

THE RECORDINGS OF HARRY 'FATHER' WHITE

An Annotated Tentative Personello-Discography

White, 'Father' Harry Alexander, trombone, saxes, cornet, arranger, composer

Born: Bethlehem, Pennsylvania, 1st June, 1898,
Died: New York City, 14th August, 1962.

His brothers, Willie (trumpet/sax) and Eddie (piano), and his cousins, Gilbert (tenor sax/clarinet) and Morris (sax/piano), became professional musicians. Harry began his musical career as a drummer, played with various shows on the Keith Circuit from the age of 16. Settled in Washington, D.C. (c. 1919) and began specialising on trombone, did local gigs with Duke Ellington and Claude Hopkins, then with other members of the family formed the White Brothers' Orchestra. They did several seasons at the Roadside Inn, Philadelphia, from 1925, when not working with the orchestra Harry usually played in New York. Worked with June Clark's Revue Band and Elmer Snowden. Joined drummer George Howe's Band at the Nest Club, New York (1927) and thus became a member of Luis Russell's Band, left Luis Russell in August 1928. Led own band in Newark during winters 1929-1931, also led at the Nest Club. Played for several weeks in Duke Ellington's Cotton Club Orchestra until replaced by Juan Tizol (August 1929), then led own band at The Nest. With Cab Calloway in 1931, then became joint-director of the Mills Blue Rhythm Band (with Edgar Hayes). Rejoined Cab Calloway from June 1932 until early 1935 (except for trip to Europe in 1934). Whilst with Calloway he invented the word 'jitterbug' to describe a victim of delirium tremens. With Luis Russell (1935), Louis Armstrong's Orchestra (1935-36), then left full-time playing for a while, continued to arrange and compose. Worked on alto sax and trombone with Manzie Johnson's Band at the Palace (late 1938), then played and arranged for Hot Lips Page's Band (1938). With Edgar Hayes (late 1940), also arranged for Bud Freeman's Big Band (1940). Suffered a long layoff due to illness, but resumed part-time playing from 1947. Worked at New York bank until shortly before his death, continued gigging and arranging through the 1950s including residency at Small's with Happy Caldwell in 1953.

(John Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Judging from the few documented soloistic exposures with the MBRB and the Cab Calloway Orchestra, Harry 'Father' White was a splendid trombonist playing in a style influenced by J.C. Higginbotham, with a lot of drive, power and punch, and using lip-trills as jumping-trills. His rhythmic devices are mainly taken from Louis Armstrong. He might have been a pleasure to hear him play a melodious ballad. Very probably one of the great under-rated musicians in the history of jazz! He owns an elegant legato style. Harry 'Father' White's main significance is that of an expert arranger at the beginning of the Swing era.

TONE

He owns a rather soft and mellow or velvet tone which sometimes may have a little croak in it.

VIBRATO

Because of the lack of soloistic exposure his vibrato cannot be recognized, but very probably is a slow and wide vibrato.

TIME

Very forward pushing, with drive and attack.

PHRASING

Akin to J.C. Higginbotham not really melodic, but more on the rhythmic side.

This personello-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: Harry 'Father' White
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Harry 'Father' White*
- 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: (*Harry 'Father' White*)

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.

HARRY 'FATHER' WHITE**001 CAB CALLOWAY AND HIS ORCHESTRA**

New York,

Mar. 03, 1931

Cab Calloway – voc, ldr;

Wendell Culley, Lammar Wright, R.Q. Dickerson – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms;

Walter Foots Thomas – arr (1)

E-36212-A Minnie The Moocher (The Ho-De-Ho Song)

Br 6074,

Chronological Classics 516

E-36213-A Doin' The Rumba

Br 6074,

Chronological Classics 516

Composer credits: E-36212 (Mills - Calloway); E-36213 (Mills - Perkins - Kenny)

Delaunay and Rust*6 have William Thornton Blue here again! But there aren't any glimpses of him!

From this session on we can definitely recognize Harry 'Father' White on trombone in the band. He will then also be responsible for a good number of arrangements in the future.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- *Carey, McCarthy, Jazz Directory, Vol.2: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bj); Jimmy Smith (bs); Le Roy Maxey (dms); Cab Calloway (vl, ldr)*

- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*

- *Rust*4, *6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

- *Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown (as); Walter Thomas (ts, fl); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)*

Soloists ad-lib:

E-36212-A: RQD m-tpt 4; RQD m-tpt obl 8; DPW m-tbn obl 8; RQD m-tpt obl 8; DPW m-tbn obl 8

E-36213-A: HFW m-tbn 18; WFT ten 4 + 4; ?LW o-tpt 4

002 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 09, 1931

Cab Calloway – voc, ldr;

Wendell Culley, Lammar Wright, R.Q. Dickerson – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms;

Lethia Hill – voc; Hellmut H. Hellmut - commentator

CRC53039-1 I'll Make Fun For You

Vic uniss., Bear Family BCD 16340-1 BL

CRC53039-1/40-1 (Please Give Me) Something To Remember You By

Vic uniss., Bear Family BCD 16340-1 BL

CRC53040-1 Minnie The Moocher

Vic uniss., Bear Family BCD 16340-1 BL

CRC53041-1/42-1 St. Louis Blues

Vic uniss., Bear Family BCD 16340-1 BL

CRC53043-1 Farewell Blues

Vic uniss., Bear Family BCD 16340-1 BL

These titles were recorded at the Cotton Club for a German Radio Station and transmitted across the ocean. The German announcer presents a horrible mixture of nonsense and trash describing the atmosphere at the Cotton Club.

Notes:- *Ch. Delaunay, New Hot Discography, 1948: not listed*- *Rust*2, *3, *4, *6: not listed*Soloists ad-lib:

CRC53039-1: RQD o-tpt; DPW o-tbn; RQD o-tpt; AH alt; WFT ten

CRC53039-1/40-1: AH clt; WFT ten + AH clt obl to voc

CRC53040-1: RQD m-tpt; RQD m-tpt obl to voc

CRC53041-1/42-1: RQD m-tpt; DPW o-tbn + RQD o-tpt chase

CRC53043-1: soloist not identifiable because of background noises.

003 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 09, 1931

Cab Calloway – voc, ldr;

Wendell Culley, Lammar Wright, R.Q. Dickerson – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10482-2	Mood Indigo	Ban 32152,	Chronological Classics 516
10482-3	Mood Indigo	Ban 32152	not on LP/CD
10483-1	Farewell Blues	Ban 32152,	Chronological Classics 516
10483-3	Farewell Blues	Ban 32152	not on LP/CD
10484-3	I'm Crazy 'Bout My Baby	Ban 32185,	Chronological Classics 516
10484-4	I'm Crazy 'Bout My Baby	Ban 32185	not on LP/CD

Composer credits: 10482 (Ellington – Bigard - Mills); 10483 (Mares – Rappolo - Schoebel); 10484 (Waller – Hill)

Delaunay and Rust*2,*3 still have William Thornton Blue here.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
- Carey, McCarthy, *Jazz Directory*, Vol.2: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bj); Jimmy Smith (bs); Le Roy Maxey (dms); Cab Calloway (vl, ldr)
- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (vcl, dir).
- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.
- Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.
- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown (as); Walter Thomas (ts, fl); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10482-2: WC m-tpt 16; AH clt 16; WC m-tpt 8; MW gtr 8; WC m-tpt 16
10483-1: AH clt 14; DPW m-tbn 2+14; RQD m-tpt 2+6+2; WFT ten 2+14
10484-3: RQD o-tpt 4 + 4; HFW o-tbn 8; RQD o-tpt 4; AH alt 7 + 16; ?LW m-tpt 8; AH alt 6; WC o-tpt obl 8; WC o-tpt 8; WFT ten 8

Notable differences of takes:

10482 / 83 / 84: As one take each of these titles is reissued only, comparison is impossible.

004 KING CARTER AND HIS ROYAL ORCHESTRA

New York, Mar. 23, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
Dick Robertson – voc (2); unknown – voc (3); unknown – scat voc (3)

151454	Swing It	Col unissued	not on LP/CD
151455-1	Blues In My Heart	Col 2439-D,	Frog DGF 38
151456-1	Minnie The Moocher	Col 2439-D,	Frog DGF 38

Composer credits: 151455 (Mills - Carter); 151456 (Calloway - Mills)

This then is the original 'Mills Blue Rhythm Band' with their regular personnel of 1931, with the band's founder Willie Lynch on drums. And it seems that they were under contract with the Irving Mills Music Corporation, already. Why the Columbia recording uses the 'King Carter' name, I do not know.

Yet, the titles they play are not yet of the Mills Blue Rhythm Band manner, but possibly snatched from Benny Carter's and Cab Calloway's books, not Harry White and not Edgar Hayes arrangements.

But against the listings of Delaunay and Rust, Charlie Holmes is not with the band. Not yet! And it is not anymore Bobby Holmes on clarinet, as on the Armstrong sides above!

Dick Robertson is listed as vocalist in the 'Blues In My Heart'. OK. But who then is the vocalist in 'Minnie The Moocher' singing the verbal text, using a very un-natural and squeezed voice? He certainly is not Robertson. Robertson may be the guy who starts the scat-vocals, probably answered by two lads of the band personal who's names we do not know.

Notes:

- Ch. Delaunay, *New Hot Discography* 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); Dick Rogers (vo)
- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)
- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Rogers (Dick Robertson) -v
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v
"‘For the next session (this one!) – KBR), ‘Jazz Records’ states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain, that he was not in the band until this later date. This was confirmed by Crawford Wethington, who said that he never left the band at any time until late in 1936.”

Soloists ad-lib:

- 151455-1: ?SH m-tpt obl 30; EH pno brk 2; ?HH m-tbn 16; ?SH m-tpt 8
- 151456-1: WJ m-tpt 4; WJ m-tpt 4; WJ m-tpt obl 6 + 6; EH pno brk 1; WJ m-tpt 16

005 **MILLS BLUE RHYTHM BAND** (as Mills Music Masters) New York, Mar. 30, 1931
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry ‘Father’ White, Henry Hicks – tbn;
 Crawford Wethington, Theodore McCord – alt, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno, arr; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
 Dick Robertson - voc
 E-35985-B Straddle The Fence Voc 1646, HEP CD 1008
 E-35986-B Levee Low Down Voc 1646, HEP CD 1008
 E-35987-A: Moanin’ Br 6156, HEP CD 1008

Composer credits: E-35985 (Calloway – Mills – Heywood); E-35986 (Brooks - Mills); E-35987 (White)

*Note: Rust*2 and *3 date this first Mills Blue Rhythm Band session as of February 1932, as from Rust*4 on the date seems to be settled as 30 March 1932. The MBRB list of Storyville 108 also has the February date.*

This, in fact, are the Mills Blue Rhythm Band in their first recording session under their factual name. The Chocolate Dandies heading only appears on Vocalion 1646 and on Brunswick 02002, the third title recorded was originally issued as Mills Music Masters and is thus not listed here (see Mills Blue Rhythm Band elsewhere at this web-site).

I – KBR – have accumulated a big love of the MBRB over the years, and in my eyes/ears they represent a sort of “human” – not exceptional nor “stream-line” – way of music making, with possible fluffs, mistakes and a “lazy” – not “full steam” – rhythm. This – I emphasize – is my personal feeling when listening to the recordings of this band. And I appreciate this kind of jazz music more than the faultless and “clean” way of absolute playing of some of the top-rank bands.

Just listen to the wonderful trumpet playing of Anderson, or the beautiful alto solo in ‘Levee Low Down’ by probably Ted McCord, and that fantastically swinging and diversified bass playing. All these musicians were not of the first-rank – whatever that may mean, but they make great and beautiful music with swing and wit.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)*

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)

- Rust*3, *4, *6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -cl -as -bar; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Robertson -v.

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v

Tune Structures:

E-35985-B Straddle The Fence Key of F / Eb / F Vocalion

(Intro 6 bars HH o-tbn – ens)(Chorus 1 32 bars AABA EA o-tpt 16 – ens 8 – EA o-tpt 8)(Bridge 6 bars mod ens)(Verse 16 bars AABA EH pno 16 – ens 8 – EH pno 8)(Chorus 2 32 bars AABA DR voc + EA m-tpt obl)(Bridge 2 brs modulation)(Chorus 3 32 bars AABA ens 16 – CMC ten 8 – ens 8)(tag 4 bars ens)

E-35986-B Levee Low Down Key of Am / Cm / Am Vocalion

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 14 bars mod ens)(Chorus 2 32 bars AABA DR voc – EA m-tpt obl)(Bridge 6 bars mod ens)(Chorus 3 32 bars AABA ens 16 – ?TMC alt 8 – ens 8)(Coda 8 brs ens)

E-35987-A Moanin’ Key of F / Bb / F Brunswick

(Intro 4 bars ens)(Chorus 1 16 bars ABCA WJ m-tpt - ens)(Chorus 2 16 bars ABCA EH pno)(half-Chorus 3 CA ?TMC alt)(Interlude 8 bars HFW m-tbn)(Chorus 4 16 bars ABCA WJ m-tpt - ens)

Soloists ad-lib:

- E-35985-B: HH o-tbn intro 2+2; EA o-tpt 16 + 8; EH pno 8 + 4; EA m.tpt obl 32; CMC ten 8

- E-35986-B: EA m-tpt obl 32; CMC ten 1+1+1; TMC alt 8; EA o-tpt coda 2

- E-35987-A: WJ m-tpt 16; EH pno 16; TMC alt 8; HFW m-tbn 8; WJ m-tpt 16

006 **MILLS BLUE RHYTHM BAND** (as Blue Rhythm Boys) New York, Apr. 28, 1931
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry ‘Father’ White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
 George Morton – voc; Nat Leslie – arr (2); Harry White – arr (4)

E-36665-A Minnie The Moocher Mt M-12164, Chronological Classics 660
 E-36666-A Blue Rhythm Br 6143, Chronological Classics 660
 E-36667-A Blue Flame Br 6143, Chronological Classics 660
 E-36668-A Red Devil Ban 32733B, Chronological Classics 660

Composer credits: E-36665 (Calloway – Mills); E-36666 (Mills - Leslie); E-36667 (Perkins - Mills); E-36668 (Perkins – Mills)

Although listed by all Rusts from the third edition on, there is no Charlie Holmes on all 1931 sessions (see below)! The piano solo of ‘Blue Rhythm’ has formerly been suggested as the work of two pianists. But Storyville 117 states that it is possible to be played by one single player!

Storyville 108: “For the next (i.e. this!) session, (Rust’s - KBR) Jazz Records states that Charlie Holmes replaces Crawford Wethington.

However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain that he was not in the band until this later date. This was confirmed by Crawford Wethington. Who said that he never left the band at any time until late in 1936.”

Storyville 108: “George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged ‘hot’ style, recorded a handful of items with the MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him.”

Storyville 109, Johnny Simmen: “I first noted the name of George Morton, mentioned in the MBRB listing in issue 108, when reading Mezz Mezzrow’s book ‘Really The Blues’. On pages 208/9 Mezz is talking about his intimate friends and Armstrong worshippers and among them is “a dancer named George Morton”. (Morton’s name is omitted from the index to the book). I asked Mezz about Morton in 1948 and he replied that he had “lost track of George for many years”, but he said that he “danced and sang for a while with one of the Negro name bands, and even made records.” When I mentioned Mills Blue Rhythm Band, Mezz was not sure, but said, “it could have been this one. In

1965, I asked Hayes Alvis about Morton and, he too, said he had not seen him for years and had no idea what had become of him. However, Hayes confirmed that Morton danced and sang with the Blue Rhythm Band for a certain time. This is not much to go on, but at least we know from these two recollections that George Morton was a real person and not a pseudonym for someone else.””

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo); Nat Leslie (arr)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -v; Nat Leslie -a

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; George Morton, v. “George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged ‘hot’ style, recorded a handful of items with MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him.”

