

# THE RECORDINGS OF ARNOLD ADAMS

## An Annotated Tentative Personelo - Discography

ADAMS, Arnold, guitar

No personal dates known.

Adams is a guitar player who appeared in public at the start of the Swing period in black musician circles in New York. He first recorded with Willie Bryant a. h. Orchestra and his last known appearances/recordings seem to be with Benny Carter's Savoy Ballroom Orchestra in 1939. Except for some few other early Harlem Swing bands and the afore-named bands nothing is known about him. Regarding his fine musicianship, this is a real pity.

### STYLISTICS

#### STYLE

Arnold Adams plays a strong and variable rhythm guitar with a treble sound (yet on six strings). In his known recordings he presents a tense and swinging chordal portion of the rhythm section, frequently combined with short melodic phrases during transition periods of the choruses which are of a surprising beauty.

The very few solo portions recorded show chordal improvisation as well as single-string melodic inventions.

#### TIME

Mr. Adams shows perfect time keeping, well in accordance with his rhythm colleagues.

This personelo-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Arnold Adams**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Arnold Adams*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Arnold Adams*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics.

In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session!

Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

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

**In this rather short list I would like to present one the many great musicians of the Harlem Jazz scene that never received their actually earned reputation. (There were so many of them!) But close listening to the fantastic Willie Bryant Orchestra brought Arnold's beautiful playing on guitar to the fore. It is therefore not surprising that Benny Carter hired him into his big band assembled for the Savoy Ballroom engagement of many months in 1939, after Carter's return from Europe. After this engagement, nothing more is known of this great guitarist. A real pity!**

### ARNOLD ADAMS

001 **WILLIE BRYANT AND HIS ORCHESTRA**

Willie Bryant – voc, ldr;

Robert Cheek, Richard Clark, Edgar 'Pudding Head' Battle – tpt;

George Matthews, John 'Shorty' Haughton, Robert 'Mack' Horton – tbn;

New York,

Jan. 04, 1935

Glyn Paque, Stanley Payne – alt, clt; Johnny Russell – ten;  
 Teddy Wilson – pno; Arnold Adams – gtr; Louis Thompson – sbs; Cozy Cole – dms;  
 Edgar Battle – arr (1,3,4)

87265-1	Throwin' Stones At The Sun	Vic 24847,	Chronological Classics 768
87266-1	It's Over Because We're Through	Vic 24858,	Chronological Classics 768
87267-1	A Viper's Moan	Vic 24858,	Chronological Classics 768
87268-1	Chimes At The Meeting	Vic 24847,	Chronological Classics 768

Composer credits: 87265 (Simon – Heston – Mysels); 87266 (Bryant – Reed); 87267 (Bryant); 87268 (Jones)

This first recording session of Willie Bryant and his Orchestra shows the band from their best side: a nice trumpet section with a perfect hot soloist, Edgar 'Pudding Head' Battle – his nickname referring to his very individual hair-dress, a swinging first-chair player, Robert Cheek, and a mute specialist. Then a perfectly composed trombone section, with a young George Matthews probably playing lead parts, Robert Horton playing muted and growl trombone, and 'Shorty' Haughton presenting brilliant 'swing' solos with a slim and soft tone. Glyn Paque solos using augmented notes, and Johnny Russell blowing a strong and masculine tenor sax. The pianist is extraordinary: a young Teddy Wilson at the start of his international career, a strong and musical – and swinging - guitarist Arnold Adams who is on all Willie Bryant's recordings, but only on a very few other ones, bassist Louis Thompson who appears earlier with the Walter Barnes band from Chicago, and – last yet not least – one of the rising stars of swing drumming: Cozy Cole. A fantastic band.

Listen to 'Throwin' Stones at the Sun' with its beautiful chord-progressions and the use of temple-blocks in the introduction, the dialogue of muted trumpets and clarinet section, 'Pudding Head' Battle's strong and hot trumpet solo, and later Teddy Wilson. 'It's Over ...' features robust and strong tenor sax obligati over the ensemble, Bryant's vocal and then Teddy Wilson over the band. 'A Viper's Moan' has Robert Horton playing trombone using two mutes coincidentally, alternating with a single mute, similar to 'Tricky Sam' Nanton, but still with an own individual touch. And 'Chimes at the Meeting' brings us amusing band vocals mocking a religious camp-meeting with typical solos by both Horton and Haughton, very good muted trumpet by Richard Clark, and an intensely swinging ensemble. And it is nice that Bryant lets us know who the soloists are. Absolutely great jazz music of the Harlem kind!

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Cheek, Dick Clark, Edward 'Pudding Head' Battle (tp); John Haughton, Robert Horton (tb); Glyn Paque, Stanley Payne (as); Johnny Russell, Ben Webster (ts); Teddy Wilson (p); Arnold Adams (g); Louis Thompson (b); Cozy Cole (dm); Willie Bryant (vo)*

- B. Rust, *Victor Master Book, Vol. 2: 3t/ 3tb/ 3s/ p/ g/ b/ d, vocalist: Willie Bryant*

- Rust\*2: Robert Cheek, Richard Clark, Edward 'Pudding Head' Battle (tpt); John Haughton, Robert Horton (tbn); Glyn Paque, Stanley Payne (alt); Johnny Russell, Ben Webster (ten); Teddy Wilson (pno); Arnold Adams (gtr); Louis Thompson (sbs); Cozy Cole (dms); Willie Bryant (ldr, vcl)

- Rust\*3: Robert Cheek -Richard Clark -t; Edward 'Pudding Head' Battle -tp – vib -a; John Haughton -Robert Horton -George Matthews -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -ts; Teddy Wilson -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d; Willie Bryant -ldr -v (usually in the form of speech)

- Rust\*4: Willie Bryant -v (usually in the form of speech) -dir; Robert Cheek -Richard Clark -t; Edward 'Pudding Head' Battle -t – vib -a; John Haughton -Robert Horton -George Matthews -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -ts; Teddy Wilson -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d

- Rust\*6: Willie Bryant, v, speech, dir; Robert Cheek, Richard Clark, t; Edward 'Pudding Head' Battle, t, vib, a; John Haughton, Robert Horton, George Matthews, tb; Glyn Paque, cl, as; Stanley Payne, as; Johnny Russell, ts; Teddy Wilson, p; Arnold Adams, g; Louis Thompson, sb; Cozy Cole, d

#### Solos ad-lib:

87265: RH o-tbn 4; ?RoCh m-tpt 4; GP alt 4; EPB o-tpt 8 + 4; TW pno 16; JR ten 4 + 4

87266: JR ten obl 16; RiCl m-tpt 8; JR ten 8 obl; ?EPB m-tpt obl 32; TW pno 16; GP alt 8; TW pno 8

87267: RH m-tbn 16; JR ten 1+8; RH m-tbn 8; TW pno 8; EPB o-tpt 16; GP alt 8

87268: TW pno 4; RH m-tbn 16; RiCl m-tpt 2+8; ASH o-tbn 8; GPO alt 4

#### Tune structures:

87265-1 *Throwin' Stones At The Sun* Key of Dm Victor  
 (Intro 8 bars ens)(Chorus 1 32 bars AABA ens 28 – JSH o-tbn 4)(Chorus 2 32 bars AABA ens 4 - ?RoCh m-tpt 4 – ens 4 – GP alt 4 – EPB o-tpt 8 – ens 4 – EPB o-tpt 4)(1/2 Chorus 3 16 bars BA TW pno 16)(Chorus 4 32 bars AABA ens 4 – JR ten 4 – ens 4 – JR ten 4 – ens 16)(Coda 8 bars ens)

