

THE RECORDINGS OF MANZIE JOHNSON

An Annotated Tentative Personnel - Discography

JOHNSON, Manzie Isham, drums

born: Putnam, Conn., 19 August 1906, died: New York, 09 April 1971

Raised in New York from infancy. Studied violin and piano as a child, then specialised on drums. With Willie Gant's Ramblers (1926), also worked with June Clark and in Elmer Snowden's Westerners. With Henry Saparo (autumn 1927), then with Joe Steele. Joined Horace Henderson (1930). With Don Redman from 1931 until early 1937, with Willie Bryant from summer of 1937; led own band at the Palace, New York (late 1938). (During the 1930s Manzie did many studio sessions with Henry Allen, Lil Armstrong, Mezzrow-Ladnier, etc.) With Don Redman again early in 1940, then with James P. Johnson (summer 1940), then with Ovie Alston until brief spell with Fletcher Henderson in the spring of 1941. With Frankie Newton in autumn of 1941, subsequently with Horace Henderson and long spells with Ovie Alston. Rejoined Don Redman until Army call-up in spring of 1944. After demobilisation again played with Ovie Alston's Band, also regularly led own small group for various residencies (including at Camp Unity in summer 1949). Left full-time music in the 1950s, but continued to gig regularly with Garvin Bushell, Happy Caldwell, Lem Johnson, etc. Played regularly during the 1960s.

STYLISTICS

Manzie Johnson raised in New York, and started as a dance band drummer with 20 years of age. He collected experiences with Harlem bands of the many ballrooms and dance cafés, and joined the newly installed Don Redman Orchestra for six years, being part of their immensely swinging and driving rhythm section. In the end-1940s he led own bands until the 1950s, later gigging with old colleagues of the Harlem era until old age.

He was not a soloist on drums - as playing solo on drums was unfamiliar in the 1920/30s - but other than his contemporary colleague Walter Johnson, he stuck to snare drum cum bass drum work with occasional cymbal work on hi-hat or choked cymbal. This probably caused him being engaged often for traditional jazz recordings in the late 1930s.

He probably had the bass-drum played four-to-the-bar - or on first and third beats per bar, just as required. Press-rolls played on the snare-drum conventionally was his main performance, and very often he used the brushes on the snare drum for a steady rhythm. His use of the hi-hat cymbals was in un-choked cha-ba-dah manner closed, half-closed or open, and played both- or single-handedly with the sticks' shaft. He also used two crash cymbals for accents or choked for a ride rhythm. In the 1930s, he sported a set of 'temple-blocks' on his bass drum which he employed for tone colours in 'Asian' sounding parts.

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

Personnel 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: **Manzie Johnson**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Manzie Johnson*
- 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: (*Manzie Johnson*)

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 listed 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.

MANZIE JOHNSON

001 JELLY ROLL MORTON AND HIS ORCHESTRA	New York,	Dec. 06, 1928
Ed Anderson, Edwin Swayze – tpt; William Kato – tbn; Russell Procope – clt; Paul Barnes – sop; Joe Garland – ten; Jelly Roll Morton – pno; Lee Blair – gtr; ‘Bass’ Moore – bbs; Manzie Johnson – dms		
48433	Everybody Loves My Honey Now	Vic unissued not on LP/CD
48434-1	Red Hot Pepper	Vic V-38055, JSP CD 322
48435-3	Deep Creek	Vic V-38055, JSP CD 322
48436	You Oughta See My Gal	Vic unissued not on LP/CD
<i>Composer credits: 48434 (Morton); 48435 (Morton)</i>		

This recording session is Morton’s second one in New York. But while he used a New Orleans type of instrumentation/personnel for the former session (see my J.R. Morton list elsewhere at this website), he assembled a big-band-personnel for this one. It may have seemed opportune to Morton in New York. But this instrumentation needed scores which he had prepared already for New York demands.

Thus, ‘Red Hot Pepper’ shows an interesting early effort of big band arrangement by Jelly Roll, combining an over-all structure of ad-lib parts mixed up with scored brass breaks, sparsely harmonized backgrounds for the soloists, hot instrumental breaks, and an almost chaotic ensemble ride-out.

Beautiful solos by Procope on “Creole” clarinet, both trumpeters – Swayze in his hot Oliver staccato manner and Anderson’s legato swing, the most interesting and robust William Kato, and the driving and essential tenor sax of a forceful Joe Garland. Garland obviously trying out his abilities on the tenor sax, leaving the alto aside. But where is Paul Barnes? His soprano sax should be recognised from its high soprano sounds notorious in the second title. But there are none. For me, this would mean that he plays alto in the ensembles and below the soloists in ‘Red Hot Pepper’! Thus, the personnel should be amended as above. Guitarist Lee Blair is not accustomed to play ad-lib guitar, yet, and his breaks sound amateurish and thin. The first trumpet solo in ‘Red Hot Pepper’ obviously is by Edwin Swayze, played in a rhythmically tense and rigid style, whereas the second solo and the ride-out of the last chorus is by Southerner Ed Anderson, playing flexibly and with sentiment. Astonishing is tuba player William ‘Bass’ Moore with his very retained but singing tuba style, mostly playing sustained long notes, melodious and with great feeling and a silken tone. There is no staccato rhythm here. And not to forget Manzie Johnson’s forward pointing brushes rhythm. But his bass drum is on one and three all the time, even in the slow ‘Deep Creek’.

‘Deep Creek’ is a 12-bar blues tune with organ-like backgrounds by brass or reeds – and the soft tuba. This all below a row of fine solos by Anderson, a wonderful smooth and masculine Billie – or rather William – Kato on trombone, he himself a respected bandleader in the Harlem taxi-dance scene. Then there is Paul Barnes from New Orleans performing a very sensitive soprano sax solo in fine Southern style. Morton propelling pace in his solo, followed by Procope’s soaring bluesy clarinet – great ‘Bass’ Moore below him - and Barnes’ fine soprano over the final ensemble.

Notes:

- Rust*2: Ed Anderson, Edwin Swayzee (tpts); William Cato (tbn); Russell Procope (clt); Paul Barnes (sop); Joe Garland (ten); Jelly Roll Morton (pno); Lee Blair (bjo); William Moore (bbs); Manzie Johnson (dms).

- Rust*3: Ed Anderson, Edwin Swayzee -t; William Cato -tb; Russell Procope -cl -as; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.

- Rust*4,*6: Ed Anderson, Edwin Swayzee -t; William Cato -tb; Russell Procope -cl; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.

- J.R.T. Davies, L. Wright, Morton’s Music: “The personnel for this group was first established by Ken Hulsizer many years ago in a series of interviews with Morton and confirmed by later interviews with other members of the band. However, Anderson’s name does not appear in the published transcript of the Morton interviews and in view of the fact that Pinkett was a regular member of the group we wonder if he was in fact present. We have noted earlier that the first trumpet solo on ‘Red Hot Pepper’ bears a resemblance to the work of Punch Miller on the Levee Serenaders sides (now accepted to be Edwin Swayze – KBR) and would point out that Doc Cheatham recalled this year (1968 – KBR) that Pinkett was frequently employed because of his ability to emulate other trumpet styles.”

- L. Wright, Mr. Jelly Lord, p. 60: Edward Anderson, Edwin Swayze, t; William G. Kato, tb; Russell Procope, cl, as; Paul Barnes, ss; Joe Garland, ts; Jelly Roll Morton, p; Lee Blair, g; William Moore, bb; Manzie Johnson, d.

- www.doctorjazz.co.uk: Ed Anderson, Edwin Swayze (tp); William Cato (tb); Russell Procope (cl -as); Paul Barnes (ss -as); Joe Garland (ts); Jelly Roll Morton (p); Lee Blair (bj); William Moore (bb); Manzie Johnson (d).

Soloists ad-lib:

48434: RP clt 1+1; JRM pno 2; LB gtr 2 + 2 + 2; RP clt 2 + 2 + 2; ES o-tpt 4+15; JRM pno 1+16; RP clt+JG ten in ens 2 + 2 + 2; WK o-tbn 4; RP clt 14; JG ten 14; EA o-tpt 14; EA o-tpt lead+ens 16

48435: EA o-tpt 12; WK o-tbn 12; PB sop 12; JRM pno 12; RP clt 12; PB sop in ens 12

002 DON REDMAN AND HIS ORCHESTRA	New York,	Sep. 24, 1931
Don Redman – alt, voc, arr, ldr; Leonard Davis, Bill Coleman, Henry Red Allen – tpt; Claude Jones, Fred Robinson, Bennie Morton – tbn; Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt; Horace Henderson – pno; Talcott Reeves – bjo, gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, vib; Don Redman – voc (1,3); Lois Deppe – voc (2); Horace Henderson – arr (1); Don Redman – arr (2,3,4,5)		
E-37222-A	I Heard	Br 01280, HEP CD 1001
E-37223-A	Trouble, Why Pick On Me ?	Br 6233, Chronological Classics 543
E-37224-A	Shakin’ The African	Br 01244, Chronological Classics 543
E-37225-A	Chant Of The Weed	Br 6211, Chronological Classics 543
E-37225-B	Chant Of The Weed	Br A-500160, RA CD 3
<i>Composer credits: E-37222 (Redman - Mills); E-37223 (Redman); E-37224 (Koehler - Arlen); E-37225 (Redman - Mills)</i>		

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

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

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

But Len Davis was not Don Redman's considered lead-trumpet player. This was Langston Curl, first trumpet with McKinney's Cotton Pickers, who at - that time - still was with the Cotton Pickers. As second trumpeter, Bill Coleman was with the band, but he cannot be distinguished at any spot on these sides as all soloistic exposure goes to Red Allen. The main soloist is Red Allen, he, yet, a substitute for Sidney de Paris. And there is great Bennie (sic!) Morton on his smooth trombone, very unconventional Ed Inge on the clarinet and fine Robert Carrol from Horace Henderson's Wilberforce Band on tenor sax. And, listen to this rhythm section! Manzie Johnson plays press rolls in the instrumental choruses of 'I Heard', while he is silent behind singing Redman. He scarcely uses a choked cymbal in a break or an interlude. In the middle-eight of the last chorus of 'Trouble, Why ...' he plays his hi-hat most softly in "cha-ba-dah" manner, and switches to brushes on snare drum for the last eight bars. 'Shakin' The African' has him on snare drum with press-rolls, turning to the hi-hat with sticks for three-part ensemble chorus. In Redman's solo chorus of 'Chant of the Weed' he again is on the hi-hat "cha-ba-dah-ing" very softly. Later on with brushes on the snare drum. And all this in close togetherness with Ysaguirre's slap bass and T. Reeves slim banjo and Horace Henderson's frugal piano. Fantastic rhythm from this rhythm section! This take of 'Shakin' The African' (E-37224-A) was originally issued in Germany only.

