'Minnie The Moocher' theme, with Cab's own Hi-De-Ho singing and the band's voices answering. Nothing extra-ordinary, here.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Ben Webster, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Ben Webster, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Ben Webster, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Ben Webster -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr
- Rust*4: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Ben Webster -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Shad Collins, Irving Randolph, Lammar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Garvin Bushell, Andrew Brown, cl, as; Ben Webster, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d
 - Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown /cl/as; Ben Webster, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)
 - G. Bushell, *Jazz From the Beginning*: "Cab didn't want to pay enough money for his arrangements. Bennie Payne used to arrange for him and would only get ten dollars."

Soloists ad-lib:

B-19875: IR o-tpt 4; AB clt 4; BW ten 8
 B-19876: DC m-tpt 16; CJ m-tbn 1+8
 B-19877: BW ten 8; AB clt 8
 B-19878: DC m-tpt 16 + 8

031 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 03, 1937

Cab Calloway – voc, ldr;
 Shad Collins, Lammar Wright, Irving Randolph – tpt;
 Claude Jones, De Priest Wheeler, Keg Johnson – tbn;
 Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Ben Webster – ten, clt;
 Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;
 Benny Payne - arr

M-145-1	Don't Know If I'm Comin' Or Goin'	Vri 535,	Chronological Classics 568
M-146-2	My Gal Mezzanine	Vri 593,	Chronological Classics 554
M-147-1	That Man Is Here Again	Vri 501,	Chronological Classics 554
M-156-1	Peckin'	Vri 612,	Chronological Classics 554
M-157-1	Congo	Vri 612,	Chronological Classics 554
M-158-2	Swing, Swing, Swing	Vri 501,	Chronological Classics 568

Calloway getting even more commercial, here. There is little hot soloing, if at all, on the first three titles. The second batch then has some more and we hear the usual soloists.

'Congo' we know as 'Harlem Congo' from the Chick Webb repertoire (recorded November 1, 1937), and it is a composition by Harry 'Father' White.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Ben Webster, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Ben Webster, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d); Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Ben Webster, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Ben Webster -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Ben Webster -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Shad Collins, Irving Randolph, Lammar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Garvin Bushell, Andrew Brown, cl, as; Ben Webster, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d
 - Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown /cl/as; Ben Webster, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

- G. Bushell, *Jazz From the Beginning*: "I remember playing this arrangement (Peckin'). Fruit (Morris White) never had much life in him as a guitar player, he didn't have any drive. The tempo's dying. That clarinet doesn't sound like me, more like Jerry Blake."

Soloists ad-lib:

M-145: no instrumental solos
 M-146: BW ten 8; KJ o-tbn 8
 M-147: BW ten 8
 M-156: GB clt 8; ?SC or ?IR o-tpt 8; KJ o-tbn 8; BW ten 8
 M-157: IR o-tpt 16; BW ten 8; IR o-tpt 8; BW ten 16; GB clt 8; BW ten 8
 M-158: IR o-tpt 2+4 + 4; BW ten 8; IR o-tpt 1+4; GB clt 16 + 8

032 CAB CALLOWAY AND HIS ORCHESTRA

Hollywood,

April 1937

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Irving Randolph – tpt;
 Claude Jones, Keg Johnson, De Priest Wheeler – tbn;
 Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas – ten, flt; Ben Webster – ten;
 Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms

copyright date Apr. 19, 1937
 Film soundtrack The Vitaphone Corp.
 'Hi-De-Ho'

Opening Theme
 I've Got A Right To Sing The Blues
 The Hi-De-Ho Miracle Man
 Frisco Flo
 Some Of These Days

www.youtube.com
 www.youtube.com
 www.youtube.com
 www.youtube.com
 www.youtube.com

That's Cab Calloway for the general public: almost entirely Cab's vocals, and almost nothing else. But 'Frisco Flo' is very smart in its kind, and I like it, although there is very little jazz in it. And, just for a film audience, a super-fast 'Some Of These Days', and four soloists who manage their exercise with aplomb and fervour.

Notes:

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

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

- Stratemann, *Negro Bands on Film*, Vol. 1: Doc Cheatham, Irving Randolph, Lammar Wright -tp; Claude Jones, Keg Johnson, DePriest Wheeler -tb; Garvin Bushell, Andrew Brown, Ben Webster, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Milt Hinton -b; Leroy Maxey -dm

Soloists ad-lib:

OT: no instrumental solos

IGARTSTB: no instrumental solos

THDHMM: ?IR o-tpt 4

FF: no instrumental solos

SOTD: WFT flt 16; MW gtr 8; WFT flt 8; KJ o-tbn 16; GB clt 8

033 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 17, 1937

Cab Calloway – voc, ldr;

Lammar Wright, Shad Collins, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Ben Webster – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Benny Payne - arr

M-266-1 Wake Up And Live

Vri 535,

Chronological Classics 568

M-267 Goodnight, Baby

Vri unissued

not on LP/CD

M-268-1 Manhattan Jam

Vri 612,

Chronological Classics 568

Note: The Old Master TOM-43 (LP) is said to include matrix M-268-2, but a recent aural check does not support this note!

Here is something new: 'Manhattan Jam' has 2 (in words: two) bars of Cab's vocal only! Without words! Just plain syllables! Wow!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Ben Webster, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Ben Webster, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d); Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Ben Webster, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lammar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Ben Webster -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lammar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Ben Webster -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Shad Collins, Irving Randolph, Lammar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Garvin Bushell, Andrew Brown, cl, as; Ben Webster, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h. O.*: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown /cl/as; Ben Webster, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

- G. Bushell, *Jazz from the Beginning*: "(Manhattan Jam) Again, that sounds like Jerry Blake on clarinet"

Soloists ad-lib:

M-266: BW ten 8; IR o-tpt 1+8

M-268: GB clt 2 + 2; GB clt obl 16 + 16; GB clt 2 + 2; GB clt obl 8; GB clt 2 + 2; GB clt obl 8; LM dms 2 + 2;

CC scat-voc 2; GB clt obl 6; MH sbs 2 + 2; IR o-tpt 24

034 CAB CALLOWAY AND HIS ORCHESTRA

Hollywood,

c. mid 1937

Cab Calloway – voc, ldr;

copyright date Nov. 13, 1937

Lammar Wright, Shad Collins, Irving Randolph – tpt;

Film soundtrack Republic Pictures Corp.

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

'Manhattan Merry-Go-Round'

Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Minnie The Moocher (fragment)

Extreme Rarities ER 1008 (LP)

Mama, I Wanna Make Rhythm

Extreme Rarities ER 1008 (LP)

Not in possession of the above-mentioned Extreme Rarities LP ER 1008, I thought to be unable to comment on these sides. But, no!

www.YouTube. com has it on the world-wide-net.

Notes:

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

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

- Stratemann, *Negro Bands on Film*, Vol. 1: Shad Collins, Irving Randolph, Lammar Wright -tp; Claude Jones, Keg Johnson, DePriest Wheeler -tb; Garvin Bushell, Andrew Brown, Chu Berry, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Milt Hinton -b; Leroy Maxey -dm

Soloists ad-lib:

MTM: no instrumental solos

MIWMR: LM dms 2; KJ o-tbn 2; ?WFT ten 2; CB ten 10 + 4

035 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Aug. 24, 1937

Cab Calloway – voc, ldr;
Doc Cheatham, Lammar Wright, Irving Randolph – tpt;
Claude Jones, De Priest Wheeler, Keg Johnson – tbn;
Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Chu Berry – ten, clt;
Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;
Benny Payne - arr

M-606-1	Moon At Sea	Vri 651,	Chronological Classics 568
M-606-2	Moon At Sea	Vri 651	on LP/CD ?
M-607-1	I'm Always In The Mood For You	Vri 643,	Chronological Classics 568
M-608-1	She's Tall, She's Tan, She's Terrific	Vri 643,	Chronological Classics 568

Sweet 'Moon At Sea' I would sort under "trash". 'I'm Always In The Mood For You' is not far from the title before. I mean: musically. But in its second half, it gets some more jazzy. The last number then conciliates us a bit with its fine but short solos. And keep attention: we now have a new tenor saxophonist, Chu Berry, certainly a musical voice on a par with Ben Webster. Very virtuoso, more fluid and delicate than Webster, but less bluesy and rough/expressive.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).
- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).
- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr
- Rust*4: Cab Calloway -v -ldr; Doc Cheatham -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Chu Berry -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d
- Rust*6: Cab Calloway, v, dir; Doc Cheatham, Irving Randolph, Lamar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Garvin Bushell, Andrew Brown, cl, as; Chu Berry, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d
- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown /cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)*

Soloists ad-lib:

M-606: KJ m-tbn 8; BP pno obl 32
M-607: ?IR m-tpt 8; CB ten 4 + 4; IR o-tpt 1+8
M-608: LM dms 1; BP pno obl 32; CB ten 16; CJ m-tbn 1+8; CB ten 8; IR o-tpt 1+8; LM dms 1

Notable differences of takes:

M-606: Take -2 of this title is not known to be reissued. Thus, comparison is not possible.