87266-1 *It's Over Because We're Through* Key of Ab Victor  
 (Intro ?CC vib 2)(Chorus 1 32 bars AABA ens+JR ten obl 16 - RiCl m-tpt 8 – ens+JR ten obl 8)(Chorus 2 32 bars AABA WB voc+ ?EPB m-tpt obl)(Chorus 3 32 bars AABA TW pno+ens 16 - SP alt 8 – TW pno+ens 8)

87267-1 *A Viper's Moan* Key of Db Victor  
 (Intro 4 bars TW pno)(Vamp 4 bars AA gtr)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA RH m-tbn 16 – JR ten 1+8 – RH m-tbn 8)(bridge 8 bars TW pno+ WB voc 8)(Chorus 3 32 bars AABA EPB o-tpt 16 – GP alt 8 – ens 8)(Coda 12 bars ens+WB voc)

87268-1 *Chimes At The Meeting* Key of F Victor  
 (Intro WB voc + TW pno 4)(Chorus 1 32 bars AABA ens+band voc)(Chorus 2 32 bars AABA RH m-tbn 16 – RiCl m-tpt 8 – JSH o-tbn 8)(Chorus 3 32 bars AABA ens+WB voc 20 – GP alt 4 – ens+WB voc 8)(Chorus 4 32 bars AABA ens+WB voc)(Coda WB voc + ens 29 + CC vib 3)

#### 002 WILLIE BRYANT AND HIS ORCHESTRA

New York,

May 08, 1935

Willie Bryant – voc, ldr;

Richard Clark, Benny Carter, Edgar 'Pudding Head' Battle – tpt;

Eddie Durham, John 'Shorty' Haughton, Robert Horton – tbn;

Glyn Paque, Stanley Payne – alt, clt; Johnny Russell, Ben Webster – ten;

Teddy Wilson – pno; Arnold Adams – gtr; Louis Thompson – sbs; Cozy Cole – dms;

Edgar Battle – arr (1); Alex Hill – arr (2)

89817-1	Rigamarole	Vic 25038,	Chronological Classics 768
89818-1	'Long About Midnight	Vic 25045,	Chronological Classics 768
89819-2	The Sheik	Vic 25038,	Chronological Classics 768
89820-1	Jerry The Junker	Vic 25045,	Chronological Classics 768

Composer credits: 89817 (Mooney); 89818 (Hill - Mills); 89819 (Wheeler - Snyder); 89820 (Stout - Williams)

Regarding the discographies, this session features two additional musicians, Benny Carter on trumpet and Ben Webster on tenor sax. Albert McCarthy's 'Big Band Jazz' shows a photo of this band on side 275, which does not include trumpeter Robert Cheek. As the band-books at this time of jazz history usually had three trumpet parts in their arrangements, I assume that Benny Carter was not added to the band's personnel – as was Ben Webster – but that he replaced trumpeter Robert Cheek. Therefore, I have left out Robert Cheek, a trumpet player of Eddie Heywood's circle of Atlanta musicians who also was part of the Luis Russell and Ovie Alston – and other - bands. Unfortunately, the Victor Master Book does not give a numerical statement of musicians for this session (see below) to ascertain my assumption.

As noted in Benny Carter, Vol. 2, there are no Carter arrangements recorded on these sides. A great pity!

'Rigamarole' is a stock arrangement, adapted by 'Pudding-Head' Battle for the band, he himself a very gifted arranger. This arrangement consists of a succession of ensemble riff choruses and soloistic vamps. In my ears, the vamp after Ben Webster's tenor sax chorus (chorus 5) might possibly be played by Benny Carter, as it is more structured and less fierce than Edgar Battle's vamp after chorus 6. 'Long About Midnight' is a composition plus arrangement by much-praised but little-known pianist Alex Hill and features trumpeter Battle behind Bryant's vocal and with the subsequent trumpet solo. 'The Sheik' – of Araby, as we all know! – is a simple succession of solo choruses – one of them by Benny Carter on very clean and driving open trumpet – with accompaniment by scarce ensemble parts. 'Jerry The Junker' is a nice song of the 'Minnie The Moocher' species, composed by Clarence Stout and recorded in 1934 by Clarence Williams including sympathetic vocals by the bandleader and strong and lively trumpet solos by Mr. 'Pudding Head'. Very nice big band jazz of the Harlem kind.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Cheek, Dick Clark, Edward 'Pudding Head' Battle (tp); John Haughton, Robert Horton (tb); Glyn Paque, Stanley Payne (as); Johnny Russell, Ben Webster (ts); Teddy Wilson (p); Arnold Adams (g); Louis Thompson (b); Cozy Cole (dm); Willie Bryant (vo)*

- B. Rust, *Victor Master Book, Vol. 2: vocalist: Willie Bryant and members of the Orchestra (sic!)*

- Rust\*2: Robert Cheek, Richard Clark, Edward 'Pudding Head' Battle (tpt); John Haughton, Robert Horton (tbn); Glyn Paque, Stanley Payne (alt); Johnny Russell, Ben Webster (ten); Teddy Wilson (pno); Arnold Adams (gtr); Louis Thompson (sbs); Cozy Cole (dms); Willie Bryant (ldr, vcl)

- Rust\*3: Robert Cheek -Richard Clark -t; Edward 'Pudding Head' Battle -tp – vtb -a; Benny Carter -t -a; John Haughton -Robert Horton - Eddie Durham -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -Ben Webster -ts; Teddy Wilson -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d; Willie Bryant -ldr -v (usually in the form of speech); Alex Hill -a

- Rust\*4: Willie Bryant -v (usually in the form of speech) -dir; Robert Cheek -Richard Clark -t; Edward 'Pudding Head' Battle -tp – vtb -a; Benny Carter -t -a; John Haughton -Robert Horton -Eddie Durham -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -Ben Webster -ts; Teddy Wilson -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d; Alex Hill -a

- Rust\*6: Willie Bryant, v, speech, dir; Robert Cheek, Richard Clark, t, Edward 'Pudding Head' Battle, t, vtb, a; Benny Carter, t, a; John Haughton, Robert Horton, Eddie Durham, tb; Glyn Paque, cl, as; Stanley Payne, as; Ben Webster, Johnny Russell, ts; Teddy Wilson, p; Arnold Adams, g; Louis Thompson, sb; Cozy Cole, d; Alex Hill, a

- Berger, Berger, Patrick, Benny Carter Vol. 1, p.132: "With few prospects for its employment, Carter dispended the (his – KBR) orchestra and, in February 1935, followed the lead of his own former sidemen by joining Willie Bryant. He arranged and played in the trumpet section. Bryant, a crowd-pleaser, found plenty of work in New York, and on the road. Critics reported an improvement in the band's playing owing to Carter's presence."

- Berger, Berger, Patrick, Benny Carter Vol. 2, p.59: "On the Bob Howard recordings, and with Willie Bryant, Carter played trumpet almost exclusively. "I jumped at the chance to play trumpet in somebody's section; it was a lot of fun for me." Teddy Wilson, who preceded Carter in the Bryant band, recalls that the band "improved a great deal because after awhile Benny Carter joined as the musical director and Willie's band really began to sound like something after Benny took over." (Interview with Phil Schaap, March 5, 1980.) Carter, who was not formally named 'musical director', did arrange for the band and was heavily featured as a soloist. Unfortunately, at his one recording session with Bryant, none of his arrangements were recorded, and he solos on only one title."

