

THE RECORDINGS OF 'BIG SID' SIDNEY CATLETT

An Annotated Tentative Personnelo - Discography

CATLETT, 'Big Sid' Sidney, drums born: Evansville, Indiana, 17th January 1910; died: Chicago, Illinois, 25th March 1951
Brief spell on piano, then played drums in school band. Family moved to Chicago where he attended the Tilden High School, received drum tuition from Joe Russek. Replaced Dick Curry in Darnell Howard's Band at Club Arlington, Chicago (c. 1928). Joined Sammy Stewart at Michigan Theatre, Chicago (1929), toured with Stewart and played residencies in New York (spring 1930). Worked with Elmer Snowden in New York (1931 – 32), then from June 1932 until late 1933 worked on and off with Benny Carter, played (and sang) with Rex Stewart's Band at Empire Ballroom from June 1933. Took part in several free-lance recording sessions, with Spike Hughes, Eddie Condon, etc. Also worked with Sam Wooding briefly and regularly with McKinney's Cotton Pickers. With Eddie King's Band at Dave's Tavern, Chicago (summer 1934), then with bassist William Lyle's Band for several months from September 1934. Briefly led own band in Chicago, then joined Jeter- Pillars Band in St. Louis (1935). With Fletcher Henderson from February 1936, left c. September 1936 and joined Don Redman until late 1938. With Louis Armstrong from late 1938 until early 1941, briefly with Roy Eldridge, then worked on and off with Benny Goodman from June until October 1941. Rejoined Louis Armstrong from late 1941 until summer 1942, then with Teddy Wilson from c. August 1942 until early 1944. Led own quartet from spring 1944 until 1947, residencies in New York (Three Deuces, Spotlight, Downbeat, etc.), Los Angeles, Chicago, Detroit, etc., also toured with 'Concert Varieties' and subbed for Sonny Greer with Duke Ellington (1945). Briefly led own band in late 1946. With Louis Armstrong All Stars from August 1947, was forced to quit touring through illness (spring 1949). Became resident drummer at Jazz Ltd, Chicago, from spring 1949, worked with Muggsy Spanier, Sidney Bechet, etc. Also worked in New York with Eddie Condon in 1949 and took part in Carnegie Hall concert with John Kirby (December 1950). Was ill with pneumonia early in 1951, returned to play at Jazz Ltd. He attended an Easter week-end jazz concert at the Chicago Opera House, whilst talking to Slam Stewart in the wings he suffered a fatal heart attack. (J. Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Sidney Catlett's drumming style certainly is a heritage of his growing-up in Chicago. Many New Orleans drummers worked in the Windy City, and Catlett heard and listened. He acquired their style of playing snare drum with press-rolls as the foundation of his rhythmic accompaniment, with the bass drum at the bottom, played with two strokes per bar (1,3), or four strokes per bar. To this he added occasional strokes on the tom-tom or on the cow-bell. He is never heard playing the wood-block. This might be caused by the fact that the wood-block was used mainly as a substitute for the snare drum in recording studios in the early 1920s. In the course of time Catlett added to his drumming the hi-hat (but not as used in later years for stressing the measures two and four of the bars, as in modern jazz), to deliver an elegant ride rhythm by closing and opening the cymbal-pair in "cha-ba-dah" manner, as mainly known from Jo Jones. And also, he added ride cymbals to his drum-set – starting with a Chinese cymbal, adding a common ride-cymbal later, but used them very reluctantly. And he kept the four-beat bass drum bottom rhythm – with variances - as long as he lived.

"It isn't that he played any style; it's that he played so good that it fit anything." (Ruby Braff)

TIME

Catlett's time is extraordinarily even. He plays his strokes at the forefront of the beat.

PHRASING

Catlett likes to use press-rolls in varied forms and structures, but no open rolls. When playing fast solo spots he uses long eighth and sixteenth single-stroke sequences interchanging with snare drum rolls and tom toms.

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: **Big Sid Catlett**

- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Big Sid Catlett*

- 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: (*Big Sid Catlett*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known - in recording ledgers or on record labels - are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

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

Sidney Catlett, or Big Sid, as he was called because of his physical hight, was one of the greatest drummers of the jazz age, for me - the author of these sides - the most swinging, most driving, most musical, and most sympathetic player of all jazz drummers. He was part of the traditional side of jazz, and thus his style and way of playing was very different from all drummers working from Be-Bop time and later-on. His drumming was not executed on large and shrill sounding ride cymbals with the steady clapping hi-hat, but with the bass drum beat and press-rolls on the snare drum - or 'cha-ba-dah' rhythm with brushes. Thus, his rhythm did not have a treble-sound, but it sounded dark, warm, and soft. Later-on in the 1940s, when he used the 'cha-ba-dah' rhythm on cymbals more often, he still played his traditional kind of drums - bass and snare drum and tom-tom, and a bit of cymbals - quite in contrast to all the modern jazz drummers whose playing was mainly relying on cymbals with left-hand accents on the drums. He did - perhaps - own only half (or more?) of the technical facilities of a Buddy Rich or a Louie Bellson, but he was a most musical motor of a band, and not a drummer-soloist in front of a big band, at all. Roy Eldridge once said of Catlett, that he played with "that weight without ever being noisy". And he did, what Baby Dodds, the great New Orleans drummer, ordered: "Play to the benefit of the band!"

"Sidney Catlett is one of the great men in jazz history. "Big Sid", as he is affectionately known, seems to have been liked by every musician who played with him, not just because of his mastery of the drums, but because of the generous consideration he always showed soloists. He would ask each of them how he would like to be accompanied and would then give him the kind of backing he requested. J. C. Higginbotham named him in 1959 "first among the best drummers I ever worked with." (Stanley Dance, 1984)

And another description of 'Big' Sid: "Catlett was indeed an 'excellent drummer'. A large man, addicted to green chalk-stripe suits and wide flowered ties, he enjoyed life and he played drums enthusiastically - at times over-enthusiastically. He had a bubbling sense of humor and he played with what Chicago musicians call "a lot of side" - a kind of stagey exhibitionism. His droll "Watch the drummer, boy," his use of an oversized powder-puff with which he patted his arm pits, his trick of tossing a drumstick high overhead and catching it seemingly without looking - marking the catch with a heavy foot on the bass drum - were mannerisms knowing audiences came to look for. Then when the tune Benny (Goodman - KBR) programmed challenged his ability, he played (as musicians say) "his ass off." (One of author D. Russell Connor's fond memories of Catlett is his imaginative workout on 'Sing, Sing, Sing', in a mode totally different from Krupa's conception. Another is an instance when Sid substituted for an ailing Chick Webb - a hard act to follow - and Chick's band applauding him onstage after the first set.) **Big Sid Catlett, a big man with a big talent.**" (Warren W. Hicks, co-author of 'BG on the Record' 1969)

SIDNEY 'BIG SID' CATLETT

001 JOHNNY DUNN AND HIS BAND

Johnny Dunn - tpt; Herb Flemming - tbn; Garvin Bushell - alt, clt, sop (5);

Jelly Roll Morton - pno; John Mitchell - bjo; Harry Hull or Chink Johnson - bbs; Mert Perry - dms

145759-1 Sergeant Dunn's Bugle Call Blues

145759-2 Sergeant Dunn's Bugle Call Blues

145760-2 Ham And Eggs

145761-1 Buffalo Blues

145762-3 You Need Some Loving

New York,

Mar. 13, 1928

Col 14306-D, MJCD 139, Frog DGF 33

Coll 4306-D, Frog DGF 33

Coll 4358-D, Frog DGF 33

Coll 4306-D, Frog DGF 33

Coll 4358-D, Frog DGF 33

Dunn, Morton, Bushell, Mitchell and Perry obviously are not in question and therefore confirmed by Bushell.

Bushell assumes Jimmy Harrison on trombone instead of Flemming. Out of my own knowledge I can easily rule out Harrison's presence.

This trombonist's style is far from Harrison's! I would still assume Flemming on trombone. The trombone playing is expert and elegant and I see no reason not to hear and name Flemming. It certainly is within his abilities and his Dunn-derived style of earlier years.

Bushell obviously plays soprano sax in the second half of the first chorus of 'You Need Some Loving'. This title also features a beautiful Dunn chorus using his wa-wa style.

If it is Mitchell on banjo, he has put aside most of his banjo gimmicks of the early twenties to play a secure and functional banjo part for the band. This might have been the consequence of his years with the Sam Wooding band.

As there are no obvious characteristics known of Hull's tuba style nor any of Chink Johnson, I feel uncertain as to his identity. There certainly is a remarkable tuba break and fast tonguing in the first title (both takes) together with strong and secure tone and phrasing and the player might thus be Johnson. In any case: this is expert and virtuoso tuba playing! But: he loses the beat after Dunn's wa-wa chorus in 'Sgt. Dunn's Bugle Call Blues' take -2 and starts the following ensemble chorus on the after-beat, only to completely stop playing until after

Bushell's alto chorus! The drummer has been named as Sidney Catlett in Rust*2. But Catlett did not come to New York until a much later date.

Finally, it has to be said that this is a very beautiful and remarkable session showing Dunn at his own personal best, great soloing by Flemming and Bushell and a wonderful rhythm section. Only Morton seems to be a little out of place here.

Notes:

- *DeLaunay, New Hot Discography, 1948: Johnny Dunn (c); Herbert Flemming (tb); Garvin Bushell (s); Jelly Roll Morton (p); John Mitchell (bjo); Harry Hull (tuba).*

- *Rust*2: Johnny Dunn (cnt); Herb Flemming (tbn); Garvin Bushell (clt, alt); Jelly Roll Morton (pno); Gus Horsley (?) (bjo); Harry Hull (bbs); Sid Catlett (dms)*

- *Rust*3,*4,*6: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl, as; Jelly Roll Morton, p; John Mitchell, bj; Harry Hull, bb; ?Mort Perry, d.*

- *Bushell/Tucker p.161: "Sergeant Dunn's Bugle Call Blues: I remember this date for Columbia, with Jelly Roll and Mert Perry. The trombone doesn't sound like Herb Flemming; it's too rough for Herb. It sounds more like Jimmy Harrison. Also, I don't remember being able to tongue that fast on saxophone. The sound is like mine, though. As for the tuba, I don't think Harry Hull could have played that fast double-tonguing; it may be Chink Johnson. This is what a big band used to sound without music; a conglomeration of nothing. Now you can see why Fletcher Henderson's band became such a sensation, because they had it down on paper and played in tune. Buffalo Blues: These are head arrangements. It sounds like Chink Johnson to me, not Harry Hull. This is a pretty number. If an arrangement could have been made for it, it would have been a fantastic record. Some parts of the clarinet solo sound like me, others like Percy Glascoe."*

- *L. Wright, Mr. Jelly Lord p.53: "Columbia clearly had second thoughts about several aspects of this session. The file cards were originally made out as Johnny Dunn and His Original Jazz Hounds. On the first and third titles the word 'original' is crossed out and on the second and fourth the whole legend is crossed out and replaced by Johnny Dunn and His Band. ... Although all sources agree Herb Flemming for this session, he told John Chilton he had no recollection of it."*

- *FROG DGF 33 (CD booklet): Johnny Dunn (trumpet), Herb Flemming (trombone), Garvin Bushell (clarinet, alto sax), Jelly-Roll Morton (piano), John Mitchell (banjo), Harry Hull (brass Bass), Mort or Mert Perry (drums)*

Burt Korall's excellent book 'Drummin' Men, The Heartbeat of Jazz' gives the four Sammy Stewart Vocalion recording sessions in Chicago of September/October 1928 as Catlett's first recordings in its discography, all other discographies listing Dave Smallwood as the drummer, yet. Thus, I - KBR - would like to contradict Mr. Korall, here.

First: The article on the Sammy Stewart Band in Storyville 48 gives Catlett's membership with the Sammy Stewart Band as for November 1929 at the new Michigan Theatre, Chicago, thus one year after the Stewart's recordings.

And second: when hearing 'Cause I Feel Lowdown' it becomes apparent that the drums/cymbal are silent during the singer's - Smallwood's - vocal chorus, the cymbal played again not before the subsequent ensemble-bridge. This would imply that the drummer had to sing into the microphone and then take his seat at the drums again during the four bars of the bridge. Please, listen yourself! (But, Mr. Korall might have had better advisers than the early discographers!?)

002 WYNN'S CREOLE JAZZ BAND

Chicago, Oct. 02, 1928

Punch Miller - tpt, voc (1); Albert Wynn - tbn; Lester Boone - clt, alt, bar;
Alex Hill - pno; Charlie Jackson - bjo; Sidney Catlett - dms;
Alex Hill - voc (1)

C-2381-B Down By The Levee Voc 1220, Frog DGF 9

C-2382-B She's Crying For Me Voc 1252, Frog DGF 9

Note: As this recording was made in Chicago with Chicago personnel and before Catlett's career in New York, I will not discuss it in this context!

003 WYNN'S CREOLE JAZZ BAND

Chicago, Oct. 09, 1928

Punch Miller - tpt, voc (2); Albert Wynn - tbn; Lester Boone - clt, alt, bar;
Alex Hill - pno; Charlie Jackson - bjo; Sidney Catlett - dms;
Alex Hill - voc (1)

C-2423- Crying My Blues Away Voc 1218, Frog DGF 9

C-2424-B Parkway Stomp Voc 1220, Frog DGF 9

Note: As this recording was made in Chicago with Chicago personnel and before Catlett's career in New York, I will not discuss it in this context!

004 FRANKIE "HALF-PINT" JAXON

Chicago, Feb. 13, 1929

Frankie Half-Pint Jaxon - voc;
Lem Johnson - clt, alt;

Jimmy Flowers - pno; Ikey Robinson - bjo; Sidney Catlett - dms (1)

C-2951-C Let's Knock A Jug Voc 1285, Document DOCD-5258

C-2952-B Can't You Wait Till I Get You Home? Voc 1285, Document DOCD-5258

Note: As this recording was made in Chicago with Chicago personnel and before Catlett's career in New York, I will not discuss it in this context!

005 ALEX HILL AND HIS ORCHESTRA

Chicago, Dec. 20, 1929

George Dixon - tpt; Kenneth Stewart - tbn;
Darnell Howard, George James - alt, clt; Cecil Irwin - ten, clt;
Alex Hill - pno, arr; Ikey Robinson - bjo; Silas White - bbs; Sidney Catlett - dms

C-5035- Dyin' With The Blues Voc unissued, Timeless CBC 1-050

C-5036-C Toogaloo Shout Voc 1493, Timeless CBC 1-050

Note: As this recording was made in Chicago with Chicago personnel and before Catlett's career in New York, I will not discuss it in this context! But these are wonderful tastes of Catlett's early art of drumming!

006 **ALEX HILL AND HIS ORCHESTRA** Chicago, Feb. 08, 1930
 George Dixon – tpt; Kenneth Stewart – tbn;
 George James – alt, clt; Cecil Irwin – ten, clt;
 Alex Hill – pno, arr; Ikey Robinson – bjo; Silas White – bbs; Sidney Catlett – dms;
 George Dixon – voc
 C-5273 St. James Infirmary Voc 1465, Timeless CBC 1-050
 C-5275 Southbound Voc 1465, Timeless CBC 1-050
 C-5276 Southbound (*mislabelled Dyin' With The Blues*) Voc 1493, Timeless CBC 1-050
Note: As this recording was made in Chicago with Chicago personnel and before Catlett's career in New York, I will not discuss it in this context! But these are wonderful tastes of Catlett's early art of drumming!

007 **ELMER SNOWDEN AND HIS SMALLS PARADISE BAND** New York, 1932
 Elmer Snowden – ldr, dir; film "Smash Your Baggage"
 Leonard Davis, Red Harlan, Roy Eldridge – tpt;
 George Washington, Dicky Wells – tbn;
 Otto Hardwick, Wayman Carver – alt, clt; Al Sears – ten;
 Don Kirkpatrick – pno; Elmer Snowden – bjo; Richard Fulbright – sbs, bbs; Sidney Catlett – dms;
 Mabel Scott – voc; The Smalls Paradise Chorus – dance; Smalls Paradise Entertainers
 Sequence behind opening credit – unknown tune unissued not on LP/CD
 Bugle Call Rag Ristic Special SAC (LP)
 Tiger Rag Ristic Special SAC (LP)
 Stop The Sun, Stop The Moon (My Man Is Gone) Ristic Special SAC (LP)
 Concentratin' On You Ristic Special SAC (LP)
 Closing music – unknown tune Ristic Special SAC (LP)

The Vitaphone short-film 'Smash Your Baggage' may be watched in its entirety on [www.youtube!](http://www.youtube.com) The story: The red-caps of 'Great Central Station' of New York need money to support an ailing colleague in hospital. They organize a dancing and artistic contest to acquire the necessary money. The music is performed by Elmer Snowden's Smalls Paradise Band. The band was working at Smalls Paradise at this time, but had two additional regular members not playing for filming: Robert Cheek – tpt, and Garvin Bushell – reeds.

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

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

Notes:

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

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

Tune Structures:

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

Bugle Call Rag Key of Ab film soundtrack
 (Chorus 1 12 bars brass brk 4 – ens 8)(Chorus 2 12 bars RE o-tpt brk 4 – ens 8)(Chorus 3 12 bars DW o-tbn brk 4 – ens 8)(unknown strain 20 bars ens)

Tiger Rag Key of Bb / Eb / Ab (Dancers / Tap Dancers - Acrobates in strains D3 /D4) film soundtrack
 (Strain A 1 16 bars ens)(Strain A 2 16 bars ens)(Strain B 1 16 bars ens – ?WC 2 clt breaks)(Strain B 2 16 bars ens - ?RH tpt break – DK pno break)(unkn. strain 16 bars ens)(Interlude 8 bars double-tempo ens)(Strain D 1 32 bars double-tempo ens)(Strain D 2 32 double-tempo ens)(Strain D 3 32 bars double-tempo saxes 16 – ens 16)(Strain D 4 32 bars double-tempo ens)

Stop The Sun, Stop The Moon (My Man's Gone) Key of Dm (Mabel Scott) film soundtrack
 (1/4 Chorus 8 bars A MS voc – ens)(Chorus 32 bars AABA MS voc – ens)

Concentratin' On You Key of Eb (Rope skippers) film soundtrack
 (Chorus 1 32 bars AABA saxes)(Chorus 2 32 bars AABA saxes)

unknown tune Key of G (Chorus-line / dancers) film soundtrack
 (Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA ens – 2 dms breaks in B-part)(Tag 4 bars ens)

008 **BENNY CARTER AND HIS ORCHESTRA** New York, c. Jun. 23, 1932
 Benny Carter – alt, arr, ldr;
 Doc Cheatham, Louis Bacon, Frank Newton – tpt; Dicky Wells – tbn;
 Wayman Carver – alt; Chu Berry – ten;
 Nick Rodriguez – pno; Bernard Addison – gtr; Richard Fullbright – sbs; Sidney Catlett – dms; unknown – bells;
 Doris Borden - voc
 1765-1 Tell All Your Day Dreams To Me Cr 332, Chronological Classics 522
Composer credit: 1765-1 (Seitter – James)

This looks like a capital fault of the history of music, that one of the greatest musicians of jazz music ever – and a master of his instrument, arrangement, virtuoso improvisation and taste – had to start recording his own newly-assembled band with such a trashy title. The introduction may be Mr. Carter's invention harmonically, but then we hear the simple and stale theme played by muted trumpet with good tone and nice vibrato. A half chorus follows by the ensemble, lead by the sonorous tenor sax of Chu Berry for 4 bars. And then Mr. Carter drops in with an up-beat of two bars and a complete solo chorus in his – even here – unmistakable alto sound. Only, that he plays decidedly tame and cautious – but this may be excuplated by his probable nervousness. The tune is completed then by an un-named singer performing this dull tune in an operatic way. This is cynicism in an impudent way, and may well show the way jazz musicians were treated in the early 1930s by recording officials and other people of money.

It is from Benny Carter's own recollections that he took Doc Cheatham with him to be first trumpet player when he started his own band

(see Notes below). The trumpet performance and vibrato suites well with Cheatham's known style. Thus, the lead-trumpet player of the band may be found now, at last. Yet, it must be regarded that Cheatham joined the Cab Calloway band a few weeks earlier so that his first recording session with Calloway was on June 7, 1932. But this fact needs not to deny Cheatham's presence at the Carter session. And Mr Fullbright plays a sonorous and strong bass behind Carter's solo while Sid Catlett is almost inaudible, in case he is present at all. But why did they not issue the other three titles recorded? I assume that they were not commercial enough for the Crown people. I also assume that the Crown officials wanted this trashy title recorded for some distinct reasons, and Carter at least tried to give it a treatment of his own.

Benny Carter recalls that "*the new band was formed with no particular job at hand or in my mind. We rehearsed a lot, with Dicky Wells, Chu Berry, Big Sid Catlett and others, and even before we got our first engagement we had an opportunity to record*" (Berger, Berger, Patrick, Benny Carter, p. 111).

ADDITION 05-10-2025, e-mail from Kurt Weisbecker of Pittsburgh, Pen.: "*I read, with interest, your article about Benny Carter's first record. I used to have it in my collection and I think I can help shed some light on what is an obscure record at least.*

Crown 3321 is not like any other Crown issue. The catalogue number is very small, as if added by afterthought. The composers, Seitter, et. al. are virtual unknowns, and the phrase "exclusive recording" is used on both sides. The other side "The Song Doctor" is really, really bad.

This 78 is extremely rare. I used to think for years that Carter recorded more titles at this session, as reported by ?John Hammond (as quoted in Rust). This is not the case. There is only one untraced master from this session and I thought maybe he did one more side. After years of looking-around I stumbled across information that Ross Laird had published years back (he did not recall where he got the info). The vocalist on 'Daydreams' is Doris Bowden, and the untraced master is a song titled 'Jazzometry' on a Crown private test pressing. I have never seen this, don't even know if there is a copy out there anywhere. It is Doris Borden again, accompanied by the 'William Borden Orchestra'. All references to a Doris Borden seem to have vanished since the early 40s. These folks were obviously socialites, and I think that Crown 3321 was also a limited release, possibly in conjunction with some sort of revue, certainly not sold in retail. This would help explain the rarity of this record. Maybe the Bordens were (or were related to) the show's benefactors. I have never been able to trace any such kind of show through IBDB or anywhere else, by-the-way. I don't know ...

If there were more titles recorded at this session then they would have to be unmastered tests of some kind, highly unlikely. I think that was just JHH making some publicity for Carter, unfortunately.

The obvious question is whether-or-not Carter had anything to do with 'Jazzometry', but I think he probably did. Unfortunately, barring a discovery, we will never know for sure. I spoke on the phone with Benny several times in his later years, and the first question I put to him was about 'Daydreams'. His answer: "I'm not familiar with it." And that was that. I feel he did not take his solo on it he would probably have denied any involvement. His use of the bells at the beginning is reminiscent of his arrangement of 'Do You Believe in Love at Sight' by McKCP. Ed Berger told me that it was played for him on one occasion and a look of horror came over his face listening to the vocal. Small wonder. I hope that this all is of some help to you. Certainly, took me long enough to get this far."

Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 2: Benny Carter (alt) with unknown personnel. Four titles were recorded for Crown, but never released.

- Rust*2,*3: Louis Bacon, Frank Newton and another (tpt); Dicky Wells (tbn); Benny Carter (clt, alt, ldr); Wayman Carver (alt, flt); Chu Berry (ten); Teddy Wilson (pno); unknown (gtr); Richard Fullbright (sbs); Sid Catlett (dms) unknown girl (voc)

- Rust*4,*6: Benny Carter -cl -as -dir; Louis Bacon -Frank Newton and another -t; Dicky Wells -tb; Wayman Carver -as -f; Chu Berry -ts; Teddy Wilson -p; unknown -g; Richard Fullbright -sb; Sid Catlett -d; unknown girl -v. Note: According to John Hammond in the *Melody Maker* for August 1932, in a report dated July 7, 1932, the above band made four titles, but details of the others are still unknown. They were never issued.

- Berger, Berger, Patrick, Benny Carter: Carter (as); Louis Bacon, Frankie Newton, unknown (tp); Dicky Wells (tb); Wayman Carver (as, flute); Chu Berry (ts); unknown (p); unknown (g); Richard Fullbright (b); Sid Catlett (d); unknown female (v)

- Ibid: "Rust lists Teddy Wilson as pianist, but this does not seem possible, given Wilson's activities at the time. He did not join Carter until October 1933. The other personnel are highly speculative."

- Gary Giddins, *Weather Bird*, Benny Carter p. 154: "Doc Cheatham and I both played with McKinney's - I got my own band together to play the Arcadia Ballroom on 53rd Street and Broadway. I think it was 1932, and Doc Cheatham was the lead trumpet player in the orchestra and he encouraged me to play trumpet because he knew that I loved it and I wanted to play it. He used to reach over his stand and hand me his trumpet and mouthpiece and tell me to go up to the mike and play"

- Storyville 135, L. + P. Wright, *That Cat Stopped My Show Cold*, p.92: "So that's how I (Nick Rodriguez - KBR) came to join Benny Carter's band in 1932, and that band was all stars, every man a star on his instrument except me, and I didn't really ought to be there, but I made out and Benny seemed satisfied with what I was doing. Then up came this business with Spike Hughes, who wants to come out here and get some Americans to do his jazz because the English boys don't please him playing jazz..... And I was with Benny until he disbanded in 1933, that was in March at the Harlem Opera House."

Tune structure:

1765-1 Tell All Your Day Dreams To Me Key of C Crown
(Intro 4 bars ens)(Chorus 1 32 bars ABCD ?DC m-tpt + ens)(Tag 2 bars ens)(1/2 Chorus 2 16 bars CD ens 8 - CB ten 4 - ens 2 - BC alt 2) (Chorus 3 32 bars ABCD BC alt 30 - ?NR pno 2)(Chorus 4 32 bars ABCD ? voc + ens)

009 BENNY CARTER AND HIS ORCHESTRA

New York,

Oct. 05, 1932

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

(Doc Cheatham?), Louis Bacon, Frankie Newton - tpt;

Dicky Wells, unknown - tbn;

Wayman Carver - alt, clt; Chu Berry, unknown - ten;

Nick Rodriguez - pno; Bernard Addison - gtr; Richard Fulbright - sbs; Sidney Catlett - dms;

unknown - voc

73772 Hot Toddy

Vic unissued

not on LP/CD

73773 Jazz Cocktail

Vic unissued

not on LP/CD

73774 Black Jazz

Vic unissued

not on LP/CD

When regarding the above recording session and its results, I really feel sad for the musicians, their leader, and the jazz public of the time - and today - to have lost the recordings made on this Victor session. This band must have been absolutely great when checking the personnel. But obviously, nobody at Victor's cared. This certainly is one of the lost opportunities of jazz history. Only, we do not actually know who the musicians were that made out the band at this session.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
 - Carey, McCarthy, *Jazz Directory, Vol. 2: Benny Carter (alt) with unknown personnel. Four unknown titles recorded for Crown, but never released*
 - B. Rust, *The Victor Master Book, Vol. 2: Benny Carter -s/ 3t/ 2tb/ 3s/ p/ g/ b/ d*
 - Rust*2,*3: Louis Bacon, Frank Newton and another (tpt); Dicky Wells, unknown (tbn); Benny Carter (clt, alt, ldr); Wayman Carver (alt, flt); Chu Berry, unknown (ten); Teddy Wilson (pno); unknown (gtr); Richard Fullbright (sbs); Sid Catlett (dms) unknown girl (voc)
 - Rust*4,*6: Benny Carter -cl -alt, -ldr; Louis Bacon -Frank Newton and another -t; Dicky Wells and another -tb; Wayman Carver -as -f; Chu Berry and another -ts; Teddy Wilson -p; Richard Fullbright -sb; Sid Catlett -d
 - Berger, Berger, Patrick, Benny Carter: Carter (as, arr, comp); Louis Bacon, Frankie Newton, unknown (tp); Dicky Wells, unknown (tb); Wayman Carver (as, flute); Chu Berry, unknown (ts); unknown (p); unknown (g); Richard Fullbright (b); Sid Catlett (d). A test pressing of one of these titles is rumored to exist."
 - Gary Giddins, *Weather Bird, Benny Carter p. 154*: "Doc Cheatham and I both played with McKinney's – I got my own band together to play the Arcadia Ballroom on 53rd Street and Broadway. I think it was 1932, and Doc Cheatham was the lead trumpet player in the orchestra and he encouraged me to play trumpet because he knew that I loved it and I wanted to play it."

010 BENNY CARTER AND HIS ORCHESTRA

New York,

Mar. 14, 1933

Benny Carter – alt, clt, tpt, arr, ldr;
 Leonard Davis, Bill Dillard, Shad Collins – tpt;
 Wilbur de Paris, George Washington – tbn;
 Howard Johnson – alt; Chu Berry – ten;
 Nick Rodriguez – pno; Lawrence Lucie – gtr; Ernest 'Bass' Hill – sbs; Sidney Catlett – dms; unknown – vib;
 Benny Carter – voc (1); Charles Holland – voc (2,4);
 Benny Carter – arr (1,2,4); Spike Hughes – arr (3)
 265090-2 Swing It Col CB-628, Chronological Classics 522
 265091-3 Synthetic Love Col CB-636, Chronological Classics 522
 265092-2 Six Bells Stampede Col CB-628, Chronological Classics 522
 265093-2 Love, You're Not The One For Me Col CB-636, Chronological Classics 522
 Composer credit: 265090-2 (Bretz - Weitz); 265091-3 (B. Carter – I. Mills – Washington); 265092-2 (P. Hughes – Munh); 265093-2 (B. Carter)

It is my firm believe that Carter does not sing on titles 2 and 4 of this session, instead, I would suggest a singer whom I know from some Fletcher Henderson recording which I still have to find out. Carter's singing voice is a rather humble one, while the singer heard on titles 2 and 4 certainly belongs to the group of educated and high-pitched performers fashionable at this time (Orlando Roberson or Harlan Lattimore, for instance). Storyville 103 then supplied the answer: the singer is Charles Holland, as cited below.

The first trumpet chair is now occupied by one of the foremost lead trumpeters of the 1930s: Leonard Davis. Together with soft and melodic Bill Dillard and the sharp swinging of Shad Collins they make a grand trumpet team. Wilbur de Paris and George Washington both are seasoned section trombonists, de Paris with an expressive and technical style, Washington tasteful and with a modest growl style. Carter himself plays lead alto, with Howard Johnson in the second chair, and Chu Berry on tenor sax. The pianist's name appears with J.R. Morton's Orchestra in July 1929 as "Rod" Rodriguez, but from Storyville 135 on, we know that his name was Nicholas Rodriguez. Catlett is very discreet on the drums playing both, press-rolls on the snare drum and the hi-hat in "cha-ba-dah" manner. In 'Six Bells Stampede' he plays rather prominent brushes on the snare drum. And in the last title he keeps his modesty, again, although with the sticks. Only, who plays the vibraphone at the end of the last title? Catlett? Probably Carter. But it must be somebody else in the intro of 'Synthetic Love', as Carter immediately afterwards starts to solo on trumpet.

Notes:

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

Tunes structures:

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

011 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

Apr. 18, 1933

Benny Carter – alt, clt, dir;

Leonard Davis, Bill Dillard, Shad Collins – tpt;

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

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

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

Benny Carter – voc (2); Spike Hughes – arr, comp

B-13257-A Nocturne

Dec F-3563, Chronological Classics 522

B-13258-A Someone Stole Gabriel's Horn

Dec F-3563, Chronological Classics 522

B-13259-A Pastorale

Dec F-3606, Chronological Classics 522

B-13260-A Bugle Call Rag

Dec F-3606, Chronological Classics 522

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

First: Sid Catlett does not play the drums on the second pair of titles at this studio session. Ernest 'Bass' Hill, who was the bass player, declared to Johnny Simmen of Zürich, Switzerland (see below) that Kaiser Marshall was the sole drummer at this session, contrary to all former discographies, what was secured by Kaiser Marshall himself.

This is the contemporary Benny Carter band occupied by British band-leader, bassist, composer and arranger Spike Hughes. Hughes uses the Carter band as a vehicle for his own compositions/arrangements, and what a vehicle. Probably the best he could have found world-wide! Berger, Berger, Patrick, Benny Carter, A Life in American Music: "Spike Hughes had been impressed by the musicianship of the Carter orchestra at a rehearsal and the band became the nucleus for these three sessions of his music. Soloists like Henry Allen and Coleman Hawkins were added. Carter is not heavily featured as a soloist but as Raymond Horricks observes, "No one else but Carter ... would have been capable of leading a saxophone section on to produce such a unique variety of tonal blends. Throughout all these sessions, the composer and rehearsal leader complemented each other perfectly, so that their names became inseparable". The label of the original issue of 'Someone Stole Gabriel's Horn' lists Monette Moore as vocalist; Carter filled in when she failed to appear."

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Shad Collins, Leonard Davis, Bill Dillard (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter, Wayman Carver, Howard Johnson (as); Coleman Hawkins (ts); Rodriguez (p); Lawrence Lucie (g); "Bass" Hill (b); Kaiser Marshall (dm)(1,2); Sid Catlett (dm) (3,4)

- Rust*2: Shad Collins, Leonard Davis, Bill Dillard (tpt); Dicky Wells, Wilbur de Paris, George Washington (tbn); Benny Carter, Wayman Carver, Howard Johnson (alt); Coleman Hawkins (ten); Red Rodriguez (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Kaiser Marshall (dms 1,2); Sid Catlett (dms 3,4); Benny Carter (vcl)(Not Monette Moore as per label!)

- Rust*3,*4,*6: Shad Collins -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter - Wayman Carver -Howard Johnson -cl -as; Coleman Hawkins -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Kaiser Marshall -d (1,2); Sid Catlett -d (3,4); Spike Hughes -dir -a; Benny Carter -v, deputising for Monette Moore.

- Johnny Simmen, Ernest 'Bass' Hill tel que je l'ai connu, Le Point de Jazz 6-40: "Au fait, cela me rappelle une erreur discographique Inexplicable, qui a perduré jusqu'à ce jour: Kaiser Marshall joue dans tous les quatre morceaux de la première session du avril, et non seulement – comme on le prétend partout – dans 'Nocturne' et 'Somebody Stole Gabriel's Horn'. Kaiser et Bass ont affirmé tous deux avec conviction que Big Sid n'avait pas joué du tout à cette session-là."

Tunes structures:

B-13257-A Nocturne Key of C

Decca

(Intro 4 bars ens)(Chorus 1 32 bars AABA GW m-tbn 16 – ens 8 – GW m-tbn 8)(Vamp 4 bars ens)(Chorus 2 32 bars AABA CH ten 16 – BC clt 8 – CH 8)(1/2 Chorus 16 bars BA ens 8 – GW m-tbn 8)(Tag 2 bars ens)

B-13258-A Someone Stole Gabriel's Horn Key of F / Eb / C / A

Decca

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Vamp 8 bars ens)(Chorus 2 32 bars AABA BC voc + SC m-tpt obbl)(Vamp 8 bars ens)(Chorus 3 32 bars AABA CH ten 16 – DW o-tbn 8 – CH ten 8)(Vamp 10 bars ens)(Chorus 4 32 bars AABA ens 8 – BC alt 8 – ens 8 + 8)(Tag 2 bars ens)

B-13259-A Pastorale Key of Ab

Decca

(Chorus 1 32 bars AABA BD m-tpt 16 – saxes 8 – BD m-tpt 8)(Vamp 8 bars ens)(Chorus 2 32 bars AABA BC alt 14 – DW o-tbn 2+8+8)(Vamp 4 bars ens)(Chorus 3 32 bars AABA ens 8 – saxes 8 – CH ten 8 – BD m-tpt 8)(Tag 2 bars BD m-tpt)

B-13260-A Bugle Call Rag Key of Bb

Decca

(Strain A1 12 bars ens)(Strain A2 12 bars ens)(Strain A3 12 bars ens)(Strain A4 12 bars ens)(Strain B1 16 bars CH ten)(Strain B2 16 bars SC m-tpt)(Strain B3 16 bars BC alt)(Strain B4 16 bars DW o-tbn)(Strain A5 12 bars ens)(Strain A6 12 bars KM dms 4 – ens 8)(Strain B5 16 bars ens)(Strain B6 16 bars ens)(Tag 6 bars ens)

012 LOUIS ARMSTRONG AND HIS ORCHESTRA

Chicago,

Apr. 24, 1933

Louis Armstrong – tpt, voc;

Ellis Whitlock, Zilner Randolph – tpt; Keg Johnson – tbn;

Scoville Brown, George Oldham – alt, clt; Albert 'Budd' Johnson – ten, clt;

Charlie Beal – pno; Mike McKendrick – bjo, gtr; Bill Oldham – sbs, bbs; Sidney Catlett - dms

75420-1 Honey, Don't You Love Me Anymore?

Vic 24335, RCA 09026 68682 2

75421-1 Mississippi Basin

Vic 24321, RCA 09026 68682 2

75421-2 Mississippi Basin

Vic uniss, RCA 09026 68682 2

75421-3 Mississippi Basin

Vic unissued, test exists

75422-1 Laughin' Louis

Vic uniss, RCA 09026 68682 2

75422-2 Laughin' Louis

BB B-5363, RCA 09026 68682 2

75423-1 Tomorrow Night (After Tonight)

Vic 68-0774, RCA 09026 68682 2

75423-2 Tomorrow Night (After Tonight)

Vic uniss, RCA 09026 68682 2

75424-1 Dusky Stevedore

Vic 24320, RCA 09026 68682 2

Composer credits: 75420 (Fred Meadows – Terry Shand); 75421 (Andy Razaf – Reginald Foresythe); 75422 (Clarence Gaskill); 75423 (Ralph Mathews – Lil Armstrong – Clarence Williams); 75424 (Andy Razaf – J.C. Johnson)

Note: As this recording was made in Chicago with Chicago personnel and before Catlett's later career in New York, I'd prefer not to discuss it in this context!

Sid Catlett is almost entirely on brushes on these sides. With the occasional cymbal stroke, of course. Only in the last chorus of 'Dusky

Stevodore' he plays the afterbeats on the choked cymbal.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Elmer Whitlock, Zilmer Randolph (tp); 'Keg' Johnson (tb); Scoville Brown, George Oldham (as); Albert 'Bud' Johnson (ts); Charlie Beal (p); Mike McKendrick (bjo); Bob Ysaguirre (tuba); Allen 'Yank' Porter (dm)*

- *Rust*2,*3: Louis Armstrong (tpt, vcl); Elmer Whitlock, Zilmer Randolph (tpt); Keg Johnson (tbn); Scoville Brown, George Oldham (alt); Albert Johnson (ten); Charlie Beal (pno); Mike McKendrick (bjo); Bob Ysaguirre (bbs); Allen 'Yank' Porter (dm)*

- *Rust*4,*6: Louis Armstrong -t -v -ldr; Elmer Whitlock -Zilmer Randolph -t; Keg Johnson -tb; Scoville Brown -George Oldham -cl -as; Albert 'Bud' Johnson -ts; Charlie Beal -p; Mike McKendrick -bj -g; George Oldham -bb -sb; Sid Catlett -d*

- *J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc, cond); Ellis Whitlock, Zilmer Randolph (tpt); Keg Johnson (tbn); Scoville Brown, George Oldham (as, cl); Budd Johnson (ts); Charlie Beal (p); Mike McKendrick (g); Bil Oldham (tu); Sid Catlett (d)*

Solos ad-lib:

75420: LA o-tpt 4; KJ o-tbn 4; LA o-tpt 4; ABJ ten 4; LA o-tpt 8; CB pno 8; LA voc+CB pno obl 30; ABJ ten 2; LA o-tpt 8 + 4

75421: LA o-tpt 4 + 24; LA voc+ZR o-tpt obl 30; CB pno 4; LA o-tpt 8

75422: LA voc 32; ABJ ten 16; KJ o-tbn 8; ABJ ten 8; LA o-tpt 8 + 24

75423: CB pno 4; LA voc 32; LA o-tpt 28

75424: LA o-tpt 8 + 16 + 32; ABJ ten 16; KJ o-tbn 8; ABJ ten 6; CB pno 4; LA voc 30; KJ o-tbn 4; LA o-tpt 32 + 32

Discernible differences of takes (with thanks to Mr. Jos Willems):

75421-1: L. Armstrong sings: "Dear old Southland, that's the song ..."

75421-2: L. Armstrong sings: "Dear old Southland, oh baby, that's the song ..."

75421-3: Take -3 of this title is known to exist, but is not known to be issued on any actual medium.

75422-1: L. Armstrong says: "... on this little Selmer trumpet, ha ha ha ..."

75422-2: L. Armstrong says: "... on this little Selmer trumpet, bless his little heart ..."

75423-1: First line in Louis' vocal: "After tonight you're going away."

75423-2: First line in Louis' vocal: "Now, after tonight you're going away."

