

The

CORNET & TRUMPET

of

ROBERT LEO HACKETT
“BOBBY”

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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 bigband 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 free-lance 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'	Solo 8 bars to ens 12 bars. (FM)
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" and "Good ..." should be noted.

DICK ROBERTSON & HIS ORCHESTRA **NYC. Oct. 7, 1937**
 Bobby Hackett (cnt), Al Philburn (tb), Don Watt (cl), Frank Signorelli (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 Froeba (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 "Two Little Girls In Blue" 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 Straight 16 bars. (M)

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! "... Need You" is a waltz and completely straight

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 "Tears In My Heart" 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.

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.

MAE QUESTAL NYC. Nov. 10, 1937

Personnel including Bobby Hackett (cnt), Mae "Betty Boop" Questal (vo).

Two titles were recorded for Decca 1544, no BH on "In Our Little Wooden Shoes" but:

62758 I Want You For Christmas Solo/straight 12 bars. (M)

Simple, of academic interest only.

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)
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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, no BH on 62891-A "The Rhythm Of The Snowflakes", 62892-A "The House On The Hill", 62893-A "Let's Waltz For Old Times' Sake" and 62894-A "Three O'Clock In The Morning" but:

62895-A	Sail Along, Silv'ry Moon	Solo 16 bars. (M)
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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)
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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 Schøn	Solo/straight 16+8 bars, (xyl) on bridge. Solo 16+8 bars, (g) on bridge. Solo 34 bars to coda. (FM)
63175-A	Josephine	Soli 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 soloing 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.

ALEX RANDOLPH **NYC. probably March/April 1938**
 Bobby Hackett (cnt), unknown (cl), (cl, ts), Adrian Rollini (Alec Randolph!) (p, bsx), unknown (g), (b), (dm), (vib).
 Eight titles were recorded for World Transcriptions:

2601	Carolina In The Morning	In ens. (M)
2602	Memphis Blues	In ens. Solo 14 bars. (SM)
2603	Sugar	In ens. (FM)
2604	Indiana	In ens. (M)
2605	Washboard Blues	In ens. Solo 12 bars. (SM)
2606	My Sweetie Went Away	In ens. Solo 8 bars. (M)
2607	Nagasaki	In ens. Solo 8 bars. (FM)
2608	Sweet Lorraine	In ens. Solo 16 bars. (SM)

Postscript of July 2020: A nice session with good reed contributions, but with slight ambitions and somewhat wooly sound. BH plays mainly conventionally in the ensemble, and his soli must be considered rather ordinary. The highlight is "Washboard ..." and some nice straight on "... Lorraine".

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)
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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:

22380-1	Embraceable You	Intro with ens 8 bars. Solo with ens 32 bars. (S)
22381-1	Meet Me Tonight In Dreamland	In ens. (F)
22381-2	Meet Me Tonight In Dreamland	As above. (F)
22832-1	Diane	In ens. (SM)
22832-2	Diane	As above. (SM)
22833-1	Serenade To A Shylock	In ens. Solo 12 bars. (S) In ens. (FM)
22833-2	Serenade To A Shylock	As above. (S/FM)

Certainly beautiful playing on "... You" but a terrible ensemble background spoils much of the pleasure. He is also worth noticing in the slow ensembles on "Diane" and "... Shylock", the latter also having nice soli.

ADRIAN ROLLINI QUINTET **NYC. June 23, 1938**
 Personnel possibly as Jan. 18, except The Tune Twisters (vo-group) replaces Schuyler.

Four titles were recorded for Vocalion:

23147-2	Ten Easy Lessons	Soli 8, 8, 12 and 4 bars. (FM)
23148-1	Small Fry	Intro 2 bars. Solo 18 bars. (SM)
23148-2	Small Fry	As above. (SM)
23149-1	I Wish I Had You	Acc. (xyl) 32 bars. Solo 16 bars. Solo with (vo-ens) 16 bars. (FM)
23149-2	I Wish I Had You	As above. (FM)
23150-2	On The Bumpy Road To Love	Intro 2 and 2 bars. Acc. (xyl) 32 bars. Solo 16+8 bars, (xyl) on bridge. (FM)

This Rollini session does not have the same immediate charm as the first one although many of the elements are the same. The choice of material is more commercial and the vocal group cannot quite replace Schuyler's nice vocal. However, the strange thing is that BH is much better here! His soli on the two takes of "Small Fry" are magnificent! The two on "... Had You" and the one on "... Love" not far behind. So this is a session to be noted! Postscript of Jan. 4, 2021: Note an alternate of "... Had You"!

THE TUNE TWISTERS **NYC. ca. June 23?, 1938**
 Personnel probably same as above including Bobby Hackett (cnt), Adrian Rollini (vib), The Tune Twisters (vo-group).
 Eight titles were recorded for World Transcriptions, BH not present on "Swingin' In The Corn", "I Love To Rhyme" and "Three Blind Mice" but:

Flat Foot Floogie	Solo 16+8 bars, (vib) on bridge. (FM)
Baby Won't You Please CH	Solo 36 bars. (F)
Congratulate Me	Solo 32 bars. (F)
There'll Be Some Changes Made	Intro 2 bars. Solo 36 bars. (FM)
One More Dream	Solo 32 bars. (F)

These comes as a nice surprise! Although the vocal group is in focus, also quite pleasant, and all items last less than two minutes, there is space for our friend, who seems to be in very good and inspired shape here with fine vibraphone backing. All items are noteworthy but perhaps "... Changes Made", the only with open horn, is the highlight.

BOBBY HACKETT

NYC. June 25, 1938

Bobby Hackett (cnt), Brad Gowans (vtb), Pee Wee Russell (cl), Ernie Caceres (bar), Dave Bowman (p), Eddie Condon (g), Clyde Newcombe (b), George Wettling (dm).

Broadcast "Saturday Night Swing Club", one title:

At The Jazz Band Ball	In ens. Solo 32 bars. In ens. (FM)
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A fine, well conceived solo.

MAXINE SULLIVAN

NYC. June 29, 1938

Personnel including Bobby Hackett (cnt), Maxine Sullivan (vo).

Four titles were recorded for Victor, no BH on 23750-1 "Spring Is Here" but:

23751-1	Down The Old Ox Road	Solo 2 bars. Break. (S)
23752-1	St. Louis Blues	Obbligato 24 bars. (SM)
23753-1	L'Amour, Toujours L'Amour	Break. (SM)

Some fine background cornet on "St. Louis ..." should be noted.

BUD FREEMAN & HIS GANG

NYC. July 12, 1938

Bobby Hackett (cnt), Pee Wee Russell (cl), Dave Matthews (as), Bud Freeman (ts), Jess Stacy (p), Eddie Condon (g), Artie Shapiro (b), Dave Tough (dm-23233-34), Marty Marsala (dm-22235-36).

Four titles were recorded for Commodore:

23233-1	Tappin' The Commodore Till	Solo 24 bars. In ens. (M)
23233-2	Tappin' The Commodore Till	As above. (M)
23234-1	Memories Of You	Solo/straight 16 bars. Solo with ens 16 bars. (SM)
23234-2	Memories Of You	As above. (SM)
23234-NG	Memories Of You	As above. (SM)
23234-PB	Memories Of You	Solo 16 bars. (M)
23235-1	'Life' Spears A Jitterbug	Solo 32 bars. (FM)
23235-BD	'Life' Spears A Jitterbug (NC)	As above. (M)
23236-1	What's The Use?	Solo/straight 16+8 bars, (ts) on bridge. In ens. (SM)
23236-2	What's The Use?	As above. (SM)
23236-PB	What's The Use?	As above. (SM)

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.

Bigband personnel including Bobby Hackett (tp).
Bill Savory collection, one title:

Alice Blue Gown Solo 48 bars to long coda. (FM)

Only 1 ½ minutes long but a fine BH feature.

BOBBY HACKETT & HIS JAZZ BAND NYC. Aug. 17, 1938

Bobby Hackett (cnt), Brad Gowans (tb), Pee Wee Russell (cl), Dave Bowman (p),
Eddie Condon (g), Clyde Newcombe (b), Andy Picard (dm).

Guest at a Paul Whiteman broadcast "Chesterfield Hour", two titles:

Embraceable You Intro 8 bars to solo 32 bars. With
ens 12 bars to coda. (S)
Muskrat Ramble In ens. (FM)

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 Solo 12 bars. (S).
Soli 12 and 24 bars. (FM)
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. Obligato 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 obbligato 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!

JOE MARSALA**NYC. Dec. 7, 1938**

Bobby Hackett (cnt), Joe Marsala (cl), Ernie Caceres (bar), Joe Bushkin (p), Carmen Mastren (g), Sam Shoobe (b), George Wettling (dm).

Date earlier falsely given as July 12 (old problem, why be so difficult?).

Martin Block program, Bill Savory collection, four titles:

Jazz Me Blues	In ens. Solo 40 bars. (M)
California Here I Come	Solo 32 bars. (M)
When Did You Leave Heaven?	In ens. Solo 64 bars. In ens. (M)
The Sheik Of Araby	In ens. Solo 32 bars. In ens. (FM)

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

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:

Deep Purple	Solo/straight 8 bars. (SM)
Are You In The Mood For Mischief?	Straight. (SM)
Medley Of Gus Edwards Hits (fox trots)	Solo with ens 16 bars. (M)
Medley Of Gus Edwards Hits (waltzes)	Break. (SM)

Although Brian Rust does not give this session much attention, the brief BH contribution on "Deep ..." is certainly worth noticing. Postscript of June 29, 2020: There is another BH solo on this session, and although not particularly exciting, still worth some attention.

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 a long 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.(FM)
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, 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), Sid Jacobs (b), 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:

66612	I Only Want A Buddy – NAS	Solo 16+6 bars, (p) on bridge. (M)
66613	That's What I Want For Xmas	Solo 16+10 bars, (tb) on bridge. (FM)
66614	Don't Wait Till The Night Before Xmas	Solo 8 bars. (FM)

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.

**EILEEN & PETER McNULTY
& THEIR ORCHESTRA**

NYC. Sept. 19, 1939

Personnel obviously as Dick Robertson above with Eileen & Peter McNulty (vo), same date, adjacent matrix numbers.

Two titles were recorded for Decca 2963, no BH on 66610 "Eileen O'Dair" but:

66611	I'm Living The Life Of O'Reilly	Solo 16 bars. (FM)
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Postscript of Oct. 23, 2021: No doubt at all, this is BH, and an excellent solo too!

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, no BH on "God's Country" and "To You,
 Sweetheart, Aloha" but:

26094	Out Of Space	Solo with orch 8 bars. (SM)
26095	Good Morning	Solo with orch 16 bars. (FM)
26096	Are You Havin' Any Fun?	Solo 16 bars. (FM)

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, no BH on 26156 "Night Glow" but:

26154	Chico's Love Song	Solo/straight 16 bars. (M)
26155	Blue Fantasy	Solo 16 bars. (SM)
26157	It's A Whole New Thing	Soli 8 and 8 bars. (FM)

Postscripts of May 2018 and April 2021: Was not aware of this promising session!
 Nice BH on "... Fantasy"! And brief but pleasant soli on "... Thing".

NYC. Oct. 5, 1939
 Same/similar. Five titles:

26158	Baby, What Else Can I Do?	Solo 8 bars. (SM)
26159	Piggy Wiggy Woo	Solo 4 bars. (M)
26160	Parade Of The Wooden Soldier	Solo 16 bars. (F)
26161	Can I Help It?	Straight 6 and 6 bars. (SM)
26162	Last Night	Solo/straight 16 bars. (SM)

NYC. Oct. 25, 1939
 Same/similar.
 Five titles, no BH on "Flower Of Dawn", "The Chimes Of Notre Dame", "Make
 Love With A Guitar" and "Two Hearts Are Better Than One" but:

26209	Down In The Alley And OTF	Solo with orch 16 bars. (FM)
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LA. Dec. 28, 1939
 Same/similar.
 Five titles, no BH on "It's A Blue World" and "I Wish Upon A Star" but:

2090	I'm Just Wild About Harry	Solo 20 bars. (FM)
2092	Oh! What A Lovely Dream	Solo 8 bars. (M)
2093	Give A Little Whistle	Solo 8 bars. (FM)

LA. Jan. 15 & 18, 1940
 Same/similar. Ten titles, no BH on "Tumblin' Tumbleweeds", "Leanin' On The
 Ole Top Rail", "The World Is Waiting For The Sunrise", "Whistle-itis", "The
 Singing Hills" and "Prelude In C Sharp Minor" but:

2113	Say It	Solo 8 bars. (M)
2114	The Girl With The Pigtales In Her Hair	Soli 4 and 4 bars. (M)
2115	My! My!	Solo 8 bars. (M)
2119	Merry Wives Of Windsor	Solo 16 bars. (F)

The famous bigband of Horace Heidt can hardly be said to play jazz in the real
 sense, with its Hawai 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 get 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 **LA. 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 (vo-2124,25).

