

THE RECORDINGS OF HAYES ALVIS

An Annotated Tentative Personnelo - Discography

ALVIS, HAYES, born: Chicago, Ill., 1st May 1907, died: New York City, 29th December 1972. Originally a drummer, played in Chicago Defender Boys' Band. Drums and tuba with Jelly Roll Morton tour dates 1927 to early 1928. Concentrated on tuba, gigged with many bands in Chicago, then with Earl Hines late 1928 – 1930. To New York with Jimmy Noone in spring 1931, from then on switched to string bass. Worked with the Mills Blue Rhythm Band from 1931 until early 1935 (originally as bassist, spell as band-manager, then reverted to bassist). Joined Duke Ellington in spring 1935 (sharing bass duties with Billy Taylor), left Duke in spring of 1938, formed short-lived band with Freddie Jenkins, then from October 1938 until March 1939 worked in New York with the 'Blackbirds Show'. Joined Benny Carter Big Band at the Savoy in March 1939. With Joe Sullivan from November 1940, during following spring with Bobby Burnet's Band in New York. Joined Louis Armstrong Orchestra until February 1942, then joined N.B.C. Orchestra, also gigged with Joe Sullivan Trio in summer of 1942. Army service from 1943 until 1945, then with Gene Fields Trio and LeRoy Tibbs. During 1946-47 with Dave Martin Trio, also in Harry Dial's Combo, then long spell as house musician at Café Society, New York. (From 1940 also active in running own millinery business in New York.) During the 1950s active freelance work in New York, also spell in Boston with Joe Thomas (1952) and took part in Fletcher Henderson reunion sessions in summer of 1957. With Wilbur de Paris on tuba in 1958. Played regularly during the 1960s, including work with vocaliste Dionne Warwick. Was an official of Local 802, A.F. of M., also took active interest in Red Cross work. Toured Europe with Jay McShann (1970). (John Chilton, Who's Who in Jazz)

STYLISTICS

STYLE

Hayes Alvis' style on string-bass (or double-bass) is that of the string-bass players of the 1920s/1930s.

The bass viol is equipped with natural gut strings, and sounds warm and full for that reason.

- The strings of the bass viol are played by plucking the single string(s) with one or more fingers of the right hand. Plucking may be executed in a two-to-the-bar mode (plucked note on first and third beat of the four-quarter bar) or in a four-to-the-bar mode (plucked notes on all four beats of the bar). The two-to-the-bar mode is used mainly to underlay melody-choruses with a 'two-beat', or just simply to play a march-like rhythm. The four-bar mode is used to accompany hot jazz players when playing their "hot" or improvised choruses with a flowing rhythm.

- To increase the sound volume, the string-bass may also be played as a slap-bass, with pulling the string(s) from the bass and let them "slap" back on the fingerboard, which produces a loud and sharp wooden sound together with the tonal sound of the string.

- Also used was a sort-of percussion-bass, playing a two-beat rhythm with the first and third beats plucked by two or three fingers of the right hand to achieve a tonal note, the second and fourth beats played by hitting the string against the fingerboard achieving just a sharp metal/wooden noise.

All three of these described techniques were used by Hayes Alvis in the band recordings listed here.

TONE

His tone on the string-bass is full, voluminous, and warm, with sharp hits when using slap-technique.

TIME

Alvis' time is exact and swinging, sometimes a bit too much driving when playing an eight-to-the-bar rhythm – occasionally when using a six-eighth beat.

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: **Hayes Alvis**

- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Hayes Alvis*

- 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: (*Hayes Alvis*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics.

In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session!

Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

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

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

After thinking it over, I believe it is a most thankless task to estimate the real value of a string-bass player in classic jazz from recordings. His sound is buried under a lot of noise from the horn players, as is his quality as a rhythm keeper and harmony player. If there were any judgements in the past in literature or in words and interviews, nobody cared to explain their techniques or their rhythmic impetus. As I have found out in conversations with musicians over the years, very few instrumentalists did know something about the styles and handling of other instruments and their players, save for some superficial statements. But, as the work of the bassists in jazz is so immensely important, but not really recognised, I shall try to give bassists their proper place in the evaluation of jazz music. As my web-site is dedicated to the “Harlem” period of jazz, other bassists listed were tuba (brass-bass) players. This first list on a string-bass player is devoted to Hayes Alvis, a modest man but fantastic musician, whose musical quality might simply be stated by the fact, that Duke Ellington appended him as an additional bassist to his magnificent orchestra.

HAYES ALVIS

As a Chicagoan by birth, Hayes Alvis made his first recordings as a tuba player in Chicago with Jelly Roll Morton, Earl Hines, Jabbo Smith, Helen Savage, and Omer Simeon. Although these recordings are an essential component of Chicago jazz of the 1920s, I shall not estimate these. My subject is the jazz of the Harlem scene – of which Alvis later was a part – and because of this and my growing age, I must leave out jazz from other parts of the USA. But there is enough Hayes Alvis in recordings made by New York/Harlem bands! Yet, you'll at least find his early Chicago recordings listed below.

001 LEVEE SERENADERS	Chicago,	Jan. 21, 1928
Edwin Swayze – tpt; Louis Taylor – tbn; <i>Walter Thomas</i> or (<i>Paul Barnes</i>) – clt, sop, bsx; Jelly Roll Morton – pno; Leslie Corley – bjo; Hayes Alvis – bbs; Wallace Bishop – dms; Frances Hereford – voc		
E-7058 Midnight Mama	Voc 1154,	Frog DGF 9
E-7060 Mr. Jelly Lord	Voc 1154,	Frog DGF 9
 002 EARL HINES AND HIS ORCHESTRA	Chicago,	Feb. 13, 1929
Bob Shoffner, Shirley Clay – tpt; William Franklin – tbn; Toby Turner – alt, clt; Lester Boone – alt, clt, bar; Cecil Irwin – ten, clt; Earl Hines – pno; Claude Roberts – bjo; Hayes Alvis – bbs; Benny Washington – dms; William Franklin – voc (1,2); Earl Hines – voc (3,4,5)		
48883-2 Sweet Ella May	Vic uniss on 78	Frog DGF 55
48883-3 Sweet Ella May	Vic 22842,	Frog DGF 55
48884-1 Everybody Loves My Baby	Vic uniss on 78	Frog DGF 55
48884-2 Everybody Loves My Baby	Vic uniss on 78	Frog DGF 55
48884-3 Everybody Loves My Baby	Vic V-38042,	Frog DGF 55
 003 EARL HINES AND HIS ORCHESTRA	Chicago,	Feb. 14, 1929
Bob Shoffner, Shirley Clay – tpt; William Franklin – tbn; Toby Turner – alt, clt; Lester Boone – alt, clt, bar; Cecil Irwin – ten, clt; Earl Hines – pno; Claude Roberts – bjo; Hayes Alvis – bbs; Benny Washington – dms; William Franklin – voc (1); Hayes Alvis – voc (2); Earl Hines – voc (3)		
48885-2 Good Little, Bad Little You	Vic V-38043,	Frog DGF 55
48885-3 Good Little, Bad Little You	Vic V-38043,	Frog DGF 55
48886-3 Have You Ever Felt That Way?	Vic V-38048,	Frog DGF 55
 004 EARL HINES AND HIS ORCHESTRA	Chicago,	Feb. 15, 1929
Bob Shoffner, Shirley Clay – tpt; William Franklin – tbn; Toby Turner – alt, clt; Lester Boone – alt, clt, bar; Cecil Irwin – ten, clt; Earl Hines – pno; Claude Roberts – bjo; Hayes Alvis – bbs; Benny Washington – dms; Earl Hines – voc (4,5,6); <i>Alex Hill</i> or <i>Don Redman</i> – arr (1,2,3)		
48887-1 Beau-Koo Jack	Vic uniss on 78,	Frog DGF 55
48887-2 Beau-Koo Jack	Vic V-38043,	Frog DGF 55
48887-3 Beau-Koo Jack	Vic uniss on 78	Frog DGF 71
48888-1 Sister Kate	Vic uniss on 78,	Mosaic MD7-254-1

48888-2	Sister Kate	Vic unissued,	Mosaic MD7-254-I
48888-3	Sister Kate	Vic 22683,	Mosaic MD7-254-I
005 EARL HINES AND HIS ORCHESTRA		Chicago,	Feb. 22, 1929
Bob Shoffner, Shirley Clay – tpt; William Franklin – tbn; Toby Turner – alt, clt; Lester Boone – alt, clt, bar; Cecil Irwin – ten, clt; Earl Hines – pno; Claude Roberts – bjo; Hayes Alvis – bbs; Benny Washington – dms; Earl Hines – voc (3)			
50511-1	Chicago Rhythm	Vic unissued,	Frog DGF 55
50511-2	Chicago Rhythm	Vic V-38042,	Frog DGF 55
50512	It's A Precious Little Thing Called Love	Vic unissued	not on LP/CD
006 JABBO SMITH AND HIS RHYTHM ACES		Chicago,	Feb. 22, 1929
Jabbo Smith – tpt, voc; Omer Simeon – clt; Cassino Simpson – pno; Ikey Robinson – bjo; Hayes Alvis – bbs			
C-2999-A	Little Willie Blues	Br 7058,	Retrieval RTR 79013
C-3000-A	Sleepy Time Blues	Br 7058,	Retrieval RTR 79013
007 EARL HINES AND HIS ORCHESTRA		Chicago,	Feb. 25, 1929
Bob Shoffner, Shirley Clay – tpt; William Franklin – tbn; Toby Turner – alt, clt; Lester Boone – alt, clt, bar; Cecil Irwin – ten, clt; Earl Hines – pno; Claude Roberts – bjo; Hayes Alvis – bbs; Benny Washington – dms			
50527	I'm Looking For That Certain Man To Love	Vic unissued	not on LP/CD
<i>Note: Earl Hines recorded his piano solo 'Glad Rag Doll' on this session.</i>			
008 EARL HINES AND HIS ORCHESTRA		Chicago,	Feb. 25, 1929
Bob Shoffner, Shirley Clay – tpt; William Franklin – tbn; Toby Turner – alt, clt; Lester Boone – alt, clt, bar; Cecil Irwin – ten, clt; Earl Hines – pno; Claude Roberts – bjo; Hayes Alvis – bbs; Benny Washington – dms; Hayes Alvis – arr (4)			
57322-2	Grand Piano Blues	Vic V-38096,	Frog DGF 55
57323	Times Ain't What They Used To Be	Vic unissued	not on LP/CD
57324	Trying	Vic unissued	not on LP/CD
57325-2	Blue Nights	Vic V-38096,	Frog DGF 55
009 HELEN SAVAGE		Chicago,	Aug. 21, 1929
Helen Savage – voc; Shirley Clay – tpt; Omer Simeon – clt; Earl Hines – pno; Hayes Alvis – bbs; Wallace Bishop – dms			
C-4102-C	For Just A Little Love From You	Br 4536,	Frog DGF 7
C-4103-A	It's Bad For Your Soul	Br 4536,	Frog DGF 7
010 OMER SIMEON		Chicago,	Aug. 21, 1929
Omer Simeon – clt, ldr; William Barbee – pno; Hayes Alvis – bbs; Wallace Bishop – dms			
C-4104-B	Smoke House Blues	Br 7109,	Frog DGF 7
C-4105	Beau Koo Jack	Br unissued	not on LP/CD
011 DIXIE RHYTHM KINGS		Chicago,	Sep. 23, 1929
Shirley Clay, George Mitchell – tpt; Omer Simeon – clt, alt; Cecil Irwin – clt, ten; William Barbee – pno; Claude Roberts – bjo; Hayes Alvis – bbs; Wallace Bishop – dms			
C-4391-A	Story Book Ball	Br 7127,	Frog DGF 7
C-4392-A	Easy Rider	Br 7127,	Frog DGF 7
C-4393-B	The Chant	Br 7115,	Frog DGF 7
C-4394-B	Congo Love Song	Br 7115,	Frog DGF 7
012 HARRY DIAL'S BLUESICIANS		Chicago,	Nov. 19, 1930
George Dixon – tpt, alt; Omer Simeon – clt, alt; Cecil Irwin – clt, ten; Zinky Cohn – pno; Eastern Woodfork – bjo; Hayes Alvis – bbs; Harry Dial – dms, ldr; Harry Dial – voc			
C-8825-	When My Baby Starts To Shake That Thing	Voc 1594,	Frog DGF 7
C-8826-	Poison	Voc 1594,	Frog DGF 7
	Hot Peppers	Voc unissued	not on LP/CD
	Levee Lou	Voc unissued	not on LP/CD

013 KING CARTER AND HIS ROYAL ORCHESTRA		New York,	Mar. 23, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt; Harry White, Henry Hicks – tbn; Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt; Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms; Dick Robertson – voc (2); unknown – voc (3); unknown – scat voc (3)			
151454	Swing It	Col unissued	not on LP/CD
151455-1	Blues In My Heart	Col 2439-D,	Frog DGF 38
151456-1	Minnie The Moocher	Col 2439-D,	Frog DGF 38

This is the original 'Mills Blue Rhythm Band' with their regular personnel of 1931, with the band's founder Willie Lynch on drums. And with Hayes Alvis, emigrated from his home-town Chicago, on string bass.

And it seems that they were under contract with the Irving Mills Music Corporation, already. Why the Columbia recording uses the 'King Carter' name, I do not know.

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

But against the listings of Delaunay and Rust, Charlie Holmes is not with the band. Not yet! And it is not Bobby Holmes anymore on clarinet, as on the Armstrong sides of 5 April 1931 with the very "early" MBRB!

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

Hayes Alvis has now changed his place of living to New York.

Notes:

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

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

- *Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Rogers (Dick Robertson) -v*

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v*
"For the next session (this one! – KBR), 'Jazz Records' states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain, that he was not in the band until this later date. This was confirmed by Crawford Wethington, who said that he never left the band at any time until late in 1936."

Soloists ad-lib:

- 151455-1: ?SH m-tpt obbl 30; EH pno brk 2; ?HH m-tbn 16; ?SH m-tpt 8

- 151456-1: WJ m-tpt 4; WJ m-tpt 4; WJ m-tpt obbl 6 + 6; EH pno brk 1; WJ m-tpt 16

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

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

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

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

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

Notes:

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

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

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

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

Tune Structures:

E-35985-B *Straddle The Fence* Key of F / Eb / F Vocalion
(Intro 6 bars HH o-tbn - ens)(Chorus 1 32 bars AABA EA o-tpt 16 - ens 8 - EA o-tpt 8)(Bridge 6 bars modulation ens)(Verse 16 bars AABA EH pno 16 - ens 8 - EH pno 8)(Chorus 2 32 bars AABA DR voc + EA m-tpt obbl)(Bridge 2 bars modulation)(Chorus 3 32 bars AABA ens 16 - CMC ten 8 - ens 8)(tag 4 bars ens)

E-35986-B *Levee Low Down* Key of Am / Cm / Am Vocalion
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 14 bars modulation ens)(Chorus 2 32 bars AABA DR voc - EA m-tpt obbl)(Bridge 6 bars modulation ens)(Chorus 3 32 bars AABA ens 16 - ?TMC alt 8 - ens 8)(Coda 8 bars ens)

E-35987-A *Moanin'* Key of F / Bb / F Brunswick
(Intro 4 bars ens)(Chorus 1 16 bars ABCA WJ m-tpt - ens)(Chorus 2 16 bars ABCA EH pno)(half-Chorus 3 CA ?TMC alt)(Interlude 8 bars HW m-tbn)(Chorus 4 16 bars ABCA WJ m-tpt - ens)

Soloists ad-lib:

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

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

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

015 **MILLS BLUE RHYTHM BAND** (as Blue Rhythm Boys) New York, Apr. 28, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson - tpt;

Harry White, Henry Hicks - tbn;

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

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

George Morton - voc;

Nat Leslie - arr (2)

E-36665-A Minnie The Moocher Mt M-12164, Chronological Classics 660

E-36666-A Blue Rhythm Br 6143, Chronological Classics 660

E-36667-A Blue Flame Br 6143, Chronological Classics 660

E-36668-A Red Devil Ban 32733B, Chronological Classics 660

The piano solo of 'Blue Rhythm' has formerly been suggested as the work of two pianists. But Storyville 117 states that it is possible to be played by one single player!

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

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

Notes:

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

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

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

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

Soloists ad-lib:

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

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

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

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

016 **MILLS BLUE RHYTHM BAND** (as Blue Ribbon Boys) New York, May 01, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson - tpt;

Harry White, Henry Hicks - tbn;

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

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

Chick Bullock - voc (1,2,3,4);

Nat Leslie - arr (5)

10589-2 Stardust Ban 32166, Chronological Classics 660

10589-3 Stardust Ban 32166 not on LP/CD

10590-2 Poor Minnie The Moocher Ban 32166 not on LP/CD

10590-3 Poor Minnie The Moocher Ban 32166, Chronological Classics 660

10600	Blue Rhythm	ARC unissued	not on LP/CD
10601-1	Black And Tan Fantasy	Ban 32199,	Chronological Classics 660
10601-3	Black And Tan Fantasy	Ban 32199	not on LP/CD

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

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

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

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

Although listed by all Rusts from the third edition on, there is no Charlie Holmes on all 1931 sessions (see below)!

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

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

Notes:

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

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

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -George Morton -v; Nat Leslie -a -Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Chick Bullock, v.

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

Soloists ad-lib:

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

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

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

Discernible differences of takes:

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

017	MILLS BLUE RHYTHM BAND (as Blue Ribbon Boys)	New York,	May 12, 1931
	Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;		
	Harry White, Henry Hicks – tbn;		
	Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;		
	Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs, bbs; Willie Lynch – dms;		
	George Morton – voc (1,2,3,5,6);		
	Nat Leslie – arr (4); Harry White – arr (6)		
10625-2	Sugar Blues	Ban 32	not on LP/CD
10625-3	Sugar Blues	Ban 32199,	HEP CD 1008
10625-4	Sugar Blues	Ban 3219	Chronological Classics 660
10626-3	Low Down On The Bayou	Ban 3224	Chronological Classics 660
10627	I Can't Get Along Without My Baby	ARC unissued	not on LP/CD
10628-2	Futuristic Jungleism	Ban 3224	Chronological Classics 660

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

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

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

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

Notes:

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

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

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a -Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.

