

# THE RECORDINGS OF FERNANDO ARBELLO

## An Annotated Tentative Personnel - Discography

ARBELLO, Fernando, trombone, arranger born: Ponce, Puerto Rico, 30th May 1907; died: Puerto Rico, 26th July 1970  
Trombone from the age of 12, played in High School Band, then worked in local Symphony Orchestra. To New York in mid-19202, with Earle Howard late 1927, Wilbur de Paris 1928, June Clark spring 1929-30, briefly with Claude Hopkins, Wilbur de Paris, and Bingie Madison, then regularly with Claude Hopkins 1931-34. Several months with Chick Webb in 1934-35. With Fletcher Henderson 1936-37 (interrupted by a period with Lucky Millinder's Band in late 1936). With Billy Hicks' Sizzling Six in summer of 1937, then rejoined Lucky Millinder. During late 1930s brief spells with Edgar Hayes, Fats Waller, Claude Hopkins, and Benny Carter. With Zutty Singleton Sextet January-March 1940, led own band, then rejoined Fletcher Henderson in early 1941. With Marty Marsala Band from August 1941, then with Jimmy Lunceford from 1942 until 1946 (briefly with Bernie Mann Orchestra in New York early 1945). Led own band throughout the 1950s, also worked with Rex Stewart in Boston (1953) and took part in Fletcher Henderson reunion in 1957. With Machito from 1960. Moved back to Puerto Rico in late 1960s. Led own band at the Hotel San Juan, Puerto Rico in 1969. (J. Chilton, Who's Who of Jazz)

It seems to be a sad fact that Arbello functioned as section player almost exclusively in the 1930s and 1940s, and there are a few solos of his only in the below listed sessions. But he can be heard as a competent jazzy and elegant soloist in Rex Stewart's Boston session of 1953 at the end of this list.

### STYLISTICS

#### STYLE

Fernando Arbello uses a soft and mellow early Swing style, melodising not far from the song's melody when improvising. Most unfortunately, only little of his improvisational talent was preserved on the recordings listed here.

#### TONE

Full, soft and round and velvety. With modest "jungle" growl sounds, sometimes.

#### VIBRATO

Arbello displays a wide and slow vibrato with a medium amplitude.

#### TIME

Laid back and at ease, but still is very much in rhythm.

#### PHRASING

His phrasing when soloing is unique and most individual, and might possibly be explained from his Caribbean origin. He improvises rather vertically, making use of his early acquired knowledge of harmonic relations and rules, and likes to play melodic and "singable" lyric phrasings. Moreover, he seems to have been a funny and witty musician as can be found in his "Laughin' Trombone".

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

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

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

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

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

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

FERNANDO ARBELLO

001 <b>JIMMY JOHNSON AND HIS ORCHESTRA</b>	New York,	Mar. 25, 1931
unknown, <i>Ward Pinkett</i> – tpt; ( <i>Fernando Arbello</i> ) – tbn;		
unknown, unknown – alt, clt; <i>Teddy Hill</i> – ten, clt;		
James P. Johnson – pno; unknown – gtr; unknown – sbs; unknown – dms;		
James P. Johnson – arr; Andy Razaf – voc; <i>Ward Pinkett</i> – voc (3)		
151457-2            Go Harlem	Col 2448-D,	Chronological Classics 671
151459-2            A Porter's Love Song (To A Chambermaid)	Col 14668-D,	Chronological Classics 671
151460-3            Just A Crazy Song (Hi-Hi-Hi)	Col 2448-D,	Chronological Classics 671
<i>Composer credits are: 151457 (Razaf – Johnson); 151459 (Razaf – Johnson); 151460 (Smith – Williams)</i>		

In 1930, Johnson had completed the scores for three theatre floor shows, and he chose at least the first two of these to cut them on disc with a band he compiled from other bands. It has to be noted that James P. Johnson only very seldom in his long musical career led a dance band of the jazz variety, but often he led theatre bands for shows he had composed and scored, mostly including string sections. It may thus be possible that the musicians he assembled for these sides were from stage bands he led, perfect "sight-readers", but poor hot players and improvisers. There are hot jazz solos found in 'Go Harlem' with a half-chorus tenor sax solo by the generally assumed Teddy Hill, another half-chorus by Ward Pinkett, whose rhythmically erratic flaming trumpet style is easily detectable, the trombonists' beautiful 8 bars, and one of the reed-men's nicely melodic - but not blue - clarinet at the titles' end. And not to forget: the bandleader's great piano behind Andrea Razafkeriefo's - that was his real name - scat singing which, by the way, does not swing at all. In 'Just A Crazy Song' again has a flamboyant trumpet solo by Ward Pinkett and a nice middle-eight trombone solo by one of the young trombonists under Jimmy Harrison's spell - Ferdinand Arbello from Puerto Rico would be an "educated" guess. If Charlie Holmes actually would be one of the alto players as assumed by James P. Johnson himself (see below), he certainly would have been allotted with a solo, but there is none on these sides. From these shows Johnson extracted 'Go Harlem' (from 'Shuffle Along') and 'A Porter's Love Song to a Chambermaid' (from 'Kitchen Mechanics Revue') for this session. 'Just A Crazy Song' as a Cab Calloway "loan" may well be of similar origin, as structure and "words" would suite to this origin, but not James P. Johnson's authorship.

The author of 'James P. Johnson, A Case of Mistaken Identity', attributes these sides to the Bingie Madison band, what cannot be maintained, yet, in my eyes and ears. Instead, we probably hear a band of theatre musicians spiced up with a little bunch of qualified jazz blowers. And hear the drummer losing the beat in chorus 3 behind the tenor sax solo, where he plays his choke-cymbal on one and three!

Notes:

- Ch. Delaunay, *New Hot Discography: featuring: Ward Pinkett (tp & vo); Bingie Madison, Freddie Skerritt, Lucas (s).*
- Carey, McCarthy, *Jazz Directory, Vol. 5: including Teddy Hill (ten); Charlie Holmes (alt); James P. Johnson (pno); Andy Razaf (vcl)*
- Rust\*2: 2 unknown (tpt); unknown (tbn); Charlie Holmes ? (clt, alt); Teddy Hill ? (clt, ten); James P. Johnson (pno); unknown (gtr); unknown (sbs); unknown (dms); Andy Razaf (vcl)
- Rust\*3: Ward Pinkett and another -t; ?Ferdinand Arbello -tb; Fred Skeritt -as; Henry L. Jones -Bingie Madison -ts; James P. Johnson -p; Goldie Lucas -g; Richard Fulbright -sb; Bill Beason -d; Andy Razaf -v.
- Rust\*4,\*6: Ward Pinkett -t -v; unknown -tb; 2 unknown -cl -as; unknown -cl -ts; James P. Johnson -p; unknown -g; unknown -sb; unknown -d; Andy Razaf -v.
- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': Ward Pinkett, trumpet, vocal; unknown, trumpet; poss Ferdinand Arbello, trombone; Fred Skeritt, Henry L. Jones, alto sax; Bingie Madison, clarinet and tenor sax; Johnson, piano; Goldie Lucas, guitar; Richard Fulbright, string bass; Bill Beason, drums; Andy Razaf, vocal.
- F. Trolle, James P. Johnson – Father of the Stride Piano: Ward Pinkett, tpt, vcl; unknown, tpt; poss Ferdinand Arbello, tbn; Fred Skeritt, as; Henry L. Jones, ts; Bingie Madison, cl, ts; James P. Johnson, p; Goldie Lucas, gtr; Richard Fulbright, sbs; Bill Beason, dms; Andy Razaf, vcl.
- Storyville 66-225: D. Griffith, A. Vollmer, Freddie Skerritt tells his Story: "Finally, it must be stated that, contrary to other reports, it would appear that the Bingie Madison Band was not used for either the Mamie Smith date of 19 February, 1931 or the Jimmy Johnson one of 25 March, 1931, since none of the musicians I have interviewed were on either date. (In support of this, I played two of the Mamie Smith titles to Jimmy Archey and his comment was: "Well, it sure sounds like me, but I don't remember it." – L. Wright)"
- Storyville 139-23: John G. Heinz: "Whilst redecorating my record room recently, I came across some notes I'd made on some James P. Johnson record sleeves when I played the sides to him at my home in Albany, New York, just before he had his stroke, and I'll pass these on as a matter of interest. On Co 14334-D he remembered Cootie Williams and Garvin Bushnell (I can't now remember if that was how he gave it, or if it was an error on my part). For Co 2448-D, of course Andy Razaf on vocal, but he was pretty sure Teddy Hill was on sax and also thought possibly Charlie Holmes."

Tune Structures:

<i>Go Harlem</i> Key of C / Bb / Eb	<i>Columbia</i>
(Intro 8 bars ens)(Verse 16 bars ens)(Chorus 1 32 bars ABAC clts + ens)(Chorus 2 32 bars ABAC AR voc over ens)(Bridge 7 bars ens modulation)(Chorus 3 32 bars ABAC ?TH ten 14 – ens 2 – WP o-tpt 16)(Chorus 4 32 bars ABAC AR scat-voc+ JPJ pno)(Bridge 4 bars ens modulation)(Chorus 5 32 bars ABAC ens 8 – ?FA o-tbn 8 – ?? clt over ens 16)(Tag 2 bars ?? clt)	
<i>A Porter's Love Song To A Chambermaid</i> Key of F / G / F	<i>Columbia</i>
(Intro 8 bars ens)(Chorus 1 32 bars AABA AR voc over ens)(Chorus 2 32 bars AABA ens)(Chorus 3 32 bars AABA AR scat-voc over ens 16 – AR voc 8 – ens 8)	
<i>Just A Crazy Song</i> Key of C	<i>Columbia</i>
(Intro 8 bars ens)(Chorus 1 32 bars AABA WP o-tpt 16 - ?FA o-tbn 8 – WP o-tpt 8)(Chorus 2 32 bars AABA AR voc+voc choir) (Chorus 3 32 bars AABA AR scat-voc + voc-choir)(Chorus 4 32 bars AABA ?WP scat-voc+ voc-choir 16 - ?TH ten 8 – ens 8)	

002 <b>CHOCOLATE DANDIES</b> With Male Trio	New York,	Apr. 15, 1931
Joe King Oliver – tpt, dir;		
Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;		
Henry Moon Jones – alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;		
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;		
Ward Pinkett – scat-voc (3); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc (1,2);		
Bingie Madison – arr		

E-36474-A	<i>Loveless Love</i>	Voc 1610,	Frog DGF 35
E-36475-A	<i>One More Time</i>	Voc 1610,	Frog DGF 35
E-36476-A	<i>When I Take My Sugar To Tea</i>	Voc 1617,	Frog DGF 35

Composer-credits are: E-36474 (Handy); E-36475 (De Sylva – Brown - Henderson); E-36476 (Fain – Kahal - Norman)

Fernando Arbello, of all people, just is not present at this first session of this list although he is listed in the personnel of some discographies! These 'Chocolate Dandies' recordings actually are by 'Bingie Madison And His Broadway Dance Orchestra' and are thus no part of the 'Chocolate Dandies' recording series under Benny Carter's or Don Redman's direction. Also, this third title was issued under the 'Chocolate Dandies' name as flip-side of the 'Lloyd Smith and his Gut-Bucketeers' recording of 'That's My Stuff' of November 20, 1930, also under the 'Chocolate Dandies' heading. And: these 'Chocolate Dandies' do not have Fernando Arbello among their ranks!

