

**The**  
**CLARINET**  
**of**  
**BENNETT LESTER CARTER**  
**“BENNY”**

Solographers: Jan Evensmo, Per Borthen, Ib Skovsted Thomsen  
Last updated: March 3, 2021

Note: This is a complete solography with comments to each session. However,  
there are several occasions open for discussion, please join!

Born: NYC. Aug. 8, 1907  
 Died: LA. July 12, 2003

*Introduction:*

The clarinet was Benny Carter's third instrument after alto sax and trumpet (also playing tenor sax and piano). My enthusiasm for Benny Carter was shared by my friends trumpeter Per Borthen and Danish Ib Skovsted Thomsen, and we published the Benny Carter Solography together as Vol. 8 (1982) in my Jazz Solography Series. It had alto sax, trumpet, tenor sax and clarinet integrated, but I have chosen to separate the instruments in this new version almost thirty years later (I am not quite sure this was a good idea, and it also involved a lot of extra work, but it is too late to change now!).

*Early history:*

His cousin, Theodore 'Cuban' Bennett (1902-65), was a distinguished trumpet player, Darnell Howard was also Benny's cousin. Benny's father was a self-taught guitarist, his mother played organ and piano. Began on piano at an early age, did odd jobs as a milkman's assistant, laundry deliverer, and upholsterer in order to save up for an instrument. Inspired by Bubber Miley, a local San Juan resident, he bought a secondhand trumpet, after several hours abortive blowing he returned to the shop and swapped it for a 'C melody' sax. 'Subbed' for Ben Whitted at John O'Connors' Club, then in August 1924 joined June Clark's band and switched to alto sax. Soon afterwards he joined Billy Paige's Broadway Syncopators at the Capitol, New York, went to Pittsburgh with them in October 1924. They soon disbanded and Benny (with 'Cuban' Bennett) worked with Lois Deppe's Serenaders, then on baritone with Earl Hines at the Grape Arbor in Pittsburgh (late 1924). In May 1925 he went to Wilberforce College, Ohio, intending to study theology, but joined Horace Henderson's Collegians instead. Left Horace Henderson in 1926, during that summer worked with Billy Fowler's band in Baltimore and New York. Briefly with James P. Johnson, also spent two weeks in Duke Ellington's band (deputising for Harvey Boone). Short spell with Fletcher Henderson, then spent over a year with Charlie Johnson. Rejoined Horace Henderson in Detroit, briefly with Fletcher Henderson (autumn 1928), then formed own band for Arcadia Balkoom, New York. Led own band on tour, then again with Fletcher Henderson from January 1930. Joined Chick Webb c. March 1931, left during the summer of 1931 to become musical director of McKinney's Cotton Pickers. From this period onwards regularly doubled on trumpet. Worked with McKinney's for almost a year, during this period also played dates with Don Redman and Fletcher Henderson. Led own band again from c. September 1932 (briefly fronted by Fletcher Henderson in Pennsylvania, December 1932). Mainly active leading own band 1933-34, some touring, also residencies at Lafayette Theatre, Savoy Ballroom, New York, etc. Rejoined Fletcher Henderson briefly in September 1934. BC had been arranging regularly since the time he joined Charlie Johnson's band, he arranged for Duke Ellington, Teddy Hill, McKinney's, Mills Blue Rhythm Band, Fletcher Henderson, etc., in 1934 he began arranging for Benny Goodman. Worked on trumpet with Willie Bryant in spring 1935, subsequently worked occasionally for Charlie Barnet before settling in Europe. After emigration delays, BC joined Willie Lewis's band in Paris in the summer of 1935. On the 18<sup>th</sup> March 1936 he took up appointment as staff arranger for Henry Hall and his Orchestra in London, after touring Scandinavia (autumn 1936) he returned to London. Moved on to the Continent, played with Freddy Johnson in Amsterdam from March 1937, also appeared in France before leading International Band at Scheveningen, Holland, during summer 1937. Led band at Boeuf sur le Toit in Paris before returning to U.S.A. in May 1938. After a long vacation, he organised own big band which made its official debut at the Savoy Ballroom, New York. Led own big band 1940 to summer 1941, then cut down to a sextet in autumn 1941. Moved to West Coast early in 1943, led own band at Billy Berg's Club, Los Angeles, followed by residencies at The Hollywood, Casa Manana, etc. Started 1944 with a residency at the Apollo in New York, continued to lead own band through 1944. In 1945 made the permanent move to Los Angeles, residencies at The Trocadero, Hollywood, Plantation Club, etc. Reorganised new seven-piece band in summer of 1947, residency at Billy Berg's Club from July. (ref. John Chilton).