Soloists ad-lib:

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

- 10626-3: HH o-tbn 12; ?HW o-tbn 3

- 10628-2: HW o-tbn 8; EA o-tpt 16; EA o-tpt 6; TMC bar 8

Discernible differences of takes:

10625-2 (?-4): start of first chorus/trumpet solo: 2 syncopated quarter notes Eb, 1 eighth note C, 1 quarter note Bb

10625-3: start of first chorus/trumpet solo: 1 quarter note Eb, 2 eighth notes C - Bb

10625-4: the French Chronological Classics Catalogue lists take -4 for Classics 660, but the CD plays take -3, actually!

018 MILLS BLUE RHYTHM BAND

New York, Jun. 18, 1931

Bob Stephens – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs; Willie Lynch – dms;
 George Morton – voc (1,3);
Harry White – arr (1); Nat Leslie – arr (2)
 69963-1 Moanin’
 69964 Blue Rhythm
 69965 I Can’t Get Along Without My Baby
Composer credits: 69963 (White)

Vic 22800, Chronological Classics 660
 Vic unissued not on LP/CD
 Vic unissued not on LP/CD

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

Notes:

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

019 KING CARTER AND HIS ROYAL ORCHESTRA

New York, Jun. 25, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs, bbs; Willie Lynch – dms;
 George Morton – voc;
Edgar Hayes – arr (1); *Harry White* – arr (2); Nat Leslie – arr (3,4)
 151637-1 I Can’t Get Along Without My Baby
 151638-1 Moanin’
 151639-1 Low Down On The Bayou
 151640-1 Blue Rhythm
Composer credits: 151637 (Mills - Hayes); 151638 (White - Mills - Parish); 151639 (Mills - Leslie); 151640 (Mills - Leslie)

Col 2638-D, Frog DGF 38
 Col 2504-D, Frog DGF 38
 Col 2638-D, Frog DGF 38
 Col 2504-D, Frog DGF 38

The MBRB again under another name, just as in session 013, and ‘Low Down On The Bayou’ again (a bit livelier here than before)! ‘I Can’t Get Along ...’ has great singing from Morton and equally great trumpet by Ed Anderson, who had learned from Joe King Oliver. And Harry White’s ‘Moanin’ with two trombones and one clarinet playing the theme. ‘Blue Rhythm’ was recorded in session 015 already, where it was somewhat more compact and benefitted from Hayes’ robust piano solo. Its place is required by the tenor sax of Castor McCord, here, which diminishes the tension of the tune. (Mr. Leslie must have had some good relationship to Irving Mills to get his compositions recorded by the MBRB. And, quite naturally, Mills also claimed for own composer merits.)

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O’Neil Spencer (dm); George Morton (vo); Nat Leslie (arr)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)*
 - *Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a (3,4)*
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.*
Soloists ad-lib:
 - 151637-1: EA o-tpt intro 4; EA o-tpt obbl 32; EA o-tpt 1+16 + 8
 - 151638-1: EA m-tpt obb 12; EA o-tpt 16
 - 151639-1: CMC ten 8; HH o-tbn 10; ?HW o-tbn 4; EH pno 8
 - 151640-1: HH o-tbn 8 + 1+14; CMC ten 2+30; EH pno 2+30; HH m-tbn 14; EA o-tpt 4

020 MILLS BLUE RHYTHM BAND

New York, Jun. 26, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs; Willie Lynch – dms;
 George Morton – voc (1); George Morton, Chick Bullock – voc (3);
 Benny Carter – arr (1)

69978-1	Heebie Jeebies	Vic 22763,	Chronological Classics 660
69979	Tiger Rag	Vic unissued	not on LP/CD
69980-1	Minnie The Moocher	Vic 22763,	Chronological Classics 660
69981	Radio Rhythm	Vic unissued	not on LP/CD

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

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

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

Notes:

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

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

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

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

Soloists ad-lib:

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

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

021 MILLS BLUE RHYTHM BAND

New York, c. Jul. 03, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

George Morton - voc

E-36905 Snake Hips

Br unissued

not on LP/CD

E-36906 Ev'ry Time I Look At You

Br unissued

not on LP/CD

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

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

Notes:

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

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

Notes:

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

022 MILLS BLUE RHYTHM BAND

New York,

Jul. 30, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

Nat Leslie – arr (1,2); Edgar Hayes – arr (3,4)

E-36992-A Savage Rhythm

Br 6229,

Chronological Classics 676

E-36993-A I'm Sorry I Made You Blue

Br 6229,

Chronological Classics 676

E-36994-A Ev'ry Time I Look At You

Br 6199,

Chronological Classics 676

E-36995-A Snake Hips

Br 6199,

Chronological Classics 676

This is the last recording session with band founder Willie Lynch on drums. Lynch was an important drummer in the early 1930s in collecting the personnel of the later MBRB and in developing the style of playing the hi-hat cymbals in Swing music, the style later being perfected by Big Sid Catlett and Jo Jones – and by his successor O'Neil Spencer. Rust*6 has Hayes Alvis playing string-bass as well as brass-bass (tuba) on these sides, but nowhere can you hear a tuba note. Instead, Alvis mainly plays a strong one-three two-beat - partly slapped – on these sides

Notes:

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

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

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

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

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

Soloists ad-lib:

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

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

New York,

Feb. 25, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms, voc (3);

Nat Leslie – arr (4); *Harry White* – arr (5)

11360-1	The Scat Song	Or 2464,	Chronological Classics 676
11361	Trickeration	ARC unissued	not on LP/CD
11362	Trickeration	ARC unissued	not on LP/CD
11363-1	Heat Waves	Ban 32444,	Chronological Classics 676
11364-1	Doin' The Shake	Ban 32493,	Chronological Classics 676

The band now under Barron Lee's leadership.

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

But in O'Neil Spencer we have a drummer now, much more swinging than Lynch, and playing in a crisp and very light and smooth style, combining traditional press-rolls on the snare-drum with a further developed hi-hat style. And suddenly, Hayes Alvis alternates with playing two or four beats to the bar on his bass, or even eight-to-the-bar.

Notes:

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

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

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

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

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

Soloists ad-lib:

- 11360-1: EH pno 8; CH alt 16; EA o-tpt 8; CH alt 8; JG ten 2; JG ten 16; HH o-tbn 8; JG clt 8; EA o-tpt 8
 - 11363-1: HW o-tbn 2; HH o-tbn 4; WJ m-tpt 8; HH m-tbn brks 1 + 1; WJ m-tpt - HH m-tbn chase 6
 - 11364-1: CH alt intro 4; HW o-tbn 8; CH alt 16; CH alt 8; HW o-tbn 4+14; EA m-tpt 2+16; JG ten 8; EA o-tpt 6; EA o-tpt 4

Discernible differences of takes:

11361: no vocal
 11362: vocal by O'Neil Spencer

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

New York,

Apr. 05, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

O'Neil Spencer – voc (2);

Harry White – arr (1)

11650	The Growl	ARC unissued	not on LP/CD
11651-A	The Scat Song	Ban 32445,	Chronological Classics 676

Composer credits: 11651 (Parish – Perkins -Calloway)

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

Arrangement is typical of Harry Father White's work, showing very nice two-trombone parts. And notice the end/coda! Hayes Alvis plays diatonic bass lines as well as chordal notes, here.

Notes:

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

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

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d -v; Baron Lee -dir
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.

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

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

025 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Apr. 27, 1932

Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
Billy Banks – voc
TO-1649 Cabin In The Cotton

ARC unissued, test exists, not on LP/CD

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

Notes:

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

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

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

026 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Apr. 28, 1932

Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
Billy Banks – voc
11751-1 Cabin In The Cotton
11752-1 Minnie The Moocher's Wedding Day

Ban 32445, Chronological Classics 676
Ban 32444, Chronological Classics 676

As by his own statement, Charlie Holmes played the three A-parts of the first chorus of 'Cabin In The Cotton' on clarinet (see below).

Notes:

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

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

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

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

- Storyville 111, p. 102, Charlie Holmes: "When we were making this record, nothing was going right and we weren't able to get it anything like the way Mills wanted it. I was sitting, just playing around on my clarinet at the start of another run-through and, when the band came in, Mills came rushing out of the control room, saying, "That's it, that's the way I want it." So we made the recording that way, with me playing the opening clarinet solo, and not Joe Garland."

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

Soloists ad-lib:

- 11751-1: EH pno intro 4; CH clt 16; HH m-tbn 8; CH clt 6; EH pno brk 2 + 2; EA m-tpt 16
- 11752-1: WJ m-tpt 10; WJ m-tpt obbl 6; JG ten – WJ m-tpt chase 6

027 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

May 02, 1932

Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
Billy Banks – voc (1);
Harry White – arr (2)
11751-? Cabin In The Cotton
11767-1 The Growl
Composer credits: 11767 (White)

ARC unissued? not on LP/CD
Ban 32465, Chronological Classics 676

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

Notes:

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

Soloists ad-lib:

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

028 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

May 07, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

Billy Banks – voc

11752 Minnie The Moocher's Wedding Day

ARC unissued ?

not on LP/CD

11788-1 Mighty Sweet

Ban 32465,

Chronological Classics 676

Composer credits: 11788 (---)

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

Notes:

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

Soloists ad-lib:

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

029 BILLY BANKS AND HIS ORCHESTRA

New York,

May 10, 1932

Billy Banks – voc, ldr;

Ed Anderson – tpt;

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

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

72560-1 The Scat Song

Vic 24027,

Chronological Classics 969

72561-1 Mighty Sweet

Vic 23399,

Chronological Classics 969

72562-1 Minnie The Moocher's Weddin' Day

Vic 24027,

Chronological Classics 969

Given, that Crawford Wethington's confirmation in Storyville 109 (above) is correct – which seems to be without doubt for the first session, at least - a probable small-band personnel for this session would be: *Ed Anderson – tpt; Crawford Wethington, Charlie Holmes – alt, clt; Joe Garland – ten, clt; Edgar Hayes – pno, arr; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms*, according to the contemporaneous personnel of the MBRB. So, let's see what we can hear and recognize:

- The trumpet player plays a distinct southern trumpet style in Louis Armstrong's footsteps, and could very well be and should therefore be identified as Ed Anderson, during this period the hot trumpet soloist with the MBRB.

- Unfortunately, we do not have any solo performance by either of the two alto saxophonists on this session which could give us a hint as to his person. According to the known personnel of the MBRB of the day we have to assume the alto players to be Wethington and Charlie Holmes.

- On 'Mighty Sweet' we find a strong and urgent 16-bars solo of "dirty" clarinet which is not the work of one of the assumed reed players. Although Garland was responsible for most of the MBRB's clarinet work, this dirty tone soloing was not his – and neither that of the alto saxophonists listed. Yet, we read that Gene Mikell – Holmes' successor with the MBRB - remarks in his interview in Storyville 1998/99: "See, in all those cassettes of the Blue Rhythm Band you sent me, I'm playing baritone and alto, but most of the clarinet work was done by Joe Garland." As we know that Mikell did not join the MBRB before August 1932, his presence on this session would seem to be unlikely. Charlie Holmes was the band's alto soloist until c. August 1932, and certainly, he played clarinet as well – it was generally required from a qualified reed player in a big band. He is identified by himself in soloing on clarinet on the MBRB session of 28 April 1932 in 'Cabin In The Cotton'. But this solo does not contain any 'dirty' playing. Quite in the contrary, Holmes plays with warmth and beauty, and even more so, he is not known for dirty notes on his alto saxophone either. But from Mikell's own statement in Storyville 1998/99, p.105 we know that he was one of the few clarinetists at the time playing "growl" clarinet, the other players being Edmond Hall with the Claude Hopkins Band, and

William Thornton Blue who had disappeared from the musical scene by early 1931. Another clarinetist playing “growl” solos would be Rudy Powell, but he – by his own firm statement – did not learn to play the clarinet earlier than 1932. To strengthen this statement, I’d like to cite Gene Mikell via the late Johnny Simmen of Switzerland: “*Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me*” (Coda Nov. 1975, p. 25). So, we cannot but assume that this is Mikell here, having had earlier relations to the MBRB/Irving Mills circle and having been asked by Billy Banks to participate in this recording session. Compare Mikell’s growl solos in the MBRB’s ‘Let’s Have A Jubilee’ of October 04, 1934! Joe Garland is not known to play growl-clarinet, but rather straight-ahead hot and strong solo-work.

- Wethington also played clarinet, but he is not known as a hot soloist – neither on alto sax nor on clarinet – and can thus be excluded from the clarinet solo work. Instead, he is responsible for the beautiful silken lead-parts of the reed section.

- The pianist definitely can be identified as Edgar Hayes on this session, recognizable by his very strong and mighty modified stride-piano style. And – of course – he was the musical leader of the MBRB.

- According to these recognitions we can be quite certain of the presence of Benny James on his light and swinging four-string guitar, the powerful and unjustly under-recognised bass playing of Hayes Alvis (Duke Ellington with his distinct liking for capable bass players certainly knew why he hired Alvis in early 1935) and the young O’Neil Spencer on drums. In contrast to his contemporaneous recordings with the full MBRB he does not use his hi-hat rhythm nor press-rolls played with sticks, but he restricts himself to brushes. This might cause some irritation as to the person’s identity, but the few audible cymbal sounds heard – hi-hat and crash-cymbals - are compatible with those heard on the MBRB sides, and would thus ascertain Spencer’s presence.

Notes:

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

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

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

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

- *Tom Lord, Discography: unknown tp, 2 as, ts, p, g, b, d*

- *Storyville 1998/99, L. Wright, Did You Know: “Two entries in the same column in the Defender (16/7/32 6/2) pose a small problem: The first notes Baron Lee and his Blue Rhythm band back at the Cotton Club in New York and the second reports Billy Banks leading his own orchestra at Connie’s Inn. It goes on to say that his first phonograph record for the Victor company has just been released. It is ‘Cabin In The Cotton’ and ‘The Scat Song’ on the Reverse. This coupling is not known to me and it has been assumed that the Blue Rhythm band accompanied Banks on recordings from this time. This is most likely a piece of misreporting and refers to Victor 24027, but who was in Banks’s orchestra at Connie’s Inn?”*

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

Tunes:

72560 The Scat Song Key of Eb Victor
(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens)(Chorus 2 32 bars AABA BB scat-voc + ens 16 – EA o-tpt 16)(Chorus 3 32 bars AABA JG ten 4 – ens 4 – JG ten 4 – ens 4 – EH pno 8 – JG ten 4 – ens 4)(Chorus 4 32 bars AABA BB voc – ens)(tag 2 ens)

72561 Mighty Sweet Key of F Victor
(Intro 4 bars ens)(Vamp 4 bars ens)(Chorus 1 32 bars AABA BB voc + ens)(Vamp 4 bars ens)(Chorus 2 32 bars AABA GM clt 16 – EA o-tpt 8 – JG ten 8)(Vamp 4 bars BJ gtr)(Verse 16 bars AB BB voc + ens)(Chorus 3 32 bars AABA BB voc + ens)(Coda 4 bars BB voc + ens)

72562 Minnie The Moocher’s Weddin’ Day Key of Ab Victor
(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens 16 – BB voc + chorus 8 – BB voc + ens 8)(Interlude A 18 bars ens 1 – JR ten 1 – EA o-tpt 2 – ens 2 – EA o-tpt 2 – ens 10)(Interlude B 20 bars BB voc + ens)(1/2 Chorus 2 16 bars BA BB voc + ens)(tag 4 bars BB voc + ens)

Soloists ad-lib:

- 72560-1: EA o-tpt 16; JG ten 4 + 4; EH pno 8; JG ten 4

- 72561-1: JG clt 16; EA o-tpt 8; JG ten 7; BJ gtr 4

- 72562-1: EA m-tpt 4 + 4 + 8 + 4; JG ten 1; EA o-tpt 2 + 2; EA o-tpt obbl 16

030 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

May 12, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

Billy Banks – voc (2);

Harry White – arr (1,3,4,5)

11823-1 Rhythm Spasm

Mt M-12418, Chronological Classics 676

11824-1 Swanee Lullaby

ARC unissued HEP CD 1015

11825-1 White Lightnin’

Mt M-12414, Chronological Classics 676

11826-1 Wild Waves

Ban 32493, Chronological Classics 676

11826-2 Wild Waves

ARC uniss. Jazz Panorama LP 3 (LP)

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

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

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

Notes:

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

Soloists ad-lib:

11823-1: CH alt 1+16 + 7; ?HH m-tbn 8; CH alt 2; EA o-tpt 15; JG ten 8; EA o-tpt 6; HA sbs 16; EH pno 8; HA sbs 8; HH m-tbn 4

11824-1: EH pno intro 4; JG clt obbl over voc 14; EA m-tpt 24

11825-1: EH pno 2; HH o-tbn 4 + 4; JG ten 8; HH o-tbn 4; EA m-tpt 16; JG ten 8; EA m-tbn 6; EH pno 8; CH alt 4 + 4

11826-1: WJ m-tpt 4; JG clt 20 + 4; CH alt 2; HH o-tbn 16; CH alt 4; JG ten 1; HH o-tbn 1; EA o-tpt 24

Notable differences of takes:

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

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

031 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Aug. 17, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

Chuck Richards – voc;

Harry White – arr (1,3)

12181-1 Sentimental Gentleman From Georgia

Ban 32531,

Chronological Classics 676

12182-1 You Gave Me Everything But Love

Ban 32531,

Chronological Classics 676

12203-1 Old Yazoo

Mt M-12480,

Chronological Classics 676

12204-2 Reefer Man

Mt M-12464,

Chronological Classics 676

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

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

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

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

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

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)
 - Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)
 - Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks -Chick Bullock -v; Baron Lee -dir
 - Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir
 - Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Fats Waller, p, replaces Hayes on first title only. "In 1952 Billy Banks appeared for a week at the Shepherd's Bush Empire, London, and Dave Carey and Arthur Taylor went back stage to have a chat with him on general, rather than discographical matters. The MBRB was mentioned and Banks asked if they realised that the pianist on Old Yazoo was Fats Waller and not Edgar Hayes, adding that it was Waller's tune and, as he was in the studio, it was agreed that he should sit in on this number only. The short piano solo is unlike Hayes' other work and enough like Waller for us to accept this as correct."
 - Storyville 110-66, Doug Onslow: "I was surprised to see the old story of FATS Waller being present on 'Old Yazoo' being aired again in the MBRB solography in issue 109 (of Storyville – KBR). I would also question the date assigned to it by the team as, according to my files, it was recorded on the 17th August. I have checked this out with Brian Rust who agrees my date and confirms that no MBRB sides were made on 26th August. 'Old Yazoo' was reviewed in a January 1933 Melody Maker and that made no mention of Fats Waller being present on piano – presumably because Fats was then in France! He sailed from New York on 5th August 1932, spent about six weeks in Paris and, when his "funds ran out", borrowed some money and returned to the U.S.A. in mid-September and almost immediately on his return (29th September) recorded two numbers with Monette Moore. So, whatever Billy Banks was recalling, his memory on this was obviously a little confused. Waller certainly did write 'Old Yazoo' –for the Boswell Sisters, when they needed an extra number for one of their shows, and they had recorded it in June 1932, but I can't throw any light on which recording it might have been that Billy banks recalled – perhaps not a recording at all, but a broadcast?"

