

# THE RECORDINGS OF DON REDMAN AND HIS ORCHESTRA

## An Annotated Tentative Personnelo - Discography

REDMAN, 'Don' Donald Matthew, alto, soprano saxes / multi-instrumentalist / vocals /arranger / composer

Born: Piedmont, West Virginia, 29th July, 1900; Died: New York City, 30th November 1964

Don's brother, Lewis, led a band in Cumberland, Maryland, for many years, their father was a noted music-teacher. He began playing trumpet at the age of three, and before he was 12 could play proficiently on all wind instruments including oboe. After intensive musical studies at Storer's College, Harper's Ferry and the Chicago and Boston conservatories, he joined Billy Paige's Broadway Syncopators and went to New York with them in March 1923. Later that year began recording with Fletcher Henderson and subsequently joined the band early in 1924. With Henderson on sax and as staff arranger until June 1927. Moved to Detroit to take appointment as musical director for McKinney's Cotton Pickers, a position he held until summer 1931. During this period arranged and recorded with Louis Armstrong studio groups in Chicago. In October 1931 his first band was formed by combining a nucleus of ex-McKinney members with several musicians from Horace Henderson's Band. The band began their first long residency at Connie's Inn in 1932 and subsequently worked regularly throughout the 1930s until disbanding in January 1940. The band consolidated its considerable success by appearing on many important radio shows; they also appeared in one short film made by National in 1935. Throughout the 1930s Redman also arranged for Paul Whiteman, Ben Pollack, Isham Jones, Mat Shilket, etc., and also produced specially commissioned orchestrations for Bing Crosby. After his original band broke up in January 1940 he concentrated on free-lance arranging, then re-formed again in December 1940. In February 1941 he toured briefly fronting the Snookum Russell Band, then returned to New York to become staff arranger for Bobby Byrne. Returned to free-lance arranging, scoring for many name bands – providing Jimmy Dorsey with the arrangement of his big hit 'Deep Purple'. Re-formed big band for residency at The Zanzibar, New York (1943), then resumed full-time arranging for: Count Basie, Harry James, N.B.C. studio bands, etc. Formed band for European tour commencing September 1946, he remained in Europe after the band broke up and returned to the U.S.A. in August 1947. Own series on C.B.S. television in autumn 1949. From 1951 worked as musical director for vocaliste Pearl Bailey. Rarely played in public during the last few years of his life, but recorded on alto, soprano, and piano in 1958-9. Played piano at Georgia Minstrels concert in June 1962 and soprano sax for the Sissle-Blake Grass Roots concert in September 1964. During his later life worked on several extended compositions, which, so far, have not been publicly performed. (J. Chilton, Who's Who of Jazz)

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

### DON REDMAN AND HIS ORCHESTRA

#### 001 DON REDMAN AND HIS ORCHESTRA

New York,

Sep. 24, 1931

Don Redman – alt, ldr;

Leonard Davis, Bill Coleman, Henry Red Allen – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

Don Redman – voc (1,3); Lois Deppe – voc (2); Horace Henderson – arr (1); Don Redman – arr (2,3,4,5)

E-37222-A I Heard

Br 01280,

HEP CD 1001

E-37223-A Trouble, Why Pick On Me ?

Br 6233,

Chronological Classics 543

E-37224-A Shakin' The African

Br 01244,

Chronological Classics 543

E-37225-A Chant Of The Weed

Br 6211,

Chronological Classics 543

E-37225-B Chant Of The Weed

Br A-500160,

RA CD 3

Don Redman reminisced about his first on band (Frank Driggs, Don Redman Jazz Composer-Arranger, in 'Jazz Panorama): "I barely had the band organized when Irving Mills had gotten me a recording contract with Brunswick. Mills and Horvath were set to manage the band, but they were cut out when Rockwell took over. We rehearsed for two weeks and I didn't even have my trombone section set when we cut the first sides. Red Allen had to fill in for Sidney de Paris, because he was kind of temperamental and didn't show up for the date. Leonard Davis and Shirley

Clay were with the band then, and so was Bennie (sic) Morton. Fred Robinson was also in the band but he quit after a while because he wasn't getting enough solo work. I thought Bennie was the best around in those days anyway."

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

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

Notes:

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

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

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

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

Tunes structures:

E-37222-A I Heard Key of Eb Brunswick

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

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

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

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

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

E-37225 Chant Of The Weed Key of Db Brunswick

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

**002 DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 15, 1931

Don Redman - alt, voc, arr;

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

Claude Jones, Fred Robinson, Benny Morton - tbn;

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

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

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

E-37291-A Shakin` The African

Br 6211,

Chronological Classics 543

E-37292-A I Heard

Br 6233,

Chronological Classics 543

Leonard Davis is still with the Redman band here, making the trumpet section a three-part one. Bill Coleman is not in the band anymore, and Langston Curl, former first trumpet man with McKinney's Cotton Pickers has joined the Redman band, now, and will be the lead-trumpet player for the years to come. Davis still was lead-trumpet player with the Charlie Johnson band at Smalls' Paradise for the early 1930s (see session 021).

Notes:

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

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

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

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

Tunes structures:

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

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

E-37292-A I Heard Key of Eb Brunswick

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

**003 DON REDMAN AND HIS ORCHESTRA**

New York,

Feb. 26, 1932

Don Redman - alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton - tbn;

Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;  
 Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaguirre – bbs; Manzie Johnson – dms;  
 Don Redman – voc (2,3); Horace Henderson – arr (3)  
 B-11365 Goodbye Blues Br unissued not on LP/CD  
 B-11366-A How'm I Doin' ? (Hey, Hey) Br 6273, Chronological Classics 543  
 B-11367-A Try Getting A Good Night's Sleep Br 6273, Chronological Classics 543

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Fred Robinson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Horace Henderson (p & arr); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr); Bing Crosby & The Boswell Sisters (vo)*  
 - Rust\*2: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Fred Robinson, Benny Morton (tbn); Edward Inge, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Lois Deppe (vcl)*  
 - Rust\*3: *Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d; Harlan Lattimore -v*  
 - Rust\*4,\*6: *Don Redman -as -v -ldr -a; Langston Curl -Shirley Clay -Sidney de Paris -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v*

Solos ad-lib:

B-11366-A: RCa ten 2; DR voc + HH pno 16; DR + band voc + HH pno 16 + 16 + 14  
 B-11367-A: DR voc 12 + 32 + 31; HH pno 4 + 4; RCa ten 1+8

004 **BING CROSBY** Don Redman and his Orchestra New York, Apr. 13, 1932  
 Bing Crosby – voc;  
 Don Redman – alt, dir;  
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;  
 Claude Jones, Fred Robinson, Benny Morton – tbn;  
 unknown – flt; Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;  
 Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaguirre – bbs; Manzie Johnson – dms;  
 The Boswell Sisters - voc  
 BX-11701-A Lawd, You Made The Night Too Long Br 20109, DOCD 3008  
 BX-11701-B Lawd, You Made The Night Too Long Br 20109, DOCD 3009

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

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Shirley Clay, Sidney de Paris (tp); Claude Jones, Fred Robinson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Horace Henderson (p & arr); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr); Bing Crosby & The Boswell Sisters (vo)*  
 - Rust\*2,\*3: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Fred Robinson, Benny Morton (tbn); Edward Inge, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Bing Crosby & The Boswell Sisters (Connie, Helvetia and Martha) (vcl)*  
 - Rust\*4,\*6: *Don Redman -cl -as -dir; Langston Curl -Sidney de Paris -Shirley Clay -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj; Bob Ysaguirre -bb; Manzie Johnson -d; The Boswell Sisters (Connie -Martha -"Vet") -v*

