

The
TRUMPET
of
WILLIAM COLEMAN
“BILL”

Solographer: Jan Evensmo
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Note: This is a complete solography with comments to every session but only including 1953.

Born: Paris, Kentucky, Aug. 4, 1904
 Died: Toulouse, France, Aug. 24, 1981

Introduction:

Bill Coleman became one of my favourite trumpeters upon listening to his late thirties Paris recording sessions, when I just was a teenager. The solography below is basically the one printed as Vol. 9 (1978) in my Jazz Solography Series with additional material appearing after publication, and extended through the nineteen forties. There are a few missing items, please help!

Early history:

Moved with family to Cincinnati in 1909. Early efforts on clarinet and 'C melody sax, then specialised on trumpet. Worked for Western Union as a messenger boy, took trumpet lessons from Wingie Carpenter. Debut in amateur band led by J. C. Higginbotham, also played in a roadhouse quintet with Edgar Hayes. First professional work with Clarence Paige, also worked with Wesley Helvey in Cincinnati, then joined band led by Lloyd and Cecil Scott, moved with them to New York in December 1927. Worked in Lloyd W. Scott's Band until joining Luis Russell in 1929, then rejoined his colleagues in Cecil Scott's Bright Boys (late 1929 to spring 1930). Worked with Charlie Johnson (1930), then spells with Bobby Neal and Johnny Monnegue before rejoining Luis Russell twice (1931-2). Toured with Ralph Cooper's Kongo Knights, then went to Europe with Lucky Millinder (June until October 1933), joined Benny Carter in New York (late 1933). With Teddy Hill (late 1934 to spring 1935) – during this period recorded with Fats Waller. Returned home to play briefly with Clarence Paige again (July and August 1935), then sailed to Europe to work in Freddy Taylor's Band (September 1935). Left Paris for residency in Bombay, India, with Leon Abbey's orchestra (November 1936 to April 1937). Returned to Paris, joined Willie Lewis from June 1937 until December 1938, then co-led 'Harlem Rhythmakers/Swing Stars' in Cairo and Alexandria. Left Egypt to return to USA in March 1940, joined Benny Carter's Orchestra in May 1940. Worked with Fats Waller before joining Teddy Wilson sextet from July 1940 until May 1941. With Andy Kirk's Band from September 1941 until February 1942, did radio work with Roger Kay's Band and toured with Noble Sissle. Led own trio at Café Society, New York (late 1942 to early 1943), then spent 10 months in pianist Ellis Larkins' trio (including Carnegie Hall Concert on 10th April 1943). With Mary Lou Williams' Trio (1944), then on West Coast with John Kirby Sextet (early 1945), returned to New York, then co-led band with George Johnson at Savoy, Boston (June 1945), later that year did USO overseas tour with Herbie Cowens, played a Sextet (late 1947-8). Moved to France in December 1948. (Ref. John Chilton).

BILL COLEMAN SOLOGRAPHY

*American residence:***LUIS RUSSELL & HIS ORCHESTRA** **NYC. Sept. 6, 1929**

Henry Allen, Bill Coleman (tp), J. C. Higginbotham (tb), Albert Nicholas (cl, as), Charlie Holmes (sop, as), Teddy Hill (ts), Luis Russell (p), Will Johnson (bjo), Pops Foster (b), Paul Barbarin (dm).

Three titles were recorded for Okeh, one has BC:

402939-C Feelin' The Spirit Solo 16 bars. (FM)

Although this session takes place more than five years prior to the time when Bill Coleman proves himself to be one of the most important and personal trumpeters in jazz, the main ingredients of his style are already present. In "... Spirit" his melodic singing style betrays him immediately, and any mistaking for Henry Red Allen, who takes the other trumpet soli on the session, is quite impossible. The solo is very well put together, shows only slight and unimportant defects in technique and must be considered a major contribution to jazz trumpet.

LOU & HIS GINGER SNAPS / DIXIE JAZZ BAND **NYC. Sept. 13, 1929**
(LUIS RUSSELL & HIS ORCHESTRA)

Personnel as above.

Two titles were recorded for Banner, one has BC:

9006-1 Broadway Rhythm Solo 8 bars. (FM)

This solo is personal and quite good, but not by far of the same standard as "Feelin' The Spirit". Selfconfidence is lacking, and there seems yet to be a long way towards maturity.

CECIL SCOTT & HIS BRIGHT BOYS **NYC. Nov. 19, 1929**

Bill Coleman (tp), Frank Newton (tp, vo), Dicky Wells (tb), John Williams, Harold McFerran (as), Cecil Scott (cl, ts, bar), Don Frye (p), Rudolph Williams (bjo), Mack Walker (tu), Lloyd Scott (dm).

Four titles were recorded for Victor, two or possibly three have BC:

57709-1 Lawd, Lawd Solo 30 bars. (FM)

57711-2 Bright Boy Blues Possibly brief break and solo 10 bars. (S)

57712-1 Springfield Stomp Soli 14 and 6 bars. (FM)

The soli on "Lawd ..." and "... Stomp" are typical of BC's style and quite good. However, the rhythm section does not fit his modern way of swinging, and the performances therefore sound more forced than desirable. "... Blues" also may have BC as a soloist, but the playing is straight and very slow, and there exists no base for comparison at this early date.

DON REDMAN & HIS ORCHESTRA **NYC. Sept. 24, 1931**

Henry "Red" Allen, Bill Coleman, Leonard Davis (tp), Claude Jones, Fred Robinson, Benny Morton (tb), Ed Inge, Rupert Cole (cl, as), Don Redman (cl, as, vo, ldr), Robert Carroll (ts), Horace Henderson (p, arr), Talcott Reeves (bjo), Bob Ysaguirre (b, tu), Manzie Johnson (dm).

Four titles were recorded for Brunswick, three issued, but no BC.

Note: BC has been suggested to be presented on the BILLY BANKS & HIS ORCHESTRA session NYC. Aug. 18, 1932, three titles, "Oh! You Sweet Thing", "It Don't Mean A Thing" and "You Wonderful Thing". It must be the trumpet solo on the first of these three titles which forms the basis of this suggestion, but I believe this is pure speculation without basis in facts. Information to the contrary will be welcomed.

FATS WALLER & HIS RHYTHM **NYC. Nov. 7, 1934**

Bill Coleman (tp), Gene Sedic (cl, ts), Fats Waller (p, cel, org, vo), Al Casey (g), Billy Taylor (b), Harry Dial (dm, vib).

Six titles were recorded for Victor:

84921-1 Honeysuckle Rose Riffing with ens 16 and 8 bars. (M)

84922-1 Believe It Beloved Solo 24 bars. Coda with ens and (vo) 2 bars. (M)

84923-1 Dream Man Break 2 bars. Solo 32 bars. Obligato with (cl) 32 bars. Coda with ens and (vo) 4 bars. (FM)

- 84924-1 I'm Growing Fonder Of You Obligato 16 bars. Solo 16 bars.
Coda with ens and (vo) 2 bars. (SM)
- 84925-1 It It Isn't Love Break to solo 16 bars.
Coda with ens and (vo) 8 bars. (M)
- 84926-1 Breakin' The Ice Solo 8 bars. Very weak
Obligato 32 and 32 bars. (M)

This is the first "real" BC session, in which he really gets blowing space. Now his style is fully developed, characterized most of all by one of the most personal sounds in jazz. He has a unique way of singing in the horn, or to put it differently, he is thrusting the notes out to unfold, vibrating in the air. Melodically he is very clever and advanced, using long melodic lines and large harmonic intervals. Sometimes he takes too great chances and hits the wrong notes, in fact very few jazz greats have recorded so many plain technical errors! The break in "... Love", to take an example, ought to have resulted in a new take. To contrast this, his soli are usually of the most exquisite elegance, making errors very easy to forgive and forget. No particular solo stands forth here, they all are worthy examples of BC's style.

FATS WALLER & HIS RHYTHM **Camden, NJ. Jan. 5, 1935**
Personnel as above except Charles Turner (b) replaces Taylor.
Six titles were recorded for Victor:

- 87082-1 I'm A Hundred Percent For You (vo) Intro 8 bars. Solo 16 bars.
24 bars 2/2 with (cl) to ens
Coda 8 bars with (vo). (M)
- 87082-3 I'm A Hundred Percent For You (non-vo) Intro 8 bars.
Solo 16 bars. 28 bars 2/2
with (cl) to ens coda 4 bars. (M)
- 87083-1 Baby Brown (vo) Solo 16+8 bars (mute), (cl) on bridge.
Solo 8 bars. Obligato 32 bars. (FM)
- 87083-3 Baby Brown (non-vo) Solo 16+8 bars (mute), (cl) on bridge.
Solo 8 bars. Solo 16+8 bars,
(p) on bridge. (FM)
- 87084-1 Night Wind Obligato 16 bars (mute). (S)
- 87085-1 Because Of Once Upon A Time Very weak obligato 16 bars.
Solo 16 bars. Obligato
8 bars to coda. (M)
- 87086-1 I Believe In Miracles Obligato 32 bars. In ens 16 bars. (SM)
- 87087-1 You Fit Into The Picture Duet with (p) 16 bars (mute).
Obligato 16+8 bars (mute), (cl)
on bridge. In ens 16 bars to coda. (M)

The second Waller session seems to be slightly better than the first one, mostly due to a more flexible rhythm section. "Baby Brown" is my favourite, both takes are beautiful, and all trumpet playing whether mute, open horn or obligato is sparkling. "Night.Wind" has a particularly impressive obligato. Of the two takes of "... 100% ...", take 1 is by far the best one, although it almost shares the destiny of take 3, that one having some grandiose fluffs. The muted opening on "... Picture" together with Fats himself is relaxed and sure, as is the following obligato. The main impression from the session is very good, and BC has now certainly obtained the status as one of the most outstanding trumpeters of the swing era.

TEDDY HILL & HIS ORCHESTRA **NYC. Feb. 26, 1935**
Roy Eldridge, Bill Coleman (tp), Bill Dillard (tp, vo-16924), Dicky Wells (tb),
Russell Procope (cl, as), Howard Johnson (as), Chu Berry (ts), Teddy Hill (ts,
ldr), Sam Allen (p), John Smith (g), Richard Fullbright (b), Bill Beason (dm).
Four titles were recorded for Melotone, one has BC:

- 16925-1 When The Robin Sings His Song Solo 16+8 bars (mute),
(as) on bridge. (FM)

An excellent trumpet solo from all points of view. It swings charmingly and very easily, and the melodic construction is attractive and personal. A trumpet chase with Eldridge would have been something.