036 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Aug. 31, 1937

Cab Calloway – voc, ldr;
Doc Cheatham, Lammar Wright, Irving Randolph – tpt;
Claude Jones, De Priest Wheeler, Keg Johnson – tbn;
Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Chu Berry – ten, clt;
Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;
Benny Payne - arr

M-617-1	Go South, Young Man	Vri 644,	Chronological Classics 568
M-618-1	Mama, I Wanna Make Rhythm	Vri 644,	Chronological Classics 568
M-619-1	Hi-De-Ho Romeo	Vri 651,	Chronological Classics 568
M-620-2	Queen Isabella	Vri 662,	Chronological Classics 568
M-621-2	Savage Rhythm	Vri 662,	Chronological Classics 568

Composer credits: M-617 (B. Davis – J. Coots); M-618 (Byron – Jerome - Kent); M-619 (---); M-620 (J. Davis – P. Denniker); M-621 (B. Davis – J. Coots)

As so often before, three commercial titles are recorded at first, and then two hot and swinging titles second. And in 'Queen Isabelle' Chu Berry even gets one full chorus of 32 bars to improvise! And sixteen bars in the first title, while all other players get eight bars at the most to be hot. But we hear two very fine trombone trios in 'Hi-De-Ho Romeo' and in 'Savage Rhythm'. But in all: I (KBR) miss Eddie Barefield's arrangements of before, with all these saxophone licks and marvels, and all those other fresh ideas.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).
- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).
- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr
 - Rust*4: Cab Calloway -v -ldr; Doc Cheatham -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Chu Berry -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Doc Cheatham, Irving Randolph, Lamar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Garvin Bushell, Andrew Brown, cl, as; Chu Berry, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d
 - Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

M-617: BP pno 1; CB ten 16 + 8; IR o-tpt 8
 M-618: LM dms 1; IR o-tpt 8; CB ten 4+6+8+4
 M-619: IR o-tpt 1+10
 M-620: IR o-tpt 16; KJ o-tbn 8; IR o-tpt 8; CB ten 32
 M-621: IR o-tpt 8; CB 2+16 + 2+8;

037 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Dec. 10, 1937

Cab Calloway – voc, ldr;

Shad Collins, Lamar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Walter ‘Foots’ Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Benny Payne - arr

M-690-1	Every Day's A Holiday	Voc 3896,	Chronological Classics 568
M-691-2	Jubilee	Voc 3896,	Chronological Classics 568
M-692-1	In An Old English Village	Voc 3912,	Chronological Classics 568
M-693-1	(Just An) Error In The News	Voc 3912,	Chronological Classics 568
M-694-1	A Minor Breakdown (Rustle Of Swing)	Voc uniss 78,	Mosaic MD7-236 III
M-694-2	A Minor Breakdown (Rustle Of Swing)	Voc uniss 78,	Mosaic MD7-236 III
M-695-1	Bugle Blues	Voc 4019,	Chronological Classics 568

Composer credits: M-690 (---); M-691 (---); M-692 (---); M-693 (---); M-694 (Cab Calloway); M-695 (Schoebel – Pettis – Meyers – Mills)

Shad Collins replaces Doc Cheatham from this date on (information from Doc Cheatham). And it looks like Cab had his newcomers Haughton and Collins solo on the first title, already. The clarinet solo bears – in my ears – Haughton's slightly cumbersome rhythm, and the trumpet solo is supple and slightly legato as known from Shad Collins. At this point it would be interesting to know who the first trumpet-part player is. Doc Cheatham was mainly responsible for the first trumpet parts in the sessions before. Yet, we know that Lamar Wright did also play first trumpet parts. So, we have to ask whether Collins replaced Cheatham entirely in his first-part position and took solo duties incidentally only.

And there is Calloway trash again with the third and fourth titles. Oh, c'mon, Cab! And jazz is restricted to the last two sessions, again. 'A Minor Breakdown' is a nice swinger with good solos, and 'Bugle Blues' even more so. I believe to hear Chauncey Haughton on clarinet here, while it might be Andrew Brown at the end of 'A Minor Breakdown'.

Re 'A Minor Breakdown': the CD booklet of Mosaic MD7-236 III-IV gives take numbers as above, and thus accordingly my differences of takes, below. It designates take -1 as "previously unissued". The above take -2 is on my JSP CD JSP914B designated as take -1, and probably the Chronological Classics 568 has this take as well, although with the take-1 designation. In short: take -1 is only on the Mosaic CD, and take -2 on all other CDs, although named take -1! This take -2 has a very short exhortation "C'mon" before the band starts which is not on the JSP and Chronological Classics CDs.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2*: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d, Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (cl, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Shad Collins -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Doc Cheatham -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Chu Berry -Walter Thomas -ts; Bennie Payne -p -cel; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Doc Cheatham, Shad Collins, Irving Randolph, Lamar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Chauncey Haughton, Andrew Brown, cl, as; Chu Berry, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Danny Barker (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

M-690: ?CH clt 8; ?SC m-tpt 8
 M-691: CB ten 16; IR o-tpt 1+10
 M-692: KJ o-tbn 16 + 8; AB clt 8; KJ o-tbn 8
 M-693: AB clt 16
 M-694: IR o-tpt 8; CB ten 8; KJ o-tbn 8; AB clt 8
 M-695: CB ten 12 + 12; IR o-tpt 12 + 12; CH clt 16; CC scat voc 12 + 12

Discernible differences of takes:

M-694-1: Start of trumpet solo: Randolph plays 1 quarter-note A, 1 dotted quarter-note A, 1 half-note a (with an upward rip)
M-694-2: Start of trumpet solo: Randolph plays 1 quarter-note A, 1 half-note a (with an upward rip), 2 eighth-notes A-B,
1 quarter-note A

038 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jan. 26, 1938

Cab Calloway – voc, ldr;

Shad Collins, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown – alt, clt, b-clt, Chauncey Haughton – alt, clt; Walter ‘Foots’ Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Benny Payne - arr

M-743-1	One Big Union For Two	Voc 3970,	Chronological Classics 568
M-744-1	Doing The Reactionary	Voc 3970,	Chronological Classics 568
M-745-1	Rustle Of Swing	Voc 4144,	Mosaic MD7-236 IV
M-745-2	Rustle Of Swing	Voc 4144,	Chronological Classics 568
M-746-1	Three Swings And Out	Voc 3995,	Chronological Classics 568
M-747-1	I Like Music (With A Swing Like That)	Voc 3995,	Chronological Classics 568
M-748-1	Foolin’ With You	Voc 4019,	Chronological Classics 568

Composer credits: M-743 (); M-744 (); M-745 (Cab Calloway); M-746 (Cab Calloway); M-747 (Cab Calloway); M-748 ()

As before: two Calloway ditties with quite some jazz. The main soloists being Chu Berry and very fine Irving Randolph. Following we have three titles being “composed” by Cab himself. I do not know whether Cab had compositional knowledge or whether he simply hummed some riff sequences to his arranger – Benny Payne probably – to put them down on paper and fix them in an arrangement. No matter, but his tunes have interesting and well-sounding structures and harmonic turns. And he even forgets to sing in the first two of these titles! And it’s good swinging music. The last two titles have common Calloway proceedings, again.

