

The
TRUMPET
of
BENNETT LESTER CARTER
“BENNY”

Solographers: Jan Evensmo, Per Borthen, Ib Skovsted Thomsen
and James Accardi
Last updated: Sept. 29, 2017, Aug. 25, Nov. 8, 2022

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:

Benny Carter was originally ‘only’ an altosax player, although one of the very best, maybe the best one from the swing era. His trumpet playing was not so well known in our early days. However, by repeated listening, it is evident that BC would have been a recognized jazz trumpet star, even if he never had seen a saxophone! My enthusiasm 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 altosax, trumpet, tenorsax 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 18th 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 TRUMPET SOLOGRAPHY

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

Personnel including Shad Collins, Leonard Davis, Bill Dillard (tp), Benny Carter (tp?, cl, as, vo?).

Four titles were recorded for Columbia, possibly one has BC's trumpet :

265091-3 Synthetic Love Possibly straight 16+6 bars, orch on bridge. (M)

This straight trumpet solo may be Benny Carter's first on his "side"-instrument, what is your opinion?

JAM SESSION **NYC. March-April 1933**

Benny Carter (tp), Chu Berry (ts), Joe Sullivan (p), probably Lawrence Lucie (g). Private recording session at John Hammond's residence, described by Hammond in the April 1933 issue of "Melody Maker". One title:

Honeysuckle Rose (?) Solo 32 bars (mute). (M)

A magnificent solo, a real rarity, should be on CD, if I could only find my aluminium acetate, purchased in great secrecy long time ago ...

THE CHOCOLATE DANDIES **NYC. Oct. 10, 1933**

Benny Carter (tp, as), Max Kaminsky (tp), Floyd O'Brien (tb), Chu Berry (ts), Teddy Wilson (p), Lawrence Lucie (g), Ernest Hill (b), Sid Catlett (dm-265156-58), Mezz Mezzrow (dm-265159).

Four titles were recorded for Columbia:

265156-2 Blue Interlude Possibly solo 8 bars (last). (SM)

265157-1 I Never Knew Solo 8 bars (last). (FM)

265157-2 I Never Knew As above. (FM)

265158-1 Once Upon A Time Soli 32 and 10 bars. (SM)

265158-2 Once Upon A Time As above? (SM)

265159-1 Krazy Kapers In ens to coda. (F)

265159-2 Krazy Kapers As above. (F)

Another Benny Carter instrument, the trumpet, is introduced (with the possible exception of "Synthetic Love" on March 14, 1933) on this session! Particularly "Once ..." is impressive. He plays with authority and feeling in a style faintly reminiscing of Henry Red Allen, full of charm. Don't miss it!! "Blue ..." is not supposed to have BC on trumpet. However, we believe 16+8 bars ((ts) on bridge) are played by Max, but that BC takes the last 8 bars.

MEZZ MEZZROW & HIS ORCHESTRA **NYC. Nov. 6, 1933**

Benny Carter (tp, as, vo-14275, arr-14272,75), Max Kaminsky, Freddy Goodman, Ben Gusick (tp), Floyd O'Brien (tb), Mezz Mezzrow (cl, as, arr-14273,74), Johnny Russell (ts), Teddy Wilson (p), Clayton Duerr (g), Pops Foster (b), Jack Maisel (dm).

Four titles were recorded for Brunswick, no BC trumpet on 14275-A "Love You're Not The One For Me but:

14272-A Free Love Probably solo 16 bars. (M)

14273-A Dissonance Possibly solo with ens 32 and 8 bars. (M)

14274-A Swinging With Mezz Solo 18 bars. Coda. (M)

The trumpet soli here seem mostly to be by BC, at least the really prominent one on "Swinging ..." (read Mezzrow's superlatives in "Really The Blues"). It is interesting to note his debt to Henry Allen, and it is understandable that collectors on several occasions have mistaken Carter for Allen. "Dissonance" is a doubtful BC item. Max is most likely for the first 32 bars, but the last may feature BC.

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

Personnel uncertain but, according to Ed Berger, including Benny Carter (tp, as), Charlie Barnet (ts, vo), Toots Camarata (tp), Red Norvo (vib), Helen Heath, Jackie Martin (vo).

Seven titles were recorded for Melotone, the following six issued: “Infatuation”, “I Lost Another Sweetheart”, “Emaline”, “Butterfingers”, “Baby, Take A Bow” and “This Is Our Last Night Together”, however no soli by BC.

ALEX HILL & HIS HOLLYWOOD SEPIANS **NYC. Oct. 19, 1934**

Benny Carter, Joe Thomas (tp), Claude Jones, Farnley Jordan (tb), Albert Nicholas (cl), George James (as), Gene Sedic (ts), Garnet Clark (p), Eddie Gibbs (g), Billy Taylor (b), Harry Dial (dm), Alex Hill (arr, vo, dir).

Two titles were recorded for Vocalion:

- | | | |
|---------|----------------------|---|
| 16141-1 | Song Of The Plow | Unlikely solo 16 bars (mute).
Possibly obbligato parts. (SM) |
| 16142-1 | Let's Have A Jubilee | Solo 16 bars (mute). (F) |

The personnel of the two Alex Hill sessions has been disputed, and it seems likely that BC is present only on the last one. The fine muted solo on “... Jubilee” must certainly be his. “Song ...” is not very interesting with its straight wa-wa mute. Joe Thomas seems more likely here than BC, but neither suggestion is convincing.

BOB HOWARD & HIS ORCHESTRA **NYC. Jan. 2, 1935**

Benny Carter (tp, as), Buster Bailey (cl), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Cozy Cole (dm), Bob Howard (vo).

Four titles were recorded for Decca:

- | | | |
|---------|----------------------------|--|
| 39217-A | It's Unbelievable | Solo 16+8 bars (mute) with (vo/cl) acc.,
(p) on bridge. In coda 2 bars. (M) |
| 39217-B | It's Unbelievable | As above. (M) |
| 39218-A | Whisper Sweet | Intro 4 bars. Solo 16 bars.
Obbligato 8 bars (mute). (M) |
| 39218-B | Whisper Sweet | As above plus obbligato 8 bars. (M) |
| 39219-A | Throwin' Stones At The Sun | In ens and obbligato. (M) |
| 39220-A | You Fit Into The Picture | Solo 16 bars (mute). (M) |

NYC. Feb. 25, 1935

Same except Ben Webster (ts) replaces Bailey. Two titles:

- | | | |
|---------|--------------------|--|
| 30387-A | The Ghost Of Dinah | Nearly inaudible obbligato (mute). (FM) |
| 30388-A | Pardon My Love | Part of intro 2 bars (mute). Solo 16 bars.
Nearly inaudible obbligato (mute). (M) |
| 30388-B | Pardon My Love | As above. (M) |

NYC. March 4, 1935

Same as Feb. 25 except Barney Bigard (cl) replaces Webster, Rex Stewart (cnt) added. Four titles, one has BC's trumpet:

- | | | |
|---------|-------------------|-------------------------|
| 39391-A | I'll Never Change | Solo 8 bars (mute). (M) |
|---------|-------------------|-------------------------|

NYC. May 7, 1935

Same as March 4 except Russell Procope (cl, as), Billy Taylor (b) replace Bigard and James, Stewart omitted. Four titles:

- | | | |
|---------|----------------------|--|
| 39518-A | Corinne Corinna | Solo 8 bars (mute). Weak obbligato
parts (mute). Solo 16 bars (open). (FM) |
| 39519-A | Ev'ry Day | Part of intro 4 bars (mute).
Solo 16+8 bars (open), (p) on bridge.
Obbligato parts (open). (M) |
| 39520-A | A Porter's Love Song | Solo with ens 32 bars.
Obbligato parts. (M) |
| 39521-A | I Can't Dance | Solo 8 bars (mute). Solo 16 bars.
With ens 8 bars. (FM) |

In spite of the impressive personnels on these sessions, the set-up is too informal. When the sessions are compared to Teddy Wilson's own, or to those of the “competitors” Fats Waller and Putney Dandridge, they certainly fall right through. The altosax is sparingly used here. There is a lot of trumpet playing, but he never really stretches out, and the amount of fluffed notes is significant. One should probably not be too concerned about BC, just listen and judge the sessions on general criteria. Then the last session of May 7 probably will seem to be the most attractive.