Four titles were recorded for Vocalion/Okeh, two issued:

- | | | |
|--------|-----------------------|--|
| 2124-A | That Old Gang Of Mine | Intro 8 bars to solo/straight 16+8 bars, ens on bridge. Solo/straight 6 and 8 bars. (FM) |
| 2126-B | Clarinet Marmalade | Solo 32 bars. (FM) |

LA. Jan. 31, 1940

Same. One title (note: 2124-B is not issued, contrary to earlier solography):

- | | | |
|--------|-----------------------|---|
| 2125-B | After I Say I'm Sorry | Intro 6 bars. Solo 4 bars. Obligato parts. Solo 32 bars. (FM) |
|--------|-----------------------|---|

LA. 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 **LA. Feb. 1, 1940**

Bigband personnel including Bobby Hackett (cnt).

Seven titles were recorded for Columbia, "The Vocalizing Song", "Love Song Of Renaldo", "Tiny Old Town", "The Missouri Waltz", "That Naughty Waltz" and "Barcarole" have no BH, but:

- | | | |
|------|-------------------|--------------------|
| 2136 | Angel In Disguise | Solo 8 bars. (SM). |
|------|-------------------|--------------------|

Chi. March 20, 1940

Same/similar. Seven titles were recorded for Columbia, "Run, Rabbit, Run!", "Nothing But You", "The Voice In The Valley" and "From Another World" have not been available, while "The Three Trees", "Little Curly Hair In A High Chair" and "A Lover's Lullaby" have no BH.

NYC. May 14, 1940

Same/similar. Six titles, "Gimme A Li'l Kiss", "The Breeze And I", "Vilia", "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, "Ave Maria", "Drink To Me Only With Thyne Eyes", "I Won't Come Home Till You Kiss Me", "On A Simmery, Summery Day", and "Can't Get Indiana Off My Mind" have no BH, but:

- | | | |
|-------|---------------------------|------------------|
| 27336 | I Bought A Wooden Whistle | Solo 8 bars. (M) |
|-------|---------------------------|------------------|

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!! I have checked eleven of the fifteen titles recorded June 26 – Sept. 17, 1940, but no trace of BH.

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) |
| 549 | Blue Skies | In ens. (M) |
| 551 | I Want To Be Happy | Solo 32 bars. (FM) |

552 Rose Room With ens 64 bars. Solo 32 bars. (M)

553 “Unlabelled Blues” Solo 24 bars. (M)

Interesting session, quite well organized with regard to solo schedules. Note also a very competent tenorsax 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 Guarneri (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, “Out Of The Grey” and “Dark Eyes” have not been available, while “A Pretty Girl Is Milking Her Cow”, “Because Of You”, “The Bill Of Rights” and “America, I Love You” have no BH.

The American Dance Band Discography by Brian Rust states that for July 24, 1941: "unknown (tp) replaces Hackett". However the twelve titles recorded at the Jan. 14 – April 21, 1941 sessions have no trace of BH.

JAM SESSION **NYC. between April 22 – July 9, 1941**
 Collective personnel: Joe Thomas (tp), Bobby Hackett (cnt), Miff Mole, Benny Morton, Lou McGarity (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:

Blues	Break 4 bars. (M)
Nobody's Sweetheart	In ens. (FM)
Basin Street Blues	Soli with ens 16 and 16 bars. (M)
Sugar	In ens. Solo 48 bars to ens 16 bars. (M)

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:

67629-1	From One Love To Another	Solo with orch 18 bars. (SM)
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NYC. Sept. 3, 1941

Recording session for Bluebird:

67746-1	This Time The Dream's On Me	Solo with orch 16 bars. (S)
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Schenectady, NY. Sept. 17, 1941

CBS broadcast "Chesterfield Show:

Rockin' Chair	Soli with orch 4 and 32 bars to long coda. (S)
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NYC. Oct. 20, 1941

Recording session for Bluebird:

71190-1	Dreamsville, Ohio	Solo with orch 8 bars. (S)
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NYC. Nov. 3, 1941

Recording session for Bluebird:

68068-1	A String Of Pearls	Straight with orch 12 bars. (M)
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NYC. Nov. 8, 1941

NBC broadcast from "Café Rouge", Hotel Pennsylvania:

Dreamsville, Ohio	Solo with orch 8 bars. (S)
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A String Of Pearls	Straight with orch 12 bars. (M)
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Star Dust	Solo 16 bars. (S)
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You And I	Solo 8 bars. (SM)
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NYC. Nov. 22, 1941

NBC broadcast from "Café Rouge", Hotel Pennsylvania:

Dreamsville, Ohio	Solo with orch 8 bars. (S)
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NYC. Nov. 29, 1941

NBC broadcast from "Café Rouge", Hotel Pennsylvania:

Dreamsville, Ohio	Solo with orch 8 bars. (S)
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Comments below.

MATTY MALNECK & HIS ORCHESTRA **NYC. Dec. 26, 1941**
 Personnel including Bobby Hackett (tp), Helen Ward (vo-32056,57), Matty Malneck (dir).
 Four titles were recorded for Columbia, rejected, but at least two items exist, both with BH:

32056 I'll Never Be The Same Soli with orch 16 and 8 bars. (SM)
 32057 I Get A Kick Out Of You Solo with orch 16 bars. (FM)

Yes, this is BH alright, if not the most exciting, important discoveries!

Continued:

GLENN MILLER NYC. Dec. 30, 1941
 CBS broadcast, "Chesterfield Show":

Star Dust Solo 16 bars. (S)

Hollywood, April 2, 1942

Recording session for Victor:

72233-1 Sweet Eloise Solo with orch 4 bars. (SM)

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)

unknown, June 23, 1942

Broadcast, "Chesterfield Show":

Something to Remember You By Solo with orch 16 bars. (S)

Chi. July 16, 1942

Recording session for Victor:

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! Postscript of Feb. 2020: Note a discovered version of "Rockin' Chair", as tailored for BH!

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. Oblligato parts. (S)

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

"JAZZ UNIT"

NYC. Dec. 29, 1942

Bobby Hackett (tp), Mel Powell (p), unknown (dm).

Postscript of March 2022: This group was part of an Eddie Condon project for the US Army, which did not materialize' except for a concert in Town Hall. Music available on 'swingyoucats'.

Three titles:

2:25 Embraceable You Intro 4 bars. Solo 12 bars. (S)

1:50 All The Things You Are Intro 4 bars. Solo 24 bars. (M)

1:39 Dearly Beloved Intro 4 bars. Solo 24 bars. (M)

same date

Bobby Hackett (tp), Jimmy Dorsey (cl), Bud Freeman (ts), Mel Powell (p), Helen O'Connell (co) and others. One title:

I Cried For You Acc. (cl/vo). (M)

same date

Joe Thomas, Bobby Hackett (tp), Lou McGarity, Benny Morton (tb), Edmond Hall, Pee Wee Russell (cl), Bud Freeman (ts), Joe Sullivan (p), unknown (b), unknown(dm). One title:

Impromptu Ensemble Solo 4 bars to ens 8 bars. (M)

Comments later.

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 Purtill (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 1. (S)

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)
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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 Casey (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. Obligato 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)
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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'	Obligato 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".

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 (p), 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).

NBC Blue Network Show 19 (AFRS 17) broadcast from Town Hall, one has BH:

Easter Parade

Solo 32 bars. In ens. (M)

BH does not appear on the Oct./Nov. programs, and on this date he has only one solo opportunity, but as a compensation it is a very nice one!

BOBBY HACKETT & HIS ORCHESTRA**NYC. Sept. 23, 1944**

Bobby Hackett (tp), Lou McGarity (tb), Pee Wee Russell (cl), Ernie Caceres (bar), Jess Stacy (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.

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), Jack Lesberg (b), George Wettling (dm).
 NBC Blue Network Show 29 (AFRS 26) broadcast from Ritz Theatre, four have BH:

I Found A New Baby	In ens. (FM)
The Sheik Of Araby	In ens. (FM)
Baby Won't You Please Come Home	Solo 36 bars. (FM)
Ensemble Blues	Solo 24 bars. (M)

This is Big T's session but with blowing space for the other participants, and BH gets two opportunities, a sparkling solo on “Baby ...” and some good blues on “Ensemble ...”.

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 (tb), Ernie Caceres (cl), Nick Caiazza (ts), Bill Clifton, Johnny Guarneri (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!

CASA LOMA ORCHESTRA **NYC. Dec. 11, 1944**
 Bigband personnel including Bobby Hackett (tp).
 Four titles were recorded for World Transcriptions (more without BH), no BH solo on “I Walked In” and “Robin Hood”, “Some Other Time” has not been available but:

I Don't Care Who Knows It	Solo 16 bars. (S)
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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 & 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. Obligato parts. (S)

NYC. Dec. 14, 1944

Same. Six titles, three have BH:

72630-A Someone To Watch Over Me Intro 4 bars. Obligato 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. Obligato 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 Butterfield, 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)
Impromptu 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.

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.

BOBBY HACKETT & JACK GARDNER Chi. Feb. 15, 1945

Bobby Hackett (tp), Jack Gardner (p).
One title was recorded by John Steiner:

Reh1? 3:48 Ain't Gonna Give Nobody NOTJR Soli 34 and 68 bars. (FM)
Reh2? 3:00 Ain't Gonna Give Nobody NOTJR Soli 32 and 64 bars. (FM)
4:12 Ain't Gonna Give Nobody NOTJR Solo 64 bars. 32 bars 4/4
with (p) to solo 32 bars. (FM)

Postscript of Sept. 2019: A lovely duo item!! Postscript of Sept. 27, 2021: Two other versions have appeared on Jazz Lives, presumably rehearsals. The first one has a two bar tag. The value of this charming session has tripled! Note however an awful error in Reh2, beginning of last chorus, lovely to hear that even BH can make mistakes!!

CASA LOMA ORCHESTRA NYC. May 15, 1945

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

NYC. May 16, 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. ca. 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 Buttefield, 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!!

EDDIE CONDON

NYC- Summer 1945

Bobby Hackett (tp), probably Vernon Brown (tb), Joe Dixon (cl), Harry Carney (bar), James P. Johnson (p), Eddie Condon (g), Sid Weiss (b), probably Sid Catlett (dm).

Department of State program, 27, D.26954, one title:

5:25 Lady Be Good With ens. Solo 32 bars. With ens. (FM)

Postscript of Sept. 2019: Nice discovery, excellent trumpet solo, note the opening phrase! Postscript of March 2022: Date has been changed from 1946.

THE JUBILEE ALL STARS **Hollywood, ca. Oct. 1945**

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.

CASA 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 **NYC. ca. 1946**

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 **NYC. June 1946**
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.

HANK D’AMICO SEXTET **NYC. early 1947**
Bobby Hackett (tp), Hank D’Amico (cl), Buddy Weed (p), Tommy Kay (g), Felix Giobbe (b), George Wettling (dm).
ABC’s “Museum of Modern Music” broadcast. This is a 45 minutes program with Hank D’Amico’s bigband (including Bobby Hackett but no soli), but with one exception, a sextet item:

Shine	Solo 16 bars. (M)
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Postscript of April 2021: A very nice solo with one minor fluff.

BOBBY HACKETT WITH ROY ROSS’ RAGAMUFFINS **NYC. March 1, 1947**
Bobby Hackett (cnt), Nat Brown (cl, ts), Roy Ross (accordion, org), Nicky Tagg (p), Al Caiola (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)
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A lovely version of “The Man ...”!!

PEANUTS HUCKO & HIS MEN **NYC. April 10, 1947**
Bobby Hackett, Max Kaminsky (tp), Fred Ohms (tb), Peanuts Hucko (cl), Cliff Strickland (alt-cl, ts, bsx), Charlie Queener (p), Jack Lesberg (b), Morey Feld (dm), Liza Morrow (vo).
Two titles were recorded for V-Disc:

444	Jam With Peanuts	Solo 32 bars. (F)
448	Blintzes Bagel Boogie	Solo 20 bars. (FM)

Good soli here, particularly “... Peanuts”, which in fact is “Sweet Georgia Brown” is great in a quite fast tempo.

