

THE RECORDINGS OF JIMMY ARCHEY

An Annotated Tentative Personnelo - Discography

ARCHEY, 'Jimmy' James H. born: Norfolk, Virginia, 12 Oct. 1902; died: Amityville, New York, 16 Nov. 1967
Trombone at 12 – first local gig at 13. From 1915 – 19 studied music at the Hampton Institute, Virginia (during summer vacations worked with band led by pianiste Lilian Jones). Joined Quentin Redd's Band in Atlantic City for a year, then moved to New York in 1923 to join Lionel Howard's Band at the Capitol Palace. Worked in band at Ed Small's (sic) (1924), then toured with 'Lucky Sambo Revue' (1925 to mid-1926), 'Tan Town Topics' (late 1926). With Edgar Hayes Orchestra at Alhambra Theatre, New York (1927), also gigged with John C. Smith Orchestra and played residencies with Arthur Gibbs' Orchestra. Played regularly at the Bamboo Inn, New York, first with Ed Campbell (1926), then with banjoist Henri Saparo (1927), later with Joe Steele. With Joe Steele, Bill Benford's Band, and Charlie Skeets (1929). Toured with King Oliver from April 1930, with Luis Russell (July 1930). Six months with Bingie Madison's Band from early 1931, then rejoined Luis Russell until 1937 (working with Louis Armstrong from 1935 – 37). With Willie Bryant from c. spring 1937 until 1939, Benny Carter 1939 to early 1940; briefly with Ella Fitzgerald and Coleman Hawkins Big Band, then rejoined Benny Carter early in 1941. Free-lanced in New York, also did dep work in Cab Calloway's Band and subbed for Tricky Sam Nanton and Juan Tizol in Duke Ellington's Orchestra. With Claude Hopkins at the Zanzibar 1944 – 45 and gigging, then with Noble Sissle at the Diamond Horseshoe occasionally from 1946 – 48. Featured regularly on Rudi Blesh's 1947 'This Is Jazz' radio series. To Europe in February 1948 for appearances at Nice Jazz Festival with Mezz Mezzrow, returned to U.S.A. and began long residency at Savoy Cafe, Boston, with Bob Wilbur's Band (from December 1948). In April 1950 Jimmy Archey became leader of the group, after residency in Boston and New York the sextet toured Europe in 1952. Featured in film 'Jazz Dance' whilst gigging at Central Plaza (1954). Returned to Europe to tour with Mezz Mezzrow from November 1954 until February 1955. From September 1955 until December 1962 was a member of Earl Hines' Sextet (working mainly in San Francisco), during this period also worked for Muggsy Spanier, then regular appearances with all-star pick-up bands in U.S.A. and Canada. Visited Europe with New Orleans All Stars in February 1966, continued playing regularly until shortly before his death.
(J. Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Jimmy Archey decidedly is a staccato trombone player in contrast of many legato players of the Harlem/Swing era. He very seldom does sustain his notes, but mainly plays phrases built on short and sharp quarter and eighth notes, usually on the beat. In later years when playing in Dixieland outfits, his improvised ensemble parts were mainly staccato connections of the trumpet/clarinete phrases, solo outings as above.

TONE

He owns a strong, assured and slim, metallic tone, yet smooth and even.

VIBRATO

Little vibrato,

TIME

Archey's playing swings perfectly, understanding his performance also as playing a sort of rhythm instrument.

PHRASING

Little melodic or singing qualities in his phrasing, but sequences of fast played quarter and eighth notes. Few syncopations in his mostly on-the-beat phrasing.

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Jimmy Archey
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Jimmy Archey*
- 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: (*Jimmy Archey*)

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.

JIMMY ARCHHEY

001 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Jul. 08, 1927

Joe King Oliver – cnt, ldr;
unknown – tpt; unknown – tbn;
unknown, unknown – alt, clt; unknown – ten, clt;
unknown – pno; unknown – bjo; unknown – bbs; unknown – dms
E-6209 Aunt Jemima

Voc 1113 not issued not on LP/CD

As no test pressings have come to light in the last 95 years, nothing can be said about the music and the personnel.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Rust*2: King Oliver, Henry Allen (?) (cnt); James Archey (?) (tbn); Omer Simeon (clt, alt); Paul Barnes (alt); two unknown reeds; Luis Russell (pno); unknown (bjo); Lawson Buford (bbs); unknown (dms)
- Rust*3,*4: King Oliver -? Henry Allen -c; ? James Archey -tb; Omer Simeon -cl -as; Paul Barnes -as; 2 unknown s; Luis Russell -p; Willie Foster -bj; Lawson Buford -bb; unknown -d
- Rust*6: King Oliver, c, a, with unknown band of ten men, probably incl. Thomas 'Tick' Gray, Paul Barnes, Luis Russell, Willie Foster, and Lawson Buford
- L. Wright, "King" Oliver: unknown personnel of 10 men.

002 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Nov. 18, 1927

Joe King Oliver – cnt, ldr;
unknown -tpt; Jimmy Archey – tbn;
Barney Bigard – clt; Paul Barnes – alt, sop; David Jones – cms;
unknown – bjo; Lawson Buford – bbs; Fred Moore – dms
E-6806 / E-25352 Farewell Blues
E-6808/9 Tin Roof Blues
E-6811 / E-25355 Sobbin' Blues

Voc 1152, Chronological Classics 618
Voc unissued not on LP/CD
Voc 1152, Chronological Classics 618

Composer credits are: E-6806 (Schoebel-Mares-Rappolo), E-6811 (Kassel-Burton)

"Thomas 'Tick' Gray told Al Vollmer that he remembered both tunes, but had not necessarily recorded them and commented that Oliver would only record after he had thoroughly rehearsed. On being played the records he gave Oliver, himself, Archey, Barnes, Bigard, Russell, Foster, Buford, and Barbarin as a possible personnel" (L. Wright, "King" Oliver, p. 89). This might possibly be a personnel dimly remembered by a possible participant at this session, and should thus be regarded as possibly sincere (many "possibles" here!), but it has to be considered that musicians' recollections are not necessarily correct when regarding the instrumental identities of players of other instruments than the own.

My own (KBR) ears tell me - and I thus suggest:

- Farewell Blues: the ensemble includes two tpts/cnts – one using a straight mute, the other one – probably Oliver (his vibrato) - using a cup mute. As the first tpt part is played from music in all ensemble parts, I assume this player to be the unknown man, whereas Oliver plays second part below ad-libbing, using his rubber cup mute. Archey on trombone is easy to identify by his tone, style and vibrato. Paul Barnes is using his soprano in duet with easily recognisable Bigard's clarinet. I do not hear any piano played on these sides and would thus skip the pianist. The banjo is heard in strict four-four rhythm without any ad-libbing, and cannot be identified. The tuba player should be Lawson Buford – a Chicago musician – characterised by this sentence: "When you hear a lot of tuba going on, it is Buford" (Storyville 86, p. 70). This exactly is what can be heard on these sides. On the drums I would tend to hear Fred Moore, using his tom-tom frequently and from the sound of his cymbal. Both devices do not belong so much to Paul Barbarin's style.

- Sobbin' Blues: ensemble parts are played mainly ad-lib, but led by first trumpet with straight mute, playing a score with evident accented simple quarter-notes and without any off-beat phrasing. I believe this man to be the unknown player. There is – very softly – a second trumpet below, and I believe this to be Oliver. Barnes and Bigard are using alto and tenor on these sides. There still is no piano audible.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: unknown band of nine men, featuring Barney Bigard (cl & ts)
- Rust*2: King Oliver (cnt); James Archey (tbn); Paul Barnes (sop, alt); Barney Bigard (clt, ten); unknown third sax; unknown (pno); unknown (bjo); unknown (bbs); Paul Barbarin (?) (dms)
- Rust*3,*4: King Oliver -c; James Archey -tb; Paul Barnes -ss -as; Barney Bigard -cl -ts; ? Benny Waters -cl -ts -a; unknown -p; unknown -bj; unknown -bb; Paul Barbarin -d
- Rust*6: King Oliver -c; James Archey -tb; Paul Barnes -ss -as; ? Barney Bigard -cl -ts; ? Benny Waters -cl -ts -a; unknown -p; unknown -bj; unknown -bb; Paul Barbarin -d
- L. Wright, "King" Oliver: Joe King Oliver, another, c; James Archey, tb; Paul Barnes, ss, as; unknown, cl, ts; unknown, p; unknown, bj; unknown, bb; unknown, d

Tunes:

E-6806 / E-25352 Farewell Blues key of Bb

Vocalion

(Intro 8 bars ens)(Chorus 1 16 bars ens + PB sop + JA o-tbn)(Chorus 2 16 bars PB sop - BB clt)(Chorus 3 16 bars BB clt)(Chorus 4 16 bars unkn + KO m-tpt 7 - JA o-tbn 4 - unkn + KO m-tpt 4)(Chorus 5 16 bars ens)(Chorus 6 16 bars ens)(Coda 2 bars ens)
E-6811 / E-25355 Sobbin Blues key of F Vocalion
 (Intro 4 bars ens - JA o-tbn)(Verse 1 16 bars BB clt)(Chorus 1 32 bars ens)(Vamp 4 bars unkn m-tpt)(Verse 2 16 bars BB ten)
 (Chorus 2 32 bars LB bbs 16 - ens 16)

003 THOMAS WALLER WITH MORRIS' HOT BABIES

Camden, N.J., Dec. 01, 1927

Thomas Morris – cnt; James Archey – tbn;

Fats Waller – pno, org, voc; Bobbie Leecan – gtr; Eddie King – dms

40093-1 He's Gone Away

Vic 741062 (LP), JSP 927D

40093-2 He's Gone Away

Vic 21202, Chronological Classics 689

40096-1 Red Hot Dan

Vic 21127, Chronological Classics 689

40096-2 Red Hot Dan

Vic 21127, JSP 927D

40097-1 Geechee

Vic 21358, Chronological Classics 689

40097-2 Geechee

Vic 21358, JSP 927C

40098-1 Please Take Me Out Of Jail

RFW 1 (LP), JSP 927D

40098-2 Please Take Me Out Of Jail

Vic 21202, Chronological Classics 689

Note: additional titles of this session are organ solos without accompaniment!

The musicians seem to be much soberer here than at their last Morris' Hot Babies session (where Charlie Irvis was the trombonist). And thus, proceedings are much better and there is much more tension. And Bobby Leecan is a big advantage.

Notes:

- Rust*2, *3, *4, *6: Tom Morris (cnt); Charlie Irvis (tbn); Fats Waller (pno, pipe-organ, vcl); Eddie King (?) (dms)

JO: There are two vocalists on *Red Hot Dan*: the second sounding like Morris, compared to his voice on *Who's Dis Heah Stranger* (session 059, the voice Irvis addresses as 'Tommy').

KBR: 40093-3 had been listed in Rust *3, but not anymore in Rust*6. According to my files it had been reissued on RCA RD-7599, but I still have to check this in an easy hour.

004 ROSA HENDERSON

New York, Apr. 07, 1928

Rosa Henderson – voc;

James Archey – tbn;

Porter Grainger - pno

E-7266 Poplar Bluff Blues

Voc 1177, Document DOCD-1005

The trombonist owns a very beautiful tone and vibrato and probably belongs to the young players of this instrument. In some instances, he shows insecurities. I would not opt for Charlie Green as given by Hooper in RR. Yet, Green always is able for surprises. This player may have been drawn from one of the many bands busy in Harlem at the time. He does not seem to be one of the top players recognizable by their individuality. At least his individuality is not Green's as known from earlier recordings. Green in decline?

Louis Hooper names himself as pianist in RR 77. And although there are many cases where we have seen his self-naming to be wrong, I would not exclude his presence here. Certainly not Cliff Jackson.

ADDENDUM 28-11-2024: When hearing this title un-prepared I intuitively thought: James 'Jimmie' Archey on trombone. And this seems to be feasible by tone, technique, and time. And Bob Hitchens' note below should be noticed: Porter Grainger on piano. We might have a reasonable solution, now!

Notes:

- Record Research #77-8: Charlie Green, Louis Hooper.

- BGR*2: not listed

- BGR*3, *4: unknown, tb; unknown p.

- Rust*3, *4: not listed

- Rust*6: unknown, tb; unknown p.

- VJM 177, Bob Hitchens, *The Choo Choo Jazzers*: "Sound like the same pianist (i.e. poss Porter Grainger – KBR), but the trombone is new to this listing."

005 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Jun. 11, 1928

Joe King Oliver – cnt; Jimmy Archey – tbn;

Ernest Elliott – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs

E-27684-A/E-7388-A Tin Roof Blues

Voc 1189, Frog DGF 35

E-27685-A/E-7389-A West End Blues

Voc 1189, Frog DGF 35

E-27686-A,B/E-7390-A,B Sweet Emmalina

Voc 1190, Frog DGF 35

E-27687-A,B/E-7391-A,B Lazy Mama

Voc 1190, Frog DGF 35

This session under King Oliver's name with a decidedly Clarence Williams band personnel probably is one further attempt to help Oliver regain his reputation as one of the 'Kings' of jazz. Those New Orleans musicians – Williams and Oliver - certainly must have been 'clanish'. This was Oliver's date (Vocalion!) and Clarence loaned him his band, only Archey being from Oliver's stable. The tuba player does not seem to be Cyrus St. Clair – perhaps an Oliver man?

But there obviously is no doubt as to Elliott's presence on alto and clarinet, although Clarence Williams' own testimony can not always be relied on. The clarinet solo on 'Tin Roof Blues' and the alto solo on 'Sweet Emmalina' probably are by Elliott. The clarinet solo on 'West End Blues' certainly is by Harris. But the very awful alto sax lead in chorus 1 of 'Lazy Mama' certainly is by Elliott, and it does not swing at all. Here all Elliott's short-comings come to the fore.

All musicians seem to be identified, only that St. Clair's presence is a bit doubtful.

Notes:

- Storyville 22: Joe Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (clt, alt); Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); poss Alex Hill (pno)(3,4); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p 232: Joe King Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (alt, clt); Arville Harris (ten, alt, clt); Clarence Williams (pno, voc); ? unknown (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs) "WCA's (Walter C. Allen – KBR) thorough investigation lists three reads, however I hear only two, the third listed by WCA being Russell Procope. Oliver is the only cornet heard. According to WCA, Jimmy Archey identified himself, and Williams' singing, but could not recall the others. Arville Harris was identified by Williams, and is consistent with known examples of Harris' playing tenor: Williams identified the clarinetist as Elliott. St. Clair doubted his own presence here, stating that he recorded with Oliver on Clarence Williams dates but not on Oliver dates, and thought the bbs was Buford, whom Oliver employed at the time. However, Paul Barnes stated that Buford returned to Chicago soon after breakup of the Oliver 1927 "Savoy" band. Williams named St. Clair for the bbs."

- L. Wright, "King" Oliver, p 92: Joe King Oliver, c; Jimmy Archey, tb; Ernest Elliott, as, cl; Arville Harris, ts, cl; Clarence Williams, p, v; Leroy Harris, bj; Cyrus St. Clair, bb "The personnel is based on Clarence Williams's own identification of the soloists on hearing the records and he named Archey (commenting that Oliver particularly liked him), Arville Harris, Ernest Elliott, himself on piano and vocal, Leroy Harris and St. Clair. Procope strongly denied to Brian Rust that he had ever recorded with King Oliver either under Oliver's own name or that of Clarence Williams. The presence of a second piano on the third and fourth titles has been suggested by a number of authorities who argue that the piano is much further from the mike than the voice and that aurally it is not Williams. However, as Keith Nichols points out, it is perfectly normal for a pianist who sings to reduce his volume at the piano as he starts to sing in order to hear himself."

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

- Rust*2,*3,*4: Joe King Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (alt, clt); Arville Harris (ten, clt); Clarence Williams (pno, voc); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Rust*6: King Oliver, c; Jimmy Archey, tb; Ernest Elliott, cl,as; Arville Harris, cl,as,ts; Clarence Williams, p,v,dir; Leroy Harris, bj; Cyrus St. Clair, bb

Tunes Structures:

E-7388-A Tin Roof Blues Key of Bb Vocalion
(Intro 4 bars CW pno)(Chorus 1 12 bars JKO m-cnt)(Chorus 2 12 JKO m-cnt – saxes 8 – JA o-tbn)(Chorus 3 12 bars JA o-tbn)
(Chorus 4 12 bars EE clt)(Chorus 5 12 bars ens)

E-7389-A West End Blues Key of Eb Vocalion
(Intro 8 bars ens – JA o-tbn breaks 4)(Chorus 1 12 bars JKO m-cnt - saxes breaks)(Chorus 2 12 bars clts)(Chorus 3 12 bars JA o-tbn)
(Chorus 4 12 bars AH clt)(Chorus 5 12 bars JKO m-cnt - JA o-tbn break)

E-7390-A/B Sweet Emmalina Key of C Vocalion
(Intro 6 bars ens)(Chorus 1 32 bars ens 16 – AH ten 8 – EE alt 8)(Verse 16 bars CW pno)(Chorus 2 32 bars JA o-tbn 24 JKO m-cnt 8)(Chorus 3 32 bars CW voc)(1/2 Chorus 4 16 bars ens – clt AH – JKO m-cnt break)

E-7391-A/B Lazy Mama Key of Eb / Bb Vocalion
(Intro 4 bars ens)(Chorus 1 32 bars saxes)(Chorus 2 32 bars JKO m-cnt 16 – AH clt 16)(1/2 Chorus 3 16 bars ens)

006 JOE STEELE AND HIS ORCHESTRA

New York,

Jun. 04, 1929

Wendell Culley, Ward Pinkett – tpt; Jimmy Archey – tbn;

Eugene Mikell – alt, clt, bar; Bobby Holmes – alt, clt; Trenton Harris – ten, clt;

Joe Steele – pno; Percy Richardson – bjo; Frank Smith – bbs; Gerald Hobson – dms;

Benny Carter – arr (1,2,3,4)

53808-1 Coal-Yard Shuffle

Vic V-38066,

Frog DGF 8

53808-2 Coal-Yard Shuffle

Vic 741057 (LP),

Frog DGF 12

53809-1 Top And Bottom

Vic V-38066,

Frog DGF 8

53809-2 Top And Bottom

Vic 741057 (LP),

Frog DGF 12

Note: Composer credits are: 53808 (Joe Steele), 53809 (F. Eugene Mikell)

Storyville 1998-9 carries a beautiful and most interesting interview with Gene Mikell by Peter Carr and Al Vollmer which tackles these sides. And nothing more you need to know to enjoy this music to the full. Both tunes have arrangements by Benny Carter – 22 years of age at the time – showing his early use of augmented chords.

Bandleader Joe Steele shines with two 8-bar piano solos in his semi-classical style, encompassing great technique and inventiveness and imagination, but not so much suited for swinging and driving big band music. His nickname 'Professor' certainly was not un-justified. His most complex solo spots certainly are settled beforehand.

There is much hot soloing by – above all – Ward Pinkett (all open tpt solos), and Jimmy Archey, Gene Mikell, and Bobby Holmes (6 bars only). Pinkett and Holmes – Bobby, not Charlie! – were not regular members of the band. And, as I have been emphatically pointed to by pianist/composer Anthony Coleman of New York: listen to the all-too-short muted-trumpet solo spot in 'Top And Bottom' by Wendell Cully! A. Coleman: "It's quite moving and chilling that someone made two great solos in his life, decades apart – Basie's 'Li'l Darling'"

Notes:

- Storyville 56-80: "Peter Carr says that Freddie White, the banjo player on the Savoy Bearcats sides, and who is now working as a pianist at Saronac Lake, New York, told him that the banjo player on the Joe Steele Victor is Percy Richardson."

- Storyville 80-80: "Gene Mikell told Peter Carr that he is the baritone sax on the Joe Steel Victor. Bobby Holmes rather than Charlie (to whom he was not related) is the alto, tenor sax is Trenton Harris and the trumpets Ward Pinkett and Wendell Culley. Both tunes are Benny Carter arrangements. Gene Mikell, and several other musicians have commented that not only did Bobby and Charlie share their surname, but that their sound was so alike that both were frequently misidentified even by their closest friends when heard broadcasting – a sort of amusement to them both!"

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

- Rust*2: Ward Pinkett, Jack Wilson or Langston Curl (tpt); James Archey (tbn); Charlie Holmes (alt); F. Eugene Mikell (ten); Harry Carney (bar); Joe Steele (pno, ldr); unknown (bjo); Frank Smith (bbs); unknown (dms).

- Rust*3: Ward Pinkett, Jack Wilson or Langston Curl -t; James Archey -tb; Charlie Holmes -cl -ss -as; F. Eugene Mikell -ts; Joe Garland -bar; Joe Steele -p -ldr; unknown -bj; Frank Smith -bb; Gerald Hobson -d.

- Rust*4,*6: Ward Pinkett, Jack Wilson or Langston Curl, t; James Archey, tb; Charlie Holmes, cl, ss, as; F. Eugene Mikell, ts; Joe Garland, bar; Joe Steele, p, dir; Percy Richardson, bj; Frank Smith, bb; Gerald Hobson, d.

Tunes structures:

Coal-Yard Shuffle Key of Bb / C Victor
(Intro 4 bars ens)(Strain A1 32 bars AA' ens)(Tag 2 bars ens)(Strain B 16 bars AB ens)(Strain A2 32 bars AA' ens 8 – EM bar 8 – ens 8 – EM bar 8)(Strain A3 32 bars AA' ens 8 – WP o-tpt 8 – ens 8 – WP o-tpt 8)(Strain A4 32 bars AA' JS pno 8 – ens 8 – BH alt 6 – ens 2)(Tag 2 bars ens modulation)(Strain A5 32 bars AA' JA o-tbn 8 – saxes 8 – ens 16)

Top And Bottom Key of F / C / F

Victor

(Intro 8 bars WP o-tpt + ens)(Strain A1 16 bars AABA WP o-tpt + ens)(Interlude 8 bars WP o-tpt + ens modulation)(Strain B1 16 bars AA' saxes 8 – ens 8)(Strain A2 16 bars AABA JS pno 8 – WC m-tpt 8)(Interlude 8 bars ens 5 – WP o-tpt 3)(Strain A3 16 bars AABA JA o-tbn 8 – EM bar 4 – ens 4)(Tag 2 bars ens)

Notable differences of takes:

53808-1: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 1 and 6
 53808-2: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 5 and 8
 53809-1: Pace c. 100 bpm / WP m-tpt solo after pno solo starts with: 3 quarter-notes a, eighth-note a, dotted eighth-note bb, sixteenth-note f, 2 quarter-notes d
 53809-2: Pace c. 134 bpm / WP m-tpt solo after pno solo starts with: 2 quarter-notes d, half-note d, dotted-eighth-note d, sixteenth-note c, quarter-note bb

007 WILTON CRAWLEY AND HIS ORCHESTRA

New York,

Oct. 03, 1929

Wilton Crawley – clt, voc, ldr;

Henry Red Allen – tpt; Jimmy Archey – tbn;

Charlie Holmes – alt; Greely Walton – ten;

Luis Russell – pno; Will Johnson – gtr; Pops Foster – sbs; Paul Barbarin – dms

56747-2 Snake Hip Dance

Vic V-38094,

Jazz Oracle BDW 8020

56748-2 She's Driving Me Wild

Vic V-38094,

Jazz Oracle BDW 8020

Wilton Crawley in very uncomfortable company with a couple of juvenile stars of the Harlem scene, but Crawley manages to keep them under his control. (Hadt it been much better to leave him out?) And he concentrates on his hokum stuff.

This personnel is fixed for decades, with the exception of Jimmy Archey and Greely Walton, whose names appear in Rust*6 for the first time. From what can be heard of the trombonist, no assumption can be made as to his identity, the more so, as Archey did not join the Luis Russell aggregation until July 1930. That same must be noted on Greely Walton, although a smooth and professional tenor sax player can be detected who might well be Walton as from his tone.

Notes:

- Carey, McCarthy, Jazz Directory, Vol. 2: Henry Allen (tpt); unknown (tbn); Wilton Crawley (clt, vcl); Charlie Holmes (alt); prob another reed man; Luis Russell (p); Will Johnson (g); Pops Foster (bs); Paul Barbarin (d)

- B. Rust, The Victor Master Book, Vol. 2: Clarinet solos acc by t / tb / 2s / p / g / b / d

- Rust*2, *3, *4: Henry Allen (tpt); unknown (tbn); Wilton Crawley (clt, vcl); Charlie Holmes (alt); unknown (ten); Luis Russell (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms)

- Rust*6: Henry Allen, t; ?James Archey, tb; Wilton Crawley, cl, v; Charlie Holmes, as; ?Greely Walton, ts; Luis Russell, p; Will Johnson, g; Pops Foster, sb; Paul Barbarin, d

- J. O'Sickey, booklet to Jazz Oracle BDW 8020: Henry Allen (t); Charlie Holmes (as); unknown (ts); Luis Russell (p); Will Johnson (g); Pops Foster (sb); Paul Barbarin (d)

008 KING OLIVER AND HIS ORCHESTRA

New York,

Oct. 08, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque, Bobby Holmes – alt, clt; Charles Frazier – ten, clt;

Don Frye – pno; Walter Jones or Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms

56756-1 What You Want Me To Do?

Vic V-38090,

Chronological Classics 607

56757-2 Sweet Like This

Vic V-38101,

Chronological Classics 607

56758-2 Too Late

Vic V-38090,

Chronological Classics 607

Composer credits are: 56756 (Joe Oliver), 56757 (Oliver - Nelson), 56758 (Nelson – Oliver)

For the following King Oliver sessions I have made extensive use of Laurie Wright's "King" Oliver. Many thanks to the late author and publisher/editor of the indispensable 'Storyville' mag!

This is the band that Oliver's "nephew" Dave Nelson from Chicago organized for Oliver "which played for several months in and around New York and in Atlantic City" (L. Wright, "King" Oliver, p. 119). Most of the band's arrangements probably were the work of Dave Nelson, not on a par with the work of other coloured New York arrangers at the same time. The personnel were identified mainly by trombonist James Archey in the 1950s to Walter C. Allen, and has to be seen as definite (see L. Wright, "King" Oliver).

Bobby Holmes can be heard on clarinet on the first title playing a melody-based solo in low register.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Hilton Jefferson (as); Castor McCord (ts); James P. Johnson (p); Walter Jones (g); Sidney Castner (b); Edmund Jones (dm)

- B. Rust, The Victor Master Book, Vol. 2: George Rodgers; 2c; tb; 3s; p; bj; bb; d

- Rust*2, *3, *4, *6: King Oliver, Dave Nelson (tpt); James Archey (tbn); Bobby Holmes (clt, alt); Glyn Paque (alt); Charles Frazier (?) (ten); Don Frye (p); Walter Jones or Arthur Taylor (bjo); Clinton Walker (bbs); Edmund Jones (dms); George Rodgers (dir)

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, cl (1,2), as; Glyn Paque, as; Charles H. Frazier, ts; Don Frye, p; Arthur Taylor, bj; Clinton Walker, bb; Edmund Jones, d. Session directed by George Rodgers. W.W. Watson present.

Solos ad-lib:

56756-1: JA o-tbn 4; JKO m-tpt over CW bbs 16; DF pno 2 + 14; BH clt 2 + 14

56757-2: GP alt 8; JA o-tbn 7; DN o-tpt 12; JKO m-tpt 16

56758-2: JKO o-tpt 14; CW bbs 2; JKO o-tpt 14; DF pno 2 mod; DF pno 2 mod; JKO o-tpt 15; CF ten 30; JA o-tbn 2 + 16; DF pno 14; EJ dms 2; JKO o-tpt 32

009 KING OLIVER AND HIS ORCHESTRA

New York,

Nov. 06, 1929

Dave Nelson, Joe King Oliver – tpt; James Archey – tbn;

Glyn Paque – alt, clt; Hilton Jefferson – alt; Charles Frazier – ten, clt;

James P. Johnson – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms;

Dave Nelson – voc (1)

57527-1 I'm Lonesome, Sweetheart

Vic 23029,

Chronological Classics 607

57528-1 I Want You Just Myself

Vic V-38101,

Chronological Classics 607

57529-1 I Can't Stop Loving You

Vic 23029, Chronological Classics 607

Composer credits are: 57527 (Nelson - Oliver), 57528 (King Oliver), 57529 (Nelson - Oliver)

The second session of King Oliver's Orchestra in New York is usually listed having Hilton Jefferson on second (third) alto sax and very probably Jimmy Archey on trombone, although Archey identified himself only on 57528 and denied his presence on 57529, whereas he had denied his presence on the whole session much earlier when interviewed by Hughes Panassié. Stylistically, there is no reason for me not to hear/see Archey as trombonist on the entire session.

There is much beautiful alto soloing by Jefferson, and very lively and jazzy clarinet playing by Glyn Paque on the second title which I would normally have attributed to Bobby Holmes. But L. Wright does not have Holmes on this session. Henry 'Red' Allen uses Paque as clarinetist on two of his recording sessions in 1937, where Paque shows a somewhat "saxophone" style on clarinet with a vertical way of melodic invention, whereas Bobby Holmes' melody lines are more horizontal. Both players use rather conventional harmonic methods, while Jefferson shines with his very individual use of non-chordal notes in his profound melodic solos.