Notes:

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

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

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

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

Tunes structures:

E-37222-A I Heard Key of Eb Brunswick

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

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

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

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

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

E-37225 Chant Of The Weed Key of Db Brunswick

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

003 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 15, 1931

Don Redman - alt, voc, arr, ldr;

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

Claude Jones, Fred Robinson, Benny Morton - tbn;

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

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

Don Redman - voc;

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

E-37291-A Shakin' The African

Br 6211,

Chronological Classics 543

E-37292-A I Heard

Br 6233,

Chronological Classics 543

Composer credits: E-37291 (Koehler - Arlen); E-37225 (Redman - Mills)

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

'Shakin' The African' again has Johnson on press-rolls first behind the trumpet, then is silent - or most subtle - behind Redman's singing, and in the subsequent chorus he plays half-opened hi-hat with sticks. He ends the tune with one bar of sixteenth triplets played both handed on the closed hi-hat. 'I Heard' has press-roll rhythm almost throughout in the tune.

Notes:

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

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

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

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

Tunes structures:

E-37291-A *Shakin` The African* Key of Ab (Fm) Brunswick
 (Intro 12 bars slow ens + DR voc 8 - HRA fast o-tpt 4 brk)(Vamp 8 bars saxes)(Chorus 1 32 bars AABA HRA o-tpt 16 - RC ten 8 - HRA o-tpt 8)(Chorus 2 32 bars AABA DR voc)(Chorus 3 32 bars AABA tpt/tbn/clt 16 - EI clt 8 - tpt/tbn/clt 7 - DR voc 1) (1/4 Chorus 8 bars AABA DR voc)(Chorus 4 32 bars AABA ens 6 - BM o-tbn 2 - ens 8 - BM o-tbn 8 - ens 8)

E-37292-A *I Heard* Key of Eb Brunswick
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens 30 - BM o-tbn 2 brk)(Chorus 2 32 bars AABA EI clt 4 - RC ten 4 - EI clt 4 - RC ten 4 - tbn 8 - EI clt 4 - RC ten 2 - EI clt 2 brk)(Chorus 3 32 bars AABA DR voc 30 - brass 2 brk)(Chorus 4 32 bars AABA brass 16 - BM o-tbn 8 - brass 8)(Chorus 5 32 bars AABA ?LD and DR voc conversation - brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 - RC ten 9 - ens + EI clt 8)

004 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 26, 1932

Don Redman - alt, voc, arr, ldr;
 Langston Curl, Shirley Clay, Sidney de Paris - tpt;
 Claude Jones, Fred Robinson, Bennie Morton - tbn;
 Rupert Cole, Edward Inge - alt, clt; Robert Carroll - ten, clt;
 Horace Henderson - pno; Talcott Reeves - bjo; Bob Ysaguirre - bbs; Manzie Johnson - dms;
 Don Redman - voc (2,3);
 Horace Henderson - arr (3)

B-11365 Goodbye Blues

Br unissued

not on LP/CD

B-11366-A How'm I Doin' ? (Hey, Hey)

Br 6273,

Chronological Classics 543

B-11367-A Try Getting A Good Night's Sleep

Br 6273,

Chronological Classics 543

Composer credits: B-11366 (Fowler - Redman); B-11367 (Pinkard - Tracy - Redman)

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

While Walter Johnson with the Henderson Band permanently uses the hi-hat with "cha-ba-dah" rhythm at this time, Manzie Johnson most of the time accompanies the Redman Band with snare drum press-rolls - the old-fashioned way - yet varying his rhythm opportunely with the hi-hat or choked cymbal. But very strict and swinging.

Notes:

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

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

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

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

Solos ad-lib:

B-11366-A: SdP o-tpt 2+2+2+2+2; DR alt 30; CJ o-tbn 6

B-11367-A: BC alt 3 intro; ?LC o-tpt 16; CH ten 28+6; FW pno 8; DR alt 3 coda

005 BING CROSBY Don Redman and his Orchestra

New York,

Apr. 13, 1932

Bing Crosby - voc;
 Don Redman - alt, arr, ldr;
 Langston Curl, Shirley Clay, Sidney de Paris - tpt;
 Claude Jones, Fred Robinson, Bennie Morton - tbn;
 unknown - flt; Rupert Cole, Edward Inge - alt, clt; Robert Carroll - ten, clt;
 Horace Henderson - pno; Talcott Reeves - bjo; Bob Ysaguirre - bbs; Manzie Johnson - dms;
 The Boswell Sisters - voc

BX-11701-A Lawd, You Made The Night Too Long

Br 20109,

DOCD 3008

BX-11701-B Lawd, You Made The Night Too Long

Br 20109,

DOCD 3009

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

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

All through this title an accomplished flutist is playing an extended lead part with the ensemble. I have seen Don Redman being assumed to be the flutist on this title on www.youtube.com. And Redman is known to have been a multi-instrumentalist from his early days on. In 'Jazz

Panorama' he recalled: "At that time (1919 – KBR) I was playing all the instruments, especially cornet." This remark may possibly even encompass the flute. But in 1932 Redman certainly was severely occupied with managing and directing his new band, arranging and performing, and would barely have found the needed time to prepare himself playing the lead-part on this recording on a rather unusual – for him - instrument which is not easily played just like that in the quality heard. He might instead have brought Albert Socarras or Wayman Carver to handle this task.

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

Notes:

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

- Rust*2,*3: *Langston Curl, Shirley Clay, Sidney de Paris (tpt); Claude Jones, Fred Robinson, Benny Morton (tbn); Edward Inge, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Bing Crosby & The Boswell Sisters (Connie, Helvetia and Martha) (vcl)*

- Rust*4,*6: *Don Redman -cl -as -dir; Langston Curl -Sidney de Paris -Shirley Clay -t; Claude Jones -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj; Bob Ysaguirre -bb; Manzie Johnson -d; The Boswell Sisters (Connie -Martha -"Vet") -v*

Solos ad-lib:

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

006 HARLAN LATTIMORE AND HIS CONNIE'S INN ORCHESTRA

New York,

Jun. 17, 1932

Harlan Lattimore – voc;

Don Redman – alt, voc, arr, ldr;

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

Claude Jones, Quentin Jackson, Bennie Morton – tbn;

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

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

Don Redman – speech (2,4); Claude Jones – voc (4);

Don Redman – arr (1,4)

152217-2 Chant Of The Weed

Col 2675-D,

HEP CD 1004

152218-1 I Heard

Col 2678-D,

HEP CD 1004

152219-1 Got The South In My Soul

Col 2675-D,

HEP CD 1004

152220-2 Reefer Man

Col 2678-D,

HEP CD 1004

Composer credits: 152217 (Redman - Mills); 152218 (Redman - Mills); 152219 (Wiley – Washington - Young; 152220 (Andy Razaf – J. Russell Robinson)

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

Manzie Johnson plays the temple-blocks in the first chorus of 'Chant of the Weed', then switches to press-rolls behind Redman's extended alto. In the last eight bars he is on temple-blocks again. 'I Heard' has enduring press-role rhythm, varied by single strokes rhythm on the snare drum. 'Got The South In My Soul' lacks the drums in the vocal chorus, but is accompanied then by heavy press-rolls. 'Reefer Man' obviously is accompanied with brushes on the snare drum throughout.

There is wonderful talk-singing by trombone master Claude Jones in this last title.

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

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

007 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 28, 1932

Don Redman – alt, voc, arr, ldr;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

Horace Henderson – arr (3)

E-11979-3	Got The South In My Soul	Mt M-12417,	Chronological Classics 543
B-11994-A	If It's True	Br 6368,	Chronological Classics 543
B-11995-A	It's A Great World After All	Br 6344,	Chronological Classics 543
B-11996-A	You Gave Me Everything But Love	Br 6344,	Chronological Classics 543

Composer credits: E-11979 (Wiley – Washington - Young); B-11994 (Redman -Beatty - Penrose); B-11995 (Johnson - Redman); B-11996 (Koehler - Arlen)

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

E-11979-3:	HH pno 4, SdP m-tpt 4+4+4
B-11994-A:	?SC m-tpt 6, BM m-tbn obl 8, RC ten 8
B-11995-A:	BM o-tbn 8, SdP o-tpt 8, EI clt 8, RC ten 8, BM o-tbn 8
B-11996-A:	BM m-tbn obl 30,

008 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 30, 1932

Don Redman – alt, voc, arr, ldr;
Langston Curl, Shirley Clay, Sidney de Paris – tpt;
Claude Jones, Fred Robinson, Bennie Morton – tbn;
Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaguirre – sbs; Manzie Johnson – dms, vib;
Harlan Lattimore – voc (1); Don Redman – voc (2);
Horace Henderson – arr (2)

B-12005-A	Tea For Two	Br 6354,	Chronological Classics 543
B-12006-A	Hot And Anxious	Br 6368,	Chronological Classics 543
B-12007-A	I Got Rhythm	Br 6354,	Chronological Classics 543

