The CORNET & TRUMPET of ROBERT LEO HACKETT “BOBBY”
Born: Providence, Rhode Island, Jan. 31, 1915
Died: Chatham, Massachusetts, June 7, 1976

Introduction:

The beauty of Bobby Hackett’s trumpet and cornet made a lasting impression on all of us back in the old days. These authors’ first encounter with this brilliant artist was through his participation at the Benny Goodman Carnegie Hall Concert. To collect all his records has become an obsession!

Early history:

One of nine children, his father was a railroad blacksmith. Played guitar, violin, and occasionally cornet whilst still at school. Left school at 14 to play in a local Chinese restaurant with Benny Resh’s sextet (on guitar), stayed for three months, then played banjo in Charlie Culverwell’s big band at the Rhodes Ballroom. On guitar and violin with Billy Lossez’s band at the Hotel Biltmore, Providence, then with Herb Marsh band at Onondaga Hotel, Syracuse. During the summer of 1933 played guitar and violin in Payson Re’s band in Falmouth, Massachusetts, then in trio (with Pee Wee Russell and Teddy Roy) at the Crescent Club, Boston, mainly on cornet. Played cornet with Teddy Roy’s band during summer residency at Cape Cod (1934), later that year rejoined Billy Lossez’s band in Providence.

Early in 1936 joined Herb Marsh’s septet at the Theatrical Club, Boston (on guitar and cornet), from May 1936 led own band at the same venue and specialized on cornet. Moved to New York, sat-in with Joe Marsala in March 1937, then ‘gigged’ with Lester and Howard Lanin, Meyer Davis, etc., before joining Marsala at the Hickory house on Oct. 10, 1937 (on guitar, doubling cornet). Briefly with Red McKenzie, then led own band at Nick’s, New York (1938), also guested Benny Goodman’s Carnegie Hall Concert (Jan. 16, 1938). Continued to work at Nick’s, then led own band at Famous Door and on tour (1939), disbanded and joined Horace Heidt in September 1939. Prolific freelance recordings from 1937, including sessions organized by jazz-critic Leonard Feather, was also featured in original radio production of ‘Young Man With A Horn’. Remained with Horace Heidt until June 1940, went to West Coast to play soundtrack for Fred Astaire film ‘Second Chorus’, led band at Nick’s from September 1940, brief return to Horace Heidt (November 1940), then led own 10-piece band in Boston. With Glenn Miller (on guitar, doubling cornet), until November 1943. Toured with Katherine Dunham Revue, then rejoined Joe Marsala at Hickory House on Aug. 29, 1944. With glen Gray and the Casa Loma band from Oct. 2, 1944 until September (1946 except for brief absences), then from Sept. 30 became staff musician at A.B.C. Did studio work for several years, but also played regularly at Nick’s, etc. (ref. John Chilton).
BOBBY HACKETT SOLOGRAPHY

DICK ROBERTSON & HIS ORCHESTRA  NYC. March 24, 1937
Bobby Hackett (cnt), Al Philburn (tb), Sid Tucker (cl), Frank Signorelli (p, cel-62077), Frank Victor (g), Haig Stephens (b), Stan King (dm), Dick Robertson (vo).
Four titles were recorded for Decca:

62074-A  Little Old Lady  In ens. Solo 16 bars (mute). (FM)
62075-A  Too Marvelous For Words  In ens. Solo 16 bars (open). (FM)
62076-A  My Little Buckaroo  In ens. (SM)
62077-A  September In The Rain  In ens. Solo 16 bars (open). (FM)

The first recording session by the 22 years young Bobby Hackett! His style is already quite similar to that of his days of fame, and his cornet playing already has good qualities. Particularly “Too Marvelous …” is highly fascinating, and although BH always held that his main inspiration was Louis Armstrong, here we hear so much Bix Beiderbecke that it can be no coincidence!

DICK ROBERTSON & HIS ORCHESTRA  NYC. April 30, 1937
Same. Four titles, no BH on

62168-A  “You’ll Never Go To Heaven” but:
62169-A  Toodle-Oo  In ens. Solo 16+8 bars (open), (cl) on bridge. (M)
62170-A  It Looks Like Rain In Cherry Blossom Lane  In ens. Obbligato 8 bars. Solo 8 bars. (M)
62171-A  On A Little Dream Ranch Only  In ens. (M)

NYC. June 17, 1937
Same. Four titles, 62284-A “Good Mornin’” (Decca 1334) has not been available, but:

62285-A  The Miller’s Daughter Marianne  In ens. (M)
62286-A  The Merry-Go-Round Broke Down  In ens. Solo 16+8 bars, (cl) on bridge. (FM)
62287-A  Gone With The Wind  In ens. (M)

Nice and competent Bix-influenced soloing on “Toodle-Oo” and “The Merry …”, and also “… Lane” should be noted.

DICK ROBERTSON & HIS ORCHESTRA  NYC. Oct. 7, 1937
Bobby Hackett (cnt), Al Philburn (tb), Don Watt (cl), Frank Froeha (p), Frank Victor (g), Haig Stephens (b), Stan King (dm), Dick Robertson (vo).
Four titles were recorded for Decca, no BH on 62666-A “In My Merry Oldsmobile” and 62667-A “Daisy Bell/Little Annie Rooney” but:

62668-A  Roses In December  Solo 16 bars. In ens 12 bars. (M)
62669-A  Getting Some Fun Out Of Life  Solo 16+8 bars, (cl) on bridge. (M)

The Dick Robertson sides in general are not very exciting, but there are more BH soloing than expected, and the quality of his playing is also surprisingly good, making the records quite noteworthy. These two items are among the best, and there is a lot of Bix in his playing here too.

THE ANDREWS SISTERS

ACC. BY VIC SCHOEN & HIS ORCHESTRA  NYC. Oct. 18, 1937
Bobby Hackett (cnt), Vic Schoen (tp, dir), Al Philburn (tb), Don Watt (cl), Frank Froeha (p), Dave Barbour (g), Haig Stephens (b), Stan King (dm).
Two titles were recorded for Decca:

62686-A  Why Talk About Love?  Solo 8 bars. (M)
62687-A  Just A Simple Melody  Obbligato breaks. (M)

A very nice solo on “… Love”?! “Just …” is of slight interest.
FRANK FROEBA & HIS ORCHESTRA  
NYC. Oct. 18, 1937
Bobby Hackett (cnt), Buddy Morrow (tb), Milt Yaner, Sal Franzella, Don Watt (cl, as), John Sadola (ts), Frank Froeba (p), Haig Stephens (b), Al Sidell (dm), Bill Darnell (vo), The Al Rinker (vo-trio).
Four titles were recorded for Decca, no BH on 62692-A “My Swiss Hilly-Billy” and 62694-A “Tears In My Heart” but:

62693-A Danger, Love At Work  Solo 8 bars. (FM)
62695-A Miles Apart  Intro 4 bars. Solo 6 bars. (M)

“Danger…” is interesting, and again we are reminded of Bix. “… Apart” is more ordinary.

DICK ROBERTSON & HIS ORCHESTRA  
NYC. Oct. 19, 1937
Personnel as Oct. 7 except Ralph Muzzillo (tp) replaces Johnny Carlson, Johnny McGhee omitted.
Six titles were recorded for Decca, no BH on 62696-A “Rollin’ Plains” and 62700-A “I Wonder Who’s Kissing Her Now” but:

62697-B I Want You For Christmas  Solo 12+10 bars, (tb) on bridge. (M)
62698-A A Shanty In Old Shanty Town  Soli 8 and 8 bars. (M)
62699-A When It’s Spring Time In The Rockies  Soli 8 and 8 bars. (M)
62701-A Sweet Rosie O’Grady  Straight 16 bars. (SM)

Both “… Shanty …” and “… Spring Time …” have brief but very nice soli! Note also the longer contribution on “… Christmas”.

DICK ROBERTSON & HIS ORCHESTRA  
NYC. Oct. 21, 1937
 Personnel as Oct. 19.
Three titles were recorded for Decca, no BH on 62702-A “Rollin’ Plains” and 62700-A “I Wonder Who’s Kissing Her Now” but:

62703-A That Old Gang Of Mine  Solo 16 bars. (M)
62704-A Won’t You Come Over To My House? Straight 16 bars. (SM)

NYC. Oct. 25, 1937
Same. Two titles, 62705-A “That’s How I Need You” (Decca 1952) (waltz) has not been available but:

62706-A My Gal Sal  Solo 16+8 bars, (cl) on bridge. (M)

Two very fine BH contributions here, “… Old Gang …” and “… Sal”, note the opening phrase of the latter!

TEDDY GRACE  
NYC. Oct. 25, 1937
Bobby Hackett (cnt), probably Moe Zudecoff (tb), Milt Yaner, Sal Franzella, Don Watt (cl, as), John Sadola (ts), Frankie Froeba (p), Haig Stephens (b), Al Sidell (dm), Teddy Grace (vo).
Four titles were recorded for Decca, no BH on 62710-A “Goblins In The Steeple” but:

62707-A I’ve Taken A Fancy To You  Solo 8 bars (mute). (FM)
62708-A I’ll Never Let You Cry  Solo 8 bars. (SM)
62709-A Goodbye, Jonah  Straight 8 bars. (FM)

Two fine soli that should have been much longer.

MAE QUESTAL  
NYC. ca. 1937
Personnel including Bobby Hackett (cnt).
Two titles were recorded for Decca 1544, not available.

FRANK FROEBA & HIS ORCHESTRA  
NYC. Nov. 4, 1937
Personnel as Oct. 18 except Jack Wilmott (vo) replaces The Al Rinker Trio.
Three titles were recorded for Decca, two issued, no BH on 62751-A “Goblins In The Steeple” but:

62752-A Who  Solo 16 bars. (FM)

Again a fine solo with relations to Bix.

RED MCKENZIE  
NYC. Nov. 16, 1937
Bobby Hackett (cnt), Vernon Brown (tb), Slats Long (cl), Babe Russin (ts), Fulton McGrath (p), Dave Barbour (g), Artie Shapiro (b), Stan King (dm), Red McKenzie (vo, comb).
Four titles were recorded for ARC:

22033-1 Farewell My Love Solo 16 bars (mute). (SM)
22034-1 You’re Out Of This World Solo 16+8 bars (mute), (ts) on bridge. (SM)
22035-1 Sail Along, Silv’ry Moon No solo. (SM)
22036-2 Georgianna Solo 16 bars (mute). (M)

Beautiful muted soloing on these three items.

ANDREWS SISTERS
NYC. Nov. 24, 1937
Personnel as Oct. 18.

Two titles were recorded for Decca, no BH on 62810 “Nice Work If You Can Get It” but:

62811-A Bei Mir Bist Du Schön Solo 18 bars. (M)

Why do it complicated when one can do it with grace? This was beautiful!!

THE NICHOLAS BROTHERS / DICK ROBERTSON
NYC. Dec. 6, 1937
Bobby Hackett (cnt), Ralph Muzzillo (tp), Al Philburn (tb), Sid Stoneburn (cl), Frank Signorelli (p), Dave Barbour (g), Haig Stephens (b), Stan King (dm), Dick Robertson (vo), The Nicholas Brothers (vo-duets-62858,59).

Four titles were recorded for Decca, no BH on 62858-A “Wrap Your Cares In Rhythm And Dance” and 62861-A “In A Little White Lighthouse” (there is a muted solo 16 bars (M) on this one, but it does not sound like BH):

62859-A They Say He Ought To Dance Solo 8 bars. (M)
62860-A Ten Pretty Girls Solo 16+8 bars, (tb) on bridge. (M)

And beautiful BH on “… Girls”!!

DICK ROBERTSON & HIS ORCHESTRA
NYC. Dec. 20, 1937
Personnel as Dec. 6.

Five titles were recorded for Decca. 62894-A “Three O’Clock In The Morning” (Decca F-6846) has not been available, no BH on 62891-A “The Rhythm Of The Snowflakes”, 62892-A “The House On The Hill” and 62893-A “Let’s Waltz For Old Times’ Sake” but:

62895-A Sail Along, Silv’ry Moon Solo 16 bars. (M)

Rather straight but pretty “… Moon”.

DICK ROBERTSON & HIS ORCHESTRA
NYC. Jan. 14, 1938
Personnel as Dec. 6.

Five titles were recorded for Decca:

63161-A Bob White Solo 16+12 bars, (tb) on bridge. (M)
63162-A You’re A Sweetheart Solo 16+8 bars, (cl) on bridge. (M)
63163-A You Started Something Solo 8 bars. (M)
63164-A I Wonder What’s Become OS? Solo 16+8 bars, (cl) on bridge. (M)
63165-A Somebody’s Thinking OYT Solo 16+8 bars, (cl) on bridge. (M)

Lots of BH on this on this session, although the items are pretty similar, and there seems to be an element of routine in his playing. Nevertheless Per feels BH is now maturing and enjoys these items more than any before.

BENNY GOODMAN
NYC. Jan. 16, 1938
Bobby Hackett (cnt), Vernon Brown (tb), Benny Goodman (cl), Babe Russin (ts), Jess Stacy (p), Allen Reuss (g), Harry Goodman (b), Gene Krupa (dm).

One title was recorded at concert in Carnegie Hall:

I’m Coming Virginia Solo/straight with ens 48 bars. Coda. (SM)

Just a little more than two minutes are what BH gets at this famous concert, but it is an item to remember, it is all cornet with Benny’s clarinet prominent in the background, very nice! Per would like to say this: When I first heard this recording, probably in 1955 when I was only fifteen years old, I was thrilled by the whole concert, but it was not until now that I have realized that this was in fact the Great Introduction to BH. I am not particularly a Bix fan, but here BH is
copying Bix beyond imagination, and his sound in Carnegie Hall is so much better than on the previous studio recordings.

**EDDIE CONDON & HIS WINDY CITY SEVEN**  
**NYC. Jan. 17, 1938**

Bobby Hackett (cnt), George Brunies (tb), Pee Wee Russell (cl), Bud Freeman (ts), Jess Stacy (p), Eddie Condon (g), Artie Shapiro (b), George Wettling (dm).

Five titles were recorded for Commodore:

- **22306-1** Love Is Just Around The Corner  
  In ens. (FM)

- **22306-2** Love Is Just Around The Corner  
  As above. (FM)

- **22307-1** Beat To The Socks  
  Solo 12 bars. In ens. (SM)

- **22308** Carnegie Drag  
  As 22307 above. (SM)

- **22309** Carnegie Jump  
  Solo 12 bars. In ens. (F)

- **22310-1** Ja-Da  
  In ens. Solo with ens 18 bars. (S)

- **22310-2** Ja-Da  
  As above. (S)

This is primarily Pee Wee’s session, lots of fascinating clarinet here! However, there is also space for others, and BH takes some lovely soli on “Beat …” and “… Drag” which is in fact an alternate take. He also is mighty prominent in the ensemble on “Ja-Da” with a delicate four bars break. Both takes are nice, but -1 is the better one.

