

The
TENORSAX
of
**BENJAMIN FRANCIS
WEBSTER**
“BEN” “FROG” “BRUTE”
PART 1
(1931 – 1943)

Born: Kansas City, Missouri, March 27, 1909

Died: Amsterdam, Holland, Sept. 20, 1973

Introduction:

Ben Webster was one of the all-time tenor saxophone greats with a long career of more than forty years. He was a favourite from the very first record with Duke Ellington from the early forties, and his music was always fascinating. I wrote his first solography in 1978 in Jazz Solography Series. Later his music appeared in the various 'History of Jazz Tenor Saxophone' volumes, including 1959. Later works will appear in due time on Jazz Archeology. He visited Norway several times, and I never forget when my friend Tor Haug served him fish for dinner!

Early history:

First studied violin, then piano. Attended Wilberforce College. Played piano in a silent-movie house in Amarillo, Texas. First professional work with Bretho Nelson's Band (out of Enid, Oklahoma), then, still on piano with Dutch Campbell's Band. Received early tuition on saxophone from Budd Johnson. Joined "family" band led by W.H. Young (Lester's father) in Campbell Kirkie, New Mexico, toured with the band for three months and began specialising on sax. With Gene Coy's Band on alto and tenor (early 1930), then on tenor with Jap Allen's Band (summer 1930). With Blanche Calloway from April 1931. Then joined Bennie Moten from Winter 1931-32 until early 1933 (including visit to New York). Then joined Willie Bryant's orchestra. Flew to Toronto to join Cab Calloway, with Cab from spring of 1936 until 1937 (replaced by Chu Berry). Brief return to Kansas City, then rejoined Fletcher Henderson in Chicago (autumn 1937). Briefly with Stuff Smith and Roy Eldridge band in 1938, then with Teddy Wilson's big band from April 1939 until January 1940. Joined Duke Ellington in Boston (January 1940), Ben had previously worked with Duke for two brief spells in 1935 and 1936. Left Duke in 1943. (ref. John Chilton: "Who's Who of Jazz").

BEN WEBSTER SOLOGRAPHY

BLANCHE CALLOWAY

AND HER JOY BOYS

Camden, NJ. May 8, 1931

Joe Keyes (tp), Edgar Battle (tp, arr), Clarence Smith (tp, vo), Alton Moore (tb), Booker Pittman (cl, as), Leroy Hardy (as), Ben Webster (ts), Clyde Hart (p), Andy Jackson (bjo, g), Joe Durham (tu), Cozy Cole (dm), Blanche Calloway, Billy Massey (vo).

Three titles were recorded for Victor, one has BW:

69025-1	Misery	As below. (M)
69025-2	Misery	As below? ()
69025-3	Misery	Solo 8 bars. (M)

Camden, NJ. June 11, 1931

Personnel as May 8, 1931 plus Hayes Alvis (tb).

Four titles were recorded, three have BW:

68234-3	It Looks Like Susie	Solo 2 bars. Very faint acc. (tp) and (vo) 32 bars. (FM)
68235-1	Without That Gal	Solo 8 bars. (SM)
68236-1	When I Can't Be With You	Obbligato 8 bars. (M)

These sessions have mostly historical interest as far as Webster is concerned. His style is rather primitive, and none of the tracks offer really interesting saxophone playing. The best track is "... Gal" which may be considered "satisfactory", while "Misery" really is a most appropriate name, however note that he plays quite differently on the two takes available, thus an improviser seems to have been born!

BENNIE MOTEN'S

KANSAS CITY ORCHESTRA

Camden, NJ. Dec. 13, 1932

Bennie Moten (dir), Hot Lips Page, Joe Keyes, Dee Stewart (tp), Dan Minor (tb), Eddie Durham (tb, g, arr), Eddie Barefield (cl, as), Jack Washington (as, bar), Ben Webster (ts), Count Basie (p), Leroy Berry (g), Walter Page (b), Willie Mack Washington (dm), Jimmie Rushing, Josephine Garrison, The Sterling Russell Trio (vo).

Ten titles were recorded for Victor, eight have BW:

74846-1	Toby	Soli 32 and 8 bars. (F)
74847-1	Moten Swing	Solo 8 bars. (FM)
74848-1	The Blue Room	Solo 16+8 bars, (cl) and orch on bridge. (FM)
74850-1	New Orleans	Solo 16 bars. Also some small pieces + coda. (SM)
74851-1	The Only Girl I Ever Loved	Solo 6 bars. (M)
74852-1	Milenberg Joys	Solo 4+4+12 bars, (cl) in between. (F)
74853-1	Lafayette	Solo 32 bars. (F)
74854-1	Prince of Wales	Solo 16 bars. (F)

With this session a great new tenor sax player enters the jazz world, Coleman Hawkins is no longer alone. We hear a personal musician - no copyist, and his style of evolution surpasses all but that of Hawkins. His style is far from perfect, in fact rather primitive in many aspects, but at the same time it is surprising how pleasant it sounds. His phrasing varies, from a gile to rather staccato, but this often functions as a lucky contrast. The individual passages are often technically well fitted together, and the melodic construction is both inventive and balanced. His soli are however not yet complete in one piece, now and then they sound flurried, like the works of all other tenor sax players at this time. He also has certain problems with his tonal quality. The repertoire of this session makes things difficult for Webster, the tempi are mainly fast and obviously he has rhythmic troubles. However, the soli are well worth listening to, it is difficult to select one in preference to the others, but "... Room", "... Orleans" and "... Joys" must be considered the more enjoyable. The soli are not well recorded. Main impression: A very promising session.

There is no particular reason to believe BW is present on the "no-tenorsax-solo" - session of May 1, 1934 by **HENRY ALLEN AND HIS ORCHESTRA** for Melotone.

**FLETCHER HENDERSON
AND HIS ORCHESTRA**

Unknown loc. Aug./Sept. 1934

Personnel probably as Sept. 11, 1934.

Broadcast(s), no tenorsax solo on "Wild Party" but:

Rug Cutter's Swing

Soli 12 and 6 bars. (FM)

The sound is utterly lousy and any comments upon the musical details prohibit themselves. The identity of Webster is sure enough, however, and he seems to be in good shape.

**FLETCHER HENDERSON
AND HIS ORCHESTRA**

NYC. Sept. 11, 1934

Fletcher Henderson (p, arr, dir), Russell Smith, Henry Allen, Irving Randolph (tp), Claude Jones, Keg Johnson (tb), Buster Bailey (cl), Russell Procope, Hilton Jefferson (as), Ben Webster (ts), Horace Henderson (p, arr), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm), Benny Carter (arr).

Four titles were recorded for Decca, two have BW:

38598-A Limehouse Blues Solo with orch 30 bars. (F)

38601-B Happy As The Day Is Long Solo 32 bars. (F)

NYC. Sept. 12, 1934

Personnel as Sept. 11, 1934. Four titles were recorded, two have BW:

38602-A Tidal Wave Solo 32 bars. (F)

38605-A Memphis Blues Soli with orch 12 and 12 bars. (F)

38605-B Memphis Blues Solo with orch 12 bars.
With orch 12 bars. (F)

NYC. Sept. 25, 1934

Personnel as Sept. 11, 1934 + Benny Carter (as).

Four titles were recorded, three have BW:

38723-A Wild Party Solo 8 bars. (F)

38724-A Rug Cutter's Swing Solo 18 + 8 bars, (tb) on bridge. (FM)

38725-A Hotter Than 'Ell Soli 32 and 8 bars. (F)

Two years have passed since the Moten recordings, and there has been a positive development in Webster's style. Even though all soli are fast medium or fast, his lyrical and pleasantly sentimental vein is quite notable. Particularly successful is "Limehouse Blues" and also the first part of "Happy ...", which display controlled and tasteful playing. "Tidal Wave" starts most elegantly, but then he tries to play upon the fast rhythm instead of going around it, and the music gets more restless and not quite so good. The remaining soli are of evenly good quality, with certain shortcomings, but showing a personal and good soloist. Note that the two takes of "Memphis ..." are very different. BW plays much more actively on -A compared to-B regarding the last part, and his improvisations are, of course, very different.

BENNY CARTER AND HIS ORCHESTRA

NYC. Dec. 13, 1934

Benny Carter (cl, as, dir), Russell Smith, Otis Johnson, Irving Randolph (tp), Benny Morton, Keg Johnson (tb), Ben Smith, Russell Procope (as), Ben Webster (ts), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Walter Johnson (dm), Charles Holland (vo).

Four titles were recorded for Vocalion, three have BW:

16412-1 Shoot The Works Solo 8 bars. (FM)

16413-1 Dream Lullaby Solo 16 bars. (S)

16414-1 Everybody Shuffle Solo 16 bars. (F)

The two fast titles have good soli, "... Shuffle" in particular is well constructed and swingy with an elegant introduction, in "Shoot ..." he is far from the microphone and sounds a little anonymous. However, it is the remaining title, "Dream Lullaby", which calls is of great interest due to the fact that it contains Webster's first solo in a

slow tempo. It is a very beautiful and personal solo which gives evidence of his great potential which will manifest itself about 5 years later. The solo is relaxed, ripe and melodically very well constructed, backed by a very good rhythm section. Really quite a delicacy!

BOB HOWARD AND HIS ORCHESTRA **NYC. Feb. 25, 1935**

Benny Carter (tp, as), Ben Webster (ts), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Cozy Cole (dm), Bob Howard (vo).

Two items were recorded for Decca, both have BW:

- | | | |
|---------|--------------------|--|
| 39387-A | The Ghost Of Dinah | Solo 14+12 bars, (p) on bridge. (FM) |
| 39388-A | Pardon My Love | Solo 8 bars. Ensemble
obbligato 8 bars. (M) |
| 39388-B | Pardon My Love | As above. (M) |

"... Dinah" sounds rather cautious, and he keeps close to the melody. Even if the playing lacks some cohesion, it is quite personal and melodic, well worth listening to. "Pardon ..." is somewhat bombastic and out of character and seemingly without much interest. However, with the appearance of a second take we are able to see differences clearly, even where differences are not expected.

WILLIE BRYANT AND HIS ORCHESTRA **NYC. May 8, 1935**

Willie Bryant (vo, dir), Robert Cheek, Richard Clark (tp), Benny Carter (tp, arr), Edgar Battle (tp, vtb, arr), John Haughton, Robert Horton, Eddie Durham (tb), Glyn Paque (cl, as), Stanley Payne (as), Johnny Russell, Ben Webster (ts), Teddy Wilson (p), Arnold Adams (g), Louis Thompson (b), Cozy Cole (dm), Alex Hill (arr).

Four titles were recorded for Victor, two have BW:

- | | | |
|---------|-----------|---|
| 89817-1 | Rigmarole | Solo 16 bars. (FM) |
| 89819-2 | The Sheik | Solo 16 bars. (1 st (ts)-solo). (FM) |

Two soli of quality, they are technically more confident than earlier, and an active and elegant phrasing is combined with melodic inventiveness. "The Sheik" in particular is distinguished, and there is no swing lacking here, quite the contrary!

TEDDY WILSON AND HIS ORCHESTRA **NYC. July 2, 1935**

Roy Eldridge (tp), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), John Trueheart (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick, all have BW:

- | | | |
|---------|--------------------------------|--|
| 17766-1 | I Wished On The Moon | Nearly inaudible obbligato
and in ensemble. (SM) |
| 17767-1 | What A Little Moonlight Can Do | Solo 32 bars. (F) |
| 17768-1 | Miss Brown To You | Nearly inaudible obbligato
16 bars and in ensemble. (M) |
| 17769-1 | A Sunbonnet Blue | Solo 24 bars.
In ensemble at the end. (M) |

Above all one notices "... Blue", where Webster really shows himself to advantage. His task is to play relatively straight and present the melody, something he executes in a very personal and tasteful way, showing his melodic talent and lyric abilities quite clearly, in itself no great jazz, but pleasant and attractive music. "... Moonlight ..." is very fast, and the phrasing somewhat incoherent. The main impression is not too bad, and the playing is typical enough, but he does not yet, by far, really master the fast tempi.