Soloists ad-lib:

- E-36665-A: HH m-tbn 4; EA m-tpt obl 8; CMC ten obl 8; HH m-tbn obl 8; EH pno 1; EA o-tpt 8; CMC ten 6

- E-36666-A: HH o-tbn 1+8 + 1+14; EH pno 1+30; CMC ten 3+30

- E-36667-A: EA m-tpt 12; EA m-tpt 1+13; CMC ten 2+14; EH pno 1+12; EA o-tpt brk 2; EA o-tpt coda 4

- E-36668-A: TMC alt 1+16; EA o-tpt 1+15; HH o-tbn 16; EA o-tpt 1+16; WJ o-tpt - CMC ten chase 6

007 MILLS BLUE RHYTHM BAND (as Blue Ribbon Boys)

New York,

May 01, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry ‘Father’ White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;

Chick Bullock – voc (1,2,3,4); Nat Leslie – arr (5)

10589-2 Stardust

Ban 32166, Chronological Classics 660

10589-3 Stardust

Ban 32166 not on LP/CD

10590-2 Poor Minnie The Moocher

Ban 32166 not on LP/CD

10590-3 Poor Minnie The Moocher

Ban 32166, Chronological Classics 660

10600 Blue Rhythm

ARC unissued not on LP/CD

10601-1 Black And Tan Fantasy

Ban 32199, Chronological Classics 660

10601-3 Black And Tan Fantasy

Ban 32199 not on LP/CD

Composer credits: 10589 (Parish - Carmichael); 10590 (Parish - Carmichael); 10601 (Ellington - Mills)

‘Stardust’ is treated the straight way, only. There’s no jazz in it. But the muted trumpet (Hemphill probably) and trombone (White probably) do it beautifully, and Hayes’ piano arpeggios behind singer Bullock are romantic and nice.

And Chick Bullock also has to try his luck with ‘Minnie The Moocher’ – or rather Irving Mills’ luck. It is not convincing. The arrangement – probably Edgar Hayes? – is good craftsmanship.

And another cash-in on a title authored by a Mills controlled bandleader with Ellington’s ‘Black And Tan Fantasy’. Not so bad.

Although listed by all Rusts from the third edition on, there is no Charlie Holmes on all 1931 sessions (see below)! The piano solo of ‘Blue Rhythm’ has formerly been suggested as the work of two pianists. But Storyville 117 states that it is possible to be played by one single player!

Storyville 108: “For the next (i.e. this!) session, (Rust’s - KBR) Jazz Records states that Charlie Holmes replaces Crawford Wethington.

However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain that he was not in the band until this later date. This was confirmed by Crawford Wethington. Who said that he never left the band at any time until late in 1936.”

Storyville 108: “George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged ‘hot’ style, recorded a handful of items with the MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him.”

Storyville 109, Johnny Simmen: “I first noted the name of George Morton, mentioned in the MBRB listing in issue 108, when reading Mezz Mezzrow’s book ‘Really The Blues’. On pages 208/9 Mezz is talking about his intimate friends and Armstrong worshippers and among them is “a dancer named George Morton”. (Morton’s name is omitted from the index to the book). I asked Mezz about Morton in 1948 and he replied that he had “lost track of George for many years”, but he said that he “danced and sang for a while with one of the Negro name bands, and even made records.” When I mentioned Mills Blue Rhythm Band, Mezz was not sure, but said, “it could have been this one. In 1965, I asked Hayes Alvis about Morton and, he too, said he had not seen him for years and had no idea what had become of him. However, Hayes confirmed that Morton danced and sang with the Blue Rhythm Band for a certain time. This is not much to go on, but at least we know from these two recollections that George Morton was a real person and not a pseudonym for someone else.””

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O’Neil Spencer (dm); Dick Rogers (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -George Morton -v; Nat Leslie -a

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Chick Bullock, v.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Wardell Jones, Chick Bullock -v; Nat Leslie -a

Soloists ad-lib:

- 10589-2: ?SH m-tpt 8; ?HW m-tbn 4; ?SH m-tpt 4; ?? m. tpt obl 16; ?WJ m-tpt 8

- 10590-3: EH pno 1; HH o-tbn 8

- 10601-1: EA m-tpt 12; EH pno 10; CMC clt 1+12; EA o-tpt 8

Discernible differences of takes:

As none of the listed alternate takes have been reissued – as far as I know – comparison and distinction have been impossible.

008 CAB CALLOWAY AND HIS ORCHESTRA

New York,

May 05, 1931

Cab Calloway – voc, ldr;

Wendell Culley, Lammar Wright, R.Q. Dickerson – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10602-1 Creole Love Song

Ban 32185,

Chronological Classics 516

10602-3 Creole Love Song

Ban 32185

not on LP/CD

10603-3 The Levee Low-Down

Ban 32221,

Chronological Classics 516

10604-2 Blues In My Heart

Ban 32221,

Chronological Classics 516

10604-3 Blues In My Heart

Ban 32221

not on LP/CD

Composer credits: 10602 (Ellington – Miley – Jackson); 10603 (Brooks – Mills); 10604 (Mills – Carter)

Delaunay and Rust*2,*3 still have William Thornton Blue here.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bj); Jimmy Smith (bs); Le Roy Maxey (dms); Cab Calloway (vl, ldr)

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: R.Q. Dickerson – Lamar Wright – Reuben Reeves –t; De Priest Wheeler –tb; Arville Harris –cl –as; Andrew Brown –as; Walter Thomas –ts –f; Bennie Payne –p; Morris White –bj; Jimmy Smith –bb; Leroy Maxey –d; Cab Calloway –v –ldr.

- Rust*4,*6: R.Q. Dickerson –Lamar Wright – Reuben Reeves –t; De Priest Wheeler –Harry White –tb; Arville Harris –cl –as; Andrew Brown –ts –bcl; Walter Thomas –as –ts –bar –f; Bennie Payne –p –v; Morris White –bj; Jimmy Smith –bb –sb; Leroy Maxey –d; Cab Calloway –v –ldr.

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown (as); Walter Thomas (ts, fl); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10602-1: RQD m-tpt 12; AH clt 12; ?HFW m-tbn 12; ?WC m-tpt 12; WFT ten 2

10603-3: RQD m-tpt 16; DPW m-tbn 8; RQD m-tpt 8; DPW m-tbn 4; WFT ten 2+2+2; AH clt 8; AH alt 2

10604-2: ?WC m-tpt 8, ?WC m-tpt 4

Notable differences of takes:

10602 / 04: As one take each of these titles is reissued only, comparison is impossible.

009 MILLS BLUE RHYTHM BAND (as Blue Ribbon Boys)

New York,

May 12, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry 'Father' White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs, bbs; Willie Lynch – dms;

George Morton – voc (1,2,3,5,6); Nat Leslie – arr (4); Harry White – arr (1,2,3,6)

10625-2 Sugar Blues

Ban 32199,

www.youtube.com

10625-3 Sugar Blues

Ban 32199,

Chronological Classics 660

10625-4 Sugar Blues

Ban 3219

not on LP/CD

10626-3 Low Down On The Bayou

Ban 3224

Chronological Classics 660

10627 I Can't Get Along Without My Baby

ARC unissued

not on LP/CD

10628-2 Futuristic Jungleism

Ban 3224

Chronological Classics 660

Composer credits: 10625 (Williams); 10626 (Leslie – Mills); 10628 (White – Mills)

'Sugar Blues' seems to be an arrangement by Harry Father White as it includes a verse arranged beautifully for the two trombones in harmony. An alternate take can be heard on 'You Tube' in the internet, but it is not stated whether this really is take -2, or possibly – 4 (but which I assume it to be take -2)! There is beautiful soloing by Ed Anderson, Castor McCord and Ted McCord on this title, and the mysterious George Morton sings very jazzy.

'Low Down On The Bayou' sounds a bit dated with the tuba-commanded rhythm. It is over-arranged and at the wrong place in a band-book of a hot dance band. Fletcher Henderson recorded this same title/arrangement with his band two months later – I wonder, why.

But 'Futuristic Jungleism' is a hot swinger with nice scat-vocal by George Morton. Great!

Notes:

- Ch. Delaunay, *New Hot Discography* 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); George Morton (vo); Harry White, Nat Leslie (arr)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson –t; Harry White, Henry Hicks –tb; Charlie Holmes –cl –as; Ted McCord, Castor McCord –cl –ts; Edgar Hayes –p; Benny James –bj; Hayes Alvis –sb –bb; Willie Lynch –d; George Morton –v; Nat Leslie –a

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.

Soloists ad-lib:

- 10625-3: EH pno 1 + 1; EA o-tpt 18; EA o-tpt obl 18; CMC clt 18; TMC bar 12

- 10626-3: HH o-tbn 12; ?HFW o-tbn 3
 - 10628-2: HFW o-tbn 8; EA o-tpt 16; EA o-tpt 6; TMC bar 8

Discernible differences of takes:

- 10625-2 (?-4): start of first chorus/trumpet solo: 2 syncopated quarter notes Eb, 1 eighth note C, 1 quarter note Bb
 10625-3: start of first chorus/trumpet solo: 1 quarter note Eb, 2 eighth notes C - Bb
 10625-4: the French Chronological Classics Catalogue lists take -4 for Classics 660, but the CD plays take -3, actually!

010 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 11, 1931

Cab Calloway – voc, ldr;
 Lamar Wright, Reuben Reeves, R.Q. Dickerson – tpt;
 Harry ‘Father’ White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms, bells;
 Walter Foots Thomas – arr
 E-36803-A Black Rhythm Br 6141, Chronological Classics 516
 E-36804-A Six Or Seven Times Br 6141, Chronological Classics 516
 Composer credits: E-36803 (Mills - Heywood); E-36804 (Mills – Waller)

Delaunay and Rust*2 still have William Thornton Blue in the personnel, but there is no sign of him. There is a previously unheard trumpet sound in ‘Black Rhythm’ who should be Reuben Reeves following all the discographies. He would probably have replaced Wendell Cully by this date, but not R.Q. Dickerson as assumed by Björn Englund in VJM.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including man members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr. “Slight personnel changes may have taken place about this time.”
 - Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)
Soloists ad-lib:
 E-36803-A: ?RR o-tpt 12; RQD m-tpt obl 2+2+2; ?RR o-tpt 10; RQD m-tpt obl 2; AH clt 2; RQD m-tpt obl 2; MW gtr 2
 E-36804-A: ?AB alt 16; RQD m-tpt vamp 4; WFT ten + CC voc 16

011 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 17, 1931

Cab Calloway – voc, ldr;
 Lamar Wright, Reuben Reeves, R.Q. Dickerson – tpt;
 Harry ‘Father’ White, De Priest Wheeler – tbn;
 Andrew Brown - alt, clt, bcl; Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;
 Earres Prince – pno; Morris White – gtr; Jimmy Smith – bbs; Leroy Maxey – dms
 10710-2 My Honey’s Lovin’ Arms Stg 291171 on LP/CD ?
 10710-3 My Honey’s Lovin’ Arms Ban 32227, Chronological Classics 516
 10711-3 The Nightmare Ban 32227, Chronological Classics 516
 Composer credits: 10710 (Ruby - Meyer); 10711 (Meyers – Handler - Riley)

Rust*6 has William Thornton Blue here again, but no sign of him! The quirky clarinetist in ‘My Honey’s Lovin’ Arms’ certainly is Arville Harris.

After this session of June 17, 1931, R.Q. Dickerson is reported to have left the Calloway band, replaced by Chicago trumpet player Reuben Reeves. No further commercial recordings of his are known except a quartet session under his name of c. 1949, on Burnett Test Record 100, no copy of which seems to be known.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Carey, McCarthy, *Jazz Directory*, Vol.2: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bj); Jimmy Smith (bs); Le Roy Maxey (dms); Cab Calloway (vl, ldr)
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*4: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb);

Arville Harris (cl/as); Andrew Brown (as); Walter Thomas (ts, fl); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10710-3: RQD m-tpt 16 + 4; AH clt obl 4 + 16; HFW o-tbn 8; AH clt 6
10711-3: ?RR m-tpt 12 + 4; RQD m-tpt 2+2; AB bcl 12; WFT ten 4

Notable differences of takes:

10710 As no alternate take of this title seems to be reissued, comparison is impossible.

012 MILLS BLUE RHYTHM BAND

New York,

Jun.18, 1931

Bob Stephens – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry ‘Father’ White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; Willie Lynch – dms;
George Morton – voc (1,3); Harry White – arr (1); Nat Leslie – arr (2)

69963-1	Moanin’	Vic 22800,	Chronological Classics 660
69964	Blue Rhythm	Vic unissued	not on LP/CD
69965	I Can’t Get Along Without My Baby	Vic unissued	not on LP/CD

Composer credits: 69963 (White)

Benny James is on guitar here. Harry White’s composition gets a fine treatment here with White’s own arrangement and with Morton singing, again. And “Father” White plays fine muted trombone, as does Wardell Jones on muted trumpet.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O’Neil Spencer (dm); George Morton (vo)
- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)
- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; George Morton -v; Nat Leslie -a; Bob Stephens -dir
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.
Soloists ad-lib:
- 69963-1: SH o-tpt intro 4; EA m-tpt 16; CMC clt obl 15; HFW m-tbn 8; WJ m-tpt 16

013 KING CARTER AND HIS ROYAL ORCHESTRA

New York,

Jun. 25, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry ‘Father’ White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs, bbs; Willie Lynch – dms;
George Morton – voc; Edgar Hayes – arr (1); Harry White – arr (2); Nat Leslie – arr (3,4)

151637-1	I Can’t Get Along Without My Baby	Col 2638-D,	Frog DGF 38
151638-1	Moanin’	Col 2504-D,	Frog DGF 38
151639-1	Low Down On The Bayou	Col 2638-D,	Frog DGF 38
151640-1	Blue Rhythm	Col 2504-D,	Frog DGF 38

Composer credits: 151637 (Mills - Hayes); 151638 (White - Mills - Parish); 151639 (Mills - Leslie); 151640 (Mills - Leslie)

The MBRB again under another name, just as in session 003, and ‘Low Down On The Bayou’ again (a bit livelier here than before)! ‘I Can’t Get Along ...’ has great singing from Morton and equally great trumpet by Ed Anderson, who had learned from Joe King Oliver. And Harry White’s ‘Moanin’ with two trombones and one clarinet playing the theme. ‘Blue Rhythm’ was recorded in session 005 already, where it was somewhat more compact and benefitted from Hayes’ robust piano solo. Its place is required by the tenor sax of Castor McCord, here, which diminishes the tension of the tune. (Mr. Leslie must have had some good relationship to Irving Mills to get his compositions recorded by the MBRB. And, quite naturally, Mills also claimed for own composer merits.)

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O’Neil Spencer (dm); George Morton (vo); Nat Leslie (arr)
- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)
- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a (3,4)
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.

Soloists ad-lib:

- 151637-1: EA o-tpt intro 4; EA o-tpt obbl 32; EA o-tpt 1+16 + 8
- 151638-1: EA m-tpt obb 12; EA o-tpt 16
- 151639-1: CMC ten 8; HH o-tbn 10; ?HFW o-tbn 4; EH pno 8
- 151640-1: HH o-tbn 8 + 1+14; CMC ten 2+30; EH pno 2+30; HH m-tbn 14; EA o-tpt 4

014 MILLS BLUE RHYTHM BAND

New York,

Jun. 26, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry 'Father' White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs; Willie Lynch – dms;

George Morton – voc (1); *George Morton*, *Chick Bullock* – voc (3); *Benny Carter* – arr (1)

69978-1 Heebie Jeebies

Vic 22763, Chronological Classics 660

69979 Tiger Rag

Vic unissued not on LP/CD

69980-1 Minnie The Moocher

Vic 22763, Chronological Classics 660

69981 Radio Rhythm

Vic unissued not on LP/CD

Composer credits: 69978 (Atkins); 69980 (Calloway - Mills)

The MBRB play the 'Heebie Jeebies' using Benny Carter's arrangement as known from Chick Webb's record of three months earlier – with Carter on board. A very fine jazz recording!

And again, the ubiquitous Minnie The Moocher, Chick Bullock singing the words and George Morton the scat syllables answered by the band, this time for the Victor Recording Company.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); George Morton (vo)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)*

- *Rust*3, *4, *6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; George Morton -Chick Bullock -v; Benny Carter -a*

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, Chick Bullock, v. "Jazz Records" gives Wardell Jones as the vocalist on 69978-1, but aurally this is the same man identified as George Morton."*

Soloists ad-lib:

- 69978-1: *EA o-tpt intro 1+1+1; EA o-tpt 8; CMC ten 17; EH pno 18; HH o-tbn 18; EA o-tpt 14 + 18*

- 69980-1: *WJ m-tpt 4; EA m-tpt obl 8; CMC clt obl 5; HH m-tbn obbl 8; EH pno 2*

015 MILLS BLUE RHYTHM BAND

New York,

c. Jul. 03, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs; Willie Lynch – dms;

George Morton – voc

E-36905 Snake Hips

Br unissued

not on LP/CD

E-36906 Ev'ry Time I Look At You

Br unissued

not on LP/CD

Something must have been wrong with this session that it was rejected, and repeated at the end of July (see below).

Storyville 117: "The file cards specify that there are vocal choruses on both matrices, but the vocalist is not named. Which leads to the obvious speculation that they could be by the great George Morton???"