*First European residence:***GARNET CLARK & HIS HOT CLUBS FOUR** **Paris, Nov. 25, 1935**

Bill Coleman (tp), George Johnson (cl), Garnet Clark (p), Django Reinhardt (g), June Cole (b).

Three titles were recorded for French HMV:

730-1	Rosetta	Duet with (cl) 32 bars. Solo 32 bars. With ens 16+8 bars, (p) on bridge. (F)
731-1	Stardust	Solo 32 bars. (M)
732-1	The Object Of My Affection	Duet with (cl) 32 bars (mute). Vocal. Duet with (cl) 32 bars. (FM)

This is BC's first recording session during his three years "exile" in Europe, a period which should produce a long string of very memorable records with beautiful trumpet soli. However, although this session is memorable too, it is not only for positive reasons. There are some excellent moments here, particularly the solo in "Rosetta", and also the first duet on "... Affection", with mute, are daring and successful musical constructions. "Stardust" also contains a solo of great beauty, but alas, it is badly marred by technical defects, reducing the quality very much. Then we end up with the last, open horned duet on "... Affection", which is a catastrophe. I do not remember another jazz record with so many terrible and plain mistakes, and it is quite incredible that the record was issued at all. BC does not seem to care, nor does the producer, and it might be due to the fact that the musical ideas basically are first rate! If the listener manages to "fill in" the correct notes and "forget" the wrong ones, this session may very well be seen as one of BC's greatest, if not, the contrary might be the judgement. Note: BC sings on "... Affection" in a typical high-pitched negroid voice, competent and recognizable but not too interesting.

BILL COLEMAN **Paris, Jan. 24, 1936**

Bill Coleman (tp), Herman Chittison (p), Eugene d'Hellemmes (b).

Two titles were recorded for Ultraphone:

77624	What's The Reason	Soli 32 and 64 bars. (FM)
77625	Georgia On My Mind	Intro 4 bars to solo 16 bars. Solo 32 bars. (SM). Solo 32 bars. (FM)

Paris, Jan. 31, 1936

Same. Two titles were recorded for French HMV:

849-1	I'm In The Mood For Love	Soli 32 and 32 bars. (SM)
850-1	After You've Gone	Soli 76 and 80 bars. (F)

These two dates present Coleman in excellent mood, and he luckily evades most technical failures of the kind which disfigured the previous session. The four sides are all very charming. It may seem that the rhythmic support is meagre, but reality is quite satisfactory, with particularly Chittison doing a very good job. The best item seems to be "... Love". While the first solo is rather straight, the last is a marvellous piece of improvisation with profound sensitivity. The remaining three are also first rate, from the fast but quite coherent "... Gone", through an easy happy-goes-lucky "... Reason", to a refined "Georgia ..." played first in a sad slow medium style and then concluded with a swinging double tempo. It seems that this session is quite unique, I cannot recall any similar trio session, presenting a swing trumpeter in his prime with this kind of accompaniment.

BILL COLEMAN ET SON ORCHESTRE **Paris, Jan. 31, 1936**

Bill Coleman (tp), Edgar Courance (cl, ts), John Ferrier (p), Oscar Alema (g), Eugene d'Hellemmes (b), William Diemer (dm).

Two titles were recorded for French HMV:

851-1	Joe Louis Stomp	In ens 32 bars. Solo 32 bars. In ens 16+8 bars, solo on bridge, to coda. (FM)
852-1	Coquette	Part of intro 2 bars. In ens 32 bars. Soli 8 and 32 bars. (M)

Note: Information to the existence of alternate takes of these titles seems unfortunately to be false.

Also this larger combination from the same date as the previous trio session presents BC to great advantage. He seems perhaps a little hampered by a somewhat stiff rhythm section (though the guitar soli are beautiful!), but the soli are well constructed and very representative.

**JOAN WARNER VOCAL ACC. BY
WILLIE LEWIS & HIS ORCHESTRA****Paris, April 17, 1936**

Personnel as April 28 below.

Two titles were recorded for Pathe, no BC on 2612-1 "Le Coo-Coo-Coo" but:

2613-1 Magic De La Danse Solo 8 bars. (SM)

This is unexpectedly a nice record with jazz contents, and BC has a beautiful, romantic solo!

Note: The orchestra accompanying Joan Warner on: Pathe PA-887 2611 "Etre Parisienne" / 2614 "Mon Proces" (April 16, 1936) and Pathe PA-911 2655 "J'Ai Voulu Dire Non ..." / 2656 "Un Coeur Et Une ..." (May 11, 1936) is not Willie Lewis, and of course no BC.

WILLIE LEWIS & HIS ORCHESTRA**Paris, April 28, 1936**

Bill Coleman, Bobby Martin (tp), Billy Burns (tb), Willie Lewis, George Johnson (as), Joe Hayman (as, ts, bar), Frank Goudie (ts), Herman Chittison (p), John Mitchell (g), Louis Vola (b), Ted Fields (dm), Adelaide Hall, Alice Mann (vo).

Two titles were recorded for Pathe:

2630 Stompin' At The Savoy Possibly solo 8 bars (mute).
Solo 16+6 bars, (as) on bridge. (M)

2631 Christopher Columbus Solo 16+8 bars, (tb) on bridge. (FM)

Paris, May 5, 1936

Same. Four titles, one has BC:

2649-1 I'm Shooting High Solo 16 bars. Coda 4 bars. (FM)

Obviously Bill Coleman enjoys his musical cast in the Willie Lewis Orchestra very much. Not that all soli are perfect, on the contrary there are several technical defects to be found. The main point, however, is the ever present joy and inspiration, his open, singing and swinging horn setting the pace. The two items most likely to be interesting. "... Savoy" and "Christopher ..." are perhaps a little disappointing, they lack concentration, and the opening of "... Savoy" is not successful. However, BC's mastership reveals itself when he returns after the bridge on "Christopher ...". The best soloing on these sessions is to be found on "... High", which really lives up to its name. The coda alone proves my statements earlier in this section. The brief muted solo on "... Savoy" is not quite identifiable, the style is reminding of BC but compared to the long open solo on the same track, one is tempted to attribute it to Bobby Martin.

WILLIE LEWIS & HIS ORCHESTRA**Paris, Oct. 15, 1936**

Personnel as April 28 except Arthur Briggs (tp) replaces Martin.

Six titles were recorded for Pathe, no BC on 2900/2901 "Au Rhythme Du Jazz Pt 1&2" but:

2902-1 Sing, Sing, Sing Solo 16 bars. (F)

2903-1 Knock, Konock, Who's There? Soli 2 and 10 bars. (FM)

2904-1 Sweet Sue Soli 32, 4, 12 and 4 bars. (F)

2905-1 Organ Grinder's Swing Soli 8 and 16 bars. (M)

This is the best of the Willie Lewis sessions, for BC and for the orchestra itself. It starts with a great disappointment, "Au Rhythme Du Jazz", a title which sounds like a parade of great improvisation. Alas, it is just a dance lecture containing no jazz at all. However, the remaining tracks present BC in a magnificent shape. Rarely does one hear such bigband trumpet, he rides on top of the band with maximum inspiration. To choose a favourite is not easy, but "Sing ..." has possibly the very best solo with a dramatic and inventive introduction. Also "Sweet Sue", taken in an unusual fast tempo, is extremely well constructed, and a few minor technical problems do not matter at all. Since "Organ ..." and "Knock ..." also are highly enjoyable pieces, we have encountered a session with highly memorable trumpet jazz!!

DICKY WELLS & HIS ORCHESTRA**Paris, July 7, 1937**

Bill Coleman (tp), Bill Dillard, Shad Collins (tp-1884,85,86), Dicky Wells (tb), Django Reinhardt (g), Richard Fullbright (b), Bill Beason (dm).

Six titles were recorded for Swing:

1884-1 Bugle Call Rag Solo/breaks with ens 24 bars
(2nd (tp)-solo). (FM)

1885-1	Between The Devil And TDBS	Solo 16+8 bars, (tp-BD) on bridge. (M)
1886-1	I Got Rhythm	Solo 32 bars (2 nd (tp)-solo). (F)
1887-1	Sweet Sue	Soli 32 and 32 bars. 24 bars 4/4 with (tb). (FM)
1888-1	Hangin' Around Boudon	Solo 12 bars. Vocal 12 bars. Duet with (tb) 12 bars. (SM)
1889-1	Japanese Sandman	Solo 12 bars. Duet with (tb) 32 bars. (M)

It would be tempting to write about the trombone playing, because it is unique in the history of jazz, it is *the* trombone session, but such a task would be out of scope in *this* solography. However, there is no problem finding nice things to say about the trumpet playing. We get a very composite picture of BC. The fast "... Rhythm" is clever but not nearly as coherent as "Sing ..." from the previous session. "Between ..." and "... Sandman" are pensive, moody constructions, central in the general atmosphere of the session. "... Boudon" is a very beautiful item, and the very highlight seems to be "Sweet Sue", merely excellent on the Pathe recording but quite unforgettable here. This session must be considered as one of BC's finest!!

ALIX COMBELLE ET SON ORCHESTRE **Paris, Oct. 4, 1937**

Bill Coleman (tp), Alix Combelle (cl, ts), David Martin (p), Roger Chaput (g), Wilson Myers (b), Jerry Mengo (dm).

Four titles were recorded for Swing, three issued (1958-1 "Sometimes I'm Happy" is confirmed not to be issued on Indian HMV N-4451):

1955-1	Exactly Like You	Soli 32 and 32 bars. Duet with (ts) 16 bars. (FM)
1956-1	Alexander's Ragtime Band	Intro 4 bars. Duet with (cl) 32 bars. Solo 32 bars, last 8 in ens. (M)
1957-1	Hang Over Blues	Part of intro 2 bars to solo 12 bars. Vocal 12 bars. Solo 24 bars. (SM)

Even if the rhythm section seems to be rather heavy on this date, there are two very fine pieces of trumpet to be heard. The almost slow "Hang Over ..." suits BC well, and he plays intensely and beautifully. Particularly the opening solo and the first half of the second one are remarkable. Even more interesting is "Exactly ...", one of BC's best recordings, very inspired with a lot of charming details. If you don't like this piece, there is no hope! "Alexander ..." is definitely the weakest track. The opening duet is quite good, but the solo at the end has logical and technical shortcomings.