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

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

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

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

#### Notes:

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

- Rust\*2,\*3: King Oliver (tpt); Ward Pinkett (tpt, vcl (3)); Ferdinand Arbello (?) (tbn); Fred Skerritt (alt, vcl (1,2)); Henry L. Jones (ten); Bingie Madison (ten, vcl (1,2)); Gene Rodgers (pno); Goldie Lucas (gr, vcl (1,2)); Richard Fulbright (bbs); Bill Beason (dms).

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

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

"Note: On the original recording sheet, 'Joe Oliver and his Orchestra' has been crossed out and 'Bingie Madison and his Broadway Dance Orchestra' written in; a later corrected sheet credits 'Chocolate Dandies'."

- A. Vollmer, D. Griffiths, *Storyville 66, Freddie Skerritt: "On playing the King Oliver records to Gene Rodgers, Gene said that Oliver could have been present, but that he made no impression on him. ... Gene definitely identified himself on piano, so is clearly present. ... The trombonist on King Oliver's 15 April, 1931 session was identified as Jimmy Archey by Gene Rodgers, Freddie Skerritt and Greely Walton, the trombone solos on both Loveless Love and When I Take My Sugar To Tea being identified as by him. Gene said that Fernando Arbello had a different type of swing – more of a Latin-type swing. Greely Walton, who is very good on identifying Archey, was adamant that this was he. Additionally, the dates would indicate Archey rather than Arbello. Against this, we have Archey's assertion that he is not the soloist on Loveless Love as reported in the Rust/Allen book 'Joe King Oliver'."*

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

#### Tune Structures:

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

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

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

#### 003 CLAUDE HOPKINS AND HIS ORCHESTRA

New York,

May 24, 1932

Albert Snaer, Sylvester Lewis, Ovie Alston – tpt; Fernando Arbello – tbn;  
 Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;  
 Claude Hopkins – pno, ldr, arr (2); Walter Jones – bjo, gtr; Henry Turner – sbs, bbs; Pete Jacobs – dms;  
 Ovie Alston – voc (4);

Claude Hopkins – arr (2); Jimmy Mundy – arr (3)		
152199-1 (I Would Do) Anything For You	Col 2665-D,	Chronological Classics 699
152200-1 Mad Moments	Col 2665-D,	Chronological Classics 699
152201-1 Mush Mouth	Col 2674-D,	Chronological Classics 699
152202-1 How I'm Doin'?	Col 2674-D,	Chronological Classics 699

Composer-credits are: 152199 (Hill – Williams - Hopkins); 152200 (Hopkins); 152201 (Mundy); 152202 (Redman – Branch)

Frank Driggs, booklet to HEP CD 1049: “Claude Hopkins remains an enigma, an often overlooked figure in the history of Jazz. Although eminently successful throughout the worst years of the depression, Hopkins was tossed aside when the tidal wave of swing became the standard of the post-1935 era. Only the instrumentals, a handful of his many recordings, were collected, some of which featured Edmond Hall’s New Orleans-styled clarinet solos.”

Spike Hughes aka ‘Mike’, Melody Maker, Nov. 1933: “Reviewing Hopkins’ ‘How’m I Doin’?’ he wrote: The real honours of this record go without doubt to the rhythm section, whose delicate swing is the most thrilling thing in years. Listen to the sound of the rhythm behind the vocal passages. Now go home and come to me when you hear anything like it in any English band.” This opinion may well apply to English bands of the 1930s of which I know too little, but when considering the driving effect a good drummer using his various devices of his drum-set adds to the band’s performance, I feel the Hopkins way of handling the rhythm much too tame and un-obtrusive, without denying their inherent swing.

I – KBR – I have been listening now (2023) for 65 years mainly to the music of Harlem, also to the music of New Orleans, Swing, and Baroque and Classics, but of all the Harlem bands I have enjoyed so much, Claude Hopkins’ was the least favourite. I really don’t know, why! I have some suspicions for the reason. (Their handling of the rhythm section may be part of it.) But one of the consequences of this fact is that I never tackled Hopkins’ trumpet players. To adjoin the ad-lib trumpet parts in my below “Soloists ad-lib” notes I have given the Armstrong-styled parts to Ovie Alston, the multi-toned horizontal muted trumpet parts to Sylvester Lewis (he can be recognised behind Alston’s vocal in the first title!). I assume Albert Snaer to be first trumpet player, and thus without solo appearance. Yet, he might have played a few breaks somewhere (ad-lib or rather from score) which I did not have recognised as such and would then have mistakenly attributed to Alston. (Sorry, if true!)

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Albert Snaer, Ovie Alston, Sylvester Lewis (tp); Fernando Arbello (tb); Edmond Hall (cl & bs); Gene Johnson, Bobby Sands (s); Claude Hopkins (p & arr); Walter Jones (g); Henry Turner (b); Pete Jacobs (dm)  
 - Carey, McCarthy, *Jazz Directory*, Vol. 4: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello (tbn); Edmond Hall (alt, clt, bar); Gene Johnson, Bobby Sands (sax); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d); Ovie Alston (voc)  
 - Rust\*2,\*3: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (bbs); Pete Jacobs (dms); Ovie Alston (voc 4)  
 - Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -tb; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Walter Jones -bj -g; Henry Turner -bb; Pete Jacobs -d; Orlando Roberson -v; Jimmy Mundy -a 3  
 - Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, tb; Edmond Hall, as, cl, bar; Gene Johnson, as, bar; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, bb; Pete Jacobs, d; Orlando Roberson, v; Jimmy Mundy, a 3

Soloists ad-lib:

152199-1: GJ alt 16; OA m-tpt 8; GJ alt 8; SL m-tpt 16; BS ten 8; SL m-tpt 8; OA voc 32; OA scat-voc + SL m-tpt 32  
 152200-1: CH pno 8 intro; CH pno 32; ?AS o-tpt 16; BS ten 16; FA m-tbn 16  
 152201-1: FA m-tbn 1+14 + 6; GJ alt 4+15; OA o-tpt 8; GJ alt 7; OA o-tpt 1; BS ten 4+ 14; SL m-tpt 2+14  
 152202-1: CH pno 16 + 16; BS ten 16; OA voc 16; OA scat-voc 8 + voc 8; EH clt 16 + 16; ?SL m-tpt 4

004 CLAUDE HOPKINS AND HIS ORCHESTRA

New York,

May 25, 1932

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Fernando Arbello, Henry Wells – tbn;

Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, ldr, arr (1); Walter Jones – bjo, gtr; Henry Turner – sbs, bbs; Pete Jacobs – dms;

Claude Hopkins – arr (1,2)

B-11893-A Three Little Words

ARC uniss 78, Chronological Classics 699

B-11894-A (I Would Do) Anything For You

ARC uniss 78, Chronological Classics 699

B-11895-A Hopkins Scream

ARC uniss 78, Chronological Classics 699

B-11896-A Washington Squabble

ARC uniss 78, Chronological Classics 699

Composer-credits are: B-11893 (Kalmar); B-11894 (Hill – Williams - Hopkins); B-11895 (Hopkins); B-11896 (Hopkins)

This second batch of Claude Hopkins’ recorded music brings us the same string of hot solos as before, with few sparely arranged band parts, and a very retained rhythm section, which is praised very much by commentators, but is not to my favour, although it makes the band swing in an airy way. Unfortunately, there is very little solo-work by Fernando Arbello, and if so, it is mainly of the growl/dirty kind, and does not show anything of his strong lyric potentials as shown in later years.

These sides were not issued in 78-times, and were first issued on Jazz Archives LP 4 in 1973.

Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 4: not listed

- Rust\*2,\*3: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt);

Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (bbs); Pete Jacobs (dms)

- Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -Henry Wells -tb; Edmond Hall

-as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Walter Jones -bj -g; Henry Turner -bb; Pete Jacobs -d

- Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, tb; Edmond Hall, as, cl, bar;

Gene Johnson, as, bar; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, bb; Pete Jacobs, d

Soloists ad-lib:

B-11893-A: CH pno 32; FA m-tbn 16; GJ alt 16; SL m-tpt 32; CH pno 16 + 8; SL m-tpt 16

B-11894-A: GJ alt 16; OA m-tpt 8; GJ alt 8; SL m-tpt 16; BS ten 8; SL m-tpt 8; OA voc 32; OA scat-voc + SL m-tpt 32

B-11895-A: EH clt 2+2; EH clt 15; OA o-tpt 32; CH pno 32; BS ten 16; EH clt 32

B-11896-A: OA m-tpt 32; CH pno 32; BS ten 16; EH clt 1+8; BS ten 8; BS ten 8; OA m-tpt 8

005 CLAUDE HOPKINS AND HIS ORCHESTRA

New York,

Jan. 13, 1933

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Fernando Arbello, Fred Norman – tbn;

Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, ldr, arr; Walter Jones – bjo, gtr; Henry Turner – sbs, bbs; Pete Jacobs – dms;

Orlando Roberson – voc (1); Ovie Alston – voc (2,5)