LOUIS ARMSTRONG **NYC. May 17, 1947**
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 professionalism. 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 Guarneri (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, at least one has BH:

Do You Know What It Means To Miss NO? In ens. (S)

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:

74023-A	My Melancholy Baby	Obbligato parts. (SM)
74023-alt1	My Melancholy Baby	As above. (SM)
74025-A	Nobody Knows	Solo 8 bars (mute). (SM)
74025-alt1	Nobody Knows	No solo. (SM)
74026-A	We Called It Music	Solo 8 bars (open). (M)
74026-reh	We Called It Music	As above. (M)

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:

S' Wonderful	With ens 32 bars. Solo 64 bars. With ens 32 bars. (M)
Limehouse Blues	With ens 32 bars. Solo 64 bars. With ens 32 bars. (FM)
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 Kitis (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"):

38333-1	I've Got A Crush On You	Intro. Obbligato parts. Solo 10 bars. Coda. (S)
38333-PB2	I've Got A Crush On You	As above. (S)

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 BH:

388-4 I Only Have Eyes For You Solo 8 bars. (SM)

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"):

38369-1 Body And Soul Intro. Obbligato parts.
Solo 8 bars. Coda. (S)

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

38369-alt. Body And Soul As above? ()

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 solo-graphy! Postscript of April 2, 2022: A third take is reported to exist!

EDDIE MAYEHOFF**WITH ALLSTAR ORCHESTRA** **NYC. Dec. 29, 1947**

Eddie Mayehoff (narration) acc. by Bobby Hackett (tp), Will Bradley (tb), Joe Marsala (cl), Peanuts Hucko (ts), Sanford Gold (p), Bobby Haggart (b), Cozy Cole (dm).

Recorded for Victor on two 45s in its children's series, four parts, one has BH soloing:

3061 Sylvester The Seal Pt 4 Solo with ens 32 bars to coda. (M)

Fascinating story about the poor seal that wanted to be a jazz trumpeter, although the musical contents is not that very exciting.

**BOBBY HACKETT WITH
JOE GALLICI'S ORCHESTRA****May 23, 1948**

Bobby Hackett (tp) with orchestra.

One title from Dave Garro-way 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).

Three titles were recorded for V-Disc at WOR Guild Theatre/Playhouse" ("... Goes" is unissued but V-Disc safety exists):

You Do Something To Me	Duet with (p) 16, 8, 8 and 16 bars. (SM)
You Do Something To Me alt.	Duet with (p) 32, 8, 16 and 8 bars. (SM)
Soft Lights And Sweet Music (BD)	Duet with (p) 32 bars. (M)
Anything Goes (NC)	Duet with (p) 16 bars (NC). (FM)
Anything Goes	Duet with (p) 32 bars. 32 bars 4/4 with (p). Duet 16+8 bars, (p) on bridge. (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, instead of the introductory talk? “Soft Lights ...” in a slightly faster tempo has a fine duet chorus, then a piano chorus but is then aborted, and no complete take was made. Lovely music! Postscript of April 3, 2022: Note that more delightful music exists from this session! The alternate of “You Do ...” is faster, three full choruses and different structure, no talk and with a quite notable fluff in bar 5, otherwise with fine music also here.

EDDIE CONDON **NYC. Jan. 22, 1949**

Personnel including Bobby Hackett (cnt), Lee Wiley (vo).

“Condon’s Floor Show”, two titles, no BH on “Someone To Watch Over Me” but:

I Got A Crush On You	Obbligato 18 bars to coda. (S)
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NYC. Feb. 5, 1949

Same. One title:

The Man I Love	Intro 4 bars. (S). Obbligato 64 bars. (M). Coda. (S)
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Postscript of April 2, 2022: Beautiful background playing here.

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), Gus 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) Solo 36 bars. In ens. (FM)
Way Down Yonder In New Orleans	Solo 56 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**

Collective personnel: Bobby Hackett (tp), Jonah Jones (tp, vo), Cutty Cutshall (tb), Peanuts Hucko (cl), Sidney Bechet (sop), Joe Bushkin (p), Eddie Condon (g), Jack Lesberg (b), Tiny Kahn, Buddy Rich (dm), Rosemary Clooney (vo).

“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 the following has BH:

Jada	Solo with ens 18 bars. Solo 36 bars to coda. (S)
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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, the following have BH:

Fascinating Rhythm	Solo 4 bars. (FM)
I Got A Crush On You	Obbligato parts. (S)
Embraceable You	Solo 32 bars. (S)
But Not For Me	Intro 4 bars. Solo 16 bars.

Obbligato parts. (S)

NYC. May 21, 1949

Collective personnel: Bobby Hackett (cnt), Cutty Cutshall (tb), Dick Cary (alt-hrn), Peanuts Hucko (cl), Sidney Bechet (sop), Ernie Caceres (bar), Joe Bushkin, Hank Duncan, Willie "The Lion" Smith (p), Eddie Condon (g), Jack Lesberg (b), Buddy Rich (dm), Thelma Carpenter (vo). Note of March 5, 2022: I seem to hear two or three trumpeters on "... Rose", who are they??

"Condon's Floor Show", TV-cast, the following have BH:

Squeeze Me	Solo 32 bars. (S)
The Joint Is Jumpin'	In ens. (FM)
Ain't Misbehavin'	Solo 16 bars. (S)
Honeysuckle Rose	In ens. (FM)

Beautiful BH in slow tempo on these programs!

EDDIE CONDON'S T.V. ORCHESTRA NYC. May 25, 1949

Bobby Hackett (cnt), Will Bradley (tb), Dick Cary (althrn), Peanuts Hucko (cl, ts), Ernie Caceres (bar), Joe Bushkin (p), Eddie Condon (g), Jack Lesberg (b), Sid Catlett (dm), Ruth Brown (vo-238,239).

Four titles were recorded for Atlantic, 238,239 issued as **RUTH BROWN**, no BH on these but:

236	Seems Like Old Times	Solo/straight with orch 32 and 18 bars to very long coda. (S)
237	Time Carries On	Solo 12 bars. In ens. (M)

The 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 (alt-hrn), Peanuts Hucko (cl), Sidney Bechet (sop), 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 one has BH:

Seems Like An Old Tune	Soli 32 and 18 bars to coda. (S)
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A beautiful item!!

JOHNNY DESMOND ACC. BY TONY MOTTOLA QUARTET

NYC. July 21, 1949

Bobby Hackett (tp), Lou Stein (p, cel), Tony Mottola (g), Bob Haggart (b), The Quartones (vo-group).

Four titles were recorded for MGM, no BH on "Stars" and "If Every Day Would Be Christmas" but:

272-5	Don't Cry	Intro 4 bars. Obbligato parts. Coda 4 bars. (S)
273-8	I Got A Heart Filled With Love	Obbligato parts. Solo 16 bars. (M)

Although not very jazzy session, we get an active and inspired BH on these very pleasant items!

EDDIE CONDON JAM SESSION NYC. Aug. 27, 1949

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:

One Hour	In ens. (S)
Medley Intro	Solo 4 bars. In ens. (FM)
Soft Lights And Sweet Music	Solo 36 bars. (S)
I Got Rhythm	Solo 34 bars. (F)

A beautiful "... Sweet Music" should be noted!!

EDDIE CONDON JAM SESSION NYC. Sept. 10, 1949

Collective personnel: 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).

"Condon's Floor Show", TV-cast, six titles, one has BH:

NYC. Nov. 16, 1949

Same. Mutual Broadcasting System, eight titles (add "Rose Room"; (p)-solo by Hank Duncan):

Theme (New Orleans)	Straight 8 bars. (S)
Blue Skies	In ens. Solo 32 bars. (FM)
Peg O' My Heart	In ens. (S)
Way Down Yonder In New Orleans	In ens. Solo 28 bars. (FM)
With Plenty Of Money And You	In ens. Solo 36 bars. (FM)
After You've Gone	In ens. Solo 20 bars (mute). (SM)
Railroad Man	In ens. (F)
Sleepy Head (Closing Theme)	In ens with (mc). (S)

NYC. Dec. 1, 1949

Same. Two titles:

Oh Baby	In ens. Solo 32 bars. (FM)
Johnson Rag	In ens. Solo 32 bars. (M)

Enthusiastic and competent group giving BH the support he needs. Excellent soli all over, flowing easily and unconstrained, no reason to select particular highlights, but "Oh Baby", "... Rag" and "... Brown" would have been good candidates.

BOBBY HACKETT WITH THE JUMPING JACKS 1949

Bobby Hackett (tp), unknown (vib), (p), (g), (b), (dm).

Four titles, probably from Voice of America 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)
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An interesting example of a commercial; routine playing but nice as always.

JOE SULLIVAN**NYC. March 11, 1950**

Bobby Hackett (cnt), Edmond Hall (cl-"Medley"), Joe Sullivan (p), George Wettling (dm). Date also given as Summer 1950.

Broadcast, Voice of America transcription No. 72, two titles ("... Sunny ..." and "Sweet ..." played as Medley):

Coquette	Solo/Duet with (p) 32 and 64 bars. (FM)
On The Sunny Side Of TS	Duet with (cl) 24 bars (NC). (SM)
Sweet Lorraine	Duet with (cl) 32 bars. Solo 16 bars. Duet 8 bars to coda. (SM)

Postscript of Feb. 2021: The highlight is the sublime 16 bars on "... Lorraine", but the highlight in toto is the colourful "Coquette" having tight cooperation with the eccentric pianist, at least his music is!

NYC. March 17, 1950

Same except Edmond Hall omitted. Date also given as March 17, 1951.

Broadcast, Voice of America transcription, live, two titles:

3:08	Body And Soul	Solo 32 bars to coda. (S)
4:54	I Cover The Waterfront	Soli 32 and 32 bars to coda. (S)

There is always good music when BH plays ballads, also here, but there are too many fluffs in the beginning of “Body ...” not to notice them. “I Cover ...” is not perfect either, but we accept much from the great BH.

FRANK SINATRA **NYC. March 27, 1950**

Personnel including Bobby Hackett (tp), Frank Sinatra (vo).
FS’s radio show “Light Up Time”, two titles, not available:

Body And Soul
Embraceable You

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:

4153-1	Way Down Yonder In New Orleans	Break. Solo 28 bars. (FM)
4154-1	Tiger Rag	Solo 16 bars. (F)
4155-1	Original Dixieland One Step	In ens. Solo 16 bars. (F)
4156-1	Bright Eyes	Solo 16 bars. (M)

Sparkling soli here, particularly “... Eyes” and “... New Orleans are 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, one has BH:

Love Me Long – Hold Me Close Intro 4 bars. Obligato 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	RoyalGarden Blues alt.	Solo/straight 4+48+4+12 bars. Solo 24 bars. Coda 4 bars. (FM)
44285-1	RoyalGarden 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. Obligato parts.
Solo 8 bars. Coda. (S)

44722-1 Sugar Intro 2 bars. Obligato parts.
Solo 8 bars. (S)

44723-1 Any Time, Any Day, Anywhere Obligato parts. Intro 4 bars.
Solo 16 bars. (SM)

44724-1 A Ghost Of A Chance Intro 2 bars. Obligato 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. Obligato parts.
Solo 16 bars. (S)

44733-1 Street Of Dreams Intro 4 bars. Obligato parts.
Solo 8 bars. (S)

44734-1 Manhattan Intro 2 bars. Obligato parts.
Solo 8 bars. (SM)

44735-1 I've Got A Crush On You Intro 4 bars. Obligato 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!

NYC. Dec. 15, 1950

Personnel given falsely as above without Lee Wiley.
Two titles, no (tp/cnt) solo on 44748 "Dah'ling". However, on 44747 "Portrait Of Tallulah No. 2", there is fine trumpet playing but not BH, it is Buck Clayton!!

JIMMY DORSEY & HIS ORCHESTRA NYC. Dec. 18, 1950

Personnel including Bobby Hackett (tp).
Three titles were recorded for Columbia, but reported to have no BH.

WALT GIFFORD'S NEW YORKERS Harvard, Feb. 12, 1951

Bobby Hackett (tp), Larry Fanet (tb), Ollie Taylor (cl), George Wein (p), John Field (b), Walt Gifford (dm).
One title was recorded at Sanders Theatre:

At The Jazz Band Ball In ens. Solo 32 bars. (FM)

A very colourful and swinging solo!

BOBBY HACKETT & HIS JAZZ BAND Milwaukee, Wi, late May 1951

Bobby Hackett (tp), Vic Dickenson (tb, vo), Gene Sedric (cl, vo), probably Teddy Roy (p), Irv Manning (b), Johnny Vine (dm).
Ten titles were recorded live at "Backstage" (BH not present on "Tenderly", "In A Sentimental Mood", "I Found A New Baby" and "I'm Getting Sentimental Over You"):

Muskrat Ramble In ens. Solo 16 bars. (FM)

Sister Kate Solo 18 bars. In ens. (S)

When Your Lover Has Gone Soli 32 and 16 bars to coda. (S)

Rose Room	In ens. Solo 32 bars. (FM)
I'm Coming Virginia (NC)	Solo 24 bars. In ens. (SM)
Jitterbug Waltz	In ens. (M)
Bye And Bye	In ens. Solo 16 bars. (FM)
How Long Did I Dream?	Soli 32 and 16 bars to coda. (S)
Our Monday Date (NC)	Solo 32 bars. In ens. (M)
When The Saints Go Marching In	In ens. Solo 32 bars. (FM)

BH goes Dixieland! This is a prominent black&white group, and the soloing is generally very nice. There is some gorgeous trumpet playing in slow tempo here although the recording quality could have been better; dig "... Lover ..." and "How Long ...".