## BENNY CARTER CLARINET SOLOGRAPHY

**CHARLIE JOHNSON's ORIGINAL PARADISE TEN NYC. Feb. 27, 1927**  
Bigband personnel including Ben Whitted, unknown (probably not Benny Carter) (cl, as). Among experts there seems to be no general agreement to BC's possible presence in the Paradise Ten at this early point of time. Listening seems to indicate that either BC is not present, or he is present but has no soli. There are no altosax soli, and the clarinet contributions do not sound like BC in the thirties. Three titles, were recorded for Victor, 38115-1 "Paradise Wobble", 38116-1&2 "Birmingham Black Bottom" and 38117-1&3 "Don't You Leave Me Here".

**NYC. Jan. 24, 1928**

Personnel similar to above, with Benny Carter (cl?, as) certainly present. Three titles were recorded for Victor, 41639-1&2 "You Ain't The One", 41640-1&2 "Charleston Is The Best Dance After All" and 41641-1&2 "Hot-Tempered Blues", however, probably no BC clarinet contributions.

**THE LITTLE CHOCOLATE DANDIES NYC. Sept. 18, 1929**

Rex Stewart (cnt), Leonard Davis (tp), J. C. Higginbotham (tb, vo), Don Redman, Benny Carter (cl, as, vo), Coleman Hawkins (ts), Fats Waller (p), unknown (bjo), Cyrus St. Clair (tu), Gene Stafford (dm).

Two titles were recorded for Okeh, one has clarinet, possibly BC:

402965-C That's How I Feel Today Acc. (cnt) 16+6 bars,  
ens on bridge. (FM)

Whether it is Carter or Redman playing clarinet on "... Today" is debatable. We hold BC as the most likely.

**McKINNEY's COTTON PICKERS NYC. Nov. 5-7, 1929**

Joe Smith, Leonard Davis, Sidney De Paris (tp), Claude Jones (tb), Don Redman (as, vo, arr), Benny Carter (as), Coleman Hawkins, Ted McCord (cl, ts), Leroy Tibbs, Fats Waller (p), Dave Wilbom ? (bjo), Billy Taylor (tu), Kaiser Marshall (dm).

Seven titles were recorded for Victor, one has clarinet:

57068-2 Miss Hannah Solo 16 bars. (FM)

In "Miss Hannah" one is pleased to hear a well conceived and personal clarinet solo, placing Benny Carter as an important soloist also on this instrument. This is the first example where BC is playing this instrument with certainty.

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. Oct. 3, 1930**

Russell Smith, Rex Stewart, Bobby Stark (tp), Jimmy Harrison, Claude Jones (tb), Benny Carter (cl, as, arr-150858), Harvey Boone (cl ?, as), Coleman Hawkins (ts), Fletcher Henderson (p, ldr), Clarence Holiday (g), John Kirby (b), Walter Johnson (dm).

Two titles were recorded for Columbia, one has clarinet solo:

150857-1 Chinatown, My Chinatown Probably solo 18 bars. (F)

A good clarinet solo, which it is reasonable to attribute to BC, but we cannot completely exclude the possibility of it being played by Harvey Boone.

**McKINNEY's COTTON PICKERS NYC. Nov. 3-5, 1930**

Rex Stewart (cnt), Langston Curl, Buddy Lee (tp), Ed Cuffee (tb), Don Redman (cl, as, bar, vo, ldr), Benny Carter, Jimmy Dudley and/or Ed Inge (cl, as), Prince Robinson (cl, ts), Todd Rhodes (p, cel), Dave Wilbom (bjo, g), Ralph Escudero (tu), Cuba Austin (dm), Bill Coty, George Bias (vo).

Note: Benny Carter is not a member of the band, only a temporary replacement for George Thomas, recently killed in a car accident.