And what a wonderful stride solo by the father of Harlem Stride Piano – James P. Johnson.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); James P. Johnson (p); Arthur Taylor (bjo); Clinton Walker (tuba); prob Edmund Jones (dm)

- B. Rust, *The Victor Master Book*, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson

- Rust*2,*3: King Oliver (tp); Dave Nelson (tp, vcl); unknown (tbn); Glyn Paque (?) (clt, alt); Hilton Jefferson (alt); Charles Frazier (?) (ten); James P. Johnson (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Edmund Jones or Fred Moore (dms); Loran L. Watson (dir)

- Rust*4,*6: King Oliver -t; Dave Nelson -t -v; unknown -tb; ? Glyn Paque -cl -as; Hilton Jefferson -as; ? Charles Frazier -ts; James P. Johnson -p; Arthur Taylor -bj; Clinton Walker -bb; Edmund Jones -dm; Loran L. Watson -dir

- L. Wright, 'King Oliver': Joe 'King' Oliver, t; Davidson C. 'Dave' Nelson, t, v (1); unknown, tb; Glyn Paque, cl (2), as; Hilton Jefferson, as; Charles H. Frazier, ts; James P. Johnson, p; Arthur Taylor, bj; Clinton Walker, bb; Edmund Jones, d. Session directed by Loran L. Watson..

Solos ad-lib:

57527-1: DN voc 15; JKO o-tp 14; HJ alt 2 + 14; CF ten 2; JKO o-tp 16

57528-1: CF ten 30; CF ten 2; GP clt 16; HJ alt 14; JPJ pno 16; JA o-tbn 14; DN o-tp 16

57529-1: HJ alt 2; JA o-tbn 8; DN o-tp 16; CF ten 8; DN o-tp 6

010 JIMMIE JOHNSON AND HIS ORCHESTRA

New York,

Nov. 18, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

unknown, unknown – alt, clt; Charles Frazier – ten;

James P. Johnson, Thomas Fats Waller – pno; Bernard Addison – gtr, bjo; Harry Hull – sbs; Kaiser Marshall – dms;

The Keep Shufflin' Trio – voc; James P. Johnson - arr

57701-2 You Don't Understand

Vic V-38099, Chronological Classics 671

57702-2 You've Got To Be Modernistic

Vic V-38099, Chronological Classics 671

Composer credits: 57701 (Johnson); 57702 (Johnson)

Quite obviously, James P. Johnson lured some musicians – the brass players and the tenor sax - away from King Oliver's Orchestra, their boss included! James P. gave his soloistic power to Oliver's band in return on Oliver's Nov. 06, 1929 Victor date.

If we accept Charles Frazier to be the tenor saxophonist on this session, it could also mean that the altoists of the Oliver band, Glyn Paque and Hilton Jefferson would be on the date, only, that there are no solos indicating their personal presence. So, just like at the March 25, 1931 session, below, I assume these men to be musicians from one of Johnson's theatre bands of the time, rather than downright hot players. Fats Waller and James P. Johnson, are the pianists. It seems to have been a special amusement for Johnson to duet with his pupil Fats Waller, just like at the June 18, 1928 session (above) and the March 27, 1928 Louisiana Sugar Babes session.

When we leave out Teddy Bunn as guitarist and banjo player – he denied ever to have played banjo! – and accept Addison at this place, we have part of the rhythm section that accompanied Bessie Smith in her film 'St. Louis Blues' in June 1929 (see my article 'A Case of Serious Attempt' elsewhere at this website!). It also included string-bassist Harry Hull – obviously a favourite of James P. and named by Jimmy Archey for this session (see below) – and Kaiser Marshall, Fletcher Henderson's drummer for a long time and now on the loose, after leaving the Henderson band as a consequence of the 'Great Day' disaster. (He can visually be identified in the film with positive certainty.) And indeed, by close listening, for a very long time already I had the idea that he must be the drummer. Hear his marvellous – and very modern for it's time – hi-hat work all through the session, and particularly behind Archey and in the last chorus of '... Modernistic'. Thus, we find the complete rhythm section of 'St. Louis Blues' at this session.

The arrangements are decidedly Johnson's (compare with next session, below).

Notes:

- Ch. Delaunay, *New Hot Discography* 1948: featuring King Oliver, Dave Nelson (tp); James Archey (tb); Fats Waller, James P. Johnson (p); Bernard Addison (g); Harry Hall (b)

- Carey, McCarthy, *Jazz Directory*, Vol. 5: Joe Oliver, Dave Nelson (cnt); James Archey (tbn); Charles Frazier, two others (sax); James P. Johnson (p); Teddy Bunn or Bernard Addison (bj); Harry Hull (bs); unknown (d); 'Keep Shufflin' Trio (vcl)

- B. Rust, *The Victor Master Book*, Vol. 2: 2t; tb; 3s; 2p; bj; bb; d; vocalists: Keep Shufflin' Trio

- Rust*2: King Oliver, Dave Nelson (tp); James Archey (tbn); 2 unknown (clt, alt); Charles Frazier (ten); James P. Johnson, Fats Waller (pno); Teddy Bunn or Bernard Addison (bjo); Harry Hull (bbs); unknown (dms); The Keep Shufflin' Trio (vcl trio)

- Rust*3,*4,*6: King Oliver -Dave Nelson -t; James Archey -tb; 2 unknown -cl -as; Charles Frazier -ts; James P. Johnson -Fats Waller -p; Teddy Bunn -bj -g; Harry Hull -sb; unknown -d; The Keep Shufflin' Trio -v (one of which sounds like Fats Waller)

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': King Oliver, Dave Nelson, trumpet; Jimmy Archey, trombone; two unknown clarinet and alto sax; Charles Frazier, tenor sax; Johnson, Fats Waller, pianos; Teddy Bunn or Bernard Addison, banjo, guitar; Harry Hull, string bass; unknown, drums; "Keep Shufflin' Trio", vocal.

- L. Wright, "Fats" in *Fact*, p.58: Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; two unknown, cl/as; Charles H. Frazier, cl/ts; James P. Johnson, Fats Waller, p; unknown, bj/g; Harry Hull, bb; unknown -d; The Keep Shufflin' Trio -v (one of which sounds like Fats Waller). "The instrumentation is confirmed by the Victor files which also state that Jimmy Johnson directed and that Mr. Watson was present. James P. Johnson himself gave the above personnel, with the exception of Frazier, to Walter Allen and also named Teddy Bunn on banjo/guitar. Walter Allen also interviewed James Archey who recalled a four-title session for Victor (he may have been thinking of four takes) under James P. Johnson's leadership and recalled 'You've Got To Be Modernistic' as one of the tunes cut. He named both Waller and Johnson on pianos, Oliver, Nelson, himself, Teddy Bunn and recalled the bassist as Harry "Hall". Although one of the voices in the vocal trio sounds like Bunn, and despite these recollections, Bunn himself stated in 'Jazz Journal' November 1971, p.8, that he had never played banjo. Charles Delaunay once suggested Bernard Addison as the player here, but when I (L. Wright - KBR) interviewed

him he was evasive and the name is thus best left as "unknown". Charles Frazier had been recording with Oliver for Victor and, although he had no specific memory of this session, is probably the man present here."

Tune Structures:

You Don't Understand Key of Eb / F

Victor

(Intro 8 bars ens - ??clt - ?DN o-tpt)(Chorus 1 32 bars AABA ?DN o-tpt over ens 16 - JA o-tbn+ ens 8 - ?DN o-tpt over ens)(Verse 16 bars ens - modulation)(Chorus 2 32 bars AABA TKS voc - modulation)(Chorus 3 32 bars AABA ens)

You've Got To Be Modernistic Key of Ab / Db

Victor

(Intro 4 bars ens)(Verse 1 16 bars clts - ens)(Verse 2 16 bars JPJ+TFW pnos - ens)(Verse 3 16 bars JPJ+TFW pnos - ens)(Bridge 4 bars ens - modulation)(Chorus 1 16 bars AA' TKS voc)(Chorus 2 16 bars AA' TKS scat-voc)(Chorus 3 16 bars AA' CF ten)(Chorus 4 16 bars AA' JA o-tbn)(Chorus 5 16 bars AA' BA bjo)(Chorus 6 16 bars AA' JKO o-tpt)(Chorus 7 16 bars AA' DN o-tpt - ens)(Tag 4 bars TKS voc)

011 KING OLIVER AND HIS ORCHESTRA

New York,

Dec. 30, 1929

Dave Nelson, Joe King Oliver - tpt; Jimmy Archey - tbn;

Glyn Paque, Hilton Jefferson - alt; Walter Wheeler - ten, clt;

Don Frye - pno; Roy Smeck - stg (1), hca (2,3); unknown - grt (4); Arthur Taylor - bjo; Clinton Walker - bbs; Edmund Jones - dms

58338-1 Everybody Does It In Hawaii Vic V-38109, Chronological Classics 607

58339-2 Frankie And Johnny Vic V-38109, Frog DGF 71

58339-3 Frankie And Johnny Vic V-38109, Chronological Classics 607

58340-1 New Orleans Shout Vic 23388, Chronological Classics 607

Composer credits are: 58338 (Jimmy Rodgers), 58339 (-), 58340 (Oliver - Nelson)

Just the first alto sax solo of the first title with its high interval jumps makes me think of Hilton Jefferson! And: as there is no clarinet heard on these sides, I assume Paque and Jefferson to be the two alto saxophonists. This meaning that Hilton Jefferson plays the solo on the first title and, possibly, the solo on the third title, and Paque soloing on both takes of the second title.

It is interesting to hear the fast moving harmony sequence C - C+ - C6 - C+ - C, the same that is used in the famous 'The Call Of The Freaks' of the Luis Russell Band. Most interestingly, there is a guitarist soloing at the end of the third title above Arthur Taylor's banjo. Would Roy Smeck have been able to play a guitar solo in this manner?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); Don Frye (p); Arthur Taylor (bjo); Clinton Walker (tuba); Fred Moore (dm)*

- B. Rust, *The Victor Master Book, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson*

- Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Glyn Paque (alt); two unknown reeds; Don Frye (pno); unknown (grt); Arthur Taylor (bjo); Roy Smeck (steel-grt, hca); Clinton Walker (?) (bbs); Edmund Jones or Fred Moore (dms)

- Rust*3: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, ? Hilton Jefferson -as; unknown -ts; Don Frye -p; unknown -g;

Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones or Fred Moore -d

- Rust*4: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, ? Hilton Jefferson -as; unknown -ts; Don Frye -p; unknown -g;

Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones -d

- Rust*6: King Oliver, Dave Nelson, t; Jimmy Archey, tb; Glyn Paque, ? Hilton Jefferson, as; ? Charles Frazier, ts; Don Frye, p; unknown, g; Arthur Taylor, bj; Roy Smeck, h, stg; ? Clinton Walker, bb; Edmund Jones, d

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Glyn Paque, unknown, as; Charles H. Frazier, ts; Don Frye, p; Arthur Taylor, bj; unknown, g; Roy Smeck, stg (1), h (2,3); Clinton Walker, bb; Edmund Jones, d. Mr. Watson present.

Solos ad-lib:

58338-1: RS st-grt 8; JKO o-tpt 10; RS st-grt 12 + 10; HJ alt 8; RS st-grt 2

58339-2: DF pno 2; JKO m-tpt over CW bbs 12; RS hca 12; DF pno 12; JA o-tbn 12; GP alt 12; DN o-tpt 12

58339-3: DF pno 2; JKO m-tpt over CW bbs 12; RS hca 12; DF pno 12; JA o-tbn 12; GP alt 12; DN o-tpt 12

58340-1: JKO o-tpt 30; ?HJ alt 2 + 30; JA o-tbn 2 + 32; ?RM grt 8

Notable differences of takes:

58338-1: Start of tune: grt up-beat 1 quarter-note C, then 1 half-note D (tune plays F)

58338-4: Start of tune: grt up-beat upward phrase of 2 eighth-notes Bb-B, then 1 half-note C (tune plays Eb)

58339-2: Pace of tune: 108 bpm. Tune plays Bb. Tune has 4-bar introduction by entire ensemble

58339-3: Pace of tune: 124 bpm. Tune plays C. Tune has 4-bar introduction by entire ensemble

58339-4: Pace of tune: 136 bpm. Tune plays Eb. Tune has 4-bar introduction 2 bars brass, 2 bars tuba

012 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 15, 1930

Dave Nelson, Joe King Oliver - tpt; Jimmy Archey - tbn;

Glyn Paque, Bobby Holmes - alt, clt; Walter Wheeler - ten, clt;

Henry 'Hank' Duncan - pno; Roy Smeck - stg; unknown - grt; Arthur Taylor - bjo; Clinton Walker - bbs; Edmund Jones - dms

58338-4 Everybody Does It In Hawaii Vic V-38109, Chronological Classics 607

58339-4 Frankie And Johnny Vic V-38109, Chronological Classics 607

Composer credits are: 58338 (Jimmy Rodgers), 58339 (-)

The reed players were identified by Jimmy Archey, but beware: Archey was not very reliable in identifying himself and other participants when asked at other times!

In his 'King' Oliver book, L. Wright notes: "Why Victor should have recalled Oliver to make two further takes of these titles when they already had satisfactory takes of each is something of a mystery." When observing that both takes -4 have altered arrangements of titles recorded on the foregoing session, it may be assumed that either the recording officials or the bandleader were not entirely satisfied with the foregoing results. It is interesting to note that the takes of 'Frankie And Johnny' of the earlier session are played in different keys - and tempos, and that the appropriate take from the later session has a different arrangement from the takes before. Here I assume that the entire band or Oliver himself were dissatisfied from the former results and that a new arrangement was penned. And possibly Roy Smeck, who obviously had been intruded upon Oliver, had decided to leave his harmonica at home and bring another guitar accompanist who was less obtrusive. (It has to be noted that Smeck's steel-guitar is accompanied by guitar, not by banjo, and that there is always immediate switch-over from banjo to guitar and vice-versa, showing that there are two musicians responsible. Probably Smeck had brought his own accompanist.)

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); Don Frye (p); Arthur Taylor (bjo); Clinton Walker (tuba); Fred Moore (dm)
 - B. Rust, *The Victor Master Book*, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson
 - Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Glyn Paque, Bobby Holmes (alt); Walter Wheeler (ten); Henry Duncan (?) (pno); unknown (gtr); Arthur Taylor (bjo); Roy Smeck (steel-gtr, hca); Clinton Walker (?) (bbs); Edmund Jones or Fred Moore (dms)
 - Rust*3: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, Bobby Holmes -as; Walter Wheeler -ts; ? Henry Duncan -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones or Fred Moore -d
 - Rust*4: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, Bobby Holmes -as; Walter Wheeler -ts; ? Henry Duncan -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones -d
 - Rust*6: King Oliver, Dave Nelson, t; Jimmy Archey, tb; Glyn Paque, Bobby Holmes, as; Walter Wheeler, ts; ? Henry Duncan, p; unknown, g; Arthur Taylor, bj; Roy Smeck, h, stg; ? Clinton Walker, bb; Edmund Jones, d
 - L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, Glyn Paque, cl (2), as; Walter Wheeler, cl (2), ts; Henry Duncan, p; Arthur Taylor, bj; unknown, g; Roy Smeck, stg (1,2); Clinton Walker, bb; unknown, d.

Solos ad-lib:

58338-4: RS st-gtr 8; JKO m-tpt 10; RS st-gtr 12; JKO m-tpt over CW bbs 10; RS st-gtr 12; WW ten 8; RS st-gtr 2
 58339-4: CW bbs 2; JA o-tbn 12; HHD pno 24; GP alt 2 + 12; BH clt 12; JKO o-tpt + BH clt + ens 12

Notable differences of takes:

58338-1: Start of tune: gtr up-beat 1 quarter-note C, then 1 half-note D (tune plays F)
 58338-4: Start of tune: gtr up-beat upward phrase of 2 eighth-notes Bb-B, then 1 half-note C (tune plays Eb)
 58339-2: Pace of tune: 108 bpm. Tune plays Bb. Tune has 4-bar introduction by brass (no tuba break)
 58339-3: Pace of tune: 124 bpm. Tune plays C. Tune has 4-bar introduction by brass (no tuba break)
 58339-4: Pace of tune: 136 bpm. Tune plays Eb. Tune has 4-bar introduction 2 bars brass, 2 bars tuba

013 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 28, 1930

Carroll Dickerson – vln, dir;

Joe King Oliver, Bubber Miley, Henry Red Allen – tpt; Jimmy Archey – tbn;
 unknown – clt; Glyn Paque, Bobby Holmes – alt, clt; Walter Wheeler – ten, clt;
 Don Frye – pno; Arthur Taylor – bjo; Jean Stultz – gtr; Clinton Walker – bbs;
 Frank Marvin – voc; Carroll Dickerson - chimes

58527-3 St. James Infirmary

Vic 22298,

Chronological Classics 607

58528-2 When You're Smiling (The Whole World Smiles With You)

Vic 22298,

Chronological Classics 607

Composer credits are: 58527 (Joe Primrose), 58528 (Fisher – Goodwin - Shay)

Glyn Paque contributed this personnel, also naming Fred Moore on drums. But he named only Allen and Miley as playing, yet Oliver was in the studio, too. A drummer cannot be detected, and there certainly is none. As L. Wright assumes, Carroll Dickerson was certainly able to play the piano and thus further could handle the orchestral tubular bells, so that he should be responsible with a degree of certainty.

There is a clarinetist who plays straight melody for half-a chorus in 'When You're Smiling' who might appropriately be Bobby Holmes, who certainly was the most skilled clarinetist of the three reed-men. But L. Wright writes: "*The recording sheet actually shows four saxes present, but only three saxes doubling clarinets are clearly audible, the clarinet soloist is closer to the mike than the others and there appears to be a full section plus clarinet at one point*" (in 'When You're Smiling' – KBR). The Victor Master Book Vol. 2 only notes 3 saxes (see below), and thus I assume that there might have been an additional person in studio playing the clarinet on this title – in a completely straight manner, only, and a bit un-certain – but noted by the officials as a fourth reed man. Was it Frank Marvin, perhaps? Or Dickerson? Or one of Gene Austin's accompaniment, in the studio after the Oliver band; Andy Sannella, perhaps? We probably will never know.

Notes:

Ch. Delaunay, *New Hot Discography* 1948: King Oliver, Bubber Miley, Dave Nelson, Henry Allen (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Castor McCord (s); Henry Duncan (p); Clinton Walker (tuba); Fred Moore (dr); Sonny Woods (vo).

- B. Rust, *The Victor Master Book*, Vol. 2: Carroll Dickerson -vn; 3t; tb; 3s; p; bj; g; bb; d; vocalist Frank Marvin

- Rust*2,*3: King Oliver, Henry Allen, Bubber Miley (tpts); James Archey (tbn); Bobby Holmes (clt, sop); Glyn Paque (alt); two unknown reeds; Don Frye (pno); Arthur Taylor (bjo); Jean Stultz (gtr); Clinton Walker (bbs); Carroll Dickerson (vln, ldr); Frank Marvin (voc).

- Rust*4: Carroll Dickerson -vn, dir; King Oliver -Henry Allen -Bubber Miley -t; James Archey -tb; Bobby Holmes -cl -as; Glyn Paque and another -as; unknown -ts; Don Frye -p; Arthur Taylor -bj; Jean Stultz -g; Clinton Walker -bb; Frank Marvin -v.

- Rust*6: Carroll Dickerson, vn, dir; King Oliver, Henry Allen, Bubber Miley, t; James Archey, tb; Bobby Holmes, cl, as; Glyn Paque and another, as; ?Walter Wheeler, ts; Don Frye, p; Arthur Taylor, bj; Jean Stultz, g; Clinton Walker, bb; Frank Marvin, v.

- L. Wright, "King Oliver": Joe 'King' Oliver, Henry 'Red' Allen, Bubber Miley, t; James Archey, tb; Bobby Holmes, cl; Glyn Paque, unknown, cl, as; Walter Wheeler, cl, ts; Don Frye, p; Arthur Taylor, bj; Jean Stultz, g; Clinton Walker, bb; unknown, chimes; Carroll Dickerson, dir, vn; Frank Marvin, v; L.L. Watson present.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Joe "King" Oliver (?); Henry "Red" Allen, Bubber Miley (tp); James Archey (tb); Bobby Holmes (cl); Glyn Paque, unknown (cl, as); Walter Wheeler (cl, ts); Don Frye (p); Arthur Taylor (bj); Jean Stultz (g); Clinton Walker (bb); unknown (chimes); Carroll Dickerson (dir, vln); Frank Marvin (voc). "King Oliver is said, by Glyn Paque, to have been present in the studio at this session, but we cannot hear three trumpets playing simultaneously, so it is doubtful if he plays at all on the issued takes of these titles. Otherwise, the personnel above is the one listed by Laurie Wright. On St. James Infirmary, the trumpet soloists are Miley and Allen, although some sources claimed that Allen played cornet on this particular session. B. Miley plays the first solo and the obligato behind Marvin's vocal. Allen plays the solo after the vocal and probably the short open break near the end. The muted introduction on When You're Smiling is by Allen, who also plays solo passages with the ensemble after the vocal."

Solos ad-lib:

58527-3: BM m-tpt 16; BM m-tpt obl to voc 24; DF pno 4; HRA m-tpt obl to tuba/clts 14; JA o-tbn 2; BH clt 7; HRA o-tpt 1; BH clt 6

58528-2: JA o-tbn + CD vln 15; ? clt 1 + 14; HRA o-tpt 4 + 4

014 KING OLIVER AND HIS ORCHESTRA

New York,

Mar. 18, 1930

Carroll Dickerson – dir;

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;
 Glyn Paque, Hilton Jefferson – alt; Bobby Holmes – alt, ten, clt;

Henry 'Hank' Duncan – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Fred Moore - dms
 59525-1 I Must Have It
 59526-2 Rhythm Club Stomp
 59527-1 You're Just My Type
 Composer credits are: 59525 (King Oliver), 59526 (Oliver - Nelson), 59527 (Oliver - Nelson)

Vic V-38124, Chronological Classics 594
 Vic V-38137, Chronological Classics 594
 Vic V-38124, Chronological Classics 594

This session bears a problem in that we have a three-part saxophone section as noted in the Victor files – with an aurally clearly discernible tenor sax. Yet, when asked, Jimmy Archey named Bobby Holmes, Glyn Paque, and Hilton Jefferson, all three being alto saxophonists. None of them is known to have played tenor sax. When listening through these sides I believed to hear Jefferson on alto on the first title – as well as Holmes on clarinet – and Glyn Paque on alto on the second title – and Holmes on clarinet again as well. The third title does not have any reed solos. The solution of this mystery may easily be the one offered by L. Wright in assuming that Bobby Holmes played tenor sax for this session. (Every saxophonist can rather easily play any saxophone if wanted, at least in un-demanding parts – and with a little training before.)

But the most interesting recognition is King Oliver's very strong and assured playing on open trumpet in titles one and three.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bubber Miley, Henry Allen (tp); James Archey (tb); Bobby Holmes (cl); Glyn Paque (as); Don Frye (p); Arthur Taylor (g); Clinton Walker (tuba); Fred Moore (dm)
 - B. Rust, *The Victor Master Book, Vol. 2*: 2t; tb; 3s; p; bj; bb; d
 - Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Bobby Holmes (clt); Hilton Jefferson, Glyn Paque (alt, clt); Henry Duncan (?) (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Fred Moore (dms)
 - Rust*3: King Oliver -Dave Nelson -t; James Archey -tb; Bobby Holmes -cl; Hilton Jefferson -Glyn Paque -cl -as; Henry Duncan -p; Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Carroll Dickerson -dir
 - Rust*4,*6: King Oliver -Dave Nelson -t; James Archey -tb; Bobby Holmes -cl; Hilton Jefferson -Glyn Paque -cl -as; ? Henry Duncan -p; Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Carroll Dickerson -dir
 - L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Glyn Paque, Hilton Jefferson, cl(1,3), as; Bobby Holmes, cl, ts; Henry Duncan, p; Arthur Taylor, bj; Clinton Walker, bb; Fred Moore, d; Carroll Dickerson, directing.

Solos ad-lib:

59525-1: JKO o-tpt 30; JA o-tbn 2 + 8; HJ alt 22; BH clt 2; BH clt + DN m-tpt 14; JKO o-tpt 14
 59525-2: DN o-tpt 6 + 6; BH clt 16; GP alt 16; JA o-tbn 14; HHD pno 16
 59525-1: JA o-tbn 10; JKO o-tpt 16; JKO o-tpt 22

015 KING OLIVER AND HIS ORCHESTRA

New York,

Apr. 10, 1930

Carroll Dickerson – dir;
 Dave Nelson, Joe King Oliver, Henry Red Allen – tpt; Jimmy Archey – tbn;
 Hilton Jefferson, Glyn Paque – alt, clt; Walter Wheeler – ten, clt;
 Norman Lester – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Fred Moore - dms;
 Dave Nelson - arr

59747-2 Edna Vic V-38137, Chronological Classics 594
 59748-2 Boogie Woogie Vic V-38134, Chronological Classics 594
 59749-1 Mule Face Blues Vic V-38124, Chronological Classics 594

Composer credits are: 59747 (Oliver-Nelson), 59748 (Oliver-Nelson); 59749 (Oliver-Nelson)

This session has three nicely swinging tunes obviously composed by Dave Nelson, supported by Joe Oliver, probably, and arranged by the composer himself in his rather simple but neat and effective style. Henry 'Red' Allen is the superior soloist on these sides, and he shines on the second and third titles. Archey is his reliant self, and there is good no-nonsense tenor sax by Walter Wheeler. Of the altoists, it is difficult to differentiate between Jefferson and Paque, as we know from Swiss jazz aficionado Johnny Simmen that Paque's style on alto was very close to Jefferson's, as he certainly was influenced by the latter - and older - colleague. A problem we have in choosing the right pianist, as we have three proposals by different people who could have known (see below). Norman Lester seems to be the right suggestion, as I think re his style when soloing.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: King Oliver, Dave Nelson, Henry Allen (tp); James Archey (tb); Hilton Jefferson, Glyn Paque, Walter Wheeler (s); Don Frye (p); Arthur Taylor (g); Clinton Walker (tuba); Fred Moore (dm)
 - B. Rust, *The Victor Master Book, Vol. 2*: Carroll Dickerson; 3t; tb; 3s; p; bj; bb; d
 - Rust*2: King Oliver, Dave Nelson, Henry Allen (tpt); James Archey (tbn); Hilton Jefferson, Glyn Paque (alt, clt); Walter Wheeler (ten); Don Frye or Norman Lester (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Fred Moore (dms); Carroll Dickerson (dir)
 - Rust*3: King Oliver -Dave Nelson -Henry Allen-t; James Archey -tb; Hilton Jefferson -Glyn Paque -cl -as; Walter Wheeler -ts; Don Frye or Norman Lester -p; Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Carroll Dickerson -dir
 - Rust*4,*6: Carroll Dickerson -dir; King Oliver -Dave Nelson -Henry Allen-t; James Archey -tb; Hilton Jefferson -Glyn Paque -cl -as; Walter Wheeler -ts; Norman Lester -p; Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Dave Nelson -a (2)
 - L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, Henry 'Red' Allen, t; James Archey, tb; Glyn Paque, cl, as; Hilton Jefferson, as; Walter Wheeler, ts; Norman Lester, p; Arthur Taylor, bj; Clinton Walker, bb; Fred Moore, d; Carroll Dickerson, dir; Mr. Watson present.

- Wellman Braud, in Bill Russell, B. Martyn, M. Hazeldine, *New Orleans Style, p. 113*: "In later years when I was with Ory we had a good New Orleans rhythm section. I was in there about a year. We had Minor Hall and Lionel Reason. Lionel used to play the intermission sets with George Lewis' band at the El Morocco Club. He is on Oliver's record of 'Mule Face Blues'.

- L. Wright, "King" Oliver, p. 129: This personnel is from Glyn Paque (Jazz Forum No.1, p.26), except that he gave Don Frye as the pianist. Fry himself told Walt Allen that he had made 'Boogie Woogie' with Oliver and Hank Duncan also recognised these three titles when they were read over to him by Walt Allen. However, Norman Lester told Kurt Mohr that he had made this session and both Henry Allen and Fred Moore confirmed his presence, with Moore telling Al Vollmer that Lester played in a style something like James P. Johnson, and used to hang around the studios."

Solos ad-lib:

59747-2: JKO o-cnt/tpt 16; WW ten 30; JA o-tbn 2; AT bjo 2; CW bbs 2; JA o-tbn 8; HJ or GP alt 2; FM dms 2
 59748-2: HRA m-tpt 16; JA o-tbn 8; HRA m-tpt 7; CW bbs 8; HJ alt 2; HA o-tpt 8; WW ten 24; GP clt 8; NL pno 32; HJ alt 4 + 8
 59749-1: CW bbs 1; WW ten 4 + 4; HRA o-tpt 30; JA o-tbn 16; HJ or GP alt 14; HRA o-tpt 3

016 KING OLIVER AND HIS ORCHESTRA

New York,

May 22, 1930

Carroll Dickerson – dir;

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque – alt; Bobby Holmes – alt, clt; Charles Frazier – ten, clt;

Eric Franker – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Fred Moore – dms;

62236-2

Struggle Buggy

Vic 23001,

Chronological Classics 594

62237-1

Don't You Think I Love You?