THE INK SPOTS ACC. BY ORCHESTRA NYC. July 30, 1951

Personnel including Bobby Hackett (tp). Sy Oliver (dir).
Two titles were recorded for Decca, no BH on "I'm Lucky" but:

81324	Ghost Of A Chance	Obbligato 32 bars. Solo 8 bars. Obbligato 8 bars. (S)
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This is a beautiful piece of music, BH's background of the finest quality!!

BILL KENNY VOCAL ACC. BY SY OLIVER'S ORCHESTRA NYC. Aug. 1, 1951

Bobby Hackett (tp), Harold Francis (p), Bill Doggett (org), Everett Barksdale (g), Joe Benjamin (b), Harold Austin (dm).
Four titles were recorded for Decca, two issued, "At The End Of The Day" and "I See God", but no BH to be heard.

EARL WILLIAMS NYC. Nov. 16, 1951

Bobby Hackett (tp), Al Richman (fhr), Hymie Schertzer, Ed Hellman (as), Al Howard, Al Klink (ts), Stuart McKay (bar), Teddy Napoleon (p), Bill Halfacre (b), Dave Williams (dm), (strings).
Four titles were recorded for Okeh, two issued:

47165	I Don't Want To Take A Chance	Solo with orch 8 bars. (S)
47166	Lost Without You	Solo with orch 2 bars. (S)

Not among the most interesting BH items.

JACKIE GLEASON 1952

Bobby Hackett (tp), Milt Hinton (b), Jackie Gleason (cond) with large orchestra with strings.
Eight titles were recorded for Capitol (mono) (note that this session was remade in stereo in 1960, also with Bobby Hackett), issued as "Music For Lovers Only" (10"):

10236-3:35	I'm In The Mood For Love	Soli 16 and 8 bars to coda. (S)
10237-3:25	Our Love Is Here To Stay	Soli 16 and 8 bars. Coda. (S)
10238-3:25	I Only Have Eyes For You	Solo 20 bars. Coda. (S)
10239-3:17	Body And Soul	Solo 16 bars. Coda. (S)
10240-3:08	Alone Together	Soli 14 and 4 bars to coda. (S)
10241-2:55	But Not For Me	Soli 16 and 8 bars. Coda. (S)
10242-2:46	Love Your Spell Is Everywhere	Soli 16 and 8 bars. Coda. (S)
10243-3:25	My Funny Valentine	Soli 20 and 8 bars to coda. (S)

Jackie Gleason found it; this is the first session of a series of sessions with strings, with or without BH. Beautiful music and trumpet, but of course, this is not jazz but pleasant music for relaxing. Even then the session could have more variation. Common receipt: String orchestra first, then a trumpet solo, or you may call it solo/straight, not much improvisation, then back to the strings for a brief encore, and finally trumpet takes it out. Nevertheless, in small portions, this is very pleasant and well worth spending your time with!

BOBBY HACKETT NYC. Feb. 7 - 21, 1952

Bobby Hackett (tp), Vic Dickenson (tb), Gene Sedric (cl), Teddy Roy (p), Irv Manning (b), Kenny John (dm).
WMGM broadcasts from Lou Terrasi's:

Feb. 7	Way Down Yonder In New Orleans (Theme)	In ens. (FM)
“	Wolverine Blues	In ens. Solo 32 bars. (FM)
Feb. 11	You Made Me Love You	Solo 16 bars. (S)
Feb. 14	There’s Danger In Your Eyes	Straight 32 bars. Solo 16 bars. (S)
Feb. 21	Wolverine Blues	In ens. Solo 32 bars. (F)
“	Memphis Blues	In ens. Solo 24 bars. (SM)
“	At The Jazz Band Ball	In ens. Solo 32 bars. (F)

NYC. Feb. 28 – April 17, 1952

Same except John Giuffrida (b) replaces Manning, Morey Feld (dm) alternating with Buzzy Drootin replaces John.

Feb. 28	Muskrat Ramble	In ens. Solo 16 bars. (M)
“	Tin Roof Blues	Solo with ens 12 bars. Solo 12 bars. (S)
“	Please Don’t Talk About Me WIAG	Soli 8 and 32 bars. (M)
“	Original Dixieland One	In ens. Solo 32 bars. (F)
March 6	Sweet Georgia Brown	In ens. Solo 32 bars. (F)
“	My Monday Date	In ens. Solo 32 bars. (M)
“	Embraceable You	Soli 32 and 16 bars to coda. (S)
“	Sugar	In ens. Solo 16 bars. (SM)
March 20	Please Don’t Talk About Me WIAG	Soli 8 and 32 bars. (M)
“	Oh Baby	In ens. Solo 32 bars. (FM)
“	It’s Not Easy To Forget	Soli 32 and 16 bars to coda. (S)
“	The Jitterbug Waltz	In ens. (M)
March 27	Rose Of Washington Square	In ens. Solo 32 bars. (M)
“	Basin Street Blues	In ens. Solo 16 bars. (S)
“	Perdido	In ens. (M)
April 3	When The Saints Go Marchin’ In	In ens. Solo 32 bars. (F)
April 10	Sunday	In ens. Solo 32 bars. (M)
“	Skeleton Jangle	In ens. Solo 32 bars. (M)
April 17	‘Way Down Yonder In New Orleans	In ens. (FM)
“	Struttin’ With Some Barbecue	In ens. Solo 32 bars. (FM)
“	I Wish I Could Shimmy Like My Sister Kate	In ens. (SM)
“	Original Dixieland One Step	In ens. Solo 64 bars. (F)
“	Stars Fell On Alabama	Soli 32 and 16 bars to coda. (S)
“	Panama	In ens. Solo 32 bars. (F)

Returning to the fine Dixieland group of May 1951, it is obvious that here one has picked a few items from each date to produce two quality CDs, available for streaming, and thus there must be much more music lying dormant somewhere waiting for you. Both the music and sound quality are better now, and BH is in his very best shape; wherever he appears, there is something to dig. It is not possible nor necessary to comment on each and every title, but “Basin Street ...” and “... Forget” in slow tempo, as well as “... Barbecue” and “Oh Baby” in fast medium could be considered as highlights.

RUBY WRIGHT

NYC. Sept. 26, 1952

Bobby Hackett (cnt), Chris Griffin, Dale “Mickey” McMickle (tp), Will Bradley, Bobby Byrd (tb), Hymie Schertzer, Carl Prager, Al Klink, Phil Bodner (saxes), Lou Stein (p), Allen Hanlon (g), Jack Lesberg (b), Bunny Shawker (dm), Sid Feller (dir)..

Four titles were recorded for King, one has BH:

8296 He's Such A Quiet Man Intro 4 bars (mute).
Solo 6 bars (open). (SM)

Ok, of no particular importance.

BOB HOUSTON

NYC. Autumn 1952

Bobby Hackett (tp), Kai Winding (tb), Sanford Gold (p), Johnny Smith (g), others unknown, Bob Houston (vo).

Two titles were recorded for Wheeler, no BH (but KW!) solo on "This Is The Real Thing Now" (can faintly be heard) but:

It's Christmas Every Day Intro 2 bars. Obligato parts. (S)

Nice this one!

JACKIE GLEASON

1953

Bobby Hackett (tp), Toots Mondello (as), Jackie Gleason (cond) with large orchestra with strings.

Eight titles were recorded for Capitol (another eight not including BH), issued as "Music To Make You Misty":

3:09 It All Depends On You Solo 32 bars. Coda. (S)

3:17 The Man I Love Soli 16 and 6 bars to coda. (S)

3:10 Mickey Soli 8 and 4 bars. Coda. (S)

3:14 I Hadn't Anyone Till You Solo 32 bars. Coda. (S)

2:52 When Your Lover Has Gone Solo 32 bars. (S)

2:36 Tenderly Soli 16 and 4 bars to coda. (S)

3:06 I'm Through With Love Solo 16 bars. Coda. (S)

3:04 Dark Is The Night Soli 12 and 10 bars to coda. (S)

Same string concept, same atmosphere, much beauty. Works even better with your beloved one. More details are not necessary, just play a few nice items until you fall asleep (meant in a positive sense, really).

FRANKIE LAINE VOCAL ACC. BY

NYC. Jan. 27, 1953

Bobby Hackett (tp), Roy Ross (org), Clare Fischer (p), Mundell Lowe (g), Frank Carroll (b), Terry Snyder (dm).

One title was recorded for Columbia:

Te Amo Intro. Obligato parts.
Solo 8 bars. Coda. (S)

Too much of an echo here, but there is quite a lot good BH to be heard.

LOUIS PRIMA & HIS ORCHESTRA

NYC. Feb. 18, 1953

Personnel reported to include Bobby Hackett (tp) (ref. Tom Lord).

Four titles, "Luigi", "Oh, Marie!", "Shepherd Boy" and "It's Good As New" were recorded for Columbia, but no trace of BH. So where does this idea come from?

STAN FISHER

NYC. March 18, 1953

Bobby Hackett (tp), Stan Fisher (harmonica), Jack Medoff (p), Eddie Safranski (b), Marty Wilson (dm).

One title (or more?) was recorded for Okeh:

49099-1 The Song From Moulin Rouge Straight 16 bars. (SM)

Of mostly academic interest.

Note: Entering the Capitol period, a few necessary comments must be made. First, BH plays both trumpet and cornet, and with open and muted horn. But whether the information from available discographies or liner notes is correct, I shall not say, my ears are not good enough. He also plays both open horn and with a variety of mutes. It would be just too messy to try to identify and document this. Better listen yourself. I also have simplified the notation somewhat to avoid complete chaos. The distinction between a 'solo' and straight playing with little or no improvisation can often be diffuse. After all, the purpose of a solography is to give attention to where you can find good music. Too much detail is counterproductive.

BOBBY HACKETT

NYC. May 11, 1953

Bobby Hackett (cnt), Lou Stein (p), Billy Bauer (g), Arnold Fishkind (b), Denzil Best (dm), (strings), probably Sid Feller (arr).

Eight titles were recorded for Capitol, issued as "Soft Lights And Bobby Hackett":

20130	That Old Black Magic	Soli 36, 24 and 32 bars. (M)
20131	The Song Is You	Soli 64 and 16 bars. (M)
20132	You Turned The Tables On Me	Soli 32 and 16 bars. (SM)
20133	Someday You'll Be Sorry	Soli 32 and 18 bars. (SM)
20134	Easy To Love	Soli 32 and 20 bars. (M)
20135	Soft Lights And Sweet Music	Soli 32 and 20 bars. (M)
20136	I Cried For You	Intro to solo 40 bars. Solo 24 bars to long coda. (M)
20137	Bobby's Blues	Intro 4 bars to solo 32 bars. Solo 18 bars. (SM)

Capitol records, which never was much jazz oriented, had already had success with teaming up BH with Jackie Gleason and his strings. Probably inspired by this success, it now starts a series of recording sessions with BH in the front seat, not much to be heard of other musicians. The programming is obviously not meant for the jazz hardliners, but as pleasant jazz for the public. The problem is that the items are all so much alike. BH plays most of the time, with some piano in between, mostly open horn but mute on "Someday ..." and "You Turned ...". The highlight for me is "I Cried ...". Dan Morgenstern says everything you need to know in the liner notes to the Mosaic album. BH is such an artist that everything he plays is beautiful, but wisely you should play these Capitol sessions a few items at a time.

GEORGIA GIBBS

ca. 1953

Bigband personnel including Bobby Hackett (tp), Georgia Gibbs (vo).
Mercury 25175, 10" LP "Georgia Sings The Oldies", released 1953, one title has BH:

How Long Has This Been Going On?	Solo 8 bars. (S)
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A small gem, this one!

BOB MANNING VOCAL WITH BOBBY HACKETT's TRUMPET & RHYTHM GROUP

NYC. Nov. 27, 1953

Bobby Hackett (tp), Lou Stein (p), George Barnes (g), Arnold Fishkin (b), Specs Powell (dm), Bob Manning (vo).

Four titles were recorded for Capitol, one issued:

20240-4	You Made Me Love You	Intro 4 bars. Obligato parts. Solo 10 bars. (S)
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This is a very nice item!!