Composer credits: B-12005 (Caesar - Youmans); B-12006 (Redman); B-12007 (Gershwin)

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

Notes:

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

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

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

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

Solos ad-lib:

B-12005-A:	SC m-tpt 8 + 8, BM o-tbn 8
B-12006-A:	SdP m-tpt 10, HH pno 4, RC ten 10
B-12007-A:	BM o-tbn 6+13+7, EI clt 5+6, RC ten 8, EI clt 7, EI clt obl 34, BY sbs 8, BM o-tbn 8

009 DON REDMAN AND HIS ORCHESTRA

New York,

Sep.16, 1932

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

Horace Henderson – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, gong;
Harlan Lattimore – voc (1); Don Redman – voc (2,3);

B-12306-A	Pagan Paradise	Br 6412,	Chronological Classics 543
B-12307-A	Two-Time Man	Br 6412,	Chronological Classics 543
B-12307-B	Two-Time Man	Col 35689,	HEP CD 1001

Composer credits: B-12306 (Koehler - Parker); B-12307 (Redman - Krieger - Seiderman)

'Pagan Paradise' uses harmonic whole-tone devices just like Redman used in his 'Chant Of The Weed' to be a successor to this latter title, but – as Frank Driggs lets us know – without the expected success. The title starts with a loud gong, probably hit by Manzie Johnson. The whole title is accompanied by a strict single-stroke drums rhythm. And the gong again at the very end. 'Two-Time Man' is a 16-bars AABA tune and Don Redman's composition. It has the same sort of clean and even rhythm, with a little bit of hi-hat at the very end.

Notes:

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

B-12307-A: start of 3. Chorus: BM plays 1 eighth-note D, 1 quarter-note F

B-12307-B: start of 3. Chorus: BM plays 1 eighth-note D, 1 three-quarter-note F

010 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 06, 1932

Don Redman – alt, voc, arr, ldr;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

Horace Henderson – arr (4)

B-12444-A	Underneath The Harlem Moon	Br 6401,	Chronological Classics 543
-----------	----------------------------	----------	----------------------------

B-12445-A	Ain't I The Lucky One ?	Br 6401,	Chronological Classics 543
-----------	-------------------------	----------	----------------------------

B-12446-A	Doin' What I Please	Br 6429,	Chronological Classics 543
-----------	---------------------	----------	----------------------------

B-12447-A	Nagasaki	Br 6429,	Chronological Classics 543
-----------	----------	----------	----------------------------

Composer credits: B-12444 (Gordon - Revel); B-12445 (Schoebel); B-12446 (Waller - Razaf); B-12447 (Dixon - Warren)

This is typical Don Redman band music. The band is the same now for half-a-year, and still keeps the same rhythm style: a strong four-beat rhythm with a scarce piano harmonising, a frugal guitar, a four-four rhythm by string bass or by tuba, and Manzie Johnson's urgent drumming with press-rolls on snare drum or with hi-hat 'cha-ba-dahs'. This all under-lined by Johnson's four-beat bass drum.

When hearing Claude Jones' trombone solo in 'Nagasaki' many years after its recording, Bennie Morton remarked "that Claude was the J.J. Johnson of his era, the most gifted player of them all, but so good, that in almost every band he played he wound up in first chair with the solos going to players with less ability." (Frank Diggs, 1984, HEP 1001 booklet)

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

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

011 DON REDMAN AND HIS ORCHESTRA

New York,

Dec. 29, 1932

Don Redman – alt, arr, ldr;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

Horace Henderson – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs, bbs; Manzie Johnson – dms;
 Bill Robinson – voc, tap-dance (1); Cab Calloway, The Mills Brothers – voc (2)
 B-12810-A Doin' The New Low-Down Br 6520, Chronological Classics 543
 B-12810-B Doin' The New Low-Down Br 6520, HEP CD 1004
 B-12811-A Doin' The New Low-Down Br 6517, Chronological Classics 543
 B-12811-B Doin' The New Low-Down Br 6517, HEP CD 1004
Composer credits: B-12810 / B-12811 (Fields - McHugh)

Great Cab Calloway – the often disregarded – and the beautiful Mills Brothers doing their “instrumental” jazz – also disregarded by Rust in not being jazz, and this all together with the inimitable ‘Bojangles Robinson’. It must have been a real thrill to attend the recording session. Percussion duties now have been delivered on to Bill ‘Bojangles’ Robinson’s percussionist foot-steps, and drummer Manzie Johnson has a few duties only in ensemble which he performs exclusively on choked cymbals.

Notes:

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

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

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

012 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 02, 1933

Don Redman – alt, voc, arr, ldr;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Claude Jones, Fred Robinson, Bennie Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
 Don Kirkpatrick – pno, cel; Talcott Reeves – gtr, bjo; Bob Ysaguirre – sbs, bbs; Manzie Johnson – dms;
 Don Redman – voc (1,3); Harry Mills, Donald Mills – voc (2); Harlan Lattimore – voc (4,5)

B-13006-A How Ya Feelin' ? Br 6523, Chronological Classics 543
 B-13007-A Shuffle Your Feet / Bandana Babies Br 6520, Chronological Classics 543
 B-13008-A Mommy, I Don't Want To Go To Bed Br 6523, Chronological Classics 553
 B-13009-A How Can I Hi-De-Hi (When I Feel So Low-De-Low) Br 01989, Chronological Classics 553
 B-13010-A Shuffle Your Feet / Bandana Babies Col uniss 78, Chronological Classics 553

Composer credits: B-13006 (Johnston – Redman); B-13007 (Dorothy Fields – Jimmy McHugh); B-13008 (Redman – Cook); B-13009 (Redman – Cook – Robinson); B-13010 (Dorothy Fields – Jimmy McHugh)

This is wonderful big band work with the emphasis on singers: Don Redman singing pseudo nursery rhymes, two of the Mills Brothers singing songs from ‘Blackbirds of 1928’ on one side, and the same songs with the same arrangement sung by the band’s vocalist Harlan Lattimore on another side, which – understandably – was rejected by the recording officials, but later unearthed and issued on CD. I – KBR – am especially fond of the greatly swinging rhythm section, especially when Ysaguirre uses the tuba in a four-to-the-bar rhythm. As before, Johnson’s rhythm is press-rolls on the snare drum for ensemble parts and occasionally hi-hat for solos or modulations or other special parts of the arrangements. Vocal parts usually have no drums accompaniment. In ‘Mommy, I Don’t Want To Go To Bed’ Johnson uses his temple-blocks to imitate a clock.

There is not much instrumental soloistic. Look at my “Solos ad-lib” list below. Shirley Clay’s trumpet style of the 1930s unfortunately is not my special subject, and it may thus possible that I have mis-interpreted some of the recorded fill-ins as by de Paris, whereas they might have been authored by Clay. (In that case: please, pardon my error!) ‘How Can I Hi-De-Hi’ has a short scored passage for the saxophones led by a soprano sax whose player is not listed as such. Is it Redman himself? Or Carroll? Or Cole?

Notes:

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

Solos ad-lib:

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

013 DON REDMAN AND HIS ORCHESTRA

New York,

Apr. 26, 1933

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

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

Composer credits: B-13284 (Ellington); B-13285 (Redman – Peetney); B-13286 (Jack Palmer); B-13287 (Parish – Redman)

It is most interesting to hear how Redman handles a tune that may be seen as one of the most Dukish of them all, 'Sophisticated Lady'. And he has the tuba play the bass part! And Johnson is on the snare drum with sticks. In 'I Won't Tell' Johnson starts with "cha-ba-dah" on the hi-hat, later switching to the snare drum again. In its introduction one of the reed-men plays a flute for six bars. Redman himself? Other than usually, Lattimore's vocal in 'That Blue Eyed Baby From Memphis' has snare drum press-rolls behind the singer. And 'It's All Your Fault' has a "cha-ba-dah" rhythm on the hi-hat exactly in Jo Jones manner in the first chorus, and great press-rolls later.

Notes:

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

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

Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)

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

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

Solos ad-lib:

B-13284-A: EI clt 16 + 8; DR alt 6

B-13285-A: BM o-tbn 15

B-13286-A: DR alt 2, EI clt 22, EI clt obl 30, SdP o-tpt 16, BM o-tbn 8, SdP o-tpt 6, EI clt obl 16, RC ten 6

B-13287-A: ?EI alt obl 30, SdP o-tpt 2, BM o-tbn 8, RC ten 2, SdP o-tpt 8, RC ten 6

014 DON REDMAN AND HIS ORCHESTRA

New York,

Aug. 02, 1933

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

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

Composer credits: B-13694 (Mercer – Carmichel); B-13695 (Redman – Cook)

Don Redman must have been the last bandleader to eliminate the brass tuba from the rhythm section to keep the string bass only. But I can easily understand his reason to do so. The foundation of the big band with a good swinging tuba is fantastic, even more so if the tuba player is able to keep a four-four beat at a fast pace. And Bob Ysaguirre knows how to do so. I love that rhythm. Manzie Johnson may play with brushes 'Lazy Bones', starting with the hi-hat the second title for the introduction, but continuing with press-rolls. Talcott Reeves is now entirely on guitar.

