

THE RECORDINGS OF ROBERT CARROLL

An Annotated Tentative Personnelo-Discography

CARROLL, Robert 'Bob' born: Louisville, Kentucky, 03 February 1909; died: New York City, 19 October 1952
Worked with local bands including the Kentucky Derbies, left Louisville as a member of Benny Carter's Band. With Horace Henderson (1930), subsequently with Don Redman from 1931 until late 1936. Joined Teddy Hill in spring of 1937 (replacing Cecil Scott). Rejoined Don Redman in the late 1930s, with Teddy Wilson Big Band from January 1940, briefly with Edgar Hayes until July 1940. With Horace Henderson (autumn 1941), with Fats Waller in 1941-42. After serving in the U.S. Army he did less and less playing, and led a vagrant existence in New York City; he died of a combination of malnutrition and alcoholism. (J. Chilton, Who's Who in Jazz)

CARROLL, ROBERT

TENOR SAX

STYLE

Carroll obviously formed his tenor sax style after the tenor star of the 1920s/30s, Coleman Hawkins, as so many did. But Carroll did not own the strong attack of his model. He is rather soft and gentle when soloing. On the other side he certainly had a similar degree of harmonics at his disposal. He certainly is one of the most sadly overlooked of top musicians in classic jazz.

TONE

Tone is a bit coated, not sharp and aggressive.

VIBRATO

Carroll owns a wide-stretched vibrato with a medium high amplitude

PHRASING

His phrases are dramatic, with a lot of blues feeling and blue-notes, much off-beat phrasing and still a tendency to modesty and jazzy taste.

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: **Robert Carroll**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Robert Carroll*
- 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: *(Robert Carroll)*

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.

Jan Evensmo of Oslo, Norway, attributes "a very personal tenor sax style, one of the most original voices of the 1930s" to Robert Carroll in his well-known publication 'Jazzarcheology'.

ROBERT CARROLL

001 DON REDMAN AND HIS ORCHESTRA

New York,

Sep. 24, 1931

Don Redman – alt, ldr;

Leonard Davis, Bill Coleman, Henry Red Allen – tpt;

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

Don Redman – voc (1,3); Lois Deppe – voc (2); Horace Henderson – arr (1); Don Redman – arr (2,3,4,5)

E-37222-A I Heard Br 01280, HEP CD 1001

E-37223-A Trouble, Why Pick On Me ? Br 6233, Chronological Classics 543

E-37224-A Shakin' The African Br 01244, Chronological Classics 543

E-37225-A Chant Of The Weed Br 6211, Chronological Classics 543

E-37225-B Chant Of The Weed Br A-500160, RA CD 3

Composer credits: E-37222 (Redman – Mills); E-37223 (Redman); E-37224 (Koehler – Arlen); E-37225 (Redman – Mills)

Don Redman reminisced about his first band (Frank Driggs, Don Redman Jazz Composer-Arranger, in 'Jazz Panorama): "I barely had the band organized when Irving Mills had gotten me a recording contract with Brunswick. Mills and Horvath were set to manage the band, but they were cut out when Rockwell took over. We rehearsed for two weeks and I didn't even have my trombone section set when we cut the first sides. Red Allen had to fill in for Sidney de Paris, because he was kind of temperamental and didn't show up for the date. Leonard Davis and Shirley Clay were with the band then, and so was Bennie (sic) Morton. Fred Robinson was also in the band but he quit after a while because he wasn't getting enough solo work. I thought Bennie was the best around in those days anyway."

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

But Len Davis was not Don Redman's considered lead-trumpet player. This was Langston Curl, first trumpet with McKinney's Cotton Pickers, who at - that time - still was with the Cotton Pickers. As second trumpeter, Bill Coleman was with the band, but he cannot be distinguished at any spot on these sides as all soloistic exposure goes to Red Allen. The main soloist is Red Allen, he, yet, a substitute for Sidney de Paris. And there is great Bennie (sic!) Morton on his smooth trombone, very unconventional Ed Inge on the clarinet and fine Robert Carrol from Horace Henderson's Wilberforce Band on tenor sax. And, listen to this rhythm section!

Notes:

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

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

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

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

Tunes structures:

E-37222-A I Heard Key of Eb Brunswick

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

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

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

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

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

E-37225 Chant Of The Weed Key of Db Brunswick

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

002 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 15, 1931

Don Redman – alt, voc, ldr;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

Don Redman – voc; Horace Henderson – arr (2); Don Redman – arr (1)

E-37291-A Shakin' The African Br 6211, Chronological Classics 543

E-37292-A I Heard Br 6233, Chronological Classics 543

Composer credits: E-37291 (Koehler – Arlen); E-37292 (Redman – Mills)

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

Notes:

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

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

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

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

Tunes structures:

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

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

003 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 26, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaquarre – bbs; Manzie Johnson – dms;

Don Redman – voc (2,3); Horace Henderson – arr (3)

B-11365 Goodbye Blues Br unissued not on LP/CD

B-11366-A How'm I Doin' ? (Hey, Hey) Br 6273, Chronological Classics 543

B-11367-A Try Getting A Good Night's Sleep Br 6273, Chronological Classics 543

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

004 BING CROSBY Don Redman and his Orchestra

New York,

Apr. 13, 1932

Bing Crosby – voc;

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

Horace Henderson – pno; Talcott Reeves – bjo; Bob Ysaquarre – bbs; Manzie Johnson – dms;

The Boswell Sisters - voc

BX-11701-A Lawd, You Made The Night Too Long Br 20109, DOCD 3008

BX-11701-B Lawd, You Made The Night Too Long Br 20109, DOCD 3009

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

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

All through this title an accomplished flutist is playing an extended lead part with the ensemble. I have seen Don Redman being assumed to be the flutist on this title on www.youtube.com. And Redman is known to have been a multi-instrumentalist from his early days on. In 'Jazz Panorama' he recalled: "At that time (1919 – KBR) I was playing all the instruments, especially cornet." This remark may possibly even encompass the flute. But in 1932 Redman certainly was severely occupied with managing and directing his new band, arranging and performing, and would barely have found the needed time to prepare himself for playing the lead-part on this recording on a rather unusual – for him – instrument which is not easily played just-like-that in the quality heard. He might instead have brought Albert Socarras or Wayman Carver to handle this task.

