

The
CLARINET
of
WILLIAM BAILEY
“BUSTER”

Born: Memphis, Tennessee, July 19, 1902
 Died: Brooklyn, NYC. April 12, 1967

Introduction:

Oh yes, we were quite familiar with Buster Bailey and his clarinet back then, but mostly from the thirties, the twenties were too oldfashioned for many of us. The opinions were divided; on one hand he was considered as an excellent performer on his instrument, a black artist that could compete with the strong and steadily increasing white supremacy. On the other hand, some called him 'the janitor', because he seemed to appear on almost all recording sessions, more than he deserved from a music point-of-view. The truth, if there ever was one, is probably somewhere inbetween.

History:

Took up clarinet at 13 whilst attending Clay Street Schjool in Memphis. Joined W. C. Handy Orchestra in 1917, and toured with Handy until settling in Chicago in 1919. Worked for Erskine Tate from 1919 until 1923 (including trip to New York in 1921). With King Oliver (late 1923 to October 1924), Fletcher Henderson (October 1924 to July 1927), brief spell with Oscar 'Bernie' Young in Milwaukee, then again with Henderson (late 1927 to late 1928). To Europe with Noble Sissle (May 1929), returned to New York later that year and joined Edgar Hayes at the Alhambra Theatre. With Dave Nelson (late 1930), again with Noble Sissle (1931-33). With Fletcher Henderson (January to September 1934), then with Mills Blue Rhythm Band (October 1934 to November 1935), then rejoined Fletcher Henderson – having previously played broadcasts, etc., with Henderson earlier in 1935. Left the band early in 1937, briefly with Luis Russell / Louis Armstrong and Stuff Smith before joining John Kirby in May 1937. Regularly with Kirby until summer 1944 (except for brief absence through injured hand in summer 1941). Worked on and off with John Kirby in 1945 and 1946, also led own small band at Spotlite Club, New York (1945). With Wilbur De Paris (September 1947 until April 1949). Led own quartet, and worked with Henry "Red" Allen in 1950-51, with Big Chief Russell Moore (September 1952 to February 1953). Worked in pit orchestra for 'Porgy and Bess' late 1953-54, regularly with Henry Allen from 1954 (Metropole, New York, Boston, etc.), did also occasional symphony work in New York. Regularly featured at leading jazz festivals during the late 1950s and early 1960s. Briefly with Tyree Glenn in 1959, then resumed with Henry Allen (occasionally doubled on bass clarinet). Worked with Wild Bill Davison 1961-63, also with the 'Saints and Sinners' 1963-64. (Appeared in 1962 film 'Splendour in the Grass). Joined Louis Armstrong All Stars in July 1965, remained with All Stars until the time of his death. He died in his sleep at his home in Brooklyn (ref. John Chilton: Who's Who of Jazz).

BUSTER BAILEY SOLOGRAPHY

William “Buster” Bailey’s first recording session took place as early as in 1921. Consequently I understand the protests coming when I start this solography six years later. However, the recording volume skipped is so large, that it simply is too time consuming for the moment. Also I want to focus BB as a swing musician. Thus 1927 seems to be a reasonably good year to start. We can certainly go back later.

THE DIXIE STOMPERS

NYC. Jan. 20, 1927

Joe Smith, Tommy Ladnier (tp), possibly Benny Morton (tb), Buster Bailey, Don Redman (cl, as), Coleman Hawkins (cl, ts, bar), Fletcher Henderson (p), Charlie Dixon (bjo), Kaiser Marshall (dm).

Three titles were recorded for Harmony, one has BB:

143333-2 Ain’t She Sweet? Solo 16 bars. (FM)

Competent clarinet solo without being particularly noteworthy.

FLETCHER HENDERSON & HIS ORCHESTRA NYC. Jan. 21/22, 1927

Russell Smith, Joe Smith, Tommy Ladnier (tp), Benny Morton, Jimmy Harrison (tb), Buster Bailey, Don Redman (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo), June Cole (tu), Kaiser Marshall (dm).

Four titles were recorded for Columbia/Brunswick, one has BB:

4404 Stockholm Stomp Solo 16 bars. (F)

This one has a very fine and colourful clarinet solo!

BESSIE SMITH & HER BAND

NYC. March 2, 1927

Collective personnel: Joe Smith (cnt), Jimmy Harrison (tb), Buster Bailey, Coleman Hawkins (cl), Fletcher Henderson (p), Charlie Dixon (bjo), Bessie Smith (vo).

Four titles were recorded for Columbia, one has BB:

143570-2 There’ll Be A Hot Time INTOTT Break 2 bars. (M)

DIXIE WASHBOARD BAND

NYC. March 10, 1927

Ed Allen (cnt), Buster Bailey (cl, as-143613), Clarence Williams (p), Floyd Casey (wbd), unknown (vo).

Two titles were recorded for Columbia:

143612-3 Anywhere Sweetie Goes As below? ()

143612-4 Anywhere Sweetie Goes In ens/Duet with (tp). (FM)

143613-3 Cushion Foot Stomp In ens/Duet with (tp). (M)

143613-4 Cushion Foot Stomp As above? ()

Tight copping but no soloing. Also straight altosax on “... Stomp”.

FLETCHER HENDERSON & HIS ORCHESTRA NYC. March 19, 1927

Personnel similar to Jan. 21/22.

Two titles were recorded for Vocalion:

4788 Fidgety Feet Soli 16 and 16 bars. (F)

4792 Sensation Soli 14 and 16 bars. (FM)

Two exciting items! The first solo on “Fidgety ...” is subtone, while the last one is flashing and strong and very interesting. “Sensation” is equally exciting.

FLETCHER HENDERSON & HIS ORCHESTRA

NYC. April 1927

Personnel similar to Jan. 21/22.

Two titles were recorded for Paramount, one has BB:

2828-2 Off To Buffalo Intro. In orch. Solo 8 bars. (FM)

NYC. April 27, 1927

Same/similar.

Three titles were recorded for Victor, one has BB:

38496-1 St. Louis Shuffle Intro/break. With orch/break/coda. (FM)

38496-2 St. Louis Shuffle As above. (FM)

38496-3 St. Louis Shuffle As above. (FM)

NYC. April 28, 1927

Same.

Two titles were recorded for Columbia, one has BB:

144064-3 Livery Stable Blues Solo with orch 6 bars. (M)

NYC. May 11, 1927

Same/similar. Two titles:

144132-2 Whiteman Stomp Break. (FM)

144133-3 I'm Coming Virginia Intro. With orch. Solo 4 bars. (FM)

BB has an active role in "... Shuffle", fine clarinet playing, but not much difference between the takes. Otherwise not much clarinet soloing here.

THE DIXIE STOMPERS

NYC. May 12, 1927

Personnel similar to Fletcher Henderson May 11 above.

Three titles were recorded for Harmony, two have BB:

144134-2 Cornfed! Solo with orch 16 bars. (FM)

144136-1 The St. Louis Blues With orch 12 bars.
Solo with orch 12 bars. (M)

Good playing without being particularly noteworthy.

CLARENCE WILLIAMS BLUE SEVEN

NYC. Sept. 23, 1927

Louis Metcalf (cnt), Charlie Irvis (tb), probably Buster Bailey, probably Arville Harris (cl, as), Clarence Williams (p), Leroy Harris (bjo), Cyrus St. Clair (tu).

Two titles were recorded for Okeh, but no BB.

THE LOUISIANA STOMPERS

(FLETCHER HENDERSON & HIS ORCHESTRA) NYC. Sept.-Oct. 1927

Smallband personnel from Fletcher Henderson's orchestra, including Buster Bailey (cl).

Two titles were recorded for Paramount, one has BB:

2859-1 Hop Off Solo with ens 16 bars. (FM)

Typical and forceful clarinet playing here.

THE DIXIE STOMPERS

NYC. Oct. 24, 1927

Russell Smith, Tommy Ladnier (tp), Jimmy Harrison (tb), Buster Bailey, Don Pasquall (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo).

Three titles were recorded for Harmony, one has BB:

144898-2 Baltimore With orch 16 bars. Solo 8 bars. (M)

Noteworthy this one!

CLARENCE WILLIAMS ORCHESTRA

NYC. ca. Oct. 1927

Ed Allen (cnt), Ed Cuffee (tb), Buster Bailey (cl, as), Coleman Hawkins (ts), Clarence Williams (p), Cyrus St. Clair (tu).

Two titles were recorded for Paramount:

2887-2 Shake 'Em Up In ens. Break. (FM)

2888-2 Jingles (as)-Soli 16 and 8 bars. (FM)

FLETCHER HENDERSON & HIS ORCHESTRA

NYC. Nov. 4, 1927

Probable personnel: Russell Smith, Joe Smith, Tommy Ladnier (tp), Jimmy Harrison, Benny Morton (tb), Buster Bailey, Don Pasquall (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Charlie Dixon (bjo), June Cole (tu), Kaiser Marshall (dm).

Two titles were recorded for Columbia, one issued:

144955-3 Hop Off Solo 16 bars. (FM)

And another noteworthy version here!

CLARENCE WILLIAMS' WASHBOARD FOUR NYC. Nov. 25, 1927

Ed Allen (cnt), Buster Bailey (cl, as), Clarence Williams (p), Floyd Casey (wbd).

Two titles were recorded for Okeh:

81864-B Yama Yama Blues In ens. Solo 32 bars. (M)

81865-C Church Street Sobbin' Blues In ens. (as)-Solo 16 bars.
(cl)-solo 20 bars. (M)

Not only is BB's clarinet heard clearly in the ensembles here, but his soloing is of high class. A CW-session you cannot miss!

FLETCHER HENDERSON'S COLLEGIANS NYC. Nov. 26, 1927

Personnel same/similar to Nov. 4.

Three titles were recorded for Banner, but no BB.

CLARENCE WILLIAMS' JAZZ KINGS NYC. Jan. 12, 1928

Ed Allen (cnt), Ed Cuffee (tb), Buster Bailey (cl, as), Coleman Hawkins (cl, ts), Clarence Williams (p), Leroy Harris (g), Cyrus St. Clair (tu).

Two titles were recorded for Columbia:

145521-1 Dreaming The Hours Away Solo 16 bars. In ens. (FM)

145522-3 Close Fit Blues In ens. (SM)

Fine solo on "Dreaming ...".