Eight titles were recorded for Victor, four have clarinet, unlikely to be BC on 64607-1&2 "Laughin' At Life", 64609-2 "After All, You're All I'm After" and 64610-2 "I Miss A Little Miss" but:

64608-1 Never Swat A Fly Solo 8 bars. Solo with orch  
16+8 bars, (ts) on bridge. (FM)

64608-2 Never Swat A Fly As above. (FM)

There are several clarinet passages here, but only one can be attributed to BC with certainty, namely those in "Never ...". Two different versions create some additional interest, take 1 is to be preferred.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Dec. 2, 1930

Personnel probably as Oct. 3, except John Kirby (tu), Clarence Holiday also (bjo).  
Two titles were recorded for Columbia, one has clarinet, probably by BC:

150998-2 What Good Am I Without You? Solo 4 bars and coda. (M)

**McKINNEY's COTTON PICKERS** Camden, NJ. Dec. 17/18, 1930

Personnel similar to Nov. 3, 1930. BC's presence is very doubtful.  
Three titles were recorded for Victor, two have clarinet: 64056-2 "You're Driving Me Crazy" and 64058-2 "Come A Little Closer", but not by BC.

**THE CHOCOLATE DANDIES** NYC. Dec. 31, 1930

Bobby Stark (tp), Jimmy Harrison (tb, vo), Benny Carter (cl, as), Coleman Hawkins(ts), Horace Henderson (p), Benny Jackson ? (g), John Kirby (tu).  
Four titles were recorded for Columbia, two have clarinet:

404598-B Bugle Call Rag Solo 16 bars. (FM)

404599-B Dee Blues Soli 12 and 12 bars. (SM)

Never before is BC's clarinet presented so convincingly as in "... Rag" and "...Blues", in the last item he opens and closes the fine moving piece of music. Since he played the clarinet less frequently in later years, many alto sax fans do not seem to value BC's abilities on the former instrument properly, so let them hereby be reminded!

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Feb. 5, 1931

Personnel same/similar to Oct. 3, 1930.  
Four titles were recorded for Columbia, one probably has BC:

151276-2 My Pretty Girl Duet with (tb-CJ) 32 bars. (FM)

Nice duet trombone/clarinet worth noticing, BC most likely plays elegantly and inspiredly around a straight, muted Claude Jones.

**CHICK WEBB & HIS ORCHESTRA** NYC. March 30, 1931

Shelton Hemphill, Louis Hunt (tp), Louis Bacon (tp, vo), Jimmy Harrison (tb), Benny Carter (cl, as, arr), Hilton Jefferson (cl, as), Elmer Williams (cl, ts), Don Kirkpatrick(p), John Truehart (bjo, g), Elmer James (b, tu). Chick Webb (dm, ldr).  
Three titles were recorded for Brunswick/Vocalion, one has clarinet:

E-36434 Soft And Sweet Probably coda. (M)

**McKINNEY's COTTON PICKERS** Camden, NJ. Feb. 12, 1931

Personnel same/similar to Dec. 17, 1930, BC presence is very doubtful.  
Two titles were recorded for Victor, clarinet on 67934-1&2 "It's A Lonesome Old Town", but not by BC.

**McKINNEY'S COTTON PICKERS** Camden, NJ. Sept. 8, 1931

Rex Stewart, Joe Smith, Doc Cheatham (tp), Ed Cuffee, Quentin Jackson (tb), Benny Carter (cl, as, ldr), Jimmy Dudley (cl, as), Prince Robinson (ts), Todd Rhodes (p), Dave Wilbom (g), Billy Taylor (tu, b), Cuba Austin (dm).  
Two titles were recorded for Victor, one has clarinet, probably BC:

70495-1 Wrap Your Troubles In Dreams Obligato 32 bars. (M)

70495-2 Wrap Your Troubles In Dreams As above. (SM)

Some nice clarinet obligato may in all probability be attributed to BC.

**BENNY CARTER & HIS ORCHESTRA** NYC. March 14, 1933

Shad Collins, Leonard Davis, Bill Dillard (tp), Wilbur De Paris, George Washington (tb), Benny Carter (tp, cl, as, vo), Howard Johnson (as), Chu Berry (ts), Rod Rodriguez (p), Lawrence Lucie (g), Ernest Hill (b), Sid Catlett (dm, vib).  
Four titles were recorded for Columbia, one has clarinet:

265091-3 Synthetic Love Solo 16 bars. (M)

While his solo clarinet lacks the immediate charm of his altoplaying, "Synthetic ..." shows him very much to advantage.