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

Notes:

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

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

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

Solos ad-lib:

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

005 HARLAN LATTIMORE AND HIS CONNIE'S INN ORCHESTRA

New York,

Jun. 17, 1932

Harlan Lattimore – voc;

Don Redman – alt, dir;

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

Claude Jones, Quentin Jackson, Bennie Morton – tbn;

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

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

Claude Jones – voc (4); Don Redman – speech (2,4); Don Redman – arr (1,4)

152217-2 Chant Of The Weed

Col 2675-D,

HEP CD 1004

152218-1 I Heard

Col 2678-D,

HEP CD 1004

152219-1 Got The South In My Soul

Col 2675-D,

HEP CD 1004

152220-2 Reefer Man

Col 2678-D,

HEP CD 1004

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

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

006 DON REDMAN AND HIS ORCHESTRA

New York,

Jun. 28, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

E-11979-3 Got The South In My Soul

Mt M-12417,

Chronological Classics 543

B-11994-A If It's True Br 6368, Chronological Classics 543
 B-11995-A It's A Great World After All Br 6344, Chronological Classics 543
 B-11996-A You Gave Me Everything But Love Br 6344, Chronological Classics 543
Composer credits: E-11979 (Wiley – Washington – Young); B-11994 (Redman – Beatty - Penrose); B-11995 (Johnson - Redman); B-11996 (Koehler – Arlen)

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

007 DON REDMAN AND HIS ORCHESTRA

New York, Jun. 30, 1932

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

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

Composer credits: B-12005 (Caesar – Youmans); B-12006 (Koehler - Parker); B-12007 (Gershwin)

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

Notes:

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

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

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

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

Solos ad-lib:

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

008 DON REDMAN AND HIS ORCHESTRA

New York, Sep.16, 1932

Don Redman – alt, dir;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Claude Jones, Fred Robinson, Bennie Morton – tbn;
 Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;
 Horace Henderson – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms;
 Harlan Lattimore – voc (1); Don Redman – voc (2,3);

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

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

‘Pagan Paradise’ uses harmonic whole-tone devices just like Redman used in his ‘Chant Of The Weed’ to be a successor to this latter title, but – as Frank Driggs lets us know – without the expected success.

Notes:

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

009 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 06, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

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

B-12444-A Underneath The Harlem Moon

Br 6401,

HEP CD 1001

B-12445-A Ain't I The Lucky One?

Br 6401,

HEP CD 1001

B-12446-A Doin' What I Please

Br 6429,

HEP CD 1001

B-12447-A Nagasaki

Br 6429,

HEP CD 1001

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

‘Underneath The Harlem Moon’ again has this very beautiful 4/4 tuba bass part with nice bass lines. The second title has one trombone leading the saxophone section in the melody chorus. Then we hear a nice clarinet obligato by Ed Inge’s clarinet, followed by very probably Southerner Shirley Clay on his muted trumpet, and last but not least 8 bars of Robert Carroll’s tenor sax.

In ‘Doin’ What I Please’ we hear Don Redman’s typical way of singing, accompanied by Benny Morton’s trombone and later Sidney de Paris’ muted trumpet. And what a wonderful rhythm section they have.

The trombone soloist of ‘Nagasaki’ decidedly is Claude Jones with his stupendous technique. Then its de Paris’ muted trumpet, nice Horace Henderson on piano with Manzie Johnson’s high-hat cymbals, ended by Redman singing the crazy words of this famous song of the early 1930s. What a band!

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

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

010 DON REDMAN AND HIS ORCHESTRA

New York,

Dec. 29, 1932

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

Bill Robinson – voc, tap-dance (1); Cab Calloway, The Mills Brothers – voc (2)

B-12810-A Doin' The New Low-Down

Br 6520,

HEP CD 1001

B-12810-B	Doin' The New Low-Down	Br 6520,	HEP CD 1004
B-12811-A	Doin' The New Low-Down	Br 6517,	HEP CD 1001
B-12811-B	Doin' The New Low-Down	Br 6517,	HEP CD 1004

Composer credits: B-12810/11 (Fields - McHugh)

Great Cab Calloway – the often disregarded – and the beautiful Mills Brothers doing their “instrumental” jazz – also disregarded by Rust in not being jazz, and this all together with the inimitable Bojangles Robinson. It must have been a real thrill to attend this recording session.

Notes:

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

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

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

011 DON REDMAN AND HIS ORCHESTRA

New York,

Feb. 02, 1933

Don Redman – alt, dir;

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

Claude Jones, Fred Robinson, Bennie Morton – tbn;

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

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

Harry Mills, Donald Mills – voc (2); Harlan Lattimore – voc (4,5); Don Redman – voc (1,3)

B-13006-A How Ya Feelin' ?

Br 6523,

Chronological Classics 543

B-13007-A Shuffle Your Feet / Bandana Babies

Br 6520,

Chronological Classics 543

B-13008-A Mommy, I Don't Want To Go To Bed

Br 6523,

Chronological Classics 553

B-13009-A How Can I Hi-De-Hi (When I Feel So Low-De-Low)

Br 01989,

Chronological Classics 553

B-13010-A Shuffle Your Feet / Bandana Babies

Col uniss 78,

Chronological Classics 553

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

This is wonderful big band work with the emphasis on singers: Don Redman singing pseudo nursery rhymes, two of the Mills Brothers singing songs from ‘Blackbirds of 1928’ on one side, and the same songs with the same arrangement sung by the band’s vocalist Harlan Lattimore on another side, which – understandably – was rejected by the recording officials, but later unearthed and issued on CD.

I – KBR – am especially fond of the greatly swinging rhythm section, especially when Ysaguirre uses the tuba in a four-to-the-bar rhythm. There is not much instrumental soloistic. Look at my “Solos ad-lib” list below. Shirley Clay’s trumpet style of the 1930s unfortunately is not my special subject, and it may thus be possible that I have mis-interpreted some of the recorded fill-ins as by de Paris, whereas they might have been authored by Clay. (In that case: please, pardon my error!)