Solos ad-lib:

89817: JSH o-tbn 16; TW pno 4; RH m-tbn 4; AA gtr 4; BW ten 16; EPB or ?BC o-tpt 4; EPB o-tpt 4

89818: EPB m-tpt obl to voc 32; EPB m-tpt 16; JR ten 16; RH m-tbn 8

89819: TW pno 4; RH m-tbn 30; TW pno 32; BW ten 1+16; JR ten 15; BC o-tpt 1+30; GP clt 32

89820: JR ten 12; GP clt 12; EPB o-tpt + band choir 24; TW pno 4;

Tune structures:

89817-1 *Rigamarole* Key of Bb Victor

(Intro 4 bars ens)(Chorus 1 16 bars AA ens)(Vamp 4 bars ens)(Chorus 2 16 bars AA JSH o-tbn)(Vamp 4 bars TW pno)(Chorus 3 16 bars AA ens)(Vamp 4 bars RH m-tbn)(Chorus 4 16 bars AA ens)(Vamp 4 bars AA gtr)(Chorus 5 16 bars AA BW ten)(Vamp 4 bars EPB or ?BC o-tpt)(Chorus 6 16 bars AA ens)(Vamp 4 bars EPB o-tpt)(Chorus 7 16 bars AA ens)

89818-1 *Long About Midnight* Key of Db Victor

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA WB voc + EPB m-tpt obl)(Chorus 3 32 bars AABA EPB m-tpt 16 – JR ten 16)(Chorus 4 32 bars AABA ens 16 – RH m-tbn 8 – ens 8)(Coda 10 bars ens)

89819-2 *The Sheik* Key of Ab Victor

(Intro 4 bars TW pno)(Chorus 1 32 bars AA' RH m-tbn 30 – TW pno 2)(Chorus 2 32 bars AA TW pno)(Chorus 3 32 bars AA BW ten 16 – JR ten 15 – BC o-tpt 1)(Chorus 4 32 bars AA BC o-tpt 30)(Chorus 5 32 bars AA GP clt)

89820-1 *Jerry The Junker* Key of Fm/Gm Victor

(Intro 10 bars ens)(Verse 1 16 bars WB voc)(Chorus 1 12 bars WB voc)(Verse 2 16 bars WB voc)(Chorus 2 12 bars JR ten)(Chorus 3 12 bars EPB o-tpt)(Chorus 4 12 bars EPB o-tpt + band choir) Chorus 5 12 bars EPB o-tpt + band choir)(Bridge 4 bars modulation TW pno)(Chorus 6 12 bars ens)(Coda 2 bars WB voc + ens)

Otis Johnson, Richard Clark, Edgar 'Pudding Head' Battle – tpt;  
 George Matthews, John 'Shorty' Haughton, Robert Horton – tbn;  
 Glyn Paque, Stanley Payne – alt, clt; Ben Webster – ten;  
 Roger 'Ram' Ramirez – pno; Arnold Adams – gtr; Ernest Hill – sbs; Cozy Cole – dms, vib;  
 Harry 'Father' White – arr (1); Teddy Wilson – arr (2,4); Edgar Battle – arr (3)  
 92908-1 Voice Of Old Man River Vic 25129, Chronological Classics 768  
 92909-1 Steak And Potatoes Vic 25160, Chronological Classics 768  
 92910-1 Long Gone (From Bowlin' Green) Vic 25129, Chronological Classics 768  
 92911-1 Liza Vic 25160, Chronological Classics 768  
*Composer credits: 92908 (White - Bryant); 92909 (Brown - Alter); 92910 (Smith - Handy); 92911 (Gershwin - Gershwin)*

The band now has a new first trumpet player: Otis Johnson, a modest, but highly regarded horn man for first chair work by colleagues and contemporaries. Of the listed trombonists, Georg Matthews takes most solo spots here. And while Johnny Russell had plenty of solo space on the first two sessions, he is not heard here, all solos certainly by Ben Webster, and all that can be heard from the saxophone section is three-part only. Thus, as the Victor Master Book, Vol. 2 lists three saxophones only, Johnny Russell's presence must be doubted, or even denied.

The young Roger 'Ram' Ramirez is Teddy Wilson's successor on the piano and tries his luck with a 4-bar piano bridge in 'Voice ...', which – unluckily – fails entirely. But at the whole, he is playing reliably with the band and in solo in a light swing style.

'Steak And Potatoes' and 'Liza' have arrangements by Teddy Wilson, former pianist of the Bryant band.

There is remarkable soloing by hot trumpeter 'Pudding Head' Battle, Ben Webster on tenor sax all over, and George Matthews on 'Steak And Potatoes'. Blyn Paque solos in 'Long Gone', together with hot Edgar Battle. Of the alto solos I feel a bit uncertain whether the soloist is Paque, or Stanley Payne whom I would favour for the style used.

And we should not forget Cozy Cole's immensely swinging and driving drum playing – exclusively with brushes. And there is a most modest musician whom I have learned to love from these days of listening to the Bryant band: guitarist Arnold Adams, swinging and offering surprisingly beautiful licks and phrases, apart from his rock-steady beat. But I am unable to find anything personal about him, only that he also recorded with Putney Dandridge in 1936 – with colleagues from the Bryant band – and with Lil Armstrong in 1938. In 1939 he is with Benny Carter Orchestra at the Savoy Ballroom, New York. Anyway, he is one of my favourites on guitar from now on! (Scott Yanow's book 'The Great Jazz Guitarists' knows nothing of Arnold Adams! A pity!)

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Cheek, Dick Clark, Edward 'Pudding Head' Battle (tp); Benny Carter (tp & arranger); John Haughton, Robert Horton (tb); Glyn Paque, Stanley Payne (as); Johnny Russell, Ben Webster (ts); Teddy Wilson (p); Arnold Adams (g); Louis Thompson (b); Cozy Cole (dm); Willie Bryant (vo)*

- B. Rust, *Victor Master Book, Vol. 2: 3t/ 3tb/ 3s/ p/ g/ b/ d, vocalist: Willie Bryant*

- Rust\*2: *Robert Cheek, Richard Clark, Edward 'Pudding Head' Battle (tpt); Benny Carter (tpt, arr); John Haughton, Robert Horton (tbn); Glyn Paque, Stanley Payne (alt); Johnny Russell, Ben Webster (ten); Teddy Wilson (pno); Arnold Adams (gtr); Louis Thompson (sbs); Cozy Cole (dms); Willie Bryant (ldr, vcl)*

- Rust\*3: *Otis Johnson -Richard Clark -t; Edward 'Pudding Head' Battle -tp – vtb -a; John Haughton -Robert Horton -George Matthews -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -Ben Webster -ts; Roger Ramirez -p; Arnold Adams -g; Ernest Hill -sb; Cozy Cole -d; Willie Bryant -ldr -v (usually in the form of speech); Teddy Wilson -a*

- Rust\*4: *Willie Bryant -v (usually in the form of speech) -dir; Otis Johnson -Richard Clark -t; Edward 'Pudding Head' Battle -tp – vtb -a; John Haughton -Robert Horton -George Matthews -tb; Glyn Paque -cl -as; Stanley Payne -as; Johnny Russell -Ben Webster -ts; Roger Ramirez -p; Arnold Adams -g; Louis Thompson -sb; Cozy Cole -d; Teddy Wilson -a*

- Rust\*6: *Willie Bryant, v, speech, dir; Otis Johnson, Richard Clark, t; Edward 'Pudding Head' Battle, t, vtb, a; John Haughton, Robert Horton, George Matthews, tb; Glyn Paque, cl, as; Stanley Payne, as; Ben Webster, Johnny Russell, ts; Roger Ramirez, p; Arnold Adams, g; Ernest Hill, sb; Cozy Cole, d; Teddy Wilson, a*

#### Solos ad-lib:

92908: BW ten 48; EPB o-tpt 16; GP or ?SP alt 16; EPB o-tpt 16; TW pno 4; GP clt obl 16; ?GM o-tbn 16; GP clt obl 16