152351-2	Look Who's Here	Col 2741-D,	Chronological Classics 699
152352-2	He's A Son Of The South	Col 2747-D,	Chronological Classics 699
152353-1	Canadian Capers	Col 2747-D,	Chronological Classics 699
152354-1	California, Here I Come	Col 2741-D,	Chronological Classics 699
152355	I've Got The World On A String	Col unissued	not on LP/CD

Composer-credits are: 152351 (Whitmer – Klages); 152352 (Razaf – Davis – Forsythe); 152353 (Chandler – White – Cohen); 152354 (De Sylva – Meyer – Johnson)

These sides show the bandleader as sole soloist on 'Canadian Capers', and at his fastest in 'California, Here I Come'. The first title decidedly has Orlando Roberson with his strange falsetto-voice singing. I feel unable to follow Rust\*6 who lists Ovie Alston as singer – although with a question-mark. There is very little soloing by Hopkins' side-men here. And there are just 8 solo-bars of Arbello on these sides. It looks like the leader did not like the trombone. Only, that Fred Norman was added to the band as a young arranger. Solo features – if there were any – seem to have been reserved for Arbello.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Albert Snaer, Ovie Alston, Sylvester Lewis (tp); Fernando Arbello (tb); Edmond Hall (cl & bs); Gene Johnson, Bobby Sands (s); Claude Hopkins (p & arr); Walter Jones (g); Henry Turner (b); Pete Jacobs (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello (tbn); Edmond Hall (alt, clt, bar); Gene Johnson, Bobby Sands (sax); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d); Ovie Alston (voc)

- Rust\*2: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (bbs); Pete Jacobs (dms); Ovie Alston (voc 2)

- Rust\*3: Albert Snaer -Ovie Alston -Sylvester Lewis -t; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Claude Hopkins -p -ldr -a; Walter Jones -bj -g; Henry Turner -bb; Pete Jacobs -d; Ovie Alston -v

- Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Walter Jones -bj -g; Henry Turner -bb; Pete Jacobs -d

- Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, Fred Norman, tb; Edmond Hall, as, cl, bar; Gene Johnson, as, bar; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, bb; Pete Jacobs, d

Soloists ad-lib:

152351-2: OR voc 32; CH pno 2+16; OA m-tpt 8; CH pno 6

152352-2: OA m-tpt 2+7; FA o-tbn 8; OA voc 32; OA m-tpt 2+32; BS ten 8; BS ten 2

152353-1: CH pno 8 intro; CH pno 16 + 16 + 32 + 32 + 16; CH pno 32; CH pno 32

152354-1: ?SL o-tpt 4; CH pno 8 + 32; BS ten 16; EH clt 14; CH pno 2+32 + 32 + 32 + 24; CH pno 4

006 CLAUDE HOPKINS AND HIS ORCHESTRA

New York,

Mar. 09, 1933

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Fernando Arbello, Fred Norman – tbn;

Gene Johnson – alt, bar (4); Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, ldr, arr (1); Walter Jones – gtr; Henry Turner – sbs; Pete Jacobs – dms, vib (5);

Orlando Roberson – voc (1,4); Ovie Alston – voc (6);

Claude Hopkins – arr (1)

B-13129-A Three Little Words

Br uniss 78,

Chronological Classics 699

B-13130-A Shake Your Ashes

Br uniss 78,

Chronological Classics 699

B-13131-A Mystic Moan

Br uniss 78,

Chronological Classics 699

B-13132-A Just You, Just Me

Br uniss 78,

Chronological Classics 699

B-13133-A Washington Squabble

Br uniss 78,

Chronological Classics 699

B-13134-A Ain't Misbehavin'

Br uniss 78,

Chronological Classics 699

B-13135-A Honeysuckle Rose

Br uniss 78,

Chronological Classics 699

Composer-credits are: B-13129 (Kalmar); B-13130 (Hill); B-13131 (Hopkins); B-13132 (---); B-13133 (Hopkins); B-13134 (Waller – Razaf – Brooks); B-13135 (Razaf – Waller)

Again, we hear the same unique – and sometimes strange – kind of arranging and constructing tunes as imagined and invented by Mr.

Hopkins, such as 'Mystic Moan'. Other tunes make his music extraordinary for the jazz of the 1930s, yet also – sorry! – slightly un-interesting, such as 'Washington Squabble' with its un-ending row of simple riffs. In 'Ain't Misbehavin'' we have "positive" proof of the drummer's existence when he starts to play using his hi-hat cymbal for the very first two bars – and is then revoked. The last two choruses – at last – have him playing a fine hi-hat cymbal rhythm. In 'Just You – Just Me' a beautiful clarinet obligato behind the singer is played by Bobby Sands, obviously, just until the very last bar of the chorus, when relieved by Ed Hall on baritone sax. The following sound track of The film 'Barbershop Blues' shows us that this practice of clarinet accompaniment was used by the band more often (see sessions 006 and 012).

These sides were not issued in 78-times, and were first issued on Jazz Archives LP in 1973.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 4*: not listed

- Rust\*2: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (bbs); Pete Jacobs (dms); Ovie Alston (voc 1,6); Orlando Roberson – voc 4)

- Rust\*3: Albert Snaer -Ovie Alston -Sylvester Lewis -t; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Claude Hopkins -p -ldr -a; Walter Jones -bj -g; Henry Turner -bb; Pete Jacobs -d; Ovie Alston -v

- Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Claude Hopkins -p -ldr -a; Walter Jones -bj -g; Henry Turner -bb; Pete Jacobs -d; Orlando Roberson -v

Soloists ad-lib:

B-13129-A: CH pno 32; ?OR voc + EH clt obl 32; OA m-tpt 32; CH pno 16 + 8; SL m-tpt 16 + o-tpt 6

B-13130-A: OA o-tpt 32; FA o-tbn 8; OA o-tpt 6; BS ten 2+16; CH pno 32  
 B-13131-A: BS ten 2; ?OA m-tpt 24; CH pno 8  
 B-13132-A: EH bar 30; CH pno 32; OR voc + BS clt obl 32; EH bar 8  
 B-13133-A: BS ten 8; CH pno 32; OA m-tpt 16; EH clt 8; BS ten 8; OA m-tpt 8; OA m-tpt 8  
 B-13134-A: CH pno 32; OA voc 32; OA o-tpt 32; OA o-tpt 8  
 B-13135-A: OA m-tpt 30; FA o-tbn 2+16; BS ten 8; FN o-tbn 8; CH pno 16 +6

## 007 CLAUDE HOPKINS AND HIS ORCHESTRA

New York, 1933

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Vitaphone film 'Barbershop Blues'

Fernando Arbello, Fred Norman – tbn;

Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, ldr, arr; Walter Jones – gtr; Henry Turner – sbs; Pete Jacobs – dms;

Orlando Roberson - voc

Mystic Moan

Harlequin HQ 2038 (LP)

St. Louis Blues - Trees

Harlequin HQ 2038 (LP)

Nagasaki

Harlequin HQ 2038 (LP)

Loveless Love

Harlequin HQ 2038 (LP)

The Hopkins band in a film-short of 1933. The scenery is a barbershop and there simply is no dramatic plot whatsoever. A quartet of step-dancers act as barbers and shoe-shine boys. And Orlando Roberson sings his famed 'Trees' in his very own individual style. But this is not jazz.

Instead of the band's famous clarinetist Edmond Hall, who sits there grinning, tenor sax man Bobby Sands plays the clarinet solo in 'Loveless Love'. And Arbello blows a fine solo in his smooth style.

Notes:

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

Soloists ad-lib:

Mystic Moan: BS ten 1; CH pno 8

St. Louis Blues: no solos

Trees: no solos

Nagasaki: no solos

Loveless Love: OA o-tpt 12; BS clt 16; FA o-tbn 16; GJ – alt 32

## 008 CLAUDE HOPKINS AND HIS ORCHESTRA

New York,

Dec. 11, 1933

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Fernando Arbello, Fred Norman – tbn;

Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, ldr, arr; Walter Jones – gtr; Henry Turner – sbs; Pete Jacobs – dms

B-14437-A Washington Squabble

Br 6750,

Chronological Classics 699

B-14438-A Mystic Moan

Br 6750,

Chronological Classics 699

Composer-credits: B-14437 (Hopkins); B-14438 (Hopkins)

The first title has nice brush-work by Jacobs behind Hopkins' piano. The title is one of the often-played simple riff-tunes with a string of hot solos. 'Mystic Moan' is Hopkins' obviously well-liked "freak" composition, which has an interesting "jungle" approach – without growl notes.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Albert Snaer, Ovie Alston, Sylvester Lewis (tp); Fernando Arbello, Fred Norman (tb); Edmond Hall (cl & bs); Gene Johnson, Bobby Sands, Bill Sauls (s); Claude Hopkins (p & arr); Walter Jones (g); Henry Turner (b); Pete Jacobs (dm)  
 - Carey, McCarthy, *Jazz Directory, Vol. 4*: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson, Bobby Sands (sax); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d); Ovie Alston (voc)

- Rust\*2,\*3: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (sbs); Pete Jacobs (dms)

- Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Claude Hopkins -p -ldr -a; Walter Jones -bj -g; Henry Turner -sb; Pete Jacobs -d; Orlando Roberson -v

- Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, Fred Norman, tb; Edmond Hall, as, cl, bar; Gene Johnson, as, bar; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, sb; Pete Jacobs, d

Soloists ad-lib:

B-14437-A: OA m-tpt 8; CH pno 32; OA m-tpt 32; EH clt 32; BS ten 8

B-14438-A: OA m-tpt 24; CH pno 16

## 009 CLAUDE HOPKINS AND HIS ORCHESTRA

New York,

Jan. 11, 1934

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Fernando Arbello, Fred Norman – tbn;

Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, ldr, arr (2); Walter Jones – gtr; Henry Turner – sbs; Pete Jacobs – dms;

Orlando Roberson – voc (1); Ovie Alston – voc (2)

152666-2 Marie

Col 2904-D,

Chronological Classics 699

152667-2 Ain't Misbehavin'

Col 2880-D,

Chronological Classics 699

152668-2 Harlem Rhythm Dance

Col 2880-D,

Chronological Classics 716

152669-2 Minor Mania

Col 2904-D,

Chronological Classics 716

Composer-credits: 152666 (Berlin); 152667 (Waller – Razaf – Brooks; 152668 (Hopkins); 152669 (Hopkins)

'Marie' starts very jazzy with solos by Hopkins, Hall, Arbello, Ovie Alston, and Bobby Sands, before being taken over by Orlando Roberson

– oh My. Rust\*4,\*6 list a singer abbreviated “DR” for ‘Ain’t Misbehavin’ who certainly is Ovie Alston, and not Roberson! This tune is taken at an unusually fast pace.

