

The  
**TRUMPET**  
of  
**WILBUR CLAYTON**  
**“BUCK”**

Solographer: Jan Evensmo  
Last updated: June 5, 2020, Nov. 25, 2021, Oct. 5, 2022

Note: This is a complete solography with comments to all sessions but only until  
1949.

Born: Parsons, Kansas, Nov. 12, 1911  
 Died: NYC. Dec. 8, 1991

*Introduction:*

Buck Clayton was one of my favourite trumpeters from the very first time I heard him accompany Billie Holiday on the late thirties Teddy Wilson records. I even made a solography up to 1942 but forgot the whole thing, just retrieved it by going through my files recently!

*Early history:*

Father played tuba and trumpet in local church orchestras. Buck began playing piano at the age of six, switched to trumpet in his early teens, took lessons from his father. At 19 went to California for four months, after a succession of non-musical jobs he returned to Kansas, completed high school studies, then returned to West Coast. Worked with various bandleaders in Los Angeles including: Irwing Brothers, Duke Ellighew, Lavem Floyd, Charlie Echols, and Earl Dancer. Received musical advice from Mutt Carey but never took lessons from him. In 1934 Buck was appointed leader of Earl Dancer's Band, this 14-piece unit was heard by Teddy Weatherford who booked the fullband for a residency at the Canidrome Ballroom, Shanghai. Weatherford occasionally played concerts with the band in Shanghai, but was not a regular member of the group. Later, Buck led a smaller band at the Casanova Club, Shanghai. Returned to Los Angeles in 1936 and again led own big band, 'The 14 Gentlemen from Harlem', also 'gigged' with various bandleaders including Charlie Echols. Led own band at Sebastian's Cotton Club, Culver City, during this residency Lionel Hampton guested with the band. In autumn 1936, whilst on his way to New York to join Willie Bryant's band, Buck stopped off in Kansas City where Count Basie persuaded him to take the trumpet place recently vacated by Hot Lips Page. Remained with Count Basie until Army call-up in November 1943 (except for temporary absence in mid-1942 for a tonsillectomy). Was stationed for most of the time at Camp Kilner, New Jersey, and played regularly with all-star service bands. Honourable discharge early in 1946. Did arrangements for Count Basie, Benny Goodman, Harry James, etc. In October 1946 took part in first national 'Jazz at the Philharmonic' tour and subsequently played on several of Norman Granz's tours. From 1947 led own sextet at Cafe Society (Downtown), New York. On 24<sup>th</sup> September 1949 sailed for first tour of Europe, led own band in France. (Ref. John Chilton).

## BUCK CLAYTON SOLOGRAPHY

**GENTLEMEN FROM HARLEM****Hollywood, 1933**

Buck Clayton (tp), Parker Berry (tb), Marshall Royal (as), possibly Bumps Myers (ts), Peppy Prince (dm), Earl Dancer (dir).

Movie "Lady For A Day" (postscript of April 2020: information from Ola Rønnow, who had read Buck Clayton's self-biography carefully, and Mark Cantor, who knows everything about old movies):

Unidentified Tune

Solo 16 bars. (FM)

The nightclub scene starts early in the movie, only three minutes from the beginning, and lasts for two minutes. The music starts in medium tempo but increases. WBC is seen playing, and there is some talk in the beginning of his solo, but still it comes clearly through. Whether or not it sounds like his soloing several years later shall be your own judgement. Note also that our man writes about another movie, "Broadway Bad", and also "We were in many more pictures, such as "Lady For A Day", "42<sup>nd</sup> Street", and so many others that I've forgotten the names of many of them". Maybe some more trumpet turns up?

**COUNT BASIE & HIS ORCHESTRA****NYC. Jan. 21, 1937**

Buck Clayton, Joe Keyes, Carl Smith (tp), George Hunt, Dan Minor (tb), Caughy Roberts (as), Herschel Evans, Lester Young (ts), Jack Washington (sop, bar), Count Basie (p), Claude Williams (g), Walter Page (b), Jo Jones (dm), Jimmy Rushing (vo).

Four titles were recorded for Decca, two have WBC:

61542-A	Honeysuckle Rose	Solo 8 bars (mute). (FM)
61542-B	Honeysuckle Rose	As above. (FM)
61544-A	Swingin' At The Daisy Chain	Solo 16+8 bars (mute), (ts-HE) on bridge. Solo 32 bars (mute) to fade out. (FM)

WBC's recording debut is interesting but without great excitement. He is the main soloist on "... Daisy Chain" and shows immediately his technique and personality. He preferred the mute in his early years, and he seems to master it from the start. The first solo is the most notable, the second a sort of filler and fades out at record conclusion. The "... Rose" solo has earlier been attributed to Carl Smith, but to me the muted style here is typical Buck. Postscript of Oct. 11, 2016: Note the newly discovered alternate take of "... Rose" on Mosaic, lots of differences!

**TEDDY WILSON & HIS ORCHESTRA****NYC. Jan. 25, 1937**

Buck Clayton (tp), Benny Goodman (cl), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

20568-1	He Ain't Got Rhythm	Obbligato 40 bars (mute). Solo 22 bars (open), last 4 with ens. (M)
20569-2	This Year's Kisses	Solo 8 bars (open) to 8 bars in ens. (SM)
20570-1	Why Was I Born?	Solo 32 bars (mute). In ens 8 bars (open). (M)
20571-1	I Must Have That Man	Obbligato 8 bars (mute). Solo with ens 8 bars (open). (SM)

Here we meet the "real" WBC for the first time! The Wilson/Holiday combination did miracles to everybody participating in their recording sessions and WBC is no exception. There is no doubt that his most important item is "Why Was I ...", here his majestic yet sensitive muted introduction represents a new voice in jazz, different from all his predecessors. His timing is perfect as is his melodic sense! Note also how beautifully he carries the ensemble to a conclusion with a fine open horn. What next? I do not find his obbligato on "... Rhythm" quite perfect, but the open horn is outstanding. The obbligato on "... Man" is certainly magnificent, and again, note the superb way of leading his copatriots to the final grooves! The very simple solo on "... Kisses" is moving. In all, a new trumpet star is born!!!

**COUNT BASIE & HIS ORCHESTRA****Pittsburgh, Feb. 1937**

Personnel probably as Jan. 21.

Broadcasts from "The Chatterbox", Hotel William Penn.

Large number of titles exist, from the Jazz Archive LP-issue, six have WBC:

St. Louis Blues

Solo 24 bars (mute). (FM)

King Porter Stomp	Soli 24 and 16 bars (mute). (FM)
You Do The Darndest Things	Soli 4, 4 and 4 bars (mute). (M)
Tattersfield Stomp	Solo 8 bars (mute). (F)
Yeah Man!	Solo 32 bars (mute). (F)
Swingin' At The Daisy Chain	Soli 32 and 40 bars (mute) to fade out. (FM)

Buck is all mute here and have some nice contributions, although the sound quality of these broadcasts is rather inferior.

**COUNT BASIE & HIS ORCHESTRA** **NYC. March 26, 1937**

Personnel as above except Ed Lewis, Bobby Moore (tp), Freddie Green (g) replace Keyes, Smith and Williams.

Four titles were recorded for Decca, three have WBC:

62078-A	Exactly Like You	Obbligato 32 bars (mute). (FM)
62079-A	Boo Hoo	Obbligato 44 bars (mute). (FM)
62081-A	Boogie Woogie	Obbligato 36 bars (mute). (M)

From this date we understand that Buck specialized in the art of accompaniment! Whenever Rushing is singing, the muted trumpet is backing him. He plays very actively and creatively, not restricting himself to mere background, in fact, it seems that he steals the show! There is little reason to single out any particular item, but if I must, I suggest "Boo Hoo", an AABA tune with A's of 12 bars instead of the usual 8 bars.

**TEDDY WILSON & HIS ORCHESTRA** **NYC. May 11, 1937**

Buck Clayton (tp), Buster Bailey (cl), Johnny Hodges (as), Lester Young (ts), Teddy Wilson (p), Allan Reuss (g), Artie Bernstein (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

21117-2	Sun Showers	Solo 16 bars (open). In ens 4 bars. (M)
21118-2	Yours And Mine	Solo 16 bars (open). In ens 4 bars. (SM)
21119-1	I'll Get By	Obbligato 14 bars (mute). Solo 14 bars (open) to coda. (SM)
21119-2	I'll Get By	Obbligato 28 bars (mute). Solo 14 bars (open) to coda. (SM)
21120-1	Mean To Me	Solo 8 bars (open). In ens 8 bars (open). (SM)
21120-2	Mean To Me	Solo 8 bars (mute). In ens 8 bars (open). (SM)

Another string of pearls on the second TW/BH session! For an aperitif note the two beautiful bridges to Prez on "Mean ...", one with and the other without mute. What to prefer? Honestly I don't know, both soli are perfect! In "Sun ..." he presents the melody, lovely but straight, and the rear 78 rpm. side "Yours ..." is the better one, having a gorgeous open solo introducing Billie. Note differences in the background playing on "... By"!

**TEDDY WILSON & HIS ORCHESTRA** **NYC. June 1, 1937**

Buck Clayton (tp), Buster Bailey (cl), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

21217-1	Foolin' Myself	Solo 8 bars (open). In ens 2 bars. (SM)
21218-2	Easy Living	Obbligato 32 bars (mute). (SM)
21219-2	I'll Never Be The Same	In ens 2 bars. (SM)
21220-1	I've Found A New Baby	In ens 32 bars. Solo 16 bars (open). In ens. (F)
21220-2	I've Found A New Baby	As above. (F)

Another immortal swing session, due also to Buck. His brief solo on "... Myself" shows a trumpet maestro, knowing his horn inside-out and how to play music with it. His style is really individual, not closely inspired by anyone as far as I can judge. The obbligato on "Easy ..." is another magnificent performance, few trumpeters if

any did master the difficult art of obbligato like WBC, and his contact with Billie here is not inferior to that of Prez. "... Same" features WBC but briefly at the end. "... Baby" however is very interesting with two takes with Buck playing quite differently. The tempo is high though, and he has got some slight trouble on take 3 compared to take 1. But return to the first two titles and appreciate one of the greatest trumpeters ever!!!

**BILLIE HOLIDAY & HER ORCHESTRA** **NYC. June 15, 1937**

Buck Clayton (tp), Edmond Hall (cl), Lester Young (ts), James Sherman (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion:

21249-1	Me, Myself And I	Obbligato 32 bars (mute). Solo 8 bars (open). Part of coda. (M)
21249-2	Me, Myself And I	As take 1. (M)
21250-1	A Sailboat In The Moonlight	Intro 4 bars (open). Solo 8 bars (open). Part of coda. (SM)
21251-1	Born To Love	Solo 16 bars (open). (M)
21252-1	Without Your Love	Solo 16 bars (open). Part of coda. (SM)
21252-2	Without Your Love	As above. (SM)

Again a beautiful session, to last forever, with WBC taking his proud share. Probably "... Your Love" should be considered the most important trumpet items here! He plays kinda straight with an open, beautiful, intense style, perhaps not exciting improvisations as such but very moving messages. The two takes are superficially similar, but if you listen closely, you will find the details differ. I prefer take 2 slightly. "Born ..." is of the same calibre, apart from a hesitating opening phrase. Also "... Moonlight" is excellent, and note how Jo Jones is dropping bombs here! The obbligato on "Me ..." is not too well recorded, and the soli are more interesting. In all, perhaps not the most important of Buck's Billie Holiday encounters but enough beautiful trumpet to make it noteworthy.

**MILDRED BAILEY & HER ORCHESTRA** **NYC. June 29, 1937**

Buck Clayton (tp), Edmond Hall (cl), Herschal Evans (ts), James Sherman (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Mildred Bailey (vo).