TEDDY WILSON AND HIS ORCHESTRA **NYC. July 31, 1935**

Roy Eldridge (tp), Cecil Scott (cl), Hilton Jefferson (as), Ben Webster (ts), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick, three have BW:

- | | | |
|---------|--|--|
| 17913-1 | What A Night, What A Moon, What A Girl | Solo 18 bars. (FM) |
| 17915-1 | It's Too Hot For Words | Solo 16+10 bars,
(cl) on bridge. (FM) |
| 17916-1 | Sweet Lorraine | Solo 8 bars. (SM) |

Two vigorous and robust soli of quality in fast medium in which he sounds more assured than before. In addition there is a very tasteful and pleasant solo on "Sweet

...". One may well say that his playing is loosening up at this stage; in spite of previous good accomplishments, there is more ripeness and carriage now.

WILLIE BRYANT AND HIS ORCHESTRA **NYC. Aug. 1, 1935**

Personnel as May 8, 1935 except Otis Johnson (tp), George Matthews (tb), Ram Ramirez (p), Ernest Hill (b) replace R. Cheek, E. Durham, T. Wilson and L. Thompson. B. Carter omitted.

Four titles were recorded for Victor, three have BW:

92908-1	The Voice Of Old Man River	Solo 48 bars. (F)
92909-1	Steak And Potatoes	Solo 16 bars. (FM)
92911-1	Liza	Solo 8 bars. (FM)

"Steak ..." in particular contains an unusually successful solo, juicy and swinging, one of the very best from this period. "Voice ..." is well played and a quality product, even if Webster's playing in this tempo does not make such a great impression as in slower ones. "Liza" is good, but not very remarkable. Note the effective way in which he creates contrast by varying between passages where he plays completely across the basic rhythm, later to return to the beat.

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Aug. 19, 1935**

Artie Whetsol, Cootie Williams (tp), Rex Stewart (cnt), Lawrence Brown, Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl), Otto Hardwicke (as, bsx), Johnny Hodges (cl, sop, as), Ben Webster (ts), Harry Carney (cl, as, bar), Duke Ellington (p, dir, arr), Fred Guy (g), Hayes Alvis, Billy Taylor (b), Sonny Greer (dm), Ivie Anderson (vo).

Three titles were recorded for Brunswick, one has BW:

17975-1	Truckin'	Solo 32 bars. (F)
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Since this is Webster's first solo with Duke, of course it is a moment of great interest, and it is really a good one, he manages to cast it in a single form without defects in spite of a difficult tempo. His style is undeniably quite different from the one we find five years later, and maybe not as well suited to the band, but the result is certainly a very good "debut".

Cab Calloway's orchestra participated in the Warner Brothers film "The Singing Kid with Al Jolson, made in Hollywood Nov. 15, 1935 - April 11, 1936. Ben Webster is seen to the right in the sax session (according to Carl Hällström). However, it seems that most of the music is by white studio bigband, and there are no soli by any Cab member.

CAB CALLOWAY AND HIS ORCHESTRA **LA. Jan. 25, 1936**

Personnel probably as May 21, 1936.

Al Jolson Shell Chateau Show. Broadcast.

Some Of These Days	No solo.
Cotton	Solo 4 bars. (SM)
Keep That Hi-De-Hi In Your Soul	No solo.

A brief solo of good quality with no special merits.

CAB CALLOWAY AND HIS ORCHESTRA **LA. Jan. 27, 1936**

Personnel probably as May 21, 1936.

Three titles were recorded for Brunswick, two have BW:

1091-B	You're The Cure For What Ails Me	Solo with orch 14 bars. (M)
1092-A	Save Me, Sister	Solo with orch 28 bars. (M)

Webster's recording debut with the Cab Calloway orchestra is without fanfare. "... Sister" introduces him as a soloist, but in an arranged sequence, where he has no chance to show much initiative and personality. In "... Ails Me" he plays straight in the melodic presentation, and the result is of little or no interest.

CAB CALLOWAY AND HIS ORCHESTRA **NYC. May 21, 1936**

Cab Calloway (vo, ldr), Doc Cheatham, Irving Randolph, Lammar Wright (tp), Claude Jones, Keg Johnson, DePriest Wheeler (tb), Garvin Bushell, Andrew Brown (cl, as), Ben Webster, Walter Thomas (ts), Bennie Payne (p), Morris White (g), Milt Hinton (b), Leroy Maxey (dm).

Four titles were recorded for Brunswick, two have BW:

- 19304-1 Love Is The Reason Solo 16 bars. (M)
 19307-1 Are You In Love With Me Again? Solo 8 bars. (FM)

Nor at this session do great things happen. "Are ..." contains a quite good solo, "... Reason" is a little bombastic and untidy, a throwback to an old weakness.

DUKE ELLINGTON AND HIS ORCHESTRA NYC. July 29, 1936

Personnel as Aug. 19, 1935.

Three titles were recorded for Brunswick, one has BW:

- 19626-1 In A Jam Solo 16+6 bars, (p) on bridge. (FM)

A well constructed solo, a little careful, but pleasant and not notably oppressed by the seriousness of the moment; Duke did not have a tenorsax soloist every day in the middle thirties. Stylistically very little suggests his playing with Ellington in the forties, but the solo is worthy enough on its own merits.

CAB CALLOWAY AND HIS ORCHESTRA NYC. Sept. 15, 1936

Personnel as May 21, 1936.

Four titles were recorded for Brunswick, two have BW:

- 19875-1 Copper-Colored Gal Solo 8 bars. (M)
 19877-1 The Wedding of Mr. And Mrs. Swing Solo 8 bars. (M)

"... Gal" is a melodic and sensitive little solo, the best so far with Calloway, while "The Wedding ..." is more mediocre.

HENRY ALLEN AND HIS ORCHESTRA NYC. Oct. 12, 1936

Henry Allen (tp, vo), Gene Mikell (cl), Tab Smith (as), Ben Webster (ts), Clyde Hart (p), Danny Barker (g), John Kirby (b), Cozy Cole (dm).

Note: This recording session for Vocalion has earlier been listed under Ted McRae, in accordance with old and undisputed discographical information. However, as pointed out by Mr Claude Bosseray of Belgium, this is completely false! With embarrassment I have to admit that this is typical Ben Webster 1936 style soli! The fact that nobody else has pointed this out for almost 70 years is some consolation, but it is a stern warning to us: Always use your ears, don't trust the discographies completely!!

Four titles were recorded for Vocalion, two have tenorsax:

- 20049-1 Midnight Blue Solo 16 bars. (SM)
 20050-1 Lost In My Dreams Solo 18 bars. (M)

"Midnight Blue" is a very elaborate piece with a warm atmosphere but also filled with quick flashing runs, using the whole instrument range. The total impression is unusually attractive. "Lost ..." is almost of the same quality. It is more mellow, note for instance the extraordinary introductory break, reminding one of Chu Berry's style in the same tempo. A memorable session.

CAB CALLOWAY AND HIS ORCHESTRA NYC. Oct. 19, 1936

Personnel probably as above.

Broadcast from the Cotton Club, two titles, "Copper Colored Gal" and "Ain't Got No Gal", but no BW.

TEDDY WILSON AND HIS ORCHESTRA NYC. Oct. 21, 1936

Irving "Mouse" Randolph (tp), Vido Musso (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), Milt Hinton (b), Gene Krupa (dm), Billie Holiday (vo).

Three titles were recorded for Brunswick, all have BW:

- 20105-1 Easy To Love Solo 16 bars. Very faint in ensemble 16 bars at the end. (M)
 20106-2 With Thee I Swing Solo 16+8 bars, (p) on bridge. Solo 8 bars in ensemble the following 12 bars. (M)
 20107-1 The Way You Look Tonight Very faint obbligato. (M)
 20107-2 The Way You Look Tonight As above. (M)

NYC. Oct. 28, 1936

Personnel as Oct. 21, 1936. One title:

- 20142-1 Who Loves You? Solo 16 bars. Very faint in

ens at the beginning and end. (M)

20142-3 Who Loves You? As above. (M)

Here BW plays best on "... Swing", where he presents the melody almost straight plus a solo towards the end, he is relaxed and good without trying to excavate melodic depths. "Easy ..." is restrained, too much so perhaps, but successful in the main. Also we can make an interesting comparison between the two takes of "Who ...", both good and easy-flowing without belonging in the top category. There are several different details, even if the openings are rather similar, but by the way, not very successful. Take 3 is a little more cohesive than take 1. His obbligatos on this session are extremely underrecorded.

MILDRED BAILEY AND HER ORCHESTRA **NYC. Nov. 9, 1936**

Ziggy Elman (tp), Artie Shaw (cl - 20220), Johnny Hodges (as (?), 20218 only (?)), Ben Webster (ts), Teddy Wilson (p), Dave Barbour (g), John Kirby (b), Cozy Cole (dm), Mildred Bailey (vo).

Note: For some reason the tenor saxophonist is presented as "Francis Love", although it is definitely Ben Webster. Does anybody know the reason for a pseudonym? Four titles were recorded for Vocalion, three have BW:

20217-1 For Sentimental Reasons Solo 8 bars. (SM)
 20218-1 It's Love I'm After Solo 2 bars. (SM)
 20220-1 More Than You Know Solo 8 bars. Also some very faint obbligato. (SM)

"... Reasons" contains what is probably Webster's best solo up till this time, majestic and very beautiful and melodic, really full of warmth. A remarkable work whose qualities very few would be able to imitate. "... Know" is also of very high quality and quite charming. A really fine session for Webster.

HENRY ALLEN AND HIS ORCHESTRA **NYC. Nov. 17, 1936**

Personnel probably as on Oct. 12, 1936.

Note: Another session former falsely attributed to Ted McRae.

Four titles were recorded for Vocalion, two have tenorsax:

20267-1 Did You Mean It? Solo 16 bars. (FM)
 20268-1 In The Chapel In The Moonlight Solo 18 bars. (SM)

Particularly "... Moonlight" has a very attractive solo, similar to the slow medium items on the previous Allen sessions. The style here is curiously reminiscent of Charlie Ventura's at a much later date. "Did You ..." is more ordinary.

TEDDY WILSON AND HIS ORCHESTRA **NYC. Nov. 19, 1936**

Jonah Jones (tp), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo, except 20292).

Four titles were recorded for Brunswick, all have BW:

20290-1 Pennies From Heaven Solo 16 bars. Some ensemble at the end. (SM)
 20290-2 Pennies From Heaven As above. (SM)
 20291-1 That's Life I Guess Faint obbligato 16 bars. In ensemble 10 bars at the end. (SM)
 20291-2 That's Life I Guess As above. (SM)
 20292-2 Sailin' In ensemble 16+8 bars at the beginning, solo 8 bars on bridge. In ens 64 bars at the end. (F)
 20293-1 I Can't Give You Anything But Love Solo 8 bars to 8 bars in ensemble. (SM)

Some quite pleasant playing in the slower tunes, but nothing of great importance happens. His role is rather withdrawn both in ensemble and in obbligato and he is heard with difficulty. The best solo is in "... Love", this one is tasteful and restrained. The nearly straight solo in "Pennies ..." is also worth listening to. The record "Sailin'" is hectic and rather insistent, and Webster's part is quite ordinary and without much interest.

TEDDY WILSON AND HIS ORCHESTRA **NYC. Dec. 16, 1936**

Irving Randolph (tp), Vido Musso (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Midge Williams (vo).

Four titles were recorded for Brunswick, all have BW:

20410-2	Right Or Wrong	Solo 8 bars. (SM)
20411-1	Where The Lazy River Goes By	In ensemble 4 and 4 bars. (SM)
20412-2	Tea For Two	Solo 24 bars to 8 bars in ens. (M)
20413-1	I'll See You In My Dreams	Solo 32 bars. Faint 16 bars in ensemble at the end. (FM)

Note: 20413-4 exists as a test, but is identical to 20413-1, and the number of the take thus represents a dubbing. 20410-1, issued on Japanese 78 Lucky 60237 and reissued on CBS Sony 50832, is identical to -2, thus another dubbing.

"... Dreams" contains a very fine solo, if not quite 100% perfect, with a very promising melodic imagination and with a balanced, pleasant swing. "Tea ..." is reticent and modest, but sympathetic without belonging among his greatest works. "Right ..." is quite ordinary.