**SPIKE HUGHES & HIS NEGRO ORCHESTRA** NYC. April 18, 1933

Shad Collins, Leonard Davis, Bill Dillard (tp), Dicky Wells, Wilbur De Paris, George Washington (tb), Benny Carter (cl, as, vo), Wayman Carver, Howard Johnson (cl, as), Coleman Hawkins (cl, ts), Rod Rodriguez (p), Lawrence Lucie (g), Ernest Hill (b), Kaiser Marshall (dm-13257/58), Sid Catlett (dm-13259/60), Spike Hughes (dir, arr).

Four titles were recorded for English Decca, one has clarinet:

13257-A Nocturne Solo 8 bars. (SM)

The clarinet solo in "Nocturne" is mostly straight and not too exciting.

**SPIKE HUGHES & HIS NEGRO ORCHESTRA NYC May 18, 1933**

Personnel as April 18, 1933, except Henry Allen (tp) replaces Shad Collins, Luis Russell (p) replaces Rod Rodriguez, Chu Berry (ts) added, Wayman Carver plays (fl, cl, as), Kaiser Marshall out, no (p) on 13352.

Four titles were recorded for English Decca, two have clarinet:

13353-A Fanfare Solo 24 bars. (FM)

13355-A Music At Midnight Solo 6 bars. (FM)

**NYC. May 19, 1933**

Henry Allen (tp, vo, Dicky Wells (tb), Benny Carter (cl, as?), Wayman Carver (fl), Chu Berry, Coleman Hawkins (ts), Rod Rodriguez (p), Lawrence Lucie (g), Spike Hughes (b), Sid Catlett (dm).

One title:

13363-A How Come You Do Me Like You Do? In ens. Obligato part. (M)

"Fanfare" has good clarinet playing, showing BC to be familiar with the New Orleans tradition. P. S. Note his obligato on "... Do?", observed by Phil Schaap.

**CHARLIE BARNET & HIS ORCHESTRA NYC. March 23&29, 1934**

Personnel uncertain but, according to Ed Berger, including Benny Carter (tp, cl?, as) (presence confirmed by BC), Charlie Barnet (ts, vo), Toots Camarata (tp), Red Norvo (vib), Helen Heath, Jackie Martin (vo-15020).

Seven titles were recorded for Melotone, six issued, one has (cl):

15020 Baby, Take A Bow Possibly obligato 32 bars. (FM)

BC's presence is confirmed but he does not solo on trumpet/altosax. However there is a lower register clarinet background on "... Bow", which may very well, as pointed out by Phil Schaap, and supported by me (JE), be played by BC!

**BENNY CARTER & HIS ORCHESTRA NYC. Dec. 13, 1934**

Russell Smith, Otis Johnson, Irving Randolph (tp), Benny Morton, Keg Johnson (tb), Benny Carter (cl, as), Buster Smith, Russell Procope (as), Ben Webster (ts), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Walter Johnson (dm), Charles Holland (vo-16415).

Four titles were recorded for Vocalion, one has clarinet:

16413-1 Dream Lullaby Straight 16 and 8 bars. (S)

**BENNY CARTER & HIS ORCHESTRA London, April 15, 1936**

Max Goldberg, Tommy McQuater, Duncan Whyte (tp), Ted Heath, Bill Mulraney (tb), Benny Carter (tp, cl, as, ts, p-105?, vo-105), Andy McDevitt (cl, as), E. O. Pogson (as), Buddy Featherstonhaugh (ts), Pat Dodd (p), George Elliott (g), Al Burke (b), Ronnie Gubertini (dm).

Four titles were recorded for British Vocalion, three have clarinet, probably McDevitt on 103-1,2,3 "Swingin' At Maida Vale" but:

104-1 Nightfall Solo 8 bars. (S)

104-2 Nightfall As above. (S)

106-1 These Foolish Things Solo 8 bars. (SM)

106-2 These Foolish Things As above. (SM)

106-3 These Foolish Things As above. (SM)

Beautiful clarinet playing, simple but effective, and alternate takes show that BC always improvises, even in rather straight and planned sections.

**BENNY CARTER & HIS ORCHESTRA London, late April, 1936**

Personnel as April 15 minus Max Goldberg, Ted Heath, Bill Mulraney, E. O. Pogson and Al Burke. Benny Carter (tp, cl, as, p).