Notes:

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

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

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

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

Solos ad-lib:

B-13006-A: SdP o-tpt 16; BM o-tbn 16, EI clt 4, RC ten 2

B-13007-A: EI clt 2 obbl, SdP o-tpt obbl 2+2, RC ten 3, EI clt 3, SdP o-tpt 7

B-13008-A: DR alt 2, DR alt 4

B-13008-A: DR alt 4, DR alt 1+3

B-13008-A: EI clt 2, DR alt 2, SdP o-tpt 2+2, RC ten 3, EI clt 3, SdP o-tpt 6

012 DON REDMAN AND HIS ORCHESTRA

New York,

Apr. 26, 1933

Don Redman – alt, clt, dir;

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

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

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

It is most interesting to hear how Redman handles a tune that may be seen as one of the most Dukish of them all, 'Sophisticated Lady'. And he has the tuba play the bass part! Wonderful!

Notes:

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

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

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

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

Solos ad-lib:

B-13284-A: DR alt 6

B-13285-A: BM o-tbn 15

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

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

013 **DON REDMAN AND HIS ORCHESTRA**

New York,

Aug. 02, 1933

Don Redman – alt, dir;

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

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, xyl;
 Harlan Lattimore – voc (1); Don Redman – voc (2)

B-13694-A Lazy Bones Br 6622, Chronological Classics 553

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

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

Don Redman must have been the last bandleader to eliminate the brass tuba from the rhythm section to keep the string bass only. But I can easily understand his reason not to do so. The foundation of the big band with a good swinging tuba is fantastic, even more so if the tuba player is able to keep a four-four beat at a fast pace. And Bob Ysaguirre knows how to do it. I love that rhythm.

Notes:

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

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

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

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

Solos ad-lib:

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

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

014 **DON REDMAN AND HIS ORCHESTRA**

New York,

© Sep. 01, 1933

Don Redman – alt, voc, ldr;

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

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

Don Redman – voc; Mae Questel – voc

Chant Of The Weed

How'm I Doin'?

I Heard

Chant Of The Weed

www.youtube.com

www.youtube.com

www.youtube.com

www.youtube.com

film soundtrack ,Betty Boop' in ,I Heard'

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

Notes:

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

Solos ad-lib:

COTW: no solos

HIDHH: no solos

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

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

COTW (4 bars): no solos

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

015 **DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 19, 1933

Don Redman – alt, dir;

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

Gene Simon, Fred Robinson, Bennie Morton – tbn;

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

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

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

B-14179-A I Found A New Way To Go To Town Br 6684, Chronological Classics 553

B-14180-A You Told Me But Half The Story Br 6935, Chronological Classics 553

B-14181-A Lonely Cabin Br 6935, Chronological Classics 553

B-14182-A She's Not Bad Br A-500331, Chronological Classics 553

Composer credits: B-14179 (DuBois – Ellison - Brooks); B-14180 (Seiderman – Kreiger – Redman); B-14181 (Redman - Kreiger); B-14182 (Redman)

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

Notes:

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

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

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

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

Solos ad-lib:

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

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

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

B-14182-A: SdP o-tpt 4, EI alt 4 + 4, RC ten 2+3, EI alt 4, RC ten 8, BM m-tbn

016 **DON REDMAN AND HIS ORCHESTRA**

New York,

Oct. 20, 1933

Don Redman – alt, dir;

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

Gene Simon, Fred Robinson, Bennie Morton – tbn;

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

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

Don Redman – voc (1); Don Kirkpatrick - arr

B-14192-A No-One Loves Me Like That Dallas Man Br 6684, Chronological Classics 553

Composer credits: B-14192 (DuBois – Ellison - Brooks)

This is a nice swinger tune in AABA form, based on a simple riff, and arranged by pianist Kirkpatrick using even more effective riffs. Typical Don Redman style.

Notes:

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

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

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

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

Solos ad-lib:

B-14192-A: *DK pno obl under voc 32; SdP o-tpt 15, BM m-tbn 8, RC ten 8*

017 **DON REDMAN AND HIS ORCHESTRA**

New York,

Nov. 14, 1933

Don Redman – alt, dir;

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

Gene Simon, Fred Robinson, Bennie Morton – tbn;

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

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

Chick Bullock – voc

14298-1 Our Big Love Scene

Mt M-12840, Chronological Classics 553

14299-1 After Sundown

Mt M-12840, Chronological Classics 553

14315-1 Puddin' Head Jones

Mt M-12848, Chronological Classics 553

14316-1 My Old Man

Mt M-12848, Chronological Classics 553

14317-1 Tired Of It All

Mt M-12867, Chronological Classics 553

14318-2 Keep On Doin' What You're Doin'

Mt M-12867, Chronological Classics 553

Composer credits: B-14298 (Freed - Brown); B-14299 (Freed - Brown); B-14315 (---); B-14316 (---); B-14317 (---); B-14318 (---)

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

B-14299-1: BM m-tbn 6

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

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

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

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

018 **DON REDMAN AND HIS ORCHESTRA**

New York,

Dec. 22, 1933

Don Redman – alt, sop, dir;

CBS aircheck from ,Casino de Paris' NYC

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

Gene Simon, Fred Robinson, Bennie Morton – tbn;

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

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

Redman Rhythm

IAJRC LP-14 (LP)

Chant Of The Weed

IAJRC LP-14 (LP)

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

Notes:

- Not listed anywhere, except for LP cover!

Solos ad-lib:

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

COTW: no solos

019 **DON REDMAN AND HIS ORCHESTRA**

New York,

Jan. 05, 1934

Don Redman – alt, dir;

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

Gene Simon, Fred Robinson, Bennie Morton – tbn;
 Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, bar, clt; *Robert Carroll* – ten;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Harlan Lattimore – voc
 B-14536-A I Wanna Be Loved Br 6745, Chronological Classics 553
Composer credits: B-14536 (Rose – Heyman - Green)

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

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

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

Notes:

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

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

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

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

Solos ad-lib:

B-14536-A: HRA o-tpt 8

020 DON REDMAN AND HIS ORCHESTRA

New York, Jan. 09, 1934

Don Redman – alt, dir;
 Sidney de Paris, Shirley Clay, Henry Red Allen – tpt;
 Gene Simon, Fred Robinson, Bennie Morton – tbn;
 Rupert Cole, *Edward Inge* – alt, clt; Jerry Blake – alt, bar, clt; *Robert Carroll* – ten;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;
 Don Redman – voc

B-14559-A Got The Jitters Br 6745, Chronological Classics 553

Composer credits: B-14559 (Rose – Webster - Leeb)

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

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

Notes:

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

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

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

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

Solos ad-lib:

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

021 DON REDMAN AND HIS ORCHESTRA

New York, © Dec. 30, 1934

Don Redman – alt, voc, ldr;
 Langston Curl, Shirley Clay, Sidney de Paris – tpt;
 Gene Simon, Bennie Morton, Quentin Jackson – tbn;
 Rupert Cole, *Edward Inge* – alt, clt; *Robert Carroll* – ten, clt;
 Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, xyl;
 Don Redman – voc (1,4); Harlan Lattimore – voc (2); Red And Struggle – voc (3), comic dance

Yeah Man	Harlequin HQ 2038 (LP)
Ill Wind	Harlequin HQ 2038 (LP)
Nagasaki	Harlequin HQ 2038 (LP)
Why Should I Be Tall?	Harlequin HQ 2038 (LP)

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

Notes:

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

Solos ad-lib:

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

IW: EI clt obl 6 + 12, DK pno 4

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

WSIBT?: no solos

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

022 **BOB HOWARD AND HIS ORCHESTRA**

New York,

Apr. 03, 1936

Sidney de Paris – tpt; Bennie Morton – tbn;

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

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzy Johnson – dms

60979 No Use You Knockin´

Dec unissued

not on LP/CD

60980-A Public Weakness No. 1

Dec 862,

Chronological Classics 1121

60981-A Let's Not Fall In Love

Dec 839,

Chronological Classics 1121

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

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

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

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol 5*: unknown (tpt); Benny Morton (tbn); Dick Stabile (alt); unknown (ten); (clt); (p); (bs); (d)

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

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

023 **DON REDMAN SMALL BAND (CAHN-CHAPLIN ORCHESTRA)**

New York,

Apr. 03, 1936

Sidney de Paris – tpt; Bennie Morton – tbn;

Edward Inge – clt; Don Redman – alt; Robert Carroll – ten;

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzy Johnson – dms

60982-A Christopher Columbus (A Rhythm Cocktail)

Ch 40113,

Chronological Classics 553

See my comments to the Bob Howard sides of this same session above. The personnel – with the exception of Don Redman – are the same as before. Only, that Dick Stabile should have made room for Don Redman, whose 'Small Band' this is!

Notes:

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

- Rust*2: instrumentation and personnel unknown, but presumably a contingent from the next personnel below.

- Rust*3: The files describe the following as 'DON REDMAN SMALL BAND', which may mean that it is a group from the personnel for the next session.

- Rust*4,*6: The files describe the following as 'DON REDMAN SMALL BAND', but it was issued as CAHN-CHAPLIN ORCHESTRA. The probable personnel is 1 or 2 t/ tb/ 1 or 2 s/ p/ g/ sb/ d from the next session.

024 **DON REDMAN AND HIS ORCHESTRA**

New York,

May 07, 1936

Don Redman – alt, sop, dir;

Reunald Jones, Shirley Clay, Sidney de Paris – tpt;

Gene Simon, Bennie Morton – tbn;

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

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

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

19202-1 A Little Bit Later On

ARC 6-08-02,

Chronological Classics 553

19203-1 Lazy Weather

ARC 6-07-09,

Chronological Classics 553

19204-1 Moonrise On The Lowlands

ARC 6-07-09,

Chronological Classics 574

19205-1 I Gotcha

ARC 6-08-02,

Chronological Classics 574

Composer credits: B-19202 (Neisburg - Nevinson); B-19203 (Kahal - Lenant); B-19204 (Neiburg - Levinson); B-19205 (Redman - Stein)

We hear a new lead trumpet player here, Reunald Jones, a young man of 26 years, who adds a bit of fire and drive to the trumpet section, and to the whole band as well. Reunald Jones was a cousin of Roy Eldridge, and he shows it. And we have a baritone-based saxophone section for the first time. The band sounds very different than before, and it would be interesting to know the arranger. Is this Don Redman again, or somebody else? I believe Don Redman playing the soprano sax at the end of 'Moonrise On The Lowlands'. There is much less soloistic than before, and we seem to be on the way from big band jazz to big band music.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Renald Jones, Shirley Clay, Sidney de Paris (tp); Gene Simon, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Manzie Johnson (dm)

- Rust*2: Reunald Jones, Shirley Clay, Sidney de Paris (tpt); Gene Simon, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Talcott Reeves (gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms); Harlan Lattimore (vcl)

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

- Rust*4,*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

19202-1: BM o-tbn 8
19203-1: ?RJ m-tpt 1+8,
19204-1: DR sop 8
19205-1: no ad-lib solos

025 FATS WALLER AND HIS RHYTHM

New York, Jun. 04, 1936
"The Fleischmann's Yeast Hour"

Thomas Fats Waller – pno, voc;

probably:

3 tpts drawn from: Mickey Bloom, Henry Cincione, Jimmy Hanson, Don Moore – tpt;

Charlie Butterfield, Hal Matthews – tbn;

Sam Diehl, Bob Bowman, Bud Webber - alt, clt; Joe Miller – ten, tin-whistle?;

1 -3 vlns drawn from Phil Buatta, Sal Terini, Zelly Smirnozz – vln;

Elliot Daniel or Cliff Burwell - pno; Frank Staffa – gtr; Harry Patent – sbs; Frank Friselle – dms

I've Got My Fingers Crossed

Honeysuckle Rose

Christopher Columbus

Radiola CD2MR-112113

Radiola CD2MR-112113

Collectors Classics CC 10 (LP)

Note: (2) pno-solo only

These recordings are an excerpt from the broadcast 'The Fleischmann's Yeast Hour' (Rudy Vallee Show) of June 04, 1936. This broadcast is entirely maintained at the Library of Congress on 16" transcription acetate and runs 61:18 minutes (over time). Rudy Vallee is the host, and he also supplies the music for the show with his own orchestra 'Rudy Vallee's Connecticut Yankees'. The Fats Waller segment of the show only comprises ca. 5 minutes of music - including Mr. Vallee's announcement. (All data from Stephen Taylor, Fats Waller on the Air, The Radio Broadcasts and Discography – thanks, Mr. Taylor!)

- The whole performance starts with a long verbal introduction by Rudy Vallee, which is followed by a short 8-bar A-part of 'Honeysuckle Rose' played by a big band of un-determinable size and instrumentation.