WILLIE LEWIS & HIS ORCHESTRA **Paris, Oct. 18, 1937**

Personnel as Oct. 15, 1936 except Jacques Butler (tp) added, Wilson Myers (b) replaces Vola and George Johnson out.

Six titles were recorded for Pathe, four have BC:

3474-1	Ol' Man River	Solo 16 bars. (FM)
3475-1	Swing, Brother, Swing	Intro 8 bars. Soli 12 and 4 bars. (FM)
3476-1	Swing Time	Solo 16+6 bars, (as) on bridge. (FM)
3478	Swinging For A Swiss Miss	Solo 28 bars. (FM)

While much interesting music can be heard, BC's merits cannot quite be compared to those almost exactly one year earlier with the same orchestra. The intensity is not quite what it was, and there are some technical defects which disturb. My favourite solo is "... River" with an attractive melodic line though a weak intro, and much can also be said for "Swing Time". The remainders are more on the ordinary side, though certainly not inferior.

BILL COLEMAN ET SON ORCHESTRE **Paris, Nov. 12, 1937**

Bill Coleman (tp), Stephane Grappelly (vln, p-1974), Joseph Reinhardt (g), Wilson Myers (b), Ted Fields (dm).

Five titles were recorded for Swing:

1974-1	Indiana	Solo 32 bars. Vocal 32 bars. Solo 64 bars. (M)
1975-1	Rose Room	Part of intro 2 bars (mute). Duet with (vln) 32 bars (mute) to solo 32 bars. Duet with (vln) 32 bars (mute). (M)

1976-1	Bill Street Blues	Solo 24 bars (mute). 24 bars 2/2 with (vln). (SM)
1977-1	After You've Gone	Soli 40, 36 and 40 bars, last solo acc. by (vln). (F)
1978-1	The Merry-Go-Round Broke Down	Solo 42 bars (mute). Duet with (vln) 24 bars (mute). (M)

This and the following session represent the core of Bill Coleman's European recording activities. He has the opportunity to express himself the way he likes, muted or open horn, fast or slow tempi, blues or evergreens, thereby giving the listener a good, composite impression of his artistic capabilities. All the tracks here belong to his most memorable contributions. They are not perfect, but the atmosphere of gayness and seriousness at the same time, of courage and high ambition, compensate for a cracked note now and then. "Bill Street ..." is especially worthy of mention, since muted trumpet in slow medium is rare among his recorded works. It is beautiful in every detail, combining the great traditions of the twenties with a modern swing approach. Also "Rose Room" offers very attractive muted playing of great individuality, and the fine duets with Grappelly are particular attractions. "Indiana" and "After ..." are simple and straight forward swingers, the latter perhaps surpassed by the former version of Jan. 31, 1936. "... Down" is treated as well as this corny tune merits. In all, a very important session!

BILL COLEMAN ET SON ORCHESTRE **Paris, Nov. 19, 1937**
 Bill Coleman (tp), Christian Wagner (cl, as), Frank Goudie (cl-1981, ts), Emile Stern (p), Django Reinhardt (g), Lucien Simeons (b), Jerry Mengo (dm).
 Four titles were recorded for Swing:

1979-1	I Ain't Got Nobody	Soli with ens 32 and 32 bars. (M)
1980-1	Baby, Won't You Please CH?	Soli with ens 18 and 18 bars. (M)
1980-2	Baby, Won't You Please CH?	As above. (M)
1981-1	Big Boy Blues	Solo with ens 12 bars (mute). 12 bars 2/2 (mute) with (cl). Solo 24 bars, last 12 with ens. (S)
1982-1	Swing Guitars	In ens 32 bars. Solo with ens 32 bars. (M)

same date

Bill Coleman (tp), Django Reinhardt (g). One title:

1983-1	Bill Coleman Blues	Soloing the whole record through, 60 bars (mute). (S)
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Like the preceding session, this one also let us hear the many different sides of BC's personality. "Bill Coleman Blues" is, like "Bill Street Blues", a worthy piece of muted blues playing, and has fine cooperation with Django Reinhardt as an additional attraction. A brief misunderstanding in the beginning of the fifth chorus does not spoil the pleasure. "Big Boy Blues" has the same kind of atmosphere with additional participants and must also be considered a magnificent contribution. Of the remaining, faster tunes, "... Nobody" is most noteworthy, his singing style is very prominent here. "Baby, Won't You ..." is good but not outstanding, and "Swing Guitars" never really swings. Apart from Django the fellow musicians here do not quite match BC's high inspirational and musical level, and all the more impressive are therefore the general results.

ALIX COMBELLE BIG BAND **Paris, Jan. 12, 1938**
 Possible personnel: Bill Coleman (tp, vo), Pierre Allier, Alex Rewail (tp), unknown (tb), Christian Wagner (cl, as), Alix Combelle (ts), Frank Goudie (cl, ts), unknown (p), Oscar Aleman? (g), unknown (b), Tommy Benford (dm).
 Broadcast from BBC, four titles:

Daphne	Solo 16 bars. (FM)
My Melancholy Baby	Solo 30 bars. (M)
Alexander's Ragtime Band	Solo 32 bars. Vocal 32 bars. Solo 32 bars. (FM)
Don't Be That Way	In ens. Brief break. (M)

A session with very valuable additions to the BC treasure chest! All three items here have clean, inspired and swinging and technically satisfying trumpet soli,

demonstrating the consistently high quality of this great trumpeter's music while in Europe before World War II.

BOBBY MARTIN'S ORCHESTRA

Hilversum, April 1938

Bill Coleman, Bobby Martin, Jack Butler, Billy Burns (tb), Glyn Paque (as), Ernest Purce (as, bar), Johnny Russell (cl, ts), Ram Ramirez (p), John Mitchell (g), Ernest Hill (b), Kaiser Marshall (dm), Martin, Russell, Paque (vo-trio-"Let's Dance").

Two titles were recorded for Brunswick (Tom Lord lists two more titles: "Copper Colored Gal" and "When Lights Are Low" as (unissued) tests), no BC on "Crazy Rhythm" but:

Let's Dance Solo 16+6 bars, (as) on bridge. (FM)

A forceful and majestic solo of the very best kind that BC could create. He enters with such eagerness and love of playing, that one is completely charmed. When he is in this kind of mood, there are few trumpeters that are his equal.

WILLIE LEWIS & HIS ORCHESTRA

Hilversum, May 4, 1938

Personnel as Oct. 18, 1937.

Six titles were recorded for Dutch Panachord, no BC on 486-2 "Memphis Blues" but:

482-1	The Maid's Night Off	Soli 4 and 22 bars. (M)
483-2	Who's Sorry Now?	Solo 24 bars. (M)
484-1	Swinging At The Chez Florence	Solo 16 bars. (M)
484-2	Swinging At The Chez Florence	As above. (M)
485-3	Coquette	Intro 6 bars. Solo 6 bars. (M)
487-1	A Shanty In Old Shanty Town	Vocal 64 bars. (F)
487-2	A Shanty In Old Shanty Town	As above. (F)

This session may be compared to the previous Lewis session of Oct. 1937. The records lack the inspired drive of 1936, and the trumpet soli suffer somewhat by this. However, the general quality is satisfactory, and there are certainly some good moments. Particularly "... Florence" has some nice phrasing. "The Maid's ..." is also good, while "Who's Sorry ..." is faulty. "Coquette" features him but briefly and with no remarkable result. Note that the trumpet soli on "Memphis..." and "Shanty ..." are by Jack Butler.

EDDIE BRUNNER & HIS ORCHESTRA

Paris, June 13, 1938

Bill Coleman (tp), Eddie Brunner (cl, ts), Alex Combelle, Noel Chiboust (ts), Herman Chittison (p), Oscar Aleman (g), Roger Grasset (b), Tommy Benford (dm).

Five titles were recorded for Swing:

27-1	In A Little Spanish Town	Solo 32 bars. Solo 8 bars, last 4 in ens. (M)
28-1	I Double Dare You	Soli with ens 36 and 20 bars. (FM)
29-1	Bagatelle	Solo with ens 32 bars. (SM)
30-1	Montmartre Blues	Solo 24 bars. (FM)
31-2	Margie	Solo 32 bars. In ens 32 bars. (FM)

A charming session with ample space for soloing and a good rhythm section. BC seems to be in good form and wanting to play. However, there is some lack of concentration, and nearly all soli have some fluffs. This is not enough to spoil the basic high quality, only to cloud the impression somewhat. The best items seem to be "Montmartre" and "I Double ...". Good soloing is also found on "Margie" and "... Town" but, as already stated, concentration might have been better. "Bagatelle" features the trumpeter in an arranged sequence at the beginning of the record, with only minor solistic variations. In all, good trumpet playing just below the top quality level.

LA NUIT DU JAZZ

Paris, June 30, 1938

Bill Coleman (tp), unknown (tb), Alix Combelle (ts), rest unknown.

Two titles were recorded at Paris Salle Wagram, no BC on "I Can't Give You Anything But Love" but:

Unknown Title Solo 64 bars. (M)

GRETA KELLER**Paris, Sept. 27, 1938**

Bill Coleman (tp), Joe Hayman (cl), Herman Chittison (p), John Mitchell (g), Wilson Myers (b), Tommy Benford (dm), Greta Keller (vo).

Two titles were recorded for Decca:

4453	Goodbye To Summer	Duet with (p) 8 bars. (SM)
4454	I'm Gonna Lock My Heart	32 bars 2/2 with (p). (FM)

I assume that many collectors have wondered about the contents of this rare record, the combination of cabaret singing and jazz trumpet seems rather strange and unlikely. The cultural conflict is, however, solved easily: When BC is to be featured, Chittison gives him a good backing, and Greta Keller takes a break. This means that the record does not sound like a jazz record at all until BC enters, and then it does! Both sides certainly contain fine jazz music, BC does not take his task lightly. The chase on "I'm Gonna ..." is pure jazz, and excepting a few unsure phrases, it swings fluently and inspiredly. The duet on "Goodbye ..." is also a nice contribution. To sum up: Sensational things do not happen, but there is real jazz to be heard, and a complete BC collection must also contain this record!

BILL COLEMAN ET SON ORCHESTRE**Paris, Sept. 28, 1938**

Bill Coleman (tp), Edgar Courance (ts), John Mitchell (g), Wilson Myers (b), Tommy Benford (dm).