Notes:

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

016 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jul. 09, 1931

Cab Calloway – voc, ldr;

Lamar Wright, *Pike Davis*, Reuben Reeves – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms, vib

10726-1 It Looks Like Susie

Ban 32237,

Chronological Classics 526

10726-3 It Looks Like Susie

Stg 291176

not on LP/CD

10727-2 Sweet Georgia Brown

Cq 7817,

Chronological Classics 526

10728-2 Basin Street Blues

Ban 32237,

Chronological Classics 526

Composer credits: 10726 (C. Friend); 10727 (B. Bernie – M. Pinkard – K. Casey); 10728 (S. Williams)

Rust*6 has William Thornton Blue here again! The quirky clarinetist in 'My Honey's Lovin' Arms' certainly is Arville Harris in William-Thornton-Blue-style. He had obviously been asked to take over Thornton Blue's enthusiastic style, but he certainly could not reach Blue's mastery and skill.

Reuben Reeves in pure Louis Armstrong style, aurally replacing Dickerson. Very nice! Possibly Pike Davis on second trumpet as on the subsequent session, soloing on 'Sweet Georgia Brown'. Pike Davis on second trumpet is recalled by Calloway himself (B. Englund, VJM c. 131) and might also be on this session.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- *Carey, McCarthy, Jazz Directory, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

"Slight personnel changes may have taken place about this time."

- Rust*3: Edwin Swayzee -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*4: Edwin Swayzee -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*6: Edwin Swayzee -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Joyce Music Pub., J. Popa, Cab Calloway a.h.o.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10726-1: RR o-tp 8; AH clt 8; RR o-tp 8
 10727-2: PD o-tp 16; HFW o-tbn 16; AB alt 32; AH clt obl 32
 19728-2: ?RR m-tp 12; WFT ten ; RR o-tp 2 + 24 + 6 obl +4

Notable differences of takes:

10726 As no alternate take of this title seems to be reissued, comparison is impossible.

017 MILLS BLUE RHYTHM BAND

New York,

Jul. 30, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry ‘Father’ White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs; Willie Lynch – dms;
 Harry White – arr (2,4); Edgar Hayes – arr (3,4)

E-36992-A	Savage Rhythm	Br 6229,	Chronological Classics 676
E-36993-A	I’m Sorry I Made You Blue	Br 6229,	Chronological Classics 676
E-36994-A	Ev’ry Time I Look At You	Br 6199,	Chronological Classics 676
E-36995-A	Snake Hips	Br 6199,	Chronological Classics 676

Composer credits: E-36992 (Hoffman - Goodman); E-36993 (Parish - White); E-36994 (Hayes - Mills); E-36995 (Hayes - Mills)

This is the last recording session with band founder Willie Lynch on drums. Lynch was an important drummer in the early 1930s in collecting the personnel of the later MBRB and in developing the style of playing the hi-hat cymbals in Swing music, the style later being perfected by Big Sid Catlett and Jo Jones – and by Lynch’s successor O’Neil Spencer.

Good solos on the first title, while the second title has too much “schmalz” but nice scoring. Equally so with the third title, Edgar Hayes’ composition and arrangement. ‘Snake Hips’ is a lively stomper with good solos by – probably – Wardell Jones muted and Ted McCord’s clarinet and his brother’s tenor sax. And finally, Ed Anderson on trumpet and call-and-response riffs by the whole band.

Notes:

- Ch. Delaunay, *New Hot Discography* 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Ted McCord, Castor McCord, cl, ts; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; Willie Lynch, d

Soloists ad-lib:

- E-36992-A: HH o-tbn - CMC clt chase 16; HH o-tbn - CMC ten chase 8; EA o-tp 8
 - E-36993-A: CW alt lead 16 + 8; HFW o-tbn 8; CMC ten 16; EH pno 8; CMC ten 6
 - E-36994-A: EH pno intro 4; EA o-tp – ?HFW m-tbn chase 16; EH pno 8; EA o-tp 6; SH m-tp 4 + 4; EH pno 4; EA o-tp 8
 - E-36995-A: WJ m-tp 16; CMC clt 8; WJ m-tp 7; CMC ten 16; EH pno 8; EA o-tp 1+8; CMC ten 2; EA o-tp 8

018 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Sep. 23, 1931

Cab Calloway – voc, ldr;
 Lammar Wright, Pike Davis, Reuben Reeves – tpt;
 Harry ‘Father’ White, De Priest Wheeler – tbn;
 Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;
 Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – sbs; Leroy Maxey – dms

E-37220-A	Bugle Call Rag	Br 6196,	Chronological Classics 526
E-37221-A	You Rascal, You	Br 6196,	Chronological Classics 526

Composer credits: E-37220 (E. Schoebel – J. Pettis – B. Meyers); E-37221 (S. Theard)

Rust*6 has William Thornton Blue here again! The quirky clarinetist again is Arville Harris in William-Thornton-Blue-style. Again, Harris owns a lot of technique, but he cannot come close to Thornton Blue. His attempts may have caused somebody to assume Blue’s presence in the Calloway band at this time in late 1931.

Pike Davis on second trumpet is recalled by Calloway himself (B. Englund, VJM c. 131).

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 "Slight personnel changes may have taken place about this time."

- Rust*3: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*6: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

E-37220-A: RR o-tpt 4; WFT ten 16; ?PD m-tpt 20; RR o-tpt 18; AH clt obl 16

E-37221-A: WFT ten 16; AH clt 16; RR o-tpt 16

019 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Oct. 12, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Pike Davis, Reuben Reeves – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs, sbs; Leroy Maxey – dms

10865-1	Stardust	Ban 32295,	Chronological Classics 526
10865-3	Stardust	Ban 32295	on LP/CD ?
10866-1	You Can't Stop Me From Loving You	Ban 32295,	Chronological Classics 526
10866-3	You Can't Stop Me From Loving You	Ban 32295	on LP/CD ?
10867-2	You Dog	Ban 32323,	Chronological Classics 526
10867-3	You Dog	Ban 32323	on LP/CD ?
10868-1	Somebody Stole My Gal	Ban 32323,	Chronological Classics 526
10868-2	Somebody Stole My Gal	Ban 32323	on LP/CD ?

Composer credits: 10865 (); 10866 (); 10867 (); 10868 ()

I assume Pike Davis soloing in 'I Can't Stop Loving You' behind Calloway's vocal and in the middle-eight of the trombone chorus.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Reuben Reeves, t; De Priest Wheeler, Harry White, tb; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Jimmy Smith, bb, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10865-1: LW o-tpt 6, RR o-tpt 4

10866-1: ?PD m-tpt obl 8, ?PD m-tpt 8, EP pno 4

10867-2: AH clt 12, PD m-tpt 15, WFT ten 2 + 14

10868-1: RR o-tpt 16, AB bcl 22, WFT ten 16, AH clt obl 24 + 8

Notable differences of takes:

As no alternate takes of the above titles seem to be reissued, comparison is impossible.

020 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Oct. 21, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Pike Davis, Reuben Reeves – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – gtr; Jimmy Smith – bbs, sbs; Leroy Maxey – dms

E-37265-A	Ain't Got No Gal In This Town	Br 6214,	Chronological Classics 526
E-37266-A	Between The Devil And The Deep Blue Sea	Br 6209,	Chronological Classics 526
E-37267-A	Trickeration	Br 6214,	Chronological Classics 526
E-37268-A	Kickin' The Gong Around	Br 6209,	Chronological Classics 526

Composer credits: E-37265 (); E-37266 (); E-37267 (); 1 E-37268 ()

There is not much jazz soloistic on these sides, which are mainly commercial Calloway, but that is what it was meant to be.

I hear nice guitar by Moris White and four-four tuba by the band's former leader, Jimmy Smith. Re the muted/growled trumpet bits in the first title: I am in doubt as to the performer. I assume them to be by Reuben Reeves because of the fast trills, but I haven't heard him growling

before. Pike Davis, who apparently did the muted trumpet work on the former session, plays with fewer notes when soloing. If Davis is not with the Calloway band anymore, who then is the second trumpet player?

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr
 - Rust*4: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr
 - Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Reuben Reeves, t; De Priest Wheeler, Harry White, tb; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Jimmy Smith, bb, sb; Leroy Maxey, d
 - Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

E-37265-A: WFT ten 4, ?RR m-tpt 4, ?RR m-tpt 2 + 2
 E-37266-A: no solos
 E-37267-A: AH clt 16, WFT ten 8
 E-37268-A: no solos

021 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 18, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Pike Davis, Reuben Reeves – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo, gtr; Jimmy Smith – sbs; Leroy Maxey – dms

10867-7	You Dog	Ban 32323	not on LP/CD
11015-1	Downhearted Blues	Ban 32340,	Chronological Classics 526
11016-1	Without Rhythm	Ban 32378,	Chronological Classics 526
11016-2	Without Rhythm	Per 15572	not on LP/CD ?
11017-3	Corrine Corrina	Ban 32340,	Chronological Classics 526
11018-1	Stack O’Lee Blues	Ban 32378,	Chronological Classics 526
11018-2	Stack O’Lee Blues	Per 15572	not on LP/CD ?

Composer credits: 11015 (); 11016 (); 11017 (); 11018 ()

The Chronological Classics CD 526 claims to have 11016-1 and 11018-1, whereas my Jazum 29 LP claims to have 11016-2 and 11018-2. On either records I am unable to detect any differences. Unfortunately, the JSP CD908B issue does not note takes, but sounds identical, too. I thus assume that the Jazum LP notes are incorrect. Either take -2 is remastered from Perfect 15572 as noted on the LP cover. May this have led to an error?

B. Englund hears a kazoo in ‘Stack O’Lee Blues’, but there definitely is none, but there is exquisite muted playing by both trombonists and one of the trumpeters.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr
 - Rust*4: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr
 - Rust*6: Cab Calloway -v -ldr; Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d
 - Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

11015-1: PD o-tpt 2, AH clt 2+2, ?RR m-tpt – WFT ten chase 12, WFT ten 1
 11016: PD m-tpt 30, PD o-tpt 16, AH clt 8, PD o-tpt 8, AH clt obl 16, BP pno 8, AH clt obl 6
 11017-3: RR m-tpt 12, DPW m-tbn 12, WFT ten chase 12, BP pno 12, AH clt obl 8
 11018: HEW o-tbn – RR o-tpt chase 12, ?DPW m-tbn 12, ?LW m-tpt 10, RR o-tpt 2 + 12

Notable differences of takes:

11016: Although Jazum 29 (LP) claims to play 11016-2, no difference to Chronological Classic 526 or JSPCD 908B could be detected!
 11018: Although Jazum 29 (LP) claims to play 11018-2, no difference to Chronological Classic 526 or JSPCD 908B could be detected!

022 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

Feb. 25, 1932

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry 'Father' White, Henry Hicks – tbn;
 Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs; O'Neil Spencer – dms;
 O'Neil Spencer – voc (3); Nat Leslie – arr (4); Harry White – arr (5)

11360-1 The Scat Song
 11361 Trickeration
 11362 Trickeration
 11363-1 Heat Waves
 11364-1 Doin' The Shake

Or 2464, Chronological Classics 676
 ARC unissued not on LP/CD
 ARC unissued not on LP/CD
 Ban 32444, Chronological Classics 676
 Ban 32493, Chronological Classics 676

Composer credits: 11360 (Parish – Perkins -Calloway); 11363 (Leslie); 11364 (White)

The Mills Blue Rhythm Band now under Barron Lee's leadership, and Wethington and Garland having replaced the McCord brothers in the reed section. Wethington leads the saxes with a silken smooth alto sound and Garland displays a strong and forceful tenor style. Storyville 140, p.80: "Léon Demeuldre writes that although Messrs. Dutton and Townley in their solography gave the trombone solo on MBRB 'Doin' The Shake' as by Henry Hicks, Hugues Panassié said in a pre-war 'Jazz Hot' that it was by Harry White who also wrote the arrangement." This then would give us one of the few firmly known soloistic efforts recorded of Harry 'Father' White. He first plays the middle-eight of the first chorus and later a four-bar break modulating into a sixteen-bar verse. White plays with perfect phrasing – a bit reminding me of J.C. Higginbotham whom he may well have felt as an influence – and a lot of drive and punch. It can be seen as a great loss that White did not solo more often on record. He may have seen himself more as an arranger of which he certainly was a master. But obviously he was a modest man and did not seek the limelight. Too bad!

But in O'Neil Spencer we have a drummer now, much more swinging than Lynch, and playing in a crisp and very light and smooth style, combining traditional press-rolls on the snare-drum with a further developed hi-hat style. His corresponding vocal work on the third and fourth titles of this session unfortunately seems to be lost for eternity. So, wait for the next session.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm); Nat Leslie, Harry White (arr)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (bbs, sbs); O'Neil Spencer (dms); Baron Lee (dir); unknown (vcl) Billy Banks?

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Baron Lee -dir; Nat Leslie -a (4); Harry White -a (5)

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Baron Lee, dir

Soloists ad-lib:

11360-1: EH pno 8; CH alt 16; EA o-tpt 8; CH alt 8; JG ten 2; JG ten 16; HH o-tbn 8; JG clt 8; EA o-tpt 8

11363-1 HW o-tbn 2; HH o-tbn 4; WJ m-tpt 8; HH m-tbn brks 1 + 1; WJ m-tpt – HH m-tbn chase 6

11364-1: CH alt intro 4; HFW o-tbn 8; CH alt 16; CH alt 8; HFW o-tbn 4+14; EA m-tpt 2+16; JG ten 8; EA o-tpt 6; EA o-tpt 4

Discernible differences of takes:

11361: no vocal

11362: vocal by O'Neil Spencer

023 **CAB CALLOWAY AND HIS ORCHESTRA**

Chicago,

Feb. 29, 1932

Cab Calloway – voc, ldr;
 Lamar Wright, Pike Davis, Reuben Reeves – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – bjo, gtr; Jimmy Smith – sbs; Leroy Maxey – dms;
 Bennie Payne – voc (2)

JC-8479-A The Scat Song
 JC-8480-A Cabin In The Cotton

Br 6272, Chronological Classics 526
 Br 6272, Chronological Classics 526

Composer credits: JC-8479 (); JC-8480 ()

There is a nice muted trumpet solo after Cab's vocal that could well be by Pike Davis playing the melody of 'Cabin In The Cotton'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2*: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Reuben Reeves, t; De Priest Wheeler, Harry White, tb; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Jimmy Smith, bb, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

JC-8479-A: RR o-tp 4+4 + 4, BP pno 4, WFT ten chase 2+2, HFW o-tbn 8

JC-8480-A: LW m-tp 4, AB bcl 16, ?PD m-tp 16

024 CAB CALLOWAY AND HIS ORCHESTRA

Chicago,

Mar. 14, 1932

Cab Calloway – voc, ldr;

Lamar Wright, unknown or (Pike Davis?), Reuben Reeves – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo, gtr; Jimmy Smith – bbs, sbs; Leroy Maxey – dms

JC-8526-A Strictly Cullud Affair

Br 6292,

Neatwork RP 2065

JC-8526-B Strictly Cullud Affair

Br 6292,

Chronological Classics 526

JC-8527-A Aw You Dog

Br 6292,

Chronological Classics 526

Composer credits: JC-8526 (); JC-8527 ()

What a nice swinging rhythm section they have with Jimmy Smith on slap-bass and Leroy Maxey with his snare-drum and traps.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Reuben Reeves, t; De Priest Wheeler, Harry White, tb; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Jimmy Smith, bb, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

JC-8526: RR o-tp 16 + 8, HFW o-tbn 8,

JC-8527-A: AH clt 8, AH clt 12, RR o-tp 16, WFT ten 16

Notable differences of takes:

JC-8526-A: R.Reeves' trumpet glissando immediately after Calloway's vocal reaches up to high d (the Neatwork CD plays the tune in D major – Eb major as on Chronological Classics CD certainly is the correct pitch!)

JC-8526-B: R.Reeves' trumpet glissando immediately after Calloway's vocal reaches up to high bb

025 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Apr. 05, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry 'Father' White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs; O'Neil Spencer – dms;

O'Neil Spencer – voc (2); Harry White – arr (1)

11650 The Growl

ARC unissued

not on LP/CD

11651-A The Scat Song

Ban 32445,

Chronological Classics 676

Composer credits: 11651 (Parish – Perkins -Calloway)

This then obviously is the first outing of O'Neil Spencer as vocalist, very youthful and rather soft, but individual. This may be the cause why this version of the tune is a bit slower than the version of the former session.

Arrangement is typical of Harry 'Father' White's work, showing very nice two-trombone parts. And notice the end/coda!

