THE RECORDINGS OF
PRINCE ROBINSON

An Annotated Tentative Personnelo - Discography

ROBINSON, Prince born: Portsmouth (near Norfolk), Virginia, 7th June 1902; Died: New York City, 23rd July 1960
Clarinet from the age of 14, mostly self-taught. First worked in Lilian Jones´ Jazz Hounds (1919 – 1921), then with pianist Quentin Redd´s Band in Atlantic City (1922), went to New York to join Lionel Howard´s Musical Aces (1923). Two years mainly with Elmer Snowden, occasionally with June Clark, then worked with Duke Ellington from spring 1925. With Billy Fowler´s Band (from summer 1926) before going to South America with violinist Leon Abbey´s Band (May 1927). Regularly with McKinney´s Cotton Pickers from 1928 until summer 1931, rejoined McKinney´s from 1932 until early 1935. With Blanche Calloway´s Band from summer 1935 until early 1937. With Willie Bryant from April 1937 until joining Roy Eldridge in November 1938. With Roy until 1940, then with Louis Armstrong´s Big Band (1940-42), Lucky Millinder (1942-43), left Lucky to free-lance in New York. With Benny Morton at Café Society Downtown autumn 1944. In 1945 began working regularly with Claude Hopkins, worked on and off with Hopkins until 1952. Led own small group for residencies on Long Island, toured with Henry 'Red' Allen in 1954, regular dates with Freddie Washington´s Dixiecrats in Bayside, Long Island, until summer of 1959. Took part in Fletcher Henderson reunion band in July 1958. Was hospitalized with cancer for the last few months of his life. (J. Chilton, Who´s Who of Jazz)

STYLISTICS TENOR SAX and CLARINET

STYLE
Most virtuoso and fluent multi-toned personal style in classic jazz on tenor sax and clarinet, including fast chromatic runs and rhythmic phrasing, but little melodic performance.

TONE
Medium thin and rather flat, not very voluminous.

VIBRATO
Medium to long vibrato with medium altitude of oscillation.

TIME
Prince Robinson owns a stupendous technique and thus plays at the tip of the beat, driving and swinging.

PHRASING
His solos are not built on melodic elements, but consist in free-invented fast and virtuoso bits of melodic runs and harmonic constructions.

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

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

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

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

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

While there were a lot of clarinetists in the early days of Jazz who doubled on alto sax, the use of a tenor saxophone was not so much common and spread as the former. Prince Robinson´s development as a clarinetist/tenor saxophonist was thus much more self-reliant and un-dependent than those of all other jazz tenorists. He was Coleman Hawkins´ senior of two years, and never fell into this player´s influence. Instead, he developed an own highly virtuoso and fluent style on both – tenor sax and clarinet – which unfortunately, however, kept him in rather un-important regions of jazz music for his whole later musical life.

PRINCE ROBINSON

001 **VIRGINIA LISTON her Jazz Trio** New York, c. Jan. 07, 1924
Virginia Liston – voc;
Harry Cooper – tpt; *Prince Robinson* or *Joe Garland* – alt;
Graham Jackson – pno

72258-D	I Don´t Love Nobody	OK 8138,	Document DOCD-5446
72259-D	´Tain´t A Doggone Thing But The Blues	OK 8138,	Document DOCD-5446

Composer credits: No indication on CD/LP

Copying the Cooper biography of John Chilton´s 'Who´s Who of Jazz' I learned of Cooper´s first recordings with Virginia Liston in New York. This then caused my immediate listening to Liston´s session of c. Jan. 07, 1924. And indeed, the trumpet player should well be Harry Cooper by his tone, his attack, his vibrato and his overall musical concept. Clarence Williams certainly is not the pianist, but the group´s personnel is recounted by Harry Cooper naming Graham Jackson as pianist. The altoist´s sweet and smooth performance then has to be played by the young Prince Robinson, yet not on clarinet or tenor sax, but on alto sax, or rather Joe Garland, stylistically. These musicians later formed the Seminole Syncopators on a permanent basis. This seems to be the first documented recording activity of Robinson´s – or Garland´s as well.
Notes:
- Storyville 142-126, Ben Kragting Jr., Harry Cooper (1903-1961): "The band that accompanied Virginia Liston had Harry Cooper on trumpet, Prince Robinson on clarinet, piano player Graham Jackson, banjo player Bernard Addison and Happy Williams on drums."
- McCarthy/Carey, Jazz Directory Vol Five: Sidney Bechet (sop, possibly g); Clarence Williams (p); Buddy Christian (bj). "Harry Cooper claims to have recorded with this singer on OKeh and Gennett. There are no known Gennett sides and all the OKeh´s have, to the best of our knowledge Clarence Williams accompaniments. Cooper says that the accompanying group was called the "Seminole Syncopators" and included himself on trumpet and Prince Robinson. Joe Garland (reeds); Bernard Addison (g); Graham Jackson, H. Williams on unknown instruments."
*- BGR*2: poss Tom Morris, cnt; unknown clt/alt; Clarence Williams, pno*
*- BGR*3,*4: unknown, c; unknown, as; poss Clarence Williams or Porter Grainger, p.*
*- Rust*3: ? Tom Morris -c; unknown -cl -as; Clarence Williams -p.*
*- Rust*4,*6: unknown c; unknown as; Clarence Williams or Porter Grainger -p.*
- T. Lord, Clarence Williams, p.77: unknown (cnt); unknown (alt); possibly Clarence Williams or Porter Grainger -p.
- T. Lord, Clarence Williams, p. 84: "The alto player here is aurally the same man as on Virginia Liston´s OK 8138 (January 7, 1924)."

002 **PERRY BRADFORD´S JAZZ PHOOLS** New York, Feb. 1924
unknown, Bubber Miley – tpt; Charlie Irvis – tbn;
unknown – clt; Otto Hardwick – alt; (*Prince Robinson*) – ten;
Perry Bradford – pno; Elmer Snowden – bjo; Harry Hull – bbs

1668-1	Charlestown, South Carolina	Pm 20309,	Frog DGF 56
1668-2	Charlestown, South Carolina	Pm 20309,	Timeless CBC 1-073
1669-1	Hoola Boola Dance	Pm 20309,	Frog DGF 56
1669-3	Hoola Boola Dance	Pm 20309,	Timeless CBC 1-073

Composer credits: 1668 (Perry Bradford); 1669 (Shelton Brooks)

It seems that we have one of those complete take-overs of bands here that have been mentioned in my earlier articles on the Perry Bradford recordings. Just as Clarence Williams did in January 1926 Bradford obviously engaged part of the Ellington band – Snowden still the leader in early February 1924, but replaced by George Francis later on Feb. 22, 1923 – adding a tenor sax and a tuba player and Bradford himself on piano.
Re trumpet players I would like to follow Scherman/Erickson assuming Bubber Miley and an unknown colleague who stays very much in the background and obviously plays straight parts. This man is impossible to identify, but certainly is not the exuberant Johnny Dunn as we know him. We hear a trombone player who very probably is Charlie Irvis stylistically and tonally, although not as distinct as desirable.
On clarinet we hear a musician who might be found with Mamie Smith on her session of August 31, 1926. A clarinet player, who plays in a much more fashionable and modern style than Bushell – he himself denying his presence – or Fuller, who is usually listed for this very Mamie Smith date, with interesting melodical phrases - unheard of by Fuller – especially in 'I Once Was Yours' and a completely different vibrato. On alto then we find a sax player with a romantically singing legato style, rather uncommon for this time. When assuming Miley´s and Irvis´ presence, who might be easier to suggest than Otto Hardwick, at this time with the Washingtonians at the Hollywood Club. The style is Hardwick´s, only the tone is a bit harsh but cannot exclude the possibility of Hardwick´s presence.
Contrary to Scherman/Eriksson´s statement the tenor sax player plays on both titles and can easily be heard on the second title unisono with the trumpet in the verse and later behind the prominent alto. As with the trumpet players I am following their assumption of Hawkins on tenor, only that I wonder why he does not solo. But I have to admit that I do not have any better proposal as there were not so many tenor sax players at this time playing in this advanced manner. Hawkins had not been influential that early and consequently there were no other tenor sax players playing in his very own style. The riff played by the tenorist in the last chorus of the first title seems to be ad-libbed and has a distinct Hawkins flavour. Also, this player has been left out by Rust.

I hear Bradford´s typical piano tinkling behind the clarinet solo of the first title, avoiding all the bass notes as he mostly does. On the second title he delivers some more essential and supporting playing. I would suggest to listen to the banjo break in the verse of the second title. To me this is Elmer Snowden, very different from Mitchell and Speed. And in early February the Washingtonians still were Snowden´s band, Snowden leaving later that month (Dutton, Birth of a Band, Storyville 80-44). The tuba might be Hull as listed in Rust or might even have been Bob Escudero brought over from the Henderson band by Hawkins.
So, I am convinced that we have 4/5 of the early Ellington band here, together with some colleagues from other bands.
Notes:
*- Rust*2:' probably similar to' Johnny Dunn or June Clark? (cnt); Jimmy Harrison (tbn); "Smitty" (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo).*
*- Rust*3, *4, *6: Johnny Dunn, Bubber Miley – c; Herb Flemming – tb-dir; ?Garvin Bushell – Herschel Brassfield – cl-as; ? Leroy Tibbs – p; Samuel Speed – bj; ? Harry Hull – bb.*
- Schermann/Eriksson: Bubber Miley, unknown (tp); prob Charlie Irvis (tb); poss Garvin Bushell (cl, ss); poss Herschel Brassfield (as); Coleman Hawkins (ts -1,2); Leroy Tibbs (p); Samuel Speed (bj); poss Harry Hull (bb). "Rust lists two trumpets, Johnny Dunn and Bubber Miley. One of them is prominent and is most certainly BM, the other one can be heard faintly in the background and is impossible to identify aurally. The latest edition of Rust doesn´t list the trombonist and tenor sax player, whom we have identified as Charlie Irvis and Coleman Hawkins respectively, the latter audible only in the first title (which, incidentally, has nothing to do with James P. Johnson´s famous composition). An earlier edition of Rust has Herb Flemming as trombonist and leader, but this seems unlikely aurally."
- Bushell/Tucker p. 159 "I doubt if I was playing clarinet on this session, because at the time I was playing saxophone with Wooding and wouldn´t have taken a clarinet date. That sounds like Brassfield on saxophone. I don´t think Bubber Miley would have been on a date with Johnny Dunn, since by this time he´d established himself down at the Kentucky Club with Ellington." (Miley joined the Washingtonians at the Hollywood Café (later Kentucky Club) in the fall of 1923! KBR).
Soloists ad-lib:
1668: BM m-tpt 12; ?? clt 12; ?PR ten 16
1669: ?? clt 2; ES bjo 2; OH alt 16; ?? clt 2; CI o-tbn 16; BM m-tpt 2
Discernible differences of takes:
1668-1 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, starts 7th bar with same phrase, altering melody in bar 8
1668-2 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, continuing 7th bar with different melody
1669-1 2nd verse (after 8-bar intro and 1st 16-bar verse): bar 3/4 tenor tries to find his part behind alto – silent on first 3 beats
1669-2 2nd verse (after 8-bar intro and 1st 16-bar verse): bar 3/4 tenor in harmony with alto throughout

003 **SEMINOLE SYNCOPATORS** New York, Apr. 24, 1924
Harry Cooper – tpt; Prince Robinson – clt;
Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms
72484-A Blue Grass Blues OK 40228, Frog DGF 69
Composer credits: No indication on CD/LP

The three-part rhythm section of this group is documented by the photo published with the very excellent LP edition on Collectors Classics 006. Also documented are Harry Cooper on trumpet, Joe Garland on saxes and Prince Robinson on tenor sax and clarinet. Yet, Chris Hillman in his equally splendid cover text to the LP states that Joe Garland joined the band on saxophone when they returned south, i.e. from New York where this single side obviously had been recorded. Accordingly, Garland would not have been the saxophonist on this New York session, but possibly Wayman Carver (see notes below). But: I do not hear any saxophone on this side, but at times the clarinet played in low register! The faint notes played by a reed instrument at the beginning of the piano solo (Chorus 3) is played by the clarinettist who possibly started to play erroneously, just to stop again after two bars. Therefore, the notice in Jazz Journal as below should be read as a hint to other musicians temporarily with the band. Harry Cooper plays rather "raggy" here, using much 6/8 phrasing, but plays very assured and with plenty of drive. And he plays the whole tune in the key of D natural, very uncommon, and not so easy for a young brass player.
Notes:
- Jazz Journal Jan. 1979, p. 61: "Incidentally, trumpeter George Winfield told me that the unknown alto player with the Seminole Syncopators may well be Wayman Carver. This fits in well with the Tidewater theory mentioned in the notes (of LP Collectors Items 006 – KBR), as Carver was also born in Portsmouth, Virginia."
*- Rust*2,*3,*4,*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.*
- Collectors Items 006 (LP): Harry Cooper (c); Prince Robinson (cl); unknown (as); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).
Tunes:
72484-A Blue Grass Blues Key of D OKeh
(Intro 12 bars ens)(Verse 14 bars ens)(A1 Chorus 32 bars ens)(A2 Chorus 32 bars PR clt_– ens)(A3 Chorus 32 bars GH pno 14 – HC tpt 18) (A4 Chorus 32 bars ens)(Coda 4 bars pno – ens)

004 **SEMINOLE SYNCOPATORS** Atlanta, Aug. 30, 1924
Harry Cooper – tpt; Joe Garland – alt; Prince Robinson – ten;
Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms
8741-A Sailing On Lake Pontchartrain OK 40228, Frog DGF 69
Composer credits: No indication on CD/LP

The Seminole Syncopators – now back in Atlanta – are enforced by an alto sax player, probably Joe Garland as shown and documented on the above-mentioned photo. Garland plays the only ad-lib solo on this side in Chorus 3, accompanied by Cooper on trumpet. Cooper plays in a Southern style, not influenced by New York models like Johnny Dunn´s. Yet, he displays the same "raggy" kind of playing as is known from the early Bennie Moten band. This certainly is based on his youth in Kansas City and his association with Bennie Moten and George E. Lee (Hillman, Collectors Items 006). Just as on the first session by this band I am unable to hear an unknown alto sax anywhere on this side. The melody of this tune is played by alto sax in harmony with tenor sax, played by Garland and Robinson, as documented on the photo. Here again is no sign of a second alto saxophone player as the saxophone section sounds very clear and transparent and displays only two instruments. The rhythm section is as before with a virtuoso piano by Jackson, a busy and multi stroked banjo by Addison (he a very great but little valued guitarist in classic jazz!), and a swinging drummer doing press-rolls and the occasional cymbal-stroke.
Notes:
*- Rust*2,*3,*4,*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Joe Garland, cl,ts; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.*

- Collectors Items 006 (LP): Harry Cooper (c); Prince Robinson (cl); unknown (as); Joe Garland (cl, ts); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).
Tunes:
8741-A Sailing On Lake Pontchartrain Key of F OKeh
(Intro 8 bars ens)(A1 Chorus 32 bars saxes)(A2 Chorus 32 bars ens)(A3 Chorus 32 bars JG alt – HC tpt, GJ pno break bar 29)(A4 Chorus 30 bars ens) (Coda 4 bars ens)

005 **DUKE ELLINGTON´S WASHINGTONIANS** New York, Sep. 1925
Clifton 'Pike' Davis – tpt; Charlie Irvis – tbn;
Otto Hardwick – alt, *cms;* Prince Robinson – ten, clt;
Duke Ellington – pno, arr; Fred Guy – bjo; Henry 'Bass' Edwards – bbs; Sonny Greer – dms

106250	I´m Gonna Hang Around My Sugar	PA 36333,	Chronogical Classics 539
106251	Trombone Blues	PA 36333,	Chronogical Classics 539

Composer credits: 106250 (Palmer - Williams); 106251 (Nixon - Williams)

The band play sketchy arrangements that seem not to be Duke Ellington´s work as compared with the titles of the first session. They seem to be founded in earlier ragtime style and might have been attached to the band for recording purposes, only. And there is a horrible sound of the band, obviously resulting in the recording engineer´s incapacity.
A drummer cannot be heard at this session, and Greer´s presence must be denied – or at least doubted. There is not a single cymbal-stroke on either title! Yet, instead of the cymbal the tuba plays the final 'G' of 'Trombone Blues' when the band ceases to play.
Hear Pike Davis´ fiery and urgent trumpet playing, much in the Johnny Dunn manner. This is one of probably only 12 recording sessions he was part of.
And listen to Hardwick´s dominant position in the band. Irvis shows his individual legato style with long phrases, often displaying his strange and old-fashioned 6/8 phrasing.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: unknown personnel.
- Carey, McCarthy, Jazz Directory, Vol. 3: unknown personnel; tpt; tbn; 2 sax; Duke Ellington (p); bj; tu.
*- Rust*2,*3,*4,*6: Pike Davis (tpt); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Prince Robinson (clt, ten); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs).*
Solos ad-lib:
106250: CPD m-tpt 16; CI m-tbn 16; OH cms 24; PR ten 4; OH cms 3; DE pno 16; CPD m-tpt 1+14; FG bjo 2; CPD m-tpt+ens obl 8; PR clt 4; CPD m-tpt+ens obl 4+3
106251: CI m-tbn 11; CPD m-tpt 1; CH m-tbn 10; OH cms 1; CPD m-tpt 1 + 10+10; PR clt 10; CI m-tbn 15; CPD m-tpt+ens obl 24+5

006 **CLARA SMITH** her Jazz Band (Bud Allen´s Blues Trio) New York, Sep. 24, 1925
Clara Smith – voc;
Teddy Nixon – tbn; **Prince Robinson** – clt;
Mike Jackson – pno

141044-1	Onery Blues	Col 14117-D,	Document DOCD-5366
141045-1	You Get Mad	Col 14126-D,	Document DOCD-5366

Composer credits: No indications on CD/LP

Personnel documented by label imprints or company ledgers.
Teddy Nixon plays the regular trumpet-part here. This he does with taste and feeling, very clean and restrained, as it was his own style.
Prince Robinson is much more to-the-fore, here, strong and assured, but a bit un-swinging and pedestrian.
And we hear the nice and easy piano style of Mike Jackson.
Notes:
*- BGR*2,*3,*4: Ted Nixon, tbn; Prince Robinson, clt; Mike Jackson, pno.*
*- Rust*3,*4,*6: Teddy Nixon -tb; Prince Robinson -cl; Mike Jackson -p.*

*007 **BLUE RHYTHM ORCHESTRA*** *New York, Oct. 29, 1925*
June Clark – cnt; Jimmy Harrison – tbn;
Buster Bailey – clt; Leonard Fields - alt;
Charlie 'Smitty' Smith – pno; Will 'Splivy' Escoffery - bjo

106358	*Keep Your Temper*	*PA 36364, Per 14545,*	*Frog DGF 73*

Composer credits: 106358 (Smith)

Because of the obvious correlation of this and the following session I have taken my liberty to discuss both sessions together under the following date.
But: quite contrary to all Rust discos, Prince Robinson is not on the 'Blue Rhythm Orchestra' nor on the subsequent 'Gulf Coast Seven' sides! The 'Blue Rhythm Orchestra' were Charlie Smith´s and June Clark´s band at Smalls´ Sugar Cane Club for an extended stay of quite a time, and the 'Gulf Coast Seven' were that same band but borrowed by Perry Bradford - and renamed - for his own recording purposes. Please, note, that 'Keep Your Temper' on Frog DGF 71 does in fact play the 'Keep Your Temper' of the Gulf Coast Seven session of Nov. 05, 1925. The Blue Rhythm Orchestra 'Keep Your Temper' has then been correctly reissued on Frog DGF 73 as shown here!

*008 **BLUE RHYTHM ORCHESTRA*** *New York, c. Nov. 04, 1925*
June Clark – cnt; Jimmy Harrison – tbn;
Buster Bailey – clt; Leonard Fields – alt;
Charlie 'Smitty' Smith – pno; Will 'Splivy' Escoffery - bjo

106381	*Santa Claus Blues*	*PA 36350, Per 14531,*	*Frog DGF 71*
106382	*Hold 'Er, Deacon*	*PA 36364, Per 14545,*	*Frog DGF 71*

Composer credits: 106381 (Straight and Kahn); 106382 (Will C. Skidmore - Marshall Walker)

To begin with: although named in all Rust discographies and affiliated ones, there is no Prince Robinson on the Blue Rhythm Orchestra/ Gulf Coast Seven (Nov. 05, 1925) sides! Even Gunther Schuller in his fantastic publications lists him without preceding listening!
The quotations below make me conclude that these sides of the 'Blue Rhythm Orchestra' are in fact by 'June Clark´s Creole Stompers', augmented by Buster Bailey on clt, if it is he. The below mentioned characteristics of the alto player and the piano player are easily recognized on the records, so that the personnel should be thus:
- June Clark: aurally the cornet player is the same man as on the Gulf Coast Seven and not ? ----- Thomas or (presumably Big Charlie Thomas), as given in Rust, 'Jazz Records'. Clark owns a fat tone and a very fiery approach and attack, although sometimes retarding the opening- notes of some phrases (lip trouble? or uncertainty what to play next?), whereas --- Thomas has a lighter tone, uses a more lyrical style with high interval-jumps, very much like L. Armstrong at that time. Furthermore, Clark owns a rather erratic approach to time/rhythm, which results in a kind of hectic succession of notes.
- Jimmy Harrison: interesting to hear Harrison´s new concept of trombone-playing, like a second cornet as cited below. And mind his tone, vibrato, and attack, completely unlike any other trombone player at that time.
- Buster Bailey: although there is no source for this suggestion known to me, the style seems to be Bailey´s. Bailey is not known to have been a permanent member of the group. But do we really know? There is no soprano-sax to be heard anywhere.
- Leonard Fields: this man´s playing is exactly as cited below in 'Sources'. There is no soprano-sax to be heard anywhere. If the alto-player is indeed Len Fields, this should have some consequences to the personnels of Cl. Williams Blue Five of 12-15-1925 and ca. 01-22-1926 and Cl. Williams Stompers of 01-04-1926, maybe even to D. Ellington a.h. Orch. of 04-01-1926! Mentioning his name at the appropriate places in Tom Lord 'Clarence Williams' seems quite reasonable! (See my Leonard Fields listing!)
- Charles 'Smitty' Smith: Rust and all other discographies list Willie "The Lion" Smith as pianist. This pianist here shows nothing of "The Lion´s" characteristics. The pno breaks at the end of "Hold ´Er Deacon" with their simple "oom-pah" would exactly apply for "Smitty" Smith as quoted below. Therefore, and because Clark´s piano player at the time was "Smitty" Smith I think that "Smitty" is much more probable than "The Lion". Maybe "the Lion´s" name was listed in early discographic times because "Keep Your Temper" is "the Lion´s" tune and "Smitty" was practically unknown!
- Will 'Splivy' Escoffery: RUST and all other discographies list Buddy Christian. To me Buddy Christian does not seem to be the banjo player on these sides, comparing this man´s style to that more straight-forward approach of Buddy Christian on the Clarence Williams Blue Five or the Gulf Coast Seven session of Nov. 05, 1925 (see below). Most probably this man is the said "Splivy" Escoffery (see below) as mentioned in 'Jazz Information' No.II/16 of 1941 as regular member of the June Clark band. He plays in that Ragtime derived banjo style common in Harlem in the early days as opposed to the straight 4/4 "Western" style of Buddy Christian. William "Splivy" Escoffery, who is not listed in RUST 6th ed., may yet be found in the Rust Artist index under "Spivey, -- (bj) having made recordings with Eliza Christmas Lee and with Lavinia Turner in 1921. He might even be the same man, who played bjo/gtr in Duke Ellington´s first group at Armstrong High School in Washington DC in 1916, although named William Escoffey here (Lawrence, D. Ellington and his World, p. 12).
Now, just look at the notes below re the personnels as listed in the various editions of Rust! That´s what I would call some development!