Two titles were recorded for Swing:

43-1	Way Down Yonder In New Orleans	In ens 32 bars. Solo 28 bars. Duet with (ts) 28 bars. (M)
44-1	Sister Kate	Intro 4 bars. In ens 36 bars. Duet with (ts) 36 bars. (M)

Two sides which may be considered medium runners. They are somewhat heavy rhythmically, lack some uplift and excitement, but they do also contain good music. BC blows along, makes some small errors here and there, but is on the whole playing nicely. The solo on "Way Down ..." is the most interesting single contribution, though with a not quite successful opening.

WILLIE LEWIS & HIS ORCHESTRA**Paris, Nov. 21 1938**

Bigband personnel including Bill Coleman (tp).

Two titles 4471-1 "Poor Little Angeline" and 4472-1 "The Lambeth Walk" were recorded for Pathe, but no BC.

*Back to the U. S. A.:***JOE MARSALA & HIS DELTA FOUR****NYC. April 4, 1940**

Bill Coleman (tp, vo-2797), Joe Marsala (cl), Pete Brown (as), Carmen Mastren (g), Gene Traxler (b), Dell St. John (vo-2796,98).

Four titles were recorded for General, no BC on 2799-2 "Reunion In Harlem" but:

2796-2	Wandering Man Blues	Solo 12 bars. Obbligato 12, 8 and 12 bars. In ens 2 bars to coda. (SM)
2797-3	Salty Mama Blues	Part of intro 4 bars to solo with ens 12 bars. Vocal 36 bars. Solo with ens 12 bars to part of coda 4 bars. (M)
2798-2	Three O'Clock Jump	Solo 24 bars. (F). Break 6 bars, 4 bars (F), last 2 (SM). Obbligato 12 bars. (SM). Solo with ens 72 bars (F), except first 2 and last 4. (SM).

This is the first recording session after BC's return from his self chosen exile in Europe. It shows that he still is in his prime. His playing is first rate on all three tracks, and no tempo seems to be preferred. His sound is pure, his phrasing elegant and successful with no problems at all. As a vocalist, however, he is quite mediocre.

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), Sammy Davis, Stafford Simon (ts), Sonny White (p), Ulysses Livingston (g), Hayes Alvis (b), William Purnell (dm).

Four titles were recorded for Decca, one has BC:

67783-A	O. K. For Baby	Solo 16+8 bars, orch on bridge. (FM)
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BC does not live up to expectations here. His only solo is quite below medium quality and disappointing in comparison with the previous session. It lacks the usual exuberance and charm, and particularly the end seems rather uninspired. The trumpet soli on "Night Hop" and "Pom Pom" are not by BC.

EDDY HOWARD VOCAL**NYC. Oct. 4, 1940**

Bill Coleman (tp), Benny Morton (tb), Edmond Hall (cl), Bud Freeman (ts), Teddy Wilson (p), Charlie Christian (g), Billy Taylor (b), Yank Porter (dm).

Four titles were recorded for Columbia, safety acetate exists(ed), tape exists, it should now read like this: no trumpet on 28795 "Stardust" and 28797 "Wrap Your Troubles In Dreams" but:

28794x	Old Fashioned Love (bkd)	No solo.
28794y	Old Fashioned Love	As below. (SM)
28794-1	Old Fashioned Love	Solo 16 bars. (SM)
28796x	Exactly Like You	As below. (M)
28796-1	Exactly Like You	Obbligato 32 and 32 bars, last with ens. (M)

Luckily BC is back in good shape! The highlight is "... Love", a very simple but beautiful solo. It is almost straight but with intense playing of great emotional content. 'The simpler, the better' seems to be true also in jazz. Note the obbligato playing in "... You", well constructed and inspired and worthy of a great improviser, proven particularly by the start of the second obbligato. The atmosphere on these records is charming and relaxed in a commercial, yet informal way, like on the later Chick Bullock sessions. Most jazz listeners may not appreciate them at first hearing, but give them another chance, and they certainly improve! Postscript: Two alternate takes add to the pleasure!!

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	Intro in ens 4 bars. (SM)
28874-2	St. Louis Blues	As above. (SM)
28875-1	Loveless Love	Intro in ens 8 bars. Some nearly inaudible obbligato. (SM)
28875-2	Loveless Love	As above. (SM)
28876-1	Joe Turner Blues	Intro in ens 4 bars. Solo 12 bars. Obbligato in ens 12 bars. (SM)
28876-2	Joe Turner Blues	As above. (SM)
28877-1	Beale Street Blues	Intro in ens 4 bars. Solo 12 bars. (SM)
28877-2	Beale Street Blues	As above. (SM)

In the Billie Holiday items, BC's role is quite peripheral, and the only fact worth mentioning is that the two intros on "St. Louis Blues" are rather different. The Joe Turner items, however, have two excellent soli of the same type and atmosphere, slow medium tempo. They both belong among his most important American recordings. Postscript: Note the appearance of alternate takes of the Joe Turner items!

CHICK BULLOCK & HIS ALL-STAR ORCHESTRA NYC. Dec. 6, 1940

Bill Coleman (tp), Benny Morton (tb), Edmond Hall (cl), Bud Freeman (ts), Teddy Wilson (p), Eddie Gibbs (g), Billy Taylor (b), Yank Porter (dm), Chick Bullock (dm).

Four titles were recorded for Okeh:

29221-1	Smiles	Obbligato 32 bars. (M)
29222-1	It Had To Be You	Solo 16 bars (mute). (SM)
29222-2	It Had To Be You	As above. (SM)
29223-1	My Melancholy Baby	Obbligato 32 and 16 bars, last half in ens to coda. (SM)
29223-2	My Melancholy Baby	As above. (SM)
29223-3	My Melancholy Baby	As above. (SM)

- 29224-1 Back Home In Indiana Obbligato in ens 32 bars. (M)
 29224-2 Back Home In Indiana As above. (M)

This seemingly commercial session, featuring Chick Bullock, contains in fact fine jazz music. BC is contributing more than one could expect. Surely he takes only one solo, "It Had ...", where he uses the mute very tastefully and constructs a memorable piece of music. There are, however, lengthy obbligato parts, all full of intriguing details and very worth listening to. Particularly "Smiles" should be noted for its beauty. Postscript: This nice session has increased in value with lots of alternate takes! There are substantial variations by all performers, including BC, and it pays off to study the differences carefully, you will find a lot of exciting details!

TEDDY WILSON & HIS ORCHESTRA NYC. Dec. 9, 1940

Bill Coleman (tp), Benny Morton (tb), Jimmy Hamilton (cl), George James (bsx), Teddy Wilson (p), Eddie Gibbs (g), Al Hall (b), Yank Porter (dm).

Four titles were recorded for Columbia, no BC on 29234-1 "Embraceable You" but:

- 29233-1 I Never Knew Solo 32 bars. (FM)
 29233-2 I Never Knew As above. (FM)
 29235-1 But Not For Me Solo 8 bars. (SM)
 29236-1 Oh! Lady Be Good Solo 8 bars. Solo 16 bars (mute). (M)
 29236-2 Oh! Lady Be Good As above. (M)

The finest contributions are to be found on "... Good", both solo are very deftly constructed ones, swinging easily with great inventiveness. They belong to his best from this period. On "I Never..." he introduces the theme, and his playing is rather straight though with personality and authority. "But Not ..." is brief and nice but somewhat untidy. Postscript of April 2018: Note two alternates on the recent Teddy Wilson album for Mosaic, fine variations!

CHICK BULLOCK & HIS ALL-STAR ORCHESTRA NYC. Feb. 12, 1941

Bill Coleman (tp), Benny Morton (tb), Jimmy Hamilton (cl), George James (bar), Teddy Wilson (p), Eddie Gibbs (g), Al Hall (b), J. C. Heard (dm), Chick Bullock (vo).

Four titles were recorded for Okeh:

- 29703-1 Dolores Solo 16 bars (mute). Coda in ens. (SM)
 29704-1 Amapola Very weak obbligato. Coda in ens. (M)
 29705-1 Oh! How I Hate To Get Up Blowing the bugle.
 In The Morning Solo 16 bars. Weak obbligato. 32
 bars. Coda in ens 4 bars. (F)
 29705-2 Oh! How I Hate To Get UPITM As above. (F)
 29706-1 There'll Be Some Changes Made Obbligato 18 and 18 bars. (S)

Same atmosphere and almost the same fine trumpet playing as on the December session. Particularly the muted solo on "Dolores" is a remarkable and elaborate one. On "... Morning" he starts out very well but fails after four bars, and the rest seems rather unsure. Finally the obbligato parts in "... Made" are of high quality, although badly recorded and difficult to study in detail. Two records worth obtaining. Postscript: He plays better on the alternate of "... Morning"!

TEDDY WILSON & HIS ORCHESTRA Chi. Feb. 25, 1941

Personnel probably as Dec. 9, 1940.

Broadcast from Ambassador Hotel, three titles, no BC on "Society Hop" but:

- Ida, Sweet As Apple Cider In ens 32 bars. (FM)
 There'll Be Some Changes Made Solo 36 bars (mute). (FM)

This interesting session has a lousy sound but good music. The two first items are unfortunately not complete. BC can be heard on "Ida ...", but the important contribution is on "There'll Be ...", which seems easy flowing and inspired as far as it is possible to discern the details. Broadcast for connoisseurs!

TEDDY WILSON & HIS ORCHESTRA Chi. April 17, 1941

Personnel probably as Dec. 9, 1940.

WMAQ broadcast from the Ambassador Hotel, three titles:

- Caroline Soli 8 and 8 bars (mute). (FM)

Boogie Woogie Solo 24 bars. (FM)

Society Hop (Theme) In ens. (FM)

Better recorded than the previous broadcast, this one is much to BC's advantage. Two quite different items are played smoothly and with inspiration. The second solo on "Caroline" has a rough start, as has the second chorus on "Boogie ...", but this is of minor importance. The main impression is very good.

TEDDY WILSON & HIS ORCHESTRA

Chi. early 1941

Personnel audibly as above.