Vic 23001,

Chronological Classics 594

62238-1

Olga

Vic test,

Frog DGF 71

62238-2

Olga

Vic 22681,

Chronological Classics 594

Composer credits are: 62236 (C. Walker), 62237 (Nelson - Oliver), 62238 (D.C. Nelson – Joe Oliver)

L. Wright, "King" Oliver gives Bobby Holmes on soprano sax on the first title. I have to admit that I am unable to find any spot of soprano sax on this title. Thus, I omitted the soprano in my personnel. L. Wright's listening group have excluded Hilton Jefferson from this personnel – although he was named by Glyn Paque when recalling the musicians for this session. I admit!

But listen to Fred Moore's very airy handling of the cymbals, on sticks as well as on mallets – as in 'Olga'. Very nice.

As L. Wright writes: "When Al Vollmer interviewed Fred Moore he recalled this session and said that Oliver was reading his solo on 'Olga' and that Dave Nelson had written out all the solos and ensemble parts. It is apparent that for some time Oliver had been working towards assembling a band to go on tour and his efforts came to fruition with this session as it was this group that left New York very soon after this session." This should shed some light onto Oliver's state as a musician, as a bandleader and recording star at this time.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Charles Frazier, 'Paducah' Bradley (s); Erik Franker (p); Arthur Taylor (g); Clinton Walker (tuba); Gerald Hobson (dm)

- B. Rust, *The Victor Master Book*, Vol. 2: 2t; tb; 3s; p; bj; bb; d

- Rust*2: King Oliver, Dave Nelson (tp); James Archey (tbn); Bobby Holmes (clt, alt); Glyn Paque (alt); Charles Frazier (ten); Eric Franker (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Fred Moore (dms)(?)

- Rust*3,*4,*6: King Oliver -Dave Nelson -t; James Archey -tb; Bobby Holmes -cl -as; Glyn Paque -as; Charles Frazier -ts; Eric Franker -p; Arthur Taylor -bj; Clinton Walker -bb; ? Fred Moore -d; Carroll Dickerson -dir

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, cl, ss (1,3,4), as (2); Glyn Paque, as; Charles H. Frazier, ts; Eric Franker, p; Arthur Taylor, bj; Clinton Walker, bb; Fred Moore, d; Carroll Dickerson; dir; Mr. Watson present.

Solos ad-lib:

62236-2: EF pno 4; DN o-tpt 2 + 6; CF ten 2; GP alt 16; JA o-tbn 14; BH clt 2+16; CW bbs 4; JKO m-tpt 16

62237-1: JA o-tbn 16; CF ten 1+4; DN o-tpt 4 – CF ten 4 – DN o-tpt 4 – CF ten 4; JKO o-tpt 30; JA o-tbn 2 + 4 + 4; BH clt 8

62238-1-2: CW bbs 2+2; JA o-tbn 6; JKO o-tpt 16; BH clt 16; JKO m-tpt 14; GP alt 8

Notable differences of takes:

62238-1: Up-beat and first bar of tbn solo: 1 quarter-note E (up-beat), 6 eighth-notes E–upG–E–C–lowG–C, 1 quarter-note E

62238-2: Up-beat and first bar of tbn solo: 1 eighth-note E (up-beat), 1 quarter-note upG, 2 eighth-notes E–C, 2 quarter-notes low G–E

017 HENRY ALLEN, Jr. AND HIS NEW YORK ORCHESTRA

New York,

Jul. 15, 1930

Otis Johnson, Henry Red Allen – tpt; Jimmy Archey – tbn;

Charlie Holmes, Albert Nicholas – alt, clt; Greely Walton – ten, clt;

Luis Russell – pno; Will Johnson – bjo, gtr; Ernest 'Bass' Hill – bbs; Paul Barbarin – dms, vib;

Henry Red Allen – voc (1,4,5,6)

62343-2

Roamin'

Vic 23006,

JSP CD 332

62344-1

Singing Pretty Songs

Vic unissued in 78,

JSP CD 333

62344-2

Singing Pretty Songs

Vic 23338,

JSP CD 332

62345-2

Patrol Wagon Blues

Vic 23006,

JSP CD 332

62346-1

I Fell In Love With You

Vic unissued in 78,

JSP CD 333

62346-2

I Fell In Love With You

Vic 23338,

JSP CD 332

Composer credits are: 62343 (Chick Smith); 62344 (-); 62345 (Porter Grainger); 62346 (H. Allen, Jr.)

This again is the contemporary Russell band, Foster only replaced by tuba player 'Bass' Hill, performing very soft and cautiously, using long-sustained notes all along. But I assume that he didn't feel too well with it. I miss Pops Foster's slap-bass. And I miss Nicholas, too (see below).

We find Red Allen's first recorded vocals here on these sides. And it is all great big band work, the most impressive being 'Patrol Waggon Blues'. 'Singing Pretty Songs' and 'I Fell In Love With You' are fast romping blowing numbers. But, let me tell you that I very much deplore Mr. 'Bass' Hill for trying to find a way to replace Pops Foster's immense string-bass work with a tuba. He had to fail.

Notes:

- Delaunay, *New Hot Discography*: Henry Allen, Otis Johnson (tp); James Archey (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Greely Walton (ts); Luis Russell (p); Will Johnson (g); Pops Foster (b); Paul Barbarin (d)

- Rust*2: Henry Allen (tp, vcl); Otis Johnson (tp); Jimmy Archey (tbn); Albert Nicholas (clt); Charlie Holmes (alt); Greely Walton ?(ten);

Luis Russell (pno); Will Johnson (gtr); Ernest Hill (bbs); Paul Barbarin (dms)

- Rust*3,*4,*6: Henry Allen -t -v; Otis Johnson -t; James Archey -tb; Albert Nicholas -cl-as; Charlie Holmes --cl-ss -as; Greely Walton -ts; Luis Russell -p -cel; Will Johnson -bj -g; Ernest Hill -bb; Paul Barbarin -d -vib

- Storyville 34-132: "Although Albert Nicholas might reasonably be expected to have appeared on this final session, there is nothing on the records by which he can be identified – which is unusual in the light of performances on the earlier recordings."

Solos ad-lib:

62343: HRA o-tpt 32; JA o-tbn 7; HRA o-tpt 2+6; HRA o-tpt 32

62344: HRA o-tpt 4; HRA o-tpt 16; JA o-tbn 8; HRA o-tpt 1+8; GW ten 16; HRA o-tpt 16; CH alt 2; JA o-tbn 15; HRA o-tpt 1; CH alt 6; HRA o-tpt 32+30

62345: PB vib 4; HRA m-tpt 1+10; CH alt 2; LR pno obl 12+12; JA o-tbn 10; HRA o-tpt 2+10 + 10+2

62346: HRA o-tpt 4 + 32; GW ten 30; CH alt 4; HRA o-tpt 32 + 32

Notable differences of takes (partly using John R.T. Davies' notes in Storyville 34-131. Thanks to John R.T.):

- 62344-1: Bridge before trombone solo: alto sax plays across last two bars.
Allen ends the tune with a phrase, impossible to entirely recognise, starting with a row of pronounced quarter-notes high f, and ending in a muddle of saxophone notes without a definable trumpet line.
- 62344-2: Bridge before trombone solo: trumpet plays single long note during 2 bar alto sax passage.
Allen ends the tune with a last long-held note f (sixth of Ab-major).
- 62346-1: Last line of vocal: "I fell in love".
Allen's last trumpet phrase at the tune's end is 2 quarter-notes c – d, 1 half-note f, 1 quarter-note d, 1 eighth-note c, 1 half-note a
- 62346-2: Last line of vocal: "You fell in love with you" (!).
Allen's last trumpet phrase at the tune's end is 2 eighth-notes c – d, 1 half-note f, 4 eighth-notes d – c – a – F, 1 half-note D

018 KING OLIVER AND HIS ORCHESTRA

New York,

Sep. 10, 1930

Dave Nelson, Joe King Oliver, Henry Red Allen – tpt; Jimmy Archey – tbn;
Hilton Jefferson, Glyn Paque – alt, clt; Charles Frazier – ten, clt;

Henry Hank Duncan – pno; Arthur Taylor – bjo; Lionel Nipton – bbs; Fred Moore – dms

63639-2 Shake It And Break It

Vic 23009,

Chronological Classics 594

63640-1 Stingaree Blues

Vic 23009,

Chronological Classics 594

Composer credits are: 63639 (Friscoe-Clark), 63640 (Clinton A. Kemp)

'Shake It ...' is a most lively title and played with a lot of verve and fire. There is nice drumming by Fred Moore and superb soloing by Henry 'Red' Allen. Also, the bandleader solos convincingly. Again, we have the problem of finding out the identities of the alto soloists – and I have tried my best (see below)! I slightly doubt Hank Duncan as pianist because of the weak introduction to 'Stingaree Blues'.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: unknown personnel featuring Henry Allen (tp) and including 2 other tp; tb; 3 saxes; p; bjo; tuba and dm

- B. Rust, *The Victor Master Book*, Vol. 2: 3t; tb; 3s; p; bj; bb; d

- Rust*2: King Oliver, Henry Allen, another (tpt); James Archey (tbn); Hilton Jefferson, Glyn Paque (alt, clt); Charles Frazier (ten); Henry Duncan (pno); Arthur Taylor (?) (bjo); unknown (bbs); Fred Moore (dms)

- Rust*3: King Oliver -Henry Allen -another -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; Henry Duncan -p; ? Arthur Taylor -bj; unknown -bb; Fred Moore -d

- Rust*4: King Oliver -dir; Henry Allen -another -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; Henry Duncan -p; Arthur Taylor -bj; Arthur Nipton -bb; Fred Moore -d

- Rust*6: King Oliver, t, dir; Henry Allen, ? Dave Nelson, t; James Archey, tb; Hilton Jefferson, Glyn Paque, as; Charles Frazier, ts; Henry Duncan, p; Arthur Taylor, bj; Arthur (?Lionel) Nipton, bb; Fred Moore, d

- L. Wright, 'King Oliver': Joe 'King' Oliver, Henry 'Red' Allen, ?Davidson C. 'Dave' Nelson, t; James Archey, tb; Glyn Paque, Hilton Jefferson, as; unknown, ts; ?Henry Duncan, p; Arthur Taylor, bj; Lionel Nipton, bb; Fred Moore, d; Watson present.

Solos ad-lib:

63639-2: ?GP alt 2; AT bjo 2; JA o-tbn 5; JKO m-tpt/cnt 16; HJ alt 15; JA o-tbn 15; HJ alt 16; LN bbs 2; HD pno 8;

HRA o-tpt 16

63640-1: HD pno 4; CF ten 10; JA o-tbn 12; ?GP alt 12; JKO m-tpt 12; HRA o-tpt 12 + 12

019 KING OLIVER AND HIS ORCHESTRA

New York,

Sep. 12, 1930

Dave Nelson, Joe King Oliver, Henry Red Allen – tpt; Jimmy Archey – tbn;

Hilton Jefferson, Glyn Paque – alt, clt; Charles Frazier – ten, clt;

Sam Davis – pno; Arthur Taylor – gtr; Lionel Nipton – bbs; Fred Moore – dms;

George Bias – voc

63134-3 What's The Use Of Living Without Love?

Vic 23011,

Chronological Classics 594

63135-1 You Were Only Passing Time With Me

Vic 23011,

Chronological Classics 594

63135-2 You Were Only Passing Time With Me

Vic 23011,

Frog DGF 71

Composer credits are: 63134 (McCarthy-Hanley), 63135 (Alexander Hill)

The most interesting musician on these sides certainly is pianist Sam Davis. He was identified following John G. Heinz' article in *Storyville* 149 (see below). His style on piano is full-handed and multi-toned, without a structured left-hand rhythm, but rhapsodic and closer to classical piano than to jazz piano like ragtime or Stride. But he was known for using boogie-like piano figures that, yet, cannot be observed on these sides. He was a solo piano player and we hear that he was not accustomed to play band piano in a big band. Still, he delivers a great performance. Jelly Roll Morton had called Davis: "Sammy Davis ... one of the greatest manipulators I guess I've ever heard in the history of the world ... on a piano" somewhere in the Library of Congress series.

It is a sad thought that the first "King" of jazz – or second after Bolden? – was forced to record such dreary music in his late career. But Henry Allen – when recalling this date – thought that Bias was the leader.

The one-note difference in pitch (Ab – Gb) between both reissued takes may be caused by faulty transfers of the original discs (184 – 156 bpm)!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: probably: unknown personnel featuring Henry Allen (tp) and including 2 other tp; tb; 3 saxes; p; bjo; tuba and dm

- Rust*2: King Oliver, Dave Nelson, Henry Allen (tpt); James Archey (tbn); two unknown (alt, clt); unknown (ten); unknown (pno); unknown (bjo); unknown (bbs); unknown (dms); George Bias (vcl)

- Rust*3: King Oliver -Dave Nelson -Henry Allen -t; James Archey -tb; two unknown -as; unknown -ts; unknown -p; unknown -bj; unknown -bb; unknown -d; George Bias (vcl)

- Rust*4: King Oliver -t -dir; ? Dave Nelson -Henry Allen -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; Henry Duncan -p; Arthur Taylor -g; Arthur Nipton -bb; Fred Moore -d; George Bias -v

- Rust*6: King Oliver, t, dir; Dave Nelson, Henry Allen, t; James Archey, tb; Hilton Jefferson, Glyn Paque, as; Charles Frazier, ts; Henry Duncan, p; Arthur Taylor, g; Arthur (?Lionel) Nipton, bb; Fred Moore, d; George Bias, v

- Storyville 149, p.183, John G. Heinz, *The World's Greatest Manipulator*: "He (Sam Davis – KBR) came from Chicago to New York with "one of King Oliver's last bands", and recalls making a couple of sides for Victor with a "sweet" male singer named "Tobias". He couldn't recall the titles and doesn't know whether or not they were issued."

- L. Wright, 'King Oliver': Joe 'King' Oliver, Henry 'Red' Allen, Davidson C. 'Dave' Nelson, t; James Archey, tb; two unknown, as, cl; unknown, ts; ?Sam Davis, p; unknown, g; unknown, bb; unknown, d; George Bias, v. Watson present.

Solos ad-lib:

63134-3: no ad-lib solos

63135: JA o-tbn 8

Notable differences of takes:

63135-1: tune plays Ab major, c. 184 bpm; tbn solo in B-part of last chorus has no upbeat on last beat of second A-part;

in last chorus drums play press-rolls in A-parts with occasional cymbal strokes, and high-hat cymbal in B-part.

63135-2: tune plays Gb major, c. 156 bpm; tbn solo in B-part of last chorus has Bb quarter-note upbeat on last beat of second A-part; drums play choked heavy cymbal after-beat all through last chorus.

020 KING OLIVER AND HIS ORCHESTRA

New York,

Sep. 19, 1930

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Hilton Jefferson, Glyn Paque – alt, clt; Charles Frazier – ten, clt;

Sam Davis – pno; Arthur Taylor – gtr; Lionel Nipton – bbs; Fred Moore – dms;

64013-1 Nelson Stomp

Vic uniss on 78, JSP CD 348

64013-2 Nelson Stomp

Vic 23388, Chronological Classics 594

64013-3 Nelson Stomp

Vic uniss on 78, JSP CD 348

64014-1 Stealing Love

Vic uniss on 78, JSP CD 348

64014-2 Stealing Love

Vic uniss on 78, RCA Bluebird ND90410

Composer credits are: 64013 (D.C. Nelson), 64014 (D.C. Nelson)

Both titles seem to be the work – composition and arrangement – of Dave Nelson, alleged Oliver's nephew, but whose kinship could never be substantiated, as far as I know.

It is my firm believe, that Oliver only plays the 16 bar muted trumpet/cornet solo in the second half of 'Stealing Love', as all other trumpet solo parts do not have Oliver's vibrato and tone – and show Dave Nelson's weak rhythmic feeling.

After close listening – and after Mr. Coen Hofmann's (editor of Names & Numbers magazine) initial assumption – I have to state that both takes of 'Stealing Love' issued on various LPs and CDs are identical, and probably -1. If interested, the reader is invited to listen to the fluffs of alto and trumpet on this title and compare.

This is the last recording session of a genuine King Oliver band.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Approximately: unknown personnel featuring Henry Allen (tp) and including 2 other tp; tb; 3 saxes; p; bjo; tuba and dm

- Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Hilton Jefferson, Glyn Paque (alt, clt); Charles Frazier (ten); unknown (pno); unknown (bjo); unknown (bbs); unknown (dms)

- Rust*3: King Oliver -Dave Nelson -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; unknown -p; unknown -bj; unknown -bb; unknown -d

- Rust,*4: King Oliver -t -dir; ? Dave Nelson -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; Henry Duncan -p; Arthur Taylor -g; Arthur Nipton -bb; Fred Moore -d; George Bias -v

- Rust,*6: King Oliver, t, dir; Dave Nelson, t; James Archey, tb; Hilton Jefferson, Glyn Paque, as; Charles Frazier, ts; Henry Duncan, p;

Arthur Taylor, g; Arthur (?Lionel) Nipton, bb; Fred Moore, d

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; two unknown, as; unknown, ts; unknown, p;

?Arthur Taylor, bj, g; unknown, bb; Fred Moore, d. Watson present.

Solos ad-lib:

64013: ?CF ten 2; JA o-tbn 8; JKO o-tpt/cnt 16; ?HJ alt 8; JKO o-tpt/cnt 6; ?HJ alt 8

64014: JA o-tbn 14; DN m-tpt 1+4; ?HJ alt 4; DN m-tpt 4; ?HJ alt 4; JKO m-tpt/cnt 16; ?HJ alt 8

Notable differences of takes:

64013-1: first chorus (after 4 bars intro and 4 bars vamp): first trumpet plays without any faults

64013-2: first chorus (after 4 bars intro and 4 bars vamp): first trumpet plays one fluff in bar 9 (second note left omitted)

64013-3: first chorus (after 4 bars intro and 4 bars vamp): first trumpet plays six fluffed notes (bars 2,3,10,11,26,27)

64014: As both takes issued include identical fluffs by alto sax and trumpet at the exactly same places, they decidedly are not alternate takes! So, very probably take -1 both.

021 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Oct. 31, 1930

Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;

Henry 'Moon' Jones - alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – sbs, bbs (5,6); Bill Beason – dms;

Eva Taylor, Clarence Williams, Clarence Todd – voc trio (1,2,3,4,5,6); Ward Pinkett – voc (1,2,3,4);

Bingie Madison - arr

10199-1 Hot Lovin'

Per 15403,

Frog DGF 57

10199-2 Hot Lovin'

Ban 32063,

Frog DGF 57

10200-1 Papa De Da Da

Ban 32021,

Frog DGF 57

10200-3 Papa De Da Da

Ro 1505,

Frog DGF 57

10201-2 Baby, Won't You Please Come Home

Ban 32021,

Frog DGF 57

10201-3 Baby, Won't You Please Come Home

Per 15387,

Frog DGF 57

Personnel from Freddie Skerritt and others in Storyville 66, so undisputed. This is the Bingie Madison band of the time with forward-looking arrangements by Madison himself.

For this first recording session of the Bingie Madison band we have – thanks to Albert Vollmer's great research – an undisputed personnel as recalled by Freddie Skerritt and other musicians of the band. What we hear is the Bingie Madison Broadway Danceland Orchestra of late 1930 with the addition of Clarence Williams' Trio providing vocals added to the band's arrangements. Identification of the musicians in

early discographies are to be handled with the utmost care, as there had been used a lot of plain fantasy to find out the musicians (see T.

Lord, Clarence Williams, p.325).

- 'Hot Lovin'' (composer Charles Warfield) is a fast romp in strict 4-beat rhythm – in contrast to Clarence Williams' regular 2-beat rhythm. Ward Pinkett starts proceedings after the introduction in his own very expressive and erratic style, based on gospel singing. As Gene Mikell remarked in an article in Storyville 1998-9: "*Ward (Pinkett) plays like he sings*", and this certainly is valid vice versa, what you can hear in all his vocals on these sides which he delivers as part of the arrangements. After hot solos by leader Madison, Archey, Pinkett again, and Dillard, the band swings the out-chorus in pure forward-looking Swing style (Madison's arrangement!). Pianist Gene Rodgers shines with his very loose rhythm concept, not the old-fashioned 'oom-pa' anymore. In Al Vollmer's article (see above) Rodgers explained that: "... *he was into something called 'Backward Bass' playing on the piano*". Together with Lucas' and Fullbright's strict four-beat rhythm the band swings like mad.

- 'Papa De Da Da', one of Cl. Williams' most famous compositions, is delivered here with the same exuberant punch as 'Hot Lovin'' before, much owing to Fullbright's big-sounding slap bass. In A3 we have a rhythmic paraphrase of the title's melody, arranged in four-part harmony, very probably by Bingie Madison again. In take -1 of this title the pianist clearly plays a sort of discreet "oom-pa" 2-beat rhythm, which might possibly be Clarence Williams' own playing – on this title only of the whole session – but might also be played by Rodgers on Clarence Williams' demand?

- 'Baby, Won't You Please Come Home?' has Fullbright on tuba, often falling into a 4-to-the bar beat on his big horn. Other than on the foregoing titles/takes of this session where he uses brushes throughout, Bill Beason plays press-rolls on his snare-drum and his full sounding cymbal on take -3. Listen to Bill Dillard stating the melody in a very fine melodic chorus with off-beat and a little paraphrase. Chorus A3 is extended in length (36 bars here) by doubling every bar. I assume this nice device to give the singer(s) more room and time to stretch out to be copied from Don Redman's arrangement as recorded by McKinney's Cotton Pickers 5 months earlier.

It has to be noticed that Bingie Madison as an arranger uses a lot of modern and up-to-date arranging devices that can also be heard from Benny Carter at this time. And Henry Moon Jones proves himself to be a great but much overlooked and un-credited alto soloist who with great care obviously had examined and analysed Benny Carter's work on alto-sax.

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).

- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Rust*2: Bill Dillard (tpt); Ward Pinkett (tpt, vcl 2); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms); Clarence Williams (vcl)(2,3); Eva Taylor (vcl)(2,3); Clarence Todd (vcl)(2,3).

- Rust*3: Bill Dillard -t; Ward Pinkett -t -v(2); James Archey -tb; Bingie Madison -cl -ts; Fred Skerritt -as -bar; Henry Jones -ts;

Gene Rodgers -p; Goldie Lucas -bj -g; Richard Fullbright -sb; Bill Beason -d; Clarence Williams, Eva Taylor, Clarence Todd -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Clarence Williams, Eva Taylor, Clarence Todd, v.

Tunes:

10199-1-2 Hot Lovin' key of C Banner/ARC
(Intro 6 bars ens)(A1 Chorus 16 bars AA' WP o-tp 14 – BM ten 2)(A2 Chorus 16 bars AA' BM ten 14 – ens 2)(Verse 16 bars ABAC WP o-tp 8 – ens 8)(A3 Chorus 16 bars AA' voc trio)(A4 Chorus 16 bars AA' voc trio)(A5 Chorus 16 bars AA' GR pno 14 – WP voc 2)(A6 Chorus 16 bars AA' WP voc 14 – JA o-tbn 2)(A7 Chorus 16 bars AA' JA o-tbn 8 – BD m-tp 2)(A8 Chorus 16 bars AA' BD m-tp 14 – ens 2)(A9 Chorus 16 bars AA' ens + ens 1)

10200-1-3 Papa De Da Da key of Eb Banner/ARC
(Intro 4 bars ens)(A1 Chorus 20 bars AB WP o-tp)(Verse 16 bars AA' WP o-tp + JA o-tbn)(A2 Chorus 20 bars AB voc trio)(A3 Chorus 20 bars AB voc trio)(A4 Chorus 20 bars AB HMJ alt)(A5 Chorus 20 bars AB ens)(A6 Chorus 20 bars AB WP voc 18 – ens 2)

10201-2-3 Baby, Won't You Please Come Home key of G/Ab/Db Banner/ARC
(Intro 4 bars ens)(A1 Chorus 18 bars AB BD m-tp)(A2 Chorus 18 bars AB FS alt)(Bridge 2 bars modulation G – Ab ens)(A3 Chorus 36 bars AB voc trio 35 – modulation Ab - Db ens 1)(A4 Chorus 18 bars AB ens)

Notable differences of takes (from Lord p327 and KBR):

10199-1: No verbal comment after coda.

10199-2: Cl. Williams verbal comment "Hot Lovin'" after coda.

10200-1: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on first beat of bar: "De-Bop-De-Bop // De-Da-Da. No bass-viol slap after band stop in final bar of coda.

10200-3: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on second beat of bar: "Got-De-Bop // De-Da-Da. Bass-viol slap on beat four after band stop in final bar of coda (band stops on third beat!).

10201-2: Last bar of vocal chorus (bar 78 of tune): descant pno chord Db major on third beat, no subsequent cymbal stroke on fourth beat. Dms with strong brushes beats in final chorus.

10201-3: Last bar of vocal chorus (bar 78 of tune): strong high pno chord Db major on third beat, strong subsequent cymbal stroke on fourth beat. Dms playing soft press-rolls in last chorus.

022 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Nov. 24, 1930

Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;

Henry 'Moon' Jones – alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;

Clarence Williams – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;

Eva Taylor – voc; Bingie Madison - arr

10276-1 Shout, Sister, Shout

Ban 32063,

Frog DGF 57

10276-3 Shout, Sister, Shout

Per 15403,

Frog DGF 57

10277 Press The Button

ARC unissued

not on LP/CD

10278 You're Bound To Look Like A Monkey When You Get Old

ARC unissued

not on LP/CD

And again, the wonderful and very modern Bingie Madison's Broadway Danceland Orchestra under Williams' name. Personnel from Freddie Skerritt and others, so undisputed (see session # 001).

From this second recording session under Clarence Williams' name only one title was issued with two takes, two other titles remaining unissued and most unfortunately not found as tests in later years. Again, we hear the wonderful and very modern Bingie Madison's Broadway Danceland Orchestra under Clarence Williams' name. And also, identification of the musicians in early discographies are to be read with care. Personnel is from Freddie Skerritt and others from the same source as before and can easily be identified, so beyond dispute.

- 'Shout, Sister, Shout'. There seems to be one trumpet only, thus Ward Pinkett who takes all the trumpet solos. But Bill Dillard can still be detected leading the background in the last four bars of the first chorus' A-parts, each. But I cannot hear him in the brass section doing the verse! From the Williams stable we hear Eva Taylor doing the vocals and obviously Clarence himself on piano, best recognized behind his wife's vocals and his strict 2-beat style in ensembles. Lucas is rock-steady on his banjo, and Fullbright on tuba and Beason on brushes make a fine rhythm unit. But for me, the most interesting is Bingie Madison on clarinet, here. He solos in a way that distinctly shows his deep knowledge of chords as awaited from a former pianist, but also – as typical for a saxophonist – in a style rather trumpet-like than filigree like a Southern clarinetist. And this is nothing at all like Scott Yanow describes it as erratic (see above), but compares favourably with Benny Carter's efforts on clarinet on the Chocolate Dandies sides (see Names & Numbers 91)! To me, his clarinet playing is the real gem of these sides/takes, played in strict four-bar beat and advanced style. And again, we hear beautiful soloing by 'Moon' Jones and Jimmy Archey. This version of 'Shout, Sister, Shout' – other than the same title on session 004 – contains a 16-bar verse.

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).

- Lord, Clarence Williams p329: prob Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl); Clarence Williams (dir).

- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).

- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skerritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb; Bill Beason -d; Eva Taylor -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Eva Taylor, v.

Tunes:

10276-1-3 Shout, Sister, Shout key of Ab (Fm)

Banner/ARC

(A1 Chorus 32 bars AABA WP o-tpt 16 – BM clt 6 – WP o-tpt 2 + 8)(A2 Chorus 32 bars AABA BM clt 16 – HMJ alt 8 – BM clt 6 – ens 2)(A3 Chorus 32 bars AABA ET voc)(Verse 16 bars AA WP o-tpt over ens)(A4 Chorus 32 bars AABA JA o-tbn 16 – WP o-tpt 8 – WP o-tpt over ens 8)

Notable differences of takes:

10276-1: No final banjo note after band stops on third beat in last bar of tune.

10276-2: A final banjo note Bb on fourth beat, after band stops on third beat of final bar of tune.

023 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 09, 1931

Joe 'King' Oliver – tpt, dir;

Bill Dillard, Dave Nelson, Ward Pinkett – tpt; Jimmy Archey – tbn;

Buster Bailey – clt; Henry Moon Jones – alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo, gtr; Richard Fullbright – bbs; Bill Beason – dms;

Bingie Madison, Freddie Skerritt, Goldie Lucas – voc trio (1); Ward Pinkett – voc (3);

Bingie Madison - arr (1,2)

E-35910-B Papa De Da Da

Br 6053,

Frog DGF 35

E-35911-A Who's Blue?