**ADRIAN ROLLINI QUINTET**  
**NYC. Jan. 18, 1938**

Bobby Hackett (cnt), Frank Victor (g), Harry Clark (b), Buddy Rich (dm), Adrian Rollini (vib, xyl), Sonny Schuyler (vo).

Five titles were recorded for Decca:

- **63174-A** Bei Mir Bist Du Schön  
  Solo/straight 16+8 bars, (xyl) on bridge.  
  Solo 16+8 bars, (g) on bridge.  
  Solo 34 bars to coda. (FM)

- **63175-A** Josephine  
  Solo 16, 2 and 6 bars. (M)

- **63176-A** You’re A Sweetheart  
  Solo 8 bars. Solo 18+8 bars, (vib) on bridge. Solo 8 bars. (FM)

- **63177-A** True Confession  
  Intro 2 bars. Solo 8 bars.  
  Solo 16+8 bars, (vib) on bridge.  
  Solo 8 bars. (M)

- **63178-A** I’ve Hitched My Wagon TAS  
  Intro 4 bars. Soli 12, 8, 16 and 4 bars. (M)

Wow, this was really something! This session is one to remember, there is such a wonderful atmosphere, brilliant vibework by Rollini, a singer I really appreciate in spite of his outdatedness. “Bei Mir …” is the most exciting item with lovely cornet playing in abundance, great! But they are all so lovely!! Not that BH does anything special here, in fact there are much better examples of his playing in this period, but they have found a very nice concept here, the blend of nice tunes, cornet, vibes/xyles and singing, it beats you!

**BOBBY HACKETT & HIS ORCHESTRA**  
**NYC. Feb. 16, 1938**

Bobby Hackett (cnt), George Brunies (tb), Pee Wee Russell (cl, ts), Bernie Billings (ts), Dave Bowman (p), Eddie Condon (g), Clyde Newcombe (b), Johnny Blowers (dm), Lola Bard (vo-754).

Four titles were recorded for Vocalion/Okeh:

- **754-1** You, You And Especially You  
  Solo/straight 16+8 bars, (ts) on bridge. (SM)

- **755-1** If Dreams Come True  
  Intro 6 bars. Solo 32 bars. (SM)

- **756-1** At The Jazz Band Ball  
  In ens. Solo 16 bars. (FM)

- **757-1** That Da Da Strain  
  In ens. Solo 16 bars. (FM)

There is too much ensemble playing for my taste, I believe BH should have given himself more blowing space, just listen to his solosing as far as it goes, he has obviously lots of inspiration on this date! Particularly “If Dreams …” has a most pleasant and exciting solo!

Discographies gives Bobby Hackett (cnt) on the **MAXINE SULLIVAN** session of **NYC. March 1, 1938**, but this is wrong, listening reveals Charlie Shavers!
LEONARD FEATHER ALL STAR JAM BAND  
NYC. March 10, 1938
Bobby Hackett (cnt, g), Joe Marsala (cl, ts), Pete Brown (tp, as), Leonard Feather (p-777), Joe Bushkin (p-775,778, cel-776), Ray Biondi (g, vln), Artie Shapiro (b), George Wettling (dm), Leo Watson (vo-775,777).
Four titles were recorded for Commodore:

775-2 For He’s A Jolly Good Fellow  Solo with ens 20 bars. (FM)
776-1 Jammin’ The Waltz  In ens. (SM)
776-2 Jammin’ The Waltz  As above. (SM)
777-1 Let’s Get Happy  Solo 16 bars to ens. (M)
778-1 Clementine  Solo 8 bars. Solo 24 bars to ens. (FM)

Pleasant session with good soloing by all participants. BH’s cornet is particularly noteworthy on “… Happy”.

TEDDY WILSON & HIS ORCHESTRA  
NYC. March 23, 1938
Bobby Hackett (cnt), Pee Wee Russell (cl), Tab Smith (as), Gene Sedric (ts), Teddy Wilson (p), Allan Reuss (g), Al Hall (b), Johnny Blowers (dm), Nan Wynn (vo-22610-12).
Four titles were recorded for Brunswick:

22610-1 Alone With You  Intro 4 bars. Solo 4 bars. (SM)
22610-2 Alone With You  As above. (SM)
22611-1 Moments Like This  Obbligato 32 bars. (M)
22611-2 Moments Like This  As above. (M)
22612-1 I Can’t Face The Music  Obbligato 30 bars. (SM)
22612-2 I Can’t Face The Music  As above. (SM)
22613-1 Don’t Be That Way  Solo 16 bars. (M)
22613-2 Don’t Be That Way  As above. (M)

Although not as memorable as the following Wilson session, also this one has excellent music and BH contributions. Most exciting of course are his soloing on the two versions of “… Way”, but there is very nice muted background playing to be noted.

TEDDY WILSON & HIS ORCHESTRA  
NYC. April 29, 1938
Bobby Hackett (cnt), Jerry Blake (cl), Johnny Hodges (as), Teddy Wilson (p), Allan Reuss (g), Al Hall (b), Johnny Blowers (dm), Nan Wynn (vo-22822-24).
Four titles were recorded for Brunswick:

22822-1 If I Were You  Solo 8 bars. Obbligato 8 bars. In ens 8 and 2 bars. (M)
22822-2 If I Were You  As above. (M)
22823-1 You Go To My Head  Solo/straight 16 bars. (SM)
22823-2 You Go To My Head  As above. (SM)
22824-1 I’ll Dream Tonight  Solo 16 bars. (M)
22824-2 I’ll Dream Tonight  As above. (M)
22825-1 Jungle Love  As below. (FM)
22825-2 Jungle Love  Solo/straight 32 bars. (FM)

A magnificent session for a lot of reasons, just look at the personnel! This was a very fruitful combination of musicians, producing four wonderful sides with alternate takes on all. My favourite since youth has been the unforgettable “Jungle …”, where BH introduces the performance after a brief drum intro, leading up to the altosax solo, wonderful! But “… Tonight” is perhaps the most important BH item here with two delightful muted, fully improvised soli, dig these!! The two other titles also have much to offer, and this is a BH session you will never forget!

EDDIE CONDON & HIS WINDY CITY SEVEN  
NYC. April 30, 1938
Bobby Hackett (cnt), Jack Teagarden (tb, vo-22833), Pee Wee Russell (cl), Bud Freeman (ts), Jess Stacy (p), Eddie Condon (g), Artie Shapiro (b), George Wettling (dm).
Four titles were recorded for Commodore:
<table>
<thead>
<tr>
<th>Title</th>
<th>Arrangement</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Embraceable You</td>
<td>Intro with ens 8 bars. Solo with ens 32 bars. (S)</td>
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<tr>
<td>Meet Me Tonight In Dreamland</td>
<td>In ens. (F)</td>
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<tr>
<td>Meet Me Tonight In Dreamland</td>
<td>As above. (F)</td>
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<tr>
<td>Diane</td>
<td>In ens. (SM)</td>
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<tr>
<td>Diane</td>
<td>As above. (SM)</td>
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<tr>
<td>Serenade To A Shylock</td>
<td>In ens. Solo 12 bars. (S)</td>
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<tr>
<td>Serenade To A Shylock</td>
<td>In ens. (FM)</td>
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<tr>
<td>Meet Me Tonight In Dreamland</td>
<td>As above. (SM)</td>
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<td>As above. (SM)</td>
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<tr>
<td>Diane</td>
<td>As above. (SM)</td>
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<tr>
<td>Serenade To A Shylock</td>
<td>As above. (S/FM)</td>
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<tr>
<td>Certainly beautiful playing on “… You”</td>
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<td>but a terrible ensemble background spoils</td>
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<td>much of the pleasure. He is also worth</td>
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<td>noticing in the slow ensembles on “Diane”</td>
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<td>and “… Shylock”, the latter also having</td>
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<td>nice soli.</td>
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<td>ADRIAN ROLLINI QUINTET</td>
<td>NYC. June 23, 1938</td>
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<td>Personnel possibly as Jan. 18, except The</td>
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<td>Tune Twisters (vo-group) replaces Schuyler.</td>
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<td>Four titles were recorded for Vocalion:</td>
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<td>Ten Easy Lessons</td>
<td>Soli 8, 8, 12 and 4 bars. (FM)</td>
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<td>Small Fry</td>
<td>Intro 2 bars. Solo 18 bars. (SM)</td>
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<tr>
<td>Small Fry</td>
<td>As above. (SM)</td>
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<tr>
<td>I Wish I Had You</td>
<td>Acc. (xyl) 32 bars. Solo 16 bars. Solo with (vo-ens) 16 bars. (FM)</td>
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<td>On The Bumpy Road To Love</td>
<td>Intro 2 and 2 bars. Acc. (xyl) 32 bars. Solo 16+8 bars, (xyl) on bridge. (FM)</td>
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<td>BOBBY HACKETT</td>
<td>NYC. June 25, 1938</td>
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<td>Bobby Hackett (cnt), Brad Gowans (vtb),</td>
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<td>Pee Wee Russell (cl), Ernie Caceres (bar),</td>
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<td>Dave Bowman (p), Eddie Condon (g), Clyde</td>
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<td>Newcombe (b), George Wettling (dm).</td>
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<tr>
<td>Broadcast “Saturday Night Swing Club”, one title:</td>
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<tr>
<td>At The Jazz Band Ball</td>
<td>In ens. Solo 32 bars.In ens. (FM)</td>
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<td>Certainly a fine, well conceived solo.</td>
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<td>MAXINE SULLIVAN</td>
<td>NYC. June 29, 1938</td>
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<td>Personnel including Bobby Hackett (cnt),</td>
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<td>Maxine Sullivan (vo).</td>
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<td>Four titles were recorded for Victor, no BH on 23750-1 “Spring Is Here” but:</td>
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<td>Down The Old Ox Road</td>
<td>Solo 2 bars. Break. (S)</td>
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<td>St. Louis Blues</td>
<td>Obbligato 24 bars. (SM)</td>
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<tr>
<td>L’Amour, Toujours L’Amour</td>
<td>Break. (SM)</td>
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<tr>
<td>Some fine background cornet on “St. Louis…”</td>
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<tr>
<td>should be noted.</td>
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<tr>
<td>BUD FREEMAN &amp; HIS GANG</td>
<td>NYC. July 12, 1938</td>
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<tr>
<td>Bobby Hackett (cnt), Pee Wee Russell (cl),</td>
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<tr>
<td>Dave Matthews (as), Bud Freeman (ts),</td>
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<td>Jess Stacy (p), Eddie Condon (g), Artie</td>
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<tr>
<td>Shapiro (b), Dave Tough (dm-23233-34),</td>
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<td></td>
</tr>
<tr>
<td>Marty Marsala (dm-22235-36).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Four titles were recorded for Commodore:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tappin’ The Commodore Till</td>
<td>Solo 24 bars. In ens. (M)</td>
<td></td>
</tr>
<tr>
<td>Tappin’ The Commodore Till</td>
<td>As above. (M)</td>
<td></td>
</tr>
<tr>
<td>Memories Of You</td>
<td>Solo/straight 16 bars. Solo with ens 16 bars. (SM)</td>
<td></td>
</tr>
</tbody>
</table>
BH’s third encounter with Commodore is much more successful than the first one. Good soloing on “… Till” and “… Use?”. However, when listening to “Memories …”, one understand how important the intelligence of the Commodore producers was, how they gave the musicians time to warm up, feel at home, encouraging them to offer their best, take chances, no problems with another take. Here we have a warm-up version faster than the final results, and then three beautiful versions; to call one ‘no good’ does not bother us at all, great! Also “… Jitterbug” should be noted with two fine BH soli.

JOE MARSALA

NYC, July 12, 1938
Bobby Hackett (cnt), Joe Marsala (cl), Ernie Caceres (bar), Joe Bushkin (p), Carmen Mastren (g), Sam Shoob (b), George Wettling (dm).

This is the kind of session where everything is perfect! Excellent soloing by all participants, including BH!!

BOBBY HACKETT ACC. BY LEITH STEVENS ORCHESTRA

NYC, 1938
Bigband personnel including Bobby Hackett (tp).

This is BH’s first of a large number of “Embraceable …”s, lovely!!

VIC LEWIS & HIS AMERICAN JAZZMEN

NYC, Oct. 5, 1938
Collective personnel: Bobby Hackett (cnt, g-295), Joe Marsala (cl), Dave Bowman (p), Eddie Condon (p, g), Vic Lewis (cnt-294, g, vo-296), Zutty Singleton (dm, vo-295).

Six titles were recorded for personal pleasure, later issued on British Esquire:

293 Early Rising Blues Soli 12 and 30 bars (NC). (S)
294 New York Blues Soli 12 bars. (S).

295 Hackett Picking Blues Guitar soli. (S)
296 Baby, Won’t You Please Come Home In ens. (M)
297 Keep Smiling At Trouble In ens. (FM)
298 Sugar Straight 32 bars. Solo 16+8 bars, (cl) on bridge. (SM)
NYC. Oct. 19, 1938
Bobby Hackett (cnt), Brad Gowans (vtb), Pee Wee Russell (cl), Bernie Billings (ts), Ernie Caceres (bar), Dave Bowman (p), Eddie Condon, Vic Lewis (g), Zutty Singleton, George Wettling (dm), Josie Carole (vo-300).
Six titles:

299 Tiger Rag In ens. (FM)
300 Leader’s Headache Blues In ens. (S)
301 Basin Street Blues In ens. (S). In ens. Solo 16 bars. (FM)
302 Wrap Your Troubles In Dreams Solo/straight 32 and 8 bars. (SM)
303 That’s A Plenty In ens. (FM)
304 Muskrat Ramble Solo 16 bars. (FM)

To quote the LP liner notes: “It is only fair to point out that these recordings are of very low fidelity”. Yes, true, and therefore it is difficult to get much out of the ensembles, which take up most of the space. However, there are some very good BH solo moments if you listen closely.

BOBBY HACKETT & HIS ORCHESTRA NYC. Nov. 4, 1938
Bobby Hackett (cnt), Brad Gowans (vtb, as), Pee Wee Russell (cl), Ernie Caceres (bar), Dave Bowman (p), Eddie Condon (g), Clyde Newcombe (b), Andy Picard (dm), Linda Keene (vo-916).
Four titles were recorded for Vocalion/Okeh:

916-1 Blue And Disillusioned Straight 8 bars. Obbligato parts. (SM)
917-1 A Ghost Of A Chance Solo/straight 16+8 bars, orch on bridge. Solo 18 bars. (SM)
918-1 Poor Butterfly Solo 32 bars. (M)
919-1 Doin’ The New Low Down Solo 8 bars. Solo 16+8, orch on bridge. (M)

Pleasant performances, but I think BH could have made more out of such a nice tune as “… Chance”. More exciting then is “… Low Down” and particularly his fine solo on “… Butterfly”.