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

Benny Carter, Robert Cheek, Richard Clark (tp), Edgar Battle (tp, vtb), 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).

Four titles were recorded for Victor, one has BC's trumpet:

89819-2 The Sheik Solo 32 bars. (FM)

Only on one item, "The Sheik", is BC's presence without any doubt, and he plays fine. On the rest of the session we are much in doubt, although the overall quality is good. Edgar Battle is likely to solo on "Rigamarole" and "Jerry ...".

WILLIE LEWIS **Paris, Jan. 17, 1936**

Benny Carter (tp, as), Alex Renard (tp), Bobby Martin (tp, vo), George Johnson (as), Willie Lewis (as, vo, dir), Joe Hayman, Coco Kiehn (ts), Herman Chittison (p), cel), John Mitchell (g), June Cole (b), Ted Fields (dm).

Six titles were recorded for Pathe, no BC trumpet on 2450 "I've Got A Feeling You're Fooling" but:

2451-1 Stay Out Of Love Obligato 30 bars to solo 18 bars (mute). (M)

2452-1 Rhythm Is Our Business Solo 34 bars. (F)

2453-1 Just A Mood Straight 16 and 16 bars. (S)

2454-1 All Of Me Solo 32 bars to coda. (M)

2455-1 Star Dust Solo 16 bars (mute). Solo 20 bars to coda (open). (SM)

This is where the real thing begins! With all the kind words on the preceding pages, Benny Carter's playing now takes on another dimension. The same thing happened to Hawkins when he settled in Europe, and to Ben Webster when he joined the Duke 1940. The altosax is and will always be BC's main instrument, from now on he masters it to perfection. On the trumpet his soloing all the way through his career did show technical shortcomings, blemishing otherwise very good soli. "... Business" is an example of this, but it is possible to "hear" what he was supposed to play, not what he really plays! On the other hand, "All Of Me" contains a masterly trumpet solo, one of BC's very best recorded ones. Here he transforms the majestic power of his altosax to the trumpet. Also "... Love" has good trumpet. Last but not least, the two slower items, "Star Dust" and "Just A Mood", with fine, sensitive, nearly straight muted trumpet, "Star Dust" also with an open solo. These are items belonging to the best of jazz of the thirties, deserving an important place among Benny Carter's recorded works.

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

Benny Carter (tp, cl, as, ts, p-105?, vo-105), Max Goldberg, Tommy McQuater, Duncan Whyte (tp), Ted Heath, Bill Mulraney (tb), 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, no BC trumpet on 103 "Swingin' At Maida Vale", 104 "Nightfall" and 105 "Big Ben Blues" but:

106-1 These Foolish Things Solo 16 bars (mute). (SM)

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

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

Three nice, not too different variations on "... Things". Slight fluffs on take 3.

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

Personnel as April 15 except Goldberg, Heath, Mulraney, Pogson and Burke omitted.

Four titles were recorded for British Vocalion, no BC trumpet on 108 "I've Got Two Lips", 109 "Just A Mood" and 110 "Swingin' The Blues" but:

107-1 When Day Is Done Coda only. (M)

107-2 When Day Is Done Solo 32 bars (mute). Coda. (M)

107-3 When Day Is Done As take 2 above. (M)

Peculiar development here with take 1 starting with a piano intro, and then a complete change of setup, starting with orchestra 6 bars into muted trumpet solo, in fact a much better idea! Lovely playing, and in my opinion best on take 2, if it was not for a major fluff just at the end.

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

Benny Carter (tp, cl?, as, ts, p-117?, ldr), Max Goldberg, Tommy McQuater (tp), Leslie Thompson (tp, tb), Lew Davis, Ted Heath (tb), Freddy Gardner, Andy McDevitt (cl, as), Buddy Featherstonhaugh (ts), Billy Munn (p), Albert Harris (g), Wally Morris (b), George Elrick (vo-120).

Six titles were recorded for British Vocalion, no BC trumpet on 115 "Scandal In A Flat", 116 "Accent On Swing", 117 "You Understand", 118 "Gin And Jive" and 119 "If Only I Could Read Your Mind" but:

120-1	I Gotta Go	Solo 18 bars (mute). (SM)
120-2	I Gotta Go	No trumpet solo. (SM)

Again some trial-on-error; take 2 has a tenorsax opening, while BC's muted trumpet plays nicely on take 1 of "... Go", although there is a bad fluff in bar 17.

BENNY CARTER & HIS SWING QUARTET **London, June 20, 1936**

Benny Carter (tp, as, ts), Gene Rodgers (p), Bernard Addison (g), Wally Morris (b), George Elrick (dm), Elizabeth Welch (vo-121).

Three titles were recorded for British Vocalion:

121-1	When Lights Are Low	Obbligato 16 bars (mute). (M)
122-1	Waltzing The Blues	Solo 12 bars. (SM)
122-2	Waltzing The Blues	As above. (SM)
123-1	Tiger Rag	Solo 16 bars. (F)

Three instruments featured on this smallband session. Nice muted trumpet background on the final vocal section on "... Low". Fine open trumpet ride-out on "... Blues", best on take 1 but with a notable fluff in bar 7. And I am surprised that he has chops for a good trumpet solo on "Tiger ..." after a quite long tenorsax solo!

BENNY CARTER **Aug. 2, 1936**

Benny Carter (tp, as), unknown (cl), rhythm).

Broadcast, two titles, no trumpet on "Sophisticated Lady" but:

Nightfall	Straight 16+8 bars, (cl) on bridge. (SM)
-----------	--

A beautiful trumpet performance, BC plays more interesting straight than most people when they improvise!

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:

435-2	Blue Interlude	Solo 16 bars (mute). (SM)
436-2	Bugle Call Rag	Intro. Solo 24 bars. (FM)

Copenhagen, Aug. 29, 1936

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

450-2	Memphis Blues	Solo 12 bars (mute). (SM)
451-2	When Lights Are Low	Solo 8 bars (mute). (FM)

There are fine trumpet contributions here, with and without mute, with "... Low" as my favourite. As an afterthought, I wonder what happened to take -1 of these four items, did somebody take them home?

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

Benny Carter (tp, cl, as), Thore Ehrling (tp), Rune Ander, Gösta Petersson (tp-1880), Uno Görling (tb), Georg Vernon (tb-1880), Charles Redland (cl-18879), 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:

1879-A	Some Of These Days	Solo 56 bars. In orch 8 bars. (F)
1879-B	Some Of These Days	Solo 48 bars. (F)

1880-B Gloaming Solo 16+8 bars (mute), orch on bridge. (M)

Magnificent open trumpet on "... Days"!! There is evidence of embouchure trouble; in take B he leaves the stage in the middle of the second chorus (guitar takes quickly over), in take A he fluffs badly in the last bridge but manages to continue to a colourful end. Nevertheless, who cares!! Also fine muted trumpet playing on "Gloaming".

