

THE NEW YORK RECORDINGS OF BENNY CARTER AND HIS ORCHESTRA

An Annotated Tentative Personnelo - Discography

CARTER, 'Benny' Bennett Lester, alto sax, trumpet, arranger, composer – has also recorded on tenor sax, clarinet, trombone, piano
born: New York City, 8th August 1907; died: Los Angeles, 12th July 2003

His cousin, Theodore 'Cuban' Bennett (1902-65), was a distinguished trumpet player; Darnell Howard was also Benny's cousin. Benny's father was a self-taught guitarist, his mother played organ and piano. Began on piano at an early age, did odd jobs as a milkman's assistant, laundry deliverer, and upholsterer in order to save up for an instrument. Inspired by Bubber Miley, a local San Juan resident, he bought a second-hand trumpet; after several hours abortive blowing he returned to the shop and swapped it for a 'C' melody sax. Subbed for Ben Whitted at John O'Connors' Club, then in August 1924 joined June Clark's Band and switched to alto sax. Soon afterwards he joined Billy Paige's Broadway Syncopators at the Capitol, New York, went to Pittsburgh with them in October 1924. They soon disbanded and Benny (with 'Cuban' Bennett) worked with Lois Deppe's Serenaders, then on baritone with Earl Hines at the Grape Arbor in Pittsburgh (late 1924). In May 1925 he went to Wilberforce College, Ohio, intending to study theology, but joined Horace Henderson's Collegians instead. Left Horace Henderson in 1926, during that summer worked with Billy Fowler's Band in Baltimore and New York. Briefly with James P. Johnson, also spent two weeks in Duke Ellington's Band (deputising for Harvey Boone). Short spell with Fletcher Henderson, then spent over a year with Charlie Johnson. Rejoined Horace Henderson in Detroit, briefly with Fletcher Henderson (autumn ^1928), then former own band for Arcadia Ballroom, New York (late 1928). Led own band in New York and on tour, then again with Fletcher Henderson from January 1930. Joined Chick Webb c. March 1931, left during the summer of 1931 to become musical director of McKinney's Cotton Pickers. From this period onwards regularly doubled on trumpet. Worked with McKinney's for almost a year, during this period also played dates with Don Redman and Fletcher Henderson. Led own band again from c. September 1932 (briefly fronted by Fletcher Henderson in Pennsylvania, December 1932). Mainly active leading own band 1933-34, some touring, also residencies at Lafayette Theatre, Savoy Ballroom, New York, etc.. Rejoined Fletcher Henderson briefly in September 1934. Carter had been arranging regularly since the time he joined Charlie Johnson's Band, he arranged for Duke Ellington, Teddy Hill, McKinney's, Mills Blue Rhythm Band, Fletcher Henderson, etc.; in 1934 he began arranging for Benny Goodman. Worked on trumpet with Willie Bryant in spring 1935, subsequently worked occasionally for Charlie Barnet before settling in Europe. After emigration delays, Carter joined Willie Lewis's Band in Paris in the summer of 1935. On the 18th March 1936 he took up appointment as staff arranger for Henry Hall and his Orchestra in London, after touring Scandinavia (autumn 1936) he returned to London. Moved on to the Continent, played with Freddy Johnson in Amsterdam from March 1937, also appeared in France before leading international Band at Scheveningen, Holland, during summer 1937. Led band at Boeuf sur le Toit in Paris before returning to U.S.A. in May 1938. After a long vacation, he organised own big band which made its official debut at the Savoy Ballroom, New York. Led own big band 1940 to summer 1941, then cut down to a sextet in autumn 1941. Moved to West Coast early in 1943, led own Band at Billy Berg's Club, Los Angeles, followed by residencies at the Hollywood, Casa Manana, etc.. Started 1944 with a residency at The Apollo in New York, continued to lead own band through 1944. In 1945 made the permanent move to Los Angeles, residencies at The Trocadero, Hollywood, Plantation Club, etc.. Reorganised new seven-piece band in summer of 1947, residency at Billy Berg's Club from July. Continued to do occasional tours, but in the late 1940s worked mainly as a composer-arranger for the film industry. Led own bands in and around Hollywood during the 1950s, regular big band residency in Los Angeles (1950). In the 1950s and 1960s did brief overseas tours with Norman Granz's Jazz at the Philharmonic. Played solo engagements in Cologne, Germany (late 1961). In the late 1950s and 1960s scored for several national television series including M Squad, Alfred Hitchcock's series, the Chrysler Theatre programmes, etc., also acted as musical director for various vocal stars. Restricted his playing to the alto sax during the 1960s. Brief spell with Duke Ellington early in 1968, later that year played solo dates in Britain. During the past 25 years Benny Carter has arranged and composed music for dozens of important films; films in which he played include: 'Stormy Weather', 'The Snows of Kilimanjaro', 'The View from Pompey's Head', 'As Thousands Cheer', 'Clash By Night', etc.. Played briefly in Copenhagen (June 1971), doubled trumpet during this engagement. Did regular tours during the 1970s and 1980s, including Europe and Japan. A two volume work 'Benny Carter' by Berger, Berger and Patrick was first published in 1982. (J. Chilton, Who's Who of Jazz, 1989)

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

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

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

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 Harlem jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

This Benny Carter and his Orchestra list only includes Carter's band recordings made in New York up to 1961, not any made in Europe under his name, nor any made in California later in his life. Also not listed are the recordings made by Spike Hughes with Carter's band in New York. These can be found at this web-site under their appropriate name.

BENNY CARTER AND HIS ORCHESTRA

001 BENNY CARTER AND HIS HARLEMITES	New York,	c. Jun. 23, 1932
Benny Carter – alt, arr, ldr;		
<i>Doc Cheatham, Louis Bacon, Frank Newton – tpt; Dicky Wells – tbn;</i>		
<i>Wayman Carver – alt; Chu Berry – ten;</i>		
<i>Nick Rodriguez – pno; Bernard Addison – gtr; Richard Fullbright – sbs; Sidney Catlett – dms;</i>		
unknown - voc		
1765-1	Tell All Your Day Dreams To Me	Cr 332, Chronological Classics 522
<i>Composer credit: 1765-1 (Seitter – James)</i>		

This looks like a capital fault of the history of music, that one of the greatest musicians of jazz music ever – and a master of his instrument, arrangement, virtuoso improvisation and taste – had to start recording his own newly-assembled band with such a trashy title. The introduction may be Mr. Carter's invention harmonically, but then we hear the simple and stale theme played by muted trumpet with good tone and nice vibrato. A half chorus follows by the ensemble, lead by the sonorous tenor sax of Chu Berry for 4 bars. And then Mr. Carter drops in with an up-beat of two bars and a complete solo chorus in his – even here – unmistakable alto sound. Only, that he plays decidedly tame and cautious – but this may be excused by his probable nervousness. The tune is completed then by an un-named singer performing this dull tune in an operatic way. This is cynicism in an impudent way, and may well show the way jazz musicians were treated in the early 1930s by recording officials and other people of money.

It is from Benny Carter's own recollections that he took Doc Cheatham with him to be first trumpet player when he started his own band (see Notes below). The trumpet performance and vibrato suites well with Cheatham's known style. Thus, the lead-trumpet player of the band may be found now, at last. Yet, it must be regarded that Cheatham joined the Cab Calloway band a few weeks earlier so that his first recording session with Calloway was on June 7, 1932. But this fact needs not to deny Cheatham's presence at the Carter session.

And Mr Fullbright plays a sonorous and strong bass behind Carter's solo while Sid Catlett is almost inaudible, in case he is present at all. But why did they not issue the other three titles recorded? I assume that they were not commercial enough for the Crown people. I also assume that the Crown officials wanted this trashy title recorded for some distinct reasons, and Carter at least tried to give it a treatment of his own.

Benny Carter recalls that *"the new band was formed with no particular job at hand or in my mind. We rehearsed a lot, with Dicky Wells, Chu Berry, Big Sid Catlett and others, and even before we got our first engagement we had an opportunity to record"* (Berger, Berger, Patrick, Benny Carter, p. 111).

ADDITION 05-10-2025, e-mail from Kurt Weisbecker of Pittsburgh, Pen.: *"I read, with interest, your article about Benny Carter's first record. I used to have it in my collection and I think I can help shed some light on what is an obscure record at least.*

Crown 3321 is not like any other Crown issue. The catalogue number is very small, as if added by afterthought. The composers, Seitter, et. al. are virtual unknowns, and the phrase "exclusive recording" is used on both sides. The other side "The Song Doctor" is really, really bad.

This 78 is extremely rare. I used to think for years that Carter recorded more titles at this session, as reported by ?John Hammond (as quoted in Rust). This is not the case. There is only one untraced master from this session and I thought maybe he did one more side. After years of looking-around I stumbled across information that Ross Laird had published years back (he did not recall where he got the info). The vocalist on 'Daydreams' is Doris Bowden, and the untraced master is a song titled 'Jazzometry' on a Crown private test pressing. I have never seen this, don't even know if there is a copy out there anywhere. It is Doris Borden again, accompanied by the 'William Borden Orchestra'. All references to a Doris Borden seem to have vanished since the early 40s. These folks were obviously socialites, and I think that Crown 3321 was also a limited release, possibly in conjunction with some sort of revue, certainly not sold in retail. This would help explain the rarity of this record. Maybe the Borden were (or were related to) the show's benefactors. I have never been able to trace any such kind of show through IBDB or anywhere else, by the way. I don't know ...

If there were more titles recorded at this session then they would have to be unmastered tests of some kind, highly unlikely. I think that was just JHH making some publicity for Carter, unfortunately.

The obvious question is whether or not Carter had anything to do with 'Jazzometry', but I think he probably did. Unfortunately, barring a discovery, we will never know for sure. I spoke on the phone with Benny several times in his later years, and the first question I put to him was about 'Daydreams'. His answer: "I'm not familiar with it." And that was that. I feel he did not take his solo on it he would probably have denied any involvement. His use of the bells at the beginning is reminiscent of his arrangement of 'Do You Believe in Love at Sight' by McKCP. Ed Berger told me that it was played for him on one occasion and a look of horror came over his face listening to the vocal. Small wonder.

I hope that this all is of some help to you. Certainly, took me long enough to get this far."

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2: Benny Carter (alt) with unknown personnel. Four titles were recorded for Crown, but never*

released.

- Rust*2,*3: Louis Bacon, Frank Newton and another (tpt); Dicky Wells (tbn); Benny Carter (clt, alt, ldr); Wayman Carver (alt, flt); Chu Berry (ten); Teddy Wilson (pno); unknown (gtr); Richard Fullbright (sbs); Sid Catlett (dms) unknown girl (voc)
 - Rust*4,*6: Benny Carter -cl -as -dir; Louis Bacon -Frank Newton and another -t; Dicky Wells -tb; Wayman Carver -as -f; Chu Berry -ts; Teddy Wilson -p; unknown -g; Richard Fullbright -sb; Sid Catlett -d; unknown girl -v. Note: According to John Hammond in the Melody Maker for August 1932, in a report dated July 7, 1932, the above band made four titles, but details of the others are still unknown. They were never issued.