Soloists ad-lib:

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

032 BILLY BANKS AND HIS ORCHESTRA

New York,

Aug 18, 1932

Billy Banks – voc, ldr;

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

73306-1	Oh! You Sweet Thing	Vic 24148,	Chronological Classics 969
73307-1	It Don't Mean A Thing (If It Ain't Got That Swing)	Vic 24148,	Chronological Classics 969
73309-1	You Wonderful Thing	Vic 23399,	Chronological Classics 969

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

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

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

- The trombonist with his shallow growl tone could well have been George Washington, as can be heard on his earlier recordings. He was just about to join the ranks of the MBRB. But after intensive listening to the MBRB recordings of this year we now firmly think to have identified Harry 'Father' White, who at that time still was a member of the MBRB. We do not agree with Jan Evensmo's identification of Henry Hicks for these sides in his excellent 'Jazz Solography'. Hicks certainly could be seen as a possibility, but he had a rougher and more exuberant yet conservative style – and more staccato - not that elegant and Swing oriented one heard here. Unfortunately, we only have little and uncertain knowledge of White's trombone style, and 'Storyville's' great Discography/ Solography of 'Mills Blue Rhythm Band' has a weakness in not consequently trying to distinguish White from Hicks. Storyville 140, p.80, says: "Léon Demeuldre writes that although Messrs. Dutton and Townley in their solography gave the trombone solo on MBRB 'Doin' The Shake' as by Henry Hicks, Hugues Panassié said in a pre-war 'Jazz Hot' that it was by Harry White who also wrote the arrangement." This then would give us one of the few firmly known solo efforts recorded of Harry 'Father' White – and crucial for our evaluation.

- Then there are some most interesting clarinet solos, not dirty as on the session before, but strong, melodious and expertly played, yet a bit academical, and they are congruent with the little solo outing of the alto saxophonist in the last chorus of 'Oh! You Sweet Thing'. Style-wise, they obviously are played by a saxophone player, and should thus be the work of Gene Mikell as well – not "growling" here - whose

work on the 'Fowler's Favorites' of some years before had been incorrectly identified as that of Charlie Holmes in the discographies (see KBR's article in N&N 74!). We would not attribute this clarinet work to Joe Garland.

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

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

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

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

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

- Although Rust's Victor Master Book, Vol. 2 lists a drummer, there is nothing that would indicate any at this session, no bass drum, no cymbal crashes, no brushes, and no high-hat. And 'It Don't Mean A Thing' has a strong final G from the piano, not a final cymbal-crash! - And, please, pay attention to the last chorus of 'You Wonderful Thing', which is beautifully arranged for two clarinets - Mikell and Garland probably - and 'Father' White's muted trombone. The arranger very probably is Harry White himself - "with his glasses on"! The first and the third titles obviously are transcribed to CD too fast, so that they sound like played in E natural, which would be most unusual for a jazz ensemble. They most probably were played - and arranged - in Eb major.

Notes:

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

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

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

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

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

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

Tunes:

73306 *Oh! You Sweet Thing* Key of Eb / F Victor
(Intro 4 bars ens 2 - CW alt 2)(Chorus 1 32 bars AABA BB voc + CW alt obbl 30 - WPJ m-tpt end-b 2)(Chorus 2 32 bars AABA WPJ m-tpt 16 - EH pno 8 - WPJ m-tpt 8)(Chorus 3 32 bars AABA BB scat-voc 16 - BB voc 14 - HFW m-tbn bk 2)(Chorus 4 32 bars AABA HFW m-tbn 16 - GM clt 8 - GW m-tbn 14 - EH pno bk modulation to F 2)(Chorus 5 32 bars AABA EH pno 16 - GM alt 8 - ens ad-lib 8)

73307 *It Don't Mean A Thing (If It Ain't Got That Swing)* Key of Bb (Gm) Victor
(Intro 10 bars WPJ m-tpt)(Chorus 1 32 bars AABA WPJ m-tpt 16 - HFW m-tbn 8 - WPJ m-tpt 8)(Chorus 2 32 bars AABA BB voc)(Chorus 3 32 bars AABA BB voc 4 - WPJ m-tpt 4 - BB voc 4 - WPJ m-tpt 4 - BB voc 2 - WPJ m-tpt 2 - BB voc 2 - WPJ m-tpt 2 - BB voc 4 - WPJ m-tpt 4)(Bridge 12 bars JG ten + ens)(Chorus 4 32 bars AABA BB voc 4 - GM clt 4 - BB voc 4 - GM clt 4 - BB voc 2 - GM clt 2 - BB voc 2 - GM clt 2 - BB voc 4 - GM clt 4)(Coda 16 bars WPJ m-tpt + BB voc chase)

73306 *You Wonderful Thing* Key of Eb Victor
(Intro 4 bars GM clt + ens)(Chorus 1 32 bars AABA BB voc + 2 clts 16 - BB voc + EH pno 8 - BB voc + 2 clts 8)(Chorus 2 32 bars AABA WPJ m-tpt + BB scat voc 16 - HFW m-tbn + BB scat voc 8 - WPJ m-tpt + BB scat voc 6 - EH pno 2)(Chorus 3 32 bars AABA BB voc + 2 clts 16 - BB voc + EH pno 8 - BB voc + 2 clts 8)

Soloists ad-lib:

73306-1: CW alt 2; CW alt obbl 16; WPJ m-tpt 16; EH pno 8; WPJ m-tpt 8; HFW m-tbn 2 + 16; GM alt 8; HFW m-tbn 6; EH pno 2 + 16; GM alt 8

73307-1: WPJ m-tpt intro 8; WPJ m-tpt 16; HFW m-tbn 8; WPJ m-tpt 8; WPJ m-tpt 4 + 4 + 2 + 4; JG ten 12; GM clt 4 + 4 + 2 + 2 + 4;

73309-1: GM clt intro 4; EH pno 2; WPJ m-tpt 16; HFW m-tbn 8; WPJ m-tpt 6; EH pno 2

033 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Sep. 23, 1932

Baron Lee - dir;

Shelton Hemphill, Wardell Jones, Ed Anderson - tpt;

George Washington, Henry Hicks - tbn;

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

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

Benny Carter - arr (2); Gene Gifford - arr (3)

12356 Maniac's Ball

ARC unissued

not on LP/CD

12357-1 Jazz Cocktail

Ban 32608,

Chronological Classics 676

12358-1 Smoke Rings

Ban 32608,

Chronological Classics 676

- In 'Jazz Cocktail' we now definitely hear the soloistic work of new trombonist George Washington, very much influenced by the trombone playing of the late Jimmy Harrison (see below).

Notes:

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

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar);

Charlie Holmes (alt); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- Rust*3, *4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene

Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Benny Carter -a;

Baron Lee -dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.
 - Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Benny Carter, a; Baron Lee, dir

Soloists ad-lib:

- 12357-1: EA o-tpt 1+16; GW o-tbn 16; HA sbs 16; JG ten 16; EH pno 16
 - 12358-1: HH m-tbn 15; JG ten 16; HH m-tbn 1+6

034 THE BLUE RHYTHM BAND

New York, Mar. 01, 1933

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson, Eddie Mallory – tpt;

George Washington, Henry Hicks – tbn;

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

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

Joe Garland – arr (1); Edgar Hayes – arr (2)

265074-3 Ridin' In Rhythm

Col CB-734, Chronological Classics 676

265075-2 Weary Traveller

Par R-2366, Chronological Classics 676

265076-2 Buddy's Wednesday Outing

Col CB-734, Chronological Classics 676

Storyville 109, p.7: "The titles on the above session contain no trumpet solos by Anderson or Jones, they are therefore tentatively ascribed to Mallory, though they do not seem similar in style." Mallory usually is not seen as a competent jazz trumpet player/soloist! Yet, he is known to have fronted the band for some short time in 1933 and is shown as such with his trumpet in a photo (see McCarthy, Big Band Jazz' p. 255). A possible alternate candidate for the trumpet solos ascribed to him by the authors of MBRB Discography/Solography might be first trumpet man Hemphill, although I am not aware of his individual style and the vibrato does not seem to be his. But for the muted trumpet solo in 'Buddy's Wednesday Outing' I maintain that Wardell Jones with his smooth and horizontal modern style should be the originator.

Notes:

- Delaunay, New Hot Discography 1948: probably: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar);

Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Edgar Hayes -a; Baron Lee -dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v. „The titles on the above session contain no trumpet solos by Anderson or Jones, they are therefore tentatively ascribed to Mallory, though they do not seem similar in style.“

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

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Edgar Hayes -a; Baron Lee -dir

Soloists ad-lib:

- 265074-3: HH m-tbn 30; EH pno 2+16; JG clt 8; EH pno 6; GM alt 2+16; EH pno 6; GM alt 2+6; ?EM o-tpt 8; JG ten 8

- 265075-2: GM alt 16 + 6; JG ten 8; EH pno 8; ?EM o-tpt 1+8; JG ten 8

- 265076-2: JG ten 32; WJ m-tpt 32; EH pno 32; HH m-tbn 16; JG ten 8

035 BARON LEE AND HIS BLUE RHYTHM BAND

New York, c. Mar. 1933

Baron Lee – dir;

copyright date Aug. 08, 1933

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Film soundtrack Paramount Productions

George Washington, Henry Hicks – tbn;

'The World At Large'

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

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

Star Dust

www.youtube.com

Ridin' In Rhythm

www.youtube.com

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

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

With little brilliance we see and hear Mills Blue Rhythm conducted by Baron Lee with fake baton-waves and constant smiling. But what a really great aggregation this much too little known and praised unit this was.

Notes:

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

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

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

Soloists:

Star Dust: no solos

Ridin' In Rhythm: 8 bars only, no solos

036 THE BLUE RHYTHM BAND

New York, Aug. 31, 1933

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
Joe Garland – arr (1,2)

13929-1	Harlem After Midnight	Voc S-6,	Chronological Classics 676
13930-1	Jazz Martini	Mt M-12793,	Chronological Classics 676
13931-1	Feelin' Gay	Mt M-12793,	Chronological Classics 676
13932	Out Of A Dream	ARC unissued	not on LP/CD

Composer credits: 13929 (J. Garland); 13930 (J. Garland); 13931 (Mills Blue Rhythm Band)

We also hear Joe Garland as an arranger here, practising full four-part voicing, and uneven over four-beat-rhythm. Also, he provides enough soloistic space for himself. Thus, this whole session is a distinct jazz session, leaving out sentimental songs.

Notes:

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

Soloists ad-lib:

13929-1: EH pno 8; JG ten 8; GW o-tbn 8; JG clt 1+8; EA o-tpt 16
13930-1: WJ m-tpt 16; GM bar 8; WJ m-tpt 8; JG clt 16; EH pno 8; JG clt 8; GW m-tbn 16; GM alt 8; GW m-tbn 8
13931-1: EA o-tpt 8; JG ten 2; HH o-tbn 2; JG ten 2; GM alt 8; GW o-tbn 8; JG ten 8; GM bar 16; WJ m-tpt 16; GW o-tbn 16; EH pno 16

037 MILLS BLUE RHYTHM BAND

New York, Oct. 05, 1933

Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
George Washington, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
Joe Garland – arr (4)

78093-1	Break It Down	Vic 24482,	Chronological Classics 676
78094-1	Kokey Joe	Vic 24482,	Chronological Classics 676
78095-1	Love's Serenade	Vic 24442,	Chronological Classics 676
78096-1	Harlem After Midnight	Vic 24442,	Chronological Classics 676

Composer credits: 78093 (Rose); 78094 (---); 78095 (Kurtz – Hayes – Mills); 78096 (J. Garland)

The Mills Blue Rhythm Band with the Victor Recording Company, now. As before, there is much jazz soloistic work on this session. What a great jazz band the MBRB were. There are good solos by everybody, with the exception of the first trumpet player and the guitarist, in fact. And listen to Hayes Alvis' fast triplets break after the unison sax section at the start of 'Kokey Joe'! Absolutely great and beautiful.

Notes:

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

Soloists ad-lib:

78093-1: JG ten 4; GM bar 16; GW o-tbn 8; GM bar 6; WJ m-tpt 2+16; EH pno 8; WJ m-tpt 6; JG ten 16; JG ten 4
78094-1: JG ten 32; HH o-tbn 16; EH pno 8; GW o-tbn 8; JG clt 30; GM bar 2+32; EA m-tpt 8
78095-1: EH pno 4; JG clt 16; EH pno 8
78096-1: EH pno 7; JG ten 8; GW o-tbn 8; GM clt 8; WJ m-tpt 16

038 MILLS BLUE RHYTHM BAND

New York, Oct. – Dec. 1933
copyright date Feb. 06, 1934
Vitaphone film 'Mills Blue Rhythm Band'
(or 'Rent Party')

Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
George Washington, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs, bbs; O'Neil Spencer – dms;
Sally Gooding – voc; The Three Deuces – tap dance

Underneath The Harlem Moon	www.youtube.com
I Would Do Anything For You	www.youtube.com
There Goes My Headache	www.youtube.com
Tony's Wife	www.youtube.com
The Peanut Vendor	www.youtube.com
Love Is The Thing	www.youtube.com
Blue Rhythm	www.youtube.com

This film presents the Mills Blue Rhythm Band together with singer Sally Gooding, a little-known, good looking singer/actor who, yet, performed with the Calloway and the Ellington bands in the 1930s and recorded with a Teddy Wilson unit in 1937.

Soloists:

Underneath The Harlem Moon: EA o-tpt 8
I Would Do Anything For You: no solos
There Goes My Headache: SG voc, no solos
Tony's Wife: EA o-tpt 16; JG ten 8; EA o-tpt 8
The Peanut Vendor: WJ m-tpt 16
Love Is The Ting: SG voc, EH pno 8
Blue Rhythm: HH o-tbn 4 + 4; JG ten 16

039 MILLS BLUE RHYTHM BAND

New York,

Dec. 04, 1933

Lucky Millinder – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Adelaide Hall – voc

78827-1	Drop Me Off In Harlem	unissued on 78,	RCA FXM1 7228 (LP)
78827-2	Drop Me Off In Harlem	unissued on 78,	Retrieval RTR79045-1
78828-1	Reaching For The Cotton Moon	unissued on 78,	RCA FXM1 7228 (LP)
78828-2	Reaching For The Cotton Moon	unissued on 78,	Retrieval RTR79045-1
78828-3	Reaching For The Cotton Moon	unissued on 78,	Retrieval RTR79078
78829-1	Love Is The Thing	unissued on 78,	Retrieval RTR79045-1 ?
78829-2	Love Is The Thing	unissued on 78,	Retrieval RTR79045-1 ?

Composer credits: 78827 (*Ellington – Kenny*); 78828 (*Stept – Green*); 78829 (*Young – Washington*)

Under the Victor roof now, Irving Mills used the MBRB to accompany singer Adelaide Hall. Luckily, a good batch of alternate takes are preserved, their dissimilarities listed below. There is not so much band music in the first two titles, but Joe Garland shines with beautiful clarinet performances in titles 2 and 3. And there is great semi-classical piano by Edgar Hayes in the last title. The arrangements are rather un-typical for the MBRB! This is Henry Hicks' last known recording. And Lucky Millinder now is the front-man of the band.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: not listed*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Lucky Millinder (dir); Adelaide Hall (vcl)*
 - *Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Adelaide Hall -v; Lucky Millinder -dir*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as /cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Adelaide Hall, v.*

Soloists ad-lib:

78827-2: ?EA m. tpt obbl 4; GW o-tbn obbl 3
 78828-2: JG clt obbl 32
 78809-?: EH pno intro 4; JG clt 7; EH pno 30

Discernible differences of takes:

78827-1: Band starts 4-bar intro pno – cymbal - gtr
 AH sings in the first four bars of the second chorus (after verse): "Please, won't you drop me off in Harlem"
 78827-2: Band starts 8-bar intro full band for 4 bars, then 4 bars pno – cymbal - gtr
 AH sings in the first four bars of the second chorus (after verse) scat-vocal without words
 78828-1: Last chorus, break in bars 19/20: clt 4 eighth-notes sequence g - f# - a - c
 78828-2: Last chorus, break in bars 19/20: clt sequence 3 eighth-notes c - a - c, eighth-triplet g-f-d
 78828-3: Last chorus, break in bars 19/20: clt sequence 4 eighth-notes c - g - c -g, eighth-triplet f-d-c
 78829: One take of this title has been issued on Retrieval, but it is not known which one. Thus, comparison impossible.

040 MILLS BLUE RHYTHM BAND

Chicago,

Feb. 20, 1934

Lucky Millinder – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, J.C. Higginbotham – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Harry White – arr (2)

80278-1	The Stuff Is Here (And It's Mellow)	BB B-5688,	Retrieval RTR79045-1
80279-1	The Growl	BB B-5688,	Retrieval RTR79045-1

Composer credits: 80278 (*Smith – Bishop – Williams*); 80279 (*White*)

Trombone star J.C. Higginbotham has joined the band now, replacing Henry Hicks, but not yet soloing.