Four titles were recorded for Vocalion:

21332-1	If You Ever Should Leave	Intro 4 bars (open) to obbligato 32 bars (mute). Solo 8 bars (open). (SM)
21333-1	The Moon Got In My Eyes	Solo 16 bars (open). (SM)
21334-2	Heaven Help This Heart Of Mine	No solo. (SM)
21334-1	It's The Natural Thing To Do	No solo. (M)
21334-2	It's The Natural Thing To Do	No solo. (M)

One of my favourite jazz recording sessions ever!!! The atmosphere, the ensemble based on Evans' monumental tenorsax sound, the rhythm section, Mildred's beautiful vocals, everything integrate into something unforgettable. WBC's contributions are perfect parts in this fairy tale, note in particular the magnificent "... Mine"!!!

**COUNT BASIE & HIS ORCHESTRA** **NYC. June 30, 1937**

Personnel as above except Earl Warren (as) replaces Roberts and Billie Holiday (vo) added.

Broadcast from Savoy Ballroom. Eleven titles, four have WBC:

Shout And Feel It	Solo 6 bars (mute). (F)
They Can't Take That Away FM	Soli 4 and 4 bars (open). (S)
Bugle Blues	Soli 24 and 32 bars (open). Solo 3 choruses of 32 bars (open) to coda. (FM)
I Got Rhythm	Solo 8 bars (mute), destroyed by announcer. (F)

Buck opens up now, "Bugle ..." features him extensively with his open horn, to great success! Note in particular the second solo!!

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 7, 1937**

Personnel as above.

Four titles were recorded for Decca, two have WBC:

- 62331-B Smarty Solo 16 bars (open). (M)  
 62332-A One O'Clock Jump Solo 12 bars (open). (M)

On "Smarty" WBC plays the open horn with great authority. "... Jump" however is rather ordinary.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Aug. 9, 1937**  
 Personnel as above except Eddie Durham (tb, g) replaces Hunt.  
 Four titles were recorded for Decca, three have WBC:

- 62511-A Good Morning Blues Solo 14 bars (mute). (SM)  
 62511-B Good Morning Blues As above. (SM)  
 62513-A Time Out Solo 20 bars (mute). (FM)  
 62514-A Topsy Solo 16 + 8 bars (mute),  
 orch on bridge. (FM)

Possibly the two beautiful takes of "Good Morning ..." are the highlights, but the intense muted soli on "Topsy" and "Time Out" also belong to the all-time WBC masterpieces.

**BILLIE HOLIDAY & HER ORCHESTRA** **NYC. Sept. 13, 1937**  
 Buck Clayton (tp), Buster Bailey (cl), Lester Young (ts), Claude Thornhill (p),  
 Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).  
 Four titles were recorded for Vocalion:

- 21686-1 Getting Some Fun Out Of Life Obligato 16 bars (mute).  
 Solo 16 bars (open).  
 Obligato 8 bars (open). (SM)  
 21687-1 Who Wants Love? Obligato 8 bars (mute). Solo  
 8 bars (open). Part of coda. (M)  
 21688-1 Travlin' All Alone Intro 4 bars (mute). Solo 12 bars  
 (mute). Some weak obligato  
 at the end. Part of coda. (M)  
 21689-1 He's Funny That Way Solo 16 bars (mute).  
 Part of coda (open). (SM)

It seems that WBC is developing his style, making it more sophisticated and professional without losing the very sensitive, almost puritanistic approach earlier. The lovely "... That Way" is a remarkable example of the high level of artistry WBC has achieved by now. Similarly, "... All Alone", in a more dramatic vein, shows Buck attacking with his mute to create a quite original solo. His open soli on "... Life" and "... Love?" are also lovely, while the obligato parts suffer from being underrecorded, a pity particular for the latter.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Oct. 13, 1937**  
 Buck Clayton, Bobby Moore, Ed Lewis (tp), Eddie Durham, Dan Minor, Benny  
 Morton (tb), Earl Warren (as), Herschel Evans, Lester Young (cl, ts), Jack  
 Washington (as, bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones  
 (dm), Jimmie Rushing (vo).  
 Four titles were recorded for Decca, three have WBC:

- 62682-A I Keep Remembering Weak obligato 32 bars (mute). (M)  
 62483-A Out The Window Solo 8 bars (open). (FM)  
 62684-A Don't You Miss Your Baby Solo 16 bars (mute). Weak  
 obligato 48 bars (mute). (M)

A masterly performed muted, lovely, melodic solo on "... Baby", one of his very best with early Count! The background playing is weakly recorded, and I am not completely sure it is Buck playing.

**TEDDY WILSON & HIS ORCHESTRA** **NYC. Nov. 1, 1937**  
 Buck Clayton (tp), Prince Robinson (cl), Vido Musso (ts), Teddy Wilson (p), Allan  
 Reuss (g), Walter Page (b), Cozy Cole (dm), Billie Holiday (vo).  
 Four titles were recorded for Brunswick:

- 21982-1 Nice Work If You Can Get It Solo 8 bars (mute).  
 Solo 8 bars (open). (M)  
 21983-1 Things Are Looking Up Intro 4 bars (open).  
 Obligato 8 bars (mute). (SM)

- 21984-1 My Man With ens 8 bars (open). (SM)  
 21985-1 Can't Help Lovin' Dat Man Solo 16 bars (mute).  
 With ens 8 bars (open). (SM)

A lovely session with Billie at her very best, following up the Sept. 13 session, and with brilliant trumpet playing!! The muted background playing on "... Looking Up" is worth the whole get-together, and the soli on "Nice Work ..." and "... Dat Man" belong to his most memorable ones. Don't forget the open solo on the former, also a remarkable highlight!!

**COUNT BASIE & HIS ORCHESTRA Cedar Grove, NJ. Nov. 3, 1937**

Personnel as above.

Broadcast from Meadowbrook Lounge, eight titles, two have WBC:

- One O'Clock Jump Solo 36 bars (open). (FM)  
 Good Morning Blues Solo 14 bars (mute). (SM)

A lovely version of "Good Morning ...", almost as a third take from the Aug. 9 session! And three fine open choruses on "... Jump"!!

**HARRY JAMES & HIS ORCHESTRA NYC. Dec. 1, 1937**

Harry James, Buck Clayton (tp), Eddie Durham (tb, arr), Earl Warren (as), Herschal Evans (ts), Jack Washington (as, bar), Jess Stacy (p), Walter Page (b), Jo Jones (dm), Helen Humes (vo).

Four titles were recorded for Brunswick, but all trumpet soli by HJ.

**COUNT BASIE & HIS ORCHESTRA NYC. Jan. 3, 1938**

Personnel as above except Karl George (tp) replaces Moore.

Two titles were recorded for Decca, one has WBC:

- 63123-A Blues In The Dark Soli 12 and 12 bars (mute) to coda. (S)

Beautiful muted soli on "... Dark".

**HARRY JAMES & HIS ORCHESTRA NYC. Jan. 5, 1938**

Personnel as Dec. 1, 1937 except Vernon Brown (tb) replaces Durham.

Four titles were recorded for Brunswick, one has WBC:

- 22250-1 Song Of The Wanderer Obbligato 32 bars (mute). (SM)

One "forgotten" WBC item, a beautiful obbligato not inferior to anything from this period! However, in all fairness, we tend to forget it just because of James' magnificent trumpet on this and the previous session!

**TEDDY WILSON & HIS ORCHESTRA NYC. Jan. 6, 1938**

Buck Clayton (tp), Benny Morton (tb), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

- 22192-3 My First Impression Of You Obbligato 32 bars (mute).  
 In ens 8 bars (open). (SM)  
 22192-4 My First Impression Of You As above. (SM)  
 22193-3 When You're Smiling Obbligato 32 bars (mute).  
 In ens 8 bars (open). (FM)  
 22193-4 When You're Smiling As above. (FM)  
 22194-3 I Can't Believe That YILWM Solo 16 bars (mute).  
 In ens 4 bars (mute). (SM)  
 22194-4 I Can't Believe That YILWM As above. (SM)  
 22255-1 If Dreams Come True Obbligato 32 bars (mute).  
 Solo 16 bars (open).  
 Coda with ens. (M)  
 22255-2 If Dreams Come True As above. (M)

Another immortal swing session where Buck contributes a lot! First should be mentioned the warm and personal introductions of "... With Me", "straight" and yet so very different! Then the hot and daring rideouts on "... True", beautiful constructions, superficially similar but in fact really different, take 2 to be preferred. However, if you are an obbligato lover, this is the day, because six items feature Buck's active and playful mute extensively. Of these I dare not choose a favourite item!!

**BILLIE HOLIDAY & HER ORCHESTRA** **NYC. Jan. 12, 1938**

Buck Clayton (tp), Benny Morton (tb), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion:

22281-1	Now They Call It Swing	Solo 16 bars (mute). Very weak obbligato (mute). (M)
22281-2/3	Now They Call It Swing	As above. (M)
22282-1	On The Sentimental Side	In ens 2 bars (open) to coda. (S)
22282-2	On The Sentimental Side	As above. (S)
22283-1	Back In Your Own Backyard	Intro 7 bars (open). Obbligato 32 bars (mute). Briefly in ens (open). (M)
22283-2	Back In Your Own Backyard	As above. (M)
22284-2	When A Woman Loves A Man	Solo 8 bars (open). (S)

What to prefer here, either the slow, beautiful, pensive open horn on “When A Woman ...” or the attacking mute on “... Swing” with two very different versions, it is a matter of taste. “Back ...” has a perfect intro on the perfect take 1, but weaker on the almost rehearsal take 2. Note that the change to mute makes him enter the obbligato a little late, bad production! “... Side” has nothing of interest to offer with regard to Buck.

**JAM SESSION** **NYC. Jan. 16, 1938**

Buck Clayton, Harry James (tp), Vernon Brown (tb), Benny Goodman (cl), Johnny Hodges (as), Lester Young (ts), Harry Carney (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Gene Krupa (dm).  
Benny Goodman’s Carnegie Hall Concert.

Honeysuckle Rose	Solo 3 choruses of 32 bars (mute). With ens to solo 8 bars (open). (FM)
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An immortal jam session, well known to all of us, and WBC is “only” one of many giants, playing a good muted solo.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Feb. 16, 1938**

Personnel as above except Harry Edison (tp) replaces George.

Four titles were recorded for Decca, two have WBC:

63286-A	Sent For You Yesterdays	Obbligato 12 bars (open). (M)
63289-A	Swingin’ The Blues	Solo 12 bars (mute). (FM)

Buck’s main contribution here is “Every Tub” but as arranger, not as trumpet soloist! His solo on “... Blues” is while good somewhat untypical, staccato and with an unusual sharp mute.

**KANSAS CITY FIVE /  
EDDIE DURHAM & HIS BASIE FOUR** **NYC. March 18, 1938**

Buck Clayton (tp), Eddie Durham (tb, elg), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Four titles were recorded for Commodore:

22580-1	Laughin’ At Life	Solo 30 bars (mute). Solo 48+8 bars, (g) on last bridge. (FM)
22581-1	Good Morning Blues	Soli 15, 12 and 12 bars (mute). (S)
22582-1	I Know That You Know	Soli 32, 32 and 64 bars (open). (F)
22583-1	Love Me Or Leave Me	Solo 8 bars (mute). Solo 16+8 bars, (g) on bridge. (SM)

This magnificent session has, at least in my “circles”, been overlooked, almost neglected. The reasons not difficult to understand: The presence of Lester Young is lacking, and therefore the next Commodore session gets all the attention. From a trumpet point of view this is very unfortunate, because WBC is playing magnificently here!! In fact, he rarely has had a chance of developing his ideas like he does here, for instance on “... Know” with four choruses, and “Good Morning ...” with three choruses. The tempi are very varied, and so is the trumpet playing. Note for instance that while he always plays the mute here, it is not the same one! On “... Life” he starts with the usual one on the first chorus but changes to a shaper one after the guitar chorus. Note also the strong rideout! Also the very fast “I Know



...” is an excellent trumpet piece, but the master might have been rejected for the faulty opening of the second trumpet chorus. On the other side of the tempo scale is are “Love Me ...” and “Good Morning ...”, the last an old Buck vehicle from the Basie band but played as fresh as anytime. You really should give this session a new chance, because it is really one of the great ones!

