

THE RECORDINGS OF GREELY WALTON

A Tentative Personello-Discography

WALTON, Greely; tenor sax, baritone sax, clarinet, flute

Born: Mobile, Alabama, 4th October 1904; Died: 9th October 1993

Violin at the age of 12. Attended school in St. Louis and Pittsburgh, then musical studies at University of Pittsburgh, switched to tenor sax. With Elmer Snbowden (1926), Henri Saparo (1927-28), Benny Carter (1929), then with Luis Russell from 1930, remained to work under Louis Armstrong until 1937. With Vernon Andrade and his Renaissance Orchestra from 1938. Briefly with Horace Henderson from September 1941, then (on baritone sax) with Cootie Williams (1942-43), Cab Calloway (1943-45). Conductor for the Ink Spots Show (1945-47), then with Marcellino Guerra's Afro-Cuban Band in 1947 and 1948 – during this period also doubled with Noble Sissle's Band at the Diamond Horseshoe. From 1948 worked for several years with Sy Oliver doing pilot radio and television shows, recordings, etc. Taught flute during the early 1950s, in 1955, after the death of his wife, he gave up playing. During the 1960s worked for a New York brokerage company.

STYLISTICS

STYLE

Stylistically, Greely Walton got into prominence when joining the Luis Russell band, replacing tenorist Teddy Hill. Hill suffered from not being a hot soloist, and thus Walton contributes a hot, swinging staccato tenor style in a reduced Coleman Hawkins manner.

TONE

Slim, not very voluminous tone.

VIBRATO

Walton cultivates a medium fast vibrato with a moderate altitude of oscillation.

TIME

Walton shows a strict forward time in Playing, with swing and drive.

PHRASING

His phrasing is rather simple, rhythmically not very elaborate, and of little tension.

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

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

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

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

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

At this point I have to remind everybody interested in this project that certainly Brian Rust, Godrich/Dixon and a lot of other discographers certainly have their unmeasurable merits, but they have also accumulated a lot of wrong and even ridiculous data concerning the personnels in early jazz. This fact has to make us – and all readers and listeners - very careful when taking their personnels for granted and to doubt everything not positively documented! This also means that some audio-memory you might have in your brains may be founded only on Rust or others and not on actuality and might therefore simply be wrong. If so, we ask you to rethink along the lines shown here and maybe

come up with a completely new view on a specific matter. Without any doubt this all does also concern myself, which certainly means that I do not pretend to be right in all my identifications. But I hope that in places where I am wrong, this attempt may at last be a hint to a better or final solution.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

For Greely Walton's biography see "Greely Walton's Life Story" as told to David Griffith in 'Storyville 107'.

GREELY WALTON

ELITE SERENADERS, 1926 – Renaissance Ballroom for six months: Archie Johnson, Jimmy Cole (later Emerson Dickerson) – tpt; Paul Butler (later Joe Williams) – tbn; Joe Eldridge, Joe Thomas – alt; Greely Walton – ten; Skinny Brown – pno; Horace Thomas – bjo, gtr; -- Waterhouse – bbs; Herman Goldstein – dms

001 TE ROY WILLIAMS AND HIS ORCHESTRA

New York,

May 25, 1927

Rex Stewart – cnt; *Te Roy Williams* – tbn;

Joe Garland – alt, clt; (*Greely Walton*) – ten, clt;

Freddy Johnson – pno; *Elmer Snowden* – bjo; *Bob Ysaguirre* – bbs; *Walter Johnson* – dms;

Teddy Nixon – arr

144214-2 Oh! Malinda

Har 439-H,

Frog DGF 38

144215-3 Lindbergh Hop

Har 439-H,

Frog DGF 38

composer credits: 144214 (Razaf and Johnson); 144215 (Snowden and Nixon)

As you may read below in the notes, this was Elmer Snowden's Nest Club Band. How it came to be re-named after the trombonist is a miracle nobody can explain.

For many years now, the trumpet player on this session has been a matter of discussion, beginning with Walter C. Allen's notice in Storyville 21 (see below). I remember that I assumed this player to be Tommy Ladnier when I first heard these sides on the IAJRC 12 LP. And it is interesting to see that Rust immediately changed his personnel according to Allen's note. Most interesting for me is the note of VJM 169 (see below) which cites a participant of this session – Bob Ysaguirre – claiming it was Rex Stewart, yet. When listening it becomes apparent that the trumpet certainly is not far from Ed Allen, but this certainly is not Allen's tone and vibrato. As I have got to know Rex Stewart's development into a fine trumpet player in the Armstrong mould after Louis' arrival in New York, I would also think that he could be able to play in such a southern style after some years of gigging in Harlem. Accordingly, I would opt for Stewart.

Te Roy Williams was not the bandleader, and it is an unsolved question how he could be put as bandleader on the record label.

Joe Garland was a player of all the saxophones. Performing mostly on tenor sax in later years he was mainly engaged as an alto sax man cum clarinetist in the twenties. I therefore think that he is on alto here and that he is the clarinet soloist (see also Chick Webb's Jungle Band session, where Garland is on alto and clarinet, and not Louis Jordan!). He can be heard in an alto break just after the tenor solo in A3 of 'Oh! Malinda'.

It is definitely known that Prince Robinson arrived at exactly this recording date in Rio de Janeiro as part of the Leon Abbey band (Storyville 73, p.8). Thus, Robinson – who was a tenor player and clarinetist throughout – cannot be present. The tenor solo spots do affirm exactly this fact! But then, who is the tenor player in A3 of the first title? He is a player below Robinson's level! He may also be found playing with the Okeh Melody Stars. At last it has to be stated that other than Walter Allen's suggestion there only are two reed men on this session! ADDITION 16-01-2023: - Storyville 107-169: Greely Walton: "I did record with Elmer Snowden on Victor." (ca. 1929)! OK, this recording is not Victor, but this is a recording of a decided Elmer Snowden band – when carrying their real name! – and Walton was a young man and might well have remembered wrongly after 55 years. And: there are no Victor recordings known of Elmer Snowden, except for the unissued 'Six Scrambled Eggs' sides of Apr. 18, 1929! Yet: the above 14-bars tenor sax solo in the first title is not decidedly recognisable as of Walton origin, although the possibility might readily persist. With Prince Robinson shortly gone to South America, Walton might have been a suited substitute for Snowden. The "academic" even tenor tone might well be Walton's as known from the Luis Russell recordings. Freddie Johnson is on piano, but I wonder why Rust lists a second pianist who is heard nowhere.

Snowden is the bandleader anyhow, and he plays his banjo in his very own strumming way.

Bob Ysaguirre of early Armand Piron and later Don Redman fame obviously is the tuba player, and Walter Johnson – who later, with Fletcher Henderson, "invented" the modern jazz style of drumming – is heard in his first recording session, playing quite "old-fashioned". Teddy Nixon, Fletcher Henderson's trombonist of 1923/24, is said to be the arranger of these titles.

Notes:

- Rust*2: ? Rex Stewart – cnt; Te Roy Williams – tbn; Prince Robinson – clt; Joe Garland – clt, ten; Freddie Johnson and another – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson – dms

- Rust*3,*4: Ed Allen – c; Te Roy Williams – tb-ldr; Prince Robinson – cl; unknown – cl-as; Joe Garland – cl-ts; Freddie Johnson and another – p; Elmer Snowden – bj; Bob Ysaguirre – bb; Walter Johnson – d.

- Rust*6: Ed Allen, c; Te Roy Williams, tbn; Prince Robinson, cl, as; Joe Garland, cl, ts; Freddie Johnson, and another, p; Elmer Snowden, bj; Bob Ysaguirre, bb; Walter Johnson, d.

- IAJRC 12, cover text: Snowden: "Te Roy Williams was my trombone player, who was on notice when this record was made. ... This was my Nest Club Band, and to this day, I can't figure out how his name got on the label."