From Gene Mikell's own statements in Storyville 1989/9 we know that he was responsible for baritone solo parts played (see session 016). Thus, Richard Sudhalter's assumption re baritone soloist of the MBRB (see CD booklet to Retrieval CD 79045) must be wrong. It is not Crawford Wethington, who must have been a very good lead-part player, rather than a soloist. And it is decidedly Gene Mikell who plays that growl clarinet in 'The Growl'.

(The interested listener and reader is advised not to believe in the number of bars of components of the titles of this and the next sessions, given in the Gene Mikell interview in Storyville 1998-9. They are mostly given half as long as in fact!)

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); O'Neil Spencer (dms)*
 - *Rust*3: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; O'Neil Spencer -d*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d. „According to Jazz Records’, Hayes Alvis is omitted from the above session. However, a bass is not only clearly heard, but is featured in a solo.“*
 - *Rust*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d*

Soloists ad-lib:

80278-1: HA sbs 8; GW o-tbn 8; EH pno 1+8; WJ m-tpt 8; EH pno 8; EA o-tpt 8; JG ten 1+7
 80279-1: WJ m-tpt 22; GW o-tbn 12; GM clt 12; JG ten – WJ m-tpt chase 10; GM bar 22; EH pno 12; WJ m-tpt 20

041 CHICK BULLOCK AND HIS LEVEE LOUNGERS

New York,

Apr. 19, 1934

Chick Bullock – voc, ldr;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, J.C. Higginbotham – tbn;

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

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

O'Neil Spencer – voc answers

15084-1 Frankie And Johnny

Ban 33050,

Retrieval RTR 79035

15085-1 I Can't Dance (I Got Ants In My Pants)

Ban 33050,

Retrieval RTR 79035

Composer credits: 15084 (Traditional); 15085 (Gaines – Williams)

This is the tamest MBRB. And Chick Bullock certainly is not the singer to make them cook. But they still swing. Arrangements may be from Chick Bullock's book.

Notes:

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

- *Rust*2,*3: no personnel*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; J.C. Higginbotham, George Washington -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d (Mr Bullock states Mills Blue Rhythm Band was used for this session).*

Soloists ad-lib:

15084-1: ?EA m-tpt 12; GW o-tbn 12; JG ten 12

15085-1: GW o-tbn 16 + 8

Rust*3,*4,*6 list bassists Hayes Alvis and Billy Taylor for all Duke Ellington recordings of January to April 1935, but 'The Duke Where And When' (TDWAW) state that Hayes Alvis joined the band on May 31. Thus, all Ellington sessions earlier than this date should be seen without Alvis!

042 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

New York,

Aug. 19, 1935

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;

Joe Nanton, Juan Tizol – tbn;

Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten; Ben Webster – ten;

Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs (2), Billy Taylor – sbs (1,3); Sonny Greer – dms;

Ivie Anderson – voc (1,2)

B-17974-1 Cotton

Br 7526,

Chronological Classics 659

B-17975-1 Truckin'

Br 7514,

Chronological Classics 659

B-17976-1 Accent On Youth

Br 7514,

Chronological Classics 659

Composer credits: B-17974 (R. Bloom – T. Koehler); B-17975 (R. Bloom – T. Koehler); B-17976 (T. Seymour – V. Lawnhurst)

This recording session is the first for Hayes Alvis with the Ellington band, as he had joined their ranks on May 31, 1935.

Steven Lasker reports this session to be without trombonist Lawrence Brown, and indeed, he cannot be tracked on these sides. Instead, the band is forced by the presence of Ben Webster's tenor saxophone. And this session does not include a single Ellington original recorded.

(Harry Carney recalled that this “was the first occasion where the Ellington sax section numbered five” (St. Lasker). But they have a beautiful slap-bassist with the band, soloing in the introduction and in the coda of ‘Truckin’’, whom I would identify as Hayes Alvis, as Billy Taylor’s playing is much more retained in the remaining titles. Alvis gives an enormous punch to the band with his slapping, and he is the sole bassist in the second number, while Taylor plucks in the first and third titles.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Arthur Whetsel, Cootie Williams, Rex Stewart (tp); Joe Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl); Otto Hardwick, Johnny Hodges (as); Ben Webster (ts); Harry Carney (bs); Duke Ellington (p); Fred Guy (g); Wellman Braud, Billy Taylor (b); Sonny Greer (dm); Ivey Anderson (v)*
 - *Carey, McCarthy, Jazz Directory, Vol 3: Arthur Whetsel, Cootie Williams (tpt); Rex Stewart (cnt); Joe Nanton, Juan Tizol, Lawrence Brown (tbn); Otto Hardwicke (alt, bs-sx); Johnny Hodges (alt,sop); Barney Bigard (clt, ten); Ben Webster (ten); Harry Carney (bar, clt, alt); Duke Ellington (p); Fred Guy (g); Wellman Braud, Billy Taylor (bs); Sonny Greer (d); Ivey Anderson (vcl)*
 - *Rust*2: Arthur Whetsel, Cootie Williams (tpt); Rex Stewart (cnt); Joe Nanton, Lawrence Brown (tbn); Juan Tizol (v-tbn); Barney Bigard (clt, ten); Johnny Hodges (alt,sop); Ben Webster (ten); Harry Carney (bar, clt, alt); Otto Hardwicke (alt, bsx); Duke Ellington (p); Fred Guy (g); Wellman Braud, Billy Taylor (bs); Sonny Greer (d); Ivey Anderson (vcl)*
 - *Rust*3, *4, *6: Arthur Whetsel, Cootie Williams -t; Rex Stewart -c; Joe Nanton, Lawrence Brown -tb; Juan Tizol -v-tb; Barney Bigard -cl; Johnny Hodges -cl -ss -as; Harry Carney -cl -as -bar; Otto Hardwicke -as -bsx; Ben Webster -ts; Duke Ellington -p -ldr -a; Fred Guy -g; Hayes Alvis, Billy Taylor -sb; Sonny Greer -d; Ivey Anderson -v*

Solos ad-lib:

B-17974: DE pno 4; JH alt 7; BB clt 8; JH alt 8; HC bar 8; IA voc + BB clt obl 32
 B-17975: HA sbs 8; CW m-tpt 16 + 2; IA voc + DE pno + BB clt obl 32; JN m-tbn 32; BW ten 32; BB clt obl 22; JH alt 2; BB clt 2; HA sbs 8
 B-17976: DE pno 2; RS m-cnt; JH alt obl 32

043 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

New York,

Sep. 12, 1935

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Barney Bigard – ten, clt; Harry Carney – alt, bar, clt;
 Duke Ellington – pno; Fred Guy – grt; Hayes Alvis, Billy Taylor – sbs; Sonny Greer – dms;
 Ivey Anderson – voc (1,2)

B-18072-1	Reminiscing In Tempo – Part 1	Br 7546,	Chronological Classics 659
B-18073-1	Reminiscing In Tempo – Part 2	Br 7546,	Chronological Classics 659
B-18074-2	Reminiscing In Tempo – Part 3	Br 7547,	Chronological Classics 659
B-18075-1	Reminiscing In Tempo – Part 4	Br 7547,	Chronological Classics 659

Composer credits: B-18072 (Duke Ellington); B-18073 (Duke Ellington); B-18074 (Duke Ellington); B-18075 (Duke Ellington);

Duke Ellington expressed himself to the recent death of his beloved mother as: “*I reflected, and I wrote music, and it came out as ‘Reminiscing In Tempo’, which eventually ran to four record sides ...*” This, as it may be expected, is an expression of his deep sorrow and sadness, and it is accordingly very different from all he has composed and recorded hitherto. I – KBR – feel distinctly unable to delve into these utterly personal and emotional musical statements of the ‘Duke’.

From listening I would suggest that it is Billy Taylor only playing the string-bass on these sides.

Notes:

*As Duke Ellington’s personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

B-18072: DE pno 2; AW m-tpt 8 + 6; JT o-tbn + OH sop 1+8; JT o-tbn 1+9
 B-18073: AW m-tpt 6 + 6; JH alt 1+4; HC bar 4; DE pno 6 + 18
 B-18074: DE pno 3; BB clt 8; JT o-tbn 2; BB clt 10
 B-18075: RS o-cnt 1+8; HC bar 1+7; RS o-cnt 2; JH alt 4; RS o-cnt 1+8; DE pno 1+6; JN m-tbn 1+2

044 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

New York,

Feb. 27, 1936

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Barney Bigard – ten, clt; Harry Carney – alt, bar, clt;
 Duke Ellington – pno; Fred Guy – grt; Hayes Alvis – sbs (2,3,4); Billy Taylor – sbs (1); Sonny Greer – dms;
 Ivey Anderson – voc (1)

B-18734-1	Isn’t Love The Strangest Thing?	Br 7625,	Chronological Classics 659
B-18735-1	(There Is) No Greater Love	Br 7625,	Chronological Classics 659
B-18736-1	Clarinet Lament (Barney’s Concerto)	Br 7650,	Chronological Classics 659
B-18737-1	Echoes Of Harlem (Cootie’s Concerto)	Br 7650,	Chronological Classics 659

Composer credits: B-18734 (J. Coots – B. Davis); B-18735 (I. Jones – M. Symes); B-18736 (D. Ellington – B. Bigard); B-18737 (Duke Ellington)

After the fore-going session of extraordinary material the band is in their usual element again. And there is so much beautiful and fantastic music to be heard here. But listen yourself!

Very interesting is Duke’s selection of titles for Hayes Alvis’ performance, although I am unable to see any special reasons for his choice. We hear his bass brought to the fore at the end of ‘No Greater Love’ and in ‘Clarinet Lament’, being simply struck or even slapped with his big wooden tone. Really great.

Notes:

*As Duke Ellington’s personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

B-18734: BB clt 32; LB m-tbn 4; IA voc + LB m-tbn obl 24; IA voc 8; RS o-cnt 18
 B-18735: DE pno 2; AW m-tpt 7; LB o-tbn 15; JH alt 8; RS o-cnt 8; JH sop 8; HA sbs 24
 B-18746: BB clt + HA sbs 12 + 30 + 2 + 2 + 2
 B-18737: CW m-tpt 30; CW o-tpt 1+16; CW m-tpt 4

045 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA New York, Feb. 28, 1936

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Pete Clark – alt, clt; Johnny Hodges – alt, clt, sop; Barney Bigard – ten, clt; Harry Carney – alt, bar, clt;
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs (1,2,3,4); Billy Taylor – sbs (2,3); Sonny Greer – dms;
 Ivie Anderson – voc

B-18738-1	Love Is Like A Cigarette	Br 7627,	Chronological Classics 666
B-18739-1	Kissin' My Baby Goodnight	Br 7627,	Chronological Classics 666
B-18739-2	Kissin' My Baby Goodnight	Br 7627,	Mosaic MD 11-248 VI
B-18740-1	Oh, Babe! Maybe Someday	Br 7627,	Chronological Classics 666

Composer credits: B-18738 (Jerome – Kent - Byron); B-18739 (David – Meyer - Kendling); B-18740 (Duke Ellington)

Note: Mosaic MD 11-248 state that "The 78 RPM release of matrix 18739 on the Japanese 'Lucky' label (catalog #S1), although stamped as -1, is actually a dub of -2. Some West Coast pressings of Brunswick 7627 also bear a -1 but are, in fact, -2." (This would mean that 'Kissin' ...' take -1 does not exist, actually! And that the Chronological Classics 666 carries take -2. Unfortunately, I do not own CC 666, and thus cannot compare the re-issued takes - KBR)

And again, this is great Ellington music in that there are popular songs by other composers/writers transferred into "Ellingtonia" by the sheer handling of the tune in arranging.

Hayes Alvis plays on all three titles, being "supported" by his colleague Billy Taylor in 'Kissin' My Baby Goodnight'. This title has very nice Alvis' slapping his bass behind Rex Stewart's solo. The most impressive soloists are Johnny Hodges and Barney Bigard. Otto Hardwick must have been indisposed as he is replaced by Chick Webb's first alto sax player, Pete Clark, for this session.

Notes:

As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!

Soloists ad-lib:

B-18738: DE pno 4; AW m-tpt 1+3 + 1+4; DE pno 4; IA voc + AW m-tpt obl 32

B-18739: JH alt 16 + 1+8; BB clt 4; IA voc + DE pno obl 32; JH sop 4; RS o-ent + HA sbs obl 32; BB clt 8; BB clt obl 8

B-18740: DE pno 4; CW m-tpt 2; IA voc 2; JH alt 30; CW m-tpt 32; DE pno 4; IA voc BB clt obl 32+2

Discernible differences of takes:

As I do not own Chronological Classics C 666, I cannot compare the re-issued takes of B-18739 – KBR

046 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA New York, Jul. 17, 1936

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Barney Bigard – ten, clt; Harry Carney – alt, bar, clt;
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs (2,3,4); Billy Taylor – sbs (1); Sonny Greer – dms;
 Ivie Anderson – voc (1,2)

B-19562-2	Shoe-Shine-Boy	Br 7710,	Chronological Classics 666
B-19563-1	It Was A Sad Night In Harlem	Br 7710,	Chronological Classics 666
B-19564-1	Trumpet In Spades (Rex's Concerto)	Br 7752,	Chronological Classics 666
B-19565-2	Yearning For Love (Lawrence's Concerto)	Br 7752,	Chronological Classics 666

Composer credits: B-19562 (S. Kahn – S. Chaplin); B-19563 (A. Lewis – H. Kresa); B-19564 (Duke Ellington); B-19565 (Ellington – Mills – Parish)

Two fine "Ellingtonia" with Ivie Anderson's vocals and two features for sole soloists of the band, Rex Stewart and Lawrence Brown. Both of them are most exceptional technicians and main soloists in the Ellington band, but here Stewart – unfortunately – only presents his super-fast instrumental technique without any emotional substance, while Brown "sings" his song beautifully on his velvet trombone. This is poetry on a brass instrument.

Notes:

As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!

Soloists ad-lib:

B-19562: LB o-tbn 16; BB clt 8; LB o-tbn 8; IA voc + DE pno + RS o-ent obl

B-19563: DE pno 4; CW m-tpt 4; JH alt 4; CW m-tpt 4; JH alt 4; IA voc 32; BB clt 4 + 4 + 2

B-19564: RS m-ent 32 + 16 + 8 + 4 + 4 + 4 + 4 + 4 + 4 + 2+32 + 8

B-19565: LB o-tbn 32 + 16+2

047 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA New York, Jul. 29, 1936

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten; Ben Webster – ten;
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis, Billy Taylor – sbs; Sonny Greer – dms

B-19626-1	In A Jam	Br 7734,	Chronological Classics 666
B-19627-1	Exposition Swing	Br 8213,	Chronological Classics 666
B-19627-2	Exposition Swing	Col C3L-39 (LP),	Mosaic MD 11-248
B-19628-1	Uptown Downbeat	Br 7734,	Chronological Classics 666

Composer credits: B-19626 (Duke Ellington); B-19627 (Duke Ellington); B-19628 (Duke Ellington)

On this session we have three Ellington originals, vigorous of soloistic exuberance with off-beat phrasing and blues tonality. And with Hayes Alvis – especially on 'Exposition Swing' – slapping his big and humane sounding bass together with Billy Taylor's rather restricted academic approach performing a magnificent rhythm section, and this with Fred Guys sharp guitar and the bandleader's most individual piano style.

Notes:

As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!

Soloists ad-lib:

B-19626: JN m-tbn + BB clt 30; JH alt + CW o-tpt 30; BW ten 16; DE pno 8; BW ten 6; RS o-cnt 2+14
 B-19628: HC bar 32+2; CW m-tpt 16; BB clt 8; CW m-tpt 8 +2; JH alt 16; JN m-tbn 8; DE pno 8; BB clt 8 + 4+4; RS o-cnt 8; BB clt 8
 B-19628: DE pno 2+2; BB clt 8; DE pno 2; CW m-tpt 16; JH sop 10; BB clt 2+2+2

Discernible differences of takes:

B-19627-1: Start of Stewart tpt-solo: 1 eighth-note triplet f-g-a, 1 quarter-note bb, 1 half-note bb, 3 quarter-notes c-g-f
 B-19627-2: Start of Stewart tpt-solo: 1 eighth-note triplet f-g-a, 3 quarter-notes bb-a-g, 1 eighth-note bb, 2 quarter-notes a-g syncopated

048 MILLS BLUE RHYTHM BAND

New York,

Oct. 15, 1936

Lucky Millinder – dir;
 Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
 George Washington, J.C. Higginbotham – tbn;
 Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, clt;
 Billy Kyle – pno; Lawrence Lucie - gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Lucky Millinder – voc (1); Chuck Richards – voc (3);
 Tab Smith – arr (2)

CO-20073-1	Balloonacy	Col 3156-D,	Retrieval RTR 79045
CO-20074-1	Barrel House	Col 3156-D,	Retrieval RTR 79045
CO-20075-1	The Moon Is Grinning At Me	Col 3157-D,	Retrieval RTR 79045
CO-20076-2	Showboat Shuffle	Col 3157-D,	Retrieval RTR 79045

Composer credits; CO-20073 (Millinder - Smith); CO-20074 (Smith); CO-20075 (Hudson – Jones – Mills); CO-20076 (Ellington)

And here is Hayes Alvis back again with the MBRB, Elmer James having joined the Edgar Hayes Orchestra. 'Balloonacy' is a nice composition by Tab Smith featuring the reed players and Red Allen. Smith also arranged his composition 'Barrel House' with fantastic muted Red Allen in his very personal style with loose rhythmic, followed by Gene Mikell's baritone sax and finally Higginbotham on trombone. The ardent Basie listener will easily recognise this melody/chord structure as Harry Edison's 'Jive At Five', recorded Feb.04, 1939, with composer credit "Harry Edison". This – I'd think – is just not fair in my eyes. But Edison might have learned this title when playing with the MBRB himself in 1937 (see below) and remembered it when joining the Basie band in 1938, and sketched it down without knowing the name anymore. 'The Moon ...' has an acceptable vocal by singer Chuck Richards, followed by very nice individual and soft Edgar Hayes on piano. The witty arrangement sounds to be the work of one of the saxophonists. Tab Smith is the first and most excellent soloist in Duke Ellington's 'Showboat Shuffle' also featuring Wardell Jones on muted trumpet and fine Joe Garland on tenor sax and – finally – Red Allen and Joe Garland on clarinet. This title is decidedly characterised by its two-beat rhythm. Did the arranger listen to the Lunceford band?