**COUNT BASIE & HIS ORCHESTRA** **Randall’s Island, May 29, 1938**

Personnel as usual.

Broadcast, Bill Savory collection, one title has WBC:

One O’Clock Jump Solo 24 bars. (FM)

The trumpet comes well through in spite of lousy sound.

**COUNT BASIE SEXTET** **NYC. June 3, 1938**

Buck Clayton (tp), Lester Young (cl, ts), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Helen Humes (vo- “Blues ...”, “Song ...”).

Seven titles were recorded for Columbia, originally unissued, later pretended to belong to the John Hammond “Spirituals to Swing” concert in Carnegie Hall, some issued only on CD:

I Never Knew	Duet with (cl) 32 bars (mute). Solo 32 bars (mute). Duet with (cl) 64 bars, except (p/b) on first bridge and (tp) solo 8 bars (mute) on the second. (F)
Don’t Be That Way	With (ts) and (p) 48+8 bars, (ts) on last bridge. Solo 32 bars (mute). With (ts) and (p) 8 bars to coda. (M)
Blues for Helen	Obbligato 24 and 24 bars (mute), last with (cl). (S)
Lady Be Good	Soli 32, 4 and 4 bars (mute). Duet with (ts) 32 bars. (FM)
Allez Oop	Soli 32 and 8 bars (mute). (F)
Mortgage Stomp	Soli 16 and 8 bars (mute). (F)
Song Of The Wanderer	Obbligato with (cl) 32 bars (open). (M)

There is so much lovely coplaying between Prez and Buck on this session, that I for once limit my comments to a brief encouragement, play these seven titles and have some great pleasure!!

**COUNT BASIE & HIS ORCHESTRA** **NYC. June 6, 1938**

Personnel as above.

Three titles were recorded for Decca, one has WBC:

63920-A Doggin’ Around Solo 16 bars (open). (F)

Competent solo without creating much emotion.

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 9, 1938**

Personnel as above except Dicky Wells (tb) replaces Durham and Helen Humes (vo) added.

CBS broadcast “America Dances”, eight titles, four have WBC:

Song Of The Wanderer	Solo 8 bars (mute). (M)
Lady Be Good	Solo 32 bars (mute). (FM)
One O’Clock Jump	Solo 24 bars (open). (FM)
I Let A Song Go Out OMH	Weak obbligato (mute). (SM)

In the “Song ...” we get another of the exquisite, brief, muted soli which contains so much real music!! He also mutes “Lady ...” but prefers open horn on “... Jump”, both quite nice.

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 23, 1938**

Same, with Harry James (tp) guesting on “King Porter Stomp”.

Broadcast from the Famous Door, seven titles, two have WBC:

Jumpin’ At The Woodside	Solo 32 bars (mute). (FM)
Lady Be Good	Solo 32 bars (open). (FM)

**NYC. Aug. 9, 1938**

Same. Broadcast from the Famous Door, four titles, two have WBC:

King Porter Stomp	Soli 24 and 16 bars (open). (FM)
Lady Be Good	Solo 56 bars (mute), cut short by announcer. (F)

**NYC. Aug. 12, 1938**

Same. One title, no WBC.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Aug. 22, 1938**

Personnel as above.

Four titles were recorded for Decca, one has WBC:

64474-A Jumpin' At The Woodside	Solo 32 bars (mute). (F)
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Buck takes this one with no problems!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Aug. 23, 1938**

Same. Broadcast from the Famous Door, four titles, one has WBC:

Yeah Man!	Solo 32 bars (open). (F)
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**NYC. Aug. 24, 1938**

Same. Three titles, one has WBC:

Doggin' Around	Solo 32 bars (open). (F)
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**NYC. Aug. 28, 1938**

Same. Bill Savory collection, one title has WBC:

Honeysuckle Rose	Solo 32 bars (mute). (FM)
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**NYC. Sept. 6, 1938**

Same. Two titles:

Indiana	Solo 30 bars. (open). (M)
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Out The Window	Solo 8 bars (mute) (behind announcer). (F)
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**NYC. Sept. 13, 1938**

Same. Four titles, two have WBC:

Wo-Ta-Ta	Solo 32 bars (open). (FM)
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Indiana	Solo 30 bars (open). (M)
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WBC creates many nice contributions on the famous "... Door" broadcasts, as "Indiana" where he presents it rather straight, or the uptempo "... Around", and my particular favourite "Wo-Ta-Ta", dig this one!! Postscript: Note also a very fine solo on "... Rose"!

**BILLIE HOLIDAY & HER ORCHESTRA** **NYC. Sept. 15, 1938**

Buck Clayton (tp), Dicky Wells (tb), Lester Young (cl, ts), Queenie Johnson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, no WBC on 23468-1&2 "I Can't Get Started" but:

23467-1/2 The Very Thought Of You	Soli 8 and 8 bars (mute). (SM)
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23469-1 I've Got A Date With A Dream	Intro 4 bars (open). Weak obbligato 32 bars (mute). (SM)
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23469-2 I've Got A Date With A Dream	As above. (SM)
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23470-1/4 You Can't Be Mine	Solo 8 bars (open). Briefly in ens. (SM)
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If one has to choose a handful of the "best" Buck items from this period, it would be impossible to avoid the incredibly beautiful and elaborate "... Thought Of You", a true masterpiece!! Also lovely is the open horn on "... Be Mine". The intri on "... Dream" are rather similar, and the obbligato parts are unfortunately rather weakly recorded.

**KANSAS CITY SIX** **NYC. Sept. 27, 1938**

Buck Clayton (tp), Lester Young (cl, ts), Eddie Durham (tb, elg), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Five titles were recorded for Commodore:

23421-1 Way Down Yonder In New Orleans	With ens 28 bars. Solo
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		28 bars (mute). Duet with (cl) 28 bars (mute). (FM)
23421-2	Way Down Yonder In New Orleans	As above. (FM)
23422-1	Countless Blues	With ens 12 bars. Solo 24 bars (mute). (FM)
23422-2	Countless Blues	As above. (FM)
23423-1	Them There Eyes	Duet with (cl) 32 bars (mute). Solo 32 bars (mute). In ens 4 bars. (FM)
23423-2	Them There Eyes	As above. (FM)
23424-1	I Want A Little Girl	Solo 32 bars (mute). Solo 16 bars (open). (SM)
23424-2	I Want A Little Girl	As above. (SM)
23425-1	Pagin' The Devil	Solo 12 bars (open). (SM)
23425-2	Pagin' The Devil	As above. (SM)

The general status of this session is undisputable, it is one of the greatest in jazz!! However, Prez has always taken so much attention from the other participants, that it is quite a revelation to try to "avoid" Prez and listen to what the others are doing! Buck solos magnificently on all items, and it is quite difficult to present highlights. However, his lovely and very different choruses on "... Little Girl" are excellent candidates. In fact, the existence of alternate takes on this session has not only doubled but tripled its value!! Buck shows that he is improvising from start to end; his flashing mute on "... Eyes" for instance! And the lovely duets with Prez' clarinet!! After listening closely I find only one faulty item, the take 2 of "... Devil", where the reject certainly is mostly due to Buck! But apart from this, a lovely session for trumpet lovers this is, even if they don't like Prez!!!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Oct. 9, 1938**  
Personnel as above. Broadcast from the Famous Door, one title:

Yeah Man! Solo 32 bars (open). (F)

Colourful solo this one!

**COUNT BASIE SMALLBAND** **NYC. Oct. 11, 1938**  
Buck Clayton (tp), Herschel Evans, Lester Young (ts), usual (rhythm).  
Broadcast from the Famous Door, Bill Savory collection, one title:

Rosetta Solo 32 bars. (F)

Announced as "a Count Basie jam session", this is really a treasure. WBC is sandwiched between the two tenorsax players and plays a good solo.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Oct. 30, 1938**  
Personnel as usual.  
Broadcast from the Famous Door, Bill Savory collection, one title has WBC:

Shout And Feel It Solo with orch 16 bars. (FM)

**NYC. Nov. 6, 1938**

Same. One title:

Good Morning Blues Solo with orch 14 bars (mute). (SM)

**COUNT BASIE & HIS ORCHESTRA** **NYC. Nov. 15, 1938**  
Personnel as above.  
"Camel Caravan Show", one title:

Lady Be Good Solo 32 bars (mute). (F)

And this one is colourful too!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Nov. 16, 1938**  
Wilbur "Buck" Clayton (tp), Harry Edison, Ed Lewis (tp), Dan Minor Benny Morton, Dicky Wells (tb), Earl Warren (as), Herschal Evans, Lester Young (ts), Jack Washington (as, bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Helen Humes, Jimmie Rushing (vo).  
Five titles were recorded for Decca, but no WBC.

**KANSAS CITY SIX** **NYC. Dec. 23, 1938**

Buck Clayton (tp), Lester Young (cl, ts), Count Basie (p), Leonard Ware (g), Walter Page (b), Jo Jones (dm).

“Spirituals To Swing” concert in Carnegie Hall, one title:

After You’ve Gone	Duet with (ts) 40 bars to solo 80 bars (open). (F)
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A long and well contrived trumpet solo in a very “friendly environment”, a most valuable recent discovery!

**COUNT BASIE & HIS ORCHESTRA** **same**  
 Personnel as Nov. 16 except Shad Collins (tp) added) and Hot Lips Page (tp) guesting.  
 Six titles, two have WBC:

That Rhythm Man	Solo with orch 32 bars (mute). (F)
Swingin’ The Blues	Solo with orch 24 bars (mute). (F)

More ordinary these contributions.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Jan. 5, 1939**  
 Personnel as Dec. 23.  
 Two titles were recorded for Decca, one has WBC:

64851-A	My Heart Belongs To Daddy	Solo with orch 32 bars (mute). (SM)
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A lovely piece of trumpet playing!!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Feb. 3&4, 1939**  
 Same except Chu Berry (ts) replaces Evans.  
 Seven titles were recorded for Decca, but no WBC.

**BASIE’s BAD BOYS** **Chi. Feb. 13, 1939**  
 Buck Clayton, Shad Collins (tp), Dan Minor (tb-24511), Lester Young (cl, ts), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmie Rushing (vo). Date erroneously given as April 26, 1939.  
 Four titles were recorded for Columbia:

24510-1	I Ain’t Got Nobody	Solo 32 bars (mute). (F)
24511-1	Goin’ To Chicago	Solo 12 bars (open). (M)
24512-1	Live And Love Tonight	Solo 32 bars (mute). (M)
24513-1	Love Me Or Leave Me	Solo 32 bars (open). (FM)

Rather unusual playing on this date. On “Love Me ...” he plays open horn with a light, almost feathery touch, and the charming open solo on “... Chicago” has an almost flugelhorn-like sound. His melody presentation on “... Tonight” is nice but not particularly remarkable. On “... Nobody” his staccato playing may easily mislead us to identify it as Collins’, both playing mute, but when the latter enters towards the end, one can tell the difference easily.