013 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

May 18, 1933

Benny Carter – alt, clt, dir;

Leonard Davis, Bill Dillard, Henry 'Red' Allen – tpt;

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

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

Luis Russell – pno; Lawrence Lucie – gtr; Ernest 'Bass' Hill – sbs; Sidney Catlett – dms;

Spike Hughes – arr, comp;

B-13352-A Arabesque

Dec F-3639,

Chronological Classics 522

B-13353-A Fanfare

Dec F-3639,

Chronological Classics 522

B-13354-A Sweet Sorrow Blues

Dec F-5101,

Chronological Classics 522

B-13355-A Music At Midnight

Dec F-3836,

Chronological Classics 522

B-13356-A Sweet Sue – Just You

Dec F-3972,

Chronological Classics 522

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

This again is the Benny Carter band performing Spike Hughes' music and compositions.

Following "Nick" Rodriguez' recollections in Storyville 135, Luis Russell is the pianist on all titles of this session. And it certainly would be rather unlikely that there had been two pianists on this one session – as given in all Rusts. As all piano work on this session is played rhythmically only, there is no cause to assume Rodriguez on this fifth side. The more so, as Luis Russell was no great soloist on piano and mostly played rhythm in all his recordings, while soloing very sparsely.

Coleman Hawkins is responsible to present the theme of the first title 'Arabesque' (carrying a dedication to the famous Joseph Szigetty, forward-looking violinist of the time). After an exceptional four-bar bridge for the brass, Dicky Wells plays the three A-parts of the chorus using occasional lip-trills, the B-part taken by the reeds, followed by half-a-chorus by the brass and Carver on flute. Hawkins then, the obvious favourite of "bandleader" Spike Hughes, finishes the beautiful title softly.

'Fanfare' is in 12-bar blues form. Chu Berry starts proceedings with one rather tame chorus and Hawkins taking over for the second chorus.

Both men rather retained, here, for friendly reasons? Then two choruses by Mr. Wells in his romantic style, superb, the band then changing over to a minor mode, and top-notch 'Red' Allen, lent from Mills Blue Rhythm Band, plays two sizzling choruses, followed by Benny Carter on clarinet, obviously feeling forward into atonal fields in his first chorus.

'Sweet Sorrow Blues' has a minor blues chorus presented by the ensemble between the soloists. The soloists then improvise on major changes, starting with Dicky Wells – still on the minor path, then hot but reflective 'Red' Allen on trumpet, and Coleman Hawkins on tenor sax, he also in the four-bar coda.

The majestic Mr. Wells on his unbelievable trombone – the true successor of the late Jimmy Harrison – reigns the first half of 'Music At Midnight'. After an ensemble interlude with Carter improvising on alto, Chu Berry and Hawkins share a chorus, and Carter on clarinet and 'Red' Allen have short solo parts.

This all is supported by a great rhythm section, with Luis Russell here on piano. And don't undervalue the young Sidney Catlett, here. He drives the band along with press-rolls on his snare-drum like "nobody's business". Only in 'Sweet Sue' he starts proceedings playing hi-hat in cha-ba-dah manner.

The fifth title recorded on this session was performed by a small unit with Red Allen, Dicky Wells, Carter, Carver, Hawkins, Chu Berry, and the rhythm section with Spike Hughes sitting in for Bass Hill. And it is only here that we can hear Wayman Carver for a whole beautiful chorus on his flute.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Leonard Davis, Bill Dillard, Henry Allen (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter (as & cl); Howard Johnson (as); Wayman Carver (as & flute); Chu Berry, Coleman Hawkins (ts); Luis Russell (p); Lawrence Lucie (g); "Bass" Hill (b); Sid Catlett (dm)*

- *Rust*2: Leonard Davis, Bill Dillard, Henry Allen (tpt); Dicky Wells, Wilbur de Paris, George Washington (tbn); Benny Carter (alt, clt); Wayman Carver (alt, flt); Howard Johnson (alt); Coleman Hawkins, Leon 'Chu' Berry (ten); Luis Russell (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms)*

- *Rust*3: Henry Allen -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -Howard Johnson -cl -as; Wayman Carver -as -f; Coleman Hawkins -Chu Berry -ts; Luis Russell -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d; Spike Hughes -dir -a*

- Rust*4,*6: Spike Hughes -dir -a; Henry Allen -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -Howard Johnson -cl -as; Wayman Carver -cl -as -f; Coleman Hawkins -cl -ts; Chu Berry -ts; Luis Russell -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d

Tunes structures:

B-13352-A Arabesque Key of Eb Decca
(Chorus 1 32 bars AABA CH ten + ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA DW o-tbn 16 – saxes 8 – DW o-tbn 8)(Chorus 3 32 bars AABA ens + flt 16 – CH ten + ens 16)

B-13353-A Fanfare Key of Bb / Bbm (blues changes) Decca
(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars CB ten)(Chorus 4 12 bars CH ten)(Chorus 5 12 bars DW o-tbn)(Chorus 6 12 bars DW o-tbn)(Chorus 7 12 bars minor changes ens)(Chorus 8 12 bars HRA o-tp)(Chorus 9 12 bars HRA o-tp)(Chorus 10 12 bars BC clt)(Chorus 11 12 bars BC clt)(Chorus 12 12 bars ens)(Tag 2 bars ens)

B-13354-A Sweet Sorrow Blues Key of Eb / Ebm (blues changes) Decca
(Chorus 1 12 bars ens)(Chorus 2 12 bars DW o-tbn)(Chorus 3 12 bars HRA o-tp)(Chorus 4 12 bars ens)(Chorus 5 12 bars CH ten)(Chorus 6 12 bars ens)(Tag 4 bars ens – CH ten)

B-13355-A Music At Midnight Key of Eb Decca
(Intro 16 bars ens + DW m-tbn)(Chorus 1 32 bars AABA DW m-tbn 16 – saxes 8 – DW m-tbn 8)(Interlude 24 bars ens 8 – BC alt 12 – ens 4)(Chorus 2 32 bars AABA CB ten 16 – CH ten 16)(Vamp 2 bars ens)(Chorus 3 32 bars AABA ens 4 – BC clt 4 + 4 – ens 4 – HRA o-tp 8 – ens 8)

014 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

May 19, 1933

Benny Carter – alt, sop, dir;

Leonard Davis or (Bill Dillard), Howard Scott, Henry ‘Red’ Allen – tpt;

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

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

Nick Rodriguez – pno; Lawrence Lucie – gtr; Ernest ‘Bass’ Hill – sbs; Sidney Catlett – dms;

Henry ‘Red’ Allen – voc (5);

Spike Hughes – arr, comp

B-13359-A Air In D Flat

Dec F-5101, Chronological Classics 522

B-13360-A Donegal Cradle Song

Dec F-3717, Chronological Classics 522

B-13361-A Firebird

Dec F-3717, Chronological Classics 530

B-13362-A Music At Sunrise

Dec F-3836, Chronological Classics 530

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

Dec F-3972, Chronological Classics 530

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

The only source listing Howard Scott for this session is Rust. I do not know where his information came from. But it is obvious that - whether he really participated or not – his job had only been to play second trumpet, Leonard Davis very probably on first chair as lead trumpeter and Henry Red Allen in the third chair taking all the solos. Thus, there is no chance to hear Scott as soloist as usually the second chair player’s duty is to play the middle part of the chords and give them their timbre. Since Davis was one of the well acclaimed first chair players of the 20/30s and thus not to be waived, it is obvious that Scott must have replaced Bill Dillard. The muted trumpet solo in ‘Air In D Flat’, yet, seems to be played by Leonard Davis, but might nevertheless be possibly the work of Howard Scott.

The tenor-sax solo with its beautiful clarinet background in ‘Donegal Cradle Song’ is generally attributed to Coleman Hawkins, but I have some minor doubts. The soft playing and the smooth and even tone could as well be Berry’s.

In ‘Firebird’ Benny Carter leads the saxophone-section on soprano sax. “Unfortunately, Benny had pawned his soprano saxophone some years before; he had not only long ago lost the ticket, of course, but he had also forgotten the name of the pawnbroker”. But: “... it was allowed out of the pawnshop only on condition that it was returned immediately after use!” (S. Hughes, Second Movement). But the resulting sound really is extraordinary and most beautiful. ‘Music At Sunrise’ seems to be the first tune in classic jazz without the general structure of chorus – verse or different strains. Instead, the structural elements are in parts without the usual 4-bar units (the A-part of the first chorus, for instance, has 9 bars!), and thus are more European, perhaps, in composition and structure (I have to excuse possible misinterpretations of the elements of ‘Music At Sunrise’ in my “Tunes Structures” below).

The fifth title recorded on this session was performed by a small unit only as before, this time with Nick Rodriguez on piano. And great soloing! Catlett accompanies most neutrally on snare drum with brushes or sticks, but with a maximum of swing and drive, and a little bit of sticks-struck hi-hat cymbals in the coda of ‘Firebird’.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Leonard Davis, Bill Dillard, Henry Allen (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter (as & cl); Howard Johnson (as); Wayman Carver (as & flute); Chu Berry, Coleman Hawkins (ts); Rodriguez (p); Lawrence Lucie (g); “Bass” Hill (b); Sid Catlett (dm)*

- Rust*2: Leonard Davis, Bill Dillard, Henry Allen (tpt); Dicky Wells, Wilbur de Paris, George Washington (tbn); Benny Carter (alt, clt); Wayman Carver (alt, flt); Howard Johnson (alt); Coleman Hawkins, Leon ‘Chu’ Berry (ten); Luis Russell (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms)

- Rust*3: Henry Allen -Leonard Davis -Howard Scott -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -cl -as -ss; Howard Johnson -cl -as; Wayman Carver -as -f; Coleman Hawkins -Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d; Spike Hughes -dir -a

- Rust*4,*6: Spike Hughes -dir -a; Henry Allen -Leonard Davis -Howard Scott -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -cl -as -ss; Howard Johnson -cl -as; Wayman Carver -cl -as -f; Coleman Hawkins -cl -ts; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d

Tunes structures:

B-13359-A Air In D Flat Key of Db / Gb / Db Decca
(Chorus 1 32 bars AABA saxes 16 – brass 8 – saxes 8)(Bridge 4 bars ens)(Interlude 16 bars ?LD m-tp)(Chorus 2 32 bars AABA DW o-tbn 16 – CH ten 16)(Chorus 3 32 bars AABA ens 16 – tbn 8 – saxes 8)(Tag 2 bars ens)

B-13360-A Donegal Cradle Song Key of Bb Decca
(Chorus 1 32 bars AABA m-brass 16 – clts 8 – m-brass 8)(Bridge 4 bars m-brass)(Chorus 2 32 bars AABA CB ten 16 – tbn 8 – CB ten 8)(1/4 Chorus 8 bars A m-brass)

B-13361-A Firebird Key of C / Eb Decca
(Intro 8 bars ens)(Verse 1 32 bars AABA saxes 16 – brass 8 – saxes 8)(Bridge 8 bars ens)(Chorus 1 32 bars AA’ CH ten)(Chorus 2 32 bars AA’ HRA o-tp)(Chorus 3 32 bars AA’ DW o-tbn)(Verse 2 32 bars AABA ens 16 – WC flt 8 – ens 8)(Tag 8 bars ens – SC cymbals)

(Strain A 34 bars AABA' ens)(Interlude 8 bars tbn 2 – ens 2 – tbn 2 – ens 2)(Strain B 20 bars saxes 8 – ens 2 – saxes 8 – ens 2)(Strain C 20 bars DW o-tbn 8 – saxes 8 – ens 4)(Strain D 1 20 bars ens)(Interlude 8 bars CH ten)(Strain D 2 20 bars ens)

015 **THE CHOCOLATE DANDIES**

New York,

Oct. 10, 1933

Max Kaminsky – tpt; Floyd O'Brien – tbn;

Benny Carter – alt, tpt; Chu Berry – ten;

Teddy Wilson – pno; Lawrence Lucie – grt; Ernest 'Bass' Hill – sbs; Sidney Catlett – dms;

Benny Carter - arr

265156-2 Blue Interlude

Dec 18255,

Media 7 MJCD 39

265157-1 I Never Knew

Col 2875-D,

Media 7 MJCD 39

265157-2 I Never Knew

Col unissued,

Media 7 MJCD 39

265158-1 Once Upon A Time

OK 41568,

Media 7 MJCD 39

265159-2 Crazy Kapers

OK 41568,

Media 7 MJCD 39

Composer credits: 265156 (B. Carter – M. Kurtz – I. Mills); 265157 (T. Fio Rito – G. Kahn); 265158 (B. Carter); 265159 (B. Carter)

This is one of the early mixed jazz bands in the history of jazz recording. Max Kaminsky and Floyd O'Brien belonged to the Chicago group of jazz musicians, while most other participants were from New York/Harlem. Teddy Wilson came from the middle-West, and Catlett also hailed from Chicago, but had found his home in New York.

Benny Carter starts the first title singing on his alto sax so beautifully, and then it's a lazy Max Kaminsky on trumpet for three A-parts of the tune, the B-part being taken by Chu Berry. Teddy Wilson takes the B-part of the last chorus - the first two A-parts left out - and Kaminsky closes the title with the last A-part. Catlett accompanies very softly with press-rolls on the snare drum and occasional choked cymbal strokes.

'I Never Knew' has much Chu Berry the first half and eight bars of Maxie Kaminsky, then a whole chorus by Teddy Wilson, followed by a straight but nicely muted Floyd O'Brien on trombone. And to end it all, Benny Carter takes the B-part of the last chorus on his trumpet, an instrument that he had just recently started to learn. Really amazing! Sid Catlett plays with sticks on the closed hi-hat in chorus one, the piano and trombone solos then accompanied by press-rolls. Only in the last chorus Catlett uses open-closed hi-hat in cha-ba-dah manner. The third title seems to be entirely played with brushes on the snare drum, so obviously also is 'Krazy Kapers', in which he employs his Chinese-cymbal very delicately in the last chorus. Would this have been played by Mezz Mezzrow? John Hammond later stated:

"Mezzrow tried to play drums, but I asked him to leave the studio." (The Giants of Jazz, Benny Carter, p.36.) I suppose he obeyed!

I – KBR – am surprised of Max Kaminsky's wonderful off-beat trumpet, the sounds of which mingle perfectly with the saxophone players.

Also, I like very much young Teddy Wilson's pearly and flowery post-stride piano and O'Brien's dry and reserved trombone performance.

And what a most genial musician Benny Carter was. I – KBR - had the extreme delight and pleasure to hear him, aged 93, at a solo concert, with three young lads of great musicianship delivering the chords and the rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Max Kaminsky (tp); Floyd O'Brien (tb); Benny Carter (as, tp & arr); Chu Berry (ts); Teddy Wilson (p); Lawrence Lucie (g); Ernest 'Bass' Hill (b); Sidney Catlett (dm, except on 4 where Mezz Mesirow took his place)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Max Kaminsky (tpt); Floyd O'Brien (tbn); Benny Carter (alt, tpt); Chu Berry (ten); Teddy Wilson (p); Lawrence Lucie (g); Ernest 'Bass' Hill (bs); Sidney Catlett (d); Milton 'Mezz' Mezzrow (d 4)

- Rust*2: Max Kaminsky (tpt); Floyd O'Brien (tbn); Benny Carter (alt, tpt); Chu Berry (ten); Teddy Wilson (pno); Lawrence Lucie (grt); Ernest 'Bass' Hill (sbs); Sidney Catlett (dms); or Mezz Mezzrow (d 4)

- Rust*3, *4, *6: Max Kaminsky -t; Benny Carter -t-as; Floyd O'Brien -tb; Chu Berry -ts; Teddy Wilson -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett or Mezz Mezzrow -d

Solos as-lib:

265156: BC alt 30; MK o-tpt 16; CB ten 8; MK o-tpt 6; TW pno ; MK o-tpt 6

265157: CG ten 2+16; MK o-tpt 8; CB ten 8; TW pno 32; FOB m-tbn 16; BC alt ; FOB o-tbn 6; BC o-tpt 8

265158: BC o-tpt 32; TW pno 32; CB ten 8; BC o-tpt 8+2

265159: BC alt 8; BC alt 32; MK m-tpt 32; CB ten 32; TW pno 32; CB ten 8

Discernible differences of takes:

265157-1: B. Carter ends his trumpet solo in the last chorus with a sustained half-note d (sixth).

265157-2: B. Carter ends his trumpet solo in the last chorus with a three quarter-notes-sequence e-d-c

016 **BENNY CARTER AND HIS ORCHESTRA**

New York,

Oct. 16, 1933

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

Eddie Mallory, Bill Dillard, Dick Clark – tpt;

J.C. Higginbotham, Fred Robinson, Keg Johnson – tbn;

Glyn Paque – alt; Wayman Carver – alt, flt; Johnny Russell – ten;

Teddy Wilson – pno; Lawrence Lucie – grt; Ernest 'Bass' Hill – sbs; Sidney Catlett – dms

265160-1 Devil's Holiday

Col 2898-D,

Chronological Classics 530

265160-2 Devil's Holiday

Col unissued,

Retrieval RTR 79005

265161-1 Lonesome Nights

OK 41567,

Chronological Classics 530

265162-2 Symphony In Riffs

Col 2898-D,

Chronological Classics 530

265163-2 Blue Lou

OK 41567,

Chronological Classics 530

Composer credits: 265160-1 (B. Carter); 265161-1 (B. Carter – I. Mills); 265162-2 (B. Carter); 265163-2 (E. Sampson – I. Mills)

For this session we now have 21-years old Teddy Wilson as pianist. Eddie Mallory's name for the lead trumpet part seems a bit strange as he did not have a good reputation for his trumpet playing. Did Carter have difficulties to find a better player? All other men are of decided quality for this kind of big band jazz.

Quite surprisingly, all recorded titles are performed in Benny Carter's arrangements, and they all do not have introductions! The band has a featherlight rhythm section with Lawrence Lucie and Sidney Catlett, and Ernest Hill mainly playing a 1 / 3 rhythm.

'Devil's Holiday' has very tasteful Bill Dillard on muted trumpet, Wayman Carver can be heard on flute – a bit academic - and young Keg Johnson shines with his slim and technical trombone.

The second title then has in the third chorus typical arranging for the sax section Benny Carter style – a Carter instrumental solo harmonised and scored for three saxophones. Teddy Wilson plays interesting obligatos with the ensemble in the opening chorus.

J.C. Higginbotham – one of the trombone stars of the time – solos in 'Symphony In Riffs', as do Bill Dillard and Johnny Russell.

And 'Blue Lou', Edgar Sampson's exquisite composition, gets it's first recorded treatment here, with 16 bars of alto sax by the bandleader. Obviously, Carter was mainly occupied in band- and section-leading, and had little interest to shine as an improviser.

Catlett is on brushes all through the four titles, not even hitting a cymbal at the appropriate time. Was this the bandleader's wish?

"These are the only recordings of the 1932-33 Carter band at its peak. Unlike the March 14 session (session 003 above – KBR), there are no distracting vocals and, of course, the band personnel includes the great Teddy Wilson. Also, the saxophone section has been expanded from three to four. Carter takes full advantage of the addition by providing several innovative four-part saxophone choruses. Carter's solo contributions on the four pieces total only 16 measures, yet because of his writing, this session must be counted among his most significant." (Berger, Berger, Patrick, Benny Carter, Vol. 2, p.51)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Eddie Mallory, Bill Dillard, Dick Clark (tp); J.C. Higginbotham, Fred Robinson, 'Keg' Johnson (tb); Benny Carter, Wayman Carver, Johnny Russell, Glynn Paque (s); Teddy Wilson (p); Lawrence Lucie (g); 'Bass' Hill (b); Sid Catlett (dm). Wayman Carver plays the flute on 'Devil's Holiday'. J.C. Higginbotham plays the trombone solos on 'Symphony In Riffs' and 'Blue Lou', 'Keg' Johnson on 'Devil's Holiday'.

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Eddie Mallory, Bill Dillard, Dick Clark (tpt); J.C. Higginbotham, Fred Robinson, Keg Johnson (tbn); Benny Carter (clt, alt); Wayman Carver (alt, flt); Glyn Paque (alt); Johnny Russell (ten); Teddy Wilson (p); Lawrence Lucie (g); Ernest Hill (sb); Sidney Catlett (d)

- Rust*2,*3: Eddie Mallory, Bill Dillard, Dick Clark (tpt); J.C. Higginbotham, Fred Robinson, Keg Johnson (tbn); Benny Carter (clt, alt); Wayman Carver (alt, flt); Glyn Paque (alt); Johnny Russell (ten); Teddy Wilson (pno); Lawrence Lucie (gr); Ernest Hill (sbs); Sid Catlett (dms)

- Rust*4,*6: Benny Carter -cl -as -dir; Eddie Mallory -Bill Dillard -Dick Clark -t; J.C. Higginbotham -Fred Robinson -Keg Johnson -tb; Wayman Carver -as -f; Glyn Paque -as; Johnny Russell -ts; Teddy Wilson -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d

- Berger, Berger, Patrick, Benny Carter: Carter (cl, as, arr, comp); Eddie Mallory, Bill Dillard, Dick Clark (tp); J.C. Higginbotham, Fred Robinson, Keg Johnson (tb); Wayman Carver (as, flute); Glyn Paque (as); Johnny Russell (ts); Teddy Wilson (p); Lawrence Lucie (g); Ernest Hill (b); Sid Catlett (d)

- Ibid: "He (Teddy Wilson – KBR) did not join Carter until October 1933."

Tunes structures:

265160-1 Devil's Holiday Key of Eb Columbia
(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA JR ten)(Chorus 3 32 bars AABA BD o-tpt 16 – ens 8 – BD o-tpt 8)(Chorus 4 32 bars AABA WC flt 16 – BC alt 8 – WC flt 8)(Chorus 5 32 bars AABA KJ o-tbn)(Chorus 6 32 bars AABA ens 16 – TW pno 4 – ens 8) (Tag 2 bars ens)

265161-1 Lonesome Nights Key of G Columbia
(Chorus 1 32 bars AABA ens+TW pno obl 16 – saxes 8 – ens + TW pno obl 8)(Chorus 2 32 bars AABA saxes 16 – BD m-tpt 6 – saxes 2 – ens+TW pno obl 8)(Chorus 3 32 bars AABA ens 16 – TW pno 8 – ens 8)(Tag 4 bars ens)

265162-2 Symphony In Riffs Key of Eb/Db Columbia
(Chorus A1 32 bars AABA ens 16 – TW pno 8 – ens 8)(Chorus A2 32 bars AABA saxes 16 – JCH o-tbn 8 – saxes 8)(Bridge 4 bars ens mod.)(Chorus B1 16 bars AABA saxes)(Chorus B2 16 bars AABA BD o-tpt)(Chorus B3 16 bars AABA JR ten)(Chorus B4 16 bars AABA JCH o-tbn)(Chorus B5 16 bars AABA TW pno)(Chorus B6 16 bars AABA ens)(Tag 2 bars ens)

265163-2 Blue Lou Key of G/Bb Columbia
(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BD m-tbn 16 + ens – JCH o-tbn 8 – BD m-tpt + ens)(Chorus 3 32 bars AABA TW pno)(Chorus 4 32 bars AABA chase ens+BC alt 16 – saxes 8 – ens+TW pno 8)

Discernible differences of takes:

265160-1: Johnny Russell's tenor sax pauses shortly on the second beat of the third bar of solo chorus

265160-2: Johnny Russell's tenor sax pauses shortly on the last beat of the first bar of solo chorus

017 EDDIE CONDON AND HIS ORCHESTRA

New York,

Oct. 21, 1933

Max Kaminsky – tpt; Floyd O'Brien – tbn;

Pee Wee Russell – clt; Bud Freeman – ten;

Alex Hill – pno; Eddie Condon – bjo, gr; Artie Bernstein – sbs; Sidney Catlett – dms;

Alex Hill – arr (3,4)

B-14193-A The Eel

Br 02006, Chronological Classics 742

B-14193-B The Eel

Col unissued not on LP/CD, but held

B-14194-A Tennessee Twilight

Br 01690, Chronological Classics 742

B-14194-B Tennessee Twilight

Col 36009, Family Rec. SFR-DP 697 (LP)

B-14195-A Madame Dynamite

Br 01690, Chronological Classics 742

B-14195-B Madame Dynamite

Col 36009, Family Rec. SFR-DP 697 (LP)

B-14196-A Home Cooking

Col unissued, Chronological Classics 742

Composer credits: B-14193 (Freeman); B-14194 (Hill); B-14195 (Hill); B-14196 (Condon)

It is most interesting that Brunswick started a recording project exactly in the manner of Benny Carter's Chocolate Dandies session of just two weeks earlier. Only, that there only are two coloured musicians here – Alex Hill and Sid Catlett – but also Max Kaminsky and Floyd O'Brien of the earlier session. And also, that this whole enterprise is under the guidance of white banjo player/guitarist, jack-of-all-trades and wisecracker Eddie Condon.

But the resulting music is much different from that of the earlier session. Carter's melodious stamp is lacking, and this session is more of the later Eddie Condon style. Bud Freeman is the composer of the first title's theme, and he plays it in its worm-like manner for many bars before switching over into blues changes. Pee Wee Russell is his youthful self already with his queer but nice quirky style of later years, and these sides of Floyd O'Brien with his few-notes muted style seem to be – together with the above Chocolate Dandies sides - the only ones he recorded in a band of mixed colour. But he certainly fits well into this group. Alex Hill with his crisp and light style is a joy to hear, and he also attributed two of the compositions/tunes and their arrangements to this session. Condon's banjo and young Artie Bernstein deliver a strong drive, as does Sidney Catlett, he mostly with press-rolls or brushes on the snare drum, and less on cymbals. And the rhythm is fantastically driving and swinging

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Max Kaminsky (c); Floyd O'Brien (tb); Pee Wee Russell (cl); Bud Freeman (ts); Alex Hill (p); Eddie Condon (bjo); Artie Bernstein (b); Sidney Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Max Kaminsky (tpt); Floyd O'Brien (tbn); Pee Wee Russell (clt); Bud Freeman (ten); Alex Hill (p); Eddie Condon (bj), gr; Artie Bernstein (bs); Sidney Catlett (d)

- Rust*2: Max Kaminsky (tpt); Floyd O'Brien (tbn); Pee Wee Russell (clt); Bud Freeman (ten); Alex Hill (pno); Eddie Condon (bjo); Artie Bernstein (sbs); Sidney Catlett (dms)
 - Rust*3,*4,*6: Max Kaminsky -t; Floyd O'Brien -tb; Pee Wee Russell -cl; Bud Freeman -ts; Alex Hill -p -a; Eddie Condon -bj; Artie Bernstein -sb; Sidney Catlett -d

Soloists ad-lib:

B-14193: BF ten 16 + 16 + 8 + 12 + 12; PWR clt 12 + 12; MK o-tpt 12 + 12; FOB m-tbn 12 + 12; BF ten 12 + 12+4 + 14+4; free ens 4, PWR clt 1

B-14194: BF ten 4; PWR clt 20; MK m-tpt 20; AH pno 4; FOB m-tbn 20; BF ten 4

B-14195: AH pno 2 + 2; PWR clt 16; FOB m-tbn 1+16; BF ten 16; AH pno 16; MK o-tpt 16; AH pno +SC cym 8; MK o-tpt 8

B-14196: MK m-tpt 4; free ens 4; PWR clt+AH pno obl 12; FOB m-tbn 12; AH pno 12; BF ten 12; free ens 1+12

Discernible differences of takes:

B-14193-A: S. Catlett starts the title on snare drum, then plays hi-hat cha-ba-dah manner in clarinet solo.

B-14193-B: S. Catlett starts the title on snare drum, then plays snare drum with brushes in clarinet solo.

B-14193-C: see next session 018

B-14194-A: P.W. Russell growls intensely in bars 15-16 of his clarinet solo

B-14194-B: P.W. Russell growls only slightly in bar 16 of his clarinet solo

B-14195-A: A. Hill's piano break after horns-cascade: 12 eighth-notes eb-e-f-gb-g-gb-f-e-eb-eb-eb, 1 quarter-note Eb

B-14195-B: A. Hill's piano break after horns-cascade: 6 eighth-notes eb-eb-d-eb-d-eb, 2 syncopated quarter-notes eb-eb, 1 eighth-note eb, 1 quarter-note Eb

B-14196-A: M. Kaminsky is accompanied by trombone and clarinet plus rhythm in bars 5-8 of the introduction

B-14196-B: see next session 018

018 EDDIE CONDON AND HIS ORCHESTRA

New York,

Nov. 17, 1933

Max Kaminsky – tpt; Floyd O'Brien – tbn;

Pee Wee Russell – clt; Bud Freeman – ten;

Joe Sullivan – pno; Eddie Condon – bjo, gtr; Artie Bernstein – sbs; Sidney Catlett - dms

B-14193-C The Eel

Br 6743,

Chronological Classics 742

B-14196-B Home Cooking

Br 6743,

Chronological Classics 742

Composer credits: B-14193 (Freeman); B-14196 (Condon)

This is the same band as before, but with white pianist Joe Sullivan on piano. For easier discrimination from the October 21 session: the sequence of instrumental solos is different from the above takes – see notes below. The music is the same as before, but Alex Hill's light and soft piano style is lacking. And there is some beautiful Catlett drumming with both-handed sticks on the hi-hat below Sullivan's piano solo in this 'Home Cooking' take -B. Listen!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Max Kaminsky (c); Floyd O'Brien (tb); Pee Wee Russell (cl); Bud Freeman (ts); Joe Sullivan (p); Eddie Condon (bjo); Artie Bernstein (b); Sidney Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Max Kaminsky (tpt); Floyd O'Brien (tbn); Pee Wee Russell (clt); Bud Freeman (ten); Joe Sullivan (p); Eddie Condon (bj), gtr; Artie Bernstein (bs); Sidney Catlett (d)

- Rust*2: Max Kaminsky (tpt); Floyd O'Brien (tbn); Pee Wee Russell (clt); Bud Freeman (ten); Joe Sullivan (pno); Eddie Condon (bjo); Artie Bernstein (sbs); Sidney Catlett (dms)

- Rust*3,*4,*6: Max Kaminsky -t; Floyd O'Brien -tb; Pee Wee Russell -cl; Bud Freeman -ts; Joe Sullivan -p -a; Eddie Condon -bj; Artie Bernstein -sb; Sidney Catlett -d

Soloists ad-lib:

B-14193-C: BF ten 16 + 16 + 8 + 12 + 12; FOB m-tbn 12 + 12; PWR clt 12 + 12; MK m-tpt 12 + 12; BF ten 12 + 12+4 + 14+2; free ens 4, PWR clt 1

B-14196-B: MK m-tpt 4 + 4; PWR clt+AH pno obl 12; BF ten 12 + 12; JS pno+ SC cym obl 12; FOB m-tbn 12; free ens 1+12

Discernible differences of takes:

B-14193-C: S. Catlett starts the title on the hi-hat in cha-ba-dah for 40 bars, then switches to press-rolls on snare drum

B-14196-B: M. Kaminsky is accompanied by trombone only plus rhythm in bars 5-8 of the introduction

In July 1935 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. From this date on (June 1935) I have not checked the listed sessions critically. This may be a duty of the future.

019 ROY ELDRIDGE AND HIS ORCHESTRA

Chicago,

Feb. 05, 1936

Roy Eldridge – tpt; Buster Bailey – clt; Chu Berry – ten;

Teddy Cole – pno; John Collins – gtr; John Kirby – sbs; Sidney Catlett – dms

90601 Blue Skies

Dec unissued

not on LP/CD

90602 Smut

Dec unissued

not on LP/CD

90603 My Melancholy Baby

Dec unissued

not on LP/CD

90604-A Christopher Columbus

Dec unissued,

Merritt 19 (LP)

In January 1936 the Fletcher Henderson Orchestra started a half-a-years' stay at the Grand Terrace Café in Chicago, replacing Earl Hines and his Orchestra. Henderson had with him a fine band, including the young Roy Eldridge on solo trumpet, Buster Bailey on clarinet, and Coleman Hawkins' rival Chu Berry on tenor sax. For most of this time Sid Catlett was Henderson's drummer. But before the Columbia

record company had started to record the band, young promotor John Hammond had organized a recording session for Decca with a small band, including the named Henderson star soloists together with part of the rhythm section, but Teddy Cole on piano for Henderson. The above titles were recorded but were never issued. Until in the 1979 Jerry Valburn founded the Meritt Record Society and issued a series of hard-to-find or even unknown recordings of his collection. And on Volume 19 of this series, one single title – Christopher Columbus – appeared out of the blue! So sorry, however, that the remaining three titles seem to be lost!

So, we have this most interesting septet out of the complete Henderson band, playing wonderful Swing music, hard and driving, propelled by a rhythm section under Sid Catlett's guidance on drums, delivering a swinging and steady bounce with his sticks on the snare drum at a slow medium pace. And, interestingly, with John Kirby on his bass-violin, keeping an un-erring one-and-three rhythm.

Notes:

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

- Carey, McCarthy, *Jazz Directory Vol. 3: Roy Eldridge (tpt); Leon "Choo" Berry (ten); Buster Bailey (clt); Teddy Cole (p); John Collins (g); John Kirby (bs); Sidney Catlett (dms)*

- Rust*2,*3,*4,*6: *Roy Eldridge (tpt); Buster Bailey (clt); Chu Berry (ten); Teddy Cole (p); John Collins (g); John Kirby (bs); Sidney Catlett (dms)*

Soloists ad-lib:

90604: RE o-tpt 8 + 32; BB clt 8; RE o-tpt 2+8; CB ten 32; RE o-tpt 8 + 8

020 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Mar, 27, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Scoops Carey, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (2,4); Horace Henderson – pno (1,3); Bob Lessey – gtr; John Kirby – sbs; Sidney Catlett – dms;

Horace Henderson – arr (1,3); Dick Vance – arr (2); head arrangement (4)

C-1331-1 Christopher Columbus (A Rhythm Cocktail)

Voc/OK 3211, Chronological Classics 527

C-1332-1 Grand Terrace Swing (Big Chief De Sota)

Voc/OK 3213, Chronological Classics 527

C-1333-1 Blue Lou

Voc/OK 3211, Chronological Classics 527

C-1334-1 Stealin' Apples

Voc/OK 3213, Chronological Classics 527

Composer credits: C-1331 (Berry – Razaf); C-1332 (Razaf - Arbeld) (recte: Arbello!); C-1333 (Sampson – Mills); C-1334 (Waller – Razaf)

The Fletcher Henderson Orchestra replaced the famous Earl Hines band at Chicago's 'Grand Terrace Ballroom' on Sunday, January 26th 1926. The 'Grand Terrace Ballroom' was "a large ballroom, beautifully decorated with mirrors and blue lights, a bar, raised bandstand and dance floor" (E. Hines). A couple of empty chairs in Henderson's band had to be filled with Chicago musicians for Union reasons. This band – for me – is the zenith of 'swing-jazz'. This band enclosed a group of absolute top jazz soloists of the time, carried by a top rhythm section, with only the bandleader a certain instrumental weak point in the personnel.

In 'Christopher Columbus' they had a tune in their book "which soon became forever associated with Fletcher Henderson. ... The tune became a nation-wide hit, thanks to Fletcher's air time and his recording; and other bands followed suit with cover versions." (W.C. Allen, *Hendersonia*, p. 332). "The band play host nightly to armies of white musicians who flock in after their respective café close to get a tab on the fashion in which the Henderson aggregation dispense their numbers. Out side of Fletcher, who plays the ivories, Chu Berry, saxophonist supreme, and little Roy Eldridge of the trumpet section, receive the most attention." (Ibid, p.333).

This 'Christopher Columbus' starts the first recording session of the Henderson band in Chicago. And it decidedly is an instance of premium jazz with hot improvisation, immense but lazy swing, a simple but striking arrangement, and full of 'joie de vivre'. Eldridge blows a half-chorus in his "high-pressure" style, but most musically and not shrieking, followed by a modest but beautifully phrasing Ed Cuffee on smooth trombone. Then Eldridge again for the fourth and last part of the chorus. Majestic Chu Berry on tenor sax for an entire chorus and six bars of Bailey's clarinet, and the tune is over. And this all above the great arrangement by Fletcher's brother Horace Henderson, with the world-known riff-theme played by trombones and reeds, and invented by Chu Berry. The second title is a bit un-eventful and obviously aimed at the dancers. 'Blue Lou' has fantastic solos by Eldridge and Berry and muted Cuffee, included in a great arrangement by Horace Henderson. Listen to the superb drumming by Catlett, especially behind the Chu Berry solo. These same remarks apply to Fats Waller's 'Stealin' Apples'.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: *Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Scoops Carey (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (b); Sid Catlett (d)*

- Carey, McCarthy, *Jazz Directory*, Vol. 4: *Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Scoops Carey (alt); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)*

- W.C. Allen, *Hendersonia*: *Dick Vance, Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey clarinet and alto sax; Scoops Carey, alto sax; Elmer Williams, Chu Berry, tenor saxes; Fletcher and Horace Henderson, pianos; Bob Lessey, guitar; John Kirby, bass; Sidney Catlett, drums*

- Rust*2,*3: *Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Scoops Carey (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); John Kirby (sbs); Sidney Catlett (dms)*

- Rust*4,*6: *Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -cl -as; Scoops Carey -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; John Kirby -sb; Sidney Catlett -d*

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

C-1331: RE o-tpt 16; EC o-tbn 8; RE o-tpt 8; CB ten 32; BB clt 6

C-1332: RE o-tpt 16+16; CB ten 16; FH pno 16; BB clt 16

C-1333: RE o-tpt 16; EC m-tbn 8; RE o-tpt 8; CB ten 32 + 8; RE m-tpt 8

C-1334: FH pno 4 + 32; CB ten 32; RE m-tpt 1+32; BB clt 32

021 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Apr, 09, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Omer Simeon, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (3); Horace Henderson – pno (1,2,4); Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms;

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

100360-1	I'm A Fool For Loving You	Vic 25297,	Chronological Classics 527
100361-1	Moonrise On The Lowlands	Vic 25297,	Chronological Classics 527
100362-1	I'll Always Be In Love With You	Vic 25317,	Chronological Classics 527
100363-1	Jangled Nerves (Jungled Nerves)	Vic 25317,	Chronological Classics 527

Composer credits: 100360 (Lewis - Wendling); 100361 (Neiburg - Levinson); 100362 (Ruby - Green - Stept); 100363 (Henderson - Moore)

As the preceding Vocalion session brought us four decided jazz tunes, now, with Henderson's change over to Victor, the tunes become rather commercial and romantic. The recorded sound is more brilliant than on the Vocalions above, and we hear the band much better. There is great Roy Eldridge for half-a-chorus in the first title, and strong Catlett on the drums. Elmer Williams and Buster Bailey stick to the melody too much - required, perhaps? 'Moonrise On The Lowlands' has a half-chorus by the trombone section led by Williams' tenor sax with its metallic tone, and a nice modest tenor solo by Chu Berry, followed by a short but hot outing by Eldridge. 'I'll Always' gives us Elmer Williams, Buster Bailey and a very modest Roy Eldridge, while Henderson on piano is dragging. Roger Moore is the author of the arrangement of 'Jangled Nerves', very much in his common manner. Very fast, and in Eldridge's solo Catlett even increases the speed, while this is an easy match for Cuffee on his soft trombone.

Listen to the new-comer on string-bass, young Israel Crosby in all the titles a magnificent swinger of Chicago origin. And Omer Simeon replaces Scoops Carey, coming over from the Earl Hines band for a short time.

Catlett is mainly on snare drum and sometimes on the hi-hat, and I wonder what his reasons were to use the alternatives. Were they at his own judgement and command, or were there commanded by the bandleader - or the arranger? I - the author - cannot realise a rule for Catlett's use of both "methods".

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Omer Simeon (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Omer Simeon (alt, bar); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Dick Vance, Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey, Omer Simeon, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Omer Simeon (clt, alt, bar); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -cl -as; Omer Simeon -cl -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Sidney Catlett -d

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

100360:	EW ten 8; RE o-tpt 16; BB clt 6
100361:	HH pno 6; CB ten 20; RE o-tpt 8
100362:	EW ten 8; BB clt 16; RE o-tpt 14; FH pno 32; CB ten 8
100363:	CB ten 24; RE o-tpt 24; SC dms 2; EC o-tbn 24; BB clt 4

022 TEDDY WILSON AND HIS ORCHESTRA

Chicago,

May 14, 1936

Roy Eldridge - tpt; Buster Bailey - clt; Chu Berry - ten;
Teddy Wilson - pno; Bob Lessey - gtr; Israel Crosby - sbs; Sidney Catlett - dms;
Roy Eldridge - voc

C-1376-1	Mary Had A Little Lamb	Br 7663,	Chronological Classics 511
C-1377-2	Too Good To Be True	Br 7663,	Chronological Classics 511
C-1378-1	Warmin' Up	Br 7684,	Chronological Classics 511
C-1379-1	Blues In C Sharp Minor	Br 7684,	Chronological Classics 511

Composer credits: C-1376 (??); C-1377 (Boland); C-1378 (Wilson); C-1379 (Wilson)

Although this session was carried out in Chicago, this group of New York/Harlem musicians certainly warrants their inclusion into this list.