Solos ad-lib:

BX-11701: ?SC m-tpt 12, SdP o-tpt 4

005 **HARLAN LATTIMORE AND HIS CONNIE'S INN ORCHESTRA** New York, Jun. 17, 1932  
 Harlan Lattimore – voc;  
 Don Redman – alt, dir;  
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;  
 Claude Jones, Quentin Jackson, Benny Morton – tbn;  
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;  
 Horace Henderson – pno, cel; Talcott Reeves – bjo, gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;  
 Claude Jones – voc (4); Don Redman – speech (2,4); Don Redman – arr (1,4)

152217-2	Chant Of The Weed	Col 2675-D,	HEP CD 1004
152218-1	I Heard	Col 2678-D,	HEP CD 1004
152219-1	Got The South In My Soul	Col 2675-D,	HEP CD 1004
152220-2	Reefer Man	Col 2678-D,	HEP CD 1004

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

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

**006 DON REDMAN AND HIS ORCHESTRA**

New York,

Jun. 28, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

11979-3 Got The South In My Soul

Mt M-12417,

Chronological Classics 543

B-11994-A If It's True

Br 6368,

Chronological Classics 543

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

Br 6344,

Chronological Classics 543

B-11996-A You Gave Me Everything But Love

Br 6344,

Chronological Classics 543

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

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

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

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

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

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

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

Solos ad-lib:

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

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

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

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

**007 DON REDMAN AND HIS ORCHESTRA**

New York,

Jun. 30, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

B-12005-A Tea For Two

Br 6354,

Chronological Classics 543

B-12006-A Hot And Anxious

Br 6368,

Chronological Classics 543

B-12007-A I Got Rhythm

Br 6354,

Chronological Classics 543

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

**008 DON REDMAN AND HIS ORCHESTRA**

New York,

Sep.16, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

B-12306-A Pagan Paradise

Br 6412,

Chronological Classics 543

B-12307-A Two-Time Man

Br 6412,

Chronological Classics 543

B-12307-B Two-Time Man

Col 35689,

HEP CD 1001

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

**009 DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 06, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

B-12444-A Underneath The Harlem Moon

Br 6401,

Chronological Classics 543

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

Br 6401,

Chronological Classics 543

B-12446-A Doin' What I Please

Br 6429,

Chronological Classics 543

B-12447-A Nagasaki

Br 6429,

Chronological Classics 543

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

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

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

Notes:

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

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

Manzie Johnson (dms); Claude Jones, Harlan Lattimore (vcl)

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

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

Solos ad-lib:

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

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

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

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

010 DON REDMAN AND HIS ORCHESTRA

New York,

Dec. 29, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

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

Br 6520,

Chronological Classics 543

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

Br 6520,

HEP CD 1004

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

Br 6517,

Chronological Classics 543

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

Br 6517,

HEP CD 1004

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

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

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

011 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 02, 1933

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Benny Morton – tbn;

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

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

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

B-13006-A How Ya Feelin' ?

Br 6523,

Chronological Classics 543

B-13007-A Shuffle Your Feet / Bandana Babies

Br 6520,

Chronological Classics 543

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

Br 6523,

Chronological Classics 553

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

Br 01989,

Chronological Classics 553

B-13010-A Shuffle Your Feet / Bandana Babies

Col uniss 78,

Chronological Classics 553

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

B-13006-A: SdP o-tpt 16; BM o-tbn 16, EI clt 4, RC ten 2  
 B-13007-A: EI clt 2 obbl, SdP o-tpt obbl 2+2, RC ten 3, EI clt 3, SdP o-tpt 7  
 B-13008-A: DR alt 2, DR alt 4  
 B-13008-A: DR alt 4, DR alt 1+3  
 B-13008-A: EI clt 2, DR alt 2, SdP o-tpt 2+2, RC ten 3, EI clt 3, SdP o-tpt 6

012 DON REDMAN AND HIS ORCHESTRA

New York,

Apr. 26, 1933

Don Redman – alt, clt, dir;  
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;  
 Claude Jones, Fred Robinson, Benny Morton – tbn;  
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;  
 Don Kirkpatrick – pno; Talcott Reeves – grt; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;  
 Harlan Lattimore – voc (3,4); Don Redman – voc (2)

B-13284-A	Sophisticated Lady	Br 6560,	Chronological Classics 553
B-13285-A	I Won't Tell	Br 6585,	Chronological Classics 553
B-13286-A	That Blue-Eyed Baby From Memphis	Br 6560,	Chronological Classics 553
B-13287-A	It's All Your Fault	Br 6585,	Chronological Classics 553

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

Notes:

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

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

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

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

Solos ad-lib:

B-13284-A: DR alt 6  
 B-13285-A: BM o-tbn 15  
 B-13286-A: DR alt 2, EI clt 22, EI clt obbl 30, SdP o-tpt 16, BM o-tbn 8, SdP o-tpt 6, EI clt obbl 16, RC ten 6  
 B-13287-A: ?EI alt obbl 30, SdP o-tpt 2, BM o-tbn 8, RC ten 2, SdP o-tpt 8, RC ten 6

013 DON REDMAN AND HIS ORCHESTRA

New York,

Aug. 02, 1933

Don Redman – alt, dir;  
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;  
 Claude Jones, Fred Robinson, Benny Morton – tbn;  
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;  
 Don Kirkpatrick – pno; Talcott Reeves – grt; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, xyl;  
 Harlan Lattimore – voc (1); Don Redman – voc (2)

B-13694-A	Lazy Bones	Br 6622,	Chronological Classics 553
B-13695-A	Watching The Knife And Fork Spoon	Br 6622,	Chronological Classics 553

Don Redman must have been the last bandleader to eliminate the brass tuba from the rhythm section to keep the string bass only. But I can easily understand his reason to do so. The foundation of the big band with a good swinging tuba is fantastic, even more so if the tuba player is able to keep a four-four beat at a fast pace. And Bob Ysaguirre knows how to do so. I love that rhythm.

Notes:

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

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

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

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

Solos ad-lib:

B-13694-A: DR alt 2, BM m-tbn obbl 14 + 8  
 B-13695-A: RC ten 4, RC ten 7, EI clt 8, SdP o-tpt 6

014 DON REDMAN AND HIS ORCHESTRA

New York,

© Sep. 01, 1933

Don Redman – alt, voc, ldr;  
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;  
 Claude Jones, Fred Robinson, Benny Morton – tbn;  
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;

film soundtrack ,Betty Boop' in ,I Heard'

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;  
Don Redman – voc; Mae Questel - voc

Chant Of The Weed  
How 'm I Doin' ?  
I Heard  
Chant Of The Weed

[www.youtube.com](http://www.youtube.com)  
Doctor Jazz CD 1  
Doctor Jazz CD 1  
[www.youtube.com](http://www.youtube.com)

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

Notes:

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

Solos ad-lib:

Chant Of The Weed: no solos

How 'm I Doin' ?, Hey, Hey: no solos

I Heard: BM o-tbn 2, EI clt 4, RC ten 4, EI clt 4, RC ten 4, EI clt 4, RC ten 4, EI clt 4, DK pno obbl 32, RC ten 2, EI clt obbl 4

I Heard (reprise): BM o-tbn 8 + 8

Chant Of The Weed (4 bars): no solos

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

015 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 19, 1933

Don Redman – alt, dir;

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

Gene Simon, Fred Robinson, Benny Morton – tbn;

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

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

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

B-14179-A I Found A New Way To Go To Town

Br 6684,

Chronological Classics 553

B-14180-A You Told Me But Half The Story

Br 6935,

Chronological Classics 553

B-14181-A Lonely Cabin

Br 6935,

Chronological Classics 553

B-14182-A She's Not Bad

Br A-500331,

Chronological Classics 553

Don Redman at his most commercial. But still immaculately played. Unfortunately, too little soloistic.