**COUNT BASIE & HIS ORCHESTRA** **NYC. March 19/20, 1939**  
 Personnel as Feb. 3 except Buddy Tate (ts) replaces Berry.  
 Seven titles were recorded for Columbia, two have WBC:

24240-1	Baby, Don’t Tell On Me	Solo 24 bars (mute). (M)
24240-2	Baby, Don’t Tell On Me	As above. (M)
24241-1	If I Could Be With You	Solo 18 bars (mute). (SM)
24241-2	If I Could Be With You	As above. (SM)

On March 19 we have some of the most successful soli Buck ever recorded with the Count! It seems that although he played like a star from the recording debut, he continued to develop. There seems to be a depth in his playing now, which was only “almost” there before. The “If I Could ...”s are magnificent, but the “Baby ...”s even more so! The two takes of the last title are very different and both quite lovely, but the previously unissued take 2 seems to have a slight plus.

**COUNT BASIE & HIS ORCHESTRA** **NYC. April 2, 1939**  
 Personnel as usual.  
 Broadcast, Bill Savory collection, one title:

Swinging The Blues	Solo 24 bars. (F)
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**COUNT BASIE & HIS ORCHESTRA** **NYC. April 5, 1939**

Same. Four titles were recorded for Columbia, but no WBC.

**NYC. May 19, 1939**

Same. Four titles but no WBC.

**COUNT BASIE & HIS ORCHESTRA**

**NYC. May 19, 1939**

Personnel as usual.

Broadcast, Bill Savory collection, three titles have WBC:

Jumpin' At The Woodside	Solo with orch 32 bars. (F)
Shout And feel It	Solo with orch 16 bars. (FM)
Topsy	Solo with orch 16+8 bars, orch on bridge. (FM)

**unknown dates**

Bill Savory collection, two titles, I just randomly put them here:

One O'Clock Jump	Solo 8 bars. (M)
One O'Clock Jump	Solo 8 bars. (M)

Good and typical contributions by WBC.

**COUNT BASIE & HIS ORCHESTRA**

**Chi. June 4, 5, 10, 1939**

Same. Broadcasts from Hotel Sherman, one title has WBC:

Darktown Strutters Ball	Solo 40 bars. (FM)
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**Chi. June 24, 1939**

Same. Four titles, two have WBC:

2633-A	You And Your Love	Solo 12 bars (mute). (M)
2634-A	How Long Blues	Solo 16 bars (mute). (SM)
2634-B	How Long Blues	As above. (SM)

**NYC. July 15, 1939**

Same. Broadcast "America Dances", ten titles, two have WBC:

Swinging The Blues	Solo 24 bars. (FM)
Time Out	Solo 20 bars (mute). (M)

**NYC. Aug. 4, 1939**

Same. Four titles were recorded for Vocalion, one has WBC:

24979-A	Song Of The Islands	Solo 30 bars (mute). (M)
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Sparsely distributed WBC soli and most of them not amongst the most memorable. "How Long ..." is lovely, but the two takes are rather similar. In "Song ..." he presents the melody nicely and cozily but not too exciting. The broadcast "Swinging ..." is rather weakly recorded, but "Time Out" is the real earopener!

**COUNT BASIE'S KANSAS CITY SEVEN**

**NYC. Sept. 5, 1939**

Buck Clayton (tp), Dicky Wells (tb), Lester Young (ts), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Two titles were recorded for Vocalion, one has WBC:

25296-1	Dickie's Dream	Solo 32 bars (mute). (FM)
25296-2	Dickie's Dream	As above. (FM)
25296-4	Dickie's Dream	As above. (FM)
25297	Lester Leaps In	Coda 4 bars (open). (F)

The three "... Dream"s are so wonderfully different, the more takes, the better!!

**THE QUINTONES ACC. BY**

**BUCK RAM'S ORCHESTRA**

**NYC. Sept. 5, 1939**

Buck Clayton (tp), George Koenig (cl), Clark Galehouse (ts), Les Burness (p), Walter Page (b), Jo Jones (dm), The Quintones (vo-group).

Two titles were recorded for Vocalion:

1076-A	Sly Mongoose	Solo with orch 16 bars (mute). (FM)
1078-A	When My Sugar Walks Down The Street	Solo 24 bars (mute) with

(vo) comments. (FM)

Commercial sides but certainly good trumpet soli here!

**COUNT BASIE & HIS ORCHESTRA** **Glendale, Ca., Nov. 3, 1939**

Personnel as usual.

Broadcast from Glendale Civic Auditorium, two titles have WBC:

Swinging The Blues Solo 24 bars. (F)

One O'Clock Jump Solo 8 bars. (M)

**COUNT BASIE & HIS ORCHESTRA** **L.A. Nov. 6/7, 1939**

Personnel as March 19.

Eight titles were recorded for Okeh, one has WBC:

26283-A Someday, Sweetheart Solo 30 bars (mute). (M)

An elegant and delicious solo of the very best quality on "... Sweetheart", so typical of Buck, with a lot of intricate details!

**BILLIE HOLIDAY & HER ORCHESTRA** **NYC. Dec. 13, 1939**

Buck Clayton, Harry Edison (tp), Earl Warren, Jack Washington (as), Lester Young (ts), Joe Sullivan (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, two have WBC:

26341-A Night And Day Intro 4 bars (open). (SM)

26341-B Night And Day As above. (SM)

26343-A You're Just A No Account Part of intro 2 bars (open).  
Solo 8 bars (open). (SM)

A strong and beautiful solo on "... Account". The intros on "... Day" are rather similar.

**KANSAS CITY SIX** **NYC. Dec. 24, 1939**

Buck Clayton (tp), Lester Young (ts), Charlie Christian, Freddie Green (g), Walter Page (b), Jo Jones (dm).

Three titles were recorded at John Hammond's second "Spirituals to Swing" concert in Carnegie Hall:

Pagin' The Devil Solo 24 bars (mute) with  
(ts)-acc. to coda. (SM)Way Down Yonder In New Orleans Solo 28 bars (mute).  
Acc. (ts) 28 bars to coda. (FM)Good Morning Blues Soli 12 and 24 bars (mute)  
With (ts)-acc. to coda. (SM)

Now, this is historical!! A sextet of real stars with results so memorable that they never will be forgotten!! While "Way Down ..." "only" is sort of another take of the Commodore performance with "only" brilliant trumpet playing, the two slow medium titles have Buck playing his mute out of this world, with Prez being close all the time. Heavenly music!!!

**THE QUINTONES** **NYC. Feb. 2, 1940**

Buck Clayton (tp), unknown (as), (ts), (rhythm). Personnel listed in Rust and Lord is wrong.

Four titles were recorded for Vocalion, no trumpet on 1131-A "The Five Little Quints" but:

1130-A Honey Bunny Boo Solo 8 bars. (M)

1132-A Harmony In Harlem Solo 16 bars. (M)

1133-A Midnight Jamboree Solo with ens 8, 8 and 4 bars. (M)

Fine trumpet soloing here, certainly by WBC, but not much help from the rhythm section.

**COUNT BASIE & HIS ORCHESTRA** **Boston, Feb. 20, 1940**

Buck Clayton, Harry Edison, Al Killian, Ed Lewis (tp), Vic Dickenson, Dan Minor, Dicky Wells (tb), Earl Warren (as), Buddy Tate, Lester Young (ts), Jack Washington (as, bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Helen Humes, Jimmy Rushing (vo).

NBC broadcast from Southland Café, eight titles, three have WBC:

Dam That Dream	Solo 8 bars (open). (SM)
Baby Don't You Tell On Me	Solo 24 bars (mute). (M)
If I Could Be With You	Solo 8 bars (mute). (S)

From the NBC broadcast there is some brief but important Buck to be noted. "Dam ..." has a beautiful open solo, a very expressive and selfconfident performance of a sort rarely heard before but which seems to be more usual in the forties. "Baby ..." is a very different thing compared to the studio session, same kind but more daring, and the same can be said for the beautiful "If I Could ...".

**COUNT BASIE & HIS ORCHESTRA** **Boston, March 1, 1940**  
Same.  
Broadcast from the Southland Theatre Restaurant, three titles, one has WBC.

Indiana	Break to solo 30 bars (open). (FM)
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**Boston, March 5, 1940**

Same. Two titles but no WBC.

**Boston, March 7, 1940**

Same. Two titles but no WBC.

**Boston, March 9, 1940**

Same. Four titles, one has WBC:

Topsy	Solo 16+8 bars (mute), orch on bridge. (FM)
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**Boston, March 12, 1940**

Same. Three titles, one has WBC:

Doggin' Around (NC)	Solo 32 bars. (F)
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**Boston, March 13, 1940**

Same. One title but no WBC.

Juicy playing on "Topsy" seems to be the highlight from Southland.

**COUNT BASIE & HIS ORCHESTRA** **NYC. March 19/20, 1940**  
Personnel as Feb. 20.  
Eight titles were recorded for Columbia, one has WBC:

26659-A Easy Does It	Solo 24 bars (mute). (M)
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**NYC. May 31, 1940**

Same except Tab Smith (sop, as) added.  
Four titles, but no WBC.

**Chi. Aug. 8, 1940**

Personnel as Feb. 20.  
Five titles, three have WBC:

3254-A Evenin'	Solo 16 bars (mute). (M)
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3258-A It's Torture	Solo 8 bars (mute). (S)
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3259-A I Want A Little Girl	Solo 8 bars (mute). (SM)
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The muted WBC at his very best! "... Torture", an otherwise not very exciting record, is enlivened and maybe immortalized by the beautiful trumpet solo, and the same goes for the two other items where Buck is introducing.

**BENNY GOODMAN SEPTET** **NYC. Oct. 28, 1940**  
Buck Clayton (tp), Benny Goodman (cl), Lester Young (ts), Count Basie (p), Charlie Christian, Freddie Green (g), Artie Bernstein (b), Jo Jones (dm).  
Five titles were recorded for Columbia:

Ad-Lib Blues	Solo 24 bars (mute). (M)
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I Never Knew	Solo 32 bars (mute). (FM)
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Charlie's Dream	Solo 32 bars (mute). (FM)
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Wholly Cats	Solo 24 bars (mute). (FM)
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Lester's Dream	Solo 32 bars (mute). (FM)
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WBC deserves his participation in this gorgeous session, playing wonderful muted soli on all items, dig these!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Oct. 30, 1940**

Personnel as above. Four titles were recorded for Okeh, one has WBC:

29001-1	Draftin' Blues	Solo 16 bars (mute). (SM)
29001-2	Draftin' Blues	As above. (SM)
29001-3	Draftin' Blues (NC)	As above. (SM)
29001-4	Draftin' Blues (NC)	As above. (SM)

Do we really need four takes of "Draftin' ..."? Oh yes!! The breakdowns are not due to Buck who plays so good! This is really subtle art; even if he introduces the record and has a well defined role to play, he manages yet to make beautiful variations. He uses a rather sharp mute here. Take 3 is to be preferred!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Nov. 19, 1940**

Same. Four titles, two have WBC:

29088-1	Love Jumped Out	Solo 16 bars (mute). (M)
29088-2	Love Jumped Out	As above. (M)
29088-3	Love Jumped Out	As above. (M)
29089-1	My Wanderin' Man	Solo 12 bars (mute). (SM)
29089-2	My Wanderin' Man	As above. (SM)

Again the difference between the takes are astonishing! For "Love ..." note in particular the beginning of the second eight, they are very different. For "... Man" the middle four gives the evidence. My favourites are in both cases take 2. In general, the trumpet playing here is exquisite!

**JAM SESSION** **NYC. Dec. 7, 1940**

Buck Clayton (tp), probably Herbie Fields (cl, ts), Earl Warren (as), Buddy Tate (ts), Clyde Hart (p), unknown (b), J. C. Heard (dm).