Roy Eldridge collection. Broadcasts from The Pump Room. No dates given. The following items have soli by Bill Coleman (the numbering confirms with the disc numbers given when digitalizing) (there are some additional short segments with ensemble and piano without trumpet soli):

108	Just Give Me Music In The Evening	Straight 16+8 bars, (p) on bridge. Solo 16 bars. In ens 8 bars. (M)
137	Unidentified Tune	Solo 32 bars. (M)
148	Unidentified Tune (NC)	Solo 16 bars. Solo 32 bars with announcer. (FM)
184	Ida	Solo 32 bars. (FM)
188	Boogie Woogie	Solo 24 bars. (M)
194	There'll Be Some Changes Made	Soli 36, 8 and 12 bars. (FM)
195	Perfidia? (NC)	Intro. (SM)
195	There I Go	Solo with announcer 8 bars. Solo 16 bars. (SM)
197	Keep An Eye On Your Heart	Solo 20 bars. (FM)
203	Theme	Solo 8 bars. (FM)

This was a major discovery in the badly damaged Roy Eldridge collection!! While the acetates ended up in salt water when the storm hit New Jersey a few years ago, the sound quality is however much better than could be expected, and it is a great pleasure to listen to this Teddy Wilson small band. There is a lot of excellent piano, as well as many baritone sax soli by the underrated George James, and also good clarinet and trombone soli. Bill Coleman is still in his prime, and his soli are all over superb, and as you can see there are quite many of them. Except for 137 where the needle jumps a bit in the solo, and for the misfortune of playing behind the broadcast announcer on two titles, here is a bunch of brilliant trumpet soli from the swing era!! You would like all, if you ever get the chance to hear them, but take "... I Go" and "... Heart" as hard evidence of one of the greatest vintage swing trumpeters!! This is really what jazz archeology is all about!!

JAM SESSION

NYC. Oct. 1941

Bill Coleman (tp), probably Allan Tinney (p), Ebenezer Paul (b), unknown (dm). One title was recorded at Monroe's Uptown House by Jerry Newman:

Russian Lullaby Quick fade in to solo 64 bars (mute) to vocal 64 bars to solo 128 bars to coda. (F)

Monroe's had many participants to its nightly jam sessions, and Bill Coleman obviously was no exception. However, if he then did experiment with the modern jazz concepts, it cannot be deducted from this only known recording, it contains good music in a traditional approach. For four minutes he has the stage to himself and does an impressive job with fine and consistent soloing both with mute and open horn. While the recording cannot be considered quite sensational, it certainly is more than a casual piece of warming up or exercise.

COLEMAN HAWKINS & HIS ORCHESTRA

NYC. Dec. 8, 1943

Bill Coleman (tp), Andy Fitzgerald (cl), Coleman Hawkins (ts), Ellis Larkins (p), Al Casey (g), Oscar Pettiford (b), Shelly Manne (dm).

Four titles were recorded for Signature, no BC on 1906 "How Deep Is The Ocean" but:

1905	Voodte	Soli 8 and 8 bars. (FM)
1907	Hawkins Barrel House	Solo 24 bars. In ens 12 bars. (FM)
1908	Stumpy	Solo 32 bars (mute). (FM)

BC's first Signature session is probably less known than the second and last one, but it contains some quite memorable soloing. The tempi are an even fast medium, but the tracks are nevertheless quite different. "Stumpy" is the most important item, containing an extraordinary solo. It is the kind of tight knit construction which makes jazz so exciting, BC seems to have the whole solo in his subconscious at the very starting point. Unforgettable! "... Barrel House" is also a very exciting piece. Two blues choruses in shuffle rhythm may seem trivial, but they are quite unique, and several phrases are completely new to us. Check for instance the middle of the second chorus. This chorus, however, has a fluff in the beginning. "Voodte" is also quite nice with two brief but inspired soli.

DICKY WELLS & HIS ORCHESTRA **NYC. Dec. 21, 1943**

Bill Coleman (tp), Dicky Wells (tb), Lester Young (ts), Ellis Larkins (p), Freddie Green (g), Al Hall (b), Jo Jones (dm).

Four titles were recorded for Signature:

19003	I Got Rhythm	Solo 32 bars. (F)
19004-1	I'm Fer It Too	Solo 24 bars. In ens. (FM)
19004-2	I'm Fer It Too	As above. (FM)
1919-1	Hello Babe	Solo 32 bars. (FM)
1919-2	Hello Babe	As above. (FM)
1920	Linger Awhile	Soli 32 and 32 bars, last with ens. (FM)

This is my favourite BC session from the period 1943-1945. It is a happy, informal one with an excellent rhythm section and good soloing from all participants. The trumpeter seems to be in his very best mood and also with maximum concentration. This concentration produces six very good and nearly technical perfect soli. It seems difficult to prefer one item to the others, however, it is particularly interesting to study the two tunes having alternate takes. The variations are more than good enough to demonstrate that BC is a first rate improviser. The takes may be considered of equal quality, but I prefer the 78 rpm. versions slightly. Note there the beginning of "I'm Fer It..." and the 5-6th bars of "Hello Babe". Bill Coleman never played like this on sessions after 1944.

SAMMY PRICE & HIS BLUSICIANS **NYC. March 1, 1944**

Bill Coleman (tp), Joe Eldridge (as), Ike Quebec (ts), Sam Price (p), Oscar Pettiford (b), Harold "Doc" West (dm).

Eight titles were recorded for World Broadcasting Systems transcriptions, a few false starts have no BC but:

1800-1	That's Kicks	Solo 16 bars. (FM)
1800-2	That's Kicks	As above. (FM)
1800-3	That's Kicks (NC)	As above. (FM)
1800-4	That's Kicks	As above. (FM)
1801-1	Pluckin' That Thing (NC)	Solo 16+7 bars (mute) (NC), (b) on bridge. (FM)
1801-2	Pluckin' That Thing	Solo 16+8 bars (mute), (b) on bridge. (FM)
1801-3	Pluckin' That Thing	As take 2. (FM)
1802-1	A Boogie Woogie Notion	Soli 24 and 24 bars (growl). (FM)
1803-2	House Rent Boogie	Solo 24 bars. (SM)
1804-1	Big Joe (NC)	Solo 6 bars (NC). (M)
1804-3	Big Joe	Solo 32 bars. (M)
1804-4	Big Joe	As take 3. (M)
1805-2	Boogin' A Plenty	Solo 36 bars. (M)
1806-1	Sweet Lorraine	Solo 16+8 bars, (p) on bridge. Solo 16 bars to coda. (S)
1807-2	Honeysuckle Rose (NC)	Solo with ens 34 bars (NC). (FM)
1807-4	Honeysuckle Rose	Solo with ens 32 bars. (FM)

This is an important BC session but unfortunately one easy to forget among the more talked about European sessions. He is featured in a variety of tempi and

songs. The overall atmosphere is rough and extrovert with the rhythm section being heavy but driving. BC seems to thrive very well and blows excellently. My favorites are the slow "Sweet Lorraine" and the slow medium "House ...", which contain very sensitive and melodic playing of the very best pre-war quality. "Big Joe", "... Plenty" and "... Kicks" are gay and forceful with a singing trumpet carried along by rough riffing reeds. "... Rose" and the two muted tracks cannot compare with the others but are still worth noticing. In all a very charming down-to-earth session with inspired trumpet playing. Postscript: The above was written upon having one take of each title, but then the full session appeared with breakdowns and complete alternate takes, much more exciting! Note in particular his four different treatments of "... Kicks", similar but yet with interesting differences with regard to details.

KANSAS CITY SIX**NYC. March 28, 1944**

Bill Coleman (tp), Dicky Wells (tb), Lester Young (ts), Joe Bushkin (p), John Simmons (b), Jo Jones (dm).

Four titles were recorded for Commodore:

4746-1	Three Little Words	Solo 32 bars (open). (FM)
4746-2	Three Little Words	As above. (M)
4746-3	Three Little Words	As above. (M)
4746-4	Three Little Words	As above. (FM)
4747-1	Jo Jo	Solo 24 bars (open). (M)
4747-2	Jo Jo	As above. (M)
4747-3	Jo Jo	As above. (M)
4747-4	Jo Jo	As above. (M)
4748-1	I Got Rhythm	Solo 32 bars. In ens 8 bars. (F)
4748-2	I Got Rhythm	As above. (F)
4748-3	I Got Rhythm	As above. (F)
4749-1	Four O'Clock Drag	Solo 12 bars (open) to coda. (S)
4749-2	Four O'Clock Drag	As above. (S)

Maybe I highlit the previous session too much, because this one is certainly not inferior. Apart from some change in the rhythm section, the personnel is the same, and so is the music. "I Got Rhythm" is obviously a very popular song, recorded at both sessions. Both takes are good and comparable to the Signature version. My favourite item, however, is "... Words", whose two versions again present BC in his very best swinging mood. "Jo-Jo" has a very good trumpet solo, and it is really interesting to compare it to the so-called "composite of different alternates". The latter is the ordinary 78 rpm. version with BC's first trumpet chorus removed!!! It is replaced by three choruses from another take!!! The "producer" (whose name in mercy will be omitted here) has used one tenorsax chorus plus the complete trumpetsolo of two choruses, thus seemingly presenting a new take with three choruses each for tenorsax and trumpet!!! How he spliced "Four O'Clock Drag" is still not quite clear to me, but the last two choruses are identical. This means that we hear BC's beautiful conclusion of the session presented twice!! While it is very good, I don't think it's that good!!! Anyway, a record company should not show such contempt to artists or record buying public. Postscript: So mad I was!! Now the complete session has been cleaned up and presented by Mosaic with even more takes, and just go ahead and listen! BC has not quite the capacity of Prez to make a complete new solo on every take, but there are enough variation to make excitement.

MARY LOU WILLIAMS QUARTET**NYC. Aug. 5, 1944**

Bill Coleman (tp), Mary Lou Williams (p), Al Hall (b), Specs Powell (dm).

WNEW broadcast, two titles (date also given as 1945):

Sleep	Solo 32 bars (M) to solo 64 bars (F), to 16 bars "in ens". (F)
Lonely Moments	Solo/In ens 48 bars. (M)

Being rather experimental, combining the old remedies of the swing era with the new bebop stuff, this music is bound to be discussed from different points of view and rated differently by different critics. Personally I am not particularly fond of it, finding it rather artificial. It is interesting to hear BC try to play like Gillespie in the fast "Sleep", but his success is moderate. There is a lot here to interest a BC collector, but he will probably remain rather cool after having digested the results. Note that the notation of the soli and ensemble above is somewhat approximate,

due to the experimental setup, which complicates the matter. I have not found it necessary to go into further details.

MARY LOU WILLIAMS TRIO **NYC. Aug. 10, 1944**

Bill Coleman (tp), Mary Lou Williams (p), Al Hall (b).

