THE RECORDINGS OF
BINGIE MADISON

An Annotated Tentative Name - Discography

MADISON, BINGIE S., born: Des Moines, Iowa, 1902; died: New York City, July 1978
Originally a pianist, played for local movie houses and clubs from 1919, then similar work in California and Canada during 1921. Joined altoist Bobby Brown´s Quartet in Canada. Later, in August 1922, rejoined Bobby Brown in Newark, New Jersey. With until December 1925, then spent four months in Bernie Davis´ Band – in which Bingie doubled piano and sax. First formed own band in 1926, then short spell with Cliff Jackson (on tenor) and with trombonist Lew Henry´s Band (originally directed by Lt. Zim Brymn). Lew Henry left and Bingie became leader of the band – then resident at Tango Palace, New York. Disbanded c. 1930, worked in Elmer Snowden´s Band, then formed own big band for residency at Broadway Danceland c. 1931. Short spells with Sam Wooding, Lucky Millinder, and Billy Fowler, before joining Luis Russell in New York (on tenor and clarinet). Remained to work under Louis Armstrong until 1940, then worked with various leaders including: Edgar Hayes, Ovie Alston, before playing for three and a half years with Alberto Socarras. Left in 1947, led own small band at Tango Palace until 1953. (John Chilton, Who´s Who of Jazz)

STYLISTICS

STYLE
Madison owns a very personal style of multi-toned and fast running melodic phrases. He also plays with a fine sense of chordal and harmonic knowledge. This probably is a consequence of his arranging abilities. His style sounds remarkably modern for his time.

TONE
His tone on tenor is a bit coated and lacks metalic glance. His clarinet tone is full and warm and very smooth.

VIBRATO
Vibrato of medium altitude but maximal length

TIME
Madison´s time is quite exact and strict, which makes him able to improvise in fast time and lead a saxophone section as well.

PHRASING
In the 1930s his fast running phrases calm down and Madison improvises in a more melodic and refined manner. Unfortunately only, his solo expertise is indemand very scarcely only in the big bnds he is part of.

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

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.

In this author´s eyes – and ears – Bingie Madison was a fantastic musician on clarinet and tenor sax with a large knowledge of harmonics and melody. Thus, he also was a very good arranger. But unfortunately, his life of a musician was 'buried' under the circumstancies of the American music and show business of the 1920/30. There is only little solo material rescued on LP/CD.

BINGIE MADISON

001 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Oct. 31, 1930
Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;
Henry 'Moon' Jones - alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs, sbs; Bill Beason – dms;
Eva Taylor, Clarence Williams, Clarence Todd – voc (1,2,3,4,5,6); Ward Pinkett – voc (1,2,3,4)

10199-1	Hot Lovin´	Per 15403,	Frog DGF 57
10199-2	Hot Lovin´	Ban 32063,	Frog DGF 57
10200-1	Papa De Da Da	Ban 32021,	Frog DGF 57
10200-3	Papa De Da Da	Ro 1505,	Frog DGF 57
10201-2	Baby, Won´t You Please Come Home	Ban 32021,	Frog DGF 57
10201-3	Baby, Won´t You Please Come Home	Per 15387,	Frog DGF 57

Composer credits: 10199 (Charles Warfield); 10200 (Todd - Williams); 10201 (Warfield - Williams)

For this first recording session of the Bingie Madison band we have – thanks to Albert Vollmer´s great research – an un-disputed personnel as recalled by Freddie Skerritt and other musicians of the band. What we hear is the Bingie Madison Broadway Danceland Orchestra of late 1930 with the addition of Clarence Williams´ Trio providing vocals added to the band´s arrangements. Identification of the musicians in early discographies are to be handled with the utmost care, as there had been used a lot of plain fantasy to find out the musicians (see T. Lord, Clarence Williams, p.325).
- 'Hot Lovin´' (composer Charles Warfield) is a fast romp in strict 4-beat rhythm – in contrast to Clarence Williams´ regular 2-beat rhythm. Ward Pinkett starts proceedings after the introduction in his own very expressive and erratic style, based on gospel singing. As Gene Mikell remarked in an article in Storyville 1998-9: "*Ward (Pinkett) plays like he sings*", and this certainly is valid vice versa, what you can hear in all his vocals on these sides which he delivers as part of the arrangements. After hot solos by leader Madison, Archey, Pinkett again, and Dillard, the band swings the out-chorus in pure forward-looking Swing style (Madison´s arrangement!). Pianist Gene Rodgers shines with his very loose rhythm concept, not the old-fashioned 'oom-pa' anymore. In Al Vollmer´s article (see above) Rodgers explained that: "… he was into something called 'Backward Bass' playing on the piano". Together with Lucas´ and Fullbright´s strict four-beat rhythm the band swings like mad.
- 'Papa De Da Da', one of Cl. Williams´ most famous compositions, is delivered here with the same exuberant punch as 'Hot Lovin´' before, much owing to Fullbright´s big-sounding slap bass. In A3 we have a rhythmic paraphrase of the title´s melody, arranged in four-part harmony, very probably by Bingie Madison again. In take -1 of this title the pianist clearly plays a sort of discreet "oom-pa" 2-beat rhythm, which might possibly be Clarence Williams´ own playing – on this title only of the whole session – but might also be played by Rodgers on Clarence Williams´ demand?
- 'Baby, Won´t You lease Come Home?' has Fullbright on tuba, often falling into a 4-to-the bar beat on his big horn. Other than on the fore-going titles/takes of this session where he uses brushes throughout, Bill Beason plays press-rolls on his snare-drum and his full sounding cymbal on take -3. Listen to Bill Dillard stating the melody in a very fine melodic chorus with off-beat and a little paraphrase. Chorus A3 is extended in length (36 bars here) by doubling every bar. I assume this nice device to give the singer(s) more room and time to stretch out to be copied from Don Redman´s arrangement as recorded by McKinney´s Cotton Pickers 5 months earlier.
It has to be noticed that Bingie Madison as an arranger uses a lot of modern and up-to-date arranging devices that can also be heard from Benny Carter at this time. And Henry Moon Jones proves himself to be a great but much overlooked and un-credited alto soloist who with great care obviously had examined and analysed Benny Carter´s work on alto-sax.

Notes:
- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).
- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).
*- Rust*2: Bill Dillard (tpt); Ward Pinkett (tpt, vcl (2)); James Archey (tbn); Fred Skeritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fulbright (sbs); Bill Beason (dms); Clarence Williams (vcl)(2,3); Eva Taylor (vcl)(2,3); Clarence Todd (vcl)(2,3).*
*- Rust*3: Bill Dillard -t; Ward Pinkett -t -v(2); James Archey -tb; Bingie Madison -cl -ts; Fred Skeritt -as -bar; Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj -g; Richard Fulbright -sb; Bill Beason -d; Clarence Williams, Eva Taylor, Clarence Todd -v.*
*- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skeritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g;Richard Fulbright, bb, sb; Bill Beason, d; Clarence Williams, Eva Taylor, Clarence Todd, v.*
Tunes structures:
10199-1-2 Hot Lovin´ key of C Banner/ARC
(Intro 6 bars ens)(A1 Chorus 16 bars AA' WP o-tpt 14 – BM ten 2)(A2 Chorus 16 bars AA' BM ten 14 – ens 2)(Verse 16 bars ABAC WP o-tpt 8 – ens 8)(A3 Chorus 16 bars AA' voc trio)(A4 Chorus 16 bars AA' voc trio)(A5 Chorus 16 bars AA' GR pno 14 – WP voc 2)(A6 Chorus 16 bars AA' WP voc 14 – JA o-tbn 2)(A7 Chorus 16 bars AA' JA o-tbn 8 – BD m-tpt 2)(A8 Chorus 16 bars AA' BD m-tpt 14 – ens 2)(A9 Chorus 16 bars AA' ens + ens 1)
10200-1-3 Papa De Da Da key of Eb Banner/ARC
(Intro 4 bars ens)(A1 Chorus 20 bars AB WP o-tpt)(Verse 16 bars AA' WP o-tpt + JA o-tbn)(A2 Chorus 20 bars AB voc trio)(A3 Chorus 20 bars AB voc trio)(A4 Chorus 20 bars AB HMJ alt)(A5 Chorus 2o bars AB ens)(A6 Chorus 20 bars AB WP voc 18 – ens 2)
10201-2-3 Baby, Won´t You Please Come Home key of G/Ab/Db Banner/ARC
(Intro 4 bars ens)(A1 Chorus 18 bars AB BD m-tpt)(A2 Chorus 18 bars AB FS alt)(Bridge 2 bars modulation G – Ab ens)(A3 Chorus 36 bars AB voc trio 35 – modulation Ab - Db ens 1)(A4 Chorus 18 bars AB ens)
Notable differences of takes (from Lord p327 and KBR):

10199-1:	*No verbal comment after coda.*
10199-2:	*Cl. Williams verbal comment "Hot Lovin´" after coda.*
10200-1:	*Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on first beat of bar: "De–Bop-De-Bop // De–Da-Da. No bass-viol slap after band stop in final bar of coda.*
10200-3:	*Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on second beat of bar: "Got–De–Bop // De–Da-Da. Bass-viol slap on beat four after band stop in final bar of coda (band stops on third beat!).*

10201-2: *Last bar of vocal chorus (bar 78 of tune): descant pno chord Db major on third beat, no subsequent cymbal stroke on fourth beat. Dms with strong brushes beats in final chorus.*
10201-3: *Last bar of vocal chorus (bar 78 of tune): strong high pno chord Db major on third beat, strong subsequent cymbal stroke on fourth beat. Dms playing soft press-rolls in last chorus.*

002 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Nov. 24, 1930
Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;
Henry 'Moon' Jones - alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;
Eva Taylor – voc

10276-1	Shout, Sister, Shout	Ban 32063,	Frog DGF 57
10276-3	Shout, Sister, Shout	Per 15403,	Frog DGF 57
10277	Press The Button	ARC unissued	not on LP/CD
10278	You´re Bound To Look Like A Monkey When You Get Old	ARC unissued	not on LP/CD

Composer credits: 10276 (Williams – Brymn – Hill)