There are very nice 8 bars by muted Claude Jones in ‘Rustle Of Swing’. And Milt Hinton gets one four-bar break for his own. And Leroy Maxey, too. Wow! ‘Foolin’ With You’ is a nice ballad for Chu and Cab.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr
- Rust*4: Cab Calloway -v -ldr; Doc Cheatham -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Chu Berry -Walter Thomas -ts; Bennie Payne -p -cel; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Doc Cheatham, Shad Collins, Irving Randolph, Lammar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Chauncey Haughton, Andrew Brown, cl, as; Chu Berry, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown /cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Danny Barker (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

M-743: ?WFT ten 4 + 4; ?SC m-tpt 6; WFT ten 8; IR o-tpt 8; CB ten 8; ?AB clt 6

M-744: CB ten 8; IR m-tpt 8

M-745: IR o-tpt 16; CB ten 16; ?CJ m-tbn 8

M-746: IR o-tpt 1+16; CB ten 16 + 2+2+2

M-747: CB ten 20; IR o-tpt 20; MH sbs 4; KJ o-tbn 20; LM dms 4

M-748: CB ten 30; BP pno obl 32

Discernible differences of takes:

M-745-1: Chu Berry holds a g# (flatted fifth) for whole bar 9 of his solo

M-745-2: Chu Berry plays phrases in D major in bar 9 of his solo

039 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Feb. 10, 1938

Cab Calloway – voc, ldr;

Shad Collins, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Walter ‘Foots’ Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Benny Payne - arr

Penguin Swing

JA-8 (LP),

Neatwork RP 2065

This AABA title sounds to be recorded live, in a ballroom or similar situation. It includes sonorous trombone-trio parts – led by Claude Jones – and great rousing Chu Berry as well as Irving Randolph on his hot trumpet. Wonderful!

Notes:

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

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

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: not listed

Soloists ad-lib:

PS:

CB ten 32; IR o-tpt 4+4+4+4

040 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 23, 1938

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Walter 'Foots' Thomas – ten, flt, clt; Chu Berry – ten, clt;

Benny Payne – pno, vib (5); Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Benny Payne - arr

M-787-1 Azure

Voc 4100,

Chronological Classics 568

M-788-1 Skronch

Voc 4045,

Chronological Classics 576

M-789-1 We're Breakin' Up A Lovely Affair

Voc 4045,

Chronological Classics 576

M-790-1 Peck-A-Doodle-Do

Voc 4100,

Chronological Classics 576

M-791-1 At The Clambake Carnival

Voc 4437,

Chronological Classics 576

M-792-1 Hoy-Hoy

Voc 4144,

Chronological Classics 576

M-792-2 Hoy-Hoy

Voc 4144

not on LP/CD

Composer credits: M-787 (); M-788 (); M-789 (); M-790 (Calloway – Jones – Mosby – Mills); M-791 (Chu Berry); M-792 (Mona Conrad)

It's quite similar to earlier sessions of the Calloway band: two vocal/band titles with rather modest rhythm and drive, two titles with questionable or trashy content, and then two rather jazzy titles with good soloistics. And spread over all these titles short hot solos of eight bars or – in very seldom cases – a whole chorus of thirty-two bars – by Chu Berry. The only remarkable spots are the trombone-section parts in titles 1,2,4,5. These seem to have become a speciality of the Calloway band of the time.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, *McCarthy, Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p -vib; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Doc Cheatham -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Chu Berry -Walter Thomas -ts; Bennie Payne -p -vib; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Doc Cheatham, Shad Collins, Irving Randolph, Lammar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Chauncey Haughton, Andrew Brown, cl, as; Chu Berry, Walter Thomas, ts; Bennie Payne, p, vib; Morris White, g; Milt Hinton, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p, vib); Danny Barker (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)*

Soloists ad-lib:

M-787: CB ten 4

M-788: CB ten 8; IR o-tpt 8

M-789: ?LW o-tpt 8; IR o-tpt 1+4

M-790: CB ten 32; IR o-tpt 4 + 4 + 4 + 4

M-791: CB ten 4+32; C.J m-tbn 16; BP vib 16; CH clt 16

M-792: CB ten 16; IR o-tpt 6; LM dms 2

Discernible differences of takes:

M-694-1: Lacking take -2 of this title, comparison is impossible

M-694-2: Lacking take -2 of this title, comparison is impossible

041 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Aug. 30, 1938

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown – alt, clt, bar; Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter 'Foots' Thomas – ten, clt, flt;

Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms; unknown – percussion (2);

band vocal-choir (1);

Benny Payne, Jerry Blake - arr

M-891-1 Miss Hallelujah Brown

Voc 4400,

Chronological Classics 576

M-892-1 The Congo-Conga

Voc 4411,

Chronological Classics 576

M-893-1 The Boogie-Woogie

Voc 4400,

Chronological Classics 576

M-894-1 There's A Sunny Side To Everything

Voc 4411,

Chronological Classics 576

M-895-1 Shout, Shout, Shout

Voc 4369,

Chronological Classics 576

M-896-1 Mister Paganini, Swing For Minnie

Voc 4369,

Chronological Classics 576

M-897-1 Jive (Page One Of The Hepster's Dictionary)

Voc 4437,

Chronological Classics 576

Composer credits: M-891 (B. Davis – J. Coots); M-892 (); M-893 (); M-894 (); M-895 (C. Calloway – J. Blake); M-896 (); M-897 (Cab Calloway)

'Miss Hallelujah Brown' is a nice little swinger with good solos – Jerry Blake new with the band and obviously the clarinet soloist. 'The Congo-Conga' seems to be a try-out of a new domain for the band, using Latin rhythm and Latin melodies. But what this title may have in common with the big African stream I do not know! Next we have a title called 'The Boogie-Woogie' – sung by Cab – without a single boogie-woogie phrase in its sequence, except for 12 bars only in its last chorus. And then the obligatory sweet song 'Sunny Side To Everything' with Cab trying opera style singing, but nice 8 bars by Claude Jones trombone, obviously. And then one of Cab's riff inventions arranged by Jerry Blake, as it seems. And a glimpse of 'Minnie The Moocher', this time together with the "devil's violinist" Paganini. (This would have been a couple!) To end the session, we have Cab with a nice "hep" song, probably arranged by Blake, and featuring Chu Berry on his warm sounding tenor sax. This also is one of Cab's riff inventions.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -Doc Cheatham -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown /cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p, vib); Danny Barker (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

M-891: JB clt 4 + 4; CJ o-tbn 8; JB clt 4; CB ten 16; IR o-tpt 4

M-892: JB clt 14; CB ten 1+8; IR o-tpt 14

M-893: JB clt 16; CB ten 8

M-894: CB ten 7; CJ o-tbn 1+7

M-895: CB ten 1+7+4; JB clt 24; IR o-tpt 4+4+4+4

M-896: no instrumental solos

M-897: CB ten 32

042 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Oct. 27, 1938

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter 'Foots' Thomas – ten, flt; Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Benny Payne, Jerry Blake - arr

M-904-1 Do You Wanna Jump, Children?

Voc 4477, Chronological Classics 576

M-905-1 I'm Madly In Love With You

Voc 4511, Chronological Classics 576

M-906-1 April In My Heart

Voc 4477, Chronological Classics 576

M-906-2 April In My Heart

Voc 4477, Neatwork RP 2065

M-907-1 Blue Interlude

Voc 4538, Chronological Classics 576

Composer credits: M-904 (Bryant – Donahue – Salsman – Van Heusen); M-905 (); M-906 (); M-907 (Carter – Kurz – Mills)

This time we start with the jazzy title 'Do You Wanna Jump, Children', to be followed immediately by the sweet and sentimental number 'I'm Madly In Love With You'. 'April In My Heart' as well as 'Blue Interlude' are ballads based on interpersonal human phenomenons.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -Doc Cheatham -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown /cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p, vib); Danny Barker (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

M-904: CB ten 16 + 6; IR o-tpt 14; JB bar 2+8; IR o-tpt 8; LM dms 4

M-905: CB ten 4 + 4; BP pno 1+4

M-906: ?DC m-tpt 2 + 2; CB ten 8

M-907: CB ten 16

Discernible differences of takes:

M-906-1: The Neatwork CD booklet says that not take -2 is issued on Chronological Classics 576, but take - 1.