Four titles were recorded for British Vocalion, three have clarinet, probably McDevitt on 108-1,2,3 "I've Got Two Lips" and 110-1 "Swingin' The Blues" but:

109-1 Just A Mood Soli 4, 16 and 4 bars. (S)

109-2 Just A Mood As above. (S)

Beautiful and elegant clarinet playing, cannot be done better!

**BENNY CARTER & HIS ORCHESTRA** **London, mid-June 1936**

Benny Carter (tp, cl?, as, dir, arr), Tommy McQuater, Duncan Whyte (tp), Andy McDevitt (cl), Buddy Featherstonhaugh (ts), Pat Dodd (p), George Elliott (g), Al Burke (b), Ronnie Gubertini (dm).

Six titles were recorded for British Vocalion, four have clarinet, 116-1 "Accent On Swing", 117-1,2 "You Understand", 118-1,2 "Gin And Jive" and 119-1,2 "If Only I Could Read Your Mind", but we believe all are played by McDevitt (contrary to some other sources, so please give your feedback!).

**BENNY CARTER WITH KAI EWANS' ORCHESTRA** **Copenhagen, Aug. 26, 1936**

Benny Carter (tp, cl, as, arr-435), Axel Skouby, Olaf Carlsson, Kurt Pederson (tp), Peter Rasmussen, Palmer Traulsen (tb), Kai Ewans (as, ldr), Aage Voss (cl, as), Knut Knutsson, Anker Skjoldborg (ts), Christian Jensen (p), Hans Ulrik Neumann (g), Kelof Nielsen (b), Erik Kragh (dm), Leo Mathisen (arr-436).

Two titles were recorded for Danish HMV, one has clarinet:

435-2 Blue Interlude Solo 8 bars. (SM)

**Copenhagen, Aug. 29, 1936**

Same, except Henry Hagemann-Larsen (ts) replaces Anker Skjoldborg. Benny Carter (vo-451, arr-451), Kai Ewans (vo-450), Leo Mathisen (arr-450).

Two titles, both have clarinet, BC unlikely on 451-2 "When Lights Are Low" but:

450-2 Memphis Blues Solo 12 bars. (SM)

Rather straight clarinet playing on "Blue ...", and "Memphis ..." is the most interesting item for this instrument.

**BENNY CARTER WITH SONORA SWING BAND** **Stockholm, Sept. 12, 1936**

Benny Carter (tp, cl, as), Thore Ehrling (tp), Rune Ander, Gösta Petersson (tp-1880), Görling (tb), George Vernon (tb-1880), Charles Redland (cl-1879), Olle Thalen (as), Tony Mason (as-1880), Zilas Görling (ts), Stig Holm (p-1879), Evert Haden (p-1880), Olle Sahlin (g), Thore Jederby (b), Sture Åberg (dm-1879), Gösta Heden (dm-1880).

Two titles were recorded for Swedish Sonora, no clarinet on 1879-A,B "Some Of These Days":

1880-B Gloaming Soli 4 and 4 bars. (M)

**ELIZABETH WELCH ACCOMPANIED BY** **London, Oct. 13, 1936**

Benny Carter (tp, cl, as), Gene Rodgers (p), Ivor Mairants (g), Wally Morris (b).

Four titles were recorded for British Vocalion, one has clarinet:

126-1 The Man I Love Obligato 30 and 8 bars. (SM)

126-2 The Man I Love Obligato 28 bars. (SM)

Beautiful background playing here!

**BENNY CARTER & HIS SWING QUINTET** **London, Oct. 19, 1936**

Tommy McQuater (tp), Benny Carter (cl, as), Gerry Moore (p), Albert Harris (g), Wally Morris (b), Al Craig (dm).

Four titles were recorded for British Vocalion:

130-1 There'll Be Some Changes Made Duet with (tp) 18 bars. Solo 8 bars. (SM). Duet 18 bars. (FM)

130-2 There'll Be Some Changes Made Duet with (tp) 18 bars. Solo 18 bars. (M). Duet 18 bars. (F)

131-1 Jingle Bells Solo 16 bars to duet with (tp) 16 bars. Solo 8 bars. (M)

131-2 Jingle Bells As above. (M)

132-1 Royal Garden Blues Acc. (tp) 40 bars to solo 12 bars. (M)

133-1 Carry Me Back To Old Virginny Duet with (tp) 8 bars. (M)

Quality clarinet playing here, as well as quantity. Particularly "... Changes ..." is interesting with its two takes in different tempi.