- Fats then takes over with his "verbal" introduction into 'I've Got My Fingers Crossed', which consists of one vocal chorus with own piano accompaniment, followed by a half-chorus piano solo and the succeeding half-chorus vocal/piano with band accompaniment.

- Fats with a four-bar piano introduction into 'Honeysuckle Rose' and one whole chorus of piano solo, encompassing 8 bars of his own vocal.

- The Waller segment is concluded by a rendition of 'Christopher Columbus' with a 4-bar band introduction, a 16-bar verse sung and played by Waller, followed by a vocal chorus with band accompaniment. Then again the 16-bar verse by Fats, and an instrumental solo chorus, consisting of 16 bars clarinet solo, 8 bars solo of a tin-flute, and 8 bars of violin. This succeeded by one whole solo chorus on piano by Fats, and one whole chorus of hot solo trumpet with a chordal accompaniment by the saxophones in the middle B-part. The title is finished by Waller's 8 bars vocal cum piano and the band's final chord.

There is no documented personnel for this session and we have to listen carefully to find some detectable individual characteristics to find out who is playing.

- The clarinet solo in 'Christopher Columbus' with its harsh tonal quality and its sparse rhythmic concept reminds me of Rudy Powell who was part of Waller's recording band in the second half of 1935. But with the advent of Gene Sedic in Waller's circle Powell seems to have been out of choice (he recorded with Emmett Matthews and Teddy Wilson in 1936).

- I am unable to attach the virtuoso tin-whistle solo of eight bars to anybody, but I assume that this is the reason for encompassing Don Redman earlier as part of the assumed saxophone section. Redman had some experience in playing toy instruments on recordings as may be heard on early Fletcher Henderson sides. But would Redman have lent himself in playing just short 8 bars of tin-whistle solo when being a celebrated big band leader and recording star on his own? And this in a radio-show?

- We then have an eight-bar violin solo of medium proficiency, and the presence of any well-known violinist at this show is not documented anywhere. So, he might have been one of the band musicians.

- The trumpet solo after Waller's solo chorus then is of good but not premium quality and shows some qualities of Sidney de Paris' style as shown above, but might be by anybody owning some good jazz trumpet experience and good "chops" as requested from big band trumpeters in the big business generally at the time.

Suggesting the factual personnel of the band I would think it much wiser to look at the 'Rudy Vallee's Connecticut Yankees' personnel of – certainly – professional and legitimate big band musicians at hand and in the studio, and not at an assumed personnel of any Waller big band, the more so when Waller was co-working with 'Turner's Arcadians' starring Emmett Matthews at the Apollo Theater for a week beginning on the next day, June 05, 1936. After B. Rust, ADBD Vol. 2, Rudy Vallee had a big band at his disposal enclosing 3 trumpets, 2 trombones, 4 reeds, 3 violins (!), and a 4-piece rhythm section all through the 1930s.

But still, stylistically Sidney de Paris and Rudy Powell might be faint possibilities for the identities of the soloists. But, who would have paid them union-scale, at least – and for what reason? And for some few seconds of performing, only.

ADDITION 01-11-2022: Javier Soria Laso of Madrid, Spain, provided me with the above listed personnel of Rudy Vallee's Connecticut Yankees from Rust, American Dance Bands on Record & Film 1915 – 1942, which might be a much more probable personnel than the hitherto named Fats Waller Big Band personnel as below. "This personnel was used on Vallee's recording sessions from January 6, 1936 for Victor to April 2, 1937 for the ARC group." (J. S. Laso) Thanks a lot, Javier!!!

Notes:

- Rust*2: not listed

- Rust*3,*4,*6: probably: Herman Autrey -Sidney de Paris -t; Benny Morton -tb; Edward Inge -cl; Rudy Powell -cl -as; Don Redman -cl -as -bar; Gene Sedic -Bob Carroll -cl -ts; Fats Waller -p -cel -v; Hank Duncan -p; Albert Casey -g; Charles Turner -sb; Arnold Boling -d -L. Wright, "Fats" in Fact: unknown personnel, possibly drawn from Waller's big band and certainly including Gene Sedic, cl., ts; Fats Waller, p, v, p solo (2)

- Steven Taylor, Fats Waller on the Air, The Radio Broadcasts & Discography: FIF (Fats in Fact – KBR) says unknown personnel, possibly drawn from Waller's big band and certainly including Gene Sedic, cl., ts; Fats Waller, p, v, p solo (2)

026 WILLIE SMITH (THE LION) AND HIS CUBS

New York,

Apr. 13, 1937

Dave Nelson – tpt;

Buster Bailey – clt; Robert Carroll – ten;

Willie 'The Lion' Smith – pno, ldr; Jimmy McLin – gtr; Ellsworth Reynolds – sbs; Eric Henry – dms

61934-B The Swampland Is Calling Me Dec 1291, Chronological Classics 662

61935-A More Than That Dec 1308, Chronological Classics 662

61936-A I'm All Out Of Breath Dec 1308, Chronological Classics 662

61937-A I Can See You All Over The Place Dec 1291, Chronological Classics 662

Composer credits: 61934 (Williams – Smith - West); 61935 (Williams - Barnett); 61936 (Smith – Mills - Bishop); 61937 (Williams – Waller)

Other than on his earlier recordings under his own name, Willie 'The Lion' now leaves Clarence Williams' model of recording bands and employs a "swing" band with a regular rhythm section of guitar, string bass, and drums. Only, that he recruits men from second-rank Harlem bands, although his reputation at this certain would have enabled him to hire better musicians. Dave Nelson – who was said to be King Oliver's nephew - certainly was not on Smith's musical level, nor were the musicians of the rhythm section. But it's nice to hear the drummer Henry using woodblocks behind Smith's piano solos, a device that was completely out of fashion in 1937. Only Buster Bailey with his "technical" clarinet and the very little known but hot and urgent blowing tenor sax man of the Don Redman band, Robert Carroll, have Smith's musical level.

'The Lion' uses nice tunes for his recordings. 'The Swampland Is Calling Me' has a soft theme of AA' structure, and shows Robert Carroll in fine form on his tenor sax. The last half-chorus of the tune is played in free ensemble.

The AABA structured 'More Than That' has very fine 'The Lion' in solo, and a swinging Buster Bailey. Dave Nelson shows his weakness of rhythm and "chops", as in all other titles of this session. But Carroll is great again, as is Smith.