M-906-2: This would be the commonly issued take as given in Rust*6 and announced on Neatwork RP 2065. My JSP Records 2003 has take -2. Lacking the Chronological Classics CD 576, I am unable to check. The JSP and Neatwork takes seem to be identical.

043 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 02, 1938

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter ‘Foots’ Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

June Richmond – voc (3,4);

Benny Payne, Jerry Blake - arr

M-908-1 F.D.R. Jones

Voc 4498, Chronological Classics 576

M-909-1 Deep In A Dream

Voc 4511, Chronological Classics 576

M-910-1 Tee-Um, Tee-Um, Tee-I, Tahiti

Voc 4538, Chronological Classics 576

M-911-1 Angles With Dirty Faces

Voc 4498, Chronological Classics 576

Composer credits: M-908 (Harold J. Rome); M-909 (); M-910 (); M-911 ()

This is a rather fruitless and meagre Calloway session from a jazz point of view. We have ‘F.D.R. Jones’ as an almost entire vocal song for Cab – the chorus has a length of 64 bars instead of the common 32 bars – and one fourth of this chorus for Chu Berry a tenor sax solo. Then we have the sentimental side of Cab, again. And both later titles we hear June Richmond singing rather competent and pleasant, but with little personal identity. But only the last title features some few hot solos.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr; June Richmond -v (2)

- Rust*4,*6: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -Doc Cheatham -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Leroy Maxey -d; June Richmond -v (2)

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown /cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p, vib); Danny Barker (g); Milt Hinton (sb); LeRoy Maxey (d); June Richmond (vo), Cab Calloway (vo/ldr)*

- Howard Rye in Doc Cheatham, „I Guess I’ll Get The Papers And Go Home“, p.93: „Doc Cheatham recorded with Cab Calloway from the session of 7 June 1932 until at least the session of 2 November 1938. It is uncertain whether or not he was present at the sessions on 20 February and 28 March 1939.“

Soloists ad-lib:

M-908: CB ten 16

M-909: JB clt 4; CB ten 4; JB clt 4; DC m-tp 8

M-910: JR voc 32; JB clt 6

M-911: JR voc 32; JB clt 6 + 6; IR m-tp 8; JR voc 8

044 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Feb. 20, 1939

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter ‘Foots’ Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Cozy Cole – dms;

Chappie Willett – arr (1); Benny Payne, Jerry Blake – arr; Edgar Battle – arr (3)

M-970-1 Long, Long Ago

Voc 4905, Chronological Classics 576

M-971-1 Afraid Of Love

Voc 4905, Chronological Classics 576

M-972-1 Ratamacue

Voc 4700, Chronological Classics 576

M-973-1 Ad-De-Dey (Song Of The Cuban Money Divers)

Voc 4700, Chronological Classics 576

Composer credits: M-970 (); M-971 (); M-972 (); M-973 ()

First: we have a new drummer, now. After more than ten years of solid service to the Calloway band, Leroy Maxey has been replaced by drums-star-of-the-time Cozy Cole. He having served a long spell with the Stuff Smith band at the Onyx Club.

Thus we find a new ingredient for our recording sessions: a drum solo. After the obligatory Calloway vocal/swing number and the sweet number ‘Afraid Of Love’ we have Cozy Cole doing a solo based on the ‘Ratamacue’, one of the patterns of the ‘Drum Rudiments’, a collection of double-stroke exercises originally for military use. Quite frankly, this is the most boring way of playing a jazz drum solo, but still it is played with an immense swing and drive. The last title recorded again tries out Latin themes for the public.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); Cozy Cole (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milt Hinton (bs); Cozy Cole (d); Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Cozy Cole (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d; Cab Calloway -v -ldr; Edgar Battle -a

- Rust*4,*6: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -Doc Cheatham -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d; Edgar Battle -a

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown /cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Danny Barker (g); Milt Hinton (sb); Cozy Cole (d); Cab Calloway (vo/ldr), Edgar Battle (arr)

- Howard Rye in Doc Cheatham, „I Guess I'll Get The Papers And Go Home“, p.93: „Doc Cheatham recorded with Cab Calloway from the session of 7 June 1932 until at least the session of 2 November 1938. It is uncertain whether or not he was present at the sessions on 20 February and 28 March 1939.“

Soloists ad-lib:

M-970: IR o-tpt 1+8

M-971: JB clt 8; IR o-tpt 1+16

M-972: CC dms 12+32 + 2+16 + 4 + 4 + 8 + 16+2

M-973: CB ten obl 20 + 20; CC cymbals 2+2 + 2

045 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 28, 1939

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter ‘Foots’ Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Cozy Cole – dms;

Band choir – voc (3);

Benny Payne, Jerry Blake - arr

WM-1009-1 A New Moon And An Old Serenade

Voc 4767, Chronological Classics 595

WM-1010-1 One Look At You

Voc 4767, Chronological Classics 595

WM-1011-1 The Ghost Of Smokey Joe

Voc/OK 4807, Chronological Classics 595

WM-1012-1 Floogie Walk

Voc/OK 4807, Chronological Classics 595

WM-1012-2 Floogie Walk

Voc/OK 4807, not on LP/CD ?

Composer credits: WM-1009 (); WM-1010 (); WM-1011 (); WM-1012 (T. Koehler – R. Bloom)

Two sentimental tunes for the beginning, and then a funny ‘Smokey Joe’, Minnie The Moocher’s pal. The session is finished with a jazzy swinger with good solos named ‘Floogie Walk’.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); Cozy Cole (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milt Hinton (bs); Cozy Cole (d); Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Cozy Cole (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -Doc Cheatham -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown /cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Danny Barker (g); Milt Hinton (sb); Cozy Cole (d); Cab Calloway (vo/ldr), Edgar Battle (arr)

- Howard Rye in Doc Cheatham, „I Guess I'll Get The Papers And Go Home“, p.93: „Doc Cheatham recorded with Cab Calloway from the session of 7 June 1932 until at least the session of 2 November 1938. It is uncertain whether or not he was present at the sessions on 20 February and 28 March 1939.“

Soloists ad-lib:

WM-1009: CB ten 14; IR m-tpt obl 30

WM-1010: no instrumental solos

WM-1011: no instrumental solos

WM-1012: IR o-tpt 14 + 6; CB ten 16; JB clt 1+8; CB ten 8; ?LW o-tpt 8

Notable differences of takes:

WM-1012: As take -2 does not seem to be reissued, a comparison is not possible.

046 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 20, 1939

Cab Calloway – voc, ldr;

aircheck

Probably:

Mario Bauza, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter 'Foots' Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; Cozy Cole – dms;

So Long

Aircheck LP1 (LP)

Unfortunately, I am not in possession this Aircheck LP, and thus I cannot comment on this title.

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

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

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: no personnel listed

047 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jul. 17, 1939

Cab Calloway – voc, ldr;

Mario Bauza, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter 'Foots' Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; Cozy Cole – dms;

band choir – voc (2,4);

Edgar Battle – arr (3,4)

WM-1054-A Trylon Swing

Voc/OK 5005, Chronological Classics 595

WM-1055-A Utt-Da-Zay (The Taylor's Song)

Voc/OK 5062, Chronological Classics 595

WM-1056-A Crescendo In Drums

Voc/OK 5062, Chronological Classics 595

WM-1057-A (Hep-Hep!) The Jumpin' Jive

Voc/OK 5005, Chronological Classics 595

Composer credits: WM-1054 (E. Bostic – I. Mills); WM-1055 (B. Ram – I. Mills); WM-1056 (E. Battle – H. Smith); WM-1057 (Calloway – Froeba – Palmer)

We hear the ever increasing commercial side of Cab Calloway. 'Trylon Swing' is a solid big-band swinger with adequate soloistics – and no Calloway vocal! And Cozy Cole has been integrated into the soloist's team. So much so, that a complete title has been attributed to him: 'Crescendo In Drums'. In 'Utt-Da-Zay' I believe that Cab mocks the famous 'Song of the Wolga Boat-men'. It's Cab's number, followed by another one of the "Hep-Hep" genre. Well, OK, Calloway tried to earn his living! And that of his fifteen men. One of them, Danny Barker from New Orleans, is new with the band at this recording session.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); Cozy Cole (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); Cozy Cole (d); Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Cozy Cole (dms); Cab Calloway (vcl, dir).