JAM SESSION NYC. Nov. 5, 1938
Collective personnel: Bobby Hackett (cnt), Max Kaminsky, Yank Lawson, Hot Lips Page, Marty Marsala (tp), Tommy Dorsey (tb), Mezz Mezzrow, Pee Wee Russell, Joe Marsala (cl), Sidney Bechet (sop), Bud Freeman (ts), Jess Stacy, Joe Bushkin (p), Carmen Mastren, Eddie Condon (g), Art Shapiro (b), Zutty Singleton, Dave Tough (dm), Lee Wiley (vo-“Sugar”), Alastair Cooke (mc).
Broadcast to Britain from St. Regis Hotel, seven titles, two have BH:

Keep Smilin’ At Trouble Solo 32 bars, destroyed by (mc). (M)
Sugar Obbligato parts. (SM)

An interesting jam session but of slight interest for BH enthusiasts.

EDDIE CONDON & HIS BAND NYC. Nov. 12, 1938
Bobby Hackett (cnt), Vernon Brown (tb), Pee Wee Russell (cl), Bud Freeman (ts), Joe Bushkin (p), Eddie Condon (g), Artie Shapiro (b), Lionel Hampton (dm).
Two titles were recorded for Commodore:

23706-1 Sunday In ens. Solo 8 bars. (SM)
23706-2 Sunday As above. (M)
23707-1 California Here I Come In ens. (FM)
23707-2 California Here I Come As above. (FM)

Only two titles one a session saved by Hampton who took the drums when Dave Tough failed to show up. Mostly nice ensemble playing, but the two brief soli on “Sunday” are nice.

TEDDY WILSON & HIS ORCHESTRA NYC. Nov. 28, 1938
Bobby Hackett (cnt), Trummy Young (tb), Toots Mondello, Ted Buckner (as), Bud Freeman, Chu Berry (ts), Teddy Wilson (p), Al Casey (g), Milt Hinton (b), Cozy Cole (dm), Billie Holiday (vo).
Four titles were recorded for Brunswick, BH only straight in ens on 23762-1&2 “Hello My Darling” but:

23760-1 You’re So Desirable Coda. (SM)
23760-2 You’re So Desirable As above. (SM)
23761-1 You’re Gonna See A Lot Of Me Straight/solo 16 bars. (SM)
23761-2 You’re Gonna See A Lot Of Me As above. (SM)
23763-1 Let’s Dream In The Moonlight Brief oblig. parts. (SM)
23763-2 Let’s Dream In The Moonlight As above. (SM)

This is Teddy Wilson and Billie Holiday’s session with almost no space for other soloists. Note however “… Lot Of Me”, BH plays ‘straight’ in the beginning, but as with all great jazz artists, there are still substantial variations between the takes!

MAXINE SULLIVAN  NYC. Dec. 10, 1938
Bobby Hackett (cnt), Slats Long, Chester Hazlett (cl, as), Bud Freeman (ts), Milt Rettenberg (p), Ken Binford (g), Ed Brader (b), Ed Rubsam (dm), Maxine Sullivan (vo).
Four titles were recorded for Victor, two have BH:

30382-1 Night And Day Solo 16 bars. (SM)
30385-1 Say It With A Kiss Soli 4 and 2 bars. (SM)

Beautiful solo on “… Day”, but the highlight is the brief solo on “… Kiss”!

DICK TODD  NYC. Dec. 17, 1938
Personnel including Bobby Hackett (cnt), Bud Freeman (ts), Dick Todd (vo).
Four titles were recorded for Bluebird, BB-10097 has not been available but:

Deep Purple Solo/straight 8 bars. (SM)
Are You In The Mood For Mischief? Straight. (SM)

Although Brian Rust does not give this session much attention, the brief BH contribution on “Deep …” is certainly worth noticing.

THE RHYTHM CATS  NYC. Dec. 21, 1938
Bobby Hackett (cnt), Brad Gowans (vtb), Pee Wee Russell (cl), Ernie Caceres (bar), Dave Bowman (p), Andy Picard (dm).
Twelve titles were recorded for Thesaurus Transcriptions:

Sensation Rag In ens. (FM)
Muskrat Ramble In ens. Solo 16 bars. (M)
After You’ve Gone In ens. Solo 16 bars. (FM)
There’ll Be Some Changes Made In ens. Solo 36 bars. (FM)
Love Is Just Around The Corner In ens. (FM)
Jazz Me Blues In ens. Solo 20 bars. (FM)
At The Jazz Band Ball In ens. Solo 16 bars. (FM)
Skeleton Jangle In ens. Solo 16 bars. (FM)
Royal Garden Blues In ens. Solo 12 bars. (M)
Thinking Of You In ens. Solo 8 bars. (FM)
Singing The Blues In ens. Solo 32 bars (mute). (M)
Sweet Georgia Brown In ens. Solo 16 bars (mute). (FM)

These transcription items contain lots of very nice music, not only by BH but others belonging to the jazz greats. However, the production has no imagination, all items trod along in the same up-medium tempo with ensemble and then mostly brief soli. But by all means, nice music!

BOBBY HACKETT & HIS ORCHESTRA  NYC. April 13, 1939
Bobby Hackett (cnt), Sterling Bose, Jack Thompson (tp), Brad Gowans (vtb, arr), George Troup (tb), Pee Wee Russell (cl), Louis Colombo (as), Bernie Billings (ts), Ernie Caceres (bar), Dave Bowman (p), Eddie Condon (g), Sid Jacobs (b), Don Carter (dm), Buck Ram (arr).
Four titles were recorded for Vocalion/Okeh:

1017-A That’s How Dreams Should End Solo/straight 16+8 bars, orch on bridge. Solo 8 bars. Coda. (M)
1018-A Ain’t Misbehavin’ Solo/straight 16+8 bars, orch on bridge. Solo 8 bars. (SM)
1019-A Sunrise Serenade Solo/straight with orch 16 bars. Breaks. (SM)
1020-A Embraceable You Intro with orch 8 bars. Solo with orch 32 bars. (S)

If this was the idea of a large orchestra, it is no surprise it folded very quickly. At least, judging from this session, the concept is quite commercial and predictable, a backing band for BH’s cornet and not much more. Of course it is always nice to hear him, even playing rather straight introductions, but only “… You” will probably be played twice, and even this tune has many better versions.

LEONARD FEATHER’s ALL STAR JAM BAND NYC. April 20, 1939
Bobby Hackett (cnt, g), Benny Carter, Pete Brown (tp, as), Joe Marsala (cl), Billy Kyle (p), Hayes Alvis (b), Cozy Cole (dm).
Four titles were recorded for Decca, one has BH:

65437-A Twelve Bar Stampede Solo 24 bars. (FM)

One fine cornet contribution on this exciting session with a mixture of musicians not normally playing together.

BOBBY HACKETT & HIS ORCHESTRA Philadelphia, April 25, 1939
Bigband personnel similar to above, definitely including Pee Wee Russell (cl), Dorothy Dennis (vo). Per Borthen collection.
Broadcast from the Garden Terrace, Benjamin Franklin Hotel, four “Harry Smith Recording” 78 rpm acetates:

Embraceable You (Theme) Solo/straight 32 bars, partly with announcer. (S)
Rose Room Solo 32 bars. (M)
And The Angels Sing Solo/straight 16 and 16 bars. (SM)
Mean To Me Solo 16+8 bars, orch on bridge. (M)
Ain’t Misbehavin’ Solo/straight 16+8 bars, orch on bridge. Solo 2 bars (NC). (SM)
Embraceable You (Theme) Solo/straight 32 bars, partly with announcer. (S)
World’s Fair Shuffle Solo 16 bars. (FM)
I Never Knew Heaven Could Speak Solo/straight 16 and 8 bars. Coda. (SM)
Building A Sailboat Of Dreams Solo/straight 16 and 8 bars. (M)
Ghost Of A Chance Solo/straight 16+8 bars, orch on bridge. Solo 18 bars. (SM)
Embraceable You (Theme) Solo/straight 7 bars (NC). (S)

Philadelphia, May 1, 1939

Same. Four acetates (as above):

Embraceable You (Theme) Solo/straight 32 bars, partly with announcer. (S)
World’s Fair Shuffle Solo 16 bars. (FM)
Strange Enchantment Straight 16 bars. Solo 8 bars. Straight 8 bars. (SM)
What Comes Up, Must Come Down Solo/straight 4, 4, 4 and 12 bars. (M)
And The Angels Sing Solo/straight 16 and 16 bars. (SM)
Blue Room Straight 8 bars. Solo 32 bars. (FM)
Have Mercy Straight 4, 4 and 4 bars. (SM)
King Arthur Solo 16+8 bars, orch on bridge. (FM)
Ghost Of A Chance Solo 16+8 bars, orch on bridge. Solo 18 bars. (SM)
Embraceable You (Theme) Solo/straight 32 bars, partly with announcer. (S)

Philadelphia, unknown date(s)

Same. Three “Perma Disk” 78 rpm. acetates (bad condition):

Embraceable You (Theme) Solo/straight 28 bars (NC), partly with announcer. (S)
King Arthur Solo 16+8 bars, orch on bridge. (FM)
Unidentified Title Solo/straight 8 bars. (SM)
I Cried For You Intro 4 bars. Solo/straight 16 and 16 bars. (SM)
Unidentified Title Solo/straight 16, 8 and 8 bars. (SM)
Mean To Me Solo 16+8 bars, orch on bridge. (FM)
Don’t Worry ‘Bout Me Intro 6 bars. Solo/straight 8, 8, 4 and 6 bars. (SM)
Always Solo/straight 32 bars. (FM)
Embraceable You (Theme) Intro 8 bars. Solo/straight 26 bars (NC), partly with announcer. (S)

These broadcasts are really jazz archeological treasures, nevertheless the comments to the studio session of April 13 are still highly relevant. This is a dance orchestra, not a jazz orchestra, and the programs cannot sustain concentrated listening. Apart from some nice clarinet soli by Pee Wee, some rare piano, tenorsax or trombone, and quite ordinary female vocal, it is all BH’s homeground. Most of the time he plays ordinary, rather straight forward melody presentations, using both muted and open horn, although once in awhile a real solo flowers. “Rose …”, “Mean …”, “Blue …”, “… Shuffle” are nice examples. Otherwise, and maybe not surprising, the many “Theme"s, seven in total, are what call upon close listening. Very beautiful and with slight but interesting variations, enough to make us BH addicts smile.

BOBBY HACKETT & HIS ORCHESTRA	NYC. July 17, 1939

Bobby Hackett (cnt), Stan Wilson, Joe Lucas, Harry Genders (tp), Cappy Crouse, John Grassi (tb), Louis Colombo, Jerry Caplan (as), Hammond Russen, Hank Kmen (ts), Dave Bowman (p), Bob Julian (g), Don Carter (dm), Claire Martin (vo-1053).

Four titles were recorded for Vocalion/Okeh:

1050-A Bugle Call Rag Soli 20, 4 and 10 bars. (FM)
1051-A Ja-Da Solo 18 bars to coda. (S)
1052-A Dardanella Solo/straight. (M)
1053-A I Surrender Dear Soli 4, 4 and 2 bars. (SM)

This orchestra is just not interesting enough, having no other quality soloist but BH, and when he gives himself little blowing space, not much is left. Not much is done with “… Rag”, and “Dardanella” is of slight interest. But of course, play the last half of the unusually slow “Ja-Da”, and you will be amply rewarded!

DICK ROBERTSON & HIS ORCHESTRA			NYC. Aug. 30, 1939

Bobby Hackett, Ralph Muzzillo (tp), Al Philburn (tb), Tony Zimmers (cl, ts), unknown (p), Dave Barbour (g), Haig Stephens (b), Sam Weiss (dm), Dick Robertson (vo).

Four titles were recorded for Decca, three issued:

66241-A What Good Will It Do? Solo 16 bars. (M)
66242-A Baby Me Obbligato 16 bars. Solo 8 bars. (FM)
66243-A Somebody Told Me They Loved Me As below? ( )
66243-B Somebody Told Me They Loved Me Solo 16 bars. (SM)

NYC. Sept. 19, 1939

Same/similar. Three titles:
A brief visit, more than 1 ½ years since the last Robertson recording, but BH has only continued to develop his art, and all his contributions here are quite noteworthy.

**BING CROSBY / THE ANDREWS SISTERS**

**ACC. BY JOE VENUTI & HIS ORCHESTRA**

NYC. Sept. 20, 1939

Bobby Hackett, Bill Graham (tp), Mike Riley (tb), Paul Ricci (cl), Joe Venuti (vln), Jess Stacy (p), Sam Weiss (dm), Bing Crosby, The Andrews Sisters (vo).

Two titles, “Ciribiribin” and “Yodelin’ Jive”, were recorded for Decca, but no BH.

**HORACE HEIDT & HIS MUSICAL KNIGHTS**

NYC. Sept. 20, 1939

Bigband personnel including Bobby Hackett (cnt).

Five titles were recorded for Columbia, “To You, Sweetheart, Aloha” has not been available, no BH on “God’s Country” but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Out Of Space</td>
<td>Bobby Hackett (cnt),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bill Graham (tp),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mike Riley (tb),</td>
<td></td>
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<tr>
<td></td>
<td>Paul Ricci (cl),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Joe Venuti (vln), Joe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stacy (p), Sam Weiss</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(dm), Bing Crosby, The</td>
<td></td>
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<tr>
<td></td>
<td>Andrews Sisters (vo)</td>
<td></td>
</tr>
<tr>
<td>Good Morning</td>
<td>Solo with orch 8 bars.</td>
<td></td>
</tr>
<tr>
<td>Are You Havin’ Any</td>
<td>Solo with orch 16 bars.</td>
<td></td>
</tr>
<tr>
<td>Fun?</td>
<td>(FM)</td>
<td></td>
</tr>
</tbody>
</table>

NYC. Oct. 5, 1939

Smaller group personnel from the Horace Heidt orchestra under the name of **FRANKIE CARLE & HIS SUNRISE SERENADERS**.

Four titles were recorded for Vocalion, one has been available:

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue Fantasy</td>
<td>Bobby Hackett (cnt),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bill Graham (tp),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mike Riley (tb),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paul Ricci (cl),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Joe Venuti (vln), Joe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stacy (p), Sam Weiss</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(dm), Bing Crosby, The</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Andrews Sisters (vo)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Solo 16 bars. (SM)</td>
<td></td>
</tr>
</tbody>
</table>

NYC. Oct. 5, 1939

Postscript of May 2018: Was not aware of this promising session! Nice BH on “... Fantasy”!