BENNY CARTER

WITH THE NORWEGIAN ALL-STAR SWING BAND Oslo, 1936

The session that never happened!! Backward jazz country, Norway, in 1936, still is in some ways! (Postscript (2011): still is!!). Too bad that history never can be undone (except in Orwell's 1984).

ELIZABETH WELCH

London, Oct. 13, 1936

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

Four titles were recorded for English Vocalion, no BC trumpet on 124 "Poor Butterfly" but:

125-1	Drop In The Next Time YP	Obbligato 16 bars (mute). (M)
126-1	The Man I Love	Straight 16 bars (mute). (SM)
126-2	The Man I Love	Solo 16 bars (open). (SM)
127-1	That's How The First Song WB	Intro 8 bars (open). Obbligato 36 bars to solo 8 bars to obbligato 8 bars to coda (mute). (SM)

Delightful muted background playing here, note "Drop ..." and "... Was Born", easy to overlook among so much brilliant BC at these European times. In take 1 of "... Love" he plays quite straight with his mute, but the master take changes this to a beautiful open horn solo, dig this one!

BENNY CARTER & HIS ORCHESTRA

London, ca. Jan. 11-16, 1937

Benny Carter (tp, as, vo), Leslie Thompson, Tommy McQuater (tp), Lew Davis, Bill Mulraney (tb), Freddy Gardner, Andy McDevitt (cl, as), George Evans, Buddy Featherstonhaugh (ts), Eddie Macaulay (p), Albert Harris (g), Wally Morris (b), Al Craig (dm).

Four titles were recorded for British Vocalion, no BC trumpet on 140 "Gin And Jive" and 141 "Nagasaki" but:

142-1	There's A Small Hotel	Solo 16 bars. (M)
142-2	There's A Small Hotel	As above. (M)
143-1	I'm In The Mood For Swing	Solo 16 bars. (FM)
143-2	I'm In The Mood For Swing	As above. (FM)

Strong and convincing open horn playing on "... Hotel", but rather similar takes. More jazzy differences on "... Swing" with take 1 having a small fluff in bar 9.

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, no BC trumpet on 370 "New Street Swing" but:

368-1	Black Bottom	Solo 16+6 bars, (p) on bridge. (FM)
368-2	Black Bottom	As above. (FM)
369-2	Rambler's Rhythm	As below. (FM)
369-3	Rambler's Rhythm	Solo 32 bars. (FM)
371-1	I'll Never Give In	As below. (SM)
371-2	I'll Never Give In	Solo 16+8 bars, orch on bridge. (SM)

Another beautiful multi-instrument session. All items have first rate soli, and they are of such even merit that it is more difficult than ever to pick highlights. However, the only slow medium theme, "... Give In" with its majestic trumpet solo must be mentioned. Postscript: Alternate takes of all items appeared later. The new "... Give In" has less confident opening of the trumpet solo. The two takes of "... Bottom" are equally good and remarkably different, not so different on "... Rhythm".

**COLEMAN HAWKINS
& HIS ALL-STAR JAM BAND****Paris, April 28, 1937**

Benny Carter (tp, as), Andre Ekyan (as), Alix Combelle (cl, ts), Coleman Hawkins (ts), Stephane Grappelly (p), Django Reinhardt (g), Eugene d'Hellemmes (b), Tommy Benford (dm).

Four titles were recorded for Swing, two have BC's trumpet:

1744-1	Out Of Nowhere	Solo 32 bars (mute). (SM)
1745-1	Sweet Georgia Brown	In ens 32 bars. Solo 32 bars (mute). With ens 64 bars. (F)

About this session in general, so many nice words have been said that any more seem unnecessary. The very best of U. S. and France in a gigantic encounter! The rhythm section on this date is better and stronger than on most European sessions, making everybody offer their best. The beautiful muted trumpet on "Out ..." is really something, the slight fluff in the middle does not matter the least. While the ensemble trumpet on the "fast" "Sweet ..." is ordinary, the muted playing is extremely successful, even more impressive for being uptempo.

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

Benny Carter (tp, cl, as), Sam Dasberg, Cliff Woodridge, Rolf Goldstein (tp), 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, no BC trumpet on 393 "Skip It", 395 "I Ain't Got Nobody" and 396 "Blues In My Heart" but:

394-2	Lazy Afternoon	Solo 16 bars (mute). (SM)
-------	----------------	---------------------------

A very prominent session, not only for its soloing but for the fine arrangements. They carry BC's trademark and are a real pleasure today as then. For instrumental highlights, no doubt that "Lazy ..." ranks foremost with a fine muted trumpet in a pleasant tempo.

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:

397-1	Somebody Loves Me	Soli with ens 32 and 8 bars. (FM)
397-2	Somebody Loves Me	As above. (FM)
398-3	Mighty Like The Blues	Solo 16 bars. (SM)
399-1	Pardon Me, Pretty Baby	Solo with ens 32 bars. 32 bars 4/4 with (ts). (FM)
399-2	Pardon Me, Pretty Baby	As above. (FM)
400-1	My Buddy	Solo 32 bars, last 8 with ens. (FM)
400-2	My Buddy	As above. (FM)
400-3	My Buddy	As above. (FM)

"A session not to be forgotten" says the old solography, so right, so right. But so many exciting things happen here that BC's trumpet mostly may be considered a kind of second priority, also to his altosax. He is interesting on "... Baby", chasing Hawk with his open horn. However, one item stands above all others, "My Buddy", now with three takes!! The concluding trumpet solo, in three versions, is really something not to be forgotten, and an impressing lesson in how the great swingers improvised!!

BENNY CARTER & HIS ORCHESTRA**Paris, March 7, 1938**

Benny Carter (tp, as), Fletcher Allen (as), Bertie King (cl-6, ts), Alix Combelle (ts), Yorke de Souza (p), Django Reinhardt (g), Len Harrison (b), Robert Montmarche (dm).

Three titles were recorded for Swing, no BC trumpet on 4 "I'm Coming Virginia" and 5 "Farewell Blues" but:

6-1	Blue Light Blues	Soli with (cl) acc. 12 and 24 bars. (M)
-----	------------------	---

The final European session, with nice trumpet playing.

BLUE LU BARKER**NYC. Nov. 22, 1938**

Benny Carter (tp), Buster Bailey (cl), Sam Price (p), Danny Barker (g), Wellman Braud (b), Blue Lu Barker (vo).

Four titles were recorded for Decca, two issued:

64769-A	I Got Ways Like The Devil	Obbligato 12 bars. Solo 12 bars. Obbligato with (cl) 24 bars. (S)
64770-A	That Made Him Mad	Intro 4 bars. Obbligato 16 and 16 bars, last with (cl). (SM)

A low-key return to the U.S.A., a not too important session, but upon close listening there is no doubt about BC still playing fine trumpet!

BENNY CARTER & HIS ORCHESTRA **NYC. April 17, 1939**
Bigband personnel including Benny Carter (tp, cl, as, cl, comp, arr, dir).
Broadcast from Savoy Ballroom, Ed Berger collection, one title has BC's (tp):

More Than You Know	Soli 32 and 8 bars to coda. (SM)
--------------------	----------------------------------

Benny Carter with his new bigband back in the U. S.! A brilliant trumpet solo on "... Know"!!