FLETCHER HENDERSON & HIS ORCHESTRA NYC. March 14, 1928

Russell Smith, Joe Smith, Bobby Stark (tp), Jimmy Harrison, Benny Morton (tb), Buster Bailey, Don Pasquall (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Charlie Dixon (bjo), June Cole (tu), Kaiser Marshall (dm).

Two titles were recorded for Columbia, one has BB:

145763-3 King Porter Stomp Solo with orch 16 bars. (M)

BB is certainly swinging along with the "... Stomp"!

THE DIXIE STOMPERS NYC. April 6, 1928

Rex Stewart, Bobby Stark (tp), Charlie Green (tb), Buster Bailey (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Charlie Dixon (bjo), Don Pasquall (bsx), Kaiser Marshall (dm).

Three titles were recorded for Harmony:

145975-1 Oh, Baby Soli 14 and 6 bars. (F)

145976-1 Feelin' Good Solo 8 bars. Break 2 bars. (M)

145977-2 I'm Feelin' Devilish Solo 30 bars. (FM)

Particularly "... Baby" and "... Good" have strong and exciting clarinet playing. Mostly subtone on "...Devilish".

CLARENCE WILLIAMS' JAZZ KINGS NYC. April 10, 1928

Ed Allen (cnt), possibly Ed Cuffee (tb), Buster Bailey (cl), Clarence Williams (p, vo), Leroy Harris (g), Cyrus St. Clair (tu).

Two titles were recorded for Columbia:

145992-1 Sweet Emmalina Solo 32 bars. In ens. (FM)

145993-1 Any Time Solo 16 bars. In ens. (M)

Another fine CW-session with excellent contributions by BB.

CLARENCE WILLIAMS' WASHBOARD FOUR NYC. April 18, 1928

Ed Allen (cnt), probably Buster Bailey (cl), Clarence Williams (p), Floyd Casey (wbd), Cyrus St. Clair (tu).

Two titles were recorded for Okeh:

- 400620-B Sweet Emmaline (key of Eb) In ens. Solo 32 bars. (M)
 400620-C Sweet Emmaline (key of C) As above. (M)
 400621-B Log Cabin Blues Acc.(tp). Solo 12 bars. (S)

To me, this seems absolutely to be BB.

EVA TAYLOR VOCAL WITH ORCHESTRA **NYC. June 2, 1928**
 Ed Allen (cnt), possibly Buster Bailey (cl, as), Alberto Socarras (fl), David Martin (cello), Clarence Williams (p).
 Two titles were recorded for Okeh:

- 400738-B Chloe (as)-Solo/straight 16 bars. (S)
 400739-A Back In Your Own Backyard In ens. Solo 6 bars. (SM)

FLETCHER HENDERSON & HIS ORCHESTRA **Chi. Sept. 14, 1928**
 Russell Smith, Joe Smith, Bobby Stark (tp), Benny Morton, Charlie Green? (tb), Buster Bailey, Don Pasquall (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Charlie Dixon (bjo), June Cole (tu), Kaiser Marshall (dm).
 Two titles were recorded for Brunswick, one issued:

- 2315 Hop Off Solo 16 bars. (FM)

And another fine version!

CLARENCE WILLIAMS & HIS ORCHESTRA **Long Island City, ca. Nov. 1928**
 Ed Allen, King Oliver (cnt), Ed Cuffee (tb), Buster Bailey (cl), Arville Harris (cl, as), Benny Waters (ts), Clarence Williams (p), Cyrus St. Clair (tu).
 Three titles were recorded for QRS:

- 270 Bozo Solo 16 bars. (M)
 271-B Bimbo Solo 16 bars. (M)
 272-A Longshoreman's Blues Soli 24 and 16 bars. (FM)

BB sounds almost timid on "Bozo" but much more active on the two other items.

HENDERSON'S HAPPY SIX ORCHESTRA **NYC. Nov. 1928**
 Rex Stewart (cnt), Charlie Green (tb), Buster Bailey (cl), Benny Carter (as), Coleman Hawkins (bsx), Fletcher Henderson (p), Charlie Dixon or Clarence Holiday (bjo).
 One title was recorded for Cameo:

- 3491-A Old Black Joe's Blues Solo with orch 14 bars. (M)

Nice this one, but recording quality on Cameo not too good.

FLETCHER HENDERSON & HIS ORCHESTRA **NYC. Dec. 12, 1928**
 Probable personnel: Rex Stewart, Bobby Stark (tp), Charlie Green? (tb), Buster Bailey, Benny Carter (as, vo), Coleman Hawkins (ts), Fletcher Henderson (p), Clarence Holiday (bjo), June Cole (tu), Kaiser Marshall (dm).
 Two titles were recorded for Columbia, one has BB:

- 147422-2 Easy Money Solo 8 bars. (M)

So easy and yet fascinating can it be done!

BESSIE BROWN **NYC. ca. April 1, 1929**
 Unknown (tp), possibly Charlie Green (tb), Buster Bailey (cl), Coleman Hawkins (ts), Fletcher Henderson (p).
 Two titles were recorded for Brunswick, one has BB:

- 29539 The Blues Singer From Alabam Solo with ens 8 bars. (M)

HENDERSON'S ROSELAND ORCHESTRA **NYC. April 1929**
 Probable personnel: Rex Stewart, Bobby Stark (tp), Jimmy Harrison, Charlie Green? (tb), Buster Bailey, Harvey Boone (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Clarence Holiday (bjo), Del Thomas? (tu).
 Two titles were recorded for Cameo, one has BB:

- 3799-A Raisin' The Roof Solo 8 bars. (FM)

This is the end of BB's preswing career and his first and long stay with Fletcher Henderson. Again, 8 bars can mean more than a full chorus!

BB leaves for Europe with Noble Sissle on May 4, 1929.

**NOBLE SISSLE
& HIS ORCHESTRA** **Hayes, Middlesex, England, Sept. 10, 1929**

Bigband personnel including Buster Bailey (cl, sop, as), Noble Sissle (vo, dir).
Four titles were recorded for HMV, three issued, one has BB:

17329-2 Miranda Solo 16 bars. (M)

Only one clarinet solo recorded during the stay in Europe, quality-wise the same as we have got used to in the US.

Hayes, Middlesex, England, Oct. 10, 1929

Same. Four titles, three issued, but no BB.

BUBBER MILEY & HIS MILEAGE MAKERS **NYC. July 3, 1930**

Personnel including Bubber Miley, Ward Pinkett (tp), Wilbur De Paris (tb), Hilton Jefferson, Buster Bailey (cl, as), Happy Caldwell (ts), Earl Frazier (p), Bernard Addison (bjo), Tommy Benford (dm) and others unknown. George Bias (vo).
Two titles were recorded for Victor:

63108-2 Black Maria Soli 14 and 8 bars. (F)

63109-2 Chinnin' And Chattin' With May Intro 2 bars. Solo with orch
16+6 bars, orch on bridge. (FM)

Two brilliant items, this is the way a band should sound! There is active clarinet playing on both sides. I am not completely sure this is BB, but nor is it HJ. Comments will be welcomed.

BUBBER MILEY & HIS MILEAGE MAKERS **NYC. Sept. 17, 1930**

Personnel probably including Buster Bailey (cl, as). Edith Wilson (vo).
Two titles were recorded for Victor, no (cl) on 63646-5 "The Penalty Of Love"
but :

63645-6 Loving You The Way I Do Straight (cl)-duet 16 bars.
In orch. (SM)

This session is a great disappointment compared to the previous one, two lacklustre items with a vocal that should be forgotten as soon as possible.. There is some subtone clarinet on "... I Do", quite impersonal.

CLARENCE WILLIAMS' WASHBOARD BAND **NYC. Nov. 11, 1930**

Ed Allen (cnt), Buster Bailey (cl, as), Prince Robinson (cl, ts), Clarence Williams (p), Floyd Casey (wbd).
Three titles were recorded for Okeh:

404546-B Kentucky Solo 32 bars. Duet with (tp) 24 bars. (FM)

404547-B Papa De-Da-Da Solo 20 bars. (as)-Solo 20 bars. (SM)

404548-B Loving Acc. (tp). Solo 16 bars. (M)

I dig this session in general, and BB has a prominent role with fine solo contributions on all three titles. Note also his fine altosax playing on "Papa ..."!

KING OLIVER & HIS ORCHESTRA **NYC. Jan. 9, 1931**

King Oliver, Dave Nelson, Bill Dillard (tp), Ward Pinkett (tp, vo), Jimmy Archey (tb), Buster Bailey (cl), Henry Jones (as), Bingie Madison (ts, vo), Fred Skerritt (bar, vo), Gene Rodgers (p), Goldie Lucas (g, vo), Richard Fullbright (tu), Bill Beason (dm).
Three titles were recorded for Brunswick:

35910-B Papa De Da Da Solo 12 bars. (FM)

35911-A Who's Blue Soli 8 and 16 bars, last with ens. (M)

35912-A Stop Crying Intro 2 bars. Solo 14 bars. (FM)

BB got one recording session with King Oliver and made three nice clarinet items, of which "... Blue", or perhaps (changing my mind) the intense "Stop ...", is most exciting.

DAVE NELSON & THE KING'S MEN **NYC. Jan. 14, 1931**
 Dave Nelson (tp, vo), Melvin Herbert (tp), Wilbur De Paris (tb), Buster Bailey (cl), Glyn Paque, Jack Bradley (as), Charles Frazier (ts), Wayman Carver (fl, ts), Sam Allen (p), Arthur Taylor (g), Simon Marrero (b), Gerald Hobson (dm).
 Three titles were recorded for Victor:

64849-2	I Ain't Got Nobody	Solo 18 bars. (SM)
64850-2	When Day Is Done	Solo 8 bars. (SM)
64851-2	Some Of These Days	Soli with orch 24 and 32 bars. (FM)

NYC. June 9, 1931
 Same except Harry Brown (tp) added, Clarence Berton (tb), Danny Barker (bjo) replace De Paris and Taylor. Four titles, two have BB solo (in addition to some sub-tone obbligato):

69905-2	Somebody Stole My Gal	Solo 16 bars. (FM)
69908-2	St. Louis Blues	Solo with orch 48 bars. (FM)

The Dave Nelson sessions closes an era, a decade of pre-swing jazz. BB has been with it all the time, playing in a style somewhat staccato, and often extremely intense. Many of his fans state that his best days lie behind him. Listening to the gorgeous "... Days", it is easy to agree, although he can also make errors like in "... Done". Strong playing also on "... My Gal" (there is, sorry to say, no reason to believe there are two takes of this one as stated in Tom Lord, so much bad work in European RCA LPs), and by all means "St. Louis ..."; note how he includes some subtone in the beginning of the second chorus, and how he is wailing in the beginning of the fourth one! Great BB sessions!!