From this second recording session under Clarence Williams´ name only one title was issued with two takes, two other titles remaining unissued and most unfortunately not found as tests in later years. Again, we hear the wonderful and very modern Bingie Madison´s Broadway Danceland Orchestra under Clarence Williams´ name. And also, identification of the musicians in early discographies are to be read with care. Personnel is from Freddie Skerritt and others from the same source as before and can easily be identified, so beyond dispute.
- 'Shout, Sister, Shout'. There seems to be one trumpet only, thus Ward Pinkett who takes all the trumpet solos. But Bill Dillard can still be detected leading the background in the last four bars of the first chorus´ A-parts, each. But I cannot hear him in the brass section doing the verse! From the Williams stable we hear Eva Taylor doing the vocals and obviously Clarence himself on piano, best recognized behind his wife´s vocals and his strict 2-beat style in ensembles. Lucas is rock-steady on his banjo, and Fullbright on tuba and Beason on brushes make a fine rhythm unit. But for me, the most interesting is Bingie Madison on clarinet, here. He solos in a way that distinctly shows his deep knowledge of chords as awaited from a former pianist, but also – as typical for a saxophonist – in a style rather trumpet-like than filigree like a Southern clarinettist. And this is nothing at all like Scott Yanow describes it as erratic (see above), but compares favourably with Benny Carter´s efforts on clarinet on the Chocolate Dandies sides (see Names& Numbers 91)! To me, his clarinet playing is the real gem of these sides/takes, played in strict four-bar beat and advanced style. And again, we hear beautiful soloing by 'Moon' Jones and Jimmy Archey. This version of 'Shout, Sister, Shout' – other than the same title on session 004 - contains a 16-bar verse.
Notes:
- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).
- Lord, Clarence Williams p329: prob Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl); Clarence Williams (dir).
*- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skeritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fulbright (sbs); Bill Beason (dms).*
*- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skeritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fulbright -sb; Bill Beason -d; Eva Taylor -v.*
*- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skeritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g;Richard Fulbright, bb, sb; Bill Beason, d; Eva Taylor, v.*
Tunes structures:
10276-1-3 Shout, Sister, Shout key of Ab (Fm) Banner/ARC
(A1 Chorus 32 bars AABA WP o-tpt 16 – BM clt 6 – WP o-tpt 2 + 8)(A2 Chorus 32 bars AABA BM clt 16 – HMJ alt 8 – BM clt 6 – ens 2)(A3 Chorus 32 bars AABA ET voc)(Verse 16 bars AA WP o-tpt over ens)(A4 Chorus 32 bars AABA JA o-tbn 16 – WP o-tpt 8 – WP o-tpt over ens 8)
Notable differences of takes:
10276-1: No final banjo note after band stops on third beat in last bar of tune.
10276-2: A final banjo note B on fourth beat after band stops on third beat of final bar of tune.

003 **KING OLIVER AND HIS ORCHESTRA** New York, Jan. 09, 1931
Bill Dillard, Ward Pinkett, Dave Nelson, King Oliver – tpt; James Archey – tbn;
Buster Bailey – clt; Henry 'Moon' Jones - alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;
Bingie Madison, Freddie Skerritt, Goldie Lucas – voc (1); Ward Pinkett – voc (3)

E-35910-B	Papa De Da Da	Br 6053,	Frog DGF 35
E-35911-A	Who´s Blue?	Br 6046,	Frog DGF 35
E-35912-A	Stop Crying	Br 6053,	Frog DGF 35

Composer credits: E-35910 (S. Williams – Todd – C. Williams); E-35911 (Gould - Rule); E-35912 (Oliver)

Here we find the wonderful Bingie Madison band recording under King Oliver´s name for Brunswick.
All quoted discographies list Dave Nelson together with the two Madison band trumpeters, and King Oliver. This then would mean that thirteen musicians played on these sides. But the Brunswick ledger sheets have 12 men only. So, I assume that the trumpets were played by Dillard and Pinkett, as they were the regular band men, together with Oliver, as he performs as soloist in his own 'Stop Crying'. Alternately, Dave Nelson might have been one of the three trumpeters, but then Oliver´s activity as soloist would have been un-noticed by the recording officials. However, I do not have the impression of a trumpet section comprising three men on these sides. And certainly, the Madison band-book was written for two trumpets. So, I assume that Nelson only acted as Oliver´s agent, but the above listed personnel "has been given by several members of the Bingie Madison band" (L. Wright, King Oliver, p.140). Fullbright is on tuba throughout and Lucas plays guitar on the first and third titles, whereas Beason sticks to his brushes for the entire session what probably was his idea to modernize drumming. The arrangements of the first two titles are remembered as Bingie Madison´s by A. Vollmer´s informants.
- 'Papa De Da Da' shows no sign of Oliver´s or Nelson´s participation, and thus seems to be part of Madison´s band book. But listen to the fine soloing of Moon Jones, who´s solo is sadly abbreviated to squeeze Bailey´s solo into place, before Ward Pinkett starts his hot trumpet solo over a tricky syncopated saxophone-cum-trombone harmonized background. After an ensemble modulation from Eb to F the band plays a partly paraphrased out-chorus and 4-bar coda. The vocal trio is the band´s own, now, not Clarence Williams´ imposed as

before.
- 'Who´s Blue?' again is an arrangement by the band-leader starting with a distinct four-part harmony introduction. The second chorus features the tuba as melody instrument in dialogue with the ensemble – a detail heard not so often – if ever. Into the succession of hot solos Buster Bailey – not a member of the Madison band, but obviously brought along by his one-time band-leader Oliver – is inserted in chorus A3, yet without instrumental background. Bailey then shows his flamboyant virtuosity over the ensemble in the last chorus.
- 'Stop Crying', reportedly a composition by King Oliver, features the King of days-gone-by in a 16-bar trumpet solo in a minor mode with his typical sharp tone and off-beat phrasing. Bingie Madison solos robustly on his tenor, and later we have a fine solo on baritone from Skerritt, followed by a 4-part out-chorus. The notice that *"an original manuscript was used with the additional note, "Vocal effect Boop-A-Doop. No lyrics sung"* does not necessarily mean that Oliver brought it – although the title was his composition – but may also mean that Madison prepared an arrangement on Oliver´s request since the musical content of the title is in the scope of Madison´s work for his band on these sessions. This then could well be one of his arrangements, too, although not remembered as such by his colleagues in later years.

Notes:
- Ch. Delaunay, New Hot Discography: probably Bingie Madison´s Broadway Danceland Orchestra, which then featured: Ward Pinkett, Bill Dillard, Dave Nelson (tp); James Archey (tb); Henry Jones, Bingie Madison, Freddie Skerritt, Lucas (s); Gen Rodgers (p), Dick Fullbright (tuba); Bill Beason (dm).
*- Rust*2,*3,*4,*6: King Oliver, Dave Nelson, Bill Dillard (tpt); Ward Pinkett (tpt, vcl (3)); James Archey (tbn); Buster Bailey (clt); Henry L. Jones (alt); Bingie Madison (ten, vcl (1)); Fred Skerritt (bar, vcl (1)); Gene Rodgers (pno); Goldie Lucas (bjo, vcl (1)); Richard Fulbright (bbs); Bill Beason (dms).*
L. Wright, "King" Oliver: Joe 'King' Oliver, dir, t (3); Ward Pinkett, t, v (3); Dave Nelson, Bill Dillard, t; Williams 'Buster' Bailey, cl; Henry L. 'Moon' Jones, as; Bingie Madison, ts, v (1); Fred Skerritt, as, bar, v (2,3); Gene Rodgers, p; Goldie Lucas, bj, g, v (1); Richard Fulbright, bb; Bill Beason, d. "The ledger sheets give the number of men used as 12 and note the instruments, quoting only three trumpets. However, surviving members of the band have confirmed that although Oliver was present only as director, he did solo on his own composition 'Stop Crying', for which the sheet notes that an original manuscript was used with the additional note, "Vocal Effect Boop-A-Doop. No lyrics sung."

Tunes structures:
E-35910-B Papa De Da Da key of F/Eb/F Brunswick
(Intro 4 bars ens 2 – HMJ alt 2)(A1 Chorus 20 bars AB ens)(A2 Chorus 20 bars AB saxes)(Bridge 4 bars WP o-tpt over ens modulation F – Eb)(Verse 16 bars AA JA o-tbn over ens)(A3 Chorus 20 bars AB voc trio)(A4 Chorus 20 bars AB HMJ alt 7 – BB clt 12 – ens 1)(A5 Chorus 20 bars AB WP o-tpt over ens 12 – saxes 8)(Bridge 4 bars ens modulation Eb – F)(A6 Chorus 2o bars AB ens)(Coda 4 bars ens)
E-35911-A Who´s Blue? key of Eb Brunswick
(Intro 4 bars ens)(A1 Chorus 32 AABA saxes – ens)(A2 Chorus 32 bars RF bbs + ens 16 – JA o-tbn 8 – RF bbs + ens 8)(A3 Chorus 32 bars AABA WP o-tpt 8 – BB clt 8 – ens 8 – FS bar 6 – ens 2)(A4 Chorus 32 bars AABA BB clt over ens 16 – saxes 8 – BB clt over ens 8)(Coda 4 bars ens)
E-35912-A Stop Crying key of Eb/Cm/Eb Brunswick
(Intro 8 bars ens 2 – clt 2 – ens 4)(Strain a 16 bars AA KO o-tpt 6 – saxes 2 middle-break – KO o-tpt 8)(Strain b 12 bars saxes)(Vamp 4 bars ens)(A1 Chorus 16 bars BM ten 14 – ens 2)(Vamp 2 bars ens)(A2 Chorus 16 bars WP o-tpt)(A3 Chorus 16 bars BB clt 14 – ens 2)(A4 Chorus 16 bars WP scat-voc)(A5 Chorus 16 bars HMJ alt 8 – WP scat-voc 6 – FS bar 2)(A6 Chorus 16 bars FS bar 12 – JA o-tbn 4)(A7 Chorus 16 bars ens)

004	**CLARENCE WILLIAMS AND HIS ORCHESTRA**	New York,	Feb. 19, 1931
Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;			
Henry 'Moon' Jones - alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;			
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;			
Eva Taylor, Clarence Williams, Clarence Todd – voc (3); Clarence Williams – voc (1,4)			
404854-A	Shout, Sister, Shout	Har 1368-H,	Frog DGF 17
404855-B	Rockin´ Chair	Har unissued	not on LP/CD
404856-A	Papa De Da Da	Col 14666-D,	Frog DGF 17
404857-B	Baby, Won´t You Please Come Home	Col 14666-D,	Frog DGF 17

Composer credits: 404854 (Williams – Hill - Brymn); 404856 (Williams - Todd - Williams); 404857 (Williams - Warfield)

The Bingie Madison band just as before with the same personnel as documented by Freddie Skerritt and others, so undisputed. Three tunes from the fore-going sessions under Williams´ name are recorded by Columbia, Clarence´s main recording label of then recent years. But here now Madison seems to have to get rid of the quasi Clarence Williams stamp and interpretation and has revised these three Williams war-horses and given them arrangements entirely of his own imagination. The result seems to be music five years ahead of its time.
- 'Shout, Sister, Shout' received a complex swing arrangement, strictly in four/four rhythm, with a largely syncopated paraphrase of this Williams composition (co-composed by Alex Hill and Tim Brymn) and is played by an apparently full-fledged swing band, now. Very enthusiastic and inspired.
- 'Papa De Da Da' again is a revision of the previously used arrangements, and it sounds like to be from a more modern period of jazz music. The vocal trio is without Clarence and features what probably has become a working unit within the big band. Listen to the fabulous swing of the rhythm section, the drummer all over his drum kit now, using high-hat in some choruses. And enjoy the great instrumental background behind Henry 'Moon' Jones´ alto solo. He certainly is one of the most unsung and underrated great musicians of the 1920s/30s!
- 'Baby, Won´t You Please Come Home' is taken at a faster pace as on the first session and uses a different arrangement, omitting the prolonged (doubled) chorus of the vocal trio, but still maintaining the paraphrase of the melody in the last chorus. Clarence Williams is the sympathetic singer and Rodgers takes a very individual solo.