STUFF SMITH

AND HIS LUCIDIN ORCHESTRA

NYC. Jan. 1937

Jonah Jones, Mario Bauza, Bobby Stark, Taft Jordan (tp), Sandy Williams, Nat Story (tb), Garvin Bushell, Andrew Brown (cl, as), Edgar Sampson (as, arr), Walter Thomas, Ben Webster (ts), Stuff Smith (vln), Clyde Hart (p), Bobby Bennett (g), John Kirby (b), Cozy Cole (dm), Ella Fitzgerald (vo).

WMCA broadcasts, "Let's Listen To Lucidin" eye lotion commercials.

Jan. 6, 1937

Five titles (plus "Theme"s and trailers), no BW on "Did You Mean It?" and "The World Is Waiting For The Sunrise" but:

Stardust	Solo 8 bars. (S)
Stomping At The Savoy	Solo 8 bars. (FM)
Take Another Guess	Soli 4 and 4 bars. (M)

Jan. 8, 1937

Five titles (plus "Theme"s and trailers), no BW on "Blue Prelude" but:

I Got Rhythm	Solo 16+10 bars, (tb) on bridge. (FM)
Goodnight My Love	Solo 4 bars. (SM)
Make Believe Ballroom	Solo 20+6 bars, orch on bridge. (FM)
Copper Colored Gal	Solo 16 bars. (FM)

Jan. 11, 1937

Two titles (incomplete) (plus "Theme"), "Love Marches On" and "The Organ Grinder's Swing", but no BW.

This is a terrific discovery!!! To be thrown right into the hot thirties to encounter an unrecorded black orchestra with names belonging to "jazz hall of fame" is something I never thought I would live to experience. These acetates are reported to come from the Jonah Jones and Edgar Sampson estates, and although they have been played, the condition on most is surprisingly good, more than good enough to merit the CD issue. There is excellent soloing by Jonah Jones, Sandy Williams, Edgar Sampson, Clyde Hart and Stuff Smith, and Cozy Cole's drumming is well recorded. BW's soli are mainly brief but of wonderful quality, typical for this period of his career. Dig first the brief and nice soli on "Stardust" and "... My Love"!

BILLIE HOLIDAY AND HER ORCHESTRA

NYC. Jan. 12, 1937

Jonah Jones (tp), Edgar Sampson (cl, as), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, two have BW:

20507-1	I've Got My Love To Keep Me Warm	Solo 16 bars. (M)
20507-2	I've Got My Love To Keep Me Warm	As above. (M)
20509-2	Please Keep Me In Your Dreams	Solo 16 bars. (M)

Again a interesting comparison between two takes, this time on "I've Got My Love ...". They are not very different in general construction or even in detail, but there are certain interesting variations, particularly near the ending. They are even and really good in quality; but sensitive playing, tasteful and well constructed. "... Dreams" lies not far behind.

STUFF SMITH / LUCIDIN continued

Jan. 15, 1937

Five titles (plus "Theme"s and trailers), no BW on "Oh Say, Can You Swing" and "Roses Of Picardy" but:

I've Found A New Baby	Solo 8 bars. (FM)
It's De Lovely	Soli 4 and 4 bars. (FM)
Put On Your Old Grey Bonnet	Solo 12 bars. (F)

Jan. 18, 1937

Five titles (plus "Theme"s and trailers), no BW on "Basin Street Blues", "That Man Is Here Again", "Clouds" and "In The Chapel In The Moonlight" but:

Honeysuckle Rose	Solo 18 + 6 bars, (p) on bridge. (FM)
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Jan. 22, 1937

Two titles (plus "Theme"), no BW on "Copper Colored Gal", "My Last Affair" and "Shine" but no BW.

late Jan./Feb. 1937

Two titles (plus "Theme"), no BW on "Copper Colored Gal" but:

Make Believe Ballroom	Solo 16+6 bars, orch on bridge. (FM)
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More Lucidin, blessed the producer "Anthony Barnett"! Another nice version of hot "... Ballroom", and although liner notes suggests Walter Thomas, I do not agree. An exciting "... Rose", but my favourite is "... De Lovely".

HAVEN JOHNSON AND HIS ORCHESTRA

NYC. Jan. 27, 1937

Jonah Jones (tp), Russell Procope (cl, as), Stanley Payne (as), Ben Webster (ts), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Ira Bolling (dm), Haven Johnson (vo).

Two titles were recorded for Vocalion, both have BW:

20586-1	Before We Part	Solo 8 bars. (M)
20587-1	There Is No Moon	Solo 16 bars. (M)

Two well constructed and easy-swinging soli of the very best 1937 design.

TEDDY WILSON

AND HIS ORCHESTRA

NYC. late Feb./early March 1937

Jonah Jones (tp), Ben Webster (ts), Stuff Smith (vln), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Helen Ward (vo).

Note that the earlier given date Nov. 25, 1936 was false.

Broadcast. Commercial for Lucidin Eye Lotion!

1.	Them There Eyes (Theme)	No solo.
2.	You Turned The Tables On Me	No solo.
3.	Darling, Not Without You	No solo.
4.	Them There Eyes (Theme)	No solo.
5.	I Got Rhythm	Solo 34 bars. (F)
6.	Did You Mean It?	Solo 16 bars. (M)
7.	Them There Eyes (Theme)	No solo.

"I Got ..." has a very fine solo in spite of a difficult tempo. It swings along easily with the ideas running smoothly and inspiredly. "Did You ..." is, however, my particular favourite from this broadcast.

CAB CALLOWAY AND HIS ORCHESTRA

NYC. March 3, 1937

Personnel as May 21, 1936.

Six titles were recorded for Variety, five have BW:

M 146-2	My Gal Mezzanine	Solo 8 bars. (FM)
M 147-1	That Man Is Here Again	Solo 8 bars. (FM)
M 156-1	Peckin'	Solo 8 bars. (SM)
M 157-1	Congo	Solo 16+8 bars, (cl) on bridge. (F)
M 158-2	Swing, Swing, Swing	Solo 8 bars. (FM)

NYC. March 17, 1937

Personnel as May 21, 1936.

Three titles were recorded for Variety, one has BW:

M 266-1	Wake Up And Live	Solo 8 bars. (FM)
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Several interesting soli are to be heard, by far the best Webster made with Calloway. "Congo" is the best tune, no one-piece solo, but the first 8 bars are formidable, and it swings more than any other solo in this tempo to date. "... Mezzanine" is a brief stumpy affair, and quite charming, one of his most original soli from this period. The introduction to "That Man ..." bears a confusing similarity to Chu Berry's style, but the rest of the recording reveals the identity of the soloist. "Peckin'" and "Wake ..." also contain original and entertaining soli. Certainly much fine tenor saxophone on this date, though the soli are mainly brief.

CAB CALLOWAY AND HIS ORCHESTRA 1937

Personnel probably as May 21, 1936. Ben Webster can be seen briefly.

Movie soundtrack from "Hi-De-Ho".

I've Got The Right To Sing The Blues	No solo.
Hi-De-Ho Miracle Man	No solo.
Frisco Flo	No solo.
Sittin' On Top Of The World	No solo.

FLETCHER HENDERSON AND HIS ORCHESTRA NYC. Sept. 22, 1937

Emmett Berry, Russell Smith (tp), Dick Vance (tp, arr), John McConnell, Ed Cuffee, Albert Wynn (tb), Jerry Blake (cl, as, vo, arr), Hilton Jefferson (cl, as), Ben Webster, Elmer Williams (ts), Fletcher Henderson (p, arr, dir), Lawrence Lucie (g), Israel Crosby (b), Pete Suggs (dm, vib), Chuck Richards (vo).

Four titles were recorded for Vocalion, one has BW:

21731-1	Let'er Go	Solo 16 bars. (FM)
21731-2	Let'er Go	As above. (FM)

Two takes which are nearly identical apart from the fifth to the eighth bar. In quality they are even, and belong to the best of Webster's soli with Fletcher Henderson. Compared with his recordings from 1934, his style has definitely ripened without yet having brought him immortality.

FLETCHER HENDERSON AND HIS ORCHESTRA NYC. Oct. 25, 1937

Personnel as Sept. 22, 1937.

Four titles were recorded for Vocalion, two have BW:

21941-1	Sing You Sinners	Solo 16 bars. (FM)
21943-1	Stealing Apples	Solo 32 bars. (M)

This session contains Webster's best works with the later Henderson orchestra. In particular "Sing ..." is one of his very best prewar soli with a thoroughly conceived, logical phrasing, and with an extensive feeling for melody, it swings exuberantly and is really a remarkable piece. "... Apples" also has a nice solo, but even if it is not quite fair in this context, it is impossible not to remember Chu Berry's memorable version with the same band a year and a half earlier.

It is quite unlikely that BW is present at the **FLETCHER HENDERSON** recording sessions of May 27/28, 1938 in Chicago.

STUFF SMITH Randall's Island, NY. May 29, 1938

Jonah Jones (tp), Ben Webster (ts), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm), Stuff Smith (vln, ldr).

Bill Savory collection, broadcast, one title:

Crescendo In Drums	Solo 8 bars. (F)
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BILLIE HOLIDAY & HER ORCHESTRA **NYC. June 23, 1938**

Charlie Shavers (tp), Buster Bailey (cl), Ben Webster (ts), Billy Kyle (p), possibly Danny Barker (g), John Kirby (b), Cozy Cole (dm).

Four titles were recorded for Vocalion, no tenorsax soli on 23153-1&2 "I Wish I Had You" but:

23151-1	Having Myself A Time	Solo 8 bars. (SM)
23151-2	Having Myself A Time	As above. (SM)
23152-1	Says My Heart	Weak obbligato. Solo 8 bars. (M)
23152-2	Says My Heart	As above. (SM)
23154-1	I'm Gonna Lock My Heart	Intro 8 bars. Solo 8 bars. Two breaks in coda. (M)
23154-2	I'm Gonna Lock My Heart	As above. (M)

There has been much confusion through the years about the personnel of this session. In my very first solography (1969) I included it in the BW section as "aural evidence points with certainty to Ben Webster", but I was "misled" to omit it in the Ben Webster Solography (1978). Now I put it back in, more certain than ever, and in consistency with the Billie Holiday Columbia-10-CD-complete, BW is certainly present here. Nice contributions also!

TEDDY WILSON AND HIS ORCHESTRA **NYC. July 29, 1938**

Jonah Jones (tp), Benny Carter (as), Ben Webster (ts), Teddy Wilson (p), John Kirby (b), Cozy Cole (dm), Nan Wynn (vo).

Four titles were recorded for Brunswick, three have BW:

23306-1	Laugh And Call It Love	As below. (M)
23306-2	Laugh And Call It Love	Solo 24 bars. In ensemble 8 bars at the end. (M)
23307-1	On The Bumpy Road To Love	Solo 8 bars. (FM)
23307-2	On The Bumpy Road To Love	As above. (FM)
23308-1	A Tisket, A Tasket	Solo 16 bars. (FM)

Here "Laugh ..." invites our attention, BW introduces the record with a lovely rocking rhythm behind him, his playing is not particularly exciting, keeping close to the melody, but it is extremely pleasant, full of emotions and with great personality. "... Love" is good and well constructed. "A Tisket ..." is quite ordinary and a little restless. Postscript: The appearance of two alternates is very interesting and particularly "Laugh ..." shows how different a star improviser plays even in a rather arranged context. As usual, the originally issued takes were good choices in general, but BW's playing is not inferior on the alternates.

TOMMY DORSEY WITH STUFF SMITH AND HIS ONYX CLUB BOYS **1938**

Jonah Jones (tp), Tommy Dorsey (tb), Ben Webster (ts), possibly Sammy Price (p), Stuff Smith (vln), Bobby Bennett (g), possibly John Jenkins (b), Cozy Cole (dm).

One broadcast item said to exist.

ROY ELDRIDGE AND HIS BAND **1938**

Recordings said to exist.

TEDDY WILSON AND HIS ORCHESTRA **NYC. May 10, 1939**

Karl George, Harold Baker (tp), Floyd Brady (tb), Pete Clark (cl, as, bar), Rudy Powell (cl, as), Ben Webster, George Irish (ts), Teddy Wilson (p, arr), Al Casey (g), Al Hall (b), J.C. Heard (dm), Thelma Carpenter (vo).