Six titles were recorded for Asch:

710	Russian Lullaby	Solo and duet with (p). (M/FM)
711	Blue Skies	In ens. Solo 24 bars. (M)
712	Persian Rug	Straight. (SM). Solo 32 bars (mute). (FM)
713	Night And Day	Soli/straight 32, 32 and 24 bars (mute). (M)
714	You Know Baby	Vocal 32 bars. Solo 8 bars. Vocal 12 bars. (SM)
715	I Found A New Baby	Solo 48 bars. (FM). In ens. (M)

This music never comes to life, it is constructed and artificial. Typically it is almost impossible to note the soloing down in a simple and lucid way. There is some good soloing here and there, like on "Night ..." and "Russian ...", but as soon as one's interest is awakening, the heavy arrangement destroys all the fun. "Blue Skies" is inferior, and neither is "... Baby" much to brag about. "Persian Rug" is perhaps the most interesting piece with a swinging solo, though not without fluffs. Maybe the most attractive item after all is the simple "... Baby". Here BC sings informally and blows a nice little solo in a pleasant tempo. Then we forget that we listen to an Asch session and feel better!

MARY LOU WILLIAMS QUARTET **NYC. Aug. 12, 1944**

Personnel as Aug. 5.

WNEW broadcast, two titles (date also given as 1945):

Gjon Mili Jam Session	In ens. Soli 34 and 8 bars (mute). In ens. (FM)
How High The Moon	In ens. Solo 32 bars (mute). In ens. (M)

For comments, see above.

MILDRED BAILEY **NYC. Nov. 17, 1944**

Guest artists: Bill Coleman (tp), Tony Pastor (vo). Mildred Bailey (vo).

CBS broadcast "Music 'Til Midnight", three titles indicate BC's presence, "Speculatin'" and "On The Sunny Side Of The Street" not available but:

Russian Lullaby	Straight intro to solo 28 bars. (SM) to solo 56 bars. (F) to 4 bars and long coda. (SM)
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I found this "... Lullaby" on a longtime forgotten cassette with no information. There is an announcer to the program but no reference to Mildred Bailey, however I guess this is it. BC plays this pure feature number with great bravura, a fine discovery!

MARY LOU WILLIAMS & HER ORCHESTRA **NYC. Dec. 11, 1944**

Bill Coleman (tp), Mary Lou Williams (p), Jimmy Butt (b), Ed Dougherty (dm), Josh White (vo).

Two titles were recorded for Asch:

780	The Minute Man	Part of intro 2 bars (mute). Obbligato 16, 16 and 40 bars. (FM)
784	Froggy Bottom	Duet with (p) 12 bars (mute). Obbligato 12 bars (mute). (SM)

Some nice obbligato on "... Man" and also on "... Bottom", if you listen very closely. However, personally I feel that your concentration is better used on two and a half dozen other Bill Coleman sessions.

JAM SESSION **NYC. Dec. 11, 1944**

Bill Coleman (tp), Bobby Pratt (tb), Billy Taylor (p), Leonard Pollack (dm).

One title, Timme Rosenkranz collection:

There's A Small Hotel	6:19	Solo/straight 32 bars (open). Solo 64 bars (mute). Solo 16 bars (open) to coda. (M)
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NYC. Dec. 12, 1944

Personnel as above plus Benny Harris (tp), Al Hall (b).
Two titles, Timme Rosenkranz collection:
tries

Honk-T-Tonk	9:39	Solo 64 bars (open). Solo 16+8 bars (open), (p) on bridge to duet with (p)/ens 32 bars to coda. (M)
Tea For Two	9:46	Soli 32 and 64 bars. (M)

The Timme Rosenkranz collection contains many treasures, and these belong to those! "... Hotel" is in the pure swing tradition, and BC starts the proceedings, presenting the melody with open horn, but later return with a fine, long muted solo and later closes with open horn. "Honk ..." is quite different, the title refers to a well known Thelonious Monk tune, and this is in fact young bebop. BC treats this concept very well here, and it is only a matter of taste if you like it! Note also the fine piano playing on this items! All in excellent sound! Postscript of Jan. 2018: Another title, "Tea ...", has appeared, also here BC tries to play bebop, again the result will probably be controversial.

MARY LOU WILLIAMS**unknown date**

Personnel possibly as Dec. 15 below.
One title was recorded for Asch:

1259	Carcinoma	In ens. Soli 16 and 8 bars (mute). (SM)
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For comments, see below.

MARY LOU WILLIAMS & HER ORCHESTRA **NYC. Dec. 15, 1944**

Bill Coleman (tp), Claude Greene (cl-1300,01), Joe Evans (as-1300,01), Coleman Hawkins (ts), Mary Lou Williams (p), Eddie Robinson (b), Denzil Best (dm).
Three titles were recorded for Asch, no BC on 1300 "Song In My Soul" but:

1301	This And That	Solo with ens 16 bars. (FM)
1302	Lady Be Good	Solo 32 bars. (F)

This is probably the least interesting of the MLW sessions, and that says a lot. However, this is with regard to BC, since Hawkins' role is both important and successful. The trumpeter tries to experiment with the modern trends, this is particularly evident on "This ...". I am not very impressed. "Lady ..." also presents some boppish phrasing, in a tempo too fast for him to master. The muted soli on "Carcinoma" must be considered the most lasting contributions, but it is doubtful whether they are lasting enough.

OSCAR PETTIFORD & HIS 18 ALL STARS**NYC. Jan. 9, 1945**

Bigband personnel including Dizzy Gillespie, Bill Coleman, Benny Harris, unknown (tp).
Four titles were recorded for Manor, but no BC.

THE CAPITOL JAZZMEN**LA. March 30, 1945**

Bill Coleman (tp), Buster Bailey (cl), Benny Carter (as), Coleman Hawkins (ts), Nat King Cole (p), Oscar Moore (g), John Kirby (b), Max Roach (dm), Kay Starr (vo-600,601).

Four titles were recorded for Capitol:

599-1	You Can Depend On Me	As below. (SM)
599-2	You Can Depend On Me	As below. (SM)
599-3mst	You Can Depend On Me	Solo 16 bars. (M)
599-4	You Can Depend On Me	As above. (M)
600-1	If I Could Be With You	As below. (SM)
600-2	If I Could Be With You	As below. (SM)
600-3mst	If I Could Be With You	Solo 8 bars. (SM)
600-1	Stormy Weather	Obbligato 36 bars (mute). (S)
601-2mst	Stormy Weather	Intro 4 bars. Obbligato 36 bars (mute). (S)
601-3	Stormy Weather	Intro 4 bars. Obbligato 8 bars. (S)
602-1	Riffamarole	As below. (F)
602-2	Riffamarole	As below. (F)
602-3	Riffamarole	As below. (FM)

- 602-4 Riffamarole As below. (F)
 602-5mst Riffamarole Solo 24 bars. (F)

This is a quite ordinary session. In "Riffamarole" he tries to concentrate but with moderate success, the solo seems somewhat casual. "You Can ..." is pale and uninspired, and "If I ..." contains a grandiose fluff destroying an otherwise promising solo. Best is the nice intro and obbligato playing on "Stormy ...". Postscript: Note two alternate takes! BC's solo on "You Can ..." is moderately different, and in "Riffamarole" he is possibly slightly more successful than on the earlier known take. Postscript of Aug. 4, 2019: The complete session has now become available, and as so many times before, it becomes more interesting with the opportunity to learn how the artists are working. Quite a lot of new BC here!

JOHN KIRBY & HIS SEXTET **LA. April 2, 1945**

Personnel including Bill Coleman (tp), John Kirby (b).
 AFRS Jubilee 127, two titles:

- Andyology Solo 32 bars (mute). (FM)
 St. Louis Blues Solo 36 bars (mute). (FM)

BC tries to play modern here, but he is not very successful, and particularly "... Blues" has many fluffs.

BILL COLEMAN **NYC. June 9, 1945**

Bill Coleman (tp), Billy Taylor (p), M Chapin (b), Specs Powell (dm).
 One title recorded at Town Hall:

- Stardust Soli 64 and 32 bars. (SM)

The concert represents a good conclusion of this Bill Coleman Solography. "Stardust" seems to bring forth the memory of old days, and while it does not possess the youthful inspiration of the Garnet Clark recording, it has fewer fluffs and is a nice, coherent piece of music. We are reminded of both Louis Armstrong and Buck Clayton when listening to the solo, nevertheless it is personal and unmistakable. Bill Coleman is one of those personalities who made the swing era so exciting and unforgettable. He is in heavy debt to no one, having created his own personal music all the way.

SY OLIVER & HIS ORCHESTRA **NYC. Jan. 9, 1947**

Bill Coleman, Lammar Wright, Lyman Vunk, Robert "Skeets" Reid (tp), Dicky Wells (tb, vo-39), Gus Chappell, Bill Granzow (tb), Henry Wells (tb, vo), George Dorsey, Eddie Barefield (as), Fred Williams, Gale Curtis (ts), Willard Brown (bar), Billy Kyle (p), Aaron Smith (g), George Duvivier (b), Wallace Bishop (dm), Sy Oliver (vo, arr), Billy Moore (arr).

Four titles were recorded for MGM, three issued, one has BC:

- 41 Slow Burn Solo 8 bars (mute). (SM)

This session was erroneously omitted from the earlier issue of the solography, the muted, nice but somewhat anonymous trumpet solo on "Slow ..." did not seem to be played by BC, but recent information says that he himself has recognized the solo and was happy about it.

JIMMY JONES QUINTET **NYC. March 4, 1947**

Bill Coleman (tp), Otto Hardwick (as), Jimmy Jones (p), John Levy (b), Denzil Best (dm).

Two titles were recorded for Wax:

- 105 Birth Of The Blues Straight intro 2 bars. Solo/straight
 16 bars. Solo 32 bars. (SM)
 106 Five O'Clock Drag Solo 16 bars (mute). (M)

The Wax recordings have rather inferior sound quality, and therefore it is easy to overlook these nice items with good trumpet (and altosax) playing, particularly "... Blues" is a good example of BC's postwar playing.

SY OLIVER & HIS ORCHESTRA **NYC. April 1, 1947**

Bigband personnel including Bill Coleman (tp).
 Four titles were recorded for MGM, but no BC soli.

BEN WEBSTER / DENZIL BEST **NYC. April 19, 1947**

Bill Coleman (tp), Ben Webster (ts), Jimmy Jones (p), Al Hall (b), Denzil Best (dm).