NOBLE SISSLE & BAND **late 1932/early 1933**
 Clarence Brereton, Wendell Culley (tp), Wilbur DeParis (tb), Buster Bailey, Rudy Jackson (cl, as), Ralph Duquesne (as), Ramon Usera (ts), Lloyd Pinckney (p), Frank Ethridge (g), Edward Coles (tu, b), Jack Carter (dm, vo), Cora La Redd (vo, tap dancing), Noble Sissle (vo, dir).
 Vitaphone film soundtrack "That's The Spirit", three titles, no BB on "St. Louis Blues" but:

Jig Time	Solo 8 bars behind (tp-dancing). (FM)
Tiger Rag	Feature number for (cl). 3:10. (F)

A great movie with magnificent music!! A glimpse into the past, a tiny peephole into what is a musical world lost. Fantastic to see the young BB in "... Rag", playing and acting in a violent tempo, circus of course, but what a technique he had, and such fun!! Nevertheless, the highlight is the 8 bars on "Jig ...", this is real music, worth the whole movie!!

FLETCHER HENDERSON & HIS ORCHESTRA **NYC. March 6, 1934**
 Henry Allen, Russell Smith, Joe Thomas (tp), Claude Jones, Keg Johnson (tb), Buster Bailey (cl), Russell Procope, Hilton Jefferson (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Bernard Addison (g), John Kirby (b), Vic Engle (dm).
 Four titles were recorded for Victor, no BB on 81789-1&2 "Phantom Fantasie" but:

81787-1	Hocus Pocus	Solo 32 bars. (FM)
81787-2	Hocus Pocus	As above. (FM)
81789-2	Harlem Madness	Soli 8 and 16 bars. (M)
81790-1	Tidal Wave	Soli with orch 14 and 6 bars. (F)
81790-2	Tidal Wave	As above. (F)

The beginning of a new era. The cards are reshuffled. Almost three years have passed, and the bigbands have changed profoundly, but Fletcher must have loved BB and his music, because here he is again! BB has changed too, into a flexible and easygoing swingstyle, most suitable for the new developments. His highlight here is "Hocus ...", and the two takes are remarkably different, so there is no doubt that BB was a true improviser. The two other item support this impression,

and we look forward to a few years where jazz really took a large step forward, and BB certainly played a role.

HENRY ALLEN & HIS ORCHESTRA **NYC. May 1, 1934**

Henry Allen (tp, vo), Dicky Wells (tb), Buster Bailey (cl), Hilton Jefferson (as), Horace Henderson (p), Lawrence Lucie (g), John Kirby (b, tu), Walter Johnson (dm).

Four titles were recorded for Melotone, no BB on 15148-2 "Why Don't You Practice What You Preach?" but:

15146-1	I Wish I Were Twins	Solo 32 bars. (FM)
15147-1	I Never Slept A Wink	Break to ens and coda. (M)
15149-1	Don't Let Your Love Go Wrong	Solo with ens 16 bars. (FM)

"The change of style is easily heard in "... Twins" with an airy approach, less intense than before, except in the final bars.

HENRY ALLEN & HIS ORCHESTRA **NYC. July 28, 1934**

Henry Allen (tp, vo), Keg Johnson (tb), Buster Bailey (cl, as), Hilton Jefferson (as), Horace Henderson (p), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Four titles were recorded for Melotone:

15471-1	There's A House In Harlem For Sale	Solo 16 bars. (SM)
15472-1	Pardon My Southern Accent	Solo 16 bars. (M)
15473-1	Rug Cutter Swing	Solo 32 bars. (F)
15474-1	How's About Tomorrow Night?	Solo 8 bars. (M)

Oh, how we love sessions like this one! BB can now play in a laidback style fitting well into the general jazz trend. Four very fine clarinet soli, my favourites are the swinging one on "... Accent", as well as "... Sale", a magnificent complete three minutes!!

FLETCHER HENDERSON & HIS ORCHESTRA **NYC. Sept. 11/12, 1934**

Henry Allen, Russell Smith, Irving Randolph (tp), Claude Jones, Keg Johnson (tb), Buster Bailey (cl), Hilton Jefferson, Russell Procope (as), Ben Webster (ts), Fletcher Henderson, Horace Henderson (p), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Eight titles were recorded for Decca, no BB on 38600-A "Big John Special", 38601-B "Happy As The Day Is Long", 38603-A "Down South Camp Meeting" and 38605-B "Memphis Blues" but:

38598-A	Limehouse Blues	Solo 32 bars. (F)
38599-A	Shanghai Shuffle	Solo 32 bars. (FM)
38602-A	Tidal Wave	Solo with orch 32 bars. (F)
38604-B	Wrappin' It Up	Solo 8 bars. (FM)

NYC. Sept. 25, 1934

Personnel as above plus Benny Carter (as).

Four titles, no BB on 38728-A "Liza" but:

38723-A	Wild Party	Solo with orch 40 bars. Solo 8 bars. Solo with orch 16 bars. (F)
38724-A	Rug Cutter's Swing	Solo 16 +8 bars, orch on bridge. (FM)
38725-A	Hotter Than 'Ell	Solo 28 bars. (F)

Some important changes in the Henderson personnel, but BB stays put, and obviously he is held in high esteem, because he gets a good share of solo opportunities. The predominant use of uptempo titles obviously increases his soloistic value for the band. Was he ever better than now, when swing established itself? On "Limehouse ..." he flies and sings like a bird at the same time, play it and see what I mean! "Wild ..." seems to be his allocated solo feature, played with great energy. For the rest of the items, they all belong in general to the greatest of vintage treasures, and BB has an important part in it. A slight afterthought though; BB plays with such rapidity and enthusiasm that he seems to get away with slight fluffs, as on these sessions, not that it really matters, but what about the start of bar 10 of "... 'Ell"?

For some reason he leaves the band shortly after this session to join the Mills Blue Rhythm Band.

MILLS BLUE RHYTHM BAND

NYC. Dec. 5, 1934

Henry Allen, Wardell Jones, Shelton Hemphill (tp), J. C. Higginbotham, George Washington (tb), Buster Bailey, Gene Michaels (cl, as), Crawford Wethington, Joe Garland (reeds), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm), Lucky Millinder (dir), Chuck Richards (vo).

Three titles were recorded for Columbia, one has BB:

16273-1 Dancing Dogs Soli 12 and 10 bars, last with orch. (FM)

NYC. Dec. 11, 1934

Same. Three titles but no BB.

First soli with the MBRB, easy swinging.

CHUCK RICHARDS

NYC. Dec. 19, 1934

Henry Allen (tp), Benny Morton (tb), Buster Bailey (cl), Charlie Beal (p), Lawrence Lucie (g), Billy Taylor (b), Chuck Richards (vo).

Three titles were recorded for Vocalion/Brunswick:

16523-1 Blue Interlude Intro. Obligato parts. (SM)

16524-1 A Rainbow Filled With Music Intro. Obligato parts. (M)

1616525-1 Devil In The Moon Soli 12 and 12 bars. (F)

A smallband session from the MBRB, nice singer, and BB does his best behind him without being remarkable. The highlight is "Devil ...", an item that proceeds in slow medium but changes to fast with the clarinet soloing, very fine!

BUSTER BAILEY'S

SEVEN CHOCOLATE DANDIES

NYC. Dec. 28, 1934

Henry Allen (tp), J. C. Higginbotham (tb), Buster Bailey (cl), Benny Carter (as), Charlie Beal (p), Danny Barker (g), Elmer James (b), Walter Johnson (dm), Fletcher Henderson (arr).

Two titles were recorded for Vocalion:

16445-1 Call Of The Delta Solo/straight 16 and 6 bars. (S)

16445-2 Call Of The Delta As above. (S)

16446-1 Shanghai Shuffle Intro with ens 8 bars. Solo 32 bars. With ens 16 bars. (FM)

"Call ..." is a very nice tune and highly memorable as such, but mostly because of Allen, while BB seems to be satisfied with the presentation. However on "... Shuffle" he shows us what he can, great clarinet playing here!

BOB HOWARD & HIS ORCHESTRA

NYC. Jan. 2, 1935

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

Four titles were recorded for Decca:

39217-A It's Unbelievable Obligato parts. Acc. (tp) 16 and 8 bars, (p) on bridge. (M)

39217-B It's Unbelievable Obligato parts. Soli with (tp) acc. 16 and 8 bars, (p) on bridge. (M)

39218-A Whisper Sweet Straight 8 bars. (M)

39218-B Whisper Sweet As above. (M)

39219-A Throwin' Stones At The Sun Solo 16 bars with (vo). (M)

39220-A You Fit Into The Picture Weak obligato parts. (M)

Bob Howard was most probably Decca's attempt to compete with Victor's Fats Waller. That was to be a tough match, but there are many nice Howard sessions. This first one has excellent personnel, but BB is given a modest role. Note the different structure on "... Unbelievable", more prominent BB on take B than A. His highlight is "... The Sun" with encouraging vocal strongly behind.

HENRY ALLEN & HIS ORCHESTRA

NYC. Jan. 23, 1935

Henry Allen (tp, vo), Pee Wee Irwin (tp), George Washington (tb), Buster Bailey (cl), Luis Russell (p), Danny Barker (g), Pops Foster (b), Paul Barbarin (dm).
Four titles were recorded for Melotone:

16671-1	Believe It, Beloved	Soli 8 and 8 bars. (M)
16671-2	Believe It, Beloved	As above. (M)
16672-1	It's Written All Over Your Face	Solo/straight 8 bars. (SM)
16681-1	Smooth Sailing	In ens. Solo 32 bars. (F)
16682-1	Whose Honey Are You?	In ens. Solo 34 bars. (F)

BB gets, not surprisingly, the two very fast titles "... Sailing" and "... Honey ..." as his vehicles, and nobody else can treat such like he can. Another great session under Allen's leadership!