Notes:

- Ch. Delaunay, *New Hot Discography* 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm, vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tp); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (bbs, sbs); O'Neil Spencer (dms); Baron Lee (dir); non-vocal

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d -v; Baron Lee -dir

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d, v; Baron Lee, dir

Soloists ad-lib:

11651-A: EH pno 8; CH alt obl 16 + 8; JG ten 2; JG ten 16; HH o-tbn 8

026 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Apr. 20, 1932

Cab Calloway – voc, ldr;

Lammar Wright, unknown or (*Pike Davis?*), Reuben Reeves – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Jimmy Smith – sbs; Leroy Maxey – dms

B-11725-A Minnie The Moocher’s Wedding Day

Br 6321,

Chronological Classics 526

Composer credits: B-11725 ()

After Cab Calloway’s success with ‘Minnie The Moocher’ – his brain-child and immense source of income - the Mills organization were eager to find suitable successors to this hit title. White composers/texters Harold Arlen and Ted Koehler were successful in thinking out this attractive tune which was copied and used by other bands later on.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- *Carey, McCarthy, Jazz Directory, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr*

- *Rust*4: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr*

- *Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Reuben Reeves, t; De Priest Wheeler, Harry White, tb; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Jimmy Smith, bb, sb; Leroy Maxey, d*

- *Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)*

Soloists ad-lib:

B-11725-A: ?PD m-tpt growl obl 16 + 8, ?PD m-tpt growl obl 6 + 6

027 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Apr. 27, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry ‘Father’ White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs; O’Neil Spencer – dms;

Billy Banks – voc

TO-1649 Cabin In The Cotton

ARC unissued, test exists, not on LP/CD

With annoyance I have to say that this existing test pressing has not yet found its way onto CD like so many other unissued recordings. So, nothing can be said about it.

Notes:

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

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O’Neil Spencer, d; Billy Banks, vo.*

- *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O’Neil Spencer, d; Baron Lee, dir*

028 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Apr. 28, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry ‘Father’ White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs; O’Neil Spencer – dms;

Billy Banks – voc

11751-1 Cabin In The Cotton

Ban 32445,

Chronological Classics 676

11752-1 Minnie The Moocher’s Wedding Day

Ban 32444,

Chronological Classics 676

Composer credits: 11751 (Parish – Perkins); 11752 (Calloway – Mills)

As by his own statement, Charlie Holmes played the three A-parts of the first chorus of ‘Cabin In The Cotton’ on clarinet (see below), while Joe Garland was the regular clarinet soloist if required. And notice the superbly swinging rhythm section.

Billy Banks – not the band’s regular singer – gives ‘Minnie The Moocher’s Wedding Day’ a calm try in Cab Calloway’s foot-steps.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O’Neil Spencer (dm); Billy banks (vo)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O’Neil Spencer (dms); Billy Banks (vcl)*

- *Rust*3, *4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O’Neil Spencer -d; Billy Banks -v; Baron Lee -dir*

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.
 - Storyville 111, p. 102, Charlie Holmes: "When we were making this record, nothing was going right and we weren't able to get it anything like the way Mills wanted it. I was sitting, just playing around on my clarinet at the start of another run-through and, when the band came in, Mills came rushing out of the control room, saying, "That's it, that's the way I want it." So we made the recording that way, with me playing the opening clarinet solo, and not Joe Garland."

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir

Soloists ad-lib:

11751-1: EH pno intro 4; CH clt 16; HH m-tbn 8; CH clt 6; EH pno brk 2 + 2; EA m-tpt 16

11752-1: WJ m-tpt 10; WJ m-tpt obbl 6; JG ten – WJ m-tpt chase 6

029 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

May 02, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry 'Father' White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis – sbs; O'Neil Spencer – dms;

Billy Banks – voc (1); Harry White – arr (2)

11751-? Cabin In The Cotton

ARC unissued?

not on LP/CD

11767-1 The Growl

Ban 32465,

Chronological Classics 676

Composer credits: 11767 (White)

'The Growl' is a 12-bar blues tune composed and arranged in typical Harry 'Father' White manner. It is an interesting swinger with great exposure of Edgar Hayes' piano faculties.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks-v; Baron Lee - dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford

Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford

Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v;

Baron Lee, dir

Soloists ad-lib:

11767-1: WJ m-tpt 20; HFW m-tbn 12; CH alt 12; JG ten – WJ m-tpt chase 10; EH pno 12; CH alt 8

030 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

May 07, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry 'Father' White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis – sbs; O'Neil Spencer – dms;

Billy Banks – voc

11752 Minnie The Moocher's Wedding Day

ARC unissued ?

not on LP/CD

11788-1 Mighty Sweet

Ban 32465,

Chronological Classics 676

Composer credits: 11788 (---)

There is good and effective soloing by Harry 'Father' White, Joe Garland and Charlie Holmes.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks-v; Baron Lee - dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford

Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford

Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v;

Baron Lee, dir

Soloists ad-lib:

11788-1: CH alt 8; ?HFW o-tbn 4; EA m-tpt obl 32; JG ten 1+16; EA o-tpt 8; JG ten 8; CH alt 4; HH o-tbn 8; CH alt coda 5

031 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

May 12, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry 'Father' White, Henry Hicks – tbn;

Crawford Wethington – alt, bar, clt; Charlie Holmes – alt, clt, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs; O'Neil Spencer – dms, vib;
 Billy Banks – voc (2); Harry White – arr (1,3,4,5)

11823-1	Rhythm Spasm	Mt M-12418,	Chronological Classics 676
11824-1	Swanee Lullaby	ARC unissued	HEP CD 1015
11825-1	White Lightnin'	Mt M-12414,	Chronological Classics 676
11826-1	Wild Waves	Ban 32493,	Chronological Classics 676
11826-2	Wild Waves	ARC uniss.	Jazz Panorama LP 3 (LP)

Composer credits: 11823 (Harry White); 11824 (Vance); 11825 (Perkins); 11826 (White – Mills)

This seems to be the last session of Charlie Holmes, and the last one of Benny James using a banjo. But he delivers a smooth swinging beat on his instrument, here. And there is a clarinet section in unison in the last part of 'Swanee Lullaby'. With the exception of 'Swanee Lullaby' all arrangements are reported as by Harry 'Father' White – two of them his own compositions. Two fast swingers and a "jungle style" tune, 'Wild Waves', of which we fortunately have two different takes, take -2 on a long deleted Swedish Jazz Panorama LP. Very nice!

'Rhythm Spasm' carries one of the very rare string-bass solos of classic jazz. Hayes Alvis plays a simple sequence of quarter bass notes: Bb-G-F-D'-Bb'-D'-F-G-Bb-G-F-D'-D-Bb-G-F in the A-parts of his solo chorus, the B-part taken by Edgar Hayes on piano. This may be the first string-bass solo in the history of classic jazz, but I (KBR) am not certain at all about that. However, I shall not waste my time to check this out. Should there be anyone to know and reading this, please, let me know!

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*
 - Rust*2: *Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)*
 - Rust*3,*4: *Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Chick Bullock -v; Baron Lee -dir*
 - Storyville 109, MBRB: *Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.*
 - Rust*6: *Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir*

Soloists ad-lib:

11823-1: CH alt 1+16 + 7; ?HH m-tbn 8; CH alt 2; EA o-tpt 15; JG ten 8; EA o-tpt 6; HA sbs 16; EH pno 8; HA sbs 8; HH m-tbn 4
 11824-1: EH pno intro 4; JG clt obl over voc 14; EA m-tpt 24
 11825-1: ONS cym 2; EH pno 2; HH o-tbn 4 + 4; JG ten 8; HH o-tbn 4; EA m-tpt 16; JG ten 8; EA m-tpt 6; EH pno 8; CH alt 4 + 4
 11826-1: WJ m-tpt 4; JG clt 20 + 4; CH alt 2; HH o-tbn 16; CH alt 4; JG ten 1; HH o-tbn 1; EA o-tpt 24

Notable differences of takes:

11826-1: Intro: muted growl trumpet starts with a sustained whole note d
 11826-2: Intro: muted growl trumpet starts with a sustained whole note bb

032 CAB CALLOWAY AND HIS ORCHESTRA

New York, Jun. 07, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms, vib

11910-2	Dinah	Ban 32483,	Chronological Classics 526
11911-1	How Come You Do Me Like You Do?	Ban 32540,	Chronological Classics 537
11912-A	Old Yazoo	Br 64000,	Chronological Classics 537
11913-A	Angeline	Ban 32910,	Chronological Classics 537
11914-1	I'm Now Prepared To Tell The World It's You	Ban 32483,	Chronological Classics 537
11915-1	Swanee Lullaby	Ban 32540,	Chronological Classics 537

Composer credits: 11910 (); 11911 (); 11912 (); 11913 (); 11914 (); 11915 ()

Cab's trumpet section has changed now drastically with the advent of Doc Cheatham – mainly on the first trumpet chair – and Edwin Swayze on the third – hot solo – chair. And Al Morgan, younger brother of the famous New Orleans musicians/bandleaders, has taken over string bass duties from Jimmy Smith, first bassist – and leader - of the Calloway band's forerunners, the Missourians and the Cotton Club Orchestra.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).*
 - Carey, McCarthy, *Jazz Directory, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).*
 - Rust*2: *Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
 - Rust*3: *Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr*

- Rust*4: Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

- Howard Rye in Doc Cheatham, 'I Guess I'll Get The Papers And Go Home', p.93: „Doc Cheatham recorded with Cab Calloway from the session of 7 June 1932 until at least the session of 2 November 1938. It is uncertain whether or not he was present at the sessions on 20 February and 28 March 1939.“

Soloists ad-lib:

11910-2: HFW m-tbn 16 + 6; WFT ten 16; AH clt 2; WFT ten 6; AH clt chase 16; AH clt obl 16

11911-1: AH clt obl 8, DPW m-tbn 8, WFT ten 1+16, ES m-tpt 16

11912-A: WFT ten 2 + 2, WFT ten 4, ES o-tpt 4, WFT ten 4, ES o-tpt 4, BP pno 8, WFT ten 4, ES o-tpt 2

11913-A: BP pno 16, HFW o-tbn 8, WFT ten 6

11914-1: WFT ten obl 16, HFW o-tbn 8, WFT ten 8

11915-1: BP pno 4, AH clt obl 10 + 1

033 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 09, 1932

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bar; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms, vib, bells;

Benny Carter – arr (1)

11922-A Hot Toddy

ARC unissued

not on LP/CD

11923-A Reefer Man

Ban 32944,

Chronological Classics 537

11924-A The Old Man Of The Mountain

Ban 32511,

Chronological Classics 537

11924-1 The Old Man Of The Mountain

Per 15635,

Jazum 29 (LP)

11925-A You Gotta Ho-De-Ho (To Get Along With Me)

Ban 32945,

Chronological Classics 537

Composer credits: 11922 (); 11923 (); 11924 (); 11925 ()

As with session 026, Jazum 29 (LP) claims to have take -1 of 'The Old Man Of The Mountain', this take seems to be identical with the one on Classics 537.

'Hot Toddy' is one of Benny Carter's early arrangements for his own band. And it's a great pity that it is unissued in Benny Carter's own Victor recording, as well as in Calloway's ARC version.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

11923-A:

11924-A: AM sbs 22, ES o-tpt 16, AH clt 7, ?AB bar 6

10867-2: ES or LW o-tpt 6

10868-1: WFT ten 2 + 16, ES m-tpt 6

Notable differences of takes:

11924: Although Jazum 29 (LP) claims to play 11924-1, there seems to be no difference to Chronological Classic 537

034 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 22, 1932

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

11959-1 Strange As It Seems

Ban 32624,

Chronological Classics 537

11960-1 This Time It's Love
 Composer credits: 11959 (); 11960 ()

Ban 32624, Chronological Classics 537

Calloway alternating between words and scats when singing. And hear Al Morgan's great slap-bass playing, driving the band with his strong beat. There is an increasing amount of Cab's vocals and arranged playing in relation to jazz soloistic of earlier times, now.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2*: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d); Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, *Cab Calloway a.h.O.*: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar; Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10865-1: LW o-tp 2, HFW o-tbn 8

10866-1: AH clt 2 + 3 + 2

035 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Aug. 17, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry 'Father' White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; (*Thomas Fats Waller?*) – pno (3); Benny James – gtr; Hayes Alvis – sbs; O'Neil Spencer – dms;

Chuck Richards – voc; Harry White – arr (1,3)

12181-1 Sentimental Gentleman From Georgia

Ban 32531, Chronological Classics 676

12182-1 You Gave Me Everything But Love

Ban 32531, Chronological Classics 676

12203-1 Old Yazoo

Mt M-12480, Chronological Classics 676

12204-2 Reefer Man

Mt M-12464, Chronological Classics 676

Composer credits: 12181 (Parish - Perkins); 12182 (Koehler – Arlen); 12203 (Waller); 12204 (Razaf – Robinson)

Very easy to recognise here are Crawford Wethington with his sweet and silken tone on alto playing the first parts with schmalz, and Gene Mikell with a stronger and straight tone playing well constructed jazz solos on alto – and sometimes "dirty" clarinet spots.

- All Rust editions name trombonist George Washington for this session, yet, the authors of the Storyville series still have White. It is my firm opinion that we still hear Harry 'Father' White here with seven typical and exemplary bars of trombone solo in 'Old Yazoo'. George Washington – in opposition – can be heard with 16 bars solo in 'Jazz Cocktail' of the next MBRB session of 23 September 1932, with a much mellower tone, more legato phrasing and a typical jumping-trill, not heard in White's presentations. This then would also meet with my identification of Harry White in the Billy Banks session of the next day - 18 August 1932 – for which I initially thought to have heard George Washington.

From this session on Eugene Mikell, son of a very highly esteemed music teacher and instructor to young musicians of colour in the early 1900s in the Jenkins Orphanage, South Carolina, and later assistant leader for Jim Europe's 369th Infantry Band, plays second alto in the MBRB, and had this to say about "doubling" among musicians in the MBRB: "*See, on all those things you sent me, those cassettes of the Blue Rhythm Band, I'm playing baritone and alto, but most of the clarinet work was done by Joe Garland*" (Storyville 1998-9, p.90).

- Storyville 1998/99 features a great and voluminous interview with Gene Mikell, alto sax player with MBRB for about three years. In this Mikell analyses a couple of titles recorded by the MBRB, sent to him by way of cassettes by the indefatigable interviewers Peter Carr and Al Vollmer. The first title they talk about is not 'Swanee Lullaby' as they suppose (page 100), but certainly has to be 'You Gave Me Everything But Love' as can be deduced from the given structure and the factual one as listed below under 'Soloists'! Gene Mikell is "pretty sure" that the singer is Chuck Richards, while Chick Bullock is supposed by others – the interviewers? Gene Mikell reports in Coda 11/75 p.25:

"Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me."

- As noted below (Storyville 109, MBRB), Billy Banks remembered Fats Waller's presence in the recording studio and playing a solo spot in his own composition 'Old Yazoo'. And I (the author) think that there is a remarkable – and obvious - difference to Edgar Hayes' style in the 8-bar piano solo in 'Old Yazoo'. I could well imagine Waller – in the studio – being invited to play just this short piano passage to everyone's delight. The style is not as impressive and powerful as Hayes, but wears Waller's exact and sober left-hand playing, much different from Hayes' opulence, but he only solos in the middle-eight (B part) of the third chorus, otherwise shared by Garland on tenor sax and Ed Anderson on his "Southern" trumpet (after vocal chorus by Banks and a 20-bars interlude). But: Storyville 110, p. 67, says: "(Billy Banks is probably remembering that Fats wrote 'Old Yazoo' and that he had been in the studio with Fats for the Rhythm Makers session of 26 July (only a few days before Waller's departure) (to Europe – KBR), and bringing the two items together in his memory years later – L.W.). And Storyville 2002/03 carries a letter from a British reader/listener who states: "With reference to the question of Fats Waller being on the Mills Blue Rhythm Band recording of 'Old Yazoo' as recalled by Billy Banks (see Storyville 110 pp 66/7), I wonder if the explanation is that, as Laurie mentioned, Banks had recorded with The Rhythm Makers just a few days prior to his departure for Europe and one of the numbers was 'Yellow Dog Blues'. The lyrics include the line "He's gone where the Southern cross the Yellow Dog." 'Yellow Dog' is, of course, the nickname for the Yazoo Delta railway and I feel is probably the origin of the mistaken memory by Billy Banks." Very nice, but: did this man

not listen? My explanation is that there is Thomas Fats Waller very probably at the keyboard for eight - admittedly moderate - bars of solo. But: following Mr. Onslow's note in Storyville 110 (see below) it cannot be! Given, that his dates of Waller's departure and/or return are correct! And: who might this be else? Not Edgar Hayes, at least.