Notes:

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

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

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

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

Solos ad-lib:

B-14179-A: ?EI or ?DR clt 12, BM m-tbn 12, SdP m-tpt 4

B-14180-A: SdP o-tpt 8, ?SC or ?SdP m-tpt 30, RC ten 4, BM m-tbn 4

B-14181-A: SdP o-tpt 4 + 4

B-14182-A: SdP o-tpt 4, EI alt 4 + 4, RC ten 2+3, EI alt 4, RC ten 8, BM m-tbn

016 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 20, 1933

Don Redman – alt, dir;

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

Gene Simon, Fred Robinson, Benny Morton – tbn;

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

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

Don Redman – voc (1); Don Kirkpatrick - arr

B-14192-A No-One Loves Me Like That Dallas Man

Br 6684,

Chronological Classics 553

This is a nice swinger tune in AABA form, based on a simple riff, and arranged by pianist Kirkpatrick using even more effective riffs. Typical Don Redman style.

Notes:

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

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

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

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

Solos ad-lib:

B-14192-A: SdP o-tpt 15, BM m-tbn 8, RC ten 8



## 017 DON REDMAN AND HIS ORCHESTRA

New York,

Nov. 14, 1933

Don Redman – alt, dir;

Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, clt, bar; Robert Carroll – ten, clt;

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

Chick Bullock – voc

14298-1	Our Big Love Scene	Mt M-12840,	Chronological Classics 553
14299-1	After Sundown	Mt M-12840,	Chronological Classics 553
14315-1	Puddin' Head Jones	Mt M-12848,	Chronological Classics 553
14316-1	My Old Man	Mt M-12848,	Chronological Classics 553
14317-1	Tired Of It All	Mt M-12867,	Chronological Classics 553
14318-2	Keep On Doin' What You're Doin'	Mt M-12867,	Chronological Classics 553

F. Hoffmann, The Henry Red Allen & J.C. Higginbotham Collection, Part 1a: "Several sources list Allen on the following (this one – KBR) session. This might be possible because Allen was lent out for Don Redman for about one week by Fletcher Henderson without own engagement after the early November week at the Howard Theater, Washington D.C. and before the opening date at Nov. 18 at the Harlem Opera House, NYC. With the exception of 14315 I miss any trademarks of Red Allen. In Jan. 1934 Red Allen played again with the Redman band at Connie's Inn and has been present on two recording sessions."

This very session does sound a bit lack-lustre. May this be caused by the presence of Mr. Chick Bullock, or – perhaps – that the band were not at their home studio?

The big question, yet, is: was Henry Red Allen at this session or not? Above are Franz Hoffmann's remarks as to this topic. I hear something else! I hear Sidney de Paris solo in the first, third (14315), and sixth titles. The only solo bars I would attend to Henry Red Allen are: the tame 12-bar muted solo and the subsequent very soft muted obligato behind Chick Bullock's vocal in 'Tired Of It All'. And these spots may actually be played by Allen with his typical repeating-the-same-note several times in his solos. This definitely sounds like Allen. And I have a feeling that the trumpet section sounds stronger in their third chair than usual, and this also at the next two sessions. This would explain Sidney de Paris taking over the first trumpet chair from Langston Curl for a time. But he still is the main trumpet soloist.

There is a un-listed baritone sax in 'After Sundown'. This might possibly have been played by Don Redman. But then we hear an un-familiar clarinetist soloing in 'My Old Man'. And he definitely sounds like the un-familiar alto soloist in 'Got The Jitters' at the session of Jan. 09, 1934. This would mean that Jerry Blake is with the Redman band now from this very session on. And Blake also doubled on baritone, and it may then be he on 'After Sundown'. But we still hear Robert Carroll on tenor sax with 8 bars in 'My Old Man'. I took the liberty to add Jerry Blake to the above personnel.

Notes:

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

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

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

- Rust\*4,\*6: Don Redman -as -v -a -dir; Henry Allen -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Chick Bullock -v

Solos ad-lib:

B-14298-1:	EI clt obbl 8, SdP o-tpt 1+16, BM o-tbn 4, EI clt 2
B-14299-1:	BM m-tbn 6
B-14315-1:	EI or ?JB alt 16 + 8, SdP o-tpt 16, RC ten 4
B-14316-1:	BM m-tbn obbl 30, RC ten 16, ?JB clt 8, RC ten 8, ?JB clt obbl 32
B-14317-1:	?HRA m-tpt 12, ?HRA m-tpt obbl 30
B-14318-2:	SdP o-tpt 16, BM o-tbn 6

## 018 DON REDMAN AND HIS ORCHESTRA

New York,

Dec. 22, 1933

Don Redman – alt, sop, dir;

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

Gene Simon, Fred Robinson, Benny Morton – tbn;

Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, clt, bar; Robert Carroll – ten, clt;

Don Kirkpatrick – pno; Talcott Reeves – grt; Bob Ysaguirre – sbs; Manzie Johnson – dms

Redman Rhythm  
Chant Of The Weed

IAJRC LP-14 (LP)  
IAJRC LP-14 (LP)

Two rare recordings from the radio of the Don Redman band live. The clarinetist in 'Redman Rhythm' most probably is Jerry Blake who was with the band at this time for half-a-year. 'Chant Of The Weed' lasts for c. 10 bars only and includes the final announcement.

Notes:

- Not listed anywhere, except for LP cover!

Solos ad-lib:

Redman Rhythm: BM o-tbn 4+4, DK pno 16 + 4, SdP m-tpt 32, JB clt 4+2  
Chant Of The Weed: no solos

## 019 DON REDMAN AND HIS ORCHESTRA

New York,

Jan. 05, 1934

Don Redman – alt, dir;

Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, bar, clt; Robert Carroll – ten;

Don Kirkpatrick – pno; Talcott Reeves – grt; Bob Ysaguirre – sbs; Manzie Johnson – dms;

Harlan Lattimore – voc

B-14536-A	I Wanna Be Loved	Br 6745,	Chronological Classics 553
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F. Hoffmann, The Henry Red Allen & J.C. Higginbotham Collection, Part 1a: "In Jan. 1934 Red Allen played again with the Redman band at Connie's Inn and has been present on two recording sessions."

As reported above, Henry Red Allen is on two sessions in 1934, and this one seems to be the first of them. His presence obviously fills the performance with verve, and he adds eight typical and magnificent solo bars.

There still is a tenor sax assumably by Carroll, although listed by Rust as replaced.

Notes:

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

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

- Rust\*3: Shirley Clay -Sidney de Paris -Henry Allen -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

- Rust\*4,\*6: Don Redman -as -v -a -dir; Henry Allen -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

B-14536-A: HRA o-tpt 8

020 DON REDMAN AND HIS ORCHESTRA

New York, Jan. 09, 1934

Don Redman – alt, dir;

Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;

Gene Simon, Fred Robinson, Benny Morton – tbn;

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

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

Don Redman – voc

B-14559-A Got The Jitters

Br 6745, Chronological Classics 553

F. Hoffmann, The Henry Red Allen & J.C. Higginbotham Collection, Part 1a: "In Jan. 1934 Red Allen played again with the Redman band at Connie's Inn and has been present on two recording sessions."