JACKIE GLEASON

1954

Bobby Hackett (tp), Jackie Gleason (cond) with large orchestra with strings.
Sixteen titles were recorded for Capitol, issued as "Music To Remember Her":

3:22	Ruby	Solo 16 bars to coda. (S)
3:34	Cherry	Soli 16 and 4 bars to coda. (S)
3:06	Dinah	Solo 16 bars. Coda. (S)
2:57	Sweet Lorraine	Solo 16 bars to coda. (S)
3:45	Stella By Starlight	Soli 16 and 4 bars to coda. (S)
3:14	Sweet Sue, Just You	Solo 16 bars. Coda. (S)
2:36	Marie	Solo 32 bars to coda. (S)
3:04	Jeannine	Soli 16 and 4 bars to coda. (S)
3:06	Louise	Soli 16 and 8 bars to coda. (S)
3:27	Tangerine	Solo 24 bars. Coda. (S)
4:10	Marilyn	Soli 16 and 8 bars. Coda. (S)
2:34	Diane	Soli 8 and 4 bars to coda. (S)
2:41	Charmaine	Soli 16 and 4 bars to coda. (S)
3:28	Laura	Soli 16 and 8 bars to coda. (S)

3:29	Jo Anne	Soli 16 and 4 bars to coda. (S)
3:21	Roseanna	Soli 16 and 4 bars to coda. (S)

I wish I could add something to the comments of the previous sessions, but this is more of the same. Nice and cozy.

BOBBY HACKETT

NYC. Nov. 7, 9 & 10, 1954

Bobby Hackett (tp), unknown (p), (g), (b), (dm), (vib-20522-26), (brass & reeds-20519-23, 20538-41), Glenn Osser (arr, cond).

Twelve titles were recorded for Capitol, issued as "In A Mellow Mood":

20519	Deep Night	Soli 16, 12 and 12 bars. (S)
20520	Mood Indigo	Soli 16, 8 and 16 bars. (S)
20521	All Through The Night	Soli 32, 16, 8 and 24 bars. (SM)
20523	Flamingo	Soli 16, 8 and 10 bars. (S)
20522	Rain	Soli 20, 8 and 20 bars. (SM)
20524	Serenade In Blue	Soli 36 and 12 bars. (S)
20525	Lazy River	Soli 18, 4 and 14 bars. (S)
20526	Get Out Of Town	Soli 32 and 12 bars. (SM)
20538	Carefree	Soli 16, 8 and 16 bars. (SM)
20539	You're My Thrill	Soli 32 and 16 bars. (S)
20540	Stars In My Eyes	Soli 16, 8 and 16 bars. (SM)
20541	In A Sentimental Mood	Soli 12, 16 and 8 bars. (S)

Even more mellow this session, slower tempi, but no strings. BH changes easily between trumpet and cornet, even in the same item. Nice music but predictable. No particular highlight but note "... The Night", almost four minutes. Note also guitar soli on "Lazy River" and "Rain".

JACKIE GLEASON

NYC. 1954

Bobby Hackett (tp), Jackie Gleason (cond) with large orchestra with strings.

Sixteen titles were recorded for Capitol, issued as "Music, Martinis and Memories":

3:14	Once In A While	Soli 16 and 4 bars to coda. (S)
3:25	I Can't Get Started	Solo 32 bars to coda. (S)
3:26	I Got It Bad	Solo 16 bars. Coda. (S)
3:12	I Remember You	Soli 20 and 4 bars to coda. (S)
3:15	I Love You	Solo 20 bars. Coda. (S)
3:16	Unforgettable	Soli 16 and 10 bars. Coda. (S)
2:11	How High The Moon	Soli 32 and 4 bars. (F)
3:03	I'll Be Seeing You	Soli 12 and 4 bars to coda. (S)
2:22	The Song Is Ended	Solo 16 bars. Coda. (S)
2:51	It Could Happen To You	Soli 16 and 4 bars to coda. (S)
3:38	The Nearness Of You	Soli 20 and 4 bars to coda. (S)
3:02	Yesterdays	Solo 20 bars. Coda. (S)
3:27	Shangri-La	Soli 16 and 4 bars to coda. (S)
2:58	Somebody Loves Me	Soli 16 and 8 bars. Coda. (S)
3:09	Time On My Hands	Soli 16 and 4 bars to coda. (S)
2:30	My Ideal	Solo 16 bars to coda. (S)

The music is still the same, but it struck me that the duration of the items vary between the different Gleason sessions. As an example, the average in this session is half-a-minute longer than that of 1958. This should increase the quality, give some more blowing space, but if it is notable, I don't know, what do you think? One more thing: There is an anomaly in the list above; suddenly appears out of context a fast item, "... The Moon". I wonder if that really belongs here?

JACKIE GLEASON**1955**

Bobby Hackett (tp), Jackie Gleason (cond) with large orchestra with strings.

Eighteen titles were recorded for Capitol (fifteen on the original LP and three (last below) as bonus on CD, presumably from this session) issued as "Music To Change Her Mind":

2:44	You're My Greatest Love	Solo 8 bars. Coda. (S)
2:51	Take Me In Your Arms	Solo 16 bars to coda. (S)
2:51	It's The Talk Of The Town	Solo 16 bars to coda. (S)
3:19	My Sin	Soli 16 and 4 bars to coda. (S)
3:42	All By Myself	Solo 16 bars. Coda. (S)
3:01	She's Funny That Way	Solo 16 bars. Coda. (S)
3:39	Guilty	Soli 16 and 4 bars to coda. (S)
3:49	You've Changed	Soli 16 and 4 bars to coda. (S)
3:24	I'm Glad There Is You	Soli 20 and 8 bars to coda. (S)
3:03	It Was So Beautiful	Solo 16 bars. Coda. (S)
2:57	You Call It Madness	Solo 16 bars to coda. (S)
3:12	Coquette	Soli 16 and 8 bars. Coda. (S)
3:31	Did I Remember	Solo 16 bars. Coda. (S)
3:20	Dancing In The Dark	Soli 16 and 16 bars to coda. (S)
4:27	You And The Night And The Music	Soli 16 and 8 bars to coda. (S)
3:40	Autumn Leaves	Soli 16 and 4 bars to coda. (S)
3:38	Oo! What You Do To Me	Soli 16 and 4 bars to coda. (S)
3:55	Lullaby Of The Leaves	Solo 16 bars. Coda. (S)

Quite similar to 1954, beautiful music, cozy, no real jazz, everything in almost the same format and slow tempo, probably very little improvisation, and very pleasant.

SAMMY DAVIS JR.**NYC. March 10, 1955**

Bigband including Bobby Hackett (tp), Morty Stevens (cond), Sammy Davis jr. (vo).

Two titles were recorded for Decca, no BH on 87521 "That Old Black Magic" but:

87522	Don't Let Her Go	Intro 4 bars. Obbligato parts. Soli 4 bars. Coda. (S)
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This is also a very nice item, lots of fine BH to be heard!

NEAL HEFTI & HIS ORCHESTRA**NYC. March 29, 1955**

Bigband personnel including Bobby Hackett, Billy Butterfield (tp).

Twelve titles were recorded for Epic, two have trumpet soli, not BH on "Plymouth Rock" but:

	Buttercup	Solo/straight 16 bars. (SM)
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Strong introduction on "Buttercup".

EDDIE CONDON**NYC. April 20, 1955**

Bobby Hackett (cnt), Cutty Cutshall (tb), Dick Carey (alto-hrn), Edmond Hall (cl), Gene Schroeder (p), Eddie Condon (g), Walter Page (b), George Wettling (dm).

Five titles were recorded for Columbia, issued as "Bixieland":

53225	Singin' The Blues	In ens. Solo 24 bars to ens 8 bars. (SM)
53226	From Monday On	In ens. Soli 32, 4 and 4 bars. Break. (FM)
53227	I'm Coming, Virginia	Intro 4 bars. Soli with ens 24 and 4 bars. (S)
53228	I'll Be A Friend With Pleasure	In ens. Soli with ens 32 and 4 bars. (FM)
53228	Royal Garden Blues	In ens. Soli 24 and 4 bars. (FM)

Nothing very surprising on this session, but BH plays (and his friends) very well as always. The highlight is his solo on "... Garden ...".

GEORGE WEIN **NYC. June 23, 1955**
Bobby Hackett (tp), George Wein (p, vo), Bill Pemperton (b), Jo Jones (dm).
Four titles were recorded for Columbia:

1599	I Married An Angel	Obbligato 32 bars. Solo 16 bars. Obbligato 32 bars. (M)
1600	I'm Through With Love	Intro 4 bars. Obbligato 32 and 4 bars. (S)
1601	Pennies From Heaven	Obbligato 32 bars. Solo 32 bars. Obbligato 32 bars. (M)
1602	Why Try To Change Me Now?	Obbligato 32 bars. Solo 16 bars. Obbligato 32 bars. (S)

This was a nice surprise!! Although Wein cannot be held as the greatest of vocalists, he creates a pleasant atmosphere, and BH fits right in. In fact he plays behind Wein all the time, soft and pleasant. In addition we get three fine trumpet soli. So this date has both quality and quantity!

WOODY HERMAN **NYC. June 27, 1955**
Bigband personnel including guest Bobby Hackett (tp).
TV-program (not broadcast from 1943 as believed earlier), one title:

	My Funny Valentine	Solo with orch 36 bars. Solo 12 bars to coda. (S)
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This is a great and delightful surprise, simple but so beautiful and effective!!

BOBBY HACKETT **NYC. July 18, 1955**
Bobby Hackett (cnt), unknown (p, cel-20815), (g), (b), (dm), (string quintet).
Four titles were recorded for Capitol, issued as "Soft Lights And Bobby Hackett":

20813	How About You?	Soli 32 and 20 bars. (SM)
20814	Under A Blanket Of Blue	Soli 32 and 8 bars. (S)
20815	Sleep	Soli 32 and 16 bars. (SM)
20816	It's All Right With Me	Soli 32, 24 and 8 bars. (SM)

Issued on the same LP as the May 11, 1953 session, these items are of the same type, and all very beautiful.

BOBBY HACKETT & HIS JAZZ BAND **NYC. Oct. 18/19, 1955**
Bobby Hackett (cnt), Jack Teagarden (tb, vo), Abe Lincoln (tb), Matty Matlock (cl), Don Owens (p), Phil Stephens (b, tu), Nick Fatool (dm).
Ten titles were recorded for Capitol, issued as "Coast Concert":

14640	Struttin' With Some Barbecue	In ens. Solo 16 bars. (FM)
14641	Muskrat Ramble	In ens. Solo 16 bars. (FM)
14642	New Orleans	Straight 16 bars. Solo 8 bars to long coda. (S)
14644	Basin Street Blues	Break 2 bars. Solo 14 bars. (S)
14645	St. James Infirmary	Obbligato parts. Solo 8 bars. (S)
14646	That's A Plenty	In ens. Solo 32 bars. (F)
14648	Big Butter And Egg Man	In ens. Solo 16 bars. (M)
14649	Fidgety Feet	In ens. Solo 32 bars. (FM)
14650	Royal Garden Blues	In ens. Breaks. Solo 36 bars. (FM)
14651	I Guess I'll Have To Change MP	Intro 4 bars. Solo 20 bars. (S)

This is a legendary session and one of those we grew up with and shaped us, resulting in an enthusiasm for this kind of music lasting more than half-a-century later. There is no better Dixieland to be found, and the collective work of BH and BigT is almost hypnotic. Everybody work perfectly together to create this memorable session. BH plays on the top of his abilities, and should I say one negative thing, it is that his soli could and should have been longer, half-a-chous

is nothing! All items are magnificent, start in slow tempo with "... Orleans" and "Basin ..." and move upwards!!

BOBBY HACKETT **NYC. Jan. 23, 1956**

Bobby Hackett (cnt), unknown (vib), (p), (g), (b), (dm), Glenn Osser (arr).

Four titles were recorded for Capitol, 20989 issued on "Rendezvous":

20988	Isn't It Romantic?	Soli 16, 8 and 20 bars. (S)
20989	Cocktails For Two	Soli 16, 8 and 20 bars. (S)
20990	If You Were The Only Girl ITW	Soli 28, 8, 10 and 8 bars. (SM)
20991	Together	Soli 32 and 18 bars. (SM)

Nothing to add here, really. For highlight choose "... Girl ...". Note guitar solo on "Together".

BOBBY HACKETT **NYC. Feb. 13 & 15, 1956**

Bobby Hackett (cnt), unknown (p), (g), (b), (dm), (brass) & (reeds), Glenn Osser (arr, cond).