- And listen with relish to Alvis' four splendidly slapped bass triplets in bar 16 of the interlude in 'Old Yazoo' and also in the last A-part of the last chorus of 'You Gave Me Everything But Love'! Great!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)
- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)
- Rust*3, *4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks -Chick Bullock -v; Baron Lee -dir

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Fats Waller, p. replaces Hayes on first title only. "In 1952 Billy Banks appeared for a week at the Shepherd's Bush Empire, London, and Dave Carey and Arthur Taylor went back stage to have a chat with him on general, rather than discographical matters. The MBRB was mentioned and Banks asked if they realised that the pianist on Old Yazoo was Fats Waller and not Edgar Hayes, adding that it was Waller's tune and, as he was in the studio, it was agreed that he should sit in on this number only. The short piano solo is unlike Hayes' other work and enough like Waller for us to accept this as correct."

- Storyville 110-66, Doug Onslow: "I was surprised to see the old story of FATS Waller being present on 'Old Yazoo' being aired again in the MBRB solography in issue 109 (of Storyville - KBR). I would also question the date assigned to it by the team as, according to my files, it was recorded on the 17th August. I have checked this out with Brian Rust who agrees my date and confirms that no MBRB sides were made on 26th August. 'Old Yazoo' was reviewed in a January 1933 Melody Maker and that made no mention of Fats Waller being present on piano - presumably because Fats was then in France! He sailed from New York on 5th August 1932, spent about six weeks in Paris and, when his "funds ran out", borrowed some money and returned to the U.S.A. in mid-September and almost immediately on his return (29th September) recorded two numbers with Monette Moore. So, whatever Billy Banks was recalling, his memory on this was obviously a little confused. Waller certainly did write 'Old Yazoo' - for the Boswell Sisters, when they needed an extra number for one of their shows, and they had recorded it in June 1932, but I can't throw any light on which recording it might have been that Billy banks recalled - perhaps not a recording at all, but a broadcast?"

Soloists ad-lib:

12181-1: EA m-tpt obl over voc 8; JG clt 4; EA o-tpt 4; HH o-tbn 6; EA o-tpt 3 + 3; EH pno 8
12182-1: SH m-tpt 16; HH m-tbn 8; SH m-tpt 6; EH pno 16; GM alt 8
12203-1: HFW o-tbn 7; EA m-tpt obl over voc 8; JG ten 2 + 2; JG ten - EA o-tpt chase 16; TFW? pno 1+8; JG ten - EA o-tpt chase 8; HH o-tbn 4
12204-2: GM alt 2; GM clt 2+8; JG ten 6; WJ m-tpt obl over voc 14; HH m-tbn 2+16; HH m-tbn obl 10; HH o-tbn coda 3; ?EA o-tpt coda 3

036 BILLY BANKS AND HIS ORCHESTRA

New York,

Aug. 18, 1932

Billy Banks - voc, ldr;

Wardell 'Preacher' Jones - tpt; Harry 'Father' White - tbn;
Crawford Wethington - alt; Gene Mikell - alt, clt; Joe Garland - ten, clt;
Edgar Hayes - pno; Benny James - gtr; Hayes Alvis - sbs

73306-1 Oh! You Sweet Thing

Vic 24148,

Classics 969

73307-1 It Don't Mean A Thing (If It Ain't Got That Swing)

Vic 24148,

Classics 969

73309-1 You Wonderful Thing

Vic 23399,

Classics 969

Composer credits: 73306 (Banks - Hayes); 73307 (Ellington); 73309 (Parish - Perkins)

The only discography at hand listing part of a personnel for this session is Tom Lord, 'The Jazz Discography'. It is assumed that Lord got his information on participating musicians from the Bruyninckx discography. And we assume that the Bruyninckx informant got his inspiration from Storyville 107, where there is a nice photo of the Luis Russell band of 1932, showing Bill Coleman as one of the trumpeters, together with drummer 'Cripple' Joe Smith. This photograph was shot in Philadelphia, but nothing is known of Banks' presence there at this time. Instead, we know that Banks appeared at the Lafayette Theatre „leading Luis Russell's great band" (New York Age, Sat. July 16, 1932). Also at this time Banks is reported to „making a hit with his own orchestra at 'Connie's Inn' in Harlem" (Pittsburgh Courier, Sat. July 16, 1932). Storyville 1998/99 p.217 has a note that „Billy Banks, late of Baron Lee's orchestra, is now heading his own band at Club Madrid, Cleveland" (Pittsburgh Courier Oct. 10, 1932). His last recording session with the MBRB had been of August 17, 1932, and it might therefore justifiably be assumed that he still used MBRB men for his own recording session.

A reasonable small-band personnel for this session would be: the MBRB rhythm section as before, Gene Mikell on alto sax having replaced Charlie Holmes since the prior session, and two of the MBRB brass players, but not Ed Anderson, for stylistic reasons.

- Even more so, the trumpet man here has none of Bill Coleman's (as in Tom Lord disco!) sharp and crystal-clear intonation, nor does he have his high reaching phraseology and his downward ending notes. This man, instead, prefers to perform in a growl style using a cup-mute. In the Mills Blue Rhythm Band Disco- and Solography in Storyville 108 / 109 the authors attribute all growl solos to trumpeter Wardell 'Preacher' Jones, second-chair trumpet player in the MBRB. We do not know the source of this identification, but we assume that the authors had information in this respect. And certainly, a second trumpet player of the MBRB had a high degree of solo ability, even if he did not have to show it excessively. Only, that we do not know the very characteristics of his personal style. Our man here plays in an "Eastern" style, with fast fingering and more fluent phrases, this in contrast to Ed Anderson on the above session.

- The trombonist with his shallow growl tone could well have been George Washington, as can be heard on his earlier recordings. He was just about to join the ranks of the MBRB. But after intensive listening to the MBRB recordings of this year we now firmly think to have identified Harry 'Father' White, who at that time still was a member of the MBRB. We do not agree with Jan Evensmo's identification of Henry Hicks for these sides in his excellent 'Jazz Solography'. Hicks certainly could be seen as a possibility, but he had a rougher and more exuberant yet conservative style - and more staccato - not that elegant and swing-oriented one heard here. Unfortunately, we only have little and uncertain knowledge of White's trombone style, and 'Storyville's' great discography/ solography of 'Mills Blue Rhythm Band' has a weakness in not consequently trying to distinguish White from Hicks. Storyville 140, p.80, says: "Léon Demeuldre writes that although

Messrs. Dutton and Townley in their solography gave the trombone solo on MBRB 'Doin' The Shake' as by Henry Hicks, Hugues Panassié said in a pre-war 'Jazz Hot' that it was by Harry White who also wrote the arrangement." This then would give us one of the few firmly known solo efforts recorded of Harry 'Father' White – and crucial for our evaluation.

- Then there are some most interesting clarinet solos, not dirty as on the session before, but strong, melodious and expertly played, yet a bit academical, and they are congruent with the little solo outing of the alto saxophonist in the last chorus of 'Oh! You Sweet Thing'. Style-wise, they obviously are played by a saxophone player, and should thus be the work of Gene Mikell as well – not "growling" here - whose work on the 'Fowler's Favorites' of some years before had been incorrectly identified as that of Charlie Holmes in the discographies (see KBR's article in N&N 74!). We would not attribute this clarinet work to Joe Garland.

- In contrast to Mikell's style we hear the alto playing at the start of the first title, which might then be played by the otherwise nondescript Crawford Wethington, he sounding a bit like Charlie Holmes, which might be due to the two men's working side-by-side in the MBRB for some time before.

- On tenor sax we hear Joe Garland, a bit rough, but strong and energetic. The third title features a clarinet duo all along which probably is composed of Gene Mikell and Joe Garland, and arranged by 'Father' White, who showed a favour for the combination of trombone with clarinets in other titles of the MBRB.

- On piano we still have the most energetic stride style of the Mills Blue Rhythm Band's piano man Edgar Hayes. Listen to him taking over for the last chorus of 'Oh! You Sweet Thing', where he modulates to the final key and swings along like crazy.

- The sound of the guitar is that high-metallic sound of Benny James's four-stringed instrument heard on other MBRB recordings of this time. I cannot hear anything that would make me assume that this player is Will Johnson of the Luis Russell band, as listed in the Tom Lord disco.

- The bassist certainly is not Pops Foster as in Lord's disco. Foster kept his sharp wooden slap-bass sound for all his life, and it is also heard on Luis Russell's recording session of August 1934 and all the subsequent recordings under Louis Armstrong's name. The player heard here also plucks his strings with two fingers, but he performs slap-bass technique only moderately, emphasizing a big tone and putting a minor stress on the wooden slap. He plays totally in accordance with Hayes Alvis of the MBRB, and should thus be identified as such.

- Although Rust's Victor Master Book, Vol. 2 lists a drummer, there is nothing that would indicate any at this session, no bass drum, no cymbal crashes, no brushes, and no high-hat. And 'It Don't Mean A Thing' has a strong final G from the piano, not a final cymbal-crash!

- And, please, pay attention to the last chorus of 'You Wonderful Thing', which is beautifully arranged for two clarinets – Mikell and Garland probably - and 'Father' White's muted trombone. The arranger very probably is Harry White himself – „with his glasses on“!

The first and the third titles obviously are transcribed to CD too fast, so that they sound like played in E natural, which would be most unusual for a jazz ensemble. They most probably were played – and arranged – in Eb major.

Notes:

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

- Rust*2,*3,*4,*6: unknown tpt; unknown tbn, unknown clt, alt; unknown alt; unknown ten; unknown pno; unknown gtr; unknown sbs; unknown dms; Billy Banks vcl

- B. Rust, *The Victor Master Book Vol. 2*: t / tb / 3s / p / g / b / d; vocalist: Billie Banks.

- RCA Jazz Tribune No 58: Shelton Hemphill (tp); Charlie Holmes (cl, as); Henry Hicks (tb); Crawford Wethington (as); Joe Garland (ts, bar sax); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm); Baron Lee (ldr)

- Tom Lord, *Discography*: Billy Banks (vcl); Bill Coleman (tp); unknown (tb); unknown (cl, as); unknown (as); unknown (ts); Edgar Hayes (p); Bill Johnson (bj, g); Pops Foster (b); Joseph Smith (d)

- Storyville 1998/99, *Afterthoughts No 742*: "Billy Banks, late of Baron Lee's orchestra, is now heading his own band at Club Madrid, Cleveland." (PC 15/10/32 7/4) Is this a clue to the accompanying band on Victor of 18 August 1932?"

Tunes:

73306 Oh! You Sweet Thing Key of Eb / F

Victor

(Intro 4 bars ens 2 – CW alt 2)(Chorus 1 32 bars AABA BB voc + CW alt obl 30 – WPJ m-tpt end-b 2)(Chorus 2 32 bars AABA WPJ m-tpt 16 – EH pno 8 – WPJ m-tpt 8)(Chorus 3 32 bars AABA BB scat-voc 16 – BB voc 14 – HFW m-tbn bk 2)(Chorus 4 32 bars AABA HFW m-tbn 16 – GM clt 8 – GW m-tbn 14 – EH pno bk mod to F 2)(Chorus 5 32 bars AABA EH pno 16 – GM alt 8 – ens ad-lib 8)

73307 It Don't Mean A Thing (If It Ain't Got That Swing) Key of Bb (Gm)

Victor

(Intro 10 bars WPJ m-tpt)(Chorus 1 32 bars AABA WPJ m-tpt 16 – HFW m-tbn 8 – WPJ m-tpt 8)(Chorus 2 32 bars AABA BB voc)(Chorus 3 32 bars AABA BB voc 4 – WPJ m-tpt 4 – BB voc 4 – WPJ m-tpt 4 – BB voc 2 – WPJ m-tpt 2 – BB voc 2 – WPJ m-tpt 2 – BB voc 4 – WPJ m-tpt 4)(Bridge 12 bars JG ten + ens)(Chorus 4 32 bars AABA BB voc 4 – GM clt 4 – BB voc 4 – GM clt 4 – BB voc 2 – GM clt 2 – BB voc 2 – GM clt 2 – BB voc 4 – GM clt 4)(Coda 16 bars WPJ m-tpt + BB voc chase)

73306 You Wonderful Thing Key of Eb

Victor

(Intro 4 bars GM clt + ens)(Chorus 1 32 bars AABA BB voc + 2 clts 16 – BB voc + EH pno 8 – BB voc + 2 clts 8)(Chorus 2 32 bars AABA WPJ m-tpt + BB scat voc 16 – HFW m-tbn + BB scat voc 8 – WPJ m-tpt + BB scat voc 6 – EH pno 2)(Chorus 3 32 bars AABA BB voc + 2 clts 16 – BB voc + EH pno 8 – BB voc + 2 clts 8)

037 CAB CALLOWAY AND HIS ORCHESTRA

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms;

Minnie The Moocher

Hot Toddy

Minnie The Moocher (fragment)

Kicking The Gong Around (fragment)

Hollywood,

c. mid 1932

copyright date Oct. 15, 1932

Film soundtrack Paramount Publix Corp.

'The Big Broadcast'

www.youtube.com

www.youtube.com

www.youtube.com

www.youtube.com

It's a silly story how to get Bing Crosby into a radio broadcast and you wouldn't believe what can happen on that way.

But there are very nice bits of Cab Calloway with his band in action, plus the Vincent Lopez Orchestra – and their drummer, Crosby with Eddie Lang, the Boswell Sisters, and the very youthful Mills Brothers, still with their eldest brother John on guitar and vocal bass.

Notes:

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

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

- Stratemann, *Negro Bands on Film, Vol. 1*: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm

Soloists ad-lib:

MTM: no solos
 HT: AB alt 16, LW m-tpt 14, AH clt 16
 MTM: no solos
 KTGA: no solos

038 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Sep. 21, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry ‘Father’ White, De Priest Wheeler – tbn;
 Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;
 Roy Smeck – gtr (1); Chick Bullock – voc (1); Benny Carter – arr (3)

12339-A Git Along

Ban 32563,

Chronological Classics 537

12339-2 Git Along

Mt M-12485

not on LP/CD

12340-A Hot Toddy

Ban 6400,

Chronological Classics 537

Composer credits: 12339 (); 12340 ()

Obviously, the ARC/Banner people saw the necessity to give Chick Bullock and Roy Smeck a lift into higher regions of the recording business. But Bullock sounds pale against Cab, and Roy Smeck is no really fitting addition to the fine Calloway band. So, for the second title the two thankfully have left the band on their own.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo), Roy Smeck (g)
 - Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).
 - Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir); Chick Bullock (vcl)(1); Roy Smeck (gtr (1).
 - Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr; Roy Smeck -g; Chick Bullock -v
 - Rust*4: Edwin Swayzee -Lammar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr; Roy Smeck -g; Chick Bullock -v
 - Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d; Roy Smeck, g; Chick Bullock, v
 - Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr). Chick Bullock (vo); Roy Smeck (g) for first tune only.

Soloists ad-lib:

12339-A: ?LW m-tpt growl 20, HFW o-tbn 8, ?LW m-tpt growl 10, RS gtr 20

12340-A: AB alt 16, ? o-tpt 16, WFT ten 16, AH clt 16, BP pno 16

Notable differences of takes:

12339: As take -2 of this title is not reissued, comparison is impossible.

039 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 09, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry ‘Father’ White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

12543-A I’ve Got The World On A String

Br 6424,

Chronological Classics 537

12544-A Harlem Holiday

Br 6424,

Chronological Classics 537

12545-A Dixie Doorway

Ban 32812,

Chronological Classics 537

Composer credits: 12543 (); 12544 (); 12545 ()

The first title has Calloway singing a ballad, which seems to be new ground for him. But he is beautifully followed by one of the few solos of first-chair trumpet player Doc Cheatham who shines with great tone and phrasing. ‘Harlem Holiday’ is a riff tune with interesting harmonization and quirky Arville Harris on his clarinet. ‘Dixie Doorway’, then, is a somewhat unjazzy tune with trashy singing by Cab (no instrumental solos, here).

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr
 - Rust*4: Edwin Swayzee -Lammar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr
 - Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d
 - Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)
Soloists ad-lib:
 12543-A: AH clt 1, DC o-tp 16, ?HFW m-tbn+AH clt 8, DC o-tp 6
 12544-A: AH clt 16, WFT ten 8
 12545-A: no solos

040 CAB CALLOWAY AND HIS ORCHESTRA

New York, late 1932
 broadcast from the Cotton Club

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry ‘Father’ White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms
 King Porter Stomp

Milan A 252 (LP)

This little-known live recording shows the Calloway band in a tune that is not suited for the leader in that it has no lyrics at all. But it gives a good expression of the band when playing for dancers and listeners. The arrangement contains a lot of melodic material which is not known from the ubiquitous Redman/Henderson arrangement and may be original for the Calloway band, probably the work of the band’s main arranger Walter ‘Foots’ Thomas.

