

THE RECORDINGS OF EDGAR HAYES AND HIS ORCHESTRA

An Annotated Tentative Personnel - Discography

HAYES, Edgar Junius, piano/arranger Born: Lexington, Kentucky, 23rd May, 1904 ; Died: Riverside, California, 28th June, 1979
Gained Bachelor of Music degree at Wilberforce. At 18 toured the South with Fess Williams, later led own Blue Grass Buddies in Ohio (1924), then worked with Lois B. Deppe's Orchestra (1925). In late 1925 led own band at Ritz Café, Cleveland, Ohio, then played in Madison's Commodore Orchestra in Buffalo (1926). In spring of 1927 led own Eight Black Pirates for the touring show 'Rarin' to Go', from August 1927 until 1930 led own Symphonic Harmonists at Alhambra, New York, etc. Played and arranged for the Mills Blue Rhythm Band from 1931, remained to work under 'Baron Lee' (Jimmy Ferguson) and Lucky Millinder until 1936. In 1937 formed own big band (with several ex-members of Lucky Millinder's Band), continued to lead until 1941 including tour of Belgium and Scandinavia in March and April 1938. Moved to California in summer of 1942 and began long residency at Somerset House, Riverside, until early 1946, led own quartet The Stardusters in California until the early 1950s. From 1954 until 1959 played solo residency at Diamond's Lounge in San Bernadino, in the 1960s played in Tustin and Newport Beach. Residency in Riverside (1970).

Clyde Bernhardt, in 'I Remember', Eighty Years of Black Entertainment, Big Bands, and the Blues': *"I liked the sound of the new Hayes orchestra: swing, jazz, sweet, popular, everything well balanced in a style between Jimmy Lunceford and Duke Ellington. Hayes had one hell of a book – all original arrangements and very tough. We rehearsed those difficult numbers over and over, some seven or eight times until we got it just like he wanted. But once we got it down, we were a smash. Count Basie always said Hayes didn't know how great he really was – he often hired Edgar as his rehearsal leader and then go home and leave him in charge. Like the guys used to say, the Hayes band was the "college", and when you came out of there it was like graduating. You go anywhere after that.*

Hayes was also a hell of a pianist – played everything, even the classics. Played great stride just like James P. Johnson and had the articulation of Earl Hines. To me he was one of the greatest piano players and band leaders in the business."

It is very interesting to observe a band in Harlem being compiled of musicians from Mills Blue Rhythm Band and other second rank groups into a first rank Swing Band. They featured a couple of original elements that were not found elsewhere at this time (1936-37):

- complex arrangements worked out mainly by tenor saxophonist Joe Garland containing a saxophone section founded on the baritone sax. The baritone sax as bottom of the saxophone sections did not generally come into use before the 1940s. In the 1938 sessions, even a bass-saxophone – played by Mr. Joe Garland himself, and mostly out of fashion in jazz in the late 1930s - is integrated into the reed-section.
- a rhythm section powered by a drummer using antiquated drum-techniques: press-rolls on the snare drum with a bottom on the bass-drum. Very seldom can Kenny Clarke – at age 23 – be heard using a high-hat for the ride rhythm. Instead, he accompanies the musical proceedings rhythmically doubling the scoring for the wind instruments on snare-drum, gaining a dark overall sound for the band – which also is attained together with the use of the baritone-sax.
- a piano playing bandleader with a complex two-fisted instrumental style with little Stride elements, described as "man with a thousand fingers". And transposing this all into his complex arrangements.