'I'm All Out Of Breath' has a very un-common chorus of 32 bars divided in a 12-8-12 bars structure, while the last number has an 18-bars chorus of 8-4-4-2 structure. Maybe, these strange chorus forms were 'The Lion's' 'hobby'? Oh, Mr. Eric Henry drags excessively in the last tune.

Notes:

- Ch. Delaunay, New Hot Discography: Dave Nelson (tp); Buster Bailey (cl); Robert Carroll (ts); Willie Smith (p); Jimmy McLin (g); Ellsworth Reynolds (b); Eric Henry (dm)

- Willie 'The Lion' Smith/ George Hoefer, Music On My Mind: Dave Nelson, trumpet; Buster Bailey, clarinet; Robert Carroll, tenor saxophone; Smith, piano; Jimmy McLin, guitar; Ellsworth Reynolds, bass; Eric Henry, drums

- Rust*2,*3,*4,*6: Dave Nelson (tp); Buster Bailey (clt); Robert Carroll (ten); Willie 'The Lion' Smith (pno); Jimmy McLin (gtr); Ellsworth Reynolds (sbs); Eric Henry (dms)

Solos ad-lib:

61934: WTLS pno 4; BB clt 16; DN o-tpt 16; WTLS pno 32; RC ten 32; free ens 16

61935: WRLS pno 4; free ens 32; WTLS pno 32; BB clt 32; DN o-tpt 32; RC ten 16; WTLS pno 8; free ens 8

61936: WTLS pno 4; free ens 32; WTLS pno 32; BB clt 32; free ens 32

61937: WTLS pno 18 + 18; BB clt + WTLS pno obl 18; RC ten 1+18; free ens

027 TEDDY HILL AND HIS NBC ORCHESTRA

New York,

May 17, 1937

Teddy Hill – ldr, ten, dir;

Bill Dillard, Shad Collins, Dizzy Gillespie – tpt; Dicky Wells – tbn;

Russell Procope, Howard Johnson – alt, clt; Robert Carroll – ten;

Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;

Bill Dillard – voc (1,2,3,4);

Chappie Willett – arr (6)

010206-1 San Anton' BB B-6988, Chronological Classics 645

010207-1 I'm Happy, Darling, Dancing With You BB B-6989, Chronological Classics 645

010208-1 Yours And Mine BB B-7013, Chronological Classics 645

010209-1 I'm Feeling Like A Million BB B-7013, Chronological Classics 645

010210-1 King Porter Stomp BB B-6988, Chronological Classics 645

010211-1 Blue Rhythm Fantasy BB B-6989, Chronological Classics 645

Composer credits: 010206 (A. Razaf – P. Denniker); 010207 (J. Young – F.E. Ahlert); 010208 (A. Freed – F.A. Brown); 010209 (A. Freed – F.A. Brown); 010210 (F. Morton); 010211 (T. Hill – Chappie Willett)

Let's not forget that the bands in Harlem had to deliver music for dancing. Not necessarily music with much hot soloistic. (By the way: the Fletcher Henderson band was famed for their beautiful waltzes they played at their performances!) And that's just what the Hill band had recorded with their first four titles, plain swinging music for dancing. The hot jazz was added in the last two tunes.

'King Porter Stomp', Jelly Roll Morton's composition of twenty years ago, still proves its attractivity for swing/dance bands with this Teddy Hill version in an own arrangement. It is distinctively different from thirty other versions of this title listed in Rust*6. Although recorded in 1937 already, this very version seems to be the most musically modern one before 1942, the riffs being different, and above all, there is young Dizzy Gillespie with his most fiery style of playing and the use of his newly developed harmonic devices. Equally inspiring is 'Blue

Rhythm Fantasy' with its arrangement by Chappie Willett, recorded by the Hill band one year ago for Decca. Great solos by Dicky Wells in his most individual style, Russell Procope fluid and big-toned clarinet, Robert Carroll's agile tenor sax, and Dizzy Gillespie's phenomenal trumpet.

This really is fantastic swing jazz music of the highest order.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Dillard, Dizzy Gillespie, "Shad" Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Robert Carroll (s); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (dm); Beatrice Douglas (vo)*
- *Carey, McCarthy, Jazz Directory, Vol. 4: Bill Dillard, Dizzy Gillespie, Lester "Shad" Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Robert Carroll (ten); Sam Allen (p); John Smith (g); Richard Fulbright (bs); Bill Beason (d); Beatrice Douglas (vcl)*

- *Rust*2: Bill Dillard, Dizzy Gillespie, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Robert Carroll (ts); Sam Allen (pno); John Smith (gtr); Richard Fullbright (sbs); Bill Beason (dms); Bill Dillard (vcl)*

- *Rust*3: Bill Dillard - Dizzy Gillespie - Shad Collins -t; Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Robert Carroll -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -members of the Orchestra -v*

- *Rust*4,*6: Teddy Hill -ts -ldr; Bill Dillard -t -v; Shad Collins -Dizzy Gillespie -t; Dicky Wells -tb; Russell Procope -cl -as; Howard Johnson -as; Robert Carroll -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -v*

Solos ad-lib:

010206-1: BD voc 16 + 16; SA pno 2+8; DW o-tbn 4; RC ten 6; BD voc 8

010207-1: SC o-tpt 1+7; BD voc 32; HJ alt 4

010208-1: RC ten 4; BD voc 32; RC ten 2 + 2; SC o-tpt 16 + 6; BB dms 2; SA pno 4

010209-1: BD voc 32; DW m-tbn 2+16; RC ten 2+10+2

010210-1: DG o-tpt 2+16; HJ alt 16; DW o-tbn 16; RC ten 16; DG o-tpt 16

010211-1: DW o-tbn 1 + 1 + 10; RP clt 2 + 2 + 16; DG o-tpt 1+14; RC ten 2+14 + 14

028 **LIL ARMSTRONG AND HER SWING BAND**

New York,

Jul. 23, 1937

Lil Armstrong – voc, ldr;

Joe Thomas – tpt;

Buster Bailey – clt; Robert Carroll – ten;

James Sherman – pno; Arnold Adams – gtr; Wellman Braud – sbs; George Foster – dms

61945-A Born To Swing

Dec 1299,

Chronological Classics 564

61946-A (I'm On A) Sit-Down Strike For Rhythm

Dec 1272,

Chronological Classics 564

61947-A Bluer Than Blue

Dec 1299,

Chronological Classics 564

61948-A I'm Knockin' At The Cabin Door

Dec 1272,

Chronological Classics 564

Composer credits: 61945 (Armstrong - Avon); 61946 (Armstrong - Avon); 61947 (Armstrong - Avon); 61948 (Armstrong - Avon)

This is Lil Armstrong's second recording session with her own 'Swing Band' – or alternately her 'Orchestra' or even her 'Swing Orchestra'. Just as you like it.