Eight titles were recorded for Capitol, issued as "Rendezvous":

20999	Autumn Nocturne	Soli/straight 8, 12 and 8 bars. (S)
21000	We Kiss In A Shadow	Soli/straight 16, 12 and 16 bars. (S)
21001	The Way You Look Tonight	Soli/straight 32, 20 and 8 bars. (M)
21002	Love Me	Soli/straight 16, 14 and 10 bars. (S)
20998	The Very Thought Of You	Soli/straight 20, 8 and 8 bars. (S)
21003	One Kiss	Soli/straight 16, 8 and 22 bars. (SM)
21004	My Heart Stood Still	Soli/straight 24, 24 and 12 bars. (SM)
21005	Thank You For A Lovely E	Soli/straight 16, 10 and 18 bars. (SM)

NYC. April 3, 1956

Same. Four titles:

21067	When I'm With You	Soli/straight 16, 8 and 8 bars. (S)
21068	You Are Too Beautiful	Soli/straight 24 and 10 bars. (S)
21069	Moonlight Becomes You	Soli/straight 10, 16 and 8 bars. (S)
21070	Two Cigarettes In The Dark	Soli/straight 18 and 16 bars. (S)

The arrangements are delicate, and BH is professional, but to be honest; if you play the whole thing in sequence, you will be bored. All items are made out of the same mould, and most also in quite slow tempo, just like the Jackie Gleason sessions. There are absolutely no surprises. On the positive side, of course, beautiful music, very attractive songs, top quality performances, only BH is able to get away with this. For highlights, choose "... Very Thought ...", "Love Me" and "My Heart ...".

BOBBY HACKETT **NYC. March 16, 1957**

Personnel similar to below.

Three titles were recorded live at Voyager Room, Henry Hudson Hotel:

Muskrat Ramble	In ens. Solo 32 bars. (FM)
Sugar	Solo/straight with ens 32 bars. Solo 16 bars. In ens. (SM)
It Don't Mean A Thing	Solo 16 bars. (M)

NYC. March 23, 1957

Personnel similar to below. Two titles:

Handle With Cary	In ens. Solo 16 bars. (FM)
Basin Street Blues	In ens. Solo 16 bars. (S)

Nice BH soli here, particularly "Basin Street ..." and also "Sugar" and "... Ramble" should be noted.

BOBBY HACKETT **NYC. March 27, 1957**

Bobby Hackett (cnt), Dick Cary (E-flat horn), Ernie Caceres (cl, bar), Tom Gwaltney (cl, vib), Mickey Crane (p), John Dengler (tu), Milt Hinton (b), Nat Ray (dm).

Three titles were recorded for Capitol, issued as "Gotham Jazz Scene":

21451-5	Caravan	Solo 16 bars. (M)
21452-13	Lazy Mood	Solo/straight with ens 26 and and 18 bars to coda. (S)
21453-8	The Continental	In ens. (M)

Not much improvisation, but "Lazy ..." is a nice piece of music.

BOBBY HACKETT

NYC. March 30, 1957

Similar to above.

Two titles were recorded live at Voyager Room, Henry Hudson Hotel (others without BH):

Spinning	In ens. (M)
Tin Roof Blues	In ens. Solo 12 bars. (S)

Fine "Tin Roof...", compare it with the studio session below.

BOBBY HACKETT

NYC. April 4, 1957

Bobby Hackett (cnt), Dick Cary (E-flat horn), Ernie Caceres (cl, bar), Tom Gwaltney (cl, vib), Mickey Crane (p), John Dengler (tu), Al Hall (b), Nat Ray (dm). Five titles were recorded for Capitol, issued as "Gotham Jazz Scene":

21454-10	In A Little Spanish Town	Break to solo 16 bars. (FM)
21455-3	Tin Roof Blues	Solo/straight with ens 24 bars. Solo 12 bars. In ens 12 bars. (S)
21456-11	Albatross	In ens. Solo 16 bars. (FM)
21457-4	It Don't Mean A Thing	Solo 16 bars. (M)
21463-6	Comet Chop Suey	Intro 4 bars. In ens. Solo 16 bars. Breaks. (M)

NYC. April 10, 1957

Same. Four titles:

21480-9	Henry Hudson	Breaks. Solo 16 bars. (FM)
21481-5	Wolverine Blues	In ens. Soli 4 and 4 bars. (FM)
21482-4	Rose Room	Solo/straight 16+8 bars, (cl) on bridge. Solo 16 bars. (S)
21483-5	At The Jazz Band Ball	Solo 16 bars. In ens. (FM)

It is probably just a matter of taste, but although this (including March 27) is an experienced working band, it does not hit my heart like it was supposed to. Lots of good music by all participants, also BH, but he is more exciting elsewhere. I enjoy him most on "... Spanish Town" and "Tin Roof...", fine soli here.

BOBBY HACKETT QUINTET

NYC. April 24, 1957

Bobby Hackett (tp), Marshall Brown (vtb), Billy Rowland (p), Eddie Safranski (b), Bobby Rosengarden (dm), Peggy King (vo), Jack Haskell (announcer).

"The Navy Swings", distributed on four radioprograms 5G, 6G, 7 G and 8 G:

All	Theme	In ens. (FM)
5G	Sunday In New York	Solo 8 bars. (M)
	Do What You Do	No (tp). (SM)
	Pick Yourself Up	Solo 16 bars. (FM)
	Like Someone In Love	Obbligato parts. (S)
6G	The Dixieland Band	Intro 2 bars. With ens. (M)
	Let's Fall In Love	No (tp). (M)
	You've Changed	Solo 24 bars. Duet with (vtb) 8 and 8 bars. Coda. (S)
	Hallelujah, I Love Her So	No (tp). (M)

7G	Lullaby In Rhythm	Solo 8 bars. (M)
	Blame It On My Youth	Obbligato parts. (S)
	When My Sugar Walks Down TS	Soli 32 and 16 bars (mute). (M)
	The Second Time Around	No (tp). (S)
8G	Sonny Boy	Soli 6 and 10 bars. (M)
	I Get Along Without You	Obbligato parts. (S)
	What's New?	Solo 16 bars to duet with (vtb) 16 bars to coda. (S)
	A Lot Of Livin' To Do	No (tp). (F)
All	Theme	In ens. (FM)

This is a quite lacklustre quintet, and the programs are commercial promotion of the US Army, thus not much to spend time on. Nevertheless, BH always has something to give, and particularly "... My Sugar ..." and "... New?" have very nice playing.

BOBBY HACKETT SEXTET **Newport, Rh. I., July 5, 1957**

Bobby Hackett (cnt), Tommy Gwaltney (cl, vib), Ernie Caceres (cl, bar), Dick Cary (as-hrn, p), John Dengler (tu), Buzzy Drootin (dm).

Six titles were recorded at Newport Jazz Festival, no BH solo on "Caravan", "Lady Of The Lavender Mist" and "Off-Minor" but:

Fidgety Feet	Solo with ens 32 bars. In ens. (F)
Royal Garden Blues	Break. In ens. Solo 24 bars. (FM)
Handle With Cary	In ens. Solo 32 bars. (FM) (FM)

I wonder what was going on here? The first three items, including a Thelonious Monk title, sound quite strange and have no BH of interest, so why did they play them? The three following are more normal, but the sound quality is not good, and they are easily forgotten.

BOBBY HACKETT & JACK TEAGARDEN **NYC. Sept. 16/17, 1957**

Bobby Hackett (cnt), Jack Teagarden (tb), Peanuts Hucko (cl, ts), Ernie Caceres (cl, bar), Gene Schroeder (p), Billy Bauer (g), Jack Lesberg (b), Buzzy Drootin (dm).

Eleven titles were recorded for Capitol at Riverside Plaza Hotel, issued as "Jazz Ultimate":

21720	Indiana	In ens. Solo 16 bars. (FM)
21720	Indiana (alt.)	As above. (FM)
21722	Way Down Yonder In New Orleans	In ens. 28 bars 4/4 with (tb). Solo 16 bars. (FM)
21721	It's Wonderful	Soli 8 and 18 bars. (S)
21723	'S Wonderful	In ens. Solo 16 bars. (FM)
21723	'S Wonderful (alt.)	As above. (FM)
21724	Baby, Won't You Please Come Home	In ens coda. (FM)
21725	I Found A New Baby	In ens. Solo 16 bars. (FM)
21726	Mama's Gone, Goodbye (mono)	In ens. Solo 16 bars. (M)
21726	Mama's Gone, Goodbye (stereo)	As above. (M)
21727	Oh Baby	In ens. Solo 16 bars. (FM)
21728	Sunday	In ens. Solo 16 bars. (M)
71729	Everybody Loves My Baby	In ens. Solo 16 bars. (FM)
21730	55 th And Broadway (mono)	Solo 12 bars. (S)
21730	55 th And Broadway (stereo)	As above. (S)

Another legendary Capitol session!! There seems to be something special in the relationship between BH and BigT, they seem to challenge each other to musical heights in the most amiable of atmospheres. While writing this, putting on the slow "It's Wonderful", I felt so strong emotions that I really became surprised at myself.

Everything is just part of our great jazz vintage heritage. Dig the exchange on “... New Orleans”, dig everything here; it is almost like I am afraid that to praise one item is to reduce another one. Minor point though; wish often that the soli had been much longer!!

BOBBY HACKETT**NYC. Sept./Oct. 1957**

Bobby Hackett (cnt), Tom Gwaltney (cl, vib), Ernie Caceres (cl, bar), Pinie Caceres (p), John Dengler (tu), Buzzy Drootin (dm).

Live from Voyager Room, Henry Hudson Hotel, three titles:

Stardust	Soli 16, 8 and 16 bars. (S)
Poor Butterfly	Soli 16, 8 and 16 bars. (S)
Christopher Columbus	Soli 8 and 16 bars. (M)

NYC. Sept. 28, 1957

Same. Unissued title:

Tin Roof Blues	In ens. Solo 12 bars. In ens. (S)
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NYC. Nov./Dec. 1957

Same except Bob Wilber (cl, ts, vib) replaces Gwaltney. Three titles (more without BH):

Allahandra	Solo 16 bars. (FM)
Perdido	Solo 32 bars. (M)
Clark And Madison	Solo 24 bars. (M)

Back to the Voyager Room, BH is in fine shape, particularly “Allahandra” and “... Madison”, and of course, the highlights “Stardust” and “... Butterfly”, same structure, beautiful cooperation between BH and Ernie Caceres!

JACKIE GLEASON**1957**

Bobby Hackett (tp), Jackie Gleason (cond) with large orchestra with strings.

Sixteen titles were recorded for Capitol, issued as “Music For The Love Hours”:

2:40	Darn That Dream	Solo 16 bars. Coda. (S)
2:39	Poor Butterfly	Soli 16 and 4 bars to coda. (S)
2:27	Serenade In Blue	Solo 16 bars to long coda. (S)
2:33	How Did She Look?	Soli 12 and 4 bars to coda. (S)
2:27	Moonlight Becomes You	Solo 16 bars. Coda. (S)
2:29	Just One More Chance	Solo 20 bars to coda. (S)
2:03	I Love You Much Too Much	Solo 20 bars to coda. (S)
2:36	Hold Me	Solo 16 bars. Coda. (S)
2:32	Get Out Of Town	Solo 20 bars to coda. (S)
2:41	Our Love	Solo 20 bars to coda. (S)
3:06	Just A Memory	Soli 16 and 8 bars. Coda. (S)
2:42	If I Could Be With You	Solo 18 bars to coda. (S)
2:09	Ghost Of A Chance	Solo 16 bars to coda. (S)
3:23	I've Got You Under My Skin	Solo 20 bars. Coda. (S)
2:47	Lover Come Back To Me	Solo 16 bars. Coda. (S)
2:45	The House Is Haunted	Solo 16 bars. Coda. (S)

Very nice, but absolutely nothing new, the Gleason format seems fixed forever.

BOBBY HACKETT**NYC. Nov. 27, 1957**

Bobby Hackett (cnt), Cutty Cutshall, unknown (tb), Dick Cary (E-flat horn), Bob Wilber (sop, ts), four unknown (reeds), Dick Hyman (p, harpsichord), unknown (g), John Dengler (b), unknown (dm, tamb), female (vo-group), David Terry (arr, cond).

Four titles were recorded for Capitol, issued as “Don't Take Your Love From Me”:

21793	Autumn Serenade	Soli/straight 32 and 20 bars. (S)
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21794	Moonlight Serenade	Soli/straight 20 and 24 bars. (S)
21795	The Thrill Is Gone	Soli/straight 10, 18 and 16 bars. (S)
21796	Softly As In A Morning S	Soli/straight 16, 8 and 32 bars. (SM)

NYC. Dec. 12, 1957

Same. Four titles:

21809	Put Your Dreams Away	Soli/straight 22 and 16 bars. (S)
21810	Zigeuner	Soli/straight 64 and 8 bars. (SM)
21811	A Handful Of Stars	Soli/straight 16, 16 and 10 bars. (S)
21812	If I Had A Million Dollars	Soli/straight 16, 12, 6, 12 bars. (S)

NYC. Dec. 19, 1957

Same. Four titles:

21815	Ev'rything I Love	Soli/straight 28 and 16 bars. (S)
21816	Wonderful One	Soli/straight 16, 12, 10 and 8 bars. (S)
21817	Don't Take Your Love FM	Soli/straight 2, 16, 10 and 8 bars. (S)
21818	Street Of Dreams	Soli/straight 18, 14 and 2 bars. (S)

Quoting Dan M's liner notes: "This is the most commercial of the Hackett Capitols". Yes, a bit of straight trumpet, a bit without, and sometimes a bit of modest improvisation. Open horn all the time. Yes, it sounds good, and a gain nice tunes, and professional arrangements, although, another quote: "and - alas - three female singers, who, while luckily not deployed throughout, may test the listeners' tolerance levels". "Bobby, as always, is unflappable". Well, I don't think you will play these sessions many times.