- Rust*3: Mario Bauza -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d; Cab Calloway -v -ldr

- Rust*4, *6: Cab Calloway -v -ldr; Mario Bauza -Irving Randolph -Lamar Wright -Doc Cheatham -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Lamar Wright, Mario Bauza, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Danny Barker (g); Milt Hinton (sb); Cozy Cole (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

WM-1054: CJO-tbn 8; CC dms 4; JB clt 1+16 + 2+6; CC dms 4; CB ten 14

WM-1055: CB ten 24

WM-1056: CC dms 32 + 2 + 2 + 4 + 1+4; CB ten 30; CC dms 32

WM-1057: CC dms 4; CB ten 8; IR m-tpt 4; KJO-tbn 4; CB ten 3

048 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Aug. 30, 1939

Cab Calloway – voc, ldr;

Mario Bauza, Lammar Wright, Dizzy Gillespie – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter 'Foots' Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; Cozy Cole – dms;

Edgar Battle – arr (3,4); Chappie Willett – arr (5); Benny Payne, Jerry Blake – arr

WM-1065-A For The Last Time I Cried Over You

Voc 5126, Chronological Classics 595

WM-1066-A Twee-Twee-Tweet

Voc 5126, Chronological Classics 595

WM-1067-A Pluckin' The Bass

Voc/OK 5406, Chronological Classics 595

WM-1067-B Pluckin' The Bass

Voc uniss on 78, Neatwork RP 2065

WM-1068-A I Ain't Getting' Nowhere Fast

Voc/OK 5195, Chronological Classics 595

Composer credits: WM-1065 (); WM-1066 (); WM-1067 (R. Eldridge – M. Hinton); WM-1068 (Calloway – Grainger - Willett)

With this session, a very weighty change has occurred in the Calloway band: the third – solo – trumpet player has become Dizzy Gillespie. And the band immediately gets more fiery and full of tension. (Not, that I'd be willing to minimize Irving Randolph's great trumpet contributions all over the last years!) But here now, new harmonics take their place. And the band swings likw mad.

The recording session starts with a sentimental song 'For The Last Time I Cried Over You', which also owns a long title. Then, in 'Twee-Twee-Tweet' we hear swinging birds, Cab singing, scatting, and whistling, and the whole band whistling and singing, and that beautiful trombone trio, again. Milt Hinton's fantastic string-bass feature is the third number – with Gillespie's first trumpet solo recorded with this aggregation. And then a rabble-rousing last number for Berry, Gillespie, and Cozy Cole. (As reported by Edgar Battle personally, he arranged 'Pluckin' The Bass' (B. Englund, VJM 131). Wow!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); Cozy Cole (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2*: Doc Cheatham, Dizzy Gillespie, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milt Hinton (bs); Cozy Cole (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Dizzy Gillespie, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Cozy Cole (dms); Cab Calloway (vcl, dir).

- Rust*3: Mario Bauza -Dizzy Gillespie -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d; Cab Calloway -v -ldr

- Rust*4, *6: Cab Calloway -v -ldr; Mario Bauza -Dizzy Gillespie -Lamar Wright -Doc Cheatham -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d; Chappie Willet -a

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Lamar Wright, Mario Bauza, Dizzy Gillespie (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Danny Barker (g); Milt Hinton (sb); Cozy Cole (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

WM-1065: CB ten 8; IR o-tpt 1+8

WM-1066: CJ o-tbn 4; CB ten 4; IR o-tpt 4

WM-1067: MH sbs 4 + 16 + 8; DG o-tpt 32; CB ten 32; MH sbs 16; JB clt 8; MH sbs 8 + 32

WM-1068: CB ten 4 + 4; DG o-tpt 8; CC dms 2 + 2

Discernible differences of takes:

WM-1067-A: D. Gillespie begins the second 8-bar unit of his solo with an upward jump: deep eb up to high eb (two octaves)

WM-1067-B: D. Gillespie begins the second 8-bar unit of his solo with a succession of several medium eb's, irregular, unstructured and with differing times

049 JELLY-ROLL MORTON'S NEW ORLEANS JAZZ MEN

New York,

Sep. 14, 1939

Sidney de Paris – tpt; Claude Jones – tbn, preaching (1,2);

Albert Nicholas – clt; Sidney Bechet – sop; Happy Caldwell – ten;

Jelly-Roll Morton – pno, voc (4,5,6); Lawrence Lucie – gtr; Wellman Braud – sbs; Zutty Singleton – dms

041456-1 Oh, Didn't He Ramble

BB B-10429, Chronological Classics 654

041456-2 Oh, Didn't He Ramble

BB unissued on 78, Bluebird MD 82361-5

041457-1 High Society

BB B-10434, Chronological Classics 654

041458-1 I Thought I Heard Buddy Bolden Say

BB B-10434, Chronological Classics 654

041459-1 Winin' Boy Blues

BB unissued on 78, Bluebird MD 82361-5

041459-2 Winin' Boy Blues

BB B-10429, Chronological Classics 654

Composer credits: 041456 (Will Handy); 041457 (Clarence Williams – Porter Steele); 041458 (traditional – arr. by Jelly Roll Morton);

041459 (traditional – arr. by Jelly Roll Morton)

These are Jelly Roll Morton's last recording sessions for RCA Victor, for whom he had been busy so many years before. The band is made up of a couple of New Orleans musicians filled up with some Harlem heroes. It is known that during these sessions spirits were not very good, possibly caused by some kind of jealousy of some about the "clannish behaviour" of the New Orleans men. And there must have been severe dissensions on musical matters between the New Orleans and the Harlem musicians.

From Happy Caldwell's recollections (Storyville 99) we know that this band researched in the basement of the house Caldwell and Morton lived in in 1939. When interviewed by Laurie Wright and Al Vollmer in 1978 Caldwell sat at the piano there that had been used by Jelly Roll.

The main soloist at this session is Sidney Bechet. Caldwell is most effective in the ensembles and featured in solo in 'Winin' Boy Blues'. And then there are great instrumental parts by Sidney de Paris, Claude Jones, and Albert Nicholas – soloistic and in ensemble – that raise the whole affair onto an upper level of New Orleans ensemble style. And the rhythm section delivers a most solid rhythmic and harmonic base to this wonderful music.

Notes:

- Rust*2, *3: Sidney de Paris (tpt); Claude Jones (tbn, preaching); Albert Nicholas (clt); Sidney Bechet (sop); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms)

- Rust*4, *6: Sidney de Paris (tpt); Claude Jones (tbn, preaching (1)); Albert Nicholas (clt); Sidney Bechet (sop); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms, preaching (2))

Soloists ad-lib:

041456: CJ voc preaching; SB sop 16; SdP o-tpt 16 + 16; SB sop 16; CJ voc preaching

041457: SB sop 32; AN clt 32

041458: JRM voc 16; SB sop 16; CJ o-tbn 8; SdP m-tpt 8

041459: HC ten 16; CJ o-tbn + SB sop obl 16; JRM voc + SdP m-tpt obl 16

Notable differences of takes (from Laurie Wright 1980):

041456-1 Spoken at beginning: "If the women don't get you, the liquor must."

041456-2 Spoken at beginning: "If the women don't get you, the whiskey must."

041459-1 First two lines of vocal: "I'm the Winin' Boy, well, don't deny my name. I'm the Winin' Boy, don't deny my name ... my name."

041459-2 First two lines of vocal: "I'm the Winin' Boy, don't deny my name. Mmm ... I'm the Winin' Boy, don't deny my name. deny my name."