Br 6046,

Frog DGF 35

E-35912-A Stop Crying

Br 6053,

Frog DGF 35

All quoted discographies list Dave Nelson together with the two Madison band trumpeters, and King Oliver. This then would mean that thirteen musicians played on these sides. But the Brunswick ledger sheets have 12 men only. So, I assume that the trumpets were played by Dillard and Pinkett, as they were the regular band men, together with Oliver, as he performs as soloist in his own 'Stop Crying'. Alternately, Dave Nelson might have been one of the three trumpeters, but then Oliver's activity as soloist would have been un-noticed by the recording officials. However, I do not have the impression of a trumpet section comprising three men on these sides. And certainly, the Madison band-book was written for two trumpets. So, I assume that Nelson only acted as Oliver's agent, but the above listed personnel "has been given by several members of the Bingie Madison band" (L. Wright, King Oliver, p.140). Fullbright is on tuba throughout and Lucas plays guitar on the first and third titles, whereas Beason sticks to his brushes for the entire session what probably was his idea to modernize drumming. The arrangements of the first two titles are remembered as Bingie Madison's by A. Vollmer's informants.

- 'Papa De Da Da' shows no sign of Oliver's or Nelson's participation, and thus seems to be part of Madison's band book. But listen to the fine soloing of Moon Jones, who's solo is sadly abbreviated to squeeze Bailey's solo into place, before Ward Pinkett starts his hot trumpet solo over a tricky syncopated saxophone-cum-trombone harmonized background. After an ensemble modulation from Eb to F the band plays a partly paraphrased out-chorus and 4-bar coda. The vocal trio is the band's own, now, not Clarence Williams' imposed as before.

- 'Who's Blue?' again is an arrangement by the band-leader starting with a distinct four-part harmony introduction. The second chorus features the tuba as melody instrument in dialogue with the ensemble – a detail heard not so often – if ever. Into the succession of hot solos Buster Bailey – not a member of the Madison band, but obviously brought along by his one-time band-leader Oliver – is inserted in chorus A3, yet without instrumental background. Bailey then shows his flamboyant virtuosity over the ensemble in the last chorus.

- 'Stop Crying', reportedly a composition by King Oliver, features the King of days-gone-by in a 16-bar trumpet solo in a minor mode with his typical sharp tone and off-beat phrasing. Bingie Madison solos robustly on his tenor, and later we have a fine solo on baritone from Skerritt, followed by a 4-part out-chorus. The notice that "an original manuscript was used with the additional note, 'Vocal effect Boop-A-Doop. No lyrics sung'" does not necessarily mean that Oliver brought it – although the title was his composition – but may also mean that Madison prepared an arrangement on Oliver's request since the musical content of the title is in the scope of Madison's work for his band on these sessions. This then could well be one of his arrangements, too, although not remembered as such by his colleagues in later years.

Notes:

- Ch. Delaunay, New Hot Discography: probably Bingie Madison's Broadway Danceland Orchestra, which then featured: Ward Pinkett, Bill Dillard, Dave Nelson (tp); James Archey (tb); Henry Jones, Bingie Madison, Freddie Skerritt, Lucas (s); Gene Rodgers (p), Dick Fullbright (tuba); Bill Beason (dm).

- Rust*2,*3,*4,*6: King Oliver, Dave Nelson, Bill Dillard (tpt); Ward Pinkett (tpt, vcl (3)); James Archey (tbn); Buster Bailey (clt); Henry L. Jones (alt); Bingie Madison (ten, vcl (1)); Fred Skerritt (bar, vcl (1)); Gene Rodgers (pno); Goldie Lucas (bjo, vcl (1)); Richard Fullbright (bbs); Bill Beason (dms).

L. Wright, "King" Oliver: Joe 'King' Oliver, dir, t (3); Ward Pinkett, t, v (3); Dave Nelson, Bill Dillard, t; Williams 'Buster' Bailey, cl; Henry L. 'Moon' Jones, as; Bingie Madison, ts, v (1); Fred Skerritt, as, bar, v (2,3); Gene Rodgers, p; Goldie Lucas, bj, g, v (1); Richard Fullbright, bb; Bill Beason, d. "The ledger sheets give the number of men used as 12 and note the instruments, quoting only three trumpets.

However, surviving members of the band have confirmed that although Oliver was present only as director, he did solo on his own composition 'Stop Crying', for which the sheet notes that an original manuscript was used with the additional note, "Vocal Effect Boop-A-Doop. No lyrics sung."

Tunes:

E-35910-B Papa De Da Da key of Eb Brunswick

(Intro 4 bars ens)(A1 Chorus 20 bars AB WP o-tpt)(Verse 16 bars AA' WP o-tpt + JA o-tbn)(A2 Chorus 20 bars AB voc trio)(A3 Chorus 20 bars AB voc trio)(A4 Chorus 20 bars AB HMJ alt)(A5 Chorus 20 bars AB ens)(A6 Chorus 20 bars AB WP voc 18 – ens 2)

E-35911-A Who's Blue? key of Eb Brunswick

(Intro 4 bars ens)(A1 Chorus 32 AABA saxes – ens)(A2 Chorus 32 bars RF bbs + ens 16 – JA o-tbn 8 – RF bbs + ens 8)(A3 Chorus 32 bars AABA WP o-tpt 8 – BB clt 8 – ens 8 – FS bar 8)(A4 Chorus 32 bars AABA BB clt over ens 16 – saxes 8 – BB clt over ens 8)(Coda 4 bars ens)

E-35912-A Stop Crying key of Eb/Cm/Eb Brunswick

(Intro 8 bars ens 2 – clt 2 – ens 4)(Strain a 16 bars AA KO o-tpt 6 – saxes 2 middle-break – KO o-tpt 8)(Strain b 12 bars saxes)(Vamp 4 bars ens)(A1 Chorus 16 bars BM ten 14 – ens 2)(Vamp 2 bars ens)(A2 Chorus 16 bars WP o-tpt)(A3 Chorus 16 bars BB clt 14 – ens 2)(A4 Chorus 16 bars WP scat-voc)(A5 Chorus 16 bars HMJ alt 8 – WP scat-voc 6 – FS bar 2)(A6 Chorus 16 bars FS bar 12 – JA o-tbn 4)(A7 Chorus 16 bars ens)

024 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 19, 1931

Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;

Henry Moon Jones – alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;

Clarence Williams – voc (1,4); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc trio (3); Ward Pinkett – voc (3);

Bingie Madison - arr

404854-A Shout, Sister, Shout

Cl 5381-C,

Frog DGF 17

404855-B Rockin' Chair

Har unissued

not on LP/CD

404856-A Papa De Da Da

Col 14666-D,

Frog DGF 17

404857-B Baby, Won't You Please Come Home

Col 14666-D,

Frog DGF 17

The Bingie Madison band just as before with the same personnel as documented by Freddie Skerritt and others, so undisputed. Three tunes from the fore-going sessions under Williams' name are recorded by Columbia, Clarence's main recording label of then recent years. But here now Madison seems to have got rid of the quasi-Clarence Williams stamp and interpretation and has revised these three Williams war-horses and given them arrangements entirely of his own imagination. The result seems to be music five years ahead of its time.

- 'Shout, Sister, Shout' received a complex swing arrangement, strictly in four/four rhythm, with a largely syncopated paraphrase of this Williams composition (co-composed by Alex Hill and Tim Brymn) and is played by an apparently full-fledged swing band, now. Very enthusiastic and inspired.

- 'Papa De Da Da' again is a revision of the previously used arrangements, and it sounds like to be from a more modern period of jazz music. The vocal trio is without Clarence and features what probably has become a working unit within the big band. Listen to the fabulous swing of the rhythm section, the drummer all over his drum kit now, using high-hat in some choruses. And enjoy the great instrumental background behind Henry 'Moon' Jones' alto solo. He certainly is one of the most unsung and underrated great musicians of the 1920s/30s!

- 'Baby, Won't You Please Come Home' is taken at a faster pace as on the first session and uses a different arrangement, omitting the prolonged (doubled) chorus of the vocal trio, but still maintaining the paraphrase of the melody in the last chorus. Clarence Williams is the sympathetic singer and Rodgers takes a very individual solo.

Notes:

- Storyville 27: Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Clarence Williams (vcl); Trio (vcl).

- Lord, Clarence Williams p331 Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (?alt, ?ten, bar); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Bill Beason (dms); Clarence Williams (vcl); unknown male trio (vcl).

- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).

- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skerritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb -bb; Bill Beason -d; Eva Taylor -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Fred Skerritt, Bingie Madison, Goldie Lucas, Clarence Williams, v.

Tunes:

404854-A Shout, Sister, Shout key of Ab (Fm) Clarion

(A1 Chorus 32 bars AABA ens – HMJ alt fill-in 1+1)(Bridge 4 HMJ alt)(A2 Chorus 32 bars AABA CW voc + voc trio)(Bridge 4 HMJ alt)(A3 Chorus 32 bars AABA ens 16 – BM ten 8 – JA o-tbn 6 – ens 2)(A4 Chorus 32 bars AABA ens 14 – BM ten 2 – WP o-tpt 8 – ens 8)(Coda 2 bars ens)

404856-A Papa De Da Da key of Eb Columbia

(Intro 4 bars ens)(A1 Chorus 20 bars AB ens)(Verse 16 bars AA' ens)(A2 Chorus 20 bars AB saxes)(A3 Chorus 20 bars AB WP o-tpt)(A4 Chorus 20 bars AB voc trio)(A5 Chorus 20 bars AB HMJ alt + ens)(A6 Chorus 20 bars AB ens)(A7 Chorus 20 bars AB WP scat-voc 16 – ens 4)

404857-B Baby, Won't You Please Come Home key of G/Bb/Db Columbia

(A1 Chorus 18 bars AB ens)(Bridge 1 bar ens modulation G-Bb)(Verse 16 bars AA BD m-tpt)(A2 Chorus 18 bars AB CW voc + BD m-tpt)(A3 Chorus 36 bars AB JA o-tbn)(A4 Chorus 18 bars AB GR pno)(Bridge 4 bars modulation Bb – Db WP o-tpt – ens)(A5 Chorus 18 bars AB ens)

025 CHOCOLATE DANDIES With Male Trio

New York,

Apr. 15, 1931

Joe King Oliver – tpt, dir;

Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;

Henry Moon Jones – alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;

Ward Pinkett – scat-voc (3); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc (1,2);

Bingie Madison - arr

E-36474-A Loveless Love
E-36475-A One More Time
E-36476-A When I Take My Sugar To Tea

Voc1610, Frog DGF 35
Voc 1610, Frog DGF 35
Voc 1617, Frog DGF 35

The Bingie Madison band, under the 'Chocolate Dandies' name here, although the ledger sheets claim 'Joe Oliver Orch.' first, then Bingie Madison and his Broadway Danceland Orchestra' and finally 'Chocolate Dandies'. The sound of the band definitely is that of the Madison group as before, and for these three titles the interviewed musicians ascertained that the arrangements are Madison's. And again, they are of a remarkable quality and modernity. There aurally are two trumpets in the brass section, a very firm and strong first trumpet player whom I assume to be Bill Dillard because of his position as regular trumpet man with the band, and Ward Pinkett in the second chair, responsible for hot solos and possibly for the hot fill-ins and ad-lib parts in the trumpet section. Yet, it has to be considered that little-known Red Holland may be the first trumpet player here, recalled as a band member by Jimmy Archey at about this time (Storyville 147-90). Some discographies list Fernando Arbello as trombonist – given to Al Vollmer by F. Skerritt and by J. Archey himself – but aural evidence confirms Jimmy Archey, quite against his own opinion. On checking these notes it becomes apparent that Skerritt names both men – Archey and Arbello – as trombonists at different dates (see below). The photo of 'Bingie Madison's Tune Tattlers' in McCarthy's 'Big Band Jazz' shows Arbello in the band of 1928.

- 'Loveless Love' is arranged in its entirety for the whole ensemble, solo portions are given to pianist Rogers – who plays a competent stride-piano here, although a bit on the easy side – and the band-own vocal trio, accompanied by Rodgers. Jimmy Archey states the melody accompanied by the saxophone section, ending it with a typical break of his. The brass section then has some ad-lib fill-ins by someone who might be King Oliver or rather Ward Pinkett. This same man plays the short hot ad-lib parts in the last chorus. Al Vollmer lists King Oliver for these outbursts, but I (KBR) would rather assume Pinkett. But the most interesting part is Chorus A3 which is played by the saxophones plus trombone, scored in 4-part harmony. Unfortunately, the trombone is so loud that it cannot be realized who of the four players has the first part. I assume that the trombonist is responsible for the fourth part. This way of voicing had been tried out by Benny Carter one year earlier, I assume, in his arrangement of Charlie Johnson's 'Mo'lasses' test (see N&N 63). Fullbright plays a wonderful and until then unheard, 'walking-bass' on his tuba here, and Beason delivers soft and swinging press-rolls on his drums.

- 'One More Time' is made up of a very strange chorus with the order of AA'BA'', or a construction by composers De Sylva – Brown – Henderson that I do not really understand. The last half of this chorus is played as final out chorus by the ensemble in 4-part harmony. Archey is very busy during the entire title to deliver his fourth parts either to the brass or to the reeds. The vocal trio's words are answered by a sharp-toned muted trumpet in wa-wa style that may well be King Oliver's attribution to proceedings.

- 'When I Take My Sugar To Tea' carries a conventional arrangement for chorus and verse, and shows virtuoso and hot Bingie Madison on his tenor sax in chorus A3. Ward Pinkett sings words and scats in chorus A2 and rides over the band on trumpet in their ride-out half-chorus. Al Vollmer hears King Oliver in the background behind Ward Pinkett's scat-vocal after the trombone solo, but all I can hear are two unqualified notes by the trombone player who forgets to end his solo – or by any unspecified trumpet player. But Fullbright on the tuba is marvelous!

Notes:

- Ch. Delaunay, *New Hot Discography*: featuring: Ward Pinkett (tp & vo); Bingie Madison, Freddie Skerritt, Lucas (s).

- Rust*2,*3: King Oliver (tp); Ward Pinkett (tp, vcl (3)); Ferdinand Arbello (?) (tbn); Fred Skerritt (alt, vcl (1,2)); Henry L. Jones (ten); Bingie Madison (ten, vcl (1,2)); Gene Rodgers (pno); Goldie Lucas (gtr, vcl (1,2)); Richard Fulbright (bbs); Bill Beason (dms).
L. Wright, "King" Oliver: Ward Pinkett, t, v (2); unknown, t; Fernando Arbello, tb; Fred Skerritt, as, v (1); Henry 'Moon' Jones, as; Bingie Madison, ts, v (1); Gene Rodgers, p; Goldie Lucas, bj, v (1); Richard Fulbright, bb; Bill Beason, d. "If the trumpet is not Oliver, his identity is unknown. Archey was originally thought to be on these, but he denied his own presence and suggested Arbello, who replaced him in the Madison band and Skerritt confirmed that it is Arbello here."

- Rust*4: King Oliver, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d.

- Rust*6: King Oliver, t; Ward Pinkett, t, v; Fernando Arbello, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d.

Tunes:

E-36474-A *Loveless Love* key of Bb/Ab/Bb Vocalion
(Intro 6 bars ens)(A1 Chorus 16 bars JA o-tbn)(A2 Chorus 16 bars ens Ko o-tpt fill-in 1 – WP o-tpt fill-in 1)(A3 Chorus 16 bars ens tbn + saxes)(A4 Chorus 16 bars GR pno modulation to Ab)(A5 Chorus 16 bars voc trio modulation to Bb)(A6 Chorus 16 bars ens) ens 8)(Coda 2 bars ens)

E-36475-A *One More Time* key of Em Vocalion
(Intro 8 bars ens)(A1 Chorus 40 bars AA'BA'' ens)(Bridge 4 HMJ alt + ens)(A2 Chorus 40 bars AA'BA'' voc trio + KO m-tpt fill-ins in A-parts)(Bridge 4 ens)(A3 1/2 Chorus 20 bars BA'' BM ten + ens)

E-36476-A *When I Take My Sugar To Tea* key of F/G/Bb/G Vocalion
(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens 16 – saxes 8 – ens 8)(A2 Chorus 32 bars AABA WP scat-voc 16 – JA o-tbn 8 – WP scat-voc 8)(Bridge 4 ens modulation to G)(Verse 16 bars AA ens modulation to Bb)(A3 Chorus 32 bars AABA BM ten + ens 16 – GR pno 8 – BM ten + ens 8)(Bridge 2 bars ens modulation to G)(A4 Chorus 16 bars BD o-tpt 12 – ens 4)

026 LUIS RUSSELL AND HIS ORCHESTRA

New York,

Aug. 08, 1934

Nathaniel Story, Jimmy Archey – tbn;

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

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

Sonny Woods – voc (1,2,6); The Palmer Brothers – voc (3)

15571-1	At The Darktown Strutter's Ball	Ban 33179,	Retrieval RTR 79023
15572-1	My Blue Heaven	Ban 33399,	Retrieval RTR 79023
15573-1	Ghost Of The Freaks	Ban 33367,	Retrieval RTR 79023
15574-1	Hokus Pokus	Ban 33367,	Retrieval RTR 79023
15575-1	Primitive	Ban 33399,	Retrieval RTR 79023
15576-1	Ol' Man River	Ban 33179,	Retrieval RTR 79023

Composer credits are: 15571 (Brooks); 15572 (Whiting - Donaldson); 15573 (Barbarin); 15574 (Russell); 15575 (Bloom); 15576 (Hammerstein II – Kern)

After being fired from the Henderson band to make room for Henry 'Red' Allen, Rex Stewart tried out being his own bandleader with engagements at the Empire Ballroom and other premises for a year, only to find himself in the ranks of the Luis Russell band. His stay did not last as long as that with Henderson or that with Ellington later. He does not tell much about it in his 'Boy Meets Horn'.

The whole concept is different from that of the Russell band in its heyday, just plain run-of-the-mill Swing music, with little hot soloing. Rex Stewart at least is the busiest trumpet soloist on this session, with the only exception of the trumpet solo in the first title which I would like to attach to Gus Aiken. On 'Ol' Man River' Stewart plays his solo in a very fast manner, showing that he had developed into one of the best technicians in the then whole world of jazz. His later development in the Ellington band was only possible with this capability.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Leonard Davis, Bobby Cheek, Rex Stewart (tp); Henry Hicks, James Archey (tb); Henry Jones, Charlie Holmes, Bingie Madison, Greely Walton (s); Luis Russell (p & arr); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)

- Rust*2: Leonard Davis, Rex Stewart, Gus Aiken (tpt); Nathaniel Story, James Archey (tbn); Henry Jones, Charlie Holmes (alt); Binie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl trio

- Rust*3,*4,*6: Leonard Aiken -Gus Aiken -t; Rex Stewart -c; Nathaniel Story -James Archey -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -Greely Walton -cl -ts; Luis Russell -p -ldr; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d -vib; Sonny Woods -The Palmer Brothers -v

Solos ad-lib:

15571: HMJ alt 4; GA o-tpt 18, SW voc 18; JA o-tbn 18, ?GW ten 2+18; SW voc 6

15572: NS o-tbn 1+8; SW voc 32

15573: JA m-tbn 1+12, CH alt 12, LB gtr 4, TPB voc + RS m-cnt + BM clt obl 12 + 12; LR pno 4

15574: ?HMJ alt 8, BM ten 16, RS o-cnt 8, BM ten 8, CH alt 8

15575: BM clt 32, GW ten 32, RS o-cnt 32

15576: PB dms 1; SW voc + BM clt obl 64, RS m-cnt 32, CH alt 32, JA o-tbn 16

027 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-A I'm In The Mood For Love

Dec F-5785, Ambassador CLA 1901

60021-F I'm In The Mood For Love

Dec 579, Chronological Classics 509

60022-A You Are My Lucky Star

Dec 580, Chronological Classics 509

60023-E La Cucaracha

Dec 580, Chronological Classics 509

60024-A Got A Bran' New Suit

Dec 579, Ambassador CLA 1901

60024-B Got A Bran' New Suit

Dec 579, Chronological Classics 509

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

Here now, Louis Armstrong has found his "Orchestra" in the form of Luis Russell's big band which was composed of a nucleus of New Orleans men strengthened by some New York musicians. And this aggregation was to last with this personnel for about five years.

Armstrong starts his Decca recordings with a rather modest and soft 'I'm In The Mood For Love', singing and playing his horn muted and open. In the subsequent three titles every reed player is given a solo, Charlie Holmes a full chorus in 'You Are My Lucky Star', and the other players half-a-chorus each in the third and fourth titles. With 'La Cucaracha' obviously the Latin music lovers should have been satisfied. This might have been at the influence of Louis' new manager for many years to come, Joe Glaser.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, 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,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)

- Jos Willems, *All Of Me*, Louis Armstrong: Louis Armstrong (tp, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tp); Harry White, Jimmy Archey (tb); Henry Jones, Charlie Holmes (as, cl); Bingie Madison (ts); Greely Walton (ts, cl); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (d)

Soloists ad-lib:

- 60021: LA m-tpt 24; LA voc 32; LA o-tpt 16+2

- 60022: LA voc 2; LA voc+?LB m-tpt obl 30; LA o-tpt 30; CH alt 30; LA o-tpt 16+4

- 60023: LR pno 8; ?GA o-tpt 7; LA voc 16+16; GW ten 1+14; LA o-tpt 2+16

- 60024: LA voc 1+31; BM ten 1+15; HMJ alt 1+14; LA o-tpt 1+32 + 8

Notable differences of takes:

60021-A: Rust*6 gives two takes published of this title (take -F), but Willems denies its existence: "As far as Louis' first Decca session is concerned, the author has decided not to show any of the multiple take designations attributed to those four sides, because they all originate from one master, except for the alternative take -A of 'I Got A Bran' New Suit'."

60024-A: Louis sings: "... she's the reason I got a bran' new tie..."

60024-B: Louis sings: "... she's the reason why I got a bran' new tie..." (Thanks, Mr. Willems!)

028 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Nov. 21, 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;

band – voc (3,4,5)

60155-A	I've Got My Fingers Crossed	Dec 623,	Ambassador CLA 1901
60155-D	I've Got My Fingers Crossed	Dec 623,	Chronological Classics 509
60156-A	Old Man Mose	Dec F-5895,	Ambassador CLA 1901
60156-D	Old Man Mose	Dec Y-5051,	Ambassador CLA 1901
60156-E	Old Man Mose	Dec 622,	Chronological Classics 509
60157-C	I'm Shooting High	Dec 623,	Chronological Classics 509
60158-D	Falling In Love With You	Dec 622,	Chronological Classics 509
<i>Composer credits: 60155 (McHugh - Koehler); 60156 (Armstrong - Randolph); 60157 (McHugh - Koehler); 60158 (Young - Kahn - Neuman)</i>			

Armstrong continues his work for the Decca company with three 32-bars AABA standard song compositions, very nice, and for easy listening. Louis is the main soloist, on trumpet as well as singing, and in 'Old Man Mose' he tackles a song of his own, obviously co-composed with his old friend and co-bandleader of some years ago, Zilner Randolph. This seems to be a song showing Louis Armstrong's inner feelings for the people of the American south, very amiable and compassionate, but yet humorous and grave.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, 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,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)

- Jos Willems, *All Of Me*, Louis Armstrong: Louis Armstrong (tp, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tp); Harry White, Jimmy Archey (tb); Henry Jones, Charlie Holmes (as, cl); Bingie Madison (ts); Greely Walton (ts, cl); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (d)

Soloists ad-lib:

- 60155: LA voc 30; CH alt 2; GW ten 2; LA o-tpt 16; LA o-tpt 2+32+4
- 60156: LA voc 16+32+16+32; LB dms 4; LA voc 4
- 60157: LA m-tpt 2+16; BM ten 1+6; LA voc 2+32; LR pno 4; LA o-tpt 4 + 4+16 + 6
- 60158: LA m-tpt 16; ?LB o-tpt 4; LA voc 32; GW clt 2; LA o-tpt 2+16

Notable differences of takes (with heartfelt thanks to Mr. Willems):

- 60155-A: Louis sings: "old man trouble, that goes double..."
- 60155-D: Louis sings: "old man trouble, and that goes double..."
- 60156-A: No trumpet solo by L. Armstrong in this take
- 60156-D: Louis sings: "I knocked at his door..." followed by four rim-shots by P. Barbarin
- 60156-E: Louis sings: "I knocked at his door..." followed by three rim-shots by P. Barbarin

029 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, vib; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

60227-A Red Sails In The Sunset

Dec 648,

Chronological Classics 509

60228-A On Treasure Island

Dec 648,

Chronological Classics 509

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

It's mostly Louis on these sides, no soloing by other combatants to hear, except for probably Louis Bacon behind Louis' vocal in the first title. The songs are from the sentimental box and there is near to no jazz. But now a Mr. Joe Glaser commanded the future of the trumpet star/singer and his band.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, 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,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)

- Jos Willems, *All Of Me*, Louis Armstrong: Louis Armstrong (tp, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tp); Harry White, Jimmy Archey (tb); Henry Jones, Charlie Holmes (as, cl); Bingie Madison (ts); Greely Walton (ts, cl); Luis Russell (p); Lee Blair (g); Pops Foster (b); Paul Barbarin (d)

Soloists ad-lib:

- 60227: LA m-tpt 24; LA voc+?LB m-tpt obl 32; LA o-tpt 1+8+4
- 60228: LA m-tpt 32; LA voc 32; LA o-tpt 1+8+6

030 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, vib; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

60249-A Thanks A Million

Dec 666,

Chronological Classics 509

60249-B Thanks A Million

Dec 666,

Ambassador CLA 1901

60250-A Shoe Shine Boy

Dec 672,

Chronological Classics 509

60251-A Solitude

Dec 666,

Ambassador CLA 1901

60251-B Solitude

Dec 666,

Chronological Classics 509

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, Chronological Classics 509
Composer credits: 60249 (Kahn - Johnston); 60250 (Cahn - Chaplin); 60251 (Ellington - Mills - DeLange); 60252 (Franklin)

And on we go with the new policy: nice and pleasant medium-fast standard songs in AABA form for Louis to play and sing, and no solos for some merited colleagues in the first three titles, only Luis Russell – the “bandleader” (!) doing some piano obligatos to Louis’ singing. ‘I Hope Gabriel Likes My Music’ has three instrumental 8-bars solos by tenorist Greely Walton, trombonist Jimmy Archey, and meagre eight bars for Luis Russell. And the rest is Armstrong ... and Joe Glaser. But it’s nice to listen, and Louis is fantastic.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, 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,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)

Soloists ad-lib:

- 60249: LA o-tpt 24; LA voc+LR pno obl 1+30; LR pno 4; LA o-tpt 16

- 60250: LA voc+LR pno obl 32; LA o-tpt 1+32

- 60251: LA o-tpt 4; LR pno 4; LA voc+LR pno obl 32; LA o-tpt 1+32

- 60252: LA voc 36; GW ten 8; LA o-tbn 8; LR pno 8; LA o-tpt 36 + 16

Notable differences of takes (with “thanks a lot” to Jos Willems):

60249-A: There are some rhythmic disturbances in the first four bars of the start, probably caused by Russell’s piano and the simultaneous double-time of the string-bass.

60249-B: There are no rhythmic disturbances in the first four bars of the start as before.

60151-A: Middle-eight (B-part) of vocal chorus, Louis sings: “Mama, I sit in my chair” and later “in my solitude I’m praying”

60151-B: Middle-eight (B-part) of vocal chorus, Louis sings: “I sit in my chair” and later “in my solitude, Mama, I’m praying”

60151-C: Middle-eight (B-part) of vocal chorus, Louis sings: “I sit in my chair” and later “in my solitude I’m praying”, and in the second A-part he sings: “you taunt me with remories...” instead of memories.

60152-B: Louis’ introduction to Greely Walton’s tenor solo: “Now, brother Greely, swing one for Gabe.”

60152-C: Louis’ introduction to Greely Walton’s tenor solo: “Now, brother Greely, how about swingin’ some for Gabriel.”