**BENNY CARTER & THE RAMBLERS** **Laren, March 24, 1937**

Benny Carter (tp, cl, as, ts), George van Helvoirt, Jack Bulterman (tp), Marcel Thielemans (tb), Wim Poppink, Andre van der Ouderaa (cl, as), Sal Doof (ts), Freddy Johnson or Nick de Roy (p), Jack Pet (b), Kees Kranenburg (dm), Theo Uden Masman (dir).

Four titles were recorded for Dutch Decca, two have clarinet:

368-1	Black Bottom	Solo 32 bars. Coda. (FM)
368-2	Black Bottom	As above. (FM)
370-1	New Street Swing	Soli 4 and 20 bars. (FM)
370-2	New Street Swing	Soli 4 and 12 bars. (FM)

We wrote that “the clarinet on this date does not make as much impression as might be expected”! With alternate takes appearing, things get more interesting, and we get more impressed with BC’s improvisational capabilities.

**BENNY CARTER & HIS ORCHESTRA** **The Hague, Aug. 17, 1937**

Wim Dasberg, Cliff Woodridge, Rolf Goldstein (tp), Benny Carter (tp, cl, as), George Chisholm, Harry van Oven (tb), Louis Stephenson (as), Bertie King, Jimmy Williams (ts), Freddy Johnson (p), Ray Webb (g), Len Harrison (b), Robert Montmarche (dm).

Four titles were recorded for Dutch Decca, one has clarinet:

395-1	I Ain’t Got Nobody	Solo 8 bars. (FM)
395-2	I Ain’t Got Nobody	As above. (FM)

Take 2 of “... Nobody” seems to have the better clarinet playing.

**BENNY CARTER & HIS ORCHESTRA** **The Hague, Aug. 18, 1937**

Benny Carter (tp, cl, as), George Chisholm (tb), Jimmy Williams (cl, as), Coleman Hawkins (ts), Freddy Johnson (p), Ray Webb (g), Len Harrison (b), Robert Montmarche (dm).

Four titles were recorded for Dutch Decca, one has clarinet:

398-3	Mighty Like The Blues	Solo 12 bars. (SM)
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This incredible session has so many highlights that it is easy to forget the clarinet playing, but it has an important role in the beautiful “Mighty ... Blues”.

**LIONEL HAMPTON & HIS ORCHESTRA** **NYC. July 21, 1938**

Harry James (tp), Benny Carter (cl, as, arr-65/67), Dave Matthews (as), Herschel Evans, Babe Russin (ts), Billy Kyle (p), John Kirby (b), Jo Jones (dm), Lionel Hampton (vib, vo-67).

Four titles were recorded for Victor, two have clarinet:

24066-1	Shoe Shiner’s Drag	Solo 12 bars. (SM)
24068-1	Muskrat Ramble	Solo 16 bars. (FM)

Note in particular the clarinet playing on “... Drag”, in fact, it is now at its best, therefore it is a sad fact that his use of the instrument now declines rapidly.

**TEDDY WILSON & HIS ORCHESTRA** **NYC. Jan. 30, 1939**

Roy Eldridge (tp), Benny Carter (cl, as), Ernie Powell (cl?, ts), Teddy Wilson (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick, three have clarinet, probably by BC:

24044-1	What Shall I Say?	Obbligato 32 bars. (SM)
24045-1	It’s Easy To Blame The Weather	Solo 16 bars. (M)
24047-1	Sugar	Obbligato parts. (M)

There has been much confusion on who is playing clarinet and tenorsax soli and obbligato here, but the end result of our discussion is that EP takes all tenorsax and BC all clarinet. Note the very fine clarinet solo on “... Weather”.

**BENNY CARTER & HIS ORCHESTRA** **NYC. April 17, 1939**

Bigband personnel including Benny Carter (tp, cl, as).