BOBBY HACKETT

NYC. Dec. 1957

Personnel same/similar to above.

Live from Voyager Room, Henry Hudson Hotel, two titles:

Cottontail	Soli 8 and 16 bars. (FM)
Fidgety Feet	Solo 32 bars. In ens. (FM)

NYC. Dec. 28, 1957

Same. Four titles:

Lullaby In Rhythm	In ens. (M)
Holiday Hop	In ens. (M)
I'm Beginning To See The Light	In ens. Solo 16 bars. (SM)
Comet Shop Suey	In ens. Solo 32 bars. (FM)

Particularly "... The Light" has strong BH, but also "... Suey" should be noticed.

JACK TEAGARDEN ALL STARS

NYC. Dec. 30, 1957

Bobby Hackett (tp), Jack Teagarden (tb, vo), Peanuts Hucko (cl), Marty Napoleon (p), Arvell Shaw (b), Cozy Cole (dm), Louis Armstrong (vo).
Timex All Star Jazz Show, three titles, no BH on "Rockin' Chair" and "When The Saints" but:

Struttin' With Some Barbecue	Solo 16 bars. (FM)
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A brief but very nice solo here!

BOBBY BYRNE & THE ALL-STAR ALUMNI BAND

NYC. 1958

Bigband personnel including Bobby Hackett, Dale McMickle, Bernie Previn, Steve Lipkins (tp).

Twelve titles were recorded for Grand-Award, issued as "Great Hit Songs Of Glenn Miller" and "The Miller Book". There are several trumpet soli items here, but only three or less are believed possibly to be by BH:

Stardust	Possibly solo 16 bars. (S)
String Of Pearls	Possibly straight 12 bars. (M)
Rhapsody In Blue	Possibly straight 12 bars. (S)

The only interesting trumpet item is “Stardust” and it sounds much like BH but blown quite strongly, so I don’t know, what’s your opinion?

BOBBY HACKETT**NYC. prob. Jan. 1958**

Bobby Hackett (cnt), Dick Cary (alto-hrn, p), Bob Wilber (cl, ts, vib), Dick Hafer (cl, ts, bar), John Dengler (tu), Buzzy Drootin (dm).

Live from Voyager Room, Henry Hudson Hotel, eight titles (more without BH):

It Don’t Mean A Thing	Solo 16 bars. (M)
Handle With Cary	Soli 8, 32 and 8 bars. (FM)
Swiss Criss	Soli 4 and 4 bars. (FM)
Lady Of The Lavender Mist	In ens. (S)
Morning Air	In ens. (M)
I Guess I’ll Go Back This Summer	Solo/straight 16 and 16 bars. Coda. (S)
Zig Zag	In ens. (M)
Whisper Not	Solo/straight 32 bars. Solo 16 bars. Straight 16 bars. (S)

Afrersome careful listening and thinking, I am not so sure I like this group, its concept and arrangements. Whenever BH plays himself, which is not very much, as usual it is worth listening, but otherwise this is somewhat too experimental. Note how BH obviously mocks “Whisper Not” in his straight playing with some bopping notes, for once the thumb is down, lack of respect.

JACKIE GLEASON**1958**

Bobby Hackett (tp), Jackie Gleason (cond) with large orchestra with strings.

Sixteen titles were recorded for Capitol, issued as “Lush Musical Interludes For That Moment”:

2:19	Sentimental Touch	Soli 8 and 4 bars to coda. (S)
2:43	End Of A Great Affair	Soli 12 and 4 bars to coda. (S)
3:48	The Song Is You	Soli 18 and 4 bars to coda. (S)
2:16	Lilacs In The Rain	Soli 8 and 4 bars to cods. (S)
2:48	On The Sentimental Side	Solo 12 bars. Coda. (S)
2:18	Dansero	Soli 4 and 8 bars to coda. (S)
2:34	That’s All	Solo 12 bars. Coda. (S)
2:07	Why Was I Born?	Soli 8 and 4 bars to coda. (S)
2:42	You’re My Thrill	Soli 14 and 4 bars to coda. (S)
2:27	I Thought About You	Soli 8 and 4 bars to coda. (S)
2:54	Oh What It Seemed To Be	Solo 8 bars. Coda. (S)
2:41	A Cottage For Sale	Soli 8 and 4 bars to coda. (S)

The same, again and again. Beauty, yes, but maybe beauty without contents?

BOBBY HACKETT**NYC. March 20, 1958**

Bobby Hackett (cnt), Dick Cary (alto horn, p), Billy Bauer (g), George Duvivier (b), Buzzy Drootin (dm).

Ten titles were recorded for Muzak Transcription X-1082:

2:17	Mary Lou	Soli 32, 16 and 16 bars (open). (M)
2:24	Cuddle Up A Little Closer	Soli 16 and 16 bars (open). (SM)
2:18	I’ll Never Say “Never Again” Again	Soli 32 and 16 bars (mute). Solo 16 bars (open). (M)
2:21	The One I Love Belongs To S Else	Solo 16+8 bars, (p) on bridge. Solo 16 bars (open). (M)
3:22	Skylark	Solo 16+8 bars, (g) on bridge. Solo 16 bars (open). (S)
2:07	When My Sugar Walks Down The Street	Solo 32 bars (open). Solo 18 bars (mute). (M)

2:25	Toot, Toot, Tootsie	Solo 40 bars (open). Soli 24 and 24 bars (mute). (FM)
2:16	Did You Ever See A Dream Walking?	Solo 32 bars (mute). Solo 16 bars (open). (M)
2:04	Smiles	Solo 32 bars (open). Soli 16 and 8 bars (mute). (M)
2:47	I Let A Song Go Out Of My Heart	Soli 16 and 16 bars (open). (S)

Lots of great trumpet playing here, but almost all items are quite brief, and there seems to be an element of routine here; 'play as nice as possible, and change between open and muted horn, but get it over with'. Note the surprise effect of having a single alto horn solo between the two BH soli on "Smiles". Note also use of different mutes on "... Again". And some nice guitar soli. So finally, don't misunderstand, you will certainly enjoy also this session!

BOBBY HACKETT QUARTET **NYC. May 6-8, 1958**

Bobby Hackett (cnt), Pepe Moreale (p, cel), John Giuffrida (b), Buzzy Drootin (dm).

Twelve titles were recorded for Capitol, issued as "At The Embers":

22126-12	C'Est Magnifique	Straight/solo 32 and 38 bars. (M)
22127-11	Spring, Beautiful Spring	Straight/soli 32, 70 and 6 bars. (FM)
22128-13	All Of You	Straight/solo 36 and 36 bars. (M)
22129-5	Rosalie	Straight 32 bars. 32 bars 4/4 with (dm). Solo 20 bars. (F)
22130-19	Cheek To Cheek	Straight/soli 56, 16 and 28 bars. (FM)
22131-9	It's Been So Long	Straight/solo 36 and 38 bars. (M)
22132-6	If I Had My Way	Straight/solo 32 and 36 bars. (M)
22133-10	That Naughty Waltz	Straight 32 bars. 32 bars 4/4 with (dm). Soli 32 and 4 bars. (F)
22134-11	Paradise	Straight/solo 36 and 38 bars. (M)
22135-9	I'll See You In My Dreams	Straight/solo 46 and 18 bars. (M)
22136-10	If You Were There	Straight/solo 32 and 18 bars. (SM)
22137-9	My Monday Date	Straight/soli 2, 32 and 34 bars. (M)

The first of BH's three quartet albums for Capitol, and now we are on safer ground. As you see, the tempi are bouncing, no slow tunes here. Mute is preferred here but open horn occasionally. This is a real jazz session, yes, there are more exciting ones, but pleasant listening. I twisted the notation a little bit, indicating that here, BH plays rather straight in the beginning on all items, but do real improvising at the end. No particular highlight; even and good. However I wonder one thing: Look at the take numbers! Was this so difficult really that they needed an average of ten takes per item!??

BOBBY HACKETT QUARTET **Columbus, Ohio, prob. June 5, 1958**

Bobby Hackett (cnt), Billy Maxted (p), Jack Lesberg (b), Buzzy Drootin (dm).

Note: The liner notes give May 5, 1958 as the recording date, but the Hackett book posits that this is impossible because the band was still at the Embers.

Eight titles were recorded live at Grand View Inn by BH himself, issued posthumously on Dobre DR1004:

2:18	Paradise	Soli 32 and 16 bars (mute). (M)
4:24	What's New?	Soli 32 and 18 bars (mute). (S)
5:02	Chimes Of Spring	Soli 32 and 64 bars (mute). 64 bars 4/4 with (dm) (open). Solo/straight 16, 8 and 4 bars. (F)
4:46	Medley: Manhattan Put Your Dreams Away	Solo 32 bars (mute). (SM) Soli 32 and 16 bars (mute). (SM)
5:11	Bernie's Tune	Straight 32 bars (mute). Solo 64 bars. (open). 56 bars 4/4 with (dm). Solo/straight 16 and 8 bars. (FM)
3:44	Tin Roof Blues	Soli/straight 24 and 12 bars (mute). Solo 12 bars (open). (S)

3:55	Sleep	Straight 32 bars (open). Solo 32 bars (mute). Solo/straight 32 bars (open). (M)
1:26	Reprise: Put Your Dreams Away	Solo 32 bars (mute). (SM)

This is a beautiful session, and it is easy to understand that BH, if he recorded it himself, kept the results. The elegance of this quartet is also based open the magnificent piano playing by an artist I never had heard about! All kinds of music material and tempi are used but performed in the same relaxed and friendly atmosphere. One might think this group could be boring and the session just one among so many others, but I find it pleasantly different and outstanding. Their are some occasional fluffs but that does not matter at all, and neither does the aborted chase on "... Tune", and if one absolutely has to find a highlight, the open solo on just that tune is BH at his greatest!

JAZZ ON A SUMMER'S DAY **Newport, Rh. I., July 6, 1958**

Louis Armstrong (tp, vo), Bobby Hackett (vo), Jack Teagarden (tp, vo), Trummy Young (tb), Peanuts Hucko (cl), Billy Kyle (p), Mort Herbert (b), Danny Barcelona (dm), Velma Middleton (vo).

Film from Newport Jazz Festival, four titles shown: "Lazy River" (S/M), "Tiger Rag" (F), "Rockin' Chair" (S) and "When The Saints" (F), but BH is not seen, nor is it possible to hear anything from him in the ensembles.

BOBBY HACKETT **NYC. Nov. 25/26, 1958**

Bobby Hackett (cnt) with collective personnel: Dave McKenna (p), Nicky Tagg (p, org), John Giuffrida, Milt Hinton (b), Joe Porcaro (dm), Harry Breuer, Phil Kraus (vib, perc), (strings), Stan Applebaum (arr, cond).

Twelve titles were recorded for Capitol, issued as "Blues With A Kick":

22471	Sugar Blues	Soli 38 and 20 bars. (SM)
22472	Baker's Keyboard Blues	Soli 8, 36 and 18 bars. (SM)
22473	Blues With A Kick	Solo 48 bars. (S)
22474	Limehouse Blues	Soli 32 and 24 bars. (M)
22475	Alcoholic Blues	Soli 28, 4 and 16 bars. (SM)
22476	Blues In The Night	Solo/straight 3:32. (S)
22477	Good-Bye Blues	Solo/straight 2:32. (FM)
22478	Blues In My Heart	Soli 16, 12 and 8 bars. (S)
22479	Bye Bye Blues	Soli 24 and 16 bars. (F)
22480	Weary Blues	Soli 24 and 16 bars. (S)
22481	Wang Wang Blues	Solo/straight 32 and 20 bars. (SM)
22482	Davenport Blues	Soli 36 and 20 bars. (SM)

The jazz recording world can be quite bizarre! Many of these items have blues only in the name. The inclusion of a large string group has often ugly results. The piano ends up somewhere in the mid-air. Nevertheless, this session is one of the very best BH/Capitol sessions! Here he improvises with bravura on all items, changing between open and muted horn. In fact, this session gives you many pleasant moments. For highlights, "... Keyboard ...", "Limehouse ..." and "... Kick" seem to be good suggestions.

LOUIS ARMSTRONG ALL STARS **NYC. Jan. 7, 1959**

Louis Armstrong (tp, vo), Bobby Hackett (cnt), Trummy Young (tb), Peanuts Hucko (cl), Billy Kyle (p), Mort Herbert (b), Danny Barcelona, Gene Krupa (dm), members of the Duke Ellington orchestra and a lot of others.