- Storyville 21, p.112: "In Jazz Information, Vol.2 No.2 there appeared a photo of the Elmer Snowden Orchestra at the Nest Club in '1925'. The personnel was Rex Stewart (cnt), TeRoy Williams (tbn), Joe Garland and Prince Robinson (saxes), Freddie Johnson (pno), Elmer Snowden (bjo), Bob Ysaguirre (bbs) and Walter Johnson (dms). So far so good. But in a copy of Melody Maker in 1942 (?) someone preposed that this personnel applied to the Te Roy Williams recordings on Harmony 439-H: Oh! Malinda (Razaf and Johnson) / Lindbergh Hop (Nixon and Snowden). Since that time, this personnel has come to be accepted by Rust and everyone else, with absolutely no corroboration or foundation, purely as the result of someone's suggestion. It seems time to set the record straight. By this time, even Elmer Snowden believes that this is the correct personnel, probably because someone showed him 'the book'. (But did that someone actually play him the record ???) I have a fine copy of the record, and on listening, the instrumentation appears to be: trumpet, trombone, three clarinets

and saxes, piano, banjo, tuba and drums. The trumpeter, to my ears, is Ed Allen and nothing at all like Rex Stewart. I admit that I am not certain of all the facets of Rex's style, but I do know my Ed Allen from his Clarence Williams work, and Rex never played in that lovely 'singing' style or with that tone. The trombone, apparently, is Te Roy Williams, for obvious reasons. One title being a band original, co-composed by Elmer Snowden, would indicate that his presence on banjo is a distinct possibility, but who 'Nixon' might be, and which particular 'Johnson' wrote 'Oh! Malinda', is something I do not know. Incidentally, is it not strange that as important a Harlem bandleader as Elmer Snowden never recorded under his own name?"

- VJM 169-19: "Juan Carlos Lopez (Spain) interviewed Bob Ysaguirre, Te Roy Williams' bass player, who was very insistent that it was Rex Stewart who plays cornet on the Te Roy Williams Harmony session (see Doctor Jazz Mag. #205, June 2009). The interview took place in 1979 together with Al Vollmer. Incidentally Richard Rains notes that 'Oh! Malinda' was recorded for Vocalion – but rejected – seven weeks earlier by ... Rex Stewart & His Orchestra! Coincidence?"

- Storyville 107-169: Greely Walton: "I did record with Elmer Snowden on Victor."

Structure of tunes:

144214-2 Oh Malinda Key of F / Bb / F Harmony 439-H
(Intro 8 bars ens)(A1 chorus 32 bars AABA RS m-cnt 16, JG clt 8, RS m-cnt 6, saxes 2)(Verse 8 bars RS o-cnt – saxes)(A2 Chorus 32 bars AABA saxes 16, TRW o-tbn 8, saxes 6, RS o-cnt 2 mod. to Bb)(B1 chorus AABA clts 14, ES bjo 2, FJ pno 8, clts 6, brass 2)(Bridge 2 bars brass mod. to F)(A3 chorus 32 bars AABA GW ten 14, JG alt 2, ens 16)(Coda 4 bars ens)

144215-3 Lindbergh Hop Key of Bb Harmony 439-H
(Intro 4 bars FJ pno - clts)(Verse 1 10 bars AA' clts)(Verse 2 10 bars AA' FJ pno – ens)(A1 chorus 16 bars AA' saxes)(A2 chorus 16 bars AA' RS o-cnt)(A3 chorus 16 bars AA' o-tbn)(Bridge 8 bars ens - RS o-cnt and JG clt breaks)(A4 chorus 16 bars AA' brass - clts)(A5 chorus 16 bars AA' ens RS o-cnt lead)(A6 chorus 16 bars AA' clts – brass 8, saxes – brass 8)(A7 chorus 16 bars AA' ens)(Coda 2 bars BY bbs – ens)

002 BESSIE SMITH

New York,

May 15, 1929

Bessie Smith – voc;

Ed Allen – cnt;

Garvin Bushell – alt; Greely Walton – ten;

Clarence Williams – pno; Cyrus St. Clair - bbs

W148533-2 I Got What It Takes (But It Breaks My Heart To Give It Away)

Col 14435-D,

Frog DGF 46

W148534-3 Nobody Knows You When You're Down And Out

Col 14451-D,

Frog DGF 46

Composer credits: W148533 (Jenkins and William); W148534 (Cox)

This certainly is Bessie Smith at her most impressive and persuading, and also most touching. Fantastic!

According to Al Vollmer (Storyville 51, Feb-Mar 1974) Greely Walton claims to play the tenor sax on this date with Bessie, and confirms Garvin Bushell as the alto player. Ed Allen is clearly present, as are Williams and St.Clair. And – can you imagine a more beautiful accompaniment to Bessie's performance than Ed Allen's here?

Notes:

- Mahony, Columbia 13/14000-D Series: Ed Allen, cnt; Garvin Bushell, alt (first title), ten (second title); Clarence Williams, pno; Cyrus St. Clair, tu are given as personnel for both sides, yet not marked as from the company files. KBR assumes these as not documented, but from the author's estimation.

- Storyville 25: Ed Allen (cnt); Garvin Bushell (alt); Greely Walton (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p287: Ed Allen (cnt); unknown (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen -c; Garvin Bushell -as and/or Arville Harris -ts; Clarence Williams -p; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen -c; Garvin Bushell -as; Greely Walton -ts; Clarence Williams -p; Cyrus St. Clair -bb.

- BGR*2: Ed Allen, cnt; Garvin Bushell, alt; Arville Harris, ten; Clarence Williams, pno; Cyrus St. Clair, bbs.

- BGR*3,*4: Ed Allen, c; Garvin Bushell, as; Greely Walton, ts; Clarence Williams, p; Cyrus St. Clair, bb.

Soloists ad-lib:

W148533: free ens 4; EA m-cnt+GW ten obl 16 + 32; free ens obl 32

W148534: free ens 4; EA m-cnt obl 16 + 18; EA m-cnt 10; ens chordal obl 18

003 WILTON CRAWLEY AND HIS ORCHESTRA

New York,

Oct. 03, 1929

Wilton Crawley – clt, voc;

Henry Red Allen – tpt; unknown – tbn;

Charlie Holmes – alt; (Greely Walton) – ten;

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

56747-2 Snake Hip Dance

Vic V-38094,

Jazz Oracle BDW 8020

56748-2 She's Driving Me Wild

Vic V-38094,

Jazz Oracle BDW 8020

Wilton Crawley in very uncomfortable company with a couple of juvenile stars of the Harlem scene, but Crawley manages to keep them under his control. (Wouldn't it have been much better to leave him out?) And he concentrates on his hokum stuff.

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

Notes:

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

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

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

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

Soloists ad-lib:

56747: HRA o-tpt 8; WC clt 7; HRA 8; HRA o-tpt+WC clt 8; WC voc+CH alt obl 32; WC clt+ ens obl 32+4

56748: WC clt+ens obl 32; WC voc+CH alt obl 30; WC clt+ens obl 24; WC voc+ens obl 6; HRA o-tpt 2; WC clt 24; WC clt+ens obl 8+4

004 JACK PURVIS AND HIS ORCHESTRA

New York,

May 01, 1930

Jack Purvis – tpt; J.C. Higginbotham – tbn;
 Greely Walton – ten; Adrian Rollini – bsx;
 Frank Froeba – pno; Dick McDonough – gtr; Charles Kegley – dms;
 J.C. Higginbotham – voc (3)

403992-B What's The Use Of Cryin', Baby?

Od ONY-36093, Jazz Oracle BDW 8035-2

403993-A When You're Feelin' Blue

Od ONY-36093, Jazz Oracle BDW 8035-2

403994-A Be Bo Bo

OK 8808, Jazz Oracle BDW 8035-2

Composer credits: 403992 (Stevens - Purvis); 402993 (Stevens - Purvis); 402994 (Stevens - Purvis)

It is an un-measurable merit of the Canadian Jazz Oracle people having issued – together with Jim Shepherd of London - a most interesting 3-CD pack of recordings by the mysterious but fantastic white trumpet player Jack Purvis, the “Dadaist of Jazz”.

This CD set includes two sessions of a racially mixed bunch of jazz musicians under Purvis' name. The coloured musicians participating with these sessions obviously are from the Luis Russell band, namely J.C. Higginbotham, the band's superb trombone player, and the band's tenor saxophonist Greely Walton. (The tenor saxophonist of the first session was Castor McCord, he not from the Russell band!)

And with the two short solos of eight, respectively sixteen bars of duration, Greely Walton introduces himself as a mature and accomplished young musician with a firm tenor style in the Coleman Hawkins vein.