‘Harlem Rhythm Dance’ is the same tune as Andy Razaf’s composition ‘Shim-Sham-Shimmy Dance’, recorded by Clarence Williams Jug Band on 7th August 1933, yet ‘with Hopkins’ composer-credit here. A bit strange, certainly. And ‘Minor Mania’ again is one of those unusual tunes of Claude Hopkins origin. But beautiful!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Albert Snaer, Ovie Alston, Sylvester Lewis (tp); Fernando Arbello (tb); Edmond Hall (cl & bs); Gene Johnson, Bobby Sands (s); Claude Hopkins (p & arr); Walter Jones (g); Henry Turner (b); Pete Jacobs (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson, Bobby Sands (sax); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d); Orlando Roberson (vcl)

- Rust\*2,\*3: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (sbs); Pete Jacobs (dms); Orlando Roberson (voc 1,2)

- Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Claude Hopkins -p -ldr -a; Walter Jones -bj -g; Henry Turner -sb; Pete Jacobs -d; Orlando Roberson -v

- Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, Fred Norman, tb; Edmond Hall, as, cl, bar; Gene Johnson, as, bar; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, sb; Pete Jacobs, d; Orlando Roberson, v

Soloists ad-lib:

152666-2: CH pno 32; EH clt 16; FA o-tbn 16; OA m-tpt 16; BS ten 16; OR voc 32; OR syllable voc 32

152667-2: CH pno 32; OA voc + EH clt obl 32; OA o-tpt 32; OA o-tpt 8

152668-2: SL m-tpt 34; CH pno 32; EH clt 8; GJ alt 8; BS ten 9

152669-2: CH pno 6 intro; CH pno 16; OA m-tpt 18; PJ dms 2; CH pno 6; FA o-tbn 16 + 6; BS ten 2+16; OA o-tpt 8 + 4

010 **CLAUDE HOPKINS AND HIS ORCHESTRA**

New York,

Apr. 06, 1934

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Fernando Arbello, Fred Norman – tbn;

Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, ldr, arr (2); Walter Jones – gtr; Henry Turner – sbs; Pete Jacobs – dms;

Ovie Alston – voc (1)

B-15043-A My Gal Sal

Br 6864,

Chronological Classics 716

B-15044-A Three Little Words

Br 6864,

Chronological Classics 716

*Composer-credits: B-15043 (Dresser); B-15044 (Kalmar – Ruby)*

‘My Gal Sal’ has Hopkins’ formula again – piano and brushes ... and Orlando Roberson, and a string of nice and polite instrumental solos. Very good, without any doubt, but so nice and clean. But: is this in fact Orlando Roberson on the first title, as all Rusts claim to be? I would rather follow Carey, McCarthy Jazz Directory and hear Ovie Alston, although – admittedly – a bit on the Roberson side! Yet, Alston’s voice and timbre have much more depth and volume than Roberson’s, and that is what we hear.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Albert Snaer, Ovie Alston, Sylvester Lewis (tp); Fernando Arbello, Fred Norman (tb); Edmond Hall (cl & bs); Gene Johnson, Bobby Sands, Bill Sauls (s); Claude Hopkins (p & arr); Walter Jones (g); Henry Turner (b); Pete Jacobs (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson, Bobby Sands (sax); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d); Ovie Alston (vcl)

- Rust\*2,\*3: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (sbs); Pete Jacobs (dms); Orlando Roberson (voc 1)

- Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Claude Hopkins -p -ldr -a; Walter Jones -bj -g; Henry Turner -sb; Pete Jacobs -d; Orlando Roberson -v

- Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, Fred Norman, tb; Edmond Hall, as, cl, bar; Gene Johnson, as, bar; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, sb; Pete Jacobs, d; Orlando Roberson, v

Soloists ad-lib:

B-15043-A: CH pno 32 + 32; OR voc 32; BS ten 2+8; EH clt 8; BS ten 8; EH clt 4; BS ten 4; OR voc 16

B-15044-A: CH pno 32 + 32; CH pno 16 FA o-tbn 8; CH pno 8; OA m-tpt 16; AS o-tpt 8; OA o-tpt 8

011 **CLAUDE HOPKINS AND HIS ORCHESTRA**

New York,

May 03, 1934

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Fernando Arbello, Fred Norman – tbn;

Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, cel, ldr, arr; Walter Jones – gtr; Henry Turner – sbs; Pete Jacobs – dms;

Ovie Alston – voc (1,2); Fred Norman – voc (3); Orlando Roberson – voc (4)

B-15161-A Everybody Shuffle

Br 6916,

Chronological Classics 716

B-15162-A Don’t Let Your Love Go Wrong

Br 6891,

Chronological Classics 716

B-15163-A I Can’t Dance (I Got Ants In My Pants)

Br 6891,

Chronological Classics 716

B-15164-A Margie

Br 6916,

Chronological Classics 716

*Composer-credits: B-15161 (Hopkins - Alston); B-15162 (Whiting – Schwartz - Johnson); B-15163 (Gaines - Williams); B-15164 (Davis – Conrad - Robinson)*

‘Everybody Shuffle’ again is a string of soft instrumental riffs accompanied by an un-changing rhythm section. Rather un-eventful. The second title then has nice clarinet section behind Ovie Alston’s vocal chorus and in the last chorus alternating with the saxes. ‘I Can’t Dance’ is Charlie Gaines’ famous tune from 1932, sung by young Fred Norman in an amusing and lazy style with funny and novel lyrics. Very nice. Much more conventional than Orlando Roberson, the band’s “official” singer, in ‘Margie’. Bandleader Hopkins uses a celesta for the first chorus and Roberson’s accompaniment. And there is a beautiful split-chorus by Ed Hall on clarinet and Fernando Arbello’s

smooth open trombone.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Albert Snaer, Ovie Alston, Sylvester Lewis (tp); Fernando Arbello, Fred Norman (tb); Edmond Hall (cl & bs); Gene Johnson, Bobby Sands, Bill Sauls (s); Claude Hopkins (p & arr); Walter Jones (g); Henry Turner (b); Pete Jacobs (dm)  
- Carey, *McCarthy, Jazz Directory, Vol. 4*: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson, Bobby Sands (sax); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d);  
Ovie Alston (vcl)

- Rust\*2,\*3: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (sbs); Pete Jacobs (dms); Ovie Alston (voc 1,2); Fred Norman (voc 3); Orlando Roberson (voc 4)

- Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Walter Jones -bj -g; Henry Turner -sb; Pete Jacobs -d; Orlando Roberson -v

- Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, Fred Norman, tb; Edmond Hall, as, cl, bar; Gene Johnson, as, bar; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, sb; Pete Jacobs, d; Orlando Roberson, v

Soloists ad-lib:

B-15161-A: OA voc 32; BS ten 8; FA m-tbn 8

B-15162-A: OA o-tpt 6; OA voc 32; CH pno 30

B-15163-A: BS ten 8; OA o-tpt 2; FN + band voc 32 + 32; CH pno 8; BS ten 3 + 8

B-15164-A: CH cel 8 intro + 32; OR voc 30; OA m-tpt 2+32; EH clt 16; FA o-tbn 16; OR voc 16

012 **CHICK WEBB'S SAVOY ORCHESTRA**

New York,

Jul. 06, 1934

Mario Bauza, Bobby Stark, Taft Jordan – tpt; Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt; Wayman Carver – ten, clt, flt;

Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;

Charles Linton – voc (2,4); Edgar Sampson – arr

152769-2 Blue Minor

OK 41572,

Chronological Classics 502

152770-2 True

OK 41571,

Chronological Classics 502

152771-2 Lonesome Moments

OK 41572,

Chronological Classics 502

152772-2 If It Ain't Love

OK 41571,

Chronological Classics 502

Although listed as a member of the Chick Webb band in all Rusts for this date, Arbello is not present here.

Again, one of Edgar Sampson's unobtrusive but beautiful compositions/arrangements: 'Blue Minor'. Sampson seems not to have liked arranged modulations of keys. He always changes from one key to another without any modulation, the direct way. So, 'Blue Minor' starts in Bb minor, solos are in Db major, and the whole affair ends with a half-chorus in Bb minor, again. There is much space for beautiful improvisation. This tune was also recorded for Decca two months later on 11 September, 1934. Diversities to this recording (not alternate takes!) may be found in the corresponding 'Tunes Structures' below.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Fernando Arbelo (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)

- Rust\*2,\*3,\*4,\*6: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Fernando Arbello (tbn); Pete Clark (alt); Edgar Sampson (alt,arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr); Charles Linton (vcl)

Tunes structures:

Blue Minor Key of Bbm / Db / Bbm Columbia

(Intro 8 bars ens 7 - ES alt 1)(Chorus A1 32 bars AABA ens 16 - ES 8 - ens 8)(Chorus B1 32 bars AABA SW o-tbn 16 - ens 8 - SW o-tbn 8)(Chorus B2 32 bars AABA BS m-tpt 16 - ES alt 8 - BS m-tpt 6 - ens 2)(1/2 Chorus A2 16 bars BA JS pno 8 - ens 7 - BS m-tpt 1)

True Key of Bb Columbia

(Intro 4 bars ens)(Chorus 1 32 bars AA' TJ m-tpt 24 - ens 8)(Chorus 2 32 bars AA' TJ voc + BS m-tpt)(Chorus 3 32 bars AA' EW ten 16 - TJ o-tpt 16)

Lonesome Moments Key of F Columbia

(Intro 8 bars JT gtr 2 - JS pno 2)(Chorus 1 32 bars AABA ?MB m-tpt 16 - SW o-tbn 8 - ?MB m-tpt 8)(Chorus 2 32 bars AABA EW ten 16 - PC clt 8 - EW ten 8)(Chorus 3 32 bars AABA ens 4 - TJ o-tpt 4 - ens 4 - TJ o-tpt 4 - ES alt 8 - ens 8)

If It Ain't Love Key of Eb / C / Eb Columbia

(Intro 4 bars ens)(Chorus 1 32 bars TJ o-tpt 16 - EW ten 12 - ens 4 modulation)(Chorus 2 32 bars ABAC CL voc)(Tag 2 bars modul.)