92909: EPB o-tpt 16; GM o-tbn obl to voc 16; ?RC m-tpt obl to voc 8; GM o-tbn obl to voc 8; BW ten 16; GM o-tbn 14

92910: RRR pno 4; GP clt 16; EPB o-tpt 16

92911: GM o-tbn 16; ?OJ o-tpt 8; GP or ?SP alt 16; EPB o-tpt 8; GP or ?SP alt 8; RRR pno 4 + 4; BW ten 8

#### Tune structures:

92908-1 *Voice Of Old Man River Key of F Victor*

(Intro 20 bars ens)(Chorus 1 48 bars ABA WB voc)(Chorus 2 48 bars ABA BW ten)(Chorus 3 48 bars ABA EPB o-tpt 16 – GP or ?SP alt 16 – EPB o-tpt 16)(Bridge 4 bars RRR pno)(Chorus 4 48 bars ABA GP clt over ens 16 – ?JSH o-tbn 16 – GP clt over ens 16)

92909-1 *Steak And Potatoes Key of F/Db Victor*

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 8 bars modulation ens)(Chorus 2 32 bars AABA saxes 16 – EPB o-tpt 16)(Chorus 3 32 bars AABA WB voc+GM o-tbn 16 – WB voc+?RC m-tpt 8 - WB voc+GM o-tbn 8)(Chorus 4 32 bars AABA BW ten 16 – GM o-tbn 14 – ens 2)(Coda 8 bars WB+band choir 6 – ens 2)

92910-1 *Long Gone (From Bowling Green) Key of F Victor*

(Intro 16 bars ens)(Chorus 1 16 bars AA ens)(Vamp 4 RRR pno +WB voc)(Chorus 2 16 bars AA GP clt)(Vamp 4 bars tbns)(Chorus 3 16 bars AA WB voc)(Chorus 4 16 bars AA EPB o-tpt)(Vamp 4 bars tbns)(Chorus 5 16 bars AA WB voc)(Chorus 6 16 bars AA ens)(Chorus 7 16 bars AA tbn+ens)

92911-1 *Liza Key of Db/Eb Victor*

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA GM o-tbn 16 – saxes 8 – OJ o-tpt 8)

(Chorus 3 32 bars AABA SP alt 16 – EPB o-tpt 8 – SP alt 8)(Bridge 4 bars modulation ens)(Chorus 4 ens 4 – RRR pno 4 – ens 4 – RRR pno 4 – BW ten 8 – ens 4 - saxes 4)(Coda 8 bars ens)

#### 004 PUTNEY DANDRIDGE AND HIS ORCHESTRA

New York,

Mar. 02, 1936

Putney Dandridge – voc, ldr;

Richard Clarke – tpt; Johnny Russell – ten;

Teddy Wilson – pno; Arnold Adams – gtr; Ernest Hill – sbs; Cozy Cole – dms

18741-1 Sweet Violets

Voc 3190,

Timeless CBC 1-023

18742-1 Dinner For One, Please, James

Voc 3189,

Timeless CBC 1-023

18743-1 A Beautiful Lady In Blue

Voc 3189,

Timeless CBC 1-023

18744-1 Honeysuckle Rose

Voc 3190,

Timeless CBC 1-023

Composer credits: 18741 (Coben – Green); 18742 (Carr); 18743 (Lewis – Coots); 18744 (Razaf – Waller)

This aggregation under Putney Dandridge's name is an extract from the Willie Bryant Orchestra. (Lead-trumpet player Richard Clarke may also be found in Rust\*6 under Dick Clark and Richard Clark!)

The band delivers a nice laid-back accompaniment to Dandridge's vocals. Instrumental solos are fine and mostly workman-like, with Adams mingling with Cole's brush-work. I very much like Ernest 'Bass' Hill's work on the strings. And Adams' un-obtrusive but driving guitar strumming. He has a much too short eight-bar solo spot in 'Honeysuckle Rose'. And let's not forget the young Teddy Wilson's fantastic piano.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Richard Clarke (tp); Johnny Russell (ts); Teddy Wilson (p); Arnold Adams (g); Ernest Hill (b); Cozy Cole (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Richard Clarke (tpt); Johnny Russell (ten); Teddy Wilson (p); Arnold Adams (g); Ernest Hill (bs); Cozy Cole (d); Putney Dandridge (prob vcl only)

- Rust\*2, \*3, \*4, \*6: Richard Clarke (tpt); Johnny Russell (ten); Teddy Wilson (pno); Arnold Adams (gtr); Ernest Hill (sbs); Cozy Cole (dms); Putney Dandridge (vcl)

**005 WILLIE BRYANT AND HIS ORCHESTRA**

New York,

Apr. 09, 1936

Willie Bryant – voc, ldr;

Richard Clark, Jack Butler, Taft Jordan – tpt;

George Matthews, John 'Shorty' Haughton – tbn;

Glyn Paque, Stanley Payne – alt, clt; Charles Frazier – ten, flt; Johnny Russell – ten;

Roger 'Ram' Ramirez – pno; Arnold Adams – gtr; Ernest Hill – sbs; Cozy Cole – dms, vib;

Taft Jordan – voc (2); Jack Butler – voc (3);

Charlie Dixon – arr (5)

99972-1 Is It True What They Say About Dixie? BB B-6362, Chronological Classics 768

99973-1 All My Life BB B-6361, Chronological Classics 768

99974-1 The Right Somebody To Love BB B-6361, Chronological Classics 768

99975-1 The Glory Of Love BB B-6374, Chronological Classics 768

99976-1 Ride, Red, Ride BB B-6374, Chronological Classics 768

99977-1 Moonrise On The Lowlands BB B-6362, Chronological Classics 768

Composer credits: 99972 (Caesar – Marks - Lerner); 99973 (Mitchell - Stept); 99974 (Yellen - Pollack); 99975 (Hill); 99976 (Millinder);

99977 (Neiburg – Levinson)

The expressive and dramatic trumpet player 'Pudding Head' Battle has quit the band now and Taft Jordan from the Chick Webb band – for six weeks - and Jack Butler – for a very short period - have taken over his duties. Taft Jordan – as Webb's hot trumpet soloist – takes most of the solo glory, together with Johnny Russell on tenor sax and George Matthews with his soft but strong swing trombone in modern swing style. Extraordinary for a jazz band, we hear flute solos by tenor saxophonist Charles Frazier in 'The Right Somebody To Love'. Again, we have great guitar playing by Arnold Adams, Ram Ramirez getting more and more fluid on piano, an occasionally dragging Ernest Hill on string-bass (in contrast to the last session), and superb Cozy Cole, almost entirely with sticks on his drums. And it's very nice of bandleader/singer Bryant to give trumpeters Jordan and Butler the opportunity to show themselves as remarkable jazz singers in titles two and three.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Clark, Jack Butler, Taft Jordan (tp); John Haughton, George Matthews (tb); Glyn Paque, Stanley Payne, Charles Fraser, Johnny Russell (s); Roger 'Ram' Ramirez (p); Arnold Adams (g); Ernest 'Bass' Hill (b); Cozy Cole (dm); Willie Bryant (vo)

- B. Rust, *Victor Master Book, Vol. 2: Vocalists*: Willie Bryant, Taft Jordan, Jack Butler (sic!)