Notes:

- VJM VLP 5 (LP) Cover text: probably Louis Armstrong and another (cornets); Charlie Irvis (trombone); Buster Bailey (clarinet and soprano saxophone); unknown (alto saxophone); probably Clarence Williams or Dan Parish (piano); Buddy Christian (banjo),
*- Rust*2: June Clark? (tpt); Jimmy Harrison? (tbn); Buster Bailey (clt, sop); Prince Robinson (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo)*
*- Rust*3: ? --- Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss; Don Redman -cl -as; Clarence Williams or Willie "The Lion" Smith -p; Buddy Christian -bj*
*- Rust*4: June Clark or --- Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss; Prince Robinson -ts; Willie "The Lion" Smith -p; Buddy Christian -bj*
*- Rust*6: Charlie Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Prince Robinson -ts; Willie "The Lion" Smith -p; Buddy Christian -bj*

Tune Structures:

Keep Your Temper Key of F / Bb / Eb / Bb Pathé Actuelle, Perfect
(Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA´ (tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (clt 6 bars, reeds 2 bars, clt 7 bars, ens 1 bar))(Bridge 4 bars ens)(C1 Chorus 32 bars AA´ (clt 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, reeds 2 bars, ens 8 bars))

Santa Claus Blues Key of Eb Pathé Actuelle, Perfect
(Intro 4 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(B1 Verse 16 bars ens)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)

Hold ´er Deacon Key of C Pathé Actuelle, Perfect
(A1 Chorus 20 bars ens, clt breaks)(B1 Verse 16 bars ens)(Bridge 4 bars ens)(A2 Chorus 20 bars alt + ens)(A3 Chorus 20 bars ens, ens middle break, bjo breaks)(A4 Chorus 20 bars ens, pno middle break, pno breaks)(A5 Chorus 20 bars ens, tbn middle break, cnt + tbn + alt breaks)

Sources:

- "Small´s Sugar Cane Club: Pianist Charlie Smith had a band at the Sugar Cane in 1923. Cornetist June Clark took it over and featured Jimmy Harrison, trombone; Benny Carter, C-melody-sax; Jazz Carson, drums; Prince Robinson, sax; Will "Splivy" Escoffery, banjo; and a fellow named "Stone" on clarinet." (booklet to 'The Sound of Harlem', Columbia C3L33)
- "June Clark and Jimmy Harrison used to have a band uptown at Connor´s on 135th street, and all of us used to practically live in there. June was very good, but he couldn´t read. They used to play some great jazz together. When Jimmy was in Fletcher´s band later on, he was the best around." (Don Redman/Frank Driggs: Martin Williams, Jazz Panorama)
- "Most likely we met at Smalls´ Sugar Cane on Fifth Avenue. That would be about right because I also met Jimmy Harrison and June Clark there. They were the only musicians in town playing "Western" style with the exception of Happy Caldwell, who had grown up under the influence of Joe Oliver and Louis Armstrong. ……. Hap started teaching me the Western "get-off" style of playing, which had a heavy accented back beat on the second and fourth bars. When you soloed, it was called "taking a Boston". (Rex Stewart, Boy Meets Horn, p. 65)
- "Bamboo Inn: June Clark´s Creole Stompers: Clark, cornet; Jimmy Harrison, trombone; Len Fields, alto sax; Harrison Jackson, tenor sax; Charlie Smith, piano; Buddy Christian, guitar; Bill Benford, bass; Joe "Jazz" Carson, drums, January 1926." (booklet to 'The Sound of Harlem', Columbia C3L33)
- "During the fall of 1925 the most exciting jazz band in Harlem, according to the many musicians who heard it, was June Clark´s Creole Stompers at Ed Small´s Sugar Cane Club (up until October 22nd when Small´s Paradise opened on Seventh Avenue with Charlie Johnson´s band). The main attraction was the brass duo of Clark and trombonist Jimmy Harrison, who modeled their choruses after the two-cornet style of King Oliver and Louis Armstrong." (booklet to 'The Sound of Harlem', Columbia C3L33)
- "I remember that in the early ´twenties, "Smalls´" was located on the south-west corner of 135th Street and 5th Avenue. Trumpeter June Clark was the band-leader and Leonard Fields (sax) and Jimmy Harris (sic) (trombone) were in the band, but I don´t remember the other names. I do remember that Basie was across the street with a four-piece combo." Freddie Skerritt (Storyville 95, p.183)

- "Leonard Fields was on alto; I never heard anybody play like him, he was really fast and used to do double and triple tongue work on the saxophone." Bobby Booker´s Life Story (Storyville 101, p.176)
- "We would go to cabarets and dances to hear the better players as Jimmy Harrison, trombone; Leonard Fields, alto sax; ….." Leslie Carr Looks Back (Storyville 139, p. 28)
- "I used to go into Small´s Sugar Cane Club quite often……. They had a piano player that they were just crazy about. His name was Smitty, and he was also known as Fat Smitty. He knew all the songs and all the keys and everything, and he played a lot of comp. No matter how much piano anybody else played, nobody could comp for June and Jimmy like Smitty could. So far as they were concerned, he was it. …. Smitty would just be there with that oompa, oompa, oompa right there behind those cats, laying it on heavy. Oompa, oompa, oompa. That´s what made Smitty so great. That´s why those guys liked to play with Smitty so much. Oompa, oompa, oompa. Beautiful. Just beautiful." (Count Basie/Albert Murray, Good Morning Blues)

009 ***GULF COAST SEVEN*** *New York, Nov. 05, 1925*
June Clark – cnt; Jimmy Harrison – tbn;
Leonard Fields – alt; Harrison Jackson – clt, ten;
Charlie 'Smitty' Smith – pno; Buddy Christian – bjo; Joe 'Jazz' Carson – dms
141245-4 Santa Claus Blues Col 14107-D, Frog DGF 32
141246-3 Keep Your Temper Col 14107-D, Frog DGF 32
Composer credits: 141245 (Straight and Kahn); 141246 (Smith)

Comparing these titles to the Blue Rhythm Orch. titles above, this is the same band with a few changes.
- June Clark: same man as last session.
- Jimmy Harrison: same man as last session.
- Leonard Fields: same man as last session.
- Harrison Jackson: RUST and all other discographies list Prince Robinson. I hear alt and ten/clt on these sides. The style of the tenor sax player is rather pedestrian and shows nothing of Prince Robinson´s style on the Washingtonians of Sep. 07, 1925 (4 forceful bars in middle of alto chorus) or of his playing later on. So, this man here, whose clarinet playing is a little better than his tenor playing, may be the said Harrison Jackson, who is documented as the band´s regular tenorist/clarinettist for a time. He later became a lawyer.
- Charlie Smith: same man as last session.
- Buddy Christian: seems logical. This man´s style is that more straight-forward and light approach of banjo playing on the Cl. Williams Blue 5 of Buddy Christian.
- Joe "Jazz" Carson: you hear the appropriate cymbal-crashes at the right places which could have been executed by any drummer. There is no reason to doubt "Jazz" Carson, though. There seems to be some confusion about this drummer´s name. The first Rosenberg/Williams draft names him as: "Jazz" Carson Williams. This then is changed to "Jazz" Joe Carson in the second draft, possibly after rechecking the name with June Clark. (*Louis Metcalf, RR46/4: "I remember Eddie Carson on drums (with Marge Creath in St. Louis! – KBR). He was Josephine Baker´s father*.")
- I do not hear any tuba notes!
As I have constantly observed during my/our large research project on the recordings of Clarence Williams (N&N 58 – 61) it was common among composers/publishers to hire musicians from working bands for their own units playing and recording their recent compositions/publications. But very seldom did they hire more than two musicians of one distinct band. Often partnerships of trumpet / trombone players were engaged as cited above. Maybe it was not wanted to transpose the distinct sound of a working band on to the recording unit with another leader´s name?! Not so Bradford. He engaged complete bands, even containing the band´s leader as a playing member. So, Bradford hired one of the hottest bands in Harlem of the year 1925, residing at "Smalls´ Sugar Cane Club" on 2212 Fifth Avenue, forerunner of "Smalls´ Paradise". He had a photograph made of this band with himself leaning on the piano ('Pictorial History of Jazz' p. 129 and 'Born with the Blues' p. 147) which obviously was intended as a promotional photo for further use as a Bradford recording unit. So, it seems that Bradford had future plans with them. But only a handful of records resulted out of this combination, as I have shown in my comprehensive article on June Clark, which will be issued in the Frog Yearbook Vol. 4 later this year. Yet, a most interesting point should appropriately be added here: The band – June Clark´s! – recorded two titles of their very own repertoire in their own arrangement here. In all other instances of the Gulf Coast Seven output the tunes and titles are Perry Bradford´s!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: unknown personnel
*- Rust*2: June Clark ? (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Prince Robinson (ten); Willie "The Lion" Smith (pno); unknown (dms)*
*- Rust*3,*4,*6: June Clark -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Prince Robinson -ts; ;Willie "The Lion" Smith -p; Buddy Christian -bj; ? Bill Benford -bb; "Jazz" Carson -d.*
Tune Structures:
Santa Claus Blues Key of Eb Columbia
(Intro 4 bars ens)(B1 Verse 16 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)(C1 ½ Chorus 16 bars AC ens, clt breaks)
Keep Your Temper Key of F / Bb / Eb / Bb Columbia
(Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA´ (tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (ten 14 bars, ens 2 bars))(Bridge 4 bars ens)(C1 Chorus 32 bars AA´ (clt + ens 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, clt 2 bars, ens 8 bars))(B4 Chorus 16 bars ens, cnt middle break)

010 **CLARENCE WILLIAMS` STOMPERS** New York, Jan. 04, 1926
Bubber Miley – tpt; Charlie Irvis – tbn;
Otto Hardwick – alt, bar, sop; *Prince Robinson* – ten, clt;
Clarence Williams – pno; *Buddy Christian* – bjo; Henry 'Bass' Edwards - bbs
73893-B Spanish Shawl OK 40541, Frog DGF 81
73894-B Dinah OK 40541, Frog DGF 81
Composer credits: 73893 (Schoebel); 73894 (Akst)

After relistening MR and KBR agree that we hear the Duke Ellington band with its contemporary personnel except Williams and (certainly) Buddy Christian. This would mean that the tenor player is not Hawkins. The tenor playing heard here is consistent with Prince Robinson´s style. The instrument identified as oboe very certainly is a soprano sax played by Hardwick with Robinson on clarinet playing in close harmony.

Notes:
- Storyville 17: Thomas Morris, and if a second trumpet, poss Ed Allen (tpt); Charlie Irvis (tbn); poss Otto Hardwick (alt); prob Coleman Hawkins (clt, ten, bar); poss unknown third (reed); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p147: Thomas Morris, and if a second trumpet, poss Ed Allen (tpt); Charlie Irvis (tbn); Don Redman or poss Otto Hardwick (alt); poss Coleman Hawkins (clt, ten, bar); poss unknown third (reed); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St. Clair (bbs).
*- Rust*2: two unknown (tpt); Charlie Irvis (?)(tbn); Don Redman (clt, sop, alt); Coleman Hawkins (clt, ten, bsx); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St.Clair (bbs).*
*- Rust*3: Tom Morris, ?Ed Allen (if two present) -c; Charlie Irvis -tb; ?Otto Hardwick -as; ?Coleman Hawkins -cl, ts, bar; poss third reed – ?Don Redman -ss; Clarence Williams -p; Buddy Christian or Leroy Harris -bj; Cyrus St.Clair -bb.*
*- Rust*4: Joe Smith -c; Charlie Irvis -tb; Don Redman -as -ss; Coleman Hawkins -cl, ts, bar; Clarence Williams -p; poss Buddy Christian or Leroy Harris -bj; Cyrus St.Clair -bb.*
*- Rust*6: Bubber Miley -c; Charlie Irvis -tb; Otto Hardwick -as -ss; Coleman Hawkins -cl, ts, bar; Clarence Williams -p; poss Buddy Christian or Leroy Harris -bj; Cyrus St.Clair -bb.*
Soloists ad-lib:
73893: CI o-tbn 6; BM m-cnt 2; CI o-tbn 6; PR ten 2; CI o-tbn 6; BM m-cnt 2; CW pno 16
73894: OH bar 30; BM m-cnt 16; OH alt 6

011 **DUKE ELLINGTON´S WASHINGTONIANS** New York, Mar. 1926
Leroy Rutledge, Harry Cooper – tpt; Charlie Irvis – tbn;
Otto Hardwick - alt, bar; Don Redman - alt, clt; Prince Robinson – ten, clt;
Duke Ellington – pno, arr; Fred Guy – bjo; Henry 'Bass' Edwards – bbs

106729	Georgia Grind	PA 7504, Per 104,	Frog DGF 78
106730	Parlor Social Stomp	PA 7504, Per 104,	Frog DGF 78

Composer credits: 106729 (Spencer Williams); 106730 (Duke Ellington)

These are two surprisingly hard-hitting sides by Ellington´s early band. The development of the band´s personnel was not finished yet, but the nucleus was there. Only, that the Duke was not settled with the trumpet section. Leroy Rutledge was known for fine and dependable first chair playing – he was not a hot man – and thus Harry Cooper must have been the soloist. All ad-lib trumpet parts seem to be Cooper´s, and stylistically they would fit with his style, which, by the way, is remarkably secure and hard driving here – with some deficiencies in his phrasing. Charlie Irvis is only heard doing harmony duties in the brass section. Otto Hardwick is clearly playing first parts with his "singing" alto style and soloing in chorus A4 of the first side on baritone, the young Prince Robinson doing clarinet and tenor sax parts, and on third alto sax Duke had borrowed Don Redman with his dry style from the Henderson band. The rhythm section is what is known of it at this time, only that Sonny Greer is absent. Not a single cymbal stroke can be found.
It is my strong opinion that both arrangements are the Duke´s attempts, a bit hasty and somewhat over-arranged, but harmonically interesting and advanced. 'Georgia Grind' is played at a fast pace, but retaining the original length of the melody, so that the 12-bar blues chorus of the original tune becomes a 24-bar chorus. And: here already Ellington uses the device of starting a subsequent part of the arrangement into the last two bars – the last two tonic bars - of the preceding chorus, thus shortening it for two bars. It is this device which André Hodeir in his famous 'Jazz, It´s Evolution and Essence' has described as absolutely 'novel' for his description of Ellington´s 'Concerto For Cootie' of 1940. Here it is 16 years earlier. 'Parlor Social Stomp' seems to be a recreation of a typical ragtime tune with its multitude of different strains. Again, beautiful harmonies and changes. Both titles are the Duke´s own compositions. So, there is no indication of the arrangements being the work of Don Redman, as I have found being assumed somewhere.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: similar personnel to: Bubber Miley (tpt); Charlie Irvis (tbn); Otto Hardwick (as); Don Redman (as); Duke Ellington (p); Fred Guy (bj); Sonny Greer (d)
- Jazz Directory Vol. 3: unknown personnel: 2 tpt; tbn; Don Redman, another (sax); Duke Ellington (p); bj; tu; d
*- Rust*2: Harry Cooper, Leroy Rutledge (tpts); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)*
*- Rust*3,*4,*6: Harry Cooper -Leroy Rutledge -t; Charlie Irvis -tb; Otto Hardwick -as -bar; Don Redman -cl -as; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
Tune Structures:
106729 Georgia Grind Key of Eb/Bb/Eb Pathé Actuelle
(Intro 8 bars ens)(A1 Chorus 24 bars ens HC? tpt lead)(A2 Chorus 24 bars saxes + brass mod. to Bb)(A3 Chorus 22 bars! PR clt 20 – ens 2 mod. to Eb)(A4 Chorus 24 bars bar 20 – ens 2)(A5 Chorus 20 bars! DE pno)(Bridge 8 bars ens)(A6 Chorus 24 bars ens HC tpt lead)
106730 Parlor Social Stomp Key of G/C Pathé Actuelle
(Intro 6 bars ens)(A1 strain A 16 bars AA saxes)(B1 strain B 32 bars AABA ens - breaks DR alt)(B2 strain B 32 bars ens breaks – PR clt) (A2 strain A 16 bars saxes + brass)(Bridge 4 bars tpts mod. to C)C1 strain C 16 bars AA saxes)(C2 strain C 16 bars HC tpt) (D1 strain D 16 bars AA´ DR alt)(D2 strain D 16 bars HC tpt)(D3 strain D 16 bars PR clt)(D4 strain D 16 bars ens)(Coda 2 bars saxes)

012 **DUKE ELLINGTON AND HIS ORCHESTRA** New York, c. Apr. 01, 1926
Leroy Rutledge, Harry Cooper - tpt; *Jimmy Harrison* – tbn;
Otto Hardwick – alt, bar, Don Redman – alt, clt; Prince Robinson – ten, clt;
Duke Ellington - pno; Fred Guy - bjo; Henry 'Bass' Edwards – bbs; Sonny Greer - dms, voc (1);
Jimmy Harrison – voc (2); Bob Haring – arr (1)

X-57-A	(You´ve Got Those) Wanna Go Back Again Blues	Gnt 3291,	Frog DGF 78
X-58-A	If You Can´t Hold The Man You Love	Gnt 3291,	Frog DGF 78

Composer credits: X-57 (Turk - Handman); X-58 (Kahal - Fain)

The personnel positively is that of standard big band instrumentation of the time: 2 tpts, tbn, 2 altos/clts, ten/clt, pno, bjo, bbs, dms. But then there arise a couple of problems:
I have put Rutledge on the first chair, because he was a 'straight' man and therefore certainly played the lead/first trumpet part. Cooper was a 'hot' man thus on second part. Redman´s presence is reported by Ellington and by himself. Unfortunately, both trumpet players perform together only in close harmony here, with no soloing by any of them, very unlike the Washingtonians session above. So, no distinct sign of Harry Cooper´s playing can be recognized.

The trombonist(s): Certainly, Charlie Irvis was trombone player with Ellington at that time. But Jimmy Harrison, the undisputed trombone star among Harlem musicians at that time, had just departed from June Clark´s band at Smalls´ Sugar Cane Club and every band-leader of note wanted to hire him. So did Ellington. And we know that trombonist Harrison was part of a short tour of Connecticut with the Ellington band in early April 1926! And from April 12 to April 26 the Ellington band - with Harrison added to the band as recalled by Ellington, Benny Carter and Harry Cooper - played a two-week engagement doubling at Ciro´s and the Lafayette Theatre (S. Lasker, VJM 157). I have contributed a note on the problems inherent in this session in VJM 155 Ate´s Discographical Ramblings, which has been commented by Steven Lasker in VJM 157. As it seems does he agree with my thesis re the singer(s), but he does not concerning the trombonist ("*Contrary to Greer´s recollection – but in agreement to Mr. Rau – three friends of mine who´ve extensively studied Jimmy Harrison and his style – Brad Kay, Dan Weinstein and Jon Zeiderman – are of the opinion that the vocalist on If You Can´t Hold The Man You Love is actually Harrison and not Greer (unlike Mr. Rau, however, none of the three contends he plays trombone on the date.)* " Steven Lasker VJM 157). It seems that I stand all alone against the world in stating that I hear Harrison as sole trombone player on this session.
So, let´s see – and hear – what happens! In *Wanna Go Back ...* the trombonist plays solo in all three A-parts of the chorus with the B-part taken over by the reeds. Ellington scholar Mark Tucker writes about this solo: " *... is a paraphrase solo by Irvis on muted trombone (one of the few extended examples where he uses this technique)*" In my estimation this remark could only be interpreted that Tucker judges this solo as untypical for Irvis. This I can whole-heartedly underline and support. Irvis´ style was above all a legato style and he used staccato notes only at the beginning of a phrase; exceptions to this statement might certainly be found on records, but as a rule he played legato with strong linear horizontal phrases and melody. His tone was rather straight, not much vibrato, with a rather antiquated punctuated phrasing. Nothing of this can be heard here. Instead, the trombone paraphrase of the theme melody is played staccato, in vertical manner and with a tone and vibrato owned by Harrison. Absolutely different from Irvis´ playing. The difference is even bigger when listening to the eight-bar trombone solo in "*If You Can´t Hold The Man …*". Here we hear a short eight-bar solo on vamp-like changes, played staccato, vertical and in a definite preaching manner completely different to anything I know of Irvis. And just listen to the dramatic construction of the short solo: three slightly changing and developing phrases of acclamation and a resulting answer as a fourth phrase. This is completely beyond Charlie Irvis` power of imagination and capability. The third phrase contains a short jumping-lip-trill unheard in Charlie Irvis´ solos. Furthermore, a kind of solo like that could have been played by Louis Armstrong; and we know that Harrison formed his style (together with June Clark) after listening to Oliver and Armstrong in Chicago 1923, Harrison playing the Armstrong part in his duets with Clark!
(Really? After repeated listening to the CD Frog DGF 78 "The Washingtonians" with its very beautiful sound I admit not to be as sure as before that the trombone soloist on this first title is Jimmy Harrison. He might indeed be Charlie Irvis as listed before.)
I played trombone myself a couple of years in my youth, and I am not at all unfamiliar with trombone playing. Mr. Lasker in his comment then concludes: "*Thus, Harrison didn´t join Ellington´s ranks until a couple of weeks after the Gennett date on which some contend he took part."* Now, if the Gennett date is given as c. April 01, the band toured shortly to Connecticut and then started at Ciro´s on April 12, Mr. Lasker is wrong in maintaining that Harrison joined "a couple of weeks" after the Gennett date. There is only room for a couple of days. And certainly, the Duke had negotiated the terms with Harrison in the meantime. And there certainly was an opportunity to take him into a recording studio as part of his band if only as substitute for Irvis. And the recording date is not securely settled and might also have taken place a few days later!? So, the temporal aspect of this matter would certainly not rule Harrison out.
From this background I am absolutely positive that this is Jimmy Harrison on trombone. And with repeated listening I am growing more and more positive about it. May I ask everybody who wants to make his own opinion to first listen really very carefully?! And do not rely on what has been published in the discographies! I suppose that many supporters of the Irvis side only rely on the given personnels without checking it out and because "it has always been listed like that". (By the way, Mr. Tucker, the Washingtonians do not "skip the verse" in *Wanna Go Back Again Blues*! They certainly play it just after the first chorus and before the trombone solo.)
The singer(s): as stated above, for years George "Fathead" Thomas has been listed as the singer on the first title, Jimmy Harrison as the singer on the second title.
If compared to the rather strange sound of George Thomas´ voice familiar from the McKinney´s Cotton Pickers recordings ('deep, barrel-chested' as Joel O´Sickey describes it, I would say 'squeezed') the singer on the first title has a much lighter sound and approach. And from his own testimony we know that Sonny Greer was the singer here. This sounds quite reasonable. From 1925 until 1930 George Thomas was a member of the MKCP (Chilton, McKinney´s Music) playing the Detroit´s Graystone Ballroom. He was not one the Harlem bunch of musicians, certainly not known in Harlem as the MKCP had not recorded yet (Don Redman took over the band as front-man in the summer of 1927 – first recordings in July 1928 - and certainly would not have promoted a singer/saxophone player whom he did not know in early 1926). So, the presence of George Thomas can easily be ruled out.
The singer on the second title has hitherto been listed as Jimmy Harrison. Here as well, in an interview Sonny Greer claimed his own responsibility as singer. The FROG CD notes say that Greer was adamant on this claim. This writer feels unable to prove the contrary, but comparing the first singer – Greer – to the second, it is my firm belief that the second singer shows better timing and more looseness in his singing – and a different kind of off-beat. Here I opt for Jimmy Harrison. The voice on the FROG CD sounds much crisper than it did on earlier issues – thanks to the great work of Nick Dellow – but when comparing it to Harrison´s voice on the recent Coleman Hawkins issue on MOSAIC there seems to be accordance.
If we agree that the singer on the first title is not George Thomas but Greer, there is no need left to list him as a fourth reed player, the more so on tenor as mainly noted. Big bands in the 20s had three reeds – two altos and one tenor, the reedmen doubling on other reed instruments – and not four. Arrangements were made and sold for these three reed players. And it was only in the 1930s that reed sections were augmented. Armstrong/Russell had four reeds in 1935 (two altos, two tenors), Calloway added a fourth reed player – Eddie Barefield – in 1933 (a third alto!), Duke Ellington did so in 1932 (also a third alto with Otto Hardwick back in the band!), Goodman added a second tenor in 1934, Benny Carter used four reeds – two altos, two tenors apart from himself on alto in the Spike Hughes sessions of May 1933 and Fletcher Henderson had four reeds in 1934. So, a fourth reed player in a big band in 1926 would have been completely superfluous. There would not have been any parts for a fourth man to play. Which means, that we can safely rule out George "Fathead" Thomas as participant in this session of the Ellington band. It simply makes no sense whatsoever! Redman´s presence is reported by Ellington and by himself.
If you listen to the first title '*Wanna Go Back Again Blues'* in chorus A1 you will hear Hardwick on baritone alternating with clearly two clarinets – Redman and Robinson. If there had been four reed players it would have made sense to write the score for three clts against the baritone sax. But not so here! I only wonder who invented this tale or who absurdly misidentified the singer on the first title as George Thomas. Rhythm section is as listed and need not be disputed. *Note: see VJM 157-9*

<u>Notes:</u>

- Delaunay, Hot Discography: Harry Cooper, Leroy Rutledge (tp); Charlie Irvis, Jimmy Harrison (tb); Otto Hardwick, Don Redman (as); Prince Robinson, George Thomas (ts); Duke Ellington (p); Fred Guy (bjo); Bass Edwards (bass); Sonny Greer (dm).
- Jazz Directory Vol. 3: Harry Cooper, Leroy Rutledge (tpt); Charlie Irvis, Jimmy Harrison (tbn); Otto Hardwicke, Don Redman, George Thomas, Prince Robinson (reeds); Duke Ellington (p); Fred Guy (bj); Bass Edwards (tu); Sonny Greer (d)
*- Rust*2: Harry Cooper, Leroy Rutledge (tpts); Charlie Irvis, Jimmy Harrison (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Prince Robinson (clt, ten); George Thomas (clt, ten, voc (2)); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)*
*- Rust*3,*4,*6: Harry Cooper -Leroy Rutledge -t; Charlie Irvis -Jimmy Harrison -tb; Otto Hardwick -as -bar; Don Redman -cl -as; Prince Robinson -George Thomas -as -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

Tunes:
X-57-A (You´ve Got Those) Wanna Go Back Again Blues Key of Gm / Ab / Bb / Ab Gennett
(Intro ens 8 bars Gm)(A1 Chorus 32 bars Ab AABA OH bar / 2clt 16 bars – brass + 2clt 8 bars – OH bar / 2clt 8 bars)(Verse ens 8 bars)(A2 Chorus Bb JH tbn 16 bars – reeds 8 bars – JH tbn 8 bars)(A3 Chorus Ab JH voc)(A4 Chorus Ab ens)(tag 2 bars ens)
X-58-A If You Can´t Hold The Man You Love Key of Bb Gennett
(Intro 4 bars ens)(A1 Chorus 32 bars ABA'C ens)(Verse 16 bars ens)(A2 Chorus JH voc)(Vamp 8 bars tpts)(Vamp 8 bars tpts)(Vamp 8 bars FG bjo)(Vamp 8 bars JH tbn)(A3 Chorus ens – PR clt breaks)

013 **DUKE ELLINGTON AND HIS WASHINGTONIANS** New York, Jun. 21, 1926
Charlie Johnson, Bubber Miley – tpt; Joe 'Tricky Sam' Nanton – tbn;
Otto Hardwick – alt, bar; *(Harvey Boone)* – alt, clt; Prince Robinson – ten, clt;
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms;
Paul van Loan – arr (1)

X-190	I´m Just Wild About Animal Crackers	Gnt 3342,	Frog DGF 78
X-191	Li´l Farina	Gnt 3342,	Frog DGF 78

Composer credits: X-190 (Rich – Coslow - Link); X-191 (Smith - Mier)

This certainly is the early Ellington band on their way to stardom. This is not so much original early Ellington style, but rather the early Ellington band – the Washingtonians! – performing dance band titles of other composers/arrangers with Ellington´s own modifications. They are showcases for the band´s main soloists: Hardwick on his singing alto, great growling by Bubber Miley, Prince Robinson´s honking tenor sax, a little bit of new-comer Tricky Sam Nanton, and a fast piano solo in stride style by the bandleader. I believe to hear two alto saxophones in the saxophone parts, together with Robinson on tenor. This is very nice-to-hear music, but to really hear Duke Ellington, we have to wait for some months (read M. Tucker, Ellington, 'The Early Years'). The rhythm section shows severe weakness sometimes. Aside: this Charlie Johnson playing trumpet is not the well-known bandleader from Smalls´ Paradise!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Charlie Johnson, Bubber Miley (tp); Charlie Irvis (tb); Prince Robinson (cl & ts); Otto Hardwick, Clarence ..... (as); Duke Ellington (p); Fred Guy (bjo); Bass Edwards (b); Sonny Greer (dm).
- Carey, McCarthey, Jazz Directory Vol. 3: Charlie Johnson, Bubber Miley (tp); Charlie Irvis (tb); Prince Robinson (cl & ts); Otto Hardwick, Clarence ..... (as); Duke Ellington (p); Fred Guy (bj); Bass Edwards (b); Sonny Greer (dm).
*- Rust*2: Charlie Johnson, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwick ?(clt, alt); Prince Robinson ?(clt, ten); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)*
*- Rust*3,*4,*6: Bubber Miley -Charlie Johnson -t; Joe Nanton or Charlie Irvis -tb; Otto Hardwick -as -bar; Pronce Robinson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
- Storyville 80-50, F. Dutton, Birth of a Band: Charlie Johnson, Bubber Miley, t; Charlie Irvis, tb; Otto Hardwicke, as, C-m, bar, ss, cl; Prince Robinson, ts, cl; poss. unk. 3rd man; Duke Ellington p; Fred Guy, bj; Bass Edwards, tu; Sonny Greer, d.
- Media 7 Duke Ellington Vol.1 CD-booklet: Charlie Johnson, Bubber Miley (tp); Tricky Sam Nanton (tb); Otto Hardwick (Cms, bar); Prince Robinson (cl, ts); Duke Ellington (p); Fred Guy (bj); Mack Shaw (tu); Sonny Greer (d).
- VJM 157-9/10: the –A takes were destroyed in 1929, the plain takes were released! Irvis had left in June.
Solos ad-lib:
X-190: PR ten 2+2 + 2+2+2; DE pno 16; ?OH alt 8; PR ten 6; ?OH alt 2+14; BM m-tpt 2+30
X-191: SG dms 2 + 2; CI m-tbn 16; PR clt 8; PR ten 2+14; BM m-tpt 2+14; CI o-tbn obl 16; PR ten 6; ?OH alt 4 + 2; FG bjo 2; PR clt obl 8 + 6