(Chorus 3 32 bars ABAC ens 8 - SW o-tbn 8 - ens 16)

013 **CLAUDE HOPKINS AND HIS ORCHESTRA**

New York,

Sep. 14, 1934

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Fernando Arbello, Fred Norman – tbn;

Gene Johnson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, vib, ldr, arr; Walter Jones – gtr; Henry Turner – sbs; Pete Jacobs – dms;

Fred Norman – arr (3); Ovie Alston – voc (1); Orlando Roberson – voc (2,4)

38669-A Chasing The Blues Away

Dec 441,

Chronological Classics 716

38670-A Just You, Just Me

Dec 185,

Chronological Classics 716

38671-A King Porter Stomp

Dec 184,

Chronological Classics 716

38672-A In The Shade Of The Old Apple Tree

Dec 184,

Chronological Classics 716

38673-A Who ?

Dec 185,

Chronological Classics 716

Composer-credits: 38669 (Hopkins - Alston); 38670 (Klages - Greer); 38671 (Morton); 38672 (Williams - Van Alstyne); 38673 (Harbach - Hammerstein II - Kern)

Most interestingly, the Chronological (sic) Classics series list Leo 'Snub' Mosley on trombone for Fernando Arbello from this session on, while the British HEP Records series list Mosley as a possible addition for the subsequent session only. All Rusts have Arbello and Norman for this and the next session.



'Chasing The Blues Away' has much more jazz solos than most of the tunes before, starting with a great Ed Hall chorus, and fine Gene Johnson on alto and Bobby Sands on tenor, as well as Fernando Arbello on muted trombone. The altoist obviously is sadly under-recorded, at least for his solo work. 'Just You – Just Me' starts with vibraphone chords which most probably are played by the bandleader as the drummer can be heard on brushed throughout the first chorus. As in session 005 the first and last choruses are played by Ed Hall on his baritone sax, and the clarinet obligato to the vocal is by Bobby Sands.

'King Porter Stomp' has good solos in hitherto un-heard succession and ends with the first "sky-scraper" trumpet section on record, ever, as I think. 'The Old Apple Tree' includes two solo breaks of the guitarist and the drummer, most surprisingly, and has good Ed Hall and Ovie Alston. 'Who' has the silliest and most trashy arrangement heard on all these Claude Hopkins sides listed. No more comment. The trombone heard in 'Chasing The Blues Away' decidedly is by Arbello in my ears.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Albert Snaer, Ovie Alston, Sylvester Lewis (tp); Fernando Arbello, Fred Norman (tb); Edmond Hall (cl & bs); Gene Johnson, Bobby Sands, Bill Sauls (s); Claude Hopkins (p & arr); Walter Jones (g); Henry Turner (b); Pete Jacobs (dm); Orlando Roberson (vo)*

- *Carey, McCarthy, Jazz Directory, Vol. 4: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson, Bobby Sands (sax); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d); Ovie Alston, Orlando Roberson (vcl)*

- *Rust\*2,\*3: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (sbs); Pete Jacobs (dms); Ovie Alston (voc 1); Orlando Roberson (voc 2,5)*

- *Rust\*4: Claude Hopkins -p -a -dir; Albert Snaer -Sylvester Lewis -t; Ovie Alston -t -v; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -as; Bobby Sands -ts; Walter Jones -bj -g; Henry Turner -sb; Pete Jacobs -d; Orlando Roberson -v*

- *Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, Fred Norman, tb; Edmond Hall, as, cl, bar; Gene Johnson, as, bar; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, sb; Pete Jacobs, d; Orlando Roberson, v*

Soloists ad-lib:

38669-A: EH clt 32; GJ alt 16; FA m-tbn 8; GJ alt 8; OA voc 30; BS ten 2+30; ?SL m-tpt 2+30 + 32

38670-A: EH bar 30; CH pno 2+32; OR voc + BS clt 30; EH bar 2+30

38671-A: BS ten 8; OA o-tpt 1+16; EH clt 8; GJ alt 8; BS ten 16; OA o-tpt 12

38672-A: CH pno 4; WJ gtr 2; EH clt 16; OA m-tpt 14; PJ cymbal 2

38673-A: OR voc 32; CH pno 16

**014 CLAUDE HOPKINS AND HIS ORCHESTRA**

New York,

Oct. 22, 1934

Albert Snaer, Ovie Alston, Sylvester Lewis – tpt;

Snub Mosley or (Fernando Arbello), Fred Norman – tbn;

Gene Johnson, Hilton Jefferson – alt, clt; Edmond Hall – alt, clt, bar; Bobby Sands – ten, clt;

Claude Hopkins – pno, ldr, arr; Walter Jones – gtr; Henry Turner – sbs; Pete Jacobs – dms;

Ovie Alston – voc (1); Orlando Roberson – voc (2); Fred Norman – arr (4)

38870-A Walkin' The Dog

Dec 270,

Chronological Classics 716

38871-A Sweetheart O' Mine

Dec 270,

Chronological Classics 716

38872-A Monkey Business

Dec 674,

Chronological Classics 716

38873-A Zozoi

Dec 674,

Chronological Classics 716

*Composer-credits: 38870 (Brooks); 38871 (Morton - Melrose); 38872 (Norman - Hopkins); 38873 (Snaer – Norman – Hopkins)*

The first title has nice Edmond Hall on clarinet, Hopkins soloing sparingly, and jazz vocal by Ovie Alston. Jelly Roll Morton's 'Sweetheart Of Mine' gets a beautifully soft treatment by the band, ending with a strong swinging band chorus. 'Monkey Business' is one of the unusual riff-based titles of the Hopkins/Norman production – well-known now for the ardent listener – with good solos by tenorist Sands, developing an rhapsodic style the Hawkins-kind, and a multi-toned staccato trombone solo, quite unlike Arbello's style. Likewise, the last title 'Zozoi' starts with a solo by the same trombonist, who should then be seen as Fred Norman, Hopkins' young protégé as arranger and trombonist. This change of style probably may be seen as a sign of Arbello's departure from the Hopkins Band, and his replacement by Leo 'Snub' Mosley. Rust\*4 does not list trombonist Mosley for this session and Rust\*6 lists him – surprisingly – for the fourth title of this session only. This certainly does not really make sense, and I would opt for Mosley's presence here as section leader for the band's future, the solos being played by Norman. But this my opinion is not confirmed anywhere.

- *Ch. Delaunay, New Hot Discography, 1948: Albert Snaer, Ovie Alston, Sylvester Lewis (tp); Fernando Arbello, Fred Norman (tb); Edmond Hall (cl & bs); Gene Johnson, Bobby Sands, Bill Sauls (s); Claude Hopkins (p & arr); Walter Jones (g); Henry Turner (b); Pete Jacobs (dm); Orlando Roberson (vo)*

- *Carey, McCarthy, Jazz Directory, Vol. 4: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson, Bobby Sands (sax); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d); Ovie Alston, Orlando Roberson (vcl)*

- *Rust\*2: Albert Snaer, Ovie Alston, Sylvester Lewis (tpt); Fernando Arbello, Fred Norman (tbn); Edmond Hall (alt, clt, bar); Gene Johnson (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (bjo, gtr); Henry Turner (sbs); Pete Jacobs (dms); Ovie Alston (voc 1); Orlando Roberson (voc 2)*

- *Rust\*3,\*4: Albert Snaer -Ovie Alston -Sylvester Lewis -t; Fernando Arbello -tb; Fred Norman -tb -v -a; Edmond Hall -as -cl -bar; Gene Johnson -Hilton Jefferson -as; Bobby Sands -ts; Claude Hopkins -p -ldr -a; Walter Jones -g; Henry Turner -sb; Pete Jacobs -d; Ovie Alston -v; Orlando Roberson -v*

- *Rust\*6: Claude Hopkins, p, a, dir; Albert Snaer, Sylvester Lewis, t; Ovie Alston, t, v; Fernando Arbello, Fred Norman, tb; Snub Moseley, tb (4); Edmond Hall, as, cl, bar; Gene Johnson, as, bar; Hilton Jefferson, as, cl; Bobby Sands, ts; Walter Jones, bj, g; Henry Turner, sb; Pete Jacobs, d; Orlando Roberson, v*

Soloists ad-lib:

38870-A: EH clt 12; CH pno 16; OA voc 16 + 16

38871-A: EH bar 16; ?SL m-tpt 8; CH pno 1+6; BS ten 2+6; OR voc 30;

38872-A: BS ten 16; OA o-tpt 7; EH clt 8; FN o-tbn 8

38873-A: FN o-tbn 2+7; SL m-tpt 32; EH clt 16; OA o-tpt 8; BS ten 8

**015 CHICK WEBB AND HIS ORCHESTRA**

New York,

Jun. 12, 1935

Mario Bauza, Reunald Jones or (Bobby Stark), Taft Jordan – tpt;

Fernando Arbello, Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten; Wayman Carver – ten, clt, flt;  
 Don Kirkpatrick – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;  
 Ella Fitzgerald – voc (4); Charles Linton – voc (3);  
 Edgar Sampson – arr (1,3); Wayman Carver – arr (2); George Bassman – arr (4)

39614-A	I'll Chase The Blues Away	Br 02602,	Mosaic MD8-252-I
39615-A	Down Home Rag	Dec 785,	Mosaic MD8-252-I
39616-A	Are You Here To Stay?	Dec 494,	Mosaic MD8-252-I
39617-A	Love And Kisses	Dec 494,	Mosaic MD8-252-I

Certainly, Fernando Arbello was a reputed musician in Harlem jazz circles, and yet, he can be heard only in 8 bars in 'Love And Kisses' at this session.

Rust\*2,\*3 still list four more sessions with Steele in the Webb band while it certainly is Kirkpatrick at the keyboard. But we have the very young Ella Fitzgerald here, at her very first recording session. And what an impression she produces!

I have Reunald Jones on trumpet substituting for Bobby Stark for this and the subsequent session in my notes. Unfortunately, I do not remember the source for this information. There is no soloing recognisably as by Stark on these sides.