- Rust\*2: Richard Clark (tpt); Jack Butler (tpt, vcl); Taft Jordan (tpt, vcl); John Haughton, George Matthews (tbn); Glyn Paque, Stanley Payne (alt); Charles Frazier, Johnny Russell (ten); Roger 'Ram' Ramirez (pno); Arnold Adams (gtr); Ernest Hill (sbs); Cozy Cole (dms); Willie Bryant (ldr, voc)

- Rust\*3: Richard Clark -t; Jack Butler -Taft Jordan -t -v; John Haughton -George Matthews -tb; Glyn Paque -Stanley Payne -as; Charles Frazier -Johnny Russell -ts; Roger Ramirez -p; Arnold Adams -g; Ernest Hill -sb; Cozy Cole -d; Willie Bryant -ldr -v; Charles Frazier -f

- Rust\*4: Willie Bryant -v, -ldr; Richard Clark -t; Jack Butler -Taft Jordan -t -v; John Haughton -George Matthews -tb; Glyn Paque -Stanley Payne -as; Charles Frazier -Johnny Russell -ts; Roger Ramirez -p; Arnold Adams -g; Ernest Hill -sb; Cozy Cole -d; Willie Bryant -ldr -v; Charles Frazier -f

- Rust\*6: Willie Bryant, v, speech, dir; Richard Clark, t; Jack Butler, Taft Jordan, t, v; John Haughton, George Matthews, tb; Glyn Paque, Stanley Payne, as; Charles Frazier, Johnny Russell, ts; Roger Ramirez, p; Arnold Adams, g; Ernest Hill, sb; Cozy Cole, d, vib; Charles Frazier, f

Solos ad-lib:

99972: RRR pno 4; ?JB m-tpt obl to voc; GP clt 16; SP alt 8; GP clt 6; RRR pno 16; GM o-tbn 8; RRR pno 8

99973: TJ m-tpt 4 + 24; TJ voc 32; GM o-tbn 4 + 4; JR ten 8; GM o-tbn 4; RRR pno 2 + 2

99974: RRR pno 4; JB voc 32; TJ m-tpt 16; JR ten 8; TJ m-tpt 8; CF flt 4+4+4; CC vib 2

99975: TJ m-tpt obl to voc 32; SP alt 16; ?JB o-tpt 8; JR ten 8; GM o-tbn 16; GP clt 8; GM o-tbn 8

99976: TJ m-tpt obl to voc 32; JR ten 32; TJ o-tpt 4 + 14

99977: RRR pno 4; TJ o-tpt obl to voc 16 + 8

Tune structures:

99972-1 *Is It True What They Say About Dixie?* Key of Ab / Bb Bluebird  
(Intro 8 bars RRR pno 4 – ens 8)(Chorus 1 32 bars AA' WB voc + ?JB m-tpt obl)(Chorus 2 32 bars AA' GP clt 16 – SP alt 8 – GP clt 6 – ens 2)(Chorus 3 32 bars AA' RRR pno 16 – GM o-tbn 8 – RRR pno 8 modulation)(1/2 Chorus 4 16 bars A' ens)

99973-1 *All My Life* Key of Ab / F Bluebird  
(Intro 4 bars TJ m-tpt 4)(Chorus 1 32 bars AABA TJ m-tpt 24 – saxes 6 – ens 2)(Chorus 2 32 bars AABA TJ voc)(Chorus 3 32 bars AABA RC o-tpt+GM o-tbn 16 – JR ten 8 – RC o-tpt+GM o-tbn 8)(Tag modulation 2 bars ens)(1/2 Chorus A' ens 30 – RRR pno 2)(Tag 4 bars ens 2 – RRR pno 2)

99974-1 *The Right Somebody To Love* Key of G / Ab Bluebird  
(Intro 4 bars TJ m-tpt 4)(Chorus 1 32 bars AABA TJ m-tpt 24 – saxes 6 – ens 2)(Chorus 2 32 bars AABA TJ voc)(Chorus 3 32 bars AABA RC o-tpt+GM o-tbn 16 – JR ten 8 – RC o-tpt+GM o-tbn 8)(Tag modulation 2 bars ens)(1/2 Chorus A' ens 30 – RRR pno 2)(Tag 4 bars ens 2 – RRR pno 2)

(Intro 4 bars RRR pno)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA JB voc)(Chorus 3 32 bars AABA TJ m-tpt 16 – JR ten 8 – TJ m-tpt 8)(Chorus 4 32 bars AABA ens 4 – CF flt 4 – ens 4 – CF flt 4 – RRR pno 8 – ens 4 – CF flt 4)(1/2 Chorus 5 16 bars AA ens)  
(Tag 8 bars ens 6 – CC vib 2)

99975-1 *The Glory Of Love* Key of G/Bb

Bluebird

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA WB voc + TJ m-tpt)(Chorus 3 32 bars AABA SP alt 16 – ?JB o-tpt 8 – JR ten 8)(Chorus 4 32 bars AABA GM o-tbn 16 – GP clt 8 – GM o-tbn 7 – RRR pno mod. 1)(1/2 Chorus 5 16 bars AA ens)

99976-1 *Red, Red, Ride* Key of Ab

Bluebird

(Intro 8 bars ens)(Chorus 1 32 bars AA' ens)(Chorus 2 32 bars AA' WB voc+TJ m-tpt)(Bridge 8 bars ens)(Chorus 3 32 bars AA' JR ten)(Chorus 4 32 bars AA' ens 12 – TJ o-tpt 4 – ens 2 – TJ o-tpt 14)(Chorus 5 32 bars AA' ens)

99977-1 *Moonrise On The Lowlands* Key of Eb

Bluebird

(Intro 4 bars RRR pno)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA WB voc+TJ o-tpt)(1/2 Chorus 3 16 bars BA ens 14 – TJ o-tpt 2)

#### 006 WILLIE BRYANT AND HIS ORCHESTRA

New York,

Jun. 03, 1936

Willie Bryant – voc, speech, ldr;

Richard Clark, Jack Butler, Taft Jordan – tpt;

George Matthews, John 'Shorty' Haughton – tbn;

Glyn Paque – alt, clt; Stanley Payne – alt, clt, bar; Charles Frazier – ten, flt; Johnny Russell – ten;

Roger 'Ram' Ramirez – pno; Arnold Adams – gtr; Ernest Hill – sbs; Cozy Cole – dms, vib;

Taft Jordan – voc (2); Jack Butler – voc (4)

102003-1 Mary Had A Little Lamb

BB B-6435,

Chronological Classics 768

102004-1 I Like Bananas (Because They Have No Bones)

BB B-6436,

Chronological Classics 768

102005-1 Cross Patch

BB B-6435,

Chronological Classics 768

102006-1 I'm Grateful To You

BB B-6436,

Chronological Classics 768

Composer credits: 102003 (Symes - Malneck); 102004 (Yacich); 102005 (Seymour - Lawnhurst); 102006 (Davis - Coots)

Willie Bryant here records with the same personnel as at the preceding session. And it is most interesting and amusing to compare Bryant's style of singing with those of Taft Jordan and Jack Butler. But: the arrangements grow in complexity with a decrease of hot soloistic and lose a lot of interest for jazz aficionados. And: while Cozy Cole played with sticks in his common style on the fore-going session, he seems to be restrained here to the use of brushes. For commercial reasons?

The singer on the fourth title is not Willie Bryant as attributed in Rusts, but Jack Butler at his trashiest.