**LEONARD FEATHER / JOE MARSALA /
PETE BROWN & HIS JUMP BAND** **NYC. April 20, 1939**
Benny Carter, Pete Brown (tp, as), Bobby Hackett (cnt, g), Joe Marsala (cl), Billy
Kyle (p), Hayes Alvis (b), Cozy Cole (dm).
Four titles were recorded for Decca:

65437-A	Twelve Bar Stampede	Solo with ens 12 bars. (FM)
65438-A	Feather Bed Lament	Solo 12 bars. In ens 2 bars. (S)
65439-A	Men Of Harlem	Solo 16 bars (mute) (1 st (tp) solo). (FM)
65440-A	Ocean Motion	Solo 32+2 bars, (as) 2 bars between. (FM)

Good solo playing by BC on all items, but not of the stuff that unforgettable soli are made off. BC seems happy but not very serious and concentrated. Note particularly "Ocean ..." and "... Lament" for trumpet.

BENNY CARTER & HIS ORCHESTRA **NYC. April 22, 1939**
Same. Broadcast from Savoy Ballroom (Ed Berger), four titles have BC (tp):

I'm In The Mood For Swing	Solo 16 bars. (FM)
Between The Devil And The Deep BS	Solo 8 bars. (M)
Honeysuckle Rose	Solo 32 bars. (F)
Stardust	Soli 32 and 24 bars to very long coda. (SM)

Another broadcast and this time with four brilliant trumpet items! "Stardust" belongs to his greatest treasures, "... Blue Sea" is very nice, and also the two in uptempo demonstrate that BC is one of the swing era's greatest trumpeters!!

JERRY KRUGER & HER ORCHESTRA **NYC. April 25, 1939**
Benny Carter (tp, arr), Ernie Powell and possibly another (reeds), Eddie Heywood
(p), Hayes Alvis (b), Henry Morrison (dm), Jerry Kruger (vo).
Two titles were recorded for Vocalion:

1021-A	Rain, Rain, Go Away	Solo 8 bars (mute). (FM)
1021-B	Rain, Rain, Go Away	As above. (FM)
1022-A	Summertime	Solo 16 bars (mute). (M)

Particularly on "Summertime" BC makes his trumpet sing nicely, and also "... Away" is good.

BENNY CARTER & HIS ORCHESTRA **NYC. April 29, 1939**
Same. Broadcast from Savoy Ballroom (Ed Berger), one title has BC (tp):

When Irish Eyes Are Smiling	Solo/straight 32 bars. (F)
-----------------------------	----------------------------

NYC. May 6, 1939

Same. One title:

Solid Mama	Solo 32 bars. (FM)
------------	--------------------

NYC. May 13, 1939

Same. Two titles:

A Home In The Clouds Solo with orch 16+8 bars,
orch on bridge. Coda. ()

I Cried For You Soli 16 and 8 bars. ()

NYC. June 10, 1939

Same. One title:

Bye Bye Blues Solo 24 bars. ()

NYC. June 17, 1939

Same. One title:

Strange Enchantment Solo 16+8 bars (mute),
(ts) on bridge. (M)

NYC. July 24, 1939

Same. Three titles:

A Home In The Clouds Solo with orch 16+8 bars,
orch on bridge. Coda. (SM)

I'm In The Mood For Swing Solo 16 bars. (FM)

Bye Bye Blues Solo with orch 32 bars. (F)

Many good trumpet contributions on these broadcasts (not all have been available), particular the fireworks of "... Swing" is most impressive!!

BENNY CARTER & HIS ORCHESTRA **NYC. Oct. 9, 1939**

Personnel similar to Nov. 1 below.

Broadcast from Savoy Ballroom (Ed Berger collection), two titles have BC (tp):

Savoy Stampede Solo with orch 16 bars to coda. (F)

Bye Bye Blues Solo with orch 32 bars. (F)

NYC. Oct. 14, 1939

Same. Two titles:

I'll See You In My Dreams Solo 32 bars (mute). (FM)

Strange Enchantment Solo 16+8 bars (mute),
(ts) on bridge. (M)

A magnificent trumpet solo on "... Dreams" is quite unforgettable!!

BENNY CARTER & HIS ORCHESTRA **NYC. Nov. 1, 1939**

Benny Carter (tp, as), Irving Randolph, Lincoln Mills, Joe Thomas, Eddie Mullens (tp), James Archey, Vic Dickenson (tb), Tyree Glenn (tb, vib), James Powell, Carl Frye (as), Ernie Powell, Sammy Davis (ts), Eddie Heywood (p), Ulysses Livingston (g), Hayes Alvis (b), William Purnell (dm), Roy Felton (vo-1110-12). Four titles were recorded for Vocalion, one has BC's trumpet:

1112-1 More Than You Know Soli 32 and 10 bars. (SM)

The highlight of the session is the trumpet on "More ...", technically better than ever and played with complete mastery and individuality.

BENNY CARTER & HIS ORCHESTRA **NYC. Nov. 11, 1939**

Personnel probably as Nov. 1.

Broadcast from Savoy Ballroom, Bill Savory collection Vol. 3, two titles, no trumpet on "Honeysuckle Rose" but:

More Than You Know Solo 8 bars (NC). Solo 8 bars to coda. (S)

The beginning of this item is missing, thus giving us only the last eight bars of the solo. Pleasant as always with minor technical fluffs. The end is perfect though!

BENNY CARTER & HIS ORCHESTRA **NYC. Nov. 18, 1939**

Personnel probably as Nov. 1.

Broadcast, seven titles, possibly two have BC's trumpet:

There's A Small Hotel Solo 16 bars. (M)

So Many Times Possibly solo 8 bars. (SM)

We have warm feelings towards the lovely trumpet solo in "... Hotel", reminding us of European days!

VARSITY SEVEN**NYC. Dec. 14, 1939**

Benny Carter (tp, as), Danny Polo (cl), Coleman Hawkins (ts), Joe Sullivan (p), Ulysses Livingston (g, vo), Artie Shapiro (b), George Wettling (dm), Jeanne Burns (vo).

Four titles were recorded for Varsity, three have BC's trumpet:

1158-1	It's Tight Like That	In ens 24 bars. (FM)
1159-1	Easy Rider	In ens 8 bars. (SM)
1161-1	Save It, Pretty Mama	Solo 16 bars. In ens 4 and 2 bars. (SM)

A session looking very promising on paper, but which never really manages to come alive. The rhythm section never succeeds in bringing the soloists into orbit. BC plays an attractive trumpet introduction to "... Mama".

LIONEL HAMPTON & HIS ORCHESTRA**NYC. Dec. 21, 1939**

Benny Carter (tp), Edmond Hall (cl), Coleman Hawkins (ts), Joe Sullivan (p), Freddy Green (g), Artie Bernstein (b), Zutty Singleton (dm), Lionel Hampton (vib). Three titles were recorded for Victor:

46024-1	Dinah	Solo 32 bars. (FM)
46024-2	Dinah	As above. (FM)
46025-1	My Buddy	In ens 32 bars (mute). (FM)
46026-1	Singin' The Blues	In ens 16 bars (mute). In ens 8 bars (open). (S)

The last of the Hampton sessions, all being generally among the best in swing tradition. BC has here a role clearly second to Hawkins. "Dinah" has the most interesting trumpet playing, in the other titles the trumpet is heard in ensemble only. However, "Dinah" more than compensates for this with two quite different takes, both with a strong trumpet opening. The sound of the instrument is sharper than usual, but the music is excellent. Take 2 may be the best trumpet item.

COLEMAN HAWKINS ALL-STAR OCTET**NYC. Jan. 3, 1940**

Benny Carter (tp), J. C. Higginbotham (tb), Danny Polo (cl), Coleman Hawkins (ts), Gene Rodgers (p), Lawrence Lucie (g), Johnny Williams (b), Walter Johnson (dm).