Two titles were recorded for Brunswick:

24497-A	If Anything Happened To You	Solo with orch 8 bars. (M)
24498-A	Why Begin Again?	Solo 5 bars. (M)

An ordinary solo on "... Again?" with no special merits. Postscript of April 2018: "... To You" has appeared on Mosaic! Nothing special, but any BW is welcomed!

TEDDY WILSON AND HIS ORCHESTRA **NYC. June 28, 1939**

Same. Four titles were recorded for Brunswick, three have BW:

24824-A	Jumpin' For Joy	Solo 8 bars. (FM)
24824-B	Jumpin' For Joy	As above. (FM)
24826-A	The Man I Love	Solo 16 bars. (S)
24827-A	Exactly Like You	Solo 32 bars. (FM)

Several good soli of different kinds here. "... Joy" contains a fine solo which gives the first indication of Webster's musical transformation only half a year later, even if the style is rather different, the atmosphere has some similarities, his sense of rhythm, though, is not perfect here. However, "... Love" is definitely a solo of the 1930s and is beautiful and personal in its own way. The playing follows the melody closely. Finally "... You" contains a characteristic, pensive solo, not at all bad, but unfortunately ruined by the accompaniment, all swing is killed by the drummer. Postscript of April 18, 2018: Note the alternate take of "... Joy" on Mosaic, quite different tenorsax solo!

TEDDY WILSON AND HIS ORCHESTRA **NYC. July 26, 1939**

Personnel as June 28, 1939.

Four titles were recorded for Brunswick/Columbia, three have BW:

24931-A	Love Grows On the White Oak Tree	Solo 8 bars. (M)
24932-A	This Is The Moment	Soli 8 and 2 bars. (SM)
24933-A	Early Session Hop	Solo 16 bars. (FM)

Some even and quite good music, but nothing great happens. "... Hop" is worth listening to, but it seems more like handicraft than art. "... Moment", where he takes the introduction, is by far the best track. A little sentimental perhaps, but definitely with authority and personality. The Ellington period does not seem close here. "Love ..." is ordinary.

TEDDY WILSON AND HIS ORCHESTRA **NYC. Aug. 10, 1939**

Exact personnel unknown but similar to June 28 or Dec. 11.

"America Dances" broadcast via BBC, London.

Little Things That Mean So Much (Theme)	No solo.
I Know That You Know	Solo with orchestra 16 bars. (F)
Stairway To The Stars	No solo.
Exactly Like You	Solo with orchestra 32 bars. (FM)
The Man I Love	Solo with orchestra 16 bars. (SM)
Booly-Ja-Ja	No solo.
Back To Back	No solo.
Body And Soul	No solo.
Lonesome Road	Solo 32 bars. (F)
Dear Old Southland	Solo 16 bars. (FM)
Little Things That Mean So Much (NC)	No solo.

This broadcast, though interesting enough, does not give Webster many opportunities. "Exactly ..." is the most notable item, and it is worth while to compare it to the 78 rpm. version. They are different, but the setup is rather stilted, and it is impossible to swing the solo properly. "I Know ..." is too fast for my taste, better suited for Wilson's piano. "The Man ..." ought to have been the climax, but half a chorus of pretty introduction with no real soloing is a disappointment. Finally, why not play "Body And Soul" the Hawkins way ...?

LIONEL HAMPTON AND HIS ORCHESTRA **NYC. Sept. 11, 1939**

Dizzy Gillespie (tp), Benny Carter (as), Chu Berry, Coleman Hawkins, Ben Webster (ts), Clyde Hart (p), Charlie Christian (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo-041407).

Four titles were recorded for Victor, one has BW:

041409-1	Early Session Hop	Solo 32 bars. (FM)
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On this star-studded session, Webster's only solo is a little disappointing, it sounds bloodless and unsure, and the phrasing is, on several occasions, far less supple than

expected. Because of this, some good ideas are unexploited. The recording with Wilson is definitely to be preferred.

TEDDY WILSON AND HIS ORCHESTRA **NYC. Sept. 12, 1939**

Personnel as June 28, 1939, except Jean Eldridge (vo) replaces T. Carpenter.

Four titles were recorded for Columbia, three have BW:

26058-A	Jumpin' On The Blacks And Whites	Solo 8 bars. (FM)
26060-A	Hallelujah	Solo with orch 32 bars. (FM)
26061-A	Some Other Spring	Solo 8 bars. (S)

"Jumpin' ..." contains an interesting solo, simple and not exactly great, but original and quite cheerful. His sound here is typical for the period. "Spring ..." is delicate and moving, certainly one of his most outstanding soli this year. Postscript of March 2, 2015: David Tenner discovered that I had omitted "Hallelujah" from the previous solography version! How could I have missed this long and typical solo?! The error goes back to the very first solography back in the late 1960s, but nobody discovered it until now ...

TEDDY WILSON AND HIS ORCHESTRA **NYC. Oct. 20, 1939**

Personnel probably as Sept. 12, 1939.

WOR Broadcast from Golden Gate Ballroom, Lenox Avenue - 142 street.

Universal Recording Company.

	Little Things That Mean So Much (Theme)	No solo.
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NYC. Oct. 25, 1939

Same.

	Little Things That Mean So Much (Theme)	No solo.
	Limehouse Blues	Solo 28 bars. (F)
	Liza	No solo.
	Vicksburg Shuffle	Solo 32 bars. (FM)
	Something To Live For	No solo.
	Booly-Ja-Ja	No solo.
	The Lamp Is Low	No solo.
	Little Things That Mean So Much (Theme)	No solo.

These acetates are on the whole not very interesting. However, the exceptions are the two tracks in which Webster is featured (plus "Liza"). His solo on "Vicksburg ..." is one of the very best from this period and probably the best with the Wilson Orchestra. It rolls along smoothly, is rhythmically inventive and has some really noteworthy melodic details. "Limehouse ..." is extremely fast, but all the same Webster does a very able job which probably only Chu Berry and Lester Young could have equaled in 1939 with regard to this tempo.

LIONEL HAMPTON AND HIS ORCHESTRA **NYC. Oct. 30, 1939**

Ziggy Elman (tp), Toots Mondello (cl, as), Jerry Jerome, Ben Webster (ts), Clyde Hart (p-043248, 49, 50), Al Casey (g), Artie Bernstein (b), Slick Jones (dm-043246, 47, 48, 49), Lionel Hampton (vib, p-043246, 47, dm-043250).

Five titles were recorded for Victor, two have BW:

043249-1	Four Or Five Times	Solo 16 bars. (FM)
043250-1	Gin For Christmas	Solo 12 bars. (1st ts solo). (F)

Webster's second recording session with Hampton is better than the first, but not very much happens. The two soli are ordinary without any high spots. "Four ..." is the best.

MILDRED BAILEY WITH ORCHESTRA **NYC. Nov. 3, 1939**

Personnel given traditionally as being John Kirby's band, or an Alec Wilder studio band, but the recent Mildred Bailey Mosaic CD issue gives the following: Unknown (tp), (cl), Ben Webster (ts), Teddy Wilson (p), unknown (g), (b), (dm), Mildred Bailey (vo).

Three titles were recorded for Vocalion:

26258-A	Blue Rain	Solo 16 bars. (SM)
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- 26259-A I've Gone Off The Deep End No solo. (SM)
 26260-A I Shoulda Stood In Bed Intro 4 bars. Breaks. (SM)

I never have been much fond of John Kirby's band, nor have I collected Mildred Bailey, except for particularly promising accompaniments. Thus this session was completely new to me when I purchased the Mosaic set, I ask to be excused! But these records have been around for 60 years!!! Have nobody else listened to them? Because obviously Mosaic is right, this is probably a subset of the Teddy Wilson orchestra. BW is certainly present, having a characteristic, beautiful solo on "Blue Rain", an important addition to his pre-Duke period. "... Bed", however, is a peculiar piece, a typical reject in my opinion, and of slight tenorsax interest apart from the intro. But don't forget there is a lot of fine piano playing on these items! Afterthought: Why bother with jazz research when "our community" is so disinterested in details, or has ears so clogged with dirt, that nobody discovered the truth of this session until now??

TEDDY WILSON AND HIS ORCHESTRA **NYC. Dec. 11, 1939**
 Personnel as June 28, 1939 + Doc Cheatham (tp).
 Four titles were recorded for Columbia, two have BW:

- 25735-1 Wham Solo 8 bars. (FM)
 25736-1 Sweet Lorraine Solo 8 bars. (S)

In "... Lorraine" Webster has a very beautiful, brief solo, well constructed and inspired, obviously the slow tempo fits him better than faster ones. Apart from being a worthy solo in its own right, it promises new musical dimensions. "Wham" contains a good but unsensational solo in a slightly chopping style, typical of the Wilson recordings, probably caused by the weak support from the rhythm section, leaving the soloist in a sort of rhythmic vacuum.

TEDDY WILSON & HIS ORCHESTRA **NYC. Dec. 29, 1939**
 Personnel probably as above.
 Bill Savory collection, broadcast, three titles have BW:

- Sweet Lorraine Solo 16 bars. (S)
 Jitterbug Jump Solo with orch 32 bars. (FM)
 Coconut Grove Possibly solo with orch 4 bars. (M)

Particularly a lovely, delicate "... Lorraine" is worth noticing with a longer solo than on the Columbia recording, note this one!

BW is reported to be present on a recording session in NYC. Jan 2, 1940 by the **FOUR MARSHALLS**. Two titles were recorded (Vo 5497 - "Honk Honk" / "Pick-A-Rib"), but no tenorsax soli.

TEDDY WILSON AND HIS ORCHESTRA **NYC. Jan. 18, 1940**
 Karl George, Harold Baker, Doc Cheatham (tp), Floyd Brady (tb), Pete Clark (cl, as, bar), Rudy Powell (cl, as), Ben Webster, George Irish (ts), Teddy Wilson (p, arr), Albert Casey (g), Al Hall (b), J.C. Heard (dm, vo), Jean Eldridge (vo).
 Four titles were recorded for Columbia, all have BW:

- 26435-A Crying My Soul Out For You Solo 8 bars. (SM)
 26436-A In The Mood Solo 12 bars. (FM)
 26437-A Coconut Grove Solo 4 bars. (M)
 26437-B Coconut Grove As above. (M)
 26438-A 71 Solo 16 bars. (M)

Without a doubt there are things going on here. Suddenly we are introduced to a more rough style than the usual one, rather more selfconscious. The sound is less polished and the playing sounds more daring. Particularly the two takes of "... Grove" are striking, but "71" also contains the same characteristics. One is tempted to believe he is making some new ten-years-eve intentions. "71" is also a really good solo, nicely put together. "Crying ..." is the most beautiful piece here, full of emotion, while "... Mood" in my opinion is unnecessarily rough.

DUKE ELLINGTON & HIS ORCHESTRA **Chi. prob. Feb. 2-8, 1940**
 Personnel probably as Feb. 14, 1940 below.
 State-Lake Theatre. Seven titles, one has BW:

4007f St. Louis Blues Solo 48 bars. (FM)

This was a big and pleasant surprise! The sound is utterly lousy, and the item will probably never be on LP, but Ben is playing very inspiredly and freely, most informally. Postscript: The revised date, earlier believed to be March, indicates that this is the first BW solo with the 'new' Duke!

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

NYC. Feb. 13 & 14, 1940

Duke Ellington (p, arr, dir), Wallace Jones, Cootie Williams (tp), Rex Stewart (cnt), Joe Nanton, Lawrence Brown (tb), Juan Tizol (vtb), Barney Bigard (cl), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Otto Hardwick (as, bsx), Ben Webster (ts), Fred Guy (g), Jimmy Blanton (b), Sonny Greer (dm), Ivie Anderson, Herb Jeffries (vo), Billy Strayhorn (arr).

Four titles were recorded for Columbia, three have BW:

WM1135-A Solitude Solo 4 bars. (S)

WM1136-A Stormy Weather Obbligato 26 bars. (S)

WM1137-A Mood Indigo Solo 8 bars. (S)

Suddenly the greatest transformation in jazz took place overnight! A completely new style is presented, as if by magic, a magnificent sound and a mellow, legato and sensitive way of playing. Even if the thirties contained a lot of very fine soli by BW, there is another dimension present here. Probably no other tenor saxophonist masters the very slow tempo better, and this is what is presented to us here. Both "Solitude" and "... Indigo" contain marvellous soli, original and beautiful with no defects whatsoever, and "Stormy ..." offers lovely, lazy, melodic obligato playing of unique character. On this day BW took the final step into the exclusive domain of jazz innovators.