Notes:

Ch. Delaunay, New Hot Discography, 1948: Jack Purvis (tp & arranger); J.C. Higginbotham (tb); Greely Walton (ts); Adrian Rollini (bs); Frank Froeba (p); Will Johnson (g); Charles Kegley (dm)

- Rust*2: Jack Purvis (tpt); J.C. Higginbotham (tbn); Greely Walton (ten); Adrian Rollini (bsx); Frank Froeba (pno); Will Johnson (gtr); Charles Kegley (dms)

- Rust*3,*4,*6: Jack Purvis -t; J.C. Higginbotham -tb; Greely Walton -ts; Adrian Rollini -bsx; Frank Froeba -p; Will Johnson -g; Charles Kegley -d; J.C. Higginbotham -v

Soloists ad-lib:

403992: FF pno 2; JP o-tpt+ens obl 8; JCH o-tbn 8; JP o-tpt+ens obl; FF pno 1; DM gtr 16; AR bsx 7; JP o-tpt 2 + 16;
 FF pno 8; JP o-tpt 8+2

402993: JP o-tpt 4; JP o-tpt 16 + 1+8; JCH o-tbn 16 + 6; JP o-tpt 16; GW ten 8; JP o-tpt+ens 8

402994: JP o-tpt 2; AR bsx 2; AR bsx 16; JCH voc 16; JP o-tpt 16; JCH o-tbn 16; FF pno 7; JP o-tpt 1; GW ten 16; JP o-tpt 16; JP o-tpt+ens 16

005 HENRY ALLEN, Jr. AND HIS NEW YORK ORCHESTRA

New York,

Jul. 15, 1930

Otis Johnson, Henry Red Allen – tpt; Jimmy Archey – tbn;
 Charlie Holmes, Albert Nicholas – alt, clt; Greely Walton – ten, clt;
 Luis Russell – pno; Will Johnson – bjo, gtr; Ernest 'Bass' Hill – bbs; Paul Barbarin – dms, vib;
 Henry Red Allen – voc (1,4,5,6)

62343-2 Roamin'

Vic 23006,

JSP CD 332

62344-1 Singing Pretty Songs

Vic unissued in 78,

JSP CD 333

62344-2 Singing Pretty Songs

Vic 23338,

JSP CD 332

62345-2 Patrol Wagon Blues

Vic 23006,

JSP CD 332

62346-1 I Fell In Love With You

Vic unissued in 78,

JSP CD 333

62346-2 I Fell In Love With You

Vic 23338,

JSP CD 332

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

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

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

Notes:

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

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

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

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

Soloists ad-lib:

62343: HRA o-tpt 6; HRA o-tpt 16; JA o-tbn 7; HRA o-tpt 1+6; HRA voc 30; HRA o-tpt 32

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

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

62346: HRA o-tpt 4; HRA o-tpt 32; GW ten 30; HRA voc 30; CH alt 2; HRA o-tpt 32 + 32

Notable differences of takes:

62344-1: Allen ends the tune with an impossibly entirely recognisable phrase, starting with a row of pronounced quarter-notes high f, and ending in a muddle of saxophone notes without a definable trumpet line

62344-2: Allen's last long-held note is f (sixth of Ab-major)

62346-1: Allen's last trumpet phrase at the tune's end is 2 quarter-notes c – d, 1 half-note f, 1 quarter-note d, 1 eighth-note c, 1 half-note a

62346-2: Allen's last trumpet phrase at the tune's end is 2 eighth-notes c – d, 1 half-note f, 4 eighth-notes d – c – a – F, 1 half-note D

006 LUIS RUSSELL AND HIS ORCHESTRA

New York,

Sep. 05, 1930

Otis Johnson, Henry 'Red' Allen – tpt; J.C. Higginbotham – tbn;
 Charlie Holmes – alt; Albert Nicholas – alt, clt; Greely Walton – ten;
 Luis Russell – pno; Will Johnson – grt, bjo; George 'Pops' Foster – sbs; Paul Barbarin – dms;
 David Bee – arr (3)

404428-B	Muggin' Lightly	OK 8830,	Retrieval RTR 79023
404429-A	Panama	OK 8849,	Retrieval RTR 79023
404430-B	High Tension	OK 8849,	Retrieval RTR 79023

Composer credits are: 404428 (Russell - Levey); 404829 (Tyers); 402830 (Bee)

This session started with a "symphonic" composition by Luis Russell, assisted (?) by one Mr. Levey, which - for my taste - is one of the most beautiful recordings of the Russell band, but, with its laid-back after-beats played by the tutti, is a step forward from their New Orleans oriented style of romping ad-lib performing as shown on the next title. 'Muggin' Lightly' starts with a simple smooth melody presented by the tenor sax for 8 bars and interrupted by some trumpet led saxes for 8 bars, then repeated and leading into some more swinging 8 bars of jazzy tenor sax phrase and a conclusion of the ensemble (A-strain). The trombone then takes over for a 16-bar chorus (B-strain), followed by the alto sax chorus of the same 16-bar changes. An 8-bar modulation of the ensemble carries the band from Bbmaj to Bbmaj to play a beautifully swinging 24-bar C-strain tutti. Then a closely arranged 16-bar D-strain of the ensemble, followed by an E-strain for the sax section - starting in F sharp 9. The tune is then finished with one half of the fore-going D-strain by the ensemble in smoothly swinging laid-back back-beat phrasing. Simply great!

And then: one of the hottest recording of black big band jazz cut on wax ever: 'Panama', a ragtime composition of black composer William H. Tyers of the early 1900s, later transposed into one of the most popular and recorded tunes of the New Orleans repertoire. The band makes a tour-de-force out of it, and it swings like mad. After an 8-bar introduction of the ensemble they play the 32-bar A-strain in tutti, then lead over to the 32-bar B-strain via an 8-bar bridge, and then Henry Allen takes over the B-strain for an 8-bar trumpet solo. After this there is the 16-bar chorus (C-strain) all out, with solos by Higginbotham, Walton, the tutti with a smashing trombone break at its end, the tutti in high flight again, the clarinet of Nicholas, Holmes on alto again, and a "mad" ensemble bringing the tune to an end. Wow! This really makes me shiver!

The third title has a somewhat hectic arrangement by the tune's composer, David Bee. This arrangement lacks the relative rest of both titles before. Instead, there are a number of quirky rhythmic figures that do not swing, and destroy the loose completion of the tune as observed with the tunes before. Soloistics are great if room is given, but sometimes solo space is too short. This number is inadequate for the Russell band as we know them now.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)

- Rust*2: Henry Allen (tp); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Greely Walton (ten); Luis Russell (pno, ldr); Will Johnson (bjo, grt); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)

- Rust*3: Henry Allen -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; David Bee -a

- Rust*4,*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb; Albert Nicholas -cl -ss -as; Charlie Holmes -ss -as; Greely Walton -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; David Bee -a

Soloists ad-lib:

404428: GW ten 4; JCH o-tbn 16; CH alt 16

404429: GPF sbs 4; HRA o-tp 32; JCH o-tbn 16; CH alt 1; GW ten 16; JCH o-tbn 2; GPF sbs 2; AN clt 14; CH alt 2+16; free ens+AN clt obl 8+2

404430: JCH o-tbn 1 + 1; CH alt 1; GW ten 1; OJ o-tp 1; Ch alt 15; HRA o-tp 14; LR pno 2; AN clt 14; JCH o-tbn 2+14; LR pno 2+14; CH alt 8

007 LUIS RUSSELL AND HIS ORCHESTRA

New York,

Oct. 15, 1930

Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn, voc (2);

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

Luis Russell – pno; Will Johnson – grt, bjo; George Pops Foster – sbs; Paul Barbarin – dms;

E-34924 You're Lucky To Me

Br unissued

not on LP/CD

E-34925 I Got Rhythm

Br unissued

not on LP/CD

This recording session is listed in Rust*3 as containing E-34924 'You're Lucky To Me' only, and in Rust*6 containing 'I Got Rhythm' only with - falsely - E-34924. Rust*4 does not mention a Melotone session on Oct. 15, 1930! To me, this session looks to be highly dubious, but it is listed for the sake of completeness

As no test pressings of these titles are known to have survived, nothing can be said about their contents.