Notes:
- Storyville 27: Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Clarence Williams (vcl); Trio (vcl).
- Lord, Clarence Williams p331 Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (?alt, ?ten, bar); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Bill Beason (dms); Clarence Williams (vcl); unknown male trio (vcl).
*- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skeritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fulbright (sbs); Bill Beason (dms).*
*- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skeritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fulbright -sb -bb; Bill Beason -d; Eva Taylor -v.*
*- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skeritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g;Richard Fulbright, bb, sb; Bill Beason, d; Fred Skerritt, Bingie Madison, Goldie Lucas, Clarence*

Williams,v.
Tunes structures:
404854-A Shout, Sister, Shout key of Ab (Fm) *Clarion*
(A1 Chorus 32 bars AABA ens – HMJ alt fill-in 1+1)(Bridge 4 HMJ alt)(A2 Chorus 32 bars AABA CW voc + voc trio)(Bridge 4 HMJ alt)(A3 Chorus 32 bars AABA ens 16 – BM ten 8 – JA o-tbn 6 – ens 2)(A4 Chorus 32 bars AABA ens 14 – BM ten 2 – WP o-tpt 8 – ens 8)(Coda 2 bars ens)
404856-A Papa De Da Da key of Eb *Columbia*
(Intro 4 bars ens)(A1 Chorus 20 bars AB ens)(Verse 16 bars AA' ens)(A2 Chorus 20 bars AB saxes)(A3 Chorus 20 bars AB WP o-tpt)(A4 Chorus 20 bars AB voc trio)(A5 Chorus 20 bars AB HMJ alt +ens)(A6 Chorus 20 bars AB ens)(A7 Chorus 20 bars AB WP scat-voc 16 – ens 4)
404857-B Baby, Won´t You Please Come Home key of G/Bb/Db *Columbia*
(A1 Chorus 18 bars AB ens)(Bridge 1 bar ens modulation G-Bb)(Verse 16 bars AA BD m-tpt)(A2 Chorus 18 bars AB CW voc + BD m-tpt)(A3 Chorus 36 bars AB JA o-tbn)(A4 Chorus 18 bars AB GR pno)(Bridge 4 bars modulation Bb – Db WP o-tpt – ens)(A5 Chorus 18 bars AB ens)

005 **CHOCOLATE DANDIES** With Male Trio New York, Apr. 15, 1931
Ward Pinkett, unknown or (*King Oliver*) – tpt; Fernando Arbello – tbn;
Henry 'Moon' Jones - alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;
Ward Pinkett – scat-voc (3); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc (1,2);
Bingie Madison - arr

E-36474-A	Loveless Love	Voc1610,	Frog DGF 35
E-36475-A	One More Time	Voc 1610,	Frog DGF 35
E-36476-A	When I Take My Sugar To Tea	Voc 1617,	Frog DGF 35

Composer credits: E-36474 (Handy); E-36475(de Sylva - Brown – Henderson); E-36476 (Fain – Kahal – Norman)
)
And again, the Bingie Madison band, under the ‚Chocolate Dandies' name here, although the ledger sheets claim ‚Joe Oliver Orch.' first, then Bingie Madison and his Broadway Danceland Orchestra' and finally ‚Chocolate Dandies'. The sound of the band definitely is that of the Madison group as before, and for these three titles the interviewed musicians ascertained that the arrangements are Madison´s. And again, they are of a remarkable quality and modernity. There aurally are two trumpets in the brass section, a very firm and strong first trumpet player whom I assume to be Bill Dillard because of his position as regular trumpet man with the band, and Ward Pinkett in the second chair, responsible for hot solos and possibly for the hot fill-ins and ad-lib parts in the trumpet section. Yet, it has to be considered that little-known Red Holland may be the first trumpet player here, recalled as a band member by Jimmy Archey at about this time (Storyville 147-90). Some discographies list Fernando Arbello as trombonist – given to Al Vollmer by F. Skerritt and by J. Archey himself - but aural evidence confirms Jimmy Archey, quite against his own opinion. On checking these notes it becomes apparent that Skerrit names both men – Archey and Arbello – as trombonists at different dates (see below). The photo of ‚Bingie Madison´s Tune Tattlers' in McCarthy´s ‚Big Band Jazz' shows Arbello in the band of 1928.
- ‚Loveless Love' is arranged in its entirety for the whole ensemble, solo portions are given to pianist Rogers – who plays a competent stride-piano here, although a bit on the easy side – and the band-own vocal trio, accompanied by Rodgers. Jimmy Archey states the melody accompanied by the saxophone section, ending it with a typical break of his. The brass section then has some ad-lib fill-ins by someone who might be King Oliver or rather Ward Pinkett. This same man plays the short hot ad-lib parts in the last chorus. Al Vollmer lists King Oliver for these outbursts, but I (KBR) would rather assume Pinkett. But the most interesting part is Chorus A3 which is played by the saxophones plus trombone, scored in 4-part harmony. Unfortunately, the trombone is so loud that it cannot be realized who of the four players has the first part. I assume that the trombonist is responsible for the fouth part. This way of voicing had been tried out by Benny Carter one year earlier, I assume, in his arrangement of Charlie Johnson´s ‚Mo´lasses' test (see N&N 63). Fullbright plays a wonderful and until then unheard ‚walking-bass' on his tuba here, and Beason delivers soft and swinging press-rolls on his drums.
- ‚One More Time' is made up of a very strange chorus with the order of AA'BA'', or a construction by composers De Dylva – Brown – Henderson that I do not really understand. The last half of this chorus is played as final out chorus by the ensemble in 4-part harmony. Archey is very busy during the entire title to deliver his fourth parts either to the brass or to the reeds. The vocal trio´s words are answered by a sharp-toned muted trumpet in wa-wa style that may well be King Oliver´s attribution to proceedings.
- ‚When I Take My Sugar To Tea' carries a conventional arrangement for chorus and verse, and shows virtuoso and hot Bingie Madison on his tenor sax in chorus A3. Ward Pinkett sings words and scats in chorus A2 and rides over the band on trumpet in their ride-out half-chorus. Al Vollmer hears King Oliver in the background behind Ward Pinkett´s scat-vocal after the trombone solo, but all I can hear are two unqualified notes by the trombone player who forgets to end his solo – or by any unspecified trumpet player. But Fullbright on the tuba is marvellous!
Notes:
- Ch. Delaunay, New Hot Discography: featuring: Ward Pinkett (tp & vo); Bingie Madison, Freddie Skerritt, Lucas (s).
*- Rust*2,*3: King Oliver (tpt); Ward Pinkett (tpt, vcl (3)); Ferdinand Arbello (?)(tbn); Fred Skerritt (alt, vcl (1,2)); Henry L. Jones (ten); Bingie Madison (ten, vcl (1,2)); Gene Rodgers (pno); Goldie Lucas (gtr, vcl (1,2)); Richard Fulbright (bbs); Bill Beason (dms).*
L. Wright, "King" Oliver: Ward Pinkett, t, v (2); unknown, t; Fernando Arbello, tb; Fred Skerritt, as, v (1); Henry 'Moon' Jones, as; Bingie Madison, ts, v (1); Gene Rodgers, p; Goldie Lucas, bj, v (1); Richard Fulbright, bb; Bill Beason, d. "If the trumpet is not Oliver, his identity is unknown. Archey was originally thought to be on these, but he denied his own presence and suggested Arbello, who replaced him in the Madison band and Skerritt confirmed that it is Arbello here."
*- Rust*4: King Oliver, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d.*
*- Rust*6: King Oliver, t; Ward Pinkett, t, v; Fernando Arbello, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d.*
Tunes structures:
E-36474-A Loveless Love key of Bb/Ab/Bb *Vocalion*
(Intro 6 bars ens)(A1 Chorus 16 bars JA o-tbn)(A2 Chorus 16 bars ens Ko? o-tpt fill-in 1 – WP? o-tpt fill-in 1)(A3 Chorus 16 bars ens tbn+ saxes)(A4 Chorus 16 bars GR pno modulation to Ab)(A5 Chorus 16 bars voc trio modulation to Bb)(A6 Chorus 16 bars ens) ens 8)(Coda 2 bars ens)
E-36475-A One More Time key of Em *Vocalion*
(Intro 8 bars ens)(A1 Chorus 40 bars AA'BA" ens)(Bridge 4 HMJ alt +ens)(A2 Chorus 40 bars AA'BA" voc trio + KO? m-tpt fill-ins in A-parts)(Bridge 4 ens)(A3 1/2Chorus 20 bars BA" BM ten + ens)
E-36476-A When I Take My Sugar To Tea key of F/G/Bb/G *Vocalion*

(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens 16 – saxes 8 – ens 8)(A2 Chorus 32 bars AABA WP scat-voc 16 – JA o-tbn 8 – WP scat-voc 8)(Bridge 4 ens modulation to G)(Verse 16 bars AA ens modulation to Bb)(A3 Chorus 32 bars AABA BM ten+ens 16 – GR pno 8 – BM ten+ens 8)(Bridge 2 bars ens modulation to G)(A4 Chorus 16 bars WP o-tpt 12 – ens 4)