Unfortunately, Henry Allen cannot be heard soloing, but there are 8 bars of sand-paper alto sax which then has to be Jerry Blake who – according to the Rust\*4,\*6 seems to replace Robert Carroll for a time. According to J. Chilton, Who's Who of Jazz, Blake stayed from late 1933 until late spring 1934 in the Redman band. Does this mean that the band was without a tenor sax – and with four alto saxes? This would be hard to believe, as there certainly would have been "subs" for an ailing tenor sax player. But I assume Mr. Carroll still being in his chair. I am more inclined to assume Ed Inge was away from the band for some time. He cannot be heard soloing at this time, anyhow.

Notes:

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

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

- Rust\*3: Shirley Clay -Sidney de Paris -Henry Allen -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

- Rust\*4,\*6: Don Redman -as -v -a -dir; Henry Allen -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

B-14559-A: JB alt 8, JB clt 8

021 DON REDMAN AND HIS ORCHESTRA

New York, Dec. 30, 1934  
film soundtrack ,Don Redman 'Yeah Man'

Don Redman – alt, voc, ldr;

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

Gene Simon, Benny Morton, Quentin Jackson – tbn;

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

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

Don Redman – voc (1,4); Harlan Lattimore – voc (2); Red And Struggly – voc (3), comic dance

Yeah Man

Harlequin HQ 2038 (LP)

Ill Wind

Harlequin HQ 2038 (LP)

Nagasaki

Harlequin HQ 2038 (LP)

Why Should I Be Tall?

Harlequin HQ 2038 (LP)

There is little soloistic work by the musicians, but listen to Sidney de Paris' elegant and even smooth trumpet solo and Don Kirkpatrick's glorious piano accompaniment in 'Yeah Man'.

Notes:

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

Solos ad-lib:

YM: BM o-tbn 24, EI clt 8, DK pno obbl 32, SdP o-tpt 32, EI clt obbl 16, RC ten 6

IW: EI clt obbl 6 + 12, DK pno 4

N: SdP m-tpt obbl 32, EI alt 8

WSIBT?: no solos

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

022 **BOB HOWARD AND HIS ORCHESTRA**

New York,

Apr. 03, 1936

Sidney de Paris – tpt; Bennie Morton – tbn;

Edward Inge – clt; Dick Stabile – alt; Robert Carroll – ten;

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzy Johnson – dms

60979

No Use You Knockin’

Dec unissued

not on LP/CD

60980-A

Public Weakness No. 1

Dec 862,

Chronological Classics 1121

60981-A

Let’s Not Fall In Love

Dec 839,

Chronological Classics 1121

Peter Carr, ‘Bob’s back in town’ in Storyville 91: “Regarding ‘Public Weakness No.1’ from 3 April 1936, the thoughts of both men (Bob Howard and Bill Dillard – KBR) were that the pianist was Joe Sullivan, clarinet Joe Marsala, and that the unknown trumpeter might well have been Henry Allen.”

Storyville 92-80: “Pianist Cody Morgan feels strongly that the unknown piano player on Bob Howard’s ‘Public Weakness No.1’ is Don Kirkpatrick as comparison with his work with Bunk well attest. Additionally, Cody notes that the Redman band (with Kirkpatrick) was in the studio that same day to cut a single side. The files name this group as ‘Don Redman Small Band’ and Benny Morton, another Redman band member, has already been identified on the Howards, so is here an even stronger connection? Readers with access to these sides are asked to comment.”

Unfortunately, I have never found anything as to this topic anywhere later. All Rusts show Dick Stabile on alto for these sides, and I assume that Mr. Stabile had been brought by Bob Howard. Stabile was a commercial dance band leader at this time and might have been brought to the studio by Howard – but he should have remembered this later (see note above) – or Stabile was at the studio to clear some things regarding his own recording date of April 23 and had been asked to sub for Don Redman who did not want to play for another bandleader? But Mr. Cody Morgan certainly had very good ears to recognise Don Kirkpatrick on these sides. Comparing the styles of the other musicians then implicitly has to lead to the above names of musicians.

Notes:- Ch. Delaunay, *New Hot Discography, 1948*: not listed- Carey, *McCarthy, Jazz Directory, Vol 5*: unknown (tpt); Benny Morton (tbn); Dick Stabile (alt); unknown (ten); (clt); (p); (bs); (d)

- Rust\*2, \*3, \*4: unknown (tpt); Benny Morton (tbn); unknown (clt); Dick Stabile (alt); unknown (ten); unknown (pno); unknown

(sbs); unknown (dms); Bob Howard (vcl)

- Rust\*6: unknown t; Benny Morton, tb; unknown cl; Dick Stabile, as; unknown ts; unknown p; unknown ?g; unknown sb; unknown d; Bob Howard, v

023 **DON REDMAN SMALL BAND (CAHN-CHAPLIN ORCHESTRA)**

New York,

Apr. 03, 1936

Sidney de Paris – tpt; Benny Morton – tbn;

Jerry Blake – clt; Don Redman – alt; Robert Carroll – ten;

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzy Johnson – dms

60982-A

Christopher Columbus (A Rhythm Cocktail)

Ch 40113,

Chronological Classics 553

See my comments to the Bob Howard sides of this same session above. The personnel – with the exception of Don Redman – are the same as before. Only, that Dick Stabile should have made room for Don Redman, whose ‘Small Band’ this is!

Notes:- Ch. Delaunay, *New Hot Discography, 1948*: unknown personnel

- Rust\*2: instrumentation and personnel unknown, but presumably a contingent from the next personnel below.

- Rust\*3: The files describe the following as ‘DON REDMAN SMALL BAND’, which may mean that it is a group from the personnel for the next session.

- Rust\*4,\*6: The files describe the following as ‘DON REDMAN SMALL BAND’, but it was issued as CAHN-CHAPLIN ORCHESTRA. The probable personnel is 1 or 2 t/ tb/ 1 or 2 s/ p/ g/ sb/ d from the next session.

024 **DON REDMAN AND HIS ORCHESTRA**

New York,

May 07, 1936

Don Redman – alt, dir;

Reunald Jones, Shirley Clay, Sidney de Paris – tpt;

Gene Simon, Benny Morton – tbn;

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

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

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

19202-1

A Little Bit Later On

ARC 6-08-02,

Chronological Classics 553

19203-1

Lazy Weather

ARC 6-07-09,

Chronological Classics 553

19204-1

Moonrise On The Lowlands

ARC 6-07-09,

Chronological Classics 574

19205-1

I Gotcha

ARC 6-08-02,

Chronological Classics 574

We hear a new lead trumpet player here, Reunald Jones, a young man of 26 years, who adds a bit of fire and drive to the trumpet section, and to the whole band as well. Reunald Jones was a cousin of Roy Eldridge, and he shows it. And we have a baritone-based saxophone section for the first time. The band sounds very different than before, and it would be interesting to know the arranger. Is this Don Redman again, or somebody else? I believe Don Redman playing the soprano sax at the end of ‘Moonrise On The Lowlands’.

There is much less soloistic than before, and we seem to be on the way from big band jazz to big band music.