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Tab Smith, Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Billy Kyle (p); Lawrence Lucie (g); Hayes Alvis (b); O'Neil Spencer (dm); Chuck Richards (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Billy Kyle (p); Lawrence Lucie (gtr); Hayes Alvis (sbs); O'Neil Spencer (dms)

- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Tab Smith -a (2)

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O'Neil Spencer, d; Chuck Richards, v.

- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Tab Smith -a

Soloists ad-lib:

- CO-20073-1: TS alt 7; GM bar 16; TS alt 16; HRA o-tpt 32; GM clt 8
 - CO-20074-1: HRA m-tpt 32; ?GM bar 16; TS alt 16; BK pno 6; TS alt 2+8; JCH o-tbn 16
 - CO-20075-1: TS alt 8; BK pno 4; BK pno 14; GM bar 3; BK pno 13; GM clt 8; HRA o-tpt 7
 - CO-20076-2: TS alt 30; WJ m-tpt 8 + 12; JG ten 30; HRA o-tpt 12; JG clt coda 4

049 THE SATURDAY NIGHT SWING CLUB

New York,

Nov. 05, 1936

Henry Red Allen – tpt; Tab Smith – alt;
 Billy Kyle – pno; Lawrence Lucie - gtr; Hayes Alvis – sbs; O'Neil Spencer – dms;
 Henry Red Allen – voc (1); Lucky Millinder – voc (2);
 members of the House Band of the 'Saturday Night Swing Club'

Body And Soul
 Ride, Red, Ride

Jazz Archives JA-19 (LP)
 Jazz Archives JA-19 (LP)

The participating musicians are not finally known, but it is assumed that – apart from the 'Saturday Night Swing Club' house band – Red Allen and Tab Smith were accompanied by the MBRB rhythm section, thus Billy Kyle, Lawrence Lucie, Hayes Alvis, and O'Neil Spencer. They are guests of the Saturday Night Swing Club band and their leader Bunny Berigan. As far as I know these two titles have not been issued anywhere else but on the Jazz Archives JA-19 LP titled 'Bunny Berigan – Leader & Sideman'. In this show, the contingent of the MBRB players decidedly have a very different approach to swing music. Red Allen's starting vocal on 'Body And Soul' is so sweet and exceedingly beautiful that it nearly tops Allen's subsequent trumpet solo. This music is so much more swinging than that of the house band, that you wouldn't believe it. And then 'Red, Red, Ride!' The supporting house band do a great job to accompany Allen in this extra-ordinary title with its tricky rhythm changes. And it's clear that soloists Allen and Smith had brought their rhythm section as given above. Great!

Soloists ad-lib:

- *Body And Soul:* HRA voc 32; HRA o-tpt 32; BK pno 8; HRA o-tpt 16+4
 - *Red, Red, Ride:* HRA o-tpt 16; TS alt 16; BK pno 16; LM voc 16; HRA o-tpt 16+16; HRA o-tpt 2+8+4

050 MILLS BLUE RHYTHM BAND

New York,

Nov. 20, 1936

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, bsx, clt;

Billy Kyle – pno; Lawrence Lucie - gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Billy Kyle – arr (3)

CO-20294-1 Big John's Special Col 3162-D, Retrieval RTR 79045

CO-20295-1 Mr. Ghost Goes To Town Col 3158-D, Retrieval RTR 79045

CO-20296-1 Callin' Your Bluff Col 3162-D, Retrieval RTR 79045

CO-20297-1 Algiers Stomp Col 3158-D, Retrieval RTR 79045

Composer credits: CO-20294 (Henderson); CO-20295 (Parish – Mills - Hudson); CO-20296 (Kyle); CO-20297 (Allen)

This session is the last one of Milly Blue Rhythm Band with their classic personnel. And although I find a lot of most interesting and forward tending musical developments in their future music (see subsequent sessions), my heart goes with the MBRB music and performances of the past.

'Big John Special' already has a "Edgar Hayes" sound using the baritone sax in the section. I would assume the arrangement to be the work of Joe Garland. 'Ghost Goes To Town', the composition of white writer Will Hudson, probably also has his arrangement. Most un-usually we have short solos by the drummer on his snare-drum, by the guitar, and by the bass-sax, followed by a tame 'Red' Allen on open trumpet. In 'Callin' Your Bluff' drummer Spencer shows his very individual technique of using stick and brush simultaneously. And 'Algiers Stomp' referring to Allen's home-town Algiers, Louisiana, is a real hot swinger showing off the band's most effective soloists in a string of hot and urgent solos.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Tab Smith, Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Billy Kyle (p); Lawrence Lucie (g); John Kirby (b); O'Neil Spencer (dm)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Billy Kyle (p); Lawrence Lucie (gtr); John Kirby (sbs); O'Neil Spencer (dms)*

- *Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Billy Kyle -a (3)*

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O'Neil Spencer, d; Chuck Richards, v.*

- *Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O'Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Billy Kyle -a*

Soloists ad-lib:

- *CO-20294-1: TS alt 16; WJ m-tpt 16; JG ten 8; WJ m-tpt 8; BK pno 8; GM bar 8; HRA o-tpt 1+16*

- *CO-20295-1: OS dms 8; TS alt 8; LL gtr 8; JG bsx 8; LL gtr 6; HRA o-tpt 4+32*

- *CO-20296-1: BK pno intro 4; HRA o-tpt 32; BK pno 16; TS alt 16; JG ten 8*

- *CO-20297-1: TS alt 32; GW m-tbn 32; GM clt 16; HRA o-tpt 24*

051 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

Hollywood,

Dec. 21, 1936

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;

Joe Nanton, Juan Tizol, Lawrence Brown – tbn;

Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;

Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis, Billy Taylor – sbs; Sonny Greer – dms

L-0375-1 Scattin' At The Cotton Club FDC 1022 (LP), Chronological Classics 666

L-0376-1 Black Butterfly Br 8044, Chronological Classics 666

L-0376-2 Black Butterfly Br unissued, Mosaic MD 11-248 VI

Composer credits: L-0375 (D. Ellington – I. Mills); L-0376 (Ellington – Mills – Carruthers)

And two other Ellington originals – with Irving Mills cashing-in as a co-composer as usual. It is Rex Stewart on his cornet in the first title, together with Barney Bigard and a bit of "Tricky Sam" Nanton on muted trombone, while 'Black Butterfly' is dominated by Brown's outstanding soft and melodious open trombone, by many felt to be too sweet, but grand for me.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

B-19626: CW o-tpt 4 + 8; JN m-tbn 2+16; DE pno obl 8; RS o-cnt 1+8; BB clt obl 16; RS o-cnt 4

B-19628: DE pno 2; HC bar 8; LB o-tbn 32

Discernible differences of takes:

B-19627-1: Introduction: there is one strong open-cymbal stroke on beat 8 of the piano intro

B-19627-2: Introduction: there is no cymbal stroke on beat 8 of the piano intro, but an up-beat C by the baritone sax, instead.

052 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

New York,

Mar. 05-06, 1937

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;

Joe Nanton, Juan Tizol, Lawrence Brown – tbn;

Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;

Duke Ellington – pno; Fred Guy – grt; Hayes Alvis – sbs (3,4,5,6,7,8); Billy Taylor – sbs (1,2,3,4,5,6); Sonny Greer – dms;	
Ivie Anderson – voc (5,6); Rex Stewart, Harry Carney, Hayes Alvis – voc-trio (5,6)	
M-177-1	The New Birmingham Breakdown Mas 123, Chronological Classics 666
M-177-2	The New Birmingham Breakdown Raretone RTE 23002, Mosaic 11-248 VI
M-178-1	Scattin' At The Kit Kat Mas 123, Chronological Classics 666
M-178-2	Scattin' At The Kit Kat Raretone RTE 23002, Mosaic 11-248 VI
M-179-1	I've Got To Be A Rug Cutter Mas 101, Chronological Classics 666
M-179-2	I've Got To Be A Rug Cutter Raretone RTE 23002, Mosaic 11-248 VI
M-180-1	The New East St. Louis Toodle-Oo Mas 101, Chronological Classics 666
M-180-2	The New East St. Louis Toodle-Oo Raretone RTE 23002, Mosaic 11-248 VI

Composer credits: M-177 (D. Ellington); M-178 (D. Ellington – I. Mills); M.179 (Duke Ellington); M-180 (D. Ellington – I. Mills)

No, Sonny Greer does not play the bells in 'The East St. Louis Toodle-Oo' as we clearly hear him play his temple-blocks in the first (minor) strain! Billy Taylor is listed as not playing the bass for this title, so he might possibly be the bells player?

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

M-177:	JH alt 4 + 2; DE pno 19; JH alt 2; JH alt 2 + 2 + 6; CW m-tpt 6+6; HC bar 4+4; BB clt 2+3+2
M-178:	CW o-tpt 4; CW o-tpt 8; JN m-tbn 2+16; HC bar + DE pno 8; RS o-cnt 1+8; DE pno 8; CW o-tpt 1+4
M-179:	DE 4; RS m-cnt 2; BB clt obl 16; BB clt 16; voc-trio + IA voc 32; HC bar 8; JH alt 2+8; voc-trio + IA voc + BB clt obl 30; DE pno 4; RS m-cnt 2
M-180:	CW m-tpt 1 + 30; BB clt obl 14; CW m-tpt 4

Discernible differences of takes:

M-177-1:	Last beat of bar 16 of Strain A: S. Greer plays one single stroke on cow-bell, immediately before D.E.'s piano part
M-177-2:	Last beat of bar 16 of Strain A: S. Greer plays one double-stroke on cow-bell, immediately before D.E.'s piano part
M-178-1:	First chorus: S. Greer plays press-rolls on his snare-drum throughout
M-178-2:	First chorus: S. Greer plays closed hi-hat cymbal throughout
M-179-1:	I – KBR – feel unable to detect any differences of these two takes of '... Rug Cutter' (in a reasonable time, at least, if there are any!)
M-179-2:	I – KBR – feel unable to detect any differences of these two takes of '... Rug Cutter' (in a reasonable time, at least, if there are any!)
M-180-1:	Second (minor) strain, middle-eight, bars 7/8: S. Greer plays three open cymbal strokes after instrumental beats
M-180-2:	Second (minor) strain, middle-eight, bars 7/8: S. Greer plays two open cymbal strokes and one choked cymbal stroke after instrumental beats

053 COOTIE WILLIAMS AND HIS RUG CUTTERS

New York, Mar. 08, 1937

Cootie Williams – tpt, ldr; Joe Nanton – tbn;	
Johnny Hodges – alt, sop; Harry Carney – bar;	
Duke Ellington – pno; Hayes Alvis – sbs; Sonny Greer – dms	
M-185-1	I Can't Believe That You're In Love With Me Vri 555, Chronological Classics 675
M-185-2	I Can't Believe That You're In Love With Me Vri uniss on 78, Mosaic MD7-235-I
M-186-1	Downtown Uproar Vri 527, Chronological Classics 675
M-186-2	Downtown Uproar Vri uniss on 78, Mosaic MD7-235-I
M-187-1	Digga Digga Doo Vri 555, Chronological Classics 675
M-187-2	Digga Digga Doo Vri uniss on 78, Mosaic MD7-235-I
M-188-1	Blue Reverie Vri uniss on 78, Mosaic MD7-235-II
M-188-2	Blue Reverie Vri 527, Chronological Classics 675
M-189-1	Tiger Rag Vri uniss on 78, Chronological Classics 675
M-189-2	Tiger Rag Vri uniss on 78, Mosaic MD7-235-II

Composer credits: M-185 (C. Gaskill – J. McHugh); M-186 (D. Ellington – C. Williams); M-187 (D. Fields – J. McHugh); M-188 (D. Ellington – H. Carney); M-189 (Original Dixieland Jazz Band)

This is immaculate and virtuoso "Ellingtonia" in small band mode, for everybody to hear and revel. And each title present with two alternate takes to listeners' delight. What more can you wish! A feast! In 'Tiger Rag' the listener has a big opportunity to hear Hayes Alvis' potentials as a slap-bass performer. I – KBR – love that string-bass technique, and the way Alvis uses it.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Johnny Hodges (as & ss); Harry Carney (bs); Duke Ellington (p); Hayes Alvis (b); Sonny Greer (dm)*
 - Rust*2, *3, *4, *6: Cootie Williams (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt); Harry Carney (bar); Duke Ellington (pno); Hayes Alvis (sbs); Sonny Greer (dms)

Soloists ad-lib:

M-185:	DE pno 4; HC bar 16; CW o-tpt 1+8; HC bar 7; DE pno 2+8; JN m-tbn 8; JH sop 2+8; CW o-tpt 8; DE pno 2
M-186:	DE pno 4; CW o-tpt 30; JH sop 16; JN m-tbn 8; HC bar 8; DE pno 8; DE pno 6; HA sbs 2; CW o-tpt 8
M-187:	SG dms 2; CW m-tpt 2; CW m-tpt 16; HC bar 8; CW m-tpt 2+8; JH sop 16; DE pno 8; JH sop 8; JN m-tbn 16; HC bar 8; JN m-tbn 8; CW o-tpt 32
M-188:	JH sop 8; JH sop 12; DE pno 12, HC bar 1+12; CW m-tpt 12; JH sop 4
M-189-1:	DE pno 16; CW pno obl 32; CW m-tpt 22; JN m-tbn 2; JH alt 32; JN m-tbn 14; HA sbs 2+16
M-189-2:	DE pno 20; CW pno obl 32; CW m-tpt 22; JN m-tbn 2; JH alt 32; JN m-tbn 14; HA sbs 2+16

Discernible differences of takes:

M-185-1:	Up-beat to Cootie's last solo (after J. Hodges' last solo): 1 syncopated quarter-note bb, 1 eighth-note bb
M-185-2:	Up-beat to Cootie's last solo (after J. Hodges' last solo): 3 syncopated quarter-notes d, 1 eighth-note bb
M-186-1:	Chorus 3: S. Greer plays rim-shots breaks on all three A-parts bars 7/8
M-186-2:	Chorus 3: S. Greer plays rim-shots breaks on first A-part and B-part bars 7/8
M-187-1:	Last ens phrase in coda: 5 eighth-notes D-F-D-F-Ab, 2 syncopated quarter-notes G-F
M-187-2:	Last ens phrase in coda: 5 eighth-notes D-F-D-F-Ab, 3 syncopated quarter-notes G-F-D

- M-188-1: *H. Carney starts his solo in the third chorus with: 1 quarter-note C, 4 eighth-notes F-a-c-d, 1 half-note c, 2*
M-188-2: *H. Carney starts his solo in the third chorus with: 1 quarter-note C, 2 eighth-notes F-a, 1 three-quarter-note bb, 1 eighth-note a, 1 half-note c*
M-189-1: *The Duke's piano part at the beginning lasts for 16 bars.*
M-189-2: *The Duke's piano part at the beginning lasts for 20 bars.*

054 DUKE ELLINGTON AND HIS ORCHESTRA

New York, Cotton Club, Mar. 18, 1937

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs; *Billy Taylor* – sbs; Sonny Greer – dms;
Ivive Anderson – voc (4)

East St. Louis Toodle-Oo	http://www.radioechoes.com
Harlem Speaks	Collectors Classics 16 (LP)
Caravan	Collectors Classics 16 (LP)
One-Two, Button Your Shoe	Collectors Classics 16 (LP)
Pennies From Heaven	http://www.radioechoes.com
Mexicali Rose	http://www.radioechoes.com
Sophisticated Lady	Collectors Classics 16 (LP)
Rockin' In Rhythm	Collectors Classics 16 (LP)
East St. Louis Toodle-Oo	Collectors Classics 16 (LP)

The Duke Ellington Orchestra live at the Cotton Club, transmitted to us by LP of one of the frequent broadcasts brought on the air at the time. The band sounds a bit tame, here, and seems to resort on an abundance of solo work. It would be interesting to know whether these titles were meant to be concert numbers or music for show parts.

In any case, we encounter the band's natural sound, with the bass-drum sufficiently audible. Only, the sound leaves us an impossible situation to check the bass parts and the presence of Billy Taylor or Hayes Alvis. From the sole string-bass break in Hodges' solo in 'Harlem Speaks' I would tend to name Alvis as the originator. But perhaps, both players were present at this live performance.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

ESLTO: *not checked*
HS: *DE pno ?4; CW o-tpt 32; JH alt 22; ?HA sbs 2; JH alt 8; RS o-ent 32; HC bar 1+32; JN m-tbn 30; JH sop 2; LB o-tbn 32; JN m-tbn 8*
C: *LB m-tbn 48; CW m-tpt 32; HC bar 32; BB clt 32; LB ?-tbn 30; CW m-tpt 4*
OTBYS: *DE pno 8; IA voc 32 + 32*
PFH: *not checked*
MR: *not checked*
SL: *DE pno 4; LB o-tbn 4 + 10*
RIR: *DE pno ?32+4; CW o-tpt obl 32 + 32; BB clt 16+4; JN m-tbn 16; RS o-ent 16*
ESLTO: *CW m-tpt 4*

055 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

New York,

Apr. 09, 1937

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs (3,4,5,6); Billy Taylor – sbs (1,2); Sonny Greer – dms;
Ivive Anderson – voc (1,2)

M-379-1	There's A Lull In My Life	Mas MA 117, Chronological Classics 675
M-379-2	There's A Lull In My Life	Raretone RTE 23002, Mosaic 11-248 VII
M-380-1	It's Swell Of You	Mas MA 117, Chronological Classics 675
M-380-2	It's Swell Of You	Raretone RTE 23002, Mosaic 11-248 VII
M-381-1	You Can't Run Away From Love Tonight	Mas MA 124, Chronological Classics 675
M-381-2	You Can't Run Away From Love Tonight	Raretone RTE 23002, Mosaic 11-248 VII

Composer credits: M-379 (M. Gordon – H. Revel); M-380 (M. Gordon – H. Revel); M-381 (H. Warren – A. Dubin)

We have the Duke at his most commercial, here, and he nearly "breaks my heart"! Oh, it certainly is played immaculately and with a lot of feeling, and Ivive's vocals are beautiful, but for me the Duke Ellington Orchestra is a jazz orchestra. This here is nothing but "sweet" music. And certainly, Irving Mills had a word to say!?