**FRANKIE CARLE & HIS SUNRISE SERENADERS**

NYC. Oct. 5, 1939

Same/similar. Five titles:

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baby, What Else Can</td>
<td>Bobby Hackett (cnt),</td>
<td></td>
</tr>
<tr>
<td>I Do?</td>
<td>Bill Graham (tp),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mike Riley (tb),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paul Ricci (cl),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Joe Venuti (vln), Joe</td>
<td></td>
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<tr>
<td></td>
<td>Stacy (p), Sam Weiss</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(dm), Bing Crosby, The</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Andrews Sisters (vo)</td>
<td></td>
</tr>
<tr>
<td>Piggy Wiggy Woo</td>
<td>Solo 4 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Parade Of The Wooden</td>
<td>Soldier</td>
<td></td>
</tr>
<tr>
<td>Can I Help It?</td>
<td>Straight 6 and 6 bars.</td>
<td></td>
</tr>
<tr>
<td>Last Night</td>
<td>Solo/straight 16 bars.</td>
<td></td>
</tr>
</tbody>
</table>

NYC. Oct. 25, 1939

Same/similar.

Five titles, “Flower Of Dawn” and “The Chimes Of Notre Dame” have not been available, no BH on “Make Love With A Guitar” and “Two Hearts Are Better Than One” but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Down In The Alley</td>
<td>Bobby Hackett (cnt),</td>
<td></td>
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<tr>
<td>And OTF</td>
<td>Bill Graham (tp),</td>
<td></td>
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<tr>
<td></td>
<td>Mike Riley (tb),</td>
<td></td>
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<tr>
<td></td>
<td>Paul Ricci (cl),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Joe Venuti (vln), Joe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stacy (p), Sam Weiss</td>
<td></td>
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<tr>
<td></td>
<td>(dm), Bing Crosby, The</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Andrews Sisters (vo)</td>
<td></td>
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<tr>
<td></td>
<td>Solo with orch 16 bars.</td>
<td></td>
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</tbody>
</table>

LA. Dec. 28, 1939

Same/similar.

Five titles, no BH on “It’s A Blue World” and “I Wish Upon A Star” but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’m Just Wild About</td>
<td>Bobby Hackett (cnt),</td>
<td></td>
</tr>
<tr>
<td>Harry</td>
<td>Bill Graham (tp),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mike Riley (tb),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paul Ricci (cl),</td>
<td></td>
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<tr>
<td></td>
<td>Joe Venuti (vln), Joe</td>
<td></td>
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<tr>
<td></td>
<td>Stacy (p), Sam Weiss</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(dm), Bing Crosby, The</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Andrews Sisters (vo)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Solo 20 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Oh! What A Lovely</td>
<td>Solo 8 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Dream</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Give A Little Whistle</td>
<td>Solo 8 bars. (FM)</td>
<td></td>
</tr>
</tbody>
</table>

LA. Jan. 15&18, 1940

Same/similar. Ten titles, five have been available, no BH on “The Singing Hills” but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Say It</td>
<td>Bobby Hackett (cnt),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bill Graham (tp),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mike Riley (tb),</td>
<td></td>
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<tr>
<td></td>
<td>Paul Ricci (cl),</td>
<td></td>
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<tr>
<td></td>
<td>Joe Venuti (vln), Joe</td>
<td></td>
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<tr>
<td></td>
<td>Stacy (p), Sam Weiss</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(dm), Bing Crosby, The</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Andrews Sisters (vo)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Solo 8 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>The Girl With The</td>
<td>Solo 4 and 4 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Pigtails In Her Hair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My! My!</td>
<td>Solo 8 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Merry Wives Of</td>
<td>Solo 16 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>Windsor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The famous big band of Horace Heidt can hardly be said to play jazz in the real sense, with its Hawaii guitar and vocal groups, but it is a good dance band offering occasional good jazz soli. When Bobby Hackett joins the band, he is immediately recognizable and gets surprisingly many solo opportunities. “Baby, What Else …” with an 8 bars solo is a very nice example. Particular the Dec. 28, 1939 session seems to be a fine day for BH, “… Harry” has a real, fine jazz solo, and also “… Dream”, “… Whistle” “Say …” and “My! …” have beautiful soli, well worth listening to, in spite of the commercial aspects of this music.

BOBBY HACKETT & HIS ORCHESTRA

L.A. Jan. 25, 1940
Bobby Hackett (cnt), Bernie Mattison (tp), Jerry Borshard (tb), Bob Riedel (cl), George Dessinger (ts), Jim Beitus (bar), Frankie Carle (p), Bob Knight (g), Eddie McKinney (b), Don Carter (dm), The Tempo Twisters (vocals vo-2124,25).
Four titles were recorded for Vocalion/Okeh, two issued:

2124-A That Old Gang Of Mine
As below? ( )

2126-B Clarinet Marmalade
Solo 32 bars. (FM)

L.A. Jan. 31, 1940
Same. Two titles:

2124-B That Old Gang Of Mine
Intro 8 bars to solo/straight 16+8 bars, ens on bridge. Solo/straight 6 and 8 bars. (FM)

2125-B After I Say I’m Sorry
Intro 6 bars. Solo 4 bars. Obbligato parts. Solo 32 bars. (FM)

L.A. Feb. 1, 1940
Same. One title was recorded for Vocalion/Okeh:

2129-C Singin’ The Blues
Brief intro to solo/straight with orch 24 bars. Solo 32 bars. Break. (SM)

Good soloing when you expect it the least, “… Marmalade” has some very nice playing! And when you expect it, “Singin’ …”, of course there is, although the introduction could have been better organized. “… Mine” is rather ordinary, while “… Sorry” has a delightful solo!

HORACE HEIDT & HIS ORCHESTRA

L.A. Feb. 1, 1940
Big band personnel including Bobby Hackett (cnt).
Same/similar. Seven titles, one has been available, “The Missouri Waltz”, but no BH.

Chi. March 20, 1940
Big band personnel including Bobby Hackett (cnt).
Seven titles were recorded for Columbia, three have been available, “The Three Trees”, “Little Curly Hair In A High Chair” and “A Lover’s Lullaby”, but no BH.

NYC. May 14, 1940

Same/similar. Six titles, five have been available, “The Breeze And I”, “Villa”, “On The Old Park Bench”, “Hear My Song, Violetta” and “Clear Out Of This World”, but no BH.

NYC. May 21, 1940

Same/similar. Six titles, two have been available, “I Won’t Come Home Till You Kiss Me” and “Can’t Get Indiana Off My Mind”, but no BH.

Note: It is not clear when Bobby Hackett left the Horace Heidt orchestra, but until conflicting evidence is produced, it is assumed that he has left before the June 26, 1940 session. Please give feedback if you know something about this!!

BOBBY HACKETT

NYC. 1940
Bobby Hackett (cnt), Jerry Borshard (tb), Sam Finger (cl), Dave Kanennson (ts), Walter Knick (p), Jerry Langston (g), John Horch (b), Jimmy Metz (dm).
Several titles, the seven below belong to Per Borthen collection. Missing numbers indicate that more have been recorded. 545/546 on Private 1013, 548 on unlabelled disc (flip side (no number): Jerry Borshard (vib), Jerry Langston (g), McKinley (dm): “I Got Rhythm / “Chinatown”), 549/551 on Private 1012, 552/553 on Private 1011:

545 Coquette
Solo 32 bars. (M)

546 Hackett’s Blues
In ens. Solo 24 bars. (SM)

548 Lady Be Good
Solo 64 bars. (FM)
Interesting session, quite well organized with regard to solo schedules. Note also a very competent tenor sax player. BH does not quite get everything together on the promising “Hackett’s Blues”, and he never exceeds what is expected of him, but is strong particularly on “Lady ...”.

**JAM SESSION**

**Evanston, IL., March-May 1940**

Bobby Hackett (cnt), Rosy McHargue, Joe Rushton (tb), Squirrel Ashcraft (p), Howard Kennedy (g), Ormond Downes (dm).

Informal session at Ashcraft’s house, one title:

I Cried For You  
With ens 40 bars. Solo 80 bars, last 40 with ens, to 16 bars ens. (FM)

Uneven playing here, very fine at times, but also somewhat hesitant, probably because of unplanned jam circumstances.

**same date**

Bobby Hackett (tp), Jimmy McPartland (cnt), Bud Wilson (tb), Rosy McHargue, Joe Rushton (cl), Spencer Clark (bar), Squirrel Ashcraft (p), Howard Kennedy (g), Ormond Downes (dm). Note: Hackett and McPartland exchanged instruments but kept their own mouthpieces. One title:

Till We Meet Again  
With (cnt)/ens appr. 8 choruses of 32 bars. (M)

The issued version of this jam seems to have been tampered with; obviously there are some missing bars on at least two places. It contains a series of choruses with ensemble based playing, one similar to the other, and it is, at least to me (JE), impossible to get head or tail on when who plays what here, so this item must be considered a mere curiosity of mainly academic interest.

**BOBBY HACKETT**

**NYC. June 23, 1940**

Bobby Hackett (cnt), Henry Levine (tp), Jack Epstein (tb), Alfie Evans (cl, as), Rudolph Adler (ts), Mario Janarro (p), Tony Colucci (g), Harry Patent (b), Nat Levine (dm).

Broadcast “Chamber Music Society of Lower Basin Street”, two titles:

Body And Soul  
Solo 32+12 bars. (S)

Jazz Me Blues  
Breaks. Solo 20 bars. In ens. (FM)

Fine program with very good sound, and BH takes most of the blowing opportunities. A beautiful version of “Body …” should be noted above all, but also “… Blues” has good breaks and prominent playing.

**ARTIE SHAW**

**Hollywood, July 26 - Aug. 26, 1940**

Bigband personnel including Bobby Hackett (tp) (ghosting for Fred Astaire’s trumpet soli), Billy Butterfield (tp) (ghosting for Burgess Meredith’s trumpet soli), George Wendt (tp), Artie Shaw (cl), Johnny Guarnieri (p), Nick Fatool (dm).

Film soundtrack “Second Chorus”, BH seems to be heard on the following items:

Sugar  
Duet with (tp) 26 bars. (SM)

Unknown Tune  
Duet with (tp) 14 bars. (FM)

Sweet Sue  
Duet with (tp) 3 choruses of 32 bars. (FM)

I’m Yours  
Possibly solo 32 bars. (M)

This is not as easy as one might think, not only because Billy Butterfield’s style is quite close to BH’s on these rather strong blown items, but also because George Wendt has reported playing some trumpet soli here. The notation “duet” is therefore in lack of perfect identification. The unchallenged highlight is “Sweet Sue” where the guys really are blowing and trading for three full choruses, only moderately bothered by the film’s dialogue. On “… Yours”, BH’s presence would have considered absolutely improbable, if it were not for the fact that he plays a trumpeter on audition but is sabotaged by BB, thus with awful results! Would be nice to actually see the movie!

**HORACE HEIDT & HIS ORCHESTRA**

**Hollywood, Nov. 27, 1940**

Personnel may include Bobby Hackett (tp, cnt).
Six titles, four have been available, “A Pretty Girl Is Milking Her Cow”, “Because Of You”, “The Bill Of Rights” and “America, I Love You”, but no BH.

**JAM SESSION**  
**NYC. between April 22 – July 9, 1941**  
Collective personnel: Joe Thomas (tp), Bobby Hackett (cnt), Miff Mole, Benny Morton, Lou McCarley (tb), Edmond Hall, Joe Marsala (cl), Abe Walker (ts), Dave Bowman, Joe Sullivan (p), Eddie Condon (g), unknown (b), Zutty Singleton (dm).

BBC broadcast, seven titles, four have BH:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blues</td>
<td>Break 4 bars. (M)</td>
</tr>
<tr>
<td>Nobody’s Sweetheart</td>
<td>In ens. (FM)</td>
</tr>
<tr>
<td>Basin Street Blues</td>
<td>Soli with ens 16 and 16 bars. (M)</td>
</tr>
<tr>
<td>Sugar</td>
<td>In ens. Solo 48 bars to ens 16 bars. (M)</td>
</tr>
</tbody>
</table>

The sound quality is not the best here, making even “Sugar” seem somewhat ordinary. The first half of the second solo on “Basin …” is magnificent though.

**GLENN MILLER & HIS ORCHESTRA**  
**July 15, 1941 – Sept. 24, 1942**  
Bigband personnel including Bobby Hackett (cnt, tp, g).

There is an enormous number of titles in this period. The following BH soli have been identified, but broadcast information from Tom Lord indicates that many more exist:

**NYC. Aug. 11, 1941**  
Recording session for Bluebird:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>67629-1 From One Love To Another</td>
<td>Solo with orch 18 bars. (SM)</td>
</tr>
</tbody>
</table>

**NYC. Sept. 3, 1941**  
Recording session for Bluebird:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>67746-1 This Time The Dream’s On Me</td>
<td>Solo with orch 16 bars. (S)</td>
</tr>
</tbody>
</table>

**NYC. Oct. 20, 1941**  
Recording session for Bluebird:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>71190-1 Dreamsville, Ohio</td>
<td>Solo with orch 8 bars. (S)</td>
</tr>
</tbody>
</table>

**NYC. Nov. 3, 1941**  
Recording session for Bluebird:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>68068-1 A String Of Pearls</td>
<td>Straight with orch 12 bars. (M)</td>
</tr>
</tbody>
</table>

**NYC. Nov. 8, 1941**  
NBC broadcast from “Café Rouge”, Hotel Pennsylvania:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dreamsville, Ohio</td>
<td>Solo with orch 8 bars. (S)</td>
</tr>
<tr>
<td>A String Of Pearls</td>
<td>Straight with orch 12 bars. (M)</td>
</tr>
<tr>
<td>Star Dust</td>
<td>Solo 16 bars. (S)</td>
</tr>
<tr>
<td>You And I</td>
<td>Solo 8 bars. (SM)</td>
</tr>
</tbody>
</table>

**NYC. Nov. 22, 1941**  
NBC broadcast from “Café Rouge”, Hotel Pennsylvania:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dreamsville, Ohio</td>
<td>Solo with orch 8 bars. (S)</td>
</tr>
</tbody>
</table>

**NYC. Nov. 29, 1941**  
NBC broadcast from “Café Rouge”, Hotel Pennsylvania:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dreamsville, Ohio</td>
<td>Solo with orch 8 bars. (S)</td>
</tr>
</tbody>
</table>

**NYC. Dec. 30, 1941**  
CBS broadcast, “Chesterfield Show”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Star Dust</td>
<td>Solo 16 bars. (S)</td>
</tr>
</tbody>
</table>

**Hollywood, April 2, 1942**  
Recording session for Victor:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>72233-1 Sweet Eloise</td>
<td>Solo with orch 4 bars. (SM)</td>
</tr>
</tbody>
</table>

**Hollywood, May 20, 1942**  
Recording session for Victor:
72284-1  Serenade In Blue  Solo with orch 4 bars. (S)

Naval Training Station, Ill., May 26, 1942

CBS broadcast, “Chesterfield Show”:
A String Of Pearls  Straight with orch 12 bars. (M)

Naval Training Station, Ill., June 2, 1942

CBS broadcast, “Chesterfield Show”:
Little Brown Jug  Solo 16 bars. (M)

Recording session for Victor:

Chi. July 16, 1942

74748-1  Rhapsody In Blue  Solo with orch 10 bars. (S)

Chi. July 16, 1942

CBS broadcast, “Chesterfield Show” (could also be April 8 or 23):
Sweet Eloise  Solo with orch 4 bars. (SM)

NYC. Aug. 12, 1942

CBS broadcast “Chesterfield Show” (could also be Sept. 22):
April In Paris  Solo with orch 8 bars. (S)

The Glenn Miller orchestra was not jazz as such, but an excellent dance orchestra with occasional jazz soli. It is quite surprising that it did not utilize BH more, he should have been the perfect musician under these constraints. A survey on Spotify rendered the eleven soli above, an incredible low figure, of which only four are from studio sessions. Any reader of this must have heard “… Pearls”, but the broadcast version shows no improvisation here. Much more interesting is “Dreamsville …” with four brief but excellent different soli. “From One Love …” should be noted, and of course the greatest moments are the two versions of “Star Dust”. We are confident more nice BH-items are out there, waiting to be dug out!! Postscript of May 19, 2016: The previous version stated that no solo from 1942 had been found, but this has changed now!