Notes:- Ch. Delaunay, *New Hot Discography, 1948*: Renald Jones, Shirley Clay, Sidney de Paris (tp); Gene Simon, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Manzie Johnson (dm)

- Rust\*2: Reunald Jones, Shirley Clay, Sidney de Paris (tpt); Gene Simon, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Talcott Reeves (gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms); Harlan Lattimore (vcl)

- Rust\*3: Reunald Jones-Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

- Rust\*4,\*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb;

Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

19202-1: BM o-tbn 8  
 19203-1: ?RJ m-tp 1+8,  
 19204-1: DR sop 8  
 19205-1: no ad-lib solos

025 **FATS WALLER AND HIS RHYTHM**

New York, Jun. 04, 1936  
 "The Fleischmann's Yeast Hour"

Thomas Fats Waller – pno, voc;

probably:

3 tpts drawn from: Mickey Bloom, Henry Cincione, Jimmy Hanson, Don Moore – tpt; Charlie Butterfield, Hal Matthews – tbn; Sam Diehl, Bob Bowman, Bud Webber – alt, clt; Joe Miller – ten, tin-whistle?; 1 -3 vlms drawn from Phil Buatta, Sal Terini, Zelly Smirnozz – vln; Elliot Daniel or Cliff Burwell – pno; Frank Staffa – gtr; Harry Patent – sbs; Frank Friselle – dms

I've Got My Fingers Crossed

Honeysuckle Rose

Christopher Columbus

Radiola CD2MR-112113

Radiola CD2MR-112113

Collectors Classics CC 10 (LP)

Note: (2) pno-solo only

These recordings are an excerpt from the broadcast 'The Fleischmann's Yeast Hour' (Rudy Vallee Show) of June 04, 1936. This broadcast is entirely maintained at the Library of Congress on 16" transcription acetate and runs 61:18 minutes (over time). Rudy Vallee is the host, and he also supplies the music for the show with his own orchestra 'Rudy Vallee's Connecticut Yankees'. The Fats Waller segment of the show only comprises ca. 5 minutes of music - including Mr. Vallee's announcement. (All data from Stephen Taylor, Fats Waller on the Air, The Radio Broadcasts and Discography – thanks, Mr. Taylor!)

The whole performance starts with a long verbal introduction by Rudy Vallee, which is followed by a short 8-bar A-part of 'Honeysuckle Rose' played by a big band of un-determinable size and instrumentation.

Fats then takes over with his "verbal" introduction into 'I've Got My Fingers Crossed', which consists of one vocal chorus with own piano accompaniment, followed by a half-chorus piano solo and the succeeding half-chorus vocal/piano with band accompaniment.

Fats with a four-bar piano introduction into 'Honeysuckle Rose' and one whole chorus of piano solo, encompassing 8 bars of his own vocal.

The Waller segment is concluded by a rendition of 'Christopher Columbus' with a 4-bar band introduction, a 16-bar verse sung and played by Waller, followed by a vocal chorus with band accompaniment. Then again the 16-bar verse by Fats, and an instrumental solo chorus, consisting of 16 bars clarinet solo, 8 bars solo of a tin-flute, and 8 bars of violin. This succeeded by one whole solo chorus on piano by Fats, and one whole chorus of hot solo trumpet with a chordal accompaniment by the saxophones in the middle B-part. The title is finished by Waller's 8 bars vocal cum piano and the band's final chord.

There is no documented personnel for this session and we have to listen carefully to find some detectable individual characteristics to find out who is playing.

The clarinet solo in 'Christopher Columbus' with its harsh tonal quality and its sparse rhythmic concept reminds me of Rudy Powell who was part of Waller's recording band in the second half of 1935. But with the advent of Gene Sedric in Waller's circle Powell seems to have been out of choice (he recorded with Emmett Matthews and Teddy Wilson in 1936).

I am unable to attach the virtuosic tin-whistle solo of eight bars to anybody, but I assume that this is the reason for encompassing Don Redman earlier as part of the assumed saxophone section. Redman had some experience in playing toy instruments on recordings as may be heard on early Fletcher Henderson sides. But would Redman have lent himself in playing just short 8 bars of tin-whistle solo when being a celebrated big band leader and recording star on his own? And this in a radio-show?

We then have an eight-bar violin solo of medium proficiency, and the presence of any well-known violinist at this show is not documented anywhere. So, he might have been one of the band musicians.

The trumpet solo after Waller's solo chorus then is of good but not premium quality and shows some qualities of Sidney de Paris' style as shown above earlier, but might be by anybody owning some good jazz trumpet experience and good "chops" as requested from big band trumpeters in the big business generally at the time.

Suggesting the factual personnel of the band I would think it much wiser to look at the 'Rudy Vallee's Connecticut Yankees' personnel of – certainly – professional and legitimate big band musicians at hand and in the studio, and not at an assumed personnel of any Waller big band, the more so when Waller was co-working with 'Turner's Arcadians' starring Emmett Matthews at the Apollo Theater for a week beginning on the next day, June 05, 1936. After B. Rust, ADBD Vol. 2, Rudy Vallee had a big band at his disposal enclosing 3 trumpets, 2 trombones, 4 reeds, 3 violins (!), and a 4-piece rhythm section all through the 1930s.

But still, stylistically Sidney de Paris and Rudy Powell might be faint possibilities for the identities of the soloists. But, who would have paid them union-scale, at least – and for what reason? And for some few seconds of performing, only.

ADDITION 01-11-2022: Javier Soria Laso of Madrid, Spain, provided me with the above listed personnel of Rudy Vallee's Connecticut Yankees from Rust, American Dance Bands on Record & Film 1915 – 1942, which might be a much more probable personnel than the hitherto named Fats Waller Big Band personnel as below. "This personnel were used on Vallee's recording sessions from January 6, 1936 for Victor to April 2, 1937 for the ARC group." (J. S. Laso) Thanks a lot, Javier!!!

Notes:

- Rust\*2: not listed

- Rust\*3,\*4,\*6: probably: Herman Autrey -Sidney de Paris -t; Benny Morton -tb; Edward Inge -cl; Rudy Powell -cl -as; Don Redman -cl -as

-bar; Gene Sedric -Bob Carroll -cl -ts; Fats Waller -p -cel -v; Hank Duncan -p; Albert Casey -g; Charles Turner -sb; Arnold Boling -d

- L. Wright, "Fats" in Fact: unknown personnel, possibly drawn from Waller's big band and certainly including Gene Sedric, cl, ts; Fats Waller, p, v, p solo (2)

- Steven Taylor, Fats Waller on the Air, The Radio Broadcasts & Discography: FIF (Fats in Fact – KBR) says unknown personnel, possibly drawn from Waller's big band and certainly including Gene Sedric, cl, ts; Fats Waller, p, v, p solo (2)

026 **DON REDMAN AND HIS ORCHESTRA**

New York, Sep. 30, 1936

Don Redman – alt, voc, arr, dir;

Reunald Jones, Otis Johnson, Harold Baker – tpt;

Gene Simon, Benny Morton, Quentin Jackson – tbn;

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

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

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

19979-1 Who Wants To Sing My Love Song?