Four titles were recorded for Bluebird:

46156-1	When Day Is Done	In ens 16 and 8 bars. (SM)
46157-1	The Sheik Of Araby	In ens 32 and 8 bars. (FM)
46158-1	My Blue Heaven	In ens 32 and 8 bars. (FM)
46159-1	Bouncin' With Bean	In ens 32 and 16 bars. (F)

The forties start like the thirties ended, with a Carter/Hawkins combination, this time under Hawkins's name. Again, tenorsax seems more attractive than trumpet from the producer's point of view. BC plays very well and strongly in the ensembles but never manages to tear off and go all out. The session will therefore appeal most to those putting ensemble playing in focus, and not so much to those looking for memorable soloing. His sound is also here rather sharp. For one particular item, "... Bean" is suggested.

VARSITY SEVEN**NYC. Jan. 15, 1940**

Personnel as Dec. 14, 1939 except Joe Turner (vo) replacing Burns.

Four titles were recorded for Varsity:

1284-1	How Long Blues	In ens and obligato parts. (S)
1285-1	Shake It And Break It	Solo 16 bars. In ens with (vo) 16 bars. (M)
1286-1	A Pretty Girl Is Like A Melody	In ens 16 bars. Solo 16 bars to 16 bars in ens. (FM)
1287-1	Pom Pom	Solo 16 bars. (FM)

BC is not prominent on the second Varsity session. Although there is good trumpet playing on all items if you listen closely, particularly "Shake It ..." and "... Melody", this session does not belong to those you remember for BC's sake.

BENNY CARTER & HIS ORCHESTRA**NYC. Jan. 30, 1940**

Personnel as Nov. 1, 1939 except Russell Smith (tp), Gene Simon (tb), Stanley Payne, Coleman Hawkins (ts) replace Randolph, Mullens, Glenn, Davis and Powell.

Four titles were recorded for Vocalion, no BC trumpet on 1126 "Sleep" but:

1127 no. 1	Among My Souvenirs	Solo 16 bars. (M)
1127 no. 2	Among My Souvenirs	As above. (M)
1127 no. 4	Among My Souvenirs	As above. (M)
1128 no. 2	Fish Fry	Solo 32 bars (mute). (M)
1128 no. 4	Fish Fry	As above. (M)
1129 no. 9	Fish Fry	As above. (M)
1129-1	Slow Freight	Solo 16+8 bars (mute), (ts) on bridge. Straight (mute). (M)

Upon listening to the 78s, we wrote: " "Among ..." has fine soloing on both instruments. "Fish Fry" is rather unimportant, being a strictly arranged piece, and neither is "Slow Freight" of more than passing interest.... Postscript (then) after the complete session with alternates turned up: The -1 trumpet solo of "Among ..." is very lovely, while -2 has serious defects. Finally "Fish Fry" is no longer 'strictly arranged' but with details very different from take to take".

**CHAMBER MUSIC OF
LOWER BASIN STREET ORCHESTRA** **NYC. May 5, 1940**

Possible personnel: Benny Carter (tp, as), Henry Levine (tp), Jack Epstein (tb), Alfie Evans (cl), Rudolph Adler (ts), Tony Colucca (g), Harry Patent (b), Nat Levine (dm).

Two titles, no BC trumpet on "Honeysuckle Rose" but:

Star Dust	Intro 4 bars. Soli 32 and 32 bars to coda. (SM)
-----------	---

"Stardust" is a really important BC item! The magnificent trumpet solo is one of the very best BC recorded on that instrument. His technique was never better, he succeeds admirably on tricky parts with none of those fluffs that sometimes marred otherwise excellent performances. How it was possible to combine trumpet and altosax in this way is an enigma!

UNA MAE CARLISLE **NYC. Nov. 13, 1940**

Benny Carter (tp), Una Mae Carlisle (p, vo), Everett Barksdale (g), Slam Stewart (b), Zutty Singleton (dm).

One title was recorded for Bluebird (another one without BC):

57641-1	Walkin' By The River	Intro 4 bars (mute). Obligato parts. Solo 16 bars (mute). (S)
---------	----------------------	--

Nice though rather bombastic trumpet playing. The vocalist is one of our favorites, but maybe she did not inspire BC?

GENE KRUPA & HIS ORCHESTRA **Meadowbrook, NJ. March 22, 1941**

Bigband personnel with Benny Carter (tp) guesting.

CBS broadcast "Matinee at the Meadowbrook, two titles, one has BC's trumpet:

Rockin' Chair	Intro 8 bars to solo 30 bars, to orch 6 bars to solo 24 bars to long coda. (SM)
---------------	--

A very interesting discovery! We thought "... Chair" was Roy's baby, but now it seems that he was presented it on a plate. The date of this program precedes Roy's first Krupa broadcast by one month. The arrangement is the same as we know it from broadcast (not record), maybe BC himself had something to do with it? He plays the trumpet very professionally and inspiredly, almost solemnly, though it seems that he finds the task a difficult one.

BENNY CARTER & HIS ORCHESTRA **NYC. April 1, 1941**

Benny Carter (tp, as), Doc Cheatham, Lincoln Mills, Sidney De Paris (tp), Vic Dickenson, Jimmy Archey, Joe Britton (tb), Ernie Purce, Eddie Barefield (as), Fred Williams, Ernie Powell (ts), Sonny White (p), Herb Thomas (g), Charles Drayton (b), Al Taylor (dm), Maxine Sullivan (vo-63700,03).

Four titles were recorded for Bluebird, two have BC's trumpet:

63701-1	My Favorite Blues	Solo 24 bars (mute). (FM)
63702-2	Lullaby To A Dream	Soli 32 and 2 bars. (SM)

While these are nice recordings, they do not feature BC to any great importance. It is the bandleader's show-off we witness here, not the work of the great improviser.

FATS WALLER & HIS RHYTHM **L.A. Jan. 23, 1943**

Benny Carter (tp), Alton Moore (tb), Gene Porter (cl, ts), Fats Waller (p, vo), Irving Ashby (g), Slam Stewart (b), Zutty Singleton (dm), Ada Brown (vo).
Three titles from "Stormy Weather" soundtrack, issued on Victor/VDisc:

- | | | |
|-----|---------------------|--|
| 201 | That Ain't Right | In ens and obligato parts. (M/S) |
| 202 | Moppin' And Boppin' | Solo 16+8 bars, (g) on bridge.
In ens 16+8 bars, (p) on bridge. (M) |
| 203 | Ain't Misbehavin' | In ens. (F/SM) |

We find here a charming and swinging session. BC is heard on all tracks but prominently only on "Moppin' ...". This fine trumpet solo may lead us with curiosity into another era; although swing jazz is close to 'nightfall', BC does not seem to be!

BENNY CARTER & HIS ORCHESTRA **L.A. March 24, 1943**

Benny Carter (tp, as, arr, comp), Gerald Wilson, Snooky Young, Walter Williams, Fred Trainer (tp), John Haughton, J. J. Johnson, Alton Moore (tb), Kirk Bradford, Willard Brown, Gene Porter, Eddie Davis (reeds), Ted Brannon (p), Curly Russell (b), Oscar Bradley (dm), The Charioteers (vo-group).
Four titles from Radio Show "Blueberry Hill", one has trumpet:

Blueberry Hill Jamboree	Solo with orch 32 bars. (F)
-------------------------	-----------------------------

An excellent trumpet solo on "... Hill ...", which is "Fish Fry", announced as "Blueberry Hill Fish Fry"!