031 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,

Chronological Classics 509

60363-A Rhythm Saved The World

Dec 685,

Chronological Classics 509

60363-B Rhythm Saved The World

Swaggie JCS-33774, Ambass. CLA 1902

Composer credits: 60362 (Rilley – Farley - Cahn); 60262 (Berlin)

Two doubtful titles for Louis to play, with the band performing tamely and without any zest. This is just at the border to boredom. But Greely Walton had two bars to solo in the first title! Two! Wow!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, 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,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)

Soloists ad-lib:

- 60362: LA voc 30; GW ten 2; LA o-tpt 32 + 32

- 60263: LA voc 2+40; LA voc 2 + 2; LA o-tpt 40+4

Notable differences of takes:

60363-A: Start of Louis’ last tpt-chorus: 3 quarter-notes bb-bb-bb, 2 eighth-notes d-d, 1 quarter-note d, 2 syncopated quarter-notes eb-e, 1 half-note f

60363-B: Start of Louis’ last tpt-chorus: 7 quarter-notes bb-bb-bb-d-d, 1 eighth-note c, 1 quarter-note c, 1 half-note f

032 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, *tympany*;

Ray ‘Dutch’ Smith – talk (1)

61075-A Somebody Stole My Break

Dec 797,

Chronological Classics 512

61058-A I Come From A Musical Family

Dec 797,

Chronological Classics 512

Composer credits: 61075 (Franklin); 61058 (Franklin)

‘Somebody Stole My Break’ in my – the author’s – eyes and ears is a queer composition and does not convey any kind of enthusiasm and favour to me. What made Armstrong record such kind of songs while there still was so much of beautiful and swinging tradition of his own creativity to perform? Did this Mister Franklin have special connections to Mister Glaser? It nearly is the same with the second title, with which we yet can taste a wonderful last chorus of Louis’ hot horn.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, 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,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)
Soloists ad-lib:

- 61075: LA voc 8; LA voc+RDS talk 32; LA o-tpt 16; ?GW ten 8; SM o-tbn 6; LA o-tpt 32
 - 61078: LA voc+several solo instruments 32 + 32; LA o-tpt 32+4

033 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, Chronological Classics 512

Composer credits: 61059 (Gerlach - Armstrong)

This again is some sort of “trash” composition heaped on our trumpet man of genius. The musical world permanently was a matter of business and commerce, but did it have to be thus disgusting to one of its greatest exponents?

It is interesting to find out Louis Armstrong as composer of this song, while I assume Mr. Gerlach to be its lyricist. Be that as it may, the result is trivial, but beautifully played.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong, 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,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)

Soloists ad-lib:

- 61059: ?BM ten+LA m-tpt 32; LA voc 32; LA o-tpt 1+8+2

034 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, Chronological Classics 512

61107-A Ev’ntide

Dec 835, Chronological Classics 512

61108-A Swing That Music

Dec 866, Chronological Classics 512

61109-A Thankful

Dec 866, Chronological Classics 512

61110-A Red Nose

Dec 1049, Chronological Classics 512

61111-A Mahogany Hall Stomp

Dec 824, Chronological Classics 512

Composer credits: 61106 (Carmichael - Adams); 61107 (Carmichael); 61108 (Gerlach - Armstrong); 61109 (Chaplin - Kahn); 61110 (Lake - Lake); 61111 (Williams)

Very fine Louis starting with ‘Lyin’ To Myself’, and then it’s a subsequence of delight and pleasure to mainly hear Louis play his trumpet in a number of nice tunes with just plain and swinging blowing and singing - Louis Armstrong of the time. Great.

Listen to his “Tour de Force” ‘Swing That Music’ – what he really does in his most individual and genial manner. And, at the end, a reminiscence of his earlier recording of ‘Mahogany Hall Stomp’, a recollection of one of the most famous delights of the “masculine” New Orleans.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong, 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,*4,*6: Louis Armstrong (tpt, vcl); Leonard Davis, Gus Aiken, Louis Bacon (tpt); James Archey, Harry White (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms)

Soloists ad-lib:

- 61106: LA o-tpt 24; LA voc 4+32; LA o-tpt 4+6

- 61107: LR pno 2; LA voc 32; LA o-tpt 1+28+4

- 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 o-tpt 8

035 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, summer 1936

Louis Armstrong – tpt, voc;

Norge Household, broadcast transcription

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

These two titles are not what I would like to hear from Louis as a jazz trumpet player, but they show his power and strength and enormous possibilities blowing his horn as a musician in public performance. Listen to his variations of cited public melodies, of beat and off-beat rhythm, and of his warm and beaming tone. But, unfortunately, there is absolutely no room for his great accompanying players. A pity!

Notes:

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

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

Soloists ad-lib:

D: LA o-tpt 4+32+32+32+32+8

STM: LA voc 32; LA o-tpt 32+32+32

036 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, early 1937
Norge Household, broadcast transcription

Louis Armstrong – tpt, voc:

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Jimmy Archey, 'Snub' Mosley – tbn;

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

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

St. Louis Blues

Ambassador CLA 1903

The Skeleton In The Closet

Ambassador CLA 1903

And it's the same manner and model we hear as before. I am full of amazement and admiration of Louis' performances, but I feel sad for this one-dimensional way to give his potentials to the public, as it was obviously asked by his management and – possibly – by his audiences.

Notes:

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

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

Soloists ad-lib:

SLB: LA o-tpt 12+12+12; SM m-tbn 16; LA o-tpt 12+12+12+12

TSITC: LA voc 32+32; LA o-tpt 32+8

037 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Apr. 09, 1937
Fleischmann's Yeast Show broadcast

Louis Armstrong – tpt, voc:

Leonard Davis, Louis Bacon, Henry 'Red' Allen – tpt;

Jimmy Archey, 'Snub' Mosley, J.C. Higginbotham – tbn;

Pete Clark, Charlie Holmes – alt, clt; Albert Nicholas – ten, clt; Bingie Madison – ten, bar, clt;

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

Pennies From Heaven

Jazz Heritage Society 5289147

Them Their Eyes

Jazz Heritage Society 5289147

Tiger Rag

Jazz Heritage Society 5289147

In the now given manner, it is great Louis Armstrong, a very good band, and some very good but only sparsely heard sidemen. I – KBR – hear Pete Clark on clarinet in 'Them Their Eyes' in conversation with Louis, while it is Albert Nicholas beautifully in 'Tiger Rag'. Both trombone solos are by J.C. Higginbotham, their earlier colleague with the Luis Russell Band in Harlem.

Notes:

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

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

Soloists ad-lib:

PFH: LA voc 32; LA o-tpt 24+4

TTE: JA o-tbn 8; LA o-tpt 8; JA o-tbn 4; LA o-tpt 1+4; JA o-tbn 3; LA o-tpt 1; LA o-tpt 8 + 4; PC clt 8; LA o-tpt 8; PC clt 8;
LA o-tpt 5; PC clt 2; LA voc 32; JCH o-tbn 8; LA o-tpt 24

TR: AN clt 16+16; LA voc+AN clt 32; AN clt 30; JCH o-tbn 30; LA voc 30; PB dms 2; LA o-tpt 32+32+32+32+32

038 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Apr. 16, 1937
Fleischmann's Yeast Show broadcast

Louis Armstrong – tpt, voc:

Leonard Davis or Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;

George Washington, Jimmy Archey, J.C. Higginbotham – tbn;

Pete Clark, Charlie Holmes – alt, clt; Albert Nicholas, Bingie Madison – ten, clt;

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

Dinah

Ambassador CLA 1903

With a somewhat-changed personnel, at least Charlie Holmes got half-a-chorus to shine as a soloist. And most deservedly! See also session 025 in comparison with this very 'Dinah'.

Notes:

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

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

Soloists ad-lib:

D: LA o-tpt 4; AN ten 4; CH alt 2+16 + 8; LA o-tpt 32+32+32+32+8

039 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Apr. 30, 1937
Fleischmann's Yeast Show broadcast

Louis Armstrong – tpt, voc:

Leonard Davis or Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;

Jimmy Archey, 'Snub' Mosley, J.C. Higginbotham – tbn;

Pete Clark, Charlie Holmes – alt, clt; Albert Nicholas, Bingie Madison – ten, clt;

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

Program Intro Harlem (When It's Sleepy Time Down South)

Jazz Heritage Society 5289147

(I've Got) A Heart Full Of Rhythm

Jazz Heritage Society 5289147

You Rascal You

Jazz Heritage Society 5289147

Sunny Side Of The Street

Jazz Heritage Society 5289147

After You've Gone

Jazz Heritage Society 5289147

Here again, we have the Russell Band under Armstrong's name, almost exclusively accompanying Armstrong in his "bravura" performances. And Armstrong really masters the whole performances in his very own inimitable way. Fantastic and thrilling.

The melody Louis A. plays in the program intro is called 'Harlem' by the speaker, but in fact is one fourth of the theme of 'When It's Sleepy Time Down South'.

Notes:

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

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

Soloists ad-lib:

H (WISTDS): LA o-tpt 1+8

AHFOR: LA voc 32; AN clt 16; CH alt 8; LA o-tpt 32+32

YRY: LA o-tpt 16+12; LA voc 16+16+16; LA o-tpt 14; LA voc 16; LA o-tpt 16+4; LA voc 12; LA o-tpt 4; LA voc 12;
LA o-tpt 16

SSOTS: LA voc 32; LA o-tpt 2+32

AYG: CH alt 24+4; JCH o-tbn 36; LA o-tpt 36

040 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, May 07, 1937
Fleischmann's Yeast Show broadcast

Louis Armstrong – tpt, voc:

Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;

George Washington, Jimmy Archey, J.C. Higginbotham – tbn;

Pete Clark, Charlie Holmes – alt, clt; Albert Nicholas, Bingie Madison – ten, clt;

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

Rhythm Jam

That's What I Like

Memories Of You

Chinatown, My Chinatown

Jazz Heritage Society 5289147

Jazz Heritage Society 5289147

Jazz Heritage Society 5289147

Jazz Heritage Society 5289147

And we continue with the "Fleischmann's Yeast Show", a rather peculiar way to advertise yeast. (This might have been seen as a way to interest a lot of housewives?)

The title 'That's What I Like' obviously is a song with the title 'Southern Hospitality' (listen to the lyrics!), but has nothing in common with a likewise called title by Chicago pianist Charlie Segar. There is a beautiful 'Memories Of You' but much too fast – and thus monotonous – 'Chinatown, My Chinatown'. OK, it's for advertising "Fleischmann's Yeast", by all means, and thus pure commerce.

Notes:

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

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

Soloists ad-lib:

RJ: LR pno 6; BM ten 2+16 + 8; PB dms 4; LA o-tpt 32+32+8

TWIL: LA voc 16+32; LA o-tpt 2 + 16+4

MOY: LA voc 32; LA o-tpt 32

CMC: LA voc 30; LA o-tpt 32+32+32+32

041 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, May 14, 1937
Fleischmann's Yeast Show broadcast

Louis Armstrong – tpt, voc:

Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;

George Washington, Jimmy Archey, J.C. Higginbotham – tbn;

Pete Clark, Charlie Holmes – alt, clt; Albert Nicholas, Bingie Madison – ten, clt;

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

Ida

The Love Bug Will Bite You

Lazy River

Washington And Lee Swing

Jazz Heritage Society 5289147

Jazz Heritage Society 5289147

Jazz Heritage Society 5289147

Jazz Heritage Society 5289147

There are nice moments of the trombone section and the trumpet section in 'Ida', arranged probably by Luis Russell, whose arranging work in my eyes has not been praised anywhere before. Also great to hear Paul Barbarin's development from a press-roll drummer of pure New Orleans tradition into a swing drummer using ride-cymbal and hi-hat and contributing rim-shot breaks at break-neck tempos. But – sorry – the "glimpse of Charlie Holmes" as mentioned in the CD-booklet decidedly is a tenor sax, and thus in my opinion by Bingie Madison. It does not have anything of Albert Nicholas' phrasing.

'The Love Bug ...' may well be an Edgar Sampson arrangement as the booklet author remarks, and the title is a wonderful number by a relaxed Louis. 'Lazy River' is a wonderful item with great vocal – verbal and scatty – by the master, and a last chorus on open trumpet with much feeling and sentiment. Really Beautiful!

'Washington And Lee Swing', the up-tempo number at the end, again lacks subtlety and beauty, but shows the band with fervour and power. 'Darling Nellie Gray' as also played at this broadcast is by Armstrong with the Mills Brothers. There is no big band to his accompaniment, there.

Notes:

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

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

Soloists ad-lib:

I: BM ten 14; LA o-tpt 32

TLBWBY: LA voc 32; LA o-tpt 24 + 8

LR: LA m-tpt 8; LA voc 18+18; LR pno 4; LA o-tpt 18

WALS: AN clt 30; LA o-tpt 2+32; JCH o-tbn 14; PF sbs 16; BM ten 4; LA o-tpt 16

042 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, May 21, 1937
Fleischmann's Yeast Show broadcast

Louis Armstrong – tpt, voc:

Shelton Hemphill, Louis Bacon, Henry 'Red' Allen – tpt;
 George Washington, Jimmy Archey, J.C. Higginbotham – tbn;
 Pete Clark, Charlie Holmes – alt, clt; Albert Nicholas, Bingie Madison – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;
 Louis Bacon – voc (3)

I Got Rhythm
 I Know That You Know
 Rockin' Chair
 Sugar Foot Stomp

Jazz Heritage Society 5289147
 Jazz Heritage Society 5289147
 Jazz Heritage Society 5289147
 Jazz Heritage Society 5289147

These are wonderful sides of Mr. Fleischmann's program:

An 'I Got Rhythm' with an un-common arrangement, possibly by Luis Russell's hand, including some otherwise seldom heard soloists. And listen to Paul Barbarin's powerful New Orleans drumming, with his audible bass-drum. Great! 'I Know You Know' gets a very tricky arrangement with a counter-melody against the tune's theme, and again a couple of soloists from the band. 'Rockin' Chair' then has Louis in vocal conversation with his old colleague and follower Louis Bacon. They obviously have their fun with it. The last title is King Oliver's old 'Dippermouth Blues' aka 'Sugar Foot Stomp', in an individual arrangement (Russell's?) combining the commonly used form with some fresh ideas. Very good! This is great jazz music!

What I like very much of this session is Paul Barbarin's amazing drumming. Just listen!

Notes:

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

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

Soloists ad-lib:

IGR: LA o-tpt 16; CH alt 8; LA o-tpt 10; BM ten 6 + 6 + 6+4; LA o-tpt 32+32+4
 IKTYK: JA o-tbn 12; LB m-tpt 12; LR pno 6; CH alt 8 + 6; LA o-tpt 28 + 32
 RC: LB+LA voc duet 30; LA o-tpt 16; LA voc 8; LA o-tpt 8+2
 SFS: CH alt 12; JCH o-tbn 2+10; AN clt 2+12+12; LA o-tpt 12+12+12+12

043 WILLIE BRYANT AND HIS ORCHESTRA

New York,

Apr. 06, 1938

Willie Bryant – voc, ldr;

Robert Williams, Gene Prince, Reunald Jones – tpt;

Sandy Watson, Jimmy Archey, Eli Robinson – tbn;

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

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

63558-A On The Alamo

Dec 1772,

on www. archive.org

63559-A You'll Never Remember And I'll Never Forget

Dec 1881,

on www. archive.org

63560-A You're Gonna Lose Your Gal

Dec 1881,

on www. archive.org

63561-A Neglected

Dec 1772,

on www. archive.org

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

63561 (Johnny Marks – Joe Davis)

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

This is a modernised Willie Bryant Orchestra, unfortunately much more commercially inclined and with much less hot swing music.

In 'Alamo' very nice alto sax playing by probably Claude Green – his only appearance in Rusts, but he is with Mary Lou Williams in 1944 - with interesting atonal parts; then typical Sonny White on piano and a 'modernised' Prince Robinson on tenor sax, plus the bandleader's pleasing and sympathetic vocal chorus – un-usually at the end of the title. The subsequent three titles have nice and appropriately arranged big band music cum Bryant's singing with very little – if at all – hot soloistic.

It might be of interest for some listeners that the form of the chorus of 'You're Gonna Lose Your Gal' is quite un-usual in that this AABA chorus has 44 bars, each A-part having 12 bars while the B-part has the usual 8 bars.

Notes:

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

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

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

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

Solos ad-lib:

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

63559: SW pno 2

63560: PR ten 8; ER o-tbn 8

63561: no hot solos

Tune structures:

63558-A On The Alamo Key of Eb / Bb

Decca

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

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

Decca

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

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

Decca

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

63561-A Neglected Key of C

Decca

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

044 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Apr. 17, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts:

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

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

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

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

Melancholy Lullaby

not on LP/CD

I'm Coming, Virginia

not on LP/CD

Gin And Jive

not on LP/CD

More Than You Know

not on LP/CD

Honeysuckle Rose (incomplete)

not on LP/CD

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

According to Berger, Berger, Patrick, there are parts of about 15 airchecks preserved of Carter's Savoy Ballroom band of 1939/40 (see below), but only two of them have later been issued on LP or CD. These can be found under sessions 012 and 018.

Notes:

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

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

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

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

045 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Apr. 22, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Louis Bacon - voc

Melancholy Lullaby

not on LP/CD

Tea For Two

not on LP/CD

Scandal In A Flat

not on LP/CD

I Ain't Got Nobody

not on LP/CD

I'm In The Mood For Swing

not on LP/CD

Between The Devil And The Deep Blue Sea

not on LP/CD

Honeysuckle Rose

not on LP/CD

Star Dust

not on LP/CD

Melancholy Lullaby (incomplete)

not on LP/CD

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

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

046 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Apr. 29, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Mercedes Carter – voc (2);

Andy Gibson – arr (1)

When Irish Eyes Are Smiling

not on LP/CD

We've Come A Long Way Together

not on LP/CD

Blue Skies

not on LP/CD

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

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

047 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

May 06, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Mercedes Carter – voc (2)

Melancholy Lullaby

not on LP/CD

I'm Coming, Virginia

not on LP/CD

Have Mercy

not on LP/CD

Sugar Foot Stomp (incomplete)

not on LP/CD

Solid Mama

not on LP/CD

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

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Carey, McCarthy, *Jazz Directory*, Vol. 2: not listed
- Rust*2,*3,*4,*6: not listed
- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

048 BENNY CARTER AND HIS ORCHESTRANew York,
aircheckMay 08, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Mercedes Carter – voc (2)

Have Mercy

Plymouth Rock

not on LP/CD

not on LP/CD

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

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Carey, McCarthy, *Jazz Directory*, Vol. 2: not listed
- Rust*2,*3,*4,*6: not listed
- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

049 BENNY CARTER AND HIS ORCHESTRANew York,
aircheckMay 13, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Mercedes Carter – voc (2);

Andy Gibson – arr (1)

The Lady's In Love With You

A Home In The Clouds

I Cried For You

Patty Cake

not on LP/CD

not on LP/CD

not on LP/CD

not on LP/CD

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

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Carey, McCarthy, *Jazz Directory*, Vol. 2: not listed
- Rust*2,*3,*4,*6: not listed
- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

050 BENNY CARTER AND HIS ORCHESTRANew York,
aircheckMay 20, 1939
Savoy Ballroom

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

Bobbie Woodlen, Lincoln Mills, *Louis Bacon* or Joe Thomas – tpt;

Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib (3);

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

Eddie Heywood, Jr. – pno; Arnold Adams – gtr; Hayes Alvis – sbs; Ted Fields – dms;

Mercedes Carter – voc

Love's Dream (Liebestraum)

My Heart Has Wings

Oh, Lady Be Good

Big Wig In The Wigwam

Melancholy Lullaby (incomplete)

Jazz Unlimited JU 201 2078

Jazz Unlimited JU 201 2078

Jazz Unlimited JU 201 2078

Jazz Unlimited JU 201 2078

Jazz Unlimited JU 201 2078

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

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

A baritone sax can easily be discovered on some of these sides whose player may well be Carl Frye. James Powell is not listed as playing baritone sax in Rust*6.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Carey, McCarthy, *Jazz Directory*, Vol. 2: not listed
- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

LD:

BC m-tpt theme 10+11

MHHW:

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

OLBG:

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

BWITW:

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

ML: BC alt 16 + 5 theme

Tunes structures:

Love's Dream Key of Ab / C / Ab

aircheck

(Intro 8 bars ens)(unaware of Mr. Liszt's original composition of this tune and its structure, I deter from trying to find out Benny Carter's thoughts and structure in his arrangement on it. Very sorry!)

My Heart Has Wings Key of Eb / Bb / G

aircheck

(Intro 8 bars ens)(Chorus 1 32 bars AABA BC alt 16 – ens 8 – saxes 8)(Tag 2 bars ens)(Chorus 2 32 bars AABA MC voc)(Tag 2 bars ens)(Chorus 3 32 bars AABA ens 4 – EH pno – ens 4 – EH pno 4 – BC o-tpt 8 – ens 8)

Oh, Lady Be Good Key of Ab

aircheck

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 16 – saxes 8 – ens 8)(Bridge 4 bars ens)(Chorus 2 32 bars AABA ?CMC ten)(Chorus 3 32 bars AABA TG vib 30 – EH pno 2)(Chorus 4 32 bars AABA saxes 16 – o-tpt 14 – dms 2)(Chorus 5 32 bars AABA ens 4 – BC alt 4 – ens 4 – BC alt 4+8 – ens 4 – BC alt 4)(Chorus 5 ens 16 – pno 8 – ens 8)(Tag 3 bars ens)

Big Wig In The Wigwam Key of Dm / Fm

aircheck

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 6 bars ens)(Chorus 2 32 bars AABA MC voc)(Bridge 6 bars BC clt)(Chorus 3 32 bars AABA BC clt 16 – ?LM o-tpt 8 – BC clt 8)(1/2 Chorus 4 16 bars AA ens)

Melancholy Lullaby Key of Bb

aircheck

(Intro 4 bars ens 2 – EH pno 2)(Chorus 1 32 bars AABA BC alt 16 – ens+BC alt 4 – ?JT o-tpt 4 – BC alt 4 fade out)

051 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

May 27, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Mercedes Carter – voc (2)

How Strange

not on LP/CD

Tea For Two

not on LP/CD

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

Notes:

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

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

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

052 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Jun. 10, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Mercedes Carter – voc (2)

Blue Evening

not on LP/CD

Bye Bye Blues

not on LP/CD

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

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

053 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Jun. 12, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Clementine

not on LP/CD

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

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

054 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Jun. 17, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Strange Enchantment

not on LP/CD

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

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

055 BENNY CARTER AND HIS ORCHESTRA

New York,

Jun. 29, 1939

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

Bobby Woodlen, Lincoln Mills, Joe Thomas – tpt;

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

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

Eddie Heywood, Jr. – pno; Ulysses Livingston – gtr; Hayes Alvis – sbs; Henry Morrison – dms

WM-1046-A Plymouth Rock Voc 4084, Chronological Classics 552

WM-1047-A Savoy Stampede Voc 5112, Chronological Classics 552

WM-1048-A Melancholy Lullaby Voc 4084, Chronological Classics 552

WM-1049-A Scandal In A Flat Voc 5112, Chronological Classics 579

Composer credits: WM-1046-A (?); WM-1047-A (?); WM-1048-A (?); WM-1049-A (Carter)

Note: the title 'Savoy Stampede' was also recorded by Benny Carter with the title 'Gin And Jive'.

We have Benny Carter's Savoy Ballroom band of before here. This is their first commercial recording session.

Of the four titles the first two are fast – with an interplay of Eddie Heywood, Jr. and the band in 'Plymouth Rock' – and very fast – with a short string of hot solos by (assumed) Ernie Powell on tenor sax, Tyree Glenn on vibes, and Benny Carter on alto in 'Savoy Stampede'. This title has a string bass solo in the middle eight of chorus 5 and 2 bars of hot cymbals in the coda.

'Melancholy Lullaby' was Carter's signature-tune in this period of his career and is mainly played by himself on alto sax at a slow pace, but with beauty and sensitivity. The same applies for the fourth title 'Scandal In A Flat', where he is framed by Eddie Heywood's piano.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Joe Thomas, Lincoln Mills, George Woodlen (tp); James Archey, Vic Dickenson (tb); Tyree Glenn (tb, vib); Jimmy Powell, Carl Frye; Benny Carter, Ernie Powell, Castor McCord (s); Eddie Heywood (p); Ulysses Livingston (g);

Hayes Alvis (b); Henry Morrison (dm).

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Joe Thomas, Lincoln Mills, George Woodlen (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Benny Carter, James Powell, Carl Frye (alt); Ernie Powell, Castor McCord (ten); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); Henry Morrison (d)

- Rust*2,*3: Joe Thomas, Lincoln Mills, George Woodlen (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Benny Carter, James Powell, Carl Frye (alt); Ernie Powell, Castor McCord (ten); Eddie Heywood, Jr. (pno); Ulysses Livingston (gtr); Hayes Alvis (sbs); Henry Morrison (dms)

- Rust*4,*6: Benny Carter -as -dir; Joe Thomas -Lincoln Mills -George Woodlen -t; Jimmie Archey -Vic Dickenson -tb; Tyree Glenn -tb -vib; James Powell -Carl Frye -as; Ernie Powell -Castor McCord -ts; Eddie Heywood, Jr. -p; Ulysses Livingston -g; Hayes Alvis -sb; Henry Morrison -d

Tunes structures:

WM-1046 Plymouth Rock Key of Fm / Cm / Fm / C / Fm / Bb Vocalion

(Intro 2 bars ens)(Strain A 32 bars ens+EH pno)(Strain B 16 bars ens+ EH pno)(Strain C 12 bars BC alt)(Strain D 20 bars tbn+ ens)(Coda 4 bars ens+EH pno)

WM-1047 Savoy Stampede Key of C / F Vocalion

(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA EP ten)(Chorus 3 32 bars AABA TG vib)(Chorus 4 32 bars AABA BC alt)

(Chorus 5 32 bars AABA ens 16 – HA sbs 8 – ens8)(Coda 4 bars HM dms 2 – ens 2)

WM-1048 Melancholy Lullaby Key of Bb Vocalion

(Intro 4 bars ens)(Chorus 1 32 bars AABA BC alt 16 – ens 8 – EH pno 8)(1/2 Chorus 2 16 bars BA TG o-tbn 8 – BC alt 8)

WM-1049 Scandal In A Flat Key of Ab Vocalion

(Intro 4bars EH pno)(Chorus 1 32 bars AABA ens 16 – EH pno 8 – ens 8)(Bridge 4 bars BC alt 3 – ens 1)(1/2 Chorus 2 16 bars AA

BC alt)(Tag 4 bars EH pno 2 – ens 2)

056 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Jul. 24, 1939
Savoy Ballroom

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Dell St. John – voc (3,7);

Phil Lang – arr (2)

Melancholy Lullaby	Jazz Up JU327
Plymouth Rock	Jazz Up JU327
A Home In The Clouds	Jazz Up JU327
Lady Be Good	Jazz Up JU327
Scandal In A Flat	Jazz Up JU327
I'm In the Mood For Swing	Jazz Up JU327
Blue Evening	Jazz Up JU327
Honeysuckle Rose	Jazz Up JU327
Bye Bye Blues	Jazz Up JU327
Melancholy Lullaby (incomplete)	Jazz Up JU327

Unfortunately, the author has not found access to these titles, as yet. Thus, a comment is impossible.

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

057 BENNY CARTER AND HIS ORCHESTRA

New York,

Aug. 31, 1939

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

Eddie Mullens, Lincoln Mills, Joe Thomas – tpt;

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

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

Eddie Heywood, Jr. – pno; Ulysses Livingston – gtr; Hayes Alvis – sbs; Henry Morrison – dms;

Dell St. John - voc

WM-1069-A When Lights Are Low Voc uniss on 78, Chronological Classics 579

WM-1070-A The Favor Of A Fool Voc 5294, Chronological Classics 579

WM-1071-A Riff Romp Voc 5294, Chronological Classics 579

Composer credits: WM-1069-A (Carter - Williams); WM-1070-A (Mills - Carter); WM-1071-A (Carter)

Again, we find the Savoy Ballroom band personnel, here, with Eddie Mullens having taken over the first trumpet chair.

The first title, 'When Lights Are Low', is one of Carter's early compositions (of 1936), and one of the most beautiful ones, for my taste. It was recorded five times only in the classic jazz period, three times by Carter himself with different groups – this recording his only one in the USA, the other two being recorded in Europe. Listen Carter's very special arranging for his saxophone section in the third A-part of the first chorus here. It certainly sounds as being scored as a harmonised saxophone solo of his – and it certainly was just that. Miss St. John's vocal chorus is quite nice, and Carter's short alto solo parts in the last chorus are immaculate and beautiful. Yet, Joe Thomas' 16-bar trumpet solo in chorus 3 is so essential, intense, and superior in its frugality, that it is the climax of this recording.

In 'The Favor Of A Fool' it is Benny Carter's singing alto sax what shines all over. But there seems to be something special in this item: Carter's voicing for the trombone section in the second chorus, marvellous. And not to forget Eddie Heywood's silvery but powerful piano playing. 'Riff Romp' again brings us superior jazz solo work: Carter on alto, Joe Thomas on open trumpet, great soft trombone soloing by Tyree Glenn and a half-chorus by one of the tenor sax players, Ernie Powell, I assume.

And: 8 bars of Carter's very special own saxophone scoring in the middle-eight of the trumpet chorus, and 8 bars of perfectly scored trombone choir in chorus 3.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Joe Thomas, Lincoln Mills, Ernie Mullins (tp); James Archey, Vic Dickenson (tb); Tyree Glenn (tb, vb); Jimmy Powell, Carl Frye; Benny Carter, Ernie Powell, Castor McCord (s); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); Keg Purnell (dm).