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

Chi. March 6, 1940

Personnel as Feb. 14, 1940.

Five titles were recorded for Victor, one has BW:

044887-2 You, You, Darlin' Solo 8 bars. (SM)

The first solo under contract with Victor and a very beautiful one. It comes as a surprise, the tune being rather commercial, but the playing is soft and emotional and obviously not mere handicraft.

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

Chi. March 15, 1940

Personnel as Feb. 14, 1940.

Three titles were recorded for Victor, one has BW:

049015-1 Conga Brava Solo 40 bars. (F)

A good and original solo. The technique is much improved, and the whole style is, in this fast tempo, significantly different from that which we are used to hearing. The playing is more concentrated, calmer, the melodic lines are longer, his playing sounds more consistent. The swing is not what we might have expected, though, for the rhythm section gives little support. However, the main impression is good and gives rise to further anticipation.

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

Hollywood, May 4, 1940

Personnel as Feb. 14, 1940.

Four titles were recorded for Victor, three have BW:

049654-2 Bojangles Solo 16 bars. (M)

049655-1 Cottontail Solo 64 bars. (F)

049657-1 Blue Goose Solo 4 bars. (SM)

"Cottontail": One of the best known recorded tenorsax soli and a magnificent one! The first half in particular swings like mad, and melodically it is highly original. One might be tempted to believe it is written down, since this is a feature number for BW. However, later privately recorded versions deny this, and there is no evidence pointing to the saxophonist being hampered by the arrangement and his predefined role. On the contrary, the cooperation between soloist and orchestra is utterly successful. The first part of the solo is a typical understatement, the wildness is kept in check. BW forces himself to keep his sound mellow and his style reticent. In the

second part, the music gets rougher and more angry, but it is all the time charming and impressive. BW himself told me that he did not know the solo was recorded, believing it was a rehearsal. The aftermath is happy because of this! "Bojangles": This version was rejected for 78 rpm. issue, and understandably so since Duke was a perfectionist, the piece had not really found its final shape. However, BW's contribution needed no improvement, and it is a wonderful experience to compare it to the one some weeks later". "Blue Goose": Since BW's role is minor, this discovery is not so exciting in this tenorsax context, but otherwise the same comments may be applied.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA**

Chi. May 28, 1940

Personnel as Feb. 14, 1940.

Four titles were recorded for Victor, two have BW:

053021-1	Bojangles (A Portrait Of Bill Robinson)	Solo 16 bars. (FM)
053023-1	Blue Goose	Solo 4 bars. (SM)

To me "Bojangles" is one of BW's very best soli in medium tempo, being extremely inspired and melodic, and with such originality that it seems improbable that it is improvised, which of course it is! And it swings magnificently. A really remarkable solo. "... Goose" is OK, but ends before it really gets going.

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. June 12, 1940

Personnel as Feb. 14, 1940.

"America Dances" 1940. Broadcast from BBC, London.

Ten titles, two have BW:

4010c	Blue Goose	Solo 4 bars. (SM)
4010e	Cottontail	Soli 64 and 16 bars with following coda. (F)

An interesting version of "Cottontail". The main solo follows the same pattern as the Victor recording, but the details differ considerably. It is good, but not of the same everlasting quality, being a little too rough at times.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA**

NYC. July 22, 1940

Personnel as Feb. 14, 1940.

Four titles were recorded for Victor, one has BW:

054608-1	All Too Soon	Solo 32 bars. (S)
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This is BW's first recorded ballad in the 40s, and an event of the very highest calibre. From beginning to end the playing is marvellous. Words like beautiful, inspired, personal, original, come easily to mind. There is really nothing to compare with this quiet but forceful music, it is its own criterion.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA**

NYC. July 24, 1940

Personnel as Feb. 14, 1940.

Two titles were recorded, both have BW:

054624-1	My Greatest Mistake	Soli 8 and 4 bars. (SM)
054625-1	Sepia Panorama	Solo 12 bars. (SM)
054625-2	Sepia Panorama	As above. (SM)

His solo on "Sepia ...", take 1, is one of my old favorites, and it is completely overwhelming. The style may best be characterized as "sexy", restrained and silent, but with a unique atmosphere, and the way he starts out is worth money! Take 2 is not inferior where the tenor-playing is concerned. The differences are great enough to make you yell with pleasure! One's enthusiasm with "Sepia ..." is so great that one nearly forgets "... Mistake", which is not as exciting, but of first-rate quality, soft and beautiful.

**DUKE ELLINGTON
AND HIS ORCHESTRA**

Detroit, July 26, 29 and 31, 1940

Personnel as Feb. 14, 1940.

NBC broadcasts from Eastwood Garden.

Nine titles altogether, only one has BW:

4014b	I Don't Mind (All Too Soon)	Solo 32 bars. (S)
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Although BW is featured only once on this program, he takes first prize with flying colours. His solo on "All Too Soon" is very beautiful and among his most memorable from the period. The pleasure is particularly great when one compares this solo to the Victor recording, it is very different!

**DUKE ELLINGTON
AND HIS ORCHESTRA** **New Hampshire, Aug. 17 & 19, 1940**
Same. NBC broadcasts from Canobie Lake Park, Salem.
Four titles but no BW.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA** **Chi. Sept. 5, 1940**
Personnel as Feb. 14, 1940.
Four titles were recorded, one has BW:

053427-1 There Shall Be No Night Solo 8 bars. (SM)

A pleasant and well constructed solo of high quality, not very remarkable, but representative of the very high musical stage on which Webster's music belongs.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA** **Chi. Sept./Oct. 1940**
Personnel as Feb. 14, 1940.
NBC broadcasts from the Panther Room, Hotel Sherman. Sept. 6-13 listed as NBC.
Postscript of March 11, 2016: The earlier tentative dating of these broadcasts has been replaced by updated information from "The New DESOR" and other sources:

Sept. 6, 1940

Two titles, one has BW:

4019a Sepia Panorama Solo 12 bars. (SM)

Sept. 7, 1940

Eight titles but no BW.

Sept. 10, 1940

Seven titles, three have BW:

4021d My Greatest Mistake Soli 8 and 4 bars. (SM)

4021e Bojangles Solo 16 bars. (FM)

4021g Five O'Clock Whistle Solo 2 bars. (M)

Sept. 11, 1940

Six titles but no BW.

Sept. 12, 1940

Eight titles, three have BW:

4023b Madame Will Drop Her Shawl Solo 32 bars. (FM)

4023c Blue Goose Solo 4 bars. (SM)

4023f All Too Soon Solo 32 bars. (S)

Sept. 13, 1940

Six titles, one has BW:

4024d All Too Soon (NC) Solo 32 bars. (S)

Sept. 21, 1940

One title, not available:

 Tootin' Through The Roof Solo. ()

Sept. 26, 1940

Two titles but no BW.

Sept. 27, 1940

Three titles, no BW on 4027c "Weely" but:

 Looking For You Yesterday Solo 8 bars. (SM)

 Swinging At The Séance Soli 8 and 4 bars. (M)

Sept./Oct., 1940

Four titles have BW:

4028d	Madame Will Drop Her Shawl	Solo 32 bars. (FM)
4028e	There I Go	Solo 16 bars. (SM)
4028i	It's The Same Old Story	Solo 16 bars. (SM)
4028j	Cotton Tail	Soli 64 and 16 bars to coda. (F)

Original comments: As far as my research is complete, BW solos on altogether eleven items from the Hotel Sherman period. They comprise ten titles, since "Madame Will Drop Her Shawl" has two versions. This fact does not put "... Shawl" in a particular position, because all items except two can be studied as "alternate takes" to the Victor recordings. The arrangements are invariably the same, and BW's soloing is presented in the same place regardless of the occasion being a recording studio or a hotel. One may miss the unexpected, the surprises. On the other hand, it facilitates the study of BW's approach to the musical material I personally would like to highlight the surprises, "There I Go" and "Same Old Story", which are very beautiful ballads played with maximum feeling. One never tires of listening to BW's ballad playing, which is surpassed by no one. Another version of the moving "I Don't Mind" is, therefore, received with open arms and ears, it is of course different from all other versions. "Bojangles", "Sepia ..." and "Cottontail" are among BW's favorite vehicles. There are perhaps better versions of "Cottontail", but "Sepia ..." and "Bojangles" compete successfully with all other versions. "Blue ...", "... Whistle" and "... Mistake" present nice variations to the well known versions, but BW's role is not so important compared to the other titles. Back to "Madame ..."; the two soli are quite different but of equal quality. To sum up: The Hotel Sherman period presents valuable additions to the Ben Webster soloing, and I would not be surprised if more material turns up. Postscript of March 11, 2016: Yes, Sept. 27 turned up recently, very nice, brief but very nice tenorsax soli! Postscript of May 12, 2017: A scratchy "All Too Soon" from Sept. 13 has turned up, a very valuable discovery, excellent playing and lots of differences from the 78 version!

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA**

Chi. Oct. 17, 1940

Personnel as Feb. 14, 1940.

Two titles were recorded for Victor, but no BW.

Chi. Oct. 28, 1940

Personnel as Feb. 14, 1940.

Three titles were recorded, two have BW:

053580-1	Chloe	Solo 16 bars. (SM)
053581-1	I Never Felt This Way Before	Solo 8 bars. (SM)
053581-2	I Never Felt This Way Before	As above. (SM)

"Chloe" is one of BW's masterpieces with a peculiar, sad and melancholy atmosphere, extremely melodic and beautiful, fitting neatly into a fine arrangement written with a well-developed sense of contrasts. "... Before" is rather bleak in comparison, but it is pleasant and with character, absolutely worth listening to. The playing may seem to be rather straight on take 1, while take 2 seems more free. The comparison is interesting.

REX STEWART AND HIS ORCHESTRA

Chi. Nov. 2, 1940

Rex Stewart (cnt), Lawrence Brown (tb), Ben Webster (ts), Harry Carney (as, bar), Duke Ellington (p), Jimmy Blanton (b), Sonny Greer (dm).

Four titles were recorded for Bluebird, two have BW:

053609-1	Mobile Bay	Solo 12 bars. (SM)
053609-2	Mobile Bay	As above. (S)
053610-1	Linger Awhile	Solo 32 bars. (FM)
053610-2	Linger Awhile	As above. (FM)

"Linger ..." is rather ordinary, a little dry and unswinging, mostly due to a staid rhythm section. "Mobile Bay", however, is excellently played, juicy but restrained in the characteristic BW style and very worthy of attention. In both cases the two takes are very different and of about equal quality.

DUKE ELLINGTON AND HIS ORCHESTRA

Chi. Nov. 2, 1940

Personnel as Feb. 14, 1940. Cootie Williams left the band this night.
Broadcast from Club Caprice. Three items, but no BW.