Three titles were recorded for Wax:

- 112 As Long As I Live Solo/straight 16 bars (mute). Soli

16 and 8 bars (open) to coda. (M)

- 113 All Alone Break to solo 16 bars. (FM)
 114 Blue Belles Of Harlem "In ens". (S)

As mentioned before, the sound quality of Wax is rather inferior, but BC is in good shape and takes fine soli both on "As Long ..." and "... Alone".

**BILL SAMUELS VOCAL ACC. BY
 "RAM" RAMIREZ ORCHESTRA**

NYC. July 16, 1947

Bill Coleman (tp), Ram Ramirez (p), Mundell Lowe (g), Billy Taylor (b), Morey Feld (dm), Bill Samuels (vo).

Four titles were recorded for Mercury, three issued:

- 890-1 When I Closed My Eyes Intro 2 bars (open).
 Obbligato 8 and 8 bars (mute). (S)
 891-1 Where's My Baby? Solo 16+8 bars (open),
 (g) on bridge. (M)
 893-3 If I Had Another Chance Obbligato 8 and 8 bars (mute). (S)

Great surprise, "... Baby?" with a high quality trumpet solo, didn't expect this! The background playing on the other titles is weakly recorded and of slight interest. Note though the intro on "... Eyes", sounding like "I Can't Get Started"!

SY OLIVER & HIS ORCHESTRA

NYC. Aug. 8, 1947

Bigband personnel including Bill Coleman (tp).

Six titles were recorded for MGM, but no BC soli.

JESSE STONE & HIS BAND

NYC. Sept. 29, 1947

Personnel including Bill Coleman (tp).

Five titles were recorded for Victor, but no BC soli.

SY OLIVER & HIS ORCHESTRA

NYC. Dec. 20, 1947

Personnel similar to Aug. 8.

Four titles were recorded for MGM, three issued, but no BC soli.

Permanent residence in Europe:

BC arrived in France on Dec. 12, 1948, never to return to the U. S. A., except for brief holidays.

BILL COLEMAN

Paris, late Dec. 1948

Bill Coleman (tp), Maurice Meunier (cl), Michel De Villers (as), Geo Daly (vib), Bernard Peiffer (p), Jean Bouchety (b), Roger Paraboschi (dm).

RDF broadcast "Jazz Parade" from Theatre Edouard VII, four titles:

- After You've Gone Solo with ens 40 bars. Solo
 2 choruses of 40 bars. (F)
 Rosetta In ens. Solo 64 bars. In ens. (FM)
 Stormy Weather Solo 18+8 bars, (vib) on bridge. (S)
 Salt Peanuts Solo 64 bars. (F)

This broadcast must have been made shortly after BC arrived at Paris, and it is an excellent swinging and stomping one by all participants. Naturally the trumpeter himself must have wanted to make such a good impression as possible, because he is really cooking here. He has no problem with the technique as many times in the past, and the choruses on "After ..." are good evidence of this. Another old vehicle, "Rosetta" is also played with great conviction. Slowing the tempo substantially, "Stormy ..." is played pretty and well conceived. Finally "Salt ..." must be thought as a greeting from the modern jazz developments of the U.S., and in a very high tempo BC manages to blend his swing style with some bebop phrasing, not at all provoking. In all a very colourful session!!

BILL COLEMAN / DON BYAS QUINTET

Paris, Jan. 4, 1949

Personnel as Jan. 5 below.

Four titles were recorded for French Jazz Selection (a fifth title "All The Things You Are" without BC):

- 8001 Just You. Just Me Solo 32 bars. (FM)
 8002 Bill's Brothers Blues Solo 24 bars.
 Duet with (ts) 24 bars. (FM)

8003	Idaho	Straight with ens 32 bars to break and solo 32 bars. (F)
8005	B. C. Blues	Solo 24 bars. (SM)

This session was available after the following one, one day later, and commented accordingly. Same group, same modern influenced French backing. Whether BC tried to accommodate the hosts, or if he chose the rather modern approach himself, is not known. He plays competently with Don Byas as a fine partner, but the results may not quite be what might be expected from the U.S.A. sessions. Take the break in "Idaho" as a controversial example. Old fans will prefer "... Blues", I guess.

BILL COLEMAN / DON BYAS QUINTET **Paris, Jan. 5, 1949**
Bill Coleman (tp), Don Byas (ts), Bernard Peiffer (p), Jean Bouchety (b), Roger Paraboschi (dm)..

Five titles were recorded for Swing (a sixth title "Yesterdays" without BC):

What Is This Thing Called Love?	Duet with (ts) 32 bars. Solo 32 bars. Duet 8 bars to coda. (FM)
Blues At Noon	Solo 24 bars. Duet with (ts) 12 bars to coda. (M)
Liza	Solo 32 bars. Solo 24 bars to 8 bars in ens. (F)
Lover Man	Solo 16 bars to coda. (S)
St. Louis Blues	Duet with (ts) 24 bars. Solo 16 bars to duet 28 bars to coda. (FM)

BC wastes no time to get into a European recording studio! Teaming up with Don Byas and choosing a safe music material give good but not outstanding results. It seems that he has got his chops intact as well as the joy to play. There are modern elements in his trumpet playing these days, augmented by the noisy quasi-modern accompaniment, but he still bases his music primarily on his swing roots. The session is somewhat unbalanced in uptempo, and the opening of "Lover Man" is not quite successful, but overall BC plays competently here.

BILL COLEMAN **Paris, Jan. 6, 1949**
Bill Coleman (tp), Bernard Peiffer (p), Jean Bouchety (b), Roger Paraboschi (dm).

RDF broadcast "3eme Jam Session Publique", two titles:

I'm In The Mood For Love	Solo 64 bars to coda. (SM)
After You've Gone	Soli 2 and 2 choruses of 40 bars. (F)

These two items are real treasures! Both tunes are old favourites of BC, but there is no evidence of his being tired of them. "... Love" is all BC except for a brief piano intro, beautiful! Could as it is, this "After ..." is magnificent! His two soli are divided by a chorus of hot stride piano, and he really goes for it here with the embouchure all intact, this is swing trumpet of the sort you may have thought were extinct by now!

same date
Same with Michel De Villers (as), Don Byas (ts), Geo Daly (vib) added, as **THE EDWARD's JAZZ BAND** below.

Four titles (plus two "Theme"s without soloing):

Idaho	Break to solo 32 bars. In ens. (FM)
The Man I Love	Solo 8 bars. (S)
Flying Home	Soli 8 and 64 bars. (F)
Three O'Clock In The Morning	Solo 32 bars. (M)

Compared to the two quartet items, these necessarily seem more ordinary, but there is much good music here, like the brief trumpet solo on "... Love", the slightly boppy "Idaho" and "... Home", and primarily the laidback "... Morning".

THE EDWARD's JAZZ BAND **Strasbourg, France, Jan. 14, 1949**
Bill Coleman (tp), Michel De Villers (as), Don Byas (ts), Geo Daly (vib), Bernard Peiffer (p), Jean Bouchety (b), Roger Paraboschi (dm).
Eleven titles were recorded in concert at Palais Des Fetes, no BC on "Body And Soul" and "Laura" but:

Idaho	Straight with ens 32 bars to break
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	and solo 64 bars. (F)
Tit For Tat	Solo 64 bars. (F)
Just You, Just Me (NC)	Break 4 bars. Coda. (FM)
After You've Gone	Solo 80+8+40 bars to coda. (F)
The Chase	Solo 64 bars. (F)
Flying Home	Solo 8 bars. Solo 3 choruses of 32 bars. (F)
St. James Infirmary	Soli 16 and 6 bars to fade out. (SM)
B. C. Blues	Solo 36 bars. (M)
St. Louis Blues	Straight (S) to solo 24 bars. Solo with ens 44 bars. Coda. (FM)

This jazz band is a mixture of swing and bebop, and for those who knew BC from his brilliant works in the 30s and early 40s, his attempts to cross over into the new style may give trouble. "Idaho", "The Chase" and particularly "Tit ..." are good examples of this conflict you have to solve for yourself. No doubt though that BC is still a trumpeter with his capabilities intact, and when the titles belong to the old era, like "After ..." and "... Home", we are on familiar ground. In general the tempi are quite high, and it is quite likely that "B. C. Blues" and "St. James ..." will be most appreciated.

THE EDWARD'S JAZZ BAND Lausanne, Switzerland, Feb. 11, 1949

Personnel as Jan. 14.

Nineteen titles were recorded in concert at Theatre Bel-Air, eleven have BC:

Idaho	In ens to break and solo 32 bars. (F)
Let's Try Again	Solo 12 bars. (SM)
After You've Gone	Soli 80 and 40 bars. (F)
Lady Be Good	Obbligato parts. (SM)
Just You, Just Me	In ens. Solo 32 bars. (F)
Flying Home	Soli 8 and 64 bars. (F)
The Chase	Solo 32 bars. (F)
Three O'Clock In The Morning	Solo 32 bars (mute). (M)
St. James Infirmary	Soli 16 and 16 bars to long coda. (SM)
Hey-Bab-Ba-Rebop	Solo 4 bars (mute). (M)
St. Louis Blues	In ens. (S) to solo 24 bars. In ens. (F)

Postscript of May 22, 2019: Another concert with "Edwards" has appeared, available on Swiss Radio Days Jazz Series. The comments to the Strasbourg concert above is also relevant here. In general BC's playing is of high quality no matter what kind of tunes used, but the effect on this writer is particularly strong on swing like the old "After ... Gone", a solo feature where he also sings between the two soli, great performance! You are also likely to enjoy "... Infirmary".

JAM SESSION Paris, May 15, 1949

Personnel including Bill Coleman, Miles Davis (tp), Sidney Bechet (sop), Charlie Parker (as), Don Byas (ts), to mention those soloing in the excerpt below, and many others.

One title was recorded in "Salle Pleyel" at Paris Jazz Festival:

Blues	Solo 48 bars, last 24 with ens. (M)
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A rather messy jam session which probably never would have been issued except for Bird's presence. BC takes two clean blues choruses without making jazz history.

JACQUES DIEVAL & SON QUARTETTE Paris, Oct. 4, 1949

Bill Coleman (tp, vo-603,606), Paul Vernon (ts), Jacques Dieval (p) Emmanuel Soudieux (b), Richie Frost (dm).