Notes:

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

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

Manzie Johnson (dms); Harry Mills, Donald Mills (vcl)

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

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

Solos ad-lib:

B-13694-A: DR alt 2, BM m-tbn obl 14 + 8

B-13695-A: RC ten 4, RC ten 7, EI clt 8, SdP o-tpt 6

015 DON REDMAN AND HIS ORCHESTRA

New York, © Sep. 01, 1933
film soundtrack ‚Betty Boop‘ in ‚I Heard‘

Don Redman – alt, voc, arr, ldr;
Langston Curl, Shirley Clay, Sidney de Paris – tpt;
Claude Jones, Fred Robinson, Bennie Morton – tbn;
Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;
Don Redman – voc; Mae Questel - voc
Chant Of The Weed
How‘m I Doin‘?
I Heard
Chant Of The Weed

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

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

Notes:

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

Solos ad-lib:

COTW: no solos

HID?HH: no solos

IH: BM o-tbn 2, EI clt 4, RC ten 4, EI clt 4, RC ten 4, EI clt 4, RC ten 4, EI clt 4, RC ten 4, EI clt 4, DK pno obl 32, RC ten 2, EI clt obl 4

IH (reprise): BM o-tbn 8 + 8

COTW (4 bars): no solos

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

016 DON REDMAN AND HIS ORCHESTRA

New York, Oct. 19, 1933

Don Redman – alt, voc, arr, ldr;
Langston Curl, Shirley Clay, Sidney de Paris – tpt;
Gene Simon, Fred Robinson, Bennie Morton – tbn;
Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs, bbs; Manzie Johnson – dms, xyl;
Harlan Lattimore – voc (1,2,3); Don Redman – voc (4)
B-14179-A I Found A New Way To Go To Town Br 6684, Chronological Classics 553
B-14180-A You Told Me But Half The Story Br 6935, Chronological Classics 553
B-14181-A Lonely Cabin Br 6935, Chronological Classics 553
B-14182-A She’s Not Bad Br A-500331, Chronological Classics 553
Composer credits: B-14179 (DuBois – Ellison - Brooks); B-14180 (Seiderman – Krieger - Redman); B-14181 (Redman – Krieger); B-14182 (Redman)

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

Manzie Johnson obviously plays as required by the arrangements, and there is very little individual drumming on these sides. Ysaguirre is on tuba again in the last title.

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

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

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

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

Solos ad-lib:

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

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

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

B-14182-A: SdP o-tpt 4; DR or ?EI alt 4 + 4; RC ten 2+3; DR or ?EI alt 4; RC ten 8; BM m-tbn 6

017 DON REDMAN AND HIS ORCHESTRA

New York, Oct. 20, 1933

Don Redman – alt, voc, arr, ldr;
Langston Curl, Shirley Clay, Sidney de Paris – tpt;
Gene Simon, Fred Robinson, Bennie Morton – tbn;
Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
Don Redman – voc (1); Don Kirkpatrick - arr
B-14192-A No-One Loves Me Like That Dallas Man Br 6684, Chronological Classics 553
Composer credits: B-14192 (DuBois - Ellison - Brooks)

This is a nice swinger tune in AABA form, based on a simple riff, and arranged by pianist Kirkpatrick using even more effective riffs. Typical Don Redman style. Johnson is on snare drum in varied manners, on the hi-hat in the last chorus.

Notes:

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

Solos ad-lib:

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

018 HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA New York, Nov. 09, 1933

Henry Red Allen – tpt, voc; Bennie Morton – tbn;

Edward Inge – alt, clt; Coleman Hawkins – ten;

Horace Henderson – pno; Bernard Addison – gtr, bjo; Bob Ysaguirre – sbs; Manzie Johnson - dms

14282-1 Hush My Mouth (If I Ain't Goin' South) Ban 32915, Chronological Classics 540

14283-1 You're Gonna Lose Your Gal Ban 32901, Chronological Classics 551

14283-2 You're Gonna Lose Your Gal Ban 32901, RA-CD-3

14284-1 Dark Clouds Ban 32915, Chronological Classics 551

14285-1 My Galveston Gal Ban 32901, Chronological Classics 551

14285-2 My Galveston Gal Ban 32901, RA-CD-3

Composer credits: 14282 (Sigler – Cleary - Hoffman); 14283 (Young - Monaco); 14284 (Boretz – Samuels); 14285 (Harris – Adlam)

This is the third and last recording session under the name 'Henry Allen and Coleman Hawkins and their Orchestra'. The group is an off-shoot of the temporary Don Redman Band with added Hawkins on tenor sax and Bernard Addison on guitar.

The titles recorded are little arranged but have a great deal of solos of relaxed high quality. And Allen starts to perform singing on every title. The items have nice yet not extra-ordinary soloing by everybody in the group. Ed Inge shows himself as an independent soloist using whole-tone sequences and being the most harmonically advanced musician of the group. Drummer Manzie Johnson almost entirely plays brushes on snare drum on this session.

'You're Gonna Lose Your Gal' has an un-usual AABA chorus of 12 bars A-parts and 8 bars B-part.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Benny Morton (tb); Edward Inge (cl); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (bjo); Bob Ysaguirre (b); Manzie Johnson (d)*

- *Rust*2,*3,*4,*6: Henry Allen (tpt, vcl); Benny Morton (tbn); Edward Inge (clt, alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (bjo, gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms)*

Solos ad-lib:

14282: HRA voc 32; EI clt 16; BM o-tbn 8; EI clt 7; CH ten 1+16; HRA o-tpt 8; ad-lib ens 8

14283: HRA voc 24 + 24; CH ten 24; EI clt 12; ad-lib ens 12; CH ten 2; HRA o-tpt 2

14284: HRA o-tpt 4; Ch ten 30; HH pno 2; HRA voc 330; HH pno 2; HRA o-tpt 8; BM o-tbn 4; HRA o-tpt 1+6

14285: HRA voc 1+30; BM m-tbn 2+16; EI clt 8; BM m-tbn 8; CH ten 2 + 1 + 1+8

Discernible differences of takes:

14283-1: Vocal chorus: Red Allen sings a long "mmh" in bar 4 and a short "mmh" in bar 8 of first A-part of vocal chorus

14283-2: Vocal chorus: Red Allen sings a long "mmh" in bar 4 and no "mmh" in bar 8 of first A-part of vocal chorus

14285-1: Vocal chorus: Red Allen starts with "Yow, Sir"

14285-2: Vocal chorus: Red Allen starts with a sequence of five words: "Now hear this for ya" (or similar)

019 DON REDMAN AND HIS ORCHESTRA New York, Nov. 14, 1933

Don Redman – alt, arr, ldr;

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

Gene Simon, Fred Robinson, Bennie Morton – tbn;

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

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

Chick Bullock – voc

14298-1 Our Big Love Scene Mt M-12840, Chronological Classics 553

14299-1 After Sundown Mt M-12840, Chronological Classics 553

14315-1 Puddin' Head Jones Mt M-12848, Chronological Classics 553

14316-1 My Old Man Mt M-12848, Chronological Classics 553

14317-1 Tired Of It All Mt M-12867, Chronological Classics 553

14318-2 Keep On Doin' What You're Doin' Mt M-12867, Chronological Classics 553

Composer credits: 14298 (Freed - Brown); 14299 (Freed - Brown); 14315 (unknown); 14316 (unknown); 14317 (unknown);

14318 (unknown)

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

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

The big question, yet, is: was Henry Red Allen at this session or not? Above are Franz Hoffmann's remarks as to this topic. I hear something else! I hear Sidney de Paris solo in the first, third (14315), and sixth titles. The only solo bars I would attend to Henry 'Red' Allen are: the tame 12-bar muted solo and the subsequent very soft muted obligato behind Chick Bullock's vocal in 'Tired Of It All'. And these spots may actually be played by Allen with his typical repeating-the-same-note several times in his solos. This definitely sounds like Allen. And I have a feeling that the trumpet section sounds stronger in their third chair than usual, and this also at the next two sessions. This would explain Sidney de Paris taking over the first trumpet chair from Langston Curl for a time. But he still is the main trumpet soloist. There is a un-listed baritone sax in 'After Sundown'. This might possibly have been played by Don Redman. But then we hear an un-familiar clarinetist soloing in 'My Old Man'. And he definitely sounds like the un-familiar alto soloist in 'Got The Jitters' at the session of Jan. 09, 1934. This would mean that Jerry Blake is with the Redman band now from this very session on. And Blake also doubled on baritone, and it may then be he on 'After Sundown'. But we still hear Robert Carroll on tenor sax with 8 bars in 'My Old Man'. I took the liberty to add Jerry Blake to the above personnel.

There is reticent typical drumming heard by Mr. Johnson, but soloistic is often accompanied on hi-hat in cha-ba-dah manner. This is excellent dance-music, but partly only jazz music. And we hear the occasional rim-shot!

Notes:

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

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

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

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

Solos ad-lib:

B-14298-1: ?JB clt obl 8; SdP o-tpt 1+16; BM o-tbn 4; ?JB clt 2

B-14299-1: BM m-tbn 6

B-14315-1: ?JB alt 16 + 8; SdP o-tpt 16; RC ten 4

B-14316-1: BM m-tbn obl 30; RC ten 16; ?JB clt 8; RC ten 8; ?JB clt obl 32

B-14317-1: ?HRA m-tpt 12; ?HRA m-tpt obl 30

B-14318-2: SdP o-tpt 16; BM o-tbn 6

020 DON REDMAN AND HIS ORCHESTRA

Don Redman – alt, sop, dir;
Langston Curl, Shirley Clay, Sidney de Paris – tpt;
Gene Simon, Fred Robinson, Bennie Morton – tbn;
Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, clt, bar; Robert Carroll – ten, clt;
Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms
Redman Rhythm
Chant Of The Weed

New York, Dec. 22, 1933
CBS aircheck from ,Casino de Paris' NYC

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

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

Notes:

- *Not listed anywhere, except for LP cover!*

Solos ad-lib:

RR: BM o-tbn 4+4, DK pno 16 + 4, SdP m-tpt 32, JB clt 4+2

COTW: no solos

021 DON REDMAN AND HIS ORCHESTRA

Don Redman – alt, arr, ldr;
Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;
Gene Simon, Fred Robinson, Bennie Morton – tbn;
Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, bar, clt; Robert Carroll – ten;
Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
Harlan Lattimore – voc
B-14536-A I Wanna Be Loved
Composer credits: B-14536 (Rose - Heyman – Green)

New York, Jan. 05, 1934

Br 6745, Chronological Classics 553

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

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

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

Manzie Johnson on snare drum as usually, very decent, yet hard driving on the hi-hat behind the trumpet solo and the subsequent last eight bars of the tune.