BENNY CARTER & HIS ORCHESTRA **L.A. April 10, 1943**

Personnel as March 24. Savannah Churchill (vo). "Blues Skies" is with quartet.
Broadcast from Hollywood Club, seven titles, one has trumpet:

I've Heard That Song Before	Solo 6 bars. ()
-----------------------------	------------------

BENNY CARTER & HIS ORCHESTRA **Hollywood, Sept. 1943**

Personnel similar to above.
Downbeat 44, eleven titles, possibly three have BC's trumpet:

Fish Fry	Solo with orch 32 bars. (F)
I Used To Love You	Possibly solo 16 bars (mute). (FM)
Honeysuckle Rose	Solo 16+8 bars, orch on bridge. Possibly solo 8 bars (mute). (F)

Of the trumpet contributions here, "Fish Fry" is outstanding.

BENNY CARTER & HIS ORCHESTRA **Hollywood, May 21, 1944**

Personnel including Benny Carter (tp, as).
Four titles were recorded for Capitol, one has BC's trumpet:

257-3	I Surrender Dear	Soli 32 bars (S), 40 bars (FM) and long coda. (SM)
-------	------------------	---

The main item is "... Dear" with BC's trumpet soaring high. He may seem bombastic at times, however, the brilliance of his trumpet playing makes arguments disappear as snow on a sunny May 21! It seems he wants to impress the listener with technical intricacies, in the unusual key of E for trumpet, and he achieves his goal.

BENNY CARTER & HIS ORCHESTRA **Hollywood, May/June 1944**

Personnel including Benny Carter (tp, as).
AFRS Jubilee 83, four titles, one has BC's trumpet:

I Surrender Dear	Long trumpet intro to solo 24 bars to solo 40 bars (FM). Coda. (S)
------------------	---

Hollywood, June 1944

Similar. AFRS Jubilee 87, four titles, two have BC's trumpet:

Sweet Georgia Brown	Solo 32 bars. (F)
Star Dust	Soli 30 and 26 bars to long coda. (SM)

Honestly JE and PB did not realize BC's brilliance as a featured trumpet star until rather late, 1944 being a year when modern trumpet with Dizzy in front started to blossom, and BC's style belonged to another era. However, the truth is that BC

now was in full command as never before. You may at first find his playing somewhat too extrovert and bombastic, but we suggest you think twice and really listen to what he has to say! Note the magnificent "Star Dust"!!

BENNY CARTER & HIS ORCHESTRA **NYC. prob. Nov. 22, 1944**

Personnel including Benny Carter (tp, as).

Broadcast from Apollo Theatre, two titles, one has BC's trumpet:

Blue Skies Solo with orch 16 bars to coda. (M)

A fine trumpet solo, but the recording quality is not too good.

BENNY CARTER **LA. March 25, 1945**

Benny Carter (tp), Barney Bigard (cl), Joe Sullivan, others unknown.

"Lamplighter" broadcast, one title:

Body And Soul Solo 64 bars. (S). Solo with ens
48 bars. (FM) to 8 bars and long coda. (S)

This item was just brought to my attention, on a Jazz Hour 73597 CD, and rarely do we find so much BC on trumpet like here. He uses open horn here, long slow solo first, and after a clarinet solo goes uptempo, to finish back on slow. The artistic result is also great, so this is a great discovery!

BENNY CARTER & HIS ORCHESTRA **Hollywood, March 26, 1945**

Personnel as usual.

Mutual Radio Network broadcast from Trocadero, five titles (Johan Helø collection), one has BC's trumpet:

I Cover The Waterfront Solo 36 bars. (SM)

Postscript of Aug. 18, 2022: Another version of "... The Waterfront" found!

**BENNY CARTER
& HIS ORCHESTRA**

Hollywood, March (or April 3), 1945

Personnel including Benny Carter (tp, as).

AFRS Jubilee 125 (reissued 219), five titles, two have BC's trumpet:

Sweet Georgia Brown Solo 32 bars. (F)

Just You, Just Me Solo 8 bars. (M)

Hollywood, March 1945

AFRS Jubilee 126 (partly reissued 207), seven titles, one has BC's trumpet:

Jubilee Jump Possibly solo 16+8 bars (mute), orch
on bridge. Solo 8 bars. (FM)

Hollywood, April 2, 1945

AFRS Jubilee 127, two titles, possibly one has BC's trumpet:

La Rosita (Slick Mix) Possibly solo 32 bars (mute). (FM)

Hollywood, April 1945

AFRS Jubilee 129 (reissued 220), four titles, one has BC's trumpet:

Unknown Title Solo 16+8 bars (mute), orch on bridge. (FM)

Hollywood, April 1945

AFRS Jubilee 132, two titles, one has BC's trumpet:

Fish Fry Solo with orch 32 bars. (FM)

Hollywood, May 1945

AFRS Jubilee 136 (reissued 222), two may have BC's trumpet:

I Cried For You Possibly obligato parts. (M)

Unlucky Woman Blues Possibly obligato parts. (S)

Some good trumpet playing on these programs, but not all seem to be taken by BC, what is your opinion?

BENNY CARTER & HIS ORCHESTRA **NYC. Jan. 7/8, 1946**

Personnel including Benny Carter (tp, as).

Six titles were recorded for De Luxe, probably on has BC's trumpet:

169 Who's Sorry Now? Probably solo 32 bars. (M)

Is BC's trumpet on this one, please give your opinion!

BENNY CARTER & HIS ORCHESTRA

Hollywood, April 1946

Personnel including Benny Carter (tp, as).
AFRS Jubilee 191, five titles, one has BC's trumpet:

Frim Fram Sauce Soli 4 and 4 bars. (M)

Hollywood, April 29, 1946

AFRS Jubilee 193, five titles, two have BC's trumpet:

Star Dust Soli 30 and 28 bars to long coda. (SM)

I Cover The Waterfront Solo 36 bars. (SM)

Southgate, Ca., April 30, 1946

Broadcast from Trianon Ballroom (Ed Berger's collection), one title has BC's (tp):

I Cover The Waterfront Solo 36 bars. (SM)

Southgate, Ca., May 5, 1946

Same. Two titles have BC's (tp):

My Guy's Come Back Solo 16 bars. (M)

Night And Day Solo 8 bars. (M)

Hollywood, June 1946

AFRS Jubilee 203, five titles, one has BC's trumpet:

Oofdah! Solo with orch 24 bars (mute).
Possibly solo (open) to coda. (FM)

Hollywood, June 1946

AFRS Jubilee 205, four titles, one has BC's trumpet:

I Surrender Dear Solo 32 bars (S) to solo 40 bars (FM).
Coda. (S)

On "Star Dust" BC is to maximum advantage in his sweet style, backed by a very fine orchestra. Another version of "I Surrender ..." is also a gasser, and there is very fine trumpet on "... Waterfront"!

This represented the end of our collective solography, trumpet only. However, BC continued to play trumpet into the nineteen eighties, although not as often as before. Below you will find the remaining Benny Carter trumpet solography:

BENNY CARTER

Paris? March 1954?

Benny Carter (tp), probably Oscar Peterson (p), probably Herb Ellis (g), probably Ray Brown (b), probably Gene Krupa (dm).
Probably Jazz At The Philharmonic concert (James Accardi collection):

6:04 I Cover The Waterfront Solo 64 bars. Solo 48+8 bars,
(b) on second bridge, to coda. (M)

This was a very nice surprise and a very valuable discovery! It is eight years since BC's last trumpet recording, but he must have practiced and performed, because he treats the instrument technically very well, and the extended soloing is mostly creative and quite personal, as in the old days.