DUKE ELLINGTON AND HIS ORCHESTRA **Fargo, Nov. 7, 1940**

Personnel as Feb. 14, 1940, except Ray Nance (tp, vln, vo) replaces Williams.
Private tape recording from Crystal Ballroom, Lake Inn, Fargo, North Dakota.
Forty-two items, the following eleven contain BW:

It's Glory	Solo 8 bars. (FM)
Sheik Of Araby	Solo 32 bars. (FM)
There Shall Be No Night	Solo 8 bars. (SM)
Chloe (NC)	Solo 2 bars. (SM)
Bojangles	Solo 32 bars. (M)
Sepia Panorama	Solo 24 bars. (S)
Cottontail	Solo 64 bars. (F)
Conga Brava	Solo 40 bars. (FM)
I Never Felt This Way Before	Solo 8 bars. (S)
Stardust	Solo of at least three choruses of 32 bars, first 12 bars lacking. (S)
St. Louis Blues	Solo 60 bars. (FM)

This concert is an event of the greatest importance. Never before has the Ellington orchestra been presented in such an informal and unpretentious way, resulting in several hours of music with a musical content of extremely high quality. The swing is unusually relaxed, centered around Jimmy Blanton, whose prominent and authoritative bass playing would have been sufficient in itself. BW has several remarkable pieces on this date. Two tracks must be mentioned above all, "Sepia Panorama" and "Stardust". "Sepia ..." is splendid, particularly the first chorus, and perhaps even better than the Victor recordings, at least it sounds more intense and has a slower tempo. There really is an unearthly character in the saxophone on the slow tunes here, and it sounds wonderful. "Stardust" starts in the middle of a chorus, but continues without interruption for 4 1/2 minutes, one of the longest tenor sax soli preserved from before the recording ban. It is very beautiful too, informal in fact, and no one-piece masterwork, but clearly illustrating BW's impressive style and melodic vein. "Cottontail" is interesting, but does not stand up to the Victor recording. It is too rough, causing the contrasting effect to disappear, and it doesn't swing as convincingly either. In the beginning many details are similar, but the differences broaden later. There are many interesting and good things here, though. "Conga Brava" starts nearly identically to the "original", but this one also continues differently. The swing is more pronounced and successful, but the content is far more untidy and it sounds as if his playing lacks concentration. "Bojangles" has a fine, mellow first part, but the second part is too rough, even if he keeps his style, he overplays somewhat. The ideas in the solo are good enough, and the main impression, apart from the tonal qualities, is very good, though the Victor recording is better. "... Night" and "... Before" contain brief but very beautiful and restrained soli of quality. The only disappointment on the date are "St. Louis Blues", "... Glory" and "Sheik ...", which are without form and rather inferior. Conclusion: Several very important comparisons, lovely music and a lovely night. A must for a Ben Webster enthusiast!

BARNEY BIGARD AND HIS ORCHESTRA **Chi. Nov. 11, 1940**

Ray Nance (tp), Juan Tizol (vtb), Barney Bigard (cl), Ben Webster (ts), Duke Ellington (p), Jimmy Blanton (b), Sonny Greer (dm).
Four titles were recorded for Bluebird, two have BW:

053621-1	Charlie The Chulo	Solo 4 bars. (FM)
053621-2	Charlie The Chulo	No solo.
053621-3	Charlie The Chulo	Solo 6 bars. (FM)
053622-1	Lament For Javanette	Solo 16 bars. (SM)
053622-2	Lament For Javanette	Solo 11 bars. (SM)

"Lament ..." is the important track here. In the issued 78 rpm. version BW plays completely overwhelmingly, a tightly constructed, melodic piece which swings lazily but intensely. One of his very best soli and one of my personal favorites. The

unissued take is a fluff, he misses the point where it is his turn and is three bars late. Strangely enough he concludes two bars too early, so this solo is only of 11 bars. However, they are very fine and representative, seen a part from the context, and also constitute an interesting comparison with the other take. What we hear in "... Chulo" is good enough, and the two takes are different both in duration and content. Note: BW does some "practice" between takes 3 and 4 of 53624 "Ready Eddy"!

JACK TEAGARDEN's BIG EIGHT **NYC. Dec. 15, 1940**

Rex Stewart (cnt), Jack Teagarden (tb, vo-3414), Barney Bigard (cl), Ben Webster (ts), Billy Kyle (p), Brick Fleagle (g), Billy Taylor (b), Dave Tough (dm).

Four titles were recorded for HRS, all have BW:

3414	St. James Infirmary	Solo 16 bars. In ens 18 bars at the end. (SM)
3415	The World Is Waiting For The Sunrise	Solo 32 bars. In ens 16+6 bars, solo middle 16 bars. (F)
3416	Big Eight Blues	Solo 16 bars. (SM)
3417	Shine	Solo 30 bars. In ensemble particularly the last 16 bars. (FM)

Four sides, all of which contain excellent tenorsax playing. Perhaps the two slowest tunes make the greatest impression, both are beautiful and attractive with original melodic constructions. My favorite, "... Blues", is particularly remarkable, containing elegant, very elaborate and inspired embroideries. The two fast tunes are good enough, particularly "Shine" swings formidably and sounds well conceived.

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA **Chi. Dec. 28, 1940**

Personnel as Nov. 7, 1940 with Billy Strayhorn (p, arr) added.

Three titles were recorded for Victor, two have BW:

053780-1	Sidewalks Of New York	Solo 8 bars. (FM)
053782-1	The Girl In My Dreams	Solo 24+4 bars, orch 4 bars in between. (SM)
053782-2	The Girl In My Dreams	As above. (SM)

"Sidewalks ..." contains a brief but very original solo, tasteful and swinging. In "...Dreams" he plays in the beginning and quite straight, it sounds pleasant but not very exciting. Note, though, interesting differences in the bridge.

DUKE ELLINGTON AND HIS ORCHESTRA **Chi. 1940**

Personnel unknown.

Downbeat Concert, eighth annual poll, at Civic Opera House.

Three titles, no BW.

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA **Hollywood, Jan. 15, 1941**

Personnel as Dec. 28, 1940.

Standard Radio transcriptions. Standard P-132.

Unissued on 78 rpm. except where shown. Ten titles were recorded, four have BW:

I Hear A Rhapsody	Soli 16 and 16 bars with following long coda. (S)
Madame Will Drop Her Shawl	Solo 32 bars. (FM)
Frenesi	Solo 16 bars. (M)
Until Tonight (Mauve)	Solo 64 bars, the whole record. (SM)

Several nearly priceless examples of BW's masterly musical powers. With sovereign technique he presents original and beautiful music, above all "Mauve" is a masterpiece and one of his finest works. The first chorus is relatively straight, while he expands in the second. Furthermore, "... Rhapsody" too is marvellous, soft legato and imaginative, also one of his very best slow recordings, and if this were not enough, we have "Madame ...", an artistic and personal piece, a real swing-solo with a rhythmic approach Webster rarely uses. Compare it with the broadcast version from Hotel Sherman. "Frenesi" is ordinary.

DUKE ELLINGTON & HIS ORCHESTRA **Culver City, Ca., Feb. 13, 1941**

Personnel as Dec. 28, 1940.

MBS broadcast from Casa Manana, four titles, one reported to have BW:

4104b The Girl Of My Dreams Solo 24+4 bars,
orch 4 bars inbetween. (SM)

Postscript of May 12, 2017: A scratchy version starting right on BW's solo has been available, very nice!

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA Hollywood, Feb. 15, 1941**

Personnel as Dec. 28, 1940.

Five titles were recorded, one has BW:

055286-1 Blue Serge Solo 12 bars. (S)

Again an exceptional solo, extremely expressive, quite rough in spite of the slow tempo. Nevertheless, it is utterly tasteful and emotional. One of BW's very best works.

**DUKE ELLINGTON
AND HIS ORCHESTRA Culver City, Ca., Feb. 16, 1941**

Personnel as Dec. 28, 1940.

Broadcast from Casa Manana. Nine titles were recorded, two have BW:

4106g Chelsea Bridge Solo 8 bars. (SM)

4106i Blue Serge Solo 16 bars. (S)

This program presents the first preserved version of "Chelsea Bridge", and it seems that Ben Webster there and then made up his mind how to play the tune, because they are all more or less identical. The quality also, needless to say! "Blue Serge" represents the big surprise, because it certainly is not a written solo! It is very, very different from the Victor version recorded only the day before, and it represents an important and beautiful addition to the BW ballad library.

DUKE ELLINGTON Culver City, Ca., Feb. 20, 1941

Personnel as Dec. 28, 1940

Broadcast from Casa Manana, four titles, two have BW:

4107b Chelsea Bridge Solo 8 bars. (SM)

4107d Moon Mist (Mist On The Moon) Solo 24 bars. (S)

This session just came to my attention. This version of "Chelsea ..." is very much like the one before. But "Moon Mist" is a true sensation! It is the first existing version of this tune, announced as "Mist On The Moon", and in contrast to all later versions, it has a BW solo, and a long and beautiful performance it is!!

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA Hollywood, June 5, 1941**

Personnel as Dec. 28, 1940.

Four titles were recorded for Victor, one has BW:

061285-1 Just A-Settin' And A-Rockin' Solo 16+40 bars, (tp) on
bridge in first chorus. (SM)

A lovely record. Not that very much happens, Webster mostly plays straight and simple music without improvisational display. However, he swings so easily and superiorly in true understanding with the orchestra that he is a genuine pleasure.

DUKE ELLINGTON AND HIS ORCHESTRA Southgate, Ca., June 1941

Personnel as Dec. 28, 1940.

Broadcast from Trianon Ballroom, seven titles, one has BW (note that 4112b "Sepia Panorama" does not have BW):

4112g Raincheck As June 12. (FM)

Postscript of May 12, 2017: This version just appeared! Similar to below.

DUKE ELLINGTON AND HIS ORCHESTRA LA. June 12, 1941

Personnel as Dec. 28, 1940. Date falsely given as July 5.

Broadcast from Trianon Ballroom, Southgate. Three titles, two have BW:

4113b Raincheck Solo 4+12 bars, (p) 4 bars in between,
last 8 with orch. Solo 24 bars,

then 6 bars with orch. (FM)
 4113d Just A-Settin' And A-Rockin' Solo 16+40 bars, tp on
 bridge in first chorus. (SM)

I do not appreciate the very rough approach BW uses in "Raincheck". However, I must admit that the solo is far from routine, and that it contains several inventive phrases. "Just ...", however, is a lovely contribution! It is also very different from the Victor recording, particularly in the last half, and may be said to surpass that one where improvisational finesse is concerned.

**DUKE ELLINGTON
 AND HIS FAMOUS ORCHESTRA** **Hollywood, June 26, 1941**
 Personnel as Dec. 28, 1940.
 Two titles were recorded, no BW.

Hollywood, July 2, 1941
 Personnel as Dec. 28, 1940.
 Four titles were recorded, one has BW:

061341-1 Moon Over Cuba Solo 18 bars. (M)

An ordinary solo with no particular merits.

REX STEWART AND HIS ORCHESTRA **Hollywood, July 3, 1941**
 Personnel as Nov. 2, 1940.
 Four titles were recorded for Bluebird, two have BW:

061342-1 Some Saturday Soli 4 and 16 bars. (M)

061345-1 Poor Bubber Solo 12 bars. (S)

Dexterious and good work on "Some ...", definitely a worthy solo. However, "... Bubber" is really outstanding, having several ingenious phrases in a perfect tempo of the slowest kind and presented in mourning and sad surroundings.

**DUKE ELLINGTON
 AND HIS FAMOUS ORCHESTRA** **Hollywood, Sept. 17, 1941**
 Personnel as Dec. 28, 1940.
 Standard Radio Transcriptions. Standard P-169.
 Nine titles were recorded, two have BW:

Chelsea Bridge Solo 8 bars. (SM)

The Girl In My Dreams Solo 24+4 bars, orch 4
 bars in between. (SM)

Good music, but perhaps not very exciting, in particular not in relation to the Victor recordings. "Chelsea ..." is similar to the point of confusion, and "... Dreams" is a "third take" compared to the Victor session.

**DUKE ELLINGTON
 AND HIS FAMOUS ORCHESTRA** **Hollywood, Sept. 26, 1941**
 Personnel as Dec. 28, 1940.
 Four titles were recorded for Victor, three have BW:

061684-1 Five O'Clock Drag Soli 8 and 4 bars. Also
 exchange with orchestra thus:
 (ts) 8 bars, orch 4 bars, (ts) 4 bars,
 2 x (orch 2 bars, (ts) 2 bars). (M)

061686-1 Bli-Blip Solo 2 bars. (M)

061687-1 Chelsea Bridge Solo 8 bars. (SM)

"... Drag" is of absolute top quality. The exchange takes place smoothly, the swing is formidable and the phrasing is elegant and tasteful all the way through. An excellent tenorsax recording. "Chelsea ..." is very similar to the recording of Dec. 2, 1941.

DUKE ELLINGTON **Hollywood, Oct. 9, 1941**
 Personnel unknown, violins added.
 Kraft Music Hall. Two titles, no BW.

DUKE ELLINGTON AND HIS ORCHESTRA **early Dec. 1941**
 Personnel as Dec. 2, 1941.

Movie soundtracks.