LEE WILEY VOCAL ACC. BY
EDDIE CONDON & HIS ORCHESTRA  NYC, ca. Feb. 1942

Bobby Hackett (cnt), Lou McGarity, Buddy Morrow, Vernon Brown (tb), Ernie Caceres (bar), Dave Bowman (p), Eddie Condon (g), Bob Haggart (b), George Wettling (dm).  

Four titles were recorded for Schirmer:

2115  Fun To Be Fooled  Obbligato parts. (S)
2116  You Said It  Obbligato parts. (SM)
2117  Let’s Fall In Love  Straight intro. Obbligato parts. (S)
2118  Moanin’ In The Mornin’  Straight intro. Obbligato parts. (S)

This session is only of interest for Lee Wiley collectors; BH’s contributions are brief and few and insignificant.

BOBBY HACKETT & HIS ORCHESTRA  NYC, Dec. 23, 1943

Bobby Hackett (cnt), Ray Conniff (tb), John Peper (cl), Nick Caiazza (ts), Frank Signorelli (p), Eddie Condon (g), Bob Casey (b), Maurice Purdill (dm).  

Nine titles were recorded for World Transcriptions. Some of the detailed references to the ensemble playing have been omitted, so that better focus on the real soli could be achieved:

1235-1  But Not For Me (FS)  Intro 4 bars. (SM)
1235-2  But Not For Me  Intro 4 bars. Soli 8 and 8 bars. (SM)
1235-3  But Not For Me (FS)  As take 1. (SM)
1235-4  But Not For Me (NC)  Intro 4 bars to ens. (SM)
1235-5  But Not For Me  As take 2. (SM)
1235-6  But Not For Me (FS)  Intro 2 bars. (SM)
1235-7  But Not For Me  As take 2. (SM)
1236-1 Rose Room (FS)  In ens. (FM)
1236-2 Rose Room  Solo 16 bars. In ens 32 bars. (FM)
1236-3 Rose Room  As take 2. (FM)
1237-1 ’s Wonderful  Solo 16 bars. (FM)
1238-1 Ja-Da  Solo 18 bars to coda. (S)
1238-2 Ja-Da  As take 1. (S)
1238-3 Ja-Da  As take 2. (FM)
1239-1 Exactly Like You (NC)  In ens. (M)
1239-2 Exactly Like You (NC)  In ens. Solo 4 bars (NC). (M)
1239-3 Exactly Like You  In ens. Solo 16+8 bars, (p) on bridge. (M)
1239-4 Exactly Like You  As take 3. (M)
1240-1 When A Woman Loves A Man  Solo 16 bars to coda. (SM)
1241-1 Embraceable You (FS)  In ens 6 bars. (S)
1241-2 Embraceable You (NC)  In ens 18 bars. (S)
1241-3 Embraceable You  In ens 24 bars. Solo 32 bars to coda. (S)
1241-4 Embraceable You  As take 3. (S)
1242-1 I’ll Never Be The Same (NC)  In ens 12 bars (NC). (S)
1242-2 I’ll Never Be The Same (NC)  In ens 16 bars. (S)
1242-3 I’ll Never Be The Same  In ens 16, 8 and 8 bars. (S)
1242-4 I’ll Never Be The Same (NC)  As take 1. (S)
1243-1 Sweet Georgia Brown (FS)  In ens a few bars. (FM)
1243-2 Sweet Georgia Brown (FS)  As take 1. (FM)
1243-3 Sweet Georgia Brown (FS)  As take 1. (FM)
1243-4 Sweet Georgia Brown  In ens 32 and 32 bars. (FM)
1243-5 Sweet Georgia Brown  As take 4. (FM)

Now begins a new recording era where we can stumble upon excellent Bobby Hackett almost every week, on Commodore or Condon-shows and other sources. This session is an excellent start. Although to my taste there is too much ensemble playing and background accompaniment, BH gives us lots of excitement here, also with the appearance of alternate takes and breakdowns. Particular the slow tempi are highly noteworthy, and titles like “Ja Da”, “… The Same” and “Embraceable …” should be played again and again!

ORIGINAL DIXIELAND JAZZ BAND  NYC, Dec. 30, 1943
Bobby Hackett (cnt), Eddie Edwards (tb), Brad Gowans (cl), Frank Signorelli (p), Tony Spargo (dm).
Four titles were recorded for VDisc:

- Tiger Rag  In ens. Solo 18 bars. (FM)
- Sensation Rag  In ens. (FM)
- Muskrat Ramble  In ens. (M)
- Sioux City Sue  In ens. (S). In ens. (FM)

BH comes through clearly on the fast medium part of “Sioux …”, but the highlight of the session is an excellent solo on “… Rag”!

EDDIE CONDON  NYC, March 11, 1944
Collective personnel: Bobby Hackett (cnt), Billy Butterfield, Max Kaminsky (tp), Hot Lips Page (tp, vo), Miff Mole (tb), Edmond Hall, Pee Wee Russell (cl), Joe Bushkin, Cliff Jackson (p), Eddie Condon (g), Bob Casey, Pops Foster (b), Kansas Fields, George Wettling (dm).
Concert in Town Hall, five titles have BH:

- Ja-Da  In ens. Solo 3 choruses of 18 bars to ens. (S)
Muskrat Ramble  
Solo 32 bars to ens. (FM)

Nobody Knows (And Nobody STC)  
Soli 32 and 16 bars. (SM)

Uncle Sam Blues  
Solo 4 bars. (SM)

Impromptu Ensemble  
2 x Solo 4 bars to ens. (M)

This the first of the Condon shows, and obviously the musicians are very excited about it, evident by the talking. The music in general is very inspired, and the rhythm section has more unconstrained and jubilant swing to it than ever later. However, it seems that BH is not completely up to his best. This “Ja Da” is the longest of them all, more than eight minutes long, but he starts out miserably with fluffs, and although he recovers, it seems that some uncertainty prevails. But of course, this is fascinating and well worth playing anyway. “Uncle Sam …” is also a long one, but after a daring break, he disappears in the ensemble. Nice to hear him on the seldom played “Nobody …”, and also “… Ramble” is very good. Here we also get the first example of “Impromptu Ensemble”, an unrehearsed blues to conclude all programs. This version is ten minutes long and structured on 4 bars breaks with ensemble filling out the chorus. In all, a very exciting session, but we have heard BH better.

JOE MARSALA’s ALL STARS  
NYC. March 21, 1944

Bobby Hackett (tp), Frank Orchard (tb), Joe Marsala (cl), Gene Schroeder (p), Eddie Condon (g), Bob Casey (b), Rollo Laylan (dm).

Four titles were recorded for Savoy:

5422 Clarinet Marmalade  
In ens. (FM)

5423 Joe’s Blues  
Solo 12 bars. In ens 12 bars. (S)

5424 Village Blues  
In ens 24 bars to solo 24 bars. (M)

5425 Tiger Rag  
In ens. (FM)

Prominent and excellent ensemble playing by our friend on all items here, play them all, but the highlights are two beautiful soli; a swinging one on “Village …”, a sensitive slow one on “Joe’s …”, BH at his very best!

MIFF MOLE & HIS NICKSIELAND BAND  
NYC. April 28, 1944

Bobby Hackett (tp), Miff Mole (tb), Pee Wee Russell (cl), Ernie Caceres (bar), Gene Schroeder (p), Eddie Condon (g), Bob Casey (b), Joe Grauso (dm).

Four titles were recorded for Commodore:

4770-1 St. Louis Blues  
In ens. Solo 12 bars. (SM)

4770-TK1 St. Louis Blues  
As above. (SM)

4771-1 Peg O’ My Heart  
Solo 8 bars. (S). In ens. (S/F)

4771-TK1 Peg O’ My Heart  
In ens (S/F)

4772-1 Beale Street Blues  
In ens. (SM)

4772-TK1 Beale Street Blues  
As above. (SM)

4773-1 I Must Have That Man  
Solo/straight 16 bars.  
Duet with (cl) 8 bars.  
Solo 14 bars to ens. (S)

4773-BD I Must Have That Man  
Solo/straight 16+8 bars, (cl) on bridge. Solo 14 bars to breakdown. Coda. (S)

Fine, almost majestic and different soli on the “St. Louis …”s (and note Pee Wee’s break on take 1, called ‘surreal’ by Dan M!! Read his liner notes to this session!!!) Beautiful brief solo on “Peg …”. The session highlights are however the two takes of “… Man. This is BH at his most sublime, he has got his own thing not to be shared by any trumpeter in this jazz world. No words can really express the emotional impact he does on these modest solographers.

EDDIE CONDON  
NYC. May 20, 1944

Collective personnel: Bobby Hackett (cnt), Billy Butterfield (tp), Hot Lips Page (tp, vo), Miff Mole (tb), Pee Wee Russell (cl), Eugene Schroeder, James P. Johnson (p), Eddie Condon (g), Bob Casey (b), Joe Grauso (dm), Liza Morrow (vo).

NBC Blue Network Show 1 broadcast from Town Hall, three titles have BH:

Peg O’ My Heart  
Solo 8 bars. (S)

Someone To Watch Over Me  
Obbligato parts. (S)
Impromptu Ensemble
Solo 12 bars. (FM)

A beautiful brief solo on “… Heart” to be particularly noted here!

EDDIE CONDON  NYC. May 27, 1944
Collective personnel: Bobby Hackett, Rex Stewart (cnt), Max Kaminsky (tp), Hot Lips Page (tp, vo), Miff Mole (tb), Pee Wee Russell (cl), Ernie Caceres (cl, bar), Eugene Schroeder, James P. Johnson (p), Eddie Condon (g), John Kirby (b), Sonny Greer (dm), Liza Morrow (vo).

NBC Blue Network Show 2 (AFRS 1) broadcast from Town Hall, one title has BH:

I Must Have That Man  Solo 16+8 bars, (cl) on bridge.  
Solo 20 bars to coda. (S)

Except for a small fluff in the beginning, this is BH at his greatest!

EDDIE CONDON  NYC. June 3, 1944
Collective personnel: Bobby Hackett (cnt), Billy Butterfield, Max Kaminsky (tp), Hot Lips Page (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Bob Case (b), Joe Grauso (dm), Liza Morrow (vo).

NBC Blue Network Show 3 broadcast from Town Hall, two titles have BH:

Ballin’ The Jack  Solo 16 bars. (FM)
Whatcha Doin’ After The War?  Obbligato parts (vo-HLP). (M)

Low profile BH on this program, but a fine solo on “… Jack”.

EDDIE CONDON  NYC. June 8, 1944
Bobby Hackett (cnt), Billy Butterfield (tp), Hot Lips Page (tp, vo), Benny Morton (tb), Pee Wee Russell (cl), Ernie Caceres (cl, bar), Gene Schroeder (p), Eddie Condon (g), Bob Haggart (b), Joe Grauso (dm), Liza Morrow (vo).

Fifteen titles were recorded for Associated Transcriptions, the following have BH:

3905-1  Ballin’ The Jack  Solo 16 bars. In ens. (M)
3905-2  That’s A Plenty  In ens. Solo 16 bars. (F)
3905-3  Cherry  In ens. Solo 16 bars. (M)
3906-1  Cherry  As above. (M)
3906-1  Sweet Georgia Brown  In ens. (FM)
3906-2  At The Jazz Band Ball  In ens. Solo 16 bars. (FM)
3907-2  Someone To Watch Over Me  Intro 4 bars. Obbligato parts. (S)
3908-3  Ja-Da  In ens. Solo 36 bars to coda. (S)
3908-4  Ja-Da  In ens. Solo 18 bars to coda. (S)

The opening phrase of “Ballin’ …” shows that BH is in excellent shape here, culminating with two lovely versions of “Ja-Da”, one brief and one long, dig these!

EDDIE CONDON  NYC. June 10, 1944
Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Hot Lips Page (tp, vo), Bill Harris (tb), Pee Wee Russell (cl), Ernie Caceres (cl, bar), Clyde Hart (p), Eddie Condon (g), Bob Haggart (b), Joe Grauso (dm), Liza Morrow (vo).

NBC Blue Network Show 4 (AFRS 2) broadcast from Town Hall, one title has BH:

Ja-Da  Solo 36 bars. (S)

A long and most delightful solo on “Ja-Da” which seems to have been one of BH’s favourite tunes!

EDDIE CONDON  NYC. June 17, 1944
Collective personnel: Bobby Hackett (cnt), Hot Lips Page (tp, vo), Bill Harris (tb), Pee Wee Russell (cl), Ernie Caceres (cl, bar), Eugene Schroeder, James P. Johnson (p), Eddie Condon (g), possibly Bob Haggart (b), Joe Grauso (dm).

NBC Blue Network 5 broadcast from Town Hall, four titles have BH:

The Joint Is Jumpin’  Obbligato parts (vo-HLP). (FM)
Squeeze Me  In ens. (S)
Ain’t Misbehavin’ In ens. (FM)
If It Ain’t Love Solo/straight 32 and 16 bars. (SM)

BH is not prominently featured here, but “… Love” is worth noticing.

**EDDIE CONDON**
**NYC. June 24, 1944**
Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Hot Lips Page (tp, vo), Pee Wee Russell (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie “The Lion” Smith (p), Eddie Condon (g), Bob Haggart (b), Joe Grauso (dm).