At the time of recording, they all were members of the Fletcher Henderson Band, at this time engaged into Chicago's 'Grand Terrace Ballroom' for quite some time. And from this time, we have heard the Roy Eldridge group of session of 05 February, 1936, above.

But this very similar group now, under Teddy Wilson's aegis, benefits immensely from Wilson's modern and agile piano playing.

Catlett is on brushes and occasionally on the hi-hat in first number. 'Too Good To Be True' has some sort of glockenspiel in the introduction, and the player is not documented. Catlett with hard and driving press-rolls. The very fast 'Warmin' Up' is mainly played on the hi-hat first, and later with press-rolls. Mind the lightness of the rhythm in this number! And 'Blues In C Sharp Minor' then again has press-rolls all through, together with Israel Crosby's ostinato bass.

Teddy Wilson, in recalling the fourth title, said: "We thought for fun we'd play in C sharp minor. The bass figure was mine, I invented that and gave it to Israel Crosby - it was inspired by Jimmy Yancey's playing ..." (St. Voce, 1969 in W.C. Allen, *Hendersonia*)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Roy Eldridge (tp & vo); Buster Bailey (cl); Chu Berry (ts); Teddy Wilson (p); Bob Lessey (g); Israel Crosby (b); Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Roy Eldridge, trumpet and vocal; Buster Bailey, clarinet; Chu Berry, tenor sax; Fletcher Teddy Wilson, celeste & piano; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Omer Simeon (clt, alt, bar); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms)

- Solos ad-lib:

C-1376:	TW pno 4; CB ten 20; RE voc+BB clt obl 20; TW pno 16; CB ten 20; RE o-tpt 16; BB clt 8; RE o-tpt 12 + 4
C-1377:	RE o-tpt 4; CB ten 32; TW pno 16; RE o-tpt 8; TW pno 8; RE o-tpt+free ens 8
C-1378:	TW pno 4; free ens 32; BB clt 32; CB ten 32; RE o-tpt 32; TW pno 32; RE o-tpt 8; free ens 8
C-1379:	IC sbs 4; TW pno 12 + 12; RE o-tpt 12; BB clt 12; CB ten 12; RE o-tpt 12; IC sbs 3

023 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

May 23, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;
 Fernando Arbello, Ed Cuffee – tbn;
 Don Pasquall, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;
 Fletcher Henderson – pno (1,2,3); Horace Henderson – pno (4,5); Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms;
 Teddy Lewis – voc;
 Fletcher Henderson – arr (4,5); Horace Henderson – arr (1,2,3,4); Dick Vance – arr (5); Spud Murphy – arr (2)

100557-1	Where There's You There's Me	Vic 25334,	Chronological Classics 527
100558-1	Do You Or Don't You Love Me?	Vic 25334,	Chronological Classics 527
100559-1	Grand Terrace Rhythm	Vic 25339,	Chronological Classics 527
100560-1	Riffin'	Vic 25339,	Chronological Classics 527
100561-1	Mary Had A Little Lamb	Vic uniss 78,	Chronological Classics 527

Composer credits: 100557 (Sigler – Goodhart - Hoffman); 100558 (Nesbit - Small); 100559 (Henderson); 100560 (Henderson); 100561 (trad.)

The Victor people obviously set high value on commercialism so that more recorded time is spent on straight vocals than on hot solos. 'Grand Terrace Rhythm' is a Fletcher Henderson composition on blues-changes with only one single solo chorus by Roy Eldridge for the entire title. 'Riffin'' is a Horace Henderson composition and is started by his piano, followed by hot Eldridge trumpet with Catlett playing press-rolls. All band parts are accompanied by Catlett's high-hat whereas he uses his tom-tom behind the trombone choir. 'Mary Had A Little Lamb' was unissued at the time, probably because this title was recorded several times by other bands at the time. But this is the real swinger of the session, with a number of great solos and supreme drum work by Sid Catlett – later 'Big Sid'. The saxophone section is led by Chicagoan Don Pasquall who worked with the Henderson Band in this same position in 1927/28 already. And again, Catlett switches between a snare drum rhythm and the use of the cha-ba-dah hi-hat without a clearly recognisable rule.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Jerome Pasquall (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia: Dick Vance, trumpet and vocal; Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey, Don Pasquall, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums; Teddy Lewis, vocal*

- Rust*2,*3: Dick Vance (tp, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms); Teddy Lewis (vcl)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -Jerome Pasquall -cl -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Sidney Catlett -d; Teddy Lewis -v

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

100557:	CB ten 15; BB clt 1+8
100558:	CB ten 1+16; RE o-tpt 16
100559:	RE o-tpt 12
100560:	HH pno intro 4; RE o-tpt 16; RE o-tpt 8; HH pno 4
100561:	RE o-tpt 16 + 12; BB clt 16; EC o-tbn 8; BB clt 1+11; ?FH pno 1+3; CB ten 16

024 DON REDMAN AND HIS ORCHESTRA

New York,

Sep. 30, 1936

Don Redman – alt, voc, arr, dir;
 Reunald Jones, Otis Johnson, Harold Baker – tpt;
 Gene Simon, Benny Morton, Quentin Jackson – tbn;
 Rupert Cole, Edward Inge – alt, clt; Harvey Boone – alt, clt, bar; Robert Carroll – ten, clt;
 Don Kirkpatrick – pno; Clarence Holiday – gtr; Bob Ysaguirre – sbs; Sidney Catlett – dms;
 Don Redman – voc (1,2); Harlan Lattimore – voc (1)

19979-1	Who Wants To Sing My Love Song?	ARC 7-03-03,	Chronological Classics 574
19980-2	Too Bad	ARC 6-12-18,	Chronological Classics 574
19981-1	We Don't Know From Nothin'	ARC 7-03-03,	Chronological Classics 574
19982-1	Bugle Call Rag	ARC 6-12-18,	Chronological Classics 574

Composer credits: 19979 (Redman – Stein – Eisen); 19980 (Gindhart – Redman - Stein); 19981 (Redman - King); 19982 (Schoebel – Pettis - Mills)

The Redman band's development into more commercial fields of American jazz-oriented dance and Swing music - after Benny Goodman's phantastic success at the Palomar Ballroom of Los Angeles and the begin of the Swing craze in 1935 - may possibly be seen as the result of his change-over of band management to the Mills Music, Inc.. With this we notice the change of the drummer, Sidney Catlett – later Big Sid – and the hiring of the elegant and smooth get-off trumpet man Harold 'Shorty' Baker. Both choices may have happened at Irving Mills' instigation, I feel. But not the worst for it. Although Manzie Johnson was a reliable and swinging drummer, Sid Catlett had no equal among jazz drummers in the second half of the 1930s. Just listen to his – for the time - very modern hi-hat rhythm and his rim-shots when pushing the band and accentuating rhythmic figures. And Harold 'Shorty' Baker from St. Louis was a rising model of tasteful trumpet playing.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Renald Jones, Otis Johnson, Harold Baker (tp); Gene Simon, Quentin Jackson, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Sidney Catlett (dm)

- Rust*2: Reunald Jones, Otis Johnson, Harold Baker (tpt); Gene Simon, Quentin Jackson, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Clarence Holiday (gtr); Bob Ysaguirre (sbs); Sidney Catlett (dms); Harlan Lattimore (vcl)

- Rust*3: Reunald Jones -Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -ss -as -v -ldr; Robert Carroll -ts; Don Kirkpatrick -p -a; Clarence Holiday -g; Bob Ysaguirre -sb; Sidney Catlett -d -vib; Harlan Lattimore -v

- Rust*4,*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -Otis Johnson -Harold Baker -tp; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Clarence Holiday -g; Bob Ysaguirre -sb; Sidney Catlett -d; Harlan Lattimore -v

Solos ad-lib:

19979-1: no ad-lib solos
 19980-2: no ad-lib solos
 19981-1: HB o-tpt 16; SC dms 4; ?RJ o-tpt 8
 19982-1: ?HB o-tpt 4; EI clt obl 8; ?RJ o-tpt 4; EI clt obl 8; DR alt 4; EI clt obl 8; EI clt obl 8; ?HB alt 16; HB o-tpt 32; BM o-tbn 16; EI clt obl 8+4

025 PUTNEY DANDRIDGE AND HIS ORCHESTRA

New York,

Dec. 10, 1936

Putney Dandridge – voc;

Doc Cheatham – tpt, Tom Mace – clt;

Teddy Wilson – pno; Allan Reuss – gtr; Ernest ‘Bass’ Hill – sbs; Sidney Catlett - dms

20384-1 I’m In A Dancing Mood Voc 3399, Timeless CBC 1-023

20385-2 With Plenty Of Money And You Voc 3399, Timeless CBC 1-023

20386-1 That Foolish Feeling Voc 3409, Timeless CBC 1-023

20387-1 Gee! But You’re Swell Voc 3409, Timeless CBC 1-023

Composer credits: 20384 (Sigler – Goodhart - Hoffman); 20385 (Dubin - Warren); 20386 (Adamson - McHugh); 20387 (Tobias – Baer)

Catlett plays a very smooth sticks rhythm on the snare drum with nice rim-shot accents in the first title, using the brushes as well the sticks in the second title, and everything most delicate and retained. In ‘With Plenty Of Money And You’ he even plays an afterbeat rhythm (2 and four) on choked cymbal like in the 1920s. ‘That Foolish Feeling’ has very close playing of the rhythm section, with Catlett on snare drum with brushes and sticks, and cha-ba-dah on the hi-hat with bass drum accents behind the trumpet solo. He is on brushes in ‘Gee! But You’re Swell’ and with sticks with rim-shots later-on. All though this recording session, the accompaniment has a fantastically mixed rhythm section with great Allan Reuss on guitar and ‘Bass’ Hill, and – of course – Catlett and Teddy Wilson. And there is wonderful Doc Cheatham trumpet playing, soft and off-beat phrasing, and very un-common. Italian-born Tom Mace performs in contemporary Bennie-Goodman-style, and Allan Reuss contributes a great and tricky guitar introduction in three-quarter-rhythm to ‘Gee, But You’re Swell’.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Adolphus ‘Doc’ Cheatham (tp), Tom Macey (cl); Teddy Wilson (p); Allan Reuss (g); Ernest Hill (bs); Sid Catlett (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 2: Doc Cheatham (tpt), Tom Mace (clt); Teddy Wilson (p); Allan Reuss (g); Ernest Hill (bs); Sid Catlett (d); Putney Dandridge (vcl)*

- Rust*2,*3,*4,*6: Doc Cheatham (tpt), Tom Macey (clt); Teddy Wilson (pno); Allan Reuss (gtr); Ernest Hill (sbs); Sid Catlett (dms); Putney Dandridge (vcl)

Solos ad-lib:

20384: PD voc+ens 4 + 32 + 24; DC o-tpt 2+ 32; TM clt 24; PD voc+ens 24

20385: TW pno+ens 4; PD voc+ens 36; PD comic voc 36; TM clt 16; DC o-tpt 1+20; PD voc+ens 20

20386: TW pno 4; PD voc+ens 32 + 32; TM clt 16; DC o-tpt 16; PD voc+ens 16

20387: AR gtr 4; PD voc+ens 32; TW pno 16; DC o-tpt 16; TM clt 16; PD voc+ens 16

026 DON REDMAN AND HIS ORCHESTRA

New York,

May 28, 1937

Don Redman – alt, voc, arr, dir;

Reunald Jones, Otis Johnson, Harold Baker – tpt;

Gene Simon, Benny Morton, Quentin Jackson – tbn;

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

Don Kirkpatrick – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Sidney Catlett – dms;

Don Redman – voc (3); The Swing Choir – voc (1,2,4)

M-505-2 Stormy Weather Vri 605, Chronological Classics 574

M-506-1 Exactly Like You Vri 580, Chronological Classics 574

M-507-1 The Man On The Flying Trapeze Vri 635, Chronological Classics 574

M-508-1 On The Sunny Side Of The Street Vri 580, Chronological Classics 574

M-509-2 Swingin’ With The Fat Man uniss on 78, Chronological Classics 574

M-510-1 Sweet Sue unissued on 78, CBS Realm 52539 (LP)

M-510-2 Sweet Sue Vri 605, Chronological Classics 574

M-511-1 The Naughty Waltz Vri 635, Chronological Classics 574

Composer credits: M-505 (Arlen - Koehler); M-506 (Fields - McHugh); M-507 (trad.); M-508 (Fields - McHugh); M-509 (Swan); M-510 (Harris - Young); M-511 (Levy - Stanley)

Now at the latest, Redman had changed over to the Mills Music, Inc., of which he complained thus: “Around 1937 we went under the Mills banner, although they never did much for us as far as records went. We started working the Savoy quite a bit around that time, but I was getting tired of the road. The excitement, the bright lights, the star billing, and all that I’d had, and I said, give me some money now. Actually, I always liked to write, and liked that part of the business best anyhow. I wasn’t even playing too much myself then, and I never did go too much for Don Redman’s playing. I could play parts, pretty things, arrangements, but there were guys like Benny Carter around, and I never fooled myself thinking I could play jazz like they could” (Don Redman in F. Driggs, Don Redman Jazz Composer-Arranger in M. Williams, *Jazz Panorama*).

The Variety label, for which Redman recorded at this session, indubitably was part of the Mills estate.

And this fact, I assume, is the cause for the complete change of style the band undergoes. Just like at all the 1936 ARC sessions, the band lack all their common dry humour and wit, Redman had imprinted them with his arranging skills in the years before. This here is another style of jazz big band music, depending heavily on the band’s own choir singing riffs and rhythmic variations of the themes and melodies, but little on hot and swinging soloistic. If I hear it right, there is a lot of the way the Lunceford band (with Sy Oliver) handled tunes and arrangements – and choir singing. But, a pity, the Redman touch and absurd wit are gone!

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

But, listen to that phantastic drumming of “Big Sid” Catlett all over, ... and to the immensely swinging but un-sung bassist Bob Ysaguirre!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Renald Jones, Otis Johnson, Harold Baker (tp); Gene Simon, Quentin Jackson, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Bob Lessey (g); Bob Ysaguirre (b); Sidney Catlett (dm)*

- *Rust*2: Reunald Jones, Otis Johnson, Harold Baker (tpt); Gene Simon, Quentin Jackson, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Bob Lessey (gtr); Bob Ysaguirre (sbs); Sidney Catlett (dms); Harlan Lattimore (vcl)*

- *Rust*3: Reunald Jones -Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -ss -as -v -ldr; Robert Carroll -ts; Don Kirkpatrick -p -a; Bob Lessey -g; Bob Ysaguirre -sb; Sidney Catlett -d -vib; Harlan Lattimore -v*

- *Rust*4, *6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Bob Lessey -g; Bob Ysaguirre -sb; Sidney Catlett -d; The Swing Choir -v*

Solos ad-lib:

M-505-2: DR sop obl over tbns 32 + 2

M-506-1: ?RJ m-tpt 32; BM o-tbn 4 + 32 obl under choir 32+4

M-507-1: ?OJ m-tpt 15

M-508-1: ?HB o-tpt 32; BM o-tbn chase with choir 6

M-509-2: ? alt 8; ?RJ o-tpt 16; BM o-tbn 8; RC ten 8; ?HB o-tpt 8; ? alt 8

M-510: ?RJ o-tpt 6

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

Discernible differences of takes:

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

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

| Note: Tiny Mayberry's session of Jul. 20, 1938 does not seem to have Sidney Catlett, but O'Neil Spencer instead!

027 MAKE BELIEVE BALLROOM JAM SESSION

New York,

1938

Roy Eldridge – tpt; Benny Goodman – clt; Lester Young – ten;

WNEW session

Teddy Wilson – pno; unknown – gtr; unknown – sbs; Big Sid Catlett – dms

I Know That You Know

IAJRC LP-14 (LP)

This live recording was first released on the IAJRC LP-14 by David Goldenberg (praise be his name). And it features some few minutes only of the live cut of 'I Know That You Know', featuring Roy Eldridge, Lester Young, Teddy Wilson, and Benny Goodman, whose band probably cared for other parts of this radio session (I have been unable to find this session mentioned in 'BG – On the Record' by D. Russell Connor, third edition 1970). Given, we knew the exact date of this session, we might possibly also know the names of the guitarist and the - inaudible - bassist, both possibly musicians of the Goodman Band of the day.

But what we know now is fantastic music, hot and urgently swinging, by an on-the-spot septet with some of the most respected jazz musicians of the day. And Sid Catlett – who else – is the drummer of this group. And he accompanies the musicians with sticks on the closed or half-open hi-hat, closing the tune with some fine striking the snare drum with rim-shots and tom-tom beats.

Notes:

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

- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*

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

Soloists ad-lib:

IKTYK: TW pno 27+32+32; LY ten 32; LY ten+ens 32; RE o-tpt 32; BG clt 32; free ens 32

028 CHU BERRY AND HIS "LITTLE JAZZ" ENSEMBLE

New York,

Nov. 11, 1938

Roy Eldridge – tpt; Chu Berry – ten;

Clyde Hart – pno; Danny Barker – gtr; Artie Shapiro – sbs; Sidney Catlett – dms

Roy Eldridge, Chu Berry – dialogue (1,2)

23699-1 Sittin' In

Com uniss., Mosaic CCJR Vol. 1, Rec. 6

23699-2 Sittin' In

Com 516, Chronological Classics 784

23700-1 Star Dust

Com 1502, Chronological Classics 784

23701-1 Body And Soul

Com 1502, Chronological Classics 784

23702-1 Forty-Six West Fifty-Two

Com 516, Chronological Classics 784

23702-2 Forty-Six West Fifty-Two

Com uniss., Mosaic CCJR Vol. 1, Rec. 6

Composer credits: 23699 (Gabler); 23700 (Carmichael – Parish); 23701 (Green – Sour – Heyman – Eyton); 23702 (Berry – Gabler)

What a brilliant recording session of ad-lib jazz at its finest. Two of the young super-stars of swing-jazz, blowing their a.. off, accompanied by a rhythm section of same-aged musicians – except for Shapiro, who was six years younger.

Catlett on brushes in the first title and mainly on cha-ba-dah hi-hat in the other ones. And he is given drum solo outings in the first title for four bars, and in the last title for sixteen bars. These are the earliest drum outings of Big Sid on record, except for one four-bar break on Don Redman's 'We Don't Know From Nothin'' of session 024 above.

"That even a great player like Sid Catlett, the drummer on this date, could stumble badly is shown in his intrusion, two bars early upon Berry's 4-bar lead-in break to his own solo." (G. Schuller, *The Swing Era*, p.455)

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Roy Eldridge (tp); Chu Berry (ts); Clyde Hart (p); Danny Barker (g); Artie Shapiro (b); Sid Catlett (dm)*

- *Rust*2, *3, *4, *6: Roy Eldridge (tpt); Chu Berry (ten); Clyde Hart (pno); Danny Barker (gtr); Artie Shapiro (sbs); Sidney Catlett (dms)*

Soloists ad-lib:

23699: CH pno 6; RE o-tpt 4 + 30; CB ten 4 + 32; CH pno 16; CB ten 14; SC dms 4; RE o-tpt 4; CB ten 4; RE o-tpt 4; CB ten 2; AS sbs 2; RE o-tpt 4; CB ten 4; free ens 8

23700: RE o-tpt 4; CB ten 32; RE o-tpt 16; CH pno 16; CB ten 8; free ens 8

- 23701: DB gtr 8; CB ten 32; RE o-tpt (double-tempo) 4 + 32 + 24 + (single-tempo) 4; CB ten 14; RE o-tpt 2
 23702: RE m-tpt 32; CH pno 32; CB ten 32 + 32; SC dms 16; free ens 16
Discernible differences of takes:
 23699-1: S. Catlett enters second chorus (Berry solo) two bars too early – and immediately stops again.
 23699-2: S. Catlett enters second chorus (Berry solo) correctly after 4-bars tenor break.
 23702-1: S. Catlett starts his solo with drum-stick strokes on snare drum and stick-to-stick figures, and uses bass drum figures from bars 9 to sixteen.
 23702-2: S. Catlett starts his solo with three bars on the bass drum, and ends it employing two cymbal strokes in bars 13/14 and two bars of very fast triplets on snare drum.

029 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Jan. 18, 1939

Louis Armstrong – tpt, voc;

Shelton Hemphill, Otis Johnson, Henry 'Red' Allen – tpt;

Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;

Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett - dms

64907-A Jeepers Creepers

Dec 2267,

Chronological Classics 523

64908-A What Is This Thing Called Swing?

Dec 2267,

Chronological Classics 523

Composer credits: 64907 (Warren – Mercer); 64908 Gerlach – Armstrong)

Now, listen to these recorded titles: the commercial Louis Armstrong, mainly singing and much less trumpet playing than earlier on, no alternate soloists, but only Sidney Catlett with fantastic and extraordinary drumming all the way, keeping the band in time, organising and accenting musical successions and developments, and then his 16-bars explosive and fast solo in sixteenth single-stroke manner on the snare drum. Wow!

This is the mature and fully developed master of jazz drumming, without emphasized instrumental technique and without bustle, but with a lot of feeling, sentiment and restraint, and swinging like mad. Fantastic!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill -Otis Johnson -Henry Allen (tp); Wilbur De Paris -George Washington -J.C. Higginbotham (tb); Charlie Holmes -Rupert Cole -Bingie Madison -Albert Nicholas (s); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sidney Catlett (dm)*

- Rust*2,*3,*4,*6: *Louis Armstrong (tpt, vcl); Shelton Hemphill, Otis Johnson, Henry Allen (tpt); Wilbur de Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Albert Nicholas, Bingie Madison (clt, ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)*

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Shelton Hemphill, Henry 'Red' Allen, Otis Johnson (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Albert Nicholas, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)*

Soloists ad-lib:

64907: LA voc 16 + 32+6 +4; LA o-tpt 1+34 + 4

64908: LA voc 16 + 16 + 16+4; LA voc 14; SC dms 16; LA voc 16; LA o-tpt 16 + 16 + 16+4

030 JIMMY JOHNSON AND HIS ORCHESTRA

New York,

Mar. 09, 1939

Henry 'Red' Allen – tpt; J.C. Higginbotham – tbn; Gene Sedric – ten;

James P. Johnson – pno; Albert Casey - gtr; Johnny Williams – sbs; Sidney Catlett – dms;

Anna Robinson – voc (1,2,3); Ruby Smith – voc (4,5,6)

24205-1 Harlem Woogie

Voc 4768,

Moon MCD 082-2

24205-2 Harlem Woogie

Voc uniss 78,

Moon MCD 082-2

24206-1 Hungry Blues

Voc uniss 78,

Moon MCD 082-2

24207-1 Back Water Blues

Voc 4903,

Moon MCD 082-2

24207-2 Back Water Blues

Voc uniss 78,

Moon MCD 082-2

24208-1 He's Mine, All Mine

Voc 4903,

Moon MCD 082-2

24209-1 After Tonight

Voc 4768,

Moon MCD 082-2

*Composer credits: 24205 (J. Johnson – Douglass); 24206 (J. Johnson – L. Hughes); 24207 (J. Johnson – B. Smith); 24208 (R. Smith);**24209 (J. Johnson)*

These great band sides by a James P. Johnson-led Swing band present a kind of down-to-earth style of jazz music between Swing and earlier jazz forms – these latter ones represented by Mr. Johnson himself in his traditional two-fisted stride style. Gene Sedric and Al Casey were borrowed from Fats Waller's and his Rhythm, Henry Allen, J.C. Higginbotham, and Sid Catlett from Armstrong's band of the time. Being a premier admirer of drummer Big Sid Catlett, I love these sides just to hear Big Sid in all his glory showing his skills in all their variety. And listen: here you can hear all and every of Catlett's varieties to play the drums and cymbals, as well as a lot of little tricks and accents that make his performance so abundant and varied in the late 1930s. Absolutely great!

Notes:

- Ch. Delaunay, *New Hot Discography: Henry Allen (tp); J.C. Higginbotham (tb); Gene Sedric (ts); James P. Johnson (p); Albert Casey (g); Johnny Williams (b); Sid Catlett (dm); Anna Robinson, Ruby Smith (vo)*

- Carey, *McCarthy, Jazz Directory, Vol. 5: Henry Allen (tpt); J.C. Higginbotham (tbn); Gene Sedric (ten); James P. Johnson (p); Albert Casey (g); Johnny Williams (bs); Sid Catlett (d); Anna Robinson, Ruby Smith (voc)*

- Rust*2,*3,*4,*6: *Henry Allen (tpt); J.C. Higginbotham (tbn); Gene Sedric (ten); James P. Johnson (pno); Albert Casey (gtr); Johnny Williams (sbs); Sid Catlett (dms); Anna Robinson, Ruby Smith (voc)*

Soloists ad-lib:

24205: JPJ pno 4 + 32; AR voc+HRA o-tpt/GS ten obl 32; HRA o-tpt 16; JPJ pno 8; HRA o-tpt 8; GS ten 8; JCH o-tbn 8; AR voc 16

24206: JPJ pno 24; AR voc 24; HRA o-tpt 14; AR voc 10

24207: JPJ pno 4; RS voc+HRA o-tpt obl 12; RS voc+JCH o-tbn obl 12 + 12; RS voc 12 + 12

24208: HRA o-tpt+ens 4; RS voc+JCH o-tbn 16 + 16; RS voc+ens 16

24209: JPJ pno+AC gtr 4; JPJ pno 16; GS ten 8; JPJ pno 16; HRA o-tpt 2+16; JCH o-tbn 8; HRA o-tpt+ens 16

Discernible differences of takes:

- 24205-1: First chorus, *third* A-part, piano solo: S. Catlett plays one rim-shot in bar 31 measure 2 and one in bar 32 measure 4.
 24205-2: First chorus, *third* A-part, piano solo: S. Catlett plays one rim-shot in bar 32 measure 4, only.
 24207-1: S. Catlett on brushes is immediately distinctly audible in measure 2 of the first bar of the piano introduction
 24207-2: S. Catlett on brushes is distinctly audible not before the second bar of the piano introduction

031 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Apr. 05, 1939

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Otis Johnson, Henry ‘Red’ Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms;
 Joe Garland – arr (1)

65344-A	Hear Me Talkin’ To Ya	Dec 2405,	Chronological Classics 523
65345-A	Save It, Pretty Mama	Dec 2405,	Chronological Classics 523
65346-A	West End Blues	Dec 2480,	Chronological Classics 615
65347-A	Savoy Blues	Dec 2538,	Chronological Classics 615

Composer credits: 65344 (Armstrong); 65345 (Redman); 65346 (Williams - Oliver); 65347 (Ory)

Wow! This is Louis Armstrong at his maturest state, with the Luis Russell big band under his name, and with Sidney Catlett on the drums. And they play four classic titles of Louis’ Hot Five/Savoy Ballroom Five era, with a big orchestra, thus sounding full, but still delicate, and – with Catlett’s drive – swinging and jazzy. Louis cites all his classic solos of the 1920s, but they are modernised and fit into recent stylistic developments.

Other soloists are trombonist J.C. Higginbotham, Charlie Holmes on alto, and Luis Russell, bandleader and pianist. On clarinet we hear Bingie Madison, he also a bandleader in his own right of the 1930s, and of considerable merit.

And then Sid Catlett – he certainly is ‘Big Sid’ now, not on physical stature only, but on his immense technical abilities on the drums and his unequalled feeling for the rhythmic foundation of a jazz big band. He presents everything needed to drive and swing the band. Just listen, and then you know!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (tp & vo); Shelton Hemphill-Otis Johnson -Henry Allen (tp); Wilbur De Paris -George Washington -J.C. Higginbotham (tb); Charlie Holmes -Rupert Cole -Bingie Madison -Joe Garland (s); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sidney Catlett (dm)

- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Otis Johnson, Henry Allen (tpt); Wilbur De Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)

- J. Willems, *All Of Me, Louis Armstrong*: Louis Armstrong (tp, voc); Shelton Hemphill, Henry ‘Red’ Allen, Otis Johnson (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole (as, cl); Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d); prob. Midge Williams (vocal break)

Soloists ad-lib:

65344:	LA o-tpt 32 + 16; RC clt 30; JG ten 1; JCH o-tbn 8 + 7; LA o-tpt 1+30; LA o-tpt+SC dms 8
65345:	LA m-tpt 16; CH alt 8; JCH o-tbn 8; LA voc 16; LA o-tpt 16
65346:	LA o-tpt 8 + 12; JCH o-tbn 12; LB gtr 4; LA scat-voc 12; LR pno 4; LA o-tpt 12 + 12
65347:	LA m-tpt 16; CH alt 12; LA m-tpt 12 + 12; RC clt 12; LA o-tpt

032 FRANK NEWTON QUINTET

New York,

Apr. 07, 1939

Frankie Newton - tpt;
 Albert Ammons – pno; Teddy Bunn – gtr; John Williams – sbs; Sidney Catlett – dms
 GM-512A-6 Daybreak Blues

BN 501

This and the succeeding two Blue Note recordings were made by Alfred Lion and Francis Wolff in one single day. Both men were jazz lovers for a long time, and had to leave their homeland Germany because of their Jewish descents. In the U.S.A. they established a small record company called ‘Blue Note’, thus indicating that they were on the jazz side of interests and – the more so – in traditional blues-oriented jazz. Their first two recordings were Boogie Woogie performances by Meade ‘Lux’ Lewis and Albert Ammons on Blue Note 1 and 2. And their third one was this one by the Frank Newton Quintet, bearing the number BN 501, and containing just a row of improvised 12-bar blues choruses, with no arrangements but solid and hot jazz music.

Frank Newton, the namesake for this one title only – there will be another one at a later recording-session – is unique for his very own improvising style using intense off-beat phrasing and an idiosyncratic handle of harmonics, using sixths and tenths and even flatted fifths and blue notes for improvised phrases. And a lot of alterations of sound and intensity.....

Notes:

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

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

Soloists ad-lib:

GM-512A: FN m-tpt 4; TB gtr 2; FN m-tpt 12; AA pno 12; TB gtr 12; FN o-tpt 1+12

033 J.C. HIGGINBOTHAM QUINTET

New York,

Apr. 07, 1939

J.C. Higginbotham - tbn;
 Albert Ammons – pno; Teddy Bunn – gtr; John Williams – sbs; Sidney Catlett – dms
 GM-513A-5 Weary Land Blues

BN 501

..... what is not J.C. Higginbotham’s habit. He improvised on solid harmonic terms, the tune’s chords or changes.

The back side of BN 501 (see above) was filled with the same kind of performance as before (Frank Newton Quintet), but with powerful and agile J.C. Higginbotham as sole horn man. And he plays in his very well-known individual style as developed in his long time with the Luis Russell band of Harlem, which in the mean-time had changed into Louis Armstrong and his Orchestra

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: J.C. Higginbotham (tb); Albert Ammons (p); Teddy Bunn (g); John Williams (b); Sidney

Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2: J.C. Higginbotham (tbn); Albert Ammons (p); Teddy Bunn (g); Johnny Williams (bs); Sidney Catlett (d)*

- Rust*2,*3,*4,*6: *J.C. Higginbotham (tbn); Albert Ammons (pno); Teddy Bunn (gtr); Johnny Williams (sbs); Sidney Catlett (dms)*

Soloists ad-lib:

GM-513A: TB gtr 4; JCH m-tbn 12; AA pno 12; TB gtr 12; JCH m-tbn 12

034 PORT OF HARLEM JAZZMEN

New York,

Apr. 07, 1939

Frankie Newton – tpt; J.C. Higginbotham - tbn;

Albert Ammons – pno; Teddy Bunn – gtr; John Williams – sbs; Sidney Catlett – dms

GM-515A-5 Port Of Harlem Blues

BN 14,

Mosaic MR1-108 (LP)

GM-516-2 Mighty Blues

BN 3,

Mosaic MR1-108 (LP)

GM-517-1 Rockin' The Blues

BN 3,

Mosaic MR1-108 (LP)

..... the rhythm section of which is un-varied in this recording session under three different names. Boogie piano star Albert Ammons with his compact and strong rolling style, guitarist Teddy Bunn with delicate and transparent improvisations, and the most reliable and swinging John Williams on string-bass are three quarters of the rhythm section. The last and most important quarter is Sidney 'Big Sid' Catlett with his unique drum style, giving strong lift and easy swing to the musical events.

But one fact must be noticed: Sid Catlett performs here almost entirely with simple invariable single strokes with brushes on his snare drum. No accents, no patterns, no double time, and no outbursts, just nothing but the simple beat.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Frank Newton (tp); J.C. Higginbotham (tb); Albert Ammons (p); Teddy Bunn (g); John Williams (b); Sidney Catlett (dm)*

- Rust*2,*3,*4,*6: *Frankie Newton (tpt); J.C. Higginbotham (tbn); Albert Ammons (pno); Teddy Bunn (gtr); John Williams (sbs); Sidney Catlett (dms)*

Soloists ad-lib:

GM-515A: FN m-tpt 8; JCH m-tbn 12 + 12; AA pno 12; FN m-tpt 12; TB gtr 12; free ens 12

GM-516: TB gtr 4; JCH o-tbn 12 + 12; AA pno 12 + 12; FN o-tpt 1+12 +12; TB gtr 12; free ens 12

GM-517: AA pno 4; free ens 12; JCH o-tbn 12 + 12 + 12; AA pno 12 + 12 + 12; FN o-tpt 12 + 12 + 12; TB gtr 12 + 12; free ens 12 + 12 + 12

035 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Apr. 25, 1939

Louis Armstrong – tpt, voc;

Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;

Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms

65460-A I'm Confessin'

Dec 2615,

Chronological Classics 615

65461-A Our Monday Date

Dec 2615,

Chronological Classics 615

65462-A If It's Good Then I Want It

Dec 2480,

Chronological Classics 615

65463-A Me And Brother Bill

Dec 2538,

Chronological Classics 615

Happy Birthday To Bing

Dec uniss.

Ambassador CLA 1906

Composer credits: 65460 (Doughty – Reynolds - Neiburg); 65461 (Armstrong - Hines); 65462 (Marks - Hirsch); 65463 (Sweet – Armstrong)

And again, we have this wonderful Louis Armstrong Orchestra in some variety as in session 031. (I -KBR – must confess that many years earlier, in my youth, when Louis Armstrong only counted for me in small band dimensions, I had no interest in his later big bands. How wrong I was!) The fifth title of this session in fact is a birthday congratulation "to that fine fellow 'Papa' Bing Crosby" sung by Louis and accompanied by the band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong (tpt, vcl); Shelton Hemphill, Otis Johnson, Henry Allen (tpt); Wilbur de Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (clt, ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)*

- Rust*2,*3,*4,*6: *Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur De Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)*

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Shelton Hemphill, Henry 'Red' Allen, Bernard Flood (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)*

Soloists ad-lib:

65460: CH alt 6; LA voc 32; JCH o-tbn 2+6; LA o-tpt 2+8; JG ten 8; LA o-tpt 8+6

65461: LA o-tpt 2+16+8; CH alt 2; LA voc 30; CH alt 2+14; JG ten 16; LA o-tpt 16

65462: LA voc 32+6; LA o-tpt 32 + 6

65463: LA voc 16 + 16 + 16 + 16 + 16 + 16+4

036 FRANKIE "HALF-PINT" JAXON

New York,

May 19, 1939

Frankie "Half-Pint" Jaxon – voc;

Barney Bigard – clt;

Lil Armstrong – pno; Wellman Braud – sbs; Sidney Catlett – dms

65607-A Don't Pan Me (Please Don't Talk About Me When I'm Gone)

Dec 7638,

Document DOCD-5260

65608-A Callin' Corrine

Dec 7619,

Document DOCD-5260

65609-A You Can't Put That Monkey On My Back

Dec 7619,

Document DOCD-5260

65610-A Fan It Boogie Woogie

Dec 7638,

Document DOCD-5260

That's some nice and amusing pop/jazz music by Frankie 'Half-Pint' Jaxon, vaudeville and jazz/blues singer of considerable prominence in

coloured audiences. His repertoire consisted mainly of blues related tunes with a comical admixture. He is accompanied here by a quartet led by Lil Hardin-Armstrong, former wife of Louis Armstrong and pianist of the early King Oliver Band. Clarinetist Barney Bigard is his own stylist and plays beautifully the lead-parts of this session, while pianist Lil Armstrong seems to lack some rhythmic strength, although playing with finesse and grace. Wellman Braud and Sid Catlett complete the rhythm section, Catlett in his thoughtful but urgent and driving manner with mainly brushes and sticks sometimes.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Barney Bigard (cl); Lil Armstrong (p); Wellman Braud (b); Sidney Catlett (dm)*
 - Carey, *McCarthy, Jazz Directory, Vol. 5: Barney Bigard (clt); Lil Armstrong (p); Wellman Braud (bs); Sidney Catlett (d)*
 - Rust*3, *4, *6: *Barney Bigard -cl; Lil Armstrong -p; Wellman Braud -sb; Sidney Catlett -d*

Soloists ad-lib:

65607: *SC dms 4; BB clt 32; FJ voc+BB clt 36; LA pno 16; WB sbs 8; LA pno 8; BB clt 16; FJ voc 20*
 65608: *BB clt 4; FJ voc+BB clt+LA pno 27 + 12 + 12 + 12; BB clt 12; FJ voc 6*
 65609: *LA pno 2; SC dms 2; BB clt 16; FJ voc+BB clt 16 + 16; LA pno 16; FJ voc+BB clt 16 + 16; BB clt 16; FJ voc+BB clt 16 + 16*
 65610: *BB clt 4; FJ voc+BB clt 12 + 12; BB clt 12; FJ voc+BB clt 12 + 12; LA pno 12; FJ voc+BB clt 12; WB sbs+BB clt 12*

037 FRANKIE NEWTON QUINTET

Frank Newton – tpt; New York, Jun. 08, 1939
 Meade 'Lux' Lewis – pno; Teddy Bunn – gtr; John Williams – sbs; Sidney Catlett – dms
 GM-531 After Hours Blues BN 14, Mosaic MR1-108 (LP)

These subsequent Blue Note recordings follow the same procedure as in sessions 032 – 034 in putting on wax a collection of blues choruses by a group of experienced jazz musicians of the Harlem circle with no directions by the recording personnel and no arrangements. See session 032 above! This title 'After Hours Blues' again is a simple succession of improvisations in blues chorus, but it contains very beautiful improvisations by Frankie Newton, Teddy Bunn, and Meade 'Lux' Lewis. Catlett takes his sticks to underly the last chorus with strong press-rolls and finally heavy single strokes. But, what is going on in the very last bar of this title? It sounds like there is a second trumpet playing the final phrase while Frankie Newton's squeezed downward phrase vanishes below. If you'd ask me, I'd opt for Higgy who is too upset to wait for his solo

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Frank Newton (tp); J.C. Higginbotham (tb); Meade Lux Lewis (p); Teddy Bunn (g); John Williams (b); Sidney Catlett (dm)*
 - Rust*2, *3, *4, *6: *Frank Newton (tpt); C. Higginbotham (tbn); Meade Lux Lewis (pno); Teddy Bunn (gtr); Johnny Williams (sbs); Sidney Catlett (dms)*

Soloists ad-lib:

GM-531: *MLL pno+SC dms 4; FN o-tpt 12 + 12; TB gtr 12 + 12; MLL pno 12 + 12; FN o-tpt 12*

038 J.C. HIGGINBOTHAM QUINTET

J.C. Higginbotham - tbn; New York, Jun. 08, 1939
 Meade 'Lux' Lewis – pno; Teddy Bunn – gtr; John Williams – sbs; Sidney Catlett – dms
 GM-532B-15 Basin Street Blues BN 7, Mosaic MR1-108 (LP)
 Composer credit: GM-532B (Williams)

.... which comes here! Wonderful and melodious. And then comes Teddy Bunn trying to start his solo but not counting the bars. He is confused here, thinking in 12-bar blues choruses. But these guys improvise on the 16-bar 'Basin Street Blues' verse. OK, everything went well thereafter, so we can be curious about

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: J.C. Higginbotham (tb); Meade Lux Lewis (p); Teddy Bunn (g); John Williams (b); Sidney Catlett (dm)*
 - Carey, *McCarthy, Jazz Directory, Vol. 4: J.C. Higginbotham (tbn); Meade Lux Lewis (p); Teddy Bunn (g); Johnny Williams (b); Sidney Catlett (dm)*
 - Rust*2, *3, *4, *6: *C. Higginbotham (tbn); Meade Lux Lewis (pno); Teddy Bunn (gtr); Johnny Williams (sbs); Sidney Catlett (dms)*

Soloists ad-lib:

GM-532B: *MLL pno 4; JCH o-tbn 16 + 14; TB gtr 2+14; JCH o-tbn 2+16 + 8*

039 SIDNEY BECHET QUINTET

Sidney Bechet – sop; New York, Jun. 08, 1939
 Meade 'Lux' Lewis – pno; Teddy Bunn – gtr; John Williams – sbs; Sidney Catlett – dms
 GM-533-14 Summertime BN 6, Mosaic MR1-108 (LP)
 Composer credit: GM-533 (Gershwin)

.... Sidney Bechet taking over. He always is a sovereign of proceedings in the recording studio. And he does not select a traditional blues for his performance, but he demands a more pretentious title: George Gershwin's rather blues-like song 'Summertime', from his – still contemporary at the time – opera 'Porgy and Bess'. Bechet kept it in his repertoire for his later life. And he joins his blowing colleagues

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Sidney Bechet (ss); Meade 'Lux' Lewis (p); Teddy Bunn (g); John Williams (b); Sidney Catlett (dm)*
 - Rust*2, *3, *4, *6: *Sidney Bechet (sop); Meade 'Lux' Lewis (p); Teddy Bunn (g); John Williams (b); Sidney Catlett (dm)*

Soloists ad-lib:

GM-533: *TB gtr 4; SB sop+TB gtr 16; SB sop 16; SB sop+TB gtr 16; SB sop 16 + 16*

040 PORT OF HARLEM SEVEN

Frankie Newton – tpt; J.C. Higginbotham - tbn; Sidney Bechet – clt, sop; New York, Jun. 08, 1939

Meade 'Lux' Lewis – pno; Teddy Bunn – grt; John Williams – sbs; Sidney Catlett – dms
 GM-532-12 Blues For Tommy BN 7, Chronological Classics 608
 GM-536-11 Pounding Heart Blues BN 6, Chronological Classics 608
Composer credits: GM-532 (improvised); GM-536 (improvised)

..... for two additional soulful and hot blues titles and one aria from 'Porgy and Bess'. 'Big Sid' is on brushes or sticks playing press-rolls mainly, but they did not record his wonderful bass drum that we hear in the following and earlier James P. Johnson sessions. A pity!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Frank Newton (tp); J.C. Higginbotham (tb); Sidney Bechet (clt); Meade 'Lux' Lewis (p); Teddy Bunn (g); John Williams (b); Sidney Catlett (dm)*

- Rust*2,*3,*4,*6: *Frank Newton (tpt); J.C. Higginbotham (tbn); Sidney Bechet (clt, sop); Meade 'Lux' Lewis (p); Teddy Bunn (g); John Williams (b); Sidney Catlett (dm)*

Soloists ad-lib:

GM-532: SB sop 4; FN o-tpt+ens 12; SB sop 12; MLL pno 12; FN o-tpt 12; TB grt 12; JCH o-tbn 12; free ens 12

GM-536: FN o-tpt 4; JCH o-tbn 4; free ens 12; JCH o-tbn 12; MLL pno 2; FN o-tpt 12 + 12; SB clt 12; free ens 12

| Note: Trixie Smith's session of Jun. 14, 1939 does not seem to have Sidney Catlett, but O'Neil Spencer instead!