Notes:

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

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

- Rust*3: Shirley Clay -Sidney de Paris -Henry Allen -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Don Redman -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v
 - Rust*4,*6: Don Redman -as -v -a -dir; Henry Allen -Shirley Clay -Sidney de Paris -t; Gene Simon -Fred Robinson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Jerry Blake -cl -as -bar; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Harlan Lattimore -v
Solos ad-lib:
 B-14536-A: HRA o-tp 8

022 **DON REDMAN AND HIS ORCHESTRA** New York, Jan. 09, 1934
 Don Redman – alt, voc, arr, ldr;
 Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;
 Gene Simon, Fred Robinson, Bennie Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Jerry Blake – alt, bar, clt; Robert Carroll – ten;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Don Redman – voc
 B-14559-A Got The Jitters Br 6745, Chronological Classics 553
Composer credits: B-14559 (Rose – Webster - Leeb)

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

023 **BENNY MORTON AND HIS ORCHESTRA** New York, Feb. 23, 1934
 Henry Red Allen – tpt; Bennie Morton – tbn;
 Edward Inge – alt, clt; Jerry Blake – alt, clt; Ted McRae – ten;
 Don Kirkpatrick – pno; Bobby Johnson – gtr; Billy Taylor – sbs; Manzie Johnson – dms;
 Jerry Blake – voc (1,2,3); Henry ‘Red’ Allen – voc (5,6);
 Jerry Blake – arr (1,2); Billy Taylor – arr (4)
 152717-2 Get Going Col 2902-D, Chronological Classics 906
 152717-3 Get Going Col 2902-D, RA-CD-3
 152718-1 Fare Thee Well To Harlem Col 2902-D, Chronological Classics 906
 152719-1 Taylor Made Col 2902-D, Chronological Classics 906
 152720-1 The Gold Digger’s Song Col 36011 not on LP/CD
 152720-2 The Gold Digger’s Song Col 2902-D, Chronological Classics 906

Composer credits: 152717 (Conrad – Oakland – Drake); 152718 (Hanighen – Mercer); 152719 (Taylor); 152720 (Warren -Dubin)

Note: Chronological Classics 906 states to carry take -1 of ‘The Gold Digger’s Song’, but as to Rust this take was issued on Col 36011 only, while the take on CC 906 is stated to come from Col 2902-D! Thus, I assume that CC 906 has take-2.

After all the young “lions” of black jazz from the Fletcher Henderson band - like Red Allen, Buster Bailey, Coleman Hawkins - had their fair share of personal recording sessions, it was high time for highly respected Bennie Morton to also have his own one. As usually, the nominated leader of the recording group then choose a bunch of colleagues from the band he was working for, and off they went. And most of these special groups gave a lot of space to their musicians for free-wheeling improvisations they did not obtain in the restricted musical life in the big bands.

Here, Morton assembled colleagues from the Don Redman band – Inge, Blake, Kirkpatrick, and Manzie Johnson, and enforced them with Teddy McRae, Bobby Johnson and bassist Billy Taylor. Billy Taylor, who had just accomplished his change-over from tuba to string-bass, contributes a nice little composition/arrangement ‘Taylor Made’ to this session.

Notes:

- Rust*2: Henry Allen (tpt); Dicky Wells (tbn); Russell Procope (clt, alt); Coleman Hawkins (ten); Don Kirkpatrick (pno); Bernard Addison (gtr); prob John Kirby or Bob Ysaguirre (sbs); Walter Johnson? (dms)

- Rust*3,*4: Henry Allen -t; Dicky Wells -tb; Russell Procope -cl -as; Coleman Hawkins -ts; Don Kirkpatrick -p; Bernard Addison -g; prob John Kirby or Bob Ysaguirre -bb -sb;? Walter Johnson -d

- Rust*6: Henry Allen, t, v; Dicky Wells, tb; Russell Procope, cl, as; Coleman Hawkins, ts; Don Kirkpatrick, p; Bernard Addison, g; ?Bob Ysaguirre or John Kirby, bb, sb; ?Walter Johnson, d

Solos ad-lib:

- 152717: JB voc 30; TMR ten 6 + 1+6; DK pno 8; TMR ten 1+6; BM o-tbn 1+6 + 1+6; EI clt 8; JB alt 1+8; HRA o-tpt 22; EI clt obl 8
- 152718: TMR ten 16; EI clt 8; BM o-tbn 8 + 4; JB voc + EI clt obl 32; HRA o-tpt 32; EI alt 2; JB clt 16; HRA o-tpt 8
- 152719: HRA o-tpt 4; HRA o-tpt 16; TMR ten 8; HRA o-tpt 8; JB clt 16; BM o-tbn 8; JB clt 8; DK pno 16; EI alt 8
- 152720: BA gtr 4; EI alt 8; HRA voc 32; TMR ten 16; JB clt 16; BM o-tbn 16; DK pno 8; BM o-tbn 8; HRA o-tpt 4 + 32
- Discernible differences of takes:
- 152717-2: (Middle-)B-part of second chorus (ten solo): pno starts on first bar – with up-beat on last bar of second A-part
- 152717-3: (Middle-)B-part of second chorus (ten solo): pno starts on second bar and leaves first bar un-accompanied
- 1527120: As only one take was reissued, comparison is impossible. Both takes issued on Chronological Classics 906 and RA-CD-3 obviously are identical!

024 DON REDMAN AND HIS ORCHESTRA

New York,

© Dec. 30, 1934

Don Redman – alt, voc, arr, ldr;

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

Gene Simon, Bennie Morton, Quentin Jackson – tbn;

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

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

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

Yeah Man

Harlequin HQ 2038 (LP)

Ill Wind

Harlequin HQ 2038 (LP)

Nagasaki

Harlequin HQ 2038 (LP)

Why Should I Be Tall?

Harlequin HQ 2038 (LP)

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

Notes:

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

Solos ad-lib:

Yeah Man: BM o-tbn 24, EI clt 8, DK pno obl 32, SdP o-tpt 32, EI clt obl 16, RC ten 6

Ill Wind: EI clt obl 6 + 12, DK pno 4

Nagasaki: SdP m-tpt obl 32, EI alt 8

Why Should I Be Tall?: no solos

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

025 BOB HOWARD AND HIS ORCHESTRA

New York,

Apr. 03, 1936

Bob Howard - voc, ldr;

Sidney de Paris – tpt; Bennie Morton – tbn;

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

Don Kirkpatrick – pno; (Talcott Reeves) – gtr; unknown – sbs; Manzy Johnson – dms

60979 No Use You Knockin'

Dec unissued not on LP/CD

60980-A Public Weakness No. 1

Dec 862, Chronological Classics 1121

60981-A Let's Not Fall In Love

Dec 839, Chronological Classics 1121

Composer credits: 60980 (Rose); 60981 (unknown)

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

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

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

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

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

unknown (dms); Bob Howard (vcl)

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

Solos ad-lib:

60980: *DK pno 4; DS alt 16; SDP m-tpt 8; DS alt 8; BH voc 32; DK pno 16; BM o-tbn 8; DK pno 8; free ens 16; BH voc 8; free ens 8+4*
 60981: *DK pno 16; DS alt 8; EI clt 8; BH voc 32; BM o-tbn 16; RC ten 8; BM o-tbn 1+8; SDP m-tpt 16; BH voc 8; free ens 8; EI clt 4*

026 DON REDMAN SMALL BAND (CAHN-CHAPLIN ORCHESTRA) New York, Apr. 03, 1936
 Sidney de Paris – tpt; Bennie Morton – tbn;
 Edward Inge – clt; Don Redman – alt; Robert Carroll – ten;
 Don Kirkpatrick – pno; (*Talcott Reeves*) – gtr; unknown – sbs; Manzy Johnson – dms
 60982-A Christopher Columbus (A Rhythm Cocktail) Ch 40113, Chronological Classics 553
Composer credits: 60982 (Berry -Razaf -Davis)

See my comments to the Bob Howard sides of this same session above. The personnel – with the exception of Don Redman – are the same as before. Only, that Dick Stabile should have made room for Don Redman, whose ‘Small Band’ this is! And Manzie Johnson is the drummer. Without any doubt.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: unknown personnel*
 - *Rust*2: instrumentation and personnel unknown, but presumably a contingent from the next personnel below.*
 - *Rust*3: The files describe the following as ‘Don Redman Small Band’, which may mean that it is a group from the personnel for the next session.*
 - *Rust*4,*6: The files describe the following as ‘Don Redman Small Band’, but it was issued as Cahn-Chaplin Orchestra. The probable personnel is 1 or 2 t/ tb/ 1 or 2 s/ p/ g/ sb/ d from the next session.*

Solos ad-lib:

60982: *MJ dms 2; BM o-tbn 8; EI clt 16; RC ten 8; EI clt 8; SDP m-tpt 16; DK pno 8; SDP m-tpt 8*

027 DON REDMAN AND HIS ORCHESTRA New York, May 07, 1936
 Don Redman – alt, sop, voc, arr, ldr;
 Reunald Jones, Shirley Clay, Sidney de Paris – tpt;
 Gene Simon, Bennie Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Harvey Boone – alt, bar, clt; Robert Carroll – ten, clt;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Don Redman – voc (1,4); Harlan Lattimore – voc (2,3)
 19202-1 A Little Bit Later On ARC 6-08-02, Chronological Classics 553
 19203-1 Lazy Weather ARC 6-07-09, Chronological Classics 553
 19204-1 Moonrise On The Lowlands ARC 6-07-09, Chronological Classics 574
 19205-1 I Gotcha ARC 6-08-02, Chronological Classics 574
Composer credits: 19202 (Neisburg – Nevinson); 19203 (Kahal – Lenant); 19204 (Neisburg – Levinson); 19205 (Redman – Stein)