ARC 7-03-03, Chronological Classics 574

19980-2 Too Bad

ARC 6-12-18, Chronological Classics 574

19981-1 We Don't Know From Nothin'

ARC 7-03-03, Chronological Classics 574

19982-1 Bugle Call Rag

ARC 6-12-18, Chronological Classics 574

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

Notes:

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

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

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

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

Solos ad-lib:

19979-1: no ad-lib solos

19980-2: no ad-lib solos

19981-1: HB o-tpt 16; SC dms 4; ?RJ o-tpt 8

19982-1: ?HB o-tpt 4; EI clt obbl 8; ?RJ o-tpt 4; EI clt obbl 8; DR alt 4; EI clt obbl 8; EI clt obbl 8; ?HB alt 16; HB o-tpt 32; BM o-tbn 16; EI clt obbl 8+4

027 DON REDMAN AND HIS ORCHESTRA

New York,

May 28, 1937

Don Redman – alt, voc, arr, dir;

Reunald Jones, Otis Johnson, Harold Baker – tpt;

Gene Simon, Benny Morton, Quentin Jackson – tbn;

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

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

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

M-505-2 Stormy Weather

Vri 605,

Chronological Classics 574

M-506-1 Exactly Like You

Vri 580,

Chronological Classics 574

M-507-1 The Man On The Flying Trapeze

Vri 635,

Chronological Classics 574

M-508-1 On The Sunny Side Of The Street

Vri 580,

Chronological Classics 574

M-509-2 Swingin' With The Fat Man

uniss on 78,

Chronological Classics 574

M-510-1 Sweet Sue

unissued on 78,

Realm 52539 (LP)

M-510-2 Sweet Sue

Vri 605,

Chronological Classics 574

M-511-1 The Naughty Waltz

Vri 635,

Chronological Classics 574

Now at the latest, Redman had changed over to the Mills Music, Inc., of which he complained thus: "Around 1937 we went under the Mills banner, although they never did much for us as far as records went. We started working the Savoy quite a bit around that time, but I was getting tired of the road. The excitement, the bright lights, the star billing, and all that I'd had, and I said, give me some money now.

Actually, I always liked to write, and liked that part of the business best anyhow. I wasn't even playing too much myself then, and I never did go too much for Don Redman's playing. I could play parts, pretty things, arrangements, but there were guys like Benny Carter around, and I never fooled myself thinking I could play jazz like they could" (Don Redman in F. Driggs, Don Redman Jazz Composer-Arranger in M. Williams, *Jazz Panorama*).

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

M-505-2: DR sop obbl over thns 32 + 2

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

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

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

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

M-510: ?RJ o-tpt 6

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

028 DON REDMAN AND HIS ORCHESTRA

New York,

Dec. 06, 1938

Don Redman – alt, voc, arr, dir;  
 Mario Bauza, Carl Warwick, Reunald Jones – tpt;  
 Gene Simon, Quentin Jackson – tbn;  
 Eddie Barefield, Edward Inge, Pete Clark – alt, clt, bar; Joe Garland – ten;  
 Nicholas Rodriguez – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Bill Beason – dms;  
 Laurel Watson – voc (5); Don Redman – voc (1); Quentin Jackson – voc (2); voc choir – voc (1,3,4,5,7)

030354-1	I Got Ya	BB B-10095,	Chronological Classics 574
030355-1	I'm Playing Solitaire	BB B-10071,	Chronological Classics 574
030356-1	Auld Lang Syne	BB B-10095,	Chronological Classics 574
030357-1	Sweet Leilani	BB B-10081,	Chronological Classics 574
030358-1	'Deed I Do	BB B-10081,	Chronological Classics 574
030359-1	Down Home Rag	BB B-10061,	Chronological Classics 574
030360-1	Margie	BB B-10061,	Chronological Classics 574
030361-1	Milenburg Joys	BB B-10071,	Chronological Classics 574

One and a half years later there only Edward Inge and bassist Ysaguirre of the classic Redman band still are with the band! And the Redman tinge is completely gone. There seem to be no Redman scores anymore in the band-book. And – most interestingly – the ‘Rusts’ do not list him as arranger anymore. Instead, Reunald Jones seems to have taken over this job, as in the discos. And it sounds like that. Not that it is wrong or bad. No! It just is not Don Redman anymore!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Carl Warwick, Renald Jones, Mario Bauza (tp); Gene Simon, Quentin Jackson (tb); Don Redman, Eddie Barefield, Edward Inge, Pete Clark, Joe Garland (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Bill Beason (dm)*

- *Rust\*2: Carl Warwick, Reunald Jones, Mario Bauza (tpt); Gene Simon, Quentin Jackson (tbn); Don Redman (clt, alt, vcl, ldr); Eddie Barefield, Edward Inge, Pete Clark (clt, alt, bar); Joe Garland (ten); Nicholas Rodriguez (pno); Bob Lessey (gtr); Clarence Ysaguirre (sbs); Bill Beason (dms); vcl ensemble, Laurel Watson (vcl)*

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

- *Rust\*4,\*6: Don Redman -cl -ss -as -v -dir; Carl Warwick -Mario Bauza -t; Reunald Jones -t -a; Gene Simon -tb; Quentin Jackson -tb -v; Eddie Barefield -Edward Inge -Pete Clark -cl -as -bar; Joe Garland -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Bill Beason -d; Laurel Watson -v*

Solos ad-lib:

030354-1:	no ad-lib solos
030355-1:	DR sop 16; GS o-tbn 8; DR sop 7; NR pno 4; DR sop 2
030356-1:	RJ o-tpt 8; BY sbs 2
030357-1:	DR sop 11 + 8
030358-1:	?EI alt 4; NR pno 3 + 2 + 2
030359-1:	DR sop 16; RJ o-tpt 8; DR sop 8; JG ten 8; DR sop 8; DR sop 6
030360-1:	no ad-lib solos
030361-1:	PC bar 4; EI clt 6; EI clt 14; ?CW o-tpt 2+14; EB alt 2+30; RJ o-tpt 2+30; EB alt 2

029 DON REDMAN AND HIS ORCHESTRA

New York,

Mar. 23, 1939

Don Redman – alt, sop, dir;  
 Tom Stevenson, Robert Williams, Sidney de Paris – tpt;  
 Gene Simon, Quentin Jackson – tbn;  
 Carl Frye, Edward Inge – alt, clt; Gene Sedic – ten, clt; Eddie Williams – ten, bar;  
 Nicholas Rodriguez – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Bill Beason – dms;  
 Don Redman – voc (2,3); Laurel Watson – voc (3,4); The Three Little Maids – voc (1); Eddie Williams – voc (2)

035079-1	Three Little Maids	BB B-10305,	Chronological Classics 574
035080-1	The Flowers That Bloom In The Spring	BB B-10305,	Chronological Classics 574
035081-1	Jump Session	Vic 26206,	Chronological Classics 574
035082-1	Class Will Tell	Vic 26206,	Chronological Classics 574

The first title bears a silly vocal by three male “maids”, and Rodriguez drags terribly, supported by Bill Beason’s bass-drum on one and three. I have attributed the baritone sax on these sides to Eddie Williams who is known as an alto player rather than tenorist and who thus would be the logical baritone saxophonist.

There are no solos by Sidney de Paris and Edward Inge anymore and it has to be asked whether these two stalwarts of the Redman band were still with them anymore. This is rather commercial big band stuff and the band has lost their special Don Redman sound of 5 years ago. A pity! And there is no solo-playing whatsoever by Eddie Williams! Another pity!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Tom Stevenson, Robert Williams, Sidney de Paris (tp); Quentin Jackson, Gene Simon (tb); Don Redman, Eddie Williams, Edward Inge, Carl Frye, Gene Sedic (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Bill Beason (dm)*

- *Rust\*2: Tom Stevenson, Robert Williams, Sidney de Paris (tpt); Quentin Jackson, Gene Simon (tbn); Edward Inge, Carl Frye (clt, alt); Gene Sedic, Eddie Williams (ten); Nicholas Rodriguez (pno); Bob Lessey (gtr); Bob Ysaguirre (sbs); Bill Beason (dms); The Three Little Maids (vcl-trio)*

- *Rust\*3: Tom Stevenson -Robert Williams -Sidney de Paris -t; Quentin Jackson -tb -v; Gene Simon -tb; Don Redman -cl -ss -as -v -ldr; Carl Frye -Edward Inge -cl -as -bar; Eddie Williams -ts -v; Gene Sedic -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Laurel Watson -The Three Little Maids v*