041 JAMES P. JOHNSON AND HIS ORCHESTRA

New York, Jun. 15, 1939

Henry Allen – tpt; J.C. Higginbotham – tbn; Gene Sedic – ten;

James P. Johnson – pno; Eugene Fields - grt; Pops Foster – sbs; Sidney Catlett – dms, tympani;

Anna Robinson – voc (12)

24776-1	Memories Of You	Col uniss 78,	Mosaic MD6 262 VI
24776-2	Memories Of You	Col uniss 78,	Chronological Classics 711
24777-1	Old Fashioned Love	Col DZ-545,	Mosaic MD6 262 VI
24777-2	Old Fashioned Love	Col DZ-545,	Chronological Classics 711
24778	Swingin' At The Lido	Col uniss 78,	Moon MCD 082-2
24778- bd	Swingin' At The Lido	Col uniss 78,	Moon MCD 082-2
24778-1	Swingin' At The Lido	Col uniss 78,	Mosaic MD6 262 VI
24778-2	Swingin' At The Lido	Col uniss 78,	Moon MCD 082-2
24779-1	Havin' A Ball	Col uniss 78,	Mosaic MD6 262 VI
24779-2	Havin' A Ball	Col uniss 78,	Moon MCD 082-2
24779-3	Havin' A Ball	Col uniss 78,	Moon MCD 082-2
24779-4	Havin' A Ball	Col unissued,	Mosaic MD6 262 VI
24780-1	Hungry Blues	Col uniss 78,	Moon MCD 082-2

Composer credits: 24776 (E. Blake – A. Razaf); 24777 (J. Johnson – C. Mack); 24778 (J. Johnson – W. Smith); 24779 (J. Johnson – A. Razaf); 24780 (J. Johnson – L. Hughes). Note: matrix numbers do not recall actual recording sequence!

In continuation of the fore-going James P. Johnson session (session 030), this is the same great band again, with two rhythm men replaced. But Catlett is still there reigning supreme over rhythm proceedings. As a matter of fact, we may find us happy now to have all titles of these last two sessions with all their surviving alternate takes and breakdowns - "bd" - on one single Spanish CD of the Moon label! Thanks a lot, Mr Moon!! (The Mosaic CD fails in take -24778-2 in being a composite-take. I did not use it in this investigation.)

In the last chorus of 'Memories of You' we hear Sid Catlett for the first time playing a basic ride rhythm on a large Chinese cymbal. And also, we have the real pleasure to hear Catlett play his bass drum. And in 'Havin' A Ball' he obviously really has one in using a set of tympani for the introduction.

I am rather certain that take -4 of 'Havin' A Ball' on the Mosaic CD is identical to take -1 on that same CD.

Notes:

- Ch. Delaunay, *New Hot Discography: Henry Allen (tp); J.C. Higginbotham (tb); Gene Sedic (ts); James P. Johnson (p); Eugene Fields (g); Pops Foster (b); Sid Catlett (dm); Anna Robinson (vo)*

- Carey, McCarthy, *Jazz Directory, Vol. 5: Henry Allen (tpt); J.C. Higginbotham (tbn); Gene Sedic (ten); James P. Johnson (p); Eugene Fields (g); Pops Foster (bs); Sid Catlett (d); Anna Robinson, Ruby Smith (voc)*

- Rust*2,*3,*4,*6: *Henry Allen (tpt); J.C. Higginbotham (tbn); Gene Sedic (ten); James P. Johnson (pno); Eugene Fields (grt); Pops Foster (sbs); Sid Catlett (dms); Anna Robinson, Ruby Smith (voc)*

Soloists ad-lib:

24776: HRA o-tpt+GS ten 4; GS ten 32; HRA o-tpt 2+32; JPJ o-tbn 16; HRA o-tpt+ens 16

24777: JPJ pno 4; GS ten 32; JCH o-tbn 32; JPJ pno 32; JPJ pno+ens 8; HRA o-tpt 8; JPJ pno+ens 8; HRA o-tpt 4

24778: JPJ pno 12; GS ten 4; JPJ pno 16; GS ten 16; HRA o-tpt 16

24779: SC tymp 6; JPJ pno 32; GS ten 16; HRA o-tpt 8; JCH o-tbn 8; HRA o-tpt 32; JCH o-tbn 8

24780: JCJ pno 24; AR voc+JCH m.tbn 24; HRA o-tpt 14; GS ten 6; free ens 4

Discernible differences of takes:

24776-1: 'Red' Allen's trumpet upbeat in last bar of tenor-sax chorus: 2 stressed quarter-notes bb-bb

24776-2: 'Red' Allen's trumpet upbeat in last bar of tenor-sax chorus: 1 eighth-triplet bb-c-d, 2 eighth-notes eb-d

24777-1: Piano introduction: S. Catlett answers J.P. Johnson's piano phrases with un-choked Chinese cymbal strokes in bars 1 and 2, and plays six rim-shots or woodblock strokes in bars 3 and 4.

24777-2: Piano introduction: S. Catlett answers J.P. Johnson's piano phrases with choked cymbal strokes in bars 1 and 2, and is silent in bars 3 and 4.

24778: James P. Johnson's piano solo: S. Catlett plays press-rolls on his snare drum all through.

24778-bd: This second try of the title is a breakdown of 1.46 minutes length.

24778-1: James P. Johnson's 2nd piano solo: S. Catlett plays eighth-triplets in bar 7 and a press-roll in bar 8 on the woodblock.

24778-2: James P. Johnson's 2nd piano solo: S. Catlett plays with brushes on his snare drum all through.

24779-1: Penultimate chorus (Allen's 2nd solo) bar 2: Allen plays a phrase 1 quarter-note ab, 4 eighth-notes f-a-bb-b

24779-2: Penultimate chorus (Allen's 2nd solo) bar 2: Allen plays a phrase 1 quarter-note ab, 3 eighth-notes ab(fluffed)-bb-ab

24779-3: Penultimate chorus (Allen's 2nd solo) bar 2: Allen plays a phrase 1 half pause, 1 eighth-note ab, 1 dotted eighth-note F

24779-4: Penultimate chorus (Allen's 2nd solo) bar 2: Allen plays same as take-1. (This also checked at other spots of this take, thus most probably identical to take -1)

| Note: Rosetta Howard's session of Jun. 15, 1939 does not seem to have Sidney Catlett, but O'Neil Spencer instead!

042 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Jun. 15, 1939

Louis Armstrong – tpt, voc;
Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms

65824-A Baby, Won't You Please Come Home?

Dec 2729, Chronogial Classics 615

65825-A Poor Old Joe

Od 284649, Chronogial Classics 615

65826-A Shanty Boat On The Mississippi

Dec 2729, Chronogial Classics 615

Composer credits: 65824 (Warfield - Williams); 65825 (Carmichael); 65826 (Shand - Eaton)

This is the Armstrong band's usual handicraft, mainly Louis singing or blowing, with the occasional solo of one of the band musicians. Expertly played and swinging throughout, especially driven by Sid Catlett's almost genial drumming.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur de Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (clt, ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)

- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur De Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)

- J. Willems, *All Of Me, Louis Armstrong*: Louis Armstrong (tp, voc); Shelton Hemphill, Henry 'Red' Allen, Bernard Flood (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)

Soloists ad-lib:

65824: LA voc 18; CH alt 18; JCH m-tbn 17; LA o-tpt 1+18; LA o-tpt+ens 18

65825: LA voc 32; JG ten 16; LA o-tpt 16; LA voc 32 + 16; LA o-tpt+ens 32

65826: CH alt 8; LA voc 32; LA o-tpt+ens 16 + 8

043 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Oct. 02, 1939
broadcast from Carnegie Hall

Louis Armstrong – tpt, voc;
Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms

When It's Sleepy Time Down South

Ambassador CLA 1906

Old Man Mose

Ambassador CLA 1906

What Is This Thing Called Swing?

Ambassador CLA 1906

Composer credits: WISTDS (Rene – Rene - Muse); OMM (Armstrong - Randolph); WITTCS? (Gerlach - Armstrong)

Well, yes, this is something for a big audience in a big hall and with little demand for quality and art, but for show and enthusiasm and rapture. This is one side of Louis Armstrong. Very interesting, but not my kind of taste. I have tried to count Catlett's solo bars: it's about one-hundred. But a lot of thanks to the Ambassador people to have made these sides accessible.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong*: Louis Armstrong (tp, voc); Shelton Hemphill, Henry 'Red' Allen, Bernard Flood (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)

Soloists ad-lib:

WISTDS: LA o-tpt 4

OMM: LR pno 8; LA o-tpt 16; LR pno 8; LA voc 16 + 32 + 16 + 32; SC dms 4; LA voc 4

WITTCS?: LA voc 16 + 16 + 16 + 12; SC dms c.100; LA voc 16+2; LA o-tpt 16 + 16 + 16

044 CLAUDE HOPKINS

New York, Oct. 02, 1939
broadcast from Carnegie Hall Concert

Shelton Hemphill, Bernard Flood, Henry 'Red' Allen – tpt;
Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
Rupert Cole, Charlie Holmes – alt, clt; Joe Garland, Bingie Madison – ten, clt;
Claude Hopkins – pno, ldr; Lee Blair – gtr; Pops Foster – sbs; Big Sid Catlett – dms;
Beverly White – voc

I'd Do Anything For You

Collectors Classics CC 18 (LP)

This broadcast from the Carnegie Hall presents us Claude Hopkins' most renowned own composition, and it has become somewhat of a jazz standard. It is obviously played by the Louis Armstrong band that anyhow was on the stage of this concert at Carnegie Hall, New York. The arrangement is Hopkins', as we know it for many years now, and he decidedly is the piano soloist. A girl-singer sings two choruses of this Hopkins "trademark", but I am unable to identify the lady. May she perhaps be Beverly White, known from the last two recording sessions by Decca, and becoming of age a bit?

Yet, we certainly know the drummer heard on this side. And this is - without any doubt - Big Sid Catlett, fantastic drummer of the Armstrong Orchestra, that also was part of this concert's package. This fact must make us conclude that it is the Armstrong band under Hopkins' name!

The tune includes three choruses only, one by the piano, and two by the singer. The only other musician playing ad-lib behind the singer, is a trumpeter who is not 'Red' Allen. He may thus be Bernard Flood.

For me, this recording is a very fascinating discovery, as it gets us to hear one other record of Sid Catlett's total opus.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2*: not listed

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

Soloists ad-lib:

IDAFY: CH pno 32; ?BW voc+?BF o-tpt obl 32 + 32;

045 LIONEL HAMPTON AND HIS ORCHESTRA

New York,

Oct. 12, 1939

Lionel Hampton – vib, voc;

Henry 'Red' Allen – tpt; J.C. Higginbotham – tbn; Earl Bostic – alt;

Clyde Hart – pno; Charlie Christian – gtr; Artie Bernstein – sbs; Sidney Catlett – dms;

Henry 'Red' Allen – voc (3,4)

042941-1 I'm On My Way From You

Vic 26476,

Chronological Classics 562

042942-1 Haven't Named It Yet

Vic 26476,

Chronological Classics 562

042943-1 The Heebie Jeebies Are Rockin' The Town

Vic 26423,

Chronological Classics 562

042943-2 The Heebie Jeebies Are Rockin' The Town

Vic 26423,

Mosaic MD5-238 III

Composer credits: 142941 (L. Hampton -D. Burley); 042942 (L. Hampton – C. Christian); 042143 (B. Atkins -L. Hampton)

As far as I know is this the only recording of Sid Catlett recording with Lionel Hampton. And of all these L. Hampton Victor recordings, this session is one of my favourites. And mainly because of Catlett's wonderful drumming. But there also are superb musicians in 'Red' Allen, Higginbotham, the young Earl Bostic, Clyde Hart, and – above all others – Charlie Christian on his electric guitar. Not to forget the leader and the very strong bassist!

Listen to Catlett's drumming in all titles/takes: it is a paragon for beautiful, functional, soft, melodic, elegant, driving, and tasteful – and swinging – art of jazz drumming! His drumming on these sides already enraptured me – KBR – for at least sixty-five years. His soft press-rolls, his accents, his use of the hi-hat – closed or cha-ba-dah – his rim-shots, and his riding the Chinese cymbal, and the bass drum. It's a pity yet, that he does only play on the third title's last chorus!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Red Allen (tp); J.C. Higginbotham (tb); Earl Bostic (as); Clyde Hart (p); Charlie Christian (g); Artie Bernstein (b); Sidney Catlett (dm); Lionel Hampton (vb, vo)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Henry Red Allen (tpt); J.C. Higginbotham (tbn); Earl Bostic (alt); Clyde Hart (p); Charlie Christian (g); Artie Bernstein (bs); Sidney Catlett (d); Lionel Hampton (vib, vcl)

- Rust*2, *3, *4, *6: Henry Red Allen (tpt); J.C. Higginbotham (tbn); Earl Bostic (alt); Clyde Hart (pno); Charlie Christian (el. gtr); Artie Bernstein (sbs); Sidney Catlett (dms); Lionel Hampton (vib, vcl)

Soloists ad-lib:

042941: LH vib 4; HRA o-tpt 32; LH voc 32; JCH o-tbn 1+16; LH vib 8

042942: LH vib 4; LH vib+ens 32; CC gtr 16; HRA o-tpt 8; CC gtr 8; JCH o-tbn 16; EB alt; JCH o-tbn 8; LH vib+ens 16;

AB sbs 2; HRA o-tpt 2; AB sbs 2; SC dms+LH vib 2; LH vib+ens 32

042943: CC gtr 4; LH vib 4; HRA m-tpt 4; LH voc+ens 8 + 24; JCH m-tbn 12; LH voc 4 + 12; AB sbs 4; LH vib+ens 16

Discernible differences of takes:

042943-1: C. Christian plays a very restrained and soft guitar riff behind Higginbotham's entire trombone solo.

042943-2: C. Christian starts strong guitar strumming in third bar of Higginbotham's trombone solo.

| Note: Helen Proctor's session of Oct. 13, 1939 does not seem to have Sidney Catlett, but O'Neil Spencer instead!

046 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Dec. 11, 1939

Louis Armstrong – tpt, voc;

broadcast from Cotton Club

Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;

Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms

When It's Sleepy Time Down South

Doctor Jazz DJ 010-I

Sugar Foot Stomp

Doctor Jazz DJ 010-I

You're Just A No Account

Doctor Jazz DJ 010-I

Jammin'

Doctor Jazz DJ 010-I

The Louis Armstrong Orchestra at the Cotton Club – 'The Home of Happy Feet' – and in splendid form, swinging, romping, and blowing like mad. But here we have the opportunity to really hear Mr. Big Sid driving the band in his own inimitable way. What he does on his drum-set is so musical and elegant, and so distinct and direct behind a big band as you'd never find it again anywhere else. And unobtrusive and subtle at the same time.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong*: not listed

Soloists ad-lib:

WISTDS: LA o-tpt+ens 8

SFS: ?JG ten 2+10; JCH o-tbn 2+10; ?RC clt 2+12 + 12; LA o-tpt 12 + 12 + 10 + 12

YJANA: LA voc 8 + 40; LA o-tpt 22; LA voc 8

J: JCH o-tbn 32; LA o-tpt 1+32 + 20

047 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Dec. 17, 1939

Louis Armstrong – tpt, voc; WABC broadcast
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms;
 Sonny Woods – voc
 Melancholy Lullaby – Lilacs In The Rain Dot Time DT 8022

This is nice commercial stuff of the Armstrong / Russell band of the time, thus with Catlett at the drums.
 The 'Dot Time' label is Catherine Russell's, daughter of earlier bandleader Luis Russell.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong*: not listed:

Soloists ad-lib:

ML-LITR: ?JG clt 4; SW voc 32 + 32; HRA o-tpt 8; SW voc 8

048 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Dec. 18, 1939

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
 66984-A Poor Old Joe Dec 3011, Chronological Classics 615
 66985-A You're A Lucky Guy Dec 2934, Chronological Classics 615
 66986-A You're Just A No Account Dec 2934, Chronological Classics 615
 66987-A Bye And Bye Dec 3011, Chronological Classics 615
Composer credits: 66984 (Carmichael); 66985 (S. Kahn - Chaplin); 66986 (S. Kahn - Chaplin); 66987 (Traditional)

'Poor Old Joe' is a title which might possibly have met with Armstrong's soul, in that there is much said about human beings overcome bad social conditions with self-confidence and humour.

All four titles have Catlett mainly on his hi-hat with cha-ba-dah in ensemble parts, switching over to his snare drum with press-rolls in instrumental solos of his colleagues.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur de Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (clt, ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)

- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur De Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)

- J. Willems, *All Of Me, Louis Armstrong*: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)

Soloists ad-lib:

66984: LA voc 32; JG ten 16; LA o-tpt 1+16; LA voc 16 + 32; RC alt 16 + 32; ?RC alt 4; LA o-tpt 32

66985: LA voc 34; LA o-tpt 2+34 + 2; JCH o-tbn 4; LA voc 12

66986: LA voc 32; LA o-tpt 1+32+8

66987: SC dms 4; LA o-tpt 14; JG ten 2; LA voc 16; JCH o-tbn 2+14; LA voc 2+16; SC dms 6; LA o-tpt 2+16 + 16 + 16

049 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Dec. 18, 1939
 broadcast from Cotton Club

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
 When It's Sleepy Time Down South Ambassador CLA 1906
 Harlem Stomp Ambassador CLA 1906
Composer credits: WISTDS (Rene – Rene - Muse); HS (I. Higginbotham)

A broadcast live recording from the Cotton Club, again, thanks to Mr. Ambassador of Sweden.

'Harlem Stomp' is a "run-of-the-mill" number of the band, with Armstrong the only soloist and great drumming by "Big Sid".

Notes:

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

- Carey, *McCarthy, Jazz Directory, Vol. 2*: not listed

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

- J. Willems, *All Of Me, Louis Armstrong*: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)

Soloists ad-lib:

WISTDS: LA o-tpt 8

HS: LA voc 16 + 32; LA o-tpt 32+8

050 W. C. HANDY'S ORCHESTRA

New York, Dec. 26, 1939

W.C. Handy – tpt, voc; J.C. Higginbotham – tbn;

Edmond Hall – clt; Bingie Madison – ten;		
Luis Russell – pno; Pops Foster – sbs; Sidney Catlett – dms		
US-1223-1	St. Louis Blues	Var 8163, RST JPCD-1515-2
US-1224-1	Loveless Love	Var 8162, RST JPCD-1515-2
US-1225-1	Beale Street Blues	Var 8163, RST JPCD-1515-2
US-1226-1	'Way Down Where The Blues Begin	Var 8162, RST JPCD-1515-2

This obviously was a welfare enterprise for a sixty-six years old Mr. W.C. Handy, the “Father of the Blues”. By all his merits as a composer of Afro-American heritable material, he was not a blues/jazz musician, and his trumpet work is nothing but a performance of his own scored songs, and of no significance as jazz.

But there are a small number of nice solos by Higginbotham, Hall, Madison (!), and Russell with his shaky rhythm. No merits for Sid Catlett, he being restrained to a maximum.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2: W.C. Handy (cor, voc); J.C. Higginbotham (tbn); Edmond Hall (clt); Bingie Madison (ten); Luis Russell (p); Pops Foster (b); Sidney Catlett (d)*

- Rust*2: not listed

- Rust*3,*4,*6: W.C. Handy -c -v; J.C. Higginbotham -tb; Edmond Hall -cl; Bingie Madison -ts; Luis Russell -p; Pops Foster -sb; Sidney Catlett -d

Soloists ad-lib:

US-1223: JCH o-tbn 8; WCH m-tpt 12 + 12 + 16; JCH o-tbn 12; EH clt 12; LR pno 12; WCH m-tpt 12 + 12

US-1224: WCH voc+LR pno obl 12 + 12; WCH voc+EH clt obl 16 + 16; BM ten 16; WCH voc+EH clt obl 16 + 16

US-1225: WCH m-tpt+ens 12 + 12 + 8 + 8 + 12 + 12; JCH o-tbn 12; EH clt 12; WCH m-tpt 12

US-1226: WCH voc 12 + 12 + 32; BM ten 16; WCH voc+ens 16

051 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Feb. 25, 1940

Louis Armstrong – tpt, voc;

WABC broadcast

Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;

Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison ten, clt; Joe Garland – ten, clt, bar;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms;

Sonny Woods – voc

Leanin' On The Old Top Rail – Gotta Get Home

Dot Time DT 8022

This is nice commercial stuff of the Armstrong / Russell band of the time, thus with Catlett at the drums.

The 'Dot Time' label is Catherine Russell's, daughter of earlier bandleader Luis Russell.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: not listed*

Soloists ad-lib:

LOTOTR-GGH: CH alt 2; SW voc 16 + 8; ?BF m-tpt 8 + 4; SW voc 32 + 4

052 CLAUDE HOPKINS AND HIS ORCHESTRA

New York,

c. Mar. 04, 1940

Albert Snaer, Russell Jones, Herman Autrey – tpt;

Ray Hogan, Norman Greene, Bernard Archer – tbn;

Howard Johnson – alt, clt; Norman Thornton – alt, clt, bar; Ben Waters, Bobby Sands – ten, clt;

Claude Hopkins – pno,ldr; Walter Jones – gtr; Elmer James – sbs; Sidney Catlett – dms;

Orlando Roberson – voc (2,4,6); Herman Autrey – voc (5)

AM 604 Yacht Club Swing

Ammor 116, Chronological Classics 733

AM 605 The Singing Hills

Ammor 114, Chronological Classics 733

AM 606 Out To Lunch

Ammor 115, Chronological Classics 733

AM 607 A Little Rain Must Fall

Ammor 116, Chronological Classics 733

AM 608 I'd Believe You

Ammor 114, Chronological Classics 733

AM 609 What's The Matter With Me?

Ammor 115, Chronological Classics 733

Composer credits: 604 (Autrey – Johnson); 605 (David – Sanford – Mysels); 606 (Hopkins – Hicks); 607 (Green – Little – Kaye); 608

(Hopkins – Johnson); 609 (Lewis – Shand)

These are the last big band recordings of the Claude Hopkins band of the 1930s. The personnel had changed drastically since the early 1930s, although Hopkins was able to hold his musicians together for long periods. But he still had his equivocal singer Orlando Roberson with his band.

On these sides Hopkins also had Bennie Waters on first tenor sax with the band. By listening I assume that Waters was confined to section playing, and not to solo. All tenor sax solos on these sides sound to be played by Bobby Sands with his strong but somewhat erratic style. Benny Waters in his book 'The Key to a Jazzy Life' lets us know that "Bobby Sands was out of tune, he never did have much control." The short clarinet solos in 'Out To Lunch' may also be played by Sands, as he was responsible for clarinet playing in the band in earlier years when Edmond Hall had to switch to baritone sax. There is a baritone solo in 'I'd Believe You' which is played by Norman Thornton, as Waters writes "Norman played alto as he did with Claude Hopkins, but most of the time he was playing baritone sax. He was a good baritone player, he just wasn't a good soloist, not a fantastic one anyway."

I have attributed all trumpet solo parts to Herman Autrey, but I am not certain whether some of them – the more horizontal ones – are the work of Albert Snaer.

Bennie Waters: "After Claude Hopkins had got me into Jimmy Lunceford's band, I went all over with Jimmy."

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Albert Snaer, Russell Jones, Herman Autrey (tp); Ray Hogan, Norman Green, Bernard Asdier (sic – KBR) (tb); Howard Johnson, Norman Thornton, Bobby Sands, Ben Waters (s); Claude Hopkins (p); Walter Jones (g); Elmer James (b); Walter Johnson (dm)*

- Rust*2: Albert Snaer, Russell Jones, Herman Autrey (tpt); Ray Hogan, Norman Greene, Bernard Asdier – tbn; Howard Johnson, Norman Thornton (alt); Bobby Sands, Ben Waters (ten); Claude Hopkins (pno, arr); Walter Jones (gtr); Elmer James (sbs); Walter Johnson (dms);
 - Rust*3: Albert Snaer -Russell Jones -Herman Autrey -t; Ray Hogan, -Norman Greene -Bernard Archer -tb; Howard Johnson -Norman Thornton -as; Bobby Sands -ts; Ben Waters -cl -ts; Claude Hopkins -p -ldr -a; Walter Jones -g; Elmer James -sb; Walter Johnson -d; Orlando Roberson -v

- Rust*4,*6: Claude Hopkins -p -a -dir; Albert Snaer -Russell Jones -t; Herman Autrey -t -v; Ray Hogan -Norman Greene -Bernard Archer -tb; Howard Johnson -Norman Thornton -as; Bobby Sands -ts; Ben Waters -cl -ts; Walter Jones -g; Elmer James -sb; Walter Johnson -d; Orlando Roberson -v

Soloists ad-lib:

AM 604: CH pno 4; HA o-tpt 8; BA o-tbn 16; BS ten 8; BA o-tbn 8; HJ alt 32; ?HA m-tpt 32 + 32
 AM 605: OR voc 32; CH pno 8; OR voc 2 + 2+4+2
 AM 606: CH pno 6; ?HA m-tpt 16; BS ten 8; ?HA m-tpt 8; ?BS clt 16; CH pno 8; ?BS clt 8; CH pno 6
 AM 607: BS ten 1+7; OR voc 30; CH pno 11
 AM 608: CH pno 2; HA o-tpt 8; HA voc 32; BS ten 16; ?BA o-tbn 8; NT bar 8; CH pno 16
 AM 609: OR voc 32; CH pno 2+7; OR voc 1+8

053 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Mar. 14, 1940

Louis Armstrong – tpt, voc;

Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;

Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms

67321-A	Hep Cats' Ball	Dec 3283,	Chronological Classics 615
67322-A	You've Got Me Voodoo'd	Dec 3092,	Chronological Classics 615
67323-A	Harlem Stomp	Dec 3092,	Chronological Classics 615
67324-A	Wolverine Blues	Dec 3105,	Chronological Classics 615
67325-A	Lazy 'Sippi Steamer	Dec 3283,	Chronological Classics 615

Composer credits: 67321 (Palmer – Armstrong - Robinson); 67322 (Armstrong – Russell - Lawrence); 67323 (I. Higginbotham); 67324 (Morton); 67325 (Armstrong – Selman - Russell)

And another session by the Armstrong Band with beautiful Armstrong trumpet and vocal performances, a few solos by the band members, and fantastic Catlett drumming. Just listen to his solo in 'Wolverine Blues'! Marvellous!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur de Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (clt, ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)

- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur De Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)

- J. Willems, *All Of Me, Louis Armstrong*: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole (as, cl); Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)

Soloists ad-lib:

67321: LA voc 12 + 32; LA o-tpt 30 + 2 + 2 + 6
 67322: LA voc 32; RC clt 16; LA o-tpt 32 + 2 + 4
 67323: LA voc 16 + 32; LA o-tpt 32+10
 67324: BM clt 14; CH alt 16; JCH o-tbn 22; LA o-tpt 32 + 32 + 16
 67325: LA voc 32; LA o-tpt 1+24+4

054 SIDNEY BECHET'S BLUE NOTE QUARTET

New York,

Mar. 20, 1940

Sidney Bechet – clt, sop;

Teddy Bunn – gtr; Pops Foster – sbs; Sidney Catlett – dms

709-B	Lonesome Blues	BN 13,	Chronological Classics 619
710-A	Dear Old Southland	BN 13,	Chronological Classics 619
711-A	Bechet's Steady Rider	BN 502,	Chronological Classics 619
712-A	Saturday Night Blues	BN 502,	Chronological Classics 619

Composer credits: 709 (Armstrong); 710 (Layton); 711 (Bechet); 712 (Bechet)

This is a rather event-less recording session by Sidney Bechet, and it lacks a good piano player's work. Youthful Teddy Bunn has his difficulties with the chords of 'Dear Old Southland', and Bechet seems not to be at his most inspired on these sides. Pops Foster keeps time and Catlett retains very much restricting himself to press-rolls on the snare drum with few accents and a bit of hi-hat cha-ba-dah in final choruses.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Sidney Bechet (ss); Teddy Bunn (g); Pops Foster (b); Sidney Catlett (dm)

- Rust*2,*3,*4,*6: Sidney Bechet (clt, sop); Teddy Bunn (gtr); Pops Foster (sbs); Sidney Catlett (dms)

Soloists ad-lib:

709: SB clt 4 + 12 + 12; TB gtr+SB clt 12 + 12; SB clt 12; TB gtr+SB clt 12; SB clt 12
 710: SB sop 4 + 32 + 16 + 16 + 32 + 16
 711: SB clt 4 + 12 + 12 + 12; TB gtr 12 + 12 + 12; SB clt 12 + 12 + 12 + 12 + 12 + 12
 712: SB clt 4 + 16; TB gtr 16; SB clt 16 + 8

055 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Mar. 22, 1940
 broadcast from Cotton Club

Louis Armstrong – tpt, voc;

Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar;
 Luis Russell – pno; Lee Blair – gr; Pops Foster – sbs; Sidney Catlett - dms
 Keep The Rhythm Going

Ambassador CLA 1907

I wonder who wrote this arrangement. It is way out of the usual Armstrong big band – Luis Russell's – manner. Joe Garland's, perhaps? And very little action by the bandleader! A rather strange number for the Armstrong Band. Catlett on tom-toms at the beginning, then on the hi-hat cymbals, followed by tom-tom work again, ending the tune behind Armstrong's trumpet with eight bars of sixteenth strokes on the snare drum.

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland (ts, bar); Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)*Soloists ad-lib:

KTRG: JG bar 16; ?HRA o-tpt 1+16; RC clt 2+14; LA o-tpt 16+16

056 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Mar. 24, 1940

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt; Joe Garland – ten, clt, bar;
 Luis Russell – pno; Lee Blair – gr; Pops Foster – sbs; Sidney Catlett - dms
 Confessin'

broadcast from Cotton Club

Ambassador CLA 1910

A very nice 'Confessin'' live from the Cotton Club, with a somewhat truncated introduction by possibly Charlie Holmes on alto, subsequent vocal chorus by the bandleader, and a second chorus split by first A-part (2+6 bars) taken by excellent 'Higgy' on open trombone and great Louis taking the second A-part plus B-part and third A-part followed by an 8-bars coda.

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland (ts, bar); Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)*Soloists ad-lib:

C: ?CH alt 6; LA voc 30; JCH o-tbn 2+6; LA o-tpt 2+24+8

057 DORIS RHODES

New York,

Mar. 26, 1940

Doris Rhodes – voc;
 Max Kaminsky – tpt; Brad Gowans – vtb;
 Pee Wee Russell – clt; Bud Freeman – ten;
 Joe Sullivan – pno; Eddie Condon – gr; Billy Taylor – sbs; Sidney Catlett – dms

27092-1 Let There Be Love

Col 35449,

IAJRC 53 (LP)

27092- Let There Be Love

Col uniss 78,

IAJRC 53 (LP)

27092-(breakdown) Let There Be Love

Col uniss 78,

IAJRC 53 (LP)

27092-(breakdown) Let There Be Love

Col uniss 78,

IAJRC 53 (LP)

27093-1 My Melancholy Baby

Col 35548,

IAJRC 53 (LP)

27093- My Melancholy Baby

Col 35548,

IAJRC 53 (LP)

27094-1 Sierra Sue

Col 35449,

IAJRC 53 (LP)

27095-1 Lorelei

Col 35548,

IAJRC 53 (LP)

27095- Lorelei

Col 35548,

IAJRC 53 (LP)

27095-(breakdown) Lorelei

Col uniss 78,

IAJRC 53 (LP)

Doris Rhodes (1908 – 1955) of Spokane, Washington, was an American pop singer of the Swing-era, related to the CBS company, but not really known as a jazz singer. She nevertheless sings very nice and soft, and a bit jazzy, and is a joy to hear.

The band accompanies her straight and from scores almost throughout. There are no real hot solos by the musicians and I refrain from discussing the musical content of the recordings.

It is amusing to hear 'Big' Sid Catlett drumming so soft and smart, together with Billy Taylor on string bass and Eddie Condon on guitar making a swinging rhythm. 'My Melancholy Baby' and 'Lorelei' have jazz solos by the reed-men and good trumpet by Kaminsky. Oh yes, Joe Sullivan plays a beautiful piano, here.

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

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

Soloists ad-lib:

27092: DR voc 32 + 16 + 2+8+2+2

27093: free ens 8; DR voc+free ens 32; DR voc 8; BF ten 16; PWR clt 16; DR voc+ens 16

27094: DR voc 4 + 32; JS pno 2+7; DR voc 1+16

27095: free ens 4; DR voc 24 + 32; JS pno 16; BF ten 8; MK o-tpt 8; DR voc 32

| Note: Peetie Wheatstraw's session of Apr. 04, 1940 does not seem to have Sidney Catlett, but possibly O'Neil Spencer instead!

058 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Apr. 09, 1940

Louis Armstrong – tpt, voc; broadcast from Cotton Club
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
 Darling Nelly Gray Ambassador CLA 1910

This again is not more than a fragment of Louis Armstrong's performance at the 'Cotton Club', and it shows him singing and trumpet-playing for a short time, only.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland (ts, bar); Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)*

Soloists ad-lib:

DNG: LA voc 16; LA o-tpt 30; LA voc 16 + 10

059 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Apr. 15, 1940
broadcast from Cotton Club

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
 Lazy River Ambassador CLA 1910
 Struttin' With Some Barbecue Ambassador CLA 1910
 When It's Sleepy Time Down South Ambassador CLA 1910

And again, we have three tunes from the Armstrong band repertoire in fragmented form. The band is great and has a superb rhythm section, but we nearly only hear the bandleader. Under given circumstances: OK! It's nice that we have it at all.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole (as, cl); Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)*

Soloists ad-lib:

LR: LA o-tpt 6; LA voc 18; LA scat-voc 18; LR pno 4; LA o-tp 18 + 2

SWSB: LA o-tpt 4+32 + 8; RC clt 16; CH alt 16; LA o-tpt 2+32 + 32 + 6

WISTDS LA o-tpt 5

060 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Apr. 1940
broadcast from Cotton Club

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
 Song Of The Islands Ambassador CLA 1910

No violins and vibraphone here like in Armstrong's January 1930 recording – and no humming choir. Yet, it's interesting to know that he still carried this tune in his repertoire.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)*

Soloists ad-lib:

SOTI: ?WDP o-tbn 1+14; LA voc 16 + 16+2; LA o-tpt 30; SC dms 2; LA o-tpt 16 + 16+2

061 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, May 01, 1940

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
 67648-A Sweethearts On Parade Dec 3235, Chronological Classics 615
 67649-A You Run Your Mouth, I'll Run My Business Dec 3204, Chronological Classics 615
 67650-A Cut Off My Legs And Call Me Shorty Dec 3235, Chronological Classics 685
 67651-A Cain And Abel Dec 3204, Chronological Classics 685
 Composer credits: 67648 (Lombardo - Newman); 67649 (Armstrong); 67650 (Raye - Alexander); 67651 (Fenstock - Loman)

These rather commercial titles have little Armstrong on trumpet, but much more singing, and no soloistic by anybody else out of the band. But Catlett's drumming for the big band is extra-ordinary and of an unbelievable quality – and “for the benefit of the band” – as Baby Dodds

would have called it.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur De Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (clt, ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)*

- *Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Henry Allen (tpt); Wilbur De Paris, George Washington, J.C. Higginbotham (tbn); Charlie Holmes, Rupert Cole (alt); Bingie Madison, Joe Garland (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Sidney Catlett (dms)*

- *J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Bernard Flood, Shelton Hemphill, Henry 'Red' Allen, (tp); Wilbur De Paris, George Washington, J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes (as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Sid Catlett (d)*

Soloists ad-lib:

67648: ?CH alt 4; LA m-tpt 32; LA voc 32; LA o-tpt 1+32+6
 67649: LA voc 8 + 16 + 16; ?CH alt 16; LA voc 16 + 16; LA o-tpt 16 + 16+2
 67650: LA voc 8 + 8 + 8; JG ten 8; LA o-tpt 8+8; LA voc 8 + 8; LA o-tpt 8+6
 67651: LA voc 16 + 32+4; LA o-tpt 32 + 16+6

062 THE CHOCOLATE DANDIES

New York, May 25, 1940

Roy Eldridge – tpt; Benny Carter – alt, pno; Coleman Hawkins – ten;
 Bernard Addison – gtr; John Kirby – sbs; Sidney Catlett – dms

R-2995	Smack	Com 533, Mosaic CCJR Vol. 1, Rec. 13
R-2995-2	Smack	Com uniss., Mosaic CCJR Vol. 1, Rec. 13
R-2995-3	Smack	Com uniss., Mosaic CCJR Vol. 1, Rec. 13
R-2995-4	Smack	Com uniss., Mosaic CCJR Vol. 1, Rec. 13
R-2995-5	Smack	Com SD2-306, Mo. CCJR Vol. 1, Rec. 13
R-2995-6	Smack	Com uniss., Mosaic CCJR Vol. 1, Rec. 13
R-2996	I Surrender, Dear	Com 1506, Mosaic CCJR Vol. 1, Rec. 13
R-2996-2	I Surrender, Dear	Com uniss., Mosaic CCJR Vol. 1, Rec. 13
R-2996-3	I Surrender, Dear	Com uniss., Mosaic CCJR Vol. 1, Rec. 13
R-2997	I Can't Believe That You're In Love With Me	Com 1506, Mosaic CCJR Vol. 1, Rec. 13
R-2997-2	I Can't Believe That You're In Love With Me	Com uniss., Mosaic CCJR Vol. 1, Rec. 13

Composer credits: R-2995 (L. Feather); R-2996 (Barris - Clifford); R-2997 (McHugh - Gaskill)

This famous Commodore session is known for its sheer unbelievable quality of improvisation as well as the lack of a pianist – I believe, Horace Henderson missed the date. Guitarist Bernard Addison sometimes sounds a bit on a wrong path, as also John Kirby's bass does. Catlett – as often – is retained, but delivers a fantastic drive and bounce.