THE ALL STARS

LA. Dec. 2, 1955

Harry Edison, Shorty Sherock (tp), Murray McEachern (tb, as), Gus Bivona (cl), Benny Carter (tp, as), Willie Smith (as), Plas Johnson, Babe Russin (ts), Jimmy Rowles (p), Al Hendrickson (g), Mike Rubin (b), Irv Cottler (dm).
Six titles were recorded for Capitol, issued as "Session At Midnight", two have BC's trumpet:

14786 Makin' The Scene Solo with ens 24 bars (open). (SM)

14787 Blue Lou 64 bars 4/4 with (tp-HE&SS). (M)

Benny Carter is heard on trumpet again, open horn, for the first time in almost ten years, but his sound is the same. He is second in the chase on "Blue Lou" and executes his task well except on the last four. Good soloing also on "... The Scene".

BENNY CARTER

LA. July 22, 1957

Benny Carter (tp, as), Frank Rosolino (tb), Ben Webster (ts), Jimmy Rowles (p), Barney Kessel (g), Leroy Vinnegar (b), Shelly Manne (dm).

Two titles were recorded for Contemporary, one has trumpet:

I'm Coming Virginia Intro 4 bars to solo 48 bars (open).
Solo with ens 24 bars (open) to coda. (S)

LA. Oct. 7, 1957

Same except Andre Previn (p) replaces Rowles. One title:

How Can You Lose? In ens. (SM)

This "... Virginia" is in my opinion one of the most successful and pleasant of BC's trumpet recordings in this late period. A straight opening and first chorus but then a fine improvised chorus and later prominent with his friends to coda, lovely! His trumpet tone has still the flavour of the thirties! On "How ..." he does not solo but clearly heard in the first and last ensemble chorus. The session as a whole is really something you shouldn't miss!

BENNY CARTER & HIS ORCHESTRA

LA. Sept. 1958

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

Twelve titles were recorded for United Artists at two sessions with different personnel, together painting the twelve months of the year, issued as "Aspects". Although BC is listed with trumpet, he is not soloing on the instrument, and the many fine trumpet soli are not his.

BENNY CARTER QUARTET WITH EARL HINES

LA. Nov. 2, 1958

Benny Carter (tp, as), Earl Hines (p), Leroy Vinnegar (b), Shelly Manne (dm).

Twelve titles were recorded for Contemporary, three have trumpet:

If I Could Be With You Soli 16 and 18 bars (open)
to coda. (S)

Someone To Watch Over Me Soli 32 and 8 bars
(mute) to coda. (S)

All Alone Soli 32 bars (mute). Acc. (p)
Solo 16 bars (mute) to coda. (SM)

All Alone alt. Solo 64 bars (mute). Duet with
(p) 32 bars to coda. (M)

The session consists of twelve tunes, most of them brief enough to go on a 78 rpm., but of course they were gone by now. BC plays his trumpet on three titles cast in slow tempi with good results. My choice divides between the muted "Someone ..." and "If I Could ..." with open horn. It has been said that BC preferred the trumpet to the altosax, and whether true or not, it is obvious that he still enjoys very much to play the the former instrument. Note that the two takes of "All Alone" are structured quite differently, and the tempo is also remarkably different. The alternate is definitely the most interesting one.

HELEN HUMES

LA. Jan. 5, 1959

Benny Carter (tp), Frank Rosolino (tb), Teddy Edwards (ts), Andre Previn (p), Leroy Vinnegar (b), Shelly Manne (dm), Helen Humes (vo).

Four titles were recorded for Contemporary:

Bill Coda (open). (S)

When The Saints Go Marchin' In Duet with (vo) 8 bars.
Solo 16 bars (open). (M)

Ain't Misbehavin' Weak obbligato parts (mute). (M)

Bill Bailey Solo 16 bars (open). (FM)

The highlight is an exquisite solo on "... Bailey", had no idea he could play the trumpet that good so late in life! Interesting trumpet also on an otherwise corny "... The Saints". The coda on "Bill" is just one note, but you can hear it is BC.

**BARBARA DANE VOCAL ACC. BY
EARL HINES & HIS ORCHESTRA**

LA. Jan. 9-12, 1959

Benny Carter (tp), Herbie Harper or John Haliburton (tb), Plas Johnson (ts), Earl Hines (p), Leroy Vinnegar (b), Shelly Manne (dm).

Ten titles were recorded for Dot:

Livin' With The Blues Obbligato parts. (S)

How Long, How Long Blues Intro. Obbligato parts. (S)

If I Could Be With You Solo 18 bars. (M)

In The Evening	Obbligato parts. (S)
Bye Bye Blackbird	Solo 16 bars (mute). (FM)
A Hundred Years From Today	Obbligato parts. (S)
Mecca Flat Blues	Obbligato parts. (S)
Why Don't You Do Right?	No BC. (SM)
Porgy	Obbligato parts. (S)
Since I Fell For You	Obbligato parts. (S)

This is an exciting session for BC-trumpet-fans! He plays quite a lot, mostly behind the singer, very pleasant, note particularly "Mecca ...". Also two very fine soli, particularly on "... With You". This session should be a candidate for reissue!

HELEN HUMES

LA. Jan. 27, 1959

Benny Carter (tp), Frank Rosolino (tb), Teddy Edwards (ts), Andre Previn (p), Leroy Vinnegar (b), Mel Lewis (dm), Helen Humes (vo).

Four titles were recorded for Contemporary, two have trumpet:

'Tain't Nobody's Business	Solo 8 bars (open). (SM)
I Got It Bad	Obbligato parts (mute). (S)

LA. Feb. 10, 1959

Same, except Shelly Manne (dm) replaces Lewis. Four titles:

Trouble In Mind	Obbligato parts (mute). (S)
You Can Depend On Me	Intro 8 bars. Obbligato parts. Coda (open). (M)
Star Dust	Intro 8 bars. Coda (open). (S)
When I Grow Too Old To Dream	Obbligato parts. Solo 32 bars (open). (M)

Various contributions on trumpet here, but not that exciting really. And sometimes I get the feeling this is not BC at all, like on "... Business" and "... Dream". But it must be him on "... Bad" and "Star Dust" so I guess he has more sides than I am aware of.

BENNY CARTER /

BARNEY BIGARD / BEN WEBSTER

LA. April 10, 1962

Benny Carter (tp, as), Shorty Sherock (tp), Barney Bigard (cl), Ben Webster (ts), Jimmy Rowles (p), Dave Barbour (g), Leroy Vinnegar (b), Mel Lewis (dm).

Four titles were recorded for Swingville/Prestige, one has trumpet:

When Lights Are Low	Soli 8 and 8 bars (mute). (M)
---------------------	-------------------------------

The two trumpeters introduce "... Low" muted with something almost like an 8/8 chase, highly pleasant!

COLEMAN HAWKINS & BENNY CARTER Paris, France, Dec. 5, 1966

Benny Carter (tp, as), Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm).

Five titles were recorded at concert in Salle Pleyel, issued as "Jammin' The Blues", one has trumpet:

Don't Blame Me	Solo 48 bars, last 16 with (ts), to long coda. (S)
----------------	--

BC is playing beautiful trumpet here, the solo is pretty long also, and only in the final bars does he have some minor problems.

THE BENNY CARTER GROUP

NYC. Nov. 30, 1976

Collective personnel: Benny Carter (tp, as), Harry Edison (tp), Eddie "Lockjaw" Davis (ts), Ray Bryant (p), Milt Hinton (b), Grady Tate (dm).