050 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Oct. 17, 1939

Cab Calloway – voc, ldr;

Mario Bauza, Lammar Wright, Dizzy Gillespie – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter 'Foots' Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; Cozy Cole – dms; unknown – perc (1,4);

Mario Bauza – arr (1); Benny Payne, Jerry Blake – arr

WM-1101-A Chili Con Conga

Voc/OK 5315, Chronological Classics 595

WM-1102-A Tarzan Of Harlem

Voc/OK 5267, Chronological Classics 595

WM-1103-A Jiveformation, Please

Voc/OK 5195, Chronological Classics 595

WM-1104-A Vuelva

Voc/OK 5315, Chronological Classics 595

Composer credits: WM-1101(); WM-1102 (); WM-1103 (); WM-1104 ()

The Calloway band goes Latin here in titles 1 and 4, and they drop jazz. But you might well have find your joy in dancing. And 'Tarzan Of Harlem' "kills them with a kiss". Nevertheless, the Calloway band was a fantastic band. But thirteen bars of tenor sax solo only in all are an offence!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); Cozy Cole (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2*: Doc Cheatham, Dizzy Gillespie, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); Cozy Cole (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Dizzy Gillespie, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Cozy Cole (dms); Cab Calloway (vcl, dir).

- Rust*3: Mario Bauza -Dizzy Gillespie -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d; Cab Calloway -v -ldr

- Rust*4, *6: Cab Calloway -v -ldr; Mario Bauza -Dizzy Gillespie -Lamar Wright -Doc Cheatham -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Lamar Wright, Mario Bauza, Dizzy Gillespie (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Danny Barker (g); Milt Hinton (sb); Cozy Cole (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

WM-1101: no instrumental solos

WM-1102: CC dms 16; CC dms 8+16

WM-1103: CB ten 4

WM-1104: CB ten 1+8

051 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 20, 1939

Cab Calloway – voc, ldr;

Mario Bauza, Lammar Wright, Dizzy Gillespie – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Chauncey Haughton – alt, clt; Jerry Blake – alt, clt, bar; Walter 'Foots' Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; Cozy Cole – dms;

band choir – voc (1)

WM-1113-A A Bee Gezindt

Voc/OK 5267, Chronological Classics 595

WM-1114-A Give, Baby, Give

Voc/OK 5406, Chronological Classics 595

WM-1115-A Sincere Love

Voc/OK 5364, Chronological Classics 595

WM-1116-A Do It Again

Voc/OK 5364, Chronological Classics 595

Composer credits: WM-1113 (Henry Nemo); WM-1114 (Carroll – Shelley - Spencer); WM-1115 (); WM-1116 ()

'A Bee Gezindt' obviously is a nonsense song, nd Cab has a lot to sing, but still lets three of his men solo: Chu Berry, Dizzy Gillespie (here called "Diz the Whiz") and then Cozy Cole with his unifom drumming, four bars for each one. 'Give, Baby, Give' is a swinger to dance, and has nice Dizzie on trumpet. 'Sincere Love' serves the sentimental and the commercial. And the last number, 'Do It Again' has fine Chu Berry and Dizzy, again. This, nevertheless, is jazz music with some hot moments.

And this is Claude Jones' last recording session with Cab Calloway and his Orchestra.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton (cl & as); Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); Cozy Cole (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2*: Doc Cheatham, Dizzy Gillespie, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); Cozy Cole (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Dizzy Gillespie, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Chauncey Haughton, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Cozy Cole (dms); Cab Calloway (vcl, dir).

- Rust*3: Mario Bauza -Dizzy Gillespie -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton

-Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v -ldr; Mario Bauza -Dizzy Gillespie -Lamar Wright -Doc Cheatham -t ; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -as -cl; Walter Thomas -Chu Berry -ts; Bennie Payne -p; Danny Barker -g; Milt Hinton -sb; Cozy Cole -d
 - Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Mario Bauza, Dizzy Gillespie (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Chauncey Haughton, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Danny Barker (g); Milt Hinton (sb); Cozy Cole (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

WM-1113: CB ten 1 + 2; CB ten 4; DG o-tpt 4; CC dms 4
 WM-1114: DG o-tpt 8; CB ten 4 + 4
 WM-1115: DG o-tpt 4; ?AB alt 16 + 8; CB ten 8
 WM-1116: CB ten 16; DG o-tpt 8

052 DON REDMAN AND HIS ORCHESTRA

New York,

Jan. 17, 1940

Don Redman – alt, voc, arr, dir;
 Tom Stevenson, Otis Johnson, Al Killian – tpt;
 Claude Jones, Gene Simon – tbn;
 Scoville Brown, Tapley Lewis, Edward Inge – alt, clt, bar; Robert Carroll – ten;
 Nicholas Rodriguez – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Bootsie Garrison – voc (2); Don Redman – voc (1)
 045946-1 or -2 You Ain't Nowhere
 045947-1 About Rip Van Winkle
 045948-1 Shim-Me-Sha-Wobble
 045949-1 Chant Of The Weed
 045949-2 Chant Of The Weed

BB B-10615, Chronological Classics 649
 BB B-10615, Chronological Classics 649
 BB B-10765, Chronological Classics 649
 BB B-10765, Chronological Classics 649
 Vic uniss 78, RCA B&W NL 89161 (LP)

ADDENDUM 15-09-2024: Remco Plas of Haarlem, the Netherlands, (what a fitting city for him to live in) pointed me to the fact that this session 053 is part of the Chronological (sic) Classics CD 649! Sorry, my fault! And thanks to Remco! This is what I had written before: "Obviously, there was no room left on the three Chronological (sic) Classics CDs dedicated to Don Redman. But when the Chronological Classics people compiled three CDs of "Complementary Tracks" (as Chronological Classics 24 – CD1, CD2, bonus CD) with titles forgotten or left-over from the c. 965 CDs they have issued, they included seven Don Redman titles from 1943 and 1946 (sessions 032 and 033 below), but not these very titles of 1940 above. They simply did not want to or forgot. This is the reason not to be able to give a valid CD number." A big apology to the Chronological Classics people and an immense eulogy for their colossal work from the author of these sides!! The missing CD 649 notes you find above at their correct place.

The jazz content of the first two titles is minimal, but 'Shim-Me-Sha-Wobble', an early Spencer Williams piano composition from the ragtime era, sounds very modern, swinging and romping. The last title, 'Chant Of The Weed', Don Redman's theme song for his whole band career, is recreated with the master soloing throughout (see session 001).

Notes:

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

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

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

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

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

Solos ad-lib:

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

Discernible differences of takes:

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

053 THE MORTON SEVEN

New York,

Jan. 23, 1940

Henry Red Allen – tpt; Claude Jones – tbn;
 Albert Nicholas – clt; Eddie Williams – alt;
 Jelly Roll Morton – pno, voc; Wellman Braud – sbs; Zutty Singleton – dms
 R-2632 Dirty, Dirty, Dirty
 R-2633 Swinging The Elks
 R-2634 Mama's Got A Baby
 R-2635 My Home Is In A Southern Town

Gnl 1711, Chronological Classics 668
 Gnl 1711, Chronological Classics 668
 Gnl 1710, Chronological Classics 668
 Gnl 1710, Chronological Classics 668

Composer credits are: R-2632 (Morton), R-2633 (Morton), R-2634 (Morton), R-2635 (Morton)

For this third session in Morton's General series, he obviously had found a suited trombonist in Claude Jones, section player and soloist with the McKinney's Cotton Pickers, the Fletcher Henderson band, and most of the other leading big bands of the 1920s up to the 1940s. And the band's sound again gains in volume.