Lil Armstrong – former wife of Louis – was very active all her life in music. In 1936 she was offered a recording contract with the Decca company, and they recorded her in six sessions with own recording bands until 1940.

Lil was mainly active as singer at these sessions. Her voice is not voluminous as it should perhaps be, but she sings with real swing and hot intonation. But the most impressive performer on these sides is the very beautiful-jazzy trumpeter Joe Thomas in his Louis (!) Armstrong oriented hot, yet modest blowing style. For me – KBR - second in importance is Robert Carroll's gutsy and hot tenor saxophone, while Buster Bailey with all his great instrumental technique remains un-impressive in a jazz way, yet beautiful in his own kind of playing. James Sherman is a sudden surprise, as he plays a hard-driving and streamlined swing piano with far too few recordings, although he was an important part of 'Stuff' Smith's Onyx Club Orchestra at this time. Arnold Adams is a little known but dependable and inventive soloist if required (see my list on this player elsewhere at this web-site). Together with veteran Wellman Braud and young George Foster they make a smoothly swinging rhythm section.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Joe Thomas (tp); Buster Bailey (cl); Robert Carroll (ts); James Sherman (p); Arnold Adams (g); Wellman Braud (b); George Foster (dm); Lil Armstrong (v)*

- *Rust*2,*3,*4,*6: Joe Thomas (tpt); Buster Bailey (clt); Robert Carroll (ten); James Sherman (pno); Arnold Adams (gtr); Wellman Braud (sbs); George Foster (dms); Lil Armstrong (vcl)*

Solos ad-lib:

61945: JS pno 4; LA voc 16; LA voc + BB clt obl 8; LA voc 8; RC ten 1+16; AA gtr 8; RC ten 8; LA voc 16; LA voc + BB clt obl 8; LA voc 8; JT o-tpt 1+16; BB clt 8; free ens 8

61946: LA voc + BB clt obl 4; LA voc 4 + JT o-tpt 1 + RC ten 1; LA voc 32; JT o-tpt 1+16; BB clt 8; JT o-tpt 8; RC ten 16; WB sbs 8; RC ten 8; LA voc 16; JS pno 8; LA voc + ens obl 8

61947: JT o-tpt 4; LA voc + BB clt obl 32; JT o-tpt 1+16; RC ten 1+8; JT o-tpt 4; LA voc 4

61948: LA voc + BB clt obl 16; LA voc + JT m-tpt obl 8; LA voc + BB clt obl 8; JS pno 16; JT o-tpt 1+8; JS pno 1+8; LA voc + ens 16+2

029 **OLLIE SHEPARD** his Kentucky Boys

New York,

May 17, 1938

Ollie Shepard – voc, ldr;

(Frankie Newton) – tpt;

unknown – clt; (Robert Carroll) – ten;

Ollie Shepard – pno; (Teddy Bunn) – gtr; unknown – sbs; unknown - dms

63793-A This Place Is Leaping

Dec 7493,

Document DOCD-5434

63794-A Solid Jack

Dec 7493,

Document DOCD-5434

63795-A Little Pigmeat

Dec 7508,

Document DOCD-5434

63796-A Frankenstein Blues

Dec 7508,

Document DOCD-5434

These are very beautiful blues/jazz recordings by Ollie Sheppard. And as Toy Russell writes in the Document booklet: "The four-tune May 1938 date provided Shepard with the largest group he recorded with in this period, comprising trumpet, clarinet, tenor sax, piano, guitar, bass, and drums. At least some of these sidemen were very likely drawn from a "name" orchestra. Decca was at the time frequently using such players as Charlie Shavers and Buster Bailey, who were, or had been, working with John Kirby's band. "This Place Is Leaping" and

“Solid Jack” have the bonhomie and swing of contemporary sides by Fats Waller, Bob Howard, the Harlem Hamfats or Tampa Red’s Chicago Five. The succeeding blues push the horns somewhat further back, perhaps so as not to intrude upon lines like “I am a good Doctor Jekyll, but you’re rising up my Mister Hyde” in “Frankenstein Blues”.”

Of the musicians I note that the fine trumpet player has a tone much like Frankie Newton’s – a bit thin and silky – but he lacks some of Newton’s most intuitive laid-back and hesitating phrasing. Instead, he plays much to the fore and refreshingly aggressive. (Jan Evensmo and Bob Weir do not list this session in their ‘Frankie Newton’ discographies!)

The clarinetist is restricted to quarter-notes most of the time, and he has some difficulties of tone and embouchure, so that I suppose him to be an amateur or unpractised musician, at least. The tenorist may well be Robert Carroll of tone and style, and he plays convincingly. The pianist seems to be Mr. Shepard himself, judging from the relation of singing and playing, and is purely blues piano. From Teddy Bunn who is named in later discographies I would have expected much livelier accompaniment and solo work, which makes me doubt his presence. A bass may well be present on these sides (he is dropped in Rust*6 only) and I believe to hear him, and there is a sufficiently swinging drummer on the snares.