Recorded by Jerry Newman, four titles, "Tea For Two" was not available but:

I Got Rhythm	(F)
China Boy	(FM)
Lady Be Good	Solo/straight 32 bars. Solo 32 bars (NC). Solo 3 choruses of 32 bars to coda. (FM)

These titles were documented in my 'History of Jazz Tenor Saxophone – Vol. 3', but I forgot to put them in here, sorry, and I have no idea where they are now, probably belonged to the collection of the late John Bergh. Postscript of June 7, 2014: Found Lady Be Good"! Exciting to hear WBC in such jam surroundings, and he plays strongly, although the rhythm section gives meagre support.

**same?**

Possibly same personnel with unknown (tb) included on "Blues No. 2".  
Found this one on a cassette recently (corrected June 5, 2020):

Blues No. 1 (NC)	Solo 12 bars. (M)
Blues No. 2	As above. (M)

This sounds like belonging to the jam session above but was not listed previously. WBC plays competently, no more. Postscript: The two versions are almost like two takes, why so?

**COUNT BASIE & HIS ORCHESTRA** **NYC. Dec. 13, 1940**

Personnel as above except Tab Smith (as) added, Paul Bascomb (ts) replaces Young.

Four titles were recorded for Okeh, one has WBC:

29246-1	It's The Same Old South	Solo 16+8 bars (open), orch on bridge. (M)
29246-2	It's The Same Old South	As above. (M)
29246-3	It's The Same Old South	As above. (M)

**NYC. Jan. 20, 1941**

Same except Ed Cuffee (tb), Don Byas (ts) replace Dickenson and Bascomb.  
Two titles were recorded for Okeh but no WBC.



**NYC. Jan. 22, 1941**

Same. Three titles but no WBC.

**NYC. Jan. 28, 1941**

Same. Six titles, two have WBC:

29583-1	The Jitters	Solo 16 bars (mute). (F)
29583-2	The Jitters	As above. (F)
29583-r	The Jitters	As above. (F)
29585-1	Undecided Blues	Solo 12 bars (mute). Obligato 36 bars (growl/mute). (SM)

In a variety of settings we have a lot of very good trumpet. The “Undecided ...” has some beautiful slow medium muted blues. On the other side of the tempo scale, there are three quite different, very fast versions of the Tab Smith feature “Jitters”. “... South” has Buck in the introduction, rather straight and not very exciting.

**COUNT BASIE & HIS ORCHESTRA** **NYC. April 10, 1941**

Same with Coleman Hawkins (ts) guesting.  
Five titles were recorded for Okeh, two have WBC:

3680-1	Feedin' The Bean	Soli 24 and 12 bars (mute/growl). (M)
3680-2	Feedin' The Bean	As above. (M)
3681-1	Goin' To Chicago Blues	Solo 24 bars (mute). (SM)

“Goin' ...” has some beautiful slow medium muted blues. The real gasser however is “... Bean”, where Buck precedes just ‘him’ with two beautiful muted choruses of which the last is growled. The two opening statements are just magnificent and just so different!!

**JAM SESSION AT CARNEGIE HALL** **NYC. April 23, 1941**

“Monster” personnel including Buck Clayton (tp), J. C. Higginbotham (tb), Tab Smith (as), Don Byas (ts) to be heard as solists.  
Café Society concert, two titles:

One O'Clock Jump	Solo 24 bars. (FM)
Blues	Possibly no solo. (M)

Competent solo on “... Jump”. “Blues” has been available only in a five minutes version, half of the original, and although there is a lot of trumpet playing involved, I cannot hear WBC on this one.

**COUNT BASIE & HIS ORCHESTRA** **NYC. May 21, 1941**

Personnel as above.  
Four titles were recorded for Okeh but no WBC.

**NYC. July 2, 1941**

As above except Eli Robinson, Robert Scott (tb) replace Cuffee and Wells.  
Four titles were recorded for Okeh, two have WBC:

30833-1	Fancy Meeting You	Solo 16 bars (open). (M)
30834-1	Diggin' For Dex	Solo 2 bars (mute). (FM)
30834-2	Diggin' For Dex	As above. (FM)
30834-3	Diggin' For Dex	As above. (FM)

A pretty nice “Fancy ...”.

**COUNT BASIE & HIS ORCHESTRA** **NYC. July/August 1941**

Same plus Dicky Wells (tb).  
Film soundtracks but no WBC.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Sept. 19, 1941**

Same. Broadcast from Café Society Uptown. Five titles but no WBC.

**NYC. Sept. 20, 1941**

Same. Eight titles, one has WBC:

I Guess I'll Have To Dream The Rest	Solo 4 bars (open). (SM)
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**NYC. Sept. 23, 1941**

Same. Six titles, two have WBC:

Diggin' For Dex	Break. (FM)
Love Jumped Out	Solo 16 bars (open). (M)

Funny how some people can make more out of 4 bars than most of us in a lifetime, play "I Guess ..."!!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Sept. 24, 1941**

Personnel as above.

Four titles were recorded for Okeh, two have WBC:

31353-1	My Old Flame	Solo 8 bars (open). (S)
31353-2	My Old Flame	As above. (S)
31354-1	Fiesta In Blue	Feature number for WBC, soloing whole record through, open, mute and growl. (SM)
31354-2	Fiesta In Blue	As take 1. (SM)
31354-3	Fiesta In Blue (NC)	As take 1 until breakdown appr. 2/3 of the record. (SM)
31354-4	Fiesta In Blue (NC)	As take 3. (SM)
31354-5	Fiesta In Blue	As take 1. (SM)

The main feature is "Fiesta ...", a kind of "Concerto For Buck". It is a nice, enjoyable title which seems to have had delivery problems, since they had to make five takes (at least) to make it run properly. On two takes Buck runs into trouble at the high open horn passages around 1:50 and has to give in. Of the three complete takes, the decision on 78 rpm. issue seems to be a wise one. The final result is an evidence of a great trumpeter. However, I wonder if the effort was really worth it, because a heavily arranged piece like "Fiesta ..." cannot, even with its variations, really compete with the brief to-the-point soli on an ordinary jazz record. Anyway, that's the way I feel 68 years later. For instance, take "... Flame", a rather submediocre ballad, but with two beautiful and very different, rather reticent but very elaborate soli.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Sept. 29, 1941**

Same. Broadcast from Café Society Uptown, three titles, one has WBC:

Jumpin' At The Woodside	Solo. ( )
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**COUNT BASIE & HIS ORCHESTRA** **NYC. Oct. 1, 1941**

Personnel as above.

Three titles were recorded for Okeh, one has WBC:

31373-1	King Joe Pt 1	Solo 12 bars (open). (SM)
31373-2	King Joe Pt 1	As above. (SM)

**NYC. Oct. 2, 1941**

Same. Six titles, two have WBC:

I Want A Little Girl	Solo 8 bars (mute). (SM)
Topsy	Solo 16+8 bars (open), orch on bridge. (FM)

**NYC. Oct. 6, 1941**

Same. Seven titles, one has WBC:

One-Two-Three O'Lairy	Solo. ( )
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**NYC. Oct. 7, 1941**

Same. Six titles, one has WBC:

Blue Lou	Solo. ( )
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**NYC. Oct. 10, 1941**

Same. Four titles but no WBC.

**NYC. Oct. 14, 1941**

Same with Dinah Shore (vo). Broadcast, three titles but no WBC.

**NYC. Oct. 20, 1941**

Same. Four titles but no WBC.

**NYC. Oct. 21, 1941**

Same. Three titles, one has WBC:

Goin' To Chicago Solo 24 bars (mute). (SM)

**NYC. Oct. 25, 1941**

Same. Three titles, one has WBC:

Swinging The Blues Solo 24 bars. (F)

Beautiful "... Girl" and "... Chicago", a forceful "Swinging ...", and a groovy "Topsy" as the highlight.

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Nov. 3, 1941**

Same. Three titles were recorded for Okeh, two have WBC:

31642-1 I Struck A Match In The Dark Soli 6 and 6 bars (mute). (SM)

31644-1 All Of Me Solo 16 bars (open). (SM)

31644-2 All Of Me As above. (SM)

31644-3 All Of Me As above. (SM)

**NYC. Nov. 17, 1941**

Same. Four titles, one has WBC:

31767-1 More Than You Know Solo 8 bars (mute). (S)

31767-2 More Than You Know As above. (S)

**NYC. Jan. 21, 1942**

Same. Four titles, two have WBC:

32274-1 One O'Clock Jump Solo 6 bars. (M)

32274-2 One O'Clock Jump As above. (M)

32277-1 For The Good Of The Country Solo 8 bars (mute). (FM)

32277-2 For The Good Of The Country Solo 16 bars (mute). (FM)

**Chi. April 3, 1942**

Same except Jerry Blake (as) replaces Smith.  
Three titles, one has WBC:

4227-1 Time On My Hands Solo 6 bars (mute). (SM)

The three takes of "All Of Me" certainly take most of our attention! As a whole, the very un-Basieish commercial tune with female vocal would have been forgotten, if it had not been for Buck! Three very different versions of a good old song, with the take 3 excerpt as the best. "More Than ..." is too short, but also these soli have qualities. The "One O'Clock ..." allots only half-a-chorus to Buck, destroying any possibility of making it noteworthy. "... Country" is badly rehearsed, and Buck, while playing well, misses the second part of his solo on take 1. At last but not least, there are some exquisite muted bars on the 78 rpm. rejected "... Hands".

**COUNT BASIE  
& HIS ALL-AMERICAN RHYTHM SECTION**

**LA. July 24, 1942**

Buck Clayton (tp), Don Byas (ts), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Four titles were recorded for Columbia:

874-1 Royal Garden Blues Solo 8 bars (open). With ens.  
Solo 24 bars (open). (FM)

875-1 Bugle Blues With ens. Solo 4 bars. Solo 16  
bars (mute). With ens (open). (FM)

876-1 Sugar Blues Solo 18 bars (open). (S)

880-1 St. Louis Blues With ens 16 bars (mute).  
Solo 12 bars (mute/growl). (SM)

A session of "the blues" but not a single real twelve bars blues item! Not that it matters, we are very pleased to have a small group recording session inbetween all

the bigband studio sessions and broadcasts. The session is maybe to loosely planned, and personally I don't find the songs here the most convenient vehicles for Buck, but he makes the most out of it, even if Don Byas certainly is the star of the date. I prefer the nice slow solo on "Sugar ...", although it is a corny song, but also the longest solo on "Royal..." and the muted one on Bugle ..." are first rate.

**COUNT BASIE & HIS ORCHESTRA** **LA. July 27, 1942**

Personnel as usual.

Seven titles were recorded for Columbia, three have WBC:

889-1	Ride On	Soli 4, 4 and 4 bars (open/growl). (S)
891-1	Time On My Hands	Solo with orch 6 bars (mute). (SM)
894-1	For The Good Of The Country	Solo 16 bars (mute). (FM)

The three items have some exceptional trumpet. Dig the nice, slow open horn on "Ride On", surprise!

**COUNT BASIE & HIS ORCHESTRA** **Southgate, Ca., Aug. 20, 1942**

Similar. Broadcast from Trianon Ballroom, two WBC soli:

Diggin' For Dex	Solo 2 bars. ( )
Rhythm Man	Solo 32 bars. ( )

**Hollywood, Aug. 21, 1942**

Same. Columbia soundtrack for "Reveille For Beverley":

One O'Clock Jump	Solo. ( )
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**Southgate, Ca., late Aug./early Sept. 1942**

Same. Broadcast from Trianon Ballroom, two titles with WBC:

Swinging The Blues	Solo 24 bars. ( )
King Porter Stomp	Solo. ( )

**COUNT BASIE & HIS ORCHESTRA** **1943**

Personnel including Buck Clayton (tp).