HAYES EDGAR

001 EDGAR HAYES AND HIS ORCHESTRA

Shelton Hemphill, Bernie Flood, Henry Goodwin – tpt;
Clyde Bernhardt, John 'Shorty' Haughton, Robert Horton – tbn;
Stanley Palmer, Al Skerritt – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten, clt;
Edgar Hayes – pno, ldr; Andy Jackson – gr; Elmer James – sbs; Kenny Clarke – dms;
Orlando Roberson – voc

New York, Mar. 09, 1937

M-198-1	Sweet Is The Word For You	Vri 513,	Chronological Classics 730
M-198-2	Sweet Is The Word For You	Vri 513	not on LP/CD
M-199	Sylvia	Vri unissued	not on LP/CD
M-200-1	Just A Quiet Evening	Vri 513,	Chronological Classics 730
M-201-1	Manhattan Jam	Vri 586	not on LP/CD

M-201-2 Manhattan Jam Vri 586 not on LP/CD
 M-201-3 Manhattan Jam Voc 3773, Chronological Classics 730

Note: Chronological (sic) Classics claims to play take -3, while all Rusts list takes -1 and -2 only!

Edgar Hayes first recording session with his own newly formed band.

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Shelton Hemphill (t); Bob Horton, Clyde Bernhardt, John Haughton (tb); Stanley Palmer, Al Sherrett, Crawford Wethington, Joe Garland (s); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm); Orlando Roberson (v)*

- *Rust*2: Bernie Flood, Henry Goodwin, Shelton Hemphill (tpt); Robert Horton, Clyde Bernhardt, John Haughton (tbn); Stanley Palmer, Al Sherrett (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clark (dms); Orlando Roberson (vcl)*

- *Rust*3: Bernie Flood, Henry Goodwin, Shelton Hemphill -t; Robert Horton, Clyde Bernhardt, John Haughton -tb; Stanley Palmer, Al Skerritt -as; Crawford Wethington, Joe Garland -ts; Edgar Hayes -p -ldr; Andy Jackson -g; Elmer James -sb; Kenny Clark -d; Orlando Roberson -v*

- *Rust*4,*6: Bernie Flood -t -v; Henry Goodwin, Shelton Hemphill -t; Robert Horton, Clyde Bernhardt, John Haughton -tb; Stanley Palmer, Al Skerritt -as; Crawford Wethington, Joe Garland -ts; Edgar Hayes -p -ldr; Andy Jackson -g; Elmer James -sb; Kenny Clark -d; Orlando Roberson -v*

- *Clyde Bernhardt, I Remember, p. 232: Bernard Flood (t/v); Henry Goodwin, Shelton Hemphill (t); Robert Horton, Clyde Bernhardt, John Haughton (tb); Stanley Palmer (as); Crawford Wethington, Joe Garland (ts); Edgar Hayes (ldr/p); Andy Jackson (g); Elmer James (sb); Kenny Clark (d); Orlando Roberson (v)*

Soloists ad-lib:

M-198: EH pno 1+4

M-200: JG ten 2+2; EH pno 8; JG ten 2+1; EH pno 1

M-201: ?SP or ?JG clt 2+2 + 16 + 16 + 2+2 + 2+2+2; KC dms 2+2 + 2+2+2; HG o-tpt 24; RH m-tbn 24

002 EDGAR HAYES AND HIS ORCHESTRA

New York, May 25, 1937

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;

Clyde Bernhardt, Joe Britton, Robert Horton – tbn;

Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten, clt;

Edgar Hayes – pno; Andy Jackson – gtr; Elmer James – sbs; Kenny Clarke – dms;

Bernard Flood, chorus – voc (5); Joe Garland – arr (5)

62217-A	Caravan	Dec 1338,	Chronological Classics 730
62217-B	Caravan	Br 02448	not on LP/CD ?
62218-A	Edgar Steps Out	Dec 1338,	Chronological Classics 730
62219-A	Laughing At Life	Dec 1416,	Chronological Classics 730
62450-A	Laughing At Life	Dec 1416,	Chronological Classics 730
62220-A	Stomping At The Renny	Dec 1416,	Chronological Classics 730

Composer credits are: 62217 (Ellington – Tizol), 62218: (Goodwin), 62450 / 62218: (Todd – Kenny), 62220 (Garland)