Notes:

- Rust*2: Henry Allen (tp); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Greely Walton (ten); Luis Russell (pno, ldr); Will Johnson (bjo, grt); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)

- Rust*3: Henry Allen -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; David Bee -a

- Rust*4: not listed

- Rust*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb; Albert Nicholas -cl -ss -as; Charlie Holmes -ss -as; Greely Walton -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib

008 LUIS RUSSELL AND HIS ORCHESTRA

New York,

Oct. 24, 1930

Otis Johnson, Henry 'Red' Allen – tpt; J.C. Higginbotham – tbn;

Henry Moon Jones – alt; Albert Nicholas – alt, clt; Greely Walton – ten;

Luis Russell – pno; Will Johnson – grt, bjo; George 'Pops' Foster – sbs; Paul Barbarin – dms;

Dick Robertson – voc

E-34024 You're Lucky To Me

Br unissued

not on LP/CD

E-34025 I Got Rhythm

Mt M-12000,

Retrieval RTR 79023

E-34026 Memories Of You

Br unissued

not on LP/CD

Composer credits are: E-34925 (Gershwin - Gershwin)

Here, we have the just shortly composed famous tune 'I Got Rhythm' recorded by the Russell band, on the Melotone officials request, as I assume. The arrangement is uneventful and a bit boring, but has great solo attributions by Higginbotham, Allen, and Walton - and an misplaced vocalist. This recording session certainly was aimed at a different audience than that of the Okeh sessions.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
 - Rust*2: Henry Allen (tp); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Greely Walton (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)
 - Rust*3: Henry Allen -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; Dick Robertson -v
 - Rust*4,*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb; Albert Nicholas -cl -ss -as; Charlie Holmes -ss -as; Greely Walton -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; Dick Robertson -v

Soloists ad-lib:

E-34025: JCH o-tbn 34; DR voc 34; HRA o-tpt 8; GW ten 8

009 LUIS RUSSELL AND HIS ORCHESTRA

New York,

Dec. 17, 1930

Otis Johnson, Bill Dillard, Henry 'Red' Allen - tpt; J.C. Higginbotham - tbn;
 Henry Moon Jones - alt; Albert Nicholas - alt, clt; Greely Walton - ten;
 Luis Russell - pno; Will Johnson - gtr, bjo; George 'Pops' Foster - sbs; Paul Barbarin - dms;
 Vic Dickenson - voc (3); John Nesbitt - arr (3)

E-35758-C Saratoga Drag

Voc 1579,

Retrieval RTR 79023

E-35759-C Ease On Dawn

Voc 1579,

Retrieval RTR 79023

E-35760-A Honey, That Reminds Me

Br 6046,

Retrieval RTR 79023

Composer credits are: E-35758 (Russell - Walton); E-35759 (Williams - Russell); E-35760 (Nesbitt)

The Russell band now have enlarged their trumpet section to three pieces. Greely Walton remembered: "There were quite a few changes while I was in the band. ... Coleman Johnson (Bill Coleman) was in for quite a while at the same time as 'Red'. Bill Dillard came into the band and stayed quite a while before he left, then there was Leonard 'Ham' Davis." (D. Griffiths, Greely Walton's Life Story, Storyville 107-170). Bill Coleman was with John Montague's and Bobby Neal's dancing school bands at this time, while Bill Dillard is named by John Chilton as playing with Russell in 1930/31 (J. Chilton, Who's Who of Jazz).

And immediately they start with a "killer-diller" named 'Saratoga Drag'. The arrangement is far off from the earlier New Orleans oriented style of the band and very modern for the time. Here, we hear excellent big band scoring with Allen and Walton soloing, and the band urgently swinging and driving up to the end. And it goes on - much faster - with 'Ease On Down', formerly listed as 'Case On Down' in the discographies. Extended soloing by Walton, Higginbotham, 'Red' Allen, and Walton again in the last chorus. The pace is c. 260 bpm, while 'Panama' of the September 1930 session has c. 290 bpm. This is very fast for dance music of the late 1920s/early 1930s. With 'Honey, That Reminds Me' we get sentimental, trombonist Vic Dickenson - not a band member - sings the lyrics, and his trombone colleague J.C. plays a nice solo straight afterwards. The Brunswick people seem to have been interested only in the sweet and sentimental stuff. This is Dickenson's very first recording. Yet, as a most famous trombone player in jazz in later years, he was not hired to play his horn, but only to sing at this session. At this time, he was a member of the well-known mid-Western big band 'Zach Whyte's Chocolate Beau Brummels' from Cincinnati.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
 - Rust*2: Henry Allen (tp); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Greely Walton (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)
 - Rust*3: Henry Allen, unknown -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; Vic Dickenson -v
 - Rust*4,*6: Henry Allen -Otis Johnson -unknown -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; Vic Dickenson -v

Soloists ad-lib:

E-35758: HRA o-tpt 1+16; GW ten 8; HRA o-tpt 1+8; CH alt 1+4; CH alt 2; JCH o-tbn 2

E-35759: GW ten 32; JCH o-tbn 32; HRA o-tpt 32; GW ten 16

E-35760: JCH m-tbn 2; VD voc 1+30; OJ m-tpt 2; JCH m-tbn 16; VD voc 16

010 LUIS RUSSELL AND HIS ORCHESTRA

New York,

Aug. 28, 1931

Robert Cheek, Gus Aiken, Henry Red Allen - tpt; Dicky Wells - tbn;
 Henry Moon Jones - alt; Albert Nicholas - alt, clt; Greely Walton - ten;
 Luis Russell - pno; Will Johnson - bjo; George Pops Foster - sbs; Paul Barbarin - dms;
 Henry Red Allen - voc (1); Chick Bullock - voc (2,3)

70195-1 You Rascal You

Vic 22793,

Retrieval RTR 79023

70196-1 Goin' To Town

Vic 22789,

Retrieval RTR 79023

70197-1 Say The Word

Vic 22789,

Retrieval RTR 79023

70198-1 Freakish Blues

Vic 22815,

Retrieval RTR 79023

Composer credits are: 70195 (Theard); 70196 (Prince - Mooney); 70197 (Adamson - Lane); 70198 (Russell - Barbarin)

Two very important musicians now have departed from the Russell Band: Higginbotham was with Fletcher Henderson now, and Charlie Holmes was with the Mills Blue Rhythm Band. Dickie Wells was with Elmer Snowden at this time, but must have been hired to fill in for Higginbotham. With no bad results, not at all! But he was no steady band member. Henry 'Moon' Jones, alto saxophonist, had taken Holmes' chair for a long time, now. He stayed with the Russell band - under Louis Armstrong's name - until 1936.

In 'You Rascal You' the Russell band obviously try to cash in on Armstrong's success with that same title four months earlier. The arrangement has more swing elements than Armstrong's, and sounds like being written by Bingie Madison (the rhythmic handling of the melody in the first two chorusses). It seems that drummer Barbarin was so excited to accompany trombonist Dickie Wells, that he immediately started to rush the tempo for this superb musician. After Wells' solo the title becomes some sort of Armstrong copy, with great work, yet, by 'Red' Allen singing and trumpeting. 'Goin' To Town' is heavily arranged and only gives room for short improvisations before Nicholas on clarinet shines above the ensemble and 'Moon' Jones and 'Red' Allen blow on chorus sequences. 'Say The Word' has a solo

chorus by muted (!) 'Red' Allen. In 'Freakish Blues' we again have one of Barbarin's "freakish" compositions, with nice call-and-response at the end.