4124a	Cottontail (Hot Chocolate)	Solo 32 bars. (FM)
4124b	I Got It Bad	No solo.
4124c	Flamingo	No solo.
4124d	Bli-Blip	No solo.
4124e	C Jam Blues (Jam Session)	Solo 16 bars. (FM)

This version of "C Jam ..." is slightly faster than the Victor recording and in my opinion somewhat better, note for instance the smooth opening. "Cottontail", however, is an abbreviated version of the usual BW vehicle, slightly slower than usual and not particularly noteworthy.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA** **Hollywood, Dec. 2, 1941**

Personnel as Dec. 28, 1940, except Junior Raglin (b) replaces Blanton.
Four titles were recorded for Victor, three have BW:

061687-2	Chelsea Bridge	Solo 8 bars. (SM)
061941-1	Raincheck	Solo 32 bars. (FM)
061943-1	I Don't Know What Kind Of Blues I Got	Solo with orch 12 bars. (S)
061943-2	I Don't Know What Kind Of Blues I Got	As above. (S)

"Chelsea ..." is beautiful, but too brief. It would have made a greater impression if it had lasted longer. "I Don't Know ..." is unusually full of emotion, lazy but beautiful, the tenorsax is here purposefully placed in the background to achieve an echo effect. This succeeds to perfection. "Raincheck", however, is rather ordinary, strained with a coarse sound and without dynamics, the cooperation with the orchestra is not good, and the result is disappointing. Postscript: A real treasure, the alternate of "I Don't ..." is quite different from the 78 rpm. issue, possibly even better, and note the lovely descending phrase at the end. Also compare Duke's two piano introductions and be prepared for a thrilling experience!!

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA** **Hollywood, Dec. 3, 1941**

Personnel as Dec. 2, 1941.
Standard Radio Transcriptions P-183.
Ten titles were recorded, four have BW:

Bugle Breaks	Solo 16 bars. (M)
Have You Changed (Blue Tears)	Solo 28 bars to long coda. (SM)
Raincheck	Solo 32 bars. (FM)
Blue Serge	Solo 20 bars. (S)

Two really wonderful sides, particularly "Blue Tears" which contains inspired and elaborate playing of the best BW quality. "Blue Serge" sounds like an alternate take from the Victor session. The Victor take has perhaps an even higher degree of immortality, but they both belong at the peak of his output. "Bugle ..." is all right, but too rough, the opening has an ugly sound, and the impression is mixed. "Raincheck" is a near failure, in spite of some good phrasing, the whole approach is mistaken. He plays so roughly that the result is a sort of continual contrast to nothing, hence meaningless.

THE BEN WEBSTER ACETATES **LA. late 1941**

Item 1: Ben Webster (cl) only. Item 2: Ben Webster (ts) only. Item 3: Ben Webster (cl), unknown ("dm"). Item 4 - 10: Ray Nance (tp-5, vln-4,6-10), Ben Webster (cl-4,6,7,9,10, ts-5,8), Fred Guy or Alvin "Junior" Raglin (g-4-10), Jimmy Blanton (b-4,5,8), Sonny Greer (dm-4-10).

Note also item 11 - 14 "Untitled Blues", "Dearie", "Hallelujah", "Sweet Lorraine" (not listed in detail below): Ben Webster (p, vo-12) only.

Items 1-3 probably recorded by Ben Webster himself at home.

Items 4-10 probably recorded at the Dunbar hotel.

1	Tricky Me (0:25)	Clarinet solo. (S)
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2a	Body And Soul I (4:46)	Tenorsax solo 32 + 32 bars (S) to 32 bars (M) to 8 bars and long coda. (S)
2b	Body And Soul II	As above. (S)
3	Me (5:01)	Clarinet solo. (S)
4	The Sheik Of Araby (4:21)	Clarinet duet with (vln) 32 bars. Clarinet soli 32 and 32 bars. Clarinet duet with (vln) 32 bars. (FM)
5	I Never Knew (4:09)	Acc. (tp) 32 bars to tenorsax solo 32 bars to acc. (tp) 32 bars to solo 32 bars to acc. (tp) 32 bars. Solo 32 bars to acc. (tp) 32 bars. (F)
6	A Flat Swing (4:36)	Clarinet/ens 32 bars. Clarinet soli 32 and 32 bars. Clarinet/ens 32 bars to clarinet solo 48 bars to ens 16 bars. (FM)
7	E Flat Swing (4:13)	Clarinet/ens 32 bars. Clarinet soli 32 and 32 bars to duet with (vln) 64 bars. (FM)
8	I Can't Believe That YILWM (4:37)	Tenorsax duet with (vln) 32 bars. Tenorsax solo 32 bars to duet with (vln) 16+40 bars, solo on first bridge. (M)
9	Swingin' In 4 (5:03) (I Got Rhythm)	Clarinet soli 64 and 64 bars. Clarinet/ens 48 bars. (F)
10	Memories Of You (4:56)	Acc. (vln) 32 bars to clarinet solo 32 bars to acc. (vln) 32 bars to long coda. (S)

Almost one hour of BW has been excavated from the Ben Webster estate, most probably recorded by himself. There are really four categories of recordings. The first are the incredible unaccompanied versions of "Body And Soul", you may easily imagine yourself what those five minutes contained!!! The second is the two tenorsax titles in the jam with Ray Nance, of which "I Can't Believe ..." has the most beautiful tempo and swings like heartbeats. The third is the four unaccompanied piano pieces; I do not find them that interesting except from an academic point of view and will not discuss them further, leaving them to experts. And then the fourth category, BW on clarinet!!! A lot of it too!!! You may not be an immediate fan of his rather unpolished tone, and I wonder what place he would have had in jazz history, if clarinet had been his only instrument. The fact is, however, that by close listening, you note that he plays the new instrument in very much the same way as the tenorsax; the phrasing is the same, also the change from softness to drama is very much there. "... Araby" is a good example, utterly interesting! Great discoveries!!

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA**

Chi. Jan. 21, 1942

Personnel as Dec. 2, 1941.

Three titles were recorded for Victor, two have BW:

070682-1	Perdido	Solo 16 bars. (M)
070682-2	Perdido	As above. (M)
070683-1	The C Jam Blues	Solo 16 bars. (M)

Three ordinary, unremarkable soli. "Perdido" lacks inspiration, and better broadcast versions exist. "... Blues" is too rough for my taste; even with valuable melodic qualities the result must be considered somewhat vulgar.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA**

NYC. Feb. 26, 1942

Personnel as Dec. 2, 1941.

Three titles were recorded, one has BW:

071890-1	What Am I Here For?	Solo 2+16 bars with (cnt) 2 bars in between. (SM)
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One of the last of the really great prewar soli, and an honest one, devoid of false sentiments and cheap effects. The phrasing is soft and melodic and the balance

perfect. It will last forever, telling us what Ben Webster, a great tenorsax player, "was here for".

**SLIM GAILLARD & HIS
FLAT FOOT FLOOGIE BOYS**

Hollywood, April 4, 1942

Ben Webster (ts), Jimmy Rowles (p), Slim Gaillard (g, vo), Slam Stewart (b, vo), Leo Watson (dm).

Four titles were recorded for Okeh, three issued, all of these have BW:

H-788-1	Palm Springs Jump	Intro 4 bars. Solo 32 bars. (FM)
H-789-1	Ra-Da-Da-Da	Part of intro. Solo 32 bars. Part of coda. (F)
H-790-1	Groove Juice Special	Solo 32 bars. Obligato riffs. (M)

This is a formidable surprise! The session was listed in Rust with personnel "probably similar" to the preceding one of July 24, 1941. This conjecture is certainly and happily wrong. The opportunity to hear BW in a non-Ellington context from this period is unique, with the exception of Teagarden's Big Eight, that one stuffed with Ellingtonians though. The gay atmosphere and springy rhythm section seem to do him very good, sending him along on a merry ride. The solo on "Palm Springs ..." is not perfect, as close listening reveals, but it swings informally in a way one has to go to the 1944-1945 small-label sessions to find reproduced. The same goes for the medium tempo "Groove ...", note the entrance. However, the real highlight of the session seems to be the fast "Ra-Da-Da-Da" with a fast but perfectly composed solo to outpace lightning!! The importance of this session can not be exaggerated, it shows BW in the most informal of occasions, at the prime of creativity. Where are the fourth title and alternate takes???

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA**

Calif. May 2, 1942

Personnel as Dec. 2, 1941

Broadcast from Trianon Ballroom, Southgate.

Three titles, two have BW:

4204b	Swing Shifters Swing	Solo 12 bars. (SM)
4204c	Mainstem (Altitude)	Solo 16 bars. (FM)

Both these items must be considered important, they are easy-swinging pieces of high quality.

**DUKE ELLINGTON
AND HIS ORCHESTRA**

Southgate, Ca. May 7, 1942

Personnel as Dec. 2, 1941.

Broadcast from Trianon Ballroom. Eight titles, two reported to have BW:

4205b	The Strollers	Solo. ()
4205h	Body And Soul (Body And Ben)	Solo 144 bars, last 20 bars with announcer. (FM)

A very interesting and unusual, informal performance; BW plays two choruses in double tempo and starts with sixteen bars of the third one, when the announcer calls it a day, and the band closes with a few bars of "... A Train". The solo is straightforward with little refinement, not particularly inventive, and cannot compare with the more elaborate double tempo playing on the Savoy recording of this tune a few years later. However, what counts most is the surprise effect, letting us meet BW in a rather unusual context.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA**

Hollywood, June 26, 1942

Personnel as Dec. 2, 1941.

Three titles were recorded, two have BW:

072437-1	My Little Brown Book	Solo 8 bars. (S)
072438-1	Main Stem	Solo 14 bars. (FM)

The atmosphere on "Main ..." is rather chaotic and rough, but the solo is surprisingly well constructed, giving a good, almost threatening impression. "... Book" is a rather commercial item, but Webster unfolds more than is to be expected, and the result is therefore good without sensations.

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Simple and rough soli but quite melodic, and the impression is satisfactory. However, the two takes are quite similar, you have to listen closely to hear the difference!

DUKE ELLINGTON & HIS ORCHESTRA **Chi. July/Aug. 1942**

Personnel as above.

Broadcast from Hotel Sherman, four titles, two reported to have BW:

4219a Hayfoot Strawfoot Solo 8 bars. (M)

4219c Chelsea Bridge Solo. ()

DUKE ELLINGTON AND HIS ORCHESTRA **Chi. Aug. 7, 1942**

Personnel as above. One title, "Moon Mist", no solo.

Chi. Aug. 8, 1942

Same. Two titles, one has BW:

4223a Main Stem Solo 14 bars. (FM)

Chi. Aug. 11, 1942

Same. Two titles, one has BW:

4224a Cotton Tail Soli 64 and 16 bars to coda. (FM)

Chi. Aug. 13, 1942

Same, with Joya Sherrill (vo) added. Eight titles, two reported to have BW:

4225c What Am I Here For? Solo. ()

4225e Perdido Solo. ()

Postscript of May 12, 2017: Good sound on the two items which have now become available, and in fact "Cotton Tail" has several details not heard before.

DUKE ELLINGTON AND HIS ORCHESTRA **Cleveland, Aug. 29, 1942**

Personnel as July 28, 1942, except Jimmy Hamilton (cl, ts) replaces Haughton.

Broadcast from Palace Theatre. Four titles, one has BW:

4226d I Don't Want To Walk Without You, Baby Solo 32 bars. (SM)

This relaxed and beautiful ballad is of the same high quality which has nearly spoilt us during the last 2 1/2 years.

DUKE ELLINGTON AND HIS ORCHESTRA **Culver City, Ca., Sept. 28, 1942**

Personnel as Aug. 29, 1942.

Movie soundtrack from "Cabin In The Sky".

4227a Things Ain't What They Used To Be No solo.

4227b Goin' Up Solo 16 bars. (F)

Goin' Up (extended version) Solo 16 bars. (FM)

A rough and swinging solo without much more on the well known version, more interesting on the new discovery, appearing on CD.

DUKE ELLINGTON AND HIS ORCHESTRA **Hollywood, Oct. 8, 1942**

Personnel probably as Jan. 23, 1943 with unknown vocal trio added.

Movie soundtrack "Reveille with Beverly" (20th Century Fox).

4230a Take The A Train Solo with orch 8 bars. (M)

A rather rough but otherwise acceptable solo.