NBC Blue Network Show 6 (AFRS 4) broadcast from Town Hall, four titles have BH:

- **Cherry** In ens. Solo 8 bars. (SM)
- **Jazz Me Blues** In ens. (M)
- **Keepin’ Out Of Mischief Now** Solo 20 bars. (SM)
- **Ensemble Blues** Solo 12 bars. (FM)

Not much BH here either, but try “Ensemble …” where he precedes Max and Hot Lips, exciting!! It seems Max is taking the fine solo on “Jazz …”. Nice “… Mischief …” but a small fluff in the beginning.

**EDDIE CONDON**
**NYC. July 1, 1944**
Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Joe Marsala (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Sid Weiss (b), Gene Krupa (dm).

NBC Blue Network Show 7 (AFRS 5) broadcast from Town Hall, four titles have BH:

- **The Lady’s In Love With You** In ens. (FM)
- **China Boy** In ens. (FM)
- **Pennies From Heaven** Solo/straight 32 and 16 bars to long coda. (S)
- **Ensemble Blues** Solo 24 bars. (FM)

Another of BH’s favourites, “Pennies …”, played in a quite slow tempo, just as lovely as you can imagine, note particularly the closing! Also another exciting “Ensemble …” with Max first, then BH preceding Jonah.

**EDDIE CONDON**
**NYC. July 8, 1944**
Collective personnel: Bobby Hackett (cnt), Billy Butterfield (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Johnny Williams (b), Joe Grauso (dm).

NBC Blue Network Show 8 (AFRS 6) broadcast from Town Hall, three titles have BH:

- **Struttin’ With Some Barbecue** In ens. Solo with ens 32 bars. (FM)
- **Singing The Blues** Soli with ens 24 and 32 bars. (SM)
- **Ensemble Blues** Soli 24 and 12 bars. (FM)

You just look at the title “Singing The Blues” and your mouth starts watering, because you expect something delicious. And you get it. Another brilliant example of BH’s greatness, and how he can with a few bars like 9-10 create such wonderful tension. And this time he is first out on “Ensemble …” with Butterfield and Jonah coming in later, and then they return for another chorus.

**EDDIE CONDON**
**NYC. July 15, 1944**
Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie “The Lion” Smith (p), Eddie Condon (g), Johnny Williams (b), George Wettling (dm).

NBC Blue Network Show 9 (AFRS 7) broadcast from Town Hall, two titles have BH:

- **New Orleans** Solo 4 bars. (S)
- **Ensemble Blues** Solo 12 bars. (M)

Only a short version of “Ensemble …” here. And a few nice bars on Caceres’ feature number “… Orleans”.

Not much BH here either, but try “Ensemble …” where he precedes Max and Hot Lips, exciting!! It seems Max is taking the fine solo on “Jazz …”. Nice “… Mischief …” but a small fluff in the beginning.

**EDDIE CONDON**
**NYC. July 1, 1944**
Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Joe Marsala (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Sid Weiss (b), Gene Krupa (dm).

NBC Blue Network Show 7 (AFRS 5) broadcast from Town Hall, four titles have BH:

- **The Lady’s In Love With You** In ens. (FM)
- **China Boy** In ens. (FM)
- **Pennies From Heaven** Solo/straight 32 and 16 bars to long coda. (S)
- **Ensemble Blues** Solo 24 bars. (FM)

Another of BH’s favourites, “Pennies …”, played in a quite slow tempo, just as lovely as you can imagine, note particularly the closing! Also another exciting “Ensemble …” with Max first, then BH preceding Jonah.

**EDDIE CONDON**
**NYC. July 8, 1944**
Collective personnel: Bobby Hackett (cnt), Billy Butterfield (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Johnny Williams (b), Joe Grauso (dm).

NBC Blue Network Show 8 (AFRS 6) broadcast from Town Hall, three titles have BH:

- **Struttin’ With Some Barbecue** In ens. Solo with ens 32 bars. (FM)
- **Singing The Blues** Soli with ens 24 and 32 bars. (SM)
- **Ensemble Blues** Soli 24 and 12 bars. (FM)

You just look at the title “Singing The Blues” and your mouth starts watering, because you expect something delicious. And you get it. Another brilliant example of BH’s greatness, and how he can with a few bars like 9-10 create such wonderful tension. And this time he is first out on “Ensemble …” with Butterfield and Jonah coming in later, and then they return for another chorus.

**EDDIE CONDON**
**NYC. July 15, 1944**
Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie “The Lion” Smith (p), Eddie Condon (g), Johnny Williams (b), George Wettling (dm).

NBC Blue Network Show 9 (AFRS 7) broadcast from Town Hall, two titles have BH:

- **New Orleans** Solo 4 bars. (S)
- **Ensemble Blues** Solo 12 bars. (M)

Only a short version of “Ensemble …” here. And a few nice bars on Caceres’ feature number “… Orleans”.

Not much BH here either, but try “Ensemble …” where he precedes Max and Hot Lips, exciting!! It seems Max is taking the fine solo on “Jazz …”. Nice “… Mischief …” but a small fluff in the beginning.
EDDIE CONDON  
NYC. July 29, 1944
Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie “The Lion” Smith (p), Eddie Condon (g), Bob Haggart (b), Gene Krupa, Joe Grauso (dm).

NBC Blue Network Show 11 (AFRS 10) broadcast from Town Hall, two titles have BH:

- I’m Coming Virginia  
  Soli 24 and 24 bars. (S)
- Ensemble Blues  
  Solo 24 bars. (FM)

Our friend is not quite in shape on “… Virginia”, several fluffs in the first half, however much better in the second half. No problems with his two choruses on “Ensemble …” though.

EDDIE CONDON  
NYC. Aug. 5, 1944
Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Jess Stacy (p), Eddie Condon (g), unknown (b), Gene Krupa, Joe Grauso (dm), Lee Wiley (vo).

NBC Blue Network Show 12 (AFRS 9) broadcast from Town Hall, two titles have BH:

- I’ve Got A Crush On You  
  Obbligato 8 bars. (S)
- Soon  
  Straight 32 bars. Solo 24 bars. (S)

Not much BH on this program, but an unusually forcefully played solo on “Soon” makes up for it.

EDDIE CONDON  
NYC. Aug. 12, 1944
Collective personnel: Bobby Hackett, Muggsy Spanier (cnt), Benny Morton (tb), Pee Wee Russell (cl), Ernie Caceres (cl, bar), Eugene Schroeder, James P. Johnson (p), Eddie Condon (g), Bob Haggart (b), Gene Krupa, Joe Grauso (dm), Lee Wiley (vo).

NBC Blue Network Show 13 (AFRS 11) broadcast from Town Hall, one has BH:

- Ensemble Blues  
  Solo 24 bars. (FM)

Only the closing jam title has BH on this program, but his two choruses are good enough.

EDDIE CONDON  
NYC. Aug. 19, 1944
Collective personnel: Bobby Hackett (cnt), Billy Butterfield (tp), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie “The Lion” Smith (p), Eddie Condon (g), Bob Casey (b), Gene Krupa, Joe Grauso (dm), Lee Wiley (vo).

NBC Blue Network Show 14 (AFRS 12) broadcast from Town Hall, two have BH:

- Clarinet Marmalade  
  Prominently in ensemble. (FM)
- Ensemble Blues  
  Solo 24 bars. (FM)

This program has not much BH either, but another two uptempo blues choruses on “Ensemble …” will do.

EDDIE CONDON  
NYC. Aug. 26, 1944
Collective personnel: Bobby Hackett, Muggsy Spanier (cnt), Max Kaminsky (tp), Bill Harris (tb), Joe Marsala (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Eddie Condon (g), Bob Haggart (b), Gene Krupa (dm), Lee Wiley (vo).

NBC Blue Network Show 15 (AFRS 13) broadcast from Town Hall, two have BH:

- Soon  
  Solo with ens 32 bars.  
  Solo with ens 24 bars to coda. (S)
- Ensemble Blues  
  Soli 12 and 12 bars. (FM)

Soon was also played on Aug. 5 but this version is definitely better, note the last part into coda! Note also that this “Ensemble …” has two separate choruses.

EDDIE CONDON  
NYC. Sept. 2, 1944
Collective personnel: Bobby Hackett (cnt), Jonah Jones (tp, vo), Miff Mole (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Cliff Jackson (p), Eddie Condon (g), Sid Weiss (b), Gene Krupa, Joe Grauso (dm).
NBC Blue Network Show 16 (AFRS 14) broadcast from Town Hall, five have BH:

- Walkin’ The Dog Solo 16 bars. (M)
- I Can’t Give You Anything But Love Break 2 bars. (SM)
- Peg O’ My Heart In ens. (S)
- Ja-Da In ens. Solo 36 bars. (S)
- Ensemble Blues In ens. (FM)

From this session a good solo on “…. Dog”, although with a mistake in bar 6, and an effectful break after Jonah’s vocal on “…. Love” should be noted. But the highlight is not unexpected the beautiful “Ja-Da”, always played with great inspiration. Note that the “Ensemble …” here is quite brief and with no solo by our friend.

**EDDIE CONDON**

**NYC. Sept. 23, 1944**

Collective personnel: Bobby Hackett, Muggsy Spanier (cnt), Max Kaminsky (tp), Miff Mole (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Jess Stacy, James P. Johnson (p), Eddie Condon (g), Sid Weiss (b), Gene Krupa (dm), Lee Wiley, Red McKenzie (vo).

**EDDIE CONDON**

NYC. Dec. 2, 1944

Bobby Hackett (cnt), Wingy Manone (tp, vo), Max Kaminsky (tp), Jack Teagarden (tb, vo), Pee Wee Russell (cl), Ernie Caceres (bar), Cliff Jackson, Norma Teagarden (p), Eddie Condon (g), Bob Casey (b), George Wettling (dm).

Five titles were recorded for Commodore:

- 4805 At Sundown In ens. Solo 32 bars. (FM)
- 4806-1 New Orleans Soli/straight 16 and 16 bars. (S)
- 4807 Skeleton Jangle In ens. (FM)
- 4807-TK1 Skeleton Jangle As above. (FM)
- 4808 When Day Is Done Solo 32 bars to coda. (S)
- 4808 When Day Is Done As above. (S)
- 4809T Soon Soli/straight 32 and 22 bars. (SM)

“At …” is played with such sovereign elegance that one must just bow and accept the gift BH gives us. “New …” is beautiful but played rather straightforward (note Caceres doubling the tempo in his solo here!). And pretending we do not hear some minor fluffs on “When …”, is there much competition in jazz history to the beauty BH exhibits here? Letting all the guys come in first, he concludes the takes with such lovely soloing (and listen to Caceres!!) that if this had been his only recording session, he still would have become legendary.

**V-DISC ALL STARS**

**NYC. Dec. 6, 1944**

Collective personnel: Bobby Hackett (cnt), Louis Armstrong, Hot Lips Page (tp, vo), Billy Butterfield (tp), Jack Teagarden (tb, vo), Lou McGarity (tp), Ernie
Caceres (cl), Nick Caiazza (ts), Bill Clifton, Johnny Guarnieri (p), Herb Ellis (g),
Al Hall, Felix Giobee (b), Cozy Cole (dm).
Five titles were recorded for VDisc, no BH on “I’m Confessin’” - take A&B and
“If I Could Be With You” – BD but:

- **take A** Jack Armstrong Blues In ens. (M)
- **take B** Jack Armstrong Blues In ens. (M)
  - Can’t We Talk It Over? Solo 6 bars. (S)
  - The Sheik Of Araby Solo 32 bars. (F)
  - If I Could Be With You Obbligato 18 bars (vo-JT).

Solo 18 bars. In ens/breaks.  (S)

Magnificent playing by BH on “If I Could …”, my goodness! And also “… Araby” has a top ranked solo!

**EDDIE CONDON & HIS ORCHESTRA**

NYC. Dec. 13, 1944

Bobby Hackett, Billy Butterfield, Max Kaminsky (tp), Jack Teagarden (tb, vo),
Pee Wee Russell (cl), Ernie Caceres (bar), Gene Schoeder (p), Eddie Condon (g),
Bob Haggart (b), George Wettling (dm), Lee Wiley (vo).

Five titles were recorded for Decca, two have BH:

72619-A When Your Lover Has Gone Solo/straight 16 bars. Solo 8 bars.
Solo/straight with (tb) 12 bars. (S)

72622 The Man I Love Intro 4 bars. Obbligato parts. (S)

NYC. Dec. 14, 1944

Same. Six titles, three have BH:

72630-A Someone To Watch Over Me Intro 4 bars. Obbligato parts. (S)
72630-1 Someone To Watch Over Me As above. (S)
2949 Somebody Loves Me Solo 18 bars. In ens. (FM)
2948 The Man I Love Intro 4 bars. Obbligato parts. (S)

With three excellent trumpeters cast in the same mould participating, one may occasionally be not quite sure who is who, but the above is our choice, please volunteer your comments! The session starts with a lovely “… Lover …”, while the best solo improvisation per se is “Somebody …”, dig this! Note that the intro on “… Love” are quite different on the two versions, slightly different on “… Watch …”. Postscript of May 12, 2017: Tom Buhmann states that the soloing on “Somebody …” is definitely by Billy Butterfield, possibly also on “The Man …”. What do you think?

**EDDIE CONDON**

NYC. Dec. 16, 1944

Collective personnel: Bobby Hackett (cnt), Billy Buttefield, Max Kaminsky, Dick Cary (tp), Jack Teagarden (tb, vo), Pee Wee Russell (cl), Sidney Bechet (sop),
Ernie Caceres (bar), Gene Schroeder (p), Eddie Condon (g, vo, mc), Sid Weiss (b), Johnny Blowers (dm), Lee Wiley (vo).

NBC Blue Network Show 30 (AFRS 28) broad cast at Ritz Theatre, two titles
have BH:

- There’s A Small Hotel Intro 4 bars to solo 32 bars.
  Solo 20 bars to coda. (S)
- Improptu Ensemble Solo 24 bars. (FM)

A beautiful rendering of “… Hotel”, not far from straight playing, but who cares?

**CASA LOMA ORCHESTRA**

NYC. Dec. 19, 1944

Bigband personnel including Bobby Hackett (tp).
Three titles were recorded for Decca, but no BH.

NYC. Dec. 1944

Same. Eight titles were recorded for World Transcriptions, one has been
available:

- I Don’t Care Who Knows It Solo 16 bars. (S)

Postscript of Feb. 17, 2016: Have got feedback on Casa Loma, and it seems there is a great potential for fine BH. A lovely solo on “… Knows It”, available on spotify!

**EDDIE CONDON**

NYC. Dec. 23, 1944
Collective personnel: Bobby Hackett (cnt), Wingy Manone (tp, vo), Max Kaminsky (tp), Pee Wee Russell (cl), Ernie Caceres (bar), Jess Stacy (p), Eddie Condon (g, ldr), Bob Casey (b), George Wettling (dm), Lee Wiley (vo).