I do not want to forget Will Johnson's wonderful steady and swinging banjo rhythm as on all the sessions before. Heaps of praise on this modest, un-obtrusive and swinging player! He, by the way, sticks to the banjo all through this session.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Allen, Bobby Cheek, Bill Dillard (tp); Dicky Wells (tb); Albert Nicholas (cl & as); Henry Jones (as); Greely Walton (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm); Chick Bullock (vo)
- Rust*2: Henry Allen, Robert Cheek, Gus Aiken (tpt); Dicky Wells (tbn); Albert Nicholas (clt, alt); Henry Jones (alt); Greely Walton (ten); Luis Russell (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms); Chick Bullock (vcl)
- Rust*3,*4,*6: Henry Allen -t -v; Robert Cheek -Gus Aiken -t; Dicky Wells -tb; Albert Nicholas -cl -as; Henry Jones -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -g; Pops Foster -sb; Paul Barbarin -d -vib; Chick Bullock -v

Solos ad-lib:

70195-1: *GW ten 14; DW o-tbn 2+16; HRA voc 16 + 16 + 16 + 16 ; GW ten 2; HRA o-tpt 4+16 + 16*
70196-1: *CB voc 32; DW o-tbn 4+2 + 4; GW ten 2 + 2; DW o-tbn 4; AN clt 16 + 8; HMJ alt 4 + 4; HRA o-tpt 16 + 4*
70197-1: *CB voc 32; HRA m-tpt 16 + 8+2; CB voc 8*
70198-1: *HMJ alt 2+ 16; HRA m-tpt 8; DW o-tbn 12; ?GA m-tpt 12; ?GA m-tpt 4*

011 LUIS RUSSELL AND HIS ORCHESTRA

New York,

Aug. 08, 1934

Leonard Davis, Gus Aiken – tpt; Rex Stewart – cnt;

Nathaniel Story, James Archey – tbn;

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

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

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

15571-1	At The Darktown Strutters' Ball	Ban 33179,	Chronological Classics 606
15572-1	My Blue Heaven	Ban 33399,	Chronological Classics 606
15573-1	Ghost Of The Freaks	Ban 33367,	Chronological Classics 606
15574-1	Hocus Pocus	Ban 33367,	Chronological Classics 606
15575-1	Primitive	Ban 33399,	Chronological Classics 606
15576-1	Ol' Man River	Ban 33179,	Chronological Classics 606

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

The whole concept is different from that of the Russell band in its heyday, just plain run-of-the-mill Swing music, with little hot soloing.

Rex Stewart at least is the busiest trumpet soloist on this session, with the only exception of the trumpet solo in the first title which I would like to attach to Gus Aiken. On 'Ol' Man River' Stewart plays his solo in a very fast manner showing that he had developed into one of the best technicians in the then whole world of jazz. His later development in the Ellington band was only possible with this capability.

Other soloists are tried to be identified as well as I could.

Notes:

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

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

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

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

Tunes structures:

15571-1 *At The Darktown Strutters' Ball* *Key of Db* *Banner*
(Intro 8 bars HMJ alt 4 – ens 4)(Chorus 1 20 bars AA' ens)(Chorus 2 20 bars AA' ens 8 – saxes 12)(Chorus 3 20 bars AA' GA o-tpt 18 – ens 2)(Chorus 4 20 bars AA' SW voc)(Chorus 5 20 bars AA' JA o-tbn 18 – BM ten 2)(Chorus 6 20 bars AA' BM ten 18 – ens 2)(Chorus 7 20 bars AA' ens 12 – SW voc 8)

15572-1 *My Blue Heaven* *Key of Ab* *Banner*
(Intro 4 bars ens)(Chorus 1 32 bars AABA clts + ens)(Chorus 2 32 bars AABA brass 6 – saxes 2 + 8 – NS o-tbn 8 – ens 8)(Chorus 3 32 bars AA' SW voc)

15573-1 *Ghost Of The Freaks* *Key of Bb (blues changes)* *Banner*
(Intro 10 bars ens)(Chorus 1 12 bars JA o-tbn)(Chorus 2 12 bars CH alt)(Vamp 4 bars LB gtr)(Chorus 3 12 bars TPB voc + RS cnt/BM clt obl)(Chorus 4 12 bars TPB voc + RS cnt/BM clt obl)(Bridge 4 bars LR pno)(Strain A 16 bars AA clts + ens)(Strain B 8 bars clts + ens)

15574-1 *Hocus Pocus* *Key of F / Bb* *Banner*
8 bars ens)(Strain A1 24 bars AA'A ens)(Strain A2 24 bars AA'A – saxes)(Bridge 4 bars ens mod.)(Chorus 1 32 bars AABA brass 16 – CH alt 8 – ens 8)(Bridge 4 bars saxes)(Chorus 2 32 bars AABA BM ten 16 – RS o-cent 8 – BM ten 8)(Bridge 4 bars tpts)(Chorus 3 32 bars AABA ens 16 – CH alt 8 – ens 8)(Tag 2 bars ens)

15575-1 *Primitive* *Key of Eb* *Banner*
(Intro 4 bars clts)(Chorus 1 32 bars AABA clts 16 – ens 16)(Vamp 6 bars ens 4 – LR pno 2)(Chorus 2 32 bars AABA ?CH or ?HMJ clt)(Chorus 3 32 bars AABA BM ten)(Chorus 4 32 bars AABA saxes 16 – ens 16)(Vamp 4 bars LR pno)(Chorus 5 32 bars AABA RS o-cent)(Chorus 6 32 bars AABA ens)(Tag 4 bars ens 2 – CH alt 2)

15576-1 *Ol' Man River* *Key of Eb* *Banner*
(Intro 8 bars ens 6 – PB dms 2)(Chorus 1 64 bars AABA SW voc + BM clt obl)(Chorus 2 64 bars AABA RS o-cent 32 – CH alt 28 – ens 4)(Chorus 3 64 bars AABA ens 32 – JA o-tbn 16 – ens 16)

Solos ad-lib:

- 15571-1: *GA o-tpt 18, JA o-tbn 18, BM ten 2+18*
- 15572-1: *no hot solos*
- 15573-1: *JA o-tbn growl 12, CH alt 12, LB gtr 4, RexSt o-cent + BM clt obl 12 x 2, LR pno 4*

- 15574-1: CH? alt 8, BM ten 16, RexSt o-cnt 8, BM ten 8, CH alt 8
 - 15575-1: ?CH or HMJ clt 32, BM ten 32, RexSt cnt 32
 - 15576-1: BM clt obl 64, RexSt m-cnt 32, CH alt 28, JA o-tbn 16

From this date on (June 1935) I have not checked the listed sessions critically. This may be a duty of the future. In July 1936 Teddy Wilson started his incomparable series of small-band swing recordings – to be followed by other groups with the same methods – and thus draws a time-line between the beginning of Swing Jazz and the end (?) of ‘Harlem Jazz’ for me.

012 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Oct. 03, 1935

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry ‘Father’ White, James Archey – tbn;

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

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

60021-A I’m In The Mood For Love

Dec F-5785, Ambassador CLA 1901

60021-F I’m In The Mood For Love

Dec 579, Chronological Classics 509

60022-A You Are My Lucky Star

Dec 580, Chronological Classics 509

60023-E La Cucaracha

Dec 580, Chronological Classics 509

60024-A Got A Bran’ New Suit

Dec 579, Ambassador CLA 1901

60024-B Got A Bran’ New Suit

Dec 579, Chronological Classics 509

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

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

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

Notes:

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

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

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

Soloists ad-lib:

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

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

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

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

Notable differences of takes:

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

60024-A: Louis sings: “... she’s the reason I got a bran’ new tie...”

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

013 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Nov. 21, 1935

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry ‘Father’ White, James Archey – tbn;

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

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

band – voc (3,4,5)

60155-A I’ve Got My Fingers Crossed

Dec 623, Ambassador CLA 1901

60155-D I’ve Got My Fingers Crossed

Dec 623, Chronological Classics 509

60156-A Old Man Mose

Dec F-5895, Ambassador CLA 1901

60156-D Old Man Mose

Dec Y-5051, Ambassador CLA 1901

60156-E Old Man Mose

Dec 622, Chronological Classics 509

60157-C I’m Shooting High

Dec 623, Chronological Classics 509

60158-D Falling In Love With You

Dec 622, Chronological Classics 509

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

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

Notes:

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

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

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

Soloists ad-lib:

- 60155: LA voc 30; CH alt 2; GW ten 2; LA o-tpt 16; LA o-tpt 2+32+4

- 60156: LA voc 16+32+16+32; LB dms 4; LA voc 4

- 60157: LA m-tpt 2+16; BM ten 1+6; LA voc 2+32; LR pno 4; LA o-tpt 4 + 4+16 + 6

- 60158: LA m-tpt 16; ?LB o-tpt 4; LA voc 32; GW clt 2; LA o-tpt 2+16

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

60155-A: Louis sings: "old man trouble, that goes double..."

60155-D: Louis sings: "old man trouble, and that goes double..."