- Berger, Berger, Patrick, Benny Carter: Carter (as); Louis Bacon, Frankie Newton, unknown (tp); Dicky Wells (tb); Wayman Carver (as, flute); Chu Berry (ts); unknown (p); unknown (g); Richard Fullbright (b); Sid Catlett (d); unknown female (v)

- Ibid: "Rust lists Teddy Wilson as pianist, but this does not seem possible, given Wilson's activities at the time. He did not join Carter until October 1933. The other personnel are highly speculative."

- Gary Giddins, Weather Bird, Benny Carter p. 154: "Doc Cheatham and I both played with McKinney's – I got my own band together to play the Arcadia Ballroom on 53rd Street and Broadway. I think it was 1932, and Doc Cheatham was the lead trumpet player in the orchestra and he encouraged me to play trumpet because he knew that I loved it and I wanted to play it. He used to reach over his stand and hand me his trumpet and mouthpiece and tell me to go up to the mike and play"

- Storyville 135, L. + P. Wright, That Cat Stopped My Show Cold, p.92: "So that's how I (Nick Rodriguez – KBR) came to join Benny Carter's band in 1932, and that band was all stars, every man a star on his instrument except me, and I didn't really ought to be there, but I made out and Benny seemed satisfied with what I was doing. Then up came this business with Spike Hughes, who wants to come out here and get some Americans to do his jazz because the English boys don't please him playing jazz. And I was with Benny until he disbanded in 1933, that was in March at the Harlem Opera House."

Tune structure:

1765-1 Tell All Your Day Dreams To Me Key of C Crown
 (Intro 4 bars ens)(Chorus 1 32 bars ABCD ?DC m-tpt + ens)(Tag 2 bars ens)(1/2 Chorus 2 16 bars CD ens 8 – CB ten 4 – ens 2 – BC alt 2)(Chorus 3 32 bars ABCD BC alt 30 - ?NR pno 2)(Chorus 4 32 bars ABCD ? voc + ens)

002 BENNY CARTER AND HIS ORCHESTRA

New York,

Oct. 05, 1932

Benny Carter – alt, clt, tpt, arr, ldr;
 (Doc Cheatham?), Louis Bacon, Frankie Newton – tpt;
 Dicky Wells, unknown – tbn;
 Wayman Carver - alt, clt; Chu Berry, unknown – ten;
 Nick Rodriguez – pno; Bernard Addison – gtr; Richard Fulbright – sbs; Sidney Catlett – dms;
 unknown – voc

73772	Hot Toddy	Vic unissued	not on LP/CD
73773	Jazz Cocktail	Vic unissued	not on LP/CD
73774	Black Jazz	Vic unissued	not on LP/CD

When regarding the above recording session and its results, I really feel sad for the musicians, their leader, and the jazz public of the time – and today – to have lost the recordings made on this Victor session. This band must have been absolutely great when checking the personnel. But obviously, nobody at Victor's cared. This certainly is one of the lost opportunities of jazz history. Only, we do not actually know who the musicians were that made out the band at this session.

Notes:

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

- Carey, McCarthy, Jazz Directory, Vol. 2: Benny Carter (alt) with unknown personnel. Four unknown titles recorded for Crown, but never released

- B. Rust, The Victor Master Book, Vol. 2: Benny Carter -s/ 3t/ 2tb/ 3s/ p/ g/ b/ d

- Rust*2,*3: Louis Bacon, Frank Newton and another (tpt); Dicky Wells, unknown (tbn); Benny Carter (clt, alt, ldr); Wayman Carver (alt, flt); Chu Berry, unknown (ten); Teddy Wilson (pno); unknown (gtr); Richard Fullbright (sbs); Sid Catlett (dms) unknown girl (voc)

- Rust*4,*6: Benny Carter -cl -alt, -ldr; Louis Bacon -Frank Newton and another -t; Dicky Wells and another -tb; Wayman Carver -as -f; Chu Berry and another -ts; Teddy Wilson -p; Richard Fullbright -sb; Sid Catlett -d

- Berger, Berger, Patrick, Benny Carter: Carter (as, arr, comp); Louis Bacon, Frankie Newton, unknown (tp); Dicky Wells, unknown (tb); Wayman Carver (as, flute); Chu Berry, unknown (ts); unknown (p); unknown (g); Richard Fullbright (b); Sid Catlett (d). A test pressing of one of these titles is rumored to exist."

- Gary Giddins, Weather Bird, Benny Carter p. 154: "Doc Cheatham and I both played with McKinney's – I got my own band together to play the Arcadia Ballroom on 53rd Street and Broadway. I think it was 1932, and Doc Cheatham was the lead trumpet player in the orchestra and he encouraged me to play trumpet because he knew that I loved it and I wanted to play it."

003 BENNY CARTER AND HIS ORCHESTRA

New York,

Mar. 14, 1933

Benny Carter – alt, clt, tpt, arr, ldr;
 Leonard Davis, Bill Dillard, Shad Collins – tpt;
 Wilbur de Paris, George Washington – tbn;
 Howard Johnson – alt; Chu Berry – ten;
 Nick Rodriguez – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Big Sid Catlett – dms;
 Benny Carter – voc (1); Charles Holland – voc (2,4);
 Benny Carter – arr (1,2,4); Spike Hughes – arr (3)

265090-2	Swing It	Col CB-628,	Chronological Classics 522
265091-3	Synthetic Love	Col CB-636,	Chronological Classics 522
265092-2	Six Bells Stampede	Col CB-628,	Chronological Classics 522
265093-2	Love, You're Not The One For Me	Col CB-636,	Chronological Classics 522

Composer credit: 265090-2 (Bretz - Weitz); 265091-3 (B. Carter – I. Mills – Washington); 2695092-2 (P. Hughes – Munh); 265093-2 (B. Carter)

It is my firm believe that Carter does not sing on titles 2 and 4 of this session, instead, I would suggest a singer whom I know from some Fletcher Henderson recording which I still have to find out. Carter's singing voice is a rather humble one, while the singer heard on titles 2 and 4 certainly belongs to the group of educated and high-pitched performers fashionable at this time (Orlando Roberson or Harlan Lattimore, for instance). Storyville 103 then supplied the answer: the singer is Charles Holland, as cited below.

The first trumpet chair is now occupied by one of the foremost lead trumpeters of the 1930s: Leonard Davis. Together with soft and melodic Bill Dillard and the sharp swinging of Shad Collins they make a grand trumpet team. Wilbur de Paris and George Washington both are seasoned section trombonists, de Paris with an expressive and technical style, Washington tasteful and with a modest growl style. Carter himself plays lead alto, with Howard Johnson in the second chair, and Chu Berry on tenor sax. The pianist's name appears with J.R. Morton's Orchestra in July 1929 as "Rod" Rodriguez, but from Storyville 135 on, we know that his name was Nicholas Rodriguez. Only, who plays the vibraphone at the end of the last title? Catlett? Probably Carter.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington, Wilbur de Paris (tb); Benny Carter (as, cl); Howard Johnson (as); Chu Berry (ts); Rodriguez (p); Lawrence Lucie (g); Ernest Hill (b); Sid Catlett (dm)*
 - *Carey, McCarthy, Jazz Directory, Vol. 2: Shad Collins, Leonard Davis, Bill Dillard (tpt); George Washington, Wilbur de Paris (tbn); Benny Carter (clt, alt); Howard Johnson (alt); Chu Berry (ten); Rodriguez (p); Lawrence Lucie (g); Ernest Hill (sb); Sid Catlett (d)*
 - *Rust*2: Shad Collins, Leonard Davis, Bill Dillard (tpt); George Washington, Wilbur de Paris (tbn); Benny Carter (clt, alt); Howard Johnson (alt); Chu Berry (ten); Rod Rodriguez (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms); Benny Carter (vcl)*
 - *Rust*3: Shad Collins -Leonard Davis -Bill Dillard -t; George Washington -Wilbur de Paris -tb; Benny Carter -cl -as -t -w; Howard Johnson -as; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d*
 - *Rust*4,*6: Benny Carter -t -cl -as -v -dir; Shad Collins -Leonard Davis -Bill Dillard -t; George Washington -Wilbur de Paris -tb; Howard Johnson -as; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d -vib*
 - *Berger, Berger, Patrick, Benny Carter: Carter (as, arr, comp); Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington., Wilbur de Paris (tb); Howard Johnson (as); Chu Berry (ts); Nicholas Rodriguez (p); Lawrence Lucie (g); Ernest Hill (b); Sid Catlett (d); Spike Hughes (arr)*
 - *Ibid: "Rust lists Teddy Wilson as pianist, but this does not seem possible, given Wilson's activities at the time. He did not join Carter until October 1933. The other personnel are highly speculative."*
 - *Storyville 103, p. 40(480): "A report in 'Swing Music' of March 1935 noted by Eric Townley names the vocalist on Benny Carter's 'Synthetic Love' (13 Dec 34) as Charles Holland. So does the file card."*

Tunes structures:

265090-2 Swing It Key of Eb Columbia
 (Intro 4 bars ens)(Chorus 1 32 bars AABA saxes 16 – ens 8 – saxes 8)(Bridge 12 bars ens)(Chorus 2 32 bars AABA BC voc)(Chorus 3 32 bars AABA SC m-tpt 15 – saxes 8 – SC m-tpt 8)(Chorus 4 32 bars AABA BC alt)(Bridge 4 bars ens)(Chorus 5 32 bars AABA GW o-tbn 16 – CB ten 8 – ens 8)
265091-3 Synthetic Love Key of F Columbia
 (Intro 5 bars ens)(Chorus 1 32 bars AABA BC o-tpt 16 – saxes 8 – BC o-tpt 6 – LL gtr 2)(Chorus 2 32 bars AABA CH voc)(Vamp 2 bars ens)(Chorus 3 32 bars AABA GW m-tbn 16 – BC clt 16)(Chorus 4 32 bars AABA ens 8 – CB ten 8 – ens 16)(Tag 4 bars ens)
265092-2 Six Bells Stampede Key of C / Eb / C Columbia
 (Intro 16 bars RR pno)(Chorus 1 32 bars AABA ens)(Bridge 16 bars ens)(Chorus 2 32 bars AABA GW m-tbn 16 – CB ten 8 – ens 8)
 (Interlude 8 bars ens)(Chorus 3 32 bars AABA RR pno 4 – ens 20 – RR pno 4 – ens 4)(Tag 2 bars ens)
265093-2 Love, You're Not The One For Me Key of Eb (Cm) Columbia
 Chorus 1 32 bars AABA WdP m-tbn 16 – m-brass 8 – WdP m-tbn 8)(Chorus 2 32 bars AABA CH voc)(Chorus 3 32 bars AABA ens 4 – BC alt 4 – ens 8 – BC alt 4+8 – GW m-tbn 6 – ens 2)

On April 18, May 18, and May 19 1933 the Benny Carter band, augmented by Coleman Hawkins and Henry 'Red' Allen, waxed three recording sessions for – and under the name of - British jazz writer, composer and string-bass player, Spike Hughes. These sessions are listed at this 'The Harlem Fuss' website under 'Spike Hughes and his Negro Orchestra'.