MILLS BLUE RHYTHM BAND **NYC. Jan. 25, 1935**

Personnel as Dec. 5, 1934.

Three titles were recorded for Columbia, one has BB:

16701-1	Spitfire	Soli with orch 8, 8, 4 and 2 bars. (FM)
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The MBRB is one of my favourite bands, extremely underrated!! The soloing is generally superb, although BB has a minor role with is rather short clarinet bits.

MILLS BLUE RHYTHM BAND **NYC. July 2, 1935**

Personnel as Dec. 5, 1934.

Three titles were recorded for Columbia, two have BB:

17759-1	Ride, Red, Ride	Break. Solo 32 bars. (F)
17760-1	Harlem Heat	Solo 32 bars. (F)

NYC. July 9, 1935

Same. Three titles, two have BB:

17796-1	Congo Caravan	Break. (FM)
17798-1	Tallahassee	Solo 32 bars. (FM)

NYC. Aug. 1, 1935

Same. Four titles, one has BB:

17923-1	Dinah Lou	Solo with orch 8 bars. (M)
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BB's last sessions with the MBRB have some of the best he made with it. His excellent technique is to great advantage particularly in the very fast "Ride ..." and "... Heat", while the highlight is "Tallahassee", BB at his very best!!

PUTNEY DANDRIDGE & HIS ORCHESTRA **NYC. Aug. 2, 1935**

Henry Allen (tp), Buster Bailey (cl, as), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Walter Johnson (dm), Putney Dandridge (vo).

Five titles were recorded for Vocalion:

17934-1	I'm In The Mood For Love	Soli 8 and 16 bars. (M)
17935-1	Isn't This A Lovely Day?	(as)-Solo/straight 16 bars. (M)
17936-1	Cheek To Cheek	Solo 16 bars. (FM)
17937-1	That's What You Think	Intro 4 bars. Solo 16 bars. (M)
17938-1	Shine	Intro 4 bars. Solo 16 bars. (F)

This is in general one of the very best Putney sessions, with Teddy and Henry and their contributions of course in front. BB gets this only chance to join the unique vocalist, and he shows his gratitude with some very good soloing the highlight being on the gorgeous "Shine". Note also his nice use of altosax on "... Lovely Day?"

MILLS BLUE RHYTHM BAND **NYC. Dec. 20, 1935 & Jan. 21, 1936**

Contrary to have been stated, Buster Bailey is not present on these two recording sessions for Columbia.

FLETCHER HENDERSON & HIS ORCHESTRA **Chi. Feb. 5, 1936**

Personnel given on Merritt LP 19: ROY ELDRIDGE & HIS ORCHESTRA: Roy Eldridge (tp), Buster Bailey (cl), Chu Berry (ts), Teddy Cole (p), John Collins (g), John Kirby (b), Sid Catlett (dm). However, this must be a camouflage, this is the full band, personnel same/similar to below.

Four titles were recorded for Decca, one issued:

90604-A Christopher Columbus Solo 8 bars. (M)

A new Fletcher Henderson orchestra is up and going and swinging! However, the first recording session was messed up (Decca of course...), producing only one title never issued on 78 rpm., with tempo too slow. This does not bother BB though, and his brief clarinet solo is very nice.

FLETCHER HENDERSON & HIS ORCHESTRA Chi. March 27, 1936
Roy Eldridge, Joe Thomas, Dick Vance (tp), Fernando Arbello, Ed Cuffee (tb), Buster Bailey (cl, as), Scoops Carry (as), Chu Berry, Elmer Williams (ts), Fletcher Henderson, Horace Henderson (p), Bob Lessey (g), John Kirby (b), Sid Catlett (dm).

Four titles were recorded for Vocalion, three have BB:

1331-1 Christopher Columbus Solo 8 bars. (FM)

1332-1 Grand Terrace Swing Solo 16 bars. (FM)

1334-1 Stealin' Apples Solo with orch 32 bars. (M)

Wish I could travel back in time to be at the Grand Terrace in Chicago to hear this band and its artists!! BB was obviously an honoured member also of the new band and using his solo opportunities well. His highlight is "... Swing", a clean and well organized solo, as well as "... Apples", excellent demonstrations of what BB could do these days. And his "... Columbus" is different from the previous one.

FLETCHER HENDERSON & HIS ORCHESTRA Chi. April 9, 1936
Personnel as March 27 except Omer Simeon (cl, as), Israel Crosby (b) replace Carry and Kirby.

Four titles were recorded for Victor, two have BB:

100360-1 I'm A Fool For Loving You Straight 6 bars. (SM)

100362-1 I'll Always Be In Love With You Solo 16 bars. (M)

Ok without being particularly noteworthy.

TEDDY WILSON & HIS ORCHESTRA Chi. May 14, 1936
Roy Eldridge (tp, vo-1376), Buster Bailey (cl), Chu Berry (ts), Teddy Wilson (p), Bob Lessey (g), Israel Crosby (b), Sid Catlett (dm).

Four titles were recorded for Brunswick, no BB on 1377-2 "Too Good To Be True" but:

1376-1 Mary Had A Little Lamb Obbligato 32 bars. Solo 8 bars. (FM)

1378-1 Warmin' Up In ens 32 bars. Solo 32 bars. (F)

1379-1 Blues In C Sharp Minor Solo 12 bars. (SM)

With the production of Teddy Wilson's smallband recordings for Brunswick, it was natural to pick the best musicians from available bigbands, and here it is a 'Fletcher Henderson sextet' that has been the source. BB's flexibility and enthusiasm are particularly evident on "... Up", a hardswinging uptempo item with a great solo. Note however different opinions as in LS's liner notes on Mosaic: "BB's wooden solo sounds very much like his other forays in this set. He was as unlimited technically as he was limited melodically". Dig "... Lamb" in the passing, and then; on the other tempo side, he defends his presence with colours on the forever immortal "... C Sharp Minor", confirming the sorrowful mood, sandwiched between Roy and Chu, what a life!!

FLETCHER HENDERSON & HIS ORCHESTRA Chi. May 23, 1936
Personnel as April 9 except Jerome Pasquall (cl, as) replaces Simeon. Teddy Lewis (vo-10057,58).

Five titles were recorded for Victor, two have BB:

100557-1 Where There's You There's Me Solo 8 bars. (M)

100561-1 Mary Had A Little Lamb Solo 16+12 bars,
(tb-EC) on bridge. (FM)

BB gets much more "... Lamb" here than above, fine solo!

FLETCHER HENDERSON & HIS ORCHESTRA **Chi. Aug. 4, 1936**
 Personnel as May 23. Roy Eldridge (vo-100882,85), Arthur Lee "Georgia Boy" Simpkins (vo-100883).
 Six titles were recorded for Victor, four have BB:

100882-1	Shoe Shine Boy	Solo 8 bars. (SM)
100883-1	Sing, Sing, Sing	Solo 8 bars. (FM)
100886-1	Jimtown Blues	Solo 16 bars. (FM)
100887-1	You Can Depend On Me	Solo 8 bars. (FM)

The last of BB's recording sessions with Fletcher Henderson, fifteen years after the first one (!). He left the band in Feb. 1937 as the band's greatness was coming to an end, the leader did not manage to keep discipline and quality. His four fine soli here show that he was a very valuable asset in the band, the best and most used soloist after Chu and Roy. However, not only Henderson lost something, but BB also did, the status of being an important soloist in a famous band. After some months he teamed up with John Kirby, and in my opinion that was a disaster for his jazz ambitions.

LIL ARMSTRONG & HER SWING BAND **Chi. Oct. 27, 1936**
 Joe Thomas (tp), Buster Bailey (cl), Chu Berry (ts), Teddy Cole (p), Huey Long (g), John Frazier (b), Lil Armstrong (vo).
 Six titles were recorded for Decca:

90967-B	Or Leave Me Alone	In ens. Solo 8 bars. (FM)
90968-A	My Hi-De-Ho Man	Solo 16 bars. In ens. (FM)
90969-A	Brown Gal	Obbligato parts. (S)
90970-A	Doin' The Suzie-Q	In ens. Solo 16 bars. (FM)
90971-A	Just For A Thrill	Solo 8 bars. (SM)
90972-A	It's Murder	Obbligato parts. Solo 16 bars. (F)

Lively session with excellent personnel, and BB is heard to advantage on all items. His highlight period was 1934-37, when everything he made was of high quality, making him the most important of Afro-American clarinet artists in a period where some white ones threatened to take over the instrument completely. His soli are all well constructed and inspired and worth attention; take "... Murder" as an excellent example among equals.

HENRY "RED" ALLEN **NYC. March 4, 1937**
 Henry Allen (tp, vo), Buster Bailey (cl), Tab Smith (as), Sonny Fredericks (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Alphonse Steele (dm).
 Four titles were recorded for Vocalion, no BB on 20760-1 "Goodnight, My Lucky Day" but:

20759-2	After Last Night With You	Solo 4 bars. (M)
20761-1	There's A Kitchen Up In Heaven	Solo 32 bars. (FM)
20762-2	I Was Born To Swing	Solo 8 bars. (FM)

This is the end, for vintage that is, of the cooperation Allen/Bailey. Could have been more clarinet on this session, but a long solo on "... Heaven" should be noted. I think I hear some faint fluffs though. Perhaps choose the briefer solo on "... Swing".

CHU BERRY & HIS STOMPY STEVEDORES **NYC. March 23, 1937**
 Hot Lips Page (tp, vo-293,95), George Matthews (tb), Buster Bailey (cl), Chu Berry (ts), Horace Henderson (p), Lawrence Lucie (g), Israel Crosby (b), Cozy Cole (dm).
 Four titles were recorded for Variety:

293-1	Now You're Talking My Language	Obbligato 32 bars. Solo 16 bars. (FM)
293-2	Now You're Talking My Language	As above. (FM)
294-1	Back Home In Indiana	Solo 14 bars. (FM)

294-2	Back Home In Indiana	As above. (FM)
295-1	Too Marvelous For Words	Obbligato 32 bars. (F)
295-2	Too Marvelous For Words	As above. (F)
296-1	Limehouse Blues	Solo 32 bars. (F)
296-2	Limehouse Blues	As above. (F)

If there ever was a 'stompy' session, this must be it! This is the music we grew up with in Oslo Jazz Circle, and some of us are going to die with it. BB knows Chu from the Henderson orchestra and is prominent on all items with the necessary variations between the takes. I dig in particular the fine background he plays for Hot Lips on "... Words", and don't forget the "Limehouse ..."s, preceding the famous Wingy Manone version by more than two years. They represent good examples for studying BB's elegant swing style.