60156-A: No trumpet solo by L. Armstrong in this take

60156-D: Louis sings: "I knocked at his door..." followed by four rim-shots by P. Barbarin

60156-E: Louis sings: "I knocked at his door..." followed by three rim-shots by P. Barbarin

014 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Dec. 13, 1935

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry 'Father' White, James Archey – tbn;

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

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

60227-A Red Sails In The Sunset

Dec 648,

Chronological Classics 509

60228-A On Treasure Island

Dec 648,

Chronological Classics 509

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

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

Notes:

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

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

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

Soloists ad-lib:

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

- 60228: LA m-tpt 32; LA voc 32; LA o-tpt 1+8+6

015 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Dec. 19, 1935

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry 'Father' White, James Archey – tbn;

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

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

60249-A Thanks A Million

Dec 666,

Chronological Classics 509

60249-B Thanks A Million

Dec 666,

Ambassador CLA 1901

60250-A Shoe Shine Boy

Dec 672,

Chronological Classics 509

60251-A Solitude

Dec 666,

Ambassador CLA 1901

60251-B Solitude

Dec 666,

Chronological Classics 509

60251-C Solitude

Dec unissued,

Ambassador CLA 1901

60252-B I Hope Gabriel Likes My Music

Dec 672,

Ambassador CLA 1901

60252-C I Hope Gabriel Likes My Music

Dec 672,

Chronological Classics 509

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

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

Notes:

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

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

Soloists ad-lib:

- 60249: LA o-tpt 24; LA voc+LR pno obl 1+30; LR pno 4; LA o-tpt 16
- 60250: LA voc+LR pno obl 32; LA o-tpt 1+32
- 60251: LA o-tpt 4; LR pno 4; LA voc+LR pno obl 32; LA o-tpt 1+32
- 60252: LA voc 36; GW ten 8; JA o-tbn 8; LR pno 8; LA o-tpt 36 + 16

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

- 60249-A: There are some rhythmic disturbances in the first four bars of the start, probably caused by Russell's piano and the simultaneous double-time of the string-bass.
- 60249-B: There are no rhythmic disturbances in the first four bars of the start as before.
- 60151-A: Middle-eight (B-part) of vocal chorus, Louis sings: "Mama, I sit in my chair" and later "in my solitude I'm praying"
- 60151-B: Middle-eight (B-part) of vocal chorus, Louis sings: "I sit in my chair" and later "in my solitude, Mama, I'm praying"
- 60151-C: Middle-eight (B-part) of vocal chorus, Louis sings: "I sit in my chair" and later "in my solitude I'm praying", and in the second A-part he sings: "you taunt me with remories..." instead of memories.
- 60152-B: Louis' introduction to Greely Walton's tenor solo: "Now, brother Greely, swing one for Gabe."
- 60152-C: Louis' introduction to Greely Walton's tenor solo: "Now, brother Greely, how about swingin' some for Gabriel."

016 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Jan. 18, 1936

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry 'Father' White, James Archey – tbn;

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

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

60362-A The Music Goes 'Round And Around

Dec 685, Chronological Classics 509

60363-A Rhythm Saved The World

Dec 685, Chronological Classics 509

60363-B Rhythm Saved The World

Swaggie JCS-33774, Ambass. CLA 1902

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

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

Notes:

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

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

Soloists ad-lib:

- 60362: LA voc 30; GW ten 2; LA o-tpt 32 + 32
- 60263: LA voc 2+40; LA voc 2 + 2; LA o-tpt 40+4

Notable differences of takes:

- 60363-A: Start of Louis' last tpt-chorus: 3 quarter-notes bb-bb-bb, 2 eighth-notes d-d, 1 quarter-note d, 2 syncopated quarter-notes eb-e, 1 half-note f
- 60363-B: Start of Louis' last tpt-chorus: 7 quarter-notes bb-bb-bb-d-d, 1 eighth-note c, 1 quarter-note c, 1 half-note f

017 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Apr. 28, 1936

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

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

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

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

Ray 'Dutch' Smith – talk (1)

61075-A Somebody Stole My Break

Dec 797, Chronological Classics 512

61058-A I Come From A Musical Family

Dec 797, Chronological Classics 512

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

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

Notes:

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

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

Soloists ad-lib:

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

018 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Apr. 29, 1936

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

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

Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 61059-A If We Never Meet Again
Composer credits: 61059 (Gerlach - Armstrong)

Dec 906, Chronological Classics 512

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

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

Notes:

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

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

Soloists ad-lib:

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

019 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, May 18, 1936

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

61106-A	Lyin' To Myself	Dec 835,	Chronological Classics 512
61107-A	Ev'ntide	Dec 835,	Chronological Classics 512
61108-A	Swing That Music	Dec 866,	Chronological Classics 512
61109-A	Thankful	Dec 866,	Chronological Classics 512
61110-A	Red Nose	Dec 1049,	Chronological Classics 512
61111-A	Mahogany Hall Stomp	Dec 824,	Chronological Classics 512

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

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

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

Notes:

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

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

Soloists ad-lib:

- 61106: LA o-tpt 24; LA voc 4+32; LA o-tpt 4+6
 - 61107: LR pno 2; LA voc 32; LA o-tpt 1+28+4
 - 61108: LA voc 32; LA o-tpt 32+32+32+32
 - 61109: LA voc 32; LA o-tpt 32
 - 61110: LA voc+LR pno+LB o-tpt obl 32; LA o-tpt 32; LR pno 2; LA o-tpt 8
 - 61111: LA o-tpt 1+16+16 + 12; JA o-tbn 12; GW ten 12; LA m-tpt 12+12+12; CH alt 12; LA o-tpt 12+12+4

020 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, summer 1936
 Norge Household, broadcast transcription

Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry 'Father' White, 'Snub' Mosley, Jimmy Archey – tbn;
 Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 Dinah
 Swing That Music

Ambassador CLA 1902
 Ambassador CLA 1902

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

Notes:

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

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

Soloists ad-lib:

D: LA o-tpt 4+32+32+32+32+8
 STM: LA voc 32; LA o-tpt 32+32+32

021 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, early 1937
 Norge Household, broadcast transcription

Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Jimmy Archey, 'Snub Mosley' – tbn;
 Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno, arr; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 St. Louis Blues
 The Skeleton In The Closet

Ambassador CLA 1903
 Ambassador CLA 1903

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

Notes:

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

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

Soloists ad-lib:

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

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

022 COOTIE WILLIAMS AND HIS ORCHESTRA

New York,

Apr. 01, 1942

Cootie Williams – tpt, ldr;
 Milton Fraser, Louis Bacon, Joe Guy – tpt;
 Jonas Walker, Robert 'Mack' Horton, *Sandy Williams* – tbn;
 Charlie Holmes, Eddie 'Cleanhead' Vinson – alt; Bob Dorsey, Sam Taylor – ten; Greely Walton – bar;
 Ken Kersey – pno; Norman Keenan – sbs; George Ballard – dms;
 Louis Bacon – voc (2); Eddie 'Cleanhead' Vinson – voc (3)

C-4205-1	Sleepy Valley	OK uniss 78,	Chronological Classics 827
C-4206-1	Marcheta	OK unissued,	Chronological Classics 827
C-4207-1	When My Baby Left Me	Col uniss 78,	Chronological Classics 827
C-4208-1	Fly Right (Epistrophy)	Col uniss 78,	Chronological Classics 827

Composer credits: C-4205 (unknown); C-4206 (unknown); C-4207 (Williams – Vinson); C-4208 (Monk – Clarke – Williams)

This is the first recording session of Cootie Williams' legitimately own band. All recordings under his own name before had been cut by musicians drawn from the Ellington band, or from the Benny Goodman band, respectively. On these sides, Cootie presents a first common title featuring him as main soloist with his well-known muted trumpet sound changing over to his sharp and urgent sound. He is followed by – probably – Sam Taylor on tenor sax for 12 bars, then in Cootie's sharp sound again.

'Marcheta' is a swing tune with little South American influences, which is sung by trumpet player Louis Bacon, well-known for his Louis Armstrong-influenced trumpet playing. And it is Sam Taylor and Cootie again, and finally Kenny Kersey on piano with some nice piano tinkling.

The next number is a blues in typical 'Cleanhead' Vinson manner with his 'jumping' vocal, accompanied by Cootie or Taylor again. I assume the tenor saxophone soloist to be Sam Taylor because he owns a "modern" tone and plays a "modern" phrasing which I would not assume to be delivered by former Luis Russell player Greely Walton, who, nevertheless, is listed on baritone sax by Jepsen.