- *Rust\*4,\*6: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Robert Williams -Sidney de Paris -t; Quentin Jackson -tb -v; Gene Simon -tb; Carl Frye -Edward Inge -cl -as -bar; Eddie Williams -ts -v; Gene Sedic -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Laurel Watson -The Three Little Maids v*

Solos ad-lib:

035079-1:	DR sop 5, NR pno 8, DR sop 1
035080-1:	GS ten 1
035081-1:	GS ten 8, DR sop 4 + 12, GS ten 2
035082-1:	GS ten 2

030 DON REDMAN AND HIS ORCHESTRA

New York,

May 18, 1939

Don Redman – alt, sop, voc (1,4);  
 Tom Stevenson, Robert Williams, Sidney de Paris – tpt;  
 Gene Simon, Quentin Jackson – tbn;  
 Tapley Lewis, Buster Smith – alt, clt; Gene Sedric – ten, clt; Eddie Williams – ten, bar;  
 Nicholas Rodriguez – pno; Bob Lessey – grt; Bob Ysaguirre – sbs; Slick Jones – dms;  
 Don Redman – voc (1,4); Laurel Watson – voc (1,2); Quentin Jackson – voc (3)  
 036962-1 Chew-Chew-Chew (Your Bubble Gum) Vic 26258, Chronological Classics 649  
 036963-1 Igloo Vic 26258, Chronological Classics 649  
 036964-1 Baby, Won't You Please Come Home Vic 26266, Chronological Classics 649  
 036965-2 Ain't I Good To You? Vic 26266, Chronological Classics 649  
*Composer credits are: 036962 (Ella Fitzgerald – Chick Webb – Buck Ram); 036963 (Irving Taylor – Vic Mizzy); 036964 (Warfield – C. Williams); 036965 (?)*

There are some reminiscences to the McKinney's Cotton Pickers days in the last two titles, yet in a more modern way. Again, there is nothing what would remind us of Sidney de Paris' playing. Is he really still with the band anymore? There are no solo outings by Eddie Williams, and he seems to be mainly occupied by playing the baritone sax in the four-part saxophone section – not enclosing the band leader. The fourth title recorded is better known under the title 'Gee, Baby, Ain't I Good To You?'. No recognisable solo outing by Eddie Williams on these sides.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Tom Stevenson, Robert Williams, Sidney de Paris (tp); Quentin Jackson, Gene Simon (tb); Don Redman, Eddie Williams, Henry Smith, Tapley Lewis, Gene Sedric (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Slick Jones (dm)*  
 - *Rust\*2: Tom Stevenson, Robert Williams, Sidney de Paris (tpt); Quentin Jackson, Gene Simon (tbn); Henry Smith, Tapley Lewis (clt, alt); Gene Sedric, Eddie Williams (ten); Nicholas Rodriguez (pno); Bob Lessey (grt); Bob Ysaguirre (sbs); Slick Jones (dms); Quentin Jackson (vcl)*  
 - *Rust\*3: Tom Stevenson -Robert Williams -Sidney de Paris -t; Quentin Jackson -tb -v; Gene Simon -tb; Don Redman -cl -as -v -ldr; Buster Smith -Tapley Lewis -cl -as -bar; Eddie Williams -ts -v; Gene Sedric -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Slick Jones -d; Laurel Watson -v*  
 - *Rust\*4: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Robert Williams -Sidney de Paris -t; Gene Simon -tb; Quentin Jackson -tb -v; Carl Frye -Edward Inge -cl -as -bar; Eddie Williams -ts -v; Gene Sedric -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Bill Beason -d; Laurel Watson -v*  
 - *Rust\*6: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Robert Williams -Sidney de Paris -t; Gene Simon -tb; Quentin Jackson -tb -v; Buster Smith -Tapley Lewis -cl -as -bar; Eddie Williams -ts -v; Gene Sedric -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Slick Jones -d; Laurel Watson -v*

Solos ad-lib:

036962-1: GS ten 15, DR sop 6 + 2, NR pno 4, GS ten 2  
 036963-1: BS alt 15, DR sop 6, GS ten 2 + 2, NR pno 6  
 036964-1: DR sop 24  
 036965-2: no solos

**031 DON REDMAN AND HIS ORCHESTRA**

New York, Jan. 17, 1940

Don Redman – alt, voc, arr, dir;  
 Tom Stevenson, Otis Johnson, Al Killian – tpt;  
 Claude Jones, Gene Simon – tbn;  
 Scoville Brown, Tapley Lewis, Edward Inge – alt, clt, bar; Robert Carroll – ten;  
 Nicholas Rodriguez – pno; Bob Lessey – grt; Bob Ysaguirre – sbs; Manzie Johnson – dms;  
 Bootsie Garrison – voc (2); Don Redman – voc (1)  
 045946-1 or -2 You Ain't Nowhere BB B-10615, Chronological Classics 649  
 045947-1 About Rip Van Winkle BB B-10615, Chronological Classics 649  
 045948-1 Shim-Me-Sha-Wobble BB B-10765, Chronological Classics 649  
 045949-1 Chant Of The Weed BB B-10765, Chronological Classics 649  
 045949-2 Chant Of The Weed Vic uniss 78, RCA B&W NL 89161 (LP)

ADDENDUM 15-09-2024: Remco Plas of Haarlem, the Netherlands, (what a fitting city for him to live in) pointed me to the fact that this session 031 is part of the Chronological (sic) Classics CD 649! Sorry, my fault! And thanks to Remco! This is what I had written before: "Obviously, there was no room left on the three Chronological (sic) Classics CDs dedicated to Don Redman. But when the Chronological Classics people compiled three CDs of "Complementary Tracks" (as Chronological Classics 24 – CD1, CD2, bonus CD) with titles forgotten or left-over from the c. 965 CDs they have issued, they included seven Don Redman titles from 1943 and 1946 (sessions 032 and 033 below), but not these very titles of 1940 above. They simply did not want to or forgot. This is the reason not to be able to give a valid CD number." A big apology to the Chronological Classics people and an immense eulogy for their colossal work from the author of these sides!! The missing CD 649 notes you find above at their correct place.

The jazz content of the first two titles is minimal, but 'Shim-Me-Sha-Wobble', an early Spencer Williams piano composition from the ragtime era, sounds very modern, swinging and romping. The last title, 'Chant Of The Weed', Don Redman's theme song for his whole band career, is recreated with the master soloing throughout (see session 001).