BILLIE HOLIDAY & HER ORCHESTRA **NYC. April 1, 1937**
Eddie Tompkins (tp), Buster Bailey (cl), Joe Thomas (ts), Teddy Wilson (p), Carmen Mastren (g), John Kirby (b), Alphonse Steele (dm), Billie Holiday (vo).
Four titles were recorded for Vocalion:

20918-1	Where Is The Sun?	Obbligato parts. (S)
20919-1	Let's Call The Whole Thing Off	Obbligato parts. (SM)
20920-1	They Can't Take That Away From Me	Obbligato parts to solo 8 bars. (S)
20920-2	They Can't Take That Away From Me	As above. (S)
20921-1	Don't Know If I'm Comin' Or Goin'	Obbligato parts to solo 8 bars. (S)
20921-2	Don't Know If I'm Comin' Or Goin'	As above. (S)

Lots of nice clarinet background playing to Billie here! And although soloing is meagre, BB takes two in a pleasant slow tempo, he did not always play fast and furious!

**CLARENCE WILLIAMS
& HIS WASHBOARD BAND** **NYC. April 8, 1937**
Ed Allen (cnt), Buster Bailey (cl), Prince Robinson (ts), Clarence Williams (p), Cyrus St. Clair (tu), Floyd Casey (wbd), Eva Taylor (vo-06850,52,54), William Cooley (vo-06849,51,53).
Six titles were recorded for Bluebird:

06849-1	Cryin' Mood	Obbligato parts to solo 16 bars. (M)
06850-1	Top Of The Town	In ens. Obbligato parts to solo 16 bars. (M)
06851-1	Turn Off The Moon	In ens. Obbligato parts to solo 16 bars. (M)
06852-1	More Than That	In ens 16+16 bars, solo 8 bars inbetween. Obbligato parts. (M)
06853-1	Jammin'	In ens to obbligato parts. (M)
06854-1	Wanted	In ens to obbligato parts. Solo 8 bars to ens. (M)

Back to the roots! One might think that these items sound oldfashioned, but on the contrary they are nicely swinging upon a tuba base and with delightful washboard, and fine vocals. BB seems to thrive and plays fine soli all over; thus the session should not be forgotten in the midst of all that hot swinging,

WILLIE "THE LION" SMITH & HIS CUBS **NYC. April 13, 1937**
Dave Nelson (tp), Buster Bailey (cl), Robert Carroll (ts), Willie "The Lion" Smith (p), Jimmy McLin (g), Ellsworth Reynolds (b), Eric Henry (dm).
Four titles were recorded for Decca:

61934-B	The Swampland Is Calling Me	Solo/straight 16 bars. In ens. (M)
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61935-A	More Than That	In ens. Solo 32 bars. (FM)
61936-A	I'm All Out Of Breath	In ens. Solo 32 bars. (M)
61937-A	I Can See You All Over The Place	Solo/straight 18 bars. In ens. (SM)

BB recorded three sessions with "The Lion" in 1937, and this first one, being without vocals, is by far the best one in general. This is good swing music, and particularly "... That" and "... Breath" have clarinet soli of very high class.

LIL ARMSTRONG & HER SWING BAND NYC. April 15, 1937
Joe Thomas (tp), Buster Bailey (cl), Robert Carroll (ts), James Sherman (p), Arnold Adams (g), Wellman Braud (b), George Foster (dm), Lil Armstrong (vo).
Four titles were recorded for Decca:

61945-A	Born To Swing	Obbligato parts. Solo 8 bars. (FM)
61946-A	Sit-Down Strike For Rhythm	Obbligato parts. Solo 8 bars. (FM)
61947-A	Bluer Than Blue	Obbligato parts. (SM)
61948-A	I'm Knockin' At The Cabin Door	Obbligato parts. (SM)

Mostly in the background, but for a solo try "... Rhythm".

TEDDY WILSON & HIS ORCHESTRA NYC. April 23, 1937
Harry James (tp), Buster Bailey (cl), Johnny Hodges (as), Teddy Wilson (p), Allen Reuss (g), John Kirby (b), Cozy Cole (dm), Helen Ward (vo-21034-36).
Four titles were recorded for Brunswick,

21034-1	There's A Lull In My Life	Obbligato 16 bars. (SM)
21035-2	It's Swell Of You	Obbligato 34 bars. (SM)
21036-1	How Am I To Know?	Solo 8 bars. Obbligato 16 bars. (SM)
21037-1	I'm Coming, Virginia	Solo 24 bars. (FM)

His second Teddy Wilson session. Mostly background playing here, but he takes a chorus on "... Virginia"; though ok it is just an introduction to a wonderful altosax chorus.

LIONEL HAMPTON & HIS ORCHESTRA NYC. April 26, 1937
Buster Bailey (cl), Johnny Hodges (as), Jess Stacy (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Lionel Hampton (vib, p, dm, vo):
Four titles were recorded for Victor, no BB on 07864-1 "On The Sunny Side Of The Street":

07865-1	Rhythm, Rhythm	Acc. (as) 34 bars. Solo 34 bars. In ens 10 bars. (F)
07866-1	China Stomp	In ens 8 bars. (F)
07867-1	I Know That You Know	Duet with (as) 32 bars. Soli 32 and 32 bars. (F)

Also BB got the honour to join Lionel Hampton on his Victor studio band recordings. The music is all uptempo which suits him well, and he takes very fine soli both on "Rhythm ..." and "... You Know", and on the latter, the highlight is his introduction with Hodges surfing behind, delightful.

CLARENCE WILLIAMS' SWING BAND NYC. April 29, 1937
Ed Allen (cnt), Buster Bailey, Russell Procope (cl, as), Cecil Scott (cl, ts), Clarence Williams (p), unknown (b), possibly Floyd Casey (dm), William Cooley (vo).
Lang-Worth Transcriptions, eight titles, according to Tom Lord's 'Clarence Williams' two have clarinet soli by BB:

07862-1	Sweet Kisses	Solo 32 bars. (FM)
06863-1	Lazy Swing	Solo 20 bars. (M)

Not only BB could play clarinet on this swinging session, but it is certainly him that takes a magnificent solo on "... Kisses"! However, he is not successful with "Lazy ...", I would have suggested another take.

STUFF SMITH & HIS ONYX CLUB BOYS NYC. May 4, 1937

Jonah Jones (tp), Buster Bailey (cl), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm), Stuff Smith (vln, vo).

Four titles were recorded for Decca:

62172-A	Twilight In Turkey	With ens. (F)
62173-A	Where Is The Sun?	Obbligato parts. Solo 8 bars. (SM)
62174-A	Upstairs	In ens. (F)
62175-A	Onyx Club Spree	In ens. Obbligato parts. Solo 16 bars. (M)
62175-B	Onyx Club Spree	As above. (M)

Three solographies already to cover this session, but it does not live up to expectations. BB has a minor role, and only "... Spree" should be noted.

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, no BB on 21120-1&2 "Mean To Me" but:

21117-2	Sun Showers	Obbligato 32 bars. (M)
21118-2	Yours And Mine	Obbligato 32 bars. (SM)
21119-1	I'll Get By	Intro 8 bars. Obbligato 16 bars. (SM)
21119-2	I'll Get By	As above. (SM)

His third Wilson session, this time with Billie Holiday, thus BB's role is relatively modest. For some reason he gets the accompanying role to the vocal, pretty and very well executed, but with that alto and tenor in the band, they might have planned it otherwise...

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-21217-19).

Four titles were recorded for Brunswick, no BB on 21219-2 "I'll Never Be The Same" but:

21217-1	Foolin' Myself	Obbligato 32 bars. (SM)
21218-2	Easy Living	Solo/straight 16 bars. (S)
21220-1	I Found A New Baby	In ens. Soli 16 and 8 bars. (F)
21220-2	I Found A New Baby	As above. (F)

The fourth and final Wilson session. Nice clarinet playing on the Billie-items, but the highlight is "... New Baby", desolate-island-items, and BB shows that he fits perfectly into these surroundings, no problems. His playing has also the necessary variations between the takes. Dig these, for many reasons!!

WILLIE "THE LION" SMITH & HIS CUBS **NYC. July 14, 1937**

Frankie Newton (tp), Buster Bailey (cl), Pete Brown (as), Willie "The Lion" Smith (p), Jimmy McLin (g), John Kirby (b), O'Neil Spencer (dm, vo).

Four titles were recorded for Decca:

62372-A	Get Acquainted With Yourself	In ens. Obbligato parts. Solo 8 bars. (FM)
62373-A	Knock Wood	Obbligato parts. Solo 16 bars. (M)
62374-A	Peace, Brother, Peace	Solo 16 bars. (FM)
62375-A	The Old Stamping Ground	No solo. (SM)

This could have been so much better without filling up with boring vocals, great musicians stand in line for soloing! We also smell the growth of the Kirby concept, and that is not meant as a compliment. When this is said, there is very good soloing by BB on "... Wood" and "... Peace".

LIL ARMSTRONG

NYC. July 23, 1937

Shirley Clay (tp), Buster Bailey (cl), Prince Robinson (ts), James Sherman (p), Arnold Adams (g), Wellman Braud (b), Manzie Johnson (dm), Lil Armstrong (vo).

Four titles were recorded for Decca:

62442-A	Lindy Hop	Obbligato parts. In ens. (FM)
62443-A	When I Went Back Home	Obbligato parts. Solo 16 bars. (M)
62444-A	Let's Call It Love	Obbligato parts. Solo 8 bars. (SM)
62445-A	You Mean So Much To Me	Solo/straight 32 bars. Obbligato parts. (FM)

On the third Lil A session, note a nice introduction on "You Mean ..." and solo on "... Love".