BILLY FOWLER AND HIS ORCHESTRA New York, Sep. 1926
Billy Fowler – ldr; Cameo Club (earlier: Carlin´s Park, Balti.)
Horace Holmes, Tommy Ladnier – tpt; Jimmy Harrison – tbn;
Billy Fowler – reeds; Benny Carter – alt, clt, *oboe*; Prince Robinson – ten, clt;
Freddie Johnson – pno; Clarence Holiday – bjo; Lawrence Costner – bbs; Walter Johnson – dms;
Maude Mills - voc

014 **DIXIE WASHBOARD BAND** New York, Oct. 21,1926
Big Charlie Thomas – cnt; *Prince Robinson* – clt, ten;
Clarence Williams – pno; Bruce Johnson – wbd;
Clarence Todd - voc

W142852-3	Dark Eyes	Col 14188-D,	Frog DGF 75
W142853-1	Gimme Blues	Col 14188-D,	Frog DGF 75

Composer credits: W142852 (Williams, Christian & Murray); W142853 (Williams & Christian)

Although not generally accepted as a definite person/musician (see Frog Annual 2010), we nonetheless stick to John R.T. Davies' findings and believe in this enigmatic trumpeter´s "Big Charlie" Thomas identity. We therefore regard this personnel as conclusive and correct. The clarinettist/tenorist however sounds just like Prince Robinson, the more so as from the sound of his tenor sax.
Notes:
- Carey, McCarthy, Jazz Directory Vol. 3: poss Ed Allen (tpt); Benny Moten (clt); Jasper Taylor (wbd, d); prob Clarence Williams (p)
- Mahony, Columbia 13/14000-D Series: Author´s assumption: Ed Allen, cnt; unknown, clt; unknown, p; unknown, wbd.
- Storyville 20: unknown (cnt); unknown (clt, ten); Clarence Williams (pno); poss Floyd Casey (wbd); Clarence Todd (vcl).
- Lord, Clarence Williams p186: unknown (cnt); unknown (clt, ten); Clarence Williams (pno); poss Floyd Casey (wbd); Clarence Todd (vcl).
*- Rust*2: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Floyd Casey (?) (wbd).*
*- Rust*3,*4: ?Louis Metcalf -c; unknown -cl -ts; Clarence Williams -p; Bruce Johnson -wb; Clarence Todd -v (as Shufflin´ Sam).*
*- Rust*6: Charlie Thomas -c; unknown -cl -ts; Clarence Williams -p; Bruce Johnson -wb; Clarence Todd -v.*
Soloists ad-lib:
W142852: free ens 32; PR ten 16; CT voc 32;BJ wbd 30; CT 30; free ens 14; PR ten 2; free ens 16
W142853: free ens 16 + 16; CT voc+CW pno obl 16; free ens 16; CT voc+CW pno obl 16; free ens 16

015 **DIXIE WASHBOARD BAND** New York, Oct. 22, 1926

Big Charlie Thomas – cnt; (*Joe 'Tricky Sam' Nanton*) – tbn;
(*Prince Robinson*) – clt, ten;
Clarence Williams – pno, tom tom; (*Leroy Harris*) – bjo; Bruce Johnson – wbd;
Clarence Todd – voc; Cl. Williams – Cl. Todd – dialogue

W142856-3	King Of The Zulus	Col 14171-D,	Frog DGF 75
W142857-3	The Zulu Blues	Col 14171-D,	Frog DGF 75

Composer credits: W142856 (Harding); W142857 (Williams and Trent)

Obviously, a recording companion to the preceding session of Oct. 21,1926 (see our Clarence Williams bands list elsewhere at this web-site), but with some differences. Our group was unable to find a serious candidate for the trombone player. All Rusts from *3 on list John Masefield, but Tom Lord notes that he could be the same man as on Lucille Hegamin´s session of Sep. 28, 1926, thus possibly John Revey of the Savoy Bearcats. But perhaps we should consider Joe Nanton? The fat tone and fast vibrato of high altitude – and the sustained high trombone Bbs and Abs in the last chorus of 'King of the Zulus' - are my personal criterions of Nanton´s style and power.
It also was very difficult to identify the clarinettist and the banjo player. But Prince Robinson certainly is a strong candidate, and he still was with the Duke Ellington band at that time, Nanton and Robinson should be assumed.
Difficult also to answer who plays the tom-tom throughout, but consider that whenever we hear the tom-tom, the piano is silent, and vice versa!
Notes:
- Mahony, Columbia 13/14000-D Series: Author´s assumption: Ed Allen, cnt; unknown, tbn; unknown, clt; unknown, p; unknown, bjo; unknown, wbd.
- Storyville 20: unknown (cnt); unknown (tbn); Ben Whittet (clt); Clarence Williams (pno); Ikey Robinson (bjo); Bruce Johnson (dms, wbd); Ikey Robinson, Clarence Williams (dialogue); Clarence Todd (vcl).
- Lord, Clarence Williams p187: unknown (cnt); unknown (tbn); poss Ben Whittet (clt); Clarence Williams (pno); Ikey Robinson (bjo); Bruce Johnson (dms, wbd); Ikey Robinson, Clarence Williams (dialogue); Clarence Todd (vcl).
*- Rust*2: Ed Anderson (cnt); Charlie Green (tbn); Ben Whittet (clt); Clarence Williams (pno); Ikey Robinson (bjo); Bruce Johnson (dms, wbd); Clarence Todd (vcl); dialogue by Robinson and Williams.*
*- Rust*3,*4,*6: ?Louis Metcalf -c; John Masefield -tb; unknown -cl -ts; Clarence Williams -p; unknown -bj; Bruce Johnson -wb; unknown tom-tom (1); Clarence Williams, Clarence Todd -dialogue (1).*
Soloists ad-lib:
W142856: ?JTSN o-tbn 23; CW+?JTSN ; BCT o-cnt 32; ?LH bjo 16; free ens 16; ?LH bjo 6
W142857: free ens 10; BCT o-cnt 2; free ens 8; BJ wbd 2; PR clt 2; free ens 4 + 16; CT voc 32; BCT o-cnt 12; free ens 10; BJ wbd 2; free ens 8; PR clt+BJ wbd 2; BCT o-cnt 2; free ens

016 **DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Nov. 29, 1926

Louis Metcalf, Bubber Miley – tpt; Joe 'Tricky Sam' Nanton – tbn;
Otto Hardwick – alt, bar, sop; *Edgar Sampson* – alt, clt; Prince Robinson – ten, clt;
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms

E-4108/09	A Night In Harlem	Voc unissued	not on LP/CD
E-4110	East St. Louis Toodle-O	Voc 1064,	Chronogical Classics 539
E-4112/13	Who Is She ?	Voc unissued	not on LP/CD
E-4114	Birmingham Breakdown	Voc 1064,	Chronogical Classics 539

Composer credits: E-4110 (Ellington); E-4114 (Ellington)

This now is the Ellington band approaching their classic form, recording original material of the band-leader and his colleagues. And 'East St. Louis Toodle-O' is a precursor of all the Ellington jungle themes to come. For many years, this title was the band´s theme-song thereafter. Hardwick is heard on soprano sax in 'East St. Louis Toodle-O' and on alto – or C-melody-sax – in 'Birmingham Breakdown'. And yes, this obviously is Californian tuba player Mack Shaw as recognised by Steven Lasker not so long ago. His individual features are: a portato quarter-note started by a very short downward "jump" and followed by a tied very soft sustained same note. His tone is unique and not to be mixed up with 'Bass' Edward´s sharp staccato style. He lays a soft but voluminous legato foundation under Miley´s typical soloing together with the reeds in 'East St. Louis Toodle-O (mark the single "O"!).
'Birmingham Breakdown' has little soloing, but instead includes a lot of ad-libbing by the section players. And listen to the very simple melodic lines of the two different strains, in contrast to the fine and varied bass-lines below them. Bassist Shaw plays extraordinarily smooth behind the band.
Although Prince Robinson was with Billy Fowler´s band from summer 1926 on, he is still accepted – and heard – as clarinet and tenor sax soloist on this and most of the following sessions!
To me – KBR – this very recording session is the start of the enduring phenomenon of "Ellingtonia", that lasted for close to fifty years, and of which I was immensely lucky to witness and enjoy a minimal part of live performance.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)
- Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)
*- Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
*- Rust*3,*4,*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
- Storyville 80-50, F. Dutton, Birth of a Band: Bubber Miley, Louis Metcalf, t; Joe Nanton, tb; Otto Hardwicke, as, C-m, bar, ss, cl, bsx; ?Edgar Sampson, as, cl, bar, vn; ?James R. 'Prince Robinson', ts, cl; Duke Ellington p; Fred Guy, bj; ?Mack Shaw, tu; Sonny Greer, d.
- Media 7 Duke Ellington Vol.1 CD-booklet: Louis Metcalf, Bubber Miley (tp); Tricky Sam Nanton (tb); Otto Hardwick (Cms, as, ss, bar); poss. Edgar Sampson (as); Prince Robinson (cl, ts); Duke Ellington (p); Fred Guy (bj); Mack Shaw (tu); Sonny Greer (d).
Solos ad-lib:
4110: BM m-tpt 1+30; JN o-tbn 17; PR clt 14; BM m-tpt 6
4114: DE pno obl 20; LM+BM o-tpt 6+6; PR ten 12; ens ad-lib 12

017 **CLARENCE WILLIAMS´ BLUE SEVEN** New York, Dec. 10, 1926
Tommy Ladnier – tpt; Jimmy Harrison – tbn;
Carmello Jari – clt, alt; *Prince Robinson* – ten, clt;
Clarence Williams – pno; Leroy Harris – bjo; Cyrus St.Clair – bbs

74443-A	Would Ya?	OK 8443,	Frog DGF 81
74444-B	Senegalese Stomp	OK 8443,	Frog DGF 81

Composer credits: 74443 (Sherwin); 74444 (Todd)

It is Carmelo Jari here – certainly not Bailey - with his previously mentioned characteristics and obviously his session mate from the contemporaneous Savoy Bearcats, Prince Robinson. Although the tenor playing has a tone reminiscent of Hawkins, the lack of a solo chorus Hawkins certainly would have demanded is further evidence for a different tenor player here. We have gained sufficient knowledge of Clarence´s habit of recruiting band-mates from successful Harlem bands to suggest Prince Robinson here.
These certainly are two of the most beautiful recordings by Clarence Williams. Essentially, the same band as on session #092. This is the instrumentation of the fundamental Harlem dance band which could be easily augmented when a bigger unit was needed. And here we have the beginning of a year-long artistic partnership with the entrance of Cyrus St. Clair – brass bass player sans pareil – into the Williams circle.
<u>Notes:</u>
- Storyville 20: prob Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); poss Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p191: prob Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
*- Rust*2,*3,*4,*6: Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*
<u>Solos ad-lib:</u>
74443: TL o-tpt 22; JH o-tbn obl 22; TL o-tpt 6; JH o-tbn 16; TL o-tpt+ens 8
74444: TL m-tpt 1+12; JH o-tbn obl 24; TL o-tpt+JH o-tbn obl 1+20; TL o-tpt 8; JH o-tbn+<u>PR ten</u> chase <u>8</u>; CJ clt+<u>PR ten</u> chase <u>8</u>; <u>PR ten</u>+TL m-tpt chase <u>8</u>; free ens 6; CJ clt 2; free ens 12

018 **DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Dec. 29, 1926
Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;
Otto Hardwick – alt, clt; *Edgar Sampson* – alt, clt; Prince Robinson – ten, clt;
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms

E-4321	Immigration Blues	Voc 1077,	Chronogical Classics 539
E-4323	The Creeper	Voc 1077,	Chronogical Classics 539
E-4324	The Creeper	Or 1010,	Frog GDF 78

Composer credits: E-4321 (Ellington); E-4323/4 (Ellington)

'Immigration Blues' presents both trumpet players playing muted solos, with Miley taking the middle blues chorus, while Metcalf has the first solo and the obligato in the last chorus. It is interesting to note how Ellington in his arrangement varies the usually rather commonly used blues changes, thus receiving beautiful sound shadings.
'The Creeper' then obviously is its sheer opposite, as it presents the band in full drive and swing. As I believe, only Hardwick is soloing on alto sax throughout, although we now may assume Edgar Sampson to be the second alto player (TDWAW).
Again, the original Ellington unit on their way up. Fantastic!
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)
- Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)
*- Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
*- Rust*3,*4,*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
<u>Solos ad-lib:</u>
E-4321: <u>PR ten 8</u>; LM m-tpt 1+7; DE pno 1; JN m-tbn 8; DE pno 10; BM m-tpt 10; LM m-tpt obl 10
E-4323/4: LM o-tpt 16; OH alt 16; <u>PR ten 2 + 2</u>; DE pno 2; JN m-tbn 2; BM o-tpt 2; JN m-tbn 2+15; OH alt 14 + 14; <u>PR clt 2+14+14</u>
<u>Discernible differences of takes:</u>
E-4323: First tenor sax break: sequence of 3 eighth-notes d-eb-f, 1 half-note bb, 1 eighth-note g, 2 eighth-notes f-d
E-4324: First tenor sax break: sequence of 1 eighth-note f, 1 quarter-note g (3 times), 1 half-note bb,1 eighth-note g, 1 half-note db; 1 quarter-note d

019 **EVELYN PREER** Duke Ellington and his Orchestra New York, Jan. 10, 1927
Evelyn Preer – voc;
Bubber Miley – tpt;
Edgar Sampson – alt, vln; Prince Robinson – ten, clt;
Duke Ellington – pno; Sonny Greer – dms

37527	Make Me Love You	Vic unissued	not on LP/CD
37528-1	If You Can´t Hold The Man You Love	Vic uniss on 78, RCA DE Cent. Ed. Disc 1	

Composer credits: 37528 (Irving Kahal – Sammy Fain)

This is a beautiful recording of an early Ellington ensemble outside of his band. I hear clear Miley, Ellington on piano, most interesting brush-work by Greer, two saxophones in the sax section, nice clarinet cum trumpet behind the singer, and beautiful 6 bars of violin solo wrapped between a piano solo and a trumpet solo. To my ears this is undoubted violin playing by Sampson, and there is no need to assume

Hardwick on alto anywhere on this side as the violinist has plenty of time to change from alto to violin and back again! And why should he have been paid for alto playing when another altoist was present! To my ears Hardwick is not present on these sides.
After all that has been said (below), I believe this personnel to be the exact one. Steven Lasker insisted on hearing a violin in parts of the tune before the violin solo, and I admit that he may be right in chorus 1 (see 'Tune Structure' below), where the violin most probably plays sustained low notes below clarinet and muted-trumpet to supply a harmonic basis for the wind instruments while Ellington keeps back with a very sparse piano accompaniment.
The tune features interesting – for the time - brush playing by Sonny Greer and a beautiful choked cymbal struck with a mallet in the trumpet solo.
Notes:
*- BGR*2,*3,*4: not listed*
*- Rust*2: Bubber Miley (cnt); Rudy Jackson (clt, alt); Otto Hardwick (alt, vln); Duke Ellington (pno); Sonny Greer (dms).*
*- Rust*3,*4,*6: Bubber Miley -c; unknown -cl -as; Otto Hardwick -as -vn; Duke Ellington -p; Sonny Greer -d.*
- Timner, Ellingtonia: Bubber Miley; Rudy Jackson; Otto Hardwick; Duke Ellington; Sonny Greer
- Vail, Duke´s Diary: Bubber Miley (trumpet); Otto Hardwick (alto sax); Prince Robinson (tenor sax); unknown (violin); Duke Ellington (piano); Sonny Greer (drums)
- S. Lasker, booklet to: Ellington, The Centennial Edition: Bubber Miley, trumpet; prob Prince Robinson, clarinet/tenor saxophone; Otto Hardwick, alto saxophone; unidentified, violin; Duke Ellington, piano; Sonny Greer, drums; Evelyn Preer, vocal.
- A. Rado, booklet to: Media 7 MJCD 9: Evelyn Preer (voc); Bubber Miley (tpt); Otto Hardwick (Cms, as); prob Edgar Sampson (as, vn); Prince Robinson (ts, cl); Duke Ellington (p); Sonny Greer (d)
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Miley (tp); prob Prince Robinson (cl, ts); Otto Hardwick (as); prob Edgar Sampson (vln); Duke Ellington (p); Sonny Greer (dr). "The real surname of this artist was Peer. The issued title was listed as 37528-3 on RCA 731.043, but is aurally identical to take-1. It was erroneously identified as "It Takes A Good Woman To Keep A Good Man At Home" (36823-2) on Document DOCD-1015. Rust has unknown (cl, as), Otto Hardwick (as, vln). The new edition of "Duke Ellington´s Story on Records" by Luciano Massagli and Giovanni M. Volonté has unknown (cl, ts), Edgar Sampson (as, vln), Hardwick (as). Steven Lasker, in the book of the 24-CD-box RCA 09026-63386-2 has probably Prince Robinson (cl, ts), Hardwick (as), unknown (vln). Mark Tucker, in his book "Ellington, The Early Years" claims that "besides Ellington, Greer, Hardwick and Miley, the ensemble included both a clarinettist and a violinist who doubled on alto saxophone – the latter was probably Edgar Sampson, who had played with Ellington the previous year". Prince Robinson played with Ellington in 1926 as well. In a note to chapter 12 of his book, Tucker writes that "Garvin Bushell, who played with Hardwick in the early 1930s, has stated that the alto saxophonist never played violin …. Brooks Kerr has suggested Sampson´s name for the unknown saxophonist/violinist. A comparison of some of the violin solos Sampson played with Fletcher Henderson (e.g. "House Of David Blues", recorded July 17, 1931) to the one on "If You Can´t Hold the Man You Love" reveals similarities, especially in the double stops and intonation." Jazz violin expert Anthony Barnett also lists Sampson as a possibility on violin for the Preer session in his discography of Sampson´s recordings on violin. Ref. (Violin Improvisation Studies). There are only two reed players present, as far as we can hear. Although there is no passage where two reed instruments and the violin can be heard simultaneously, we don´t think the violinist could have made the change fast enough to double. Miley (soloist) and Hardwick (in the ensembles) can be aurally identified."
Tune Structure:
37528-1 If You Can´t Hold The Man You Love Key of C Victor
(Intro 10 bars ens BM m-tpt 4 – saxes 4 – BM m-tpt 2)(Verse 1 16 bars AA' EP voc + PR clt - BM m-tpt)(Chorus 1 32 bars AA' EP voc + PR clt - BM m-tpt - ? ES vln obl)(Verse 2 16 bars AA' EP voc + ES alt - PR clt - BM m-tpt)(1/2 Chorus 2 16 bars A' EP Voc + ES alt – PR ten - BM m-tpt)(Chorus 3 32 bars AA'DE pno 8 – ES vln 6 – BM m-tpt 2+8 – EP voc 4 – EP voc + ens 2)(Tag 2 bars EP voc + ens)

020 **DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Feb. 03, 1927
Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;
Otto Hardwick – alt, sop, bar; *Edgar Sampson* – alt, clt; *Prince Robinson* – ten, clt;
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms

E-4510	New Orleans Low-Down	Voc 1086,	Chronogical Classics 539
E-4511	Song Of The Cotton Field	Voc 1086,	Chronogical Classics 539

Composer credits: E-4510 (Ellington); E-4511 (Grainger)

'New Orleans Low-Down' again – as in 'Immigration Blues'- is a blues title of Ellington´s imagination, with good alterations of the blues changes and nicely constructed. Hardwick solos on alto on this title, using Sidney Bechet´s solo of 'Snag It' by his own recollection (see below). But there is no recording known of 'Snag It' by Bechet before this session – and no one later-on. But there are nice bass figures in the initial ensemble.
'Song Of The Cottonfield' is called a piece "of atmosphere of mystery and sorrow." Rudy Jackson might well be the clarinet soloist stylistically, although he is known to have joined the Ellington band as a regular not before June 1927, having toured with the 'Lucky Sambo' show for a year. Following TDWAW, Prince Robinson was not part of the cadre anymore at this time, but was still in New York, and obviously was asked to record with the band when needed. Hardwick is on baritone, throughout. And, I would attribute the tone of the tenor sax in the two-bar break at the end of the first chorus on to Jackson, rather than to Robinson!
Again, we have the very soft and musical tuba sounds of Mack Shaw on these sides, none of Edwards´ harsh and short notes.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)
- Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)
*- Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Rudy Jackson (clt, alt, bcl); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
*- Rust*3,*4,*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
- TDWAW, Feb. 03, 1927: St. Lasker believes the reed players at this session to be Prince Robinson, Otto Hardwick, unknown third man. …
- Ibid.: The late Brooks Kerr told me that in 1967, Otto Hardwick told him his solo on 'New Orleans Low-Down' was borrowed from Sidney Bechet´s solo on 'Snag It'." (There is no recording known of 'Snag It' by S. Bechet in the 1920s! – KBR)
- M. Tucker, Ellington, the Early years, p. 216: "The voices of the singers in the "cotton field" are represented by the plaintive solos of Miley, Nanton, and a clarinetist (Rudy Jackson, according to Harry Carney) growling in his low register."
Solos ad-lib:
E-4510: BM m-tpt 10; OH alt 10; BM m-tpt 12; LM o-tpt 2; JN m-tbn 10; DE pno 12; PR clt obl 10; BM m-tpt 5

E-4511: *BM m-tpt 30; PR ten 2; JN m-tbn 16; PR clt 15; OH bar 1+8; LM o-tpt 2*

021 **DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Feb. 28, 1927
Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;
Otto Hardwick – alt, bar; *Edgar Sampson* – alt, clt; Prince Robinson – ten, clt;
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms

E-21636/8	East St. Louis Toodle-Oo	Br unissued	not on LP/CD
E-21641	Birmingham Breakdown	Br 3480,	Chronogical Classics 539

Composer credits: E-21641 (Ellington)

Vocalion 1064 of Nov. 29, 1926 (see above) seems to have immensely impressed the public – and the recording industry – so that Brunswick immediately recorded the same two titles for their vaults and their business with Ellington – the same arrangements, only the solos in variance.
Yet, something must have been wrong with the first title, so that the Brunswick people had it recorded again two weeks later.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)*
- *Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)*
- *Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
- *Rust*3,*4,*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

Solos ad-lib:
E-21641: *DE pno 19; OH alt 6 + 6; LM o-tpt 1+14; OH bar 1+10; JN o-tbn 1*

022 **DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Mar. 14, 1927
Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;
Otto Hardwick – alt, bar, sop; *(Edgar Sampson)* – alt, clt; Prince Robinson – ten, clt ;
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms

E-21872	East St. Louis Toodle-0o	Br 3480,	Chronogical Classics 539

Composer credits: E-21872 (Ellington)

Repeated recording of 'East St. Louis Toodle-Oo (with two Os, now!) Listen to Hardwick´s fast soprano runs in the final ad-lib ensemble. The band use the well-known arrangement, the only musical difference being Hardwick´s use of the soprano sax playing the lead in the first eight bars of the last chorus, and his subsequent fast runs on soprano below the brass in the last 10-bar part of the chorus/tune.
Very beautiful!
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)*
- *Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)*
- *Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
- *Rust*3,*4,*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

Solos ad-lib:
E-21872: *BM m-tpt 31; JN o-tbn 18; PR clt 14; OH sop obl 9; BM m-tpt 8*

023 **DUKE ELLINGTON AND HIS WASHINGTONIANS** New York, Mar. 22, 1927
Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;
Otto Hardwick – alt, bar, sop; *(Edgar Sampson) – alt, clt; Prince Robinson* – ten, clt ;
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms

143705-3	East St. Louis Toodle-Oo	Col 953-D,	Chronogical Classics 539
143706-2	Hop Head	Col 953-D,	Chronogical Classics 539
143707-2	Down In Our Alley Blues	Col 1076-D,	Chronogical Classics 539

Composer credits: 143705 (Ellington); 143706 (D. Ellington – O. Hardwick); 143707 (D. Ellington – O. Hardwick)

And just one week after the Brunswick sessions, the Columbia people attempt to cash in on Ellington´s great start into the world of Jazz recordings and his own advertisement of his work to come.
The first recorded title is Duke´s now well-known 'East St. Louis Toodle-Oo' in the according arrangement with Bubber Miley´s predominant growl solo. The reed section in the last chorus´ first eight bars A-part has only soprano and one clarinet! The subsequent 10-bar A'-part is performed by Louis Metcalf´s trumpet leading the ensemble in rather lax rhythm. The title is finished by Miley in growl manner. The lack of a third voice in the reed parts makes me question the general presence of a third reed player for the entire session!
The two other titles recorded are fast and extensively arranged titles – both in co-work of the Duke and Otto Hardwick – and give no likelihood of a third reed player, again. Thus, I have noted a third alto player in italics. To my ears, Louis Metcalf takes over most of the trumpet solo duties, as may be seen below. There is very little trombone solo work. The work of the tenor sax – clarinet player is more like that of the player in session 009 of Feb. 03, 1927, and might therefore be Rudy Jackson, playing more vertical in a Chicago manner and with a more "gutsy" tone. Sonny Greer has a lot of exact cymbal strokes to place, and Mack shaw plays the tuba in his retained way.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)*
- *Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)*

*- Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
*- Rust*3,*4,*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
Solos ad-lib:
143705-3: BM m-tpt 1+32; JN o-tbn 18; PR clt 1+14; LM o-tpt 5; BM m-tpt 8
143706-2: JN o-tbn 2; LM o-tpt 3 + 3; OH alt 16; LM o-tpt 16; DE pno 4; JN o-tbn 2; PR clt 8; LM o-tpt 2; OH alt 30; PR clt obl 32
143707-2: JN o-tbn 4 + 2; BM o-tpt 1+16; PR ten 4; OH bar 4; DE pno 15; LM o-tpt 16

024 **THE WASHINGTONIANS** New York, Apr. 07, 1927
Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;
Otto Hardwick – alt, bar, sop; *(Edgar Sampson)* – alt, clt; *Prince Robinson* – ten, clt;
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms
E-4874 / E-22299 Black And Tan Fantasy Br 3526, Chronogical Classics 539
Composer credits: E-4874 (D. Ellington – B. Miley)

This is the first recording of one of the Duke´s most famous "compositions": 'Black And Tan Fantasy'. This tune is made up of an initial minor blues chorus for Miley´s muted trumpet, followed by a 16-bars major strain as a contrast, and a subsequent string of blues choruses for casual (?) soloists, but concluded Bubber Miley´s growl solo on blues changes prolonged with a final citation of the initial minor theme. Thus, the composition is not that of melodies, but of form and order. Most interesting for this kind of master-work.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)
- Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)
*- Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
*- Rust*3,*4,*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
Solos ad-lib:
E-22299: BM m-tpt+JN m-tbn 12; OH alt 6 + 6; BM m-tpt 12 + 12; DE pno 12; JN m-tbn 12; BM m-tpt 10+4