There is something very strange happening with both cuts of ‘Laughing At Life’, as Clyde Bernhardt recounts in his book ‘I Remember’ – and we have to notice that he really “remembered”! He obviously had a phenomenal memory. He lets us know that take 62219-A does not have a certain Ralph Sawyer as singer – whom he, Clyde Bernhardt, had never heard of – but Jimmy Anderson singing. And Anderson was singer with the Edgar Hayes band not earlier than 1938 (?). This then would mean that the recording with the 62219-A take would have been recorded at a later session, possibly on the July 27, 1937, which then would not have Joe Britton with the band anymore. The “original” ‘Laughing At Life’ with Bernard Flood singing – as by Clyde Bernhardt – was recorded on this May 25 session, erroneously or deliberately designated with take 62450-A. This take leaves out the trumpet and tenor sax solos, but it has Bernard Flood singing. So, I’d like to let the listener judge which take belongs to which session. I’d prefer Clyde Bernhardt’s remembrance that both takes were mixed-up for a certain or no reason at all and list the other take with Jimmy Anderson’s vocal in italics!

But there are beautiful solos played by Henry Goodwin, Joe Garland – who, by the way, was the arranger of some of these tunes – Clyde Bernhardt, Robert Horton, and Rudy Powell. And then listen to young Kenny Clark, who mainly accompanies the band very old-fashioned on snare- and bass-drum, absolutely in contrast to his later incessant cymbal-rhythm playing.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Leonard Davis, Bernie Flood, Henry Goodwin (tp); Robert Horton, Clyde Bernhardt, Joe Britton (tb); Rudy Powell (cl); Roger Boyd (as); Crawford Wethington, Joe Garland (s); Edgar Hayes (p); Andy Jackson (g); Elmer James (b); Kenny Clarke (dm)*

- *Rust*2,*3,*4,*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, Joe Britton (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clarke (dms); Ralph Sawyer (vcl)*

- *Clyde Bernhardt, I Remember, p.128: “On May 25, 1937, we all went in the New York Decca studios over at 50 West 57th Street and made our first sides under Hayes’ name. Leonard ‘Ham’ Davis replaced ‘Scad’ Hemphill on first trumpet. We put down some of our best numbers: ‘Stomping At The Rennie’, ‘Edgar Steps Out’, and ‘Caravan’. Now, here’s something I never did understand about that session. Bernard Flood took a vocal on the fourth number, ‘Laughing At Life’. There’s no doubt in my mind about that, only the record books credit Ralph Sawyer as singer. I never heard of such a person. When I later listened to that Sawyer record, it was not Flood, it was Jimmy Anderson. I think somebody slipped that fake name in, because I know it is not a legit recording – was never done in a studio – and definitely not at that May session. Anderson’s first job with Hayes was early in 1938, so he couldn’t possibly recorded with the band in 1937. The cut must of (sic) been taken from a aircheck or one of the many radio remotes the band was always doing in 1938.”*

- *Ibid, p.233: “Note: Clyde Bernhardt states that matrix 62450-A by Bernard Flood was recorded at this session and 62219-A was by James Anderson from a 1938 date.”*

Ad-Lib Soloists:

62217: HG m-tpt growl obl to first chorus 64; JG ten 16; RH m-tbn growl 16; RP clt 1+4; HG m-tpt obl 5; HG m-tpt coda 4

62218: EH pno 32; HG m-tpt 30; EH pno 2; KC dms 4

62219: CB m-tbn 30; HG m-tpt 15; JG ten 1+7; HG m-tpt 1+7; JA (?RS) voc 32; KC dms 4

62450: CB m-tbn 30; AJ gtr 4; BF voc 32

62220: HG o-tpt 6 + 6; ?JB o-tbn 8; RP clt 7; JG ten 16; EH pno 4 + 8

Notable differences of takes:

62217: *As take -B seems not to be reissued, comparison is impossible.*
 62450-A: *Second chorus is a vocal chorus by Bernard Flood (after 4-bar gtr break); no tpt chorus here*
 62219-A: *Second chorus is a trumpet solo by Henry Goodwin*