006 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Aug. 08, 1934

Leonard Davis, Gus Aiken – tpt; Rex Stewart – cnt;
Nathaniel Story, James Archey – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms, vib;
Sonny Woods – voc (1,2,6); The Palmer Brothers – voc (3)

15571-1	At The Darktown Strutters´ Ball	Ban 33179,	Chronogical Classics 606
15572-1	My Blue Heaven	Ban 33399,	Chronogical Classics 606
15573-1	Ghost Of The Freaks	Ban 33367,	Chronogical Classics 606
15574-1	Hocus Pocus	Ban 33367,	Chronogical Classics 606
15575-1	Primitive	Ban 33399,	Chronogical Classics 606
15576-1	Ol´ Man River	Ban 33179,	Chronogical Classics 606

Composer credits: 15571 (Brooks); 15572 (Whiting - Donaldson); 15573 (Barbarin); 15574 (Russell); 15575 (Bloom); 15576 (Hammerstein II – Kern)

After being fired from the Henderson band to make room for Henry 'Red' Allen, Rex Stewart tried out being his own bandleader with engagements at the Empire Ballroom and other premises for a year, only to find himself in the ranks of the Luis Russell band. His stay did not last as long as that with Henderson or that with Ellington later. He does not tell much about it in his 'Boy Meets Horn'.
The whole concept is different from that of the Russell band in its heyday, just plain run-of-the-mill Swing music, with little hot soloing. Rex Stewart at least is the busiest trumpet soloist on this session, with the only exception of the trumpet solo in the first title which I would like to attach to Gus Aiken. On 'Ol´ Man River' Stewart plays his solo in a very fast manner showing that he had developed into one of the best technicians in the then whole world of jazz. His later development in the Ellington band was only possible with this capability.
Other soloists are tried to be identified as well as I could.

Notes:
*- Rust*3: Leonard Davis –Gus Aiken –t; Rex Stewart –c; Nathaniel Story -James Archey –tb; Henry Jones –Charlie Holmes -cl –as; Bingie Madison –Greely Walton –cl -ts; Luis Russell –p-ldr; Lee Blair –g; Pops Foster -sb; Paul Barbarin –d -vib; Sonny Woods –The Palmer Brothers –v.*
*- Rust*6: Leonard Davis,Gus Aiken, t; Rex Stewart, c; Nathaniel Story, James Archey, tb; Henry Jones, Charlie Holmes, cl, as; Bingie Madison, Greely Walton, cl, ts; Luis Russell, p, ldr; Lee Blair, g; Pops Foster, sb; Paul Barbarin, d, vib; Sonny Woods, The Palmer Brothers, v.*

Solos ad-lib:

15571:	*HMJ alt 4; GA o-tpt 18, SW voc 18; JA o-tbn 18, ?GW ten 2+18; SW voc 6*
15572:	*NS o-tbn 1+8; SW voc 32*
15573:	*JA m-tbn 1+12, CH alt 12, LB gtr 4, TPB voc + RS m-cnt + BM clt obl 12 + 12; LR pno 4*
15574:	*?HMJ alt 8, BM ten 16, RS o-cnt 8, BM ten 8, CH alt 8*
15575	*BM clt 32, GW ten 32, RS o-cnt 32*
15576:	*PB dms 1; SW voc + BM clt obl 64, RS m-cnt 32, CH 32, JA 16*

007 **REX STEWART AND HIS ORCHESTRA** New York, Dec. 12, 1934

Rex Stewart – cnt; George Stevenson – tbn;
Rudy Powell – clt, alt; Bingie Madison – clt, ten;
Roger 'Ram' Ramirez – pno; Billy Taylor – bbs; Jack Maisel – dms;
Rex Stewart – voc (2); Rex Stewart, unknown – dialogue (2)

16410-1	Stingaree	Voc 2880,	Chronogical Classics 931
16411-1	Baby, Ain´t You Satisfied ?	Voc 2880,	Chronogical Classics 931

Composer credits: 16410 (Stewart - Mills); 16411 (Stewart – Mills – Culbretto)

This is the first recording under Stewart´s own name. And what beauty they recorded! I would only like to remind the listener to the smooth trombone of George Stevenson. What a fine unsung musician! Then to the agile and beautiful clarinet of Bingie Madison. He certainly was one important person in the transformation to Swing jazz. Just listen to the recordings of his own big band – Bingy Madison and his Broadway Danceland Orchestra - made under the names of Clarence Williams, King Oliver and the Memphis Hot Shots in 1930/31. It is really sad that this great outfit on the border to Swing music did never have an opportunity to record under their real name. And then Rudy Powell on alto and clarinet – he started playing clarinet in this very year, 1934. And the very young and promising Roger 'Ram' Ramirez on piano. And Billy Taylor on string bass. The drummer, Jack Maisel, was drummer in Ted Wallace´s Swing Kings and therefore seems to have been a white musician. How he came into this band of promising young black musicians I do not know. Rex Stewart does not mention him in his books.
And we hear Rex himself, further on the way to a distinct individual approach of trumpet/cornet playing which made him such an important and precious member of the Duke Ellington band for more than ten years.

Notes:
- Ch. Delaunay, New Hot Discography 1948: Rex Stewart (tp & vo); George Stevenson (tb); Rudy Powell (cl); Bingy Madison (ts); Roger Ramirez (p); Billy Taylor (b); Jack Maisel (dm)
*- Rust*2: Rex Stewart (cnt, vcl); George Stevenson (tbn); Rudy Powell (clt); Bingy Madison (ten); Roger Ramirez (pno); Billy Taylor (sbs); Jack Maisel (dms)*
*- Rust*3,*4,*6: Rex Stewart -t -v; George Stevenson -tb; Rudy Powell -cl -as; Bingy Madison -cl -ts; Roger Ramirez -p; BillyTaylor -sb; Jack Maisel -d*

Solos ad-lib:

16410:	*GSt o-tbn 16, BM clt 16 x 2, RRR pno 16 + 14, RP alt 2+8, RS cnt 16 + 16 + 16*
16411:	*RS voc + unk voc 15; RS cnt 1+6; RS voc + unk voc 5, RS cnt 2, RS voc 4; RS voc + RP alt obl 8, RS voc + BM ten obl 8, RS voc + RP clt obl 16, RS voc + RP clt+BM ten obl 8*

008 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Oct. 03, 1935

Louis Armstrong – tpt, voc;
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, James Archey – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

60021-A	I´m In The Mood For Love	Dec F-5785,	Ambassador CLA 1901
60021-F	I´m In The Mood For Love	Dec 579,	Chronogical Classics 509
60022-A	You Are My Lucky Star	Dec 580,	Chronogical Classics 509
60023-E	La Cucaracha	Dec 580,	Chronogical Classics 509
60024-A	Got A Bran´ New Suit	Dec 579,	Ambassador CLA 1901
60024-B	Got A Bran´ New Suit	Dec 579,	Chronogical Classics 509

Composer credits: 60021 (Fields - McHugh); 60022 (Freed - Brown); 60023 (Adams - PD); 60024 (Schwartz - Dietz)

Here now, Louis Armstrong has found his "Orchestra" in the form of Luis Russell´s big band which was composed of a nucleus of New Orleans men strengthened by some New York musicians. And this aggregation was to last with this personnel for about five years. Armstrong starts his Decca recordings with a rather modest and soft 'I´m In The Mood For Love', singing and playing his horn muted and open. In the subsequent three titles every reed player is given a solo, Charlie Holmes a full chorus in 'You Are My Lucky Star', and the other players half-a-chorus each in the third and fourth titles. With 'La Cucaracha' obviously the Latin music lovers should have been satisfied. This might have been at the influence of Louis´ new manager for many years to come, Joe Glaser.

<u>Notes:</u>

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Leonard Davis, Gus Aiken, Louis Bacon (tp); James Archey, Harry White (tb); Henry Jones, Bingie Madison, Charlie Holmes (s); Greely Walton (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)

*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

- Jos Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tp); Harry White, Jimmy Archey (tb); Henry Jones, Charlie Holmes (as, cl); Bingie Madison (ts); Greely Walton (ts, cl); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (d)

<u>Soloists ad-lib:</u>

- 60021: LA m-tpt 24; LA voc 32; LA o-tpt 16+2
- 60022: LA voc 2; LA voc+?LB m-tpt obl 30; LA o-tpt 30; CH alt 30; LA o-tpt 16+4
- 60023: LR pno 8; ?GA o-tpt 7; LA voc 16+16; GW ten 1+14; LA o-tpt 2+16
- 60024: LA voc 1+31; <u>BM ten 1+15</u>; HMJ alt 1+14; LA o-tpt 1+32 + 8

<u>Notable differences of takes:</u>

*60021-A: Rust*6 gives two takes published of this title (take -F), but Willems denies its existence: "As far as Louis´ first Decca*
60021-F: session is concerned, the author has decided not to show any of the multiple take designations attributed to those four sides, because they all originate from one master, except for the alternative take -A of 'I Got A Bran´ New Suit'."
60024-A: Louis sings: "... she´s the reason I got a bran´ new tie..."
60024-B: Louis sings: "... she´s the reason why I got a bran´ new tie..." (Thanks, Mr. Willems!)

009 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Nov. 21, 1935

Louis Armstrong – tpt, voc;
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, James Archey – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;
band – voc (3,4,5)

60155-A	I´ve Got My Fingers Crossed	Dec 623,	Ambassador CLA 1901
60155-D	I´ve Got My Fingers Crossed	Dec 623,	Chronogical Classics 509
60156-A	Old Man Mose	Dec F-5895,	Ambassador CLA 1901
60156-D	Old Man Mose	Dec Y-5051,	Ambassador CLA 1901
60156-E	Old Man Mose	Dec 622,	Chronogical Classics 509
60157-C	I´m Shooting High	Dec 623,	Chronogical Classics 509
60158-D	Falling In Love With You	Dec 622,	Chronogical Classics 509

Composer credits: 60155 (McHugh - Koehler); 60156 (Armstrong - Randolph); 60157 (McHugh - Koehler); 60158 (Young – Kahn – Neuman)

Armstrong continues his work for the Decca company with three 32-bars AABA standard song compositions, very nice, and for easy listening. Louis is the main soloist, on trumpet as well as singing, and in 'Old Man Mose' he tackles a song of his own, obviously co-composed with his old friend and co-bandleader of some years ago, Zilner Randolph. This seems to be a song showing Louis Armstrong´s inner feelings for the people of the American south, very amiable and compassionate, but yet humorous and grave.