Notes:

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

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

Soloists ad-lib:

KPS: DPW o-tbn 4, WFT ten 2, WFT ten 16, ?ES o-tp 16, AH clt 16

041 CAB CALLOWAY AND HIS ORCHESTRA

New York, Nov. 15, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry ‘Father’ White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms
 12586-A Wah-Dee-Dah
 12587-A Sweet Rhythm
 12588-A Beale Street Mama
 Composer credits: 12586 (); 12587 (); 12588 ()

Ban 32812, Chronological Classics 537
 Br 6473, Chronological Classics 537
 Ban 32624, Chronological Classics 537

There is a very strong and exact rhythm section now dominated by Al Morgan’s string-bass. The trumpet soloist on the first two titles seems to be Doc Cheatham with his very light and airy tone, whereas I believe to hear Edwin Swayze soloing on the third title, fat and high up.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lammar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

12586-A: ?DC o-tp 16, AH clt 8
 12587-A: BP pno 4, ?DC o-tp 8, WFT ten 6, ?DC o-tp 8
 12588-A: ES o-tp 1+7, ES o-tp obl 24, WFT ten 14

042 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 30, 1932

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

12672-A That's What I Hate About Love

Br 6460, Chronological Classics 537

12673-A The Man From Harlem

Ban 32866, Chronological Classics 537

12674-A I Got A Right To Sing The Blues

Br 6460, Chronological Classics 537

12675-A My Sunday Gal

Br 6450, Chronological Classics 537

Composer credits: 12672 (); 12673 (); 12674 (); 12675 ()

The Calloway band with their singer grow commercial more and more. There is increasingly less jazz solistic and the part of the arrangements become trifling and trashy. This is the case with the first title of this session. It may be this development that brings us the appearance of Walter 'Foots' Thomas playing a short flute part in the arrangement.

'The Man From Harlem' then is a real gasser, obviously written for Cab himself and related to the 'Minnie The Moocher' fashion. The band swing smoothly and modern for the time, but sadly, there is little jazz soloistic.

The third title brings a ballad, and thus Doc Cheatham – engaged for first chair duties – once again plays beautiful solo trumpet with his delicate and silvery tone. A nice solution for the background to Cab's first chorus is a muted-trumpet leading the saxophone section.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lammar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sbs); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

12672-A: ?LW m-tpt obl 16 + 6, WFT ten 4, MW gtr 2

12673-A: BP pno obl 16 + 16, WFT ten 16, BP pno obl 16 + 16

12674-A: ?DC m-tpt 4, DC o-tpt 8 + 8, WFT ten 2, WFT ten obl 4

12675-A: ?LW o-tpt 32, BP pno obl 32, AH clt 8, WFT ten 8

043 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Dec. 07, 1932

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms, xyl;

Will Hudson – arr (3)

12694-A Eady Was A Lady

Ban 32647, Chronological Classics 537

12695-A Gotta Go Places And Do Things

Br 6473, Chronological Classics 537

12696-A Hot Water

Ban 32647, Chronological Classics 544

Composer credits: 12694 (); 12695 (); 12696 ()

'Eady' seems to be a sympathetic companion to 'Minnie The Moocher', intended to make up successful successors to Minnie. The only ad-lib players here obviously are Al Morgan – and, notwithstanding, Benny Payne.

'Gotta Go Places ...' shows a developing Arville Harris on clarinet and very beautiful open-trumpet solo by Edwin Swayze. Swayze must be the most under-rated musician in this band. There is little we know about this musician, but his detention might perhaps be explained by his psyche? He is reported to be greatly influenced by Joe King Oliver's trumpet style. He again plays great eight bars of solo on 'Hot Water', an otherwise tedious and un-inventive arrangement by Will Hudson who delivered more arrangements of this kind to the dance-band world in the early 1930s.

With this recording session the Calloway band ceased their recording activities for the ARC group of record companies. The American Victor recording company had become aware of Calloway's potentials and had given Calloway a recording contract.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lammar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr; Will Hudson -a

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar; Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

12694-A: no instrumental solos

12695-A: AH clt 4 + 4, DPW o-tbn 4, WFT ten 4, ES o-tp 16

12696-A: ES o-tp 8

044 CAB CALLOWAY AND HIS ORCHESTRA

New York, c. Jan. 1933

Cab Calloway – voc, ldr;

copyright date Mar. 30, 1933

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Film soundtrack Betty Boop Cartoon

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown - alt, clt, bcl; Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo, gtr; Al Morgan - sbs; Leroy Maxey – dms;

Mae Questel - voc

St. James Infirmary

www.youtube.com

Tiger Rag

www.youtube.com

There is little only heard of the Calloway band. The ‘St. James Infirmary’ part has Cab singing, accompanied by Bennie Payne on piano and a tuba player only (possibly Al Morgan? He knew how to play the tuba) .

But the final ‘Tiger Rag’ segment draws from the Missourians’ ‘Stoppin’ The Traffic’ arrangement. It looks like they carried their old ‘Missourians’ band-book along.

Notes:

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

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

- Stratemann, *Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists ad-lib:

SJI: no solos

TR: no solos

045 CAB CALLOWAY AND HIS ORCHESTRA

New York, c. early 1933

Cab Calloway – voc, ldr;

copyright date Jun. 03, 1933

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Film soundtrack Paramount Productions

Harry ‘Father’ White, De Priest Wheeler – tbn;

‘International House’

Andrew Brown - alt, clt, bcl; Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo; Al Morgan - sbs; Leroy Maxey – dms

Reefer Man

www.youtube.com

Al Morgan slaps on his bass at a fast pace until he is stopped by Cab. The band then starts ‘Reefer Man’ with short solos by Andrew Brown on clarinet (!) and Arville Harris on alto sax (!), and Al Morgan later plays a bass coda.

Notes:

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

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

- Stratemann, *Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists ad-lib:

RM: AM sbs, AB clt 8, AH alt 8, AM sbs

046 CAB CALLOWAY AND HIS ORCHESTRA

New York, c. early 1933

Cab Calloway – voc, ldr;

copyright date Aug. 02, 1933

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Film soundtrack Betty Boop Cartoon

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown - alt, clt, bar, bcl; Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo, gtr; Al Morgan - sbs; Leroy Maxey – dms, xyl;

Mae Questel - voc

Minnie The Moocher

www.youtube.com

The Old Man Of The Mountain

Doctor Jazz DJ-010 I

You Gotta Ho-De-Ho (To Get Along With Me)

Doctor Jazz DJ-010 I

The Scat Song

Doctor Jazz DJ-010 I

Again, as in the Betty Boop Cartoon 'Minnie The Moocher' (session 018 of 1932 without Harry White – see Cab Calloway Orchestra list elsewhere at this web-site), we have a nice introduction by the Calloway band live playing 'Minnie The Moocher', this time the growl part is performed by Edwin Swayze on muted trumpet. (Pike Davis, in the earlier movie, plays his solo open, muted by a derby-hat, only.) And it sounds like Swayze all through the whole film.

This is one of the Betty Boop Cartoons that were very famous at this time of early animated films. Jazz music found a new way of publicity. And Calloway with his extraordinary personality and presence was a fantastic partner of this animated little person, her strange squeezed voice being lent by singer Mae Questal in call-and-response manner with Calloway.

There is little soloing by the musicians. Behind Calloway's vocal in the first title we hear a baritone sax which probably is played by Andrew Brown.

Notes:

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

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

- Stratemann, *Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists ad-lib:

MTM: ES m-tpt 3

TOMOTM: DPW o-tbn 4; HFW o-tbn 8; ES o-tpt 6

YGDH: LW m-tpt 6; WFT ten 16; AM sbs obl 8

TSS: LW o-tpt 4 + 4 + 4; BP pno 4; WFT ten 2 + 2; MW bjo 4; DPW o-tbn 8; WFT ten 1+1

047 CAB CALLOWAY AND HIS ORCHESTRA

New York, c. Mar. 1933

Cab Calloway – voc, ldr;

copyright date Aug. 08, 1933

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Film soundtrack Paramount Productions

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo; Al Morgan – sbs; Leroy Maxey – dms

Minnie The Moocher

www.youtube.com

The Scat Song

www.youtube.com

Thanks to Franz Hoffmann's great services we have admittance to this Paramount Pictorial on You Tube.

The whole affair – Calloway with Ellington and Baron Lee – is an advertisement of Irving Mills to praise the three best known bands of his stable. Musical segments are very short, but give good sketches of the bands.

Notes:

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

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

- Stratemann, *Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists ad-lib:

MTM: no solos

TSS: BP pno 4, WFT ten 1+1

048 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Sep. 18, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno, cel; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Harry White – arr (1)

77684-1 Evenin'

Vic 24414,

Chronological Classics 544

77685-2 I Learned About Love From Her

Vic unissued

not on LP/CD

Composer credits: 77684 (H. White – M. Parrish)

This recording session starts Calloway's contractual duties for the Victor recording company. Most interestingly, the contract only lasted from this session until January of the following year. The year 1933 saw the band recording only for film companies, and for their extensive activities at the Cotton Club, New York. Now, in September 1933, they had added Eddie Barefield to strengthen their reed section and for arranging duties. And from now on, listen for the arrangements! There will be much novelty in this respect. Thanks to Mr. Barefield! The title 'I Learned About Love From Her' was re-recorded on 19 December 1933 and subsequently issued (session 040).

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).*

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

77684-1: BP pno 4, BP pno 2, DC m-tpt 16

049 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Sep. 21, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

77697-1 Little Town Gal

Vic 24494,

RCA LPM 10120 (LP)

77698-1 Harlem Hospitality

Vic 24414,

Chronological Classics 544

Composer credits: 77697 (Jeanne Burns); 77698 (J. Van Heusen – H. Arlen)

The German LP RCA LPM 10120 Jazz Star Serie No. 15 claims to have ‘Little Town Gal’ take 1 – unissued take, but this take is identical with 77697-4 of the session of 19 December 1933, and is thus listed only in italics! I have checked Cab’s vocal moans and high screams as well as guitar accents and the second tenor sax 4-bars, which start with two bars of very high playing – including a high Bb shake – that sound like from a soprano sax (can this be a soprano?). All these marks are identical with the issued take -4 of 19 December 1933 (session 040). Thus I suspect that take -1 is not on this LP – as the publisher of this LP series has made this same mistake on other LPs of this series.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

77697-1(?): WFT ten 4 + 4

77698-1: ES m-tpt obl 16 + 6, EB alt + HFW o-tbn chase 16

050 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Nov. 02, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Eddie Barefield – arr (1); Harry White – arr (2,3,4)

78503-1 The Lady With The Fan

Vic 24451,

Chronological Classics 544

78504-1 Harlem Camp Meeting

Vic 24494,

Chronological Classics 544

78505-1 Zaz Zuh Zaz

Vic 24557,

Chronological Classics 544

78506-1 Father’s Got His Glasses On

Vic 24451,

Chronological Classics 544

Composer credits: 78503 (Calloway – Burns - Brackman); 78504 (Harry White); 78505 (C. Calloway – H. White); 78506 (Ed Swayze)

For a very amusing visual version of ‘The Lady With The Fan’ see the film ‘Cab Calloway’s Hi-De-Ho’ (see session 043). There is novel writing for the reeds in this title, obviously brought in by Eddie Barefield (reeds-chorus after Calloway’s first vocal chorus and final band chorus). And there is great bluesy trumpet playing in the King Oliver traditional, thus most probably Edwin Swayze.

Adequately, the second title is started by bell-effects produced by the trumpets, and later on tube-bells are used to underline the religious appearance of the number. The bells may be played by the title’s arranger, Harry ‘Father’ White.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, Jazz Directory, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr; Harry White -a

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d; Harry White, a

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr); Harry White (arr)

Soloists ad-lib:

78503-1: EB alt obl 4 + 4, BP pno obl 8, BP pno obl 8, ES o-tpt 8, BP pno obl 8, EB alt 8, BP pno obl 8

78504-1: ?AH clt 30, LW m-tpt growl 14, BP pno 8

78505-1: BP pno obl 8 + 8, BP pno obl 8 + 8, EB alt obl 7

78506-1: HFW o-tbn 2+16 + 6, DC m-tpt 16, EB alt 8, DC m-tpt 6, LW o-tpt

051 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Dec. 18, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno, cel; Morris White – bjo, gtr; Al Morgan – sbs; Leroy Maxey – dms, bells, xyl;

Bennie Payne – voc (7); Harry White – arr (3,4)

78866-1 Minnie The Moocher

Vic unissued on 78, Neatwork RP 2065

78866-2 Minnie The Moocher

Vic uniss 78, RCA NL 89560 (LP)

78867-1 The Scat Song

Vic 24511, Chronological Classics 544

78867-2 The Scat Song

Vic uniss 78, RCA NL 89560 (LP)

78868-1 Kickin’ The Gong Around

HMV X-4318, Chronological Classics 544

78868-2 Kickin’ The Gong Around

Vic unissued on 78, RCA NL 89560 (LP)

78869-1 There’s A Cabin In The Cotton

Vic 24511, Chronological Classics 544

Composer credits: 78866 (C. Calloway – I. Mills); 78867 (Cab Calloway); 78868 (T. Koehler – H. Arlen); 78869 (Parrish - Parkins)

Unfortunately, I do not possess the Chronological Classics CD 544 claiming to have ‘Minnie The Moocher’ take -2, taken from the German RCA LP LPM 10120 Jazz Star Serie No. 15, which asserts to carry the unissued take -2. Instead, I own the French double LP NL 89560 (2) which includes both takes of ‘Minnie ...’. From this source I have to state that this very tune in reality has take -1 on the German Jazz Star Series – the normal take, and thus conclusively also on Classics 544! None of these two takes were issued on 78.

‘The Scat Song’ has a lot of soloistic, certainly Doc Cheatham – who rhythmically fluffs his first 4 bars in take -1.

The German Jazz Star Series has take -2 of ‘Kickin’ The Gong Around’, just like the French RCA NL 89560 LP, as well as my British JSP CD 908D. The French Chronological Classics CD 544 claims to have take -1, but this could not be checked missing this CD in my collection.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, Jazz Directory, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir); Benny Paine (vcl).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel -v; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr; Bennie Payne -v

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d; Bennie Payne, v

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr); Bennie Payne (vo)

Soloists ad-lib:

78866: LW m-tpt growl 4, BP pno obl 8, LW m-tpt obl 8 + 8, BP pno obl 8

78867: DC o-tpt 4, EB alt 4, BP pno 4, WFT ten 2 + 2, DC m-tpt 16, BP pno 8, WFT ten 8, MW gtr 4, HFW o-tbn 8, EB alt - WFT ten chase 4, EB alt 4

78868-2: BP cel obl 16, BP pno obl 8 + 4

78869-1: DC m-tpt 16,

Notable differences of takes:

- 78866-1: LW second growl phrase in bars 11/12 of tune: 3 eighth-notes b – e – f#, 1 half note g, 5 eighth-notes e – c – b – g – f#
 78866-2: LW second growl phrase in bars 11/12 of tune: 7 eighth-notes/triplets E – B – F# – g – d# – e – f#, 1 half- note g, 1 quarter-note d (approximately)
 78867-1: MW gtr plays in bar 7 of tune: 2 half-notes c – a / DC o-tpt 4 bars are initially rhythmically disorganized
 78867-2: MW gtr plays in bars 7/8 of tune: three-quarter-note eb, quarter-note d, 2 half-notes c – a / DC o-tpt 4 bars are rhythmically correct
 78868-1: Missing Chronological Classics 544 claiming ‘Kickin’ ...’ take -1, comparing to take -2 on RCA NL 89560 is impossible
 78868-2: Missing Chronological Classics 544 claiming ‘Kickin’ ...’ take -1, comparing to take -2 on RCA NL 89560 is impossible

052 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Dec. 19, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo, gtr; Al Morgan – sbs; Leroy Maxey – dms

77685-3 I Learned About Love From Her

Vic 24557,

Chronological Classics 544

77685-4 I Learned About Love From Her

Vic 24557,

Neatwork RP 2065

77697-4 Little Town Gal

Vic 24494,

Chronological Classics 544

Composer credits: 776856 (Cab Calloway); 77697 (Jeanne Burns)

Here, now, we have the issued takes of ‘I Learned About Love From Her’, recorded for the first time at the session 18 September 1933. But there is very little jazz on this tune, a nice muted introduction by Doc Cheatham, and I like Morris White’s guitar spots, and I am sad to say that Garvin Bushell in his book ‘Jazz from the Beginning’ devalues White’s playing for lacking drive in his beat.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

77685: DC m-tpt 8, MW gtr obl 8

77697-4: WFT ten 4 + 4

Notable differences of takes:

77685-3: Third bar of first chorus: DC m-tpt plays: c – c# – d – c – bb – a – g

77685-4: Third bar of first chorus: DC m-tpt plays: e – d – b – bb – a – g

053 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Jan. 22, 1934

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms, xyl;

Alex Hill – arr (1); Will Hudson – arr (2); Harry White – arr (3,4)

81088-1 Long ‘Bout Midnight

Vic 24592,

Chronological Classics 544

81089-1 Moon Glow

Vic 24690,

Chronological Classics 544

81090-1 Jitterbug

Vic 24557,

Chronological Classics 544

81090-2 Jitterbug

Vic 24557,

Neatwork RP 2065

Composer credits: 81088 (A. Hill – I. Mills); 81089 (Will Hudson); 81090 (Ed Swayze – Cab Calloway)

‘Long ‘Bout Midnight’ features a trumpet solo by high-note man Lammar Wright and a soft-sounding trombone solo by Harry Father White. On ‘Moon Glow’ I believe to hear both clarinet solos plus the alto solo played by Eddie Barefield. This is always multi-toned playing on either instrument in Barefield’s style. (Arville Harris’ clarinet style also is multi-toned, but quirky and shaking in contrast to Barefield’s style.)