025 **THE WASHINGTONIANS** New York, Apr. 30, 1927
Louis Metcalf, June Clark – tpt; Joe Nanton – tbn;
Otto Hardwick, *(Edgar Sampson)* – alt, clt; *Prince Robinson* – ten, clt;
Duke Ellington – pno; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms;
Rube Bloom – arr
E-4965 / E-22809 Soliloquy Br 3526, Chronogical Classics 539
Composer credits: E-4965 (R. Bloom)

This is the Ellington band of the day, yet without Bubber Miley, June Clark subbing. Miley was known for his alcohol abuse and his resulting unreliability. So, this might have been one of the occasions that Ellington had to replace the erratic and unreliable Miley, another one being the session of Nov. 03, 1927, with Jabbo Smith substituting for Miley (session 017 below).
It is said that Ellington only once in his life fired a musician from his band, Miley, regardless of this musician´s importance for the band.
I assume that Metcalf mainly played first trumpet parts in the Ellington band, with Miley, as main soloist and crowd-puller, taking the second parts and being the get-off man. This is what happens here. But June Clark, as sub for Miley, is not provided with any solo spots on this title. The trumpet-soloist on this title is, to my ears, clearly Louis Metcalf, who also plays the first trumpet part. So, June Clark is only heard dimly playing second trumpet, which could have been played by any other trumpet player of quality. This assumption is confirmed by a note in the Rosenberg/Williams drafts, that Clark played only section work here.
As there is only one title listed, there might have been others recorded on this day. (Can it be that other titles were rejected because of Miley´s absence, and therefore the recordings being below Ellington´s – or the company´s - demands?) As other titles of this session are non-existent, there unfortunately is no comparison. Clark´s solos on additional titles might have been very interesting. The Rosenberg/Williams draft says Clark did only section work. That´s what I hear! On matters reed section, besides of Otto Hardwick there still seems to be much uncertainty and controversy. Mark Tucker in 'D.E. The Early Years' is very cautious with this problem.
The choice of this title for recording might have been that of the Columbia people, as there is no real "Ellingtonia" in it, and it is *"No doubt a concession to popular taste. This performance demonstrates the extent to which Duke´s men have now distanced themselves from this kind of music."* (booklet to Media 7 MJCD 9, Alexandre Rado). But, listen to Sonny Greer´s nice cymbal work on his probably new high-hat cymbals!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, June Clark (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)
- Carey, McCarthy, Jazz Directory Vol.3: June Clark, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d).
*- Rust*2: Bubber Miley, June Clark (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
*- Rust*3,*4,*6: June Clark -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ?Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d; Rube Bloom -a.*
Solos ad-lib:
E-22809: LM o-tpt 10; JN o-tbn 2; LM o-tpt 4 + 4; DE pno 14; LM o-tpt 4

026 ***TE ROY WILLIAMS AND HIS ORCHESTRA*** *New York, May 25, 1927*
Rex Stewart – cnt; Te Roy Williams – tbn;
Joe Garland – alt, clt; (Greely Walton) – ten, clt;

Freddy Johnson – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson – dms;
Teddy Nixon - arr

144214-2	*Oh! Malinda*	*Har 439-H,*	*Frog DGF 38*
144215-3	*Lindbergh Hop*	*Har 439-H,*	*Frog DGF 38*

composer credits: 144214 (Razaf and Johnson); 144215 (Snowden and Nixon)

As you may read below in the notes, this was Elmer Snowden´s Nest Club Band. How it came to be re-named after the trombonist is a miracle nobody can explain. But, although noted in all the serious discographies, Prince Robinson was not at the recording session (see below).
For many years now, the trumpet player on this session has been a matter of discussion, beginning with Walter C. Allen´s notice in Storyville 21 (see below). I remember that I assumed this player to be Tommy Ladnier when I first heard these sides on the IAJRC 12 LP. And it is interesting to see that Rust immediately changed his personnel according to Allen´s note. Most interesting for me is the note of VJM 169 (see below) which cites a participant of this session – Bob Ysaguirre - claiming it was Rex Stewart, yet. When listening it becomes apparent that the trumpet certainly is not far from Ed Allen, but this certainly is not Allen´s tone and vibrato. As I have got to know Rex Stewart´s development into a fine trumpet player in the Armstrong mould after Louis´ arrival in New York, I would also think that he could be able to play in such a southern style after some years of gigging in Harlem. Accordingly, I would opt for Stewart.
Te Roy Williams was not the bandleader, and it is an unsolved question how he could be put as bandleader on the record label.
Joe Garland was a player of all the saxophones. Performing mostly on tenor sax in later years he was mainly engaged as an alto sax man cum clarinettist in the twenties. I therefore think that he is on alto here and that he is the clarinet soloist (see also Chick Webb´s Jungle Band session, where Garland is on alto and clarinet, and not Louis Jordan!). He can be heard in an alto break just after the tenor solo in A3 of 'Oh! Malinda'.
As it is definitely known, Prince Robinson as part of the Leon Abbey band arrived at exactly this recording date in Rio de Janeiro (Storyville 73, p.8). Robinson – who was a tenor player and clarinettist throughout – cannot be present. The tenor solo spots do affirm exactly this fact! But then, who is the tenor player in A3 of the first title? He is a player below Robinson´s level! He may also be found playing with the Okeh Melody Stars. At last, it has to be stated that other than Walter C. Allen´s suggestion there are only two reed men on this session!
Freddie Johnson is on piano, but I wonder why Rust lists a second pianist who is heard nowhere.
Snowden is the bandleader anyhow, and he plays his banjo in his very own strumming way.
Bob Ysaguirre of early Armand Piron and later Don Redman fame obviously is the tuba player, and Walter Johnson – who later, with Fletcher Henderson, "invented" the modern jazz style of drumming – is heard in his first recording session, playing quite "old-fashioned".
Teddy Nixon, Fletcher Henderson´s trombonist of 1923/24, is said to be the arranger of these titles.

Notes:

*- Rust*2: ? Rex Stewart – cnt; Te Roy Williams – tbn; Prince Robinson – clt; Joe Garland – clt, ten; Freddie Johnson and another – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson - dms*
*- Rust*3,*4: Ed Allen – c; Te Roy Williams – tb -ldr; Prince Robinson – cl; unknown –cl –as; Joe Garland – cl -ts; Freddie Johnson and another – p; Elmer Snowden – bj; Bob Ysaguirre – bb; Walter Johnson – d.*
- IAJRC 12, cover text: Snowden: "Te Roy Williams was my trombone player, who was on notice when this record was made. … This was my Nest Club Band, and to this day, I can´t figure out how his name got on the label."
- Storyville 21, p.112: "In Jazz Information, Vol.2 No.2 there appeared a photo of the Elmer Snowden Orchestra at the Nest Club in '1925'. The personnel was Rex Stewart (cnt), TeRoy Williams (tbn), Joe Garland and Prince Robinson (saxes), Freddie Johnson (pno), Elmer Snowden (bjo), Bob Ysaguirre (bbs) and Walter Johnson (dms). So far so good. But in a copy of Melody Maker in 1942 (?) someone proposed that this personnel applied to the Te Roy Williams recordings on Harmony 439-H: Oh! Malinda (Razaf and Johnson) / Lindbergh Hop (Nixon and Snowden). Since that time, this personnel has come to be accepted by Rust and everyone else, with absolutely no corroboration or foundation, purely as the result of someone´s suggestion. It seems time to set the record straight. By this time, even Elmer Snowden believes that this is the correct personnel, probably because someone showed him 'the book'. (But did that someone actually play him the record ???) I have a fine copy of the record, and on listening, the instrumentation appears to be: trumpet, trombone, three clarinets and saxes, piano, banjo, tuba and drums. The trumpeter, to my ears, is Es Allen and nothing at all like Rex Stewart. I admit that I am not certain of all the facets of Rex´s style, but I do know my Ed Allen from his Clarence Williams work, and Rex never played in that lovely 'singing' style or with that tone. The trombone, apparently, is Te Roy Williams, for obvious reasons. One title being a band original, co-composed by Elmer Snowden, would indicate that his presence on banjo is a distinct possibility, but who 'Nixon' might be, and which particular 'Johnson' wrote 'Oh! Malinda', is something I do not know. Incidentally, is it not strange that as important a Harlem bandleader as Elmer Snowden never recorded under his own name?"
*- Rust*6: Ed Allen, c; Te Roy Williams, tbn; Prince Robinson, cl, as; Joe Garland, cl, ts; Freddie Johnson, and another, p; Elmer Snowden, bj; Bob Ysaguirre, bb; Walter Johnson, d.*
- VJM 169-19: "Juan Carlos Lopez (Spain) interviewed Bob Ysaguirre, Te Roy Williams´ bass player, who was very insistent that it was Rex Stewart who plays cornet on the Te Roy Williams Harmony session (see Doctor Jazz Mag. #205, June 2009). The interview took place in 1979 together with Al Vollmer. Incidentally Richard Rains notes that 'Oh! Malinda' was recorded for Vocalion – but rejected – seven weeks earlier by … Rex Stewart & His Orchestra! Coincidence?"

Structure of tunes:

144214-2 Oh Malinda Key of F / Bb / F — *Harmony 439-H*
(Intro 8 bars ens)(A1 chorus 32 bars AABA RS m-cnt 16, JG clt 8, RS m-cnt 6, saxes 2)(Verse 8 bars RS o-cnt – saxes)(A2 Chorus 32 bars AABA saxes 16, TRW o-tbn 8, saxes 6, RS o-cnt 2 mod. to Bb)(B1 chorus AABA clts 14, ES bjo 2, FJ pno 8, clts 6, brass 2)(Bridge 2 bars brass mod. to F)(A3 chorus 32 bars AABA GW ten 14, JG alt 2, ens 16)(Coda 4 bars ens)

144215-3 Lindbergh Hop Key of Bb — *Harmony 439-H*
(Intro 4 bars FJ pno - clts)(Verse 1 10 bars AA' clts)(Verse 2 10 bars AA' FJ pno – ens)(A1 chorus 16 bars AA' saxes)(A2 chorus 16 bars AA' RS o-cnt)(A3 chorus 16 bars AA' o-tbn)(Bridge 8 bars ens - RS o-cnt and JG clt breaks)(A4 chorus 16 bars AA' brass - clts)(A5 chorus 16 bars AA' ens RS o-cnt lead)(A6 chorus 16 bars AA' clts – brass 8, saxes – brass 8)(A7 chorus 16 bars AA' ens)(Coda 2 bars BY bbs – ens)

027 **McKINNEY´S COTTON PICKERS** Chicago, Jul. 11, 1928
Don Redman – alt, clt, cel, dir;
Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
Milton Senior, George ‚Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
Don Redman – arr (2,3,4,6,7); John Nesbitt – arr (5);
Don Redman, George Thomas, Dave Wilborn – voc trio (2); Jean Napier – voc (5)

46092	Sweet Sue – Just You	Vic unissued	not on LP/CD

46093-2	Four Or Five Times	Vic 21583,	Frog DGF 25
46094-1	Shag Nasty (Put It There)	Vic test uniss. on 78,	Frog DGF 27
46094-2	Put It There	Vic V-38025,	Frog DGF 25
46095-2	Crying And Sighing	Vic V-38000,	Frog DGF 25
46096-2	Milenberg Joys	Vic 21611,	Frog DGF 25
46096-3	Milenberg Joys	Vic test uniss. on 78,	Frog DGF 27

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

This is the first recording session of the McKinney´s Cotton Pickers, and they were lucky enough to be treated very well by the Victor Recording Company´s people. Jean Goldkette was the guy who arranged a contract with the Victor Company. The band immediately show Don Redman´s influence in writing/arranging, although to me it sounds a bit rough at many parts. Drummer Cuba Austin recalled the situation of this first session: *"The boys were wild with excitement about recording, and on the train to Chicago there was a lot of drinking, laughing, and talking; everybody was in great spirits. We just kept walking and cutting up the length of the train through the entire night, most of us didn´t go to bed or get any sleep. Next morning we showed up at Victor in very boisterous spirits, and we trooped into the studio shouting and rarin´ to go."* (J. Chilton, McKinney´s Music).
Thus, they started with one of their show numbers for their vocal choir, nice for some sort of public, but not on the jazz side. 'Put It There' and 'Shag Nasty' are two names for the same romping number of Todd Rhodes´ origin, both takes preserved for the collector´s delight. 'Crying And Sighing' is the first recorded arrangement of the band´s hot trumpet star John Nesbitt. (The reader/listener is advised to look for Fletcher Henderson´s 'Chinatown, My Chinatown' of October 1930 which is Nesbitt´s most renowned and admired arrangement of his short career.) Nesbitt´s hot solos put on wax at this session leave much to be desired if we have his reputation in mind, but we may blame all his weakness rhythmically and tonally on the very circumstances of the extreme situation the musicians were in. But can that be an apology?
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm); George Thomas, Dave Wilborn (vo); Don Redman, John Nesbitt (arrangers)
- B. Rust, The Victor Master Book Vol. 2: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Don Redman, George Thomas, Dave Wilborn
*- Rust*2: Langston Curl, John Nesbit (tpt); Claude Jones (tbn); Don Redman (clt, alt, vcl, arr); Milton Senior (clt, alt); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms).*
*- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as –bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.*
*- Rust*4,*4: Don Redman -cl -as –bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as –bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.*
- Chilton, McKinney´s Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Milton Senior, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms
- J. Chilton, McKinney´s Music, p.20: "In 1926 a Louisville trumpeter, Charles Victor Moore, had formed a band called 'The Chocolate Dandies' for a year´s booking at the 'Silver Slipper' in Toronto, Canada. In 1927, Jean Goldkette heard about the band and signed them as an alternate for his only other black band, McKinney´s. Moore´s band never achieved anything like the fame that the Cotton Pickers gained, but his band ably filled-in at the Graystone when the more well-known unit was touring; Goldkette insisted that the band was billed as 'McKinney´s Chocolate Dandies'. Both Goldkette and Charles Horvath realised that the chances of obtaining high class work for this 'second' band would be greatly enhanced if their name was brought to a wider public via gramophone recordings. To ensure that the recordings were first class the Cotton Pickers were used. The ploy was truly intricate, for it was suggested that McKinney´s record one number as a small band, which they did, the last title of their session being a remake of 'Four Or Five Times', using only seven of the band, thus the 'Chocolate Dandies' could be presented as a small band or as a large band. As with the best laid schemes, things did not turn out as anticipated, the impact of these recorded had no effect on the career of the 'real''Chocolate Dandies', and at the end of 1928 their connection with Jean Goldkette ended. The 'Chocolate Dandies' name became common property. Moore himself later joined McKinney´s Cotton Pickers."
<u>Solos ad-lib:</u>
46093-2: DR alt 3; <u>PR ten 14</u>; <u>PR clt 6</u>
46094-2: TR pno 28; CJ o-tbn 12; TR pno 2+2; DR alt – CJ o-tbn – JN o-tpt – <u>PR ten chase 8</u>
46095-2: DR cel 30; JN o-tpt 6; <u>PR clt 6</u>; <u>PR ten 2+24</u>
46096-2: <u>PR ten 4</u>; <u>PR clt obl 16</u>; JN o-tpt 6; JN m-tpt 2+30; CJ o-tbn 30; DR alt 2+30; <u>PR clt 2</u>
<u>Discernible differences of takes:</u>
46094-1: DR alt sax on second bar of 8-bar chase part (see above) does not play a trill
46094-2: DR alt sax on second bar of 8-bar chase part (see above) plays a trill d-e-d-e-d
46096-2: JN in his muted solo chorus does not start fifth bar with a short high ab,instead keeps line of blue-notes
46096-3: JN in his muted solo chorus starts fifth bar with a short high ab

028 **JEAN GOLDKETTE AND HIS ORCHESTRA** Chicago, Jul. 12, 1928
Earl Baker, Joe Hooven, Sterling Bose – tpt;
Pee Wee Hunt, Vernon Brown – tbn;
Volly de Faut – alt, clt; Larry Tice – alt, ten, clt; Dale Skinner – ten, clt; *Prince Robinson* or *Milton Senior* – clt;
Art Gronwall – pno; George Rose – bjo, gtr; Steve Brown – sbs; Dee Orr – dms;
Gene Napier – voc

46097-3	That´s Just The Way Of Forgetting You	Vic 21590,	Timeless CBC 1-084

All Rusts claim that *"Despite all assertions to the contrary, the cl solo on 46097-3 'That´s Just The Way Of Forgetting You' sounds very much like those heard on the McKinney´s Cotton Pickers sides made on the same and the previous day in the same studio (?Milton Senior or Prince Robinson)."*
After listening I – KBR – must say that one of the clarinets heard on this Goldkette orchestra side might well be one of Robinson´s clarinet solos (or Milton Senior´s?) of that very day. See subsequent session 029 by McKinney´s Cotton Pickers!

029 **McKINNEY´S COTTON PICKERS** Chicago, Jul. 12, 1928
Don Redman – alt, clt, bar, cel, dir;
Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;

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

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

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

The second day of McKinney´s Cotton Pickers recording venture in Chicago began with a Don Redman composition arranged by John Nesbitt, of all people: 'Cherry'. A singer from the Goldkette stable was attached to the band for one title only, Jean Napier. (This is his only appearance on record except for two sides with the Jean Goldkette Orchestra in Chicago at exactly this time and studio.)
'Stop Kidding' is a Nesbitt composition as well as arrangement which has good rhythm and good solos. A "flag-waver", 3/4 rhythm against 4/4 rhythm in some parts. 'Some Sweet Day' is a string of instrumental solos of equal length and good quality, while 'Nobody´s Sweetheart' with its extraordinary 40-bars chorus is a swinging dance tune with nice scat-singing by George Thomas.
'Shim-Me-She-Wabble' is somewhat over-arranged and looses swing. On all these titles of the first two MKCP recording sessions I feel annoyed of the star trumpet player of the band – John Nesbitt. He owns an unpleasantly blaring tone, bad and un-swinging inner rhythm of solos, his solos do not show a structure, and his embouchure is un-secure and makes him fluff a couple of notes. (This is my – KBR – personal estimation for about 50 years now, and it has not changed with my actual re-listening all these titles. I am sorry! But I can´t help!)
"Trumpeter John Nesbitt was posthumously given wide acclaim, but little of his recorded work resembles the efforts of a major jazz artiste. The persistence of his ex-colleagues´ tributes seems to indicate that he was nowhere near his best in the recording studios." (J. Chilton, McKinney´s Music).
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm); George Thomas, Dave Wilborn (vo); Don Redman, John Nesbitt (arrangers)
- B. Rust, The Victor Master Book Vol. 2: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalist: Jean Napier
*- Rust*2: Langston Curl, John Nesbit (tpt); Claude Jones (tbn); Don Redman, Milton Senior (clt, alt); George Thomas, Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo); Lonnie Johnson (gtr); Bob Escudero (bbs); Cuba Austin (dms); Redman, Thomas and another (voc trio).*
*- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Milton Senior -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.*
*- Rust*4,*6: Don Redman -cl -as –bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as –bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.*
- Chilton, McKinney´s Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Milton Senior, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Jean Napier, vcl
- J. Chilton, McKinney´s Music, p.20: "In 1926 a Louisville trumpeter, Charles Victor Moore, had formed a band called 'The Chocolate Dandies' for a year´s booking at the 'Silver Slipper' in Toronto, Canada. In 1927, Jean Goldkette heard about the band and signed them as an alternate for his only other black band, McKinney´s. Moore´s band never achieved anything like the fame that the Cotton Pickers gained, but his band ably filled-in at the Graystone when the more well-known unit was touring; Goldkette insisted that the band was billed as 'McKinney´s Chocolate Dandies'. Both Goldkette and Charles Horvath realised that the chances of obtaining high class work for this 'second' band would be greatly enhanced if their name was brought to a wider public via gramophone recordings. To ensure that the recordings were first class the Cotton Pickers were used. The ploy was truly intricate, for it was suggested that McKinney´s record one number as a small band, which they did, the last title of their session being a remake of 'Four Or Five Times', using only seven of the band, thus the 'Chocolate Dandies' could be presented as a small band or as a large band. As with the best laid schemes, things did not turn out as anticipated, the impact of these recorded had no effect on the career of the 'real''Chocolate Dandies', and at the end of 1928 their connection with Jean Goldkette ended. The 'Chocolate Dandies' name became common property. Moore himself later joined McKinney´s Cotton Pickers."
<u>Solos ad-lib:</u>
46098-2: DR alt 3; CJ o-tbn 8; <u>PR clt 32</u>; <u>PR ten 8</u>
46099-2: DR alt 30; <u>PR ten 2+2</u>; JN o-tpt 8; <u>PR ten 2+2</u>; DR alt 3; CJ o-tbn 6
46400-2: CJ o-tbn 14; JN o-tpt 22; TR pno 2; GT scat voc 40; <u>PR clt 2+2</u>; JN o-tpt 2; <u>PR clt 2+2</u>
46401-2: DW gtr 4; JN o-tpt 16; <u>PR clt 16</u>; CJ o-tbn 16; <u>PR ten 16</u>; DR alt 8
46402-3: TR pno 2; <u>PR ten 4</u>; TR pno 6 + 6; DR bar 2+2+3+2+4; <u>PR clt 2+15</u>; DR alt 4; JN o-tpt 2+2
<u>Discernible differences of takes:</u>
46098-2: PR clt solo bars 5/6: upward run of 3 triplets Bb to bb
46098-3 PR clt solo bars 5/6: no upward run of triplets
46099-1: Start of tbn solo: dotted quarter-note (fluffed) A, 3 eighth-notes D-E-D, 1 half-note E
46099-2: Start of tbn solo: 1 dotted quarter-note E, 3 eighth-notes D-E-D, 1 half-note E

030 **CHOCOLATE DANDIES** New York, Oct. 13, 1928
Don Redman – alt, clt, dir;
Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
Milton Senior, George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
Lonnie Johnson – gtr (1,2): Don Redman, George Thomas, Dave Wilborn – voc (4);
Don Redman – arr (1, 4); John Nesbitt – arr (3); Will Hudson – arr (2)

401218-B	Paducah	OK 8627,	Frog DGF 27
401219-A	Star Dust	OK 8668,	Frog DGF 27

401220-B Birmingham Break-Down OK 8668, Frog DGF 27
401221-A Four Or Five Times OK 8627, Frog DGF 27
Composer credits: 401218 (Redmond); 401219 (Carmichael); 401220 (Ellington); 401221 (Hellman – Gay)

This, in fact, are the famous McKinney´s Cotton Pickers from Detroit, one of the first-rate black big bands of the late 1920s/early 1930s, yet playing under the pseudonym 'Chocolate Dandies'. John Chilton explains the particulars of this change of the band´s name below.
The last title is recorded by a small unit only from the band, consisting of Langston Curl, tpt, Claude Jones, tbn, Don Redman, alt, and George Thomas, clt, together with the rhythm section as given. They were billed as 'The Little Aces' on OKeh and as 'The Little Chocolate Dandies' on Parlophone (Chilton, McKinney´s Music).
'Paducah' is a 12-bar blues tune composed and arranged by Don Redman. 'Star Dust' is written and published in Db originally, but the MKCP arrangement by Will Hudson has the tune in natural D – if not the CD publishers have transcribed it half-a-note upwards when remastering their original 78 disc. It doesn´t matter at all, by the way, but listen to that wonderful cymbal playing behind Don Redman´s alto solo! In 'Birmingham Break-Down' we find an early composition by Duke Ellington which he recorded in late 1926 already, interpreted here in John Nesbitt´s arrangement and at a pace of 260 bpm in contrast to the Ellington version of 212 bpm. 'Four Or Five Times' has some soft and tame vocal cum instrumental call-and-response patterns by a diminished band personnel (L. Curl, C. Jones, George Thomas on clarinet/vocal, DR, TR, DW, CA, and DW, GT, CJ vocal trio).
Notes:
- Ch. Delaunay, New Hot Discography 1948: similar to: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm); Lonnie Johnson (g).
*- Rust*2,*3: Langston Curl, John Nesbit (tpt); Claude Jones (tbn); Don Redman, Milton Senior (clt, alt); George Thomas, Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo); Lonnie Johnson (gtr); Bob Escudero (bbs); Cuba Austin (dms); Redman, Thomas and another (voc trio).*
*- Rust*4,*6: Don Redman -cl -as -v -dir; Langston Curl -John Nesbitt -t; Claude Jones -tb; Milton Senior -cl -as; George Thomas -cl -as -v; Prince Robinson -cl -ts; Todd Rhodes -p; Dave Wilborn -bj -v; Lonnie Johnson -g (first two titles only); Bob Escudero -bb; Cuba Austin -d.*
- Chilton, McKinney´s Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Milton Senior, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Lonnie Johnson, gtr
Solos ad-lib:
401218-B: ?PR clt 24; JN o-tpt 12; LJ gtr 24
401219-A: ?LC o-tpt 16; DR alt 30; TR pno 15; LJ gtr 1+14; PR clt 2+8; JN o-tpt 8; PR clt over ens 14
401220-B: JN o-tpt 20; PR ten 11
401221-A: CJ o-tbn over ens 16; DR alt 16; TR pno 4; DR alt fills with voc trio 14; DR alt chase with GT voc 16
Tune Structures:
401218-B Paducah Key of Eb OKeh
(Intro 8 bars ens)(Chorus 1 12 bars PR clt + ens)(Chorus 2 12 bars PR clt + ens)(Chorus 3 12 bars JN o-tpt + ens)(Chorus 4 12 bars LJ gtr)(Chorus 5 12 bars LJ gtr)(Coda 8 bars ens)
401219-A Star Dust Key of D (!) OKeh
(Intro 4 bars ens)(Verse 16 bars JN o-tpt + ens)(Chorus 1 32 bars AA' DR alt)(Chorus 2 32 bars AA' TR pno 16 – LJ gtr 14 – PR clt 2)(Chorus 3 32 bars AA' PR clt + ens 8 – JN o-tpt + ens 8 - ens + JN o-tpt 16)
401220-B Birmingham Break-Down Key of Ab / Db / Ab OKeh
(Intro 16 bars AA' ens)(Chorus A1 20 bars AB JN o-tpt + ens)(Chorus A2 20 bars AB ens)(Interlude 16 bars AA' ens)(Chorus A3 20 bars AB saxes – middle break brass)(?Verse 16 bars ens)(Chorus A4 20 bars AA' ens)(Chorus B1 12 bars PR ten)(Chorus B2 12 bars CA dms/cymbal)(Chorus B3 12 bars ens)
401221-A Four Or Five Times Key of Eb OKeh
(Intro 8 bars ens)(Chorus 1 16 bars AA' ens + CJ o-tbn)(Chorus 2 16 bars AA' DR alt + ens)(Bridge 4 bars TR pno)(Chorus 3 16 bars AA' DW-GT-CJ-CA voc choir + DR alt)(Chorus 4 16 bars AA' DR alt – GT voc call-and-response)(Chorus 5 16 bars AA' DR alt – ens call-and-response)(Coda = intro 8 bars ens)