Smack: order of recording: R-2995-6/-5/-3/-4/-2/-0

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Roy Eldridge – (tp); Benny Carter (s & p on 7,8,9); Coleman Hawkins (ts); Bernard Addison (g); John Kirby (b); Sidney Catlett (dm)*

- *Carey, McCarthy, Jazz Directory, Vol. 2: Roy Eldridge (tpt); Benny Carter (alt, p -7,8,9); Coleman Hawkins (ten); Bernard Addison (g); John Kirby (bs); Sidney Catlett (d)*

- *Rust*2,*3,*4,*6: Roy Eldridge (tpt); Benny Carter (alt, pno); Coleman Hawkins (ten); Bernard Addison (gtr); John Kirby (sbs); Sidney Catlett (dms)*

Soloists ad-lib:

R-2995: BC alt 32 + 32; RE tpt 32; CH ten 32; BC alt 16
 R-2996: BC pno 4; CH ten 32; RE o-tpt 32; CH ten
 R-2997: CH ten+RE o-tpt 32; CH ten 32; RE o-tpt 32 + 32; BC alt 32 + 32; free ens 32
 R-2997-2: CH ten+RE o-tpt 32; BC alt 32; RE o-tpt 32; CH ten 24; free ens 8

Discernible differences of takes:

R-2995: cymb stroke at start; 1st Ch. BC alt+ens backgr. 32 - SC brushes; 2nd Ch. BC alt+ ens backgr. 32 - SC brushes; 3rd Ch. RE o-tpt 32 - SC hi-hat; 4th Ch. CH ten 32 - SC press-rolls; 5th Ch. BC alt + ens 16 - SC press-rolls+rim-shots
 R-2995-2: cymb stroke at start; 1st Ch. BC alt 32 - SC brushes; 2nd Ch. BC alt 32 - SC brushes; 3rd Ch. RE o-tpt 32 - SC open-hi-hat+rim-shots 2-4 in B-part; 4th Ch. CH ten 32 - SC press-rolls+rim-shots; 5th Ch. BC alt + ens 16 - SC hi-hat
 R-2995-3: cymb stroke at start; 1st Ch. BC alt 32 - SC brushes; 2nd Ch. BC alt 32 - SC brushes; 3rd Ch. RE o-tpt 32 - SC hi-hat; 4th Ch. CH ten 32 - SC press-rolls+rim-shots; 5th Ch. BC alt + ens 16 - SC hi-hat
 R-2995-4: cymb stroke at start; 1st Ch. BC alt 32 - SC brushes; 2nd Ch. BC alt 32 - SC brushes; 3rd Ch. RE o-tpt 32 - SC press-rolls+rim-shots 2-4 in B-part; 4th Ch. CH ten 32 - SC hi-hat; 5th Ch. BC alt + ens 16 - SC hi-hat
 R-2995-5: cymb stroke at start; 1st Ch. BC alt+RE o-tpt 32 - SC hi-hat; 2nd Ch. BC alt 32 - SC hi-hat; 3rd Ch. RE o-tpt 32 - SC open hi-hat; 4th chorus CH ten 32 - press-rolls; 5th Ch. BC clt + ens 16 - SC press-rolls
 R-2995-6: no cymb stroke at start; 1st Ch. BC alt 32 - SC hi-hat; 2nd Ch. BC alt 32 - SC press-rolls; 3rd Ch. RE m-tpt 32 - SC open hi-hat; 4th chorus CH ten 32 - first 16 bars rim-shots 2-4; 5th Ch. BC alt solo 16 - SC hi-hat
 R-2996: End of trumpet solo: 2 half-notes g-a
 R-2996-2: End of trumpet solo: 1 quarter-note bb, 3 eighth-notes g, and additional notes behind starting tenor sax
 R-2996-3: No piano intro in this take.
 R-2997: tempo ca. 190 bpm; second chorus is by tenor sax
 R-2997-2: tempo ca. 140 bpm; second chorus is by alto sax

063 COLEMAN HAWKINS AND HIS RHYTHM

New York, May 25, 1940

Coleman Hawkins – ten;
 Bernard Addison – gtr; John Kirby – sbs; Sidney Catlett – dms

R-2998	Dedication	Com 533, Mosaic CCJR Vol. 1, Rec. 13
R-2998-1	Dedication	Com unissued, Neatwork RP 2011
R-2998-2	Dedication	Com unissued, Neatwork RP 2011

Composer credits: R-2998 (L. Feather)

This quartet is just a by-product of the above Commodore session under Coleman Hawkins' name. The title – with two alternate takes – only consists of a 4-bars intro, two tenor solo choruses AABA in typical Hawkins manner, and a 4-bars coda like the introduction. The three recorded takes differ in the bass notes played after the four coda bars (see below). 'Big' Sid Catlett, a big man with his minimum of sound!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Coleman Hawkins (ts); Bernard Addison (g); John Kirby (b); Sidney Catlett (dm)*
 - Carey, McCarthy, *Jazz Directory, Vol. 2: Coleman Hawkins (ten); Bernard Addison (g); John Kirby (bs); Sidney Catlett (d)*
 - Rust*2,*3,*4,*6: Coleman Hawkins (ten); Bernard Addison (gtr); John Kirby (sbs); Sidney Catlett (dms)

Soloists ad-lib:

R-2998: JK sbs+SC cym 4; CH ten 32 + 32; JK sbs+SC cym 4

Discernible differences of takes:

R-2998: Length of coda is 4 bars

R-2998-1: Length of coda is 4 bars + 1 quarter-note D

R-2998-2: Length of coda is 4 bars + 1 quarter-note D, 4 eighth-notes D-F#-A-d, 1 half-note D

064 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

New York,

Jun. 04, 1940

Sidney DeParis - tpt; Sandy Williams - tbn; Sidney Bechet - clt, sop;

Cliff Jackson - pno; Bernard Addison - gtr; Wellman Braud - sbs; Sidney Catlett - dms

051222-1 Shake It And Break It

Vic 26640, Chronological Classics 619

051222-2 Shake It And Break It

Vic uniss. on 78 Media 7 MJCD 127

051223-1 Old Man Blues

Vic 26663, Chronological Classics 619

051223-2 Old Man Blues

Vic uniss. on 78 Media 7 MJCD 127

051224-1 Wild Man Blues

Vic 26640, Chronological Classics 619

051224-2 Wild Man Blues

Vic uniss. on 78 Media 7 MJCD 127

051225-1 Nobody Knows The Way I Feel Dis Mornin'

Vic 26663, Chronological Classics 619

Composer credits: 051222 (Friscoe - Clark); 051223 (E. Ellington - I. Mills); 051224 (Ferd. Morton - L. Armstrong); 051225 (Delaney - Pearl); 051226 (Traditional)

Here, now, Bechet is surrounded by a group of top-notch swing musicians having started their careers in the 1920s.

The music swings and drives in a fantastic way, much to the merit of drummer 'Big Sid' Catlett. And mind his press-rolls.

Cliff Jackson plays one solo chorus in his own unmistakable manner in 'Shake It Break It' take -1. It is interesting that he obviously refused to solo in take -2 of this title. 'Old Man Blues', a fast Ellington composition, is most seldom played by other players than the Duke's. Besides the horn-men we have a guitar solo by Bernard Addison here. No Cliff Jackson solo on 'Wild Man Blues', although he is clearly heard giving chordal background, nor on 'Nobody Knows The Way I Feel This Morning'.

There is so much fantastic soloing on these sides, by leader Sidney Bechet, as well as by DeParis - he best on 'Wild Man Blues' take -2 - and trombonist Sandy Williams, just wonderful!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Sidney de Paris (tp); Sandy Williams (tb); Sidney Bechet (cl, ss); Cliff Jackson (p); Bernard Addison (g); Wellman Braud (b); Sid Catlett (dm)*.

- Rust*2,*3,*4,*6: Sidney de Paris (tpt); Sandy Williams (tbn); Sidney Bechet (clt, sop); Cliff Jackson (pno); Bernard Addison (gtr); Wellman Braud (sbs); Sid Catlett (dms).

Soloists ad-lib:

051222: SB sop 4; free ens + 16; free ens 16 + 16; free ens 16; SW o-tbn 16; CJ pno 16; SDP o-tpt 16; free ens 16 + 8 (16)

051223: free ens 32; SB sop 32; SDP m-tpt 16; SW o-tbn 16; BA gtr 8; SW o-tbn 8; free ens 30; SC dms 2 + 2

051224: SB clt 2 + 2; free ens + SB clt breaks 32; free ens + SDP o-tpt breaks 32

051225: SB clt 4 + 12; SW o-tbn 12; SDP m-tpt 12 + 12; SB sop 12 + 12

Discernible differences of takes:

051222-1: Introduction: 2 bars of plain rhythm by piano and guitar before Bechet enters on clarinet

051222-2: Introduction: 4 bars of plain rhythm by piano and drums (brushes) before Bechet enters on clarinet

051223-1: Introduction (8 bars): Catlett plays high-hat ride rhythm throughout

051223-2: Introduction (8 bars): Catlett plays snare-drum press-roll rhythm with initial cymbal stroke for 4 bars, then plays drum single strokes together with the wind instruments

051224-1: First bar of tune: Bechet plays eighth-triplet d-eb-e, 1 half-note f

051224-2: First bar of tune: Bechet plays eighth-triplet d-eb-e, 1 eighth-note f, 1 syncopated quarter-note f

065 SIDNEY BECHET AND HIS RHYTHM

New York,

Jun. 04, 1940

Sidney Bechet - sop, voc;

Cliff Jackson - pno; Wellman Braud - sbs; Sidney Catlett - dms

051226-1 Make Me A Pallet On The Floor

BB B-6509,

Chronological Classics 619

Composer credits: 051226 (Traditional)

This well-known title of the black music tradition of the South is mainly sung by leader Bechet, but has two instrumental choruses by the master to frame his performance. And - at last - has some nice work by Cliff Jackson accompanying Bechet's vocal endeavours.

This title is part of the afore recording session, but was issued under the above band-name.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Sidney Bechet (ss & vo); Cliff Jackson (p); Wellman Braud (b); Sid Catlett (dm)*.

- Rust*2,*3,*4,*6: Sidney Bechet (clt, sop); Cliff Jackson (pno); Wellman Braud (sbs); Sid Catlett (dms).

Soloists ad-lib:

051226: SB sop 4 + 16; SB voc+CJ pno obl 16 + 16 + 14; SB sop 2+16

| Note: Peetie Wheatstraw's session of Aug. 28, 1940 does not seem to have Sidney Catlett, but possibly O'Neil Spencer instead!

066 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Mar. 10, 1941

Louis Armstrong – tpt, voc; George Washington – tbn; Prince Robinson – clt;
 Luis Russell – pno; Lawrence Lucie – gtr; John Williams – sbs; Sidney Catlett - dms

68796-A	Ev'rything's Been Done Before	Dec 3825,	Chronological Classics 685
68797-A	I Cover The Waterfront	Dec 3700,	Chronological Classics 685
68798-A	In The Gloaming	Dec 3825	not on LP/CD ?
68798-B	In The Gloaming	Dec 3825,	Chronological Classics 685
68799-A	Long, Long Ago	Dec 3700,	Chronological Classics 685

Composer credits: 68796 (Adamson – Knopf - King); 68797 (Green - Heyman); 68798 (Harrison – Orret); 68799 (Haynes - Bayley)

With the big band diminished to a seven-piece band of classic jazz format, we very clearly can hear George Washington's wonderful smooth and harmonic trombone playing, which usually is buried in the big band sound. And Catlett is fantastic again!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tpt, vcl); George Washington (tbn); Prince Robinson (clt); Luis Russell (pno); Lawrence Lucie (gtr); John Williams (sbs); Sidney Catlett (dms)*

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

- *J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); George Washington (tb); Prince Robinson (cl); Luis Russell (p); Lawrence Lucie (g); Johnny Williams (b); Sid Catlett (d)*

Soloists ad-lib:

68796: LA m-tpt 12; PR clt 4; LA voc+GW o-tbn+PR clt 30; LR pno 2; LL gtr 2; LA o-tpt 16+4
 68797: free ens 16; GW o-tbn 4; PR clt 4; free ens 6; PR clt 2+2; LA voc+ens 32; LL gtr 1+2; LA LA o-tpt 1+16
 68798: LR pno 4; LA m-tpt 32; LL gtr 4; LA voc+ens 32; LL gtr 4; LA m-tpt 16
 68799: PR clt 1; GW o-tbn 1; LA o-tpt 1+16; GW o-tbn 8; PR clt 8; LA voc+o-tbn 32; SC dms 4; LA o-tpt 32; free ens 16; SC 8; free ens 8

067 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Apr. 11, 1941

Louis Armstrong – tpt, voc; George Washington – tbn; Prince Robinson – clt, ten;
 Luis Russell – pno; Lawrence Lucie – gtr; John Williams – sbs; Sidney Catlett - dms

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

Composer credits: 68997 (Easton); 68998 (Davis); 68999 (Wilson – DeRaye); 69000 (Dowell - Razaf)

And, as before, a 'Hot Seven' recreation reminding the classic years more than ten years ago, but with another rhythmic style. Armstrong mainly singing and Washington playing beautifully, yet Prince Robinson is not so much impressing on his clarinet. This might be the consequence of being mostly retained to saxophone duties?

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tpt, vcl); George Washington (tbn); Prince Robinson (clt); Luis Russell (pno); Lawrence Lucie (gtr); John Williams (sbs); Sidney Catlett (dms)*

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

- *J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); George Washington (tb); Prince Robinson (ts, cl); Luis Russell (p); Lawrence Lucie (g); Johnny Williams (b); Sid Catlett (d)*

Soloists ad-lib:

68997: LL gtr 4; LA voc+ens 12 + 12; LR pno 12; LA voc+ens 12 + 12; GW o-tbn 10; LA o-tpt 2+12+2
 68998: LA o-tpt+ens 16; GW o-tbn 14; SC dms 4; LA voc 16 + 16; PR ten 2+14; LA voc 16 + 14; GW o-tbn 2+16; LA voc 1+16 + 14; JW sbs 2+4; free ens 16
 68999: LA o-tpt 1+8 + 8; LA voc 1+8 + 8 + 8 + 8 + 8 + 8
 69000: LA m-tpt 14; PR tnt 4; LA voc 16 + 16; PR clt 16; LA voc 16 + 16; GW o-tbn 14; SC dms 2; free ens 16

As Benny Goodman and his Orchestra – and their music – is not my theme, I'd limit myself to a few observations and occasional remarks on the subsequent Goodman recordings with Sid Catlett in his Band.

068 BENNY GOODMAN AND HIS ORCHESTRA

New York, Jun. 11, 1941

Benny Goodman – clt, ldr;
 Jimmy Maxwell, Al Davis, Cootie Williams, Irving Goodman – tpt;
 Lou McGarity, Cutty Cutshall – tbn;
 Les Robinson, Gene Kinsey – alt, clt; George Auld, Pete Mondello – ten, clt; Skippy Martin – bar, clt;
 Mel Powell – pno; Mike Bryan – gtr; Walter Looss – sbs; Sidney Catlett – dms;
 Helen Forrest – voc (2,3);
 Jimmy Mundy – arr (1); Eddie Sauter – arr (2,3,4)

CO-30648-2	Tuesday At Ten	Col 36245,	Chronological Classics 1236
CO-30649-1	Soft As Spring	Col 36219,	Chronological Classics 1236
CO-30650-2	Down, Down, Down (What A Song)	Col 36219,	Chronological Classics 1236
CO-30651-1	La Rosita	Col 36284,	Chronological Classics 1236
CO-30651-2	La Rosita	Col uniss78	not on LP/CD

Composer credits: 30648 (Martin); 30649 (Wildner); 30650 (Redman); 30651 (Dupont)

In mid-1941 Benny Goodman – the 'King of Swing' – was in need of a new drummer. Following the discographies, he had had a handful of them during this first half-year of 1941. And now: 'Big' Sid Catlett. At this first recording session Catlett is most retained, soft and possibly cautious. Yet, he swings like mad.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Cootie Williams, Billy Butterfield, Jimmy Maxwell (tp); Loe McGarity, Cutty Cutshall (tb); Benny Goodman (cl); Les Robinson, Gene Kinsey, Pete Mondello, Skippy Martin, George Auld (s); Mel Powell (p); Charlie Christian (g); Walter Looss (b); Sid Catlett (dm)*
 - *Carey, McCarthy, Jazz Directory, Vol. 2: Cootie Williams, Billy Butterfield, Jimmy Maxwell (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Les Robinson, Gene Kinsey, Skippy Martin (alt) George Auld, Pete Mondello (ten); Mel Powell (p); Charlie Christian (g); Walter Looss (bs); Sid Catlett (d)*
 - *Rust*2, *3, *4, *6: Billy Butterfield, Jimmy Maxwell, Cootie Williams (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Les Robinson, Gene Kinsey (alt) George Auld, Pete Mondello (ten); Skippy Martin (bar); Mel Powell (p); Charlie Christian (g); Walter Looss (bs); Sid Catlett (d)*

Soloists ad-lib:

30648: BG clt 2+30; SC dms 2; LMG o-tbn 2+16; MP pno 8; LMG o-tbn 7
 30649: BG clt 8; HF voc 32
 30650: BG clt 8; HF voc 4 + 4+8 + 4; MP pno 4 + 4; BG clt 8
 30651: BG clt 16; JM o-tpt 16; BG clt 1+8

069 BENNY GOODMAN AND HIS ORCHESTRA

Atlantic City, Jul. 21, 1941
 broadcast from Steel Pier, Atlantic City

Benny Goodman – clt, ldr;
 Jimmy Maxwell, Billy Butterfield, Cootie Williams – tpt;
 Lou McGarity, Cuttie Cutshall – tbn;
 Gene Kinsey, Clint Neagley – alt, clt; Pete Mondello, Vido Musso – ten, clt; Skippy Martin – bar, clt;
 Mel Powell – pno; Tommy Morgan – gtr; Walter Iooss – sbs; Sid Catlett – dms
 Roll ‘Em
 Don’t Be That Way

Honeysuckle Rose 5004 (LP)
 Honeysuckle Rose 5004 (LP)

Without judging the Benny Goodman orchestra, I hear Sid Catlett giving them a great lift and an immense power and bounce.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
 - *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
 - *Rust*2, *3, *4, *6: not listed*

Soloists ad-lib:

RE: BG clt 8; MP pno 12 + 12; BG clt 2+12 + 12 + 12 + 12 + 12 + 12 + 12 + 12; JM o-tpt 12 + 12 + 12; VM ten 12 + 12 + 12; CW o-tpt 12 + 12 + 12 + 12 + 12; BG clt 6
 DBTW: BG clt 2+16 + 1+6; SC dms 2; LMG o-tbn 8; BG clt 8; SC dms 2 + 2; BG clt 6

070 BENNY GOODMAN AND HIS ORCHESTRA

Chicago, Jul. 25, 1941
 broadcast from Hotel Sherman

Benny Goodman – clt, ldr;
 Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;
 Lou McGarity, Cuttie Cutshall – tbn;
 Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;
 Mel Powell – pno; Tommy Morgan – gtr; John Simmons – sbs; Sid Catlett – dms;
 Skip Martin - arr
 Flying Home

Honeysuckle Rose 5004 (LP)

It looks like Catlett had been needed to swing the band.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
 - *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
 - *Rust*2, *3, *4, *6: not listed*

Soloists ad-lib:

FH: BG clt 8; BG clt 1+16; VM ten 16

071 BENNY GOODMAN AND HIS ORCHESTRA

New York, Aug. 01, 1941

Benny Goodman – clt, ldr;
 Jimmy Maxwell, Al Davis, Cootie Williams, Billy Butterfield – tpt;
 Lou McGarity, Cutty Cutshall – tbn;
 Skippy Martin, Clint Neagley – alt, clt; Vido Musso, George Berg – ten, clt; Charles Gentry – bar;
 Mel Powell – pno; Tom Morgan – gtr; John Simmons – sbs; Sidney Catlett – dms;
 Tommy Taylor – voc (1,2);
 Mel Powell – arr (3)

CCO-3925-1	From One Love To Another (Danza Lucumi)	Col 36305,	Chronological Classics 1236
CCO-3926-1	Anything	Col 36305,	Chronological Classics 1236
CCO-3927-1	The Count	Col 36379,	Chronological Classics 1236
CCO-3928-	Pound Ridge	Col unissued	not on LP/CD, but on www
CCO-3928-1	Pound Ridge	Col unissued	not on LP/CD, but on www
CCO-3928-2	Pound Ridge	Col 36421,	Chronological Classics 1236
CCO-3928-3	Pound Ridge	Col unissued	not on LP/CD, but on www

Composer credits: 3925 (Lacuna - Gamse); 3926 (Signorelli – Napoleon - Jacobs); 3927 (Gordon - Moten); 3928 (Goodman)

Catlett gives the band a good lift at the end of ‘From Love ...’, but is very retained before. Same in ‘Anything’, in which he uses brushes throughout. He is on the hi-hat and the snare drum in the first chorus of ‘The Count’, switching to open hi-hat later. And he perfectly plays the accents together with the sections. ‘Pound Ridge’ also is accompanied by open hi-hat in the first chorus, being changed to cha-ba-dah in the second chorus. Below the piano solo it is open hi hat, again.

Note: Four wonderful takes of ‘Pound Ridge’ were published on www by L. Schoenberg. Taking the Chronological Classics take -2 as given, I have arranged the other three takes in the above order – hoping to be right.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tp); Loe McGarity, Cutty Cutshall (tb); Benny Goodman (cl); Skippy Martin, Clint Neagly, Vido Musso, Charles Gentry, George Berg (s); Mel Powell (p); Tom Morganelli (g); John Simmons (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Skippy Martin, Clint Neagly (alt); Vido Musso, George Berg (ten); Charles Gentry (bar); Mel Powell (p); Tom Morgan (g); John Simmons (bs); Sid Catlett (d)

- Rust*2,*3,*4,*6: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Skippy Martin, Clint Neagly (alt); Vido Musso, George Berg (ten); Charles Gentry (bar); Mel Powell (p); Tom Morgan (g); John Simmons (bs); Sid Catlett (d); Tommy Taylor (voc)

Soloists ad-lib:

3925: JS sbs 2; BG clt 6; TT voc+MP pno obl 32; BG clt 4

3926: TT voc+MP pno obl 16; BG clt 8 + 2 + 8; TT voc+MP pno obl 8

3927: LMG m-tbn 16 + 8; BG clt 28; CW o-tpt 16; VM ten 4; LMG m-tbn 8

3928: MP pno+SC cym 4; BG clt 32; CW o-tpt 32; CN alt 16; MP pno 16; SC dms 8

Discernible differences of takes:

3928-: Dms upbeat in piano solo bar 32: 1 eighth pause plus 1 eighth-note on beat 1, 3 quarter-notes snare on beats 2,3,4; 1 quarter cymbal stroke on beat 1 of subsequent last chorus.

Catlett's 8-bar solo: first four bars on open hi-hat, last four bars on tom-toms.

3928-1: Dms upbeat in piano solo bar 32: 3 quarter-notes on snare drum on beats 1,2,3; 1 quarter cymbal stroke on beat 4.

Catlett's 8-bar solo: sixteenth-strokes on snare drum plus tom-toms throughout.

3928-2: Dms upbeat in piano solo bar 32: 1 eighth-triplet snare on beat 1, 2 quarter-notes snare on beats 2,3, 1 quarter cymbal stroke on beat 4.

Catlett's 8-bar solo: sixteenth-strokes on snare drum plus tom-toms throughout.

3928-3: Dms upbeat in piano solo bar 31: 1 eighth-stroke plus 1 quarter-stroke on snare drum; bar 32: 1 quarter-stroke snare, 1 quarter-stroke on tom-tom; 2 eighth-strokes and 1 quarter-stroke on snare drum.

Catlett's 8-bar solo: sixteenth-strokes on snare drum plus tom-toms throughout

072 BENNY GOODMAN AND HIS ORCHESTRA

Chicago,

Aug. 10, 1941

Benny Goodman – clt, ldr;

broadcast from Hotel Sherman

Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;

Lou McGarity, Cutty Cutshall – tbn;

Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;

Mel Powell – pno; Tommy Morgan – gtr; John Simmons – sbs; Sid Catlett – dms;

Helen Forrest, Tommy Taylor – voc;

Eddie Sauter – arr (9)

Let's Dance

Fanfare 119 (LP)

The Count

Fanfare 119 (LP)

Time Was

Fanfare 119 (LP)

Clarinet A La King

Fanfare 119 (LP)

Soft As Spring

Fanfare 119 (LP)

Perfidia

Fanfare 119 (LP)

Caprice XXIV Paganini

Fanfare 119 (LP)

Anything

Fanfare 119 (LP)

A Smo-o-o-oth One

Fanfare 119 (LP)

Much to my annoyance, I do not have access to these titles and thus cannot say anything about them.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2*: not listed

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

073 BENNY GOODMAN AND HIS ORCHESTRA

New York,

Aug. 15, 1941

Benny Goodman – clt, ldr;

Jimmy Maxwell, Al Davis, Cootie Williams, Billy Butterfield – tpt;

Lou McGarity, Cutty Cutshall – tbn;

Skippy Martin, Clint Neagley – alt, clt; Vido Musso, George Berg – ten, clt; Charles Gentry – bar, clt;

Mel Powell – pno; Tom Morgan – gtr; John Simmons – sbs; Sidney Catlett – dms;

Peggy Lee – voc (1); Tommy Taylor – voc (3);

Eddie Sauter – arr (2); Cliff Jenkins – arr (3)

CCO-3950-2

Elmer's Tune

Col 35359,

Chronological Classics 1271

CCO-3951

The Birth Of The Blues

Col unissued

not on LP/CD ?

XP-3333-1

Buckle Down, Winsocki

V-Disc 55

on LP/CD ?

'Elmer's Tune' is a rather shallow and eventless tune sung by Peggy Lee, with no Catlett burst what-so-ever. Both other titles are not accessible, as far as I know. The more so, the order on Mr. Winsocki is just outside of any jazz topic.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tp); Loe McGarity, Cutty Cutshall (tb); Benny Goodman (cl); Skippy Martin, Clint Neagly, Vido Musso, Charles Gentry, George Berg (s); Mel Powell (p); Tom Morganelli (g); John Simmons (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Skippy Martin, Clint Neagly (alt); Vido Musso, George Berg (ten); Charles Gentry (bar); Mel Powell (p); Tom Morgan (g); John Simmons (bs); Sid Catlett (d)

- Rust*2,*3,*4,*6: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Skippy Martin, Clint Neagly (alt); Vido Musso, George Berg (ten); Charles Gentry (bar); Mel Powell (p); Tom Morgan (g); John Simmons (bs); Sid Catlett (d); Peggy Lee, Tommy Taylor (voc)

Soloists ad-lib:

3950: PL voc 32; BG clt 16

074 BENNY GOODMAN AND HIS ORCHESTRA

New York,

Aug. 20, 1941

Benny Goodman – clt, ldr;

Jimmy Maxwell, Al Davis, Cootie Williams, Billy Butterfield – tpt;

Lou McGarity, Cutty Cutshall – tbn;

Skippy Martin, Clint Neagly – alt, clt; Vido Musso, George Berg – ten, clt; Charles Gentry – bar, clt;

Mel Powell – pno; Tom Morgan – gtr; John Simmons – sbs; Sidney Catlett – dms;

Peggy Lee – voc (3,4); Eddie Sauter – arr (1,2)

CCO-3951-2 The Birth Of The Blues

Col 36359,

Chronological Classics 1271

CCO-3980 Clarinet A La King

Col unissued

not on LP/CD ?

CCO-3981-1 My Old Flame

Col unissued

not on LP/CD ?

CCO-3982-1 I See A Million People (But All I Can See Is You)

Col 36379,

Chronological Classics 1271

Both issued recordings are just Goodman average and have Catlett playing the arrangements.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tp); Loe McGarity, Cutty Cutshall (tb); Benny Goodman (cl); Skippy Martin, Clint Neagly, Vido Musso, Charles Gentry, George Berg (s); Mel Powell (p); Tom Morganelli (g); John Simmons (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Skippy Martin, Clint Neagly (alt); Vido Musso, George Berg (ten); Charles Gentry (bar); Mel Powell (p); Tom Morgan (g); John Simmons (bs); Sid Catlett (d)

- Rust*2,*3,*4,*6: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Skippy Martin, Clint Neagly (alt); Vido Musso, George Berg (ten); Charles Gentry (bar); Mel Powell (p); Tom Morgan (g); John Simmons (bs); Sid Catlett (d); Peggy Lee, Tommy Taylor (voc)

Soloists ad-lib:

3951: BG clt 2+16 + 1+16; LMG o-tbn 6; BG clt 2+8 + 2+16

3982: MP pno 1; PL voc 32; MP pno+BG clt 1+8; BG clt 8 + 1+4

075 BENNY GOODMAN AND HIS ORCHESTRA

Cedar Grove, NJ,

Sep. 11, 1941

Benny Goodman – clt, ldr;

broadc. from Meadowbrook, Cedar Grove

Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;

Lou McGarity, Cutty Cutshall – tbn;

Gene Kinsey, Clint Neagly – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;

Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms

Peggy Lee – voc (2)

Tuesday At Ten

Honeysuckle Rose 5004 (LP)

When The Sun Comes Out

Honeysuckle Rose 5004 (LP)

A Smo-o-oth One

Honeysuckle Rose 5004 (LP)

Catlett is his very self in the first and third titles – admirable – and totally retained in the vocal title. This is musicianship, too!

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2*: not listed

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

Soloists ad-lib:

TAT: BG clt 4; SC dms 2; LMG o-tbn 2+16; MP pno 8; LMG o-tbn 8

WTSCO: CW m-tpt 1; SC voc 2 voc interjections; BG clt 1+12; PL voc 36

ASO: BG clt 1+32; CW m-tpt 16; VM ten 8; SC dms 6

076 BENNY GOODMAN AND HIS ORCHESTRA

Cedar Grove, NJ,

Sep. 14, 1941

Benny Goodman – clt, ldr;

broadc. from Meadowbrook, Cedar Grove

Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;

Lou McGarity, Cutty Cutshall – tbn;

Gene Kinsey, Clint Neagly – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;

Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms;

Eddie Sauter – arr (1)

Benny Rides Again

Honeysuckle Rose 5004 (LP)

Take It

Honeysuckle Rose 5004 (LP)

Concerto For Cootie

Honeysuckle Rose 5004 (LP)

Sid Catlett is wonderful here, very exact and propulsive, driving the band and the soloists, and contributing his very personal drum figures, sound and feeling.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2*: not listed

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

Soloists ad-lib:

BRA: CW m-tpt 6; SC dms 2; BG clt 6 + 8+12 + 5+32

TI: BG clt 2+16; CW m-tpt 6; BG clt 8; SC dms 8+4; BG clt 4+14

CFC: CW m-tpt 4 + 12 + 6 + 16; CW o-tpt 14; CW m-tpt 8 + 8

077 BENNY GOODMAN AND HIS ORCHESTRA

Cedar Grove, NJ, Sep. 16, 1941
broadc. from Meadowbrook, Cedar Grove

Benny Goodman – clt, ldr;
Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;
Lou McGarity, Cuttie Cutshall – tbn;
Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;
Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms
Peggy Lee – voc (2)

The Count	Honeysuckle Rose 5004 (LP)
Smoke Gets In Your Eyes	Honeysuckle Rose 5004 (LP)
The Earl	Honeysuckle Rose 5004 (LP)
Birth Of The Blues	Honeysuckle Rose 5004 (LP)
Same Time Tomorrow (Pound Ridge)	Honeysuckle Rose 5004 (LP)

This is fine live music by the Benny Goodman Band, enlivened and pushed by the one-and-only 'Big' Sid. Name me a better drummer!

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2: not listed*

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

Soloists ad-lib:

TC: LMG m-tbn 16 + 8; BG clt 4 + 18 + 4; CW o-tpt 1+16; VM ten 6; LMG m-tbn 8

SGIYE: MP pno 4; BG clt 14; PL voc 32; BG clt 6

TE: MP pno 8; ?CN alt 16; BG clt 16; MP pno 4 + 16 + 8; MP pno 2

BOTB: BG clt 1+16; BG clt 2+16; LMG o-tbn 6; BG clt 2+8; BG clt 1+8

STT: BG clt 32 + 19

078 BENNY GOODMAN AND HIS ORCHESTRA

Cedar Grove, NJ, Sep. 11, 14, 23, 26, 1941
broadc. from Meadowbrook, Cedar Grove

Benny Goodman – clt, ldr;
Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;
Lou McGarity, Cuttie Cutshall – tbn;
Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;
Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms
Roll 'Em (composite)

Honeysuckle Rose 5005 (LP)

As this is a compilation of parts of the same tune but recorded on several different days, I restrain from naming the soloists. Just listen yourself! But it's always Sid Catlett with his dark sounding drum-kit, on every beat of the composite! The producers of the absolutely unique double-LP on the 'Honeysuckle Rose' label have taken one version of 'Roll 'Em' and spliced in distinct same choruses of the same title recorded on different dates. As this tune is of the blues structure, it is easy to follow the choruses. It is a kind of nice joke or play with the material on hand, but it is not my (KBR's) kind of enjoying the music.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2: not listed*

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

079 BENNY GOODMAN AND HIS ORCHESTRA

Cedar Grove, NJ, Sep. 16, 1941
broadc. from Meadowbrook, Cedar Grove

Benny Goodman – clt, ldr;
Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;
Lou McGarity, Cuttie Cutshall – tbn;
Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;
Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms
Roll 'Em

Honeysuckle Rose 5005 (LP)

There are no parts of this very title/tune inserted into the above composite of 'Roll 'Em'! But this blues/boogie title is excellent, and I like most Mel Powell's parts on piano, the great guitar rhythm by a player unknown to me (Tom Morgan), and – above all – Catlett's relentless swing and bounce.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2: not listed*

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

Soloists ad-lib:

RE: BG clt 8; MP pno 12 + 12; CW m-tpt 12; BG clt 12 + 12 + 12 + 12 + 12 + 12; CW o-tpt 12 + 12; VM ten 12 + 12;
?BB o-tpt 12 + 12 + 12; BG clt 12

080 BENNY GOODMAN AND HIS ORCHESTRA

Cedar Grove, NJ, Sep. 20, 1941
broadc. from Meadowbrook, Cedar Grove

Benny Goodman – clt, ldr;
Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;
Lou McGarity, Cuttie Cutshall – tbn;
Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;
Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms;
Eddie Sauter - arr

Benny Rides Again

Honeysuckle Rose 5005 (LP)

Benny – i.e. Goodman – “rides” again in this tune, composed and arranged by Eddie Sauter, very complex and tricky, and enlivened by Catlett’s hot rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Carey, McCarthy, *Jazz Directory, Vol. 2: not listed*
- Rust*2,*3,*4,*6: not listed

Soloists ad-lib:

BR4: CW m-tpt 4; SC dms 2; BG clt 2+16 + 12; BG clt 32

081 **BENNY GOODMAN AND HIS ORCHESTRA**

Cedar Grove, NJ, Sep. 23, 1941
broadc. from Meadowbrook, Cedar Grove

Benny Goodman – clt, ldr;

Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;

Lou McGarity, Cuttie Cutshall – tbn;

Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;

Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms;

Tommy Taylor – voc

The Earl

Honeysuckle Rose 5005 (LP)

If It’s True

Honeysuckle Rose 5005 (LP)

One O’Clock Jump

Honeysuckle Rose 5005 (LP)

Is this a dedication to Earl Hines? In any case, it is composed by young Mel Powell, and it’s a fine tune, and Catlett gives it a tremendous lift. And ‘One O’Clock Jump’ almost bursts from Catlett’s rhythm. ‘If It’s True’, a Don Redman composition, by the way, is the singer’s tune.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Carey, McCarthy, *Jazz Directory, Vol. 2: not listed*
- Rust*2,*3,*4,*6: not listed

Soloists ad-lib:

TE: MP pno 8; MP pno 4; ?CN alt 16; BG clt 16; MP pno 4 + 16 + 2+8; MP pno 4

IIT: TT voc 32; BG clt 2 + 2

OOCJ: MP pno 12 + 12; VM ten 12 + 12; LMG o-tbn 12 + 12; BG clt 12 + 12; CW o-tpt 4+12

082 **BENNY GOODMAN AND HIS ORCHESTRA**

New York, Sep. 25, 1941

Benny Goodman – clt, ldr;

Jimmy Maxwell, Al Davis, Cootie Williams, Billy Butterfield – tpt;

Lou McGarity, Cutty Cutshall – tbn;

Skippy Martin, Clint Neagley – alt, clt; Vido Musso, George Berg – ten, clt; Charles Gentry – bar, clt;

Mel Powell – pno; Tom Morgan – gtr; Mark Blitz – sbs; Jo Jones – dms (3,4,5);

Peggy Lee – voc (1,2,8,9); Tommy Taylor – voc (6,7);

Eddie Sauter – arr (1,2,6,7); Mel Powell – arr (3,4,5,8,9)

CO-31363-1 How Deep Is The Ocean?

Col 36359, Chronological Classics 1271

CO-31363-5 How Deep Is The Ocean?

Col uniss. 78, Blue-Disc T-1014 (LP)

CO-31364-1 The Earl

V-Disc 2051

CO-31364-2 The Earl

OK 6474,

Chronological Classics 1271

CO-31364-3 The Earl

Col uniss. 78,

Blue-Disc T-1014 (LP)

CO-31365-1 ‘Tis Autumn

Col uniss. 78,

Col GL-523 (LP)

CO-31365-3 ‘Tis Autumn

Col uniss. 78,

Blue-Disc T-1014 (LP)

CO-31366-2 That’s The Way It Goes

Col uniss. 78,

Col GL-523 (LP)

CO-31367-2 Let’s Do It (Let’s Fall In Love)

OK 6474,

Chronological Classics 1271

Cover of Blu-Disc T-1014 states for this session: “NO DRUMS!” But, what do we hear on ‘The Earl’ on this disc? A DRUMMER! ... and in Jo Jones’ style! Connor/Hicks, BG On The Record say: “The next regular recording session is a drumless date. One explanation is that Benny was disenchanted with Big Sid Catlett, refused to use him to record (the best drummer of them all, and a very, very nice guy!!! – KBR) and hired Jo Jones in his stead. But Jo did not hold a Local 802 card at that time, and at the last minute the union forbade his participation. Benny unconcernedly went ahead without drums, liked the results, and the original issues of ‘The Earl’ and ‘Let’s Do It’ are sans batterie. Benny doesn’t remember it that way at all. He says he considered Big Sid “an excellent drummer. I heard him for the first time in some little club in Harlem, and I thought he was marvellous.” Benny’s version is that it was his custom to rehearse the different sections of his band separately. He did so this date - and when he added the rhythm section, “the drums just didn’t sound right. Somehow, they didn’t fit in with Mel’s new arrangements. So, I tried a couple of takes without them, and it came out all right.””