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).*

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -g; Al Morgan -sb; LeRoy Maxey -d

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, as, bar; Walter Thomas, cl, ts, f; Bennie Payne, p, cel; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

81088-1: LW o-tpt 8, HFW o-tbn 8, WFT ten 6

81089-1: EB clt 8, MW gtr 2, EB alt 32, BP pno 2, EB clt 8, EB clt 2

81090: ES m-tpt obl 1+15, HFW m-tbn obl 1+15, EB alt 1+15, AH clt 2+15, WFT ten 4

Notable differences of takes:

81090-1: measure four of last bar of intro and measure 1 of first bar of chorus are played by string-bass playing D - G

81090-2: measure four of last bar of intro and measure 1 of first bar of chorus are played by vibraphone playing D - G

054 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Jan. 23, 1934

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno, cel; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

81093-1 Hotcha Razz-Ma-Tazz

Vic 24690,

Chronological Classics 544

81094-1 Margie

Vic 24659,

Chronological Classics 544

81095-1 Emaline

Vic 24659,

Chronological Classics 544

Composer credits: 81093 (Razaf – Hudson - Mills); 81094 (B. Davis – C. Conrad – J. Russell Robinson); 81095 (M. Parrish – F. Perkins)

‘Hotcha-Razz-Ma-Tazz’ brings a hot muted trumpet solo by Ed Swayze and then DePriest Wheeler on trombone almost J.C. Higginbotham-like. ‘Margie’ has her melody by tenor and baritone saxophones and later a single-string guitar solo, followed by some high-note blowing by Lamar Wright, Eddie Barefield on baritone, followed by some kettle-drum breaks – as far as I hear - and then a two-trombones section in harmony. The melody of ‘Emaline’ is exposed by Doc Cheatham on muted trumpet followed by Harry Father White on muted-trombone. Behind Cab’s alst chorus there are some nice saxophones combined with a muted trobone.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- Carey, McCarthy, *Jazz Directory, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).*

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -g; Al Morgan -sb; LeRoy Maxey -d

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

81093-1: ES m-tpt 16, DPW o-tbn 8, EB alt 8

81094-1: MW gtr 14, LW o-tpt 14, EB bar 2+14, AH clt 8, WFT ten 4

81095-1: HFW m-tbn 4, DC m-tpt 14, HFW m-tbn 8, BP pno obl 14 + 6

055 CAB CALLOWAY AND HIS ORCHESTRA

New York,

May/June 1934

Cab Calloway – voc, ldr;

copyright date Aug. 21, 1934

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Film soundtrack Paramount Productions

Harry ‘Father’ White, De Priest Wheeler – tbn;

‘Cab Calloway’s Hi-De-Ho’

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

Minnie The Moocher
 Rail Rhythm
 Zaz Zuh Zaz
 The Lady With The Fan
 Minnie The Moocher (fragment)
 I Love A Parade

Harlequin HQ2005 (LP)
 Harlequin HQ2005 (LP)
 Harlequin HQ2005 (LP)
 Harlequin HQ2005 (LP)

This film shows an amusing story about musicians touring in their luxury Pullman railroad waggon and the infidelity of a Pullman porter's wife.

It can be watched at www.youtube.com in its entirety.

Notes:

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

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

- Stratemann, *Negro Bands on Film*, Vol. 1: Lamar Wright, Doc Cheatham, Edwin Swayzee, Lamar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm

Soloists ad-lib:

MTM: no solos

RR: ES o-tpt 14, EB bar 24

ZZZ: BP pno obl 8 + 8 + 8 + 8, EB alt 8

TLWTF: BP pno obl 8, WFT ten obl 4, BP pno obl 8, EB alt obl 4, BP pno obl 8

MTM (fragment): EB alt 2

I Love A Parade: no solos

056 CAB CALLOWAY AND HIS ORCHESTRA

Chicago,

Sep. 04, 1934

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt, flt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Edwin Swayzee – arr (4)

CP-1104-A Chinese Rhythm

Br 6992,

Chronological Classics 544

CP-1105-A Moonlight Rhapsody

Br 7411,

Chronological Classics 544

CP-1106-A Avalon

Br 7411,

Chronological Classics 544

CP-1107-A Weakness

Br 6992,

Chronological Classics 554

Composer credits: CP-1104 (); CP-1105 (); CP-1106 (); CP-1107 ()

'Chinese Rhythm' is an unfortunate joke on Chinese people speaking their language. But there is good performance by two trumpeters, probably Doc Cheatham in his elegant and sober style, and later probably Edwin Swayze grunting behind the singer.

'Moonlight Rhapsody' obviously tries to leap up on Ellington's successful "Mood" style. Avalon, then, is a very common recitation of this Al Jolson song of 1920 and carries Walter Thomas' flute and Morris White's very tasteful and effective guitar when reacting to melodic movements.

The most interesting title is 'Weakness', as it is a real jazzy arrangement of trumpeter Edwin Swayze, including good soloistic: the verse played by Lamar Wright on muted trumpet, Swayze's full chorus on open horn, and DePriest Wheeler and Bennie Payne taking 8-bar solo spots. Most remarkable is Swayze's solo – it must be he as arranger to procure this extended solo performance for himself. His stylistic origin from the King Oliver style is still to be recognized.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Edwin Swayzee, Lamar Wright (tp); De Priest Wheeler, Harry White (tb); Andrew Brown, Thornton Blue, Arville Harris, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d); Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Edwin Swayzee -Lamar Wright -Doc Cheatham -t; De Priest Wheeler -Harry White -tb; Eddie Barefield -cl -as -bar; Arville Harris -as -cl; Andrew Brown -bcl -as -bar; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -g; Al Morgan -sb; LeRoy Maxey -d

- Rust*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

CP-1104-A: ?DC m-tpt 30, AH clt 30, ?ES m-tpt obl 30, EB alt 16, LW o-tpt 8

CP-1105-A: EB clt 12

CP-1106-A: ES o-tpt 8, WFT flt – MW gtr chase 16, DC m-tpt 8, WFT flt 6, HFW m-tbn 4

CP-1107-A: LW m-tpt 16, ES o-tpt 30, DPW o-tbn 8, BP pno 8

057 CAB CALLOWAY AND HIS ORCHESTRA

New York,

late 1934/ early 1935

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry ‘Father’ White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

Film soundtrack Paramount Productions
 ‘Cab Calloway’s Jitterbug Party’

The Call Of The Jitterbug (fragment)
 Minnie The Moocher
 Hotcha-Razz-Ma-Tazz
 Long About Midnight 1
 Long About Midnight 2
 Long About Midnight 3
 The Call Of The Jitterbug 1
 The Call Of The Jitterbug 2

www.youtube.com
www.youtube.com
www.youtube.com
www.youtube.com
www.youtube.com
www.youtube.com
www.youtube.com

And again, an amusing story about Cab, his musicians, and their followers.
 This film can be watched at www.youtube.com in its entirety.

Notes:

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

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

- Stratemann, *Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists ad-lib:

TCOTJ (fragment): no solos
 MTM: no solos
 HRMT: no solos
 LAM 1: no solos
 LAM 2: DC m-tpt 16 + 2
 LAM 3: DC m-tpt 8
 TCOTJ 1: BP pno obl 32
 TCOTJ 2: LW m-tpt 16, AH clt 4, WFT ten 2

058 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Oct. 03, 1935

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

60021-AA	I’m In The Mood For Love	Dec F 5785,	Ambassador CLA 1901
60022-A	You Are My Lucky Star	Dec F 5785,	Ambassador CLA 1901
60023-E	La Cucaracha	Dec F 5835,	Ambassador CLA 1901
60024-A	Got A Bran’ New Suit	Dec uniss.	Ambassador CLA 1901
60024-B	Got A Bran’ New Suit	Dec F 5836,	Ambassador CLA 1901

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

When Louis Armstrong was booked for New York’s ‘Connie’s Inn’ in 1935, he had to leave his former band in Chicago for musicians’ union’s rules, and Joe Glaser, Armstrong’s manager for a very long time, engaged the Luis Russell Band of New York to accompany Louis. Their old connection of 1930 was re-nued and would be continued until 1943. Armstrong with his trumpet sounds and gruff singing voice was the main attraction, but he gave room for his fellow-musicians to solo between his own parts. Thus we hear all four saxophonists on these sides (see ‘solos ad-lib’) and a little Luis Russell on piano, but no trombone outings. And there are small parts by Gus Aiken (as I believe) as well as a trumpet obligato to Louis’ vocal by Louis Bacon. Luis Russell, by the way, was the bandleader.

These Decca recordings are the beginning of a most successful period of Armstrong’s career and his world-wide renown as a public star.

Notes:

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

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

Solos ad-lib:

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

Discernible differences of takes (thanks to Mr. Jos Willems):

60024-A: Armstrong sings in bars 12/13: “... she’s the reason I got a bran’ new tie ...”
 60024-B: Armstrong sings in bars 12/13: “... she’s the reason why I got a bran’ new tie ...”

059 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Nov. 22, 1935

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

60155-A	I’ve Got My Fingers Crossed	Dec F 5869,	Ambassador CLA 1901
60155-D	I’ve Got My Fingers Crossed	Dec 623,	Ambassador CLA 1901
60156-A	Old Man Mose	Dec F-5895,	Ambassador CLA 1901
60156-D	Old Man Mose	Dec 622,	Ambassador CLA 1901
60156-E	Old Man Mose	Dec 622,	Ambassador CLA 1901
60157-C	I’m Shooting High	Dec 623,	Ambassador CLA 1901
60158-D	Falling In Love With You	Dec 622,	Ambassador CLA 1901

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

I – KBR – am following Jos Willems’ fantastic Armstrong discography ‘All of Me’, which absolutely leaves nothing to be desired. Yet, the originators of ‘Classic Jazz Productions’ of Sweden and their un-comparable CD series ‘Ambassador’ of Louis Armstrong’s recordings after 1935, note: “The orchestral arrangements of 60156-A differs from those of the remakes 60156-D and 60156-E. The former has no trumpet solo. The reason for suggesting a second date 60155-D – 60158-D depends on the different recording sound.” They might possibly be right, but I – KBR – would like to keep the common order of sequence.

And we hear Louis Armstrong in all his glory singing, scatting, and playing trumpet – open and muted. Fantastic! Luis Russell gets some very few spots on piano to play some bridges in ‘Old Man Mose’, and – pay attention! – Henry ‘Moon’ Jones gets a two-bars break on clarinet in ‘Falling In Love With You’.

Notes:

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

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

- Rust*4,*6: Louis Armstrong -t -v; Leonard Davis -Gus Aiken -Louis Bacon -t; Harry White -James Archey -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -cl -ts; Greely Walton -ts; Luis Russell -p; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d -vib

Solos ad-lib:

60155-A: LA voc 30; CH alt 2; GW ten 2; LA o-tpt 16 + 1 + 2 + 32 + 2 + 2
 60155-D: LA voc 30; CH alt 2; GW ten 2; LA m-tpt 16; LA o-tpt 2 + 32 + 2 + 2
 60156-A: LA voc 16; LA voc + band choir 16 + 16; LA voc 16; LA voc + band choir 16 + 16; PB dms 4; LA voc + band choir 2
 60156-D-E: LR pno 8; LA o-tpt 16; LR pno 4; LA voc 16; LA voc + band choir 16 + 16; LA voc 16; LA voc + band choir 16 + 16; PB dms 4; LA voc 2

60157: LA m-tpt 2 + 16; LA voc 2 + 32; LR pno 4; LA o-tpt 4 + 4 + 6 + 2 + 4 + 4

60158: LA o-tpt 16 + 4; LR pno 1; LA voc 32; HMJ clt 2; LA o-tpt 2 + 12 + 8

Discernible differences of takes (thanks to Mr. Jos Willems):

60155-A: Armstrong sings in the middle eight: “... old man trouble, that goes double ...”

60155-B: Armstrong sings in the middle eight: “... old man trouble, and that goes double ...”

60156-A: Armstrong does not solo on trumpet in this take of this title

60156-D: After Armstrong’s “... I knocked at his door ...” Barbarin responds with four drum-strokes

60156-E: After Armstrong’s “... I knocked at his door ...” Barbarin responds with three drum-strokes

060 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Dec. 13, 1935

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

60227-A	Red Sails In The Sunset	Dec 648,	Ambassador CLA 1901
60228-A	On Treasure Island	Dec 648,	Ambassador CLA 1901

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

And again, no wonder, it is Louis all through, in every possible variety. But listen also to the beautiful obligato on muted trumpet, by Louis Bacon, as I believe, in ‘Red Sails In The Sunset’.

Notes:

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

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

- Rust*4,*6: Louis Armstrong -t -v; Leonard Davis -Gus Aiken -Louis Bacon -t; Harry White -James Archey -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -cl -ts; Greely Walton -ts; Luis Russell -p; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d -vib

Solos ad-lib:

60227: LA m-tpt 24; LA voc + ?LB m-tpt obl 32; LA o-tpt 2 + 8 + 4

60228: LA m-tpt 32; LA voc 32; LA o-tpt 1 + 16

061 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Dec. 19, 1935

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

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

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

And again, one whole recording session for Louis Armstrong and his trumpet and singing. It is fantastic what he was able to do in his music. Of his colleagues we can hear Luis Russell with beautiful silvery obligatos to Louis vocal chorus of ‘Thanks A Million’ and again in ‘Solitude’, and later he incites tenorist Greely Walton for an oh-so-short solo of eight bars in both takes of ‘I Hope Gabriel Likes My Music’.

Notes:

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

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

Solos ad-lib:

60249: LA o-tpt 24; LA voc + LR pno obl 31; LR pno 1+2; LA o-tpt 16
 60250: LA voc 32; LA o-tpt 32
 60251: LA o-tpt intro 4; LR pno 4; LA voc + LR pno obl 32; LA o-tpt 32
 60252: LA voc 36; GW ten 8; JA o-tbn 8; LR pno 8; LA o-tpt 36 + 8

Discernible differences of takes (in parts thanks to Mr. Jos Willems):

60249-A: First chorus, bar eleven: Armstrong plays a jumping trill ab-bb-ab at the fourth measure
 60249-B: First chorus, bar eleven: Armstrong plays f-ab (eighth – fourth note) at the fourth measure
 60251-A: Armstrong sings in middle eight, bar 17: “... Mama, I sit in my chair...” and later: “... in my solitude I’m praying...”
 60251-B: Armstrong sings in middle eight, bar 17: “... I sit in my chair...” and later: “... in my solitude Mama, I’m praying...”
 60251-C: Armstrong sings in middle eight, bar 17: “... I sit in my chair...” and later: “... in my solitude I’m praying...”
 60252-B: Armstrong introduces Greely Walton for his solo: “Now Brother Greely, swing one for Gabe ...”
 60252-C: Armstrong introduces Greely Walton for his solo: “Now Brother Greely, how about swingin’ some for Gabriel ...”

062 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Jan. 18, 1936

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

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

Composer credits: 60362 (Reilly – Farley - Hodgson); 60363 (S. Chaplin – S. Cahn)

At this session the band is surprisingly tame and below their usual quality. Did they have to little sleep? There really is no fire performance. The tenorist playing the break in the first title should be Bingie Madison as judged by his coated tone.