004 BENNY CARTER AND HIS ORCHESTRA

New York,

Oct. 16, 1933

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

Eddie Mallory, Bill Dillard, Dick Clark – tpt;

J.C. Higginbotham, Fred Robinson, Keg Johnson – tbn;

Glyn Paque – alt; Wayman Carver – alt, flt; Johnny Russell – ten;

Teddy Wilson – pno; Lawrence Lucie – gtr; Ernest 'Bass' Hill – sbs; Sid Catlett – dms

265160-1 Devil's Holiday

Col 2898-D,

Chronological Classics 530

265160-2 Devil's Holiday

Col unissued,

Retrieval RTR 79005

265161-1 Lonesome Nights

OK 41567,

Chronological Classics 530

265162-2 Symphony In Riffs

Col 2898-D,

Chronological Classics 530

265163-2 Blue Lou

OK 41567,

Chronological Classics 530

Composer credits: 265160-1 (B. Carter); 265161-1 (B. Carter – I. Mills); 265162-2 (B. Carter); 265163-2 (E. Sampson – I. Mills)

For this session we now have 21-years old Teddy Wilson as pianist. Eddie Mallory's name for the lead trumpet part seems a bit strange as he did not have a good reputation for his trumpet playing. Did Carter have difficulties to find a better player? All other men are of decided quality for this kind of big band jazz.

Quite surprisingly, all recorded titles are performed in Benny Carter's arrangements, and they all do not have introductions! The band has a featherlight rhythm section with Lawrence Lucie and Sidney Catlett, and Ernest Hill mainly playing a 1 / 3 rhythm.

'Devil's Holiday' has very tasteful Bill Dillard on muted trumpet, Wayman Carver can be heard on flute – a bit academic - and young Keg Johnson shines with his slim and technical trombone.

The second title then has in the third chorus typical arranging for the sax section Benny Carter style – a Carter instrumental solo harmonised and scored for three saxophones. Teddie Wilson plays interesting obligatos with the ensemble in the opening chorus.

J.C. Higginbotham – one of the trombone stars of the time – solos in 'Symphony In Riffs', as do Bill Dillard and Johnny Russell.

And 'Blue Lou', Edgar Sampson's exquisite composition, gets it's first recorded treatment here, with 16 bars of alto sax by the bandleader. Obviously, Carter was mainly occupied in band- and section-leading, and had little interest to shine as an improviser.

"These are the only recordings of the 1932-33 Carter band at its peak. Unlike the March 14 session (session 003 above – KBR), there are no distracting vocals and, of course, the band personnel includes the great Teddy Wilson. Also, the saxophone section has been expanded from three to four. Carter takes full advantage of the addition by providing several innovative four-part saxophone choruses. Carter's solo contributions on the four pieces total only 16 measures, yet because of his writing, this session must be counted among his most significant." (Berger, Berger, Patrick, Benny Carter, Vol. 2, p.51)

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Eddie Mallory, Bill Dillard, Dick Clark (tp); J.C. Higginbotham, Fred Robinson, 'Keg' Johnson (tb); Benny Carter, Wayman Carver, Johnny Russell, Glyn Paque (s); Teddy Wilson (p); Lawrence Lucie (g); 'Bass' Hill (b); Sid Catlett (dm). Wayman Carver plays the flute on 'Devil's Holiday'. J.C. Higginbotham plays the trombone solos on 'Symphony In Riffs' and 'Blue Lou', 'Keg' Johnson on 'Devil's Holiday'.*

- *Carey, McCarthy, Jazz Directory, Vol. 2: Eddie Mallory, Bill Dillard, Dick Clark (tpt); J.C. Higginbotham, Fred Robinson, Keg Johnson (tbn); Benny Carter (clt, alt); Wayman Carver (alt, flt); Glyn Paque (alt); Johnny Russell (ten); Teddy Wilson (p); Lawrence Lucie (g); Ernest Hill (sb); Sidney Catlett (d)*

- *Rust*2,*3: Eddie Mallory, Bill Dillard, Dick Clark (tpt); J.C. Higginbotham, Fred Robinson, Keg Johnson (tbn); Benny Carter (clt, alt); Wayman Carver (alt, flt); Glyn Paque (alt); Johnny Russell (ten); Teddy Wilson (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms)*

- *Rust*4,*6: Benny Carter -cl -as -dir; Eddie Mallory -Bill Dillard -Dick Clark -t; J.C. Higginbotham -Fred Robinson -Keg Johnson -tb; Wayman Carver -as -f; Glyn Paque -as; Johnny Russell -ts; Teddy Wilson -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d*

- *Berger, Berger, Patrick, Benny Carter: Carter (cl, as, arr, comp); Eddie Mallory, Bill Dillard, Dick Clark (tp); J.C. Higginbotham, Fred Robinson, Keg Johnson (tb); Wayman Carver (as, flute); Glyn Paque (as); Johnny Russell (ts); Teddy Wilson (p); Lawrence Lucie (g); Ernest Hill (b); Sid Catlett (d)*

- *Ibid: "He (Teddy Wilson - KBR) did not join Carter until October 1933."*

Tunes structures:

265160-1 Devil's Holiday Key of Eb Columbia
(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA JR ten)(Chorus 3 32 bars AABA BD o-tpt 16 - ens 8 - BD o-tpt 8)(Chorus 4 32 bars AABA WC flt 16 - BC alt 8 - WC flt 8)(Chorus 5 32 bars AABA KJ o-tbn)(Chorus 6 32 bars AABA ens 16 - TW pno 4 - ens 8)(Tag 2 bars ens)

265161-1 Lonesome Nights Key of G Columbia
(Chorus 1 32 bars AABA ens+TW pno obl 16 - saxes 8 - ens + TW pno obl 8)(Chorus 2 32 bars AABA saxes 16 - BD m-tpt 6 - saxes 2 - ens+TW pno obl 8)(Chorus 3 32 bars AABA ens 16 - TW pno 8 - ens 8)(Tag 4 bars ens)

265162-2 Symphony In Riffs Key of Eb/Db Columbia
(Chorus A1 32 bars AABA ens 16 - TW pno 8 - ens 8)(Chorus A2 32 bars AABA saxes 16 - JCH o-tbn 8 - saxes 8)(Bridge 4 bars ens mod.)(Chorus B1 16 bars AABA saxes)(Chorus B2 16 bars AABA BD o-tpt)Chorus B3 16 bars AABA JR ten)(Chorus B4 16 bars AABA JCH o-tbn)(Chorus B5 16 bars AABA TW pno)(Chorus B6 16 bars AABA ens)(Tag 2 bars ens)

265163-2 Blue Lou Key of G/Bb Columbia
(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BD m-tbn 16 + ens - JCH o-tbn 8 - BD m-tpt + ens)(Chorus 3 32 bars AABA TW pno)(Chorus 4 32 bars AABA chase ens+BC alt 16 - saxes 8 - ens+TW pno 8)

Discernible differences of takes:

265160-1: Johnny Russell's tenor sax pauses shortly on the second beat of the third bar of solo chorus

265160-2: Johnny Russell's tenor sax pauses shortly on the last beat of the first bar of solo chorus

005 BENNY CARTER AND HIS ORCHESTRA

New York,

Dec. 13, 1934

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

Russell Smith, Otis Johnson, Irving Randolph - tpt;

Bennie Morton, Keg Johnson - tbn;

Ben Smith, Russell Procope - alt, clt; Ben Webster - ten;

Teddy Wilson - pno; Clarence Holiday - gtr; Elmer James - sbs; Walter Johnson - dms;

Charles Holland - voc

16412-1 Shoot The Works

Voc 2898,

Chronological Classics 530

16413-1 Dream Lullaby

Voc 2898,

Chronological Classics 530

16414-1 Everybody Shuffle

Voc 2870,

Chronological Classics 530

16415-1 Synthetic Love

Voc 2870,

Chronological Classics 530

Composer credits: 16412-1 (B. Carter); 16413-1 (B. Carter - I. Mills); 16414-1 (B. Carter); 16415-1 (B. Carter - I. Mills - Washington)

This session is the last one the classic Benny Carter band had put to wax. The recorded work of this band - with various personnel - is deplorably small as measured by his contemporary bandleaders. But Carter did not have an Irving Mills at his back, or a similar man eager to make a fortune from other people's musical work.

"These are the last recordings of the band Carter had formed in 1932. With engagements slacking off and no prospects for steady work for his men, within a few weeks of this session Carter reluctantly disbanded. The legend of this band has grown steadily; many of its illustrious alumni have called it the finest unit in which they ever played. By this session, Carter was already putting together personnels on a job-to-job basis, drawing from the Fletcher Henderson band to fill some slots." (Berger, Berger, Patrick, Benny Carter, Vol. 2, p.56)

Carter's composing work and its subsequent arranging does not include the finding of melodies for singing, but he works with 8-bar periods of riff-like phrases over fast-changing harmonies which he uses to write four-part brass or reeds scores. Only at times he composes singable tunes like 'Blues In My Heart' or 'Love, You're Not The One For Me'. There is not compositional beauty in his tunes, but when he starts a solo on his alto the sun rises brightly.

Thus, of all four Carter compositions recorded here we have three titles of the "riff" type and the last one of the "song"-type.

The personnel for this session is in a large part lent from the Fletcher Henderson band - the 'Down South Camp Meeting' band. And listen to that beautiful rhythm-section, controlled by Teddy Wilson and Elmer James. Very good!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Otis Johnson, Irving Randolph (tp); Benny Morton, Keg Johnson (tb); Benny Carter, Ben Smith, Russell Procope, Ben Webster (s); Teddy Wilson (p); Clarence Holiday (sic) (g); Elmer James (b); Walter Johnson (dm). Morton takes the trombone solos on 'Everybody Shuffle' and 'Synthetic Love'*

- *Carey, McCarthy, Jazz Directory, Vol. 2: Russell Smith, Otis Johnson, Irving Randolph (tpt); Benny Morton, Keg Johnson (tbn); Benny Carter (clt, alt); Ben Smith, Russell Procope (alt); Ben Webster (ten); Teddy Wilson (p); Clarence Holiday (g); Elmer James (b); Walter Johnson (dm).*

- *Rust*2: Russell Smith, Otis Johnson, Irving Randolph (tpt); Benny Morton, Keg Johnson (tbn); Benny Carter (clt, alt); Ben Smith, Russell Procope (alt); Ben Webster (ten); Teddy Wilson (pno); Clarence Holiday (gtr); Elmer James (sbs); Walter Johnson (dms)*

- *Rust*3: Russell Smith -Otis Johnson -Irving Randolph -t; Benny Morton -Keg Johnson -tb; Benny Carter -cl -as -v?); Ben Smith -Russell Procope -as; Ben Webster -ts; Teddy Wilson -p; Clarence Holiday -g; Elmer James -sb; Walter Johnson -d*

- *Rust*4,*6: Benny Carter -cl -as -dir; Russell Smith -Otis Johnson -Irving Randolph -t; Benny Morton -Keg Johnson -tb; Ben Smith -Russell Procope -as; Ben Webster -ts; Teddy Wilson -p; Clarence Holiday -g; Elmer James -sb; Walter Johnson -d; Charles Holland -v*