Early signs of be-bop stylistic and harmonics can be detected in 'Fly Right' – or named 'Epistrophy' later, a title originated by Thelonious Monk and Kenny Clarke, they both pathfinders for be-bop jazz. The entire title is a succession solo choruses by Cootie Williams introducing the tune softly at first, then changing over to his harsh and sharp style. He is followed by young pianist Kenny Kersey who seems to have some difficulties with these un-orthodox changes. The third chorus is played by the young Dizzy Gillespie pupil Joe Guy playing surprisingly softly and moderately, but "firing" some fast bop phrases later-on. And - finally - it is Cootie Williams again playing the strange theme is his own soft and sharp manners.

Very sadly, there are no other instrumental soloists, although the band personnel have so many musical forces in their ranks. A pity, again!

Notes:

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

- *Rust*2,*3,*4,*6: Cootie Williams, Milton Fletcher, Louis Bacon, Joe Guy (tpt); Jonas Walker, Robert Horton, Sandy Williams (tbn); Charlie Holmes, Eddie 'Cleanhead' Vinson (alt); Bob Dorsey, Greely Walton (ten); John Williams (bar); Kenny Kersey (pno); Norman Keenan (sbs); George Ballard (dms); Louis Bacon (voc); Eddie Vinson (voc)*

- *J.G. Jepsen, Jazz Records 1942 – 1962, Vol. 8: Cootie Williams, Milton Fletcher, Louis Bacon, Joe Guy (tp); Ed Burke, Jonas Walker, Robert Horton (tb); Eddie Vinson, Charlie Holmes (as); Bob Dorsey, Sam Taylor (ts); Greely Walton (bars); Fletcher Smith (pno-1-3); Kenny Kersey (p-4); Norman Keenan (b); George Ballard (dr)*

Ad-Lib Soloists:

C-4205: CW m-tpt 1+24; ST ten 12; CW m-tpt 7
 C-4206: LB voc 31; ST ten 8; CW o-tpt 16; KK pno 8
 C-4207: ECV voc+CW m-tpt obl 12 + 12; ECV voc+ST ten 12 + 8
 C-4208: CW o-tpt 32; KK pno 32; JG o-tpt 32; CW m-tpt 32

023 CAB CALLOWAY AND HIS ORCHESTRA

Hollywood, California,

Jan. 1943

Cab Calloway – voc, ldr;
 Russell Smith, Shad Collins, Jonah Jones, Lammar Wright – tpt;
 Keg Johnson, Tyree Glenn, Quentin Jackson – tbn;
 Andrew Brown, Hilton Jefferson – alt; Al Gibson, Illinois Jacquet – ten, clt; Greely Walton – bar;
 Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;
 Buter Harding - arr

Don't Get Around Much Anymore

Swing Treasury LP107 (LP)

- Rose Room
There'l Be Some Changes Made
Swing Treasury LP107 (LP)
Swing Treasury LP107 (LP)
- 024 CAB CALLOWAY AND HIS ORCHESTRA**
Cab Calloway – voc, ldr;
Russell Smith, Shad Collins, Jonah Jones, Lammar Wright – tpt;
Keg Johnson, Tyree Glenn, Quentin Jackson – tbn;
Andrew Brown, Hilton Jefferson – alt; Al Gibson, Illinois Jacquet – ten, clt; Greely Walton – bar;
Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;
Buter Harding - arr
Hollywood, California, Jan. 1943
broadcast
Red Bank Bounce
Hey Doc
Swing Treasury LP107 (LP)
Swing Treasury LP107 (LP)
- 025 CAB CALLOWAY AND HIS ORCHESTRA**
Cab Calloway – voc, ldr;
Russell Smith, Shad Collins, Jonah Jones, Lammar Wright – tpt;
Keg Johnson, Tyree Glenn, Quentin Jackson – tbn;
Andrew Brown, Hilton Jefferson – alt; Al Gibson, Illinois Jacquet – ten, clt; Greely Walton – bar;
Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms
Hollywood, California, c. Jan. 1943
pre-recordings for 'Stormy Weather'
The Jumpin' Jive
Sunday In Savannah
Geechie Joe
Harlequin HQ 2005 (LP)
Harlequin HQ 2005 (LP)
Harlequin HQ 2005 (LP)
- 026 LENA HORNE acc. by CAB CALLOWAY AND HIS ORCHESTRA**
Cab Calloway – voc, ldr;
Russell Smith, Shad Collins, Jonah Jones – tpt;
Keg Johnson, Tyree Glenn – tbn;
Hilton Jefferson – alt; Walter 'Foots' Thomas, Illinois Jacquet – ten, clt; Greely Walton – bar;
Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;
unknown string section
Los Angeles, California, c. Jan. 1943
Good For Nothin' Joe
Diga Diga Doo
There's No Two Ways About Love
V-Disc 126, Neatwork RP 2065
V-Disc 126, Neatwork RP 2065
V-Disc 126, Neatwork RP 2065
- 027 CAB CALLOWAY AND HIS ORCHESTRA**
Cab Calloway – voc, ldr;
Russell Smith, Shad Collins, Jonah Jones, Lammar Wright – tpt;
Keg Johnson, Tyree Glenn, Quentin Jackson – tbn;
Andrew Brown, Hilton Jefferson – alt; Al Gibson, Illinois Jacquet – ten, clt; Greely Walton – bar;
Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms
Hollywood, California, 1943
film 'Stormy Weather'
Bojangles Steps In (There's No Two Ways About Love)
Easy Joe (Geechie Joe)
My, My, Ain't That Something (The Jumpin' Jive)
Caracol 439 (LP)
Caracol 439 (LP)
Caracol 439 (LP)
- 028 BENNY CARTER WITH CAB CALLOWAY AND HIS ORCHESTRA**
Cab Calloway – voc, ldr; Benny Carter – alt;
Russell Smith, Shad Collins, Jonah Jones, Lammar Wright – tpt;
Keg Johnson, Tyree Glenn, Quentin Jackson – tbn;
Andrew Brown, Hilton Jefferson – alt; Al Gibson, Illinois Jacquet – ten, clt; Greely Walton – bar;
Benny Payne – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms
Hollywood, California, Jan./Feb. 1943
Body And Soul
20th Century Fox TCF 207/TCF 211,
Spotlite SPJ 148 (LP)
- 029 CAB CALLOWAY AND HIS ORCHESTRA**
Cab Calloway – voc, ldr;
Russell Smith, Shad Collins, Jonah Jones, Lammar Wright – tpt;
Keg Johnson, Tyree Glenn, Quentin Jackson – tbn;
Andy Brown, Hilton Jefferson – alt; Al Gibson, Illinois Jacquet – ten, clt; Greely Walton – bar;
Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;
Dorothy Salters – voc (4);
Buster Harding – arr
Hollywood, California, Jan. 1944
broadcast AFRS Jubilee
105 In The Shade
One O'Clock Jump
Some Of These Days
Star Eyes
We Cats Shall Hep Ya
Spotlite SPJ 148 (LP)
on LP/CD ?
Swing Treasury LP107 (LP)
on LP/CD ?
Swing Treasury LP107 (LP)
- 030 CAB CALLOWAY AND HIS ORCHESTRA**
Cab Calloway – voc, ldr;
Russell Smith, Shad Collins, Jonah Jones, Lammar Wright – tpt;
Hollywood, California, 1944

Keg Johnson, Tyree Glenn, Quentin Jackson – tbn;
 Andy Brown, Hilton Jefferson – alt; Al Gibson, Illinois Jacquet – ten, clt; Greely Walton – bar;
 Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;
 Buster Harding - arr

We The Cats Shall Hep Ya
 Dawn Time

Spotlite SPJ 148 (LP)
 Spotlite SPJ 148 (LP)

031 CAB CALLOWAY AND HIS ORCHESTRA

New Lodon, Conn.