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Dick Clark, Jack Butler, Taft Jordan (tp); John Haughton, George Matthews (tb); Glyn Paque, Stanley Payne, Charles Fraser, Johnny Russell (s); Roger 'Ram' Ramirez (p); Arnold Adams (g); Ernest 'Bass' Hill (b); Cozy Cole (dm); Willie Bryant (vo)*

- B. Rust, *Victor Master Book, Vol. 2: Vocalists: Willie Bryant, Taft Jordan, Jack Butler (sic!)*

- Rust\*2: vocalists: Willie Bryant and Jack Butler

- Rust\*3: Richard Clark -t; Jack Butler -Taft Jordan -t -v; John Haughton -George Matthews -tb; Glyn Paque -as; Stanley Payne -as -bar; Charles Frazier -Johnny Russell -ts; Roger Ramirez -p; Arnold Adams -g; Ernest Hill -sb; Cozy Cole -d; Willie Bryant -ldr -v; Charles Frazier -f

- Rust\*4: Willie Bryant -v, -ldr; Richard Clark -t; Jack Butler -Taft Jordan -t -v; John Haughton -George Matthews -tb; Glyn Paque -as; Stanley Payne -as -bar; Charles Frazier -Johnny Russell -ts; Roger Ramirez -p; Arnold Adams -g; Ernest Hill -sb; Cozy Cole -d; Willie Bryant -ldr -v; Charles Frazier -f

- Rust\*6: Willie Bryant, v, speech, dir; Richard Clark, t; Jack Butler, Taft Jordan, t, v; John Haughton, George Matthews, tb; Glyn Paque, as; Stanley Payne, as, bar; Charles Frazier, Johnny Russell, ts; Roger Ramirez, p; Arnold Adams, g; Ernest Hill, sb; Cozy Cole, d

#### Solos ad-lib:

102003: TJ o-tpt 16; JR ten 8; TJ o-tpt 12; SP alt 16; RRR pno 6

102004: JB+WB voc 32; JB+Wb voc +TJ m-tpt obl 32; JR ten 16

102005: SP bar 4; JR ten 16 + 8

102006: GM m-tbn 4; JB voc 32

#### Tune structures:

102003-1 *Mary Had A Little Lamb* Key of G/Bb/G

Bluebird

(Intro 6 bars ens)(A1 Chorus 36 bars AABA' ens)(A2 Chorus 36 bars AABA' TJ o-tpt 16 – JR ten 8 – TJ o-tpt 12)(Bridge 8 bars modul. ens)(A3 Chorus 36 bars AABA' WB voc)(Bridge 4 bars modulation ens)(A4 Chorus 36 bars AABA' SP alt 16 – RRR pno 6 – ens 2+12)(Coda 4 bars ens)

102004-1 *I Like Bananas* Key of Db/Eb/F

Bluebird

(Intro 6 bars ens)(Chorus 1 32 bars AABA JB voc + WB speech)(Chorus 2 32 bars AABA JB voc + WB speech + TJ m-tpt obl)(Bridge 6 bars modulation ens)(Verse 16 bars ens)(Chorus 3 32 bars AABA JR ten 16 – ens 16)(Tag 2 bars modulation ens)(Chorus 4 32 bars AABA ens)(Coda 4 bars ens)

102005-1 *Cross Patch* Key of F/Eb/Ab

Bluebird

(Intro 4 bars SP bar)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA WB voc)(Tag 2 bars modulation ens)(Chorus 3 32 bars AABA JR ten 16 – ens 8 – JR ten 8)(Chorus 4 32 bars AABA ens)

102006-1 *I'm Grateful To You* Key of G/Ab

Bluebird

(Intro 4 bars GM m-tbn)(Chorus 1 32 bars AABA ens)(Tag 2 bars modulation ens)(Chorus 2 32 bars AABA JB voc)(Bridge 4 bars ens)(1/2 Chorus 16 bars BA ens)

#### 007 PUTNEY DANDRIDGE AND HIS ORCHESTRA

New York,

Jul. 21, 1936

Putney Dandridge – voc, ldr;

Wallace Jones – tpt; Charles Frazier – ten;

Ram Ramirez – pno; Arnold Adams – gtr; Mack Walker – sbs; Slick Jones – dms

19588-1 These Foolish Things (Remind Me Of You)

Voc 3277,

Timeless CBC 1-023

19589-1 Cross Patch

Voc 3277,

Timeless CBC 1-023

Composer credits: 19588 (Marvell - Strachey); 19589 (Seymour - Lawnhurst)

Arnold Adams starts proceedings with a short four-bar introduction into 'These Foolish Things' together with young Ram Ramirez on piano. Then it is a vocal chorus by Dandridge accompanied by Duke Ellington's lead-trumpet player Wallace Jones, followed by an ad-lib solo – mainly sticking to the melody – by Jones as well. Charles Frazier has eight short bars, and is then followed by fresh Ramirez. He solos first in 'Cross Patch' with his Wilson-oriented piano. And again Wallace Jones, a bit simple on the rhythm side, but effective, and Frazier ad-lib. Very nice.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Wallace Jones (tp); Charles Frazier (ts); "Ram" Ramirez (p); Arnold Adams (g); Mack Walker (bs); "Slick" Jones (d)*  
 - *Carey, McCarthy, Jazz Directory Vol. 2: Wallace Jones (tpt); Charles Frazier (ten); Ram Ramirez (p); Arnold Adams (g); Mack Walker (bs); Slick Jones (d); Putney Dandridge (vcl)*  
 - *Rust\*2,\*3,\*4,\*6: Wallace Jones (tpt); Charles Frazier (ten); Ram Ramirez (pno); Arnold Adams (gtr); Mack Walker (sbs); Slick Jones (dms); Putney Dandridge (vcl)*

**008 LIL ARMSTRONG AND HER SWING BAND**

New York, Apr. 15, 1937

Lil Armstrong – voc, ldr;

Joe Thomas – tpt;

Buster Bailey – clt; Robert Carroll – ten;

James Sherman – pno; Arnold Adams – gtr; Wellman Braud – sbs; George Foster – dms

61945-A	Born To Swing	Dec 1299,	Chronological Classics 564
61946-A	(I'm On A) Sit-Down Strike For Rhythm	Dec 1272,	Chronological Classics 564
61947-A	Bluer Than Blue	Dec 1299,	Chronological Classics 564
61948-A	I'm Knockin' At The Cabin Door	Dec 1272,	Chronological Classics 564

*Composer credits: 61945 (Armstrong – Avon); 61946 (Armstrong – Avon); 61947 (Armstrong – Avon); 61948 (Armstrong – Avon)*

Joe Thomas is known for his modest, "human" and most tasteful and fundamental trumpet style – in the Armstrong succession - which he features here. Great. Buster Bailey is very tasteful and plays beautifully behind the singing Lil Armstrong. But when in fast solos, he sounds stressed and his simple rhythmic phrasing prevents him from swinging. Robert Carroll was Don Redman's reliable but modest tenor sax man for many years, and he also shows himself retained in his solo spots.

James Sherman was with Stuff Smith at the Onyx Club at this time, and he features a remarkably tasteful and essential no-nonsense piano style. Arnold Adams performs an un-obtrusive four-four rhythm, very much driving and swinging, and mixes well with his rhythm colleagues. In 'Born To Swing' he adds a short guitar solo in the middle-eight of the tenor sax solo: slow arpeggiated chord changes and a short chromatic phrase at the end: nicely melodic and charming. Together with veteran Wellman Braud and young George Foster they make a smoothly swinging rhythm section.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Joe Thomas (tp); Buster Bailey (cl); Robert Carroll (ts); James Sherman (p); Arnold Adams (g); Wellman Braud (b); George Foster (dm); Lil Armstrong (vo)*  
 - *Rust\*2,\*3,\*4,\*6: Joe Thomas (tpt); Buster Bailey (clt); Robert Carroll (ten); James Sherman (pno); Arnold Adams (gtr); Wellman Braud (sbs); George Foster (dms); Lil Armstrong (vcl)*

**009 LIL ARMSTRONG AND HER SWING BAND**

New York, Jul. 23, 1937

Lil Armstrong – voc, ldr;

Shirley Clay – tpt;

Buster Bailey – clt; Prince Robinson – ten;

James Sherman – pno; Arnold Adams – gtr; Wellman Braud – sbs; Manzie Johnson – dms

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

*Composer credits: 62442 (Armstrong – Avon); 62443 (Armstrong – Avon); 63444 (Armstrong – Matthews); 62445 (Jackson)*

Chicago trumpeter Shirley Clay who joined Don Redman's New York band in 1932 and led a busy working life in the East with the Redman band mainly playing scored band parts, but can be heard here ad-libbing. He likes to use Western long legato phrasing.