MAXINE SULLIVAN

NYC. Aug. 6, 1937

Frankie Newton (tp), Buster Bailey (cl), Pete Brown (as), Babe Russin (ts), Claude Thornhill (p, arr, ldr), John Kirby (b), O'Neil Spencer (dm), Maxine Sullivan (vo).

Four titles were recorded for Vocalion:

21472-1	Loch Lomond	Obbligato 12 bars. (SM)
21473-1	I'm Coming, Virginia	Obbligato 24 bars. (SM)
21474-1	Annie Laurie	Obbligato parts. (M)
21475-2	Blue Skies	Obbligato parts. (M)

Of slight importance, note though fine technique on "... Virginia".

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, no BB on 21689-1 "He's Funny That Way" but:

21686-1	Getting Some Fun Out Of Life	Obbligato 8 bars. Solo 8 bars. (SM)
21687-1	Who Wants Love?	Solo 8 bars. (M)
21688-1	Travelin' All Alone	Solo 16 bars. (M)

BB pops up again at a Billie Holiday session and gets his solo share even if Buck and Pres are present. I dig particularly "... Life", handing the torch over to tenorsax. On "... Alone", he is close to a problem in bar 9.

WILLIE "THE LION" SMITH & HIS CUBS

NYC. Sept. 15, 1937

Personnel as July 17.

Four titles were recorded for Decca:

62593-A	Blues, Why Don't You Let Me Alone?	Obbligato parts. In ens. (SM)
62594-A	I've Got To Think It Over	Intro 4 bars. Obbligato parts. Solo 16 bars. (M)
62595-A	Achin' Hearted Blues	Obbligato parts. (SM)
62596-A	Honeymoonin' On A Dime	Obbligato parts. (M)

BB's role is to fill the background to Spencer vocals, but he has one very fine solo on "... Over".

JERRY KRUGER & HER KNIGHTS OF RHYTHM /

BUSTER BAILEY & HIS RHYTHM BUSTERS

NYC. Sept. 17, 1937

Frankie Newton (tp), Buster Bailey (cl), Pete Brown (as), Don Frye (p), James McLin (g), John Kirby (b), O'Neil Spencer (dm), Jerry Kruger (vo-642,43).

Four titles were recorded for Variety:

642-2	The Bed Song	Obbligato parts. Solo 24 bars. (SM)
643-1	So You Won't Sing	Intro 4 bars to solo 36 bars. Obbligato parts. (M)

- 644-2 Afternoon In Africa Soli/straight 32 and 32 bars. (M)
 645-1 Dizzy Debutante Solo/straight 32 bars to solo 32 bars.
 Solo with ens 32 bars. (F)

The first time BB gets a session under his own name, but two titles only. The fast "Dizzy ..." is the best proof of his qualities, played with great inspiration, but "Afternoon ..." is a great and original tune that is a treasury in itself, and it does not matter than the soloing is rather straight here. The two vocal titles also have fine clarinet playing.

MIDGE WILLIAMS & HER JAZZ JESTERS NYC. Oct. 1, 1937
 Frankie Newton (tp), Buster Bailey (cl), Pete Brown (as), Billy Kyle (p), James McLin (g), John Kirby (b), O'Neil Spencer (dm), Midge Williams (vo).
 Four titles were recorded for Vocalion/Variety:

- 661-2 The One Rose Solo 8 bars. (M)
 662-1 The Lady Is A Tramp Obligato parts. (FM)
 663-2 An Old Flame Never Dies Obligato parts. (M)
 664-1 Fortune Tellin' Man Solo 4 bars. (S)

Soft and nice solo on "... Rose" and active background playing.

MAXINE SULLIVAN NYC. Oct. 22, 1937
 Charlie Shavers (tp), Buster Bailey (cl), Pete Brown (as), Babe Russin (ts), Claude Thornhill (p, arr, ldr), John Kirby (b), O'Neil Spencer (dm), Maxine Sullivan (vo).
 Four titles were recorded for Vocalion:

- 21936-1 Easy To Love Solo 8 bars. Straight. (SM)
 21937-1 The Folks Who Live On The Hill In ens. (SM)
 21938-1 Darling Nellie Gray In ens. (SM)
 21939-1 Nice Work If You Can Get It Straight. (SM)

Of no particular interest.

CLARENCE WILLIAMS' SWING BAND NYC. Oct. 1937
 Personnel same/similar to April 29.
 Langworth Transcriptions, seven titles, according to Tom Lord's work on Clarence Williams, one has clarinet soli by BB:

- 014996-1 Step On It Soli 8 and 8 bars. (M)

Chasing with altosax, this sounds very good!

MIDGE WILLIAMS & HER JAZZ JESTERS NYC. Nov. 23, 1937
 Personnel as Oct. 1 except Charlie Shavers (tp) replaces Newton.
 Four titles were recorded for Vocalion:

- 349-3 Singin' The Blues Solo 8 bars. (M)
 683-1 Mama's Gone, Goodbye Solo 8 bars. (M)
 684-1 Goodnight, Angel Obligato parts. (SM)
 685-1 The Greatest Mistake Of My Life Solo 8 bars. (M)

The session swings nicely in medium tempo, and BB takes some nice and quite typical soli, the highlight is "... The Blues".

MAXINE SULLIVAN NYC. Feb. 4, 1938
 Personnel as Oct. 22, 1937.
 Four titles were recorded for Vocalion, 22368-1 "It's Wonderful", 22369-1 "Dark Eyes", 22370-1 "A Brown Bird Singing" and 22371-2 "You Went To My Head", but no BB.

BUSTER BAILEY / MIDGE WILLIAMS NYC. Feb. 18, 1938
 Personnel as Nov. 23, 1937.
 Four titles were recorded for Vocalion:

- 758-1 Planter's Punch Soli with ens 32, 8 and 8 bars. (F)

759-1	Sloe Jam Fizz	Soli/straight 32 and 16 bars. (M)
760-1	I'm In A Happy Frame Of Mind	Obbligato parts. (M)
761-1	Love Is Like Whisky	Obbligato parts. (S)

The two non-vocal titles, "... Punch" and "... Fizz", are not very exciting really, mostly arranged, and the background playing not very prominent.

THE HARLEM HAMFATS

NYC. April 20, 1938

Herb Morand (tp, vo), Buster Bailey (cl), Horace Malcolm (p), Joe McCoy (g, vo), Charlie McCoy (g), Ransom Knowling (b), Fred Flynn or Pearlis Williams (dm).

Six titles were recorded for Decca:

63634-A	Don't Start No Stuff	Obbligato parts. (M)
63635-A	Let Me Feel It	In ens. Obbligato parts. Solo 12 bars. (M)
63636-A	Little Girl	Obbligato 12 and 12 bars. In ens. (SM)
63637-A	I'd Rather Be With You	In ens. Obbligato parts. (M)
63638-A	I'm In So Much Trouble Now	In ens. Obbligato parts. (M)
63639-A	I Believe I'll Make A Change	Obbligato parts. (SM)

Most of solo space is taken by Herb Morand and his singing, but BB can be heard on all items, not very exciting though.

ROSETTA HOWARD ACC. BY

THE HARLEM HAMFATS

NYC. April 21, 1938

Personnel as April 20 with Rosetta Howard (vo).

Seven titles were recorded for Decca:

63640-A	It Will Never Happen Again	Solo 16 bars. (SM)
63641-A	Trading Old Love For New	Obbligato parts. (SM)
63642-A	Stay On It	Soli 8 and 8 bars. In ens. (M)
63643-A	Delta Bound	Obbligato parts. (S)
63644-A	You Got To Go WTWC	Obbligato parts. (SM)
63645-A	How Long Baby	Obbligato parts. Solo 12 bars. (SM)
63646-A	Harlem Jambouree	Obbligato parts. Solo 32 bars. (SM)

The clarinet background parts are weakly recorded and of no particular interest, but there are a few nice soli, particularly "Harlem ..." should be noted.

BILLIE HOLIDAY & HER ORCHESTRA

NYC. May 11, 1938

Charlie Shavers (tp), Buster Bailey (cl), Babe Russin (ts), Billy Kyle (p), possibly Danny Barker (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, can be heard straight but only one has clarinet solo:

22923-1	If I Were You	As below. (M)
22923-2	If I Were You	Solo 4 bars. (M)

SPENCER TRIO

NYC. May 15, 1938

Buster Bailey (cl), Billy Kyle (p), O'Neil Spencer (dm, vo-63779,82).

Four titles were recorded for Decca:

63779-A	John Henry	Obbligato parts. Soli 40 and 20 bars. (F)
63780-A	Lorna Doone Shortbread	Soli 8, 32 and 16 bars. (FM)
63781-A	Afternoon In Africa	Intro 4 bars to solo/straight 32 bars. Solo 32 bars. (SM)
63782-A	Baby, Won't You Please Come Home	Intro 6 bars. Obbligato parts Soli 34 and 20 bars to coda. (F)

The trio format of course gives BB lots of playing space. Although the two first titles do not exactly offer strong jazz, they tell us something about our friend and

his work. The highlights are primarily another version of the exciting "... Africa" and a colourful and swinging "... Home".

THE EBONY THREE**NYC. May 25, 1938**

Buster Bailey (cl), Sammy Price (p), Richard Fullbright (b), O'Neil Spencer (dm), Ebony Three (vo-group).

Four titles were recorded for Decca:

63862	Swing Low Sweet Chariot	Solo 8 bars. Obligato parts. (FM)
63863	Go Down Moses	Intro 2 bars. Obligato parts. (FM)
63864	Heartbroken Blues	Obligato parts. (SM)
63865	Mississippi Moan	Intro 4 bars. Obligato parts. Solo 16 bars. (M)

Surprise, surprise, but this is also a nice session with lots of clarinet playing. The highlight is "... Moan" with a quite long and fine solo.

MIDGE WILLIAMS & HER JAZZ JESTERS**NYC. June 10, 1938**

Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), Danny Barker (g), John Williams (b), O'Neil Spencer (dm), Midge Williams (vo).

Four titles were recorded for Vocalion, three have BB:

23055-1	Where In The World	Solo 8 bars. (SM)
23056-1	In Any Language	Solo 8 bars. (M)
23057-1	Rosie The Redskin	Solo 8 bars. (FM)

Nice session and three good clarinet soli.