Jul. 22, 1944

Cab Calloway – voc, ldr;
 Russell Smith, Paul Webster, Shad Collins, Jonah Jones – tpt;
 Keg Johnson, Fred Robinson, Quentin Jackson, Tyree Glenn – tbn;
 Hilton Jefferson – alt; Andrew Brown – alt, bar; Al Gibson, Ike Quebec – ten, clt; Greely Walton – bar;
 Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms
 A Smooth One

AFRS transcr. No. 576, IAJRC 17 (LP)

032 CAB CALLOWAY AND HIS ORCHESTRA

New York,
 broadcast

Aug. 15, 1944
 ‘Café Zanzibar’

Cab Calloway – voc, ldr;
 Russell Smith, Paul Webster, Shad Collins, Jonah Jones – tpt;
 Keg Johnson, Fred Robinson, Quentin Jackson, Tyree Glenn – tbn;
 Hilton Jefferson – alt; Andrew Brown – alt, bar; Al Gibson, Ike Quebec – ten, clt; Greely Walton – bar;
 Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;
 Dorothy Salters – voc (2,5)

Dance With A Dolly
 I’m Making Believe
 We The Cats Shall Hep You
 It’s A Cryin’ Shame
 Is You Is Or Is You Ain’t My Baby?
 A Rainy Sunday
 Foo A Little Bally-Hoo
 One O’Clock Jump
 Minnie The Moocher
 The Honeydripper
 Let’s Go Joe
 The Jumpin’ Jive
 And The Angels Sing
 Learnin’ The Blues
 Fiesta In Brass
 I’ve Got You Under My Skin
 Lady Whistle Bait

AFRS transcr. No. 384, on LP/CD ?
 AFRS transcr. No. 384, on LP/CD ?
 AFRS transcr. No. 384, on LP/CD ?
 AFRS transcr. No. 384, on LP/CD ?
 AFRS transcr. No. 384, on LP/CD ?
 AFRS transcr. No. 384, on LP/CD ?
 AFRS transcr. No. 384, on LP/CD ?
 Golden Era LP15013 (LP)
 AFRS transcr. No. 384, on LP/CD ?
 Musidisc (F) JA 5153 (LP)
 Musidisc (F) JA 5153 (LP)
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 Musidisc (F) JA 5153 (LP)
 Musidisc (F) JA 5153 (LP)
 Musidisc (F) JA 5153 (LP)

033 CAB CALLOWAY AND HIS ORCHESTRA

New York,
 broadcast

Sep. 08, 1944
 ‘Café Zanzibar’

Cab Calloway – voc, ldr;
 Russell Smith, Paul Webster, Shad Collins, Jonah Jones – tpt;
 Keg Johnson, Fred Robinson, Quentin Jackson, Tyree Glenn – tbn;
 Hilton Jefferson – alt; Andrew Brown – alt, bar; Al Gibson, Ike Quebec – ten, clt; Greely Walton – bar;
 Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;
 Dorothy Salters – voc (1,5);
 Gerald Wilson - arr

Magic Is The Moonlight
 Yesterdays
 Cruisin’ With Cab
 One O’Clock Jump
 I Don’t Want To Love You
 Stormy Weather
 Some Peaceful Evening

AFRS trans.No.356, Swing House SWH15
 AFRS trans.No.356, Swing House SWH15
 AFRS trans.No.356, Swing House SWH15
 AFRS trans.No.356, Swing House SWH15
 AFRS transcr. No. 384, on LP/CD ?
 AFRS transcr. No. 384, on LP/CD ?
 AFRS transcr. No. 384, on LP/CD ?

034 CAB CALLOWAY AND HIS ORCHESTRA

New York,
 broadcast

Sep. 15, 1944
 ‘Café Zanzibar’

Cab Calloway – voc, ldr;
 Russell Smith, Paul Webster, Shad Collins, Jonah Jones – tpt;
 Keg Johnson, Fred Robinson, Quentin Jackson, Tyree Glenn – tbn;
 Hilton Jefferson – alt; Andrew Brown – alt, bar; Al Gibson, Ike Quebec – ten, clt; Greely Walton – bar;
 Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;
 Dorothy Salters – voc (1,5);
 Gerald Wilson - arr

Minnie The Moocher
 Dance With A Dolly
 The Very Thought Of You
 Foo A Little Bally-Hoo
 It’s A Cryin’ Shame
 Is You Is Or Is You Ain’t My Baby?
 A Rainy Sunday
 Frantic On The Atlantic
 Blue Skies

AFRS trans.No.405, Spotlite SPJ148 (LP)
 AFRS transcr. No. 405, on LP/CD ?
 AFRS trans.No.405, Spotlite SPJ148 (LP)
 AFRS trans.No.405, Spotlite SPJ148 (LP)
 AFRS transcr. No. 405, on LP/CD ?
 AFRS trans.No.405, Spotlite SPJ148 (LP)
 AFRS transcr. No. 405, on LP/CD ?
 AFRS trans.No.405, Spotlite SPJ148 (LP)
 AFRS trans.No.405, Spotlite SPJ148 (LP)

035 CAB CALLOWAY AND HIS ORCHESTRA	New York,	Sep. 18, 1944
Cab Calloway – voc, ldr;		
Russell Smith, Paul Webster, Shad Collins, Jonah Jones – tpt;		
Keg Johnson, Fred Robinson, Quentin Jackson, Tyree Glenn – tbn;		
Hilton Jefferson – alt; Andrew Brown – alt, bar; Al Gibson, Ike Quebec – ten, clt; Greely Walton – bar;		
Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms;		
Dorothy Salters – voc (2); Marilyn Maxwell – voc (5)		
Cruisin' With Cab	V-Disc unissued,	Neatwork RP 2065
Rainy Sunday	V-Disc unissued	
VP-947 I'm Making Believe	V-Disc 338,	Chronological Classics 996
VP-947 Foo A Little Ballyhoo	V-Disc 338,	Chronological Classics 996
There'll Be A Hot Time In The Town Of Berlin	V-Disc unissued	
We The Cats Shall Hep Ya	V-Disc unissued	
036 CAB CALLOWAY AND HIS ORCHESTRA	Chicago,	Jan. 24, 1945
Cab Calloway – voc, ldr;		
Russell Smith, Paul Webster, Roger Jones, Shad Collins, Jonah Jones – tpt;		
Keg Johnson, Fred Robinson, Quentin Jackson, Tyree Glenn – tbn;		
Hilton Jefferson – alt; Andrew Brown – alt, bar; Al Gibson, Ike Quebec – ten, clt; Greely Walton – bar;		
Dave Rivera – pno; Danny Barker – gtr; Milt Hinton – sbs; J.C. Heard – dms		
CCO4323-1 Let's Take The Long Way Home	Col 36786,	Chronological Classics 996
CCO4324-1 Foo A Little Ballyhoo	Col 36786,	Chronological Classics 996
CCO4325 Hitsum Kitsum Bumpety Itsum	Col unissued	not on LP/CD ?
037 EDDIE CLEANHEAD VINSON & HIS ORCHESTRA	New York	late 1945
Eddie 'Cleanhead' Vinson – alt, voc, ldr;		
Stumpy Whitlock, John Hunt, Joe Bridgewater – tpt;		
Leon Comegys, Rip Tarrant – tbn;		
Frank Domageaux, Ernest Tanner – alt; Lee Pope, Red Carman – ten; Greely Walton – bar;		
Earl van River – pno; Leonard Swain – sbs; Gus Johnson – dms		
hu446 Mr. Cleanhead Step Out	Mercury 2031	on LP/CD ?
hu447 It's A Groovy Affair	Mercury 2030	on LP/CD ?
hu448 I've Been So Good	Mercury 2030	on LP/CD ?
hu449 Juice Head Baby	Mercury 2031	on LP/CD ?
038 EDDIE CLEANHEAD VINSON & HIS ORCHESTRA	New York	late 1945
Eddie 'Cleanhead' Vinson – alt, voc, ldr;		
probably:		
Stumpy Whitlock, John Hunt, Joe Bridgewater – tpt;		
Leon Comegys, Rip Tarrant – tbn;		
Frank Domageaux, Ernest Tanner – alt; Lee Pope, Red Carman – ten; Greely Walton – bar;		
Earl van River – pno; Leonard Swain – sbs; Gus Johnson – dms		
173 Cherry Red Blues	Mercury 8003	on LP/CD ?
174 Somebody's Gotta Go	Mercury 8003	on LP/CD ?
175 Too Many Women Blues	Mercury 8009	on LP/CD ?
176 Just A Dream	Mercury 8009	on LP/CD ?

Also at around this time – 1945 – Greely Walton recorded with Coleridge Davis and his Orchestra, accompanying singer Marva Louis. But these recordings are out of the scope of this list.

K.- B. Rau
15-12-2022
18-10-2026