Broadcast from Savoy Ballroom (Ed Berger’s collection):

Honeysuckle Rose	Solo 8 bars. (F)
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**NYC. April 29, 1939**

We’ve Come A Long Way Together	Solo 8 bars. (M)
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**NYC. May 6, 1939**

Sugarfoot Stomp	Solo 24 bars. (F)
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**BENNY CARTER & HIS ORCHESTRA** **NYC. May 20, 1940**

Bill Coleman, Shad Collins, Russell Smith (tp), Sandy Williams, Milton Robinson (tb), Benny Carter (cl, as, ldr), Carl Frye, George Dorsey (as), Stafford Simon, Sammy Davis (ts), Sonny White (p), Ulysses Livingston (g), Hayes Alvis (b), William Purnell (dm).

Four titles were recorded for Decca, one has clarinet:

67782-A Pom Pom Soli 8 and 8 bars. (FM)

More than one year since last clarinet recording session, but BC still knows how to deal with the instrument!

**THE CHOCOLATE DANDIES** **NYC. May 25, 1940**

Roy Eldridge (tp), Benny Carter (cl-2995-5, as-2995/97, p-2996), Coleman Hawkins (ts), Bernard Addison (g), John Kirby (b), Sid Catlett (dm).

Four titles were recorded for Commodore, only one take of one title has clarinet:

2995-No. 5 Smack Solo 8 bars to ens 8 bars. (FM)

Quite surprisingly BC experiments with his clarinet in the long process towards an acceptable take of this "Smack"!

**BENNY CARTER & HIS ORCHESTRA** **NYC. July 24, 1939**

Bigband personnel including Benny Carter (tp, cl, as).

Broadcast from Savoy Ballroom (Ed Berger's collection):

Honeysuckle Rose Solo 8 bars. (F)

**BENNY CARTER & HIS ALL-STAR ORCHESTRA** **NYC. Oct. 15, 1940**

Bill Coleman (tp), Benny Morton (tb), Benny Carter (cl), Georgie Auld (ts), Sonny White (p), Ulysses Livingston (g), Wilson Myers (b), Yank Porter (dm), Billie Holiday (vo-28874,75), Joe Turner (vo-28876,77).

Four titles were recorded for Okeh:

28874-1 St. Louis Blues In ens intro. Obligato 12 bars. Solo 12 bars. (SM)

28874-2 St. Louis Blues As above. (SM)

28875-1 Loveless Love In ens and obligato parts. (SM)

28875-2 Loveless Love As above. (SM)

28876-1 Joe Turner Blues In ens intro. Obligato 12 and 12 bars, last in ens. (SM)

28876-2 Joe Turner Blues As above. (SM)

28877-1 Beale Street Blues In ens intro 4 bars. Lead in ens 12 bars and coda. (SM)

28877-2 Beale Street Blues As above. (SM)

The highlight for BC is without any doubt "St. Louis ...", two fine takes with very different but first rate clarinet playing. Note particularly the lovely obligato on take 2. Some nice background also on "Joe Turner ...".

**BENNY CARTER AND HIS ORCHESTRA** **NYC. Nov. 19, 1940**

Personnel as Oct. 23, 1940 except Sidney De Paris (tp) replaces Jonah Jones, Benny Morton (tb) added, Benny Carter (cl, as), Roy Felton (vo-57657).

Four titles were recorded for Bluebird, one has clarinet:

57656-1 All Of Me Solo 14 bars. (SM)

Fascinating arrangement of "... Me" with a good clarinet solo, the last one in a long, long time...

**BENNY CARTER AND HIS ORCHESTRA** **Hollywood, April 29, 1946**

Bigband personnel including Benny Carter (tp, cl, as).

AFRS Jubilee No. 193, also VDisc:

Back Bay Boogie Solo 48 bars. (F)

**BENNY CARTER & HIS CHOCOLATE DANDIES** **NYC. Aug. 23, 1946**

Buck Clayton (tp), Al Grey (tb), Benny Carter (cl-2694, as-2695/96/97), Ben Webster (ts), Sonny White (p), John Simmons (b), Sid Catlett (dm, vo-2695).

Four titles were recorded for Swing, one has clarinet:

2694-1 Sweet Georgia Brown Solo 32 bars. In ens 16 bars. (F)



2694-1 Sweet Georgia Brown

As above. (FM)

“Sweet Georgia ...” is most interesting to us here, since the clarinet is a rare instrument these days. He still knows how to play it, if not quite to perfection this time.

No further clarinet sessions? If you know some, please offer your assistance!

... ooo ...