Bailey is very nice in the background here – not so much when soloing - while Prince Robinson of McKinneys' Cotton Pickers fame comes to the fore with his strong tenor sax. And it is tasteful James Sherman on piano again. Arnold Adams is buried in the background, unfortunately. This may also be a consequence of Manzie Johnson's loud press-role drumming which seems to be a bit out of fashion for this kind of music at this time.

Notes:

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

**010 WILLIE BRYANT AND HIS ORCHESTRA**

New York, Apr. 06, 1938

Willie Bryant – voc, ldr;

Robert Williams, Gene Prince, Reunald Jones – tpt;

Sandy Watson, Jimmy Archey, Eli Robinson – tbn;

Carl Frye, Claude Green – alt; Stafford 'Pazuza' Simon, Prince Robinson – ten;

Sonny White – pno; Arnold Adams – gtr; Norman Franke – sbs; Manzie Johnson – dms

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

Composer credits: 63558 (Isham Jones – Gus Kahn); 63559 (Peter Tinturin – Jack Lawrence); 63560 (Joe Young – James V. Monaco); 63561 (Johnny Marks – Joe Davis)

Note: Quite obviously these four titles were never reissued on CD because they did not have space on the Chronological Classics CD, and the label did not live long enough to have included them into a possible later CD of various subjects. A pity!

This is a modernised Willie Bryant Orchestra, unfortunately much more commercially inclined and with much less hot swing music. In 'Alamo' very nice alto sax playing by probably Claude Green – his only appearance in Rusts, but he is with Mary Lou Williams in 1944 - with interesting atonal parts; then typical Sonny White on piano and a 'modernised' Prince Robinson or 'Pazuza' Simon on tenor sax, plus the bandleader's pleasing and sympathetic vocal chorus – un-usually at the end of the title. The subsequent three titles have nice and appropriately arranged big band music cum Bryant's singing with very little – if at all – hot soloistic. It might be of interest for some listeners that the form of the chorus of 'You're Gonna Lose Your Gal' is quite un-usual in that this AABA chorus has 44 bars, each A-part having 12 bars while the B-part has the usual 8 bars.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Sandy Watson, Gene Prince, Renald Jones (tp); Robert Williams, James Archey, Eli Robinson (tb); Carl Frye, Stafford Simon, Claude Green, Prince Robinson (s); Sonny White (p); Arnold Adams (g); Norman Lee Franke (b); Manzie Johnson (dm)

- Rust\*2: Robert Williams, Reunald Jones, Gene Prince (tpt); James Archey, Eli Robinson, Sandy Watson (tb); Carl Frye, Claude Green (alt); Stafford Simon, Prince Robinson (s); Sonny White (p); Arnold Adams (g); Norman Lee Franke (b); Manzie Johnson (dm); Willie Bryant (ldr, vcl)

- Rust\*3: Robert Williams -Reunald Jones -Gene Prince -t; James Archey -Eli Robinson -Sandy Watson -tb; Carl Frye -Claude Green -as; Stafford Simon -Prince Robinson -ts; Sonny White -p; Arnold Adams -g; Norman Franke sb; Manzie Johnson -d; Willie Bryant -v -ldr

- Rust\*4,\*6: Willie Bryant -v -ldr; Robert Williams -Reunald Jones -Gene Prince -t; James Archey -Eli Robinson -Sandy Watson -tb; Carl Frye -Claude Green -as; Stafford Simon -Prince Robinson -ts; Sonny White -p; Arnold Adams -g; Norman Franke sb; Manzie Johnson -d

Solos ad-lib:

63558: CG alt 8; SW pno 2+16; PR ten 2+14; RJ o-tpt 8

63559: SW pno 2

63560: ?PR or ?SPS ten 8; ER o-tbn 8

63561: no hot solos

Tune structures:

63558-A *On The Alamo* Key of Eb / Bb Decca

(Intro 6 bars ens)(Chorus 1 32 bars AA' ens 16 - CG alt 8 - ens 6 - SW pno 2)(Chorus 2 32 bars AA' SW pno 16 - ens 14 - PR ten 2)  
(Chorus 3 32 bars AA' PR ten 14 - ens 10 - RJ o-tpt 8)(Tag 2 bars modulation ens)(Chorus 4 32 bars AA' WB voc)(Tag 2 bars WB+ens)

63559-A *You'll Never Remember And I'll Never Forget* Key of G Decca

(Intro 2 bars SW pno)(Chorus 1 32 bars AABA ens 16 - ?SW o-tbn 8 - ens 8)(Bridge 4 bars ens)Chorus 2 32 bars AABA WB voc)

63560-A *You're Gonna Lose Your Gal* Key of Bb / Eb Decca

(Intro 4 bars ens)(Chorus 1 44 bars AABA ens 24 - PR ten 8 - ens 12)(Bridge 2 bars modulation ens)(Chorus 2 44 bars AABA WB voc)(1/2 Chorus 3 20 bars BA ER o-tbn 8 - ens 12)(Coda 4 bars ens)

63561-A *Neglected* Key of C Decca

(Intro 4 bars ?SS ten)(Chorus 1 32 bars AABA ?SW o-tbn 16 - ens 16)(Bridge 4 bars ens)(Chorus 2 32 bars AABA WB voc)

All information regarding Benny Carter and his Orchestra at the Savoy Ballroom in Harlem, New York, in 1939 and his recordings on airchecks of 1939 (below) are from M. Berger, E. Berger, J. Patrick, Benny Carter – A Life in American Music, Vol. 1, Institute of Jazz Studies, Rutgers University. My heart-felt thanks to Mrs. Berger, Berger and Patrick!

It is a downright shame that in the era of CD only one single aircheck session has been reissued!

011 BENNY CARTER AND HIS ORCHESTRA

New York,  
aircheck

Apr. 17, 1939  
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts:

Bobby Woodlen; Archie Johnson, Lincoln Mills, Louis Bacon, Joe Thomas – tpt;

Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib;

James Powell, Carl Frye – alt; Ernie Powell, Castor McCord, Sammy Davis – ten, clt;

Eddie Heywood, Jr. – pno; Arnold Adams – grt; Hayes Alvis – sbs; Henry Morrison, Ted Fields, Keg Purnell – dms

Melancholy Lullaby

not on LP/CD

I'm Coming, Virginia

not on LP/CD

Gin And Jive

not on LP/CD

More Than You Know

not on LP/CD

Honeysuckle Rose (incomplete)

not on LP/CD

Four-and-a-half years after Benny Carter's last recording session with his own band and "a few months after his return from Europe, Carter put together an orchestra of top musicians. He fondly remembers them as 'terrific guys, fine musicians and great friends – I loved every one of them. There was no drinking, no drugs and no trouble. ... The band spent long periods during 1939 and 1940 in residence at the Savoy Ballroom in Harlem. These airchecks from that legendary venue are the earliest recorded examples of the orchestra, antedating its first commercial sides by two months" (Berger, Berger, Patrick, Benny Carter, Vol. 2, p.80).

According to Berger, Berger, Patrick, there are parts of about 15 airchecks preserved of Carter's Savoy Ballroom band of 1939/40 (see below), but only two of them have later been issued on LP or CD. These can be found under sessions 011 and 016.