DUKE ELLINGTON AND HIS ORCHESTRA **L.A. Oct. 9, 1942**

Personnel probably as Dec. 17, 1942.

Date given is that of assembling, not recording.

AFRS Radio Transcriptions "Jubilee Show - Program 1", possibly from El Capitan Theatre, also used on Jubilee No. 49 and 69. The following titles have BW:

4229b Hayfoot Strawfoot Solo 8 bars. (FM)

4229c Goin' Up Solo 8 bars. (F)

This version of "Hayfoot ..." is a really good one, more attractive than any of the others I have heard.

**DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA** **NJ. Nov. 19/20, 1942**

Personnel probably as Dec. 17, 1942.

NBC broadcast from Fort Dix, Trenton: "Victory Parade of Spotlight Bands", program No. 52.

Eight titles, three have BW:

4231b Perdido Solo 16 bars. (FM)

4231d Hayfoot Strawfoot Solo 8 bars. (M)

4231f Goin' Up Solo 16 bars. (F)

Three soli of quite ordinary quality, not very much to comment upon. Again we hear in the faster tempi a rather dirty sound which does not suit BW properly.

**DUKE ELLINGTON
AND HIS ORCHESTRA** **Providence, Dec. 17, 1942**

Personnel as Aug. 29, 1942, plus Harold Baker (tp).

Broadcast from Rhode Island State College. Five titles, two have BW:

4232a What Am I Here For? Solo 2+16 bars, (cnt)
2 bars in between. (SM)

4232c Perdido Solo 16 bars. (M)

Two excellent soli on this date. "Perdido" is better than any other similar version, really imaginative in several respects, while "What ..." is traditionally (referring to the Victor recording) a piece which shows the best of Webster.

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Jan. 23, 1943**

Duke Ellington (p, arr, dir), Harold Baker, Wardell Jones (tp), Ray Nance (tp, vln, vo), Rex Stewart (cnt), Joe Nanton, Lawrence Brown (tb), Juan Tizol (vtb), Jimmy Hamilton (cl, ts), Johnny Hodges (cl, sop, as), Otto Hardwick (as, bsx), Ben Webster (ts), Harry Carney (cl, as, bar), Billy Strayhorn (p, arr), Fred Guy (g), Junior Raglin (b), Sonny Greer (dm), Betty Roche (vo).

Concert in Carnegie Hall. Twenty-three items, four reported to have BW:

4301g Bojangles Solo 32 bars. (M)

4301n Black, Brown And Beige (The Blues) Solo 16, 2 and 2 bars. (S)

4301aa Cottontail Solo 64 bars. Solo 16 bars
with following coda. (F)

4301af Going Up Solo. ()

"Bojangles" is the most interesting item, being twice as long as usual. It presents fine variations on the mellow style ordinarily used during the first chorus. The second chorus is much rougher in style. "Cottontail" has a much too fast tempo to be successful, and many better versions exist. "The Blues" is heavily arranged, and presents BW in his most solemn mood, but he manages to seem free and easy. The result is very attractive.

DUKE ELLINGTON AND HIS ORCHESTRA **Boston, Jan. 28, 1943**

Personnel as above.

Concert in Symphony Hall. Fourteen items, three have BW:

4302b What Am I Here For? Solo 2+16 bars, (cnt)
2 bars in between. (SM)

4302c Main Stem (On Becoming A Square) Solo 14 bars. (F)

4302j Black Brown And Beige (The Blues) Solo 16, 2 and 2 bars. (S)

This concert presents a very fine version of "What Am I ...", very different from the recorded version. Also "Main ..." is really successful, gay and brilliant. "The Blues" is similar to the previous version.

**DUKE ELLINGTON
AND HIS ORCHESTRA** **NYC. April 3, 1943**

Personnel as Jan. 23, 1943, except Oett Mallard (reeds) replaces Hardwick.

Recorded at The Hurricane Club. Ten titles, four have BW:

4303b	Hayfoot Strawfoot	Solo 8 bars. (M)
4303d	What Am I Here For?	Solo 2+16 bars with (cnt) 2 bars in between. (SM)
4303e	Altitude (Main Stem)	In ens. Solo 14 bars. (FM)
4303g	Goin' Up	Solo 16 bars. (F)

NYC. April 4, 1943

Same. Six titles, one has BW:

4304c	Altitude (Main Stem)	Solo 16 bars. (F)
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NYC. April, 1943

Same. Three titles, no solo info.

NYC. April 7, 1943

Same. Five titles, one reported to have BW:

4305d	Hayfoot Strawfoot	Solo. ()
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NYC. April 15, 1943

Same. Five titles, no solo info.

NYC. April 20, 1943

Same, except S. Scott (reeds) replaces Haughton.
Three titles, two have BW:

4309a	Johnny Come Lately	Solo 8 bars. (M)
4309c	Three Cent Stomp	Solo 16 bars. (M)

NYC. April 24, 1943

Same. MBS broadcast from Hurricane Restaurant, one title reported to have BW:

4311a	Cabin In The Sky	Solo. ()
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NYC. April 28, 1943

Same. MBS broadcast from Hurricane Restaurant. Four titles, one has BW:

4312c	Perdido	Solo 32 bars. (M)
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Several important contributions on these dates. Another version of "What Am I ..." is of course very welcome, since it represents one of BW's finest vehicles. They are all different too! "Hayfoot ..." is successfully presented here, as are also to a certain degree "Goin' Up" and "Main ...". Surprisingly, "Johnny ..." has a tenorsax solo this time, and although it is brief and weakly recorded, it makes you stop and listen closely, it has some quite inventive phrasing. Concluding with a fine "... Stomp", these may be considered good sessions. Postscript of May 12, 2017: A fine version of "Perdido" has become available!

**DUKE ELLINGTON
AND HIS ORCHESTRA**

NYC. May 1, 1943

Personnel as April 20, except Otto Hardwick (reeds) replaces Scott.
NBC broadcast "War Bond Jamboree" from Central Park Mall.
Five titles, one has BW:

4313b	Hayfoot Strawfoot	Solo 8 bars. (M)
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"Hayfoot..." fits nicely into the row of similar versions without offering anything of particular interest.

**DUKE ELLINGTON
AND HIS ORCHESTRA**

NYC. May, 1943

Personnel probably similar to above.
MBS broadcast from the Hurricane Club, six titles, two have BW:

4308b	What Am I Here For?	Solo 2+16 bars, with (tp) 2 bars in between. (SM)
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4308e Cottontail Solo 64 bars.
Solo 16 bars to coda. (F)

NYC. May 30, 1943

NBC broadcast "Fitch Bandwagon" (said to be "probably from an earlier broadcast" but which one?), two titles, one has BW:

4317e Perdido Solo 32 bars. (M)

Three good versions of old favorites, nothing to add.

**DUKE ELLINGTON
AND HIS ORCHESTRA**

NYC. May 1943

Personnel as May 1 or June 6.

MBS broadcast from the Hurricane Club. Five titles, three have BW:

4315a Cabin In The Sky (NC) Solo with orch 22 (NC) +
32 bars to long coda. (S)

4315c I Don't Want Anybody At All Solo 20 bars. (SM)

4315d Barzillai Lew Solo with orch 8 bars. (M)

Postscript of May 12, 2017: Three interesting items, particularly "... At All" should be noted for its expressive qualities.

DUKE ELLINGTON & HIS ORCHESTRA

NYC. June 6, 1943

Personnel as May 1, except Taft Jordan (tp), Sandy Williams (tb), Jimmy Hamilton, N. Jones (reeds) replace Stewart, Brown, Hardwick and Mallard.

MBS broadcast "Pastel Period". Nine titles, three have BW:

4321b You'll Never Know Soli 8, 8, 4 and 16 bars. (S)

4321d Tonight I Shall Sleep Soli 32 and 12 bars
to very long coda. (S)

4321g I Don't Know What Kind Of Blues I've Got Solo 12 bars. (SM)

Beautiful ballads to be heard on this date. I am especially fond of "You'll Never ..." with its brief parts of intense tenorsax playing, and the tune can compete with BW's best ballads. However, also "... Sleep" and "... Blues" contain absolutely first-rate, sensitive playing. In all, this session belongs to the most noteworthy of the period.

DUKE ELLINGTON & HIS ORCHESTRA

NYC. June 1943

Same/similar. MBS broadcast from the Hurricane Club. Six titles, one has BW:

4317e? Perdido Solo 32 bars. (M)

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. June 1943

Personnel as June 6.

Treasury Star Parade. No. 231, 232 and 233. The following titles have BW:

4329l Tonight I Shall Sleep Solo 32 bars to coda. (SM)

4329o Three Cent Stomp Soli 16 and 4 bars. (M)

4329c Caravan Duet with (tp) 8 bars. (S)

4329e Johnny Come Lately Solo 8 bars. (M)

Ordinary soloing on these programs. "Tonight ..." may be considered the best item in a pleasant, slow medium tempo, but it does not belong to BW's most important works.

**DUKE ELLINGTON
AND HIS ORCHESTRA**

Long Island, NY. June 17 & 19, 1943

Personnel as June 6.

RKO film "Jamboree". Four titles, one has BW:

It Don't Mean A Thing Solo 16 bars. (FM)

A quite good solo without belonging to the memorable ones.

DUKE ELLINGTON & HIS ORCHESTRA

NYC. June 17, 1943

Personnel as June 6. Date also given as June 18.

Ten titles, five have BW:

- 4325b Bojangles Solo 32 bars. (M)
 4325d Five O'Clock Drag Soli with orch 22 and 32 bars. (SM)
 4325e Johnny Come Lately Solo with orch 16 bars. (M)
 4325f Tonight I Shall Sleep (NC) Solo ca. 30 bars (intro missing).
 Solo 10 bars to coda. (SM)
 4325i Blue Skies Solo with orch 32 bars. (M)

One of the finest Hurricane dates! "... Drag is the foremost item, a real gigantic version. Another fine version of "Bojangles" is very welcome, also "Tonight ...". "Blue Skies" is more ordinary, and "Johnny ..." is of the overrough kind.

DUKE ELLINGTON & HIS ORCHESTRA NYC. June 20, 1943

Personnel probably as June 6.
 MBS "Pastel Period" broadcast, ten titles, one has BW:

- 4327g C Jam Blues Solo 16 bars. (FM)

If it was not for C Jam "...", one would be inclined to believe Ben was ill on this night. However, his only solo is a real swinger, with an extraordinary, mellow opening, quite different from for instance the 78 rpm. version.

DUKE ELLINGTON & HIS ORCHESTRA NYC. June 27, 1943

Personnel probably as July 6, 1943.
 MBS "Pastel Period" broadcast, ten titles, but no BW.

DUKE ELLINGTON AND HIS ORCHESTRA NYC. July 6, 1943

Personnel as June 6, except Lawrence Brown (tb) replaces Williams.
 Date also given as June 15.
 WMCA broadcast "Jumpin' Jive". Four titles, three have BW:

- 4334a Cottontail Soli 64 and 16 bars to coda. (F)
 4334c Sweet Georgia Brown Solo 32 bars. (FM)
 4334d Goin' Up Solo 16 bars. (F)

NYC. July 8, 1943

Same. MBS broadcast from The Hurricane Restaurant. One title, "Way Low", no solo info.

The end of Ben Webster's cooperation with the Duke is coming close, and it is a pleasure to note that this session has a version of "Cottontail" which is better than most broadcast versions. It proceeds smoothly and not too roughly, somewhat similar to the Victor version but interesting enough. Note the really flashing ending. "... Brown" is good without being remarkable, the same may be said for "... Up".

DUKE ELLINGTON AND HIS ORCHESTRA NYC. July 11, 1943

Same as above. Seven titles, one has BW:

- 4332e Blue Serge Solo 18 bars. (S)

A very beautiful version of an old favorite!

DUKE ELLINGTON AND HIS ORCHESTRA NYC. July 14, 1943

Same. MBS broadcast from Hurricane Restaurant but no BW.

NYC. Aug. 3, 1943

Same. MBS broadcast from Hurricane Restaurant, one title has BW:

- 4336a Three Cent Stomp Soli 16 and 4 bars. (M)

Ben Webster left Duke Ellington in Aug. 13, 1943.

To be continued in late 1943 (Part 2).

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