Five titles were recorded for Swing (one more, "The Man I Love" without BC):

603-1	I Can't Get Started	Solo 16 bars to coda. (S)
604-1	Jumpin' In C	Solo 32 bars. (M)

606-1	Tea For Two	Solo 32 bars. In ens. (F)
607-1	Blue Skies	Soli 32 and 8 bars. (FM)
608-1	Don't Blame Me	Soli 32 and 8 bars to coda. (S)

BC performs competently on this session, but the local rhythm section is far from supportive, and in fact I am surprised that the trumpet soli in upper tempi sound as good as they really do in this unbalanced and rather noisy environment. However, the slow tempi will be most appreciated, and particularly "... Blame Me" should be noted, although he seems to play very strongly in order to take control, some softness would have been better.

SIDNEY BECHET & HIS ALL STAR BAND **Paris, Oct. 20, 1949**

Bill Coleman (tp), Sidney Bechet (sop), Frank Goudie (ts), Charlie Lewis (p), Pierre Michelot (b), Kenny Clarke (dm).

Three titles were recorded for French Vogue (two more without BC):

3023-1	Happy Go Lucky Blues	In ens. Solo with ens 16 bars. (FM)
3024-1	Orphan Annie's Blues	Soli with ens 16 and 8 bars. (S)
3025-1	Klook's Blues	In ens 12 and 4 bars to coda. (S)

A session for fans of the great Sidney Bechet, but no BC of importance except for the very nice "... Annie's ...".

BUCK CLAYTON & HIS ORCHESTRA **Paris, Nov. 28, 1949**

Buck Clayton, Bill Coleman, Merrill Stepter (tp), George Kennedy (as, bar), Alix Combelle, Armand Conrad (ts), Andre Persiany (p), Georges Hadjo (b), Wallace Bishop (dm). 923 has Clayton and Coleman plus (rhythm) only.

Six titles were recorded for Royal Jazz:

919-2	Uncle Buck	Solo 24 bars (1 st (tp)-solo). Solo 8 bars (2 nd (tp)-solo). Break 2 bars (2 nd break). (M)
920-2	Buck Special	Solo with ens 16 bars. (M)
921-1	Night Life	Solo 16 bars (2 nd (tp)-solo). (FM)
922-2	Perdido	No solo. (M)
923-4	B. C. & B. C.	Soli 12 and 12 bars (1 st and 3 rd (tp)-solo). 24 bars 4/4 and 12 bars 2/2 with (tp-BCl) (BCo first). (SM)
924	Sweet Georgia Brown	Solo 32 bars (1 st (tp)-solo). 24 bars 4/4 with (tp/tp) (BCo first). (FM)

Here there is certainly no bebop! But a triple trumpet session!! Which is something the records of the 30s unfortunately were lacking. BCo is in very fine shape here, although there is no doubt that the leader in his prime is the sharpest of the three. Dig all items, but a warning, you have to listen closely to separate them (I am not completely sure I got it right myself)! Play "Sweet ..." to learn the difference; after BCl's presentation, BCo comes first, than MS and at last BCl, continuing like this into the chase. On your favourite item though, most likely to be "B. C. & B. C." with two trumpets only, you should have no problem!!

BILL COLEMAN & HIS ORCHESTRA **Paris, Nov. 9, 1951**

Bill Coleman (tp, vo-1678,80), Bill Tamper (tb, arr), Jay Cameron (as), William Boucaya (bar), Art Simmons (p), Jean-Pierre Sasson (g), Guy DeFatto (b), Gerard "Dave" Pochonet (dm).

Six titles were recorded for Philips:

1676-1	Jumpin' At The Pleyel	As below. (FM)
1676-2	Jumpin' At The Pleyel	Break. Soli 36 and 8 bars. (FM)
1677-1	Si Jolie	As below. (SM)
1677-2	Si Jolie	Straight with orch. Solo 16 bars. (SM)
1678-1	The Blues Jumped Up And Got Me	As below. (M)
1678-2	The Blues Jumped Up And Got Me	As below. (M)
1678-3	The Blues Jumped Up And Got Me	Solo with orch 32 bars. (M)
1679-1	I'm Comin' Virginia	Straight 24 bars to solo 24 bars. Solo 12 bars to coda. (M)

1680-1	Come On A' My House	As below. (M)
1680-2	Come On A' My House	Soli with orch 8 and 16 bars. (M)
1680-3	Come On A' My House	As above. (M)
1681-1	Tenderly	Solo/straight 22 bars. Solo 16 bars to long coda. (S)
1681-test	Tenderly	As above. (S)

Another blend of bebop, mostly by the band, and swing from BC. The results are quite uneven, but there is definitely some good trumpet playing here, note in particular "The Blues ..." and "... Virginia".

DOM GARRY ET SON ORCHESTRE **Paris, 1951-1952**

Personnel given: Bill Coleman (tp), Harry Perret (ts), Christian Chevalier (p), Gabriel Deyrolle (b), Dom Garry (dm). However, except on 8348 and 8349, there is also a bigband involved.

Ten titles were recorded for Lutetia:

8344	Bing Bang Blues	Soli with orch 32 and 16 bars. (M)
8345	Eden Roc	Soli with orch 12 and 12 bars. (M)
8346	Moi J' Ai Garde	Straight with orch. (M)
8347	Le Marchand D'Oiseaux	Straight with orch. (SM)
8348	Lester Leaps In	Soli 8, 32 and 16 bars. (FM)
8349	Pennies From Heaven	Duet with (ts) 32 bars. Solo 32 bars to coda. (M)
8350	Ca Marche	Soli 8, 8 and 8 bars. (SM)
8351	Telle Que Je Suis	Solo 16 bars. (SM)
8352	Arc-En-Ciel	Straight with orch. (SM)
8353	Lady Bird	Solo 16 bars. (M)

Eight titles are contemporary bigband music with trumpet, and many of the items are of slight or no interest, only "Ca Marche" and "... Je Suis" have some romantic feeling of old days in a pleasant tempo. There are two real jazz items in "Lester ..." and "... Heaven" but not particularly exciting. The rhythm section is extremely heavy and unswinging, so try to listen only what BC is trying to do!

BILL COLEMAN & HIS SWING STARS **Paris, Oct. 18, 1952**

Bill Coleman (tp, vo), Dicky Wells (tb), Guy Lafitte (cl, ts), Wray Downes (p), Buddy Banks (b), Zutty Singleton (dm), Miriam Burton (vo-"... Man", "Summertime").

Twentyfive titles were recorded live at Salle Pleyel, no BC on 2420 "Perdido", "Ghost Of A Chance", "Summertime", "Jumpin' With Symphony Sid", "Trombone Blues", 2343 "Tea For Two", 2347 "Black And Blue" and "Out Of Nowhere", but:

1st part:

	Knuckle Head	Solo with (dm/ens) 36 bars. (F)
	Baby Won't You Please CH	In ens. Solo with ens 18 bars. (S)
	One O'Clock Jump	Soli with (dm) 24, 24 and 12 bars. (M)
	When The Saints Go MI	Solo with (dm/ens) 64 bars. (F)
	Basin Street Blues	In ens. Solo 16 bars. In ens. (S)
	Lover Man	Obbligato 48 bars. (S)
	St. James Infirmary	Intro to solo 16 bars. Solo 16 bars. Solo 8 bars to coda. (S)
2421	The Sheik Of Araby	In ens. (F)

2nd part:

	Red Top	Solo 36 bars. (M)
	Royal Garden Blues	In ens. Solo 36 bars. In ens. (FM)
	In My Solitude	Solo 16+8 bars (mute), (cl) on bridge. (S)

	Chinatown	Soli with ens 32 and 32 bars. (F)
2344	Drum Face	Solo with (dm) 36 bars to coda. (FM)
2346	Muskrat Ramble	In ens. Solo 32 bars. In ens. (FM)
	Idaho	In ens. Solo 64 bars. 64 bars 4/4 with (tb/ts). (F)
	Indiana	Soli 2 and 4 choruses of 32 bars, last 2 with (dm). (F)
2340	St. Louis Blues Pt 1	Intro 8 bars to solo with ens 40 bars. (M)
2341	St. Louis Blues Pt 2	Solo 48 bars, partly with ens, to coda. (M)

Hugues Panassie had a good point when he said that “These heterogeneous styles combine badly and one doesn’t have the impression one is listening to an orchestra”, and BC himself confessed that “obviously the rhythm section wasn’t very consistent” (quote CD liner notes). The audience is awful. Dicky Wells was not near to what he did in Paris fifteen years earlier. However, the main point is that BC now is in real good shape, playing through a long concert with flying colours. He switches between quite modernistic items like “Idaho”, “Indiana” and “Red Top”, the latter particularly successful, swinging standards with “Royal ...” as the most interesting, and beautiful slow “... Come Home” and background on “Lover Man”, as well as one muted item, “... Solitude”. Almost all trumpet playing on this concert is of very high quality, so be tolerant of the surroundings!

BILL COLEMAN & HIS SWING STARS **Paris, Oct. 23, 1953**

Bill Coleman (tp, vo), Bill Tamper (tb), Benny Waters (cl, sop, as), Jack Starling (p), Eddie de Haas (b), Wallace Bishop (dm).

Thirteen titles were recorded live at Cluny Palace, six issued, no BC on “Lover” but:

	Royal Garden Blues	In ens. Solo 48 bars. In ens. (FM)
	Mood Indigo	Solo 8 bars (mute). 16 bars 2/2 with (tb/cl). (S)
	I Surrender Dear	Long intro to solo 32 bars. (S) Solo 48 bars (M) to 8 bars and long coda. (S)
	Old Maid Blues	Soli 36 and 36 bars. (M)
	St. Louis Blues	Intro 8 bars to solo 40 bars. Solo 48 bars. With ens 24 bars. (FM)

From this 1953 session it is evident that BC still has most of his musical powers intact. He plays with strength and good embouchure, and the best is that his soli still are mainly fine and tasteful melodic constructions. The highlight here is the slow “... Dear”, this six-minutes version where he also sings, is really a treasure!

I have decided to close this updated Bill Coleman solography at this point, but he continues to be active and there are recording sessions from 1955 to 1967. These can be included later with your help!

Late history:

Other than vacations in the USA in 1954 and 1958, BC lived in France ever since. Led own bands in France, Belgium, Switzerland, Holland, Sweden, Italy, Spain and Germany, made many appearances at European Jazz Festivals, including ‘guest spot’ with Count Basie at Antibes in 1961. Toured Britain as a soloist in 1966 and 1967, was featured at ‘Jazz Expo’ in London (October 1969). Last recording session in 1980.