Again, on piano we hear Don Kirkpatrick with his fast linear runs on these sides. This is the "commercial" Chick Webb band with little hot soloing. It is reported that Webb wanted his band to sound like the famous white bands!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)*

- Rust\*2,\*3: *Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt,arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*

- Rust\*4,\*6: *Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs; Chick Webb -d -ldr; Ella Fitzgerald -Charles Linton -v*

- *Mosaic Records MD8-252, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); poss Fernando Arbello, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams (ts); Wayman Carver (ts, fl, arr); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d, bells); Ella Fitzgerald, Charles Linton (vcl)*

Tunes structures:

*I'll Chase The Blues Away* Key of D / C / Ab Brunswick  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA EF voc)(Chorus 3 32 bars AABA TJ o-tp – EW ten 8 – ens 8)

*Down Home Rag* Key of Ab / Fm / F / Bb Decca  
 (Intro 4 bars ens)(Strain A1 8 bars WC flt+PC clt)(Strain A 2 8 bars WC flt+PC clt)(Strain A3 8 bars brass)(Strain B 1 8 bars ens)(Strain B 2 8 bars TJ o-tp)(Strain C 1 8 bars ens)(Strain C 2 8 bars DK pno)(Strain C 3 8 bars DK pno)(Strain D 1 8 bars PC clt)(Strain D 2 8 bars PC clt)(Strain E 1 8 bars ens)(Strain E 2 8 bars ens)(Strain E 3 8 bars ens)(Strain E 4 8 bars ens)(Coda 4 bars ens)

*Are You Here To Stay?* Key of Eb / F / Eb Decca  
 (Intro 4 bars ens)(Verse 8 bars CL voc)(Chorus 1 32 bars AABA CL voc)(Tag 3 bars ens modulation)(Chorus 2 32 bars AABA ens 16 – CL voc 16)

*Love And Kisses* Key of Ab / C Decca  
 (Intro 4 bars ens)(Verse? 24 bars ABA MB m-tp 8 – FA m-tbn 8 – ens 8)(Tag 2 bars ens)(Chorus 1 32 bars AABA EF voc)(Tag 3 bars ens)(Chorus 2 32 bars AABA brass 4 – EW ten 4 – brass 4 – EW ten 4 – ens 5 – ES alt 1)(Coda 2 bars ES alt 1 – ens 1)

016 **CHICK WEBB AND HIS ORCHESTRA**

New York,

Oct. 12, 1935

Mario Bauza, Reunald Jones or (Bobby Stark), Taft Jordan – tpt;

Fernando Arbello, Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten; Wayman Carver – ten, clt, flt;

Don Kirkpatrick – pno; John Trueheart – gtr; Bill Thomas – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc (1,3); Charles Linton – voc (2); Taft Jordan – voc (4);

Edgar Sampson – arr (3,5)

60054-A	Rhythm And Romance	Dec 588,	Mosaic MD8-252-I
60055-A	Moonlight And Magnolias	Dec 588,	Mosaic MD8-252-I
60056-A	I'll Chase The Blues Away	Dec 640,	Mosaic MD8-252-I
60057-A	I May Be Wrong (But I Think You're Wonderful)	Dec 640,	Mosaic MD8-252-I
60058-A	Facts And Figures	Dec 830,	Mosaic MD8-252-I

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); Bill Thomas (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)*

- Rust\*2,\*3,\*4: *Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt,arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*

- Rust\*6: *Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt,arr); Elmer Williams (ten); Wayman Carver (ten, flt); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick*

Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)

- Mosaic Records MD8-252, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Nat Story, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); Bill Thomas (b); Chick Webb (d); Ella Fitzgerald, Charles Linton (vcl)

017 **FLETCHER HENDERSON AND HIS ORCHESTRA**

Chicago,

Mar, 27, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Scoops Carey, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (2,4); Horace H. Henderson – pno (1,3); Bob Lessey – gtr; John Kirby – sbs; Sidney Catlett – dms;

Horace Henderson – arr (1,3); Dick Vance – arr (2)

C-1331-1 Christopher Columbus (A Rhythm Cocktail)

Voc/OK 3211, Chronological Classics 527

C-1332-1 Grand Terrace Swing (Big Chief De Sota)

Voc/OK 3213, Chronological Classics 527

C-1333-1 Blue Lou

Voc/OK 3211, Chronological Classics 527

C-1334-1 Stealin' Apples

Voc/OK 3213, Chronological Classics 527

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Scoops Carey (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (b); Sid Catlett (d)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Scoops Carey (alt); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Dick Vance, Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey clarinet and alto sax; Scoops Carey, alto sax; Elmer Williams, Chu Berry, tenor saxes; Fletcher and Horace Henderson, pianos; Bob Lessey, guitar; John Kirby, bass; Sidney Catlett, drums

- Rust\*2,\*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Scoops Carey (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); John Kirby (sbs); Sidney Catlett (dms)

- Rust\*4,\*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -cl -as; Scoops Carey -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; John Kirby -sb; Sidney Catlett -d

018 **FLETCHER HENDERSON AND HIS ORCHESTRA**

Chicago,

Apr, 09, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Omer Simeon, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (3); Horace H. Henderson – pno (1,2,4); Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms;

Fletcher Henderson – arr (1,3,4); Horace Henderson – arr (2); Dick Vance – arr (1,2); Roger Moore – arr (4)

100360-1 I'm A Fool For Loving You

Vic 25297, Chronological Classics 527

100361-1 Moonrise On The Lowlands

Vic 25297, Chronological Classics 527

100362-1 I'll Always Be In Love With You

Vic 25317, Chronological Classics 527

100363-1 Jangled Nerves (Jungled Nerves)

Vic 25317, Chronological Classics 527

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Omer Simeon (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Omer Simeon (alt, bar); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Dick Vance, Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey, Omer Simeon, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums

- Rust\*2,\*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Omer Simeon (clt, alt, bar); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms)

- Rust\*4,\*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -cl -as; Omer Simeon -cl -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Sidney Catlett -d

019 **FLETCHER HENDERSON AND HIS ORCHESTRA**

Chicago,

May 23, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (1,2,3); Horace Henderson – pno (4,5); Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms;

Teddy Lewis – voc; Fletcher Henderson – arr (4,5); Horace Henderson – arr (1,2,3,4); Dick Vance – arr (5); Spud Murphy – arr (2)

100557-1 Where There's You There's Me

Vic 25334, Chronological Classics 527

100558-1 Do You Or Don't You Love Me?

Vic 25334, Chronological Classics 527

100559-1 Grand Terrace Rhythm

Vic 25339, Chronological Classics 527

100560-1 Riffin'

Vic 25339, Chronological Classics 527

100561-1 Mary Had A Little Lamb

Vic uniss 78, Chronological Classics 527

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Jerome Pasquall (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby

(b); Sid Catlett (dm)

- Carey, McCarthy, Jazz Directory, Vol. 4: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, Hendersonia: Dick Vance, trumpet and vocal; Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey, Don Pasquall, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums; Teddy Lewis, vocal

- Rust\*2,\*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms); Teddy Lewis (vcl)

- Rust\*4,\*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -Jerome Pasquall -cl -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Sidney Catlett -d; Teddy Lewis -v

#### 020 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Aug. 04, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt, bar;

Fletcher Henderson – pno; Horace Henderson – pno; Bob Lessey – gtr; Israel Crosby – sbs; Walter Johnson – dms;

Roy Eldridge – voc (1,4,5); ‘Georgia Boy’ Simpkins – voc (2); Ed Cuffee – voc (4,5); Dick Vance – voc (7);

Fletcher Henderson – arr (6,7); Horace Henderson – arr (2,3,4,5,6); Dick Vance – arr (4); Spud Murphy – arr (2,3); L.J. Russell – arr (1)

100882-1	Shoe Shine Boy	Vic 25375,	Chronological Classics 527
100883-1	Sing, Sing, Sing (With A Swing)	Vic 25375,	Chronological Classics 527
100884-1	Until Today	Vic 25373,	Chronological Classics 527
100885-1	Knock, Knock, Who’s There?	Vic 25373,	Chronological Classics 527
100885-2	Knock, Knock, Who’s There?	Vic 25373,	Neatwork RP 2016
100886-1	Jim Town Blues	Vic 25379,	Chronological Classics 527
100887-1	You Can Depend On Me	Vic 25379,	Chronological Classics 527

#### Notes:

- Ch. Delaunay, New Hot Discography, 1948: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Jerome Pasquall (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, Jazz Directory, Vol. 4: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (p); Bob Lessey (g); John Kirby (bs); Walter Johnson (d)

- W.C. Allen, Hendersonia: Dick Vance, Roy Eldridge, trumpet and vocal; Joe Thomas, trumpet; Fernando Arbello, trombone; Ed Cuffee, trombone and vocal; Buster Bailey, Don Pasquall, clarinet /alto sax; Elmer Williams, Chu Berry, clarinets / tenor / baritone saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Walter Johnson, drums; Lee ‘Georgia Boy’ Simpkins, vocal

- Rust\*2,\*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Bob Lessey (gtr); Israel Crosby (sbs); Walter Johnson (dms); Georgia Boy Simpkins (vcl)

- Rust\*4,\*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -Jerome Pasquall -cl -as; Elmer Williams -Chu Berry -cl -ts -bs; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Walter Johnson -d; Dick Vance -Roy Eldridge -Arthur Lee ‘Georgia Boy’ Simpkins -Ed Cuffee -v

#### 021 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

end 1936/early 1937

Dick Vance, Joe Thomas, Emmett Berry – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno; Horace Henderson – pno; Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms

Sugar Foot Stomp

Neatwork RP 2016

#### Notes:

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

#### 022 BILLY HICKS AND HIS SIZZLIN’ SIX

New York,

Jun. 24, 1937

Billy Hicks – tpt, voc;

Fernando Arbello – tbn; Edmond Hall – clt;

Cyril Haynes – pno; Leroy Jones – gtr; Al Hall – sbs; Arnold Bolden – dms;

Henry Nemo – voc

M-537-1	Joe The Bomber	Vri 601,	Chronological Classics 830
M-538	Living In Seclusion	Vri unissued	not on LP/CD
M-539-1	Fade Out	Vri 601,	Chronological Classics 830
M-540	My Buddy	Vri unissued	not on LP/CD

#### Notes:

- Storyville 81-120: “Al Vollmer has recently been doing some dental work for bassist Al Hall, and took the opportunity to question him about the Billy Hicks recordings. Al Hall confirms himself on bass and says that Arnold Bolden (not correct spelling) is the drummer. Rest of personnel is as given on p.789 of Jazz Records (Rust\*3!)”