003 EDGAR HAYES AND HIS ORCHESTRA

New York, Jul. 27, 1937

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;
 Clyde Bernhardt, David ‘Jelly’ James, Robert Horton – tbn;
 Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten, clt;
 Edgar Hayes – pno; Andy Jackson – gtr; Elmer James – sbs; Kenny Clarke – dms, vib;
 Jimmy Anderson, chorus – voc (2); *Bill Darnell* - voc (3)

62450-A	<i>Laughing At Life</i>	Dec 1416,	<i>Chronological Classics 730</i>
62219-A	<i>Laughing At Life</i>	Dec 1416,	<i>Chronological Classics 730</i>
62451-A	<i>High, Wide And Handsome</i>	Dec 1382,	<i>Chronological Classics 730</i>
62452-A	<i>Satan Takes A Holiday (Spooky Takes A Holiday)</i>	Dec 1382,	<i>Chronological Classics 730</i>

As noted above, the respective takes of ‘Laughing At Life’ seem to be mixed up a little. According to Clyde Bernhardt, this title with vocal by second trumpet man Bernard Flood was recorded on May 25, 1937 bearing the 62450 matrix while the same title that bears the 62219 matrix was recorded on this July 27 date with vocal by Jimmy Anderson.

Listen to the very musical three-trombone part in the second title. Very beautiful. But the singer on ‘High, Wide and Handsome’ definitely is not Ruth Ellington, but a male singer who might probably be Bill Darnell who took the vocals on the subsequent Edgar Hayes Quintet sessions. He certainly is not the singer Jimmy Anderson who performed on ‘Laughing At Life’ as to Clyde Bernhardt’s recollection. I wonder what caused all that mess with the singers on these two sessions!

And on ‘Satan Takes A Holiday’ we have youthful drummer Kenny Clark soloing on vibes.

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Leonard Davis (t); Bob Horton, Clyde Bernhardt, David James (tb); Rudy Powell (cl); Roger Boyd (as); Crawford Wethington, Joe Garland (ts); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm); Orlando Roberson (v)*

- *Rust*2,*3,*4,*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, David James (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clarke (dms); Bernie Flood (vcl) (1); unknown – voc (2)*

Ad-Lib Soloists:

62219-A: *CB m-tbn 30; HG m-tpt 2+16; JG ten 8; HG m-tpt 6; JA voc 30; KC dms 4*
 62451-A: *EH pno 14; JG ten 8; RP clt 8*
 62452-A: *KC vib 8; JG ten 15; EH pno 16; KC vib 4+8*

Notable differences of takes:

62219-A: *Second chorus is a trumpet solo by Henry Goodwin*
 (62450-A: *Second chorus is a vocal chorus by Bernard Flood (after 4-bar gtr break); no tpt chorus here*)

004 EDGAR HAYES QUINTET

New York, Sep. 07, 1937

Rudy Powell – clt;
 Edgar Hayes – pno; Andy Jackson – gtr; Elmer James – sbs; Kenny Clarke – vib;
 Bill Darnell – voc

62573-A	<i>Love Me Or Leave Me</i>	Dec 1444,	<i>Chronological Classics 730</i>
62574-A	<i>Blue Skies</i>	Dec 1684,	<i>Chronological Classics 730</i>
62575-A	<i>So Rare</i>	Dec 1444,	<i>Chronological Classics 730</i>

Kenny Clark starts proceedings on his vibraphone playing the melody of ‘Love Me Or Leave Me’. And it seems that he did not have his drum-set at the studio, as he entirely uses the vibraphone on all three titles, and I am unable to hear any sounds from the drum-skins.