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

M-379: *DE pno 2; HC bar 8; HC bar 4; IA voc 8; CW m-tpt 2; IA voc 24+5; AW o-tpt 3*
M-380: *BB clt 16; LB o-tbn 14; IA voc 34; CW m-tpt 2+8*
M-381: *DE pno 4; AW m-tpt + HC bar 1+8; HC bar 8; JH sop + HC bar 8; HC bar 8; LB m-tbn 8; LB m-tbn 8*

Discernible differences of takes:

M-379-1: *Very last AW tpt phrase at the end of tune: 1 quarter-note e, 1 half-note b, 3 eighth-notes a-g-e, 1 half-note g*
M-379-2: *Very last AW tpt phrase at the end of tune: 1 eighth-note e, 1 quarter-note b, 1 eighth-note e, 1 half-note g*
M-380-1: *Cootie's entrance break after vocal: S. Greer plays: 1 sixteenth stroke and 2 quarter strokes on snare drum*
M-380-2: *Cootie's entrance break after vocal: S. Greer plays: 1 sixteenth stroke, 1 eighth stroke, 1 sixteenth stroke, 1 eighth stroke on snare drum*
M-381-1: *Whetsell's up-beat to the theme (first chorus): 1 three-quarter-note g, 1 eighth-note g*
M-381-2: *Whetsell's up-beat to the theme (first chorus): 1 whole-note g*

- 056 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Apr. 22, 1937
 Arthur Whetsel, Cootie Williams (3), Rex Stewart (3) – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs; *Billy Taylor* – sbs; Sonny Greer – dms;
 Joe Lippman - arr
 M-416-1 Azure FDC 1022 (LP), Mosaic 11-248 VII
 M-416-2 Azure FDC 1022 (LP), Chronological Classics 675
 M-417-1 The Lady Who Couldn't Be Kissed Mas MA 124, Mosaic 11-248 VII
Composer credits: M-416 (D. Ellington – I. Mills); M-417 (H. Warren – A. Dubin)

'Azure' was a very famous "mood" title for many years, and it has the typical simple but effective Ellington beauty. There is not much of improvisation in it, and both takes were very difficult to distinguish. The result of my attempt you may find below. (Please, mind, that all musical notions and terms we use come from the European classical music, and are only approximately to be used for jazz music.)

'The Lady Who Couldn't Be Kissed' is a nice swinger as handled by the Ellington band and have two hot solos by Stewart and Brown that differ very much in musical concept and performance. From listening I would assume Hayes Alvis to be the bassist on both titles.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

M-416: DE pno 4; BB clt 12; HC bar 12

M-417: HC bar 16; BB clt 1+8; HC bar 1+6; RS o-cnt 32; LB o-tbn 32; JH alt 1+8

Discernible differences of takes:

M-416-1: H. Carney's baritone solo starts with: 4 syncopated quarter-notes D-E-G-A, 3 eighth-notes Bb-B-A, 1 half note B

M-416-2: H. Carney's baritone solo starts with: 2 eighth-notes D-E, 2 quarter-notes G-A, 3 eighth-notes Bb-B-A, 1 half note B

- 057 **IVIE ANDERSON AND HER BOYS FROM DIXIE** New York, Apr. 22, 1937
 Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs; *Billy Taylor* – sbs; Sonny Greer – dms;
 Ivie Anderson – voc
 M-418-1 The Old Plantation Vri VA 591, Mosaic 11-248 VII
 M-418-2 The Old Plantation Raretone RTE 23002, Mosaic 11-248 VII
Composer credits: M-418 (J. Redmond – L. David)

This title is a carrier for Ivie Anderson's vocal, and was performed in the 'Cotton Club Parade Second edition' – for a white clientele, to exhibit the beautiful rural life of the 'black folks' in the ancient days! There is typical 'Tricky Sam' Nanton's trombone and great Bigard on clarinet. Again, I'd doubt Billy Taylor's presence on this title.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

M-418: AW m-tpt 4; JN m-tbn 14; BB clt 2+6; IA voc + JN m-tbn + CW m-tpt obl breaks 32; JH sop 1

Discernible differences of takes:

M-418-1: Last phrase of Whetsel's m-tpt in introduction: 3 eighth-note bb-g-bb, 1 quarter-note eb

M-418-2: Last phrase of Whetsel's m-tpt in introduction: 3 eighth-note bb-g-bb, 1 fluffed quarter-note eb

- 058 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 14, 1937
 Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs (1,2); *Billy Taylor* – sbs (3); Sonny Greer – dms
 M-470-1 Caravan Col L-6, Chronological Classics 675
 M-470-2 Caravan Mas MA 131, Mosaic 11-248 VII
 M-471-1 Azure Mas MA 131, Mosaic 11-248 VII
Composer credits: M-470 (Tizol – Mills – Ellington); M-471 (D. Ellington – I. Mills)

*Note: Chronological Classics 675 claims to include 'Caravan' take -1 taken from Master MA 131, as does Columbia C3L 27. Yet, Rust*6 lists this take as issued on Col L-6, only. But obviously, take -1 from Columbia C3L 27 and take -2 from Mosaic 11-248 VII are identical. Take -1 from Chronological Classics 675 could not be checked as not in my possession.. Following TDWAW, take -1 is a dub of take -2.*

This 'Caravan' certainly is one of the most famous of all Duke Ellington tunes, and yet, it was not composed by the Duke, but by his valve-trombonist Juan Tizol, he a man from the Caribbean. It's title originally was 'Caravan Of Love', but for me – KBR- it was a wise decision to name it the familiar way. The very first recording of this tune had Juan Tizol as sole composer, but half-a-year later Ellington's manager Irving Mills was listed as lyricist – there are no known lyrics of this tune – and the Duke as co-composer. Now, that was the way to treat "simple" musicians! (Possibly it still is, today?)

This version of 'Azure' has the same arrangement as the version of session 057 above, but differs strongly in Ellington's introduction (take 416 of above owning a strong boogie-like ostinato rhythm and strict right-hand figures, while this take 471 version has a flowery soft right hand and suiting left-hand figures.

I believe to identify Hayes Alvis playing in 'Caravan' and Taylor's in 'Azure'.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

M-470: JT o-tbn 48; BB clt 16; CW m-tpt 32; HC bar 10; JT o-tbn 4

M-471: DE pno 4; BB clt 12; HC bar 12

Discernible differences of takes:

M-470-1: As noted above, I was not able to find differences of the re-issued takes of 'Caravan', and – although not in the possession of Chronological Classics 675 – I believe that there aren't any. This may be the reason for not issue take -1

M-470-2: in the Mosaic CD-set.

059 JOHNNY HODGES AND HIS ORCHESTRA

New York,

May 20, 1937

Cootie Williams – tpt;

Barney Bigard – clt; Johnny Hodges – alt, sop, ldr; Otto Hardwick – alt; Harry Carney – bar;

Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs; Sonny Greer – dms;

Buddy Clark – voc (1,2,3,4,5,6); band choir – voc (7,8,9)

21186-1	Foolin' Myself	Vri 576,	Chronological Classics 675
21186-2	Foolin' Myself	Vri uniss 78,	Mosaic MD7-235 II
21187-1	A Sailboat In The Moonlight	Vri 586,	Chronological Classics 675
21187-2	A Sailboat In The Moonlight	Vri uniss 78,	Mosaic MD7-235 II
21188-1	You'll Never Go To Heaven	Vri unissued,	Mosaic MD7-235 II
21188-2	You'll Never Go To Heaven	Vri 576,	Chronological Classics 687
21189-1	Peckin'	Vri unissued,	Chronological Classics 687
21189-2	Peckin'	Vri uniss 78,	Mosaic MD7-235 II
21189-3	Peckin'	Vri uniss 78,	Mosaic MD7-235 II

Composer credits: 21186 (J. Lawrence – P. Tinturin); 21187 (J. Loeb – C. Lombardo); 21188 (A. Bryan – J. Santly); 21189 (H. James – B. Pollack)

Once again, one of the fantastic recording sessions of Ellington sidemen, this time the first one under Johnny Hodges' name.

Otto Hardwick is the only player without a given chance to solo, but from all Ellington recordings in this Hayes Alvis list it seems that he did not care. His solo contributions to Ellington recordings obviously are limited to the early years of the band. That is quite interesting, and I feel the need to search for an explanation. Is there any?

All soloists are their respected and beloved selves and play accordingly. Hayes Alvis delivers a static and secure pole of harmonic and rhythm, often playing just simple and calm two-beat rhythm.

The unknown personnel of the vocal choir in 'Peckin'' might be the same as in session 052, thus Rex Stewart, Harry Carney, and Hayes Alvis.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Cootie Williams (tp); Barney Bigard (cl); Johnny Hodges, Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (g); Hayes Alvis (b); Sonny Greer (dm); Buddy Clark (vo)

- Carey, McCarthy, *Jazz Directory, Vol. 3*: (listed under Duke Ellington!) Cootie Williams (tpt); Johnny Hodges, Otto Hardwick (alt); Harry Carney (bar); Barney Bigard (clt); Duke Ellington (p); Fred Guy (g); Hayes Alvis (bs); Sonny Greer – d); Buddy Clark (vcl)

- Rust*2,*3,*4,*6: Cootie Williams (tpt); Barney Bigard (clt); Johnny Hodges, Otto Hardwicke (alt); Harry Carney (bar); Duke Ellington (pno); Fred Guy (gtr); Hayes Alvis (sbs); Sonny Greer (dms); Buddy Clark (vcl)

Soloists ad-lib:

21186: CW m-tpt 2; JH alt 16; CW m-tpt 8; JH alt 1+8; BB clt 4; BC voc + CW m-tpt obl 32

21187: CW m-tpt 4; BB clt 16; CW m-tpt 1+8; BB clt 8; BC voc + CW m-tpt obl 31; JH alt 2+14

21188: BC voc 4; BC voc + HC bar obl 32; JH alt 2+7; CW m-tpt 30

21189-1-2: JH alt 8; HC bar 32; voc-choir 24; BB clt 32; CW o-tpt + BB clt + ens 8

21189-3: SG dms 4; JH alt 8; HC bar 32; BB clt 32; voc-choir 24; CW o-tpt + ens 8

Discernible differences of takes:

21186-1: Introduction: Cootie Williams plays two short phrases interrupted by a quarter-pause in two bars

21186-2: Introduction: Cootie Williams plays one longer un-interrupted phrase for two bars

21187-1: Alto solo: H. Alvis plays a plucked four-four beat behind the alto sax

21187-2: Alto solo: H. Alvis plays a slapped two-beat behind the alto sax

21188-1: Up-beat to Cootie Williams' solo after alto solo): last four notes are three eighth-notes d-e-b, 1 quarter-note b

21188-2: Up-beat to Cootie Williams' solo after alto solo): last four are eighth-notes d-e-b-a

21189-1: No drums/brushes as take -3; H. Carney plays an upward arpeggio C to G in bars 31/32 of his solo chorus

21189-2: No drums/brushes as take -3; H. Carney plays a sustained flatted-fifth (F#) in bars 31/32 of his solo chorus

21189-3: Recording starts with four bars drums with brushes; choir sings after clarinet solo chorus

060 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

New York,

Jun. 08, 1937

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;

Joe Nanton, Juan Tizol, Lawrence Brown – tbn;

Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;

Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs; Sonny Greer – dms;

Ivie Anderson - voc

M-519-1 All God's Chillun Got Rhythm

Mas MA 137, Chronological Classics 687

M-519-2 All God's Chillun Got Rhythm

Col C3L-39 (LP), Mosaic 11-248 VII

M-521-1 Alabamy Home

Mas MA 137, Chronological Classics 687

M-521-2 Alabamy Home

Raretone RTE 23002, Mosaic 11-248 VII

Composer credits: M-519 (Jurmann – Kaper - Kahn)

This is the all-instrumental version of a song for Ivie Anderson, to be sung in the Marx Brothers M-G-M film 'A Day At The Races'. Why Ellington recorded this version we do not know. Also, there are only snatches of an Ellington band arrangement. But still, it is great Ellington music and jazz and the musicians are . To my ears, it is Hayes Alvis on his round and warm sounding bass all over.

Notes:

As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!

Soloists ad-lib:

M-519: BB clt 1+1+2; JN m-tbn 16; HC bar 18; RS o-cnt 2+3+4; LB o-tbn 2+16; BB clt 18; JH alt 2+2+4; RS o-cnt 14
 M-521: JN m-tbn 16; BB clt 4; HC bar 16; JH alt 16; IA voc 32 + 32; HC bar 4; CW m-tpt 32

Discernible differences of takes:

M-519-1: First clt break in intro: Bigard plays: 1 eighth-note eb, 2 quarter-notes f-db, 1 half-note F
 M-519-2: First clt break in intro: Bigard plays: 6 eighth notes F-gb-f-eb-gb-bb, 1 quarter-note F
 M-521-1: C. Williams starts his solo in the last chorus with 2 triplet quarter-notes d-d and 1 half-note D
 M-521-2: C. Williams starts his solo in the last chorus with a 6 beats long sustained d

061 IVIE ANDERSON AND HER BOYS FROM DIXIE

New York,

Jun. 08, 1937

Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;

Joe Nanton, Juan Tizol, Lawrence Brown – tbn;

Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;

Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs; Sonny Greer – dms;

Ivrie Anderson – voc; band choir – voc

M-520-1 All God's Chillun Got Rhythm

Vri VA 591, Chronological Classics 687

M-520-2 All God's Chillun Got Rhythm

Raretone RTE 23002, Mosaic 11-248 VII

Composer credits: M-520 (Jurmann – Kaper - Kahn)

And here we have Ivrie Anderson's version of this beautiful song as before, recorded and issued under her personal name, with Ivrie Anderson's vocal, together with a male choir which does not seem to be the band choir we have got to know in sessions 052 and 060. Instead, they sound like the entire band singing. The title has just one very beautiful single alto solo by Johnny Hodges. And it certainly is Hayes Alvis on bass, playing the sort of percussion bass behind the alto sax, with beats one and three plucked and beats two and four hitting the string onto the fingerboard (see 'Stylistics' above).

Notes:

As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!

Soloists ad-lib:

M-520: IA voc 8+4; IA voc 4+32; IA voc 4 + 4+8 + 20; JH alt 36

Discernible differences of takes:

M-520-1: Start of alto solo: Hodges plays a sustained five-quarter-note db in last bar of vocal chorus and first bar of alto solo
 M-520-2: Start of alto solo: Hodges plays 1 eighth-note ab, 1 quarter-note bb in last bar of vocal chorus, and a sustained four-quarter-note db in first bar of alto solo

062 REX STEWART AND HIS FIFTY-SECOND STOMPERS

New York,

Jul. 07, 1937

Rex Stewart - cnt; Freddie Jenkins – tpt;

Johnny Hodges – alt; Harry Carney – bar;

Duke Ellington – pno; Brick Fleagle – gtr; Hayes Alvis – sbs; Jack Maisel – dms

M-549-1 The Back Room Romp (A Contrapuntal Stomp)

Vri 618, Chronological Classics 687

M-549-2 The Back Room Romp (A Contrapuntal Stomp)

Vri uniss. on 78, Mosaic MD7-235 III

M-550-1 Love In My Heart (Swing, Baby, Swing)

Vri 664, Chronological Classics 687

M-550-2 Love In My Heart (Swing, Baby, Swing)

Vri uniss. on 78, Mosaic MD7-235 III

M-551-1 Sugar Hill Shim Sham

Vri 664, Chronological Classics 687

M-551-2 Sugar Hill Shim Sham

Vri uniss. on 78, Mosaic MD7-235 III

M-552-1 Tea And Trumpets

Vri 618, Chronological Classics 687

M-552-2 Tea And Trumpets

Vri uniss. on 78, Mosaic MD7-235 III

M-552-3 Tea And Trumpets

Vri uniss. on 78, Mosaic MD7-235 III

Composer credits: M-549 (R. Stewart – D. Ellington); M-550 (H. Alvis – D. Ellington); M-551 (R. Stewart – D. Ellington); M-552

(R. Stewart – D. Ellington)

Here again, we have a small ensemble of Ellington musicians, this time under Rex Stewart's name and again, with the Duke on piano. Freddie Jenkins obviously only leads the ensemble on first trumpet and Stewart is the soloist. There is no trombone player. Johnny Hodges is the fantastic alto player, again. He is heard on high alto – not clarinet – in the ensemble parts of 'Tea And Trumpets'. Harry Carney is on baritone. Brick Fleagle and Jack Maisel are Stewart's friends and are not from the Ellington unit. And Hayes Alvis – for me – is the great master on strig-bass here, presenting all his ways of playing a "luscious" string-bass.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Rex Stewart, Freddie Jenkins (tp); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Brick Fleagle (g); Hayes Alvis (b); Jack Maisel (dm)

- Rust*2, *3, *4, *6: Rex Stewart (cnt); Freddie Jenkins (tpt); Johnny Hodges (alt); Harry Carney (bar); Duke Ellington (pno); Brick Fleagle (gtr); Hayes Alvis (sbs); Jack Maisel (dms)

Soloists ad-lib:

M-549: RS o-cnt 12; JH alt 12; HC bar 12; RS o-cnt 12

M-550: RS o-cnt 2+16; JH alt 1+8; RS o-cnt 1+8; DE pno 16; HC bar 8; DE pno 8; RS o-cnt 2 + 6; HC bar 2; RS o-cnt 1

M-551: DE pno 4; DE pno modul. 4; RS o-cnt 30; HC bar 2+16;

M-552-1: JH alt 1+16; DE pno 8; JH alt 8; RS m-cnt 32 + 32 + 16; HC bar 8; RS m-cnt 8

M-552-2: JH alt 32; RS m-cnt 32 + 32 + 16; HC bar 8; RS m-cnt 8

M-552-3: JH alt 32; RS m-cnt 32 + 32 + 16; HC bar 8; RS m-cnt 6

Discernible differences of takes:

M-549-1: Start of tune: DE's first pno phrase: 3 eighth-notes ab-bb-ab, 1 quarter-note ab, 3 syncopated quarter-notes ab-ab-eb

M-549-2: Start of tune: DE's first pno phrase: 1 quarter-note ab, 2 eighth-notes ab-bb, 1 quarter-note ab, 3 syncopated quarter-notes ab-ab-eb

M-550-1: Last two cornet notes at the very end of tune: 2 half-notes a-f

M-550-2: Last two cornet notes at the very end of tune: 2 half-notes bb-a

M-551-1: pno-intro starts with pno bass-notes: 3 syncopated half-notes c-c#-d, 1 quarter-note eb, 1 whole-note Eb

- M-551-2: *pno-intro starts with pno bass-notes: 1 dotted eighth-note c, 1 sixteenth-note c, 1 half-note c#, 1 eighth-note c#, 1 dotted eighth-note d, 1 sixteenth-note d, 1 quarter-note eb, 1 whole-note Eb*
- M-552-1: *First chorus: J. Hodges solos for 16 bars, then D. Ellington 8 bars, and Hodges again for eight bars.*
- M-552-2: *First chorus: J. Hodges solos for 32 bars. End of tune: R. Stewart plays 8 bars ending with sustained ab plus ensemble chord below*
- M-552-3: *First chorus: J. Hodges solos for 32 bars. End of tune: R. Stewart plays 6 bars ending with short high c without ensemble chord below. This ensemble chord follows after Stewart's last note.*

The Duke Ellington and his Orchestra recording session for Brunswick on September 20, 1937 obviously have Billy Taylor with his softer and more "academic" sound on string-bass in all titles, and is therefore not listed here.