- Ch. Delaunay, New Hot Discography, 1948: Billy Hicks (tp & vo); Fernando Arbello (tb); Edmond Hall (cl); Cyril Haynes (p); LeRoy Jones (g); Richard Fulbright (b); Alfred Hall (dm)

- Carey, McCarthy, Jazz Directory, Vol. 4: Billy Hicks (tpt, vcl); Fernando Arbello (tbn); Edmond Hall (clt); Cyril Haynes (p); LeRoy Jones (g); Richard Fulbright (bs); Alfred Hall (d)

023 **MIDGE WILLIAMS AND HER JAZZ JESTERS** New York, Jul. 09, 1937  
 Midge Williams – voc, ldr;  
 Billy Hicks – tpt; Fernando Arbello – tbn; Edmond Hall – clt;  
 Cyril Haynes – pno; Leroy Jones – gtr; Al Hall – sbs; Arnold Bolden – dms  
 M-553-1 I Know Now Vri 620, Chronological Classics 745  
 M-554-1 That Old Feeling Vri 620, Chronological Classics 745  
 M-555-1 I Was Born To Swing Voc 3838, Chronological Classics 745  
 M-551-2 Oh! Miss Hannah Voc 3838, Chronological Classics 745

Notes:

- Storyville 81-120: "Al Vollmer has recently been doing some dental work for bassist Al Hall, and took the opportunity to question him about the Billy Hicks recordings. Al Hall confirms himself on bass and says that Arnold Bolden (not correct spelling) is the drummer. Rest of personnel is as given on p.789 of Jazz Records (Rust\*3!). On p. 1839, under Midge Williams & her Jazz Jesters, the Billie Hicks band accompanies her. The personnel quoted is correct, except that Arnold Bolden is the drummer."

- Ch. Delaunay, *New Hot Discography, 1948*: Billy Hicks (tp & vo); Fernando Arbello (tb); Edmond Hall (cl); Cyril Haynes (p); LeRoy Jones (g); Richard Fulbright (b); Alfred Hall (dm)

024 **JIMMY LUNCEFORD AND HIS ORCHESTRA** Los Angeles, Jun. 26, 1942  
 Jimmy Lunceford – ldr, dir;  
 Freddie Webster, Harry 'Pee Wee' Jackson, Paul Webster – tpt;  
 Russell Bowles, Fernando Arbello, Trummy Young – tbn;  
 Willie Smith, Ben Waters, Dan Grissom – alt, clt; Joe Thomas – ten, clt; Earl Carruthers – bar, clt;  
 Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Jimmy Crawford – dms;  
 Willie Smith – voc (3); Joe Thomas – voc (4);  
 Gerald Wilson – arr (1); Edwin Wilcox – arr (3); Harry Jackson – arr (4)  
 L-3063-A Strictly Instrumental Dec 18463, Mosaic MD7-250 VI  
 L-3064 This Is My Confession To You Dec unissued, not on LP/CD  
 L-3065-A Knock Me A Kiss Dec 18463, Mosaic MD7-250 VI  
 L-3066-A Keep Smilin', Keep Laughin', Be Happy Dec 18504, Mosaic MD7-250 VI

025 **JIMMY LUNCEFORD AND HIS ORCHESTRA** Los Angeles, Jul. 14, 1942  
 Jimmy Lunceford – ldr, dir;  
 Freddie Webster, Bob Mitchell, Harry Jackson, Paul Webster – tpt;  
 Russell Bowles, Fernando Arbello, Trummy Young – tbn;  
 Willie Smith, Ben Waters, Dan Grissom – alt, clt; Joe Thomas – ten, clt; Earl Carruthers – bar, clt;  
 Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Jimmy Crawford – dms;  
 Dan Grissom – voc (1); Trummy Young – voc (2);  
 Tadd Dameron – arr (1); Edwin Wilcox – arr (2)  
 L-3096-A I Dream A Lot About You Dec 18618, Mosaic MD7-250 VI  
 L-3097-B Easy Street Dec 18534, Mosaic MD7-250 VI

026 **JIMMY LUNCEFORD AND HIS ORCHESTRA** New York, 1942 - 1943  
 probably:  
 Jimmy Lunceford – ldr, dir;  
 Freddie Webster, Bob Mitchell, Harry Jackson, Paul Webster – tpt;  
 Russell Bowles, Fernando Arbello, Trummy Young – tbn;  
 Willie Smith, Ben Waters, Dan Grissom – alt, clt; Joe Thomas – ten, clt; Earl Carruthers – bar, clt;  
 Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Jimmy Crawford – dms;  
 Dan Grissom – voc (2,4,6,7,10,11,14,15); Joe Thomas – voc (5)  
 State And Tioga Stomp Swing Classics ET-1 (LP)  
 I Had A Premonition Swing Classics ET-1 (LP)  
 Annie Laurie Swing Classics ET-1 (LP)  
 My Heart Is A Helpless Thing Swing Classics ET-1 (LP)  
 I'm A Heck Of A Guy Swing Classics ET-1 (LP)  
 Blue Afterglow Swing Classics ET-1 (LP)  
 I Hear My Heart Swing Classics ET-1 (LP)  
 Moonlight And Music Swing Classics ET-1 (LP)  
 Battle Axe Swing Classics ET-1 (LP)  
 The Morning After Swing Classics ET-1 (LP)  
 Isn't That Everything Swing Classics ET-1 (LP)  
 Like A ship At Sea Swing Classics ET-1 (LP)  
 Just You Swing Classics ET-1 (LP)  
 I'm Walking Through Heaven With You Swing Classics ET-1 (LP)  
 There I Go unissued

- 027 **JIMMY LUNCEFORD AND HIS ORCHESTRA** Los Angeles, Feb. 15, 1943  
 probably similar: Jubilee Show No. ?  
 Jimmy Lunceford – ldr, dir;  
 Freddie Webster, Bob Mitchell, Harry Jackson, Paul Webster – tpt;  
 Russell Bowles, Fernando Arbello, Trummy Young – tbn;  
 Willie Smith, Ben Waters, Dan Grissom – alt, clt; Joe Thomas – ten, clt; Earl Carruthers – bar, clt;  
 Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Jimmy Crawford – dms  
 Chocolate Polydor (E) 236525
- 028 **JIMMY LUNCEFORD AND HIS ORCHESTRA** unknown locations, 1942 - 1943  
 probably similar:  
 Jimmy Lunceford – ldr, dir;  
 Freddie Webster, Bob Mitchell, Harry Jackson, Paul Webster – tpt;  
 Russell Bowles, Fernando Arbello, Trummy Young – tbn;  
 Willie Smith, Ben Waters, Dan Grissom – alt, clt; Joe Thomas – ten, clt; Earl Carruthers – bar, clt;  
 Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Jimmy Crawford – dms;  
 Joe Thomas – voc (12,13)
- |                           |                        |
|---------------------------|------------------------|
| Jazznocracy               | Privateer PRV 103 (LP) |
| My Blue Heaven            | Privateer PRV 103 (LP) |
| Mazurka Time              | Privateer PRV 103 (LP) |
| Lunceford Special         | Privateer PRV 103 (LP) |
| My Melancholy baby        | Privateer PRV 103 (LP) |
| Wham                      | Privateer PRV 103 (LP) |
| Prelude No 1              | Privateer PRV 103 (LP) |
| By The River Sainte Marie | Privateer PRV 103 (LP) |
| Barefoot Blues            | Privateer PRV 103 (LP) |
| Just You                  | Privateer PRV 103 (LP) |
| Charmaine                 | Privateer PRV 103 (LP) |
| Tain ´t What You Do       | Privateer PRV 103 (LP) |
| The Goon Came On          | Privateer PRV 103 (LP) |
- 029 **JIMMY LUNCEFORD AND HIS ORCHESTRA** New York, Feb. 08, 1944  
 Jimmy Lunceford – ldr, dir; World Transcriptions  
 Russell Green, Melvin Moore, Bob Mitchell, William Scott – tpt;  
 Russell Bowles, Fernando Arbello, Earl Hardy, John Ewing – tbn;  
 Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;  
 Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Joe Marshall – dms;  
 Joe Thomas – voc (3); Claude Trenier – voc (4,7,9,10);  
 Roger Segure – arr (1,2); Billy Moore – arr (3); Edwin Wilcox – arr (4, 10); Horace Henderson – arr (5,6); Sy Oliver – arr (7,9)
- |          |                             |               |                   |
|----------|-----------------------------|---------------|-------------------|
| N-1623-1 | Back Door Stuff (Part 1)    | WT 6269,      | Mosaic MD7-250 VI |
| N-1624-3 | Back Door Stuff (Part 2)    | WT 6270,      | Mosaic MD7-250 VI |
| N-1625-4 | The Goon Came On            | WT 6272,      | Mosaic MD7-250 VI |
| N-1626-2 | Just Once Too Often         | uniss. on 78, | Mosaic MD7-250 VI |
| N-1627-1 | Jeep Rhythm                 | Dec 18618,    | Mosaic MD7-250 VI |
| N-1627-2 | Jeep Rhythm                 | uniss. on 78, | Mosaic MD7-250 VI |
| N-1628-4 | Charmaine                   | WT 6602,      | Mosaic MD7-250 VI |
| N-1629-2 | Solitude                    | uniss. on 78, | Mosaic MD7-250 VI |
| N-1630-2 | Down By The Old Mill Stream | WT 6671,      | Mosaic MD7-250 VI |
| N-1631-2 | I´m Like A Ship At Sea      | uniss. on 78, | Mosaic MD7-250 VI |
| N-1632-1 | For Dancers Only            | WT 6602,      | Mosaic MD7-250 VI |
- 030 **JIMMY LUNCEFORD AND HIS ORCHESTRA** Jefferson Barracks, Misso., Mar. 08, 1944  
 Jimmy Lunceford – ldr, dir; Concert  
 Russell Green, Melvin Moore, Bob Mitchell, William Scott – tpt;  
 Russell Bowles, Fernando Arbello, Earl Hardy, John Ewing – tbn;  
 Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;  
 Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Joe Marshall – dms;  
 Joe Thomas – voc (3); Claude Trenier – voc (4,7,9,10);  
 Roger Segure – arr (1,2); Billy Moore – arr (3); Edwin Wilcox – arr (4, 10); Horace Henderson – arr (5,6); Sy Oliver – arr (7,9)
- |                             |                         |
|-----------------------------|-------------------------|
| The Jimmies / I Need A Lift | Polydor (E) 236525 (LP) |
| Jeep Rhythm                 | Polydor (E) 236525 (LP) |
| Blues In The Night          | unissued?               |
- 031 **JIMMY LUNCEFORD AND HIS ORCHESTRA** New York, Dec. 27, 1944  
 Jimmy Lunceford – ldr, dir;  
 Melvin Moore, Ralph Griffin, William ‘Chiefie’ Scott, Russell Green – tpt;  
 Fernando Arbello, Earl Hardy, John ‘Streamline’ Ewing – tbn;  
 Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;  
 Edwin Wilcox – pno, cel; John Mitchell – gtr; Truck Parham, George Duvivier – sbs; Joe Marshall – dms;  
 Claude Trenier – voc (1,2); Joe Thomas – voc (4); Bill Darnell – voc (5)  
 72655 I´m Gonna See My Baby Dec 18655, Chronological Classics 862