We hear a new lead trumpet player here, Reunald Jones, a young man of 26 years, who adds a bit of fire and drive to the trumpet section, and to the whole band as well. Reunald Jones was a cousin of Roy Eldridge, and he shows it. And we have a baritone-based saxophone section for the first time. The band sounds very different than before, and it would be interesting to know the arranger. Is this Don Redman again, or somebody else? I believe Don Redman playing the soprano sax at the end of ‘Moonrise On The Lowlands’. There is much less soloistic than before, and we seem to be on the way from big band jazz to big band music. But there is that same urgent and driving rhythm of the drummer, and his now well-known playing manners. Just as before. But this then is Manzie Johnson’s last recording session with the Don Redman Orchestra for a time.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Renald Jones, Shirley Clay, Sidney de Paris (tp); Gene Simon, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Manzie Johnson (dm)*
 - *Rust*2: Reunald Jones, Shirley Clay, Sidney de Paris (tpt); Gene Simon, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Talcott Reeves (gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms); Harlan Lattimore (vcl)*
 - *Rust*3: Reunald Jones-Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v*
 - *Rust*4,*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v*

Solos ad-lib:

19202: *BM o-tbn 8*
 19203: *?SC m-tpt 1+8*
 19204: *DR sop 8*
 19205: *no instrumental solos*

028 LIL ARMSTRONG AND HER SWING BAND New York, Jul. 23, 1937
 Lil Armstrong – voc, ldr;
 Shirley Clay – tpt;
 Buster Bailey – clt; Prince Robinson – ten;
 James Sherman – pno; Arnold Adams – gtr; Wellman Braud – sbs; Manzie Johnson – dms
 62442-A Lindy Hop Dec 1388, Chronological Classics 564
 62443-A When I Went Back Home Dec 1388, Chronological Classics 564
 62444-A Let’s Call It Love Dec 1502, Chronological Classics 564
 62445-A You Mean So Much To Me Dec 1502, Chronological Classics 564
Composer credits: 62442 (Armstrong – Avon); 62443 (Armstrong – Avon); 62444 (Armstrong – Matthews); 62445 (Jackson)

A whole year from Johnson's last recording session with the Redman band – Sid Catlett had replaced him with there – we have Manzie Johnson with Lil Armstrong's Band, while leading an un-recorded working band at the Palace Ballroom, New York. And he sports the same hard-driving press-rolls on his snare drum plus bass drum. For the piano solos he switches over to the hi-hat, as well as for the tenor sax.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Shirley Clay (tp); Buster Bailey (cl); Prince Robinson (ts); James Sherman (p); Arnold Adams (g); Wellman Braud (b); Manzie Johnson (dm)*

- *Rust*2, *3, *4, *6: Shirley Clay (tpt); Buster Bailey (clt); Prince Robinson (ten); James Sherman (pno); Arnold Adams (gtr); Wellman Braud (sbs); Manzie Johnson (dms); Lil Armstrong (vcl)*

Solos ad-lib:

62442: LA voc+BB clt 16; PR ten 16; LA voc+BB clt 16; SC o-tpt 16; LA voc+BB clt 16; JS pno 16; SC o-tpt+ens 32; PR ten 14; WB sbs 2; PR ten+ens 8; SC o-tpt+ens 8

62443: LA voc+ens obl 32; PR ten 16; SC o-tpt 8; PR ten 8; JS pno 16; BB clt 16; LA voc+ens 16

62444: SC o-tpt+ens 4; LA voc+ens obl 32; SC o-tpt 1+16; BB clt 1+8; SC o-tpt 1+8; LA voc+ens obl 8; SC o-tpt+ens 1+4; LA voc+ens 4

62445: JS pno 4; BB clt 32; LA voc+BB clt obl 32; SC o-tpt 32; JS pno 32; PR ten 2+16; LA voc 16

029 WILLIE BRYANT AND HIS ORCHESTRA

New York,

Apr. 06, 1938

Willie Bryant – voc, ldr;

Robert Williams, Gene Prince, Reunald Jones – tpt;

Sandy Watson, Jimmy Archey, Eli Robinson – tbn;

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

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

63558-A On The Alamo

Dec 1772,

on www.archive.org

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

Dec 1881,

on www.archive.org

63560-A You're Gonna Lose Your Gal

Dec 1881,

on www.archive.org

63561-A Neglected

Dec 1772,

on www.archive.org

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

63561 (Johnny Marks – Joe Davis)

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

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

63559: SW pno 2

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

63561: no instrumental solos

030 TOMMY LADNIER AND HIS ORCHESTRA

New York,

Nov. 28, 1938

Tommy Ladnier – tpt, ldr;

Sidney Bechet – clt, sop; Mezz Mezzrow – clt, ten;

Cliff Jackson – pno; Teddy Bunn – gtr, Elmer James – sbs; Manzie Johnson – dms

030318-1 Ja Da

BB B-10086,

Chronological Classics 608

030319-1 Really The Blues

BB B-10089,

Chronological Classics 608

030320-1 When You And I Were Young, Maggie

BB B-10089,

Chronological Classics 608

030321-1 Weary Blues

BB B-10086,

Chronological Classics 608

Composer credits: 030318 (Carleton); 030319 (Mezzrow); 030320 (Johnson – Butterfield); 030321 (Matthews)

Famous French jazz critic of the 1930s and 1940s Hugues Panassié had found Tommy Ladnier, much respected New Orleans trumpet player in Harlem in the late 1920s (solo trumpeter with the Fletcher Henderson Band), in a bad state in upstate New York. He was brought back to New York and Panassié organized a few recording dates with Bechet, Ladnier's good companion from the early 1930s, and others. This is the second of these sessions, the only one with Cliff Jackson on piano.

Panassié obviously had an austere influence on the proceedings in the studio and determined the style of performance by his own taste.

Thus, we find a loosely performing band with much swing and New Orleanian free ensemble improvisation, with Bechet often taking over lead functions, a very moderate and restrained Tommy Ladnier, and an almost un-audible Mezz Mezzrow.

The first title includes the only solo by Cliff Jackson in his common personal stride style. Teddy Bunn has the introduction to the very beautiful 'Really The Blues', the theme of it being introduced in harmony by the two clarinets of Bechet – playing lead – and Mezzrow, with Ladnier's muted trumpet completing the sound. Manzie Johnson adds a strong rhythm with his press-rolls.

Mezzrow certainly is questionable on his tenor sax while Bechet is in top form. The last title 'Weary Blues' then has nice drum breaks by

Johnson in both A-strains and very fine ensemble improvisation throughout, with Ladnier a bit shaky, but Bechet reigning the performance. This is some sort of “late” New Orleans Jazz played by two “seniors” of the style, together with some “young lions”, hailing from the swing side of jazz.

Manzie Johnson obviously feels obliged here to some sort of “archetypal” New Orleans drumming, as his press-rolls are less swinging and driving as they are with the Don Redman Band. He sticks to the snare drum cum bass drum for the entire recording session.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Tommy Ladnier (tp); Sidney Bechet (cl & ss); Mezz Mezzrow (cl & ts); Cliff Jackson (p); Teddy Bunn (g); Elmer James (b); Manzie Johnson (dm)*

- *Rust*2, *3, *4, *6: Tommy Ladnier (tpt); Sidney Bechet (clt, sop); Mezz Mezzrow (clt, ten); Cliff Jackson (pno); Teddy Bunn (gtr); Elmer James (sbs); Manzie Johnson (dms)*

Solos ad-lib:

030318: *SB sop+ens 16 + 16; CJ pno 16; TB gtr 16; TL m-tpt 1+16 + 16; MM ten 16; SB clt+ens 16 + 16*

030319: *TB gtr 4; TL o-tpt+ens 12; MM+SB clt 12; TL m-tpt 12; SB sop+ens 12 + 12*

030320: *SB sop+ens 32; TL o-tpt+ens 32; MM ten+ens 32; SB clt+ens 32*

030321: *MJ dms 1+1 + 1+1; SB clt+ens 16 + 16; TL o-tpt+ens 16 + 16 + 16*

031 MEZZROW - LADNIER QUINTET

New York,

Dec. 19, 1938

Tommy Ladnier – tpt, ldr; Mezz Mezzrow – clt;
Teddy Bunn – gtr; Pops Foster – sbs; Manzie Johnson – dms;
Teddy Bunn – voc (7,8)

030450-1	Royal Garden Blues	BB B-10087,	Chronological Classics 694
030450-2	Royal Garden Blues	BB uniss 78,	RCA B&W PM 45728 (LP)
030451-1	Everybody Loves My Baby	BB B-10090,	Chronological Classics 694
030451-2	Everybody Loves My Baby	BB uniss 78,	RCA B&W PM 45728 (LP)
030452-1	I Ain't Gonna Give Nobody None O' This Jelly Roll	BB B-10090,	Chronological Classics 694
030452-2	I Ain't Gonna Give Nobody None O' This Jelly Roll	BB uniss 78,	RCA B&W PM 45728 (LP)
030453-1	If You See Me Comin'	BB B-10087,	Chronological Classics 694
030453-2	If You See Me Comin'	BB uniss 78,	RCA B&W PM 45728 (LP)
030454-1	Gettin' Together	BB uniss 78,	RCA B&W PM 45728 (LP)
030454-2	Gettin' Together	BB B-10088,	Chronological Classics 694

Composer credits: 030450 (Spencer and Clarence Williams); 030451 (Spencer and Clarence Williams); 030452 (Spencer and Clarence Williams); 030453 (T. Bunn – M.Mezzrow); 030454 (M. Mezzrow)

This is one of the famous recording sessions organized and “supervised” by French Jazz-Critic Hugues Panassié in New York, intended to recreate New Orleans music (see also session 027 above). It is my personal opinion, that this aim was missed at large. There only participated too few original New Orleans musicians – who still could be found in New York at this time – and the amateurish white clarinet player named ‘Mezz’ Mezzrow as leading musician was a nothing but a bad joke. Thus, the results of this intension are at least very questionable.