'Dirty, Dirty, Dirty' starts with Nicholas and Williams in unisono. The third chorus has beautiful trombone by Jones, and Morton contributes a nice piano chorus. The last chorus then has a different key and ends with a crazy one-bar long modulation Bb to Eb. Williams is hidden in the ensemble for this title. 'Swinging The Elks' Williams contributes a beautifully singing chorus starting with a short dexterous modulation from C to Bb and ending with a short by-way into whole-step terrain. 'Mama's Got A Baby' has very tasteful Claude Jones on trombone and hot Red Allen in the choruses. But Williams' only task is to deliver some background notes. In '... Southern Town' he presents an expert half-chorus in swinging and tasteful jazz manner – without any whole-step outings. ...unfortunately!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Allen (tp); Claude Jones (tb); Albert Nicholas (cl); Eddie Williams (as); Jelly Roll Morton (p, vo); Wellman Braud (b); Zutty Singleton (dm)

- Rust*2,*3,*4,*6: Henry Allen (tpt); Claude Jones (tbn); Albert Nicholas (clt); Eddie Williams (alt); Jelly Roll Morton (pno, vcl); Wellman Braud (sbs); Zutty Singleton (dms)

Solos ad-lib:

R-2632: AN clt 4; CJ o-tbn 12; HRA o-tpt 1 + 1; JRM pno 12; WB sbs 12 + AN clt 2

R-2633: ens 8; CJ o-tbn+ens 32; HRA m-tpt + JRM pno 32; EW alt 1+32; CJ o-tbn 16; ens 16

R-2634: ens 16; CJ o-tbn 16; HRA o-tpt 16; ens 16

R-2635: vamp ens 4; AN clt 8; EW alt 10; HRA o-tpt 1+18; ens 8

054 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

May 27, 1940

Louis Armstrong – tpt, voc; Claude Jones – tbn; Sidney Bechet – sop, clt;

Luis Russell – pno; Bernard Addison – gtr; Wellman Braud – sbs; Zutty Singleton – dms

67817-A Perdido Street Blues

Dec 18090,

Chronological Classics 685

67818-A 2:19 Blues (Mamie's Blues)

Dec 18090,

Chronological Classics 685

67819-A Down In Honky Tonk Town

BrE 03165,

Ambassador CLA 1907

67819-B Down In Honky Tonk Town

Dec 18091,

Chronological Classics 685

67820-A Coal Cart Blues

Dec 18091,

Chronological Classics 685

Composer credits: 67817 (Hardin); 67818 (Desdume); 67819 (Smith - McCarron); 67821 (Armstrong – Hardin)

Rust*6 lists 67820-B, but Willems says: identical with -A

This very important jazz recording session of Louis Armstrong and Sidney Bechet marks the renaissance of classic ensemble jazz, after all these years of big band and small band swing of the 1930s. This session and a few more of similar kind later brought the birth of the Louis Armstrong All Stars and of Louis' further life and world-wide acclaim. And of the world-wide spread of jazz music in general.

The two jazz giants – Armstrong and Bechet – work together fabulously, supported by the smooth and well-conceived Claude Jones on trombone. Unfortunately, Zutty only uses brushes on these sides. I could imagine a much more interesting and better rhythm with Zutty using his snare-drum and tom-toms.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong (tp & vo); Claude Jones (tb); Sidney Bechet (ss & cl); Luis Russell (p);

Bernard Addison (g); Wellman Braud (b); Zutty Singleton (dm). Jones, Russell, Singleton out (5)

- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Claude Jones (tbn); Sidney Bechet (clt, sop); Luis Russell (pno); Bernard Addison (gtr);

Wellman Braud (sbs); Zutty Singleton (dms). Armstrong, Bechet, Addison and Braud only (5)

Solos ad-lib:

67817: SB clt 10; ens 16; SB clt 12; LR pno 10; BA gtr 2+12; CJ o-tbn + SB clt 12; LA o-tpt 12 + 12 + 10; SB clt 2

67818: ens 4 + 12; SB sop + CJ o-tbn obl 12 + 12; SB sop 12; ens 12

67819: ens 8 + 32 + 32; SB sop 32; CJ o-tbn 16; BA gtr 16; ZS dms 24; ens 8 + 32

67820: ens 4; ens 12 + 12 + 16; SB sop 2; SB sop obl 14; SB sop 4; ens 23

Discernible differences of takes:

67819-1: Claude Jones starts his trombone solo with a phrase of 4 quarter-notes g-e-g-e, 1 eighth-note g, 2 quarter-notes e-g

67819-2: Claude Jones starts his trombone solo with 2 fast eighth-note sequences g-gb-g-ab-a-bb-b-c

055 COLEMAN HAWKINS AND HIS ORCHESTRA

New York,

Aug. 04, 1940

Coleman Hawkins – ten, ldr;

aircheck Savoy Ballroom,

Harlem, NYC

Tommy Lindsay, Nelson Bryant, Joe Guy, Tommy Stevenson - tpt;

Claude Jones, William Cato, Sandy Williams – tbn;

Eustis Moore, Jackie Fields -alt; Ernie Powell – alt, clt; Kermit Scott – ten;

Gene Rodgers – pno; Gene Fields - gtr; Billy Taylor – sbs; J.C. Heard – dms;

Nelson Bryant – voc (5)

Body And Soul

Jazz Unlimited JU 201 2075

Chicago

Jazz Unlimited JU 201 2075

I Can't Love You Anymore

Jazz Unlimited JU 201 2075

Sweet Adeline

Jazz Unlimited JU 201 2075

The Breeze And I

Jazz Unlimited JU 201 2075

It's A Wonderful World

Jazz Unlimited JU 201 2075

The Sheik Of Araby

Jazz Unlimited JU 201 2075

The Man I Love

Jazz Unlimited JU 201 2075

The Danish Jazz Unlimited people have done a tremendous deal for the jazz public in issuing these Hawkins big band titles recorded life at the Savoy Ballroom in 1940. There might possibly be some more of these cuts in collector's hands without a chance to hear them issued.

(This same fate may be assigned to the many Benny Carter airchecks from the same location that are in collector's hands, but unissued.) Hawkins' band unfortunately was an enterprise of little fortune, and certainly Hawkins was not the person to really front a band and gain public stardom as bandleader for a longer period.

The band was a capable unit in traditional big band manner, but had a four-piece trumpet section with reminiscencies of early bop, brought in by Joe Guy, an early fan and admirer of Dizzy Gillespie. He also is the fiery and boppish soloist on open trumpet. The fourth trumpet player, Tommy Stevenson, obviously was needed for high-note work and interesting dissonances. And the trombone section was composed

of the two Henderson “pensioners” Claude Jones and Sandy Williams, of whom Williams obviously was in a not-so well disposition. The second trombonist, William Cato, is of even earlier Harlem source. The traditional rhythm section was propelled by young J.C. Heard. All saxophone soloistic was in Hawkins’ hand.

Thus, we have an interesting insight into the band music performed for dancers and listeners at the “Home of Happy Feet”, the Savoy Ballroom in 1940, earlier on Chick Webb’s domicile. This was a year of important developments in jazz music.

Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 4: not listed

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

Solos ad-lib:

BAS: CH ten 24

C: JG o-tpt 8; EP clt 8; JG o-tpt 8; EP clt 6; CH ten 1+32

ICLYA: CJ o-tbn 16; CH ten 16 + 8+1

SA: CH ten 14; GR pno 16; CH ten 1+14 + 14; SW o-tbn 1+8+1; JG o-tpt 4 + 10

TBAI: NB voc 32+2; CH ten 16

LAWW: ?NB m-tpt 8; GR pno 16; CH ten 16 + 16; ?NB o-tpt 16; BT sbs 1

TSOA: JG o-tpt 16; SW o-tbn 16; CH ten 2+32 + 32; GR pno 2+30; JCH dms 2; CH ten 8 + 6 + 2

TMIL: GR pno 4; CH ten 32 + 1

056 COLEMAN HAWKINS AND HIS ORCHESTRA

New York,

Aug. 09, 1940

Coleman Hawkins – ten, ldr;

Tommy Lindsay, Nelson Bryant, Joe Guy, Tommy Stevenson - tpt;

Claude Jones, William Cato, Sandy Williams – tbn;

Eustis Moore, Jackie Fields, Ernie Powell – alt; Kermit Scott – ten;

Gene Rodgers – pno; Gene Fields - gtr; Billy Taylor – sbs; J.C. Heard – dms;

Gladys Madden – voc (5)

27850-2 Passin’ It Around

OK 6284,

Chronological Classics 634

27851-1 Serenade To A Sleeping Beauty

OK 6347,

Chronological Classics 634

27852-1 Rocky Comfort

OK 6284,

Chronological Classics 634

27852-2 Rocky Comfort

OK 6284,

Mosaic MD8-251 VI

27853-2 Forgive A Fool

OK 6284,

Chronological Classics 634

Composer credits: 27850 (Coleman Hawkins); 27851 (E. Sampson – C. Hawkins); 27852 (Coleman Hawkins); 27853 (K. Werner – S.