<u>Notes:</u>

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Leonard Davis, Gus Aiken, Louis Bacon (tp); James Archey, Harry White (tb); Henry Jones, Bingie Madison, Charlie Holmes (s); Greely Walton (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)

*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

- Jos Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tp); Harry White, Jimmy Archey (tb); Henry Jones, Charlie Holmes (as, cl); Bingie Madison (ts); Greely Walton (ts, cl); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (d)

Soloists ad-lib:

- 60155: LA voc 30; CH alt 2; GW ten 2; LA o-tpt 16; LA o-tpt 2+32+4
- 60156: LA voc 16+32+16+32; LB dms 4; LA voc 4
- 60157: LA m-tpt 2+16; BM ten 1+6; LA voc 2+32; LR pno 4; LA o-tpt 4 + 4+16 + 6
- 60158: LA m-tpt 16; ?LB o-tpt 4; LA voc 32; GW clt 2; LA o-tpt 2+16

Notable differences of takes (with heartfelt thanks to Mr. Willems):

60155-A: Louis sings: "old man trouble, that goes double…"
60155-D: Louis sings: "old man trouble, and that goes double…"
60156-A: No trumpet solo by L. Armstrong in this take
60156-D: Louis sings: "I knocked at his door…" followed by four rim-shots by P. Barbarin
60156-E: Louis sings: "I knocked at his door…" followed by three rim-shots by P. Barbarin

010 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Dec. 13, 1935

Louis Armstrong – tpt, voc;
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, James Archey – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno, vib; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

60227-A	Red Sails In The Sunset	Dec 648,	Chronogical Classics 509
60228-A	On Treasure Island	Dec 648,	Chronogical Classics 509

Composer credits: 60227 (Kennedy - Williams); 60228 (Leslie - Burke)

It´s mostly Louis on these sides, no soloing by other combatants to hear, except for probably Louis Bacon behind Louis´ vocal in the first title. The songs are from the sentimental box and there is near to no jazz. But now a Mr. Joe Glaser commanded the future of the trumpet star/singer and his band.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Leonard Davis, Gus Aiken, Louis Bacon (tp); James Archey, Harry White (tb); Henry Jones, Bingie Madison, Charlie Holmes (s); Greely Walton (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
- Jos Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tp); Harry White, Jimmy Archey (tb); Henry Jones, Charlie Holmes (as, cl); Bingie Madison (ts); Greely Walton (ts, cl); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (d)

Soloists ad-lib:

- 60227: LA m-tpt 24; LA voc+?LB m-tpt obl 32; LA o-tpt 1+8+4
- 60228: LA m-tpt 32; LA voc 32; LA o-tpt 1+8+6

011 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Dec. 19, 1935

Louis Armstrong – tpt, voc;
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, James Archey – tbn;
Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno, vib; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

60249-A	Thanks A Million	Dec 666,	Chronogical Classics 509
60249-B	Thanks A Million	Dec 666,	Ambassador CLA 1901
60250-A	Shoe Shine Boy	Dec 672,	Chronogical Classics 509
60251-A	Solitude	Dec 666,	Ambassador CLA 1901
60251-B	Solitude	Dec 666,	Chronogical Classics 509
60251-C	Solitude	Dec unissued,	Ambassador CLA 1901
60252-B	I Hope Gabriel Likes My Music	Dec 672,	Ambassador CLA 1901
60252-C	I Hope Gabriel Likes My Music	Dec 672,	Chronogical Classics 509

Composer credits: 60249 (Kahn - Johnston); 60250 (Cahn - Chaplin); 60251 (Ellington – Mills - DeLange); 60252 (Franklin)

And on we go with the new policy: nice and pleasant medium-fast standard songs in AABA form for Louis to play and sing, and no solos for some merited colleagues in the first three titles, only Luis Russell – the "bandleader" (!) doing some piano obligatos to Louis´ singing. 'I Hope Gabriel Likes My Music' has three instrumental 8-bars solos by tenorist Greely Walton, trombonist Jimmy Archey, and meagre eight bars for Luis Russell. And the rest is Armstrong … and Joe Glaser. But it´s nice to listen, and Louis is fantastic.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Leonard Davis, Gus Aiken, Louis Bacon (tp); James Archey, Harry White (tb); Henry Jones, Bingie Madison, Charlie Holmes (s); Greely Walton (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

Soloists ad-lib:

- 60249: LA o-tpt 24; LA voc+LR pno obl 1+30; LR pno 4; LA o-tpt 16
- 60250: LA voc+LR pno obl 32; LA o-tpt 1+32
- 60251: LA o-tpt 4; LR pno 4; LA voc+LR pno obl 32; LA o-tpt 1+32
- 60252: LA voc 36; GW ten 8; JA o-tbn 8; LR pno 8; LA o-tpt 36 + 16

Notable differences of takes (with "thanks a lot" to Jos Willems):

60249-A: There are some rhythmic disturbances in the first four bars of the start, probably caused by Russell´s piano and the simultaneous double-time of the string-bass.

60249-B: *There are no rhythmic disturbances in the first four bars of the start as before.*
60151-A: *Middle-eight (B-part) of vocal chorus, Louis sings: "Mama, I sit in my chair" and later "in my solitude I´m praying"*
60151-B: *Middle-eight (B-part) of vocal chorus, Louis sings: "I sit in my chair" and later "in my solitude, Mama, I´m praying"*
60151-C: *Middle-eight (B-part) of vocal chorus, Louis sings: "I sit in my chair" and later "in my solitude I´m praying", and in the second A-part he sings: "you taunt me with remories…" instead of memories.*
60152-B: *Louis´ introduction to Greely Walton´s tenor solo: "Now, brother Greely, swing one for Gabe."*
60152-C: *Louis´ introduction to Greely Walton´s tenor solo: "Now, brother Greely, how about swingin´ some for Gabriel."*

012 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jan. 18, 1936
Louis Armstrong – tpt, voc;
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, James Archey – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

60362-A	The Music Goes ´Round And Around	Dec 685,	Chronogical Classics 509
60363-A	Rhythm Saved The World	Dec 685,	Chronogical Classics 509
60363-B	Rhythm Saved The World	Swaggie JCS-33774,	Ambass. CLA 1902

Composer credits: 60362 (Rilley – Farley - Cahn); 60262 (Berlin)

Two doubtful titles for Louis to play, with the band performing tamely and without any zest. This is just at the border to boredom. But Greely Walton had two bars to solo in the first title! Two! Wow!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Leonard Davis, Gus Aiken, Louis Bacon (tp); James Archey, Harry White (tb); Henry Jones, Bingie Madison, Charlie Holmes (s); Greely Walton (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
Soloists ad-lib:
- 60362: *LA voc 30; GW ten 2; LA o-tpt 32 + 32*
- 60263: *LA voc 2+40; LA voc 2 + 2; LA o-tpt 40+4*
Notable differences of takes:
60363-A: *Start of Louis´ last tpt-chorus: 3 quarter-notes bb-bb-bb, 2 eighth-notes d-d, 1 quarter-note d, 2 syncopated quarter-notes eb-e, 1 half-note f*
60363-B: *Start of Louis´ last tpt-chorus: 7 quarter-notes bb-bb-bb-d-d, 1 eighth-note c, 1 quarter-note c, 1 half-note f*

013 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 28, 1936
Louis Armstrong – tpt, voc;
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, Snub Mosley, *Jimmy Archey* – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms, *tympany*;
Ray 'Dutch' Smith – talk (1)

61075-A	Somebody Stole My Break	Dec 797,	Chronogical Classics 512
61058-A	I Come From A Musical Family	Dec 797,	Chronogical Classics 512

Composer credits: 61075 (Franklin); 61058 (Franklin)

'Somebody Stole My Break' in my – the author´s – eyes and ears is a queer composition and does not convey any kind of enthusiasm and favour to me. What made Armstrong record such kind of songs while there still was so much of beautiful and swinging tradition of his own creativity to perform? Did this Mister Franklin have special connections to Mister Glaser? It nearly is the same with the second title, with which we yet can taste a wonderful last chorus of Louis´ hot horn.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Leonard Davis, Gus Aiken, Louis Bacon (tp); James Archey, Harry White (tb); Henry Jones, Bingie Madison, Charlie Holmes (s); Greely Walton (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
Soloists ad-lib:
- 61075: *LA voc 8; LA voc+RDS talk 32; LA o-tpt 16; ?GW ten 8; SM o-tbn 6; LA o-tpt 32*
- 61078: *LA voc+several solo instruments 32 + 32; LA o-tpt 32+4*

014 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 29, 1936
Louis Armstrong – tpt, voc;
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, 'Snub' Mosley, *Jimmy Archey* – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

61059-A	If We Never Meet Again	Dec 906,	Chronogical Classics 512

Composer credits: 61059 (Gerlach - Armstrong)

This again is some sort of "trash" composition heaped on our trumpet man of genius. The musical world permanently was a matter of business and commerce, but did it have to be thus disgusting to one of its greatest exponents?
It is interesting to find out Louis Armstrong as composer of this song, while I assume Mr. Gerlach to be its lyricist. Be that as it may, the result is trivial, but beautifully played.
Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Leonard Davis, Gus Aiken, Louis Bacon (tp); James Archey, Harry White (tb); Henry Jones, Bingie Madison, Charlie Holmes (s); Greely Walton (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
Soloists ad-lib:
- 61059: ?BM ten+LA m-tpt 32; LA voc 32; LA o-tpt 1+8+2

015 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 18, 1936
Louis Armstrong – tpt, voc;
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, 'Snub' Mosley, Jimmy Archey – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

61106-A	Lyin´ To Myself	Dec 835,	Chronogical Classics 512
61107-A	Ev´ntide	Dec 835,	Chronogical Classics 512
61108-A	Swing That Music	Dec 866,	Chronogical Classics 512
61109-A	Thankful	Dec 866,	Chronogical Classics 512
61110-A	Red Nose	Dec 1049,	Chronogical Classics 512
61111-A	Mahogany Hall Stomp	Dec 824,	Chronogical Classics 512

Composer credits: 61106 (Carmichael - Adams); 61107 (Carmichael); 61108 (Gerlach - Armstrong); 61109 (Chaplin - Kahn); 61110 (Lake - Lake); 61111 (Williams)