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel as given above

012 BENNY CARTER AND HIS ORCHESTRA

New York,

Apr. 29, 1939



Benny Carter – alt, clt, tpt, arr, ldr; aircheck Savoy Ballroom  
 Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 011 above)  
 Mercedes Carter – voc (2);  
 Andy Gibson – arr (1)  
     When Irish Eyes Are Smiling not on LP/CD  
     We've Come A Long Way Together not on LP/CD  
     Blue Skies not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 011 above*

**013 BENNY CARTER AND HIS ORCHESTRA** New York, May 06, 1939  
 aircheck Savoy Ballroom  
 Benny Carter – alt, clt, tpt, arr, ldr;  
 Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 011 above)  
 Mercedes Carter – voc (2)  
     Melancholy Lullaby not on LP/CD  
     I'm Coming, Virginia not on LP/CD  
     Have Mercy not on LP/CD  
     Sugar Foot Stomp (incomplete) not on LP/CD  
     Solid Mama not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 011 above*

**014 BENNY CARTER AND HIS ORCHESTRA** New York, May 08, 1939  
 aircheck Savoy Ballroom  
 Benny Carter – alt, clt, tpt, arr, ldr;  
 Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 011 above)  
 Mercedes Carter – voc (2)  
     Have Mercy not on LP/CD  
     Plymouth Rock not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 011 above*

**015 BENNY CARTER AND HIS ORCHESTRA** New York, May 13, 1939  
 aircheck Savoy Ballroom  
 Benny Carter – alt, clt, tpt, arr, ldr;  
 Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 011 above)  
 Mercedes Carter – voc (2);  
 Andy Gibson – arr (1)  
     The Lady's In Love With You not on LP/CD  
     A Home In The Clouds not on LP/CD  
     I Cried For You not on LP/CD  
     Patty Cake not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 011 above*

**016 BENNY CARTER AND HIS ORCHESTRA** New York, May 20, 1939  
 aircheck Savoy Ballroom  
 Benny Carter – alt, clt, tpt, arr, ldr;  
 Bobbie Woodlen, Archie Johnson, Lincoln Mills, *Louis Bacon* or Joe Thomas – tpt;  
 Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib (3);  
 James Powell, Carl Frye – alt; Ernie Powell, Castor McCord – ten, clt;  
 Eddie Heywood, Jr. – pno; Arnold Adams – gtr; Hayes Alvis – sbs; Ted Fields – dms;  
 Mercedes Carter – voc  
     Love's Dream (Liebestraum)

My Heart Has Wings	Jazz Unlimited JU 201 2078
Oh, Lady Be Good	Jazz Unlimited JU 201 2078
Big Wig In The Wigwam	Jazz Unlimited JU 201 2078
Melancholy Lullaby (incomplete)	Jazz Unlimited JU 201 2078

This is what a Benny Carter band sounded live in the very famous New York Savoy Ballroom. His band plays a mixture of jazz/pop titles, a novelty in 'Big Wig In The Wigwam', a modernised Franz Liszt hit of the mid/late ninetieth century and how Benny Carter thought it to be pepped up, and Carter's composition 'Melancholy Lullaby' which served as theme song for the contemporary Carter band.

The personnel is given collectively, thus impeding the identification of some of the soloists. The trumpet jazz solos in the third and fourth titles could be the work of Lincoln Mills with his fast staccato style, whereas I do not hear an Armstrong-style trumpet solo that might have been performed by Louis Bacon. Instead, I would attribute the trumpet solo in the second title to Joe Thomas in his plain and sober style, although this might also be Carter's own work. Bobbie Woodlen played first trumpet in this band as he recalled. There are no trombone solos on these sides – trombonist Tyree Glenn playing the vibraphone solo in 'Lady Be Good' – and I dared to attribute the tenor solo in 'Wigwam' to Ernie Powell according to the tenor sound and style. The clarinet solos are Carter's work. But still, there is only too little solo performance by Benny Carter himself on these sides, whereas the entire arranger's work is his.

Notes:

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

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

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

Solos ad-lib:

LD: BC m-tpt theme 10+11

MHHW: BC alt 16 theme; MC voc 32; EH pno 4 + 3; ?JT o-tpt 1+8

OLBG: ?EP ten 32; TG vib 30; EH pno 2; ?LM o-tpt 14; TF dms 2; BC alt 5+13+4; EH pno 8

BWITW: MC voc 32; BC clt 4+16; ?LM o-tpt 1+8; BC clt 1+7

ML: BC alt 16 + 5 theme

**017 BENNY CARTER AND HIS ORCHESTRA**

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 011 above)

Mercedes Carter – voc (2)

How Strange

Tea For Two

New York,  
aircheck

May 27, 1939  
Savoy Ballroom

not on LP/CD  
not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 011 above

**018 BENNY CARTER AND HIS ORCHESTRA**

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 011 above)

Mercedes Carter – voc (2)

Blue Evening

Bye Bye Blues

New York,  
aircheck

Jun. 10, 1939  
Savoy Ballroom

not on LP/CD  
not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 011 above

**019 BENNY CARTER AND HIS ORCHESTRA**

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 011 above)

Clementine

New York,  
aircheck

Jun. 12, 1939  
Savoy Ballroom

not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 011 above

**020 BENNY CARTER AND HIS ORCHESTRA**

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 011 above)

Strange Enchantment

New York,  
aircheck

Jun. 17, 1939  
Savoy Ballroom

not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 011 above*

Arnold Adams also with:

- Ralph Cooper's Congo Knights late 1933-1934: Bill Coleman, Bill Dillard, Henry Goodwin – tpt; Robert Horton – tbn; Leroy Hardy, Booker Pittman – alt; Alfred Pratt – ten; Arnold Adams – pno; unknown – sbs; Arnold Bolden – dms; Freddie Taylor – dancer, entertainer - in Monte Carlo and Paris (McCarthy, Big Band Jazz) (Is this THE Arnold Adams?)
- Lucky Millinder Orchestra late 1933-1934: Bill Coleman, Bill Dillard, Henry Goodwin – tpt; Robert Horton – tbn; Leroy Hardy, Booker Pittman – alt; Alfred Pratt – ten; Arnold Adams – pno; Wilson Myers – sbs; Arnold Bolden – dms; Freddie Taylor – dancer, entertainer - in Monte Carlo and Paris (McCarthy, Big Band Jazz) (Is this THE Arnold Adams?)
- Lucky Millinder had a terrific band. Charlie Shavers, Harry 'Sweets' Edison, Tab Smith, Lionel Arnold Adams, Walter Johnson, myself (D. Barker – KBR), and Johnny Williams. (D. Barker, A Life in Jazz, p.151) (Is this THE Arnold Adams?)
- Bardu Ali Orchestra in late 1930s: Bobby Woodlen, Bobby Williams, Francis Williams – tpt; John Haughton, John 'Rocks' McConnell, Eli Robinson – tbn; Jimmy Hamilton – clt, alt; Joe Mundrey – alt; Ben Richardson, Charles Frazier – ten; Freddie Skerritt – alt, bar, voc; James 'Buster' Tolliver – pno; Arnold Adams – gtr; Ted Sturgis – sbs; Manzie Johnson – dms; Bardu Ali – ldr (formerly director of Chick Webb's Orchestra) (St. 66-223)
- Fess Williams Band: c. 1941: Alex Stevens – tpt; Fess Williams – clt, alt; Larry Johnson – pno; Arnold Adams – gtr; June Cole – sbs; Clint Smith – dms (St. 67-23)
- Storyville 71-65 encouraged readers to name unknown material on a number of artists, among them Arnold Adams. But this, obviously, brought no response.

K. – B. Rau  
12-04-2024