- Berger, Berger, Patrick, Benny Carter: Carter (cl, as, arr, comp); Russell Smith, Otis Johnson, Irving Randolph (tp); Benny Morton, Keg Johnson (tb); Ben Smith, Russell Procope (as); Ben Webster (ts); Teddy Wilson (p); Clarence Holiday (g); Elmer James (b); Walter Johnson (d); Charles Holland (v)

Tunes structures:

16412-1 *Shoot The Works* Key of Eb / G Vocalion
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA saxes 16 – ?OJ or ?RS m-tpt 8 – saxes 8)(Chorus 3 32 bars AABA IR o-tpt)(Tag 4 bars ens)(Chorus 4 32 bars AABA TW pno)(Chorus 4 32 bars AABA ens 16 – BW ten 8 – ens 8)

16413-1 *Dream Lullaby* Key of Ab Vocalion
(Intro 4 bars TW pno)(Chorus 1 24 bars AAB ens)(Chorus 2 24 bars AAB BW ten 16 – TW pno 8)(1/3 Chorus 3 8 bars A ens)

16414-1 *Everybody Shuffle* Key of Eb / Ab Vocalion
(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Vamp 20 bars ens 4 – BC alt 4 – ens 4 – BC alt 4 – ens 4)(Chorus 2 32 bars AABA ens 16 – IR o-tpt 16)(Chorus 3 32 bars AABA BW ten 16 – KJ o-tbn 16)(Chorus 4 32 bars AABA BC alt 16 – ens 16)(Chorus 5 32 bars AABA ens)

16415-1 *Synthetic Love* Key of F / Bb Vocalion
(Intro 8 bars ens 6 – TW pno 2)(Chorus 1 bars 32 AABA IR m-tpt 16 – ens 8 – IR m-tpt 8)(Chorus 2 32 bars AABA CH voc)(Chorus 3 32 bars AABA BM o-tbn 16 – TW pno 8 – ens 8)(Tag 2 bars ens)



From July 1935 until April 1938, Benny Carter worked and lived in Europe, recording frequently with his own (European) orchestra, Willie Lewis and his Orchestra and a number of European bands. This period of his musical life will not be dealt with in this context.

006 BENNY CARTER AND HIS ORCHESTRA

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

New York,
aircheck

Apr. 17, 1939
Savoy Ballroom

Collective personnel for all April to June Savoy Ballroom broadcasts:

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

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

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

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

Melancholy Lullaby

not on LP/CD

I'm Coming, Virginia

not on LP/CD

Gin And Jive

not on LP/CD

More Than You Know

Savory Collection, Mosaic MD6-266 II

Honeysuckle Rose (incomplete)

Savory Collection, Mosaic MD6-266 II

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

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

Notes:

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

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

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

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

007 BENNY CARTER AND HIS ORCHESTRA

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

New York,
aircheck

Apr. 22, 1939
Savoy Ballroom

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

Louis Bacon - voc

Melancholy Lullaby

not on LP/CD

Tea For Two

not on LP/CD

Scandal In A Flat

not on LP/CD

I Ain't Got Nobody

not on LP/CD

I'm In The Mood For Swing

not on LP/CD

Between The Devil and The Deep Blue Sea

not on LP/CD

Honeysuckle Rose

not on LP/CD

Star Dust

not on LP/CD

Melancholy Lullaby (incomplete)

not on LP/CD

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

Notes:

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

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

- Rust*2,*3,*4,*6: not listed
 - Berger, Berger, Patrick, Benny Carter: collective personnel see session 006 above

008 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
 Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)
 Mercedes Carter – voc (2);
 Andy Gibson – arr (1)

New York,
 aircheck

Apr. 29, 1939
 Savoy Ballroom

When Irish Eyes Are Smiling
 We've Come A Long Way Together
 Blue Skies

not on LP/CD
 not on LP/CD
 not on LP/CD

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

Notes:

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

009 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
 Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)
 Mercedes Carter – voc (2)

New York,
 aircheck

May 06, 1939
 Savoy Ballroom

Melancholy Lullaby
 I'm Coming, Virginia
 Have Mercy
 Sugar Foot Stomp (incomplete)
 Solid Mama

not on LP/CD
 not on LP/CD
 not on LP/CD
 not on LP/CD
 not on LP/CD

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

Notes:

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

010 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
 Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)
 Mercedes Carter – voc (2)

New York,
 aircheck

May 08, 1939
 Savoy Ballroom

Have Mercy
 Plymouth Rock

not on LP/CD
 not on LP/CD

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

Notes:

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

011 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
 Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)
 Mercedes Carter – voc (2);
 Andy Gibson – arr (1)

New York,
 aircheck

May 13, 1939
 Savoy Ballroom

The Lady's In Love With You
 A Home In The Clouds
 I Cried For You
 Patty Cake

not on LP/CD
 not on LP/CD
 not on LP/CD
 not on LP/CD

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

Notes:

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

012 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
 Bobbie Woodlen, Lincoln Mills, *Louis Bacon* or Joe Thomas – tpt;
 Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib (3);
 James Powell – alt; Carl Frye – alt, bar; Ernie Powell, Castor McCord – ten, clt;

New York,
 aircheck

May 20, 1939
 Savoy Ballroom

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

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

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

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

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

Notes:

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

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

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

Solos ad-lib:

Love's Dream: BC m-tpt theme 10+11

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

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

Big Wig In The Wigwam: MC voc 32; BC clt 4+16; ?LM o-tpt 1+8; BC clt 1+7

Melancholy Lullaby: BC alt 16 + 5 theme

Tunes structures:

Love's Dream Key of Ab / C / Ab

aircheck

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

My Heart Has Wings Key of Eb / Bb / G

aircheck

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

Oh, Lady Be Good Key of Ab

aircheck

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

Big Wig In The Wigwam Key of Dm / Fm

aircheck

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

Melancholy Lullaby Key of Bb

aircheck

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

013 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

May 27, 1939
Savoy Ballroom

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

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

Mercedes Carter – voc (2)

How Strange

not on LP/CD

Tea For Two

not on LP/CD

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

Notes:

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

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

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

014 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Jun. 10, 1939
Savoy Ballroom

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

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

Mercedes Carter – voc (2)

Blue Evening

not on LP/CD

Bye Bye Blues

not on LP/CD

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

Notes:

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

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

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

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

015 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)
Clementine

New York,
aircheck

Jun. 12, 1939
Savoy Ballroom
not on LP/CD

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

Notes:

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

016 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 006 above)
Strange Enchantment

New York,
aircheck

Jun. 17, 1939
Savoy Ballroom
not on LP/CD

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

Notes:

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

017 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
Bobby Woodlen, Lincoln Mills, Joe Thomas – tpt;
Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib;
James Powell, Carl Frye – alt; Ernie Powell, Castor McCord – ten;
Eddie Heywood, Jr. – pno; Ulysses Livingston – gtr; Hayes Alvis – sbs; Henry Morrison – dms
WM-1046-A Plymouth Rock
WM-1047-A Savoy Stampede
WM-1048-A Melancholy Lullaby
WM-1049-A Scandal In A Flat

New York,

Jun. 29, 1939

Voc 4084,	Chronological Classics 552
Voc 5112,	Chronological Classics 552
Voc 4084,	Chronological Classics 552
Voc 5112,	Chronological Classics 579

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

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

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Joe Thomas, Lincoln Mills, George Woodlen (tp); James Archey, Vic Dickenson (tb); Tyree Glenn (tb, vb); Jimmy Powell, Carl Frye; Benny Carter, Ernie Powell, Castor McCord (s); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); Henry Morrison (dm).
- Carey, McCarthy, *Jazz Directory, Vol. 2*: Joe Thomas, Lincoln Mills, George Woodlen (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Benny Carter, James Powell, Carl Frye (alt); Ernie Powell, Castor McCord (ten); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); Henry Morrison (d)
- Rust*2,*3: Joe Thomas, Lincoln Mills, George Woodlen (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Benny Carter, James Powell, Carl Frye (alt); Ernie Powell, Castor McCord (ten); Eddie Heywood, Jr. (pno); Ulysses Livingston (gtr); Hayes Alvis (sbs); Henry Morrison (dms)
- Rust*4,*6: Benny Carter -as -dir; Joe Thomas -Lincoln Mills -George Woodlen -t; Jimmie Archey -Vic Dickenson -tb; Tyree Glenn -tb -vib; James Powell -Carl Frye -as; Ernie Powell -Castor McCord -ts; Eddie Heywood, Jr. -p; Ulysses Livingston -g; Hayes Alvis -sb; Henry Morrison -d

Tunes structures:

WM-1046 Plymouth Rock Key of Fm / Cm / Fm / C / Fm / Bb Vocalion
(Intro 2 bars ens)(Strain A 32 bars ens+EH pno)(Strain B 16 bars ens+ EH pno)(Strain C 12 bars BC alt)(Strain D 20 bars tbn+ ens)(Coda 4 bars ens+EH pno)

WM-1047 Savoy Stampede Key of C / F Vocalion
(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA EP ten)(Chorus 3 32 bars AABA TG vib)(Chorus 4 32 bars AABA BC alt)
(Chorus 5 32 bars AABA ens 16 – HA sbs 8 – ens 8)(Coda 4 bars HM dms 2 – ens 2)

WM-1048 Melancholy Lullaby Key of Bb Vocalion
(Intro 4 bars ens)(Chorus 1 32 bars AABA BC alt 16 – ens 8 – EH pno 8)(1/2 Chorus 2 16 bars BA TG o-tbn 8 – BC alt 8)

WM-1049 Scandal In A Flat Key of Ab Vocalion
(Intro 4 bars EH pno)(Chorus 1 32 bars AABA ens 16 – EH pno 8 – ens 8)(Bridge 4 bars BC alt 3 – ens 1)(1/2 Chorus 2 16 bars AA BC alt)(Tag 4 bars EH pno 2 – ens 2)

018 BENNY CARTER AND HIS ORCHESTRA

Benny Carter – alt, clt, tpt, arr, ldr;
Bobby Woodlen, Lincoln Mills, Joe Thomas – tpt;
Vic Dickenson, Jimmy Archey, Tyree Glenn – tbn;

New York,
aircheck

Jul. 24, 1939
Savoy Ballroom

Jimmy Powell, Carl Frye – alt; Ernie Powell, Castor McCord – ten;
 Eddie Heywood, Jr. – pno; Ulysses Livingston – gtr; Hayes Alvis – sbs; *Henry Morrison* or (*Ted Fields*) or (*Keg Purnell*) - dms
 Dell St. John – voc (4,8);
 Phil Lang – arr (3)

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

By good luck, the author was able to receive a copy of the elusive CD listed above. And now we can say something about this music. It is a very good glimpse into what must have happened at New York's Savoy Ballroom – 'The Home of Happy Feet' – when Carter's band was in residence there. As always with Benny Carter, his music, his arrangements, and his solos are immaculate, as is his appearance and his performances. Fantastic!