Very fine Louis starting with 'Lyin´ To Myself', and then it´s a subsequence of delight and pleasure to mainly hear Louis play his trumpet in a number of nice tunes with just plain and swinging blowing and singing - Louis Armstrong of the time. Great.
Listen to his "Tour de Force" 'Swing That Music' – what he really does in his most individual and genial manner. And, at the end, a reminiscence of his earlier recording of 'Mahogany Hall Stomp', a recollection of one of the most famous delights of the "masculine" New Orleans.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Leonard Davis, Gus Aiken, Louis Bacon (tp); James Archey, Harry White (tb); Henry Jones, Bingie Madison, Charlie Holmes (s); Greely Walton (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
Soloists ad-lib:
- 61106: LA o-tpt 24; LA voc 4+32; LA o-tpt 4+6
- 61107: LR pno 2; LA voc 32; LA o-tpt 1+28+4
- 61108: LA voc 32; LA o-tpt 32+32+32+32
- 61109: LA voc 32; LA o-tpt 32
- 61110: LA voc+LR pno+LB o-tpt obl 32; LA o-tpt 32; LR pno 2; LA o-tpt 8
- 61111: LA o-tpt 1+16+16 + 12; JA o-tbn 12; GW ten 12; LA m-tpt 12+12+12; CH alt 12; LA o-tpt 12+12+4

016 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, summer 1936
Louis Armstrong – tpt, voc: Norge Household, broadcast transcription
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Harry 'Father' White, 'Snub' Mosley, Jimmy Archey – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

Dinah	Ambassador CLA 1902
Swing That Music	Ambassador CLA 1902

These two titles are not what I would like to hear from Louis as a jazz trumpet player, but they show his power and strength and enormous possibilities blowing his horn as a musician in public performance. Listen to his variations of cited public melodies, of beat and off-beat rhythm, and of his warm and beaming tone. But, unfortunately, there is absolutely no room for his great accompanying players. A pity!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
D: LA o-tpt 4+32+32+32+32+8
STM: LA voc 32; LA o-tpt 32+32+32

017 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, early 1937
Louis Armstrong – tpt, voc: Norge Household, broadcast transcription
Leonard Davis, Gus Aiken, Louis Bacon – tpt;
Jimmy Archey, 'Snub Mosley' – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno, arr; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

St. Louis Blues	Ambassador CLA 1903
The Skeleton In The Closet	Ambassador CLA 1903

And it´s the same manner and model as we hear before. I am full of amazement and admiration of Louis´ performances, but I feel sad for this one-dimensional way to give his potentials to the public, as it was obviously asked by his management and – possibly – by his audiences.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed

*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
SLB: *LA o-tpt 12+12+12; SM m-tbn 16; LA o-tpt 12+12+12+12*
TSITC: *LA voc 32+32; LA o-tpt 32+8*

018 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 09, 1937
Louis Armstrong – tpt, voc: Fleischmann´s Yeast Show broadcast
Leonard Davis, Louis Bacon, Henry 'Red' Allen – tpt;
Jimmy Archey, 'Snub' Mosley, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison – ten, bar, clt; Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

Pennies From Heaven	Jazz Heritage Society 5289147
Them Their Eyes	Jazz Heritage Society 5289147
Tiger Rag	Jazz Heritage Society 5289147

In the now given manner, it is great Louis Armstrong, a very good band, and some very good but only sparsely heard sidemen. I – KBR – hear Pete Clark on clarinet in 'Them Their Eyes' in conversation with Louis, while it is Albert Nicholas beautifully in 'Tiger Rag'. Both trombone solos are by J.C. Higginbotham, their earlier colleague with the Luis Russell Band in Harlem.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
PFH: *LA voc 32; LA o-tpt 24+4*
TTE: *JA o-tbn 8; LA o-tpt 8; JA o-tbn 4; LA o-tpt 1+4; JA o-tbn 3; LA o-tpt 1; LA o-tpt 8 + 4; PC clt 8; LA o-tpt 8; PC clt 8; LA o-tpt 5; PC clt 2; LA voc 32; JCH o-tbn 8; LA o-tpt 24*
TR: *AN clt 16+16; LA voc+AN clt 32; AN clt 30; JCH o-tbn 30; LA voc 30; PB dms 2; LA o-tpt 32+32+32+32+32*

019 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 16, 1937
Louis Armstrong – tpt, voc: Fleischmann´s Yeast Show broadcast
Leonard Davis or *Shelton Hemphill*, Louis Bacon, Henry 'Red' Allen – tpt;
George Washington, Jimmy Archey, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

Dinah	Ambassador CLA 1903

With a somewhat changed personnel, at least Charlie Holmes got half-a-chorus to shine as a soloist. And most deservedly! See also session 025 in comparison with this very 'Dinah'.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
D: *LA o-tpt 4; AN ten 4; CH alt 2+16 + 8; LA o-tpt 32+32+32+32+8*

020 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 30, 1937
Louis Armstrong – tpt, voc: Fleischmann´s Yeast Show broadcast
Leonard Davis or *Shelton Hemphill*, Louis Bacon, Henry 'Red' Allen – tpt;
Jimmy Archey, 'Snub' Mosley, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

Program Intro Harlem (When It´s Sleepy Time Down South)	Jazz Heritage Society 5289147
(I´ve Got) A Heart Full Of Rhythm	Jazz Heritage Society 5289147
You Rascal You	Jazz Heritage Society 5289147
Sunny Side Of The Street	Jazz Heritage Society 5289147
After You´ve Gone	Jazz Heritage Society 5289147

Here again, we have the Russell Band under Armstrong´s name, almost exclusively accompanying Armstrong in his "bravura" performances. And Armstrong really masters the whole performances in his very own inimitable way. Fantastic and thrilling.
The melody Louis A. plays in the program intro is called 'Harlem' by the speaker, but in fact is one fourth of the theme of 'When It´s Sleepy Time Down South'.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
H (WISTDS): *LA o-tpt 1+8*
AHFOR: *LA voc 32; AN clt 16; CH alt 8; LA o-tpt 32+32*
YRY: *LA o-tpt 16+12; LA voc 16+16+16; LA o-tpt 14; LA voc 16; LA o-tpt 16+4; LA voc 12; LA o-tpt 4; LA voc 12; LA o-tpt 16*
SSOTS: *LA voc 32; LA o-tpt 2+32*
AYG: *CH alt 24+4; JCH o-tbn 36; LA o-tpt 36*

021 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 07, 1937
Louis Armstrong – tpt, voc: Fleischmann´s Yeast Show broadcast
Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;

George Washington, Jimmy Archey, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

Rhythm Jam	Jazz Heritage Society 5289147
That´s What I Like	Jazz Heritage Society 5289147
Memories Of You	Jazz Heritage Society 5289147
Chinatown, My Chinatown	Jazz Heritage Society 5289147

And we continue with the "Fleischmann´s Yeast Show", a rather peculiar way to advertise yeast. (This might have be seen as a way to interest a lot of housewives?)
The title 'That´s What I Like' obviously is a song with the title 'Southern Hospitality' (listen to the lyrics!), but has nothing in common with a likewise called title by Chicago pianist Charlie Segar. There is a beautiful 'Memories Of You' but much too fast – and thus monotonous – 'Chinatown, My Chinatown'. OK, it´s for advertising "Fleischmann´s Yeast", by all means, and thus pure commerce.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
RJ: *LR pno 6; BM ten 2+16 + 8; PB dms 4; LA o-tpt 32+32+8*
TWIL: *LA voc 16+32; LA o-tpt 2 + 16+4*
MOY: *LA voc 32; LA o-tpt 32*
CMC: *LA voc 30; LA o-tpt 32+32+32+32*

022 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 14, 1937
Louis Armstrong – tpt, voc: Fleischmann´s Yeast Show broadcast
Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;
George Washington, Jimmy Archey, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

Ida	Jazz Heritage Society 5289147
The Love Bug Will Bite You	Jazz Heritage Society 5289147
Lazy River	Jazz Heritage Society 5289147
Washington And Lee Swing	Jazz Heritage Society 5289147

There are nice moments of the trombone section and the trumpet section in 'Ida', arranged probably by Luis Russell, whose arranging work in my eyes has not been praised anywhere before. Also great to hear Paul Barbarin´s development from a press-roll drummer of pure New Orleans tradition into a swing drummer using ride-cymbal and hi-hat and contributing rim-shot breaks at break-neck tempos. But – sorry – the "glimpse of Charlie Holmes" as mentioned in the CD-booklet decidedly is a tenor sax, and thus in my opinion by Bingie Madison. It does not have anything of Albert Nicholas´ phrasing.
'The Love Bug …' may well be an Edgar Sampson arrangement as the booklet author remarks, and the title is a wonderful number by a relaxed Louis. 'Lazy River' is a wonderful item with great vocal – verbal and scatty – by the master, and a last chorus on open trumpet with much feeling and sentiment. Really Beautiful!
'Washington And Lee Swing', the up-tempo number at the end, again lacks subtlety and beauty, but shows the band with fervour and power.
'Darling Nellie Gray' as also played at this broadcast is by Armstrong with the Mills Brothers. There is no big band to his accompaniment, there.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
I: *BM ten 14; LA o-tpt 32*
TLBWBY: *LA voc 32; LA o-tpt 24 + 8*
LR: *LA m-tpt 8; LA voc 18+18; LR pno 4; LA o-tpt 18*
WALS: *AN clt 30; LA o-tpt 2+32; JCH o-tbn 14; PF sbs 16; BM ten 4; LA o-tpt 16*

023 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 21, 1937
Louis Armstrong – tpt, voc: Fleischmann´s Yeast Show broadcast
Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;
George Washington, Jimmy Archey, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;
Louis Bacon – voc (3)

I Got Rhythm	Jazz Heritage Society 5289147
I Know That You Know	Jazz Heritage Society 5289147
Rockin´ Chair	Jazz Heritage Society 5289147
Sugar Foot Stomp	Jazz Heritage Society 5289147

These are wonderful sides of Mr. Fleischmann´s program:
An 'I Got Rhythm' with an un-common arrangement, possibly by Luis Russell´s hand, including some otherwise seldom heard soloists. And listen to Paul Barbarin´s powerful New Orleans drumming, with his audible bass-drum. Great! 'I Know You Know' gets a very tricky arrangement with a counter-melody against the tune´s theme, and again a couple of soloists from the band. 'Rockin´ Chair' then has Louis in vocal conversation with his old colleague and follower Louis Bacon. They obviously have their fun with it. The last title is King Oliver´s old 'Dippermouth Blues' aka 'Sugar Foot Stomp', in an individual arrangement (Russell´s?) combining the commonly used form with some fresh ideas. Very good! This is great jazz music!
What I like very much of this session is Paul Barbarin´s amazing drumming. Just listen!
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*