- Carey, McCarthy, *Jazz Directory*, Vol. 2: Joe Thomas, Lincoln Mills, Ernie Mullins (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Benny Carter, James Powell, Carl Frye (alt); Ernie Powell, Castor McCord (ten); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); Henry Morrison (d)

- Rust*2: Joe Thomas, Lincoln Mills, Eddie Mullen (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Benny Carter, James Powell, Carl Frye (alt); Ernie Powell, Castor McCord (ten); Eddie Heywood, Jr. (pno); Ulysses Livingston (gtr); Hayes Alvis (sbs); Henry Morrison (dms)

- Rust*3: Joe Thomas -Lincoln Mills -Eddie Mullen -t; James Archey -Vic Dickenson -tb; Tyree Glenn -tb -vib; Benny Carter -James Powell -Carl Frye -as; Ernie Powell -Castor McCord -ts; Eddie Heywood, Jr. -p; Ulysses Livingston -g; Hayes Alvis -sb; Henry Morrison -d; Dell St. John -v

- Rust*4,*6: Benny Carter -as -dir; Joe Thomas -Lincoln Mills -Eddie Mullens -t; Jimmie Archey -Vic Dickenson -tb; Tyree Glenn -tb -vib; James Powell -Carl Frye -as; Ernie Powell -Castor McCord -ts; Eddie Heywood, Jr. -p; Ulysses Livingston -g; Hayes Alvis -sb; Henry Morrison -d; Dell St. John -v

Tunes structures:

WM-1069 When Lights Are Low Key of F / Ab / Db Vocalion
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens mod.)(Chorus 2 32 bars AABA DSJ voc)(Chorus 3 32 bars AABA JT o-tpt 16 – EH pno 16)(Chorus 4 32 bars AABA ens 4 – BC alt 4 – ens 4 – BC alt 4 + 8 – ens 8)(Tag 4 bars ens)

WM-1070 The Favor Of A Fool Key of Db Vocalion
(Intro 4 bar ens 2 – EH pno 2)(Chorus 1 32 bars AABA BC alt)(Chorus 2 32 bars AABA EH pno 8 – tbn 8 – ens 4 – BC alt 4)(Tag 4 bars ens)

WM-1071 Riff Romp Key of F / Bb / C Vocalion
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Tag 6 bars)(Chorus 2 32 bars AABA JT o-tpt 16 – saxes 8 – JT o-tpt 8)(Chorus 3 32 bars AABA BC alt 16 – tbn 8 – BC alt 6 – brass 2)(Chorus 4 32 bars AABA TG o-tbn 16 – EP ten 14 – HM dms 2)(Chorus 5 32 bars AABA ens 4 – EH pno 4 – ens 4 – EH pno 4 + 8 – ens 4 – EH pno 4)(Chorus 6 32 bars AABA ens+HM dms 16 – ens 16)(Tag 4 bars ens)

058 BENNY CARTER AND HIS ORCHESTRA

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

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)

Dell St. John – voc (3,7)

New York,
aircheck

Oct. 09, 1939
Savoy Ballroom

Melancholy Lullaby

not on LP/CD

Savoy Stampede

not on LP/CD

Scandal In A Flat

not on LP/CD

Russian Lullaby

not on LP/CD

There's Only One In Love (incomplete)

not on LP/CD

Bye Bye Blues (incomplete)

not on LP/CD

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

Notes:

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

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

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

- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

059 BENNY CARTER AND HIS ORCHESTRA

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

New York,
aircheck

Oct. 14, 1939
Savoy Ballroom

Joe Thomas, Lincoln Mills, Irving Randolph – tpt;

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

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

Eddie Heywood, Jr. – pno; Arnold Adams – gtr; Hayes Alvis – sbs; Ted Fields – dms

Dell St. John – voc (3,6,8);

Fred Norman – arr (2); Phil Lang – arr (4)

Melancholy Lullaby

not on LP/CD

China Boy

not on LP/CD

It's Funny To Everyone But Me

not on LP/CD

Plymouth Rock

not on LP/CD

I'll See You In My Dreams

not on LP/CD

What's New	not on LP/CD
Strange Enchantment	not on LP/CD
Last Night	not on LP/CD
Riff Romp	not on LP/CD, but held
Melancholy Lullaby (incomplete)	not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately. But, just by chance, I found one of these titles on one of my self-compiled CDs. I have no idea where it comes from. But it probably is included in a LP of earlier times which I forgot to note. But here it is: 'Riff Romp'. Obviously, a Carter composition cum arrangement. (see session 019). Very nice!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Carey, McCarthy, *Jazz Directory*, Vol. 2: not listed
- Rust*2,*3,*4,*6: not listed
- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

Tunes structure:

Riff Romp: Key of F / Bb / C *aircheck*
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 6 bars ens)(Chorus 2 32 bars AABA ?LB o-tp 16 – saxes 8 - ?LB o-tp 8)
(Chorus 3 32 bars AABA BC alt 30 – ens 2)(Chorus 4 32 bars AABA TG o-tbn)(Chorus 5 32 bars AABA ?SD ten 30 – tbn 8 - ?SD
ten 6 - ?TF dms 2)(Chorus 6 32 bars AABA ens+EH pno 16 – EH pno 8 – ens+EH pno 8)(Chorus 7 32 bars AABA ens + ?TF dms 16 -
?SD ten 8 – ens 8)(Tag 4 bars AABA ens)

060 BENNY CARTER AND HIS ORCHESTRA

New York, Oct. 23, 1939
aircheck Savoy Ballroom

Benny Carter – alt, clt, tpt, arr, ldr;
Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)
Dell St. John – voc (3);
Fred Norman – arr (2)

Blue Orchids	not on LP/CD
China Boy	not on LP/CD
What's New	not on LP/CD
Russian Lullaby	not on LP/CD
There's Only One In Love (incomplete)	not on LP/CD
Bye Bye Blues (incomplete)	not on LP/CD

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

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Carey, McCarthy, *Jazz Directory*, Vol. 2: not listed
- Rust*2,*3,*4,*6: not listed
- Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

061 BENNY CARTER AND HIS ORCHESTRA

New York, Nov. 01, 1939

Benny Carter – alt, clt, tpt, arr, ldr;
Joe Thomas, Lincoln Mills, Irving Randolph – tpt;
Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib;
James Powell, Carl Frye – alt; Ernie Powell, Sammy Davis – ten;
Eddie Heywood, Jr. – pno; Ulysses Livingston – gtr; Hayes Alvis – sbs; William Purnell – dms;
Roy Felton – voc

WM-1109- 1st try	Shufflebug Shuffle	Voc uniss 78,	Merritt 25 (LP)
WM-1109-1	Shufflebug Shuffle	Voc 5508,	Chronological Classics 579
WM-1109- 3rd try	Shufflebug Shuffle	Voc uniss 78,	Merritt 25 (LP)
WM-1110- 1st try	Vagabond Dreams	Voc uniss 78,	Merritt 25 (LP)
WM-1110-1	Vagabond Dreams	Voc 5224,	Chronological Classics 579
WM-1111- 1st try	Love's Got Me Down Again	Voc uniss 78,	Merritt 25 (LP)
WM-1111-1	Love's Got Me Down Again	Voc 5224,	Chronological Classics 579
WM-1112- 1st try	More Than You Know	Voc uniss 78,	Merritt 25 (LP)
WM-1112- 2nd try	More Than You Know	Voc uniss 78,	Merritt 25 (LP)
WM-1112-1	More Than You Know	Voc 5508,	Chronological Classics 579

Composer credits: WM-1109 (Carter); WM-1110 (Lawrence - Carmichael); WM-1111 (---); WM-1112 (Youmans – Rose - Eliscu)

All titles of this session are arranged by Benny Carter. As it was further use in 1939 to arrange for three-part trumpet sections, I have – according to the cover-text sheet of the 'Meritt 25' LP – left out trumpet player Eddie Mullens who is usually named as a fourth player of the section. This fantastic LP of long ago contains all the alternate takes given above, taken from 16" 'Safeties' in the possession of the late collector Charles Cats (this name might have been a pseudonym). By this way we find an astonishing insight into the variants of the musicians' soloing.

And it shows the elegance and musicianship of Carter's men playing. This certainly was the crème of Afro American jazz musicians in New York in 1941 – apart from the Duke Ellington aggregation – which made out Benny Carter's Orchestra. And the recorded titles show perfectly Carter's ability and art to arrange, for the entire big band, but especially for the saxophone section. Unfortunately only, there is much solo space used for the vocals of Roy Felton, whose singing is not to everybody's taste. I could have done better with some more trumpet, trombone, and saxophones.

'Shufflebug Shuffle' has nice soloing by Eddie Heywood, Jr. on piano and eight short bars by the little-known but very good Irving Randolph of Fletcher Henderson fame, besides Carter's great 16-bars solo in the second chorus. 'Vagabond Dreams' only has a Carter-led first chorus and – later – eight bars of a fine Vic Dickenson trombone solo. And 'Love's Got Me Down Again' also features two short Carter alto spots, as well as an eight-bars trombone solo, who's player I'd like to identify as Tyree Glenn.

'More Than You Know' ... "is a milestone in Carter's stylistic development on the trumpet, the instrument he has always named as his favorite. An aircheck from the Savoy Ballroom (17 April 1939) shows Carter's conception of his solo at an embryonic stage. By the time of

this session he knew exactly what he wanted; it was simply a matter of execution. The solos in the newly discovered takes each contain minor blemishes but are almost identical an structure to the famous master (take -1 – KBR). As in much of Lous Armstrong's (and other giants') most famous work, the fact that a solo ultimately evolved into a set piece in no way detracts from the creative genius that shaped it." (Cover-sheet of Meritt 25 LP). An further appreciation of this 'More Than You Know' - and Carter's trumpet solo performance in it - can be found in 'Berger, Berger, Patrick: Benny Carter, A Life in American Music, p. 90.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Shad Collins, Bill Coleman (tp); Milton Robinson, Sandy Williams, Fernando Arbello (tb); Benny Carter, Carl Frye, Stafford Simon, Sammy Davis, George Dorsey (s); Sonny White (p); Ulysses Livingston (g); Hayes Alvis (b); Keg Purnell (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Joe Thomas, Lincoln Mills, Eddie Mullen, Irving Randolph (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Benny Carter (alt, tpt); James Powell, Carl Frye (alt); Ernie Powell, Sammy Davis (ten); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); William Purnell (d)

- Rust*2: Joe Thomas, Lincoln Mills, Eddie Mullen, Benny Carter, Irving Randolph (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); James Powell, Carl Frye (alt); Ernie Powell, Sammy Davis (ten); Eddie Heywood, Jr. (pno); Ulysses Livingston (gtr); Hayes Alvis (sbs); William Purnell (dms)

- Rust*3,*4: Benny Carter -t-as; Joe Thomas -Lincoln Mills -Eddie Mullens -t; James Archey -Vic Dickenson -tb; Tyree Glenn -tb -vib; James Powell -Carl Frye -as; Ernie Powell -Sammy Davis -ts; Eddie Heywood, Jr. -p; Ulysses Livingston -g; Hayes Alvis -sb; William Purnell -d; Roy Felton -v

Tunes structures:

WM-1109 Shufflebug Shuffle Key of C Vocation
(Intro 8 bars EH pno+HA sbs)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BC alt 16 – tbns 8 – IR m-tpt 8)(Chorus 3 32 bars AABA EH pno 16 – ens 16)(Coda 8 bars ens)

WM-1110 Vagabond Dreams Key of C / F Vocation
(Intro 4 bars ens)(Chorus 1 20 bars AA' BC alt + ens)(Bridge 2 bars ens)(Chorus 2 20 bars AA' RF voc)(Bridge 2 bars ens)(Chorus 3 20 bars AA' ens 4 – TG o-tbn 4 – ens 12)(Tag 1 bar ens)

WM-1111 Love's Got Me Down Again Key of G / Eb / C Vocation
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 16 – BC alt 4 – ens 4+8)(Tag 4 bars ens)(Chorus 2 32 bars AABA RF voc)(Chorus 3 32 bars AABA ens 8 – VD o-tbn 8 – BC alt 8 – ens 8)(Tag 2 bars ens)

WM-1112 More Than You Know Key of Eb / Ab Vocation
(Intro 4 bars ens)(Chorus 1 32 bars AABA BC o-tpt 32)(Chorus 2 32 bars AABA RF voc)(1/4 Chorus 3 8 bars AABA BC o-tpt)(Tag 2 bars BC o-tpt)

Discernible differences of takes:

WM-1109- 1st try: Performance is discontinued with 26th bar of last chorus (Chorus 3)
WM-1109-1: Start of Randolph's trumpet solo in Chorus 3: sequence of 5 eighth-notes g-a-c-d-eb, 2 quarter-notes d-c
WM-1109- 3rd try: Start of Randolph's trumpet solo in Chorus 3: 3 sequences of 3 eighth-notes eb-c-d, 2 quarter-notes eb-high e
WM-1110- 1st try: First chorus, Carter alto-solo: Carter leaves one quarter pause at the start of bar 11 in his solo
WM-1110-1: First chorus, Carter alto-solo: Carter does not leave a pause at the start of bar 11 in his solo
WM-1111- 1st try: Bar 3 of Vic Dickenson's trombone solo in Chorus 3 has 2 measures pause
WM-1111-1: Bar 3 of Vic Dickenson's trombone solo in Chorus 3 has 1 measure pause
WM-1112- 1st try: Carter fluffs a note in bar 10 of first trumpet chorus (Chorus 1)
WM-1112- 2nd try: Performance is discontinued with second bar of vocal chorus (Chorus 2)
WM-1112-1: Carter performs first trumpet chorus (Chorus 1) without any fluffs or mistakes

062 BENNY CARTER AND HIS ORCHESTRA

New York,

Jan. 30, 1940

Benny Carter – alt, tpt, arr, ldr;

Russell Smith, Lincoln Mills, Joe Thomas – tpt;

Jimmy Archey, Gene Simon, Vic Dickenson – tbn;

James Powell, Carl Frye – alt; Stanley Payne, Coleman Hawkins – ten;

Eddie Heywood, Jr. – pno; Ulysses Livingston – e-gtr; Hayes Alvis – sbs; William Purnell – dms;

Roy Felton - voc

WM-1126- 1st try	Sleep	Voc uniss 78,	Merritt 17 (LP)
WM-1126- 2nd try	Sleep	Voc uniss 78,	Merritt 17 (LP)
WM-1126- 3rd try	Sleep	Voc uniss 78,	Merritt 17 (LP)
WM-1126-1	Sleep	Voc 5399,	Chronological Classics 579
WM-1127- 1st try	Among My Souvenirs	Voc uniss 78,	Merritt 17 (LP)
WM-1127- 2nd try	Among My Souvenirs	Voc uniss 78,	Merritt 17 (LP)
WM-1127- 3rd try	Among My Souvenirs	Voc uniss 78,	Merritt 17 (LP)
WM-1127-1	Among My Souvenirs	Voc 5458,	Chronological Classics 579
WM-1128- 1st try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1128- 2nd try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1128- 3rd try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1128-1	Fish Fry	Voc 5458,	Chronological Classics 579
WM-1128- 5th try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1128- 6th try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1128- 7th try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1128- 8th try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1128- 9th try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1128- 10th try	Fish Fry	Voc uniss 78,	Merritt 17 (LP)
WM-1129- 1st try	Slow Fright	Voc uniss 78,	Merritt 17 (LP)
WM-1129-1	Slow Fright	Voc 5399,	Chronological Classics 579

Composer credits: WM-1126 (Lebieg); WM-1127 (Nicholls - Leslie); WM-1128 (Carter); WM-1129 (Ram)

For the saxophone section parts, Carter imagined rhythmic and melodic parts, same as he used to in his instrumental alto solos. Thus, these parts sound like Carter solos, yet played in harmonic four-part manner. In my youth I heard one of the few German experts on jazz music of the time lecture on Benny Carter. From him – he was Dr. Dietrich Schulz-Köhn of the WDR (West German Radio) – I learned to attend special attention to Carter. And he compared Carter's solo performances with a graphic drawing of the New York/Manhattan skyline in

musical notes. And he was completely right in my opinion. Take 'Among My Souvenirs' and listen first to the melody as sung by Mr. Roy Felton, and then listen to Carter's alto solo before. Here you can recognize how he starts with a rendering of the melody for some few notes and then subsequently altering the melody with increasing of melody-alien notes and different rhythmic devices into absolute newly-found melodic improvisations. And this always happens in his extra-ordinary art of improvising. (For me – KBR – Benny Carter is one of the top five of Classic jazz, together with Louis Armstrong, Duke Ellington, and my personal favourites Jimmy Harrison and Big Sid Catlett.)

This entire session is captured in one fantastic Meritt 17 LP, named 'Benny Carter – The Gentleman of Jazz', even containing some of the dialogue between the control room and the bandleader. And with all of Carter's solo work – on alto sax and trumpet – to be witnessed in all its development through the different takes here, we have a priceless representation of his extraordinary musical genius. And not to forget his soloistic companions: Coleman Hawkins in his great early 1940s style, the young Eddie Heywood's beautiful piano contributions, and some snippets of Ulysses Livingston's guitar.

(This Meritt LP also includes two live performances of Carter with the Gene Krupa band at the 'Meadowbrook', Cedar Grove, N.J. of March 22, 1941.)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Thomas, Lincoln Mills (tp); Gene Simon, Vic Dickenson, James Archey (tb); Benny Carter (tp & as); Carl Frye, Stanley Payne, Jimmy Powell, Coleman Hawkins (s); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); Keg Purnell (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Russell Smith, Joe Thomas, Lincoln Mills (tpt); James Archey, Vic Dickenson, Gene Simon (tbn); Benny Carter (alt, tpt); James Powell, Carl Frye (alt); Stanley Payne, Coleman Hawkins (ten); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); William Purnell (d)

- Rust*2: Russell Smith, Joe Thomas, Lincoln Mills, Benny Carter (tpt); James Archey, Vic Dickenson, Gene Simon (tbn); James Powell, Carl Frye (alt); Stanley Payne, Coleman Hawkins (ten); Eddie Heywood, Jr. (pno); Ulysses Livingston (gr); Hayes Alvis (sbs); William Purnell (dms)

- Rust*3,*4,*6: Benny Carter -t-as; Russell Smith -Joe Thomas -Lincoln Mills -t; James Archey -Vic Dickenson -Gene Simon -tb; James Powell -Carl Frye -as; Stan Payne -Coleman Hawkins -ts; Eddie Heywood, Jr. -p; Ulysses Livingston -g; Hayes Alvis -sb; William Purnell -d; Roy Felton -v

Tunes structures:

WM-1126 *Sleep* Key of G / C / F / C Vocalion

(Intro 8 bars EH pno + HA sbs)(Chorus 1 32 bars AA saxes)(Chorus 2 32 bars AA ens 12 – CH ten 18 – ens 2)(Bridge 10 ens)
(Chorus 3 32 bars AA EH pno)(Chorus 4 32 bars AA ?LM o-tpt 16 – ens 8 – WP dms 8)(Chorus 5 32 bars AA ens 6 – BC alt 2+24)(Chorus 6 32 bars AA ens 8 – tbn 8 – ens 14 – dms 1 – ens 1)(Coda 16 bars ens 7 – WP dms 1 – ens 7 – WP dms 1)

WM-1127 *Among My Souvenirs* Key of C / Ab Vocalion

(Intro 8 bars ens)(Chorus 1 32 bars AABA BC alt)(Bridge 8 bars ens)(Chorus 2 32 bars AABA RF voc)(Chorus 3 32 bars AABA ens 8 – BC o-tpt 1+16 – tbn 8)(1/2 Chorus 4 16 bars BA ens 1 – CH ten 7 – ens 8)(Tag 2 bars ens)

WM-1128 *Fish Fry* Key of Bb / Eb / Ab Vocalion

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA CH ten 16 – EH pno 16)(Chorus 3 32 bars AABA BC m-tpt 32)(Chorus 4 32 bars AABA ens 16 – UL gr 8 – ens 8)(Coda 8 bars ens)

WM-1129 *Slow Fright* Key of C Vocalion

(Intro 4 bars UL gr)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BC m-tpt 16 – CH ten 8 – BC m-tpt 8)(Chorus 3 32 bars AABA UL gr + tbn 16 – BC o-tpt 8 – ens 8)(Coda 16 bars ens 8 – UL gr 8)

Discernible differences of takes:

WM-1126- 1st try: Tenor sax solo starts with: 2 eighth-notes A-C, 2 quarter-notes E-D, 1 half-note A. (Complete item)

WM-1126- 2nd try: Tenor sax solo starts with: 2 half-notes A-E, 1 eighth-note D, 1 half-note A. (Complete item)

WM-1126- 3rd try: Performance discontinued with second bar of piano solo (Chorus 3)

WM-1126-1: Tenor sax solo starts with: 2 quarter-notes A-C, 2 eighth-notes E-F, 3 half-note E-A-A. (Complete item)

WM-1127- 1st try: Start of Carter's trumpet solo (Chorus 3): 6 eighth-notes b-c-ab-Eb-Eb-Eb, 1 half-note Eb. (Complete item)

WM-1127- 2nd try: Start of Carter's trumpet solo (Chorus 3): a row of eighth-notes starting with c-db-d-eb Eb-F-Ab-G.... (Complete item)

WM-1127- 3rd try: Performance is discontinued with second bar of Carter's alto solo (Chorus 1)

WM-1127-1: Start of Carter's trumpet solo (Chorus 3): 1 eighth-note b, 1 eighth-triplet ab-bb-ab, 3 eighth-notes bb-b-c. (Complete item)

WM-1128- 1st try: Performance discontinued with twentieth bar of first Chorus

WM-1128- 2nd try: Start of Carter's muted trumpet solo: 9 eighth-notes bb-c-eb-db-c bb-g-F-Eb, 2 half-notes c-a (Complete item)

WM-1128- 3rd try: Performance discontinued with third bar of Coleman Hawkins' tenor sax solo chorus (Chorus 2)

WM-1128-1: Start of Carter's muted trumpet solo: 2 eighth-notes bb-c, 1 quarter-note eb, 6 eighth-notes db-c bb-g-F-Eb, 1 quarter-note c, 1 eighth-note g, 1 half-note F (Complete item)

WM-1128- 5th try: Performance discontinued with third bar of introduction

WM-1128- 6th try: Performance discontinued with second bar of first chorus

WM-1128- 7th try: Performance discontinued with end of introduction

WM-1128- 8th try: Performance discontinued with trumpet fluff in first bar of first chorus

WM-1128- 9th try: Start of Carter's muted trumpet solo: 9 eighth-notes bb-c-eb-db-c bb-g-F-Eb, 1 quarter-note c, 1 eighth jumping-trill ab-bb-ab, 3 eighth-notes g-F-Eb, 1 half-note ab (Complete item)

WM-1128- 10th try: Performance discontinued with eighth bar of Eddie Heywood's piano solo (Chorus 2)

WM-1129- 1st try: Performance starts with last 8 bars of Chorus 2, then has Chorus 3 with 16 bars of piano solo, 8 bars tenor sax solo, 8 bars piano solo, 16 bars of the Coda as take -1, and is then abruptly stopped

WM-1129-1: Complete performance as in 'Tunes Structures' above. (Complete item)

063 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York,

May 09, 1940

Ella Fitzgerald – voc, ldr;

Dick Vance, Irving 'Mouse' Randolph, Taft Jordan – tpt;

Jimmy Archey, Floyd Brady, John McConnell – tbn;

Pete Clark, Chauncey Haughton – alt, clt; Teddy McRae, Sam Simmons – ten, clt;

Tommy Fulford – pno; John Trueheart – gr; Beverley Peer – sbs; Bill Beason – dms

67699-A Deedle-De-Dum

Dec 3324,

Chronological Classics 566

67700-A Shake Down The Stars

Dec 3199,

Chronological Classics 644

67701-A Gulf Coast Blues

Dec 3324,

Chronological Classics 644

67702-A I Fell In Love With A Dream

Dec 3199,

Chronological Classics 644

Composer credits: 67699 (Fitzgerald – Kahn – Wynn – Waters); 67700 (Van Heusen – De Lange); 67701 (Williams); 67702 (Fitzgerald – Skye – Goldsmith)

These sides are entirely Ella Fitzgerald's commercial stuff of the time. Beautifully sung and performed, but very little jazz. And many reed sections led by the clarinet – the Glenn Miller manner.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Irving Randolph, Taft Jordan (tp); James Archey, Floyd Brady, John McConnell (tb); Pete Clark, Chauncey Haughton, Teddy McRae, Lonnie Simmons (s); Tommy Fulford (p); John Trueheart (g); Beverley Peer (b); Bill Beason (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 3: Dick Vance, Irving Randolph, Taft Jordan (tp); James Archey, Floyd Brady, John McConnell (tb); Pete Clark, Chauncey Haughton (clt, alt); Teddy McRae, Lonnie Simmons (ten); Tommy Fulford (p); John Trueheart (g); Beverley Peer (bs); Bill Beason (d); Ella Fitzgerald (vcl)

- Rust*2,*3,*4,*6: Dick Vance, Irving Randolph, Taft Jordan (tp); James Archey, Floyd Brady, John McConnell (tb); Pete Clark, Chauncey Haughton (clt, alt); Teddy McRae, Lonnie Simmons (ten); Roger Ramirez (pno); John Trueheart (gtr); Beverley Peer (sbs); Bill Beason (dms); Ella Fitzgerald (vcl)

Soloists ad-lib:

67699: PC clt 8
67700: TF pno 4
67701: no instrumental solos
67702: no instrumental solos

064 BENNY CARTER AND HIS ORCHESTRA

New York,

Jan. 21, 1941

Benny Carter – alt, clt, tpt;
Russell Smith, Sidney de Paris, Jonah Jones – tpt;
Joe Britton, Jimmy Archey, Vic Dickenson – tbn;
George Dorsey, Bill White – alt; Fred Mitchell, George Irish – ten;
Sonny White – pno; Herb Thomas – gtr; Ted Sturgis – sbs; J.C. Heard – dms;
Roy Felton – voc

060351-1	Cuddle Up, Huddle Up	BB B-11197,	Chronological Classics 631
060352-1	Ev'ry Goodbye Ain't Gone	BB unissued,	Chronological Classics 631
060353-1	Babalu	BB B-11090,	Chronological Classics 631
060354-1	There, I've Said It Again	BB B-11090,	Chronological Classics 631

Composer credits: 060351 (Carter); 060352 (Carter); 060353 (Lecuona); 060354 (Evans – Mann)

We hear Sidney de Paris soloing on his muted trumpet in the first and second titles, being relieved by Jonah Jones in the third tune. The entire alto solo work is by Benny Carter, while the tenor soloist probably is George Irish. At this session, Joe Britton is with Benny Carter's Orchestra on trombone, but unfortunately his duty only was to play section work. There is no trombone solo work here. J.C. Heard is on drums here before joining Cab Calloway's band. The half-chorus arranged for the sax section in 'Cuddle Up, Huddle Up' again bears that very special Benny Carter mark which is distinctively his very own.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Sidney de Paris, Jonah Jones (tp); Vic Dickenson, James Archey, Joe Britton (tb); Benny Carter (tp, cl, as); George Dorsey, Bill White, George Irish, Fred Mitchell (s); Sonny White (p); Herb Thomas (g); Ted Sturgis (b); J.C. Heard (dm).

- Carey, McCarthy, *Jazz Directory*, Vol. 2: Russell Smith, Sidney de Paris, Jonah Jones (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); Benny Carter (alt, tpt, clt); George Dorsey, Bill White (alt); George Irish, Fred Mitchell (ten); Sonny White (p); Herb Thomas (g); Ted Sturges (bs); J.C. Heard (d); Roy Felton (vcl)

- Rust*2,*3,*4,*6: Russell Smith, Sidney de Paris, Jonah Jones (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); Benny Carter (tpt, clt, alt); George Dorsey, Bill White (alt); George Irish, Fred Mitchell (ten); Sonny White (pno); Herb Thomas (gtr); Ted Sturgis (sbs); J.C. Heard (dms); Roy Felton (vcl).

Tunes structures:

060351 Cuddle Up, Huddle Up Key of G Bluebird
(Intro 8 bars ens)(Chorus 1 32 bars AABA SdP m-tpt 16 – ens 8 – SdP m-tpt 8)(Chorus 2 32 bars AABA ens 16 – BC alt 16)(Bridge 12 bars ens 4 – JCH dms 8)Chorus 3 32 bars AABA saxes 16 – SW pno 8 – ens 4 -tbns+ens 4)(Coda tbns+ens 8)

060352 Ev'ry Goodbye Ain't Gone Key of C Bluebird
(Intro SW pno 2 – ens 2)(Chorus 1 16 bars AABA ens)(Bridge SW pno 4)(Chorus 2 16 bars AABA SdP m-tpt)(Chorus 3 16 bars AABA BC alt)(Chorus 4 16 bars AABA ens 16 SW pno 4 – ens 4)(Tag 4 bars SW pno 2 – ens 2)

060353 Babalu Key of Fm / Ab Bluebird
(Intro 8 bars ens+BC alt)(Vamp tbns 4)(Chorus 1 16 bars BC alt + tbns 8 – BC alt 8)(Chorus 2 16 bars ens)(Tag 2 bars ens)(Chorus 3 16 bars ens)(Chorus 4 16 bars JJ o-tpt)(Chorus 5 16 bars GI ten)(Chorus 6 16 bars ens latin 8 – ens 8)(Chorus 7 16 bars SW pno)(1/2 Chorus 8 8 bars ens)

060354 There, I've Said It Again Key of Bb Bluebird
(Intro 4 bars ens)(Chorus 1 32 bars AABA RF voc)(Bridge 8 bars ens 8)(Chorus 2 32 bars AABA BC alt 16 – SW pno 8 – RF voc 8)(Tag 2 bars RF voc)

065 BENNY CARTER AND HIS ORCHESTRA

New York,

Apr. 01, 1941

Benny Carter – alt, tpt, arr, ldr;
Doc Cheatham, Sidney de Paris, Lincoln Mills – tpt;
Joe Britton, Jimmy Archey, Vic Dickenson – tbn;
Ernest Purce, Eddie Barefield – alt; Fred Williams, Ernie Powell – ten;
Sonny White – pno; Herb Thomas – gtr; Charles Drayton – sbs; Al Taylor – dms;
Maxine Sullivan – voc

063700-1	Midnight	BB B-11288,	Chronological Classics 631
063701-1	My Favorite Blues	BB B-11288,	Chronological Classics 631
063702-1	Lullaby To A Dream	BB uniss78,	Chronological Classics 631
063703-1	What A Difference A Day Made	BB B-11197,	Chronological Classics 631

Composer credits: 063700 (Gomez - Parker); 063701 (Carter); 063702 (Carter); 063703 (Evans - Grever)

We have Benny Carter here soloing on alto in the first title, on muted trumpet in the second title, on open trumpet in the third title, and a little bit on alto again in the fourth title. And every note played is perfectly performed by the leader.