Information from Sheridan's "Count Basie - A Bio-Discography" gives WBC soloing on the following items:

**NYC. Jan. 19, 1943**

WMCA "Pabst Blue Ribbon broadcast". Two titles have WBC:

Why Don't You Do Right?	Obbligato. ( )
Swingin' The Blues	Solo. ( )

**LA. June 7, 1943**

AFRS Jubilee No. 28. Two titles have WBC:

Green	Solo. ( )
One O'Clock Jump	Solo. ( )

**Hollywood, June/July 1943**

AFRS "Down Beat" transcriptions, several issued on VDisc:

Rhythm Man	Solo with orch 32 bars. (F)
Blue Lou	Solo with orch 32 bars. (M)
Yeah! Man	Solo with orch 32 bars. (F)
Jazz Me Blues	Solo. ( )

Buck Clayton left Count Basie in late November 1943 for military service.

**KANSAS CITY SEVEN** **NYC. March 22, 1944**

Buck Clayton (tp), Dicky Wells (tb), Lester Young (ts), "Prince Charming" alias Count Basie (p), Freddie Green (g), Rodney Richardson (b), Jo Jones (dm).

Four titles were recorded for Keynote, no WBC present on 23-1 "Lester Leaps In" but:

21-1	After Theatre Jump	Soli 32, 4 and 4 bars. (FM)
21-2	After Theatre Jump	Solo 32 bars. (M)
22-1	Six Cats And A Prince	Solo 32 bars. (FM)

22-2	Six Cats And A Prince (NC)	As above. (FM)
22-3	Six Cats And A Prince	As above. (FM)
24-1	Destination K. C.	Soli 64 and 4 bars. (F)
24-2	Destination K. C.	As above. (F)

This is the Count Basie approach to jazz music at its very best! Maybe this is also the first real “mainstream” session, these were originally 12” rpm. records, giving some extra blowing space. The session is just a long Xmas party with most swinging jazz by its best performers! WBC is fighting with the others for good results, using open horn on this session. Note how different he plays on the different takes, he was certainly a great improviser! I have no particular preferences here, or maybe “... K. C.”, to be sure, play everything!!

**COLEMAN HAWKINS  
& HIS ALL AMERICAN FIVE**

**NYC. Oct. 17, 1944**

Buck Clayton (tp), Coleman Hawkins (ts), Teddy Wilson (p), Slam Stewart (b), Denzil Best (dm).

Four titles were recorded for Keynote:

64-1	I'm Yours	Solo 24 bars (open) with (ts) acc. (M)
64-2	I'm Yours	As above plus duet 8 bars to coda. (M)
64-3	I'm Yours	As take 2. (SM)
65-1	Under A Blanket Of Blue	Solo 8 bars (mute). Duet 8 bars to coda. (SM)
66-1	Beyond The Blue Horizon	Solo 32 bars (open) with (ts) acc. Solo 32 bars (mute). In ens 8 bars (open) to coda. (F)
66-2	Beyond The Blue Horizon	As above. (F)
66-3	Beyond The Blue Horizon	As above. (F)
67-1	A Shanty In Old Shanty Town	Solo 32 bars (open). (FM)
67-2	A Shanty In Old Shanty Town	As above. (FM)
67-3	A Shanty In Old Shanty Town	As above. (FM)

Compared to the previous session, this is quite another world, equally exciting, but yet so different! WBC seems to thrive equally good in the company with Hawk as with Prez, and even as second in command he gets several solo opportunities. For highlights I suggest his muted trumpet soli on “... Horizon” and his open horn on “... Town”, compared the takes!!

**LEONARD FEATHER'S ALL STARS**

**NYC. Dec. 1, 1944**

Buck Clayton (tp), Edmond Hall (cl), Coleman Hawkins (ts), Leonard Feather (p), Remo Palmieri (g), Oscar Pettiford (b), Specs Powell (dm).

Four titles were recorded for Continental, one has WBC:

9001	Scram	Solo 64 bars. (M)
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Only one opportunity here but a beautiful, long solo on “Scram”!

**HORACE HENDERSON & HIS ORCHESTRA**

**NYC. March 16, 1945**

Buck Clayton (tp), Eddie Bert (tb), Hank D'Amico, Aaron Sachs (cl), Horace Henderson (p), Hy White (g), Billy Taylor (b), Specs Powell (dm).

Four titles were recorded for Keynote, sold to Jamboree:

HL86	'Deed I Do	Break to solo 32 bars. (FM)
HL87	Make Love To Me	Breaks. Solo 32 bars. (FM)
HL88	A Bunch Of Rhythm	Solo with orch 16 and 8 bars to coda. (S)
HL89	Smack's Blues	Solo 24 bars. (M)

Good muted contributions on “Make Love ...” and “... Rhythm” without being particularly noteworthy. Best is the solo on “... Do”, and also “... Blues” has its merits in spite of an unsure opening.

**TRUMMY YOUNG & HIS LUCKY SEVEN**

**NYC. May 2, 1945**

Buck Clayton (tp), Trummy Young (tb, vo-“I'm ...”), Ike Quebec (ts), Ken Kersey (p), Mike “Lord Byron” Bryan (g), Slam Stewart (b), James Crawford (dm).

Four titles were recorded for Duke, no trumpet on “Behind The Eight Bar” but:

Good 'n Groovy	Solo 16 bars. (M)
Rattle And Roll	Solo 24 bars. (FM)
I'm Living For Today	Solo 8 bars. (M)

Here we have WBC at his very middle-forties best, wailing with open horn in good medium tempi!

**FREDDIE GREEN HIS KANSAS CITY SEVEN NYC. May 7, 1945**

Buck Clayton (tp), Dicky Wells (tb), Lucky Thompson (ts), Sammy Benskin (p), Freddie Green (g), Al Hall (b), Shadow Wilson (dm), Sylvia Syms (vo-4907).  
Four titles were recorded for Duke, two never found but:

4907	I'm In The Mood For Love	Obbligato 32 bars (open). (S)
4909	Sugar Hip	Solo 16 bars (mute). (M)

Beautiful Lucky on "... Love" but Buck's obbligato is unfortunately weakly recorded. More interesting is the fine muted solo on "... Hip"!

**COUNT BASIE & HIS ORCHESTRA NYC. May 14, 1945**

Bigband personnel including Buck Clayton (tp) as guest.  
Seven titles were recorded for VDisc, two have WBC:

1356	High Tide	Solo 32 bars. (M)
1686	Tippin' On The Q. T.	Solo 16 bars. (M)

Nice meeting with an old employer!

**BUCK CLAYTON QUINTET NYC. June 7, 1945**

Buck Clayton (tp), Flip Phillips (ts), Teddy Wilson (p), Slam Stewart (b), Danny Alvin (dm).

Four titles were recorded for Melrose:

105	Diga Diga Doo	Duet with (ts) 32 bars. Soli 32 and 8 bars. (FM)
106	Love Me Or Leave Me	Duet with (ts) 32 bars. Solo 8 bars to coda with (ts). (S)
107	We're In The Money	Duet with (ts) 32 bars. Soli 32 and 4 bars. (FM)
108	Melrose Blues	Duet with (ts) 12 and 12 bars. (S)

Incredible enough but this is the first recording session under Buck Clayton's own name, after more than ten years as one of jazz' greatest trumpeters! Mostly he plays duet with Flip, not at all a bad idea, and in general this is a very good session for all involved. WBC's contributions are all first rate, in slow tempo with the duet on "Love Me ..." as the highlight, or in upper tempo with "Diga ...".

**BUCK CLAYTON QUARTET NYC. mid-1945**

Buck Clayton (tp), unknown (p), unknown (b), Joe Grauso (dm).

Concert in Central Park, recorded by Voice of America, available on Jazz Lives:

2:46	Love Me Or Leave Me	Solo 32 bars (SM) to solo 56 bars (FM) to solo 8 bars to coda. (SM)
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Postscript of Nov. 25, 2021: Nice discovery with WBC in good shape in this solo feature, although I find slow medium tempo the most proper one for this tune.

**DON BYAS ALL STARS NYC. June 27, 1945**

Buck Clayton (tp), Don Byas (ts), Johnny Guarnieri (p), Eddie Safranski (b), Denzil Best (dm).

Four titles were recorded for Jamboree:

7005	Little White Lies	Break. Duet with (ts) 16+8 bars, (ts) on bridge. (M)
7006	Deep Purple	Solo 16 bars. (S)
7007	Them There Eyes	Solo 64 bars. With (ts) 8 bars to coda. (F)
7008	Out Of Nowhere	Intro 2 bars. Solo 8 bars. (S)

An excellent session with so much fine tenorsax playing! But WBC's has some brilliant soloing on open horn, rarely better in fast tempo as on "Them ...", a long solo, and magnificent slow and majestic contributions on "Deep ..." and "... Nowhere", these are some of the best he ever made!!

**IKE QUEBEC SWING SEVEN** **NYC. July 17, 1945**

Buck Clayton (tp), Keg Johnson (tb), Ike Quebec (ts), Ram Ramirez (p), Tiny Grimes (g), Grachan Moncur (b), J. C. Heard (dm).

Four titles were recorded for Blue Note:

246-0	I've Found A New Baby	Solo 16+8 bars (mute), ens on bridge. Solo 32 bars (open). (F)
246-1	I've Found A New Baby	As above. (F)
247-0	I Surrender Dear	Solo 8 bars (mute). (S)
247-1	I Surrender Dear	As above. (S)
248-1	Topsy	Soli 32 and 16 bars (mute). (FM)
249-0	Cup-Mute Clayton	Solo/ens 32 bars (mute). Solo/ens 24 bars (open). (M)

Lots of first rate trumpet playing here! The highest highlights are the beautiful muted soli on "... Dear" (and dig the piano soli here!!), wow!! In upper tempi, the session seems a bit forced, but WBC is definitely the main solist here, and the way he swings "Topsy" bring back the memories of the thirties, dig this!

**TRUMMY YOUNG** **NYC. July 18, 1945**

Buck Clayton (tp), Henry Wells, Trummy Young (tb, vo), Bill Stegmeyer (as-1519), Willie Smith (as-1563), Don Byas (ts), Ken Kersey (p), Mike Bryan (g), Bob Haggart (b), Jimmy Crawford (dm).

Five titles were recorded for VDisc, two issued:

1519	Four Or Five Times	Straight with ens 16 bars (mute). Obbligato 16 bars (mute). Solo with ens 16 bars (open). (SM)
1563	I Want A Little Girl	Soli 32 and 8 bars to coda. (SM)

Fine WBC here, although a few occasional fluffs. Although "... Girl" is a well known vehicle, I prefer "... Times".

**TEDDY WILSON SEXTET** **NYC. Aug. 14, 1945**

Buck Clayton (tp), Ben Webster (ts), Teddy Wilson (p), Al Casey (g), Al Hall (b), J. C. Heard (dm).

Four titles were recorded for Musicraft:

5296-1	If Dreams Come True	Duet with (ts) 32 bars. (M)
5296-5	If Dreams Come True	As above. (M)
5297-1	I Can't Get Started	Solo 8 bars. Duet with (ts) 8 bars to coda. (SM)
5297-2	I Can't Get Started	As above. (SM)
5298-2	Stompin' At The Savoy	Acc. (ts) 16+8 bars (mute), (p) on bridge. Solo 32 bars (open). (F)
5298-3	Stompin' At The Savoy	As above but all (open). (F)
5299-3	Blues Too	Solo 12 bars. Duet with (ts) 12 bars. (S)

A very enjoyable swing session with memorable contributions from all. WBC prefers the open horn here, except for some rather straight "... True". The foremost item is "... Started", beautiful trumpet on the two versions, and also "Blues ..." has some magnificent playing in slow tempo. In the upper range, excellent, colourful soloing on "... Savoy", small fluff on take 2.

**CHARLIE VENTURA SEXTET** **NYC. Aug. 15, 1945**

Buck Clayton (tp), Charlie Ventura (ts), Billy Rowland (p), Ed Yance (g), Al Hall (b), Specs Powell (dm).