*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
IGR: LA o-tpt 16; CH alt 8; LA o-tpt 10; BM ten 6 + 6 + 6+4; LA o-tpt 32+32+4
IKTYK: JA o-tbn 12; LB m-tpt 12; LR pno 6; CH alt 8 + 6; LA o-tpt 28 + 32
RC: LB+LA voc duet 30; LA o-tpt 16; LA voc 8; LA o-tpt 8+2
SFS: CH alt 12; JCH o-tbn 2+10; AN clt 2+12+12; LA o-tpt 12+12+12+12

024 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 28, 1937
Louis Armstrong – tpt, voc: Fleischmann´s Yeast Show broadcast
Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;
George Washington, George Matthews, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;
Louis Bacon – voc (3)

	Bugle Blues	Jazz Heritage Society 5289147
	Hustlin´ And Bustlin´ For Baby	Jazz Heritage Society 5289147
	Shoe Shine Boy	Jazz Heritage Society 5289147
	Will You Do A Stomp?	Jazz Heritage Society 5289147
	Sign Off (When It´s Sleepy Time Down South)	Jazz Heritage Society 5289147

A fast 'Bugle Blues' starts proceedings, with all-around solos by the band-members. Then it´s an exciting 'Hustlin´ And Bustlin´ For Baby' with Louis singing and blowing – and swinging. 'Shoe Shine Boy' is a bit on the pensive side, Louis singing with accompaniment by Henry 'Red' Allen on open trumpet – or is it Louis Bacon, perhaps? Then 'Will You Do A Stomp', an unknown tune for me, has Armstrong on trumpet for three- and- a- half choruses with accompaniment by Paul Barbarin on drums. After Fleischmann´s Yeast commercial Armstrong and the band then play a sign off and say Good-Bye with 'When It´s Sleepy Time Down South'. Wonderful music all over!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
BB: CH alt 12; LB o-tpt 12; AN clt 12; JCH o-tbn 12; LA (or HRA?) o-tpt 12+12; PB dms 2; LA o-tpt 12+2
HABFB: LA m-tpt 24; LA voc 32+2; LA o-tpt 2+24+4
SSB: LA voc+LB or HRA o-tpt obl 32; LA m-tpt 32+2
WYDAS: LR pno 8; LA o-tpt+PB dms obl 16+16+16+8
SO: LA o-tpt 10

025 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jul. 02, 1937
Louis Armstrong – tpt, voc;
Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;
George Washington, George Matthews, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

62328-A	Public Melody Number One	Dec 1347,	Chronogical Classics 515
62329-A	Yours And Mine	Dec 1369,	Chronogical Classics 515
62330-A	Red Cap	Dec 1347,	Chronogical Classics 515

Composer credits: 62328 (Koehler - Arlen); 62329 (Burke - Nelson); 62330 (Hecht - Armstrong)

This is our commercial Louis Armstrong, recorded by the Decca company as before, and rather subdued and modest. There is not much of the enthusiasm and thrill as with the Fleischmann Yeast company before. Although the Fleischmann Yeast sides were commercial down-to--the-bottom, I would have anticipated something much more musical and hot by the record company. It is nice, but a disappointment.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill, Louis Bacon, Henry Allen (tp); George Matthews, George Washington, J.C. Higginbotham (tb); Peter Clark, Charlie Holmes (as); Albert Nicholas, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Louis Bacon, Henry Allen (tpt); George Matthews, George Washington, J.C. Higginbotham (tbn); Peter Clark, Charlie Holmes (alt); Albert Nicholas, Bingie Madison (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
Soloists ad-lib:
- 62328: LA voc 16+16+10+12; LA o-tpt 32 + 4+16+2
- 62329: LA voc 32; LA o-tpt 32+6
- 62330: PC clt 4; LA voc 32; LA o-tpt 32+8

026 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jul. 07, 1937
Louis Armstrong – tpt, voc;
Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;
George Washington, George Matthews, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

62335-A	She´s The Daughter Of A Planter From Havana	Dec 1353,	Chronogical Classics 515
62336-A	Alexander´s Ragtime Band	Dec 1408,	Chronogical Classics 515
62337-A	Cuban Pete	Dec 1353,	Chronogical Classics 515
62338-A	I´ve Got A Heart Full Of Rhythm	Dec 1408,	Chronogical Classics 515
62339-A	Sun Showers	Dec 1369,	Chronogical Classics 515

Composer credits: 62335 (Chaplin - Kahn); 62336 (Berlin); 62337 (Norman); 62338 (Gerlach – Armstrong); 62339 (Brown – Freed)

And again, a couple of Decca sides. At the tamest and most commercial, here. A Latin number to begin with, a Ragtime composition by Irving Berlin that everybody could whistle by heart, another semi-Latin tune – with a somewhat messed up drum-break by Barbarin, and two sentimental sides. That´s a nice program for a teenager´s Sunday afternoon party.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill, Louis Bacon, Henry Allen (tp); George Matthews, George Washington, J.C. Higginbotham (tb); Peter Clark, Charlie Holmes (as); Albert Nicholas, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)

*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Louis Bacon, Henry Allen (tpt); George Matthews, George Washington, J.C. Higginbotham (tbn); Peter Clark, Charlie Holmes (alt); Albert Nicholas, Bingie Madison (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

Soloists ad-lib:

- 62335: LA voc 32+24; LA m-tpt 32; LA o-tpt 1+32
- 62336: LA voc+AN clt obl 32; LA o-tpt 2+24
- 62337: LA m-tpt 40; LA voc 40; PB dms 1; LA o-tpt 16+2
- 62338: LA voc 32; AN clt 16; CH alt 8; AN clt 8; LA o-tpt 32+32
- 62339: LA voc 32; LA o-tpt 32+2

027 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Los Angeles, Nov. 15, 1937

Louis Armstrong – tpt, voc; J.C. Higginbotham – tbn;
Charlie Holmes - alt; Bingie Madison – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Red Callender – sbs; Paul Barbarin – dms

DLA-1084-A	Once In A While	Dec 1560,	Chronogical Classics 515
DLA-1085-A	On The Sunny Side Of The Street	Dec 1560,	Chronogical Classics 515
DLA-1085-B	On The Sunny Side Of The Street	Dec 3794	not on LP/CD ?

Composer credits: 1084 (Edwards – Green); 1085 (McHugh – Fields)

Now, there is much more jazz in these two sides than in the Decca sides of before. This is the second time that Armstrong recorded 'On The Sunny Side …', the first been in Paris in November 1934. And this very version obviously caused this title´s immense publicity and recognition for a whole century up to today.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); J.C. Higginbotham (tb); Charlie Holmes (as); Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)

*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); J.C. Higginbotham (tbn); Charlie Holmes (alt); Bingie Madison (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

Soloists ad-lib:

- 1084: LR pno 4; LA voc 30; BM clt 2+16; JCH o-tbn 1+8; LA o-tpt 2+16
- 1085: JCH o-tbn 16; CH alt 8; JCH o-tbn 2+7; LA voc 30; CH alt 4; LA o-tpt 32+16

Notable differences of takes:

DLA-1085-A: The existence of take DLA-1085-B on Canadian Decca 3794 has not been verified until now. It thus is impossible to be
DLA-1085-B: checked against DLA-1085-A.

028 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Los Angeles, Jan. 12, 1938

Louis Armstrong – tpt, voc;
Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;
George Washington, Wilbur de Paris, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;
Chappie Willet - arr

DLA-1132-A	Satchel Mouth Swing	Dec 1636,	Chronogical Classics 515
DLA-1133-A	Jubilee	Dec 1635,	Chronogical Classics 515
DLA-1134-A	Struttin´ With Some Barbecue	Dec 1661,	Chronogical Classics 515
DLA-1134-B	Struttin´ With Some Barbecue	Dec 1661,	Mosaic MD 7-243 III
DLA-1135-A	The Trumpet Player´s Lament	Dec 1653,	Chronogical Classics 515
DLA-1135-C	The Trumpet Player´s Lament	Dec 1653,	MCA GRP 16492

Composer credits: 1132 (Armstrong - Williams); 1133 (Carmichael - Adams); 1134 (Armstrong); 1135 (Monaco – Burke)

This is very good Armstrong stuff of the time, but still with very little soloistic of his band colleagues. Higginbotham is his assured self in the first title, Paul Barbarin´s drumming in the second title is just too timid and military, Albert Nicholas´ clarinet in 'Struttin´…' is too much out of pitch to be accepted, but Charlie Holmes blows a very good solo in this title. Thus, the jazz content of these titles is very good. The last title is a strange composition, and Armstrong at least makes the best of it.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill, Louis Bacon, Henry Allen (tp); Wilbur de Paris, George Washington, J.C. Higginbotham (tb); Peter Clark, Charlie Holmes (as); Albert Nicholas, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)

*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Louis Bacon, Henry Allen (tpt); George Matthews, George Washington, J.C. Higginbotham (tbn); Peter Clark, Charlie Holmes (alt); Albert Nicholas, Bingie Madison (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

Soloists ad-lib:

- 1132: LA voc 20; CH alt 8; JCH o-tbn 8; LA o-tpt 20+8
- 1133: PB dms 4; LA voc 36; PB dms 4; LA o-tpt 36; PB dms 4; LA o-tpt 36+2
- 1134: LA o-tpt 6+32+12; AN clt 16; CH alt 16; LA o-tpt 4+32+32+4
- 1135: LA voc 32+12; LA o-tpt 24+12

Notable differences of takes:

DLA-1034-A: Introduction: LA´s upward glissando to c (after 4 bars saxes) is absolutely even and smooth
DLA-1034-B: Introduction: LA´s upward glissando to c (after 4 bars saxes) is un-even, starting with a minimal upbeat low C

DLA-1035-A: *Tenth bar of LA trumpet solo: 7 eighth-notes D-f-f-g-g-ab-ab, 1 quarter-note a*
DLA-1035-C: *Tenth bar of LA trumpet solo: 1 eighth-note D, 1 quarter-note f, 1 eighth-note f, 1 quarter-note g, 1 eighth-note g, 1 half-note a, 1 quarter-note d*