Notes:

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

Tunes structures:

<u>Melancholy Lullaby</u> Key of Bb	broadcast
(Intro 4 bars ens+EH pno)(Chorus 1 32 bars AABA BC alt + ens)	
<u>Oh, Lady Be Good</u> Key of Ab	broadcast
(Intro 8 bars ens)(Strain 1 32 bars AABA ens 16 – saxes 8 – ens 8)(Bridge 4 bars ens)(Chorus 2 32 bars AABA ?CMC ten)(Chorus 3 32 bars AABA TG o-tbn 30 – EH pno 2)(Chorus 4 32 bars AABA saxes 16 – ?JT o-tpt 14 – dms 2)(Chorus 5 32 bars AABA ens 4 – BC alt 4 – ens 4 – BC alt 4+8 – ens 4 – BC alt 4)(Chorus 5 ens 16 – pno 8 – ens 8)(Tag 3 bars ens)	
<u>Plymouth Rock</u> Key of Cm / Fm / C / Fm / Bb	broadcast
(Intro 4 bars pno)(Strain A 32 bars ens+EH pno)(Strain B1 16 bars ens+EH pno)(Strain B2 14 bars clts+ens)(Strain C 12 bars BC alt)(Strain D 20 bars tbns+ ens)(Coda 4 bars tbn+bar+EH pno)	
<u>A Home In The Cloud</u> Key of Db / Ab / F	broadcast
(Intro 4 bars ens)(Chorus 1 32 bars AABA BC o-tpt 16 – ens 8 - BC o-tpt 8)(Bridge 4 bars ens)(Chorus 2 32 bars AABA DSJ voc) (1/2 Chorus 3 16 bars BA tbns +ens 8 – ens 3 – BC o-tpt 1+4)	
<u>Bye Bye Blues</u> Key of C	broadcast
(Intro 4 bars ens)(Chorus 1 32 bars AA' ens 16 – ?EP ten 8 – ens 8)(Chorus 2 32 bars AA' TG o-tbn 16 – ens 8 – TG o-tbn 8)(Bridge 2 bars ens)(Chorus 3 32 bars AA' BC o-tpt)(Chorus 4 32 bars AA' ens 8 – pno+sbs 8 – ens 16)	
<u>Scandal In A Flat</u> Key of Ab	broadcast
(Intro 4 bars EH pno)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA BC alt 16 – EH pno 8 – ens 8)(Tag 4 bars EH pno 2 – ens 2)	
<u>I'm In The Mood For Swing</u> Key of Eb / Ab	broadcast
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BC alt)(Chorus 3 32 bars AABA o-tbn 16 – pno 16)(Chorus 4 32 bars AABA ens 8 – BC o-tpt 16 – ens 8)	
<u>Blue Evening</u> Key of F	broadcast
(Intro 4 bars ens)(Chorus 1 32 bars AA' BC alt)(Chorus 2 32 bars AA' DSJ voc)(1/2 Chorus 3 32 bars A' ens)	
<u>Honeysuckle Rose</u> Key of F / Db / C	broadcast
(Intro 8 bars ens+HA sbs)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA BC alt)(Chorus 3 32 bars AABA TG vib)(Chorus 4 32 bars AABA TG vib)(Chorus 5 32 bars AABA VD o-tbn)(Chorus 6 ?EP ten)(Chorus 7 32 bars AABA ?EP ten)(Chorus 8 32 bars AABA BC o-tpt)(Chorus 9 32 bars AABA BC o-tpt)(Chorus 10 32 bars AABA ens + EH pno 16 – EH pno 8 – ens + EH pno 8)(Chorus 11 32 bars AABA ens + ? dms 16 – BC clt 8 – ens 8)(Tag 2 bars ens)	
<u>Melancholy Lullaby</u> Key of Bb	broadcast
(Intro 8 bars EH pno)(3/4 Chorus 1 20 bars ABA BC alt + ens)	

019 BENNY CARTER AND HIS ORCHESTRA

New York,

Aug. 31, 1939

Benny Carter – alt, clt, tpt, arr, ldr;
 Eddie Mullens, Lincoln Mills, Joe Thomas – tpt;
 Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib;
 James Powell, Carl Frye – alt; Ernie Powell, Castor McCord – ten;
 Eddie Heywood, Jr. – pno; Ulysses Livingston – gtr; Hayes Alvis – sbs; Henry Morrison – dms;
 Dell St. John - voc

WM-1069-A	When Lights Are Low	Voc uniss on 78, Chronological Classics 579
WM-1070-A	The Favor Of A Fool	Voc 5294, Chronological Classics 579
WM-1071-A	Riff Romp	Voc 5294, Chronological Classics 579

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

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

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

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

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

Notes:

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

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

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

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

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

Tunes structures:

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

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

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

020 BENNY CARTER AND HIS ORCHESTRA

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

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

Dell St. John - voc (3,7)

Melancholy Lullaby

Savoy Stampede

Scandal In A Flat

Russian Lullaby

There's Only One In Love (incomplete)

Bye Bye Blues (incomplete)

New York,
aircheck

Oct. 09, 1939
Savoy Ballroom

not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD

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

Notes:

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

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

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

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

021 BENNY CARTER AND HIS ORCHESTRA

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

Joe Thomas, Lincoln Mills, Irving Randolph - tpt;

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

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

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

Dell St. John - voc (3,6,8);

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

Melancholy Lullaby

China Boy

It's Funny To Everyone But Me

Plymouth Rock

I'll See You In My Dreams

What's New

Strange Enchantment

Last Night

Riff Romp

Melancholy Lullaby (incomplete)

New York,
aircheck

Oct. 14, 1939
Savoy Ballroom

not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD
not on LP/CD, but held
not on LP/CD

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

Notes:

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

Tunes structure:

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

022 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheckOct. 23, 1939
Savoy Ballroom

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

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

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

Notes:

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

023 BENNY CARTER AND HIS ORCHESTRA

New York,

Nov. 01, 1939

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

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

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

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

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

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

'More Than You Know' ... "is a milestone in Carter's stylistic development on the trumpet, the instrument he has always named as his favorite. An aircheck from the Savoy Ballroom (17 April 1939) shows Carter's conception of his solo at an embryonic stage. By the time of this session he knew exactly what he wanted; it was simply a matter of execution. The solos in the newly discovered takes each contain minor blemishes but are almost identical a structure to the famous master (take -1 – KBR). As in much of Lous Armstrong's (and other giants') most famous work, the fact that a solo ultimately evolved into a set piece in no way detracts from the creative genius that shaped it." (Cover-sheet of Meritt 25 LP). An further appreciation of this 'More Than You Know' - and Carter's trumpet solo performance in it - can be found in 'Berger, Berger, Patrick: Benny Carter, A Life in American Music, p. 90.

Notes:

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

- Carey, McCarthy, Jazz Directory, Vol. 2: Joe Thomas, Lincoln Mills, Eddie Mullen, Irving Randolph (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Benny Carter (alt, tpt); James Powell, Carl Frye (alt); Ernie Powell, Sammy Davis (ten); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (b); William Purnell (d)
 - Rust*2: Joe Thomas, Lincoln Mills, Eddie Mullen, Benny Carter, Irving Randolph (tpt); James Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); James Powell, Carl Frye (alt); Ernie Powell, Sammy Davis (ten); Eddie Heywood, Jr. (pno); Ulysses Livingston (gtr); Hayes Alvis (sbs); William Purnell (dms)
 - Rust*3, *4: Benny Carter -t -as; Joe Thomas -Lincoln Mills -Eddie Mullens -t; James Archey -Vic Dickenson -tb; Tyree Glenn -tb -vib; James Powell -Carl Frye -as; Ernie Powell -Sammy Davis -ts; Eddie Heywood, Jr. -p; Ulysses Livingston -g; Hayes Alvis -sb; William Purnell -d; Roy Felton -v

Tunes structures:

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

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

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

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

Discernible differences of takes:

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

024 BENNY CARTER AND HIS ORCHESTRA

New York,

Jan. 30, 1940

Benny Carter – alt, tpt, arr, ldr;

Russell Smith, Lincoln Mills, Joe Thomas – tpt;

Jimmy Archey, Gene Simon, Vic Dickenson – tbn;

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

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

Roy Felton - voc

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

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

For the saxophone section parts, Carter imagined rhythmic and melodic parts, same as he used to in his instrumental alto solos. Thus, these parts sound like Carter solos, yet played in harmonic four-part manner. In my youth I heard one of the few German experts on jazz music of the time lecture on Benny Carter. From him – he was Dr. Dietrich Schulz-Köhn of the WDR (West German Radio) – I learned to attend special attention to Carter. And he compared Carter's solo performances with a graphic drawing of the New York/Manhattan skyline in musical notes. And he was completely right in my opinion. Take 'Among My Souvenirs' and listen first to the melody as sung by Mr. Roy Felton, and then listen to Carter's alto solo before. Here you can recognize how he starts with a rendering of the melody for some few notes and then subsequently altering the melody with increasing of melody-alien notes and different rhythmic devices into absolute newly-found melodic improvisations. And this always happens in his extra-ordinary art of improvising. (For me – KBR – Benny Carter is one of the top five of Classic jazz, together with Louis Armstrong, Duke Ellington, and my personal favourites Jimmy Harrison and Big Sid Catlett.) This entire session is captured in one fantastic Merritt 17 LP, named 'Benny Carter – The Gentleman of Jazz', even containing some of the dialogue between the control room and the bandleader. And with all of Carter's solo work – on alto sax and trumpet - to be witnessed in all its development through the different takes here, we have a priceless representation of his extraordinary musical genius. And not to forget

his soloistic companions: Coleman Hawkins in his great early 1940s style, the young Eddie Heywood's beautiful piano contributions, and some snippets of Ulysses Livingston's guitar.
(This Meritt LP also includes two life performances of Carter with the Gene Krupa band at the 'Meadowbrook', Cedar Grove, N.J. of March 22, 1941.)

Notes:

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

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

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

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

Tunes structures:

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

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

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

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

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

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

WM-1129 Slow Fright Key of C Vocalion

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

Discernible differences of takes:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

025 BENNY CARTER AND HIS ORCHESTRA

New York,

May 20, 1940

Benny Carter - alt, clt, arr, ldr;

Russell Smith, Shad Collins, Bill Coleman - tpt;

Milton Robinson, Sandy Williams - tbn;

Carl Frye, George Dorsey - alt; Stafford Simon, Sammy Davis - ten;

Sonny White - pno; Ulysses Livingston - gtr; Hayes Alvis - sbs; William Purnell - dms

67781-A Night Hop

Dec 3294,

Chronological Classics 579

67782-A Pom Pom

Dec 3262,

Chronological Classics 579

67783-A O.K. For Bay

Dec 3294,

Chronological Classics 579

67784-A Serenade To A Sarong

Dec 3262,

Chronological Classics 579

Composer credits: 67781 (Carter); 67782 (Carter); 67783 (Carter); 67784 (Carter)

Berger, Berger, Patrick: 'Benny Carter' have this to say for this session: "Leonard Feather reported in the 'Melody Maker' (June 1940) that "Carter into the studio not knowing what number he was going to do, which resulted in the usual clambake with the supervisor. Finally they picked out four Carter originals which all came out very well. ... 'Night Hop' and 'O.K. For Baby' are relaxed swingers. The latter is notable for the excellent balance between the reeds and the brass, and the dynamic shadings in the sections. ... 'Pom Pom' is a big-band version of the Carter tune previously recorded by smaller ensembles including the Varsity Seven and Joe Sullivan's Café Society Orchestra. Carter's very personal clarinet tone is well captured. 'Serenade To A Sarong' is an impressionistic mood piece with an "Oriental" flavor, with brief contributions by Carter's alto and Sandy Williams' growling trombone." And a lot of flatted-fifths.