This session has the same trombone section as before, and Carter seems to have liked it, as we have heard a lot of scored trombone section parts in all these recording sessions above. Yet, trombone solos only are in chorus 5/6 here of 'My Favorite Blues', and in the first chorus of 'What A Difference A Day Made'. They most probably are by Vic Dickenson. The tenor sax player Ernie Powell appears in the second and third titles, and there is rather little pianistic on these sides. All this, combined with Miss Sullivan's singing, and Carter's art of arrangement makes a superb and perfectly fitting kind of jazz/swing music of this time.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Lincoln Mills, Sidney de Paris (tp); Vic Dickenson, James Archey, Joe Britton (tb); Benny Carter (tp, as); Ernie Purce, Eddie Barefield, Fred Williams, Ernie Powell (s); Sonny White (p); Herb Thomas (g); Charles Drayton (b); Al Taylor (dm); Maxine Sullivan (vo).

- Carey, McCarthy, *Jazz Directory*, Vol. 2: Doc Cheatham, Lincoln Mills, Sidney de Paris (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); Benny Carter (tpt, alt); Ernie Purce, Eddie Barefield (alt); Fred Williams, Ernie Powell (ten); Sonny White (p); Herb Thomas (g); Charles Drayton (bs); Al Taylor (d); Maxine Sullivan (vcl)

- Rust*2,*3,*4,*6: Doc Cheatham, Lincoln Mills, Sidney de Paris (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); Benny Carter (tpt, alt); Ernie Purce, Eddie Barefield (alt); Fred Williams, Ernie Powell (ten); Sonny White (pno); Herb Thomas (gtr); Charles Drayton (sbs); Al Taylor (dms); Maxine Sullivan (vcl).

Tunes structures:

063700 *Midnight* Key of F / Eb Bluebird
(Intro 4 bars ens)(Chorus 1 32 bars AABA BC alt+tbns 16 - tbns+saxes 8 - ens 8)(Bridge 2 bars ens 1 - CD sbs 1)(Chorus 2 32 bars AABA MS voc)(1/2 Chorus 3 16 bars BA SW pno 8 - ens 8)(Tag 2 bars ens)

063701 *My Favorite Blues* Key of F / Bb / F Bluebird
(Intro 8 bars ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars BC m-tpt)(Chorus 4 12 bars BC m-tpt)(Chorus 5 12 bars VD tbn)(Chorus 6 12 bars VD tbn)(Bridge bars ens)(Chorus 7 12 bars saxes)(Chorus 8 12 bars SW pno)(Chorus 9 12 bars EP ten)(Chorus 10 12 bars EP ten)(Chorus 11 12 bars ens)(Chorus 12 12 bars ens)(Tag 6 bars ens)

063702 *Lullaby To A Dream* Key of Ab Bluebird
(Intro 4 bars ens 2 - SW pno 2)(Chorus 1 32 bars AABA BC o-tpt)(Chorus 2 32 bars AABA saxes 8 - SW pno 8 - EP ten 8 - BC o-tpt 8)(Tag 4 bars ens)

063703 *What A Difference A Day Made* Key of F / Db Bluebird
(Intro 8 bars ens 4 - BC alt 4)(Chorus 1 32 bars ABAC VD m-tbn 1+16 - ens 8 - VD m-tbn 8)(Bridge 8 bars ens)(Chorus 2 32 bars ABAC MS voc+ ens)(1/2 Chorus 3 16 bars AC ens)(Tag 6 bars ens)

066 BENNY CARTER AND HIS ORCHESTRA

New York,

Oct. 16, 1941

Benny Carter - alt, tpt, arr, ldr;

Nathaniel Williams, Rostelle Reese, Emmett Berry - tpt;

Jimmy Archey, John McConnell, Bennie Morton - tbn;

Ernest Purce - alt; George James - alt, bar; Ernie Powell, Alfred Gibson - ten;

Sonny White - pno; William Lewis - gtr; Charles Drayton - sbs; Shep Shepherd - dms

066792-1 Sunday

BB B-11341, Chronological Classics 631

066793-2 Ill Wind

BB uniss78, Chronological Classics 631

066794-1 Back Bay Boogie

BB B-11341, Chronological Classics 631

066795-1 Tree Of Hope

BB uniss78, Chronological Classics 631

Composer credits: 066792 (Miller - Cohn - Stein - Krueger); 066793 (Koehler - Arlen); 066794 (Carter); 066795 (Carter)

This last band recording under Carter's name in New York, before leaving for California, has amazing Benny Carter on alto again, storming all through 'Sunday', with fire and swing, and with his own mastery in improvising. And then, we again hear his trombone section in harmony. And Bennie Morton, veteran of the classic Fletcher Henderson, playing with his very own soft and dry tone. 'Ill Wind' is reigned by Carter's alto sax in a most beautiful way. 'Back Bay Boogie' is a number used by the Carter band when they were asked to play music with that frantic up-tempos that became common in WW II times. And then it's Emmett Berry on open horn playing the theme chorus of 'Tree Of Hope'. Then, in the first half of the second chorus, a baritone saxophone is clearly recognized in the sax section, thus most probably George James as in session 029. And Carter shines on his alto for eight bars in the last chorus. What a musician, what an incredible inventiveness, and what an artist of form and rhythm. Un-believable!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Nathaniel Williams, Emmett Berry, Rostelle Reese (tp); James Archey, Henry Morton, John McConnell (tb); Benny Carter (tp, as); Alfred Gibson, Ernie Powell, Ernie Purce, George James (s); Sonny White (p); William Lewis (g); Charles Drayton (bs); Berisford Shepherd (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 2: Nathaniel Williams, Emmett Berry, Rostelle Reese (tpt); James Archey, Henry Morton, John McConnell (tbn); Benny Carter (tpt, alt); Ernie Purce, George James (alt); Ernie Powell, Alfred Gibson (ten); Sonny White (p); William Lewis (g); Charles Drayton (bs); Berisford Shepherd (d)

- Rust*2: Nathaniel Williams, Emmett Berry, Rostelle Reese (tpt); James Archey, Henry Morton, John McConnell (tbn); Benny Carter (tpt, alt); Ernie Purce, George James (alt); Ernie Powell, Alfred Gibson (ten); Sonny White (pno); William Lewis (gtr); Charles Drayton (sbs); Berisford Shepherd (dms)

- Rust*3,*4: Nathaniel Williams -Emmett Berry -Rostelle Reese -t; James Archey -Benny Morton -John McConnell -tb; Benny Carter -t -as; Ernie Purce -George James -as; Ernie Powell -Alfred Gibson -ts; Sonny White -p; William Lewis -elg; Charles Drayton -sb; Berisford Shepherd -d

Tunes structures:

066792 *Sunday* Key of Eb / F Bluebird
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 16 - BC alt 8 - ens 8)(Chorus 2 32 bars AABA BC alt)(Bridge 2 bars ens)(Chorus 3 32 bars AABA tbns 16 - saxes 8 - SW pno 8)(Chorus 4 32 bars AABA ens 2 - BM m-tbn 6 - ens 2 - BM m-tbn 6 - CD e-gtr 8 - ens 8)

066793 *Ill Wind* Key of Bb Bluebird
(Intro 6 bars ens)(Chorus 1 36 bars AABA BC alt 20 - SW pno 8 - saxes 8)(1/2 Chorus 2 16 bars BA ens 8 - BC alt 10)(Tag 4 bars BC alt)

066794 *Back Bay Boogie* Key of Bb Bluebird

(Intro 8 bars SW pno+ens)(Chorus 1 12 bars SW pno+ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars BC alt)(Chorus 4 12 bars BC alt)(Verse 16 bars ens)(Chorus 5 12 bars SW pno)(Chorus 6 12 bars SW pno)(Chorus 7 12 bars SS dms 4 – EB o-tpt 8)(Chorus 8 12 bars EB o-tpt)(Chorus 9 12 bars ens)(Chorus 10 12 bars ens)(Chorus 11 12 bars WL e-gtr)(Chorus 12 12 bars WL e-gtr)(Chorus 13 12 bars ens)(Chorus 14 12 bars ens)(Tag 2 bars ens)
 066795 Tree Of Hope Key of Ab / Bluebird

(Intro 8 bars ens)(Chorus 1 32 bars AABA EB o-tpt 16 – ens 8 – EB o-tpt 8)(Chorus 2 32 bars AABA saxes 16 – BM m-tbn 16)(Bridge 10 bars ens 8 – BC alt 2)(Chorus 3 32 bars AABA ens 16 – BC alt 8 – EB o-tpt 8)(Tag 2 bars EB o-tpt)

067 FRANK HUMPHRIES AND HIS ORCHESTRA

New York,

1945

Henry Boozier, James Kearny, Kenny Dorham, Frank Humphries – tpt;
 John Hollowy, Jr., Jimmy Archey, Richard Baker – tbn;
 Rupert Cole, Luther Smith – alt; Tommie Phillips, Shirley Green – ten; Norman Thornton – bar;
 Richard Ellington – pno; unknown – sbs; Wallace Bishop – dms
 (Johnny Simmen of Switzerland gives a somewhat-different personnel of this band in Storyville 34, p. 134!)

Lonesome Mood

Pick-Up ?

on LP/CD ?

After You've Gone

Pick-Up ?

on LP/CD ?

068 THIS IS JAZZ

New York,

Jun. 14, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;
 Albert Nicholas – clt;
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms;
 Alberta Price – voc (2)

Fidgety Feet

Manh. MAN-504 Jazzology JCD-1033/34

I Ain't Gonna Give Nobody None Of My Jelly Roll

Manh. MAN-504 Jazzology JCD-1033/34

Sugar

Manh. MAN-504 Jazzology JCD-1033/34

Muskrat Ramble

Manh. MAN-504 Jazzology JCD-1033/34

Additional titles are without Jimmy Archey!

069 THIS IS JAZZ

New York,

Jun. 21, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;
 Albert Nicholas – clt;
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

Panama

Manh. MAN-504 Jazzology JCD-1033/34

Trombone Preaching Blues

Manh. MAN-504 Jazzology JCD-1033/34

Sensation Rag

Manh. MAN-504 Jazzology JCD-1033/34

When It's Sleepy Time Down South

Manh. MAN-504 Jazzology JCD-1033/34

St. Louis Blues

Manh. MAN-504 Jazzology JCD-1033/34

Additional titles are without Jimmy Archey!

070 THIS IS JAZZ

New York,

Jun. 28, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;
 Albert Nicholas – clt;
 Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

Shine

Jazzology JCD-1035/36

Black And Blue

Jazzology JCD-1035/36

Struttin' With Some Barbecue

Jazzology JCD-1035/36

Tishomingo Blues

Jazzology JCD-1035/36

I Found A New Baby

Jazzology JCD-1035/36

Additional titles are without Jimmy Archey!

071 THIS IS JAZZ

New York,

Jul. 05, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;
 Albert Nicholas – clt;
 Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Johnny Blowers – dms;
 Bertha 'Chippie' Hill – voc (3,5)

Rosetta

Jazzology JCD-1035/36

Save It, Pretty Mama

Jazzology JCD-1035/36

How Long Blues

Jazzology JCD-1035/36

Skeleton Jangle

Jazzology JCD-1035/36

Careless Love

Jazzology JCD-1035/36

Shim-Me-Sha-Wobble

Jazzology JCD-1035/36

072 THIS IS JAZZ

New York,

Jul. 12, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn; Albert Nicholas – clt; Sidney Bechet – sop (2,4); Joe Sullivan – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms Alexander's Ragtime Band Sugar There'll Be Some Changes Made Dear Old Southland Margie Albert's Blues Clarinet Marmalade			Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36
073 THIS IS JAZZ Wild Bill Davison – cnt; Jimmy Archey – tbn; Albert Nicholas – clt; Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms; Bertha 'Chippie' Hill – voc (2,6) Twelfth Street Rag Darktown Strutters Bal I'm Sorry I Made You Cry Oh, Lady Be Good Lonesome Road Muskrat Ramble <i>Additional titles are without Jimmy Archey!</i>	New York,	Jul. 19, 1947	Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36 Jazzology JCD-1035/36
074 THIS IS JAZZ - RUDY BLESCH'S ALL STAR STOMPERS Wild Bill Davison – cnt; Jimmy Archey – tbn; Albert Nicholas – clt; Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms; Bertha 'Chippie' Hill – voc (4,6) Eccentric Tishomingo Blues Hotter Than That Don't Leave Me Daddy Big Butter And Egg Man Baby Won't You Please Come Home? Sensation Rag	New York,	Jul. 26, 1947	Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38
075 THIS IS JAZZ - THE ALL STAR STOMPERS Wild Bill Davison – cnt; Jimmy Archey – tbn; Albert Nicholas – clt; Sidney Bechet – sop (4); Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms I Never Knew I Could Love Anybody Like I'm Loving You Dardanella China Boy Love For Sale Dear Old Girl Wolverine Blues California, Here I Come	New York,	Jul. 26, 1947	Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38 Jazzology JCD-1037/38
076 THIS IS JAZZ - THE ALL STAR STOMPERS Wild Bill Davison – cnt; Jimmy Archey – tbn; Albert Nicholas – clt; Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms, voc Ballin' The Jack Four Or Five Times As Long As I Live Trombone Preaching Blues Mandy Peg O' My Heart Nobody's Sweetheart	New York,	Aug. 23, 1947	Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40
077 THIS IS JAZZ - THE ALL STAR STOMPERS Wild Bill Davison – cnt; Jimmy Archey – tbn; Albert Nicholas – clt; Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms; Bertha 'Chippie' Hill – voc (3,6) At The Jazz Band Ball Sometimes I'm Happy Some Of These Days Just A Gigolo Put Your Arms Around Me, Honey Improvised Blues	New York,	Aug. 30, 1947	Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40 Jazzology JCD-1039/40

The World Is Waiting For The Sunrise

Jazzology JCD-1039/40

078 **THIS IS JAZZ - THE ALL STAR STOMPERS**

New York,

Sep. 06, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Edmond Hall – clt;

Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

Clarinet Marmalade

Tishomingo Blues

'S Wonderful

Ol' Man River

Georgia On My Mind

Bugle Call Rag

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

*Additional titles are without Jimmy Archey!*079 **THIS IS JAZZ - THE ALL STAR STOMPERS**

New York,

Sep. 13, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Edmond Hall – clt;

Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

It's Right Here For You

I Ain't Gonna Give Nobody None Of My Jelly Roll

I'm Coming Virginia

Can't We Be Friends

Skeleton Jangle

The Blues

Muskrat Ramble

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

Jazzology JCD-1039/40

080 **BANDS FOR BONDS - RUDY BLESCH'S ALL STAR STOMPERS**

New York,

Sep. 13, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Edmond Hall – clt;

Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

Way Down Yonder In New Orleans

Sensation Rag

Save It Pretty Mama

That's A Plenty

Jimmy Archey Jazzology Book CD

Jimmy Archey Jazzology Book CD

Jimmy Archey Jazzology Book CD

081 **THIS IS JAZZ - THE ALL STAR STOMPERS**

New York,

Sep. 20, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Edmond Hall – clt;

Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

Indiana

Sunday

Liza

I Can't Believe That You're In Love With Me

St. Louis Blues

All Of Me

Dippermouth Blues

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

082 **BANDS FOR BONDS - RUDY BLESCH'S ALL STAR STOMPERS**

New York,

Sep. 20, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Edmond Hall – clt;

Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

Way Down Yonder In New Orleans

On The Sunny Side Of The Street

How Deep Is The Ocean

Tiger Rag

Jimmy Archey Jazzology Book CD

Jimmy Archey Jazzology Book CD

Jimmy Archey Jazzology Book CD

083 **THIS IS JAZZ - THE ALL STAR STOMPERS**

New York,

Sep. 27, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Edmond Hall – clt;

Ralph Sutton – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

Jazz Me Blues

Royal Garden Blues

Take Me Out To The Ball Game

Avalon

Wrap Your Troubles In Dreams

Swingin' Down The Lane

High Society

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

Jazzology JCD-1041/42

084 **THIS IS JAZZ - THE ALL STAR STOMPERS**

New York,

Oct. 04, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Edmond Hall – clt; Sidney Bechet – sop (4,5,7); Ralph Sutton – pno; Danny Barker – grt; Pops Foster – sbs; Baby Dodds – dms			
Sensation			Jazzology JCD-1041/42
Ja Da			Jazzology JCD-1041/42
St. Louis Blues			Jazzology JCD-1041/42
Laura			Jazzology JCD-1041/42
Big Butter And Egg Man			Jazzology JCD-1041/42
Sweet Lorraine			Jazzology JCD-1041/42
Farewell Blues			Jazzology JCD-1041/42
 085 SIDNEY BECHET - WINGY MANONE	 New York,	 Oct. 11; 1947	
Wingy Manone – tpt; Vernon Brown, prob Jimmy Archey – tbn;	Town Hall Concert		
Sidney Bechet – sop; Bud Freeman – ten; prob Edmond Hall – clt; prob Peanuts Hucko – ten;			
Art Hodes – pno; George ‘Pops’ Foster – sbs; George Wettling – dms			
All Out Jam Session (Bugle Call Rag)	unissued		
 086 DAN BURLEY AND HIS SKIFFLE BOYS	 New York,	 Oct. 1947	
Jimmy Archey – tbn; John Hardee – ten;			
Dan Burley – pno; Danny Barker, Herman Mitchell – grt; George ‘Pops’ Foster – sbs			
DB 100 Chicken Shack Shuffle	Arkey 1001,		Wolf WBJ 008 CD
DB 101 Skiffle Blues	Arkey 1001,		Wolf WBJ 008 CD
 087 MUTT CAREY AND HIS NEW YORKERS	 New York,	 Nov. 18, 1947	
Mutt Carey – tpt; Jimmy Archey – tbn;			
Albert Nicholas – clt;			
Hank Duncan – pno; Danny Barker – grt; George ‘Pops’ Foster – sbs; Baby Dodds - dms			
MC 101 Shim-Me-Sha-Wobble	Century 4017,		Upbeat Jazz URCD 176
MC 102 Slow Drivin’ I/II	Century 4018,		Upbeat Jazz URCD 176
MC 103-1 Ostrich Walk	Century 4913,		Upbeat Jazz URCD 176
MC 103-2 Ostrich Walk	Century 4913,		Upbeat Jazz URCD 176
MC 104 Cake Walking Blues	Century 4017,		Upbeat Jazz URCD 176
 088 TONY PARENTI’S RAGTIMERS	 New York,	 Nov. 22, 1947	
Wild Bill Davison – cnt; Jimmy Archey – tbn;			
Tony Parenti – clt;			
Ralph Sutton – pno; Danny Barker – bjo; Cyrus St. Clair – bbs; Baby Dodds - dms			
NY 49 Grace And Beauty	Circle 1030,		Jazzology JCD 21
NY 50 Hiawatha	Circle 1031,		Jazzology JCD 21
NY 51 Praline	Circle 1030,		Jazzology JCD 21
NY 52 Swipesy Cake Walk	Circle 1031,		Jazzology JCD 21
NY 53 Hysterics Rag	Circle 1029,		Jazzology JCD 21
NY 54 Sunflower Slow Drag	Circle 1029,		Jazzology JCD 21
 089 MUTT CAREY AND HIS NEW YORKERS	 New York,	 Nov. 27, 1947	
Mutt Carey – tpt; Jimmy Archey – tbn;			
Edmond Hall – clt;			
Cliff Jackson – pno; Danny Barker – grt; George ‘Pops’ Foster – sbs; Baby Dodds - dms			
MC 111-D Joplin’s Sensation	Century 4007,		Upbeat Jazz URCD 176
MC 112-B Chrysanthemum	Century 4008,		Upbeat Jazz URCD 176
MC 113-B The Entertainer	Century 4007,		Upbeat Jazz URCD 176
MC 114-B Fidgety Feet	Century 4008,		Upbeat Jazz URCD 176
MC 115-B Indiana	Century 4013,		Upbeat Jazz URCD 176
 090 PUNCH MILLER AND HIS ORCHESTRA	 New York,	 Dec. 16, 1947	
‘Punch’ Miller – tpt, voc; Jimmy Archey – tbn;			
Edmond Hall – clt;			
Ralph Sutton – pno; Ernest Hill – sbs; Arthur Trappier – dms			
PM 121-B Just Can’t Help Myself			Savoy MG 12038 (LP)
PM 122-B She’s Funny That Way			Savoy MG 12038 (LP)
PM 123-E Shine			Savoy MG 12038 (LP)
PM 124-B Some Of These Days			Savoy MG 12038 (LP)
PM 125-B Cool Kinda Papa			Savoy MG 12038 (LP)
PM 126-B Cock Robin			Savoy MG 12038 (LP)
 091 WILD BILL DAVISON’S SIX	 New York,	 Dec. 27, 1947	
Wild Bill Davison – cnt, voc; Jimmy Archey – tbn;			
Garvin Bushell – clt, bsn;			
Ralph Sutton – pno; Sid Weiss – sbs; Morey Feld – dms			
NY 61-B Just A Gigolo	Circle J1032		Jazzology JCD-83
NY 62 She’s Funny That Way	Circle J1034		Jazzology JCD-83

NY 63	A Ghost Of A Chance With You	Circle J1033	Jazzology JCD-83
NY 64	Yesterdays	Circle J1033	Jazzology JCD-83
NY 65	Why Was I Born?	Circle J1032	Jazzology JCD-83
NY 66	When Your Lover Has Gone	Circle J1034	Jazzology JCD-83

092 BOB WILBER AND HIS FAMOUS JAZZ BAND

Henry Goodwin – tpt; Jimmy Archey – tbn;
Bob Wilber – clt, sop, ldr;
Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms

New York, Apr. 28, 1949

NY87	Sweet Georgia Brown	Circle 1062	Jazzology J-44 (LP)
NY88	The Mooche	Circle 1063	Jazzology J-44 (LP)
NY89	Coal Black Shine	Circle 1062	Jazzology J-44 (LP)
NY90	Limehouse Blues	Circle 1064	Jazzology J-44 (LP)
NY91	Zig Zag	Circle 1064	Jazzology J-44 (LP)
NY92	When The Saints Go Marching In	Circle 1063	Jazzology J-44 (LP)

093 SIDNEY BECHET with BOB WILBER AND HIS FAMOUS JAZZ BAND

Henry Goodwin – tpt; Jimmy Archey – tbn;
Bob Wilber – clt, ldr; Sidney Bechet – clt, sop, talk (5);
Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms;
‘The Duke of Iron’ – voc (2)

New York, Jun. 08, 1949

NY 93C	I’m Through, Goodbye	Circle J1059,	Jazzology J-44 (LP)
NY 94B	Love Me With A Feeling	Circle J1060,	Jazzology J-44 (LP)
NY 95B	Waste No Tears	Circle J1060,	Jazzology J-44 (LP)
NY 96E	Box Car Shorty	Circle J1061,	Jazzology J-44 (LP)
NY 97F	The Broken Windmill	Circle J1061,	Jazzology J-44 (LP)
NY 98A	Without A Home	Circle J1059,	Jazzology J-44 (LP)

094 TONY PARENTI & HIS NEW ORLEANIANS

Wild Bill Davison – cnt, voc; Jimmy Archey – tbn;
Tony Parenti – clt;

New York, Aug. 14, 1949

Art Hodess – pno; Pops Foster – sbs; Art Trappier – dms

JA 1-2	There’ll Be Some Changes Made	Jazzology JZL-3	Jazzology JCD-1
JA 1-?	There’ll Be Some Changes Made	Jazzology JCE-1	<i>Jazzology JCD-1</i>
JA 2-?	Dippermouth Blues	Jazzology JCE-1	Jazzology JCD-1
JA 2-3	Dippermouth Blues	Jazzology JZL-4	Jazzology JCD-1
JA 3-2	Sunday	Jazzology JZL-3	Jazzology JCD-1
JA 3-?	Sunday	Jazzology JCE-1	<i>Jazzology JCD-1</i>
JA 4-2	Chinatown, My Chinatown	Jazzology JZL-4	Jazzology JCD-1
JA 4-?	Chinatown, My Chinatown	Jazzology JCE-1	<i>Jazzology JCD-1</i>

095 TONY PARENTI & HIS NEW ORLEANIANS

Wild Bill Davison – cnt, voc; Jimmy Archey – tbn;
Tony Parenti – clt;

New York, Aug. 17, 1949

Art Hodess – pno; Pops Foster – sbs; Art Trappier – dms

JA 5-1	The Saints	Jazzology JZL-1	Jazzology JCD-1
JA 6-1	Blues For Jazz	Jazzology JZL-2	<i>Jazzology JCD-1</i>
JA 7-?	Bugle Call Rag	Jazzology JCE-1	Jazzology JCD-1
JA 7-?	Bugle Call Rag	Jazzology JCE-1	Jazzology JCD-1
JA 7-?	Bugle Call Rag	Jazzology JCE-1	Jazzology JCD-1
JA 7-5	Bugle Call Rag	Jazzology JZL-2	Jazzology JCD-1
JA 8-1	Moonlight On The Ganges	Jazzology JZL-1	Jazzology JCD-1
	I Found A New Baby	unissued	
	Oh, Didn’t He Ramble	unissued	

096 SIDNEY BECHET’S BLUE NOTE JAZZMEN

Wild Bill Davison – cnt; Jimmy Archey – tbn;
Sidney Bechet – sop;
Joe Sullivan – pno; George ‘Pops’ Foster – sbs; Wilmore ‘Slick’ Jones – dms

New York, Apr. 19, 1950

BN 376-4	Copenhagen	BN 572	Mosaic MR6-110 IX (LP)
BN 377-1	China Boy	BN 562	Mosaic MR6-110 IX (LP)
BN 378-0	Runnin’ Wild (alt)	unissued	Mosaic MR6-110 IX (LP)
BN 378-1	Runnin’ Wild	BN 7914	Mosaic MR6-110 IX (LP)
BN 379-0	Ain’t Gonna Give Nobody None Of My Jelly Roll	unissued	Mosaic MR6-110 IX (LP)
BN 379-2	Ain’t Gonna Give Nobody None Of My Jelly Roll	BN 7014	Mosaic MR6-110 IX (LP)
BN 380-2	Mandy, Make Up Your Mind	BN 7014	Mosaic MR6-110 IX (LP)
BN 381-2	Shim-Me-Sha-Wobble	BN 572	Mosaic MR6-110 IX (LP)

097 JIMMY ARCHEY’S GIANTS OF JAZZ

Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop;
Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms

New York, Feb. 1951

Fidgety Feet			Jimmy Archey Book CD
The Pearls			Jimmy Archey Book CD
098 SIDNEY DE PARIS BLUE NOTE STOMPERS	New York,	Jun. 14, 1951	
Sidney de Paris -tpt; Jimmy Archey - tbn;			
Omer Simeon - clt;			
Bob Greene - pno; George 'Pops' Foster - sbs; Joe Smith - dms			
BN 386-0 When You Wore A Tulip (alt)	BN B6501,	Mosaic MR6-109 X (LP)	
BN 386-1 When You Wore A Tulip	BN B6501,	Mosaic MR6-109 X (LP)	
BN 387-2 Weary Blues	BN B6501,	Mosaic MR6-109 XI (LP)	
BN 388-0 Moose March	BN B6501,	Mosaic MR6-109 XI (LP)	
BN 389-1 Panama	BN B6501,	Mosaic MR6-109 XI (LP)	
BN 390-0 Please Don't Talk About Me When I'm Gone	BN B6501,	Mosaic MR6-109 XI (LP)	
BN 391-1 A Good Man Is Hard To Find	BN B6501,	Mosaic MR6-109 XI (LP)	
099 SIDNEY BECHET AND HIS HOT SIX	New York,	Nov. 05, 1951	
Sidney De Paris - tpt; Jimmy Archey - tbn; Sidney Bechet - sop, clt;			
Don Kirkpatrick - pno; Pops Foster - sbs; Manzie Johnson - dms			
BN 416-3 Original Dixieland One Step	BN 7020,	Mosaic MR6-110 X (LP)	
BN 417-0 Avalon	BN 7020,	Mosaic MR6-110 X (LP)	
BN 418-1 That's A Plenty	BN 7020,	Mosaic MR6-110 X (LP)	
BN 419-0 Blues My Naughty Sweetie Gives To Me	BN 7020,	Mosaic MR6-110 X (LP)	
BN 419-1 Blues My Naughty Sweetie Gives To Me (alt)	BN unissued	Mosaic MR6-110 X (LP)	
BN 420-0 Ballin' The Jack (alt)	BN unissued	Mosaic MR6-110 X (LP)	
BN 420-1 Ballin' The Jack	BN 7020,	Mosaic MR6-110 X (LP)	
BN 421-0 There'll Be Some Changes Made (alt)	BN unissued	Mosaic MR6-110 X (LP)	
BN 421-1 There'll Be Some Changes Made	BN 7020,	Mosaic MR6-110 X (LP)	
100 JIMMY ARCHEY'S GIANTS OF JAZZ	New York,	Jan. 02, 1952	
Henry Goodwin - tpt; Jimmy Archey - tbn, ldr; Benny Waters - clt, sop;	broadcast WMGM	from Jimmy Ryan's	
Dick Wellstood - pno; Pops Foster - sbs; Tommy Benford - dms			
Wolverine Blues		Storyville STCD 6044	
Squeeze Me		Storyville STCD 6044	
The World Is Waiting For The Sunrise		Storyville STCD 6044	
Original Jelly Roll Blues		Storyville STCD 6058	
I Know That You Know		Storyville STCD 6058	
101 JIMMY ARCHEY'S GIANTS OF JAZZ	New York,	Jan. 09, 1952	
Henry Goodwin - tpt; Jimmy Archey - tbn, ldr; Benny Waters - clt, sop;	broadcast WMGM	from Jimmy Ryan's	
Dick Wellstood - pno; Pops Foster - sbs; Tommy Benford - dms			
Maple Leaf Rag		Storyville STCD 6044	
102 JIMMY ARCHEY'S GIANTS OF JAZZ	New York,	Jan. 16, 1952	
Henry Goodwin - tpt; Jimmy Archey - tbn, ldr; Benny Waters - clt, sop;	broadcast WMGM	from Jimmy Ryan's	
Dick Wellstood - pno; Pops Foster - sbs; Tommy Benford - dms			
Tonight The Party Is Here At My House		Storyville STCD 6044	
Jazz Me Blues		Storyville STCD 6044	
Someday Sweetheart		Storyville STCD 6044	
103 JIMMY ARCHEY'S GIANTS OF JAZZ	New York,	Jan. 23, 1952	
Henry Goodwin - tpt; Jimmy Archey - tbn, ldr; Benny Waters - clt, sop;	broadcast WMGM	from Jimmy Ryan's	
Dick Wellstood - pno; Pops Foster - sbs; Tommy Benford - dms			
Just A Gigolo		Storyville STCD 6044	
104 JIMMY ARCHEY'S GIANTS OF JAZZ	New York,	Jan. 30, 1952	
Henry Goodwin - tpt; Jimmy Archey - tbn, ldr; Benny Waters - clt, sop;	broadcast WMGM	from Jimmy Ryan's	
Dick Wellstood - pno; Pops Foster - sbs; Tommy Benford - dms			
Tonight The Party Is Here At My House		Storyville STCD 6058	
Hot Foot Rag		Storyville STCD 6058	
Wang Wang Blues		Storyville STCD 6058	
Original Dixieland One-Step		Storyville STCD 6058	
Mood Indigo		Storyville STCD 6058	
Just A Gigolo		Storyville STCD 6044	
105 JIMMY ARCHEY'S GIANTS OF JAZZ	New York,	Feb. 06, 1952	
Henry Goodwin - tpt; Jimmy Archey - tbn, ldr; Benny Waters - clt, sop;	broadcast WMGM	from Jimmy Ryan's	
Dick Wellstood - pno; Pops Foster - sbs; Tommy Benford - dms			
Tonight The Party Is Here At My House		Storyville STCD 6058	
I Ain't Gonna Give Nobody None Of My Jelly Roll		Storyville STCD 6058	

- I've Found A New Baby Storyville STCD 6058
- 106 **JIMMY ARCHEY'S GIANTS OF JAZZ** New York, Feb. 13, 1952
Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; broadcast WMGM from Jimmy Ryan's
Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms
Cake Walkin' Babies From Home Storyville STCD 6044
- 107 **JIMMY ARCHEY'S GIANTS OF JAZZ** New York, Feb. 20, 1952
Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; broadcast WMGM from Jimmy Ryan's
Dick Wellstood – pno; Pops Foster – sbs; Eddie 'Mole' Bourne – dms
I'm Coming, Virginia Storyville STCD 6044
- 108 **JIMMY ARCHEY'S GIANTS OF JAZZ** New York, Feb. 27, 1952
Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; broadcast WMGM from Jimmy Ryan's
Dick Wellstood – pno; Pops Foster – sbs; Eddie 'Mole' Bourne – dms
Tonight The Party Is Here At My House Storyville STCD 6044
- 109 **JIMMY ARCHEY'S GIANTS OF JAZZ** New York, Feb. 1952
Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; broadcast WMGM from Jimmy Ryan's
Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms
Tonight The Party Is Here At My House
I Ain't Gonna Give Nobody None Of My Jelly Roll
Cake Walking Babies Back Home
Spain
Tiger Rag
Nec Plus Ultra (F) VG 405.502004 (LP)
Nec Plus Ultra (F) VG 405.502004 (LP)
Nec Plus Ultra (F) VG 405.502004 (LP)
Nec Plus Ultra (F) VG 405.502004 (LP)
Nec Plus Ultra (F) VG 405.502004 (LP)
- 110 **JIMMY ARCHEY'S GIANTS OF JAZZ** New York, Mar. 05, 1952
Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; Jimmy Ryan's broadcast WMGM
Dick Wellstood – pno; Pops Foster – sbs; Eddie 'Mole' Bourne – dms
Rockin' Chair Storyville STCD 6058
- 111 **JIMMY ARCHEY'S GIANTS OF JAZZ** New York, Mar. 26, 1952
Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; Jimmy Ryan's broadcast WMGM
Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms
Benny's Blues
Just One Of Those Things
Storyville STCD 6044
Storyville STCD 6044
- 112 **JIMMY ARCHEY'S GIANTS OF JAZZ** New York, Apr. 02, 1952
Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; Jimmy Ryan's broadcast WMGM
Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms
The Pearls
Storyville STCD 6044
- 113 **JIMMY ARCHEY'S GIANTS OF JAZZ** New York, Apr. 05, 1952
Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; Jimmy Ryan's broadcast WMGM
Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms
Tonight The Party Is Here At My House
Storyville STCD 6058
- 114 **EDDIE CONDON AND HIS ALL STARS** New York, Apr. 12, 1952
Wild Bill Davison – cnt; Jimmy Archey – tbn; Town Hall Concert
Edmond Hall – clt;
Frank Signorelli – pno; Eddie Condon – grt; George 'Pops' Foster – sbs; George Wettling – dms
Blue Skies not on LP/CD ?
I Can't Believe That You're In Love With Me not on LP/CD ?
Hindustan not on LP/CD ?
I Can't Give You Anything But Love not on LP/CD ?
When The Saints Go Marching In not on LP/CD ?
- 115 **WILLIE "THE LION" AND HIS ORCHESTRA** New York, Aug. 15, 1953
Henry Goodwin – tpt; Jimmy Archey – tbn; Cecil Scott – clt, ten;
Willie 'The Lion' Smith – pno, voc, ldr; George 'Pops' Foster – sbs; William 'Keg' Purnell – dms;
Myra Johnson – voc
The Lion Steps Out
When The Saints Go Marching In
Willie's Blues
Stop It Joe
Blue Circle 500, Chrono. Classics 1392
Blue Circle 500, Chrono. Classics 1392
Blue Circle 501, Chrono. Classics 1392
Blue Circle 501, Chrono. Classics 1392

- The Romp
Background Music For A Cocktail Party
Blue Circle 502, Chrono. Classics 1392
Blue Circle 502, Chrono. Classics 1392
- 116 **SIDNEY BECHET BLUE NOTE JAZZMEN**
New York, Aug. 25, 1953
Jonah Jones – tpt; Jimmy Archey – tbn;
Sidney Bechet – sop, clt;
Buddy Weed – pno; Walter Page – sbs; Johnny Blowers – dms
BN 517-3 All Of Me Blue Note 7026, Mosaic MR6-110 XI (LP)
BN 518-1 Ding Dong Daddy Blue Note 7026, Mosaic MR6-110 XI (LP)
BN 519-0 Black And Blue (alt) BN unissued, Mosaic MR6-110 XII (LP)
BN 519-1 Black And Blue Blue Note 7026, Mosaic MR6-110 XII (LP)
BN 520-4 Shine Blue Note 7026, Mosaic MR6-110 XII (LP)
BN 521-2 Rose Of The Rio Grande (alt) BN unissued, Mosaic MR6-110 XII (LP)
BN 521-4 Rose Of The Rio Grande (alt) Blue Note 7026, Mosaic MR6-110 XII (LP)
BN 522-0 Sweet Georgia Brown Blue Note 7026, Mosaic MR6-110 XII (LP)
- 117 **MUGGSY SPANIER – EARL HINES BAND**
Chicago, 1954
'Muggsy' Spanier – cnt; Jimmy Archey – tbn;
Darnell Howard – clt;
Earl Hines – pno; George 'Pops' Foster – sbs; Earl Watkins – dms
I'm Coming Virginia VJM LC 2 (LP)
Apex Blues VJM LC 2 (LP)
Wang Wang Blues VJM LC 2 (LP)
St. James Infirmary VJM LC 2 (LP)
Georgia On My Mind VJM LC 2 (LP)
Savoy Blues VJM LC 2 (LP)
Mahogany Hall Stomp VJM LC 2 (LP)
It's Right Here For You VJM LC 2 (LP)
I Ain't Got Nobody VJM LC 2 (LP)
After You've Gone VJM LC 2 (LP)
My Monday Date VJM LC 10 (LP)
Ugly Child VJM LC 10 (LP)
Caravan VJM LC 10 (LP)
Relaxin' At The Touro VJM LC 10 (LP)
Won't You Come Home, Bill Bailey? VJM LC 10 (LP)
Pops' Blues VJM LC 10 (LP)
When The Saints Go Marching In VJM LC 10 (LP)
Baby Won't You Please Come Home? VJM LC 10 (LP)
The World Is Waiting For The Sunrise VJM LC 10 (LP)
Mood Indigo VJM LC 10 (LP)
- 118 **MEZZ MEZZROW AND HIS ORCHESTRA**
Paris, France Nov. 21, 1954
Lee Collins – tpt; Jimmy Archey – tbn;
Mezz Mezzrow – clt, ldr;
Claude Bolling – pno; Fred Moore – dms, wbd
Basin Street Blues Swing LDM 30002 (LP)
Squeeze Me Swing LDM 30002 (LP)
Blue Skies Swing LDM 30002 (LP)
Tiger Rag Swing LDM 30002 (LP)
Rockin' For Panassié Swing LDM 30002 (LP)
Tommy's Blues Swing LDM 30002 (LP)
When The Saints Go Marching In Swing LDM 30002 (LP)
- 119 **MEZZ MEZZROW AND HIS ORCHESTRA**
Paris, France Jan. 12, 1955
Wallace Davenport, Guy Longnon – tpt; Jimmy Archey – tbn;
Mezz Mezzrow – clt, ldr;
Claude Bolling – pno; Fred Moore – dms
Serenade To Paris Swing LDM 30005 (LP)
Reverent Blues Swing LDM 30005 (LP)
Moonglow Swing LDM 30005 (LP)
My Blue Heaven Swing LDM 30005 (LP)
Coquette Swing LDM 30005 (LP)
Careless Love Swing LDM 30005 (LP)
- 120 **JIMMY ARCHEY avec MICHEL ATTENOUX ET SON ORCHESTRE**
Paris, France Jan. 27, 1955
Louis Henry – tpt; Jimmy Archey, Claude Gosset – tbn;
Gerard Badini – sop;
George Arvanitas – pno; Guy Pederson – sbs; Francois 'Moustache' Galepides – dms
Tiger Rag Barclay (F)84001 (LP)
Texas Moaner Blues Barclay (F)84001 (LP)
Sensation Barclay (F)84001 (LP)
Christopher Columbus Barclay (F)84001 (LP)

Swanee River	Barclay (F)84001 (LP)
That's A Plenty	Barclay (F)84001 (LP)
121 EARL HINES – MUGGSY SPANIER ALL STARS	San Francisco, 1957 - 1958
Muggsy Spanier – cnt; Jimmy Archey – tbn; Darnell Howard – clt;	Hangover Club
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
Apex Blues	Vintage Jazz Music LC 2 (LP)
I'm Coming Virginia	Vintage Jazz Music LC 2 (LP)
Wang Wang Blues	Vintage Jazz Music LC 2 (LP)
St. James Infirmary	Vintage Jazz Music LC 2 (LP)
Georgia On My Mind	Vintage Jazz Music LC 2 (LP)
Savoy Blues	Vintage Jazz Music LC 2 (LP)
Mahogany Hall Stomp	Vintage Jazz Music LC 2 (LP)
It's Right Here For You	Vintage Jazz Music LC 2 (LP)
After You've Gone	Vintage Jazz Music LC 2 (LP)
Monday Date	Vintage Jazz Music LC 10 (LP)
Ugly Child	Vintage Jazz Music LC 10 (LP)
Caravan	Vintage Jazz Music LC 10 (LP)
Relaxin' At The Touro	Vintage Jazz Music LC 10 (LP)
Bill Bailey	Vintage Jazz Music LC 10 (LP)
Pops' Blues	Vintage Jazz Music LC 10 (LP)
The Saints	Vintage Jazz Music LC 10 (LP)
Baby Won't You Please Come Home	Vintage Jazz Music LC 10 (LP)
The World Is Waiting For The Sunrise	Vintage Jazz Music LC 10 (LP)
Mood Indigo	Vintage Jazz Music LC 10 (LP)
122 EARL HINES ALL STARS	Chicago, Apr. 1961
Eddie Smith/Don Goldie – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
unknown titles	MGM unissued ? not on LP/CD
123 EARL HINES ALL STARS	San Francisco, Apr. 20, 1961
Eddie Smith – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	Black Sheep Club broadcast
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
Theme	
Fidgety Feet	
I Love You	
Mahogany Hall Stomp	
124 EARL HINES ALL STARS	San Francisco, Apr. 27, 1961
Ernie Figuero – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	Black Sheep Club broadcast
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
Limehouse Blues	Jazz Panorama LP 7 (LP)
Lady Be Good	Jazz Panorama LP 7 (LP)
Sister Kate	Jazz Panorama LP 7 (LP)
Panama	Jazz Panorama LP 7 (LP)
St. James Infirmary	Jazz Panorama LP 7 (LP)
125 EARL HINES ALL STARS	San Francisco, May 04, 1961
Byron Berry – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	Black Sheep Club broadcast
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
Theme	not on LP/CD ?
South Rampart Street Parade	not on LP/CD ?
Yes Sir, That's My Baby	not on LP/CD ?
126 EARL HINES ALL STARS	San Francisco, Jul. 13, 1961
Eddie Smith – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	Black Sheep Club broadcast
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
Deep Forrest	Jazz Panorama LP 7 (LP)
Mama's Gone, Goodbye	Jazz Panorama LP 7 (LP)
Wabash Blues	Jazz Panorama LP 7 (LP)
Mood Indigo	Jazz Panorama LP 7 (LP)
Sophisticated Lady	Jazz Panorama LP 7 (LP)
127 EARL HINES ALL STARS	San Francisco, Jul. 20, 1961
Eddie Smith – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	Black Sheep Club broadcast
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
Jazz Me Blues	Jazz Panorama LP 7 (LP)
King Porter Stomp	Jazz Panorama LP 7 (LP)

Memphis Blues	Jazz Panorama LP 7 (LP)
I Love You	Jazz Panorama LP 7 (LP)
That's A Plenty	Jazz Panorama LP 7 (LP)
128 EARL HINES ALL STARS	San Francisco, Jul. 27, 1961
Eddie Smith – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	Black Sheep Club broadcast
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
Four Or Five Times	Jazz Panorama LP 7 (LP)
Bye Bye Blackbird	Jazz Panorama LP 7 (LP)
Muskrat Ramble	Jazz Panorama LP 7 (LP)
St. James Infirmary	Jazz Panorama LP 7 (LP)
Struttin' With Some Barbecue	Jazz Panorama LP 7 (LP)
129 ALBERTA HUNTER with LOVIE AUSTIN'S BLUES SERENADERS	Chicago, Sep. 01, 1961
Alberta Hunter – voc;	
Jimmy Archey – tbn; Darnell Howard – clt;	
Lovie Austin (1,2,3,4,5,6,7), Lil Hardin Armstrong (8) – pno; George Pops Foster – sbs; Jasper Taylor – dms	
312 Downhearted Blues	Riverside RLP (9) 418 (LP)
313 Moanin' Low	Riverside RLP (9) 418 (LP)
314 You Better Change	Riverside RLP (9) 418 (LP)
315 Now I'm Satisfied	Riverside RLP (9) 418 (LP)
316 I Will Always Be In Love With You	Riverside RLP (9) 418 (LP)
317 Streets Paved With Gold	Riverside RLP (9) 418 (LP)
318 St. Louis Blues	Riverside RLP (9) 418 (LP)
319 After All These Years	Riverside RLP (9) 390 (LP)
130 LOVIE AUSTIN'S BLUES SERENADERS	Chicago, Sep. 01, 1961
Jimmy Archey – tbn; Darnell Howard – clt;	
Lovie Austin – pno; George 'Pops' Foster – sbs; Jasper Taylor – dms	
320 Gallion Stomp	Riverside RLP (9) 418 (LP)
321 C Jam Blues	Riverside RLP (9) 418 (LP)
322 Sweet Georgia Brown	Riverside RLP (9) 418 (LP)
131 EARL HINES ALL STARS	Chicago, Sep. 07, 1961
Eddie Smith – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms	
357 Sister Kate	Riverside RLP 398 (LP)
358 Yes Sir, That's My Baby	Riverside RLP 398 (LP)
359 West End Blues	Riverside RLP 398 (LP)
360 Bill Bailey	Riverside RLP 398 (LP)
361 Lonesome Road	Riverside RLP 398 (LP)
362 Limehouse Blues	Riverside RLP 398 (LP)
363 Squeeze Me	Riverside RLP 398 (LP)
364 Caution Blues	Riverside RLP 398 (LP)
364-1 Caution Blues	Riverside RLP 390 (LP)
132 EARL HINES ALL STARS	Chicago, Sep. 08, 1961
Eddie Smith – tpt; Jimmy Archey – tbn; Darnell Howard – clt;	
Earl Hines – pno; Pops Foster – sbs; Earl Watkins – dms;	
Earl Hines – pno-solo (1,2)	
384 Mandy Make Up Your Mind	Riverside RLP 398 (LP)
385 Do You Know What It Means To Miss New Orleans	Riverside RLP 398 (LP)
386 Clarinet Marmalade	Riverside RLP 398 (LP)
387 Just A Closer Walk With Thee	Riverside RLP 398 (LP)
388 My Monday Date	Riverside RLP 398 (LP)
133 NEW ORLEANS ALL STARS	New York, Feb. 1966
Alvin Alcorn – tpt; Jimmy Archey – tbn;	
Darnell Howard – clt,	
Alton Purnell – pno; George 'Pops' Foster – sbs; Josiah 'Cie' Frazier – dms	
Way Down Yonder In New Orleans	Jimmy Archey Book CD
Big Butter And Egg Man	Jimmy Archey Book CD
134 NEW ORLEANS ALL STARS	Europe, Feb./Mar. 1966
Alvin Alcorn – tpt; Jimmy Archey – tbn;	
Darnell Howard – clt,	
Alton Purnell – pno; George 'Pops' Foster – sbs; Josiah 'Cie' Frazier – dms;	
Keith Smith – tpt (3,5,10)	
Struttin' With Some Barbecue	Hefty Jazz (E) HJ 102 (LP)
Beale Street Blues	Hefty Jazz (E) HJ 102 (LP)

Bugle Boy March	Hefty Jazz (E) HJ 102 (LP)
Melancholy Blues	Hefty Jazz (E) HJ 102 (LP)
Panama Rag	Hefty Jazz (E) HJ 102 (LP)
Royal Garden Blues	Hefty Jazz (E) HJ 102 (LP)
See See Rider	Hefty Jazz (E) HJ 102 (LP)
Hindustan	Hefty Jazz (E) HJ 102 (LP)
Preaching Blues	Hefty Jazz (E) HJ 102 (LP)
Shake It And Break It	Hefty Jazz (E) HJ 102 (LP)

135 KEITH SMITH WITH JIMMY ARCHEY'S HOT SIX

New York,

Mar. 06, 1966

Keith Smith – tpt; Jimmy Archey – tbn;

Darnell Howard – clt;

Alton Purnell – pno; Pops Foster – sbs; Josiah 'Cie' Frazier – dms

Original Dixieland One Step

Franklin Street Blues

Weary Blues

At The Georgia Camp Meeting

“77” (E) LEU 12/17 (LP)

“77” (E) LEU 12/17 (LP)

“77” (E) LEU 12/17 (LP)

“77” (E) LEU 12/17 (LP)

Jimmy Archey's 1920s engagements (entirety not granted):

- 1918, Church Club Band, Philadelphia: Jimmy Archey, Herb Flemming – tbn; Arthur Ray – harmonium; others

- 1920, Norfolk Excelsior Brass Band: George Winfield, Langston Curl, Jack Wilson – tpt; Jimmy Archey – tbn; Isaiah Weiss – tbn, bar-horn; Emile Winfield, Prince Robinson – clt; Joe Garland – bar; Frank Smith – bbs; others

- 1920/21, Lil Jones Band, Norfolk: Langston Curl or George Winfield – tpt; Jimmy Archey or Charlie Irvis – tbn; Prince Robinson – clt; Elizabeth King – alt; Joe Garland – bar; Lil Jones – pno; Charlie Weston – dms

- 1922, Quentin Redd Band, Atlantic City: Thomas Ramsey – tpt; Jimmy Archey – tbn; Prince Robinson – clt; Quentin Redd – pno; Frank Smith – bbs

- 1923/24, band at Capitol Palace (later Saratoga Club): Lonnie 'Bindare' Howard – tpt; Jimmy Archey – tbn; James 'Bob' Robinson – clt, alt; Prince Robinson – clt, ten; Cliff Jackson – pno; Garfield Carter – bjo; Frank Smith – bbs; Dewey Beasley – dms

- March 1925, John C. Smith's Orchestra: William H. Hicks, William E. Lewis – cnt; James Revey – tbn; Leon Montague, Englemar Crummel, John Mayfield – reeds; Ellsworth Reynolds – vln; Wilson H. Kyer – pno; Harry Hill – bjo; Moses J. CGreaux – bbs; Leon Lawrence – dms. (This band is not with Archey!)

- 1924, band at Ed Smalls' Sugar Cane Club: Louis Metcalf – tpt; Jimmy Archey – tbn; Pete Duconge – clt, sax; Sam Davis – pno; Walter Johnson – dms

- 1925, Fletcher Henderson's Rainbow Orchestra: Ellsworth Reynolds – vln, ldr; Ray Carn, Lionel 'Bindare' Howard – tpt; Jimmy Archey – tbn; Arville Harris – alt, clt; Eddie Willis – ten; Norwood Fennar – vln; Earl Grey – pno; Leroy Harris – bjo, gtr; Robert Ysaguirre – bbs; Willie Lynch – dms

- 1925, Fred Tunstall's Band, Lucky Sambo Show: Ray Carn – tpt; Jimmy Archey – tbn; Carmelo Jari – alt, clt; Ed Campbell – alt; Cordy Williams – vln; Arthur Gibbs – pno; Chink Johnson – bbs; Romain Burke – dms; eight others

- 1925, Arthur Gibbs Jazz Hounds, Lucky Sambo Show: Ray Carn – tpt; Jimmy Archey – tbn; Carmelo Jari – alt, clt; Ed Campbell – alt; Cordy Williams – vln; Arthur Gibbs – pno; Chink Johnson – bbs; Jerome 'Romie' Burke – dms

- 1926, Jim Vaughn a. h. Jazz Hounds, , Lucky Sambo Show: Charles Saunders, J. A. Moore – tpt; Jimmy Archey – tbn; William Johnson, Rudy Jackson – reeds; Cordy Williams – vln; Allen Porter – ?pno; Wellman Braud – sbs; John Anderson – ?dms

- 1926, Ed Campbell Band, Bamboo Inn: Demas Dean or later Herbert Branch, Jack Wilson – tpt; Jimmy Archey – tbn; Ed Campbell – alt; Thomas Hodge – ten; Arthur Gibbs – pno; Henry Saparo – bjo; Frank Smith – bbs, 'Romie' Burke – dms

- 09-1926, Henry Saparo's New Orleans Band, Owl Cabaret: Herbert Branch, Jack Wilson – tpt; Jimmy Archey – tbn; Ed Campbell – alt; Thomas Hodge – ten; Arthur Gibbs – pno; Henry Saparo – bjo; Frank Smith – bbs, 'Romie' Burke – dms

- late 1926, Willie Gant Orchestra, Connor's: Barclay Draper, Ward Pinkett – tpt; Jimmy Archey – tbn; Freddie Skeritt – alt, clt; Happy Caldwell – clt, ten; Willie Gant – pno; Henry Saparo – bjo; Frank Smith – bbs, 'Romie' Burke – dms

- 1927, Henry Saparo Orchestra, Bamboo Inn: Jack Wilson – tpt; Jimmy Archey – tbn; Harry Carney – alt, clt, sop; Joe Steele – pno; Henry Saparo – bjo, ldr; Arthur Taylor – bjo, gtr; c. May 1927 Gerald Hopson – dms for Taylor

- 1927, Henry Saparo Orchestra, Bamboo Inn: Jack Wilson – tpt; Jimmy Archey – tbn; Roy Butler, Joe Eldridge – alt, clt; Greely Walton – tn; Freddie Johnson – pno; Henry Saparo – bjo, ldr; Arthur Taylor – bjo, gtr; Frank Smith – bbs; Manzie Johnson – dms

- 1927, Edgar Hayes Band, Alhambra Theater: Leonard Davis – tpt; Jimmy Archey – tbn; Ed Campbell – alt; Edgar Hayes – pno; Frank Smith – bbs; George ‘Dinah’ Taylor - dms

- 1928, Henry Saparo Orchestra, Bamboo Inn: Langston Curl. Ward Pinkett – tpt; Jimmy Archey – tbn; Russell Procope, Joe Garland – alt, clt; unknown - ten; Freddie Johnson – pno; Henry Saparo – bjo, ldr; Arthur Taylor – bjo, gtr; Frank Smith – bbs; Manzie Johnson – dms

- March 1928, Henry Saparo Orchestra, Bamboo Inn: George Winfield – tpt; Jimmy Archey – tbn; Garvin Bushell – alt, clt; Happy Caldwell, later Tommy Hodge - ten; Freddie Johnson – pno; Henry Saparo – bjo, ldr; Frank Smith – bbs; Manzie Johnson – dms; Hilda Perlana - voc

- June 1928, Willie Lynch and his Orchestra, Savoy Ballroom: Ted Colon, Jabbo Smith (very shortly), Freddie Jenkins – tpt; Jimmy Archey – tbn; Charlie Holmes – alt, clt; Greely Walton - ten, Joe Steele – pno; Frank Smith – bbs; Willie Lynch – dms

- late 1928, Joe Steele and his Orchestra New York, Bamboo Inn: Elmer Edwards – tpt; Jimmy Archey – tbn; Craig Watson – alt; Trenton Harris – ten; Joe Steele – pno; Freddie White, later Percy Richardson – bjo; Frank Smith – bbs; Sammy Fredericks – dms

- spring 1929 to Feb. 1930, Bill Benford and his Orchestra, Rainbow Gardens: unknown or Buddy Murphy – tpt; Jimmy Archey – tbn; Emmett Matthews – sop; Morris O’Brien – alt; Noel Clookies – ten, vln; Earle Howard – pno; Rudolph Williams – bjo; Bill Benford – bbs; Tommy Benford - dms

- fall 1929, Charley Skeete and his Orchestra, New York, Mellow Mart Ballroom, Park Avenue: Dave Nelson, Otis Johnson, Ward Pinkett – tpt; James Archey – tbn; Hilton Jefferson, Glyn Paque – alt; Melvin White, Walter Wheeler – ten; Charlie Skeete – pno; Bob Lessey or Arthur Taylor – gtr; Richard Fullbright – bbs; Pete Jacobs – dms

Jimmy Archey’s life is meticulously investigated and described in a fantastic collection of press notes, articles and recollections, compiled by Peter Carr and issued by Jazzology Press named ‘Jimmy Archey, The Little Giant of the Trombone’.

K. – B. Rau
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