BILLIE HOLIDAY & HER ORCHESTRA**NYC. June 23, 1938**

Charlie Shavers (tp), Buster Bailey (cl), Ben Webster (ts), Billy Kyle (p), possibly Danny Barker (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion:

23151-1	Having Myself A Time	Obligato parts. (M)
23151-2	Having Myself A Time	As above. (M)
23152-1	Says My Heart	Solo 8 bars. (M)
23152-2	Says My Heart	As above. (SM)
23153-1	I Wish I Had You	Obligato parts. (SM)
23153-2	I Wish I Had You	As above. (SM)
23154-1	I'm Gonna Lock My Heart	Obligato parts. Solo 6 bars. (M)
23154-2	I'm Gonna Lock My Heart	As above. (M)

Mostly background playing here. Nice but brief soloing, particularly on "... Heart". Minor fluff in the solo of "... Heart" take 1, bar 4.

TINY MAYBERRY VOCAL ACC. BY**NYC. July 20, 1938**

Charlie Shavers (tp), Buster Bailey (cl), Lil Armstrong (p), Wellman Braud (b), Sid Catlett (dm).

Six titles were recorded for Decca, one (and an alternate) has not been available but:

64325-A	I Got A Feeling For You	
64326-A	Someday Someday	Obligato parts. Solo 12 bars. (S)
64327-A	Oh That Nasty Man	
64327-C	Oh That Nasty Man	Intro. Obligato parts. (SM)
64328-A	Mailman Blues	Obligato 12 bars. (S)
64329-A	Mayberry Blues	Obligato parts. (S)
64330-B	Evil Hearted Woman	Obligato 12 bars. (S)

Decca goes on and on with blues sessions presenting various vocalists, but BB seems to be invited to most of them! He always plays his background to

satisfaction, and here he is quite close to the microphone. For a highlight, try “Mailman ...”.

BLUE LU BARKER**NYC. Aug. 11, 1938**

Henry Allen (tp), Buster Bailey (cl), Sam Price (p), Danny Barker (g), Wellman Braud (b), unknown (dm), Blue Lu Barker (vo).

Four titles were recorded for Decca:

- | | | |
|---------|----------------------------|---------------------------------------|
| 64432-A | You're Going To Leave TOHJ | Obbligato parts. (M) |
| 64433-A | New Orleans Blues | Obbligato parts. (S) |
| 64434-A | He Caught That B & O | Obbligato 12 and 4 bars. (S) |
| 64435-A | Don't You Make Me High | Obbligato parts. Straight 6 bars. (S) |

BB is heard in the background of all items here but nothing of particular importance.

LIL ARMSTRONG**NYC. Sept. 9, 1938**

Reunald Jones (tp), J. C. Higginbotham (tb), Buster Bailey (cl), Lil Armstrong (p, vo), Wellman Braud (b), O'Neil Spencer (dm).

Four titles were recorded for Decca:

- | | | |
|---------|------------------------------|---|
| 64604-A | Safely Locked Up In My Heart | Obbligato parts. (SM) |
| 64605-A | Everything's Wrong, Ain't NR | Obbligato parts. (SM) |
| 64606-A | Harlem On Saturday Night | Obbligato parts. Solo 16+8 bars, (b) on bridge. (F) |
| 64607-A | Knock-Knock Sal | Obbligato parts. Solo 16 bars. Break. (FM) |

Lively session with BB mostly playing nice obbligato to Lil, but his soli on “... Night” and “... Sal” belongs to his best ones!

BEA FOOTE**NYC. Sept. 13, 1938**

Charlie Shavers (tp), J. C. Higginbotham (tb), possibly Buster Bailey (cl), Sam Price (p), unknown (g), (b), (dm), Bea Foote (vo).

Four titles were recorded for Decca, three issued, one has (cl):

- | | | |
|---------|----------------|------------------|
| 64658-A | Try And Get It | Solo 8 bars. (M) |
|---------|----------------|------------------|

Competent solo but is it really BB?

JOHN KIRBY & HIS ONYX CLUB BOYS**NYC. Oct. 28, 1938**

Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b, dir), O'Neil Spencer (dm, vo).

Five titles were recorded for Decca:

- | | | |
|---------|------------------------------------|--------------------|
| 64708-A | Rehearsin' For A Nervous Breakdown | Solo 16 bars. (F) |
| 64709-A | From A Flat To C | Solo 8 bars. (FM) |
| 64710-A | Pastel Blue | No solo. (S) |
| 64711-A | Undecided | Solo 18 bars. (FM) |
| 64712-A | By The Waters of Minnetonka | In ens. Break. (F) |

BB teams up with John Kirby, to last for many years. Although it did not lead to artistic progress, in my opinion, there are some real clarinet soli here.

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

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

Four titles were recorded for Decca, two issued:

- | | | |
|---------|---------------------------|-----------------------|
| 64769 | I Got Ways Like The Devil | Obbligato parts. (S) |
| 64770-A | That Made Him Mad | Obbligato parts. (SM) |

BB has a minor role here.

BUSTER BAILEY'S RHYTHM BUSTERS**NYC. Dec. 7, 1938**

Frankie Newton (tp), Buster Bailey (cl, vo-941), Russell Procope (as), Billy Kyle (p), James McLin (g), John Williams (b), O'Neil Spencer (dm).

Three titles were recorded for Vocalion:

940-1	Chained To A Dream	Soli/straight 8 and 16 bars. (M)
941-1	Light Up	Soli 4 and 18 bars. (FM)
942-1	Man With A Horn Goes Berserk	Intro. (S). Solo 5 choruses of 32 bars. (F)

This is a strange and quite unsatisfactory session. Two items are of slight interest with regard to the leader, and when he really goes for it on "... Berserk", a rather uncamouflaged version of "Tiger Rag", he is rolling out chorus upon chorus in an extremely high tempo, possibly technically impressive but not much more.

JOHN KIRBY & HIS ORCHESTRA **NYC. Jan. 9, 1939**

Personnel as Oct. 28, 1938

Four titles were recorded for Vocalion:

23935-1	It Feels Good	Solo 16 bars. (FM)
23936-1	Effervescent Blues	Solo 10 bars. (SM)
23937-1	The Turf	Solo 16 bars. (M)
23938-1	Dawn On The Desert	Straight 16 and 16 bars. (SM)

Quite nice clarinet soloing here.

MILDRED BAILEY & HER ORCHESTRA **NYC. Jan. 18, 1939**

Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b), O'Neil Spencer (dm), Red Norvo (xyl), Mildred Bailey (vo), Eddie Sauter (arr).

Four titles were recorded for Vocalion, one has BB:

23516-3	St. Louis Blues	Obbligato parts. (M)
23516-4	St. Louis Blues	As above. (M)

Of no particular interest.

NAT GONELLA WITH JOHN KIRBY'S ORCHESTRA **NYC. Jan. 20, 1939**

Nat Gonella (tp, vo), Buster Bailey (cl), Benny Carter (as), Billy Kyle (p), Brick Fleagle (g), John Kirby (b), Jack Maisel (dm).

Four titles were recorded for British Parlophone:

64909-A	You Must Have Been A Beautiful Baby	Solo 20 bars. (M)
64910-A	Just A Kid Named Joe	Obbligato 32 bars. Solo 8 bars to ens. (SM)
64911-A	Jeepers Creepers	Solo 34 bars. (FM)
64912-A	I Must See Annie Tonight	Obbligato parts. Soli 4, 4, 8 and 4 bars. (FM)

And suddenly the Kirby decides to swing it! My goodness!! Which of course influences BB who takes a prominent solo on "... Creepers", and also "... Baby" with some minor fluffs. Note also how he plays nicely behind on Gonella, a raw but charming singer. Possibly the highlight is the 4/4 bars chase on "... Tonight" with altosax and trumpet. With also the addition of Benny Carter, this is a session must!

MILDRED BAILEY & HER ORCHESTRA **NYC. Feb. 28, 1939**

Personnel as Jan. 18.

Five titles were recorded for Vocalion, BB can be heard on all titles but only with a few straight bars of no solistic interest.

LEATHER MCGRAW / LEE BROWN WITH SAM PRICE'S FLY CATS **NYC. March 24, 1939**

Charlie Shavers (tp), Buster Bailey (cl), Sammy Price (p), unknown (g), possibly Wellman Braud (b), O'Neil Spencer (dm), Lether McGraw (vo-65267,68), Lee Brown (vo-65266,69-73).

Eight titles were recorded for Decca, four have BB present:

- 65267-A Do Your Duty Obligato parts. (SM)
 65268-A Low Down Dirty Groundhog Obligato parts. (S)
 65269-A New Little Girl Little Girl Intro 4 bars. Obligato parts. (S)
 65270-A I Can Lay It On Down Obligato parts. (M)

This sounds exactly what you might think. Note some good background on “... Little Girl” though.

MILDRED BAILEY & HER ORCHESTRA **NYC. April 24, 1939**

Personnel as Jan. 18.

Four titles were recorded for Vocalion, BB can be heard on all items, and two can be mentioned because they give him some idea of what the poor guy had to do:

- 24428-A Tit Willow Soli/straight 4 and 4 bars. (M)
 24429-A The Lamp Is Low Straight. (S)

WINGY MANONE **NYC. April 26, 1939**

Wingy Manone (tp, vo), Buster Bailey (cl), Chu Berry (ts), Conrad Lanoue (p), Zeb Julian (g), Jules Cassard (b), Cozy Cole (dm).

Six titles were recorded for Bluebird:

- 036534-1 Downright Disgusted Blues Obligato parts. In ens. (M)
 036535-1 Corrine Corrina Obligato parts. Solo 12 bars. In ens. (FM)
 036536-1 I'm A Real Kinda Papa In ens. Soli 8 and 4 bars. (SM)
 036537-1 Jumpy Nerves Solo 24 bars. (M)
 036538-1 Casey Jones Obligato parts. (M)
 036538-2 Casey Jones As above. (M)
 036539-1 Boogie Woogie Obligato parts. Solo 12 bars. (M)

BB has not a very prominent role here, but there are a few clarinet soli, to be highlighted is a good “... Nerves”.