083 **BENNY GOODMAN AND HIS ORCHESTRA**

Cedar Grove, NJ, Oct. 01, 1941
broadc. from Meadowbrook, Cedar Grove

Benny Goodman – clt, ldr;

Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;

Lou McGarity, Cuttie Cutshall – tbn;

Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;

Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms

Sing, Sing, Sing

Honeysuckle Rose 5005 (LP)

This ‘Sing, Sing, Sing’ shows Catlett’s way to treat a number like this one, with a solid background of being performed for four years now by the Benny Goodman Band. And it would be interesting to hear the versions of it being played by all the various Goodman’s drummers since Gene Krupa.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Carey, McCarthy, *Jazz Directory, Vol. 2: not listed*

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

Soloists ad-lib:

SSS: BG clt 12; ?CN alt+SC toms 54; BG clt+SC toms c. 200.fast + 32 slow + 24 medium + 28 fast +12 fast

084 **BENNY GOODMAN AND HIS ORCHESTRA**

New York,

Oct. 02, 1941

Benny Goodman – clt, ldr;

Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;

Lou McGarity, Cutty Cutshall – tbn;

Skippy Martin, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Charles Gentry – bar, clt;

Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms

Peggy Lee – voc (2,3,4);

Eddie Sauter – arr (1,2,3,4,5,6,7); Mel Powell – arr (8)

CO-31390-1 Caprice XXIV Paganini

Col 36411, Chronological Classics 1271

CO-31391-1 I Got It Bad (And That Ain't Good)

Col 36421, Chronological Classics 1271

CO-31392-1 My Old Flame

Col 36754, Chronological Classics 1271

CO-31392- My Old Flame

Col 36411, Blue-Disc T-1014 (LP)

CO-31393- 1st alt Clarinet A La King

Col test, Blue-Disc T-1014 (LP)

CO-31393-2 Clarinet A La King

OK 6544, Chronological Classics 1271

CO-31393- 2nd alt Clarinet A La King

Col test, Blue-Disc T-1014 (LP)

CO-31402-1 I'm Here

Col 36411, Chronological Classics 1271

What we hear is great musical craftsmanship by the whole band, but soloistic jazz is poured out by Goodman only, with some Mel Powell, a trumpet player whom I'd identify as Butterfield, Cootie in 'My Old Flame', McGarity and Vido Musso, but they all in very small doses, only. And then the 'King' of the clarinet and bandleader with a nice little clarinet concerto, which I like most for Catlett's fantastic drums accompaniment of Goodman in the last parts of the composition. And we still have those powerful rim-shots behind Catlett's strong ride-cymbal rhythm in the last title.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tp); Loe McGarity, Cutty Cutshall (tb); Benny Goodman (cl); Skippy Martin, Clint Neagly, Vido Musso, Charles Gentry, George Berg (s); Mel Powell (p); Tom Morganelli (g); Marty Blitz (b); Sid Catlett (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 2: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Skippy Martin, Clint Neagly (alt); Vido Musso, George Berg (ten); Charles Gentry (bar); Mel Powell (p); Tom Morgan (g); Marty Blitz (bs); Sid Catlett (d)*

- Rust*2,*3,*4,*6: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Al Davis (tpt); Loe McGarity, Cutty Cutshall (tbn); Benny Goodman (clt); Skippy Martin, Clint Neagly (alt); Vido Musso, George Berg (ten); Charles Gentry (bar); Mel Powell (p); Tom Morgan (g); Mort Stuhlmaker (bs); Sid Catlett (d); Peggy Lee (voc)

Soloists ad-lib:

31390: BG clt 1+32 + 8; MP pno 16; VM ten 16

31391: PL voc 32; BG clt 1+16; ?BB o-tpt 4

31392: PL voc 32; CW m-tpt 2+4; BG clt 6 + 2

31393: BG clt throughout, and a nice little bit of Catlett's drums

31402: BG clt 1+32; ?BB o-tpt 16; LMG o-tbn 16; BG clt 8

085 **BENNY GOODMAN TRIO**

Cedar Grove, NJ,

Oct. 04, 1941

Benny Goodman – clt;

broadc. from Meadowbrook, Cedar Grove

Mel Powell – pno; Sidney Catlett – dms

Ida

Honeysuckle Rose 5005 (LP)

'Ida' is a reminiscence to Goodman's trio performances of some years ago, Mel Powell in Teddy Wilson's place and Sid Catlett for Gene Krupa. The still very young Mel Powell plays a personal style still more pearly than Wilson - and very beautiful - and 'Big' Sid shines and excels on his low-tuned drums - snare, tom-tom, and bass, using his brushes.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2: not listed*

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

Soloists ad-lib:

I: MP pno 4; BG clt 32; MP pno 32; BG clt+MP pno+SC dms 32

086 **BENNY GOODMAN AND HIS ORCHESTRA**

Cedar Grove, NJ,

Oct. 08, 1941

Benny Goodman – clt, ldr;

Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams – tpt;

Lou McGarity, Cutty Cutshall – tbn;

Gene Kinsey, Clint Neagley – alt, clt; George Berg, Vido Musso – ten, clt; Chuck Gentry – bar, clt;

Mel Powell – pno; Tommy Morgan – gtr; Mark Blitz – sbs; Sid Catlett – dms;

Mary Lou Williams – arr

no mx assigned, bkdn Roll 'Em

Blue-Disc T-1014 (LP)

no mx assigned Roll 'Em – Part 1

Blue-Disc T-1014 (LP)

no mx assigned Roll 'Em – Part 2

Blue-Disc T-1014 (LP)

The breakdown just has sixteen bars, but it's a nice document.

There's a real rockin' rhythm behind the band in the Sid Catlett's hands playing permanent press-rolls behind the soloists in part 2.

Wonderful!

Notes:

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

- Carey, McCarthy, Jazz Directory, Vol. 2: not listed

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

Soloists ad-lib:

RE bkdn: no instrumental solos

RE - p1: MP pno 12 + 12 + 12; BG clt 2+12 + 12

RE - p2: BG clt 12 + 12; ?BB o-tpt 12 + 12; VM ten 12 + 12; LMG o-tbn 12 + 12; CW o-tpt 12 + 12; BG clt 4

087 BENNY GOODMAN AND HIS ORCHESTRA

Cedar Grove, NJ, Oct. 08, 1941

Benny Goodman - clt, ldr;

broadc. from Meadowbrook, Cedar Grove

Jimmy Maxwell, Al Davis, Billy Butterfield, Cootie Williams - tpt;

Lou McGarity, Cuttie Cutshall - tbn;

Gene Kinsey, Clint Neagley - alt, clt; George Berg, Vido Musso - ten, clt; Chuck Gentry - bar, clt;

Mel Powell - pno; Tommy Morgan - gtr; Mark Blitz - sbs; Sid Catlett - dms;

Cootie Williams - voc (3)

Clarinet A La King

Honeysuckle Rose 5005 (LP)

I'm Here

Honeysuckle Rose 5005 (LP)

Let The Doorknob Hitcha

Honeysuckle Rose 5005 (LP)

'Clarinet A La King' is what it is named, with great Goodman soloistic in a string of pearls. 'I'm Here' has the band really swinging. And it would be appropriate to honour the rhythm section at this place, with the fantastic rhythm-guitarist named Tommy Morgan, a great swinger on string-bass named Mark Blitz (he is not the well-known Mort Stuhlmaker as named in most discographies), and the finest drummer of them all in classic Jazz - 'Big' Sidney Catlett.

And that is the end of Sidney Catlett's not so easy engagement with the Benny Goodman Band. He obviously was not bearable for a person of Goodman's psychological peculiarity.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2*: not listed

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

Soloists ad-lib:

CALK: BG clt throughout

IH: BG clt 1+32; ?JM o-tpt 1+16; LMG o-tbn 1+14; BG clt 8

LTDG: BG clt 2 + 8; CW voc 32; BG clt 16; CW o-tpt 8; BG clt 8

088 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

New York,

Oct. 24, 1941

Charlie Shavers - tpt; Sidney Bechet - clt, sop;

Willie 'The Lion' Smith - pno; Everett Barksdale - gtr; Wellman Braud - sbs; Sidney Catlett - dms

068112-1 Twelfth Street Rag

Vic 20-3120, Chronological Classics 638

068112-2 Twelfth Street Rag

Vic uniss 78, Media 7 MJCD 140

068113-1 Mood Indigo

Vic uniss 78, Media 7 MJCD 140

068113-2 Mood Indigo

Vic uniss 78, Media 7 MJCD 140

068114-1 Rose Room

Vic 27707, Chronological Classics 638

068115-1 Oh! Lady Be Good

Vic 27707, Chronological Classics 638

068115-2 Oh! Lady Be Good

Vic uniss 78, Media 7 MJCD 140

068116-1 What Is This Thing Called Love?

Vic uniss 78, Chronological Classics 638

068116-2 What Is This Thing Called Love?

Vic uniss 78, Media 7 MJCD 140

Composer credits: 068112 (E. L. Bowman); 068113 (Ellington - Mills - Bigard); 068114 (Williams - Hickman); 068115 (George

Gershwin); 068116 (Cole Porter)

We find the personnel of Bechet's session of a month ago, again, only perfected by the addition of the utmost master of Afro American drumming at this time, Sidney 'Big Sid' Catlett. There is not much more to say about these Victor sessions (see above). This is timeless jazz of the highest degree of performance and inventiveness. Only, that taste is diminished a bit, I feel. I love those magnificent eight-bars Catlett solos in both takes of 'Oh, Lady Be Good' - Catlett just away from the Goodman organisation. And there are these very un-usual - and beautiful - bass notes as played by Everett Barksdale, guitarist with novel ideas and the use of an electric guitar. Besides all this fantastic playing I must state, that Mr. 'The Lion's' piano outings are the most persistent and beautiful ones on these sides. They are just perfect and leave nothing to be desired, only, that there are too few.

Notes:

- Ch. Delaunay, *New Hot Discography*: Charlie Shavers (tp); Sidney Bechet (cl & ss); Willie 'The Lion' Smith (p); Everett Barksdale (g); Wellman Braud (b); Sidney Catlett (dm)

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Charlie Shavers, trumpet; Sidney Bechet, clarinet and soprano saxophone; Smith, piano; Everett Barksdale, guitar; Wellman Braud, bass; Manzie Johnson, drums (M. Johnson sic! - KBR)

- Rust*2,*3,*4,*6: Charlie Shavers (tpt); Sidney Bechet (clt, sop); Willie 'The Lion' Smith (pno); Everett Barksdale (gtr); Wellman Braud (sbs); Sidney Catlett (dms)

Soloists ad-lib:

068112: SB clt 2; CS o-tpt 2; free ens 8; SB clt 32; CS o-tpt 32; WTLS pno 32; free ens 14; SB clt 2; free ens 16

068113: EB gtr 4; free ens 16; SB clt 16; EB gtr+CS o-tpt+SB clt 16

068114: SB sop 6; SC dms 2; free ens 14; CS o-tpt 2; free ens 14; CS o-tpt 2; SB sop 32; EB gtr 16; free ens 32

068115: SB sop 30; CS o-tpt 2+8; SB sop 8; WTLS pno 8; free ens 6; SC dms 2+6; SB sop 8

068116: WTLS pno 4; SB sop+EB gtr 32; CS o-tpt 32; SB sop+CS o-tpt 16

Notable differences of takes:

068112-1: Last eight bars of last chorus: Catlett plays left-hand after-beat rimshots on his snare (below open hi-hat) throughout

068112-2: Last eight bars of last chorus: Catlett plays left-hand after-beat rimshots on his snare (below open hi-hat) for bar 25 only (first of last eight bars)

068113-1: Piano notes at very end of tune: 3 quarter-notes d-a-g

068113-2: Piano notes at very end of tune: 2 quarter-notes a-g

068115-1: Bechet starts his solo in chorus 2 with up-beat 4 eighth-notes a-bb-b-c

- 068115-2: *Bechet starts his solo in chorus 2 with up-beat 2 syncopated quarter-notes c-c, 1 eighth-note a, 1 half-note c*
 068116-1: *Bechet starts first chorus with 1 half-note bb, 1 eighth-note g; 3 quarter-notes bb-g-g*
 068116-2: *Bechet starts first chorus with 3 quarter-notes bb-bb-g, 1 half-note g*

089 LOUIS ARMSTRONG AND HIS ORCHESTRA

Chicago, Nov. 16, 1941

- Louis Armstrong – tpt, voc;
 Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;
 George Washington, Norman Greene, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Prince Robinson – ten, clt, bar; Joe Garland – ten, clt, bsx;
 Luis Russell – pno; Lee Blair – gtr; Hayes Alvis – sbs; Sidney Catlett – dms
- | | | | |
|---------|--|-----------|----------------------------|
| 93787-A | When It's Sleepy Time Down South | Dec 4140, | Chronological Classics 685 |
| 93788-A | Leap Frog | Dec 4106, | Chronological Classics 685 |
| 93789-A | I Used To Love You | Dec 4106, | Ambassador CLA 1908 |
| 93789-B | I Used To Love You | Dec 4106, | Chronological Classics 685 |
| 63790-A | I'll Be Glad When You're Dead, You Rascal, You | Dec 4140, | Chronological Classics 685 |
- Composer credits: 93787 (Rene – Rene – Muse); 93788 (Garland); 93789 (Von Tilzer); 93790 (Theard)*

Louis Armstrong presents his theme song 'When It's Sleepy Time Down South' as sole soloist, and then we hear a unique title without any solo spot for Louis: 'Leap Frog'. This title features half-a-chorus for clarinet – probably Prince Robinson – and later 4-bar solo spots for tenor sax – probably by Joe Garland.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill, Gene Prince, Frank Galbraith (tp); George Washington, Henderson Chambers, Norman Greene (tb); Carl Frye (as); Rupert Cole (al & cl); Joe Garland, Prince Robinson (ts); Luis Russell (p); Lawrence Lucie (g); Hayes Alvis (b); Sidney Catlett (dm)*
 - Rust*2, *3, *4, *6: *Louis Armstrong (tpt, vcl); Shelton Hemphill, Gene Prince, Frank Galbraith (tpt); George Washington, Norman Greene, Henderson Chambers (tbn); Rupert Cole, Carl Frye (alt); Prince Robinson, Joe Garland (ten); Luis Russell (pno); Lawrence Lucie (gtr); Hayes Alvis (sbs); Sidney Catlett (dms)*
 - J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Gene Prince (tp); George Washington, Norman Greene, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, bar); Joe Garland (ts, bs); Luis Russell (p); Lawrence Lucie (g); Hayes Alvis (b); Sid Catlett (d)*

Soloists ad-lib:

- 93787: LA o-tpt 16 + 8 + 16
 93788: PR clt 16; JG ten 4 + 4 + 4; JG bsx 1
 93789: LA o-tpt 1+16 + 1+16; ?PR ten 1+8; LA o-tpt 1+8
 93790: LA o-tpt 16 + 12; LA voc 16 + 16 + 14; LA o-tpt 14; LA voc 14; LA o-tpt 7; LA voc 6; LA o-tpt 4; LA voc 7; LA o-tpt 16 + 16

Notable differences of takes:

- 93789-A: Tenor sax solo: last notes are c-F-Eb
 93789-B: Tenor sax solo: last notes are G-Gb-F

090 LOUIS ARMSTRONG AND HIS ORCHESTRA

Chicago, Nov. 17, 1941
broadcast from Grand Terrace Café

- Louis Armstrong – tpt, voc;
 Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;
 George Washington, Norman Greene, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
 Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms
- | | | |
|--|----------------------------------|----------------------|
| | When It's Sleepy Time Down South | Ambassador CLA 1908 |
| | Basin Street Blues | Ambassador CLA 1908 |
| | Leap Frog | King Akwa 00851 (LP) |
| | Exactly Like You | Ambassador CLA 1908 |

And again, some live Louis Armstrong from Chicago's Grand Terrace Café: a rather fast 'Basin Street Blues', the somewhat ab-normal Leap Frog', the reed-player soloists of which I have found listed in Jos Willems great Armstrong discography 'All Of Me'. And a nice swinging 'Exactly Like You' with some typical Catlett marks at the end of the title. Joe Garland's 'Leap Frog' gets a somewhat extended version, here – different from the Decca session above, and with two fast drum-breaks by Catlett, and a recognisable Louis Armstrong high over the ensemble at the end.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
 - Rust*2, *3, *4, *6: not listed
 - J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Gene Prince (tp); George Washington, Norman Greene, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, bar); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); Hayes Alvis (b); Sid Catlett (d)*

Soloists ad-lib:

- WISTDS: no instrumental solo
 BSB: LA voc 16 + 16; LA o-tpt 16 + 16 + 16 + 16+2
 LF: PR clt 16; JG ten 4 + 4 + 4 + 4; SC dms 4; JG bsx 2; HA sbs 2; SC dms 2
 ELY: LA o-tpt 32; LA voc 32; LA o-tpt 32 + 32+4

091 LOUIS ARMSTRONG AND HIS ORCHESTRA

Chicago, Nov. 27, 1941
broadcast from Grand Terrace Café

- Louis Armstrong – tpt, voc;
 Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;
 George Washington, Norman Greene, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Hayes Alvis – sbs; Sidney Catlett – dms

When It's Sleepy Time Down South	not on LP/CD ?
Swing That Music	Ambassador CLA 1908
Harlem Stomp	not on LP/CD ?
Blues For The Second Line	not on LP/CD ?
Song Of The Islands	Ambassador CLA 1908
Panama / When It's Sleepy Time Down South / Basin Street Blues	Ambassador CLA 1908

We still are at the Grand Terrace Café of Chicago with three titles preserved from the broadcast, thanks to Mr. Ambassador. The sound is nasty, but we still get an impression of Louis and his band in fast paces, with Louis being the only soloist.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Gene Prince (tp); George Washington, Norman Greene, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (cl, ts); Joe Garland (cl, ts, bs);*

Luis Russell (p); Lawrence Lucie (g); Hayes Alvis (b); Sid Catlett (d)

Soloists ad-lib:

STM: LA voc 32; LA o-tpt 32 + 32 + 32 + 32

SOTI: LA voc 26; LA o-tpt 32; SC dms 2; LA o-tpt 32

P / WISTDS: LA o-tpt 16 + 16 + 16 + 16+24 / LA speech

092 LOUIS ARMSTRONG AND HIS ORCHESTRA

Culver City, Apr. 01, 1942
broadcast from Casa Manana

Louis Armstrong – tpt, voc;
Shelton Hemphill, Frank Galbreath, Bernard Flood – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett – dms

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

'In The Mood', Glenn Miller's great hit of three years ago, gets an Armstrong treatment, but it is interesting that Armstrong does not play on it, but has probably Frank Galbreath soloing.

'You Don't Know What Love Is' is a rather modern arrangement for the time and (!) for Louis Armstrong! But he still can give it his personal sound and timbre.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, talk); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

Soloists ad-lib:

ITM: ?FG o-tpt 16 + 8

WISTDS: LA o-tpt 4

S: LA voc 31; LA o-tpt 32 + 32 + 6

SSB: LA voc 32; LA o-tpt 30+1

AZS: LA voc 32; LA o-tpt 1+32 + 16; JG ten 8; LA voc 8

BSB: LA vco 16 + 16; LA o-tpt 16 + 16 + 16 + 16 + 8

ISD: LA m-tpt 16; RCclt 4; LA voc 32; LA o-tpt 4 + 17

YDKWLI: RC clt 8; LA voc 32; Lao-tpt 21; LA voc 8

093 LOUIS ARMSTRONG AND HIS ORCHESTRA

Culver City, Apr. 04, 1942
broadcast from Casa Manana

Louis Armstrong – tpt, voc;
Shelton Hemphill, Frank Galbreath, Bernard Flood – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett – dms

Coquette	Ambassador 1910
When It's Sleepy Time Down South	Ambassador 1910

Listen to Sid Catlett driving the band with his immense swing and soft power in 'Coquette'. For me, this is almost un-believable. We definitely have two real kings of classic jazz here.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, bar); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

Soloists ad-lib:

C: LA voc 32; LA o-tpt 1+32; JG ten 16; LA o-tpt 16 + 4

WISTDS: LA o-tpt 6

094 LOUIS ARMSTRONG AND HIS ORCHESTRA

Culver City, Apr. 10, 1942
broadcast from Casa Manana

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Frank Galbreath, Bernard Flood – tpt;
 George Washington, James Whitney, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett - dms
 (Get Some) Cash For Your Trash

Ambassador 1910

And again, Louis and 'Big Sid' reigning the band and playing their un-equalled kind of Jazz. I wished I'd been at the Casa Manana! I would have been drunk for months, afterwards!

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (cl, ts); Joe Garland (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

Notes:

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

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

Soloists ad-lib:

CFYT: LA voc 32; LA o-tpt 32; LA m-tpt 8; LA o-tp 8; LA voc 12

095 LOUIS ARMSTRONG AND HIS ORCHESTRA

Culver City, Apr. 15, 1942
broadcast from Casa Manana

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Frank Galbreath, Bernard Flood – tpt;
 George Washington, James Whitney, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett - dms
 I Never Knew

Ambassador 1910

This title was performed rather seldom by Armstrong, but recorded commercially at the subsequent recording session below.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, bar); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

Soloists ad-lib:

INK: LA voc 32; LA o-tpt 32 + 32 + 4

096 LOUIS ARMSTRONG AND HIS ORCHESTRA

Los Angeles, Apr. 17, 1942

Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
 George Washington, James Whitney, Henderson Chambers – tbn;
 Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett - dms
 DLA-2974-A Cash For Your Trash
 DLA-2975-A Among My Souvenirs
 DLA-2975-B Among My Souvenirs
 DLA-2976-A Coquette
 DLA-2976-B Coquette
 DLA-2977-A I Never Knew

Dec 4229, Chronological Classics 685
 Dec 4327, Chronological Classics 685
 Voc VL3851, Ambassador CLA 1908
 Dec 4327, Chronological Classics 685
 Dec unissued held ARM CD 52
 Dec 4229, Chronological Classics 685

Composer credits: 2974 (Waller – Kirkeby); 2975 (Nicholls – Leslie); 2976 (Lombardo – Green – Kahn); 2977 Fio Rito – Kahn)

Louis Armstrong's last commercial recording session with his big band and drummer Sidney Catlett - busy with ride rhythm on his Chinese cymbal at this session. Catlett, yet, was the drummer with Armstrong's All Stars later-on from early 1947 until early 1949.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill, Bernard Flood, Frank Galbraith (tp); George Washington, Henderson Chambers, James Whitney (tb); Carl Frye (as); Rupert Cole (al & cl); Joe Garland, Prince Robinson (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sidney Catlett (dm)*

- Rust*2, *3, *4, *6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Frank Galbraith (tpt); George Washington, Henderson Chambers, James Whitney (tbn); Rupert Cole, Carl Frye (as); Joe Garland, Prince Robinson (ts); Luis Russell (pno); Lawrence Lucie (gtr); John Simmons (sbs); Sidney Catlett (dms)

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl); Joe Garland (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

Soloists ad-lib:

2974: LA voc 32; LA o-tpt 30; ?HC o-tbn 1+8; LA m-tpt 8 + 5; LA voc 12

2975: LA m-tpt 24; LA voc 32; JG ten 2; LA o-tpt 8

2976: LA voc 32; LA o-tpt 1+32; JG ten 16; LA o-tpt 16 + 4

2977: LA voc 32; LA o-tpt 30; JG ten 2+14; SC dms 2; LA o-tpt 16 + 4

Notable differences of takes:

2975-A: Start of theme chorus by L.A.: 4 quarter-notes F-F-Ab-Ab, 1 eighth-note Gb; 1 syncopated quarter-note Gb

2975-B: Start of theme chorus by L.A.: 3 quarter-notes F-F-Ab, 1 eighth-note Ab; 2 syncopated quarter-notes Gb-Gb

2976-A: Bar 10 of tenor sax solo: soloist starts with 1 eighth-note Bb, 1 quarter-note Bb, followed by 2 eighth-notes G-F, 1 quarter-note G in bar 11

2976-B: Bar 11 of tenor sax solo: soloist starts with 4 dirty quarter-notes Ab

097 LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong – tpt, voc, ldr;
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett – dms;
Velma Middleton – voc, dance; George Washington - voc

Hollywood, Apr. 20, 1942
Film soundtracks 'Soundies'

Swingin' On Nothing Ambassador CLA 1908
I'll Be Glad When You're Dead, You Rascal You Ambassador CLA 1908
When It's Sleepy Time Down South Ambassador CLA 1908
Shine Ambassador CLA 1908

These 'Soundies' are short film strips with a length of about five minutes that feature prominent and famous singers and bands – mainly of the African-American kind – that could be watched publicly on 'Jukeboxes' for little amounts. The above listed four film-clips are by Louis Armstrong and his Orchestra, presenting his great trumpet and vocal performances, but also Miss Middleton's dancing efforts and some rather silly attempts to approach her by band members. There is no soloistic by other performers except for only the bandleader and a some little bits of Catlett's typical most musical drumming. These 'soundies' may be watched on w.w.w..

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson, Joe Garland (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

098 LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong – tpt, voc;
Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms

Culver City, Apr. 22, 1942
broadcast from Casa Manana

Blues In The Night Ambassador CLA 1910
Harlem Stomp Ambassador CLA 1910
When Its Sleepy Time Down South (closing) Ambassador CLA 1910

Louis Armstrong's version of 'Blues In The Night', which he did not record earlier commercially than with Oscar Peterson in 1957. 'Harlem Stomp' is a rather short band arrangement tailored to the bandleader.

Notes:

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

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

- J. Willems, *All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (cl, ts); Joe Garland (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

Soloists ad-lib:

BITN: LA voc 12 + 12 + 16 + 12 + 12 + 6

HS: LA voc 16 + 32; LA o-tpt 32

WISTDS: LA o-tpt 8

As I see it, this is the end – or something like it – of Sid Catlett's career in the big bands of the U.S.A. From here on, Catlett will only be working and recording with small groups, including Louis Armstrong's All Stars for quite some time, except some helping out with the Duke Ellington Orchestra for some short period in 1945.

099 LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong – tpt, voc;
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson – ten, clt; Joe Garland – ten, clt, bar;
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Chick Morrison – dms;
Luis Russell – arr; Joe Garland – arr;
Ann Baker – voc; George Washington - voc

Los Angeles, Mar./Apr. 1943
AFRD 'Down Beat' Program No. 38

Theme & Intro Moon MCD 056-2
Coquette Moon MCD 056-2
Interview Moon MCD 056-2
I've Got A Gal In Kalamazoo Moon MCD 056-2

Slender, Tender And Tall	Moon MCD 056-2
Dear Old Southland	Moon MCD 056-2
Lazy River	Moon MCD 056-2
You Can't Get Stuff In Your Cuff	Moon MCD 056-2
Brother Bill	Moon MCD 056-2
On The Sunny Side Of The Street - Theme	Moon MCD 056-2

Note: Although the CD booklet of the above Moon CD lists Sidney Catlett as drummer at this session, listening reveals this as an error. Jos Willems' 'All of Me' - Louis Armstrong' gives Chick Morrison instead, who was Armstrong's drummer all through April 1943, at least. Morrison also was part of Armstrong's Columbia film 'Jam Session' which was cut at this time.

100 TEDDY WILSON QUARTET	New York,	Aug. 13, 1943
Joe Thomas – tpt; Benny Morton – tbn; Edmond Hall – clt; Teddy Wilson – pno; <i>Johnny Williams</i> – sbs; Sidney Catlett – dms		
VP-84 How High The Moon	V-Disc 16,	Chronological Classics 908
CP-85 Russian Lullaby	V-Disc 16,	Chronological Classics 908
CP-85-alt Russian Lullaby	V-Disc uniss.	Vintage Jazz Cl. VJC-1013-2

101 HAZEL SCOTT	New York,	Aug. 27, 1943
Hazel Scott – pno; Sidney Catlett – dms		
Honeysuckle Rose	V-Disc 30,	Mosaic MD 11-279
People Will Say We're In Love	V-Disc 30	on LP/CD ?
Body And Soul	V-Disc 68,	Mosaic MD 11-279
C Jam Blues	V-Disc 68,	Mosaic MD 11-279

102 EDMOND HALL'S BLUE NOTE JAZZMEN	New York,	Nov. 29, 1943
Sidney De Paris – tpt; Vic Dickenson – tbn; Edmond Hall – clt; James P. Johnson – pno; Jimmy Shirley – gtr; Israel Crosby – sbs; Sid Catlett – dms		
BN901-1 High Society	BN unissued,	Neatwork RP 2043
BN901-2 High Society	BN uniss 78,	Neatwork RP 2043
BN901-3 High Society	BN 28,	Chronological Classics 830
BN903-1 Blues At Blue Note	BN unissued,	Neatwork RP 2043
BN903-2 Blues At Blue Note	BN 28,	Chronological Classics 830
BN905-1 Night Shift Blues	BN unissued,	Neatwork RP 2043
BN905-2 Night Shift Blues	BN 29,	Chronological Classics 830
BN907-1 Royal Garden Blues	BN unissued,	Neatwork RP 2043
BN907-2 Royal Garden Blues	BN 29,	Chronological Classics 830
Blue Note Boogie	BN uniss 78,	Chronological Classics 830

103 EDDIE CONDON AND HIS BAND	New York,	Dec. 02, 1943
Max Kaminsky - tpt; Bennie Morton – tbn; Pee Wee Russell – clt; Joe Bushkin – pno; Eddie Condon – gtr; Bob Casey – sbs; Big Sid Catlett - dms		
A-4687-1 Nobody Knows You When You're Down And Out	Com unissued,	Mosaic MR23-123 21 (LP)
A-4687-2 Nobody Knows You When You're Down And Out	Com 603,	Mosaic MR23-123 21 (LP)
A-4688-1 Rose Room	Com 603,	Mosaic MR23-123 21 (LP)
A-4688-2 Rose Room	Com unissued,	Mosaic MR23-123 21 (LP)
A-4689 Basin Street Blues	Com 1513,	Mosaic MR23-123 21 (LP)
A-4689-brdn Basin Street Blues	Com unissued,	Mosaic MR23-123 21 (LP)
A-4690-1 Oh, Katharina	Com 1513,	Mosaic MR23-123 21 (LP)
A-4690-2 Oh, Katharina	Com unissued,	Mosaic MR23-123 21 (LP)

104 COLEMAN HAWKINS with LEONARD FEATHER'S ALL STARS	New York,	Dec. 04, 1943
Cootie Williams – tpt; Edmond Hall – clt; Coleman Hawkins – ten; Art Tatum – pno; Al Casey – gtr; Oscar Pettiford – sbs; Sidney Catlett – dms		
A4691-1 Esquire Bounce	Com 547,	Chronological Classics 807
A4691-2 Esquire Bounce	Com SD2-306,	Mosaic MR23-123 21 (LP)
A4691-3 Esquire Bounce	Com unissued,	Neatwork RP 2011
A4692-1 Boff Boff (Mop Mop)	Com unissued,	Chronological Classics 807
A4692-2 Boff Boff (Mop Mop)	Com 548,	Mosaic MR23-123 21 (LP)
A4693-1 My Ideal	Com 548,	Chronological Classics 807
A4693-2 My Ideal	Com SD2-306,	Mosaic MR23-123 21 (LP)
A4694-1 Esquire Blues	Com unissued,	Mosaic MR23-123 21 (LP)
A4694-2 Esquire Blues	Com 547,	Chronological Classics 807

105 EDMOND HALL SEXTET	New York,	Dec. 18, 1943
Emmett Berry – tpt; Vic Dickenson – tbn; Edmond Hall – clt,ldr; Eddie Heywood – pno; Al Casey – gtr; Billy Taylor – sbs; Sidney Catlett – dms		
4703-1 The Man I Love	Com 550,	Chronological Classics 830
4703-2 The Man I Love	Com uniss 78,	Neatwork RP 2043
4704 Downtown Café Boogie	Com 1512,	Chronological Classics 830
4704 Downtown Café Boogie	Com 1512,	Chronological Classics 830

4705	Uptown Cafe Blues	Com 1512,	Chronological Classics 830
4708	Coquette	Com 550,	Chronological Classics 830
106 LESTER YOUNG QUARTET		New York,	Dec. 28, 1943
Lester Young – ten;			
Johnny Guarneri – pno; Slam Stewart – sbs; Sidney Catlett - dms			
HL 1-1	Just You Just Me	Nippon Phonogram Co 830 121-1 (LP)	
HL 1-2	Just You Just Me	Keynote 603, Chronological Classics 932	
HL 2-1	I Never Knew	Nippon Phonogram Co 830 121-1 (LP)	
HL 2-2	I Never Knew	Keynote 603, Chronological Classics 932	
HL 3-1	Afternoon Of A Basie-Ite	Nippon Phonogram Co 830 121-1 (LP)	
HL 3-2	Afternoon Of A Basie-Ite	Keynote 603, Chronological Classics 932	
HL 4-1	Sometimes I'm Happy	Nippon Phonogram Co 830 121-1 (LP)	
HL 4-2	Sometimes I'm Happy	Keynote 603, Chronological Classics 932	
107 COLEMAN HAWKINS AND HIS TENOR SAX		New York,	Jan. 08, 1944
Coleman Hawkins – ten, ldr;			
Art Tatum – pno; Al Casey – gr; Oscar Pettiford – sbs; Sidney Catlett – dms			
JDB-91	My Ideal	V-Disc 665-A, Chronological Classics 926	
108 THE ESQUIRE ALL-AMERICAN ALL-STARS		New York,	Jan. 16, 1944
Louis Armstrong – tpt, voc (1); Roy Eldridge – tpt (2); Jack Teagarden – tbn, voc;			
Coleman Hawkins – ten;			
Art Tatum – pno; Al Casey – gr; Oscar Pettiford – sbs; Sidney Catlett – dms;			
Paul Laval's Studio Orchestra added (3)			
	Basin Street Blues	Ambassador CLA 1909	
	Esquire Blues	Ambassador CLA 1909	
	Honeysuckle Rose	Ambassador CLA 1909	
109 THE ESQUIRE ALL-AMERICAN ALL-STARS		New York,	Jan. 18, 1944
Louis Armstrong – tpt, voc (2,15); Roy Eldridge – tpt (2); Jack Teagarden – tbn, voc (6);			
Barney Bigard – clt; Coleman Hawkins – ten;			
Art Tatum – pno; Teddy Wilson – pno (22,23,24,25);			
Lionel Hampton – vib (27), dms (26); Red Norvo – vib (25,27); Al Casey – gr; Oscar Pettiford – sbs; Sidney Catlett – dms;			
Billie Holiday – voc (3,4,13); Mildred Bailey - voc (11,23,24,25)			
	Esquire Blues / Introduction of musicians	Unlimited (Sd) JUCD 2016	
	Mop Mop	Unlimited (Sd) JUCD 2016	
	Do Nothing Till You Hear From Me	Unlimited (Sd) JUCD 2016	
	Billie's Blues (I Love My Man)	Unlimited (Sd) JUCD 2016	
	I Can't Give You Anything But Love	Unlimited (Sd) JUCD 2016	
	I Got A Right To Sing The Blues	Unlimited (Sd) JUCD 2016	
	Sweet Lorraine	Unlimited (Sd) JUCD 2016	
	I Got Rhythm	Unlimited (Sd) JUCD 2016	
	The Blues	Unlimited (Sd) JUCD 2016	
	Esquire Bounce	Unlimited (Sd) JUCD 2016	
	Rockin' Chair	Unlimited (Sd) JUCD 2016	
	Basin Street Blues	Unlimited (Sd) JUCD 2016	
	I'll Get By	Unlimited (Sd) JUCD 2016	
	Tea For Two	Unlimited (Sd) JUCD 2016	
	Back O'Town Blues	Unlimited (Sd) JUCD 2017	
	Muskrat Ramble	Unlimited (Sd) JUCD 2017	
	Buck Jumpin'	Unlimited (Sd) JUCD 2017	
	Stompin' At The Savoy	Unlimited (Sd) JUCD 2017	
	For Bass Faces Only	Unlimited (Sd) JUCD 2017	
	My Ideal	Unlimited (Sd) JUCD 2017	
	Rose Room	Unlimited (Sd) JUCD 2017	
	I've Got A Feeling I'm Falling	Unlimited (Sd) JUCD 2017	
	More Than You Know	Unlimited (Sd) JUCD 2017	
	Squeeze Me	Unlimited (Sd) JUCD 2017	
	Honeysuckle Rose	Unlimited (Sd) JUCD 2017	
	Flying Home	Unlimited (Sd) JUCD 2017	
	Jammin' The Vibes	Unlimited (Sd) JUCD 2017	
	Star Spangled Banner	Unlimited (Sd) JUCD 2017	
110 ALBERT AMMONS' RHYTHM KINGS		New York,	Feb. 12, 1944
Hot Lips Page – tpt; Vic Dickenson – tbn; Don Byas – ten;			
Albert Annons – pno; Israel Crosby – sbs; Sid Catlett – dms			
A-4718-1	Blues In The Groove	Com 609,	Chronological Classics 927
A-4718-2	Blues In The Groove	Com uniss 78,	Document DOCD-1008
A-4719-1	The Breaks	Com 609,	Chronological Classics 927
A-4719-2	The Breaks	Com uniss 78,	Document DOCD-1008
A-4720-1	Jammin' The Boogie	Com 1516,	Chronological Classics 927

A-4721-1	Bottom Blues	Com 1516,	Chronological Classics 927
A-4721-2	Bottom Blues	Com uniss 78,	Document DOCD-1008
111 JAMES P. JOHNSON'S BLUE NOTE JAZZMEN		New York,	Mar. 04, 1944
Sidney De Paris – tpt; Vic Dickenson – tbn; Ben Webster – ten; James P. Johnson – pno; Jimmy Shirley – gr; John Simmons – sbs; Sid Catlett – dms			
BN950-1	Blue Mizz	BN 32,	Chronological Classics 824
BN950-2	Blue Mizz	BN uniss 78,	Mosaic MR6-109 (LP)
BN951-2	Victory Stride	BN uniss 78,	Mosaic MR6-109 (LP)
BN951-3	Victory Stride	BN 32,	Chronological Classics 824
BN952-2	Joy Mentin'	BN 33,	Chronological Classics 824
BN953-2	After You've Gone	BN 33,	Chronological Classics 824
112 HOT LIPS PAGE AND HIS ORCHESTRA		New York,	Mar. 08, 1944
Hot Lips Page – tpt, voc, ldr; Lem Johnson, Eli 'Lucky' Thompson – ten; Ace Harris – pno; John Simmons – sbs; Sidney Catlett – dms			
A-4730-1	My Gal Is Gone	Com 593,	Chronological Classics 809
A-4730-TK1	My Gal Is Gone	Com unissued,	Neatwork RP 2064
A-4731-1	Rockin' At Ryans	Com 571,	Chronological Classics 809
A-4731-2	Rockin' At Ryans	Com unissued,	Neatwork RP 2064
A-4732-1	You'd Be Frantic Too	Com 571,	Chronological Classics 809
A-4732-TK2	You'd Be Frantic Too	Com unissued,	Neatwork RP 2064
A-4733-1	The Blues Jumped A Rabbit	Com unissued,	Neatwork RP 2064
A-4733-2	The Blues Jumped A Rabbit	Com 593,	Chronological Classics 809
113 SIDNEY CATLETT QUARTET		New York,	Mar. 18, 1944
Ben Webster – ten; Marlowe Morris – pno; John Simmons – sbs; Sidney Catlett – dms			
4738-1	Sleep	Com XFL14938,	Mosaic MR23-128
4738-2	Sleep	Com XC564,	Chronological Classics 974
4738-TK1	Sleep	Com unissued	Mosaic MR23-128
4738-TK2	Sleep	Com unissued	Mosaic MR23-128
4739-1	Linger Awhile	Com XFL14938,	Mosaic MR23-128
4739-2	Linger Awhile	Com C564,	Chronological Classics 974
4739-TK1	Linger Awhile	Com unissued	Mosaic MR23-128
4740-1	Memories Of You	Com C1515,	Chronological Classics 974
4740-2	Memories Of You	Com XFL14938,	Mosaic MR23-128
4741-1	Just A Riff	Com C1515,	Chronological Classics 974
114 BEN WEBSTER QUARTET		New York,	Mar. 25, 1944
Ben Webster – ten; Marlow Morris – pno; John Simmons – sbs; Sidney Catlett – dms			
170	Perdido	Session 10-010,	Chrono. Classics 1017
171	I Surrender, Dear	Session 10-010,	Chrono. Classics 1017
115 SID CATLETT		New York,	Mar. 25, 1944
Marlow Morris – pno; John Simmons – sbs; Sidney Catlett – dms			
172-F	1-2-3	Session 10-009,	Chronological Classics 974
173-AF	I Found A New Baby	Session 10-009,	Chronological Classics 974
116 BILLIE HOLIDAY with EDDIE HEYWOOD AND HIS ORCHESTRA		New York,	Mar. 25, 1944
Billie Holiday – voc; Doc Cheatham – tpt; Vic Dickenson – tbn; Lem Davis – alt; Eddie Heywood – pno; Teddy Walters – gr; John Simmons – sbs; Sidney Catlett – dms			
A-4742-3	How Am I To Know	Com 569,	Chronological Classics 806
A-4742-2/1/2	How Am I To Know	Com unissued,	Mosaic MR20-134 1 (LP)
A-4743-1	My Old Flame	Com 585,	Chronological Classics 806
A-4743-2	My Old Flame	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4743-3	My Old Flame	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4744-1	I'll Get By	Com 553,	Chronological Classics 806
A-4744-2	I'll Get By	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4745	I Cover The Waterfront	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4745-2	I Cover The Waterfront	Com 559,	Chronological Classics 806
117 BILLIE HOLIDAY with EDDIE HEYWOOD AND HIS ORCHESTRA		New York,	Apr. 01, 1944
Billie Holiday – voc; Doc Cheatham – tpt; Vic Dickenson – tbn; Lem Davis – alt; Eddie Heywood – pno; John Simmons – sbs; Sidney Catlett – dms			
A4750-1	I'll Be Seeing You	Com 553,	Chronological Classics 806

A4750-2/3	I'll Be Seeing You	Com unissued,	Mosaic MR20-134 1 (LP)
A4751-1	I'm Yours	Com 585,	Chronological Classics 806
A4751-2	I'm Yours	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4752-1	Embraceable You	Com uniss. 78,	Mosaic MR20-134 1 (LP)
A-4752-2	Embraceable You	Com 7520,	Chronological Classics 806
A-4753-1	As Time Goes By	Com 7520,	Chronological Classics 806
A-4753-2	As Time Goes By	Com uniss. 78,	Mosaic MR23-128 6 (LP)

118 BILLIE HOLIDAY with EDDIE HEYWOOD'S TRIO

New York, Apr. 08, 1944

Billie Holiday – voc;

Freddie Webster – tpt (1,4); Vic Dickenson – tbn (1,4); Lem Davis – alt (1,4);

Eddie Heywood, Jr. – pno, arr; Teddy Walters – gtr (1,4); John Simmons – sbs; Sidney Catlett – dms

A-4754-1	He's Funny That Way	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4754-2	He's Funny That Way	Com 569,	Chronological Classics 806
A-4754-1	He's Funny That Way	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4755-1	Lover, Come Back To Me	Com unissued,	Mosaic MR23-128 6 (LP)
A-4755-2	Lover, Come Back To Me	Com 569,	Chronological Classics 806
A-4755-3	Lover, Come Back To Me	Com unissued,	Mosaic MR23-128 6 (LP)
A-4756-1	Billie's Blues (I Love My Man)	Com 614,	Chronological Classics 806
A-4756-2	Billie's Blues (I Love My Man)	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4756-3	Billie's Blues	Com uniss. 78,	Mosaic MR23-128 6 (LP)
A-4757-1	On The Sunny Side Of The Street	Com 614,	Chronological Classics 806