029 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Chicago, Feb, 1938
Louis Armstrong – tpt, voc. broadcast Grand Terrace Café
Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;
George Washington, Wilbur de Paris, J.C. Higginbotham – tbn;
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

Jammin´	Dot Time DT8022
After You´ve Gone	Dot Time DT8022
Them Their Eyes	Dot Time DT8022
Blue Rhythm Fantasy	Dot Time DT8022
I´ve Got A Heart Full Of Rhythm	Dot Time DT8022
Riffs (Dunkin´ A Donut) Part 1	Dot Time DT8022
Riffs (Dunkin´ A Donut) Part 2	Dot Time DT8022
Mister Ghost Goes To Town Part 1	Dot Time DT8022
Mister Ghost Goes To Town Part 2	Dot Time DT8022

These fantastic live recordings from Chicago´s Grand Terrace Café were discovered "in a closet of a once working musician", probably but not necessarily one of the band-members. Or rather Luis Russell himself? I bet.
These titles unfortunately are not all complete, parts missing or starting in the titles´ run or before its end. But the music is what you would expect from a band like that for a big ballroom, and it´s high above those commercial Decca recordings of the time. … and the walls are shaking! And we hear solo work by 'Red' Allen, Al Nicholas, Charlie Holmes, J.C. Higginbotham, and Bingie Madison, but not so much of Louis. I´d like to call that 'poetic justice'.
This is burning hot big-band jazz music of a very high order. My – KBR´s – most interesting discovery is Barbarin´s very hot New Orleans drumming, driving the band like mad.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
J: *JCH o-tbn 30; BM ten 8; AN clt 6; BM ten 8; AN clt 4; LA o-tpt 32+32*
AYG: *CH alt 22 + 4; JCH o-tbn 36; AN clt 36+1*
TTE: *LA o-tpt 1 + 8; LA o-tpt +AN clt 32; LA o-tpt 30; LA voc 32; JCH o-tbn 8; HRA o-tpt 8; AN clt 16; LA o-tpt 32*
BRF: *LA o-tpt 8 (WISTDS); JCH o-tbn 16; CH alt 32; HRA o-tpt 30; BM ten 2+30*
IGAHOR: *LA voc 32; AN clt 16; CH alt 8; AN clt 8; LA o-tpt 32+32*
R (1): *HRA o-tpt 16; JCH o-tbn 16*
R (2): *HRA o-tpt 8; JCH o-tbn 16*
MGGTT (1): *no instrumental solos*
MGGTT (2): *JCH o-tbn 3; CH alt 16; HRA o-tpt 8*

030 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 13, 1938
Louis Armstrong – tpt, voc;
Shelton Hemphill – tpt; J.C. Higginbotham – tbn;
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

63775-A	So Little Time (So Much To Do)	Dec 1822,	Chronogical Classics 515
63776-A	Mexican Swing	Dec 1822,	Chronogical Classics 515
63777-A	As Long As You Live, You´ll Be Dead If You Die	Dec 2230,	Chronogical Classics 515
63778-A	When The Saints Go Marching In	Dec 2230,	Chronogical Classics 515

Composer credits: 63775 (DeRose - Hill); 63776 (Terry Shand); 63777 (Bernie Hannighan); 63778 (Trad. arr-Snowhill)

'When The Saints Go Marching In', although listed in Rust*6 two times only, developed into one of the most sought after titles for young European jazz fans. There was no public traditional jazz performance in my, the author´s, youth that did not feature this tune. And – as I believe – this Armstrong version was the main-spring of this popularity. The three other titles recorded are a bit un-usual in form, structure and thematic, and thus not so easy to remind. Nevertheless, it is fine playing and good jazz from all participants.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill (tp); J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes, Bingie Madison (s); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)*
- *Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill (tpt); J.C. Higginbotham (tbn); Rupert Cole, Charlie Holmes (alt); Bingie Madison (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
Soloists ad-lib:
- *63775:* *LA m-tpt 16; BM ten+LA m-tpt 8; LA m-tpt 8; LA voc+CH alt 8; LA voc 8; LA voc+CH alt 8; LA voc 7; LA o-tpt+BM clt 1+8; BM clt 8; LA o-tpt 16*
- *63776:* *LA voc 32; LR pno 6; LA o-tpt 1+16; BM ten 8; LA o-tpt 8+8 + 4+16+4*
- *63777:* *LA voc 16+18+4; LA o-tpt 16+10; JCH o-tbn 8; LA voc 18*
- *63778:* *LA speech 12; JCH o-tbn 14; LA voc 16; CH alt 14; PB dms 2; LA voc 14; JCH o-tbn 2+14; LA o-tpt 16+16*

030 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 18, 1938
Louis Armstrong – tpt, voc;
Shelton Hemphill – tpt; J.C. Higginbotham – tbn;
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

63809-A	On The Sentimental Side	Dec 1841,	Chronogical Classics 523
63810-A	It´s Wonderful	Dec 1841,	Chronogical Classics 523
63811-A	Something Tells Me	Dec 2242,	Chronogical Classics 523
63812-A	Love Walked In	Dec 2242,	Chronogical Classics 523

Composer credits: 63809 (James Monaco); 63810 (Wells – Parish - Smith); 63811 (Warren); 63812 (Gershwin)

This is a nice and rather jazzy recording session for a Sunday afternoon dancing party. It brings good music and swing, has some sentimentalities and no blues. Just something for good humour and well-feeling, played by some coloured musicians, but very clean. But listen to Higginbotham´s fantastic and urgent muted trombone solo, Armstrong´s absolutely great formation of melody lines and his ability to swing them, and the band´s fire and closeness. And I appreciate very much the interesting co-work of Armstrong and Shelton Hemphill, lead trumpet player!

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill (tp); J.C. Higginbotham (tb); Rupert Cole, Charlie Holmes, Bingie Madison (s); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)

*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Louis Bacon, Henry Allen (tpt); George Matthews, George Washington, J.C. Higginbotham (tbn); Peter Clark, Charlie Holmes (alt); Albert Nicholas, Bingie Madison (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

Soloists ad-lib:

- 63809: LA m-tpt 24; LA voc 1+32; LA o-tpt 32+8
- 63810: LA voc 32; BM ten 8; LA o-tpt 1+16+4
- 63811: LA m-tpt 16; LA voc 32; JCH m-tbn 2+30; LA o-tpt 4+32
- 63812: LA m-tpt 30; PB dms 1+1; LA voc 32+6; LA o-tpt 32+8

031 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jan. 18, 1939

Louis Armstrong – tpt, voc;
Shelton Hemphill, Otis Johnson, Henry 'Red' Allen – tpt;
George Washington, Wilbur de Paris, 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,	Chronogical Classics 523
64908-A	What Is This Thing Called Swing?	Dec 2267,	Chronogical 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

032 **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,	Chronogical Classics 523
65345-A	Save It, Pretty Mama	Dec 2405,	Chronogical Classics 523
65346-A	West End Blues	Dec 2480,	Chronogical Classics 615
65347-A	Savoy Blues	Dec 2538,	Chronogical 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*

033 **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,	Chronogical Classics 615
65461-A	Our Monday Date	Dec 2615,	Chronogical Classics 615
65462-A	If It´s Good Then I Want It	Dec 2480,	Chronogical Classics 615
65463-A	Me And Brother Bill	Dec 2538,	Chronogical 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*

034 **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*

035 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Oct. 02, 1939
Louis Armstrong – tpt, voc; broadcast from Carnegie Hall
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*

036 **CLAUDE HOPKINS** New York, Oct. 02, 1939
Shelton Hemphill, Bernard Flood, Henry 'Red' Allen – tpt; broadcast from Carnegie Hall Concert
Wilbur de Paris, George Washington, J.C. Higginbotham – tbn;
Rupert Cole, Charlie Holmes - alt, clt; *Bingie Madison, Joe Garland* – ten, clt;
Claude Hopkins – pno, ldr; *Lee Blair* – gtr; *Pops Foster* – sbs; Sidney Catlett – dms;
Beverley 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 Beverley 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 Armstong 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;*

On December 02, 1940, Earl Hines and his Orchestra recorded 'In Swamp Lands' for BB in an arrangement by Bingie Madison.

037 **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

038 **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

039 **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,	Chronogical Classics 615
66985-A	You´re A Lucky Guy	Dec 2934,	Chronogical Classics 615
66986-A	You´re Just A No Account	Dec 2934,	Chronogical Classics 615
66987-A	Bye And Bye	Dec 3011,	Chronogical 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

040 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Dec. 18, 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 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

041 **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 musicians, 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

042 **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

043 **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,	Chronogical Classics 615
67322-A	You´ve Got Me Voodoo´d	Dec 3092,	Chronogical Classics 615
67323-A	Harlem Stomp	Dec 3092,	Chronogical Classics 615
67324-A	Wolverine Blues	Dec 3105,	Chronogical Classics 615
67325-A	Lazy ´Sippi Steamer	Dec 3283,	Chronogical 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

044 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Mar. 22, 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 – ten, clt; Joe Garland – ten, clt, bar;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett - dms
Keep The Rhythm Going Ambassador CLA 1907

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

045 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Mar. 24, 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 – ten, clt; Joe Garland – ten, clt; bar;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett - dms
Confessin´ 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

046 **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

047 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 15, 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

	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*

048 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 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

	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*

049 **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,	Chronogical Classics 615
67649-A	You Run Your Mouth, I´ll Run My Business	Dec 3204,	Chronogical Classics 615
67650-A	Cut Off My Legs And Call Me Shorty	Dec 3235,	Chronogical Classics 685
67651-A	Cain And Abel	Dec 3204,	Chronogical 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*

050 **HANK DUNCAN TRIO**		New York,	Jun. 07, 1944
Bingie Madison – clt, ten;			
Hank Duncan – pno; Goldie Lucas – dms			
BW13	Maple Leaf Rag	Black&White 31,	Ri-Disc RD-4 (LP)
BW14	Upbeat	Black&White 32,	Ri-Disc RD-4 (LP)
BW15	Changes, Always On My Mind	Black&White 32,	Ri-Disc RD-4 (LP)
BW16	I Give You My Word	Black&White 31,	Ri-Disc RD-4 (LP)

Notes:
- *Raben, Jazz Records 1942-80 Vol.5: Bingie Madison (cl, ts); Hank Duncan (p); Goldie Lucas (dr)*

K. – B. Rau
01-06-2026
29-10-2026