Four titles were recorded for Black & White, no BC on 448 "Out You Go" but:

445	Let's Jump For Rita	As below. (M)
445-alt.	Let's Jump For Rita	Soli 32 and 4 bars. (M)

446	Tammy's Dream	Solo 24 bars. (SM)
447	C. V. Jam	Solo 32 bars. (FM)
447-alt.	C. V. Jam	As above. (FM)

A magnificent session with a most effective rhythm section in the upper tempo titles, and BC explodes on "... Jam", particularly the original (note that the solo sequence is different for the two takes) and "... Rita", then takes two beautiful blues choruses (with a small fluff) on "... Dream". I really am fond of this session with the schmaltzig CV in lead, dig it!

**J. C. HEARD QUINTET** **NYC. Aug. 17, 1945**

Buck Clayton (tp), Flip Phillips (ts), Johnny Guarnieri (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote:

105-3	Why Do I Love You?	Duet with (ts) 32 bars (mute). Solo 32 bars (open). (FM)
105-4	Why Do I Love You?	As above. (FM)
106-4	All My Life	Duet with (ts) 16+8 bars (open), (p) on bridge. Solo 8 bars. (SM)
107-1	Groovin' With J. C.	Solo 16 bars (open). (M)
108	What's The Use?	Duet with (ts) 32 bars (mute). Solo 32 bars (open). (M)

Sophisticated swing session with excellent contributions by all. WBC teams up very well with Flip in their duet parts on three titles, and he has lovely laidback soli on "Groovin' ..." and "... Use?"

**SIR CHARLES THOMPSON & HIS ALL STARS** **NYC. Sept. 4, 1945**

Buck Clayton (tp), Charlie Parker (as), Dexter Gordon (ts), Sir Charles Thompson (p), Danny Barker (g), Jimmy Butts (b), J. C. Heard (dm).

Four titles were recorded for Apollo:

1030	Takin' Off	Solo 16 bars (open). (M)
1031	If I Had You	Solo 14 bars (open). (S)
1032	20 <sup>th</sup> Century Blues	Straight 4 bars (open). (S)
1033	The Street Beat	Solo 16 bars (open). (FM)

How did Sir Charles manage to put these famous people together for a record session? As such it is very exciting with memorable contributions also by Dexter and Bird. Note in particular the beautiful trumpet solo on "... Had You", delivering it to Dexter on a plate!! Fine solo also on "... Beat".

**HOT LIPS PAGE & HIS ORCHESTRA** **NYC. Sept. 1945**

Hot Lips Page (tp, vo), Buck Clayton (tp, arr), unknown (tp), Benny Morton, J. C. Higginbotham, Sandy Williams (tb), Earl Bostic, unknown (as), Don Byas, Ben Webster, unknown (ts), Rufus Webster (p), unknown (elg), (b), Buford Oliver (dm).

Eight titles were recorded for Continental, 3402 "Big Trees Blues" has not been available, one has WBC:

3403	Florida Blues	Solo 12 bars. (M)
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This is a typical WBC solo amongst all the fine Hot Lips contributions!

**JAZZ AT THE PHILHARMONIC** **L.A. April 22, 1946**

Buck Clayton (tp), Charlie Parker (as- "... Blues", "I Got ..."), Willie Smith (as), Coleman Hawkins, Lester Young (ts), Ken Kersey (p), Irving Ashby (g), Billy Hadnott (b), Shadow Wilson (dm). Ray Linn (tp) added on "... Rag".

Five titles were recorded at the Embassy Theatre:

JATP Blues	Solo 5 choruses of 12 bars. (M)
I Got Rhythm	Solo with ens 32 bars. Solo 3 choruses of 32 bars. (FM)
I Surrender Dear	Solo 32 bars. (S)
I've Found A New Baby	Solo 3 choruses of 32 bars. (F)
Bugle Call Rag	Soli 4 and 4 bars. (F)



One of the greatest JATP concerts ever to be preserved, with so many great contributions from the jazz greats. WBC takes his responsibility and plays with great inspiration. In a concert setting there are some fluffs here and there which does not really matter, but it is not quite his style to push it as hard as on the second chorus of "... Baby". His soli in general are good enough, no problems. And he produces a real masterpiece in slow tempo, "... Dear", so beautiful!!

**JUBILEE ALL STARS** **Hollywood, ca. April 22/23, 1946**

Buck Clayton (tp), Coleman Hawkins, Lester Young (ts), Ken Kersey (p), Irving Ashby (g), Billy Hadnott (b), Shadow Wilson (dm).

AFRS Jubilee 190 and 192, probably only one concert, three titles:

I Got Rhythm	Solo/straight with ens 32 bars. Solo 3 choruses of 32 bars. Solo 8 bars. (FM)
Lady Be Good	Solo/straight with ens 32 bars. Solo 32 bars. With ens 16 and 8 bars. (FM)
Sweet Georgia Brown	Solo/straight with ens 32 bars. Solo 3 choruses of 32 bars. With ens incl. soli 8 and 4 bars. (FM)

**same date**

Buck Clayton (tp), Coleman Hawkins, Lester Young (ts-"... Woman"), Ken Kersey (p), Billy Hadnott (b), Shadow Wilson (dm), Helen Humes (vo).

My Old Flame	Solo 48 bars. (S)
Don't Blame Me	Intro 4 bars. (S)
Unlucky Woman	Obbligato parts. (S)

The main item is the brilliant feature number "... Flame", a lovely open horn solo in a very slow tempo, perfect, WBC at his very best!! Note also the fine intro on "... Blame Me" and good background on "... Woman", where we also can hear the tenorsax boys faintly in the background. The three other items are typical JATP performances, and in general treats them very well, particularly "Sweet ..." is very pleasant, swinging pointly.

**JAZZ AT THE PHILHARMONIC** **NYC. May 27, 1946**

Buck Clayton (tp), Coleman Hawkins, Illinois Jacquet, Lester Young (ts), Ken Kersey (p), Curly Russell (b), J. C. Heard (dm).

Five titles were recorded at Carnegie Hall:

Philharmonic (Carnegie) Blues	Solo with ens 24 bars. Solo 6 choruses of 12 bars. (M)
Oh, Lady Be Good	Solo with ens 32 bars. Solo 3 choruses of 32 bars. (F)
I Can't Get Started	Solo 32 bars. (S)
Sweet Georgia Brown	Solo 3 choruses of 32 bars. (F)
Slow Drag	Solo with ens 24 bars. Solo 24 bars. (S)

WBC fits nicely into the 'philharmonics', plays with enthusiasm and great competence and has few problems even with faster titles, although there are some occasional fluffs like in the beginning of the second chorus on "... Blues". Three choruses on each of "Lady ..." and "Sweet ..." are quite pleasant. The real highlights though are in slow tempo, lovely laidback blues on "... Drag", and his chorus on "... Started" is magnificent!!

**HELEN HUMES ACC. BY** **BUCK CLAYTON ALL STARS** **LA. May 1946**

Buck Clayton (tp), Charlie Beal (p), Barney Kessel (g), Red Callender (b), Shadow Wilson (dm), Helen Humes (vo).

Three titles were recorded for Black & White:

414	If I Could Be With You	Obbligato 12+18 bars (mute). (S)
415	I Don't Know His Name	Obbligato 24 bars (mute). Solo 24 bars (open). (M)
416	Drive Me Daddy	Obbligato 12 and 8 bars (mute). (S)

Apart from fine background muted playing, here you should note particularly "... His Name" with a sparkling trumpet solo!

**JAZZ AT THE PHILHARMONIC** **NYC. June 3, 1946**

Buck Clayton (tp), Ken Kersey (p), Al McKibbon (b), J. C. Heard (dm).

One title was recorded in Carnegie Hall:

My Honey's Loving Arms	Solo 3 choruses of 32 bars. (M)
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**same date**

Buck Clayton (tp), unknown (tb), Coleman Hawkins, Illinois Jacquet, Lester Young (ts), Ken Kersey (p), John Collins (g), probably Curly Russell (b), J. C. Heard (dm), Billie Holiday (vo). Three titles:

I Cried For You	Obbligato 40 and 8 bars (mute). (M)
Fine And Mellow	Obbligato 36 bars (open). (S)
He's Funny That Way	Briefly in ens (open). (S)

A fine but not perfect solo on his feature number "... Loving Arms". On the three Billie Holiday items, the background is not very clearly recorded, but fine efforts are clearly evident both on "... Mellow" and "... Way", well worth noticing.

**JAZZ AT THE PHILHARMONIC** **NYC. June 17, 1946**

Buck Clayton (tp), Trummy Young (tb), Lester Young (ts), Ken Kersey (p), John Collins (g), Rodney Richardson or Curly Russell (b), J. C. Heard (dm).

Three titles were recorded at Carnegie Hall:

Blues (NC)	No solo.
Just You, Just Me (NC)	No solo.
I Got Rhythm	Solo with ens 16+8 bars (open), (tb/p) on bridge. (FM)

Not very exciting this one with so much treasures around.

**BUCK CLAYTON's BIG FOUR** **NYC. June 26, 1946**

Buck Clayton (tp), Scoville Brown (cl), Tiny Grimes (g), Sid Weiss (b).

Five titles were recorded for HRS:

1042-4	Dawn Dance	Solo 32 bars (mute). (FM)
1043-3	Wells-A-Poppin'	Solo 32 bars (mute). (FM)
1044-2	On The Sunny Side Of TS	Soli 32 and 16 bars (open). (S)
1045-2	It's Dizzy	Soli 32 and 8 bars (mute). (M)
1046-1	Basie's Morning Bluesicale	As below. (SM)
1046-2	Basie's Morning Bluesicale	Solo 24 bars (mute). (SM)

A delicate session without drums and fine ensemble playing, almost like hearing Prez on clarinet, did they have Commodore in mind? Lots of very beautiful muted trumpet playing, yet the highlight to me is a very slow version of "... Street" with open horn, masterpiece!

**BUCK CLAYTON's BIG EIGHT** **NYC. July 24, 1946**

Buck Clayton (tp), Trummy Young, Dicky Wells (tb), George Johnson (as), Billy Taylor (p, cel-1048), Brick Fleagle (g), Al McKibbon (b), Jimmy Crawford (dm).

Five titles were recorded for HRS:

1074-4	Saratoga Special	As below. (FM)
1074-6	Saratoga Special	Solo with ens 16 bars. (FM)
1048-3	Sentimental Summer	Solo/straight 16 bars (mute). (S)
1049-3	Harlem Cradle Song	As below. (SM)
1049-5	Harlem Cradle Song	Solo/straight 32 bars. (SM)
1050-2	My Good Man Sam	Solo 24 bars. (M)
1051-3	I Want A Little Girl	Solo 32 bars (mute). Solo 8 bars (open) to coda. (M)

A pleasant session but somewhat overarranged. Only two titles have exciting trumpet, the forceful "... Sam" with open horn and a beautiful muted "... Girl".

**TEDDY WILSON OCTET****NYC. Aug. 19, 1946**

Buck Clayton (tp), Scoville Brown (cl, as), Don Byas (ts), George James (bar), Teddy Wilson (p), Remo Palmieri (g), Billy Taylor (b), J. C. Heard (dm), Sarah Vaughan (vo-5652,53).

Four titles were recorded for Musicraft:

5652	Penthouse Serenade	No solo. (S)
5653	Don't Worry 'Bout Me	Obbligato parts (mute). (S)
5654	I Want To Be Happy	Soli 4 and 20 bars (open). (F)
5655	Just One Of Those Things	No solo. (F)

This is Teddy Wilson's session, and Sarah Vaughan's, good enough, but the rest is just a backup band. However, nothing wrong with WBC's modest contributions here.