119 HERBIE FIELDS BAND

New York, Apr. 14, 1944

Taft Jordan – tpt, voc; Herbie Fields – alt, ten, clt;

John Mehegan – pno; Leonard Ware – gtr; Rodney Richardson – sbs; Sidney Catlett – dms

T1950	These Foolish Things	Signature 9004	not on LP/CD
T1951	You Can Depend On Me	Signature 9004	not on LP/CD
T1952	Confessin'	Signature unissued	not on LP/CD
T1953	Blues In C Minor	Signature unissued	not on LP/CD

120 HARRY THE HIPSTER GIBSON

New York, Apr. 21, 1944

Harry The Hipster Gibson – pno, voc;

John Simmons – sbs; Sidney Catlett – dms

5169	Handsome Harry, The Hipster	Musicraft 290,	Musicraft MVSCD-63
5170	Barrelhouse Boogie	Musicraft 293,	Musicraft MVSCD-63
5171	Riot In Boogie	Musicraft 291,	Musicraft MVSCD-63
5172	Stop That Dancin' Up There	Musicraft 291,	Musicraft MVSCD-63
5173	4F Ferdinand, The Frantic Freak	Musicraft 293,	Musicraft MVSCD-63
5174	Get Your Juices At The Deuces	Musicraft 292,	Musicraft MVSCD-63
5175	The Hipster's Blues, Opus 6 7/8	Musicraft 290,	Musicraft MVSCD-63
5176	The Hipster's Blues, Opus 7 1/2	Musicraft 292,	Musicraft MVSCD-63

121 EARL HINES SEXTET

New York, Apr. 26, 1944

Ray Nance – tpt, vln;

Johnny Hodges – alt; Flip Phillips – ten;

Earl Hines – pno, ldr; Al Casey – gtr; Oscar Pettiford – sbs; Sidney Catlett – dms;

Betty Roche – voc

R1006	Blues On My Weary Mind	Apollo 358,	Chronological Classics 876
R1007	I Love My Lovin' Lover	Apollo 356,	Chronological Classics 876
R1008	Trouble, Trouble	Apollo 357,	Chronological Classics 876
R1007	Design For Jivin'	Apollo 357,	Chronological Classics 876
R1007	I'll Get By (As Long As I Have You)	Apollo 358,	Chronological Classics 876
R1007	Life With Fatha	Apollo 356,	Chronological Classics 876

122 ED HALL AND THE BIG CITY JAZZMEN

New York, May 01, 1944

Charlie Shavers – tpt; Edmond Hall – clt; Frank Socolow – ten;

Eddie Heywood – pno; Oscar Pettiford – sbs; Sidney Catlett – dms

SHAD-I	Blues In Room 920	Delta D-10-1,	Chronological Classics 974
SHAD-II	Sweet Georgia Brown	Delta D-10-2,	Chronological Classics 974

123 SID CATLETT AND THE REGIS ALL STARS

New York, May 01, 1944

Charlie Shavers – tpt; Edmond Hall – clt; Frank Socolow – ten;

Eddie Heywood – pno; Oscar Pettiford – sbs; Sidney Catlett – dms

S-1185-1	Blue Skies	Regis 5000,	Chronological Classics 974
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124 SID CATLETT AND THE BIG CITY JAZZMEN

New York, May 01, 1944

Charlie Shavers – tpt; Frank Socolow – ten;

Eddie Heywood – pno; Oscar Pettiford – sbs; Sidney Catlett – dms

SHAD-III	Blue Skies	Delta D-10-3,	Chronological Classics 974
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- SHAD-IV Thermo-Dynamics Delta D-10-4, Chronological Classics 974
- 125 EDMOND HALL SWINGTET**
 Bennie Morton – tbn; Edmond Hall – clt; Harry Carney – bar;
 Don Frye – pno; Everett Barksdale – grt; Alvin Raglin – sbs; Sidney Catlett – dms
 BN 973-1 It's Been So Long BN unissued, Neatwork RP 2043
 BN 973-3 It's Been So Long BN 511, Chronological Classics 872
 BN 974-0 I Can't Believe That You're In Love With Me BN uniss. 78, Neatwork RP 2043
 BN 974-1 I Can't Believe That You're In Love With Me BN 511, Chronological Classics 872
 BN 975-0 Big City Blues BN 36, Chronological Classics 872
 BN 976-1 Steamin' And Beamin' BN 36, Chronological Classics 872
- 126 COLEMAN HAWKINS AND HIS SAX ENSEMBLE**
 Tab Smith – alt; Coleman Hawkins – Don Byas – ten; Harry Carney – bar;
 Johnny Guarneri – pno; Al Lucas – sbs; Sidney Catlett – dms
 HL-29 On The Sunny Side Of The Street Keynote 1308, Chronological Classics 842
 HL-29-1 On The Sunny Side Of The Street Keynote unissued, Neatwork RP 2011
 HL-30 Three Little Words Keynote 1316, Chronological Classics 842
 HL-31 Battle Of The Saxes Keynote 1316, Chronological Classics 842
 HL-32 Louise Keynote 1308, Chronological Classics 842
 HL-32-1 Louise Keynote unissued, Neatwork RP 2011
- 127 COLEMAN HAWKINS' ALL AMERICAN FOUR**
 Coleman Hawkins – ten;
 Teddy Wilson – pno; John Kirby – sbs; Sidney Catlett – dms
 HL33 Make Believe Keynote 1317, Chronological Classics 842
 HL33-1 Make Believe Keynote unissued, Neatwork RP 2011
 HL34 Don't Blame Me Keynote 1320, Chronological Classics 842
 HL34-1 Don't Blame Me Keynote unissued, Neatwork RP 2011
 HL35 Just One Of Those Things Keynote 1317, Chronological Classics 842
 HL36 Hallelujah Keynote 1320, Chronological Classics 842
- 128 BENNY MORTON'S TROMBONE CHOIR**
 Bennie Morton, Vic Dickenson, Bill Harris; Claude Jones – tbn;
 Johnny Guarneri – pno; Al Hall – sbs; Sidney Catlett – dms
 HL-37-1 Where Or When Nippon Phonogram Co 830 121-1 (LP)
 HL-37-3 Where Or When Keynote 1315, Chronological Classics 906
 HL-38-2 Liza Nippon Phonogram Co 830 121-1 (LP)
 HL-38-2 Liza Keynote 1309, Chronological Classics 906
 HL-39-5 Once In A While Keynote 1309, Chronological Classics 906
 HL-40-2 Sliphorn Outing Keynote 1315, Chronological Classics 906
- 129 HOT LIPS PAGE SEVEN / HOT LIPS PAGE SWING SEVEN**
 Oran 'Hot Lips' Page – tpt, mel, voc, ldr;
 George Johnson, Floyd 'Horsecollar' Williams – alt; Don Byas – ten;
 Clyde Hart – pno; John Simmons – sbs; Sidney Catlett – dms
 S-5462- Dance Of The Tambourine Savoy 605, Chronological Classics 809
 S-5463-3 Uncle Sam Blues Savoy 520, Chronological Classics 809
 S-5463-6 Uncle Sam Blues Savoy 775, Neatwork RP 2064
 S-5464- Pagine' Mr. Page Savoy 520, Chronological Classics 809
 S-5464-alt. take Pagine' Mr. Page Savoy unissued, Neatwork RP 2064
 S-5465- I Keep Rollin' On Savoy 605, Chronological Classics 809
 S-5465-alt. take I Keep Rollin' On Savoy unissued, Neatwork RP 2064
- 130 TEDDY WILSON SEXTET**
 Emmett Berry – tpt; Benny Morton – tbn; Edmond Hall – clt;
 Teddy Wilson – pno; Slam Stewart – sbs; Sidney Catlett – dms
 Don't Be That Way Galaxy Archives of Jazz 3891282
 A Touch Of Boogie Woogie Galaxy Archives of Jazz 3891282
 I Got Rhythm Galaxy Archives of Jazz 3891282
 Rose Room Galaxy Archives of Jazz 3891282
 Flying Home Galaxy Archives of Jazz 3891282
 'B' Flat Swing Galaxy Archives of Jazz 3891282
 Embraceable You Galaxy Archives of Jazz 3891282
 Indiana Galaxy Archives of Jazz 3891282
 Mop Mop Galaxy Archives of Jazz 3891282
 Honeysuckle Rose Galaxy Archives of Jazz 3891282
 Oh, Lady Be Good Galaxy Archives of Jazz 3891282
 The Way You Look Tonight Galaxy Archives of Jazz 3891282
 Stompin' At The Savoy Jazz Archives JA-36 (LP)
 You're My Favorite Memory Jazz Archives JA-36 (LP)

- The Sheik Of Araby Jazz Archives JA-36 (LP)
- 131 **TEDDY WILSON AND HIS ORHESTRA** New York, Jun. 1944
 Emmett Berry – tpt; Bennie Morton – tbn; Edmond Hall – clt;
 Teddy Wilson – pno; Slam Stewart – sbs; Sidney Catlett – dms
 AFRS “Jubilee”
 B-Flat Swing Queen-Disc Q-2020 (LP)
 Oh, Lady Be Good Queen-Disc Q-2020 (LP)
- 132 **SIDNEY DE PARIS’ BLUE NOTE JAZZMEN** New York, Jun. 21, 1944
 Sidney De Paris – tpt; Vic Dickenson – tbn; Edmond Hall - clt;
 James P. Johnson – pno; Jimmy Shirley – gr; John Simmons – sbs; Sid Catlett – dms
 BN-981 Everybody Loves My Baby BN 40, Chronological Classics 835
 BN-981-1 Everybody Loves My Baby BN B 6506, Mosaic MR6-109
 BN-982 Ballin’ The Jack BN 41, Chronological Classics 835
 BN-953 Who’s Sorry Now BN uniss. 78 Mosaic MR6-109
 BN-953-1 Who’s Sorry Now BN 41, Chronological Classics 835
 BN-954 The Call Of The Blues BN 40, Chronological Classics 835
- 133 **JAMMIN’ THE BLUES** Los Angeles, Aug. 1944
 Harry ‘Sweets’ Edison – tpt; Warner Brothers Film, dir. by Gjon Mili
 Lester Young, Illinois Jacquet – ten;
 Marlowe Morris – pno; Barney Kessel – gr; Red Callender – sbs; Sidney Catlett, Jo Jones – dms;
 Marie Bryant – voc
 Midnight Symphony Media 7 MJCD 99
 On The Sunny Side Of The Street Media 7 MJCD 99
- Harry ‘Sweets’ Edison – tpt;
 Lester Young, Illinois Jacquet – ten;
 Marlowe Morris – pno; Barney Kessel – gr; John Simmons – sbs; Sidney Catlett, Jo Jones – dms
 Jammin’ The Blues Media 7 MJCD 99
- The below listed titles were presumably recorded for the film as well, but were not used for the soundtrack:
- Harry ‘Sweets’ Edison – tpt; Dicky Wells – tbn;
 Lester Young, Illinois Jacquet – ten;
 Marlowe Morris – pno; Barney Kessel – gr; John Simmons, Red Callender – sbs; Sidney Catlett – dms;
 Marie Bryant – voc
 Blues For Marvin Media 7 MJCD 99
- Harry ‘Sweets’ Edison – tpt; Dicky Wells – tbn;
 Lester Young, Illinois Jacquet – ten;
 Garland Finney – pno; Barney Kessel – gr; John Simmons, Red Callender – sbs; Sidney Catlett – dms;
 Marie Bryant – voc
 Sweet Georgia Brown Media 7 MJCD 99
- Harry ‘Sweets’ Edison – tpt;
 Lester Young, Illinois Jacquet – ten;
 Garland Finney – pno; Barney Kessel – gr; Red Callender – sbs; Sidney Catlett – dms
 Jammin’ The Blues (alt) Media 7 MJCD 99
- 134 **LENA HORNE acc. by HORACE HENDERSON’S ORCHESTRA** Los Angeles, Nov. 21, 1944
 Lena Home – voc;
 Horace Henderson – ldr, dir;
 Clyde Hurley, Jake Porter, Fred Trainer – tpt; Randall Miller, Lester Robinson – tbn;
 Wayne Songer – alt; Illinois Jacquet, Jack Stacey – ten; Neely Plum – bar, clt;
 Nellie Lutchter – pno; Dave Barbour – gr; John Simmons – sbs; Sidney Catlett – dms;
 Lennie Hayton - arr
 D4VB 1037 I Didn’t Know About You Vic 20-1616, Bluebird 9985-2 RB
 D4VB 1038 One For My Baby Vic 20-1616, Bluebird 9985-2 RB
 D4VB 1039-1 As Long As I Live Vic 20-1626, Bluebird 9985-2 RB
 D4VB 1040 I Ain’t Got Nothing But The Blues Vic 20-1626, Bluebird 9985-2 RB
- 135 **EDDIE CONDON AND HIS ORCHESTRA** New York, late 1944
 Max Kaminski – tpt; Miff Mole – tbn; Pee Wee Russell – clt;
 Voice of America transcription, Town Hall
 James P. Johnson – pno; Eddie Condon – gr; Pops Foster – sbs; *Sidney Catlett* – dms (1); George Wettling – dms (2)
 Indiana not on LP/CD
 Finger That Bass not on LP/CD
- 136 **DUKE ELLINGTON AND HIS ORCHESTRA** Los Angeles, Jan. 17, 1945
 Taft Jordan – tpt (2); Jimmy Hamilton – clt (2);
 Esquire All-American Jazz Concert #2
 Duke Ellington – pno, arr; Al Casey – gr; Alvin ‘Junior’ Raglin – sbs; Sidney Catlett – dms;
 Anita O’Day – voc (2)
 Honeysuckle Rose FDC (I) 1009 (LP)
 I Can’t Believe That You’re In Love With Me Giants of Jazz GOJ 1003 (LP)

- 137 **BIG SID CATLETT'S BAND** Los Angeles, Jan. 19, 1945
 Joe Guy – tpt;
 Bull Moose Jackson – alt; Bumps Myers, Illinois Jacquet – ten;
 Horace Henderson – pno; Al Casey – gtr; John Simmons – sbs; Sidney Catlett – dms
 Horace Henderson – arr (2);
 554-3 I Never Knew Cap 10032, Chronological Classics 974
 555-3 Love For Sale Cap 10032, Chronological Classics 974
 556-4 Just You, Just Me Cap 15177, Chronological Classics 974
 557-2 Henderson Romp Cap 15177, Chronological Classics 974
- 138 **AL CASEY AND HIS SEXTET** Los Angeles, Jan. 19, 1945
 Gerald Wilson – tpt;
 Willie Smith – alt; Illinois Jacquet – ten;
 Horace Henderson – pno; Al Casey – gtr; John Simmons – sbs; Sidney Catlett – dms;
 Horace Henderson – arr (2);
 558-4 Sometimes I'm Happy Cap 10034, Chronological Classics 974
 559-2 How High The Moon Cap 10034, Chronological Classics 974
- 139 **EDDIE CONDON JAM SESSION** New York, Mar. 31, 1945
 Billy Butterfield – tpt (1,4,5,6,7,8); Muggsy Spanier – cnt (2,3,8); Lou McGarity – tbn;
 Pee Wee Russell – clt; Ernie Caceres – bar, clt;
 Gene Schroeder – pno; Sid Weiss – sbs; Sidney Catlett – dms;
 Lee Wiley – voc
 Easter Parade Jazzology JCD-1022
 I Ain't Gonna Give Nobody None Of My Jelly Roll Jazzology JCD-1022
 You're Lucky To Me Jazzology JCD-1022
 Down With Love Jazzology JCD-1022
 California Here I Come Jazzology JCD-1022
 I've Got The World On A String Jazzology JCD-1022
 Impromptu Ensemble Jazzology JCD-1022
- 140 **EDDIE CONDON JAM SESSION** New York, Apr. 07, 1945
 Billy Butterfield – tpt (1,4,5,6,7,8); Max Kaminski – tpt (2,3,8); Muggsy Spanier – cnt (); Lou McGarity – tbn;
 Pee Wee Russell – clt; Ernie Caceres – bar, clt;
 Gene Schroeder – pno; Sid Weiss – sbs; Sidney Catlett – dms (1,2,3,6,8); George Wettling – dms (4,5,7,8)
 Roses Of Picardy Jazzology JCD-1023
 Ballin' The Jack Jazzology JCD-1023
 Ja-Da Jazzology JCD-1023
 Limehouse Blues Jazzology JCD-1023
 Bugle Call Rag Jazzology JCD-1023
 Peg O' My Heart Jazzology JCD-1023
 I Found A New Baby Jazzology JCD-1023
 Impromptu Ensemble Jazzology JCD-1023
- 141 **DIZZY GILLESPIE ALL STAR QUINTET** New York, May 11, 1945
 Dizzy Gillespie – tpt, voc, ldr; Charlie Parker – alt;
 Al Haig – pno; Curley Russell – sbs; Sidney Catlett – dms;
 Sarah Vaughn – voc
 565 Salt Peanuts Guild 1003, Chronological Classics 935
 566 Shaw 'Nuff Guild 1002, Chronological Classics 935
 567 Lover Man Guild 1002, Chronological Classics 935
 568 Hot House Guild 1003, Chronological Classics 935
- 142 **DIZZY GILLESPIE - CHARLIE PARKER QUINTET** New York, Jun. 22, 1945
 Dizzy Gillespie – tpt; Charlie Parker – alt;
 Al Haig – pno; Curley Russell – sbs; Sidney Catlett – dms;
 Symphony Sid Tobin – MC
 Hot House Uptown UPCD 27.51
 Fifty Second Street Theme Uptown UPCD 27.51
Note: additional titles from this concert are without Catlett!
- 143 **FRANK FROEBA AND HIS BACKROOM BOYS** New York, Jul. 15, 1945
 Don Byas – ten; broadcast Art Ford's Swing Session
 Frank Froeba – pno; unknown – sbs; Sidney Catlett – dms
 Cuckoo Storyville 101 8439
- 144 **MEZZROW – BECHET SEPTET** New York, Jul. 30, 1945
 Hot Lips Page – tpt;
 Mezz Mezzrow – clt; Sidney Bechet – sop

- Sammy Price – pno; Danny Barker – gr; Pops Foster – sbs; Sidney Catlett – dms;
Hot Lips Page – voc (7)
- | | | | |
|---------|------------------------------|---------------------|-------------|
| KJ 12-1 | House Party | King Jazz 143, | GHB BCD-501 |
| KJ 12-2 | House Party | King Jazz uniss 78, | GHB BCD-501 |
| KJ 13-1 | Perdido Street Stomp | King Jazz uniss 78, | GHB BCD-501 |
| KJ 13-2 | Perdido Street Stomp | King Jazz uniss 78, | GHB BCD-501 |
| KJ 14-1 | Revolutionary Blues - Part 1 | King Jazz uniss 78, | GHB BCD-501 |
| KJ 15-1 | Revolutionary Blues - Part 2 | King Jazz uniss 78, | GHB BCD-501 |
| KJ 16-1 | Blood On The Moon | King Jazz 143, | GHB BCD-501 |
- 145 MEZZROW – BECHET SEPTET** New York, Jul. 31, 1945
Hot Lips Page – tpt;
Mezz Mezzrow – clt; Sidney Bechet - sop
Sammy Price – pno; Danny Barker – gr; Pops Foster – sbs; Sidney Catlett – dms;
Pleasant Joseph – voc (1,2,3,4,5)
- | | | | |
|---------|--------------------------|---------------------|-------------|
| KJ 17-1 | Levee Blues | King Jazz 144, | GHB BCD-501 |
| KJ 18-1 | Layin' My Rules In Blues | King Jazz uniss 78, | GHB BCD-501 |
| KJ 19-1 | Bad Bad Baby Blues | King Jazz uniss 78, | GHB BCD-501 |
| KJ 19-2 | Bad Bad Baby Blues | King Jazz uniss 78, | GHB BCD-501 |
| KJ 20-1 | Saw Mill Man Blues | King Jazz 144, | GHB BCD-501 |
| KJ 21-1 | Minor Swoon | King Jazz unissued, | GHB BCD-501 |
| KJ 21-2 | Minor Swoon | King Jazz uniss 78, | GHB BCD-501 |
| KJ 21-3 | Minor Swoon | King Jazz uniss 78, | GHB BCD-502 |
| KJ 22-1 | The Sheik Of Araby | King Jazz uniss 78, | GHB BCD-502 |
| KJ 22-2 | The Sheik Of Araby | King Jazz uniss 78, | GHB BCD-502 |
| KJ 23-1 | Boogin' With Big Sid | King Jazz uniss 78, | GHB BCD-502 |
- 146 HOT LIPS PAGE AND HIS BAND** New York, Sep. 07, 1945
Hot Lips Page – tpt, voc, ldr;
Earl Warren – alt; Dave Matthews – ten;
Hank Jones – pno; Slam Stewart – sbs; Sidney Catlett – dms
- | | | | |
|----------|--------------------------------|-------------------|----------------------------|
| MR-109 | Happy Medium | Melrose 1402, | Chronological Classics 950 |
| MR-110 | Blood Hound | Jazztone 1024, | Chronological Classics 950 |
| MR-110-B | Blood Hound (Catlett-clysm) | Melrose unissued, | Neatwork RP 2064 |
| MR-111 | I've Got The World On A String | Melrose 1402, | Chronological Classics 950 |
| | You Come In Here Woman | Jazztone 1024, | Chronological Classics 950 |
| | Love You Funny Thing | Jazztone 1024, | Chronological Classics 950 |
- 147 DON BYAS QUARTET** New York, Sep. 12, 1945
Don Byas – ten;
Johnny Guarneri – pno; Al Hall – sbs; Sidney Catlett – dms
- | | | | |
|---------|--------------------|-----------------|----------------------------|
| MF 24-8 | Embraceable You | SuperDisc 1011, | Chronological Classics 910 |
| MF 25-8 | The Sheik Of Araby | SuperDisc 1011, | Chronological Classics 910 |
| MF 26-1 | Super Session | SuperDisc 1010, | Chronological Classics 910 |
| MF 27-1 | Melody In Swing | SuperDisc 1010, | Chronological Classics 910 |
- 148 HARRY 'THE HIPSTER' GIBSON** Hollywood, Sep./Oct. 1945
Harry 'The Hipster' Gibson – pno, voc;
John Simmons or Jack Lesberg – sbs; Sidney Catlett or Johnny Blowers – dms
Boogie Woogie (Down The Road A Piece) RST Records JUBD 1006 2
- 149 DUKE ELLINGTON AND HIS ORCHESTRA** New York, Oct. 08, 1945
Shelton Hemphill, Taft Jordan, Rex Stewart, Ray Nance, Cat Anderson – tpt;
Claude Jones, Joe Tricky Sam Nanton, Lawrence Brown – tbn;
Otto Hardwick, Johnny Hodges – alt, clt; Al Sears, Jimmy Hamilton – ten, clt; Harry Carney – bar, alt, clt;
Duke Ellington – pno, arr; Fred Guy – gr; Alvin 'Junior' Raglin – sbs; Sidney Catlett – dms;
Joya Sherrill – voc
- | | | |
|-----------|---------------------------|----------------------|
| D5VB662-1 | Tell Ya What I'm Gonna Do | Bluebird-ND 86641-CD |
| D5VB663-1 | Come To Baby, Do | Bluebird-ND 86641-CD |
- 150 DUKE ELLINGTON AND HIS ORCHESTRA** New York, Oct. 10, 1945
Shelton Hemphill, Taft Jordan, Rex Stewart, Ray Nance, Cat Anderson – tpt;
Claude Jones, Joe 'Tricky Sam' Nanton, Lawrence Brown – tbn;
Otto Hardwick, Johnny Hodges – alt, clt; Al Sears, Jimmy Hamilton – ten, clt; Harry Carney – bar, alt, clt;
Duke Ellington – pno, arr; Fred Guy – gr; Alvin 'Junior' Raglin – sbs; Sidney Catlett – dms;
Joya Sherrill - voc
- | | | |
|--|------------------------------------|---------------|
| | In The Shade Of The Old Apple Tree | DETS 903 9004 |
| | 9:20 Special | DETS 903 9004 |
| | Tell Ya What I'm Gonna Do | DETS 903 9004 |
| | West Indian Dance | DETS 903 9004 |
| | A Door Will Open | DETS 903 9004 |

In A Mellotone		DETS 903 9004
Everything But You		DETS 903 9004
Solid Old Man		DETS 903 9004
Things Ain't What They Used To Be		DETS 903 9004

151 **DUKE ELLINGTON AND HIS ORCHESTRA** New York, Oct. 11, 1945
 Shelton Hemphill, Taft Jordan, Rex Stewart, Ray Nance, Cat Anderson – tpt; MBS broadcast New Club Zanzibar
 Claude Jones, Joe 'Tricky Sam' Nanton, Lawrence Brown – tbn;
 Otto Hardwick, Johnny Hodges – alt, clt; Al Sears, Jimmy Hamilton – ten, clt; Harry Carney – bar, alt, clt;
 Duke Ellington – pno, arr; Fred Guy – gtr; Alvin 'Junior' Raglin – sbs; *Sidney Catlett* – dms;
 Joya Sherrill – voc (3,4,6)

Take The 'A' Train & intro	DETS 903 9007
Clementine	DETS 903 9007
I'll Buy That Dream	DETS 903 9007
Come To Baby, Do	DETS 903 9007
Harlem Air Shaft	DETS 903 9007
Everything But You & close	DETS 903 9007

152 **DUKE ELLINGTON AND HIS ORCHESTRA** New York, Oct. 13, 1945
 Shelton Hemphill, Taft Jordan, Rex Stewart, Ray Nance, Cat Anderson – tpt; ABC broadcast, Radio City Studio
 Claude Jones, Joe 'Tricky Sam' Nanton, Lawrence Brown – tbn; 'Victory Bond Program'
 Otto Hardwick, Johnny Hodges – alt, clt; Al Sears, Jimmy Hamilton – ten, clt; Harry Carney – bar, alt, clt;
 Duke Ellington – pno, arr; Billy Strayhorn – pno (9,11); Fred Guy – gtr; Alvin 'Junior' Raglin – sbs; *Sidney Catlett* – dms;
 Albert Hibbler – voc (3,16); Joya Sherrill – voc (6, 11, 18); Kay Davis -voc (21)

Take The 'A' Train & intro	DETS 26 (LP)
Time's A-Wastin'	DETS 26 (LP)
Every Hour On The Hour	DETS 26 (LP)
Hollywood Hangover	DETS 26 (LP)
Take The 'A' Train	DETS 26 (LP)
Autumn Serenade	DETS 26 (LP)
Hop, Skip And Jump	DETS 26 (LP)
Riding On A Blue Note	DETS 26 (LP)
I'll Buy That Dream	DETS 26 (LP)
Riff 'N Drill	DETS 26 (LP)
Tell Ya What I'm Gonna Do	DETS 26 (LP)
How Deep Is The Ocean	DETS 26 (LP)
Mood Indigo	DETS 26 (LP)
Take The 'A' Train	DETS 26 (LP)
Diminuendo In Blue	DETS 26 (LP)
I Got It Bad	DETS 26 (LP)
Crescendo In Blue	DETS 26 (LP)
Everything But You	DETS 26 (LP)
Between The Devil And The Deep Blue Sea	DETS 27 (LP)
After All	DETS 27 (LP)
Out Of This World	DETS 27 (LP)
The 'C' Jam Blues	DETS 27 (LP)
Take The 'A' Train & close	DETS 27 (LP)

The above date is the date of the broadcast. The broadcasted titles probably were recorded shortly before, and thus with certainty we have Sid Catlett on drums here, as judging from the drummer's style, performance and sounds. In contradiction to Erik Raben/Ole Nielsen, Jazz Records 1942-80, Vol. 6, this is not Sonny Greer, but Catlett!

153 **SID CATLETT AND HIS ALL STARS** New York, Oct. 1945
 Dick Vance – tpt; Tyree Glenn – tbn, vib;
 Hilton Jefferson – alt; Coleman Hawkins – ten;
 Billy Taylor – pno; John Simmons – sbs; *Sidney Catlett* – dms;
 Matthew Meredith – voc

MF54-C	Just A Riff	Super Disc 1022, Chronolog. Classics 926
MF55-A	Before Long	Super Disc 1023, Chronolog. Classics 926
MF56-A	What's Happenin'	Super Disc 1023, Chronolog. Classics 926
MF57-C	Mop De Mop Mop	Super Disc 1022, Chronolog. Classics 926

154 **ALL AMERICAN QUINTET (EDDIE HEYWOOD SEXTET)** Los Angeles, autumn 1945
 Vic Dickenson – tbn; Willie Smith – alt;
 Eddie Heywood – pno; Les Paul – gtr; Oscar Pettiford – sbs; *Sidney Catlett* - dms

Just You, Just Me	Jazum 3 (LP)
I've Found A New baby	Jazum 3 (LP)

155 **JIMMY HAMILTON AND THE DUKE'S MEN** New York, Nov. 1945
 Ray Nance – tpt; Henderson Chambers – tbn;
 Jimmy Hamilton – clt; Otto Hardwick – alt; Harry Carney – bar;
 Jimmy Jones – pno; Oscar Pettiford – sbs; *Sidney Catlett* – dms

BN 268-1	Old Uncle Bud	Jazz Selection 580, Mosaic MR1-115 (LP)
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BN 269-4	Blues For Clarinets	BN 5027,	Mosaic MR1-115 (LP)
BN 270-0	Slapstick	BN 5027,	Mosaic MR1-115 (LP)
BN 271-1	Blues In My Music Room	BN JS 580,	Mosaic MR1-115 (LP)
156 BILLIE HOLIDAY with BILL STEGMEYER'S ORCHESTRA		New York,	Jan. 22, 1946
Billie Holiday – voc;			
Gordon Griffin, Joe Guy – tpt;			
Bill Stegmeyer – alt, dir; Hank Ross, Bernie Kaufman, Armand Camgros – sax;			
Joe Springer – pno; Tiny Grimes – gr; John Simmons – sbs; Sidney Catlett – dms;			
four strings			
73300-A	Good Morning Heartache	Dec 23676,	Media 7 MJCD 163
73301-A	No Good Man	Dec 23676,	Media 7 MJCD 163
73301-alt	No Good Man	unissued,	Media 7 MJCD 163
	Big Stuff	unissued,	Media 7 MJCD 163
-bdn	Big Stuff	unissued,	Media 7 MJCD 163
157 JOHN HARDEE'S SWINGTETTE		New York,	Feb. 28, 1946
John Hardee – ten;			
Sammy Benskin – pno; Tiny Grimes – gr; John Simmons – sbs; Sidney Catlett – dms			
280-0	Tired	BN 513,	Chronological Classics 1136
281-0	Blue Skies	BN 513,	Chronological Classics 1136
282-0	Hardee's Partee	BN 514,	Chronological Classics 1136
282-1	Hardee's Partee	BN unissued,	Mosaic MR4-107 (LP)
283-0	Idaho	BN unissued,	Mosaic MR4-107 (LP)
283-5	Idaho	BN 514,	Chronological Classics 1136
158 BILL DE ARANGO SEXTET featuring BEN WEBSTER, Tenor Sax		New York,	May 03, 1946
Idries Sulieman – tpt;			
Tony Scott – clt; Ben Webster – ten;			
Argonne Thornton – pno; Bill De Arango – gr; John Simmons – sbs; Sidney Catlett – dms			
H-1935	The Jeep Is Jumpin'	Haven 802,	Chronological Classics 1253
H-1936	I've Got It Bad And That Ain't Good	Haven 802,	Chronological Classics 1253
H-1937	Dark Corners	Haven 803,	Chronological Classics 1253
H-1938	Blues Mister Brim	Haven 803,	Chronological Classics 1253
159 BILL DE ARANGO		New York,	May 03, 1946
Idries Sulieman – tpt; Tony Scott – clt;			
<i>Argonne Thornton</i> or <i>Al Haig</i> – pno; Bill De Arango – gr; John Simmons – sbs; Sidney Catlett – dms;			
'Rubber Legs' Williams - voc			
845	Goin' Back To Washington	Signature 28127, Blue Moon BMCD 6011	
846	Did You Ever Set To Thinking	Haven 1000, Blue Moon BMCD 6011	
847	Suzie Bee Blues	Signature 28127, Blue Moon BMCD 6011	
849	I Ain't Gonna Marry	Haven 1001, Blue Moon BMCD 6011	
160 BILL DE ARANGO SEXTET featuring BEN WEBSTER, Tenor Sax		New York,	May 15, 1946
Ben Webster – ten;			
Al Haig – pno; Bill d'Árango – gr; John Simmons – sbs; Sidney Catlett – dms			
H-1939	Frog And Mule	Haven 805,	Chronological Classics 1253
H-1940	Spang	Haven 805,	Chronological Classics 1253
H-1941	Doctor Keets	Haven 804,	Chronological Classics 1253
H-1942	Park And Tilford Blues	Haven 804,	Chronological Classics 1253
161 JOHN HARDEE'S SWINGTETTE		New York,	May 31, 1946
John Hardee – ten;			
Ben Bivens – vib; Sammy Benskin – pno; Jimmy Shirley – gr; Gene Ramey – sbs; Sidney Catlett – dms			
284-1	What Is This Thing Called Love?	BN 520,	Chronological Classics 1136
285-1	Nervous From The Service	BN 520,	Chronological Classics 1136
286-4	River Edge Rock	BN 521,	Chronological Classics 1136
286-5	River Edge Rock	BN 6507,	Mosaic MR4-107 (LP)
287-0	Sweet And Lovely	BN 521,	Chronological Classics 1136
162 MEL POWELL & HIS ORCHESTRA		New York,	Jun. 03, 1946
Bernie Privin – tpt; Lou McGarity – tbn;			
Warren Eason – frh; Mitch Miller – oboe; Cliff Strickland – ten;			
Mel Powell – pno; Mike Bryan – gr; Barney Spieler – sbs; Sidney Catlett			
A4895-1	Lover Man	Com 1522,	Mosaic MR20-134 10 (LP)
A4895-2	Lover Man	Com unissued	Mosaic MR20-134 10 (LP)
A4896-1	Avalon	Com uniss 78,	Mosaic MR20-134 10 (LP)
A4896-2	Avalon	Com 1522,	Mosaic MR20-134 10 (LP)
A4896-3	Avalon	Com unissued	Mosaic MR20-134 10 (LP)

- 163 **BENNY CARTER AND HIS CHOCOLATE DANDIES** New York; Aug. 23, 1946
 Buck Clayton – tpt; Al Grey – tbn;
 Benny Carter – alt, clt; Ben Webster – ten;
 Sonny White – pno; John Simmons – sbs; Sidney Catlett – dms;
 Sidney Catlett – voc (2)
 D6VB-2694-1 Sweet Georgia Brown RCA (F) 75.594 (EP)
 D6VB-2694-2 Sweet Georgia Brown Swing 258, Chronological Classics 1043
 D6VB-2695-1 Out Of My Way Swing 226, Chronological Classics 1043
 D6VB-2696-1 What'll It Be Swing 226, Chronological Classics 1043
 D6VB-2697-1 Cadillac Slim Swing 258, Chronological Classics 1043
- 164 **BENNY CARTER AND HIS CHOCOLATE DANDIES** New York; c. Aug. 1946
 Buck Clayton – tpt; Al Grey – tbn;
 Benny Carter – alt, clt; Ben Webster – ten;
 Sonny White – pno; John Simmons – sbs; Sidney Catlett – dms
 JDB 173 Melodrama In A V-Disc Record Room V-Disc 701, Official 3006 (LP)
 J 525 Prelude To A Kiss V-Disc 823, Official 3006 (LP)
- 165 **BIG SID CATLETT AND HIS ALL STARS** New York, 1946
 Bill Gooden – org; Pete Johnson – pno; Jimmy Shirley – gtr; Sidney Catlett – dms
 A-1425 Organ Boogie Manor 8026, Chronological Classics 974
 A-1426 Organ Blues Manor 8025, Chronological Classics 974
- 166 **BIG SID CATLETT AND HIS ALL STARS** New York, 1946
 Eddie Lockjaw Davis – ten;
 Pete Johnson – pno, cel; Gene Ramey – sbs; Sidney Catlett – dms;
 Bill Gooden - voc
 A-1427 Sherry Wine Blues Manor 1058, Chronological Classics 974
- 167 **BIG SID CATLETT AND HIS ALL STARS** New York, 1946
 Pete Johnson – pno; Jimmy Shirley – gtr; Gene Ramey – sbs; Sidney Catlett – dms
 A-1428 Open The Door, Richard Manor 1058, Chronological Classics 974
 A-1430 Shirley's Boogie Manor 1026, Chronological Classics 974
 A-1431 Humoresque Boogie Manor 1025, Chronological Classics 974
- 168 **DUD BASCOMB AND HIS ORCHESTRA** New York, 1946
 Dud Bascomb – tpt, voc; Paul Bascomb – ten;
 Avery Parrish – pno (1); Jimmy Phipps – pno (2,3,4); Tiny Grimes – gtr; John Simmons – sbs; Sidney Catlett
 R 100 Indiana Alert 201, Classics (F) 5061
 R 101 After Hours Alert 201, Classics (F) 5061
 R 102 Sweet Georgia Brown Alert 200, Classics (F) 5061
 R 103 Walkin' Blues Alert 200, Classics (F) 5061
- 169 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Feb. 08, 1947
 Louis Armstrong – tpt, voc; Carnegie Hall Concert
 Ed Mullens, William 'Chiefie' Scott, Thomas Grider, Robert Butler – tpt;
 James Whitney, Alton Moore, Russell 'Big Chief' Moore – tbn;
 Arthur Dennis, Amos Gordon – alt; Ernest Thompson, Joe Garland – ten; John Sparrow – bar;
 Earl Mason – pno; Elmer Warner – gtr; Arvell Shaw – sbs; Sidney Catlett – dms;
 Velma Middleton – voc (5); Billie Holiday – voc (7)
 When It's Sleepy Time Down South - Stompin' At The Savoy Ambassador (Sd) CLA 1919
 I Can't Give You Anything But Love Ambassador (Sd) CLA 1919
 Mop Mop Ambassador (Sd) CLA 1919
 Back O' Town Blues Ambassador (Sd) CLA 1919
 You Won't Be Satisfied Ambassador (Sd) CLA 1919
 Do You Know What It Means To Miss New Orleans Ambassador (Sd) CLA 1919
 Do You Know What It Means To Miss New Orleans Ambassador (Sd) CLA 1919
 Roll 'Em Ambassador (Sd) CLA 1919
- 170 **HANK JONES TRIO** New York, Apr. 05, 1947
 Charlie Shavers – tpt; Jazz at the Philharmonic Carnegie Hall
 Hank Jones – pno; Curley Russell – sbs; Sidney Catlett - dms
 Summertime Verve 314-523893-2
 Sid Flips His Lip Verve 314-523893-2
- 171 **CHARLIE VENTURA GROUP / BAND / ORCHESTRA** New York, Apr. 05, 1947
 Charlie Shavers – tpt; Bill Harris – tbn; Jazz at the Philharmonic Carnegie Hall

Charlie Ventura – ten;
Ralph Burns – pno; Bill De Arango – gtr; Curley Russell – sbs; Sidney Catlett – dms
Medley: *Lover Come Back – A Ghost Of A Chance*

Verve 314-523893-2

172 **BOY, WHAT A GIRL**

Dick Vance – tpt; Bennie Morton – tbn;
Don Stovall – alt; Eddie ‘Lockjaw’ Davis – ten;
unknown – pno; John Simmons – sbs; Sidney Catlett, Gene Krupa – dms;
Ann Cornell - voc

New York, Apr. 07, 1947
Film by Herald Pictures, Inc.

‘Boy, What A Girl’ is “an all-black production with only a slight story and a great deal of clowning. Features the ‘Slam’ Stewart Trio with Mary Lou Williams, ‘Big’ Sid Catlett and his Band with Benny Morton, John Simmons and Eddie ‘Lockjaw’ Davis; Roger ‘Ram’ Ramirez; the Harlem Maniacs and a guest appearance by Gene Krupa. There are some eight musical numbers” (D. Meeker, *Jazz in the Movies*, 1981)

It is a great pleasure to see and hear ‘Big’ Sid Catlett, one of the all-time greats of jazz drumming, perform in a movie, and to be able to watch all his movements and his playing the drums, even, although the accordance of sound and actual movements of Sid Catlett is very bad because of the dubbing.

The film starts with music by the Slam Stewart Trio, including Mary Lou Williams, piano, and a guitarist who might possibly be John Collins. The first musical sequence then shows the Slam Stewart trio again supplying the music for a party the main actors participate in. The trio is detached by a male vocal quartet plus guitar singing a rather tedious song, backing a questionable eye-roller with high-pitched voice. This is relieved by the Sid Catlett Band playing for dance. Unfortunately only, the band is only seen by half of their personnel. But we hear ‘Lockjaw’ Davis soloing for one and another chorus, one trombone solo by probably Bennie Morton, Dick Vance with a trumpet chorus, and a longer drums performance by Catlett which fades out and away in the background. Sid Catlett is represented by his right hand only in these scenes.