031 **McKINNEY´S COTTON PICKERS** Chicago, Nov. 23, 1928
Don Redman – alt, dir;
Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
Jimmy Dudley or (*Joe Moxley*), George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
George Thomas, Cuba Austin – voc (1), Dave Wilborn – voc (2);
Don Redman – arr (1); John Nesbitt – arr (2)
48619-2 It´s Tight Like That Vic V-38013, Frog DGF 25
48620-3 There´s A Rainbow 'Round My Shoulder Vic V-38013, Frog DGF 25
Composer credits: 48619 (Dorsey - Whittaker); 48620 (Jolson – Rose - Dreyer)

The first title is the MKCP´s version Tampa Red´s blues-based novelty song 'It´s Tight Like That', recorded by Tampa Red and Georgia Tom just one month earlier, and arranged and recorded immediately afterwards by the MKCP to cash in on. The second title is a pop song of the day, arranged by John Nesbitt to be a dance swinger, with Nesbitt not in good form. Interesting is Claude Jones trumpet-like trombone style, very much in Miff Mole´s direction, favouring fast staccato phrases and academical performance.
Notes:
- Ch. Delaunay, New Hot Discography 1948: similar to: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm)
- B. Rust, The Victor Master Book Vol. 2: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn
*- Rust*2: Langston Curl, John Nesbit (tpt); Claude Jones (tbn); Don Redman (ct, alt, vcl, arr); James Moxley (clt, alt); George Thomas George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms)*
*- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.*
*- Rust*4,*6: Don Redman -cl -as –bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib*
- Chilton, McKinney´s Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms;

Don Redman, vib
Solos ad-lib:
48619-2: PR ten 12; JN o-tpt; CJ o-tbn 12
48620-3: JN o-tpt 31; JN m-tpt obl 30; PR ten 4; CJ o-tbn 4+4; PR ten 8

032 **CLARENCE WILLIAMS´ JAZZ KINGS** New York, Apr. 06, 1929
Ed Allen – cnt; Ed Cuffee – tbn;
Albert Socarras – alt, clt; *Prince Robinson* – ten, clt;
Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair - bbs

148104-4	Breeze (Blow My Baby Back To Me)	Col 14422-D,	Frog DGF 17
148105-5	Mountain City Blues	Col 14422-D,	Frog DGF 17

Composer credits: 148104 (Hanley, McDonald and Goodwin); 148105 (Troutt)

Contrary to the findings by Lord and the Storyville team, consensus is that it is the same two reed players throughout the session. There are two clarinets only behind Williams behind his vocal in 'Breeze'. As well as behind Cuffee´s solo on 'Mountain City Blues'. Prince Robinson is proposed on account of the virile tenor playing behind Ed Allen´s playing the verse in "Breeze", and his documented presence at the recording location two days later.
Notes:
- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
- Storyville 25: Ed Allen (cnt); Ed Cuffee (tbn); Albert Socarras (clt, alt)(1); Russell Procope (clt, alt)(2); Prince Robinson (clt, ten)(1); unknown (clt, ten)(2); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p284: Ed Allen (cnt); Ed Cuffee (tbn); Albert Socarras (clt, alt)(1); Prince Robinson (clt, ten)(1); Russell Procope (clt, alt)(2); unknown (clt, ten)(2); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
*- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*
*- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Albert Socarras, Russell Procope -cl -as; Prince Robinson -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.*
Solos ad-lib:
184104: EC o-tbn 32; EA o-cnt+PR ten 8; CW voc 28; EA o-cnt + EC o-tbn 4
184105: CW voc 11; AS alt 1+12; CW voc 12; EC o-tbn 12; CW voc 10

033 **McKINNEY´S COTTON PICKERS** New York, Apr. 08, 1929
Don Redman – alt, *glockenspiel*, dir;
Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
Jimmy Dudley or (*Joe Moxley*), George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms, *glockenspiel*;
Don Redman – voc (1), George Thomas – voc (2); Dave Wilborn . voc (3);
Don Redman – arr (2); John Nesbitt – arr (1,3,4)

51084-2	It´s A Precious Little Thing Called Love	Vic V-38051,	Frog DGF 25
51085-2	Save It, Pretty Mama	Vic V-38061,	Frog DGF 25
51086-2	I´ve Found A New Baby	Vic V-38061,	Frog DGF 25
51087-1	Will You, Won´t You Be My Baby?	Vic 22932,	Frog DGF 25

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

The band now after half-a-year of constant playing and performing, in Victor´s Camden studios in an antique altered church.
The 'Precious Thing' is a string of hot solos with the least possible of arrangement. And – to my taste – Nesbitt still is below par, and does not show any development. But the band swings, and Cuba Austin is a strong driving force.
In the introduction to 'Save It, Pretty Mama' John Chilton assigns the "glockenspiel" to Cuba Austin, with what I do not entirely agree. Austin starts drumming with brushes audibly but very soft on the third beat of the first chorus. The chordal sound of the "glockenspiel" is very loud and the instrument must therefore have been placed near the microphone where it should have been easily handled by Redman. This would certainly have been Redman´s place when giving the upbeat. The time-space between the last "glockenspiel" sound and the first drum-sound is about two seconds! Definitely not enough time for a drummer to turn over or move to another place, sit down, grab the brushes, and start to play. And there were three clarinettists at hand to play the obligato below the first trumpet, besides Redman. In the ninth bar of the saxophone chorus Austin´s brushes suddenly increase their volume distinctly, and from this moment on the glockenspiel bits are only of single-tone lines and might possibly be the work of the drummer.
Spencer Williams´ 'I´ve Found A New Baby' is one of the most frequently used themes of classic/early jazz, and performed here in Nesbitt´s arrangement. Nesbitt ad-libs on the changes of the verse in his common manner. And Prince Robinson has two typical tenor sax solos in his staccato style.
'Will You, Won´t You Be My Baby' comes a bit boring melodically and has a string of solos without much of pep in the arrangement. The composition is by Nesbitt and white banjo player Howdy Quicksell. No vocal on this side.
Notes:
- Ch. Delaunay, New Hot Discography 1948: similar to: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm)
- B. Rust, The Victor Master Book Vol. 2: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Don Redman, George Thomas
*- Rust*2: Langston Curl, John Nesbit (tpt); Claude Jones (tbn); Don Redman (ct, alt, vcl, arr); James Moxley (clt, alt); George Thomas George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms)*
*- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.*
*- Rust*4,*6: Don Redman -cl -as –bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib*
- Chilton, McKinney´s Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Don Redman, vib
Solos ad-lib:

51084-2: *LC m-tpt 32; CJ o-tbn 32; JN o-tpt 32; TR pno 30; PR ten 2+24*
51085-2: *LC m-tpt+PR clt obl 16; TR pno 2; DR voc+TR pno obl 16*
51086-2: *JN o-tpt 16; JN o-tpt obl to DW voc 32; PR ten 32; PR ten 8*
51087-1: *JN o-tpt 16; PR ten 8; JN o-tpt 6; GT alt 16; TR pno 8; GT alt 6; PR ten 4*

034 **McKINNEY´S COTTON PICKERS** New York, Apr. 09, 1929
Don Redman – alt, dir;
Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
Jimmy Dudley or (*Joe Moxley*), George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
Claude Jones, Don Redman, George Thomas, Dave Wilborn – voc (1); George Thomas, Cuba Austin – voc (3);
Don Redman – arr (1,3,4); John Nesbitt – arr (2)

51204-1	Beedle-Um-Bum	Vic V-38052,	Frog DGF 25
51205-1	Do Something	Vic V-38051,	Frog DGF 25
51206-2	Selling That Stuff	Vic V-38052,	Frog DGF 25
51207	It Feels So Good	Vic unissued	not on LP/CD

Composer credits: 51204 (Th. A. Dorsey); 51205 (Bud Green – Stan Stept); 51206 (Th. A. Dorsey)

The first title 'Beedle-Um-Bum' has nonsense vocal by the band´s choir and an impressive solo by Claude Jones, a man with a fabulous instrumental technique. And there is always the driving swing delivered by Dave Wilborn on his banjo. I love that. Oh yes, and not to forget Cuba Austin with his strong and interesting drum work – particularly his use of the brushes. And there some crazy syllable singing by Don Redman.
'Do Something' again has a fast Nesbitt arrangement with the arranger´s solo work abound. And there is Prince Robinson swinging some short hot solo spot at the end.
'Selling That Stuff' is an off-shoot of Tampa Red´s 'It´s Tight Like That', obviously in the hope of big selling numbers.
Notes:
- Ch. Delaunay, New Hot Discography 1948: similar to: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm)
- B. Rust, The Victor Master Book Vol. 2: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Don Redman, Claude Jones, George Thomas, Dave Wilborn, Cuba Austin
*- Rust*2,*3: Langston Curl, John Nesbit (tpt); Claude Jones (tbn); Don Redman (ct, alt, vcl, arr); James Moxley (clt, alt); George Thomas George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms, vcl)*
*- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Claude Jones -Cuba Austin -v.*
*- Rust*4,*6: Don Redman -cl -as –bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Claude Jones -Cuba Austin -v*
- Chilton, McKinney´s Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Don Redman, vib
Solos ad-lib:
51204-1: *DR alt obl to GT voc 16 + 14; JN o-tpt 16; CJ o-tbn 16; GT scat voc 16; PR ten 16; DR scat voc 16; PR clt 2*
51205-1: *JN o-tpt 2+6; LC m-tpt 30; JN o-tpt 2+30; PR ten 2 + 4 + 4; CJ o-tbn 8*
51206-2: *PR clt 2; DR alt obl to voc 12; JN o-tp 12; JN o-tpt 8; TR pno 12*

035 **McKINNEY´S COTTON PICKERS** New York, Jan. 31, 1930
Don Redman – alt, dir;
Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;
Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
John Nesbitt – arr (1); Don Redman – arr (2,3,4); Will Hudson – arr (5);
Dave Wilborn – voc (1); George Thomas – voc (2,3,4); Frank Marvin – voc (5)

58543-2	I´ll Make Fun For You	Vic V-38142,	Frog DGF 26
58544-1	Words Can´t Express The Way I Feel	Vic V-38112,	Frog DGF 26
58545-1	If I Could Be With You One Hour Tonight	Vic unissued test,	Frog DGF 27
58545-2	If I Could Be With You One Hour Tonight	Vic V-38118,	Frog DGF 26
58547-1	Then Someone´s In Love	Vic V-38142,	Frog DGF 26

Composer credits: 58543 (Nesbitt – Stanton); 58544 (Stanton – Redman - Razaf); 58545 (Craemer - Johnson); 58547 (M. Prival – L. Pollack)

These are the original McKinney´s Cotton Pickers now! John Nesbitt, Ed Cuffee and Prince Robinson as hot soloists, and George 'Fathead' Thomas as their featured singer. The sound of the band is very different from the sound of the "New York" McKinney´s Cotton Pickers as heard at the preceding sessions. But again, I only hear a three-part saxophone section, with Redman as fourth player only when he plays the melody. Never do I hear a second (fourth) tenor sax part as given in most discos. And on band photos George Thomas, the assumed second (fourth) tenor saxophonist, always holds an alto sax!
Notes:
*- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Frank Marvin (vcl)*
*- Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson –cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Frank Marvin -v*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Frank Marvin -v*

- Chilton, McKinney´s Music: John Nesbitt, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Frank Marvin, v*
Solos ad-lib:
58543-2: EC o-tbn 15; PR ten 8; JN o-tpt 6; EC o-tbn obl 16+6
58544-1: JS m-tpt 8+14; EC o-tbn 10
58545-1-2: JS o-tpt 4+4
58547-1: no ad-lib solos
Discernible differences of takes:
58545-1: bar 6 of intro: 4 beats pause
58545-2: bar 6 of intro: a celesta bling (Bb) on second beat

036 **McKINNEY´S COTTON PICKERS** New York, Feb. 03, 1930
Don Redman – alt, sop, dir;
Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;
Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
Don Redman – arr (1,2); John Nesbitt – arr (3,4);
Donald King – voc (1,2); Dave Wilborn – voc (3); George Thomas – voc (4)

58546-1	Honeysuckle Rose	Vic unissued test,	Frog DGF 27
58546-2	Honeysuckle Rose	Pirate MPC 518 (EP),	Frog DGF 26
59140-1	Zonky	Vic V-38118,	Frog DGF 26
59141-2	Travelin´ All Alone	Vic V-38112,	Frog DGF 26

Composer credits: 58546 (Waller - Razaf); 59140 (Waller - Razaf); 59141 (J.C. Johnson)

The same as before has to be said for this session. Redman plays soprano sax in the beautiful coda of 'Honeysuckle Rose', but not baritone sax on 'Travlin´ All Alone' as listed by John Chilton. There is not a single note heard by a baritone!
Notes:
*- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
*- Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson –cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d*
- Chilton, McKinney´s Music: John Nesbitt, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms, glockenspiel
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d*
Solos ad-lib:
58546-1-2: JN o-tpt 4+4; EC o-tbn 8; JN o-tpt 4; DR alt 32; PR ten 4+4+ 8; JS o-tpt 4; DR sop 4 coda
59140-1: EC o-tbn 2+30; JN o-tpt 2+30; PR ten 2
59141-2: JS m-tpt 6; TR pno obl 27
Discernible differences of takes:
58546-1: Introduction: there are several cymbal-crashes in the first three bars, but not consequently on the same beat of the bars
58546-2: Introduction: there are no cymbal-crashes in the first three bars, the first one appearing on beat 2 of bar 4

037 **CLARENCE WILLIAMS´ WASHBOARD BAND** New York, Apr. 23, 1930
Charlie Gaines – tpt; Prince Robinson – clt, ten;
Clarence Williams – pno; Floyd Casey – wbd

W403972-A	Whip Me With Plenty Of Love	OK 8790,	Collectors Classics COCD-29
W403972-B	Whip Me With Plenty Of Love	OK 8790,	Collectors Classics COCD-29
W403973-A	Worn Out Blues	OK 8790,	Collectors Classics COCD-29
W403973-B	Worn Out Blues	OK 8790,	Collectors Classics COCD-29

Composer credits are: W403972 (Williams - Urquhart); 403973 (Rogalle)

Henry "Red" Allen has for a long time been suggested as trumpet player, as has Roy Eldridge. (According to Chilton, Eldridge did not get to New York before October 1930.) Following Russ Shor in IAJRC 10-2 "Gaines says he still gets "a kick out of those old sides." His favourite Clarence Williams title is "Whip Me With Plenty Of Love" which features liberal doses of his high voltage trumpet...." So, this should have settled the matter for the future. Note that the titles are probably reversed on the original issues: 'Whip Me …' is the slow number with the key of F, and 'Worn Out Blues' is the fast number, with the key of G. Both horn men play absolutely great and with fire!
Notes:
- Storyville 27: Henry 'Red' Allen (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p316: Charlie Gaines or Henry 'Red' Allen (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
*- Rust*2: Charlie Gaines (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).*
*- Rust*3,*4,*6: Charlie Gaines or Henry Allen -t; Prince Robinson -cl -ts; Clarence Williams -p; Floyd Casey -wb.*
Soloists ad-lib:
W403972: free ens 16 + 16; PR ten 16; CW pno 16; CG o-tpt 16; free ens 16
W403973: free ens 32; PR ten 32; CG o-tpt; free ens 16; FC wbd 24; free ens 8 + 32
Notable differences of takes (from Lord p317):
W403972-A: Verse after first chorus: tenor sax starts playing on beat 3 of second bar.
W403972-B: Verse after first chorus: tenor sax starts playing on beat 1 of third bar.

W403973-A: *Final chorus bars 15/16: trumpet solo break*
W403973-B: *Final chorus bars 15/16: trumpet – tenor sax duet break*

038 **LAZY LEVEE LOUNGERS** New York, Jun. 25, 1930
Charlie Gaines, *George 'Buddy' Lee* – tpt; (*Jonas Walker)* – tbn;
Albert Socarras – alt, clt, flt; Prince Robinson – ten, clt;
Clarence Williams - pno; Leroy Harris - bjo; Cyrus St. Clair – bbs;
Clarence Williams - voc

150612-1	If I Could Be With You (One Hour To-Night)	Col 2243-D,	Frog DGF 17
150613-1	Shout, Sister, Shout !	Col 2243-D,	Frog DGF 17

This session is discussed as an early possible Roy Eldridge appearance on records, but this seems unlikely since according to Chilton, Eldridge came to New York in October 1930. Yet it should be considered, that Eldridge might have been in New York before settling down there in October. The only serious suggestion for the second trumpet player is Buddy Lee. YFS suggests Jonas Walker for trombone. There is slight doubt about the banjo player being Leroy Harris.
After occupying myself more intensely with Jonas Walker´s trombone style, I must clearly state that the trombonist on these two sides have very little in accordance with Mr. Walker, and I sadly have to revoke YFS´ suggestion of a couple of years ago. Sorry, YFS! There is nothing which reminds me of Walker´s playing on the foregoing session. But YFS´ suggestion for the McKinney´s Cotton Pickers´ trumpeter Buddy Lee as second trumpeter of this session here implies a good deal of likelihood, and I tend to list this player here, the more so as the MCKP´s tenor sax player Prince Robinson is on this session, as well. And the clean and sober trumpet style heard may certainly be Lee´s. Thanks, YFS!
The first trumpet solo on 'If I Could Be With You' certainly is by Charlie Gaines. It´s his style, tone and vibrato. Gaines´ own testimony says that he "*definitely was on these two sides*". But there is a very agile second trumpet player, whose presence is discussed as a possible first Roy Eldridge appearance on records, but seems unlikely since, according to Chilton, Eldridge came to New York in October 1930. He might be the soloist on the second title. Yet it should be considered, that Eldridge might have been in New York before settling down there in October. Our listening team suggests Jonas Walker for trombone (very interestingly Charlie Green also has been listed as a "possible" for some time). Listen to the sweet saxophone lead by Socarras! And his flute obligato. On clarinet and tenor sax is undoubted Prince Robinson. Harris is the likely banjo player. And there is the incomparable player of the tuba, Cyrus St. Clair.
<u>Notes:</u>
- Storyville 27: Henry 'Red' Allen, prob Charlie Gaines (tpt); Albert Socarras (clt, flt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p321: Charlie Gaines, unknown (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
*- Rust*2: Charlie Gaines and another (tpt); unknown (tbn); Buster Bailey, Arville Harris (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).*
*- Rust*3: Charlie Gaines and another -t; unknown -tb; Arville Harris and another -cl -as; Prince Robinson -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.*
*- Rust*6: Charlie Gaines, unknown, t; unknown, tb; Albert Socarras, as, cl, fl; Prince Robinson, ts, cl; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.*
<u>Soloists ad-lib:</u>
150612: *CG m-tpt 16; <u>PR ten 2+2</u>; CW voc+AS flt obl 18; <u>PR ten 6</u>; AS flt 1*
150613: *AS alt 8; <u>PR ten 32</u>; CW voc 32; ?JW o-tbn 16; <u>PR clt 8</u>; ?JW o-tbn 8; GBL o-tpt 24*

039 **McKINNEY´S COTTON PICKERS** Camden, N.J. Jul. 28, 1930
Don Redman – alt, clt, dir;
Langston Curl, Joe Smith, *John Nesbitt* – tpt; Ed Cuffee – tbn;
Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
John Nesbitt – arr (1); Don Redman – arr (2); Dave Wilborn – voc (1); George Thomas – voc (2)

64002-2	Just A Shade Corn	Vic 23012,	Frog DGF 26
64003-3	Baby, Won´t You Please Come Home?	Vic 22511,	Frog DGF 26

Composer credits: 64002 (Abe - Maule); 64003 (Warfield - Williams)

For this session, James P. Johnson is listed as pianist in all Rust editions, but the piano solo played certainly is Todd Rhodes´ work. John Chilton in his great 'McKinney´s Music' gives George 'Buddy' Lee as third trumpet replacing John Nesbitt, but I have my strong doubts, as the trumpet solo work includes rhythmic weaknesses and tonal irregularities heard from Nesbitt in the sessions above.
<u>Notes:</u>
*- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
*- Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d*
- Chilton, McKinney´s Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d*
<u>Solos ad-lib:</u>
64002-2: *JN o-tpt 15; TR pno 14; EC o-tbn 7*
64003-3: *DR alt 6; DR alt 18; EC o-tbn 18; DR clt 18+36 obl*

040 **McKINNEY´S COTTON PICKERS** Camden, N.J. Jul. 29, 1930
Don Redman – alt, bar, dir;

Langston Curl, Joe Smith, George 'Buddy' Lee – tpt; Ed Cuffee – tbn;
Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
John Nesbitt – arr (1); Don Redman – arr (2); George Thomas – voc (1); Don Redman – voc (2)

64004-2	Okey, Baby	Vic 23000,	Frog DGF 26
64005-2	Blues Sure Have Got Me	Vic 40-0116,	Frog DGF 26

Composer credits: 64004 (Tracey - Pinkard); 64005 (Stanton - Redman)

And here again we hear the original McKinney´s Cotton Pickers, certainly with their original pianist Todd Rhodes – not James P. Johnson – and obviously a new trumpet soloist, George 'Buddy' Lee, a flashy player with a brighter tone than Nesbitt, and more rhythmic security. Don Redman probably plays baritone sax in the introduction of the second title in which he also sings accompanied by Todd Rhodes on piano. John Chilton in his 'McKinney´s Music' notes that – unusually - Joe Smith leads the brass section in the second title.

Notes:
- *Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
- *Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d*
- *Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d*
- *Chilton, McKinney´s Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms*
- *Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d*

Solos ad-lib:
- *64004-2: TR pno/CA dms 4; EC o-tbn 1; GBL o-tpt 1; PR ten 1; LC m-tpt 8+6; JS m-tpt 30; LC o-tpt/PR clt chase 15; PR ten 1+8; TR pno 8; PR ten 8; TR pno 6; PR clt 8; GBL o-tpt 8; PR clt 8; GBL o-tpt 6*
- *64005-2: TR pno obl 16; EC m-tbn 5*

041 **McKINNEY´S COTTON PICKERS** Camden, N.J. Jul. 30, 1930

Don Redman – alt, bar, dir;
Langston Curl, Joe Smith, George 'Buddy' Lee – tpt; Ed Cuffee – tbn;
Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
Don Redman – arr; Dave Wilborn – voc (1); George Thomas – voc (2,3,4)

64006-3	Hullabaloo	Vic 22511,	Frog DGF 26
64007-2	I Want A Little Girl	Vic unissued test,	Frog DGF 27
64007-3	I Want A Little Girl	Vic 23000,	Frog DGF 26
64007-4	I Want A Little Girl	Vic 23000,	Frog DGF 27

Composer credits: 64006 (W. O´Keefe – B. Dolan); 64007 (Moll - Mencher)

On 'Hullabaloo' there is an extended baritone sax solo by Don Redman. John Chilton in 'McKinney´s Music' says of 'I Want A Little Girl' that "*the trumpet work on this title has long been the subject of controversy. Wiser men than me (oh, how unassuming! – KBR) insist that it is by Joe Smith, to me (J. Chilton – KBR) it sounds like someone imitating Joe Smith.*" I have to admit that I did never doubt Joe Smith playing the melody here. But what should have been the reason for someone else – Langston Curl or Buddy Lee are the only possibilities – to imitate Joe Smith? Smith´s drinking habits or his inconsistency? We certainly will never know, nor shall we know whether John Chilton is right with his assumption. Yet, he was a very experienced and professional trumpet player. And he should have known. Who else!

Notes:
- *Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
- *Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d*
- *Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d*
- *Chilton, McKinney´s Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms*
- *Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d*

Solos ad-lib:
- *64006-3: DR bar 16+10; GBL m-tpt obl 32; PR ten 4; GBL o-tpt 4; PR clt 16+8+12; EC o-tbn 8; DR bar 2*
- *64007-2-3-4: JS m-tpt+DR clt obl 30; TR pno 4 mod.; DR clt obl 30; PR ten 2 mod.; EC o-tbn 4+4; PR ten 8; JS m-tpt+DR clt obl 8*

Discernible differences of takes:
- *64007-2: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 4 repeated syncopated quarter Ab, then quarter triplet Ab-G-Gb, ending with half note F*
- *64007-3: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 1 half note Ab and 1 half note F*
- 64007-4: *end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 7 repeated syncopated quarter Ab, then quarter triplet Ab-G-Gb, ending with half note F*

042 **McKINNEY´S COTTON PICKERS** Camden, N.J. Jul. 31, 1930

Don Redman – alt, dir;
Langston Curl, Joe Smith, George 'Buddy' Lee – tpt; Ed Cuffee – tbn;
Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; George Thomas – voc
64008-2 Cotton Picker´s Scat Vic 23012, Frog DGF 26
Composer credits: 64008 (Redman - McKinney)

This is the last recording session before the sad and tragic motor-car accident which caused George 'Fathead' Thomas´ - the band´s darling´s - un-timely death. Joe Smith piloted the car.
Notes:
*- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
*- Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, George Byas, v*
- Chilton, McKinney´s Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; John Nesbitt, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d*
Solos ad-lib:
64008-2: DR alt 2; PR ten 8

043 **McKINNEY´S COTTON PICKERS** New York, Nov. 03, 1930
Don Redman – alt, dir;
Langston Curl, Rex Stewart, George 'Buddy' Lee – tpt/cnt; Ed Cuffee – tbn;
Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
Don Redman – arr; Don Redman - voc
64605-1 Talk To Me Vic 22640, Frog DGF 26
64605-2 Talk To Me Vic unissued test, Frog DGF 27
64606-1 Rocky Road Vic 22932, Frog DGF 26
Composer credits: 64605 (Don Redman); 64606 (Gibbs - Grey)

As for John Chilton´s 'McKinney´s Music' Joe Smith is not with the band anymore, except for the band´s ultimate session of September 8 1931 (see there). Rex Stewart is his temporary replacement, but Joe Smith is listed in all editions of Rust. John Chilton still has Buddy Lee, and I am inclined to follow him. And Benny Carter fills out the late George 'Fathead' Thomas´ alto sax chair which was deserted since its owner´s tragic death in a motor-car accident.
W.C. Allen, Hendersonia, p. 264: *„On November 3-4-5, 1930, Rex Stewart and Benny Carter recorded eight titles for Victor with McKinney´s Cotton Pickers. Although they did play later with this band as regulars, they were at this time with Henderson."*
It seems that McKinney´s Cotton Pickers always needed some expert support from New York musicians when coming to the East. Just see what had happened with the MKCP in November 1929! But this time the reason probably was a very severe one: after J. Chilton Rex Stewart and Benny Carter subbed for Joe Smith and George 'Fathead' Thomas who both had been affected by a car-crash, George Thomas with fatal results. This then would mean that, different from Rust naming Joe Smith as trumpeter, it should be Nesbitt on second trumpet, although the temporal sequence of the car-crash, Thomas´ untimely death and this recording session seem a bit unclear. Also, there seems to be some insecurity on Edward Inge´s joining the band as replacement for Thomas. After Chilton Inge joined together with Quentin Jackson in December 1930, what then would leave Jimmy Dudley as first alto/saxophone. As the reader/listener might see: I am following John Chilton´s personnel as listed in his "McKinney´s Music", which certainly is more up-to-date than Rust, and certainly evaluated with more knowledge – musically and historically. The personnels in the Frog CD booklets follow Rust!
Notes:
*- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
*- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d*
- Chilton, McKinney´s Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d*
Solos ad-lib:
64605-1-2: GBL o-tpt 4 intro, BC alt 8, PR ten 8, GBL o-tpt 2+2, PR ten 6, EC o-tbn 8
64606-1: RS m-cnt 32, TR pno 32 obl to voc, BC alt 8
Discernible differences of takes:
64605-1: GBL plays the un-accompanied introduction flawless and secure.
Second line of vocal: "Awh, Baby, talk to me when you´re feeling blue."
64605-2: GBL fluffs in the third bar of un-accompanied introduction.
Second line of vocal: "Baby, talk to me when you´re feeling blue."