NBC Telecast from Broadway Theatre, "Timex All Star Jazz Show", one title, "Perdido (Jam)", but no BH (awful performance!!).

same date?

Same personnel with Barbara Dane (vo).
One title available on YouTube:

Old Fashioned Love	Obbligato parts. (M) Solo 32 bars. In ens. (F)
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This was nice, with BH as the sole soloist, playing a full chorus.

BOBBY HACKETT QUARTET **NYC. March 24-26, 1959**

Bobby Hackett (cnt), Dave McKenna (p), Bob Carter (b), Dick Scott (dm).

Twelve titles were recorded for Capitol:

22637	Don't Be That Way	Straight/solo 36 and 16 bars. (M)
22641	Stereoso	Straight/solo 32 and 32 bars. (F)
22642	High Society	Straight/solo 36 and 48 bars. (F)
22643	Stompin' At The Savoy	Straight/solo 40 and 16 bars. (M)
22644	You Stepped Out Of A Dream	Straight/solo 32 and 16 bars. (M)
22645	Bernie's Tune	Straight/soli 8, 32, 4 and 4 bars.(FM)
22646	Swing That Music	Straight/solo 32 and 32 bars. (F)
22647	Kahakalau	Straight/solo 32 and 32 bars. (F)
22648	Michelle	Straight/solo 16 and 18 bars. (S)
22649	Undecided	Straight/soli 32, 32 and 4 bars. (FM)
22650	It Don't Mean A Thing	Straight/soli 32, 36, 4 and 4 bars. (F)
22651	The Lady Is A Tramp	Straight/soli 48 and 16 bars. (F)

The second quartet session follows the same structure as the first one; a melody presentation rather straight, and after a piano solo comes an improvised solo. There is also usually straight playing at the end, but omitted in the presentation above. Both open and muted horn are used, also in the same item, and most are rather brief. Nothing very special, competent and nice as always. This session ranks a bit higher because of the accompaniment, not only an excellent piano player, but the bassist drives the whole date and takes quite a lot of soli himself. Thus the session can be recommended for listening.

BOBBY HACKETT

NYC. April 13, 1959

Bobby Hackett (cnt), Bob Wilber (cl, ts), Lou Stein (p), Bill Kahakalau (steel g), Billy Bauer or Bucky Pizzarelli (g, ukulele), Bob Carter (b), Dick Scott (dm), Johnny Cresci (bgo).

Three titles were recorded for Capitol, issued as "Hawaii Swings":

22696	Kohala March	In ens. Solo 16 bars. (FM)
22697	Robby-San	In ens. Solo 16 bars. (FM)
22698	Puamana	In ens. Solo 20 bars. (M)

NYC. April 17, 1959

Same, except Dave McKenna (p) replaces Stein. Five titles:

22708	Hawaii Swings	In ens. Solo 20 bars. (FM)
22713	Maui Chimes	In ens. Solo 16 bars. (F)
22714	Hapa Haole Hula Girl	In ens. Solo 16 bars. (FM)
22715	On The Beach At Waikiki	In ens. Solo 16 bars. (F)
22724	Song Of The Islands	In ens. Solo 24 bars. (SM)

NYC. April 27, 1959

Same, except Stan Brauner (fl, cl, ts) replaces Wilber. Four titles:

22739	Orchids From Hawaii	In ens. Solo 16 bars. (M)
22740	Soft Sands	In ens. (S)
22741	Ku Nei	In ens. Solo 12 bars. (FM)
22742	Aloha Oe	Straight. Solo 16 bars. (M)

I don't think this was a very good idea; it sounds strange and artificial to me (and did they use the bongo in Hawaii?). Unexpectedly, the music is uptempo and no romantic vibrations. The structure is the same all over; with ensembles, some other soli, and then a nice but rather brief BH solo, muted or open. Be welcome to play these, but you probably will limit yourself to once. No particular highlights.

BOBBY HACKETT QUARTET

Chi. June 2 – 21, 1959

Bobby Hackett (tp), Max Miller (p), Bill Cronk (b), Buzzy Drootin (dm). Large number of titles recorded at London House, fifteen issued, BH not present on "Caravan" No. 1 & 2 but:

4:34	St. Louis Blues	Straight 44 bars. Solo 36 bars (mute). 48 bars 4/4 with (dm).
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		Solo/straight 40 bars. Coda. (F)
3:40	When Your Lover Has Gone	Solo/straight 32 bars. Solo 16 bars to long coda. (S)
3:06	Muskrat Ramble	Straight 48 bars. Solo 32 bars (mute). Straight 16 bars to coda. (FM)
4:16	Tenderly	Solo/straight 16 and 8 bars. Solo 16 bars to long coda. (S)
3:59	Bernie's Tune	Straight 32 bars. Solo 32 bars (mute). 32 bars 4/4 with (dm). Straight 16 and 8 bars to coda. (FM)
3:22	Take The A Train No. 1	Straight 32 bars. Solo 32 bars (mute). Solo 16 bars. Straight 8 bars. (FM)
1:17	Indiana/Closing	Solo 32 bars. (F)
3:37	Limehouse Blues	Straight 32 bars with announcer (mute). Solo 32 bars (mute). 32 bars 4/4 with (dm). Straight 16 and 8 bars. (F)
3:36	These Foolish Things	Straight 32 bars. Solo 16 bars to coda. (S)
4:23	Rose Room	Straight 32 bars. Solo 32 and 16 bars (mute) to coda. (SM)
6:11	Struttin' With Some Barbecue	Straight 32 bars (mute). Solo 64 bars (mute). 64 bars 8/8 and 4/4 with (dm). Solo/straight to coda. (FM)
4:26	Sweet Lorraine	Straight 32 bars (mute). Solo 16 and 8 bars (mute) to coda. (SM)
2:44	Take The A Train No. 2	Straight 32 bars. Solo 32 bars (mute). (FM)

The quartet format is rather transparent, and the musicians have a heavy load, trying to keep things going. There is nothing wrong with BH's playing, using a mixture of open horn and various mutes, but he rarely achieves the excitement known from his best sessions. The slow titles are in my opinion the most attractive; try "... Foolish Things".

**JACK TEAGARDEN SEXTET
WITH BOBBY HACKETT**

Newport, Rh. I., July 5, 1959

Bobby Hackett (cnt), Don Goldie (tp), Jack Teagarden (tb), Henry Cuesta (cl), Don Ewell (p), Stan Puls (b), Ronnie Greb (dm).

Date is not 1958 as stated on CD.

Concert at Newport Jazz Festival, four titles, no BH on "Rockin' Chair" but:

Royal Garden Blues	In ens. Solo 24 bars. 36 bars 4/4 with (tp). (FM)
Body And Soul	Solo 32 bars to long coda. (S)
When The Saints Go Marchin' In	In ens. Solo 32 bars. (F)

Jack Teagarden introduces BH as "the finest trumpet player that ever lived", and who are we to reject this? A beautiful version of "... Soul" is his highlight, but also fine playing on the other titles; note in particular the exciting chase on "... Garden ..."!

BOBBY HACKETT QUARTET

NYC. Nov. 24/25, 1959

Bobby Hackett (cnt), Pepe Moreale (p, cel), Bill Cronk (b), Buzzy Drootin (dm).
Twelve titles were recorded for Capitol, issued as "Easy Beat":

22947-12	'Tis Autumn	Straight/solo 32 and 8 bars. (S)
22948-1	Take The A Train	Straight/solo 32 and 16 bars. (SM)
22949-8	Sleepy Lagoon	Straight/solo 32 and 16 bars. (SM)
22950-20	Anytime, Anyday, Anywhere	Straight/solo 16 and 16 bars. (S)
22951-6	Bright Eyes	Straight/soli 32, 16 and 8 bars. (M)
22952-9	I'm In The Market For You	Straight/solo 32 and 16 bars. (S)
22953-3	Mr. Wonderful	Straight/solo 56 and 28 bars. (M)

22954-1	What's New?	Straight/solo 16, 8 and 20 bars. (S)
22955-10	Embraceable You	Soli 32 and 8 bars to long coda. (S)
22956-12	Too Close For Comfort	Straight/solo 40 and 40 bars. (M)
22957-8	C'Est Fini	Straight/soli 16, 8 and 16 bars. (SM)
22958-3	Prelude To A Kiss	Straight 32 and 8 bars. (S)

The third quartet session is similar to the others, with muted and open horn, pleasant choice of tunes and nice playing, mostly straight first with more improvisation later. The highlight is the classical "Embraceable...", good as new, although twenty years old as one of BH's most successful vehicles. Also "Prelude ..." and "... New?" should be particularly mentioned. Note: Only an average of seven takes per item, must have been more concentration this time!

JACKIE GLEASON**NYC. 1960**

Bobby Hackett (tp), Jackie Gleason (cond) with large orchestra including strings. Seventeen titles were recorded for Capitol (note that parts of this session is a remake of the 1952 session, also with Bobby Hackett (items given with **), and thus new soli!!), issued as "Music For Lovers Only":

3:05	Alone Together **	Soli 14 and 4 bars to coda. (S)
3:22	My Funny Valentine **	Soli 20 and 8 bars to coda. (S)
2:49	But Not For Me **	Soli 16 and 8 bars. Coda. (S)
3:22	Our Love Is Here To Stay **	Soli 16 and 8 bars. Coda. (S)
3:19	I Only Have Eyes For You **	Solo 20 bars. Coda. (S)
3:22	Little Girl	Soli 24 and 4 bars to coda. (S)
3:42	I Cover The Waterfront	Solo 16 bars. Coda. (S)
3:26	Some Day	Soli 16 and 16 bars to coda. (S)
3:30	If I Had You	Solo 16 bars. Coda. (S)
3:30	I'm In The Mood For Love **	Soli 16 and 8 bars to coda. (S)
3:16	Body And Soul **	Solo 16 bars. Coda. (S)
2:26	When A Woman Loves A Man	Solo 6 bars to coda. (S)
2:44	A Stranger In Town	Soli 12 and 4 bars to coda. (S)
2:27	Moonlight Saving Time	Solo 8 bars. Coda. (S)
3:20	My Love For Carmen	Solo 24 bars. Coda. (S)
2:41	Love Your Spell Is Everywhere **	Soli 16 and 8 bars. Coda. (S)
2:27	There Ought To Be A Moonlight ST	Solo 8 bars. Coda. (S)

One might expect the trumpet soloing would be at least a little different from 1952, but the remake seems to be so perfect that it is quite difficult to spot anything new. Let me know if you discover something exciting!

JACKIE GLEASON**NYC. 1960**

Bobby Hackett (tp), Jackie Gleason (cond) with large orchestra with strings. Twelve of the sixteen titles recorded for Capitol in 1954, issued as "Music, Martinis and Memories", is reported to be remade here. Not confirmed.

The chronology stops here, but a few later sessions are included:

BOBBY HACKETT SEXTET**NYC. Jan. 1962**

Bobby Hackett (tp), Urbie Green (tb), Bob Wilber (cl), Dave McKenna (p), Nabil "Knobby" Totah (b), Morey Feld (dm).

Motion picture soundtrack, six titles:

'Deed I Do	In ens. Solo 16 bars. (M)
Sentimental Blues	Solo 12 bars. (S)
The Saints	In ens. Solo 32 bars. (F)
Bill Bailey	In ens. Solo 32 bars. (FM)

Struttin' With Some Barbecue In ens. Solo 16 bars. (FM)

Swing That Music In ens. Solo 32 bars. (F)

We are not stopping the Bobby Hackett solography at the beginning of the sixties because his music no longer is interesting. This session with a very nice sextet gives excellent evidence! A beautiful "... Blues" is pure vintage, "... I Do" swings, and the uptempo items are all strong and well conceived, note the colourful "... That Music"!

BOBBY HACKETT & DIZZY GILLESPIE **Newport, July 4, 1966**

Bobby Hackett, Dizzy Gillespie (tp), Pepe Moreale (p), Bill Cronk (b), Buzzy Drootin (dm).

One title was recorded at the Newport Jazz Festival:

'S Wonderful

Late history:

Led own sextet in Boston, Philadelphia, etc., during the early 1950s. On 24th November began leading own band at the Henry Hudson Hotel, New York, continued at the Henry Hudson during 1957, also led the band for brief tours including Canada (summer 1957). Returned to studio work in the late 1950s, continued leading own quartet. With Benny Goodman from October 1962 until July 1963, also briefly fronted Ray McKinley's band in summer of 1964 during that leader's short illness. In spring of 1965 began working with vocalist Tony Bennett, visited Europe with Bennett in 1965 and 1966. Led own sextet at Riverboat, New York, in summer 1967. From early 1969 toured regularly with own quintet.

The Bobby Hackett solography has to take another rest now! It is up to you folks to decide if it should be continued.

Last recording session in 1975.

... 000 ...