- 063 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Jan. 13, 1938
 Arthur Whetsel, Cootie Williams, Rex Stewart, Freddie Jenkins – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs (2,3); Billy Taylor – sbs (1); Sonny Greer – dms
- | | | | |
|---------|-----------------------------------|----------|----------------------------|
| M-713-1 | Stepping Into Swing Society | Br 8063, | Chronological Classics 700 |
| M-714-1 | Prologue To Black And Tan Fantasy | Br 8256, | Chronological Classics 700 |
| M-715-1 | The New Black And Tan Fantasy | Br 8063, | Chronological Classics 700 |
- Composer credits: M-713 (Ellington – Nemo - Mills); M-714 (D. Ellington – B. Miley); M-715 (D. Ellington – B. Miley)*

The first title of this session I an Ellington original with very little soloing – two one-bar breaks by Johnny Hodges and two eight-bars parts by Harry Carney. The rest is rather un-eventful arrangement for the band. More interesting are Ellington's variations on his old icon 'Black And Tan Fantasy', first recorded in April 1927, carrying beautiful solos by Cootie, Barney, Harry Carney, and a bit 'Tricky Sam'. Not to forget Duke's own soloistic, and – very surprisingly – Fred Guy on his guitar.

There is a strange bass sound in the second and the third title, and I would assume this to be evoked by plucking two strings simultaneously, but I am not certain at all. It may perhaps also be caused by another bass instrument, an aluminium bass, perhaps, or another device that is not common and recognisable today. As the booklet of my Mosaic CD does not indicate it, perhaps somebody else can tell me.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

- M-713: *JH sop 2 + 2; HC bar 8 + 8*
 M-714: *CW m-tpt 12; FG gtr obl 16; CW m-tpt 12 + 12*
 M-715: *DE pno 4; BB clt 12; HC bar 12; BB clt 1; JN m-tbn + BB clt 12; CW m-tpt 12; BB clt 2*

- 064 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Feb. 02, 1938
 Arthur Whetsel, Cootie Williams, Rex Stewart, Freddie Jenkins – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
 Duke Ellington – pno; Hayes Alvis – sbs (3,4,5); Billy Taylor – sbs (1,2); Sonny Greer – dms
- | | | | |
|---------|-----------------------|--|----------------------------|
| M-751-1 | Riding On A Blue Note | Br 8083, | Chronological Classics 700 |
| M-751-2 | Riding On A Blue Note | Raretone RTE 23003, Mosaic 11-248 VIII | |
| M-752-1 | Lost In Meditation | Br 8083, | Chronological Classics 700 |
| M-753-1 | The Gal From Joe's | Br 8183, | Chronological Classics 700 |
| M-753-2 | The Gal From Joe's | Col C3L-27, | Mosaic 11-248 VIII |
- Composer credits: M-751 (Ellington – Mills - Redmond); M-752 (Ellington – Mills – Tizol - Singer); M-753 (D. Ellington – I. Mills)*

'Riding On A Blue Note' looks like to be composed as a feature for Ellington's long-time hot-man for the trumpet, Freddie Jenkins, who had since suffered six years from lung-ailments, but joined the Ellington band again in March 1937, on an occasional basis, as it seems. His performance on this side, yet, is ascribed to Cootie Williams by Stanley Dance in the Columbia LP-set C3L-27, probably in error. The sound to my – KBR – ears is not that of Cootie, and the identification in the Mosaic CD-set booklet looks significant. 'Lost In Meditation' is a beautiful melodic – almost sentimental – tune characterised by Juan Tizol's trombone in the theme chorus. Hodges plays a great solo followed by Cootie Williams on open horn.

'The Gal From Joe's' has an-orthodox structure performed by Hodges in exchange with the muted trumpet section. And then Hayes Alvis is given an 8-bars solo of triplets using slap-technique. Very nice.

I'd suggest Billy Taylor in the first title and Hayes Alvis in the second and third titles.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

- M-751: *FJ m-tpt 8; 32 + 16+8; DE pno 1+8*
 M-752: *DE pno 4; JT o-tbn 16 + 7; JH alt 1+16; CW o-tpt 1+7*
 M-753: *JH alt 8; JH alt + brass 8; JH alt 8; JH alt + brass 8; HA sbs 8; JH alt 8*

Discernible differences of takes:

- M-751-1: *Start of trumpet solo chorus (bars 9/10, after 8 bars intro): F. Jenkins plays: sequence of 6 quarter-triplet-notes f-g-bb -d-d-d*
- M-751-2: *Start of trumpet solo chorus (bars 9/10, after 8 bars intro): F. Jenkins plays: sequence of 4 quarter-triplet-notes f-g-bb -d, 1 eighth-note d, 1 half-note d*
- M-753-1: *Start of alto solo after introduction: 1 dotted eighth-note db, 1 sixteenth-note bb, 1 half-note db, 1 quarter-note bb*
- M-753-2: *Start of alto solo after introduction: 1 quarter-note db, 1 half-note db, 1 quarter-note bb*

- 065 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Feb. 24 - 25, 1938

Wallace Jones, Cootie Williams, Freddie Jenkins – tpt;
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
 Duke Ellington – pno; Fred Guy – grt; Hayes Alvis – sbs (3,4); Billy Taylor – sbs (1,2); Sonny Greer – dms;
 Ivie Anderson – voc

M-770-1	If You Were In My Place (What Would You Do?)	Raretone RTE 23003, Mosaic 11-248 VIII
M-770-2	If You Were In My Place (What Would You Do?)	Br 8093, Chronological Classics 700
M-771-1	Skrontch	Raretone RTE 23003, Mosaic 11-248 VIII
M-771-2	Skrontch	Br 8083, Chronological Classics 700

Composer credits: M-770 (Ellington – Nemo – Mills); M-771 (Ellington – Nemo – Mills)

The Ellington band has a new lead trumpet player in Wallace Jones, who replaces the band's long-time first trumpet player Arthur Whetsel and is about to stay with the band until 1944.

Johnny Hodges presents the theme of 'If You Were In My Place' in his inimitable own way, followed by wonderful Lawrence Brown on muted trombone. And then it is the great Ivie Anderson, who unfortunately was too deeply tied up in the Ellington organization to be regarded as a perfect jazz performer in her own way. 'Scrontch' has a peculiar rhythmic structure in its 8-bar elements, but it also has great soloistic by almost all of the band's instrumental stars.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

M-770: JH alt 1+16; LB m-tbn 1+14; DE pno 4; IA voc 32; CW o-tpt 2+8
 M-771: BB clt obl 16; BB clt 8; BB clt obl 4; IA voc 32; JH alt 16; CW m-tpt obl 8; JH alt 8; CW m-tpt 16; LB o-tbn 8; BB clt obl 8

Discernible differences of takes:

M-770-1: First chorus, alto solo: bassist B. Taylor does not stop on first beat of Hodges' solo break (bar 15 of solo), but plays an additional note on second beat of bar 15 of solo.

M-770-2: First chorus, alto solo: bassist B. Taylor stops exactly on first beat of Hodges' solo break (bar 15 of solo).

M-771-1: First chorus, clarinet solo in B-part, starting with sustained D for 6 measures with subsequent downward phrase

M-771-2: First chorus, clarinet solo in B-part, sustained D for 4 measures with subsequent upward arpeggio to whole-note d

066 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

New York,

Mar. 03, 1938

Wallace Jones, Cootie Williams, Rex Stewart, Freddie Jenkins – tpt;
 Joe Nanton, Herb Flemming, Lawrence Brown – tbn;
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – clt, ten;
 Duke Ellington – pno; Fred Guy – grt; Hayes Alvis – sbs (1,2,5); Billy Taylor – sbs (3,4); Sonny Greer – dms;
 Ivie Anderson – voc

M-772-1	I Let A Song Go Out Of My Heart	Col DO-2137, Mosaic 11-248 VIII
M-772-2	I Let A Song Go Out Of My Heart	Br 8093, Chronological Classics 700
M-773-1	Braggin' In Brass	Br 8099, Chronological Classics 700
M-773-2	Braggin' In Brass	Par D.P. 266, Mosaic 11-248 VIII
M-774-1	Carnival In Caroline	Br 8099, Chronological Classics 700

Composer credits: M-772 (Ellington – Mills – Nemo - Redmond); M-773 (Ellington – Nemo – Mills); M-774 (Ellington – Nemo – Mills)

For me – KBR – 'I Let A Song Go Out Of My Heart' is one of the most beautiful compositions/songs by Duke Ellington ever recorded. It is not sweet nor emotional, but full of beauty and still jazzy. And the arrangement makes jazz of it. This is great 'Ellingtonia!'

'Braggin' In Brass' uses the 'Tiger Rag' chorus for some really hot and fast Rex Stewart solos, as well as Lawrence Brown's half-chorus.

Most interestingly, we have Herb Flemming, trombone veteran of the Jim Europe and Sam Wooding bands, substituting Joe Nanton here on these sides, and I wonder whether he is the trombone soloist of the super-fast 'Braggin' In Brass'! I think, it is not clear enough to be Lawrence Brown.

'Carnival In Caroline' has Hayes Alvis on bass again, and hot solos by Cootie Williams and Rex Stewart.

Notes:

*As Duke Ellington's personnel is quite stable in these years, I shall not list the given personnels of the different discographies! My listed personnels as above are in accord with Rust*6 and the Mosaic Duke Ellington issue MD 11-248, if not altered from own recognitions!*

Soloists ad-lib:

M-772: DE pno 4; JH alt 8; HC bar + JH alt 8; LB m-tbn 8; HC bar + JH alt 8; DE pno 1; BB clt 14; LB m-tbn 2

M-773: RS o-cnt 20 (slow)+ 32; ?HF or LB o-tbn 16; RS o-cnt 32

M-774: CW m-tpt 32; IA voc 32; BB clt 16 + 8; RS o-cnt 1+16; IA voc break 1; RS o-cnt 8

Discernible differences of takes:

M-772-1: First chorus, last bar of alto solo: Hodges plays "casual" phrase before baritone sax: 1 eighth-note f, 2 quarter-notes eb-db

M-772-2: First chorus, last bar of alto solo: Hodges plays "casual" phrase before baritone sax: 4 eighth-notes db-bb-db-eb, 1 quarter-note f

M-773-1: first trumpet-note in second half of last chorus, after middle-break with upward glissando, is eb

M-773-2: first trumpet-note in second half of last chorus, after middle-break with upward glissando, is d

067 LEONARD FEATHER'S ALL-STAR JAM BAND

New York,

Apr. 20, 1939

Bobby Hackett – cnt, grt;
 Benny Carter, Pete Brown – alt, tpt; Joe Marsala – clt;
 Billy Kyle – pno; Hayes Alvis – sbs; Cozy Cole – dms

65437-A	Twelve Bar Stampede	Dec 18111, Chronological Classics 901
65438-A	Feather Bed (Concentration Camp Lament)	Dec 18111, Chronological Classics 901
65439-A	Men Of Harlem (Tempo di Jump)	Dec 18118, Chronological Classics 901
65440-A	Ocean Motion	Dec 18118, Chronological Classics 901

Composer credits: 65437 (Feather); 65438 (Feather); 65439 (Feather); 65440 (Feather)

This recording session was initiated by British Jazz journalist, critic, impresario, and pianist Leonard Feather, one of the most influential writers of jazz in the late 1930s and 1940s/50s. He assembled an impressive bunch of top jazz musicians black and white, and let them improvise on four themes of Feather's own composition. He had two white horn men, Hackett and Marsala, who both were accustomed to double, Hackett on guitar and Marsala on tenor (he does not use it on these sides). Then he had two black musicians who doubled, Carter and Brown, both doubling on trumpet. These men combined play the last choruses of 'Twelve Bar Stampede' with Marsala on clarinet, accompanied by Hackett, Benny Carter and Pete Brown on three (!) trumpets. All of the recorded numbers are played in rows of ad-lib solos with almost no arrangements. The rhythm section is built on Billy Kyles's beautiful pearly piano, Cozy Cole's immense drive and the rock-solid string-bass of Hayes Alvis. Very musically and fine jazz music, swinging and un-obtrusive, but with a lot of taste and feeling.

Soloists ad-lib:

65437: CC dms 4; BC o-tpt 12; PB alt 24; BK pno 24; JM clt 24; BC alt 24; BH m-cent 24; JM clt obl 24
 65438: BK pno 4; BK pno + BH gtr obl 12; PB alt + BH gtr obl 12; BK pno 12; JM clt + BH gtr obl 12; BC o-tpt 12; JM clt 2
 65439: PB alt 32; BC m-tpt 16; JM clt 16; BK pno 32; BC alt 16; BH m-cent 16; BK pno 2
 65440: BJ pno 32; JM clt 32; PB alt 32 + 32; BC o-tpt 32; PB 2

068 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

May 20, 1939
Savoy Ballroom

Benny Carter – alt, clt, tpt, arr, ldr;
 Bobbie Woodlen, Lincoln Mills, *Louis Bacon* or Joe Thomas – tpt;
 Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib (3);
 James Powell – alt; Carl Frye – alt, bar; Ernie Powell, Castor McCord – ten, clt;
 Eddie Heywood, Jr. – pno; Arnold Adams – gtr; Hayes Alvis – sbs; Ted Fields – dms;
 Mercedes Carter – voc

Love's Dream (Liebestraum) 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)

069 BENNY CARTER AND HIS ORCHESTRA

New York,

Jun. 29, 1939

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

WM-1046-A Plymouth Rock Voc 4084, Chronological Classics 552
 WM-1047-A Savoy Stampede Voc 5112, Chronological Classics 552

WM-1048-A Melancholy Lullaby Voc 4084, Chronological Classics 552
 WM-1049-A Scandal In A Flat Voc 5112, Chronological Classics 579
 Composer credits: WM-1046-A (?); WM-1047-A (?); WM-1048-A (?); WM-1049-A (Carter)
 Note: the title 'Savoy Stampede' was also recorded by Benny Carter with the title 'Gin And Jive'.