044 **McKINNEY´S COTTON PICKERS** New York, Nov. 04, 1930
Don Redman – alt, dir;
Langston Curl, Rex Stewart, George 'Buddy' Lee – tpt/cnt; Ed Cuffee – tbn;
Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
Don Redman – arr; Bill Coty - voc

64607-1	Laughing At Life	Vic unissued test,	Frog DGF 27
64607-2	Laughing At Life	Vic 23020,	Frog DGF 26
64608-1	Never Swat A Fly	Vic 23020,	Frog DGF 26
64608-2	Never Swat A Fly	Vic unissued test,	Frog DGF 27

Composer credits: 64607 (N.&C. Kenny – Cornell Todd); 64608 (De Sylva – Brown - Henderson)

Rex Stewart plays in his own un-mistakable style at these three sessions, although all editions of Rust have Joe Smith listed as a member of the band. There is fine jazz soloing by Cuffee´s trombone and Robinson´s tenor sax.
This is the continuation of the recording session of the day before, having the same personnel, except the singer who replaces the late George 'Fathead' Thomas. Again, I am following J. Chilton´s personnel!

Notes:

*- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Bill Coty (vcl)*
*- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Bill Coty -v*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, v*
- Chilton, McKinney´s Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Bill Coty, v*

Solos ad-lib:

64607-1-2: DW gtr 4; DR clt+TR cel obl 30; TR cel 2; TR cel 2; RS m-cnt 16; PR ten 1+8
64608-1-2: GBL m-tpt 30 obl; EC o-tbn 16; TR pno 8; EC o-tbn 7; GBL o-tpt 16; BC clt 8; GBL o-tpt 6; BC clt 16; PR ten 1+8; BC clt 8

Discernible differences of takes:

64607-1: vocal chorus bar 11: Coty sings: "No road is lonely, if you will o-h-only … (with a little yodeller a fifth upward)
64607-2: vocal chorus bar 11: Coty sings: "No road is lonely, if you will only … (straight, no yodeller, just plain "only")
64608-1: trombone chorus: Cuffee starts solo on 1st beat of first bar. CA plays snare drum press-rolls throughout.
64608-2: trombone chorus: Cuffee starts with two-toned upward beat in last bar of vocal chorus. CA pauses for two bars to switch over to brushes in bars 16/17, then plays brushes bars 18 – 24 (pno-solo) until switching back again to press-rolls.

045 **McKINNEY´S COTTON PICKERS** New York, Nov. 05, 1930

Don Redman – alt, dir;
Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;
Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
Don Redman – arr; Dave Wilborn – voc (1,2,3); George Byas – voc (4,5)

63195-1	I Want Your Love	Vic unissued test,	Frog DGF 27
63195-2	I Want Your Love	Vic 22683,	Frog DGF 26
63196-2	Hello !	Vic 23031,	Frog DGF 26
64609-2	After All, You´re All I´m After	Vic 23024,	Frog DGF 26
64610-2	I Miss A Little Miss	Vic 23024,	Frog DGF 26

Composer credits: 63195 (Redman - Wilson); 63196 (Redman - Palmer); 64609 (Newman – Young – Lorraine); 64610 (T. Seymour – J.F. Coots)

Again, there is no Joe Smith on this session although listed in all editions of Rust.
John Chilton in his great 'McKinney´s Music' says that Todd Rhodes plays vibes on 'I Want Your Love'. He also says that Benny Carter also plays tenor sax in the ensemble of 'Hello'. This may be right as the saxophone section has a detectable depth here. But it would be interesting to know where Chilton got his knowledge from. I myself feel unable to recognize the presence of a second tenor sax in the ensemble. Did Carter tell him? Or any other participant of the session? Rex Stewart, perhaps?
In contrast to John Chilton 'McKinney´s Music' I hear Benny Carter playing the clarinet obligato to the vocal chorus in 'After All, You´re All I´m After'. Benny Carter´s clarinet tone is much softer than Don Redman´s, and you will never hear Redman play a jumping trill in his solos. Therefore Carter! Again I am following J. Chilton´s personnel! My soloist identifications on these last 3 sessions might not implicitly correspond with Chilton´s!

Notes:

*- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); George Byas (vcl)*
*- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; George Byas -v*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v*
- Chilton, McKinney´s Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v*

Solos ad-lib:

63195-1-2: TR pno obl 32; BC alt 4; PR ten 4; EC o-tbn 4
63196-2: EC m-tbn obl 30; LC m-tpt 8; PR ten 8+4; RS m-cnt 4 coda
64609-2: ?BC clt 2+2; EC o-tbn 2; BC alt 8
64610-2: EC o-tbn 8; LC m-tpt 7; TR pno 2; TR cel obl 30; ?LC o-tpt 2+4; EC o-tbn 4; ?LC o-tpt 4; EC o-tbn 4; PR ten 8;

DR clt + TR cel 4

Discernible differences of takes:

63195-1: *last bar (bar 32) of first chorus (ensemble): fourth beat of bar no cymbal crash.*
4-bar alto solo after vocal chorus: BC plays 4 eighth notes and then 2 quarter notes Bb – Eb in second bar of solo

63195-2: *last bar (bar 32) of first chorus (ensemble): fourth beat of bar distinct cymbal crash (immediately before verse.*
4-bar alto solo after vocal chorus: BC plays succession of eighth notes in second bar of solo.

046 **CLARENCE WILLIAMS´ WASHBOARD BAND** New York, Nov. 11, 1930

Ed Allen – cnt;
Buster Bailey – clt, alt; Prince Robinson – clt, ten;
Clarence Williams – pno; Floyd Casey – wbd;

W404546-B	Kentucky	OK test,	Collectors Classics COCD-29
W404547-B	Papa De Da Da (A New Orleans Stomp)	OK 8842,	Collectors Classics COCD-29
W404548-B	Loving	OK 8842,	Collectors Classics COCD-29

Composer credits: W404546 (Williams); W404547 (Williams - Williams - Todd); W404548 (Warfield)

Little reason to doubt the personnel routinely given for this session. It is the usual Clarence Williams rhythm section of his own scarce piano and Floyd Casey´s frugal washboard. But the horn men are wonderful: the very personal Ed Allen, together with one of the big Swing stars, Buster Bailey on his virtuoso clarinet and McKinney´s Cotton Pickers´ great tenor man Prince Robinson. All of them perform with swing and they have nice short arrangements. I´d like to know the arranger´s name. Very nice!

Notes:

- Storyville 27: Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p328: Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
*- Rust*2: Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (?)(clt, ten); Clarence Williams (pno); Floyd Casey (wbd).*
*- Rust*3,*4,*6: Ed Allen -c; Buster Bailey -cl -as; Prince Robinson -cl -ts; Clarence Williams -p; Floyd Casey -wb.*

Soloists ad-lib:

W404546: *EA m-cnt obl 32; EA m-cnt 16; BB clt 32; PR ten 1+16; FC wbd 8; PR ten 8; EA m-cnt+BB clt 24; PR ten 4; free ens 4*
W404547: *BB clt 20; PR ten 20; BB alt 1+20*
W404548: *EA o-cnt+BB clt obl 16; FC wbd 12; PR ten 2+16; EA m-cnt 16; BB clt 16*

047 **McKINNEY´S COTTON PICKERS** Camden, N.J., Dec. 17, 1930

Don Redman – alt, vib, dir;
Langston Curl, *Sidney de Paris*, George ‚Buddy' Lee – tpt/cnt;
Ed Cuffee, *Wilbur de Paris* or *Quentin Jackson* – tbn;
Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
Quentin Jackson – voc (1); Don Redman – speech (2); Dave Wilborn – voc (2);
Don Redman – arr (1); Edward Inge – arr (2)

64055-2	To Whom It May Concern	Vic 23035,	Frog DGF 26
64056-2	You´re Driving Me Crazy	Vic 23031,	Frog DGF 26

Composer credits: 64055 (Mitchell – Gotler - Meyer); 64056 (Walter Donaldson)

This particular session has found a special attentiveness in Jazz Journal, May 1975, Capt. Douglas Hoard: "*Dear Sir, re the Rex (Stewart – KBR) review by Ralph Laing of Vol. 5 of the Cotton Pickers (French RCA LP – KBR) in the March issue. I just didn´t believe it was Rex Stewart, but had nothing but ignorance and superstition upon which to base my judgement. So I thought, why not go to the source? I have had contact with Andy Stoffa, who runs a jazz, 1917 – 1947 programme on WQRS-FM in Detroit, and I asked him to pass the problem on to Dave Wilborn. His reply of recent date is enclosed herewith: "Nice to hear from you, and to know that someone still remembers the old Graystone Ballroom days – there was nothing like it! Clarence Ross never recorded with the band – he was only a member for a very short time. The person who played that solo on 'You´re Drivin´g Me Crazy' was Sidney de Paris, brother of the trombone player Wilbur – they were both on that session. Musically yours, Dave Wilborn." Well, this will either put the matter at rest, or start the discussion off on a new track?"*
This now certainly is difficult to determine, the more so as the very knowledgeable John Chilton gives a different personnel (see below) with this remark: "*I have given this personnel despite contrary information published in May 1975 of 'Jazz Journal'*". And he certainly must have a reason for it. So, I (KBR) had to decide whether to trust in Mr. Wilborn or in Mr. Chilton. Having got to know Mr. Dave Wilborn during his stay in the Netherlands with the "New" McKinney´s Cotton Pickers' in the 1970s as a very lively and youthful person, I am very much inclined to trust in Mr. Wilborn´s recollection. Thus, Sidney de Paris is on the second trumpet chair here, possibly deputising for Rex Stewart. Re Dave Wilborn´s recollection of this session: Clarence Ross was a band-member for a short period only which we cannot date, Edward Inge is fourth (second) steady alto saxophonist and clarinettist, and Wilbur de Paris was on this session, too. But that does not mean that he might have played. On listening, there are two trombones playing the beautiful melody parts of 4 bars each in Ab minor, although the published melody has it in major. This is a nice idea of arranger and clarinet soloist Edward Inge.

Notes:

- Ch. Delaunay, New Hot Discography 1948: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge (cl, as); Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Lois Deppe, Quentin Jackson (vo)
- B. Rust, The Victor Master Book Vol. 2: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; vocalists: Lois Deppe, Dave Wilborn
*- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)*
*- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; George Byas -v*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v*
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Buddy Lee, Rex Stewart, Langston Curl, t; Ed Cuffee, Quentin Jackson, tb; Benny Carter, cl, as;*

Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Lois Deppe, v
- Chilton, McKinney´s Music: George Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Edward Inge, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms
Solos ad-lib:
64055-2: DR alt 6, TR pno + DR vib obl 30; EC o-tbn 8, TR pno 5 obl to voc
64056-2: EI clt 30 over ens, TR pno 8 mod., EI clt 12 over tbns, GBL o-tpt 4, PR ten 8, EI clt 4 mod.; SdP o-tpt obl 30; PR ten obl 30; EI clt 16 chase; PR ten 8; EI clt 8 chase

048 **McKINNEY´S COTTON PICKERS** Camden, N.J., Dec. 18, 1930
Don Redman – alt, sop, dir;
Langston Curl, George 'Buddy' Lee, *Sidney de Paris* – tpt;
Ed Cuffee, *Wilbur de Paris* or *Quentin Jackson* – tbn;
Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
Quentin Jackson – voc;
Don Redman – arr
64058-2 Come A Little Closer Vic 23035, Frog DGF 26
Composer credits: 64058 (J. Green – F. Aquino)

According to the McKinney´s Cotton Pickers personnel for the sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931 in the various editions of Rust, Rex Stewart should be a member of the band on these dates. But although subbing for Joe Smith on the MKCP sessions of November 1930 Rex Stewart did not join McKinney´s Cotton Pickers earlier than August 1931 on a regular basis. He therefore is not on the band´s recording sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931.
It would be most probable that Sidney de Paris still officiated as third trumpet player, while his brother Wilbur would have made room for the lately hired Quentin Jackson – who was mainly hired for singing. It might thus even be possible that Wilbur de Paris would still be on the second trombone chair as a 'sub'. Regarding this problem it should be considered that up to this date the MKCP only had one trombonist. With the advent of Quentin Jackson – in the main as a singer – there certainly was no scored second trombone part and de Paris was a much more experienced musician than the young Jackson. Chilton writes: "*Jackson, whose memory was excellent, said he joined the band on the 7th of December 1930. He made his debut record with the band less than a fortnight after joining, on his first vocal ('Come A Little Closer') he sang in his natural voice, but it was soon made clear to him that he was expected to imitate George Thomas, which he did thereafter.*"
Notes:
- Ch. Delaunay, New Hot Discography 1948: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge (cl, as); Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Quentin Jackson (vo)
- B. Rust, The Victor Master Book Vol. 2: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; Quentin Jackson –v
*- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)*
*- Rust*3,*4,*6: Langston Curl -Buddy Lee –t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech; Benny Carter –Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v*
- Chilton, McKinney´s Music: George Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, Edward Inge, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Quentin Jackson, vcl
Tunes Structures:
64058-2 Come A Little Closer Key of Eb / G / Db / Eb Victor
(Intro 6 bars ens)(Chorus 1 32 bars AABA clts + GBL? or SdP? m-tpt 16 – EC m-tbn 8 – clts + GBL? Or SdP? m-tpt 4)(Tag 2 bars ens mod.) (Chorus 2 32 bars AABA QJ voc + DR clt obl 30 – ens 2)(Tag 6 bars ens 2 – TR pno 4 mod.)(Chorus 3 32 bars AABA DR sop + ens mod. 8 – ens + EI clt 16 – QJ voc 8)(Tag 2 bars ens)

049 **McKINNEY´S COTTON PICKERS** Camden, N.J., Feb. 12, 1931
Don Redman – alt, vib, dir;
Langston Curl, unknown, *George 'Buddy' Lee* – tpt; Ed Cuffee – tbn;
Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
Lois Deppe – voc (1,2); Donald King – voc (3,4); choir of band musicians – voc (1,2)
Don Redman – arr
67934-1 It´s A Lonesome Old Town Vic test uniss. on 78, Frog DGF 27
67934-2 It´s A Lonesome Old Town Vic 22628, Frog DGF 27
67935-1 She´s My Secret Passion Vic 22628, Frog DGF 27
67935-2 She´s My Secret Passion Vic test uniss. on 78, Frog DGF 27
Composer credits: 67934 (Tobias - Kisco); 67935 (V. Valentine – A. Young)

Both titles are played in Don Redman arrangements – it seems he was collecting a band-book for his own purposes at that time – and we have a rather sweet first title sung not convincingly by Mr. King, but with a bluesy theme chorus by Ed Cuffee. By the way: Ed Cuffee shows himself to be an original and independent trombone player. Very good. The second title then carries some unexpected really hot trombone bars in the first chorus (passion!) and a nice saxophone section chorus arranged in the manner of Redman´s improvising – just like Benny Carter was working in his early years. Beautiful! As Rex Stewart was not yet with the band at this time the improvised trumpet parts must be by another player, I assume this player to be 'Buddy' Lee. (Dave Wilborn: on Clarence Ross who popped up in the personnel for these sessions some decades ago: "*Clarence Ross never recorded with the band – he was only a member for a very short time.*" see session 005 above). Consequently, the second trumpet chair must then be occupied by somebody else whose name we do not know. In case Wilborn does not recall correctly, the man might then possibly be the said Clarence Ross. I (KBR) follow Dave Wilborn´s statement.
Ed Inge only solos an obligato behind the singer in the first title. This is his last recording session with the MKCP.
Notes:

- Ch. Delaunay, New Hot Discography 1948: probably similar to: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge (cl, as); Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Donald King (vo)
- B. Rust, The Victor Master Book Vol. 2: 3t/ 2tb/ 3s/ p/ bj/ bb/ d; vocalists: Lois Deppe, Donald King
*- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)(1); Donald King (vcl)(2)*
*- Rust*3: Rex Stewart -Buddy Lee, Langston Curl -t; Ed Cuffee, Quentin Jackson -tb; Don Redman -cl -as -bar -v -ldr -a; Edward Inge -cl -as; Prince Robinson –cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v (1)*
*- Rust*4: Don Redman -cl -as -bar -v -a -dir; Buddy Lee, Rex Stewart, Langston Curl -t; Ed Cuffee, Quentin Jackson -tb; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v*
*- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v*
- Chilton, McKinney´s Music: Clarnce Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms
Solos ad-lib:
67934-2: EC m-tbn 22; BG voc 22 – EI clt obl; ?GBL m-tpt 6; GB voc 8
67935-1: EC o-tbn 12; EC o-tbn 4; TR pno 4; TR pno 2, GB voc 32 – ?GBL m-tpt obl); PR ten 8+1
Discernible differences of takes:
67934-1: Muted trumpet plays in bar 7 of middle-eight of last chorus: 2 eighth notes c-c, 1 quarter-note b
67934-2: Muted trumpet plays in bar 7 of middle-eight of last chorus: 1 quarter-note c, 1 dotted quarter-note b
67935-1: Trombone starts solo in first chorus with downward upbeat: 2 eighth-notes d-b, 1 quarter-note G
67935-2: Trombone starts solo in first chorus with upward upbeat: 2 eighth-notes D-E, 1 quarter-note G

050 **McKINNEY´S COTTON PICKERS** Camden, N.J., Sep. 08, 1931
Benny Carter – dir;
Adolphus 'Doc' Cheatham, Joe Smith, Rex Stewart – tpt/cnt;
Quentin Jackson, Ed Cuffee – tbn;
Benny Carter, Jimmy Dudley - alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – gtr; Billy Taylor – bbs; Cuba Austin – dms;
Quentin Jackson – voc;
Benny Carter – arr

68300-1	Do You Believe In Love At Sight ?	Vic unissued on 78 (test),	Frog DGF 27
68300-2	Do You Believe In Love At Sight ?	Vic 22811,	Frog DGF 27
70495-1	Wrap Your Troubles In Dreams	Vic 22811,	Frog DGF 27
70495-2	Wrap Your Troubles In Dreams	Vic unissued on 78 (test),	Frog DGF 27

Composer credits: 68300 (G. Kahn – T. Fiorito); 70495 (Koehler – Moll - Barnes)

Although there are some uncertainties concerning the personnel, we hear a very typical Rex Stewart full-chorus hot solo in the first title. The second title brings muted Doc Cheatham taking the melody and Joe Smith taking over for snatches of the melody in his own very special muted smooth style. Smith is clearly recognizable, and so Buddy Lee is not on the record as listed by Rust. Benny Carter leads the saxophone section in his very own inimitable way, leaving no room for Hilton Jefferson who obviously had not yet joined the band at this recording date. The second alto (third sax) will then probably be Jimmy Dudley, and not Joe Moxley who was only regularly with the band from 1932 on (Chilton 'McKinney´s Music).
Notes:
- Ch. Delaunay, New Hot Discography 1948: Rex Stewart, Joe Smith, Adolphus Cheatham (tp); Edward Cuffee, Quentin Jackson (tb); Benny Carter, Jimmy Dudley, Hilton Jefferson, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm)
- B. Rust, The Victor Master Book Vol. 2: Benny Carter -s/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; vocalist: Quentin Jackson
*- Rust*2: Rex Stewart (cnt); Joe Smith, Adolphis "Doc" Cheatham (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); James Hoxley, Hilton Jefferson (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
*- Rust*3: Adolphus 'Doc' Cheatham – Buddy Lee – Rex Stewart –t; Ed Cuffee- Quentin Jackson – tb; Benny Carter –cl-as-ldr-a; Joe Moxley – Hilton Jefferson -cl-as; Prince Robinson –cl-ts; Todd Rhodes –p-cel; Dave Wilborn –bj-v; Billy Taylor -bb; Cuba Austin –d;*
- J. Chilton, McKinney´s Music: Rex Stewart, Joe Smith, Adolphus 'Doc' Cheatham, tpts; Ed Cuffee, Quentin Jackson, tbns; Benny Carter, clt, alt; Jimmy Dudley, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, gtr; Billy Taylor, bbs, sbs; Cuba Austin, dms.
*- Rust*4: Benny Carter -cl -as -dir; Rex Stewart -c; Buddy Lee, Adolphus "Doc" Cheatham -t; Ed Cuffee -tb; Quentin Jackson -tb -v; Joe Moxley, Hilton Jefferson -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v*
*- Rust*6: Benny Carter , cl, as, dir; Rex Stewart, c; Buddy Lee, Doc Cheatham, t; Ed Cuffee, tb; Quentin Jackson, tb, v; Joe Moxley, Hilton Jefferson, cl, as; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g; Billy Taylor, bb; Cuba Austin, d.*
- Chilton, McKinney´s Music: Rex Stewart, Joe Smith, Adolphus 'Doc' Cheatham, tpt; Ed Cuffee, Quentin Jackson, tbn; Benny Carter, Jimmy Dudley, clt, alt; Prince Robinson, ten; Todd Rhodes, pno, vibes; Dave Wilborn, gtr; Billy Taylor, bbs, sbs; Cuba Austin, dms
Solos ad-lib:
68300-1-2: RexSt m-cnt 36; RexSt m-cnt obl 24 (in -1 only); PR ten 10; PR ten 4
70495-1-2: ADC m-tpt 16; ADC m-tpt 8; JS m-tpt 4; JS m-tpt 4; JS m-tpt 4; TR pno 4; BC clt obl 30
Discernible differences of takes:
68300-1: cnt break at end of cnt solo chorus: phrase of eight double eighth notes declining in steps, then three more single notes
68300-2: cnt break at end of cnt solo chorus: downward phrase of ten notes starting with an upward "rip"
70495-1: tpt in first chorus, end of 2nd A- part, last phrase leading to B-part: 4 eighth notes, one quarter note
70495-2: tpt in first chorus, end of 2nd A- part, last phrase leading to B-part: 2 eighth notes, one half note

051 **BLANCHE CALLOWAY AND HER JOY BOYS** New York, Nov. 06, 1935
Blanche Calloway – voc, ldr;
Richard Jones, Tommy Stevenson, Archie Johnson – tpt;
Eli Robinson, Vic Dickenson – tbn;
Joe Eldridge, Billy Bowen – alt, clt; Prince Robinson – ten, clt; Ernest Purce – bar;
Clyde Hart – pno; Earl Baker – gtr; Abbie Baker – sbs; Percy Johnson – dms;
Clyde Hart - arr

18239-1	You Ain´t Livin´ Right	Voc 3113,	Chronogical Classics 783
18240-1	Louisiana Liza	Voc 3112,	Chronogical Classics 783
18241-1	I Gotta Swing (King Porter Stomp)	Voc 3112,	Chronogical Classics 783
18242-1	Line-A-Jive	Voc 3113,	Chronogical Classics 783

Composer credits: 18239 (Cameron – Calloway); 80240 (Stein – Calloway); 18241 (Robinson – Calloway); 18242 (Stein – Calloway)
Note: This personnel does not entirely accord with the personnel given in all Rusts, but contains some musicians having been noted lately. Unfortunately only, I have missed to note the reliable source.