72656	That Somebody Must Be You	Dec 18655,	Chronological Classics 862
72657	Lover's Lullaby	Dec unissued	not on LP/CD?
72658	Oh Gee, Oh Gosh, Oh Pshaw	Dec unissued,	
72659	I'm In A Jam With Baby	Coral 60041,	Chronological Classics 862

## 032 JIMMY LUNCEFORD AND HIS ORCHESTRA

New York, Feb. 27, 1945

Jimmy Lunceford – ldr, dir;

Melvin Moore, Ralph Griffin, William 'Chiefie' Scott, Russell Green – tpt;

Fernando Arbello, Earl Hardy, John 'Streamline' Ewing – tbn;

Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;

Edwin Wilcox – pno, cel; John Mitchell – grt; Truck Parham – sbs; Joe Marshall – dms;

Claude Trenier, Cliff Trenier – voc (2);

72748 I Passed Through Memphis Last Night

Dec unissued on LP/CD?

72749 Buzz-Buzz-Buzz

Coral 60041, Chronological Classics 862

72750 This Is My Confession To You

Dec 24254, Chronological Classics 862

72751 I Need A Lift

Dec unissued on LP/CD?

## 033 JIMMY LUNCEFORD AND HIS ORCHESTRA

Los Angeles, c. Jun, 11, 1945

probably similar:

Jubilee Show No. 137

Jimmy Lunceford – ldr, dir;

Freddie Webster, Bob Mitchell, Harry Jackson, Paul Webster – tpt;

Russell Bowles, Fernando Arbello, Trummy Young – tbn;

Willie Smith, Ben Waters, Dan Grissom – alt, clt; Joe Thomas – ten, clt; Earl Carruthers – bar, clt;

Edwin Wilcox – pno, cel; John Mitchell – grt; Truck Parham, George Duvivier – sbs; Joe Marshall – dms;

Effie Smith – voc (3,4)

Introduction – One O'Clock Jump

RST JUBCD 1010-2

Bust Out

RST JUBCD 1010-2

The Honeydripper

RST JUBCD 1010-2

I'm Beginning To See The Light

RST JUBCD 1010-2

Meditation (from 'Thais')

RST JUBCD 1010-2

## 034 JIMMY LUNCEFORD AND HIS ORCHESTRA

Los Angeles, c. Jun, 25, 1945

probably similar:

Jubilee Show No. 139

Jimmy Lunceford – ldr, dir;

Freddie Webster, Bob Mitchell, Harry Jackson, Paul Webster – tpt;

Russell Bowles, Fernando Arbello, Trummy Young – tbn;

Willie Smith, Ben Waters, Dan Grissom – alt, clt; Joe Thomas – ten, clt; Earl Carruthers – bar, clt;

Edwin Wilcox – pno, cel; *Al Norris* or *John Mitchell* – grt; *Truck Parham* or *George Duvivier* – sbs; Joe Marshall – dms;

Tina Dixon – voc (3); Jimmie Rogers – voc (6); Alvino Rey – grt (4)

Introduction – One O'Clock Jump

RST JUBCD 1003-2

Jeep Rhythm

RST JUBCD 1003-2

Stuff Like That There

RST JUBCD 1003-2

Hindustan

RST JUBCD 1003-2

The Jimmies

RST JUBCD 1003-2

The Old Music Master

RST JUBCD 1003-2

## 035 JIMMY LUNCEFORD AND HIS ORCHESTRA

Los Angeles, Aug. 09, 1945

Jimmy Lunceford – ldr, dir;

Charles Stewart, Bob Mitchell, William 'Chiefie' Scott, Russell Green – tpt;

Fernando Arbello, Earl Hardy, John 'Streamline' Ewing – tbn;

Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;

Edwin Wilcox – pno, cel; John Mitchell – grt; Truck Parham – sbs; Joe Marshall – dms;

The Delta Rhythm Boys – voc

L3906 Baby Are You Kiddin'?

Dec 23451, Chronological Classics 862

L3907 Where's The Melody?

Dec unissued on LP/CD?

L3908 The Honeydripper

Dec 23451, Chronological Classics 862

L3909 I've Got The Carolina Blues

Dec unissued on LP/CD?

## 036 JIMMY LUNCEFORD AND HIS ORCHESTRA

Los Angeles, Nov. 23, 1945

probably similar:

Concert

Jimmy Lunceford – ldr, dir;

Charles Stewart, Bob Mitchell, William 'Chiefie' Scott, Russell Green – tpt;

Fernando Arbello, Earl Hardy, John 'Streamline' Ewing – tbn;

Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;

Edwin Wilcox – pno, cel; John Mitchell – grt; Truck Parham – sbs; Joe Marshall – dms

What To Do

V-Disc 586, Privateer PRV 103 (LP)

For Dancers Only

V-Disc 586, Privateer PRV 103 (LP)

## 037 JIMMY LUNCEFORD AND HIS ORCHESTRA

Los Angeles, late 1945

probably similar:

Jimmy Lunceford – ldr, dir;

Charles Stewart, Bob Mitchell, William 'Chiefie' Scott, Russell Green – tpt;  
 Fernando Arbello, Earl Hardy, John 'Streamline' Ewing – tbn;  
 Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;  
 Edwin Wilcox – pno, cel; John Mitchell – grt; Truck Parham – sbs; Joe Marshall – dms;  
 Dan Grissom - voc  
 LR 3007            When The Swallows Come Back To Capistrano – Part 1            Class 504            on LP/CD?  
 LR 3008            When The Swallows Come Back To Capistrano – Part 2            Class 504            on LP/CD?

038 **JIMMY LUNCEFORD AND HIS ORCHESTRA**            Los Angeles,            early 1946  
 probably similar:  
 Jimmy Lunceford – ldr, dir;  
 Charles Stewart, Bob Mitchell, William 'Chiefie' Scott, Russell Green – tpt;  
 Fernando Arbello, Earl Hardy, John 'Streamline' Ewing – tbn;  
 Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;  
 Edwin Wilcox – pno, cel; John Mitchell – grt; Truck Parham – sbs; Joe Marshall – dms  
    Mandy            Palm International POM-1 (LP)  
    Caldonia            Palm International POM-1 (LP)

039 **JIMMY LUNCEFORD AND HIS ORCHESTRA**            Los Angeles,            Feb. 09, 1946  
 probably similar:  
 Jimmy Lunceford – ldr, dir;  
 Charles Stewart, Bob Mitchell, William 'Chiefie' Scott, Russell Green – tpt;  
 Fernando Arbello, Earl Hardy, John 'Streamline' Ewing – tbn;  
 Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; Ernest Purce – ten; Earl Carruthers – bar, alt, clt;  
 Edwin Wilcox – pno, cel; John Mitchell – grt; Truck Parham – sbs; Joe Marshall – dms  
    The Minor Riff            Polydor (E) 236525 (LP)

040 **JIMMY LUNCEFORD AND HIS ORCHESTRA**            New York,            Apr. 25, 1946  
 probably similar:  
 Jimmy Lunceford – ldr, dir;  
 Charles Stewart, Bob Mitchell, William 'Chiefie' Scott, Russell Green – tpt;  
 Russell Bowles, Fernando Arbello, Willie Tompkins, Alfonso King – tbn;  
 Kirt Bradford – alt; Omer Simeon – alt, clt; Joe Thomas – ten, clt; William Horner – ten; Earl Carruthers – bar, alt, clt;  
 Edwin Wilcox – pno, cel; John Mitchell – grt; Truck Parham – sbs; Joe Marshall – dms;  
 Joe Thomas – voc (1); Nick Brooks – voc (2)  
 T 716            Cement Mixer            Majestic 1945            on LP/CD?  
 T 717            Just Once Too Often            Majestic 1945            on LP/CD?  
 T 718            Jay Gee            Majestic 1053            on LP/CD?  
 T 719            Sit Back And Ree-Lax            Majestic 1053            on LP/CD?  
 T 720            The Jimmies            Majestic 1060            on LP/CD?  
 T 721            I Need A Lift            Majestic 1060            on LP/CD?

041 **REX STEWART AND HIS DIXIELANDERS**            Boston,            June 1953  
 Rex Stewart – cnt; Fernando Arbello – tbn;  
 Albert Nicholas – clt; John Dengler – bar,  
 Herbie Nichols – pno; John Field – sbs; Tommy Benford – dms  
    That's A Plenty            Jazztone J 703 (LP)  
    Wolverine Blues            Jazztone J 703 (LP)  
    High Society            Jazztone J 703 (LP)  
    South Rampart Street Parade            Jazztone J 703 (LP)  
    Apex Blues            Jazztone J 704 (LP)  
    Basin Street Blues            Jazztone J 704 (LP)  
    Tin Roof Blues            Jazztone J 704 (LP)  
    Weary Blues            Jazztone J 705 (LP)  
    Original Dixieland One-Step            Jazztone J 705 (LP)  
    Memphis Blues            Jazztone J 705 (LP)  
    Laughin' Trombone            Jazztone J 705 (LP)

K. - B. Rau  
 26-07-2023  
 20-08-2023  
 28-08-2023