Eight titles were recorded for Pablo, two have BC's trumpet (outdated comments: Contrary to information in Lord, Benny Carter is not playing trumpet on his Pablo session NYC. Nov. 30, 1976, the solo on "Editation" (blues) is definitely by Hany Edison) (James Accardi collection):

5:05	Editation	Solo 5 choruses of 12 bars. (M)
5:15	Body And Soul	Soli 32 and 8 bars to long coda. (S)

Postscript of July 13, 2022: Oh yes, BC is playing trumpet here!! The erroneous comments are easy to explain; “Body ...” was, and still is unissued and not available, while the issued version of “Éditation” (what a name!!) was truly edited, throwing away the fine trumpet solo on open horn (slight problems at the end of the 2nd and 3rd chorus) (but retaining Harry ...). Back to “Body ...”, it is a very successful version with BC as the only blowing soloist, dig (if you get the opportunity ...) the start of the last eight of the main chorus!

BENNY CARTER ALL STARS **Tokyo, April 29, 1977**

Benny Carter (tp, as), Cat Anderson (tp), Joe Newman (tp, vo), Britt Woodman (tb), Budd Johnson (sop, ts), Cecil Payne (fl, bar), Nat Pierce (p, arr), Mundell Lowe (g), George Duvivier (b), Harold Jones (dm).

Four titles were recorded for Pablo at Kosei Nenkin Hall, issued as “Live And Well In Japan!”, one has BC’s trumpet, stated in Tom Lord to be “When It’s Sleepy Time Down South” but this is wrong, CA is on this one, he solos in fact on the following instead:

Confessin’ That I Love You Solo 32 bars. (SM)

I am quite amazed at how good and personal BC plays this solo! Maybe it is true the rumour that he preferred the trumpet to the altosax!?!

BENNY CARTER SEXTET **Nice, France, July 9, 1977**

Benny Carter (tp), Kai Winding (tb), Barney Bigard (cl), Ray Bryant (p), Slam Stewart (b), Alan Dawson (dm).

Date falsely given in Lord as 1965. BC also given falsely with (as).

Concert, issued on LRC(Jap)CDC9043, two titles:

10:30 Sweet Georgia Brown In ens 32 bars. Solo with (cl) acc.
3 choruses of 32 bars. In ens to coda. (FM)

11:08 Rose Room Solo 3 choruses of 32 bars.
In ens 32 bars to coda. (FM)

Postscript of Nov. 8, 2022: This is the kind of hybrid session one gets quite a lot of as time goes by; rhythm sections with one leg in each style, some musicians whose age should have made them retire, lack of concentration, no guitar and messy ensembles. When this is said, it is a pleasure to tell you that this is a very valuable discovery, due to Benny Carter (and Slam bows nicely for us). Rarely if ever has he produced so much trumpet playing in one session! Even better, the quality is very high! He seems to be enthusiastic and very inspired and eager to play. Both items are highly appreciated with “... Room” as the number one.

BENNY CARTER FOUR **Montreux, Switzerland, July 13, 1977**

Benny Carter (tp, as), Ray Bryant (p), Niels-Henning Ørsted Pedersen (b), Jimmy Smith (dm).

Seven titles were recorded for Pablo, two have trumpet soli:

Body And Soul Solo 32 bars. (S)

In A Mellow Tone Solo 64 bars (mute). (M)

Good solo on “Body ...” with BC’s personal touch but lacking the perfect coherence of the good old days. Postscript: And also “... Tone” has a very successful solo, no technical errors, just great!

**BILLY ECKSTINE SINGS
WITH BENNY CARTER** **NYC. Nov. 17&18, 1986**

Benny Carter (tp, as), Bobby Tucker (p), Paul West (b), Vernel Fourier (dm), Billy Eckstine, Helen Merrill (vo).

Twelve titles were recorded for Mercury, one has trumpet:

September Song Obbligato parts. (S)

Well hidden behind Eckstine’s vocal, there are a few trumpet bars at the end of one single item on the LP, of academic interest only if it was not such a rarity. By the way, lots of beautiful altosax on this session!

THE AMERICAN JAZZ ORCHESTRA **NYC. late 1986/early 1987**

Bigband personnel including Benny Carter (tp, as, arr, cnd).

Four LP sides were recorded for Music Masters, issued as “Central City Sketches”, one title/section has trumpet:

Central City Blues Solo 24 bars. (S)

This session is a world of pleasure, and to highlight only BC’s two blues choruses on trumpet must seem crazy, but that is all we are concerned about here. He plays par excellence in the beginning of the first section of the LP side named “Central City Sketches” (like the album itself), consisting of six sections. Get it!!

BENNY CARTER **NYC. Oct. 5-9, 1988**

Benny Carter (tp, as), Richards Wyands (p), Lisle Atkinson (b), Al Harewood (dm). Seven titles were recorded live at Carlos I, issued on Music Masters as "Cookin' At Carlos I", one has trumpet:

Time For The Blues Soli 3 and 2 choruses of 12 bars. (S)

Very nice playing here, and the more impressive taking into consideration that he now is above the age of 80 years.

BENNY CARTER & PHIL WOODS **NYC. Nov. 21/22, 1989**

Benny Carter (tp, as, vo), Phil Woods (cl, as), Chris Neville (p), George Mraz (b), Kenny Washington (dm).

Ten titles were recorded for Music Masters, issued as "My Man Benny, My Man Phil", two have trumpet:

People Time Solo 16 bars (open). (S)

We Were In Love Solo/Straight/Duet with (cl)
16 and 16 bars to coda (open). (S)

The final trumpet session. The tempi are chosen conveniently to be quite slow, because now age seems to take its toll. Although his warm trumpet sound still has much of the same, and his style is recognizable, there are problems with getting things together in a logical way like before. Nevertheless, these are very charming items in spite of the shortcomings. Let us remember that Benny Carter was one of the best trumpeters in vintage jazz!

No further trumpet recording sessions.

Late history:

Continued to do occasional tours, but from the late 1940s worked mainly as a composer-arranger for the film industry. Led own bands in and around Hollywood during the 1950s, regularly big band residency in Los Angeles (1955). In the 1950s and 1960s did brief overseas tours with Norman Granz's 'Jazz at the Philharmonic', played solo engagements in Cologne, Germany (late 1961). In the late 1950s and 1960s scored for several national television series including 'M' Squad, Alfred Hitchcock's series, the Chrysler Theatre programmes, etc., also acted as musical director for various vocal stars, including Sarah Vaughan, Ella Fitzgerald, Ray Charles, Peggy Lee and Louis Armstrong. Restricted his playing to the alto sax during the 1960s. Brief spell with Duke Ellington early in 1968, later that year played solo dates in Britain. During the past 25 years Benny Carter arranged and composed music for dozens of important films; films in which he played include: 'Stormy Weather', 'The Snows Of Kilimanjaro', 'The View from Pompey's Head', 'As Thousands Cheer', 'Clash By Night', etc. etc.. Resumed a more active performing schedule in the 1970s; he appeared at major festivals and nightclubs, made annual tours to Europe and Japan, and after a ten-year hiatus, resumed recording on a regular basis. He also began a new career as an educator, spending several periods in residence at universities. Princeton University, where he was a frequent lecturer, awarded him an honorary doctorate in 1974. He remained active at least until 1997 when he visited Oslo Jazz Festival. (Ref. also 'The New Grove Dictionary of Jazz').

... ooo ...