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Tom Stevenson, Otis Johnson, Al Killian (tp); Claude Jones, Gene Simon (tb); Don Redman, Scoville Brown, Henry Smith, Tapley Lewis, Edward Inge, Robert Carroll (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Manzie Johnson (dm)*  
 - *Rust\*2: Tom Stevenson, Otis Johnson, Al Killian (tpt); Claude Jones, Gene Simon (tbn); Don Redman (clt, alt, vcl, ldr); Scoville Brown, Tapley Lewis, Edward Inge (alt); Robert Carroll (ten); Nicholas Rodriguez (pno); Bob Lessey (grt); Clarence Ysaguirre (sbs); Manzie Johnson (dms); Bootsie Garrison (vcl)*  
 - *Rust\*3: Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Don Redman -cl -as -v -ldr; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie Garrison -v. This personnel is from the Victor files; Mr. Johnny Simmen says Buster Smith is present and plays the alto saxophone solo on the first side.*  
 - *Rust\*4: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie Garrison -v. This personnel is from the Victor files; Mr. Johnny Simmen says Buster Smith is present and plays the alto saxophone solo on the first side.*  
 - *Rust\*6: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie Garrison -v.*

Solos ad-lib:

045946: DR alt 8 + 2 + 3 + 3 + 3; DR alt 8; AK o-tpt 8  
 045947-1: DR alt 8; AK o-tpt 2+6; AK m-tpt 8  
 045948-1: NR pno 4; DR alt 2+16+4; RC ten 4; AK o-tpt 4  
 045949: DR alt 12; DR alt 16

Discernible differences of takes:

045949-1: bar 37 of title (last bar immediately before first ad-lib alto solo): drummer hits closed high-hat cymbals on beat two  
 045949-2: bar 37 of title (last bar immediately before first ad-lib alto solo): drummer hits snare-drum on beat two

**032 DON REDMAN AND HIS ORCHESTRA**

New York, Nov. 12, 1943

Don Redman – alt, voc, ldr;  
 Paul Cohen, Roger Jones, Dick Vance – tpt;  
 Henderson Chambers, Earl Hardy, Sandy Williams – tbn;  
 Everard ‘Rudy’ Powell – alt; Walter ‘Foots’ Thomas, Eddie Williams – ten;  
 VP-321 Pistol Packin’ Mama  
 VP-322 Redman Blues  
 VP-324 Great Day In The Morning

V-Disc 104, Chronological Classics 24  
 V-Disc 104, Chronological Classics 24  
 V-Disc 196, Chronological Classics 24

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: unknown personnel; Dolores Brown (vo)*  
 - J.G. Jepsen, *Jazz Records 1942 – 1962, Vol. 6: Dick Vance, Lammar Wright, Sr., Irving Randolph (tp); Henderson Chambers (tb); Don Redman, Rudy Powell (as); Walter ‘Foots’ Thomas (ts); Sammy Benskin (p); Jimmy Butts (b); Wilbur Kirk (dr); Don Redman, Dolores Brown (vcl)*

**033 DON REDMAN'S ORCHESTRA**

New York, Jan. 29, 1946

Don Redman – alt, voc, ldr;  
 Dick Vance, Harold ‘Money’ Johnson, Henry Glover, ‘Hot Lips’ Page – tpt; Henderson Chambers, *unknown, unknown* – tbn;  
 Bernie Peacock, *unknown* – alt; *unknown*, Don Byas – ten; Bob Wyatt – pno; *unknown* – sbs; Cozy Cole – dms  
 SG-5 Midnite Mood  
 SG-6 Dark Glasses  
 SG-7 Mickey Finn  
 SG-8 Carrie Mae Blues

Swan 7501, Chronological Classics 24  
 Swan 7502, Chronological Classics 24  
 Swan 7501, Chronological Classics 24  
 Swan 7502, Chronological Classics 24

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Featuring: Hot Lips Page, Dick Vance, Harold Johnson (tp); Henderson Chambers (tb); Bernie Peacock, Don Redman (as); Don Byas (ts); Bob Wyatt (p); Cozy Cole (dm)*  
 - J.G. Jepsen, *Jazz Records 1942 – 1962, Vol. 6: featuring: Hot Lips Page, Dick Vance, Harold Johnson, Henry Glover (tp); Henderson Chambers (tb); Bernie Peacock, Don Redman (as); Don Byas (ts); Bob Wyatt (p); Cozy Cole (dr)*

**034 DON REDMAN AND HIS ORCHESTRA**

Geneva, Switzerland, 1946

Don Redman – alt, ldr;  
 Bob Williams, Allan Jeffries, Peanuts Holland – tpt;  
 Quentin Jackson, Jackie Carman, Tyree Glenn – tbn;  
 Pete Clark, Chauncey Haughton – alt, bar, clt; Ray Abrams, Don Byas – ten;  
 Billy Taylor – pno; Ted Sturgis – sbs; Buford Oliver – dms;  
 Tyree Glenn – vib;  
 Inez Cavanaugh – voc;  
 Don Redman – arr (2,3,5,6,7,10,11,12); Elton Hill – arr (1); Don Byas – arr (4); Billy Taylor – arr (8,9)

My Melancholy Baby TCB 02002 (or 02202?)  
 Limehouse Blues TCB 02002 (or 02202?)  
 Laura TCB 02002 (or 02202?)  
 How High The Moon TCB 02002 (or 02202?)  
 Carry Me Blues TCB 02002 (or 02202?)  
 I Got Rhythm TCB 02002 (or 02202?)  
 Stormy Weather TCB 02002 (or 02202?)  
 Alexander’s Ragtime Band TCB 02002 (or 02202?)  
 Tea For Two TCB 02002 (or 02202?)  
 Embraceable You TCB 02002 (or 02202?)  
 These Foolish Things TCB 02002 (or 02202?)  
 Stompin’ At The Savoy TCB 02002 (or 02202?)

**035 DON REDMAN'S PARK AVENUE PATTERS**

New York, Apr. 11, 1957

Don Redman – alt, sop, ldr;  
 Joe Wilder – tpt; Bobby Byrne, Tyree Glenn – tbn;



Red Press – alt, clt, flt; Coleman Hawkins, Seldon Powell – ten; Danny Banks – bar;  
 Hank Jones – pno; Barry Galbreath – gtr; George Duvivier – sbs; Osie Johnson – dms;  
 Melvin Moore – voc

Park Avenue Patter	Golden Crest CR 3017	not on CD ?
Good Boog Di Goodie	Golden Crest CR 3017	not on CD ?
Black Velvet	Golden Crest CR 3017	not on CD ?
Ballade De Ballet	Golden Crest CR 3017	not on CD ?
Lydia	Golden Crest CR 3017	not on CD ?
Mad Minuet	Golden Crest CR 3017	not on CD ?
My Confectionary Baby	Golden Crest CR 3017	not on CD ?
My Girl Friday	Golden Crest CR 3017	not on CD ?
Looney	Golden Crest CR 3017	not on CD ?
The Blame's On You	Golden Crest CR 3017	not on CD ?
Penthouse Alley	Golden Crest CR 3017	not on CD ?
Seedless Grapefruit	Golden Crest CR 3017	not on CD ?

036 **DON REDMAN AND THE KNIGHTS OF THE ROUNDTABLE**

New York, Mar. 16/17/19, 1959

Don Redman – sop, ldr;  
 Taft Jordan, Yank Lawson – tpt; Cutty Cutshall, Frank Saracco – tbn;  
 Buster Bailey – clt;

Moe Wechsler – pno; Al Caiola – gtr; Lloyd Trotman – sbs; Harry London – bbs; Jimmy Crawford – dms

High Society	Roulette R(S)25070	not on LP ?
Diga Diga Doo	Roulette R(S)25070	not on LP ?
Copenhagen	Roulette R(S)25070	not on LP ?
I'm Forever Blowing Bubbles	Roulette R(S)25070	not on LP ?
After You've Gone	Roulette R(S)25070	not on LP ?
San	Roulette R(S)25070	not on LP ?
National Emblem March	Roulette R(S)25070	not on LP ?
Milneburg Joys	Roulette R(S)25070	not on LP ?
Alice Blue Gown	Roulette R(S)25070	not on LP ?
The World Is Waiting For The Sunrise	Roulette R(S)25070	not on LP ?
Wang Wang Blues	Roulette R(S)25070	not on LP ?
Chinatown, My Chinatown	Roulette R(S)25070	not on LP ?

K. – B. Rau  
 15-09-2024