Notes:

- *Delaunay, New Hot Discography 1948: Rudy Powell (cl); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm); Bill Darnell (v)*

- *Rust*2,*3,*4,*6: Rudy Powell (clt); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clark (dms, vib); Bill Darnell (vcl)*

005 EDGAR HAYES AND HIS ORCHESTRA

New York, Oct. 11, 1937

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;
 Clyde Bernhardt, David ‘Jelly’ James, Robert Horton – tbn;
 Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten, clt;
 Edgar Hayes – pno; Andy Jackson – gtr; Elmer James – sbs; Kenny Clarke – dms;
 Bill Darnell – voc (2,3,4)

62675-A	<i>Queen Isabella</i>	Dec 1527,	<i>Chronological Classics 730</i>
62676-A	<i>Old King Cole</i>	Dec 1527,	<i>Chronological Classics 730</i>
62677-A	<i>Shindig</i>	Dec 2048,	<i>Chronological Classics 730</i>
62678-A	<i>Let’s Love</i>	Dec 1665,	<i>Chronological Classics 730</i>

This is the Hayes band at their most commercial.

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Leonard Davis (t); Bob Horton, Clyde Bernhardt, David James (tb); Rudy Powell (cl); Roger Boyd (as); Crawford Wethington, Joe Garland (ts); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm); Orlando Roberson (v)*

- *Rust*2,*3,*4,*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, David James (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clarke (dms); Bernie Flood (vcl) (1); unknown – voc (2)*

Ad-Lib Soloists:

62675-A: HG o-tpt 16; JG ten 8; EH pno 16 + 8
 62676-A: RH m-tbn 2 + 2; ?HG m-tpt 16; RP clt 2+9; EH pno 8; JG ten 8; RH m-tbn 2+4
 62677-A: JG ten 4; EH pno 16; JG ten 8; EH pno 8
 62678-A: EH pno 3; EH pno 1+3; EH pno 1+16

006 EDGAR HAYES QUINTET

New York, Oct. 11, 1937

Rudy Powell – clt;
 Edgar Hayes – pno; Andy Jackson – gtr; Elmer James – sbs; Kenny Clarke – vib;
 Bill Darnell – voc)

62679-A	I Know Now	Dec 1509,	Chronological Classics 730
62680-A	Sweetheart	Dec 1684,	Chronological Classics 730
62681-A	When You And I Were Young, Maggie	Dec 1509,	Chronological Classics 730

Like at the first Quintet session, Kenny Clarke is playing his vibraphone throughout again. The rhythm duties are entirely supplied by Andy Jackson on his sonorous guitar and Elmer James' great bass playing, using two-beat and four-beat rhythm on his slap bass. I love that!

Notes:

- *Delaunay, New Hot Discography 1948: Rudy Powell (cl); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm); Bill Darnell (v)*

- *Rust*2, *3, *4, *6: Rudy Powell (clt); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clark (dms, vib); Bill Darnell (vcl)*

007 EDGAR HAYES AND HIS ORCHESTRA

New York, Jan. 14, 1938

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;
 Clyde Bernhardt, David 'Jelly' James, Robert Horton – tbn;
 Rudy Powell, Roger Boyd – alt, clt; William Mitchner – ten; Joe Garland – ten, bsx;
 Edgar Hayes – pno; Eddie Gibbs – gtr; Frank 'Coco' Darling – sbs; Kenny Clarke – dms, vib;
 Earlene Howell – voc (4)

63157-A	Meet The Band	Dec 1940,	Chronological Classics 730
63158-A	Fugitive From A Harem	Dec 1748,	Chronological Classics 730
63159-A	Swingin' In The Promised Land	Dec 1665,	Chronological Classics 730
63160-A	Barbary Coast Blues	Dec 1940,	Chronological Classics 730

Now, that Crawford Wethington is gone, it sounds that Garland took Wethington's former important baritone sax part basing the reed-section with his bass saxophone. Garland was a multi-reedman for his whole earlier career, and it is no wonder that he re-vitalized his bass saxophone.