Notes:

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

- *Carey, McCarthy, Jazz Directory, Vol. 2: Russell Smith, Bill Coleman, Shad Collins (tpt); Sandy Williams, Milton Robinson (tbn); Benny Carter, Carl Frye, George Dorsey (alt); Stafford Simon, Sammy Davis (ten); Sonny White (p); Ulysses Livingston (g); Hayes Alvis (b); William 'Keg' Purnell (d)*

- *Rust*2: Russell Smith, Bill Coleman, Shad Collins (tpt); Sandy Williams, Milton Robinson (tbn); Benny Carter, Carl Frye, George Dorsey (alt); Stafford Simon, Sammy Davis (ten); Sonny White (pno); Ulysses Livingston (gtr); Hayes Alvis (sbs); Keg Purnell (dms)*

- *Rust*3,*4,*6: Russell Smith -Bill Coleman -Shad Collins -t; Sandy Williams -Milton Robinson -tb; Benny Carter -cl -as -ldr; Carl Frye -George Dorsey -as; Stafford Simon -Sammy Davis -ts; Sonny White -p; Ulysses Livingston -g; Hayes Alvis -sb; William Purnell -d*

Tunes structures:

67781 *Night Hop* Key of D/F/Bb Decca

(Intro 12 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA SC m-tpt 16 – saxes 8 – SC m-tpt 8)(Bridge 8 bars ens)

(Chorus 3 32 bars AABA SW pno 16 – SD ten 8 – SW pno 8)(Chorus 4 32 bars AABA BC alt+ens 24 – ens 8)

67782 *Pom Pom* Key of F Decca

(Chorus 1 32 bars AABA ens 16 – ens+SC m-tpt 8 – ens 8)(Chorus 2 32 bars AABA ens 16 – SW o-tbn 8 – BC clt 8)(Chorus 3 32 bars

AABA ?BCL o-tpt 1+16 – SD ten 16)(Chorus 4 32 bars AABA ens 16 – BC clt 8 – ens 8)(Coda 8 bars ens)

67783 *O.K. For Baby* Key of G/C Decca

(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA ens 8 – BC alt 16 – ens 8)(Bridge 4 bars ens)(Chorus 3 32 bars AABA BCL o-

tpt 16 – saxes 8 – BCL o-tpt 8)(Bridge 8 bars ens+dms)(Chorus 4 32 bars AABA ens+HA sbs 16 – ens 15 – HA sbs 1)

67784 *Serenade To A Sarong* Key of C Decca

(Intro 4 bars ens)(Chorus 1 32 bars ABAB' ens 8 – ens+?RSm-tpt 8 – ens 8 – ens+?RSm-tpt 8)(Chorus 2 32 bars ABAB' SW m-tbn 8

– BC alt 8 – ens 8 – BC alt 8)

026 **BILLY HOLIDAY** acc. by **BENNY CARTER AND HIS ALL-STAR ORCHESTRA** New York, Oct. 15, 1940

Billy Holiday – voc;

Bill Coleman – tpt; Benny Morton – tbn;

Benny Carter – alt, clt, arr; George Auld – ten;

Sonny White – pno; Ulysses Livingston – gtr; Wilson Meyers – sbs; Yank Porter – dms

28874-1 St. Louis Blues

OK 6064, Chronological Classics 680

28874-2 St. Louis Blues

OK uniss 78, Jazz Unlimited JUCD 2014

28875-1 Loveless Love

OK 6064, Chronological Classics 680

28875-2 Loveless Love

OK uniss 78, Jazz Unlimited JUCD 2014

Composer credits: 28874 (W.C. Handy); 28875 (W.C. Handy)

Very much to my grief, I have to report that both second takes of the above listed titles – on CD 10 in the otherwise magnificent Billie Holiday Columbia CD collection named 'The Complete Billie Holiday on Columbia 1933 - 1944' of 2001 - are identical with the first takes on CD 6 of this same issue. This should not have occurred in a CD issue of this importance and price, I think. Collectors, please, take notice! Unfortunately, I do not have knowledge of the French Media 7 issue which would probably have both takes of each title, but I am lucky to have both takes -2 on the Danish 'Jazz Unlimited' CD 2014 of 1993!

Both titles are performed in minimal but essential arrangements supported by Carter, including some ad-lib portions. Carter plays the clarinet throughout on both titles with his usual taste and beauty. And there is a lot of first-class music by the young but sincere George Auld, and by old "combatants" Bill Coleman and Bennie Morton, together with a fine strong rhythm section. This is a perfect foil for Billie Holiday's vocals.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp); Benny Morton (tb); Benny Carter (cl); Sonny White (p); Ulysses Livingston (g); Wilson Myers (b); Yank Porter (dm); Joe Turner (vo)*

- *Carey, McCarthy, Jazz Directory, Vol. 2: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (pno); Ulysses*

Livingston (gtr); Wilson Myers (sbs); Yank Porter (dms); Joe Turner (vcl)

- *Rust*2: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (pno); Ulysses Livingston (gtr); Wilson Myers (sbs);*

Yank Porter (dms)

- *Rust*3,*4,*6: Bill Coleman -t; Benny Morton -tb; Benny Carter -cl; George Auld -ts; Sonny White -p; Ulysses Livingston -g; Wilson Myers*

-sb; Yank Porter -d; Joe Turner -v

Discernible differences of takes:

28874-1: Bennie Morton's trombone upbeat at end of intro: 1 quarter-note g, 2 eighth-notes g-g, 1 half-note -g

28874-2: Bennie Morton's trombone upbeat at end of intro: 1 half-note g, 1 eighth-note g, 1 half-note e

28875-1: Bar seven of intro; Bill Coleman on trumpet plays: 2 eighth-notes g-a, and 1 half-note g

28875-2: Bar seven of intro; Bill Coleman on trumpet plays: 1 eighth-note g, and 1 sustained long note a, diminishing in volume

027 **BENNY CARTER AND HIS ALL-STAR ORCHESTRA** New York, Oct. 15, 1940

Bill Coleman – tpt; Benny Morton – tbn;

Benny Carter – clt; George Auld – ten;

Sonny White – pno; Ulysses Livingston – gtr; Wilson Meyers – sbs; Yank Porter – dms;

Joe Turner – voc

28876-1 Joe Turner Blues

OK 6001, Chronological Classics 631

28876-2 Joe Turner Blues

OK uniss 78, Neatwork RP 2030

28877-1 Beale Street Blues

OK 6001, Chronological Classics 631

28877-2 Beale Street Blues

OK uniss 78, Neatwork RP 2030

Composer credits: 28876 (Handy); 28877 (Handy)

The same as said before applies to this session. It might be added that trombonist Morton, as well as George Auld, Wilson Meyers and Yank Porter are not recruited from the regular Benny Carter Orchestra of the day.

This is wonderful jazz/blues playing by masters of their business. 'Beale Street Blues' has some strange passages sung away from the micro, and then close into the micro, again. Mr. Turner might have had some sense of humour, I guess.

In my (KBR) personal estimation, Benny Carter's elegance and skill has nothing in common with Turner's shouting. But it might be seen as a dialogue of finesse and harshness.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Benny Morton (tb); Benny Carter (cl); Sonny White (p); Ulysses Livingston (g); Wilson Myers (b); Yank Porter (dm); Joe Turner (vo)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (pno); Ulysses Livingston (gtr); Wilson Myers (sbs); Yank Porter (dms); Joe Turner (vcl)

- Rust*2: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (pno); Ulysses Livingston (gtr); Wilson Myers (sbs); Yank Porter (dms)

- Rust*3,*4,*6: Bill Coleman -t; Benny Morton -tb; Benny Carter -cl; George Auld -ts; Sonny White -p; Ulysses Livingston -g; Wilson Myers -sb; Yank Porter -d; Joe Turner -v

Discernible differences of takes:

28876-1: Benny Carter starts to play clarinet immediately after Joe Turner's first vocal line in Chorus 1

28876-2: Benny Carter starts to play clarinet during Joe Turner's first vocal line in Chorus 1

28877-1: Bill Coleman's first trumpet line in intro: 5 eighth-notes f-db-d-bb-g, 1 quarter-note bb

28877-2: Bill Coleman's first trumpet line in intro: 4 eighth-notes db-d-bb-g, 1 quarter-note bb (no upbeat f)

028 BENNY CARTER AND HIS ORCHESTRA

New York,

Oct. 23, 1940

Benny Carter – alt, clt, arr, tpt;

Russell Smith, Jonah Jones, Bobby Williams – tpt;

Milton Robinson, Madison Vaughn – tbn;

Chauncey Haughton – alt; George James – alt, bar; George Irish, Stafford Simon - ten;

Sonny White – pno; Everett Barksdale – gtr; Hayes Alvis – sbs; William Purnell – dms;

Roy Felton – voc (1,2,4); The Mills Brothers – voc (1)

68284-A By The Watermelon Vine, Lindy Lou

Dec 3545,

Chronological Classics 631

68285-A The Last Kiss You Gave Me

Dec 3588,

Chronological Classics 631

68286-A Boogie Woogie Sugar Blues

Dec 3588,

Chronological Classics 631

68287-A I've Been In Love Before

Dec 3545,

Chronological Classics 631

Composer credits: 68284 (Allen); 68285 (Ruby); 68286 (Williams - Fletcher); 68287 (Hollander - Loesser)

Berger, Berger, Patrick: 'Benny Carter' have this to say for this session: "This session, his second for Decca, ended in a dispute which led Carter to break with that label. At his first Decca session (May 20, 1940) Carter had enjoyed a free rein in choice of material: four excellent big-band sides resulted (see session 025 above). But by this date, some five months later, the company had formed definite ideas about how the band was to sound and what it should play. Vocals were given high priority, with three of the four tunes featuring Roy Felton. The Mills Brothers were brought in for one sentimental ballad dating back to 1914. The final straw, however, was the single instrumental number, a boogie-woogie interpretation of Clyde McCoy's 'Sugar Blues', complete with laughing saxophone and trumpet. "Someone at the studio had the idea that this would make the band more commercially successful," Carter recalls. "I went along at first, but the results were just not what I wanted my orchestra to sound like." Carter failed in an attempt to prevent the record's release. Less than a month later he signed with Bluebird."