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Joe Thomas, Lincoln Mills, George Woodlen (tp); James Archey, Vic Dickenson (tb); Tyree Glenn (tb, 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)

070 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 - tbns 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 - tbns 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)

000 BENNY CARTER AND HIS ORCHESTRA

New York,
aircheck

Oct. 14, 1939
Savoy Ballroom

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

not on LP/CD

China Boy

not on LP/CD

It's Funny To Everyone But Me

not on LP/CD

Plymouth Rock

not on LP/CD

I'll See You In My Dreams

not on LP/CD

What's New

not on LP/CD

Strange Enchantment

not on LP/CD

Last Night

not on LP/CD

Riff Romp

not on LP/CD, but held

Melancholy Lullaby (incomplete)

not on LP/CD

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

Notes:

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

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

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

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

Tunes structure:

Riff Romp: Key of F / Bb / C aircheck
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 6 bars ens)(Chorus 2 32 bars AABA ?LB o-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 - tbns 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)

071 023 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 in 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 – tbn 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 Merritt 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 (gr); Hayes Alvis (sbs); William Purnell (dms)

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

Tunes structures:

WM-1126 *Sleep* Key of G / C / F / C Vocalion
 (Intro 8 bars EH pno + HA sbs)(Chorus 1 32 bars AA saxes)(Chorus 2 32 bars AA ens 12 – CH ten 18 – ens 2)(Bridge 10 ens)
 (Chorus 3 32 bars AA EH pno)(Chorus 4 32 bars AA ?LM o-tpt 16 – ens 8 – WP dms 8)(Chorus 5 32 bars AA ens 6 – BC alt
 2+24)(Chorus 6 32 bars AA ens 8 – tbn 8 – ens 14 – dms 1 – ens 1)(Coda 16 bars ens 7 – WP dms 1 – ens 7 – WP dms 1)

WM-1127 *Among My Souvenirs* Key of C / Ab Vocalion
 (Intro 8 bars ens)(Chorus 1 32 bars AABA BC alt)(Bridge 8 bars ens)(Chorus 2 32 bars AABA RF voc)(Chorus 3 32 bars AABA
 ens 8 - BC o-tpt 1+16 – tbn 8)(1/2 Chorus 4 16 bars BA ens 1 – CH ten 7 – ens 8)(Tag 2 bars ens)

WM-1128 *Fish Fry* Key of Bb / Eb / Ab Vocalion
 (Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA CH ten 16 – EH pno 16)(Chorus 3 32 bars AABA BC m-
 tpt 32)(Chorus 4 32 bars AABA ens 16 - UL gr 8 – ens 8)(Coda 8 bars ens)

WM-1129 *Slow Fright* Key of C Vocalion
 (Intro 4 bars UL gr)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BC m-tpt 16 – CH ten 8 - BC m-tpt 8)(Chorus 3 32 bars
 AABA UL gr+ tbn 16 – BC o-tpt 8 – ens 8)(Coda 16 bars ens 8 – UL gr 8)

Discernible differences of takes:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Quintones – voc group;

Joe Thomas – tpt;

Benny Carter – alt; Coleman Hawkins – ten;

Eddie Heywood – pno; Hayes Alvis – sbs; Keg Purnell – dms

WM-1130-A	Honey Bunny Boo	Voc 5596,	Chronological Classics 579
WM-1131-A	The Five Little Quints	Voc 5409,	Chronological Classics 579
WM-1132-A	Harmony In Harlem	Voc 5596,	Chronological Classics 579
WM-1133-A	Midnight Jamboree	Voc 5409,	Chronological Classics 579

074 **FREDDIE RICH AND HIS ORCHESTRA**

New York,

Feb. 14, 1940

Fred Rich – ldr;

Nat Natoli, Red Solomon, Roy Eldridge – tpt; Larry Altpeter – tbn;

Benny Carter, Sid Stoneburn, Sid Perlmutter – alt; Babe Russin, Frank Chase, Simon Stafford – ten; unknown – bar;

Clyde Hart – pno; Ken Binford – gtr; Hayes Alvis – sbs; Johnny Williams – dms;

Rosemary Calvin – voc (2,4);

Benny Carter - arr

26514-A	Till We Meet Again	Voc 5507,	Meritt 502 (LP)
26515-A	A House With A Little Red Barn	Voc 5420,	Meritt 502 (LP)
26516-A	I'm Forever Blowing Bubbles	Voc 5507,	Meritt 502 (LP)
26517-A	How High The Moon	Voc 5420,	Meritt 502 (LP)

075 **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)

076 **LIONEL HAMPTON**

New York,

Aug. 19, 1940

Lionel Hampton – vib;

Douglas Daniels – tiple; Teddy Bunn – gtr; Hayes Alvis – sbs

Tempo And Swing – Flying Home

Fanfare Records 23-123 (LP)

077 **LIONEL HAMPTON**

New York,

Aug. 21, 1940

Lionel Hampton – vib, ldr;

Marlowe Morris - pno; Teddy Bunn – elg; Douglas Daniels – tiple; Hayes Alvis – sbs; Kaiser Marshall – dms;

Douglas Daniels – voc (6)

055532-1	Just For Laffs	Vic 26793,	Mosaic MD5-238-V
055532-2	Just For Laffs	Vic unissued	Mosaic MD5-238-V
055533-1	Martin On Every Block	Vic unissued	Mosaic MD5-238-V
055533-2	Martin On Every Block	Vic 26739,	Mosaic MD5-238-V
055534-1	Pig Foot Sonata	Vic 26793,	Mosaic MD5-238-V
055535-1	Charlie Was A Saylor	Vic 26739,	Mosaic MD5-238-V

This is Lionel Hampton's last session of his classic recordings for the Victor label. There are no wind instruments in this group like in all the fantastic recordings Hampton cut for Victor since 1937. But there is a special charm in the music here.

Hampton is his own swinging self on the vibraphone. On piano we hear the mysterious Marlow Morris – Junior, that is, and not the earlier one, his father probably, who recorded with Thomas Morris in 1923 – who also can be heard featured in the great film 'Jammin' the Blues'. And there are two guitarists, the great individual Teddy Bunn and Douglas Daniels on tiple, both members of the famous 'The Spirits of Rhythm'. (The 'tiple' being a ukulele-like South-American small guitar with 12 strings – often erroneously named 'tipple'.) On string-bass we hear the most dependable Hayes Alvis of Mills Blue Rhythm Band fame, a veteran of many Harlem groups. And: Kaiser Marshall, very restricted, and delivering a modest and even single-stroke rhythm on brushes, almost without any accents.

Notes:

- Carey, McCarthy, Jazz Directory, Vol 4: Marlowe Morris (pno); Teddy Bunn (el-g); Douglas Daniels (g, vcl); Hayes Alvis (bs); Kaiser Marshall (d); Lionel Hampton (vib)

- Rust*2,*3,*4,*6: Lionel Hampton (vib); Marlowe Morris (pno); Teddy Bunn (el gtr); Douglas Daniels (gtr, vcl); Hayes Alvis (sbs); Kaiser Marshall (dms); Douglas Daniels (voc)(6)

Notable differences of takes:

055532-1:	Daniels loses two beats on his tiple in bar 8 of piano solo
055532-2:	Daniels strums all four beats on his tiple in bar 8 of piano solo
055533-1:	Piano upbeats at the start of tune: Eb - Eb
055533-2:	Piano upbeats at the start of tune: Bb7 - Eb

078 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 artistic 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 AA' RF voc)(1/2 Corus 3 18 bars A' ens)			

079 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 (tpt); 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)

080 LOUIS ARMSTRONG AND HIS ORCHESTRA

Chicago,

Nov. 16, 1941

Louis Armstrong – tpt, voc, ldr:

Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;

George Washington, Norman Greene, Henderson Chambers – tbn;

Rupert Cole, Carl Frye – alt; Prince Robinson, Joe Garland – ten, clt;

Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms

93787-A When It's Sleepy Time Down South Dec 4140, Ambassador CLA 1908

93788-A Leap Frog Dec 4106, Ambassador CLA 1908

93789-A I Used To Love You Dec 4106, Ambassador CLA 1908

93789-B I Used To Love You Dec 4106, Ambassador CLA 1908

93790-A You Rascal, You Dec 4140, Ambassador CLA 1908

081 LOUIS ARMSTRONG AND HIS ORCHESTRA

Chicago,

Nov. 17, 1941

Louis Armstrong – tpt, voc, ldr:

Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;

George Washington, Norman Greene, Henderson Chambers – tbn;

Rupert Cole, Carl Frye – alt; Prince Robinson – ten, clt, bar, Joe Garland – ten, clt, bsx;

Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms;

Sonny Woods – voc (2,4)

Basin Street Blues Ambassador CLA 1908

unknown title unissued not on LP/CD

Leap Frog King Akwa 00851 (LP)

Concerto For Two unissued not on LP/CD

Exactly Like You Ambassador CLA 1908

When It's Sleepy Time Down South Ambassador CLA 1908

082 LOUIS ARMSTRONG AND HIS ORCHESTRA

Chicago,

Nov. 27, 1941

Louis Armstrong – tpt, voc, ldr:

Shelton Hemphill, Gene Prince, Frank Galbreath – tpt;

George Washington, Norman Greene, Henderson Chambers – tbn;

Rupert Cole, Carl Frye – alt; Prince Robinson – ten, clt, Joe Garland – ten, clt, bsx;

Luis Russell – pno; Lawrence Lucie – gtr; Hayes Alvis – sbs; Sidney Catlett – dms

WBBM Broadcast

Grand Terrace Ballroom

When It's Sleepy Time Down South	unissued	not on LP/CD
Swing That Music		Ambassador CLA 1908
Blues For The Second Line (Sid Catlett feature)	unissued	not on LP/CD
Song Of The Islands		Ambassador CLA 1908
Panama		Ambassador CLA 1908
When It's Sleepy Time Down South		Ambassador CLA 1908



083 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	May 26, 1958
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Omer Simeon – clt; Sonny White – pno; Lee Blair – bjo; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
3071 Begin The Beguine		Atlantic LP1288 (LP)
3072-1 You Do Something To Me		Atlantic LP1288 (LP)
3072-2 You Do Something To Me		Atlantic LP1288 (LP)
3073 It's All Right With Me		Atlantic LP1288 (LP)
3074 Bouquets		Atlantic LP1288 (LP)
3075 Beale Street Blues		Atlantic LP1288 (LP)
084 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Jun. 30, 1958
Sidney de Paris – cnt; Wilbur de Paris – tbn, voc, ldr; Omer Simeon – clt, sop; Sonny White – pno; Lee Blair – bjo; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
3087 Bond Jolie		Atlantic LP1300 (LP)
3088 Madeira		Atlantic LP1300 (LP)
3089 Panama Rag		Atlantic LP1300 (LP)
3090 High Society		Atlantic LP1300 (LP)
3091 Table Thumpers Rag		Atlantic SD1552 (LP)
3092 Muskrat Ramble		Atlantic LP1300 (LP)
3093 Basin Street Blues		Atlantic LP1300 (LP)
3094 Colonel Bogey March	unissued	on LP/CD ?
085 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Dec. 08, 1958
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Omer Simeon – clt; Sonny White – pno; John Smith – gtr; Hayes Alvis – sbs; Wilbert Kirk – dms		
3224 Petite Fleur	unissued	on LP/CD ?
3225 Over And Over	unissued	on LP/CD ?
3226 In A Persian Market		Atlantic LP1318 (LP)
3227 Waiting For The Robert E. Lee		Atlantic LP1318 (LP)
3228 Somebody Stole My Gal		Atlantic SD1552 (LP)
3229 Frankie And Johnny		Atlantic LP1300 (LP)
086 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Dec. 15, 1958
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Omer Simeon – clt; Sonny White – pno; John Smith – gtr; Hayes Alvis – sbs; Wilbert Kirk – dms		
3235 Petite Fleur		Atlantic 2011 (LP)
3236 Table Thumper's Rag	unissued	on LP/CD ?
3237 Over And Over Again		Atlantic 2011 (LP)
3238 Colonel Bogey's March		Atlantic LP1300 (LP)
087 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Apr. 08, 1959
Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Omer Simeon – clt; Rudy Rutherford – clt, bar; Sonny White – pno; John Smith – gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
3429 Majorca		Atlantic 2030 (LP)
3430 Would You Care		Atlantic SD2011
3413 You Never Did Before	unissued	on LP/CD ?
3432 Watching Dreams Go By		Atlantic 2030 (LP)
088 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Apr. 20, 1959
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr; Garvin Bushell – clt, bassoon;		

Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
3445	Malta	Atlantic LP/SD1318 (LP)
3446	Hesitatin' Blues	Atlantic LP/SD1318 (LP)
3447	That's A Plenty	Atlantic LP/SD1318 (LP)
3448	Change O'Key Boogie	Atlantic LP/SD1318 (LP)
3449	Mack The Knife	Atlantic LP/SD1318 (LP)
089 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	May 09, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr;		
Garvin Bushell – clt, bassoon;		
Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca;		
Louis Bacon – voc (3,4)		
4540	Minorca	Atlantic LP/SD1336 (LP)
4541	Creole Love Call	Atlantic LP/SD1336 (LP)
4542	Tell 'Em About Me	Atlantic LP/SD1336 (LP)
4543	Baby Won't You Please Come Home	Atlantic LP/SD1336 (LP)
4544	That Thing Called Love	Atlantic LP/SD1336 (LP)
4545	Railroad Man	Atlantic LP/SD1336 (LP)
090 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	May 10, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr;		
Garvin Bushell – clt, bassoon, picc;		
Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
3446	12 th Street Rag	Atlantic LP/SD1336 (LP)
3447	Shim-Me-Sha-Wobble	Atlantic LP/SD1336 (LP)
3448	When My Sugar Walks Down The Street	Atlantic LP/SD1336 (LP)
3449	Runnin' Wild	Atlantic LP/SD1336 (LP)
3450	The Charleston	Atlantic LP/SD1336 (LP)
3451	Blues Ingee	Atlantic LP/SD1336 (LP)
091 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	Antibes, France,	Jul. 09, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr;	Live concert	
Garvin Bushell – clt;		
Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
5266	Fidgety Feet	Atlantic LP/SD1363 (LP)
5267	Très Moutarde	Atlantic LP/SD1363 (LP)
5268	Malta	unissued on LP/CD ?
5269	St. Louis Blues	Atlantic LP/SD1363 (LP)
5270	South Rampart Street Parade	Atlantic LP/SD1363 (LP)
5271	Sensation Rag	Atlantic LP/SD1363 (LP)
5272	Jam Session	unissued on LP/CD ?
5273	Sweet Georgia Brown	unissued on LP/CD ?
5274	I've Found A New Baby	unissued on LP/CD ?
5275	Royal Garden Blues	unissued on LP/CD ?
5276	Minorca	unissued on LP/CD ?
5277	Tell Them About Me	unissued on LP/CD ?
5278	Charleston	unissued on LP/CD ?
5279	12th Street Rag	unissued on LP/CD ?
5280	Flow Gently, Sweet Afton	unissued on LP/CD ?
5281	That's A Plenty	unissued on LP/CD ?
5282	Minorca	unissued on LP/CD ?
5283	The Blues In G	unissued on LP/CD ?
5284	Clarinet Marmelade	Atlantic LP/SD1363 (LP)
5285	Muskrat Ramble	Atlantic LP/SD1363 (LP)
5286	Battle Hymn Of The Republic	Atlantic LP/SD1363 (LP)
092 CHRIS BARBER'S AMERICAN JAZZ BAND	New York,	Nov. 07/08, 1960
Sidney de Paris – tpt; Chris Barber – tbn, ldr;		
Edmond Hall – clt;		
Hank Duncan – pno; Hayes Alvis – sbs; Joe Marshall – dms		
Down Home Rag		B&B BB 956.2 ND 215
Tishomingo Blues		B&B BB 956.2 ND 215
Oh Baby		B&B BB 956.2 ND 215
Baby, Won't You Please Come Home		B&B BB 956.2 ND 215
You Tell Me Your Dreams		B&B BB 956.2 ND 215
Li'l Liza Jane		B&B BB 956.2 ND 215
See See Rider		B&B BB 956.2 ND 215
Sweethearts On Parade		B&B BB 956.2 ND 215
093 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Nov. 16, 1960
Sidney de Paris – cnt, bbs; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr;		
Garvin Bushell – clt;		

- Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca
 5173 How Ya Gonna Keep 'Em Down On The Farm Atlantic SD1552 (LP)
 5174 Wabash Blues Atlantic SD1552 (LP)
 5175 Ja-Da Atlantic SD1552 (LP)
 5176 Royal Garden Blues Atlantic SD1552 (LP)
- 094 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** New York, Nov. 17, 1960
 Sidney de Paris – cnt, bbs; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr;
 Garvin Bushell – clt;
 Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca
 5187 Over And Over Again Atlantic SD1552 (LP)
 5188 Careless Love Atlantic SD1552 (LP)
 5189 Just A Closer Walk With Thee Atlantic SD1552 (LP)
 5190 Goodnight Irene Atlantic SD1552 (LP)
- 095 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** New York, summer 1961
 Sidney de Paris – cnt; Wilbur de Paris – tbn, ldr; TV-cast "Those Ragtime years"
 Garvin Bushell – clt;
 Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms;
 Mae Barnes – voc (1), Hoagy Carmichael – voc (2)
 Bill Bailey RCA-Victor LO8P-4126 (LP)
 Do That Ragtime Dance RCA-Victor LO8P-4126 (LP)
 Maple Leaf Rag RCA-Victor LO8P-4126 (LP)
- 096 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** New York, 1961
 Sidney de Paris – cnt; Wilbur de Paris – tbn, ldr; film-soundtrack 'Les Nuits d 'Amérique'
 Garvin Bushell – clt;
 Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms
 Wrought Iron Rag RCA 430.362 (LP)
- 097 HARRY DIAL AND HIS BLUESICIANS** New York, mid-Dec. 1961
 Irving 'Mouse' Randolph – tpt; Hilton Jefferson – alt;
 James 'Buster' Tolliver – pno; Hayes Alvis – sbs; Harry Dial – dms, voc (5,9), ldr
 On The Beam Yorkshire DG72963 (LP)
 I Hadn't Anyone 'Till You Yorkshire DG72963 (LP)
 Baby, That's The Blues Yorkshire DG72963 (LP)
 Coffee Light Yorkshire DG72963 (LP)
 I Can't Go On This Way Yorkshire DG72963 (LP)
 Don't Be That Way Yorkshire DG72963 (LP)
 Help Yourself Yorkshire DG72963 (LP)
 If You Were Only Mine Yorkshire DG72963 (LP)
 Money Tree Blues Yorkshire DG72963 (LP)
 I've Found A New Baby Yorkshire DG72963 (LP)
 Blue Orchids
 Stop And Ask Somebody unissued
 unissued
- 098 BERNARD ADDISON ALL STARS** New York, Oct. 21, 1961
 Johnny Letman – tpt; Pete Brown – alt;
 Bernard Addison – gtr; Hayes Alvis – sbs; Sonny Greer – dms
 alt. take Lady Be Good *77* LA 12/8 (LP)
 Lady Be Good *77* SEU 12/52 (LP)
 Cherry *77* LA 12/8 (LP)
 272 West 84th Street *77* LA 12/8 (LP)
 Ain't She Sweet *77* LA 12/8 (LP)
 I Want A Little Girl *77* LA 12/8 (LP)
 Them Their Eyes *77* LA 12/8 (LP)
 alt. take Them Their Eyes *77* SEU 12/52 (LP)
 I Surrender Dear *77* LA 12/8 (LP)
 alt. take I Surrender Dear *77* SEU 12/52 (LP)
 Please Don't Talk About Me When I'm Gone *77* LA 12/8 (LP)
 High In A Basement *77* LA 12/8 (LP)
 alt. take Sometimes I'm Happy *77* SEU 12/52 (LP)
- 099 HAYES ALVIS' PIONEERS OF JAZZ** Meriden, Connecticut, Mar. 18, 1972
 Doc Cheatham – tpt; Clyde Bernhardt – tbn, voc;
 Herb Hall – clt;
 Jimmy Evans – pno; Hayes Alvis – sbs; Wilbert Kirk – dms
 St. Louis Blues Connecticut Traditional Jazz Club SLP8
 Old Fashioned Love Connecticut Traditional Jazz Club SLP8
 Royal Garden Blues Connecticut Traditional Jazz Club SLP8

K. – B. Rau
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