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Leonard Davis (t); Bob Horton, Clyde Bernhardt, David James (tb); Rudy Powell (cl); Roger Boyd (as); William Mitchner, Joe Garland (ts); Edgar Hayes (p); Eddie Gibbs (g); Frank Darling (sb); Kenny Clark (dm); James Clay Anderson (v)*

- *Rust*2, *3, *4, *6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, David James (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); William Mitchner, Joe Garland (ten); Edgar Hayes (pno); Eddie Gibbs (gtr); Frank Darling (sbs); Kenny Clarke (dms); Earlene Howell, James Anderson – voc*

Ad-Lib Soloists:

63157-A: RP clt 6 + 6; EH pno 7; HG o-tpt 6; JG bsx 4
 63158-A: ?WM ten 14; HG o-tpt 4+14
 63159-A: RH m-tbn 15; JG ten 8; EH pno 8; HG o-tpt 8
 63160-A: EH pno 14; KC vib 8

008 EDGAR HAYES AND HIS ORCHESTRA

New York, Feb. 17, 1938

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;
 Clyde Bernhardt, David 'Jelly' James, Robert Horton – tbn;
 Rudy Powell, Roger Boyd – alt, clt; William Mitchner – ten; Joe Garland – ten, bsx;
 Edgar Hayes – pno; Eddie Gibbs – gtr; Frank 'Coco' Darling – sbs; Kenny Clarke – dms, vib;
 Clyde Bernhardt – voc (2); James Clay Anderson – voc (3);
 Rudy Powell – arr (2); Joe Garland – arr (4)

63294-A	Help Me	Dec 2193,	Chronological Classics 1053
63295-A	Without You	Dec 2193,	Chronological Classics 1053
63296-A	You're My First Thought Every Morning	Dec 2048,	Chronological Classics 1053
63297-A	In The Mood	Dec 1882,	Chronological Classics 1053
63298-A	Star Dust	Dec 1882,	Chronological Classics 1053
63299-A	Sophisticated Swing	Dec 1748,	Chronological Classics 1053

There is an electric Hawaii-guitar in the introduction of 'Help Me', while the trombone section takes the theme chorus. With 'In The Mood' in Joe Garland's arrangement we hear this landmark of the commercial "Swing" period for the first time in its final form and structure. Only, that other bands and their leaders – and record companies – cashed in on it. "*Joe Garland wrote and arranged many of the numbers including 'In The Mood' that Hayes recorded in 1938. That piece was heavy music – had four big manuscript pages just for the trombone parts. We called it his Black Symphony. When Glenn Miller heard the song, he had Garland put stop breaks in, cut out some parts, and recorded his own big hit the following year.*" (Clyde Bernhardt, I Remember, p.126)

Notes:

- *Delaunay, New Hot Discography 1948: Bernie Flood, Henry Goodwin, Leonard Davis (t); Bob Horton, Clyde Bernhardt, David James (tb); Rudy Powell (cl); Roger Boyd (as); William Mitchner, Joe Garland (ts); Edgar Hayes (p); Eddie Gibbs (g); Frank Darling (sb); Kenny Clark (dm); James Clay Anderson (v)*

- *Rust*2, *3, *4, *6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, David James (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); William Mitchner, Joe Garland (ten); Edgar Hayes (pno); Eddie Gibbs (gtr); Frank Darling (sbs); Kenny*

Clarke (dms); Earline Howell (voc); James Anderson (voc)

Ad-Lib Soloists:

63294-A ?WM ten 4; HG m-tpt 4+16; EH pno 6; JG ten 6; KC vib 30
 63295-A KC dms 2; WM or ?JG ten 1+16; CB o-tbn 16; RP clt 1+6
 63296-A EH pno 2; CB o-tbn 6
 63297-A HG o-tpt 15; RP clt 6
 63298-A EH pno 32; CB o-tbn 5; EH pno 4+2
 63299-A EH pno 4; ?CB m-tbn 8; EH pno 8; ?CB m-tbn 8

009 **KENNY CLARKE'S KVINTETT**

Stockholm, Mar. 08, 1938

Henry Goodwin – tpt; Rudy Powell – clt, alt;