NBC Blue Network Show 31 (AFRS 29) broadcast, from Ritz Theatre, four titles have BH:

- **Exactly Like You** Solo 32 bars. (FM)
- **Ja-Da** Soli 18 and 18 bars to coda. (S)
- **You’re Lucky To Me** In ens. (M)
- **Impromptu Ensemble** In ens. (FM)

A swinging trumpet battle on “Exactly …” to be noted. Always nice to hear “Ja-Da”, and lots of nice details here, but a few fluffs in the beginning of the final solo.

**CASA LOMA ORCHESTRA**

Bigband personnel including Bobby Hackett (tp). Three titles were recorded for Decca, but no BH.

NYC. May 15, 1945

Same. Six titles were recorded for V-Disc, only one issued:

- **No Name Jive** Solo 24 bars. (M)

Good solo but a fluff in bar 19.

NYC. May 16, 1945

Same. Four titles were recorded for World Transcriptions, two have been available:

- **Maybe** Solo 32 bars. (M)
- **Savage** Solo 16 bars. (M)

Two additional fine trumpet soli on this session, particularly “Savage” is very noteworthy!

**EDDIE CONDON**

NYC. May 17, 1945

Bobby Hackett, Billy Butterfield, Yank Lawson (tp), Lou McGarity (tb), Edmond Hall (cl), Joe Dixon (bsx), Joe Bushkin (p), Eddie Condon (g), Sid Weiss (b), George Wettling (dm).

Two titles were recorded for Decca (one more without BH), one issued:

- **72868-A** My One And Only Solo/straight 32 and 8 bars to coda. (S)

This BH feature is a taste of things to come, commercialized music but always nice to hear due to his unique craftsmanship and unwillingness to compromise with quality and good taste.

**CASA LOMA ORCHESTRA**

NYC. May 31, 1945

Personnel may include Bobby Hackett (tp).

The following seven soundtracks were recorded for Filmcraft Productions (ref. Mark Cantor): “Just A Prayer Away”, “Sentimental Journey”, “Low Gravy”, “Stars In Your Eyes”, “Just A Friend Of Yours”, “Jonah” and “Savage”. The first six have no trumpet soli but:

- **Savage** Unlikely solo 16 bars. (M)

There has been much debate and various opinions about this trumpet solo. I (jan) is pretty confident that this is not BH’s solo, although he is seen on the film itself. The solo is certainly very good but blown much harder than BH used to do, and when compared to the World Transcriptions version, the verdict is clear. Also, as has been mentioned, BH records (see below) for Melrose the same day, so maybe he had a day off from Casa Loma.

**BOBBY HACKETT & HIS ORCHESTRA**

NYC. May 31, 1945

Bobby Hackett (tp), Vernon Brown (tb), Joe Dixon (cl), Deane Kincaide (bar), Dave Bowman (p), Carl Kress (g), Bob Haggart (b), George Wettling (dm).

Four titles were recorded for Melrose (issued on Mosaic):

- **101-0** Pennies From Heaven Solo/straight 32 and 16 bars. (S)
- **101-1** Pennies From Heaven As above. (S)
- **102-1** Rose Of The Rio Grande In ens. Solo 36 bars, last 12 with ens. (FM)
102-2  Rose Of The Rio Grande  As above. (FM)
103-1  Body And Soul  Soli 32 and 16 bars. (S)
103-4  Body And Soul  Soli 32 and 8 bars. (S)
104-2  I Want To Be Happy  In ens. Solo 8 bars. (F)

“A honey of a session!” as Dan Morgenstern puts it in his Mosaic liner notes, so true. “Pennies …” is played in a slow tempo with BH taking almost all space, even quality takes, except fluffs in the opening and near the end of the alternate. Fine swinging trumpet on “… Rio Grande”. However, the highlights on the session are the two takes of “Body And Soul”, one of 12” and one of 10” format, better Bobby Hackett than this should be difficult to find!!

From now on, the solography is not complete!! After this, the task seems too big to undertake, at least for these two modest solographers! But a few extra sessions:

Bobby Hackett, Manny Klein, Emmett Berry, Frank Wiley (tp), Vic Dickenson, Ray Conniff, Henry Coker (tb), Lem Davis, Willie Smith (as), Corky Corcoran, Babe Russin (ts), Jack Martin (bar), Juan Rolando (p), Slim Gaillard (g, mc), Tiny Bam Brown (b), Nick Glicco (dm, vib).
AFRS Jubilee No. 153, two titles, no BH on “Rough Idea” but:

Sonny Boy  Solo 32 bars. (FM)

same date
Bobby Hackett (tp), Willie Smith (as), possibly Harry Gibson (p), Slim Gaillard (g), Tiny Bam Brown (b), Nick Glicco or Leo Watson (dm).
One title:

September In The Rain  Solo/straight 16+8 bars, (as) on bridge. Solo 8 bars. Solo 8 bars to duet with (as) 8 bars to coda. (M)

Excellent playing by BH on this program, both in the small group and in the big jam session!

BOBBY HACKETT & HIS ORCHESTRA  NYC. Jan. 28, 1946
Bobby Hackett (tp), Paul Ricci (cl), Bill Stegmeyer, John Pepper (as), Hank Ross, Armand Camgross (ts), Hank d’Amico (bar), Johnny Guarnieri (p), Carl Kress (g), Bob Haggart (b), Cozy Cole (dm), Bill Challis (arr, cnd).
Two titles were recorded for Brunswick, one issued:

73312-A  Soft Lights And Sweet Music  Solo/straight 32 and 4 bars to coda. (S)

Here the producer has found a rather commercial format, but nevertheless a quite pleasant one, and “… Sweet Music” is absolutely nice.

BOBBY HACKETT & HIS ORCHESTRA  NYC. Feb. 5, 1946
Bobby Hackett (tp), Hank d’Amico (cl), Bill Stegmeyer, John Pepper (as), Hank Ross, Wolf Tannenbaum (ts), Johnny Guarnieri (p), Carl Kress (g), Bob Haggart (b), Cozy Cole (dm), Bill Challis (arr, cnd).
Three titles were recorded for Brunswick:

73343-A  Soon  Solo/straight 32 and 8 bars to coda. (S)
73344-A  With A Song In My Heart  Solo/straight 32 and 6 bars to coda. (S)
73345-A  If There’s Someone Lovelier  Solo/straight 28 and 6 bars to coda. (S)

The format mentioned above is continued, and although each title is nice in itself, all are alike.

CAS A LOMA ORCHESTRA  NYC. Feb. 15, 1946
Bigband personnel including Bobby Hackett (tp).
Three titles were recorded for Decca, one has BH:

73666  If I Love Again  Solo/straight with orch 48 bars to coda. (S)

Postscript of May 2018: Commercial music, ok, but a beautiful performance, just like BH often presents them!

BOBBY HACKETT & HIS ORCHESTRA  NYC. Feb. 15, 1946
Bobby Hackett (tp), Hank d’Amico (cl), Bill Stegmeyer, John Pepper (as), Hank Ross, Arthur Rollini (ts), Joe Bushkin (p), Carl Kress (g), Bob Haggart (b), unknown (dm).

Four titles were recorded for Brunswick, three issued:

73372-A Easy To Love Solo/straight 32 and 8 bars to coda. (S)
73374 More Than You Know Solo/straight 32 and 8 bars to coda. (S)
73375-A What Is There To Say? Solo/straight 32 and 4 bars to coda. (S)

Yes, exactly, all are alike.

CASA LOMA ORCHESTRA

Bigband personnel including Bobby Hackett (tp).

Twelve titles were recorded for World Transcriptions, no BH on “Hold The Phone”; nine not available but:

If I Love Again Solo/straight 36 bars to coda. (S)
After You’ve Gone Solo 18 bars (S) to 32 bars (FM) to coda. (S)

Finally, here are two utterly noteworthy examples of BH’s association with the Casa Loma orchestra! Both are feature numbers for trumpet. “… Again” is rather straight but with exquisite details. “After …” starts in an unusual slow tempo but changes between to fast medium, a great performance you will love (spotify)!

This encourage us to find the rest of the recordings with this band in the period 1944-46, can you help?

RALPH FLANAGAN & HIS ORCHESTRA

Bigband personnel including Bobby Hackett (tp).

Eight titles were recorded for Rainbow, three have BH:

Make Believe Solo 8 bars. (SM)
St. Louis Blues Solo 12 bars. (M)
Basin Street Blues Solo 12 bars. (S)

Nice without being sensational.

BOBBY HACKETT WITH ROY ROSS’ RAGAMUFFINS

Bobby Hackett (cnt), Nat Brown (cl, ts), Roy Ross (accordion, org), Nicky Tagg (p), Al Catola (g), possibly Mack Shopnick (b), Phil Kraus (dm, vib).

Two titles were recorded for VDisc, one issued:

390 The Man I Love Soli 32 and 16 bars to coda. (S)

A lovely version of “The Man …”!!

LOUIS ARMSTRONG

Louis Armstrong (tp, vo), Bobby Hackett (cnt), Jack Teagarden (tb, vo), Peanuts Hucko (cl), Dick Cary (p), Bob Haggart (b), Sid Catlett, George Wettling (dm).

Fifteen titles were recorded in two concerts at Town Hall, six have BH:

Sweethearts On Parade Obbligato parts. (S)
Pennies From Heaven Obbligato parts. In ens. (S)
I Can’t Give You Anything BL Weak obbligato parts. (M)
Back O’Town Blues Obbligato parts. (S)
Rockin’ Chair Intro duet with (tp) 8 bars. (S)
Ain’t Misbehavin’ Solo 16 bars. (M)

BH’s role in this group is ‘only’ to play some beautiful background to Louis’ vocals in slow tempo, something he of course does with great professionality. The recording quality is so and so, but particularly in “Back …” he is prominent. The session highlight is nevertheless the magnificent introduction of “… Chair” where the two giants play together, oh yeah!!! Postscript of July 12, 2018: Tom Buhmann states quite correctly that I have missed out “Ain’t …”, in fact the most important BH item from this session, great playing! He plays the last half of the chorus started by clarinet. Also, not that important, but takes the last eight of the introduction when Louis prepares for singing.

LOUIS ARMSTRONG

NYC. June 10, 1947
Louis Armstrong (tp, vo), Bobby Hackett (cnt), Jack Teagarden (tb, vo), Peanuts Hucko (cl, ts), Ernie Caceres (cl, bar), Johnny Guarnieri (p), Al Casey (g), Al Hall (b), Cozy Cole (dm).
Four titles were recorded for Victor, but no BH.

**LOUIS ARMSTRONG**  
NYC. June 19, 1947
Louis Armstrong (tp, vo), Bobby Hackett (cnt), Jack Teagarden (tb, vo), Peanuts Hucko (cl, ts), Ernie Caceres (bar, bsx), Dick Cary (p), Jack Lesberg (b), Sid Catlett, George Wettling (dm).
NBC broadcast from Winter Garden Theatre, seven titles, but no BH.

**EDDIE CONDON**  
NYC. Aug. 5, 1947
Bobby Hackett, Max Kaminsky (tp), Jack Teagarden (tp, vo), Peanuts Hucko (cl, ts), Ernie Caceres (bar), Joe Bushkin (p), Eddie Condon (g), Jack Lesberg (b), George Wettling (dm).
Four titles were recorded for Decca, three have BH:

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<th>Title</th>
<th>Version Details</th>
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<td>74023-A</td>
<td>My Melancholy Baby</td>
<td>Obbligato parts. (SM)</td>
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<tr>
<td>74023-alt1</td>
<td>My Melancholy Baby</td>
<td>As above. (SM)</td>
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<tr>
<td>74025-A</td>
<td>Nobody Knows</td>
<td>Solo 8 bars (mute). (SM)</td>
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<tr>
<td>74025-alt1</td>
<td>Nobody Knows</td>
<td>No solo. (SM)</td>
</tr>
<tr>
<td>74026-A</td>
<td>We Called It Music</td>
<td>Solo 8 bars (open). (M)</td>
</tr>
<tr>
<td>74026-reh</td>
<td>We Called It Music</td>
<td>As above. (M)</td>
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This is definitely Teagarden’s session, but with a few nice BH contributions.
Note that the layout is different on the two versions of “… Knows”.

**BOBBY HACKETT**  
NYC. Aug. 27, 1947
Bobby Hackett (cnt), probably Sol Yaged (cl), Jimmy Jones (p), Chuck Wayne (g), Frank Bode (dm).
Five titles were recorded at Village Vanguard, two have been available:

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<td>S’ Wonderful</td>
<td>With ens 32 bars. Solo 64 bars. (M)</td>
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<tr>
<td>Limehouse Blues</td>
<td>With ens 32 bars. Solo 64 bars. (FM)</td>
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How High The Moon
Mean To Me
Just You, Just Me

Postscript of Sept. 2018. These just came to my notice! Excellent BH on cornet here!

**FRANK SINATRA**  
NYC. Nov. 5, 1947
Bobby Hackett (tp), Bernard Kaufman (fl), Mitch Miller (oboe), Bob Kitsis (p), Matty Golizio (g), Herman Alpert (b), Johnny Blowers (dm), four (strings), Frank Sinatra (vo), Alex Stordahl (cnd).
One title was recorded for Columbia (no BH present on “When You Awake” and “It Never Entered My Mind”):

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>38333-1</td>
<td>I’ve Got A Crush On You</td>
<td>Intro. Obbligato parts. Solo 10 bars. Coda. (S)</td>
</tr>
<tr>
<td>38333-PB2</td>
<td>I’ve Got A Crush On You</td>
<td>As above. (S)</td>
</tr>
</tbody>
</table>

These are not jazz items in the real sense, nevertheless there is more jazz in Frank’s vocal than in many renowned jazz vocalists, and BH has a prominent role, playing beautifully. Note the different intros!!

**HANK D’AMICO ORCHESTRA**  
NYC. Nov. 7, 1947
Bigband personnel including Bobby Hackett (tp), Hank D’Amico (cl).
Four titles were recorded for MGM, three issued, one has been available:

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>388-4</td>
<td>I Only Have Eyes For You</td>
<td>Solo 8 bars. (SM)</td>
</tr>
</tbody>
</table>

**FRANK SINATRA**  
NYC. Nov. 9, 1947
Bigband personnel including Bobby Hackett (tp), (strings), Frank Sinatra (vo).
One title was recorded for Columbia (no BH present on “I’m Glad There Is You”):

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>38369-1</td>
<td>Body And Soul</td>
<td>Intro. Obbligato parts.</td>
</tr>
</tbody>
</table>
Solo 8 bars. Coda. (S)

38369-PB3  Body And Soul  As above. (S)

Sorry to have missed out this and the previous Sinatra session, but I have not heard them before, and they are not in Lord’s disco (thank you David!). Beautiful music deserving its place in the Bobby Hackett solography!