These last recordings of Blanche Calloway´s big band of the early thirties has a personnel of young musicians of Mid-Western origin, strengthened by former Harlem hero Prince Robinson on tenor sax. And the band had a lot of swing, and a very promising young pianist/arranger in the person of Clyde Hart, who died much too young to have his potentials been utilized. Also playing were high-note man Tommy Stevenson, trombonists Eli Robinson and Vic Dickenson and reed player/arranger Ernest Purce, and not to forget, Roy Eldridges´s brother - and delicate alto player – Joe Eldridge. Vic Dickenson is very much in the Dicky Wells mould, here, and Prince Robinson has all solo space in 'Louisiana Liza', filling it with his with his driving tenor.
Among this personnel, Percy Johnson might have felt a little bit mis-placed. He is mainly playing plain brushes rhythm with the incidental cymbal crash at the appropriate places. There are some spots where he uses his high-hat cymbals for a ride rhythm open or closed.
And I shall not forget to name this wonderful and strong bass player Abbie Baker. And it looks like Blanche Calloway wrote her own material in the years 1934/1935.
Notes:
- D. Carey, A. McCarthy, Jazz Directory, Vol. 2: unknown personnel
*- Rust*2: not listed*
*- Rust*3,*4,*6: Richard Jones -Tommy Stevenson -Archie Johnson –t; Eli Robinson -Vic Dickenson –tb; Chauncey Haughton -Joe Eldridge –as; Alvin Campbell -Prince Robinson –ts; Clyde Hart –p -a; Earl Baker –g; Abbie Baker –sb; Percy Johnson –d; Blanche Calloway –v*
Soloists ad-lib:

18239:	*No instrumental solos*
18240:	*PR ten 4+32 + 8*
18241:	*?PR clt 15; CH pno 1+24; VD tbn 16; PR ten 16*
18242:	*VD o-tbn 14 + 6*

052 **TEDDY WILSON AND HIS ORCHESTRA** New York, Feb. 18, 1937
Henry 'Red' Allen – tpt;
Cecil Scott – clt, alt, ten; Prince Robinson – ten, clt;
Teddy Wilson – pne, ldr; Jimmy McLin – gtr; John Kirby – sbs; Cozy Cole – dms;
Billie Holiday – voc

B-20698-2	The Mood That I´m In	Br 7844,	Chronogical Classics 521
B-20699-2	You Showed Me The Way	Br 7840,	Chronogical Classics 521
B-20700-2	Sentimental And Melancholy	Br 7844,	Chronogical Classics 521
B-20701-1	(This Is) My Last Affair	Br 7840,	Chronogical Classics 521

Composer credits: B-20698 (Silver – Sherman); 20699 (Fitzgerald – McRae – Web); B-20700 (Mercer – Whiting); B-20701 (Haven – Johnson)

This is one of the very great "All Star" sessions of Teddy Wilson´s that he recorded at the start of the "Swing Era". The manner is: Teddy Wilson on his feather-light piano and Billie Holiday singing, accompanied by an always changing group of first-class swing musicians lured away from the big bands. At this very session, the one-and-only Henry 'Red' Allen from New Orleans, who sparkled with his exquisite off-beat phrasing and blue trumpet. Apart from the fantastic rhythm section there are two reed players: Cecil Scott on his extremely fluent clarinet and his agile but thin-toned tenor sax. Prince Robinson also is on clarinet and tenor sax, yet with a bigger tone and less fluency on both instruments, but still virtuoso enough.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Cecil Scott (cl & as); Prince Robinson (ts); Teddy Wilson (p); Jimmy McLin (g); John Kirby (b); Cozy Cole (dm); Billie Holiday (vo)
*- Rust*2: Henry Allen (tpt); Cecil Scott (clt, alt); Prince Robinson (ten); Teddy Wilson (pno); James McLin (gtr); John Kirby (sbs); Cozy Cole (dms); Billie Holiday (vcl)*
*- Rust*3,*4,*6: Henry Allen -t; Cecil Scott -cl -as -ts; Prince Robinson -ts; Teddy Wilson -p; James McLin -g; John Kirby -sb; Cozy Cole -d; Billie Holiday -v*
Soloists ad-lib:

B-20698:	*HRA o-tpt 4; TW pno 16; HRA o-tpt 8; CS ten 8; BH voc+PR clt obl 32; HRA o-tpt + ens 4*
B-20699:	*TW pno 4; PR clt 16; TW pno 8; HRA o-tpt 1+10; BH voc+PR clt obl 34; HRA o-tpt + ens 4*
B-20700:	*CS clt 4; HRA m-tpt 1+20; BH voc+CS clt obl 20; TW pno 1+8; CS ten 1+8; HRA o-tpt + PR clt 1+6*
B-20701:	*TW pno 16; HRA o-tpt 8; PR ten 8; BH voc+CS clt obl 32*

053 **CLARENCE WILLIAMS AND HIS WASHBOARD BAND** New York, Apr. 08, 1937
Ed Allen – cnt;
Buster Bailey – clt; Prince Robinson – ten;

Clarence Williams – pno; Cyrus St. Clair – bbs; Floyd Casey – wbd;
Eva Taylor – voc (2,4,6); William Cooley – voc (1,3,5)

06849-1	Cryin´ Mood	BB B-6932,	Timeless CBC 1-057 II
06850-1	Top Of The Town	BB B-6918,	Timeless CBC 1-057 II
06851-1	Turn Off The Moon	BB B-6919,	Timeless CBC 1-057 II
06852-1	More Than That	BB B-6918,	Timeless CBC 1-057 II
06853-1	Jammin´	BB B-6919,	Timeless CBC 1-057 II
06854-1	Wanted	BB B-6942,	Timeless CBC 1-057 II

Composer credits: 06849 (Andy Razaf – Chick Webb); 06850 (Harold Adamson – Jimmy McHugh); 06851 (Sam Coslow); 06852 (Ben Barnett -Clarence Williams); 06853 (Sam Coslow); 06854 (Peter Tinturin – Jack Lawrence)

This is a session of sheer beauty. Personnel as given in the discos and undisputed, and the same as at the Williams session of November 11, 1930 (session 046, above). Only, that we have added tuba player Cyrus St. Clair of early Clarence Williams records. But, listen to that heavenly tuba of St. Clair! He alone makes listening a cause of happiness. He does not perform in the common 1/3 manner, but he underlays the ensemble with his very soft legato sound and sustained bass notes, and thus makes everything smooth and pleasant. Only Clarence´s "vassal" for many years, Ed Allen, does not get a single solo chorus. Even Buster Bailey plays relaxed and swinging, and gets most of the solo room. And Prince Robinson solos exquisitely, very melodious and swinging. And it sounds a bit silly that the band´s arrangements nearly always follow the same manner and have the same sequences of solos.

Notes:

- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).
- Lord, Clarence Williams p385: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).
*- Rust*2: Ed Allen (cnt); Buster Bailey (clt); Cecil Scott or Prince Robinson (ten); Clarence Williams (pno); unknown (bjo); Cyrus St. Clair (bbs); Floyd Casey (?)(wbd); Eva Taylor (vcl); William Cooley (vcl).*
*- Rust*3,*4,*6: Ed Allen -c; Buster Bailey -cl; Prince Robinson -ts; Clarence Williams -p); Cyrus St. Clair -bb; Floyd Casey -wb; Eva Taylor -v; William Cooley -v.*
*- BGR*2: Ed Allen, cnt; Buster Bailey, clt; poss Cecil Scott or Prince Robinson, ten; Clarence Williams, pno; unknown, bjo; unknown, bbs; prob Floy Casey, wbd..*
*- BGR*3,*4: Ed Allen, c; Buster Bailey, cl; prob Prince Robinson, ts; Clarence Williams, p; Cyrus St. Clair, bb; Floy Casey, wb.*

Soloists ad-lib:

06849:	*free ens 32; WC voc+BB clt obl 32; BB clt 16; PR ten 8; free ens 8*
06850:	*free ens 32; ET voc+BB clt obl 32; BB clt 16; PR ten 8; free ens 8*
06851:	*free ens 32; WC voc+BB clt obl 32; BB clt 16; PR ten 8; free ens 8*
06852:	*CW pno 4; free ens 16; BB clt 8; free ens 8; ET voc 32; PR ten 16; EA o-cnt+BB clt obl 8; free ens 8*
06853:	*free ens 32; WC voc+BB clt obl 32; FC wbd 8; PR ten 24; free ens 32*
06854:	*free ens 32; ET voc+BB clt obl 32; PR ten+BB clt obl 16; BB clt 8; free ens 8*

054 **LIL ARMSTRONG AND HER SWING BAND** New York, Jul. 23, 1937

Lil Armstrong – voc, ldr;
Shirley Clay – tpt;
Buster Bailey – clt; Prince Robinson – ten;
James Sherman – pno; Arnold Adams – gtr; Wellman Braud – sbs; Manzie Johnson – dms

62442-A	Lindy Hop	Dec 1388,	Chronogical Classics 564
62443-A	When I Went Back Home	Dec 1388,	Chronogical Classics 564
62444-A	Let´s Call It Love	Dec 1502,	Chronogical Classics 564
62445-A	You Mean So Much To Me	Dec 1502,	Chronogical Classics 564

Composer credits: 62442 (Armstrong – Avon); 62443 (Armstrong – Avon); 62444 (Armstrong – Matthews); 62445 (Jackson)

A whole year from Johnson´s last recording session with the Redman band – Sid Catlett had replaced him with there – we have Manzie Johnson with Lil Armstrong´s Band, while leading an un-recorded working band at the Palace Ballroom, New York. And he sports the same hard-driving press-rolls on his snare drum plus bass drum. For the piano solos he switches over to the hi-hat, as well as for the tenor sax.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Shirley Clay (tp); Buster Bailey (cl); Prince Robinson (ts); James Sherman (p); Arnold Adams (g); Wellman Braud (b); Manzie Johnson (dm)
*- Rust*2,*3,*4,*6: Shirley Clay (tpt); Buster Bailey (clt); Prince Robinson (ten); James Sherman (pno); Arnold Adams (gtr); Wellman Braud (sbs); Manzie Johnson (dms); Lil Armstrong (vcl)*

Solos ad-lib:

62442:	*LA voc+BB clt 16; PR ten 16; LA voc+BB clt 16; SC o-tpt 16; LA voc+BB clt 16; JS pno 16; SC o-tpt+ens 32; PR ten 14; WB sbs 2; PR ten+ens 8; SC o-tpt+ ens 8*
62443:	*LA voc+ens obl 32; PR ten 16; SC o-tpt 8; PR ten 8; JS pno 16; BB clt 16; LA voc +ens 16*
62444:	*SC o-tpt+ens 4; LA voc+ens obl 32; SC o-tpt 1+16; BB clt 1+8; SC o-tpt 1+8; LA voc+ens obl 8; SC o-tpt+ens 1+4; LA voc+ens 4*
62445:	*JS pno 4; BB clt 32; LA voc+BB clt obl 32; SC o-tpt 32; JS pno 32; PR ten 2+16; LA voc 16*

055 **TEDDY WILSON AND HIS ORCHESTRA** New York, Nov. 01, 1937

Buck Clayton – tpt;
Prince Robinson – clt; Vido Musso – ten;
Teddy Wilson – pno, ldr; Allan Reuss – gtr; Walter Page – sbs; Cozy Cole – dms;
Billie Holiday – voc

B-21982-1	Nice Work If You Can Get It	Br 8015,	Chronogical Classics 548
B-21983-1	Things Are Looking Up	Br 8015,	Chronogical Classics 548
B-21984-1	My Man	Br 8008,	Chronogical Classics 548
B-21985-1	Can´t Help Lovin´ Dat Man	Br 8008,	Chronogical Classics 548

Composer credits: B-21982 (G & I Gershwin); B-21983 (G & I Gershwin); B-21984 (Yvain - Pollock); B-21985 (Kern - Hammersmith)

There is not so much to say about this music, as there has been said so much, but it is fantastic Swing music of the mid-1930s, played by a mixed group of young or middle-aged musicians, collected by the most tasteful of all Swing pianists, Teddy Wilson, and featuring the 22-years-old Billie Holiday at the very start of her great and in many parts tragic career. Jazz soloistic here is wonderful, Teddy Wilson at the top, and great and convincing Buck Clayton and Prince Robinson, and a fair Vido Musson on tenor sax. And a super rhythm section.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Buck Clayton (tp); Prince Robinson (cl); Vido Musso (ts); Teddy Wilson (p); Allan Reuss (g); Walter Page (b); Cozy Cole (dm); Billie Holiday (vo)
*- Rust*2,*3,*4,*6: Buck Clayton (tpt); Prince Robinson (clt); Vido Musso (ten); Teddy Wilson (pno); Allan Reuss (gtr); Walter Page (sbs); Cozy Cole (dms); Billie Holiday (vcl)*
Soloists ad-lib:

B-21982:	*VM ten 4; TW pno 16; BC m-tpt+TW pno obl 8; TW pno 8; BH voc+PR clt obl 32; VM ten 16; PR clt 8; VM ten 8; BC o-tpt 8; TW pno 4; free ens 4+4*
B-21983:	*BC o-tpt 4; BH voc+TW pno obl 36; TW pno 20; VM ten 8; TW pno 4; VM ten 2*
B-21984:	*BH voc 20 + 16; PR clt 16; TW pno 12; free ens 4+4*
B-21985:	*TW pno 4; BC m-tpt+TW pno obl 16; TW pno 8; VM ten 8; BH voc+PR clt obl 32; free ens 8*

056 **WILLIE BRYANT AND HIS ORCHESTRA** New York, Apr. 06, 1938
Willie Bryant – voc, ldr;
Robert Williams, Gene Prince, Reunald Jones – tpt;
Sandy Watson, Jimmy Archey, Eli Robinson – tbn;
Carl Frye, Claude Green – alt; Stafford 'Pazuza' Simon, Prince Robinson – ten;
Sonny White – pno; Arnold Adams – gtr; Norman Franke – sbs; Manzie Johnson – dms

63558-A	On The Alamo	Dec 1772,	on www. archive.org
63559-A	You´ll Never Remember And I´ll Never Forget	Dec 1881,	on www. archive.org
63560-A	You´re Gonna Lose Your Gal	Dec 1881,	on www. archive.org
63561-A	Neglected	Dec 1772,	on www. archive.org

Composer credits: 63558 (Isham Jones – Gus Kahn); 63559 (Peter Tinturin – Jack Lawrence); 63560 (Joe Young – James V. Monaco); 63561 (Johnny Marks – Joe Davis)
Note: Quite obviously these four titles were never reissued because they did not have space on the Chronogical Classics CD, and the label did not live long enough to have included them into a possible later CD of various subjects. A pity!

This is a modernised Willie Bryant Orchestra, unfortunately much more commercially inclined and with much less hot swing music.
In 'Alamo' very nice alto sax playing by probably Claude Green – his only appearance in Rusts, but he is with Mary Lou Williams in 1944 - with interesting atonal parts; then typical Sonny White on piano and a 'modernised' Prince Robinson or 'Pazuza' Simon on tenor sax, plus the bandleader´s pleasing and sympathetic vocal chorus – un-usually at the end of the title. The subsequent three titles have nice and appropriately arranged big band music cum Bryant´s singing with very little – if at all – hot soloistic.
It might be of interest for some listeners that the form of the chorus of 'You´re Gonna Lose Your Gal' is quite un-usual in that this AABA chorus has 44 bars, each A-part having 12 bars while the B-part has the usual 8 bars.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Sandy Watson, Gene Prince, Renald Jones (tp); Robert Williams, James Archey, Eli Robinson (tb); Carl Frye, Stafford Simon, Claude Green, Prince Robinson (s); Sonny White (p); Arnold Adams (g); Norman Lee Franke (b); Manzie Johnson (dm)
*- Rust*2: Robert Williams, Reunald Jones, Gene Prince (tpt); James Archey, Eli Robinson, Sandy Watson (tb); Carl Frye, Claude Green (alt); Stafford Simon, Prince Robinson (s); Sonny White (p); Arnold Adams (g); Norman Lee Franke (b); Manzie Johnson (dm); Willie Bryant (ldr, vcl)*
*- Rust*3: Robert Williams -Reunald Jones -Gene Prince -t; James Archey -Eli Robinson -Sandy Watson -tb; Carl Frye -Claude Green -as; Stafford Simon -Prince Robinson -ts; Sonny White -p; Arnold Adams -g; Norman Franke sb; Manzie Johnson -d; Willie Bryant -v -ldr*
*- Rust*4,*6: Willie Bryant -v -ldr; Robert Williams -Reunald Jones -Gene Prince -t; James Archey -Eli Robinson -Sandy Watson -tb; Carl Frye -Claude Green -as; Stafford Simon -Prince Robinson -ts; Sonny White -p; Arnold Adams -g; Norman Franke sb; Manzie Johnson -d*
Soloists ad-lib:

63558:	*CG alt 8; SW pno 2+16; PR ten 2+14; RJ o-tpt 8*
63559:	*SW pno 2*
63560:	*?PR or ?SPS ten 8; ER o-tbn 8*
63561:	*no hot solos*

057 **ROY ELDRIDGE AND HIS ORCHESTRA** New York, Aug. 05, 1939
Roy Eldridge – tpt, voc, ldr;
Robert Williams – tpt; Eli Robinson – tbn;
Joe Eldridge – alt; Prince Robinson – ten, clt; Franz Jackson – ten;
Clyde Hart – pno; John Collins – gtr; Ted Sturgis – sbs; David 'Panama' Francis – dms;
Laurel Watson – voc (1,4);
Joe Eldridge - arr

US-1005-1	It´s My Turn Now	Var 8084,	Chronogical Classics 725
US-1006-1	You´re A Lucky Guy	Var 8084,	Chronogical Classics 725
US-1007-1	Pluckin´ The Bass	Var 8107,	Chronogical Classics 725
US-1008-1	I´m Getting´ Sentimental Over You	Var 8107,	Chronogical Classics 725

Composer credits: US 1005 (Cahn – Chaplin); US 1006 (Cahn - Chaplin); US 1007 (R. Eldridge); US 1008 (Washington – Bassman)

These are the first recordings by Roy Eldridge´s famous band at New York´s 'Arcadia Ballroom' in 1939. This band was established for Roy Eldridge to show off his own immense playing powers with high notes, high tempi and his fast multi-toned melodic phrases, always being deeply rooted in blues tonality. The personnel are composed of a strange saxophone section of one alto sax and two tenors, a four-part rhythm section as usual for the time, but no complete brass section. Instead, the band has a lead-trumpet to play the arrangements, and one solo trumpet – the bandleader. The band´s sound is deeper than that of a common big band, as a result of the un-usual combination of one alto sax and two tenor saxes. Of these two players, Franz Jackson is responsible for the tenor sax solos, and Prince Robinson for the clarinet

solos. The rhythm section is built around three "youngsters" of the jazz scene, pianist Clyde Hart, bassist Ted Sturgis, and drummer David Francis, nick-named 'Panama'.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Roy Eldridge, Robert Williams (tp); Eli Robinson (tb); Joe Eldridge, Prince Robinson, Franz Jackson (s); Clyde Hart (p); John Collins (g); Ted Sturgis (b); David Francis (dm)

- Carey, McCarthy, Jazz Directory, Vol. 3: Roy Eldridge, Robert Williams (tpt); Eli Robinson (tbn); Joe Eldridge (alt) Prince Robinson, Franz Jackson (ten); Clyde Hart (p); John Collins (g); Ted Sturgis (bs); David Francis (d); Laurel Watson (vcl)

*- Rust*2: Roy Eldridge, Robert Williams (tpt); Eli Robinson (tbn); Joe Eldridge (alt); Prince Robinson, Franz Jackson (ten); Clyde Hart (pno); John Collins (gtr); Ted Sturgis (sbs); David Francis (dms); Laurel Watson (vcl)*

*- Rust*3,*4,*6: Roy Eldridge -t -v; Robert Williams -t; Eli Robinson -tb; Joe Eldridge -as; Prince Robinson -Franz Jackson -ts; Clyde Hart -p; John Collins -g; Ted Sturgis -sb; David Francis -d; Laurel Watson -v*

Soloists ad-lib:

US-1005:	*RE o-tpt 6; RE o-tpt 8; PR clt 6; FJ ten 6; LW voc 32; CH pno 8; RE o-tpt 16*
US-1006:	*CH pno 9; RE voc 34; RE o-tpt 34; PR ten 8; RE o-tpt 10*
US-1007:	*TS sbs 8; RE o-tpt 8; FJ ten 32; PR clt 32; RE o-tpt 32+32; TS sbs 32+12*
US-1008:	*RE-tpt 6, RE o-tpt 12; LW voc 35; RE o-tpt 1+12*

058 **ROY ELDRIDGE AND HIS ORCHESTRA** — New York, Aug. 05, 1939

Roy Eldridge – tpt, ldr; — NBC Radio from Arcadia Ballroom, NY

Robert Williams – tpt; Eli Robinson – tbn;
Joe Eldridge – alt; Prince Robinson – ten, clt; Franz Jackson – ten;
Clyde Hart – pno; John Collins – gtr; Ted Sturgis – sbs; David 'Panama' Francis – dms;
Laurel Watson – voc (5);
Joe Eldridge - arr

Little Jazz	Galaxy 3899522
Mahogany Hall Stomp	Galaxy 3899522
Body And Soul	Galaxy 3899522
Arcadia Shuffle	Galaxy 3899522
Sam, Sam, The Vegetable Man	Galaxy 3899522
Pluckin´ The Bass	Galaxy 3899522
Little Jazz	Galaxy 3899522

This bunch of recordings were caught off-the-air and issued on a Jazz Archives LP of 1973 that arouse a big rapture in the jazz world. The first title, obviously the band´s signature-tune, bears Roy Eldridge´s nick-name. It is a strange and special AABC melody of 28 bars. 'Mahagony Hall Stomp' is Roy´s warm-hearted dedication to the title´s most famous interpreter, Louis Armstrong. It most astonishingly includes one of the very few but great solos by Joe Eldridge, Roy´s elder brother. 'Body And Soul' is not easy to recognise behind this rendition in double time and gets more common after the piano solo. The riff-tune 'Arcadia Shuffle' has excellent solo outings by everybody in the band, with the exception of first trumpet player Robert Williams and trombonist Eli Robinson. 'Sam, Sam, The Vegetable Man' is the one-minute-long fraction of the original performance. A pity! 'Pluckin´ The Bass', thought as a feature for bassist Sturgis, has fine and interesting solos by the wind instrumentalists – without lead trumpet and trombone again – only, that the title-figure, the string-bassist, is impossible to hear and savour.

Notes:

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

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

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

Soloists ad-lib:

LJ:	*RE m-tpt 24*
MHS:	*RE o-tpt 32 + 12; JE alt 12+12; RE m-tpt 12+12+12: FJ ten 12+12; PR clt 12+12+12+12*
BAS:	*RE o-tpt 6+32+4; CH pno 8; RE o-tpt 8+2*
AS:	*RE o-tpt 16; CH pno 8; RE o-tpt 8; PR clt 16; JE alt 8; PR clt 8; FJ ten 8*
SSTVM:	*LW voc 18; DPF dms 2; RE o-tpt 4; CH pno 4*
PTB:	*TS sbs 8 + 16; RE m-tpt 8; TS sbs 8; FJ ten 32; PR clt 32; TS sbs 32*
LJ:	*RE o-tpt 4*

059 **ROY ELDRIDGE AND HIS ORCHESTRA** — New York, Aug. 12, 1939

Roy Eldridge – tpt, voc, ldr; — NBC Radio from Arcadia Ballroom, NY

Robert Williams – tpt; Eli Robinson – tbn;
Joe Eldridge – alt; Prince Robinson – ten, clt; Franz Jackson – ten;
Clyde Hart – pno; John Collins – gtr; Ted Sturgis – sbs; David 'Panama' Francis – dms;
Joe Eldridge - arr

Swinging At The Deuces	Galaxy 3899522
Sweet Georgia Brown	Galaxy 3899522
Heckler´s Hop	Galaxy 3899522
King Of Bongo Bong	Galaxy 3899522

'Swinging At the Deuces' reminds everybody of Roy Eldridge´s extended stay at Chicago´s 'Three Deuces' night-club in 1936. It probably is presented here in a fraction again, but features excellent solos by Roy´s muted trumpet and his brother´s outstanding alto playing. Roy Eldidge´s version of 'Sweet Georgia Brown' is his own very individual concept of the tune named 'The Gasser' – obviously the leader´s "ego". Eldridge´s own 'Heckler´s Hop' in AABA form is played in a too fast pace, but has good solos by the Eldridge brothers, again, but lacks form.

'King Of Bono Bong' carries a vocal by Roy, and has a couple of soloist, particularly by Prince Robinson and Franz Jackson, and the bandleader, of course. (I´d be much interested to hear Eli Robinson! – no relation to Prince, by the way!)

Notes:

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

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

*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
SATD: *RE m-tpt 32+32; JE alt 32; PR clt 8*
SGB: *RE m-tpt 32+32; JE alt 32; PR clt 32; FJ ten 21; RE o-tpt 32*
HH: *RE m-tpt 2; JE alt 16; CH pno 8; JE alt 8; RE o-tpt 32+32; FJ ten 24; RE o-tpt 8*
KOBB: *RE o-tpt 4 + 2 + 6; RE o-tpt 10; PR clt 16; CH pno 6; PR clt 6; RE voc 32; FJ ten 4 + 4; RE o-tpt 8 + 8*

060 **ROY ELDRIDGE AND HIS ORCHESTRA** New York, Aug. 19, 1939
Roy Eldridge – tpt, voc, ldr; NBC Radio from Arcadia Ballroom, NY
Robert Williams – tpt; Eli Robinson – tbn;
Joe Eldridge – alt; Prince Robinson – ten, clt; Franz Jackson – ten;
Clyde Hart – pno; John Collins – gtr; Ted Sturgis – sbs; David 'Panama' Francis – dms;
Joe Eldridge - arr

Yellow Fire Galaxy 3899522
Shine Galaxy 3899522

'Yellow Fire', a composition of tenorist Franz Jackson, has some wicked rhythm in the opening chorus, a lot of swing and drive, and solos by all three reed-men, Prince Robinson starting the sequence. Eldridge then tackles Ford Dabney´s 'Shine', a nice number made well-known by Louis Armstrong in 1931. Here we have one minute of Roy Eldridge plus band, starting with one fast chorus, changing over to double tempo in the second chorus plus 10 bars, and then one minute of the band´s vocal conversation, followed by more than a minute of 'Panama' Francis on snare-drum rolls with the band giving a one-beat chord for every bar, which then is ended by eight bars of pure snare-drum rolls without chords by the band. Then Roy starts demonstrating his physical abilities on the trumpet for about half-a-minute – without rhythm – finally climbing chromatically up to a high Eb. OK, pure show!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
- Carey, McCarthy, Jazz Directory, Vol. 3: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
YF: *PR clt 32; RE o-tpt 16; FJ ten 8; RE o-tpt 8; JE alt 8*
S: *RE o-tpt 32 + 32+10; DPF dms 8; RE o-tpt half-a-minute*

061 **ROY ELDRIDGE AND HIS ORCHESTRA** New York, Aug./Sep. 1939
Roy Eldridge – tpt, voc, ldr; NBC Radio from Arcadia Ballroom, NY
Robert Williams – tpt; Eli Robinson – tbn;
Joe Eldridge – alt; Prince Robinson – ten, clt; Franz Jackson – ten;
Clyde Hart – pno; John Collins – gtr; Ted Sturgis – sbs; David 'Panama' Francis – dms;
Benny Carter – arr

Sweet Sue IAJRC LP-14 (LP)

This life recording of 'Sweet Sue, Just You' is said to be performed in an arrangement by Benny Carter. With the exception of the last chorus – in riff-form – it is a row of excellent solos as listed below. Unfortunately, Prince Robinson is not in the sequence!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
- Carey, McCarthy, Jazz Directory, Vol. 3: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
SS: *RE m-tpt 4 + 32; JE alt 32; RE m-tpt 32+32; FJ ten 32; RE o-tpt 8*

062 **ROY ELDRIDGE AND HIS ORCHESTRA** New York, Sep. 02, 1939
Roy Eldridge – tpt, voc, ldr; NBC Radio from Arcadia Ballroom, NY
Robert Williams – tpt; Eli Robinson – tbn;
Joe Eldridge – alt; Prince Robinson – ten, clt; Franz Jackson – ten;
Clyde Hart – pno; John Collins – gtr; Ted Sturgis – sbs; David 'Panama' Francis – dms;
Joe Eldridge - arr

St. Louis Blues Galaxy 3899522
Woodchopper´s Ball Galaxy 3899522

'St. Louis Blues' is not easily recognised by the notes/sounds committed to LP. It is Eldridge plus string-bass and drums for the beginning, then has one verse by Clyde Hart´s piano and two verses by Roy with scat vocal, Prince Robinson´s fine clarinet for three verses and frantic Franz Jackson with two verses, and is then ended by an un-interesting row of five blues-choruses by the leader.
'Woodchopper´s Ball' then has a theme of a simple riff on blues-changes, and a nice row of solos as listed, with the only solo up to now by trombonist Eli Robinson in a nice bluesy manner, but – alas – at his name-sake Prince Robinson´s expenses.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
- Carey, McCarthy, Jazz Directory, Vol. 3: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
SLB: *RE m-tpt 12+16+16+16; CH pno 16; RE voc 16+16; PR clt 16+16+16; FJ ten 16+16; RE o-tpt 12+12+12+12+12*
WB: *JE alt 12+12; FJ ten 12+12; RE m-tpt 12+12; ER m-tbn 12+12*

063 **ROY ELDRIDGE AND HIS ORCHESTRA** New York, Sep. 09, 1939
Roy Eldridge – tpt, voc, ldr; NBC Radio from Arcadia Ballroom, NY

Robert Williams – tpt; Eli Robinson – tbn;
Joe Eldridge – alt; Prince Robinson – ten, clt; Franz Jackson – ten;
Clyde Hart – pno; John Collins – gtr; Ted Sturgis – sbs; David 'Panama' Francis – dms;
Benny Carter – arr (2)

	Minor Jive	Galaxy 3899522
	Oh, Lady Be Good	Galaxy 3899522
	Roy´s Riffin´ Now	Galaxy 3899522

'The Minor Jive' has great solos all over, and 'Lady Be Good' has a tricky arrangement (by whom?), changing keys all through. And 'Roy´s Riffin´ Now' does show exactly together with his tenorists what the title let´s us know.
Tempi of the second and third titles are fastest, and do not allow beauty and melodies, but it still is un-believable how well the participating musicians command their instruments and create jazz music. It, yet, is not implicitly satisfying.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 3: not listed*
- *Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
MJ: *RE o-tpt 24+16+16; FJ ten 16+16; PR clt 16+16, JE alt 16+16; RE o-tpt 16+16+16*
OLBG: *RE o-tpt 16 + 8; CH pno 16 + 4+8; FJ ten 22; RE o-tpt 2+30; DPF dms 2; RE o-tpt 4 + 4+8; FJ ten 4*
RRN: *PR clt 24; RE m-tpt 24; FJ ten 24*

Jan Evensmo´s 'Jazz Archeology' lists some additional titles from about this time that are not included in any LP or CD issue. They may be performed by the above band, but are un-issued. The titles are: Summertime, Little Jazz, Arcadia Shuffle, I Know That You Know, and one single unknown title. I am un-able to note anything about them.