The drummer at this session was Manzie Johnson, again. I assume, because he was still executing press-roll drumming like they did in New Orleans, while most other drummers in New York were mostly working with cymbals at this time. Johnson uses sticks in the first three tunes and brushes in the later ones.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Tommy Ladnier (tp); Mezz Mezzrow (cl); Teddy Bunn (g & vo); Pops Foster (b); Manzie Johnson (dm)*

- *Rust*2, *3, *4, *6: Tommy Ladnier (tpt); Mezz Mezzrow (clt); Teddy Bunn (gtr, vcl); Pops Foster (sbs); Manzie Johnson (dms)*

Solos ad-lib:

030450: *TL o-tpt 1; MM clt 3; TL o-tpt 4; MM clt 12 + 12; TL o-tpt 12 + 12; TB gtr 12*

030451: *MM clt 32; TL o-tpt+MM clt obl 2+32*

030452: *TL o-tpt 2; MM clt 32; PF sbs 1; MJ dms 1 + 1+1*

030453: *TB gtr 4; TB voc+ens obl 12; TB gtr 12; MM clt 2+12; TL o-tpt 2+12*

030454: *TB gtr 4; TB gtr 12 + 12; MM clt 12 + 12; TL o-tpt 12*

Discernible differences of takes:

030450-1: *Last chorus (ens): M. Johnson plays crash cymbal on afterbeats for first six bars of chorus*

030450-2: *Last chorus (ens): M. Johnson keeps on playing snare drum rolls (no crash cymbal)*

030451-1: *Last chorus (ens): M. Johnson plays press-rolls with rim-shots on afterbeats for whole chorus*

030451-2: *Last chorus (ens): M. Johnson plays crash cymbal in ride manner for first eighteen bars of chorus*

030452-1: *First chorus: M. Johnson does not play breaks in last 8 bars of chorus*

030452-2: *First chorus: M. Johnson plays one-bar breaks in bars 26 and 28 of chorus*

030453-1: *Second chorus (gtr): Mezzrow plays a two-bars upbeat into his subsequent clarinet solo*

030453-2: *Second chorus (gtr): Mezzrow plays no upbeat into his subsequent clarinet solo*

030454-1: *Guitar intro: 1 half-note bb, 1 eight-note f, 3 syncopated quarter-notes db-d-Bb, 1 half-note F*

030454-2: *Guitar intro: a succession 4 eighth-triplets f-g-f plus succeeding quarter-note e/eb/d etc.*

032 DON REDMAN AND HIS ORCHESTRA

New York,

Jan. 17, 1940

Don Redman – alt, voc, arr, dir;
Tom Stevenson, Otis Johnson, Al Killian – tpt;
Claude Jones, Gene Simon – tbn;
Scoville Brown, Tapley Lewis, Edward Inge – alt, clt, bar; Robert Carroll – ten;
Nicholas Rodriguez – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
Don Redman – voc (1); Bootsie Garrison – voc (2)

045946-1 or -2	You Ain't Nowhere	BB B-10615,	Chronological Classics 649
045947-1	About Rip Van Winkle	BB B-10615,	Chronological Classics 649
045948-1	Shim-Me-Sha-Wobble	BB B-10765,	Chronological Classics 649
045949-1	Chant Of The Weed	BB B-10765,	Chronological Classics 649
045949-2	Chant Of The Weed	Vic uniss 78,	RCA B&W NL 89161 (LP)

Composer credits: 045946 (L. Jordan – Don Redman); 045947 (Redman – Lawrence - Milton); 045948 (Williams); 045949 (Redman)

Remco Plas of Haarlem, the Netherlands, (what a fitting city for him to live in) pointed me to the fact that this session 029 is part of the Chronological (sic) Classics CD 649! Sorry, my fault! And thanks to Remco! This is what I had written before: “Obviously, there was no room left on the three Chronological (sic) Classics CDs dedicated to Don Redman. But when the Chronological Classics people compiled three CDs of “Complementary Tracks” (as Chronological Classics 24 – CD1, CD2, bonus CD) with titles forgotten or left-over from the c. 965 CDs they have issued, they included seven Don Redman titles from 1943 and 1946 (sessions 032 and 033 below), but not these very titles of 1940 above. They simply did not want to or forgot. This is the reason not to be able to give a valid CD number.” A big apology to the Chronological Classics people and an immense eulogy for their colossal work from the author of these sides!! The missing CD 649 notes you find above at their correct place.

The jazz content of the first two titles is minimal, but ‘Shim-Me-Sha-Wobble’, an early Spencer Williams piano composition from the ragtime era, sounds very modern, swinging and romping. The last title, ‘Chant Of The Weed’, Don Redman’s theme song for his whole band career, is recreated with the master soloing throughout (see session 002).

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Tom Stevenson, Otis Johnson, Al Killian (tp); Claude Jones, Gene Simon (tb); Don Redman, Scoville Brown, Henry Smith, Tapley Lewis, Edward Inge, Robert Carroll (s); Nicholas Rodriguez (p); Bob Lessey (g); Bob Ysaguirre (b); Manzie Johnson (dm)

- Rust*2: Tom Stevenson, Otis Johnson, Al Killian (tpt); Claude Jones, Gene Simon (tbn); Don Redman (clt, alt, vcl, ldr); Scoville Brown, Tapley Lewis, Edward Inge (alt); Robert Carroll (ten); Nicholas Rodriguez (pno); Bob Lessey (gtr); Clarence Ysaguirre (sbs); Manzie Johnson (dms); Bootsie Garrison (vcl)

- Rust*3: Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Don Redman -cl -as -v -ldr; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie Garrison -v. This personnel is from the Victor files; Mr. Johnny Simmen says Buster Smith is present and plays the alto saxophone solo on the first side.

- Rust*4: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie Garrison -v. This personnel is from the Victor files; Mr. Johnny Simmen says Buster Smith is present and plays the alto saxophone solo on the first side.

- Rust*6: Don Redman -cl -ss -as -v -dir; Tom Stevenson -Otis Johnson -Al Killian -t; Claude Jones -Gene Simon -tb; Scoville Brown -Tapley Lewis -Edward Inge -as; Robert Carroll -ts; Nicholas Rodriguez -p; Bob Lessey -g; Bob Ysaguirre -sb; Manzie Johnson -d; Bootsie Garrison -v.

Solos ad-lib:

045946: DR alt 8 + 2 + 3 + 3 + 3; DR alt 8; AK o-tpt 8 (Mr. Johnny Simmen says Buster Smith is present and plays the alto saxophone solo on the first side.)

045947-1: DR alt 8; AK o-tpt 2+6; AK m-tpt 8

045948-1: NR pno 4; DR alt 2+16+4; RC ten 4; AK o-tpt 4

045949: DR alt 12; DR alt 16

Discernible differences of takes:

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

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

033 LIL ARMSTRONG AND HER DIXIELANDERS

New York,

Mar. 18, 1940

Jonah Jones – tpt;

Don Stoval – alt; Russell Johns – ten;

Lil Armstrong – pno; Wellman Braud – sbs; Manzie Johnson – dms;

Midge Williams – voc (3); Hilda Rogers – voc (4)

67331-A Sixth Street

Dec 7739,

Chronological Classics 564

67332-A Riffin’ The Blues

Dec 7803,

Chronological Classics 564

67333-A Why Is A Good Man So Hard To Find?

Dec 7803,

Chronological Classics 564

67334-A My Secret Flame

Dec 7739,

Chronological Classics 564

Composer credits: 67331 (Fitzpatrick); 67332 (Fitzpatrick); 67333 (Davis); 67334 (Armstrong - Avon)

Here is Manzie Johnson again with one of Lil Hardin-Armstrong’s recording bands. These four sides are a little un-eventful, I would say. And Lil Armstrong drags on the piano. But Jonah Jones is fantastic, perhaps a bit below his usual performance at the time, but certainly the best player on these sides. Don Stoval is very good but seems to be un-inspired, while Russell Johns is a big surprise for me. Very good, indeed! Where is he from? This is his only appearance in all Rusts! Manzie Johnson sounds somewhat rough without a big band in front of him, and he lacks some smoothness, just like at his other appearance with Lil Armstrong. But he still has his own style as before.

Both girl singers are a pleasure to hear.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Jonah Jones (tp); Russell Jones (ts); Lil Armstrong (p); Wellman Braud (b); Manzie Johnson (dm); Midge Williams, Hilda Rogers (vo)

- Rust*2, *3, *4, *6: Jonah Jones (tpt); Don Stoval (alt); Russell Johns (ten); Lil Armstrong (pno); Wellman Braud (sbs); Manzie Johnson (dms); Midge Williams (vcl); Hilda Rogers (vcl)

Solos ad-lib:

67331: MJ dms 1+1+1+1+1; RJ ten 12; DS alt 12 + 8; JJ o-tpt 12 + 12 + 12 + 12 + 12+4

67332: JJ o-tpt 4; DS alt 12 + 12; RJ ten 12 + 12; LA pno 10; MJ dms 2; JJ o-tpt 12

67333: MW voc 32; DS alt 16; MW voc 16

67334: HR voc 32; SC m-tpt 2+16; RJ ten 8; HR voc 8

034 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

New York,

Sep. 13, 1941

Charlie Shavers – tpt; Sidney Bechet – clt, sop;

Willie ‘The Lion’ Smith – pno; Everett Barksdale – gtr; Wellman Braud – sbs; Manzie Johnson – dms

067791-1 I’m Coming, Virginia

Vic uniss 78,

Media 7 MJCD 127

067791-2 I’m Coming, Virginia

Vic 27904,

Chronological Classics 638

067792-1 Limehouse Blues

Vic 27600,

Chronological Classics 638

067793-1	Georgia Cabin	Vic 27904,	Chronological Classics 638
067793-2	Georgia Cabin	Vic uniss 78,	Media 7 MJCD 127
067794-1	Texas Moaner	Vic 27600,	Chronological Classics 638
067794-2	Texas Moaner	Vic uniss 78,	Media 7 MJCD 127

Composer credits: 067791 (W.M. Cook – D. Heywood); 067792 (P. Braham); 067793 (S. Bechet – M. Karoley); 067794 (F. Barnes – C. Williams)

Oh, Gee, that's fantastic music that I haven't heard for some years. Bechet is not my best friend, I have to admit. But he is really great here, one of the top giants of jazz. And he is accompanied by a most elegant and musical, mature and mellow Charlie Shavers. (Listen, how Shavers uses the baroque "sequence" when guiding his melodies through the changes! Wonderful!) And then there's Willie "The Lion" Smith! He is much farther than Fats Waller and James P. Johnson ever were, I feel. He knows and does all that is possible to secure a harmonic foundation for the wind instruments and still performs in his very own stride style, distinctive and un-mistakable. And then there is a wonderful rhythm section of a retained Everett Barksdale on guitar, a massive swinging bass played by New Orleanian Wellman Braud, and a soft Manzie Johnson on drums, brushes mostly.