It is a sad notion to see Carter, one of the greatest artisans of entire jazz, be considered as a matter of business and profit, only. With no consideration of his immense artistical possibilities and power. But this is capitalism, the bottom of this all. We cannot help it. As may be quoted from the above text, the Decca people had no respect for their "employee" and his significance. The triflingness of instrumental soloistic and the insipidity of the recorded titles is proof of it.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: personnel uncertain

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Russell Smith, Jonah Jones, Bobby Williams (tpt); Milton Robinson, Madison Vaughn (tbn);

Benny Carter, Chauncey Haughton (alt); George James (alt, bar); Stafford Simon, George Irish (ten); Sonny White (pno); Everett Barksdale (gtr); Hayes Alvis (sbs); Keg Purnell (dms); Roy Felton (vcl)

- Rust*2,*3,*4,*6: Russell Smith, Jonah Jones, Bobby Williams (tpt); Milton Robinson, Madison Vaughn (tbn); Benny Carter, Chauncey Haughton (alt); George James (alt, bar); Stafford Simon, George Irish (ten); Sonny White (pno); Everett Barksdale (gtr); Hayes Alvis (sbs); Keg Purnell (dms); Roy Felton (vcl); The Mills Brothers (vcl)

Tunes structures:

68284 By The Watermelon Vine, Lindy Lou Key of G / C

Decca

(Intro 8 bars ens)(Chorus 1 16 bars AB TMB voc)(Bridge 10 bars ens)(Chorus 2 16 bars AB RF vos)(Chorus 3 16 bars AB RF voc + TMB voc)(Chorus 4 16 bars AB ens)(Tag 6 bars ens)(Chorus 5 ?BW m-tpt)(Chorus 6 16 bars AB BC alt)(Tag 10 bars ens)

68285 The Last Kiss You Gave Me Key of C

Decca

(Intro 4 bars ens)(Chorus 1 32 bars AA' RF voc)(Tag 2 bars ens)(Chorus 2 32 bars AA' ens 8 – BC alt 8 – SW pno 8 – RF voc 8)(Tag 2 bars ens)

68286 Boogie Woogie Sugar Blues Key of C

Decca

(Intro 4 bars SW pno)(Chorus 1 18 bars AB ?JJ m-tpt)(Chorus 2 18 bars AB SW pno)(Chorus 3 18 bars AB BC alt)(Chorus 4 18 bars AB ?JJ m-tpt 4 – BC alt 4 – SW pno 4 – ?JJ m-tpt 2 – BC alt 2 – ens 2)

68287 I've Been In Love Before Key of C / Eb / C

Decca

(Intro 8 bars ens)(Chorus 1 32 bars AA' BC alt 16 – tbn 8 – ens 8)(Tag 2 bars ens)(Chorus 2 32 bars AAA' RF voc)(1/2 Corus 3 18 bars A' ens)

029 BENNY CARTER AND HIS ORCHESTRA

New York,

Nov. 19, 1940

Benny Carter – alt, clt, tpt;

Russell Smith, Sidney de Paris, Bobby Williams – tpt;

Milton Robinson, Madison Vaughn, Benny Morton – tbn;

Chauncey Haughton – alt; George James – alt, bar; George Irish, Stafford Simon - ten;

Sonny White – pno; Everett Barksdale – gtr; Hayes Alvis – sbs; William Purnell – dms;

Roy Felton – voc (2)

057656-1 All Of Me

BB B-10962,

Chronological Classics 631

057657-1	The Very Thought Of You	BB B-10962,	Chronological Classics 631
057658-1	Cocktails For Two	BB B-10998,	Chronological Classics 631
057659-1	Takin' My Time	BB B-10998,	Chronological Classics 631

Composer credits: 057656 (Simmons - Marks); 057657 (Noble); 057658 (Johnson - Coslow); 057659 (Carter)

'All Of Me' is played in an arrangement in the best Benny Carter style. The first chorus is taken over by the saxophone section, including probably five players here with George James on baritone sax and Carter on first alto. And they tackle the melody as played as a Carter solo with all its melodic and harmonic delicacies typical for Carter's mind. Only, that it is scored for five saxophones, and delights in its richness of musical fantasy. Very beautiful! The end of this first chorus has Carter on clarinet lead the sax section and taking over the solo of the third chorus. It must be noted, that the second chorus is played only for its second half in Bennie Morton's personal trombone style. The three following three titles are "standards" performed in Carter's arranging style and with Carter's alto solos in his un-reached beauty. This man is singing on his sax! And 'The Very Thought Of You' was a bestseller as for Roy Felton's singing!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Sidney de Paris, Bob Williams (tp); Benny Morton, Milton Robinson, Madison Vaughn (tb); Benny Carter (tp, cl, as); Stafford Simon, Chauncey Haughton, George James, George Irish (s); Sonny White (p); Everett Barksdale (g); Hayes Alvis (b); Keg Purnell (dm).

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Russell Smith, Sidney de Paris, Bobby Williams (tp); Milton Robinson, Madison Vaughn, Benny Morton (tbn); Benny Carter (alt, tpt, clt); Chauncey Haughton (alt); George James (alt, bar); Stafford Simon, George Irish (ten); Sonny White (pno); Everett Barksdale (gtr); Hayes Alvis (sbs); Keg Purnell (dms); Roy Felton (vcl)

- Rust*2,*3,*4,*6: Russell Smith, Sidney de Paris, Bob Williams (tpt); Milton Robinson, Madison Vaughn, Benny Morton (tbn); Benny Carter (alt, clt, tpt); Chauncey Haughton (alt); George James (alt, bar); Stafford Simon, George Irish (ten); Sonny White (pno); Everett Barksdale (gtr); Hayes Alvis (sbs); Keg Purnell (dms); Roy Felton (vcl).

Tunes structures:

057656 *All Of Me* Key of C / F / Bb Bluebird
(Intro 4 bars ens)(Chorus 1 32 bars ABAC saxes)(1/2 Chorus 2 16 bars AC BM o-tbn)(Chorus 3 32 bars ABAC ens 10 – BC clt 12 – ens 10)

057657 *The Very Thought Of You* Key of Ab Bluebird
(Intro 4 bars ens)(Chorus 1 32 bars ABAB' RF voc)(Chorus 2 32 bars ABAB' BC alt 16 – RF voc 16)

057658 *Cocktails For Two* Key of C Bluebird
(Intro 4 bars ens)(Chorus 1 32 bars AA'BA'' BC alt)(Chorus 2 32 bars AA'BA'' SW pno 16 – ens 11 – BC alt 5)(Tag 4 bars BC alt)

057659 *Takin' My Time* Key of Bb Bluebird
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 16 – tbn 8 – ens 8)(Chorus 2 32 bars AABA BC alt)(Chorus 3 32 bars AABA ens 16 – o-tpt 8 – ens 8)(Tag 6 bars ens)(Coda 10 bars ens)

030 BENNY CARTER AND HIS ORCHESTRA

New York,

Jan. 21, 1941

Benny Carter – alt, clt, tpt;

Russell Smith, Sidney de Paris, Jonah Jones – tpt;

Joe Britton, Jimmy Archey, Vic Dickenson – tbn;

George Dorsey, Bill White – alt; Fred Mitchell, George Irish - ten;

Sonny White – pno; Herb Thomas – gtr; Ted Sturgis – sbs; J.C. Heard – dms;

Roy Felton – voc

060351-1 Cuddle Up, Huddle Up BB B-11197, Chronological Classics 631

060352-1 Ev'ry Goodbye Ain't Gone BB unissued, Chronological Classics 631

060353-1 Babalu BB B-11090, Chronological Classics 631

060354-1 There, I've Said It Again BB B-11090, Chronological Classics 631

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

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

Notes:

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

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

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

Tunes structures:

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

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

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

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

031 BENNY CARTER AND HIS ORCHESTRA

New York,

Apr. 01, 1941

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

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

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

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

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

Notes:

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

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

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

Tunes structures:

063700 *Midnight* Key of F / Eb Bluebird

(Intro 4 bars ens)(Chorus 1 32 bars AABA BC alt+tbns 16 – tbns+saxes 8 – ens 8)(Bridge 2 bars ens 1 – CD sbs 1)(Chorus 2 32 bars AABA MS voc)(1/2 Chorus 3 16 bars BA SW pno 8 – ens 8)(Tag 2 bars ens)

063701 *My Favorite Blues* Key of F / Bb / F Bluebird

(Intro 8 bars ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars BC m-tpt) (Chorus 4 12 bars BC m-tpt) (Chorus 5 12 bars VD tbn) (Chorus 6 12 bars VD tbn)(Bridge bars ens)(Chorus 7 12 bars saxes) (Chorus 8 12 bars SW pno) (Chorus 9 12 bars EP ten) (Chorus 10 12 bars EP ten)(Chorus 11 12 bars ens)(Chorus 12 12 bars ens)(Tag 6 bars ens)

063702 *Lullaby To A Dream* Key of Ab Bluebird

(Intro 4 bars ens 2 – SW pno 2)(Chorus 1 32 bars AABA BC o-tpt)(Chorus 2 32 bars AABA saxes 8 – SW pno 8 – EP ten 8 – BC o-tpt 8)(Tag 4 bars ens)

063703 *What A Difference A Day Made* Key of F / Db Bluebird

(Intro 8 bars ens 4 – BC alt 4)(Chorus 1 32 bars ABAC VD m-tbn 1+16 – ens 8 – VD m-tbn 8)(Bridge 8 bars ens)(Chorus 2 32 bars ABAC MS voc+ ens)(1/2 Chorus 3 16 bars AC ens)(Tag 6 bars ens)

032 BENNY CARTER AND HIS ORCHESTRA

New York,

Oct. 16, 1941

Benny Carter – alt, tpt, arr, ldr;
 Nathaniel Williams, Rostelle Reese, Emmett Berry – tpt;
 Jimmy Archey, John McConnell, Bennie Morton – tbn;
 Ernest Purce – alt; George James – alt, bar; Ernie Powell, Alfred Gibson – ten;
 Sonny White – pno; William Lewis – gtr; Charles Drayton – sbs; Shep Shepherd – dms

066792-1	Sunday	BB B-11341,	Chronological Classics 631
066793-2	Ill Wind	BB uniss78,	Chronological Classics 631
066794-1	Back Bay Boogie	BB B-11341,	Chronological Classics 631
066795-1	Tree Of Hope	BB uniss78,	Chronological Classics 631

Composer credits: 066792 (Miller – Cohn – Stein - Krueger); 066793 (Koehler - Arlen); 066794 (Carter); 066795 (Carter)

This last band recording under Carter's name in New York, before leaving for California, has amazing Benny Carter on alto again, storming all through 'Sunday', with fire and swing, and with his own mastery in improvising. And then, we again hear his trombone section in harmony. And Bennie Morton, veteran of the classic Fletcher Henderson, playing with his very own soft and dry tone. 'Ill Wind' is reigned by Carter's alto sax in a most beautiful way. 'Back Bay Boogie' is a number used by the Carter band when they were asked to play music with that frantic up-tempos that became common in WW II times. And then it's Emmett Berry on open horn playing the theme chorus of 'Tree Of Hope'. Then, in the first half of the second chorus, a baritone saxophone is clearly recognized in the sax section, thus most probably George James as in session 029. And Carter shines on his alto for eight bars in the last chorus. What a musician, what an incredible inventiveness, and what an artist of form and rhythm. Un-believable!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Nathaniel Williams, Emmett Berry, Rostelle Reese (tp); James Archey, Henry Morton, John McConnell (tb); Benny Carter (tp, as); Alfred Gibson, Ernie Powell, Ernie Purce, George James (s); Sonny White (p); William Lewis (g); Charles Drayton (bs); Berisford Shepherd (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Nathaniel Williams, Emmett Berry, Rostelle Reese (tpt); James Archey, Henry Morton, John McConnell (tbn); Benny Carter (tpt, alt); Ernie Purce, George James (alt); Ernie Powell, Alfred Gibson (ten); Sonny White (p); William Lewis (g); Charles Drayton (bs); Berisford Shepherd (d)