Edgar Hayes – pno; Eddie Gibbs – gtr; Frank 'Coco' Darling – sbs; Kenny Clarke – vib;

James Clay Anderson – voc

Sto-6317-2 Once In A While

Od A-255509, Chronological Classics 1053

Sto-6318-1 I've Found A New Baby

Od A-255509, Chronological Classics 1053

Sto-6319-2 You're A Sweetheart

Od A-255509, Chronological Classics 1053

Sto-6320-1 Sweet Sue

Od A-255509, Chronological Classics 1053

And again, Kenny Clarke tries his luck on the vibes, leaving the drum-set un-touched. This session was recorded in Stockholm, capitol of Sweden, during the Hayes Band Scandinavian tour.

Regarding the fact that Clarke did never record on the vibes anymore – and regarding the standards having been set by Red Norvo, Lionel Hampton and Adrian Rollini – this certainly was a wise decision not to continue this track anymore.

For me, the singer is absolutely ill-placed at this session, and with the Hayes band as well.

Notes:

- Delaunay, *New Hot Discography 1948*: Rudy Powell (cl); Edgar Hayes (p); Andy Jackson (g); Elmer James (sb); Kenny Clark (dm & vb)

- Rust*2: Henry Goodwin (tpt); Rudy Powell (clt); Edgar Hayes (pno); George Gibb (gtr); Coco Darling (sbs); Kenny Clarke

(dms/vib); Clay Anderson (vcl)

- Rust*3,*4,*6: Henry Goodwin -t; Rudy Powell -cl -as; Edgar Hayes -p; Eddie Gibbs -g; Frank 'Coco' Darling -sb; Kenny Clarke -d -x;

James Anderson -v

010 **EDGAR HAYES AND HIS STARDUSTERS**

Los Angeles, May 25, 1946

Edgar Hayes – pno;

Teddy Bunn – gtr; Willie Price – sbs; Bryant Allen – dms;

Bryant Allen - voc

JDB-150 Stardust

“V” Disc 681, Chronological Classics 1053

011 **EDGAR HAYES AND HIS STARDUSTERS**

Los Angeles, c. 1948

unknown – m-tpt (3);

Edgar Hayes – pno;

Teddy Bunn – gtr; Curtis Counce – sbs; Bryant Allen - dms

1337-3 Century Room

Exclusive 78X, Chron. Classics 1053

1339-2 Fat Meat And Greens

Exclusive 78X, Chron. Classics 1053

1340-1 Edgar's Boogie

Exclusive 106X, Chron. Classics 1053

012 **EDGAR HAYES AND HIS STARDUSTERS**

Los Angeles, c. 1948

unknown – ten (2,3);

Edgar Hayes – pno;

Teddy Bunn – gtr; Curtis Counce – sbs; Bryant Allen – dms;

Bryant Allen, unknown – voc (1)

1401-6 Sunday Morning Blues

Exclusive 106X, Chron. Classics 1053

1404-2 Blues At Dawn – Part 1

Exclusive 110X, Chron. Classics 1053

1405-3 Blues At Dawn – Part 2

Exclusive 110X, Chron. Classics 1053

013 **EDGAR HAYES AND HIS STARDUSTERS**

Los Angeles,

Edgar Hayes – pno;

prob: Teddy Bunn – gtr; Curtis Counce – sbs; Bryant Allen - dms

MM 571 Stardust

Modern 20-524, Chron. Classics 1053

MM 572 Margie

Modern 20-524, Chron. Classics 1053

014 **EDGAR HAYES**

location unknown, c. 1960

Edgar Hayes – pno

Stardust

Mark Records 56

not on LP/CD?

The Girl With The Insagrievious (sic) Walk

Mark Records 56

not on LP/CD?

Tangerine
The Girl From Ipanema
Hello Dolly
What Kind Of Fool Am I

Mark Records MLP 519
Mark Records MLP 519
Mark Records MLP 519
Mark Records MLP 519

K.- B. Rau
08-12-2022