064 **ROY ELDRIDGE AND HIS ORCHESTRA** New York, Dec. 1939
Roy Eldridge – tpt, ldr;
Robert Williams – tpt; Eli Robinson – tbn;
Joe Eldridge – alt; Prince Robinson, Franz Jackson – ten;
Kenny Kersey – pno; John Collins – gtr; Ted Sturgis – sbs; David 'Panama' Francis – dms;
Laurel Watson – voc (3,4)

US-1189-1	High Society	Var 8154,	Chronogical Classics 725
US-1190-1	Muskrat Ramble	Var 8154,	Chronogical Classics 725
US-1191-1	Who Told You I Cared?	Var 8144,	Chronogical Classics 725
US-1192-1	Does Your Heart Beat For Me?	Var 8144,	Chronogical Classics 725

Composer credits: US 1189 (Steele - Melrose); US-1190 (E. Ory); US-1191 (Whiting - Heisfeld); US-1192 (Parish – Morgen – Johnson)

Here, Roy Eldridge is in a commercial recording studio again – the Varsity Records label – as he was at the start of his own band´s recording Career, the US in the matrix obviously standing for 'United States Record Corporation' (session 057 above). The music is more commercially inclined, with two titles having singer Laurel Watson in swing manner as before. But the first two titles very probably are reacting to the beginning interest in 'Dixieland' music, which had been incited by the issue of the recordings of 'Muggsy Spanier and his Ragtime Band' in July of this same year.
Thus, the first title 'High Society' is a complete recovering of this classic New Orleans tune, with its three parts and the inevitable clarinet solo, originally assumed and performed by Alphonse Picou by transforming a piccolo part of the original issued version. Prince Robinson plays it properly as prescribed. And 'Muskrat Ramble' is the old New Orleans war-horse, composed as they say by Kid Ory, and made world-famous by Louis Armstrong and his Hot Five and other traditional jazz groups.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: Roy Eldridge, Robert Williams (tp); Eli Robinson (tb); Joe Eldridge, Prince Robinson, Franz Jackson (s); Kenny Kersey (p); John Collins (g); Ted Sturgis (b); David Francis (dm)*
- *Carey, McCarthy, Jazz Directory, Vol. 3: Roy Eldridge, Robert Williams (tpt); Eli Robinson (tbn); Joe Eldridge (alt) Prince Robinson, Franz Jackson (ten); Kenny Kersey (p); John Collins (g); Ted Sturgis (bs); David Francis (d); Laurel Watson (vcl)*
- *Rust*2: Roy Eldridge, Robert Williams (tpt); Eli Robinson (tbn); Joe Eldridge (alt); Prince Robinson, Franz Jackson (ten); Clyde Hart (pno); John Collins (gtr); Ted Sturgis (sbs); David Francis (dms); Laurel Watson (vcl)*
- *Rust*3,*4,*6: Roy Eldridge -t -v; Robert Williams -t; Eli Robinson -tb; Joe Eldridge -as; Prince Robinson -Franz Jackson -ts; Kenny Kersey -p; John Collins -g; Ted Sturgis -sb; David Francis -d; Laurel Watson -v*
Soloists ad-lib:
HS: *DPF dms 8; RE o-tpt 6+2; FJ ten 16; PR clt 1+30; RE m-tpt 4; DPF dms 6; RE o-tpt 1+32 + 4*
MR: *RE o-tpt 8; FJ ten 6 + 6; RE o-tpt 16; JE alt 16*
WTYIC: *RE m-tpt 16; KK pno 6; LW voc 32; RE o-tpt 1+16 + 2+4*
DYHFM: *RE m-tpt 1+8; KK pno 6; LW voc 32; RE o-tpt 1+8*

065 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Mar. 10, 1941
Louis Armstrong – tpt, voc; George Washington – tbn; Prince Robinson – clt;
Luis Russell – pno; Lawrence Lucie – gtr; John Williams – sbs; Sidney Catlett - dms

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

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

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

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tpt, vcl); George Washington (tbn); Prince Robinson (clt); Luis Russell (pno); Lawrence Lucie (gtr); John Williams (sbs); Sidney Catlett (dms)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); George Washington (tbn); Prince Robinson (clt); Luis Russell (pno); Lawrence Lucie (gtr); John Williams (sbs); Sidney Catlett (dms)*
- J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); George Washington (tb); Prince Robinson (cl); Luis Russell (p); Lawrence Lucie (g); Johnny Williams (b); Sid Catlett (d)
Soloists ad-lib:
68796: LA m-tpt 12; PR clt 4; LA voc+GW o-tbn+PR clt 30; LR pno 2; LL gtr 2; LA o-tpt 16+4
68797: free ens 16; GW o-tbn 4; PR clt 4; free ens 6; PR clt 2+2; LA voc+ens 32; LL gtr 1+2; LA LA o-tpt 1+16
68798: LR pno 4; LA m-tpt 32; LL gtr 4; LA voc+ens 32; LL gtr 4; LA m-tpt 16
68799: PR clt 1; GW o-tbn 1; LA o-tpt 1+16; GW o-tbn 8; PR clt 8; LA voc+o-tbn 32; SC dms 4; LA o-tpt 32; free ens 16; SC 8; free ens 8

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

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

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

And, as before, a 'Hot Seven' recreation reminding the classic years more than ten years ago, but with another rhythmic style. Armstrong mainly singing and Washington playing beautifully, yet Prince Robinson is not so much impressive on his clarinet. This might be the consequence of being mostly retained to saxophone duties?
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tpt, vcl); George Washington (tbn); Prince Robinson (clt); Luis Russell (pno); Lawrence Lucie (gtr); John Williams (sbs); Sidney Catlett (dms)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); George Washington (tbn); Prince Robinson (clt); Luis Russell (pno); Lawrence Lucie (gtr); John Williams (sbs); Sidney Catlett (dms)*
- J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); George Washington (tb); Prince Robinson (ts, cl); Luis Russell (p); Lawrence Lucie (g); Johnny Williams (b); Sid Catlett (d)
Soloists ad-lib:
68997: LL gtr 4; LA voc+ens 12 + 12; LR pno 12; LA voc+ens 12 + 12; GW o-tbn 10; LA o-tpt 2+12+2
68998: LA o-tpt+ens 16; GW o-tbn 14; SC dms 4; LA voc 16 + 16; PR ten 2+14; LA voc 16 + 14; GW o-tbn 2+16; LA voc 1+16 + 14; JW sbs 2+4; free ens 16
68999: LA o-tpt 1+8 + 8; LA voc 1+8 + 8 + 8 + 8 + 8 + 8
69000: LA m-tpt 14; PR ten 4; LA voc 16 + 16; PR clt 16; LA voc 16 + 16; GW o-tbn 14; SC dms 2; free ens 16

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

93787-A	When It´s Sleepy Time Down South	Dec 4140,	Chronogical Classics 685
93788-A	Leap Frog	Dec 4106,	Chronogical Classics 685
93789-A	I Used To Love You	Dec 4106,	Ambassador CLA 1908
93789-B	I Used To Love You	Dec 4106,	Chronogical Classics 685
63790-A	I´ll Be Glad When You´re Dead, You Rascal, You	Dec 4140,	Chronogical Classics 685

Composer credits: 93787 (Rene – Rene – Muse); 93788 (Garland); 93789 (Von Tilzer); 93790 (Theard)

Louis Armstrong presents his theme song 'When It´s Sleepy Time Down South' as sole soloist, and then we hear a unique title without any solo spot for Louis: 'Leap Frog'. This title features half-a-chorus for clarinet – probably Prince Robinson – and later 4-bar solo spots for tenor sax – probably by Joe Garland.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill, Gene Prince, Frank Galbraith (tp); George Washington, Henderson Chambers, Norman Greene (tb); Carl Frye (as); Rupert Cole (al & cl); Joe Garland, Prince Robinson (ts); Luis Russell (p); Lawrence Lucie (g); Hayes Alvis (b); Sidney Catlett (dm)
*- Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Gene Prince, Frank Galbraith (tpt); George Washington, Norman Greene, Henderson Chambers (tbn); Rupert Cole, Carl Frye (alt); Prince Robinson, Joe Garland (ten); Luis Russell (pno); Lawrence Lucie (gtr); Hayes Alvis (sbs); Sidney Catlett (dms)*
- J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Gene Prince (tp); George Washington, Norman Greene, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, bar); Joe Garland (ts, bs); Luis Russell (p); Lawrence Lucie (g); Hayes Alvis (b); Sid Catlett (d)
Soloists ad-lib:
93787: LA o-tpt 16 + 8 + 16
93788: PR clt 16; JG ten 4 + 4 + 4; JG bsx 1
93789: LA o-tpt 1+16 + 1+16; ?PR ten 1+8; LA o-tpt 1+8
93790: LA o-tpt 16 + 12; LA voc 16 + 16 + 14; LA o-tpt 14; LA voc 14; LA o-tpt 7; LA voc 6; LA o-tpt 4; LA voc 7; LA o-tpt 16 + 16
Notable differences of takes:
93789-A: Tenor sax solo: last notes are c-F-Eb
93789-B: Tenor sax solo: last notes are G-Gb-F

068 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Chicago, Nov. 17, 1941
Louis Armstrong – tpt, voc; broadcast from Grand Terrace Café
Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;
George Washington, Nowman Greene, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett - dms

When It´s Sleepy Time Down South	Ambassador CLA 1908
Basin Street Blues	Ambassador CLA 1908
Leap Frog	King Akwa 00851 (LP)
Exactly Like You	Ambassador CLA 1908

And again, some live Louis Armstrong from Chicago´s Grand Terrace Café: a rather fast 'Basin Street Blues', the somewhat ab-normal Leap Frog', the reed-player soloists of which I have found listed in Jos Willems great Armstrong discography 'All Of Me'. And a nice swinging 'Exactly Like You' with some typical Catlett marks at the end of the title. Joe Garland´s 'Leap Frog' gets a somewhat extended version, here – different from the Decca session above, and with two fast drum-breaks by Catlett, and a recognisable Louis Armstrong high over the ensemble at the end.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Rust*2,*3,*4,*6: not listed*
- *J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Gene Prince (tp); George Washington, Norman Greene, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, bar); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); Hayes Alvis (b); Sid Catlett (d)*

Soloists ad-lib:

WISTDS:	*no instrumental solo*
BSB:	*LA voc 16 + 16; LA o-tpt 16 + 16 + 16 + 16+2*
LF:	*PR clt 16; JG ten 4 + 4 + 4 +4; SC dms 4; JG bsx 2; HA sbs 2; SC dms 2*
ELY:	*LA o-tpt 32; LA voc 32; LA o-tpt 32 + 32+4*

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

When It´s Sleepy Time Down South	not on LP/CD ?
Swing That Music	Ambassador CLA 1908
Harlem Stomp	not on LP/CD ?
Blues For The Second Line	not on LP/CD ?
Song Of The Islands	Ambassador CLA 1908
Panama / When It´s Sleepy Time Down South / Basin Street Blues	Ambassador CLA 1908

We still are at the Grand Terrace Café of Chicago with three titles preserved from the broadcast, thanks to Mr. Ambassador. The sound is nasty, but we still get an impression of Louis and his band in fast paces, with Louis being the only soloist.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Rust*2,*3,*4,*6: not listed*
- *J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Gene Prince (tp); George Washington, Norman Greene, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (cl, ts); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); Hayes Alvis (b); Sid Catlett (d)*

Soloists ad-lib:

STM:	*LA voc 32; LA o-tpt 32 + 32 + 32 + 32*
SOTI:	*LA voc 26; LA o-tpt 32; SC dms 2; LA o-tpt 32*
P / WISTDS:	*LA o-tpt 16 + 16 + 16 + 16+24 / LA speech*

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

In The Mood	Ambassador 1910
When It´s Sleepy Time Down South	Ambassador 1910
Shine	Ambassador 1910
Shoe Shine Boy	Ambassador 1910
A Zoot Suit	Ambassador 1910
Basin Street Blues	Ambassador 1910
I Surrender Dear	Ambassador 1910
You Don´t Know What Love Is	Ambassador 1910

'In The Mood', Glenn Miller´s great hit of three years ago, gets an Armstrong treatment, but it is interesting that Armstrong does not play on it, but has probably Frank Galbreath soloing.
'You Don´t Know What Love Is' is a rather modern arrangement for the time and (!) for Louis Armstrong! But he still can give it his personal sound and timbre.
Notes:

- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
- J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, talk); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)
Soloists ad-lib:
ITM: ?FG o-tpt 16 + 8
WISTDS: LA o-tpt 4
S: LA voc 31; LA o-tpt 32 + 32 + 6
SSB: LA voc 32; LA o-tpt 30+1
AZS: LA voc 32; LA o-tpt 1+32 + 16; JG ten 8; LA voc 8
BSB: LA vco 16 + 16; LA o-tpt 16 + 16 + 16 +16 + 8
ISD: LA m-tpt 16; RC clt 4; LA voc 32; LA o-tpt 4 + 17
YDKWLI: RC clt 8; LA voc 32; LA o-tpt 21; LA voc 8

071 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 04, 1942
Louis Armstrong – tpt, voc; broadcast from Casa Manana
Shelton Hemphill, Frank Galbreath, Bernard Flood – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett - dms
Coquette Ambassador 1910
When It´s Sleepy Time Down South Ambassador 1910

Listen to Sid Catlett driving the band with his immense swing and soft power in 'Coquette'. For me, this is almost un-believable. We definitely have two real kings of classic jazz here.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
- J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, bar); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)
Soloists ad-lib:
C: LA voc 32; LA o-tpt 1+32; JG ten 16; LA o-tpt 16 + 4
WISTDS: LA o-tpt 6

072 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 10, 1942
Louis Armstrong – tpt, voc; broadcast from Casa Manana
Shelton Hemphill, Frank Galbreath, Bernard Flood – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett - dms
(Get Some) Cash For Your Trash Ambassador 1910

And again, Louis and 'Big Sid' reigning the band and playing their un-equalled kind of Jazz. I wished I´d been at the Casa Manana! I would have been drunk for months, afterwards!
- J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (cl, ts); Joe Garland (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
Soloists ad-lib:
CFYT: LA voc 32; LA o-tpt 32; LA m-tpt 8; LA o-tp 8; LA voc 12

073 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 15, 1942
Louis Armstrong – tpt, voc; broadcast from Casa Manana
Shelton Hemphill, Frank Galbreath, Bernard Flood – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett - dms
I Never Knew Ambassador 1910

This title was performed rather seldom by Armstrong, but recorded commercially at the subsequent recording session below.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
- J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl, bar); Joe Garland (cl, ts, bs); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)
Soloists ad-lib:
INK: LA voc 32; LA o-tpt 32 + 32 + 4

074 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Los Angeles, Apr. 17, 1942
Louis Armstrong – tpt, voc;
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett - dms

DLA-2974-A	Cash For Your Trash	Dec 4229,	Chronogical Classics 685
DLA-2975-A	Among My Souvenirs	Dec 4327,	Chronogical Classics 685
DLA-2975-B	Among My Souvenirs	Voc VL3851,	Ambassador CLA 1908
DLA-2976-A	Coquette	Dec 4327,	Chronogical Classics 685
DLA-2976-B	Coquette	Dec unissued	held *ARM CD 52*
DLA-2977-A	I Never Knew	Dec 4229,	Chronogical Classics 685

Composer credits: 2974 (Waller – Kirkeby); 2975 (Nicholls – Leslie); 2976 (Lombardo – Green – Kahn); 2977 Fio Rito – Kahn)

Louis Armstong´s last commercial recording session with his big band and drummer Sidney Catlett - busy with ride rhythm on his Chinese cymbal at this session. Catlett, yet, was the drummer with Armstong´s All Stars later-on from early 1947 until early 1949.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Shelton Hemphill, Bernard Flood, Frank Galbraith (tp); George Washington, Henderson Chambers, James Whitney (tb); Carl Frye (as); Rupert Cole (al & cl); Joe Garland, Prince Robinson (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sidney Catlett (dm)*
- *Rust*2,*3,*4,*6: Louis Armstrong (tpt, vcl); Shelton Hemphill, Bernard Flood, Frank Galbraith (tpt); George Washington, Henderson Chambers, James Whitney (tbn); Rupert Cole, Carl Frye (as); Joe Garland, Prince Robinson (ts); Luis Russell (pno); Lawrence Lucie (gtr); John Simmons (sbs); Sidney Catlett (dms)*
- *J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (ts, cl); Joe Garland (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

Soloists ad-lib:

2974:	*LA voc 32; LA o-tpt 30; ?HC o-tbn 1+8; LA m-tpt 8 + 5; LA voc 12*
2975:	*LA m-tpt 24; LA voc 32; JG ten 2; LA o-tpt 8*
2976:	*LA voc 32; LA o-tpt 1+32; JG ten 16; LA o-tpt 16 + 4*
2977:	*LA voc 32; LA o-tpt 30; JG ten 2+14; SC dms 2; LA o-tpt 16 + 4*

Notable differences of takes:

2975-A:	*Start of theme chorus by L.A.: 4 quarter-notes F-F-Ab-Ab, 1 eighth-note Gb; 1 syncopated quarter-note Gb*
2975-B:	*Start of theme chorus by L.A.: 3 quarter-notes F-F-Ab, 1 eighth-note Ab; 2 syncopated quarter-notes Gb-Gb*
2976-A:	*Bar 10 of tenor sax solo: soloist starts with 1 eighth-note Bb, 1 quarter-note Bb, followed by 2 eighth-notes G-F, 1 quarter-note G in bar 11*
2976-B:	*Bar 11 of tenor sax solo: soloist starts with 4 dirty quarter-notes Ab*

075 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Los Angeles, Apr. 20, 1942
Louis Armstrong – tpt, voc, ldr; Film soundtracks 'Soundies'
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Joe Garland, Prince Robinson – ten, clt;
Luis Russell – pno; Lee Blair – gtr; John Simmons – sbs; Sidney Catlett – dms;
Velma Middleton – voc, dance; George Washington - voc

Swingin´ On Nothing	Ambassador CLA 1908
I´ll Be Glad When You´re Dead, You Rascal You	Ambassador CLA 1908
When It´s Sleepy Time Down South	Ambassador CLA 1908
Shine	Ambassador CLA 1908

These 'Soundies' are short film strips with a length of about five minutes that feature prominent and famous singers and bands – mainly of the African-American kind – that could be watched publicly on 'Jukeboxes' for little amounts. The above listed four film-clips are by Louis Armstrong and his Orchestra, presenting his great trumpet and vocal performances, but also Miss Middleton´s dancing efforts and some rather silly attempts to approach her by band members. There is no soloistic by other performers except for only the bandleader and a some little bits of Catlett´s typical most musical drumming. These 'soundies' may be watched on w.w.w..
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Rust*2,*3,*4,*6: not listed*
- *J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson, Joe Garland (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)*

076 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 22, 1942
Louis Armstrong – tpt, voc; broadcast from Casa Manana
Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Carl Frye – alt, clt; Prince Robinson, Joe Garland – ten, clt;
Luis Russell – pno; Lawrence Lucie – gtr; John Simmons – sbs; Sidney Catlett – dms

Blues In The Night	Ambassador CLA 1910
Harlem Stomp	Ambassador CLA 1910
When Its Sleepy Time Down South (closing)	Ambassador CLA 1910

Louis Armstrong´s version of 'Blues In The Night', which he did not record earlier commercially than with Oscar Peterson in 1957. 'Harlem Stomp' is a rather short band arrangement tailored to the bandleader.
Notes:

- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*
- J. Willems, All Of Me, Louis Armstrong: Louis Armstrong (tp, voc); Frank Galbreath, Shelton Hemphill, Bernard Flood (tp); George Washington, James Whitney, Henderson Chambers (tb); Rupert Cole, Carl Frye (as); Prince Robinson (cl, ts); Joe Garland (ts); Luis Russell (p); Lawrence Lucie (g); John Simmons (b); Sid Catlett (d)
Soloists ad-lib:
BITN: LA voc 12 + 12 + 16 + 12 + 12 + 6
HS: LA voc 16 + 32; LA o-tpt 32
WISTDS: LA o-tpt 8

077 **LOUIS ARMSTRONG AND HIS ORCHESTRA** unknown, early 1943
Louis Armstrong – tpt, voc; private broadcast recording
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt;
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms

On The Sunny Side Of The Street	Ambassador CLA 1910
Back O´ Town Blues	Ambassador CLA 1910
Me And Brother Bill	Ambassador CLA 1910
As Time Goes By	Ambassador CLA 1910

078 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Los Angeles, May 03 or 10, 1943
Louis Armstrong – tpt, voc;
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt;
George Washington, James Whitney, Henderson Chambers – tbn;
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten, clt;
Luis Russell – pno; Lawrence Lucie – gtr; Ted Sturgis – sbs; Chick Morrison – dms;
George Washington – voc; Buck And Bubbles – vco; Ada Brown - voc

Jubilee Theme	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
Dear Old Southland	AFRS 'Jubilee' No. 24 on LP/CD ?
If I Could Be With You One Hour Tonight	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
Hip Hip Hooray	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
It Ain´t Necessarily So	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
I´m Confessin´	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
In The Mood	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
I Got Plenty O´ Nuttin´	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
I Can´t Give You Anything But Love	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
Jonah And The Whale	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
Lazy River	AFRS 'Jubilee' No. 24, Duke D1021 (LP)
Ol´ Man Mose – Closing Jubilee Theme	AFRS 'Jubilee' No. 24, Duke D1021 (LP)

079 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Los Angeles, Aug. 17, 1943
Louis Armstrong – tpt, voc; Blue Network broadcast
Shelton Hemphill, Bernard Flood, Frank Galbreath – tpt; 'Victory Parade Of Spotlight Bands' # 284
James Whitney, Henderson Chambers – tbn;
Rupert Cole, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten;
Gerry Wiggins – pno; Lawrence Lucie – gtr; Ernest 'Bass' Hill – sbs; Jesse Price – dms;
Ann Baker – voc (2); Jimmy Anderson – voc (6)

Broadcast Opening Announcement	Milan (F) CD CH 602
I Never Knew	Milan (F) CD CH 602
What´s The Good Word, Mr. Bluebird	Milan (F) CD CH 602
Coca Cola Fanfare	Milan (F) CD CH 602
I Lost My Sugar In Salt Lake City	Milan (F) CD CH 602
You´ll Never Know	Milan (F) CD CH 602
Lazy River	Milan (F) CD CH 602
On The Sunny Side Of The Street	Milan (F) CD CH 602
When It´s Sleepy Time Down South	Milan (F) CD CH 602

080 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Houston, TX, Coliseum Dec. 08, 1943
Louis Armstrong – tpt, voc; ABC Network broadcast
Hosea Sapp, Jimmy Lott, Shelton Hemphill – tpt; 'Victory Parade Of Spotlight Bands' # 380
John 'Shorty' Haughton, James Whitney, Henderson Chambers – tbn;
Joe Evans, Joe Hayman – alt, clt; Prince Robinson, Joe Garland – ten;
Gerry Wiggins – pno; Lawrence Lucie – gtr; Alfred Moore – sbs; Jesse Price – dms;
Bea Booze – voc, gtr (6); Jimmy Anderson – voc (3)

	Spotlight Bands Theme	unissued	
	Exactly Like You	unissued	
	People Will Say We´re In Love	unissued	
	Pistol Packin´ Mama	unissued	
	Harlem Stomp	unissued	
	Don´t Cry Baby		Milan (F) CD CH 602
	I Can´t Give You Anything But Love		Milan (F) CD CH 602
	When It´s Sleepy Time Down South		Milan (F) CD CH 602

081 **HELEN HUMES with LEONARD FEATHER`S HIPTET** New York, Nov. 20, 1944

Helen Humes – voc;
Bobby Stark – tpt; Herbie Fields – alt, clt; Prince Robinson – ten;
Leonard Feather – pno; Chuck Wayne – gtr; Oscar Pettiford – sbs; Denzil Best – dms

S-5745	I Would If I Could	Savoy 5513,	Chronogical Classics 892
S-5746	Keep Your Mind On Me	Savoy 5514,	Chronogical Classics 892
S-5747	Fortune Tellin´ Man	Savoy 5513,	Chronogical Classics 892
S-5748	Suspicious Blues	Savoy 5514,	Chronogical Classics 892

082 **BENNY MORTON´S ALL STARS** New York, 1945

Bobby Stark – tpt; Benny Morton – tbn; Prince Robinson – clt;
Sammy Benskin – pno; Jimmy Butts – sbs; Eddie Dougherty – dms

	Boogie	Stinson 506,	Chronogical Classics 906
	Williphant Willie	Stinson 506,	Chronogical Classics 906
	Stardust	Stinson 507,	Chronogical Classics 906
	Chicken At The Chester	Stinson 507,	Chronogical Classics 906

083 **CLAUDE HOPKINS AND HIS ORCHESTRA** New York, Aug. 18, 1950

Prince Robinson – ten;
Claude Hopkins – pno, ldr; Jimmy McLinn – gtr; John Brown sbs; George Woods – dms;
Betty McLaurin, Henry Wright, Lucille Linde, Buddy Brees – vco

	Crying My Heart	unissued	not on LP/CD
	Are You Forgetting Love?	unissued	not on LP/CD
	You´re Different	unissued	not on LP/CD
	Somebody Mentioned Your Name	unissued	not on LP/CD

084 **ANDY GIBSON & HIS ORCHESTRA** New York, Dec. 01, 1959

Andy Gibson – arr, ldr;
Emmett Berry, Jimmy Nottingham, Willie Cook – tpt;
Dicky Wells, Vic Dickenson, Eli Robinson – tbn;
George Dorsey, Hilton Jefferson – alt; Paul Gonsalves, Prince Robinson – ten; Leslie Johnakins – bar;
Jimmy Jones – pno; Kenny Burrell -gtr; Milt Hinton – sbs; Jimmy Crawford – dms

K3JB6345	Blue Print	Camden CAL 554,	RCA 630.718 (LP)

K. - B. Rau
10-08-2025
28-10-2026