In the second musical sequence, the Catlett Band plays a title ‘Boy, That’s Crazy Rhythm’ which is sung by singer Betti Mays and accompanied by the band. Then we have a jump number by the band that includes an eight-bars trombone solo by Bennie Morton – very nice, and then spreads out to two subsequent drum-solos by Catlett and Gene Krupa, respectively. It is a rather silly story, but it is a great pleasure to hear and see both players life! And it is a conciliatory story. I have been unable to find out the identity of the band-pianist. Is there anybody in the world who could tell me this player’s name? I’d be immensely pleased (see my address in the front-pages!).

173 **SATURDAY NIGHT SWING SHOW**

Louis Armstrong – tpt, voc; Jack Teagarden – tbn;
Nicky Tagg – pno; Al Caiola – gtr; *Jack Lesberg* – sbs; Sidney Catlett – dms;
Irving ‘Roy’ Ross – acc

New York, Apr. 26, 1947
WNEW broadcast, V-Disc rec. session

Do You Know What It Means To Miss New Orleans	Chronological Classics 992
Ain’t Misbehavin’	Definitive DRCD 11291
High Society (incomplete)	Chronological Classics 992
Reminiscing with Louis – High Society	Definitive DRCD 11291
Basin Street Blues	unissued
Muskrat Ramble	unissued

174 **LOUIS ARMSTRONG AND HIS ALL STARS**

Louis Armstrong – tpt, voc;
Bobby Hackett – cnt; Jack Teagarden – tbn, voc; Peanuts Hucko – clt;
Dick Cary – pno; Bob Haggart – sbs; George Wettling, Big Sid Catlett – dms (6-15, 21); George Wettling – dms (1-5, 16-20)

New York, May 17, 1947
Town Hall Concert

JR 19115	Introduction by Fred Robbins	Mosaic MD9-257
JR 19115	Cornet Chop Suey	Mosaic MD9-257
JR 19115	Our Monday Date	Mosaic MD9-257
JR 19115	Dear Old Southland	Mosaic MD9-257
JR 19115	Big Butter And Egg Man	Mosaic MD9-257
JR 19115	Tiger Rag	Mosaic MD9-257
JR 19116	Struttin’ With Some Barbecue	Mosaic MD9-257
JR 19116	Sweethearts On Parade	Mosaic MD9-257
JR 19116	St. Louis Blues	Mosaic MD9-257
D8-VC 76-1	Pennies From Heaven	Mosaic MD9-257
JR 19116	On The Sunny Side Of The Street	Mosaic MD9-257
JR 19117	I Can’t Give You Anything But Love	Mosaic MD9-257
D8-VC 75	Back O’ Town Blues	Mosaic MD9-257
D8-VC 73	Ain’t Misbehavin’	Mosaic MD9-257
D8-VC 74	Rockin’ Chair	Mosaic MD9-257
JR 19117	Muskrat Ramble	Mosaic MD9-257
D8-VC 77-1	Save It, Pretty Mama	Mosaic MD9-257
D8-VC 78-1	St. James Infirmary	Mosaic MD9-257
JR 19118	Royal Garden Blues	Mosaic MD9-257
JR 19118	Do You Know What It Means To Miss New Orleans	Mosaic MD9-257
JR 19118	Jack Armstrong Blues	Mosaic MD9-257

175 **LOUIS ARMSTRONG & THE ALL STARS**

Louis Armstrong – tpt, voc;
Bobby Hackett – cnt; Jack Teagarden – tbn, voc;
Peanuts Hucko – clt, ten; Ernie Caceres – bar;
Dick Cary – pno; Jack Lesberg – sbs; George Wettling – dms (2,3,4,5,6,7); Big Sid Catlett – dms (8)
Introduction

New York, Jun. 19, 1947
NBC broadcast Winter Garden Theatre

Definitive DRCD 11291

Way Down Yonder In New Orleans	Jazz Band TMCD 2173/74-2
Basin Street Blues	Jazz Band TMCD 2173/74-2
Muskrat Ramble	Jazz Band TMCD 2173/74-2
Dear Old Southland	Jazz Band TMCD 2173/74-2
Do You Know What It Means To Miss New Orleans	Jazz Band TMCD 2173/74-2
Someday You'll Be Sorry	Jazz Band TMCD 2173/74-2
Tiger Rag	Jazz Band TMCD 2173/74-2
176 SEPIA CINDERELLA	Los Angeles, Jul. 25, 1947
Charlie Shavers – tpt; Buster Bailey – clt; Charlie Holmes – alt;	MGM Film dir. by Arthur H. Leonard
Billy Kyle – pno; John Kirby – sbs; Sidney Catlett - dms	
Broadjump	on LP/CD ?
177 NELLIE LUTCHER	Los Angeles, Aug. 26, 1947
Nellie Lutcher – voc, pno;	
Irving Ashby – gtr; Billy Hadnott – sbs; Sidney Catlett – dms	
2199 Reaching For The Moon	Cap 10109, Jukebox Lil JB1100 (LP)
2200 The Song Is Ended	Cap 40063, Jukebox Lil JB1100 (LP)
2201 So Nice To See You, Baby	Cap T232, Stateside EG260479 (LP)
2207 Lake Charles Boogie	Cap 10110, Frémeaux&Associés FA 5169
178 LOUIS ARMSTRONG AND HIS ALL STARS	New York, Oct. 16, 1947
Louis Armstrong – tpt, voc;	
Jack Teagarden – tbn, voc; Barney Bigard – clt;	
Dick Cary - pno; Arvell Shaw – sbs; Big Sid Catlett - dms	
D7-VB 1082-1 A Song Was Born	Vic 20-3064, Chronological Classics 1072
D7-VB 1083-1 Please Stop Playing Those Blues, Boys	Vic 20-2648, Chronological Classics 1072
D7-VB 1084-1 Before Long	Vic 20-3064, Chronological Classics 1072
D7-VB 1085-1 Lovely Weather We're Having	Vic 20-2648, Chronological Classics 1072
179 LOUIS ARMSTRONG AND HIS ALL STARS	New York, Nov. 15/16, 1947
Louis Armstrong – tpt, voc;	Carnegie Hall Concert
Jack Teagarden – tbn, voc; Barney Bigard – clt;	
Dick Cary - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;	
Velma Middleton - voc	
LD1 Introduction by Fred Robbins and Louis Armstrong	Mosaic MD9-257
Louis introduces the musicians	Mosaic MD9-257
Muskrat Ramble	unissued
Black And Blue	unissued
LD2 Royal Garden Blues	Mosaic MD9-257
LD2 Stars Fell On Alabama	Mosaic MD9-257
LD3 Lover	Mosaic MD9-257
Buzz My Baby	unissued
LD3 I Cried For You	Mosaic MD9-257
LD4 Tea For Two	Mosaic MD9-257
LD4 Body And Soul	Mosaic MD9-257
LD5 Back O' Town Blues	Mosaic MD9-257
LD5 Steak Face	Mosaic MD9-257
LD6 Intermission Announcement by Fred Robbins	Mosaic MD9-257
LD6 Mahogany Hall Stomp	Mosaic MD9-257
Dear Old Southland	unissued
When The Saints Go Marching In	unissued
High Society	Mosaic MD9-257
Basin Street Blues	Mosaic MD9-257
LD7/8 Baby Won't You Please Come Home	Mosaic MD9-257
LD8 Rockin' Chair	Mosaic MD9-257
Velma's Blues	unissued
Velma's Dance	unissued
LD9 C-Jam Blues	Mosaic MD9-257
LD9 How High The Moon	Mosaic MD9-257
St. Louis Blues	unissued
That's My Desire	unissued
LD11 Mop Mop	Mosaic MD9-257
LD11 St. James Infirmary	Mosaic MD9-257
Panama	unissued
LD11 I Gotta Right To Sing The Blues – Concert Closing	Mosaic MD9-257
180 LOUIS ARMSTRONG AND HIS ALL STARS	Boston, Nov. 30, 1947
Louis Armstrong – tpt, voc;	Symphony Hall, Boston - Concert
Jack Teagarden – tbn, voc; Barney Bigard – clt;	
Dick Cary - pno; Arvell Shaw – sbs; Sidney Catlett – dms;	
Velma Middleton - voc	

Introduction / Tune Up	Verve B0016891-02 I
When It's Sleepy Time Down South	Verve B0016891-02 I
Louis Introduced Musicians	Verve B0016891-02 I
Muskrat Ramble	Verve B0016891-02 I
(What Did I Do To Be So) Black And Blue	Verve B0016891-02 I
Royal Garden Blues	Verve B0016891-02 I
Lover	Verve B0016891-02 I
Stars Fell On Alabama	Verve B0016891-02 I
I Cried For You	Verve B0016891-02 I
Since I Fell For You	Verve B0016891-02 I
Tea For Two	Verve B0016891-02 I
Body And Soul	Verve B0016891-02 I
Back O' Town Blues	Verve B0016891-02 I
Steak Face	Verve B0016891-02 I
I Gotta Right To Sing The Blues	Verve B0016891-02 I
When It's Sleepy Time Down South	Verve B0016891-02 II
Mahogany Hall Stomp	Verve B0016891-02 II
On The Sunny Side Of The Street	Verve B0016891-02 II
High Society	Verve B0016891-02 II
St. James Infirmary	Verve B0016891-02 II
Baby Won't You Please Come Home	Verve B0016891-02 II
Velma's Blues	Verve B0016891-02 II
That's My Desire	Verve B0016891-02 II
"C" Jam Blues	Verve B0016891-02 II
Barney Bigard introduces Arvell Shaw	Verve B0016891-02 II
How High The Moon	Verve B0016891-02 II
Mop Mop	Verve B0016891-02 II
Jack Armstrong Blues	Verve B0016891-02 II
I Gotta Right To Sing The Blues	Verve B0016891-02 II
181 LOUIS ARMSTRONG & SON HOT FIVE	Nice, France, Feb. 22, 1948
Louis Armstrong – tpt, voc;	Jazz Festival Nice,
Jack Teagarden – tbn, voc; Barney Bigard – clt;	Concert "Gala Constellation 48"
Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms	
When It's Sleepy Time Down South	unissued
Muskrat Ramble	Frémeaux&Associés FA 1364
Rockin' Chair	Frémeaux&Associés FA 1364
Boogie Woogie On St. Louis Blues	Frémeaux&Associés FA 1364
Rose Room	Frémeaux&Associés FA 1364
I Gotta Right To Sing The Blues	Frémeaux&Associés FA 1364
182 LOUIS ARMSTRONG & SON HOT FIVE	Nice, France, Feb. 23, 1948
Louis Armstrong – tpt, voc;	Jazz Festival Nice,
Jack Teagarden – tbn, voc; Barney Bigard – clt;	Concert, Opéra de Nice Concert
Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms	
When It's Sleepy Time Down South	Frémeaux&Associés FA 1364
Mahogany Hall Stomp	Frémeaux&Associés FA 1364
Royal Garden Blues	Frémeaux&Associés FA 1364
Them Their Eyes	Frémeaux&Associés FA 1364
Panama	Frémeaux&Associés FA 1364
On The Sunny Side Of The Street	Frémeaux&Associés FA 1364
183 LOUIS ARMSTRONG ET SON HOT FIVE	Nice, France, Feb. 25/26, 1948
Louis Armstrong – tpt, voc;	Jazz Festival Nice,
Jack Teagarden – tbn, voc; Barney Bigard – clt;	Concert, Opéra de Nice Concert / Studio
Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;	
Velma Middleton - voc	
Black And Blue	Frémeaux&Associés FA 1364
Dear Old Southland	Frémeaux&Associés FA 1364
Me And Brother Bill	Palm 30 (E) P 30:01 (LP)
Royal Garden Blues	Frémeaux&Associés FA 1364
My Monday Date	Frémeaux&Associés FA 1364
That's My Desire	Frémeaux&Associés FA 1364
I Cried Last Night (Velma's Blues)	Frémeaux&Associés FA 1364
184 LOUIS ARMSTRONG ET SON HOT FIVE	Nice, France, Feb. 28, 1948
Louis Armstrong – tpt, voc;	Jazz Festival Nice,
Jack Teagarden – tbn, voc; Barney Bigard – clt;	Concert, Hotel Negresco
Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;	
Velma Middleton	
When It's Sleepy Time Down South	Jazz Crusade JCCD-3069
When The Saints Go Marching In	Queen (It) Q-004 (LP)

- | | |
|---|-------------------------------------|
| Steak Face | Frémeaux&Associés FA 1364 |
| Ain't Misbehavin' | Frémeaux&Associés FA 1364 |
| I Cried For You | Frémeaux&Associés FA 1364 |
| Boogie Woogie On St. Louis Blues | Frémeaux&Associés FA 1364 |
|
 | |
| 185 LOUIS ARMSTRONG & SON HOT FIVE | Paris, France, Mar. 02, 1948 |
| Louis Armstrong – tpt, voc; | broadcast Radio Diffusion Francaise |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | Concert, Salle Pleyel |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | |
| Velma Middleton - voc | |
| When It's Sleepy Time Down South | unissued |
| Where The Blues Were Born In New Orleans | unissued |
| Dear Old Southland | Frémeaux&Associés FA 1364 |
| Black And Blue | Frémeaux&Associés FA 1364 |
| Royal Garden Blues | Frémeaux&Associés FA 1364 |
| Stars Fell On Alabama | Frémeaux&Associés FA 1364 |
| Lover | Two Flats Disc (It) TFD 5.003 (LP) |
| I Cried For You | Two Flats Disc (It) TFD 5.003 (LP) |
| Buzz Me Baby | Two Flats Disc (It) TFD 5.003 (LP) |
| You Rascal You | Frémeaux&Associés FA 1364 |
| Tea For Two | Two Flats Disc (It) TFD 5.003 (LP) |
| How High The Moon | Frémeaux&Associés FA 1364 |
| Someday You'll Be Sorry | Two Flats Disc (It) TFD 5.003 (LP) |
| Boogie Woogie On St. Louis Blues | Two Flats Disc (It) TFD 5.003 (LP) |
| Someone To Watch Over Me | Frémeaux&Associés FA 1364 |
| Honeysuckle Rose | Frémeaux&Associés FA 1364 |
| Back O' Town Blues | Frémeaux&Associés FA 1364 |
| Steak Face | Frémeaux&Associés FA 1364 |
| When It's Sleepy Time Down South | Frémeaux&Associés FA 1364 |
| Mahogany Hall Stomp | Frémeaux&Associés FA 1364 |
| On The Sunny Side Of The Street | Frémeaux&Associés FA 1364 |
| High Society | Frémeaux&Associés FA 1364 |
| Basin Street Blues | Frémeaux&Associés FA 1364 |
| Baby Won't You Please Come Home | Frémeaux&Associés FA 1364 |
| I Cried Last Night (Velma's Blues) | Frémeaux&Associés FA 1364 |
| That's My Desire | Frémeaux&Associés FA 1364 |
| C-Jam Blues | Two Flats Disc (It) TFD 5.004 (LP) |
| Body And Soul | Two Flats Disc (It) TFD 5.004 (LP) |
| Muskrat Ramble | Frémeaux&Associés FA 1364 |
| Ain't Misbehavin' | Upbeat URCD 204 |
|
 | |
| 186 LOUIS ARMSTRONG AND HIS ALL STARS | Chicago, Il. Apr. 04, 1948 |
| Louis Armstrong – tpt, voc; | NBC broadcast, unknown location |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | |
| Muskrat Ramble | Frémeaux&Associés FA 1365 |
| Do You Know What It Means To Miss New Orleans | Frémeaux&Associés FA 1365 |
|
 | |
| 187 LOUIS ARMSTRONG AND HIS ALL STARS | Philadelphia, PA, Jun. 02, 1948 |
| Louis Armstrong – tpt, voc; | KYW broadcast, Ciro's Club |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | |
| Velma Middleton - voc | |
| I Cried For You | Frémeaux&Associés FA 1365 |
| Do You Know What It Means To Miss New Orleans | Verve (Du) 837 919-2 |
| Just You, Just Me | Queen (It) Q-019 (LP) |
| Boogie Woogie On St. Louis Blues | Queen (It) Q-019 (LP) |
|
 | |
| 188 LOUIS ARMSTRONG AND HIS ALL STARS | Philadelphia, PA, Jun. 03, 1948 |
| Louis Armstrong – tpt, voc; | KYW broadcast, Ciro's Club |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | |
| Confessin' | Frémeaux&Associés FA 1365 |
| Milenberg Joys | Frémeaux&Associés FA 1365 |
|
 | |
| 189 LOUIS ARMSTRONG AND HIS ALL STARS | Philadelphia, PA, Jun. 04, 1948 |
| Louis Armstrong – tpt, voc; | KYW broadcast, Ciro's Club |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | |
| Velma Middleton - voc | |
| Struttin' With Some Barbecue | Frémeaux&Associés FA 1365 |

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|---|---|
| Me And Brother Bill | Unique Jazz (It) UJ 17 (LP) |
| Whispering | Frémeaux&Associés FA 1365 |
| St. Louis Blues | Frémeaux&Associés FA 1365 |
| Blue Skies | Frémeaux&Associés FA 1365 |
|
 | |
| 190 LOUIS ARMSTRONG AND HIS ALL STARS | Philadelphia, PA, Jun. 05, 1948 |
| Louis Armstrong – tpt, voc; | KYW broadcast, Ciro’s Club |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | |
| Velma Middleton - voc | |
| Basin Street Blues | Frémeaux&Associés FA 1365 |
| High Society | Frémeaux&Associés FA 1365 |
| Someday You’ll Be Sorry | Frémeaux&Associés FA 1365 |
| The One I Love Belongs To Somebody Else | Frémeaux&Associés FA 1365 |
| Together | Frémeaux&Associés FA 1365 |
| I Gotta Right To Sing The Blues | Frémeaux&Associés FA 1365 |
| Lover | Unique Jazz (It) UJ 17 (LP) |
| Jack-Armstrong Blues | Frémeaux&Associés FA 1365 |
| Don’t Fence Me In | Unique Jazz (It) UJ 17 (LP) |
| Mop Mop | Unique Jazz (It) UJ 17 (LP) |
| I Gotta Right To Sing The Blues | Frémeaux&Associés FA 1365 |
|
 | |
| 191 LOUIS ARMSTRONG AND HIS ALL STARS | Philadelphia, PA, Jun. 11, 1948 |
| Louis Armstrong – tpt, voc; | KYW broadcast, Ciro’s Club |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms | |
| Muskrat Ramble | unissued on LP/CD |
| Struttin’ With Some Barbecue - When It’s Sleepy Time Down South | Upbeat URCD 204 |
|
 | |
| 192 LOUIS ARMSTRONG AND HIS ALL STARS | Philadelphia, PA, Jun. 12, 1948 |
| Louis Armstrong – tpt, voc; | KYW broadcast, Ciro’s Club |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | |
| Velma Middleton - voc | |
| That’s A Plenty | Frémeaux&Associés FA 1365 |
| Don’t Fence Me In | Frémeaux&Associés FA 1365 |
| East Of The Sun | Frémeaux&Associés FA 1365 |
| St. Louis Blues | Frémeaux&Associés FA 1365 |
| I Got Rhythm | Frémeaux&Associés FA 1365 |
| I Surrender Dear | Frémeaux&Associés FA 1365 |
|
 | |
| 193 LOUIS ARMSTRONG AND HIS ALL STARS | Philadelphia, PA, Jun. 1948 |
| Louis Armstrong – tpt, voc; | KYW broadcast, Ciro’s Club |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms | |
| Basin Street Blues | unissued |
| C-Jam Blues | unissued |
| Mop Mop | unissued |
| Tin Roof Blues | unissued |
| I Gotta Right To Sing The Blues | unissued |
|
 | |
| 194 LOUIS ARMSTRONG AND HIS ALL STARS | Philadelphia, PA, Sep. 06, 1948 |
| Louis Armstrong – tpt, voc; | WCAU broadcast, The Click |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms | |
| St. James Infirmary | Queen (It) Q-019 (LP) |
| C-Jam Blues | unissued |
|
 | |
| 195 LOUIS ARMSTRONG AND HIS ALL STARS (“AMERICA DANCES”) | Philadelphia, PA, Sep. 09, 1948 |
| Louis Armstrong – tpt, voc; | CBS broadcast, The Click |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | |
| Russ Morgan – talking over phone; Fred Robbins – host | |
| Muskrat Ramble | Moon (It) MCD 041-2 |
| Louis, Morgan and Robbins | Moon (It) MCD 041-2 |
| Do You Know What It Means To Miss New Orleans | Moon (It) MCD 041-2 |
| Louis and Robbins talking | Moon (It) MCD 041-2 |
| Boogie Woogie On St. Louis Blues | Moon (It) MCD 041-2 |
| Struttin’ With Some Barbecue | Moon (It) MCD 041-2 |
| I Gotta Right To Sing The Blues | Moon (It) MCD 041-2 |

196 LOUIS ARMSTRONG AND HIS ALL STARS

Louis Armstrong – tpt, voc;
 Jack Teagarden – tbn, voc; Barney Bigard – clt;
 Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;
 Russ Morgan – talking over phone; Fred Robbins – host
 Do You Know What It Means To Miss New Orleans
 Boogie Woogie On St. Louis Blues
 C-Jam Blues
 Struttin' With Some Barbecue

Philadelphia, PA,
 CBS broadcast, Sep. 10, 1948
 The Click

Musica Jazz (It) 2MJP 1016
 Musica Jazz (It) 2MJP 1016
 Musica Jazz (It) 2MJP 1016
 Musica Jazz (It) 2MJP 1016

197 LOUIS ARMSTRONG AND HIS ALL STARS

Louis Armstrong – tpt, voc;
 Jack Teagarden – tbn, voc; Barney Bigard – clt;
 Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;
 Velma Middleton - voc

Philadelphia, PA,
 KYW broadcast, Sep. 11, 1948
 The Click

Little White Lies Moon (It) MCD 041-2
 Black And Blue Moon (It) MCD 041-2
 Shadrack / When The Saints Go Marching In Moon (It) MCD 041-2
 C-Jam Blues Moon (It) MCD 041-2
 Baby Won't You Please Come Home Moon (It) MCD 041-2
 I Gotta Right To Sing The Blues Moon (It) MCD 041-2

198 LOUIS ARMSTRONG AND HIS ALL STARS

Louis Armstrong – tpt, voc;
 Jack Teagarden – tbn, voc; Barney Bigard – clt;
 Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;
 Velma Middleton - voc

Philadelphia, PA,
 KYW broadcast, Sep. 18, 1948
 The Click

High Society Ambassador (Sw) CLA 1915
 Muskrat Ramble Ambassador (Sw) CLA 1915
 Panama Ambassador (Sw) CLA 1915
 Maybe You'll Be There Ambassador (Sw) CLA 1915
 The One I Love Belongs To Somebody Else Ambassador (Sw) CLA 1915
 S'Posin Ambassador (Sw) CLA 1915
 Royal Garden Blues Ambassador (Sw) CLA 1915
 Lazy River Ambassador (Sw) CLA 1915
 High Society Crabapple Sound RBB 0165

199 LOUIS ARMSTRONG AND THE ALL STARS

Louis Armstrong – tpt, voc;
 Jack Teagarden – tbn, voc; Barney Bigard – clt;
 Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;
 Velma Middleton - voc

Pasadena, CA,
 "Dixieland Jubilee" Concert
 Civic Auditorium Oct. 29, 1948

King Porter Stomp unissued
 Black And Blue unissued
 Royal Garden Blues unissued
 Basin Street Blues unissued
 How High The Moon unissued
 Velma's Blues Moon (It) MCD 041-2
 I Love That Man unissued
 That's My Desire unissued
 Boogie Woogie On St. Louis Blues unissued
 Body And Soul Moon (It) MCD 041-2
 Steak Face unissued

200 LOUIS ARMSTRONG AND THE ALL STARS

Louis Armstrong – tpt, voc;
 Jack Teagarden – tbn, voc; Peanuts Hucko – clt;
 Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;
 Velma Middleton - voc

New York,
 "Toast of the Town" ("Ed Sullivan Show")
 CBS TV-Show Nov. 21, 1948

Introduction Moon (It) MCD 041-2
 Where The Blues Were Born In New Orleans Moon (It) MCD 041-2
 A Song Was Born Moon (It) MCD 041-2

201 LOUIS ARMSTRONG AND THE ALL STARS

Louis Armstrong – tpt, voc;
 Jack Teagarden – tbn, voc; Peanuts Hucko – clt;
 Dick Cary - pno; Arvell Shaw – sbs; Big Sid Catlett – dms;
 Velma Middleton – voc; Eddie Condon – host, gtr

New York,
 "Eddie Condon Floor Show"
 WPIX TV-Show Nov. 23, 1948

Lover unissued
 Mop Mop unissued
 Rockin' Chair unissued

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|---|---|-----------------------------|
| King Porter Stomp | | Laserlight CD 15700 |
| A Song Was Born | unissued | |
| Muskrat Ramble | unissued | |
| Don't Worry 'Bout Me | unissued | |
| Small Fry | unissued | |
| Where The Blues Were Born In New Orleans | | Palm Club (F) PALM 23 (LP) |
| 202 LOUIS ARMSTRONG AND THE ALL STARS | Chicago, | Dec. 11, 1948 |
| Louis Armstrong – tpt, voc; | WBBM broadcast – Blue Note | |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms | | |
| When It's Sleepy Time Down South | | Storyville (D) STCD 8242 |
| Muskrat Ramble | | Storyville (D) STCD 8242 |
| A Song Was Born | | Storyville (D) STCD 8242 |
| Basin Street Blues | | Storyville (D) STCD 8242 |
| Boogie Woogie On St. Louis Blues | | Storyville (D) STCD 8242 |
| High Society | | Storyville (D) STCD 8242 |
| Royal Garden Blues | | Storyville (D) STCD 8242 |
| I Gotta Right To Sing The Blues | | Storyville (D) STCD 8242 |
| 203 LOUIS ARMSTRONG AND THE ALL STARS | Chicago, | Dec. 1948 |
| Louis Armstrong – tpt, voc; | WBBM broadcast – Blue Note | |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms | | |
| Muskrat Ramble | unissued | |
| Black And Blue | unissued | |
| Royal Garden Blues | unissued | |
| Tea For Two | unissued | |
| I Gotta Right To Sing The Blues | unissued | |
| 204 EARL HINES AND HIS SWINGTETTE | New York, | Dec. 1948 |
| Earl Hines – pno; | | |
| Floyd Smith – gtr; Arvell Shaw – sbs; Sidney Catlett - dms | | |
| 48S452 The Day Will Come | MGM 266, | Chronological Classics 1120 |
| 48S453 Keyboard Kapers | MGM 10382, | Chronological Classics 1120 |
| 48S454 Lazy Mornin' | MGM 10382, | Chronological Classics 1120 |
| 48S455 Bop Omlette | MGM 266, | Chronological Classics 1120 |
| 205 LOUIS ARMSTRONG AND THE ALL STARS | unknown location, late 1948 or early 1949 | |
| Louis Armstrong – tpt, voc; | “Personal Autograph Show” | |
| Jack Teagarden – tbn; Barney Bigard – clt; | unknown broadcast | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms | | |
| Rosetta | unissued | |
| Louis and Earl Hines interviewed | unissued | |
| She's Funny That Way | unissued | |
| 206 LOUIS ARMSTRONG AND THE ALL STARS | Chicago, | Jan. 09, 1949 |
| Louis Armstrong – tpt, voc; | Concert – Blue Note | |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | | |
| Velma Middleton - voc | | |
| Muskrat Ramble | unissued | |
| Back O' Town Blues | unissued | |
| Basin Street Blues | unissued | |
| Baby Won't You Please Come Home | unissued | |
| Don't Worry 'Bout Me | unissued | |
| I'll Buy That Dream | unissued | |
| Nola | unissued | |
| Fine And Dandy | unissued | |
| I Surrender Dear | unissued | |
| Whispering | unissued | |
| Caldonia | unissued | |
| I Gotta Right To Sing The Blues | unissued | |
| My Monday Date | unissued | |
| Jeepers Creepers | unissued | |
| A Little Bird Told Me | unissued | |
| 207 LOUIS ARMSTRONG AND THE ALL STARS | New Orleans, | Feb. 27, 1949 |
| Louis Armstrong – tpt, voc; | WDSU broadcast | |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | Concert – Booker T. Washington Audit. | |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | | |
| When It's Sleepy Time Down South | unissued | |

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| Where The Blues Were Born In New Orleans | unissued |
| Shoe Shine Boy | unissued |
| Royal Garden Blues | unissued |
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| 208 LOUIS ARMSTRONG AND THE ALL STARS | |
| Louis Armstrong – tpt, voc; | Los Angeles, late Mar. 1949 |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | AFRS “Jubilee” Program # 337 broadcast |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms | transcription Hollywood Empire |
| Rockin’ Chair | Echo Jazz EJCD 07 |
| Lover | Echo Jazz EJCD 07 |
| Pale Moon | Echo Jazz EJCD 07 |
| Don’t Fence Me In | Echo Jazz EJCD 07 |
| Body And Soul | Echo Jazz EJCD 07 |
| The Sheik Of Araby | Echo Jazz EJCD 07 |
| Confessin’ | Echo Jazz EJCD 07 |
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| 209 LOUIS ARMSTRONG AND THE ALL STARS | |
| Louis Armstrong – tpt, voc; | Los Angeles, late Mar. 1949 |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | AFRS “Jubilee” Program # 339 broadcast |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | transcription Hollywood Empire |
| Velma Middleton - voc | |
| When It’s Sleepy Time Down South | Storyville (D) STCD 8232 |
| Panama | Storyville (D) STCD 8232 |
| Back O’ Town Blues | Storyville (D) STCD 8232 |
| Pale Moon | Storyville (D) STCD 8232 |
| Don’t Fence Me In | Storyville (D) STCD 8232 |
| Lover | Storyville (D) STCD 8232 |
| Body And Soul | Storyville (D) STCD 8232 |
|
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| 210 LOUIS ARMSTRONG AND THE ALL STARS | |
| Louis Armstrong – tpt, voc; | Los Angeles, late Mar. 1949 |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | AFRS “Jubilee” Program # 344 broadcast |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms; | transcription Hollywood Empire |
| Velma Middleton - voc | |
| Mahogany Hall Stomp | Storyville (D) STCD 8232 |
| Me And Brother Bill | Storyville (D) STCD 8232 |
| C-Jam Blues | Storyville (D) STCD 8232 |
| A Hundred Years From Today | Storyville (D) STCD 8232 |
| Boogie Woogie On St. Louis Blues | Storyville (D) STCD 8232 |
| Blue Skies | Storyville (D) STCD 8232 |
|
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| 211 LOUIS ARMSTRONG AND THE ALL STARS | |
| Louis Armstrong – tpt, voc; | Los Angeles, late Mar. 1949 |
| Jack Teagarden – tbn, voc; Barney Bigard – clt; | AFRS “Jubilee” Program # 347 broadcast |
| Earl Hines - pno; Arvell Shaw – sbs; Big Sid Catlett – dms | transcription Hollywood Empire |
| A Song Was Born | Storyville (D) STCD 8232 |
| Whispering | Storyville (D) STCD 8232 |
|
 | |
| 212 EDDIE CONDON AND HIS TV DIXIELAND BAND | |
| Bobby Hackett – cnt; Will Bradley – tbn; Dick Cary – alth; | New York, May 25, 1949 |
| Peanuts Hucko – clt, ten; Ernie Caceres – bar; | |
| Joe Bushkin – pno; Eddie Condon – gtr; Jack Lesberg – sbs; Sidney Catlett – dms | |
| A 236 Seems Like Old Times | Atlantic 661, Classics (F) 1177 |
| A 237 Time Carries On | Atlantic 661, Classics (F) 1177 |
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| 213 RUTH BROWN | |
| Ruth Brown – voc; | New York, May 25, 1949 |
| Bobby Hackett – cnt; Will Bradley – tbn; Dick Cary – alth; | |
| Peanuts Hucko – clt, ten; Ernie Caceres – bar; | |
| Joe Bushkin – pno; Eddie Condon – gtr; Jack Lesberg – sbs; Sidney Catlett – dms | |
| A 238 It’s Raining | Atlantic 879, Classics (F) 5003 |
| A 239 So Long | Atlantic 879, Classics (F) 5003 |
|
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| 214 EDDIE CONDON AND HIS TV DIXIELAND BAND | |
| Billy Butterfield – tpt; Cutty Cutshall – tbn; Dick Cary – alth; | New York, May 28, 1949 |
| Peanuts Hucko – clt; Ernie Caceres – bar; | TV Condon’s Floor Show |
| Joe Bushkin – pno; Eddie Condon – gtr; Jack Lesberg – sbs; Sidney Catlett – dms; | |
| June Christie, Johnny Desmond – voc; unknown – tap dance | |
| Ballin’ The Jack | Queen (It) Q-031 (LP) |
| In A Little Spanish Town | Queen (It) Q-030 (LP) |

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|---|--------------|----------------------------|
| Everything Happens To Me | | Queen (It) Q-030 (LP) |
| My Old Flame | | Queen (It) Q-031 (LP) |
| Look At Me Now | | Queen (It) Q-030 (LP) |
| Ol' Miss | | Queen (It) Q-031 (LP) |
| 215 EDDIE CONDON AND HIS TV DIXIELAND BAND | New York, | Jun. 04, 1949 |
| Hot Lips Page – tpt; Cutty Cutshall – tbn; Dick Cary – alth; | TV | Condon's Floor Show |
| Peanuts Hucko – clt; Ernie Caceres – bar; Sidney Bechet – sop; | | |
| Joe Bushkin – pno (3); Bobby Tucker, Ralph Sutton - pno; Eddie Condon – grt; Jack Lesberg – sbs; Sidney Catlett – dms | | |
| Happy Feet | | on LP/CD ? |
| Gone With The Wind | | on LP/CD ? |
| High Society | | Queen (It) Q-029 (LP) |
| Mop Mop | | on LP/CD ? |
| The Joint | | on LP/CD ? |
| Alligator Crawl | | on LP/CD ? |
| Hobson Street Blues | | on LP/CD ? |
| The Blues | | on LP/CD ? |
| 216 EDDIE CONDON JAM SESSION | New York, | Jun. 11, 1949 |
| Louis Armstrong – tpt, voc; | TV | Eddie Condon Floor Show |
| Jack Teagarden – tbn, voc; Peanuts Hucko – clt; Ernie Caceres – clt, bar; | | |
| Joe Bushkin - pno; Jack Lesberg – sbs; Big Sid Catlett – dms | | |
| When It's Sleepy Time Down South | | Queen (It) Q-010 (LP) |
| Bushkin, Louis and Jack sending their best wishes to Eddie Condon | | Jazzline (G) 20803 (LP) |
| Them Their Eyes | | Queen (It) Q-010 (LP) |
| St. James Infirmary | | Queen (It) Q-010 (LP) |
| Sweethearts On Parade | | Queen (It) Q-010 (LP) |
| Do You Know What It Means To Miss New Orleans | | Queen (It) Q-010 (LP) |
| Louis and Clarence Armstrong sending their best wishes to Eddie Condon | | Jazzline (G) 20803 (LP) |
| Struttin' With Some Barbecue | | Queen (It) Q-010 (LP) |
| When It's Sleepy Time Down South | | Queen (It) Q-010 (LP) |
| 217 EDDIE CONDON AND HIS TV DIXIELAND BAND | New York, | Jun. 25, 1949 |
| Bobby Hackett – cnt; Cutty Cutshall – tbn; Dick Cary – alth; | TV | Condon's Floor Show |
| Peanuts Hucko – clt; Ernie Caceres – bar; Sidney Bechet – sop; | | |
| Joe Bushkin – pno, tpt, voc; Eddie Condon – grt; Jack Lesberg – sbs; Sidney Catlett – dms (1,2); Buddy Rich – dms (3,4) | | |
| In The Groove | | on LP/CD ? |
| Sweet Georgia Brown | | Queen (It) Q-029 (LP) |
| I'm Gonna Sit Right Down And Write Myself A Letter | | Queen (It) Q-030 (LP) |
| Seems Like Old Times | | Queen (It) Q-031 (LP) |
| 218 KIRBY WALKER ORCHESTRA | New York, | Jun. 28, 1949 |
| Dick Vance – tpt; Bennie Morton – tbn; | | |
| Hilton Jefferson – alt; Sam Taylor – ten; | | |
| Kirby Walker – pno, voc; Al Hall – sbs; Sidney Catlett – dms | | |
| CO40919 Oh I'm Evil | Col 30178 | not on LP/CD |
| CO40920 High Brow Blues | Col 30170 | not on LP/CD |
| CO40921 Juke Box Times | Col 30178 | not on LP/CD |
| CO40922 Shut Up | Col 30170 | not on LP/CD |
| 219 SAMMY PRICE AND HIS ROCKING RHYTHM | New York, | Jul. 07, 1949 |
| Buck Clayton – tpt; | | |
| Vincent Bair-Bey – alt, bar; Buddy Tate – ten; | | |
| Sam Price – pno; Billy Taylor – sbs; Sidney Catlett – dms; | | |
| Jesse Parry – voc | | |
| T'Ain't Nobody's Business | Voc 55023, | Wolf (Au) WBJ-007 |
| Back Street | Voc 55023, | Wolf (Au) WBJ-007 |
| In The Middle Of The Night | Voc unissued | not on LP/CD |
| Hold Me Baby | Voc unissued | not on LP/CD |
| 220 EDDIE CONDON AND HIS TV DIXIELAND BAND | New York, | Jul. 09, 1949 |
| Wild Bill Davison – cnt; Cutty Cutshall – tbn; | TV | Condon's Floor Show |
| Peanuts Hucko – clt; Ernie Caceres – bar; Sidney Bechet – sop (3); | | |
| Gene Schroeder – pno; Count Basie -pno (5,6,7,8,9); Eddie Condon – grt; Jack Lesberg – sbs; Sidney Catlett – dms; | | |
| Lee Wiley - voc | | |
| Blues | | Queen (It) Q-030 (LP) |
| Riverboat Shuffle | | Queen (It) Q-030 (LP) |
| Blues In My Heart | | Queen (It) Q-029 (LP) |
| Hotter Than That | | Queen (It) Q-030 (LP) |
| All Of Me | | Jazzline (G) JL 20803 (LP) |
| Alone With The Blues | | Jazzline (G) JL 20803 (LP) |

- Why Can't You Behave
Ole Miss
- Jazzline (G) JL 20803 (LP)
Jazzline (G) JL 20803 (LP)
- 221 HARLEM FOLLIES** *New York,* 1950
John Kirby and his Band: Film A Herald Pictures production
- Charlie Shavers – tpt; Buster Bailey – clt; Charlie Holmes – alt;
Billy Kyle – pno; John Kirby – sbs; Sidney Catlett – dms
Sid Catlett's Band, 'Slam' Stewart Trio,
Juanita Hall, Savannah Churchill (D. Meeker, Jazz in the Movies)
- 222 MUGGSY SPANIER AND HIS DIXIELAND BAND** *Chicago,* Mar. 27, 1950
Francis 'Muggsy' Spanier – cnt; George Brunies – tbn; Darnell Howard – clt;
Floyd Bean – pno; Truck Parham – sbs; Sid Catlett – dms
- 3373 Dixie Flyer Mercury 5424, Chronological Classics 1405
3374 Lazy Piano Man Mercury 5424, Chronological Classics 1405
3375 Sweet Georgia Brown Mercury 5469, Chronological Classics 1405
3376 Feather Brain Mercury 5460, Chronological Classics 1405
- 223 JAM SESSION AT STORYVILLE** *Boston,* early 1951
Rex Stewart – cnt; Sidney de Paris – tpt; Wilbur de Paris – tbn; Bob Wilber – clt;
Red Richards – pno; John Field – sbs; Sidney Catlett – dms
- Just You, Just Me Black Jack LP 3010 (LP)
E Flat Blues Black Jack LP 3010 (LP)

For this rather voluminous list of the recordings of drummer 'Big Sid' Catlett, one of my – KBR's – all-time greats of jazz music, I received essential and otherwise unreachable help and advice from my good old and dependable collecting friend Michael Rader. Thanks very much, Michael!

Also, I have made use of

- Ch. Delaunay, *New Hot Discography*, 1948
- Carey, McCarthy, *Jazz Directory*, Vols. 2 - 6
- Brian Rust, *Jazz Records 1897 – 1942*, several editions
- K. Stratemann, *Negro Bands on Film, Vol. 1, Big Bands 1928 – 1950*
- Jos Willems', 'The Complete Discography of Louis Armstrong'
- Erik Raben, *Jazz Records 1942 - 80*
- Jorgen Grunnet Jepsen, *Jazz Records 1942 – 1967*
- Tom Lord, *The Jazz Discography*

I am grateful to their authors. Thank you very much!

K.- B. Rau
01-05-2025
13-05-2026