Notes:

- Ch. Delaunay, *New Hot Discography*: Charlie Shavers (tp); Sidney Bechet (cl & ss); Willie "The Lion" Smith (p); Everett Barksdale (g); Wellman Braud (b); Manzie Johnson (dm)

- Willie "The Lion" Smith/ George Hoefer, *Music On My Mind*: Charlie Shavers, trumpet; Sidney Bechet, clarinet and soprano saxophone; Smith, piano; Everett Barksdale, guitar; Wellman Braud, bass; Manzie Johnson, drums

- Rust*2,*3,*4,*6: Charlie Shavers (tp); Sidney Bechet (cl, sop); Willie "The Lion" Smith (pno); Everett Barksdale (gtr); Wellman Braud (sbs); Manzie Johnson (dms)

- Willie "The Lion" Smith/ George Hoefer, *Music On My Mind*: "Sidney (Bechet) showed up on St. Nicholas Avenue with another deal. He opened with, "Lion, we are going to make a record. No singers, just you and me, and Barksdale!" Before I know it I'm back in Sidney's basement apartment around a jug – not brandy, but that same old hooch (corn whisky) and we are rehearsing a tune called 'Strange Fruit' over and over again.

Notable differences of takes:

067791-1:	Second beat in last bar of last chorus: a soft bass-drum stroke. Band finishes on first beat of last bar!
067791-2:	Second beat in last bar of last chorus: a guitar F, then a soft bass-drum stroke. Band finishes on first beat of last bar!
067793-1:	Second beat in last bar of last chorus: a soft stroke on closed high-hat cymbal. Band finishes on first beat of last bar!
067793-2:	Second beat in last bar of last chorus: a soft piano Eb. Band finishes on first beat of last bar!
067794-1:	Last bar of second chorus: last phrase of trumpet is: c-bb-g-C
067794-2:	Last bar of second chorus: last phrase of trumpet is: eb-Bb-c-eb-eb-eb

035 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

New York,

Oct. 14, 1941

Henry Goodwin – tpt; Vic Dickenson – tbn; Sidney Bechet – sop, ldr;
Don Donaldson – pno; Ernest Williamson – sbs; Manzie Johnson – dms;
Vic Dickenson – voc (1,2,3); Henry Goodwin – laughing (8)

066784-1	Rip Up The Joint	Vic 27663,	Chronological Classics 638
066785-1	Suey	Vic 20-3120,	Chronological Classics 638
066785-2	Suey	Vic uniss 78	
066786-1	Blues In The Air	Vic 20-1510,	Chronological Classics 860
066786-2	Blues In The Air	Vic uniss 78	
066787-1	The Mooche	Vic uniss 78	
066787-2	The Mooche	Vic 20-1510,	Chronological Classics 860
066788-1	Laughin' In Rhythm	Vic 27663,	Chronological Classics 860

Composer credits: 066784 (Palmer – Silver); 066785 (S. Bechet – J.D. Reid); 066786 (Sidney Bechet); 066787 (Ellington – Mills); 066788 (Sidney Bechet)

Now, this is what Sidney Bechet did when asked for New Orleans music (re the band name!)! It certainly is not New Orleans music at all, but it is some un-common – weird? – swing-music in arranged form. The first title 'Rip Up The Joint' is a 32-bars AABA riff tune with trombonist Dickenson singing. 'Suey' again is a 32-bars AABA pop tune with some vocals by Dickenson again, and some scored riffs behind Bechet's solo. 'Bues In The Air' and 'The Mooche' are compositions with 16-bars verses and blues-choruses. Strangely, many scored parts are unison. It is strange that Vic Dickenson is mainly used as singer, and there are only short parts given to him on muted trombone. And there is a pianist without a left hand and without the ability to give the band a chordal support. The bassist is acceptable, and the drummer – Manzie Johnson – presents hard backbeats on the snare drum, occasional hi-hat, and brushes on the snare.

Oh yes, and this strange music makes trumpeter Henry Goodwin laugh the most part of the last number.

Notes:

- Ch. Delaunay, *New Hot Discography*: Henry Goodwin (tp); Vic Dickenson (tb); Sidney Bechet (cl & ss); Don Donaldson (p); Ernest Williamson (b); Manzie Johnson (dm)

- Rust*2,*4,*6: Henry Goodwin (tp; laughing); Vic Dickenson (tbn, vel); Sidney Bechet (cl, sop); Don Donaldson (pno); Ernest Williamson (sbs); Manzie Johnson (dms)

- Rust*3: Henry Goodwin -t -laughing; Vic Dickenson -tb -v; Sidney Bechet -cl -ss; Don Donaldson -p; Ernest Williamson -sb; Manzie Johnson -d; vocal chorus by the band

Solos ad-lib:

066784:	<u>MJ dms 2</u> ; VD+choir voc 30; HG o-tpt+ens 2+2+2+2+2+2; SB sop 32; VD voc 8
066785:	DD pno 4; VD voc 30; SB sop 4 + 32
066786:	DD pno 4; VD o-tbn 2 + 2; SB sop 16; HG m-tpt 12; SB sop 2 + 2 + 2
066787:	<u>MJ dms 2</u> ; VD m-tbn 2 + 2 + 2 + 2; HG m-tpt 8; VD m-tbn 2 + 2; <u>MJ dms 2</u> ; DD pno 4; VD m-tbn 2; HG m-tpt 2
066788:	SB sop 4; HG laughing 6+6+6+6+6; SB sop 32; HG laughing 7 + 7 + 7

Notable differences of takes:

066785-1:	Coda: the four-bars figure of sop-tpt-tbn-pno-voc is accompanied by Manzie Johnson on cha-ba-dah hi-hat
066785-2:	Coda: the four-bars figure of sop-tpt-tbn-pno-voc is un-accompanied
066786-1:	First blues-chorus, first trombone break: V. Dickenson starts with 3 eighth-notes Bb-Bb-Bb, 2 quarter-notes Bb-Ab; 1 eighth-note Gb, 1 half-note Eb
066786-2:	First blues-chorus, first trombone break: V. Dickenson starts with 3 eighth-notes A-Bb-Gb, 1 dotted quarter-note F; 1 eighth-note Eb, 1 dotted quarter-note Bb, 1 eighth-note C, 1 half-note Eb

- 066787-1: *First chorus, first trombone break: 5 eighth-notes Eb-F-Gb-Gb-Eb, 1 half-note Gb, 2 sixteenth-note F-F, 1 quarter-note Eb*
- 066787-2: *First chorus, first trombone break: 6 eighth-notes Eb-Eb-F-Gb-Gb-Eb, 1 eighth-pause; 1 eighth-note F, 1 half-note Gb, 2 eighth-notes F-Eb*



036 SIDNEY BECHET BLUE NOTE JAZZMEN

Sidney DeParis – tpt; Vic Dickenson – tbn; Sidney Bechet – sop, clt, ldr;
Art Hodes – pno; Pops Foster – sbs; Manzie Johnson – dms

New York,

Dec. 20, 1944

BN 206-1	St. Louis Blues	BN 44,	Mosaic MR6-110 (LP)
BN 207-0	Jazz Me Blues	BN uniss,	Mosaic MR6-110 (LP)
BN 207-3	Jazz Me Blues	BN 44,	Mosaic MR6-110 (LP)
BN 208-0	Blue Horizon	BN 43,	Mosaic MR6-110 (LP)
BN 209-0	Muskrat Ramble	BN 43,	Mosaic MR6-110 (LP)

037 SIDNEY BECHET AND HIS HOT SIX

Sidney de Paris – tpt; Jimmy Archey – tbn; Sidney Bechet – sop, ldr;
Don Kirkpatrick – pno; Pops Foster – sbs; Manzie Johnson – dms

New York,

Nov. 05, 1951

BN 416-3	Original Dixieland One Step	BN BLP 7020,	Mosaic MR6-110 (LP)
BN 417-0	Avalon	BN BLP 7020,	Mosaic MR6-110 (LP)
BN 418-1	That's A Plenty	BN BLP 7020,	Mosaic MR6-110 (LP)
BN 419-0	Blues My Naughty Sweetie Gives To Me	BN BLP 7020,	Mosaic MR6-110 (LP)
BN 419-1	Blues My Naughty Sweetie Gives To Me	BN uniss,	Mosaic MR6-110 (LP)
BN 420-0	Ballin' The Jack	BN uniss,	Mosaic MR6-110 (LP)
BN 420-1	Ballin' The Jack	BN BLP 7020,	Mosaic MR6-110 (LP)
BN 421-0	There'll Be Some Changes Made	BN uniss,	Mosaic MR6-110 (LP)
BN 421-1	There'll Be Some Changes Made	BN BLP 7020,	Mosaic MR6-110 (LP)

K. - B. Rau
09-03-2026
17-03-2026