Notes:

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

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

Solos ad-lib:

60362: LA voc 30; BM ten 2; LA o-tpt 32 + 32
 60363: LA voc 2 + 40; LA voc 2 + 2; LA o-tpt 40 + 4

Discernible differences of takes (thanks to Mr. Jos Willems):

60363-A: Band starts tune with un-audible snare drum rhythm
 60363-B: Band starts tune with a distinctly audible snare drum rhythm (press rolls)

063 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Apr. 28, 1936

Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry ‘Father’ White, Snub Mosley, Jimmy Archey – tbn;
 Henry ‘Moon’ Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms, *kettle-dms (1)*;

Ray 'Dutch' Smith – talk (1)

61075-A Somebody Stole My Break

61058-A I Come From A Musical Family

Dec 797,

Dec 797,

Ambassador CLA 1902

Ambassador CLA 1902

Composer credits: 61075 (Franklin); 61058 (Franklin) Note: It is assumed that the last two digits of the matrix number of the first title were inverted and should in fact be 61057!

These are two titles of the Louis Armstrong Band that do not ring a bell in my head. These titles probably are the compositional work of a man who obviously tried but did not succeed to put a foot into the musical market. Both titles lack pep and melody and are entirely uninteresting and un-suitable for a musical genius of Louis' stature. Still, without the latter they would probably never have found their way on record. They are childish and constructed without creative gift. Poor Louis!

Notes:

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

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

- Rust*3,*4: Louis Armstrong -t -v; Leonard Davis -Gus Aiken -Louis Bacon -t; Harry White -Snub Mosley -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -Greely Walton -ts; Luis Russell -p; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d

- Rust*6: Louis Armstrong -t -v; Leonard Davis -Gus Aiken -Louis Bacon -t; Harry White -Jimmy Archey -Snub Mosley -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -cl -ts; Greely Walton -ts; Luis Russell -p; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d -vib

Solos ad-lib:

61075: LA voc 8; LA voc+RDS talk 32; LA o-tpt 16; BM ten 8; SM o-tbn 6; LA o-tpt 32

61058: LA voc 32 + 32 + (PF sbs 2 + HFW o-tbn 2 + LR pno 2 + LB gtr 2 + BM ten 2 + LB o-tpt 2 + PB dms 2); LA o-tpt 32+4

064 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Apr. 29, 1936

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry 'Father' White, Snub Mosley, Jimmy Archey – tbn;

Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

61059-A If We Never Meet Again

Dec 906,

Ambassador CLA 1902

Composer credits: 61059 (Gerlach - Armstrong)

This is Louis at his most commercial for the time, but musically it is far above the last titles above.

Notes:

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

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

- Rust*3,*4: Louis Armstrong -t -v; Leonard Davis -Gus Aiken -Louis Bacon -t; Harry White -Snub Mosley -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -Greely Walton -ts; Luis Russell -p; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d

- Rust*6: Louis Armstrong -t -v; Leonard Davis -Gus Aiken -Louis Bacon -t; Harry White -Jimmy Archey -Snub Mosley -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -cl -ts; Greely Walton -ts; Luis Russell -p; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d -vib

Solos ad-lib:

61059: BM ten + LA m-tpt obl 31; LA voc 32; LA o-tpt 1+8+1

065 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

May 18, 1936

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry 'Father' White, 'Snub' Mosley, Jimmy Archey – tbn;

Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

61106-A Lyin' To Myself

Dec 835,

Ambassador CLA 1902

61107-A Ev'ntide

Dec 835,

Ambassador CLA 1902

61108-A Swing That Music

Dec 866,

Ambassador CLA 1902

61109-A Thankful

Dec 866,

Ambassador CLA 1902

61110-A Red Nose

Dec 1049,

Ambassador CLA 1902

61111-A Mahogany Hall Stomp

Dec 824,

Ambassador CLA 1902

Composers credits: 61106 (Carmichael - Adams); 61107 (Carmichael); 61108 (Gerlach - Armstrong); 61109 (S. Cahn - S. Chaplin); 61110 (Lake); 61111 (Williams)

In former sessions we still had some short passages improvised by Louis' band colleagues, but this habit obviously was finished by somebody who had other musical performances in mind. In five titles we have one Luis Russell piano intro and one piano-cum-trumpet obligato for one chorus behind Louis. This is sheer commercialism and very little music. Only the last title – Spencer Williams' 'Mahogany Hall Stomp' bears a relation to ole' N'Orleans in giving room to improvise to a couple of band musicians. With them, this is the only improvised chorus of one of the giants of early swing music, Charlie Holmes. And he plays with real gusto and taste.

Notes:

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

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

- Rust*3,*4: Louis Armstrong -t -v; Leonard Davis -Gus Aiken -Louis Bacon -t; Harry White -Jimmy Archey -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -Greely Walton -ts; Luis Russell -p; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d
 - Rust*6: Louis Armstrong -t -v; Leonard Davis -Gus Aiken -Louis Bacon -t; Harry White -Jimmy Archey -Snub Mosley -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -cl -ts; Greely Walton -ts; Luis Russell -p; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d -vib

Solos ad-lib:

61106: LA o-tpt 24; LA voc 4 + 32; LA o-tpt 8+2
 61107: LR pno 4; LA voc 32; LA o-tpt 1+32
 61108: LA voc 32; LA o-tpt 32 + 32 + 32 + 32
 61109: LA voc 32; LA o-tpt 32
 61110: LA voc + LR pno + LB o-tpt obl 32; LA o-tpt 32; LR pno 2; LA m-tpt 8
 61111: LA o-tpt 1+16 + 16; LA o-tpt 12; JA o-tbn 12; GW ten 12; LA m-tpt 12 + 12 + 12 + 12; CH alt 12; LA o-tpt 12 + 12+4

066 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, early Jan. 1937
 Norge Household, broadcast transcription

Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry ‘Father’ White, ‘Snub’ Mosley, Jimmy Archey – tbn;
 Henry ‘Moon’ Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 When It’s Sleepy Time Down South (two bars) Ambassador CLA 1903
 St. Louis Blues Ambassador CLA 1903
 The Skeleton In The Closet Ambassador CLA 1903

There are three sessions for advertising ‘Norge Household’ utensils published by Swedish ‘Ambassador’ CDs, this one being the first one. ‘When It’s Sleepy Time Down South’, Armstrong’s theme song of this time, only being conceded two bars of it. A fast ‘St. Louis Blues’ then has six choruses of Armstrong’s work, even up-speeded later. But they give the 16-bars verse to trombonist ‘Snub’ Mosley! How nice! The last title then shows some funny encounter with the spooks, and its digesting it by trumpet.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
 - Rust*2,*3,*4,*6: not listed

Solos ad-lib:

WISTDS: LA o-tpt 2
 TSLB: LA o-tpt 12 + 2; SM o-tbn 16; LA o-tpt 12 + 12 + 12 + 12 + 12
 TSITC: LA voc 32 + 32; LA o-tpt 32+8

067 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, early Jan. 1937
 Norge Household, broadcast transcription

Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry ‘Father’ White, ‘Snub’ Mosley, Jimmy Archey – tbn;
 Henry ‘Moon’ Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 Dinah Ambassador CLA 1902
 Swing That Music Ambassador CLA 1902

This here is Louis doing advertising duties, again, as at session 016 above. Probably/possibly, both sessions were recorded at the same date. Both titles are at fast pace and have Armstrong playing in very largely spent arches, using identical rhythmic phrases to avoid a too fast fingering. It’s Louis Armstrong all over, and no colleague given a chance to shine. A bit boring, I’d say.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
 - Rust*2,*3,*4,*6: not listed

Solos ad-lib:

D: LA o-tpt 4 + 32 + 32 + 32 + 32+8
 STM: LA voc 32; LA o-tpt 32 + 32 + 32 + 32

068 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Mar. 07, 1937
 Norge Household, broadcast transcription

Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry ‘Father’ White, ‘Snub’ Mosley, Jimmy Archey – tbn;
 Henry ‘Moon’ Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 Dinah Ambassador CLA 1903

And another Louis doing advertising duties, as at session 016 above. This session was obviously recorded live at an not noted concert event in New York. And it carries additionally to Armstrong’s common trumpet work, stretched because of the fast paces used, a half chorus by altoist Charlie Holmes in his wonderful poetic style. But, as also has to be stated, this also looks like the very last session of the Luis Russell Band under Armstrong’s flag with Henry ‘Moon’ Jones on first – lead – alto. We do not know the reason(s) for him leaving the band, but he is known to have worked in the music field in the 1940s in New York, he might simple have been fed up with touring.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
 - Rust*2,*3,*4,*6: not listed

Solos ad-lib:

D: LA o-tpt 4; CH alt 2+16 + 8; LA o-tpt 32 + 32 + 32 + 32+8

069 HOT LIPS PAGE AND HIS BAND

New York,

Apr. 27, 1938

Hot Lips Page – tpt, voc, ldr;

Eddie Mullens, Bobby Moore – tpt;

Harry 'Father' White, George Stevenson – tbn;

Ulysses Scott – alt; Ben Smith – alt, clt; Benny Waters, Ernie Powell – ten;

Jimmy Reynolds – pno; Connie Wainright – gtr; Abe Bolar – sbs; Alfred Taylor – dms;

Harry White – arr (5)

022923-1	Jumpin'	BB B-7583,	Chronological Classics 561
022924-1	Feelin' High And Happy	BB B-7569,	Chronological Classics 561
022925-1	At Your Beck And Call	BB B-7569,	Chronological Classics 561
022926-1	Rock It For Me	BB B-7567,	Chronological Classics 561
022927-1	Skull Duggery	BB B-7583,	Chronological Classics 561
022928-1	I Let A Song Go Out Of My Heart	BB B-7567,	Chronological Classics 561

Composer credits: 022923 (Waters – Page); 022924 (Koehler – Bloom); 022925 (Ram – DeLange); 022926 (Werner – Werner); 022927 (White – Page); 022928 (Nemo – Mills – Ellington)

All items recorded at this session have bandleader Hot Lips Page as main soloist, on trumpet as well as singing. His trumpet facilities are magnificent, and he certainly might have been a menace to Louis Armstrong in the coloured public's popularity and favor. But his manager Joe Glaser – Louis Armstrong's manager as well – knew how to keep Hot Lips Page back not to injure Armstrong's acceptance and glory. Yet, this recording session was Glaser's initiative, and the result is very fine and hot swing music with Lips Page the reigning star. There is very little soloing by other musicians, and without any documented statements re the reed soloists, nothing definite can be said. Bennie Waters' tenor sax style at this time is unknown, and – as he was more of a reading musician and arranger (see the subsequent Lanceford sessions), his main task was section work. I am therefore inclined to assume Ben Smith to be the clarinet soloist, and Ernie Powell to be the tenor sax man.

Harry White's arrangement of 'Skull Duggery' has the contemporary fashion of the clarinet lead of the saxophone section (Glenn Miller) in its first chorus. The last chorus has its first two A-part prolonged by 4 bars each, so the the chorus has 40 bars.

So, no solo work attributable to Ben Waters!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Eddie Mullens, Bobby Moore, Lips Page (tp); George Stevens, Harry White (tb); Benny Waters, Ben Smith, Ernie Powell, Ulysses Scott (s); Jimmy Reynolds (p); Connie Wainright (g); Abe Bolar (b); Alfred Taylor (dm)
 - Rust*2: Eddie Mullens, Bobby Moore (tpt); Hot Lips Page (tpt, vcl); George Stevenson, Harry White (tbn); Ben Smith, Ulysses Scott (alt); Benny Waters, Ernie Powell (ten); Jimmy Reynolds (pno); Connie Wainright (gtr); Abe Bolar (sbs); Alfred Taylor (dms)
 - Rust*3: Eddie Mullens -Bobby Moore -t; Hot Lips Page -t -v; George Stevenson -tb; Harry White -tb -a; Ulysses Scott -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d
 - Rust*4,*6: Hot Lips Page -t -v -dir; Eddie Mullens -Bobby Moore -t; George Stevenson -tb; Harry White -tb -a; Ulysses Scott -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d

Soloists ad-lib:

022923-1:	?EP ten 16; HLP o-tpt 8; ?BS clt 16
022924-1:	HLP voc 32; ?EP ten 1+4 + 8; HLP o-tpt 1+ 32
022925-1:	HLP voc 32; JR pno 4; HLP o-tpt 32
022926-1:	AB sbs 1 +1; HLP voc 32; JR pno 4; HLP o-tpt 2 + 2 + 8 + 2
022927-1:	?BS clt 8; HLP o-tpt 32
022928-1:	BS alt 15 + 1+7; HLP o-tpt 1+15; ?EP ten 1+8; HLP m-tpt 7 + 1

070 HOT LIPS PAGE AND HIS BAND

New York,

Jun. 24, 1938

Hot Lips Page – tpt, voc, ldr;

Dave Page, Bobby Moore – tpt;

Harry 'Father' White, George Stevenson – tbn;

Ben Williams – alt, ten; Ben Smith – alt, clt; Benny Waters, Ernie Powell – ten;

Jimmy Reynolds – pno; Connie Wainright – gtr; Abe Bolar – sbs; Alfred Taylor – dms;

Dolores Payne – voc (1,2); Ben Bowers – voc (6)

023732-1	If I Were You	BB B-7684,	Chronological Classics 561
023733-1	(A Sky Of Blue, With You) And So Forth	BB B-7680,	Chronological Classics 561
023734-1	The Pied Piper	BB B-7682,	Chronological Classics 561
023735-1	Small Fry	BB B-7684,	Chronological Classics 561
023736-1	I'm Gonna Lock My Heart And Throw Away The Key	BB B-7682,	Chronological Classics 561
023737-1	Will You Remember Tonight Tomorrow?	BB B-7680,	Chronological Classics 561

Composer credits: 023732 (Bernier - Emmerich); 023733 (Johnson - Davis); 023734 (Arnold - Gould); 023735 (Loesser - Carmichael); 023736 (Eaton - Shand); 023737 (Franklin - Friend)

Two months after the foregoing Victor/Blue Bird session Lips Page is back at the Victor studios. Hot Lips Page's band had been working for a long time at Smalls' Paradise, but had now changed their premises to Harlem's Plantation Club, former location of the Cotton Club. The main soloist, again, is Hot Lips trumpeting and singing. The trombonist soloing in 'Will You Remember ...' I assume to be Stevenson (the timing!). In 'I'm Gonna Lock My Heart ...' Ben Williams may be the alto soloist, followed by Ben Smith on clarinet (if Rust is right in attaching the instruments played). But: there is no attributable solo by Mr. Benny Waters. And the band's music is very tame and insignificant. Mr. Glaser's influence, obviously.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dave Page, Bobby Moore, Lips Page (tp); George Stevens, Harry White (tb); Benny Waters, Ben Smith, Ernie Powell, Benny Williams (s); Jimmy Reynolds (p); Connie Wainright (g); Abe Bolar (b); Alfred Taylor (dm); Dolores Payne, Ben Bowers (vo)
 - Rust*2: Dave Page, Bobby Moore (tpt); Hot Lips Page (tpt, vcl); George Stevenson, Harry White (tbn); Ben Smith, Ben Williams (alt); Benny Waters, Ernie Powell (ten); Jimmy Reynolds (pno); Connie Wainright (gtr); Abe Bolar (sbs); Alfred Taylor (dms); Dolores Payne (vcl); Ben Bowers (vcl)
 - Rust*3: Dave Page -Bobby Moore -t; Hot Lips Page -t -v; George Stevenson -tb; Harry White -tb -a; Ben Williams -as -ts; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d; Dolores Payne -Ben Bowers -v

- Rust*4,*6: Hot Lips Page -t -v -dir; Dave Page -Bobby Moore -t; George Stevenson -tb; Harry White -tb -a; Ben Williams -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d; Dolores Payne -Ben Bowers -v

Soloists ad-lib:

023732-1: HLP o-tpt 16; DP voc 32; BS alt 16; EP ten 8; HLP o-tpt 4 + 4+8

023733-1: HFW m-tbn 15 theme + 1+7; DP voc 32

023734-1: HLP voc 16; HLP voc 8 + 8 + 16; BS clt 2; HLP o-tpt 36

023735-1: HLP voc 8; HLP voc 36; HLP o-tpt 18

023736-1: BW alt 16; BS clt 8; HLP voc 32; HLP o-tpt 32

023737-1: JR pno 4; BB voc 30; ?GS m-tbn 1+ 16; HLP m-tpt 7; BB voc 1+8

K. – B. Rau

24-06-2020

16-12-2025