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

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

Four titles were recorded for Victor:

2694-1	Sweet Georgia Brown	Soli 32 and 16 bars to coda. (F)
2694-2	Sweet Georgia Brown	As above? (FM)
2695-1	Out Of My Way	Straight. (M)
2696	What'll It Be?	Solo 16+8 bars, (p) on bridge. (M)
2697-1	Cadillac Slim	Solo 24 bars. (FM)

A good swing session, although not particularly remarkable for its trumpet playing, best is "... It Be?"

**TRUMMY YOUNG's BIG SEVEN NYC. Sept. 3, 1946**

Buck Clayton (tp), Trummy Young (tb), Buster Bailey (cl), George Johnson (as), Jimmy Jones (p), John Levy (b), Cozy Cole (dm).

Four titles were recorded for HRS:

1052-3	Fruite Cutie	As below. (M)
1052-4	Fruite Cutie	Solo 8 bars (open). (M)
1053-2	Blues Triste	Straight 12 and 12 bars (mute)
1053-3	Blues Triste	As above. (M)
1054-3	Johnson Rock	Solo 16 bars (open). (M)
1055-2	Lucky Draw	Solo 8 bars (mute). (S)

Again a pleasant session but not quite as exciting as the previous one. Nevertheless WBC's rather brief contributions are well worth noticing.

**TEDDY WILSON OCTET NYC. Sept. 7, 1946**

Buck Clayton (tp), unknown (cl), Allen Eager (ts), George James (bar), Teddy Wilson (p), Bill D'Arango (g), Billy Taylor (b), unknown (dm).

CBS "Nite Life" broadcast, two sides, one has AE:

Air Mail Special	Solo 16 bars. (F)
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Nice and typical trumpet solo on this broadcast.

**ESQUIRE ALL-AMERICAN AWARD WINNERS NYC. Dec. 4, 1946**

Buck Clayton, Charlie Shavers (tp), J. J. Johnson (tb), Coleman Hawkins (ts), Harry Carney (bar), Teddy Wilson (p), John Collins (g), Chubby Jackson (b), Shadow Wilson (dm), Leonard Feather, Billy Moore (arr).

Four titles were recorded for Victor, no WBC on 3369-1 "Indiana Winter", 3370-1 "Indian Summer" and 3371-2 "Blow Me Down" but:

3372-1	Buckin' The Blues	Solo 12 bars (mute). With ens 12 bars (mute) to coda. (S)
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Buck gets less blowing space than Shavers, imagine! However, he takes the only opportunity seriously, beautiful!

**JAZZ AT THE PHILHARMONIC Pittsburgh, March 5, 1947**

Buck Clayton (tp), Trummy Young (tb), Willie Smith (as), Flip Phillips (ts), Ken Kersey (p), Benny Fonville (b), Buddy Rich (dm).

Two titles were recorded at Syria Mosque:

How High The Moon Solo with ens 24 bars. Solo 64 bars. Soli 8 and 8 bars to coda. (FM)  
 Bell Boy Blues Solo 7 choruses of 12 bars. (FM)

Competent solo on "... Moon" but somewhat forced and too much riffing. And he has played much better and relaxed blues than this, again too much noise in the background.

**HELEN HUMES ACC. BY**

**BUCK CLAYTON's ORCHESTRA**

**NYC. June 24, 1947**

Buck Clayton (tp), George Matthews (tb), John Hardee (ts), Ram Ramirez (p), Mundell Lowe (g), Walter Page (b), Jo Jones (dm).

Four titles were recorded for Mercury, no WBC on 860-1 "Blue And Sentimental" but:

859-1 Jet Propelled Mama As below. (SM)  
 859-4 Jet Propelled Mama Obbligato parts. (SM)  
 861-3 I Just Refuse To Sing The Blues As below. (S)  
 861-5 I Just Refuse To Sing The Blues Obbligato parts. (S)  
 862-2 They Raided The Joint As below. (S)  
 862-4 They Raided The Joint Obbligato parts. (M)

Surprisingly enough, WBC limits himself to some nice background playing on this session. For a highlight play "... The Blues" take 3, lovely!

**JAZZ BAND**

**NYC. Nov. 19, 1947**

Buck Clayton (tp), Edmond Hall (cl), Teddy Wilson (p), Sid Weiss (b), Jimmy Crawford (dm), Canada Lee (narr).

One title was recorded for Young Peoples Records:

410B Jazz Band Duet with (cl) 4 bars. (S).  
 Soli with (cl) acc. 12, 12 and 36 bars. (FM)

This is a real jazz record with fine trumpet playing as well as by Edmond and Teddy!

**TEDDY WILSON QUARTET**

**NYC. Dec. 3, 1947**

Buck Clayton (tp), Teddy Wilson (p), Billy Taylor (b), Denzil Best (dm).

Four titles were recorded for Musicraft:

5998 The Sheik Of Araby Soli 32 and 24 bars. (F)  
 Limehouse Blues Soli 32, 8, 8 and 24 bars. (FM)  
 Georgia On My Mind Intro 2 bars. Solo 16 bars.  
 Duet with (p) 8 bars to coda. (S)  
 After You've Gone Soli 36, 16 and 8 bars to coda. (F)

Postscript of Oct. 2022: A forgotten session! At least for me; the three last items I have never heard before! Buck (and Teddy) is on his very best here! Beautiful version of "Georgia ...", and the fast titles run a long perfectly!

**HELEN HUMES ACC. BY**

**BUCK CLAYTON's ORCHESTRA**

**NYC. Dec. 31, 1947**

Buck Clayton (tp), Scoville Brown (cl), Rudy Williams (ts), Teddy Wilson (p), Jimmy Butts (b), Denzil Best (dm), Helen Humes (vo).

Four titles were recorded for Mercury:

1641-3 Mad About You As below. (S)  
 1641-5 Mad About You Obbligato parts. (S)  
 1642-1 Jumpin' On Sugar Hill Solo 8 bars. (M)  
 1643-2 Flippity Flop Flop As below. (SM)  
 1643-3 Flippity Flop Flop Solo 12 bars. (SM)  
 1644-2 Today I Sing The Blues As below. (S)  
 1644-3 Today I Sing The Blues Intro 4 bars. Coda. (S)

From a trumpet point of view, this Humes session is much more interesting than the previous one, here there are several instances of very fine trumpet playing! My favourite is "... Flop"!

**JOE BUSHKIN****NYC. July 1, 1948**

Buck Clayton (tp), Fred Ohms (tb), Peanuts Hucko (cl), Bill Vitale (ts), Ernie Caceres (bar), Joe Bushkin (p), Jack Lesberg (b), Morey Feld (dm).

One title was recorded for VDisc:

The Song Is Ended

In ens 32 bars. Solo 32 bars,  
last 16 bars with ens. (M)

Competent but not particularly remarkable solo.

**FRANKIE LAINE ACC. BY****CLARE FISCHER's ORCHESTRA****NYC. Nov. 15, 1948**

Buck Clayton (tp), Eddie Bert (tb), Eddie Barefield (cl), Jimmy Carroll (ts), Clare Fischer (p), Mundell Lowe (g), unknown (b), (dm), Frankie Laine (vo).

Two titles were recorded for Mercury, no WBC on "It Can Only Happen Once" but:

Rosetta

Obbligato parts before and  
after solo 16 bars. (FM)

A strong, fine solo on this "Rosetta"!

**SKIP HALL & HIS BAND****NYC. 1949**

Buck Clayton (tp), George Stevenson (tb), Vincent Bair-Bey (as), Buddy Tate (ts), Dave McRae (bar), Skip Hall (p, arr), Walter Page (b), Herbe Lovelle (dm).

Six titles were recorded for Jamboree, four issued, two have WBC:

1001 Two Left Feet

Solo 12 bars (open). (M)

1003 Skip A Page

Solo 12 bars (open). (M)

Two good trumpet soli of the very forceful kind.

**BUDDY TATE****NYC. early 1949**

Buck Clayton (tp, arr), Eli Robinson (tb), Burnie Peacock (as), Buddy Tate (ts), Skip Hall (p), Jimmy Butts (b), Harold Austin (dm), Dick Barrow (vo-161).

Four titles were recorded for Supreme, two issued, one has WBC:

158 Swingin' With Willie And Ray

Solo 8 bars (open). (M)

He is not so successful with this one, too violent.

**DINAH WASHINGTON ACC. BY****MITCH MILLER's ORCHESTRA****NYC. 1949**

Personnel including Buck Clayton (tp), Dinah Washington (vo).

Two titles were recorded for Mercury, one has WBC:

2531-3 Am I Really Sorry?

Brief break. (S)

**SY OLIVER & HIS ORCHESTRA****NYC. Feb. 17, 1949**

Bigband personnel including Buck Clayton (tp).

Two titles were recorded for Decca, but no WBC.

**SAMMY PRICE & HIS ROCKING RHYTHM****NYC. July 7, 1949**

Buck Clayton (tp), Vincent Bair-Bey (as, bar), Buddy Tate (ts), Sammy Price (p), Billy Taylor (b), Sid Catlett (dm), Jesse Perry (vo).

Four titles were recorded for Vocalion, two issued, no WBC on "Back Street" but:

Tain't Nobody's Business

Solo 8 bars (open). (S)

Nice slow solo on this one.

**BILLIE HOLIDAY WITH****BUSTER HARDING & HIS ORCHESTRA****NYC. Aug. 17, 1949**

Bigband personnel including Buck Clayton, Emmett Berry, Jimmy Nottingham (tp), Billie Holiday (vo).

Two titles, "Tain't Nobody's Business If I Do" and "Baby, Get Lost", were recorded for Decca, but no trumpet soli.

**LOUIS ARMSTRONG WITH****SY OLIVER's ORCHESTRA****NYC. Sept. 1, 1949**

Bigband personnel including Louis Armstrong (tp, vo), Buck Clayton (tp).

Two titles were recorded for Decca, but no WBC soli.

**BILLIE HOLIDAY WITH  
SY OLIVER & HIS ORCHESTRA****NYC. Sept. 8, 1949**

Bigband personnel including Buck Clayton, Shad Collins, Bobby Williams (tp),  
Billie Holiday (vo).

Two titles, "Do Your Duty" and "Gimme A Pigfoot", were recorded for Decca, but  
no trumpet soli.

I have decided to close the Buck Clayton solography here, at least for the time  
being. However, there are numerous excellent WBC recording sessions in the US  
and Europe in the years to come!

*Late history:*

On 24<sup>th</sup> September 1949 sailed for first tour of Europe, led own band in France,  
returned to U. S. A. in June 1950. Long spells with Joe Bushkin Quartet, also  
worked with Tony Parenti, and led band on tours with Jimmy Rushing. Returned  
to Europe in 1953, worked mainly with Mezz Mezzrow. Throughout the 1950s  
achieved considerable success with own specially formed recording groups.  
Appeared with Benny Goodman in 'The Benny Goodman Story', also played with  
Goodman in New York in 1957. To Brussels in summer 1958 to work with Sidney  
Bechet at the World's Fair Concerts. Toured Europe early in 1959, in late 1959  
joined Eddie Condon's Band; during the 1960s played for Condon on several  
occasions, including tour of Japan, Australia, etc., in the spring of 1964. Toured  
with Jimmy Rushing in summer of 1962, worked with Peanuts Hucko early in  
1964. During the 1960s Buck made annual tours of Europe and was featured at  
major jazz festivals throughout the U.S.A.. From 1967 illness interfered with his  
career, but he continued to provide arrangements for various groups. Later he  
recommenced playing and made a tour of Africa under the auspices of the State  
Department (1977). He taught at Hunter College, CUNY, in the early 1980s and  
led the Countsmen on a tour of Europe in 1983; in 1987 he led his own big band,  
which played his own compositions and arrangements. (Ref. also The New Grove  
Dictionary of Jazz).

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