Notes:

- BGR*2: unknown tpt; unknown clt; unknown ten; unknown pno; unknown gtr; unknown sbs
- BGR*3: unknown, tp; unknown, cl; unknown, ts; unknown, p; unknown, g; unknown, sb; unknown, d
- BGR*4: unknown, t; unknown, cl; unknown, ts; unknown, p; prob Teddy Bunn, g; unknown, sb; unknown, d
- Rust*3,*4: unknown t; unknown cl; unknown ts; unknown p; unknown g; unknown sb; unknown d
- Rust*6: Frankie Newton, t; unknown, cl; Robert Carroll, ts; unknown, p; Teddy Bunn, g; unknown, d

Solos ad-lib:

- 63793: free ens 4 – 32; OS voc 32; ?clt 16; ?RC ten 8; free ens 8+4
- 63794: free ens 8; OS voc 32; ?clt 16; ?tpt 8; ?clt 1+8; ?TB gtr 16; ?OS pno 16; OS voc 16; free ens 4
- 63795: ?OS pno 4; OS voc + ?FN o-tpt + ?RC ten 12 – 12 – 12; ?clt 1+12; OS voc + ?FN o-tpt + ?RC ten 12 + 12
- 63796: ?FN o-tpt 4; OS voc + ?FN o-tpt 12; OS voc + ?clt 12; ?RC ten 12; OS voc + ?FN m-tpt 12; OS voc + ?RC ten + ?clt 12; OS voc + ens 12

030 **DON REDMAN AND HIS ORCHESTRA**

New York,

Jan. 17, 1940

Don Redman – alt, voc, arr, dir;

Tom Stevenson, Otis Johnson, Al Killian – tpt;

Claude Jones, Gene Simon – tbn;

Scoville Brown, Tapley Lewis – alt, clt; Robert Carroll – ten; Edward Inge – alt, clt, bar

Nicholas Rodriguez – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms;

Bootsie Garrison – voc (2); Don Redman – voc (1)

045946-1 or -2 You Ain’t Nowhere

BB B-10615, Chronological Classics 649

045947-1 About Rip Van Winkle

BB B-10615, Chronological Classics 649

045948-1 Shim-Me-Sha-Wobble

BB B-10765, Chronological Classics 649

045949-1 Chant Of The Weed

BB B-10765, Chronological Classics 649

045949-2 Chant Of The Weed

Vic uniss 78, RCA B&W NL 89161 (LP)

The jazz content of the first two titles is minimal, but ‘Shim-Me-Sha-Wobble’, an early Spencer Williams piano composition from the ragtime era, sounds very modern, swinging and romping. The last title, ‘Chant Of The Weed’, Don Redman’s theme song for his whole band career, is recreated with the master soloing throughout (see session 001).

ADDENDUM 15-09-2024: Remco Plas of Haarlem, the Netherlands, (what a fitting city for him to live in) pointed me to the fact that this session 030 is part of the Chronological (sic) Classics CD 649! Sorry, my fault! And thanks to Remco! This is what I had written before: “Obviously, there was no room left on the three Chronological (sic) Classics CDs dedicated to Don Redman. But when the Chronological Classics people compiled three CDs of “Complementary Tracks” (as Chronological Classics 24 – CD1, CD2, bonus CD) with titles forgotten or left-over from the c. 965 CDs they have issued, they included seven Don Redman titles from 1943 and 1946 (sessions 032 and 033 below), but not these very titles of 1940 above. They simply did not want to or forgot. This is the reason not to be able to give a valid CD number.”

A big apology to the Chronological Classics people and an immense eulogy for their colossal work from the author of these sides!! The missing CD 649 notes you find above at their correct place.

Notes:

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

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

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

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

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

Solos ad-lib:

045946: DR alt 8 + 2 + 3 + 3 + 3; DR alt 8; AK o-tpt 8

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

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

045949: DR alt 12; DR alt 16

Discernible differences of takes:

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

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

031 FATS WALLER, HIS RHYTHM AND HIS ORCHESTRA

Hollywood,

Jul. 01, 1941

Fats Waller – pno, voc, ldr;

John Hamilton, Bob Williams, Herman Autrey – tpt;

George Wilson, Ray Hogan – tbn;

Dave McRae, Jimmy Powell – alt, clt; Robert Carroll – ten; Gene Sedic – ten, clt;

Albert Casey – gtr; Cedric Wallace – sbs; Slick Jones – dms

061334-1 Chant Of The Groove

BB B-11262, Chronological Classics 1068

061335-1 Come And Get It

BB B-11262, Chronological Classics 1068

061336-1 Rump Steak Serenade

BB B-11296, Chronological Classics 1068

061337-1 Getting' Much Lately?

BB B-11296, Chronological Classics 1068

Composer credits: 061334 (Robert Hicks); 061335 (Thomas 'Fats' Waller – Ed Kirkeby); 061336 ('Fats' Waller – Ed Kirkeby); 061337 T. Waller – E. Kirkeby)

This is Fats Waller's big band on tour in California. It seems that Mr. Kirkeby, Waller's manager, thought it to be necessary to accompany 'Fats' by a big band, there. The 'Rhythm' combo might not have been "enough" for a star musician over there on the West Coast. The performance of the band is centred on Fats Waller, his piano and his vocal, and there is little room left for other players, except those of the 'Rhythm' formation, in other words: Fats' year-long colleagues and friends. Thus, we do not hear Robert Carroll – buried under the band's sound. All short tenor sax solos obviously are Gene Sedic's. Johns Hamilton seems to be the trumpet soloist in the first title, while Autrey takes over in the last title with his more traditional concept of trumpet playing.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Personnel uncertain (3t, 2tb, 4s, 4rhythm)*

- Rust*2, *3, *4, *6: John Hamilton, Herman Autrey, Bob Williams (tpt); Ray Hogan, George Wilson (tbn); Jimmy Powell, Dave McRae (alt); Gene Sedic, Bob Carroll (ten); Fats Waller (pno, vcl); Albert Casey (gtr); Cedric Wallace (sbs) Slick Jones (dms)

Solos ad-lib:

061334: FW pno 16 + 8; JH o-tpt 16; ?JP alt 8; o-tpt 8; GS ten 32; FW pno 16; AC gtr 8

061335: FW voc 32; FW pno 4 + 4+8 + 4; GS ten 16; AC gtr 16; FW voc 8; SJ dms 6

061336: FW pno 4 + 16 + 8; FW voc + AC gtr obl 32; FW pno 8; GS ten 8; JH o-tpt 8; FW voc 8; SJ dms 2

061337: FW pno 4 + 16; FW voc + ?HA m-tpt obl 16; ?HA m-tpt 16; FW voc 4+2 + 4; ?JP alt 4

After this California recording session with Waller there are no more recordings by Robert Carroll. And, following his short biography as published by John Chilton (see on top), Carroll must have led a life to an early death in 1952, in poverty and alcoholism. To me – KBR – he leaves behind the impression of self-destruction and vainness, so very sad after his performing years with modesty, but beauty and style.

K. - B. Rau
30-07-2023
02-06-2025