Werner)

In the first title, Coleman Hawkins leads the saxophone section on his tenor sax, when not soloing. The ‘Serenade To A Sleeping Beauty’ really sounds like the tune is called. Very nice. ‘Rocky Comfort’ then has some solos by – as I believe – two different trumpet players, and a much too short performance of Claude Jones in his style of the time. And then two-and-a-half choruses by the master of the tenor sax.

Who leaves most of the last titles’ duration to singer Gladys Madden. But that’s OK for a ballroom program.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Allen (tp); Claude Jones (tb); Albert Nicholas (cl); Eddie Williams (as); Jelly Roll Morton (p, vo); Wellman Braud (b); Zutty Singleton (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Tommy Stevenson, Joe Guy, Tommy Lindsay, Nelson Bryant (tpt); Sandy Williams, Claude Jones, Bill Cato (tbn); Eustis Moore, Jackie Fields, Ernie Powell (alt); Kermit Scott, Coleman Hawkins (ten); Gene Rodgers (p); Gene Fields (g); Billy Taylor (bs); J.C. Heard (d)

- Rust*2, *3, *4, *6: Tommy Stevenson, Joe Guy, Tommy Lindsay, Nelson Bryant (tpt); Sandy Williams, Claude Jones, William Cato (tbn); Eustis Moore, Jackie Fields, Ernie Powell (alt); Kermit Scott, Coleman Hawkins (ten); Gene Rodgers (pno); Gene Fields (gtr); Billy Taylor (sbs); J.C. Heard (dms); Gladys Madden (vcl)

Solos ad-lib:

27850: GR pno 2; GR pno 1+1+1; CH ten 1+16

27851: CH ten 20 + 5; GR pno 9; CH ten 8 + 5

27852: JG o-tpt 1+16; CJ o-tbn 3+4; ?NB o-tpt 8; CH ten 32 + 32 + 20

27853: GR pno 4; GM voc 32; CH ten 8; GM voc 8+2

Discernible differences of takes:

27852-1: Claude Jones’ solo starts with 2 jumping-trills a-b-a (sustained)

27852-2: Claude Jones’ solo starts with a sequence of eighth-notes a-b-a-ab-a-b-a

057 COLEMAN HAWKINS AND HIS ORCHESTRA

New York,

Aug. 25, 1940

Coleman Hawkins – ten, ldr;

aircheck Savoy Ballroom,

Harlem, NYC

Tommy Lindsay, Nelson Bryant, Joe Guy, Tommy Stevenson - tpt;

Claude Jones, William Cato, Sandy Williams – tbn;

Eustis Moore, Jackie Fields -alt; Ernie Powell – alt, clt; Kermit Scott – ten;

Gene Rodgers – pno; Gene Fields - gtr; Billy Taylor – sbs; J.C. Heard – dms;

Gladys Madden – voc (3); J.C. Heard – voc (7)

Body And Soul

Jazz Unlimited JU 201 2075

Chant Of The Groove

Jazz Unlimited JU 201 2075

Forgive a Fool

Jazz Unlimited JU 201 2075

Asleep In The Deep

Jazz Unlimited JU 201 2075

Can’t Get Indiana Off My Mind

Jazz Unlimited JU 201 2075

Passin’ It Around

Jazz Unlimited JU 201 2075

When A Congressman Meets A Senator Down South

Jazz Unlimited JU 201 2075

I Can’t Believe That You’re In Love With Me

Jazz Unlimited JU 201 2075

Here again, we have an aircheck from Harlem’s Savoy Ballroom, with a program for dancers, listeners, boys and girls, and a wonderful band under Coleman Hawkins’ leadership as noted above with session 055. And with eight bars of Claude Jones’ trombone!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed.
- Carey, McCarthy, *Jazz Directory*, Vol. 4: not listed
- Rust*2, *3, *4, *6: not listed.

Solos ad-lib:

BAS: CH ten 24
 COTG: JG o-tpt 16 + 8; CH ten 32 + 32 + 8; GR pno 16; ?NB o-tpt 32; ?NB o-tpt 8; CH ten 8
 FAF: GR pno 4; GM voc 32; CH ten 8 + 12; GM voc 8+1
 AITD: CH ten 32
 CGIOMM: CJ o-tbn 8; EP clt 8; CH ten 24 + 8
 PIA: GR pno 2 + 2; CH ten 16 + 1+8 + 8 + 8
 WACMASDS: JCH voc 36; CH ten 12; SW o-tbn 16
 ICBTYLWM: GR pno 4; CH ten 32 + 32

058 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,
broadcast CBS

Nov. 28, 1941
Grand Terrace Cafe

Joe Keyes, Wally ?Wilson, Peanuts Holland – tpt;
 Claude Jones, Nat Atkins – tbn;
 George Dorsey, Rudy Powell – clt, alt; George Irish, Freddie Mitchell – clt, ten;
 Fletcher Henderson – pno; Huey Long – gtr; Ted Sturgis – sbs; Walter Johnson - dms
 Christopher Columbus
 Sugar Foot Stomp
 Panama
 Fletcher's Blues

not on LP/CD ?
 not on LP/CD ?
 not on LP/CD ?
 not on LP/CD ?

These sides do not seem to be issued on LP or CD. Therefore, listening was impossible.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Carey, McCarthy, *Jazz Directory*, Vol. 4: not listed
- W.C. Allen, *Hendersonia*: Joe Keyes, Wally ?Wilson, Peanuts Holland, trumpets; Nat Atkins, Claude Jones, trombones; George Dorsey, Rudy Powell, clarinets and alto saxes; George Irish, Freddie Mitchell, clarinet and tenor saxes; Fletcher Henderson, piano; Huey Long, guitar; Ted Sturgis bass; Walter Johnson drums. These are home recordings taken off the air by Don Metcalf, on the band's opening night at the Grand Terrace. The sound quality of tapes made from these is only fair. Personnel of the band was provided by Huey Long.
- Rust*2, *3, *4, *6: not listed

059 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,
broadcast

Jan. 03, 1942
Grand Terrace Ballroom

Joe Keyes, Wally ?Wilson, Peanuts Holland – tpt;
 Claude Jones, Nat Atkins – tbn;
 George Dorsey, Rudy Powell – clt, alt; George Irish, Freddie Mitchell – clt, ten;
 Fletcher Henderson – pno; Huey Long – gtr; Ted Sturgis – sbs; Walter Johnson - dms
 Sugar Foot Stomp

not on LP/CD ?

These sides do not seem to be issued on LP or CD. Therefore, listening was impossible.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Carey, McCarthy, *Jazz Directory*, Vol. 4: not listed
- W.C. Allen, *Hendersonia*: Joe Keyes, Wally ?Wilson, Peanuts Holland, trumpets; Nat Atkins, Claude Jones, trombones; George Dorsey, Rudy Powell, clarinets and alto saxes; George Irish, Freddie Mitchell, clarinet and tenor saxes; Fletcher Henderson, piano; Huey Long, guitar; Ted Sturgis bass; Walter Johnson drums. This was another home recording, taken off the air by the late Don Townsend, form a broadcast over WJR, Detroit. Soloists were identified by Huey Long. The sound quality of the tape is fair.
- Rust*2, *3, *4, *6: not listed

Claude Jones joined the Duke Ellington Band in April 1944 – replacing Juan Tizol – and recorded prolifically with them and other bands later-on.

With my sincerest thanks for help and listening to my good and dependable friend Michael Rader! And, the more so, to Ola Rönnow of Oslo, Norway, trombonist and jazz connoisseur of tremendous knowledge and experience, who gave a quite considerable time to check and criticize my work in a very fair way!

K.- B. Rau
 08-05-2023
 30-09-2025