- Rust*2: Nathaniel Williams, Emmett Berry, Rostelle Reese (tpt); James Archey, Henry Morton, John McConnell (tbn); Benny Carter (tpt, alt); Ernie Purce, George James (alt); Ernie Powell, Alfred Gibson (ten); Sonny White (pno); William Lewis (gtr); Charles Drayton (sbs); Berisford Shepherd (dms)

- Rust*3,*4: Nathaniel Williams -Emmett Berry -Rostelle Reese -t; James Archey -Benny Morton -John McConnell -tb; Benny Carter -t -as; Ernie Purce -George James -as; Ernie Powell -Alfred Gibson -ts; Sonny White -p; William Lewis -elg; Charles Drayton -sb; Berisford Shepherd -d

Tunes structures:

066792 Sunday Key of Eb / F Bluebird

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 16 - BC alt 8 - ens 8)(Chorus 2 32 bars AABA BC alt)(Bridge 2 bars ens)(Chorus 3 32 bars AABA tbn 16 - saxes 8 - SW pno 8)(Chorus 4 32 bars AABA ens 2 - BM m-tbn 6 - ens 2 - BM m-tbn 6 - CD e-gtr 8 - ens 8)

066793 Ill Wind Key of Bb Bluebird

(Intro 6 bars ens)(Chorus 1 36 bars AABA BC alt 20 - SW pno 8 - saxes 8)(1/2 Chorus 2 16 bars BA ens 8 - BC alt 10)(Tag 4 bars BC alt)

066794 Back Bay Boogie Key of Bb Bluebird

(Intro 8 bars SW pno+ens)(Chorus 1 12 bars SW pno+ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars BC alt)(Chorus 4 12 bars BC alt)(Verse 16 bars ens)(Chorus 5 12 bars SW pno)(Chorus 6 12 bars SW pno)(Chorus 7 12 bars SS dms 4 - EB o-tpt 8)(Chorus 8 12 bars EB o-tpt)(Chorus 9 12 bars ens)(Chorus 10 12 bars ens)(Chorus 11 12 bars WL e-gtr)(Chorus 12 12 bars WL e-gtr)(Chorus 13 12 bars ens)(Chorus 14 12 bars ens)(Tag 2 bars ens)

066795 Tree Of Hope Key of Ab / Bluebird

(Intro 8 bars ens)(Chorus 1 32 bars AABA EB o-tpt 16 - ens 8 - EB o-tpt 8)(Chorus 2 32 bars AABA saxes 16 - BM m-tbn 16)(Bridge 10 bars ens 8 - BC alt 2)(Chorus 3 32 bars AABA ens 16 - BC alt 8 - EB o-tpt 8)(Tag 2 bars EB o-tpt)

From 1942 on, Benny Carter worked and lived in Los Angeles, California, recording frequently with his own Orchestra and a large number of other bands and soloists. This period of his musical life will not be dealt with in this context. The following recording sessions of Benny Carter and his Orchestra, yet, were still made in New York.

033 BENNY CARTER AND HIS ORCHESTRA	New York,	Dec. 12, 1945
Benny Carter – alt, tpt, arr, ldr;		
Louis Gray, Wallace Jones, Lewis Botton, Leonard Graham – tpt;		
Alton Moore, Charles Johnson, Al Grey, John Morris – tbn;		
Joe Epps, Porter Kilbert – alt; Willard Brown – alt, bar; Bumps Myers, Harold Clark – ten;		
Rufus Webster – pno; James Cannady – gtr; Thomas Moultrie – sbs; Percy Brice – dms;		
Frank Comstock – arr (3)		
838	Cuttin' Time	Cap unissued, Chronological Classics 923
839	Bunbelina	Cap unissued
839-4	Forever Blue	Cap unissued, Chronological Classics 1043
847-2	Prelude To A Kiss	Cap 40048, Chronological Classics 923
848	Just You, Just Me	Cap unissued, Chronological Classics 923
034 BENNY CARTER AND HIS ORCHESTRA	New York,	Jan. 05, 1946
Benny Carter – alt, tpt, arr, ldr;		
Probably: Louis Gray, Wallace Jones, Lewis Botton, Leonard Graham – tpt;		
Alton Moore, Charles Johnson, Al Grey, John Morris – tbn;		
Joe Epps, Porter Kilbert – alt; Willard Brown – alt, bar; Bumps Myers, Harold Clark – ten;		
Rufus Webster – pno; James Cannady – gtr; Thomas Moultrie – sbs; Percy Brice – dms;		
Benny Carter, Bixie Harris – voc (2);		
Gil Fuller – arr (2)		
D-166	Jump Call	De Luxe 1008, Chronological Classics 923
D-167	Patience And Fortitude	De Luxe 1008, Chronological Classics 923
035 BENNY CARTER AND HIS ORCHESTRA	New York,	Jan. 07, 1946
Benny Carter – alt, tpt, arr, ldr;		
Neal Hefti, Shorty Rogers, Joe Newman, Emmett Berry – tpt;		
Alton Moore, Trummy Young, Sandy Williams, Dicky Wells – tbn;		
Russell Procope – alt; Tony Scott – alt, clt; Willard Brown – alt, bar; Flip Phillips, Don Byas – ten;		
Sonny White – pno; Freddie Green – gtr; John Simmons – sbs; J.C. Heard – dms;		
James Cannady – arr (1,2); Neal Hefti – arr (3,4)		
D-168	Diga Diga Doo	De Luxe 1028, Chronological Classics 923
D-168-alt	Diga Diga Doo	De Luxe uniss, Swingtime ST1013 (LP)
D-169	Who's Sorry Now	De Luxe 1009, Chronological Classics 923
D-170	Some Of These Days	De Luxe 1009, Chronological Classics 923
036 BENNY CARTER AND HIS ORCHESTRA	New York,	Jan. 08, 1946

- Benny Carter – alt, tpt, arr, ldr;
 Neal Hefti, Shorty Rogers, Joe Newman, Emmett Berry – tpt;
 Alton Moore, Al Grey, Trummy Young, Sandy Williams – tbn;
 Russell Procope – alt; Tony Scott – alt, clt; Willard Brown – alt, bar; Dexter Gordon, Don Byas – ten;
 Sonny White – pno; Freddie Green – grt; John Simmons – sbs; J.C. Heard – dms;
 Maxine Sullivan – voc (1,2);
 Frank Comstock – arr (3)
- D-171 I'm The Caring Kind De Luxe 1012, Chronological Classics 923
 D-172 Looking For A Boy De Luxe 1009, Chronological Classics 923
 D-173 Rose Room De Luxe 1028, Chronological Classics 923
- 037 BENNY CARTER AND HIS ORCHESTRA** New York, Aug. 1946
 Benny Carter – alt, tpt, arr, ldr;
 Paul Cohen, Ira Pettiford, Walter Williams – tpt;
 Al Grey, Candy Ross – tbn;
 Willard Brown – alt, bar; Bumps Myers – ten;
 Sonny White – pno; James Cannady – grt; Thomas Moultrie – sbs; Percy Brice – dms;
 Lu Elliott – voc (3);
 Budd Johnson – arr (4)
- D-236 Re-Bop Boogie De Luxe 1044, Chronological Classics 1043
 D-237 Twelve O'Clock Jump De Luxe 1041, Chronological Classics 1043
 D-238 Your Conscience Tells You So De Luxe 1041, Chronological Classics 1043
 D-239 Mexican Hat Dance De Luxe 1044, Chronological Classics 1043
- 038 BENNY CARTER AND HIS CHOCOLATE DANDIES** New York; c. Aug. 1946
 Buck Clayton – tpt; Al Grey – tbn;
 Benny Carter – alt, clt; Ben Webster – ten;
 Sonny White – pno; John Simmons – sbs; Sidney Catlett – dms
- JDB 173 Melodrama In A V-Disc Record Room V-Disc 701, Official 3006 (LP)
 J 525 Prelude To A Kiss V-Disc 823, Official 3006 (LP)
- 039 BENNY CARTER AND HIS CHOCOLATE DANDIES** New York; Aug. 23, 1946
 Buck Clayton – tpt; Al Grey – tbn;
 Benny Carter – alt, clt; Ben Webster – ten;
 Sonny White – pno; John Simmons – sbs; Sidney Catlett – dms;
 Sidney Catlett – voc (2)
- D6VB-2694-1 Sweet Georgia Brown RCA (F) 75.594 (EP)
 D6VB-2694-2 (mst) Sweet Georgia Brown Swing 258, Chronological Classics 1043
 D6VB-2695-1 (mst) Out Of My Way Swing 226, Chronological Classics 1043
 D6VB-2696-1 (mst) What'll It Be Swing 226, Chronological Classics 1043
 D6VB-2697-1 (mst) Cadillac Slim Swing 258, Chronological Classics 1043
Composer credits: D6VB-2694 (Bernie – Pinkard – Casey); D6VB-2695 (Catlett – Grimes); D6VB-2696 (Carter); D6VB-2697 (Webster)
- 040 BENNY CARTER AND HIS ORCHESTRA** New York, Oct. 02, 1952
 Benny Carter – alt, tpt, arr, ldr;
 Doc Cheatham, Taft Jordan, Dick Vance – tpt;
 Claude Jones, Frank Rehak, Tyree Glenn – tbn;
 Eddie Barefield – alt; Art Drelinger, Lucky Thompson – ten; Willard Brown – bar;
 Billy Taylor – pno; Rene Hall – grt; Joe Benjamin – sbs; Chris Columbus – dms
- E2VB-7382 Georgia On My Mind RCA-Vic (F) PM42406 (LP)
 E2VB-7383 Love Is Cynthia Vic 20-5133, Chronological Classics 1400
 E2VB-7383 Sunday Afternoon Vic 20-5133, Chronological Classics 1400
Note: this same group recorded 2 titles with singer Savannah Churchill under her name at this same date.
- 041 BENNY CARTER AND HIS ORCHESTRA** New York, Nov. 13, 1961
 Benny Carter – alt, arr, ldr;
 Phil Woods – alt; Coleman Hawkins, Charlie Rouse – ten;
 Dick Katz – pno; John Collins – grt; Jimmy Garrison – sbs; Jo Jones – dms
- 10579 Honeysuckle Rose Impulse A (S) 12 (LP)
 10580 The Midnight Sun Will Never Set Impulse A (S) 12 (LP)
 10581 Cherry Impulse A (S) 12 (LP)
 10582 Crazy Rhythm Impulse A (S) 12 (LP)
- 042 BENNY CARTER AND HIS ORCHESTRA** New York, Nov. 15, 1961
 Benny Carter – alt, arr, ldr;
 Phil Woods – alt; Coleman Hawkins, Charlie Rouse – ten;
 Dick Katz – pno; John Collins – grt; Jimmy Garrison – sbs; Jo Jones – dms
- 10586 Doozy Impulse A (S) 12 (LP)
 10587 Blue Star Impulse A (S) 12 (LP)
 10588 Cottontail Impulse A (S) 12 (LP)
 10589 Body And Soul Impulse A (S) 12 (LP)

As so often, I have to thank my good friend Michael Rader for help and advice, and for supplying with important and un-obtainable sound material.

K. – B. Rau
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