**BOBBY HACKETT WITH JOE GALLICT's ORCHESTRA**  May 23, 1948
Bobby Hackett (tp) with orchestra. One title from Dave Garraway Show, recorded on Audiodisc acetate, Per Borthen collection (June 2019):

3:06  If I Love Again  Solo 48 bars. (S)

This is all BH, sweet and nice without bringing anything new.

**BOBBY HACKETT & HIS DIXIELANDERS**  NYC. June 22, 1948
Bobby Hackett (cnt), Cutty Cutshall (tb), Peanuts Hucko (cl), Ernie Caceres (bar), Charlie Queener (p), Eddie Condon (g), Irv Manning (b), Morey Feld (dm).

Recording session for VDisc at WOR Guild Theatre Playhouse:

- Presentation 1  Solo 4 bars. In ens. (FM)
- Oh Baby  Solo 32 bars. In ens. (FM)
- Wrap Your Troubles In Dreams (NC)  In ens. Solo 8 bars. (SM)
- Wrap Your Troubles In Dreams  As above. (SM)
- Struttin’ With Some Barbecue  In ens. Solo 32 bars. (FM)
- Presentation 2 (NC)  Solo 4 bars. (M)
- Presentation 2  Solo 4 bars. In ens. (M)
- Oh Baby  Solo 16 bars. In ens. (M)
- On The Sunny Side Of The Street  In ens. (SM)
- My Honey’s Lovin’ Arms (NC)  In ens. (F)
- My Honey’s Lovin’ Arms  In ens. Solo 32 bars. (F)
- Fidgety Feet

An excellent session as such!

**JOE BUSHKIN**  NYC. Oct. 26, 1948
Bobby Hackett (cnt), Joe Bushkin (p).

Two titles were recorded for V-Disc at WOR Guild Theatre/Playhouse:

- You Do Something To Me  Duet with (p) 16+8 bars, (p) on bridge. Duet with (p) 8 and 16 bars to coda. (SM)
- Soft Lights And Sweet Music (BD)  Duet with (p) 32 bars. (M)

This is highly enjoyable, a must for you BH fans! On “You Do …”, the first chorus has piano on the bridge, the second has BH on the bridge, and then he leads for half a chorus to close, why not a full chorus, or was the three minutes limit important here? “Soft Lights …” in a slightly faster tempo has a fine duet chorus, then a piano chorus but is then aborted. Lovely music!

**BILL GREEN’s ALL STARS**  North Brunswick, NJ. Feb. 27, 1949
Bobby Hackett (cnt), George Stevenson (tb), Tony Parenti (cl), Dom Anghelone (ts), Reggie Roman (p), Joe Pitko (b), Frank Romeo (dm), Gas Kohlman (vo).

Three titles were recorded live at Rustic Lodge:

- Dinah  In ens. Solo 64 bars. (FM)
- The Blues  Obbligato parts. Solo 12 bars. (S)
- Way Down Yonder In New Orleans  Solo 36 bars. In ens. (FM)

A lively jam session, and BH plays with fire and inspiration on all items.

**EDDIE CONDON JAM SESSION**  NYC. March 5, 1949
Personnel including Bobby Hackett (tp).
“Condon’s Floor Show”, TV-cast, not available.

**NYC. March 19, 1949**
Collective personnel: Hot Lips Page (tp, vo), Bobby Hackett (cnt), Cutty Cutshall (tp), Peanuts Hucko (cl), Sidney Bechet (sop), Gene Schroeder, Ralph Sutton (p), Eddie Condon (g), Jack Lesberg (b), Buddy Rich (dm), possibly Helen Ward (vo).
“Condon’s Floor Show”, TV-cast, at least one title:

<table>
<thead>
<tr>
<th>Jada</th>
<th>Solo with ens 18 bars.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Solo 36 bars to coda.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fascinating Rhythm</th>
<th>Solo 4 bars. (FM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Got A Crush On You</td>
<td>Obbligato parts. (S)</td>
</tr>
<tr>
<td>Embraceable You</td>
<td>Solo 32 bars. (S)</td>
</tr>
<tr>
<td>But Not For Me</td>
<td>Intro 4 bars, Solo 16 bars. Obbligato parts. (S)</td>
</tr>
</tbody>
</table>

**NYC. April 16, 1949**
Collective personnel: Bobby Hackett (cnt), Cutty Cutshall (tb), Ernie Caceres (cl), Sidney Bechet (sop), Dick Cary (p, org), Eddie Condon (g), Jack Lesberg (b), J. C. Heard, Buddy Rich (dm), Helen Ward (vo).
“Condon’s Floor Show”, TV-cast, at least the following have BH:

<table>
<thead>
<tr>
<th>Squeeze Me</th>
<th>Solo 32 bars. (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Joint Is Jumpin’</td>
<td>In ens. (FM)</td>
</tr>
<tr>
<td>Ain’t Misbehavin’</td>
<td>Solo 16 bars. (S)</td>
</tr>
</tbody>
</table>

Beautiful BH in slow tempo on these programs!

**EDDIE CONDON’S T.V. ORCHESTRA**

**NYC. May 21, 1949**
Collective personnel: Bobby Hackett (cnt), Cutty Cutshall (tb), Dick Cary (altnrhn), Peanuts Hucko (cl, ts), Ernie Caceres (bar), Joe Bushkin, Hank Duncan, Willie “The Lion” Smith (p), Eddie Condon (g), Jack Lesberg (b), Buddy Rich (dm), Thelma Carpenter (vo).
“Condon’s Floor Show”, TV-cast, at least the following have BH:

<table>
<thead>
<tr>
<th>Seems Like An Old Tune</th>
<th>Solo 32 and 18 bars to coda.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time Carries On</td>
<td>Solo 12 bars. In ens. (M)</td>
</tr>
</tbody>
</table>

Nice but commercially oriented “… Old Times” is the highlight.

**EDDIE CONDON JAM SESSION**

**NYC. June 25, 1949**
Collective personnel: Bobby Hackett (cnt), Cutty Cutshall (tb), Dick Cary (altnrhn), Peanuts Hucko (cl, ts), Ernie Caceres (bar), Joe Bushkin, Hank Duncan, Willie “The Lion” Smith (p), Eddie Condon (g), Jack Lesberg (b, vo), Sid Catlett, Buddy Rich (dm).
“Condon’s Floor Show”, TV-cast, at least the following have BH:

| Seems Like An Old Tune | Solo 32 and 18 bars to coda. (S) |

**NYC. Aug. 27, 1949**
Collective personnel: Bobby Hackett (cnt), Cutty Cutshall (tb), Pee Wee Russell (cl), Sidney Bechet (sop), Joe Bushkin (p), Eddie Condon (g), Jack Lesberg (b), George Wettling (dm).
“Condon’s Floor Show”, TV-cast, the following have BH:

<table>
<thead>
<tr>
<th>One Hour</th>
<th>In ens. (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medley Intro</td>
<td>Solo 4 bars. In ens. (FM)</td>
</tr>
<tr>
<td>Soft Lights And Sweet Music</td>
<td>Solo 36 bars. (S)</td>
</tr>
<tr>
<td>I Got Rhythm</td>
<td>Solo 34 bars. (F)</td>
</tr>
</tbody>
</table>

Particularly the two slow solo items are very beautiful!
EDDIE CONDON JAM SESSION  
NYC. Sept. 10, 1949
Louis Armstrong (tp, vo), Bobby Hackett (cnt), Jack Teagarden (tb, vo), Peanuts Hucko (cl, ts), Ernie Caceres (cl, bar), Joe Bushkin (p), Eddie Condon (g), Jack Lesberg (b), George Wettling (dm).
TV-cast, six titles, one has BH:

- Sweet Georgia Brown  
  Soli 4 and 32 bars. In ens. (F)

BILLIE HOLIDAY WITH GORDON JENKINS & HIS ORCHESTRA  
NYC. Oct. 19, 1949
Bobby Hackett (tp), Milt Yaner (cl, as), John Fulton (fl, cl, ts), Bernie Leighton (p), Tony Motolla (g), Jack Lesberg (b), Bunny Shawker (dm), five (strings), Billie Holiday (vo), Gordon Jenkins (cond).
Four titles were recorded for Decca but no trumpet soli.

BOBBY HACKETT  
NYC. Nov. 9, 1949
Personnel including Bobby Hackett (cnt).
Seven titles were recorded live at Nick’s, Greenwich Village, not available.

BOBBY HACKETT WITH THE JUMPING JACKS  1949
Bobby Hackett (tp), unknown (vib), (p), (g), (b), (dm).
Four titles probably from Transcriptions:

- Stars Fell On Alabama  
  Soli 32 and 16 bars to long coda. (S)

- I Can’t Believe That You’re ILWM  
  Solo 32 bars. Solo 16+8 bars, (g) on bridge. (M)

- Singin’ The Blues  
  Intro 4 bars to solo 32 bars. Solo 16 bars to coda. (SM)

- Isle Of Capri  
  Soli 64 and 16 bars to coda. (M)

Nice session to conclude the forties with! BH really seems to enjoy this group. My highlight is the slow “... Alabama”.

JERRY JEROME  
NYC. early 1950s
Personnel including Bobby Hackett (cnt), Tyree Glenn (tb), many (strings), Jerry Jerome (dir). One title:

- Miller Light Beer  
  Solo 12 bars to long coda. (S)

An interesting example of a commercial, routine playing but nice as always.

EDDIE CONDON  
NYC. 1950
Personnel including Bobby Hackett (cnt).
Broadcast, Voice of America transcription, not available.

JOE SULLIVAN  
NYC. March 11, 1950
Bobby Hackett (cnt), Edmond Hall (cl), Joe Sullivan (p), George Wettling (dm).
Concert, three titles, not available.

TOMMY DORSEY & HIS CLAMBAKE SEVEN  
NYC. April 10, 1950
Bobby Hackett (tp), Tommy Dorsey (tb), Peanuts Hucko (cl), Arthur Rollini (ts), Gene Schoeder (p), Jack Lesberg (b), Buzzy Drootin (dm).
Four titles were recorded for Victor, two not available but:

- 4154-1 Tiger Rag  
  Solo 16 bars. (F)

- 4156-1 Bright Eyes  
  Solo 16 bars. (M)

Sparkling soli here, particularly “... Eyes” is something!

HERB JEFFRIES  
NYC. May 2, 1950
Bobby Hackett (cnt), George Wright (org), Jack Kelly (p), Mundell Lowe (g), unknown (b), Frank Carroll (dm), Jack Kelly (dir).
Five titles were recorded for Columbia/Harmony, four not available but:

- Love Me Long – Hold Me Close  
  Intro 4 bars. Obbligato parts. Solo 8 bars. (S)

Beautiful!!

BOBBY HACKETT  
NYC. Aug. 31, 1950
Bobby Hackett (cnt), Charlie Queener (p), Carl Kress (g), Bob Casey (b), Don Marino (dm), (vo-ens-44287).
Four titles were recorded for Columbia:
44285 Royal Garden Blues alt. Solo/straight 4+48+4+12 bars. Solo 24 bars. Coda 4 bars. (FM)
44285-1 Royal Garden Blues As above. (FM)
44286-1 Struttin’ With Some Barbecue Intro 4 bars to solo/straight 32 bars. 32 bars 4/4 with (p)/(b). Solo 32 bars to coda. (FM)
44287-1 Sleepy Head Intro and solo with (vo-ens) 56 bars. (S)
44288-1 I’ve Got The World On A String Solo/straight 48 bars, partly with (g), to coda. (S)

This is the first Bobby Hackett leader session in a long time, and quoting Richard Sudhalter’s excellent liner notes on Mosaic: “The LP was well timed. The cornetist was enjoying a career renaissance; he’d stopped drinking ...”. Fine driving cornet playing on the upper tempi, and beautiful as only BH could make it in slow tempo. Possibly some will select “... String” as the highlight, but the mysterious “Sleepy ...” (read the liner notes!) gets me.

BOBBY HACKETT NYC. Sept. 15, 1950
Bobby Hackett (cnt), Charlie Queener (p), Danny Perri (g), Bob Casey (b), Cliff Leeman (dm).
Five titles were recorded for Columbia:

44357-1 Fidgety Feet Solo/straight 4+64 bars. Solo 40 bars to coda. (FM)
44358-1 Tin Roof Blues Solo 24 bars. Acc. (b). Solo 12 bars to coda. (S)
44359-1 Oh, Baby! Straight 32 bars to solo 32 bars. Solo 8 bars. Solo/straight 32 bars. (FM)
44360-1 A Room With A View Soli 32 and 8 bars to coda. (S)
44361-4 What A Difference A Day Made Soli 32, 8 and 8 bars (mute) to 16 bars (open). (SM)

Possibly even better than the former session due to a more swinging drummer. Very fine cornet (or trumpet?) playing in upper tempi, but again the slow performances are enchanting; starting with a highly enjoyable “Tin Roof ...” and continuing with a delightful highlight in “... View”, and suddenly he picks up the mute in “... Difference ...”, magnificent! BH is certainly on the map these days, as good as ever before!

LEE WILEY & BOBBY HACKETT WITH JOE BUSHKIN & HIS SWINGING STRINGS NYC. Dec. 12, 1950
Personnel as below, slightly enlarged.
Four titles were recorded for Columbia:

44721-1 A Woman’s Intuition Intro 4 bars. Obbligato parts. Solo 8 bars. Coda. (S)
44722-1 Sugar Intro 2 bars. Obbligato parts. Solo 8 bars. (S)
44723-1 Any Time, Any Day, Anywhere Obbligato parts. Intro 4 bars. Solo 16 bars. (SM)
44724-1 A Ghost Of A Chance Intro 2 bars. Obbligato parts. Solo 4 bars. Coda. (S)

NYC. Dec. 14, 1950
Bobby Hackett (cnt), Joe Bushkin (p, cel), Bill Goodall (b), Charlie Smith (dm), (strings), Lee Wiley (vo)
Four titles:

44732-1 Oh! Look At Me Know Intro 2 bars. Obbligato parts. Solo 16 bars. (S)
44733-1 Street Of Dreams Intro 4 bars. Obbligato parts. Solo 8 bars. (S)
44734-1 Manhattan Intro 2 bars. Obbligato parts. Solo 8 bars. (SM)
44735-1 I’ve Got A Crush On You Intro 4 bars. Obbligato parts. Solo 8 bars. (S)
Beautiful music with BH playing behind Lee Wiley most of the time with his usual concentration and inspiration. Only slightly negative thing to remark is that all items are almost in the same tempo, with almost the same layout, so there is no need to play more than a few, can you imagine!

_Late history:_


Last recording session in 1975.

… ooo …