TEDDY GRACE **NYC. May 9, 1939**

Charlie Shavers (tp), Sonny Lee (tb), Buster Bailey (cl), Billy Kyle (p), Dave Barbour (g), Delmar Kaplan (b), O'Neil Spencer (dm).

Three titles were recorded for Decca:

- 65557-A Betty And Dupree Obligato parts. (M)
 65558-A Arkansas Blues Intro 2 bars. Obligato parts. Solo 16 bars. (SM)
 65559-A Down Home Blues Obligato parts. Solo 12 bars. (SM)

Good sound and the clarinet is properly recorded.

JOHN KIRBY & HIS ORCHESTRA **NYC. May 19, 1939**

Personnel as Oct. 28, 1938.

Four titles were recorded for Vocalion,

- 24677-A Anitra's Dance In ens. (FM)
 24678-B Sweet Georgia Brown Solo 12 bars. (FM)
 24679-A Drink To Me Only With Thine Eyes Solo 14 bars. (FM)
 24680-A Minute Waltz Solo 16 bars. (F)

Note how the solo on “... Brown” is aborted by altosax, bad taste. Uptempo on “... Waltz”, but so corny an item! Best is the solo on “... Thine Eyes”.

ROSETTA HOWARD ACC. BY THE HARLEM BLUES SERENADERS **NYC. June 8, 1939**

Charlie Shavers (tp), Buster Bailey (cl), Lil Armstrong (p), Ulysses Livingston (g), Wellman Braud (b), O'Neil Spencer (dm).

Five titles were recorded for Decca:

- 65756-A Come Easy Go Easy Obligato 12 bars. (S)
 65757-A My Blues Is Like Whisky Intro 4 bars. Obligato 12 bars. (SM)
 65758-A The Jive Is Here Obligato parts. Solo 16 bars. (M)
 65759-A My Downfall Intro 4 bars. Obligato 12 bars. (S)
 65760-A Hog-Wild Blues Obligato 12 bars. (M)

BB is quite prominent on this session, and note his swinging solo on "... Here".

MILDRED BAILEY & HER ORCHESTRA NYC. June 14, 1939

Personnel as Jan. 18, except Cozy Cole (dm) replaces Spencer.
 Four titles were recorded for Vocalion, BB can be heard on all items but nothing with solistic interest, except one:

- 24766-A I'm Forever Blowing Bubbles Solo 16 bars. (FM)

At last a real clarinet solo, but he seems to have some problems with it.

WINGY MANONE & HIS ORCHESTRA NYC. June 19, 1939

Personnel as April 26, except Danny Barker (g) replaces Julian.
 Six titles were recorded for Bluebird:

- 037729-1 Royal Garden Blues Breaks. Solo 12 bars. (M)
 037730-1 Beale Street Blues In ens. Obligato parts. (M)
 037731-1 In The Barrel In ens. (M)
 037732-1 Farewell Blues In ens. Soli 16 and 16 bars. (FM)
 037733-1 Fare Thee, My Baby, Fare-Thee-Well In ens. (FM)
 037734-1 Limehouse Blues Solo 64 bars. In ens. (F)

A more active BB on this second Manone session, both in ensemble, and soloing, note particularly "Farewell ...". And of course, "Limehouse ...", only 2:19, an instrumental, an item out of this world! Chu Berry starts like being shot out of a cannon, handing his two choruses over to BB for another two. High tempo shows that his technique is outstanding, and that he is one of the major clarinet artists in the vintage thirties.

MILDRED BAILEY & HER ORCHESTRA NYC. June 27, 1939

Personnel as Jan. 18, except Cozy Cole (dm) replaces Spencer.
 Four titles were recorded for Vocalion, BB can be heard on all items but nothing with solistic interest.

JOHN KIRBY & HIS ORCHESTRA NYC. July 28, 1939

Personnel as Oct. 28, 1938.
 Four titles were recorded for Vocalion, three issued:

- 24945-A Front And Center Solo 16+8 bars, (as) on bridge. (FM)
 24946-A Royal Garden Blues Breaks. Soli 8 and 12 bars. (F)
 24947-A Opus 5 Solo 14 bars. (F)

NYC. Aug. 10, 1939

Same. Four titles, no BB on 24995-A "Impromptu" but:

- 24996-A Blue Skies Solo 14 bars. (FM)
 24997-A Rose Room Straight 30 bars. (FM)
 24998-A I May Be Wrong Solo 8 bars. (M)

BB is quite prominent on all items; most interesting is the nice solo on "... Wrong", as well as the melody presentation on "... Room".

ALBERTA HUNTER NYC. Aug. 15, 1939

Charlie Shavers (tp), Buster Bailey (cl), Lil Armstrong (p), Wellman Braud (b), Alberta Hunter (vo).
 Six titles were recorded for Decca:

- 66104-A Chirpin' The Blues Obligato 12 bars. (S)

66105-A	Downhearted Blues	Intro 4 bars. Obligato 12 and 12 bars. (S)
66106-A	I'll See You Go	Obligato 12 bars. Solo 12 bars. (SM)
66107-A	Fine And Mellow	No (cl). (S)
66108-A	Yelping Blues	Intro 2 bars. Obligato 12 and 12 bars. (S)
66109-A	Someday Sweetheart	Obligato 32 bars. Solo 16 bars. (M)

This is one of the best blues sessions for Decca; for once the recording quality is crisp and transparent, and everybody can be heard clearly. The legendary Alberta Hunter is still in excellent shape, and BB seems inspired by the occasion and delivers some of his best works in this period. Take the non-bluesy "... Sweetheart" as a good example before you play the other items!

BLUE LU BARKER **NYC. Aug. 30, 1939**
 Charlie Shavers (tp), Buster Bailey (cl), Lil Armstrong (p), Ulysses Livingston (g), Wellman Braud (b), O'Neil Spencer (dm), Blue Lu Barker (vo).
 Four titles were recorded for Decca:

66245-A	You Ain't Had No Blues	Obligato parts. (S)
66246-A	Marked Woman	Obligato 24 bars. (S)
66247-A	Midnight Blues	Obligato 36 and 12 bars. (S)
66248-A	Down In The Dumps	Obligato parts. (S)

The clarinet comes well through here. Note particularly his fine background playing on "... Woman" and "Midnight ...".

JOHN KIRBY & HIS ORCHESTRA **NYC. Oct. 12, 1939**
 Personnel as Oct. 28, 1938.
 Five titles were recorded for Vocalion, no BB on 2782-A "Nocturne" but:

2781-A	Little Brown Jug	Solo 16 bars. Straight 8 bars. (FM)
2783-A	One Alone	Solo with ens 14 bars. (FM)
2784-A	Humoresque	Solo 16 bars. (FM)
2785-A	Serenade	Soli 8 and 8 bars. (FM)

Nothing very special here, most interesting is "... Alone".

HELEN PROCTOR ACC. BY
HENRY ALLEN & HIS SEXTET **NYC. Oct. 13, 1939**
 Henry Allen (tp), Buster Bailey (cl), Lil Armstrong (p), Ulysses Livingston (g), Wellman Braud (b), Sid Catlett or O'Neil Spencer (dm), Helen Proctor (vo).
 Four titles were recorded for Decca:

66764-A	Cheatin' On Me	Obligato parts. (M)
66765-A	Let's Call It A Day	Obligato parts. (SM)
66766-A	Take Me Along With You	Obligato parts. (SM)
66767-A	Blues At Midnight	Obligato 12 and 12 bars. (S)

The clarinet is so well hidden in the background that it is uninteresting, and BB's presence cannot be ascertained properly, although "... Midnight" seems to give evidence. To compensate, this is probably Allen's best trumpet session for Decca, clear as a bell!

JOHN KIRBY & HIS ORCHESTRA **LA. Feb. 26, 1940**
 Personnel as Oct. 28, 1938.
 One title was recorded for Columbia:

2161-B	Jumpin' In The Pumproom	Soli 8 and 4 bars. (FM)
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JOHN KIRBY & HIS ORCHESTRA **NYC. April 11, 1940**
 Personnel as before.
 Broadcast "America Dances" (see Charlie Shavers), BB not researched.

Note: From this point no transcriptions nor broadcasts have been researched with regard to Buster Bailey. It should have been done in connection with the Charlie Shavers solography, but now I hate to start again, expecting little to find, and I find the John Kirby group so boring. Maybe I change my mind someday.

JOHNNIE TEMPLE**NYC. April 4, 1940**

Buster Bailey (cl), Sammy Price (p), Al Casey or Teddy Bunn (g), Herbert Cowans (dm), Johnnie Temple (vo).

Eight titles were recorded for Decca:

67489-A	Good Woman Blues	Intro 4 bars. Obligato parts. (S)
67490-A	Skin And Bones Woman	Intro 2 bars. Obligato parts. (S)
67490-B	Skin And Bones Woman	As above. (S)
67491-A	I'm Cuttin' Out	Intro 4 bars. Obligato parts. (S) Solo 16 bars. (M)
67492-A	Fireman Blues	Intro 4 bars. Obligato parts. (S)
67493-A	Lovin' Woman Blues	Intro 4 bars. Obligato parts. (S)
67494-A	Roomin' House Blues	Intro 2 bars. Obligato parts. (S)
67495-A	Sugar Bowl Blues	Obligato parts. Solo 12 bars. (S)
67496-A	Stick Up Woman	Obligato parts. (S)

With BB as sole artist in the blowing session, of course gets lot of blowing opportunities, and the recording quality is also good here. On the other hand, everything is quite slow blues and vocal-intensive, and while BB blows and blows, everything sounds more or less the same. So while it is an important for BB, the session is not something one is likely to play much.

JOHN KIRBY & HIS ORCHESTRA**NYC. April 22, 1940**

Personnel as Oct. 28, 1938.

Four titles were recorded for Okeh/Columbia:

26757-A	Jumpin' In The Pump Room	Soli 8 and 4 bars. (F)
26758-A	Milumbu	Solo 8 bars. (M)
26759-A	You Go Your Way	In ens. (SM)
26760-A	20 th Century Closet	Solo 16 bars. (FM)

Most interesting is "... Closet".

MAXINE SULLIVAN ACC. BY**JOHN KIRBY & HIS ORCHESTRA****NYC. May 1, 1940**

Personnel as usual.

Two titles, 26788-C "St. Louis Blues" and 26789-B "The Hour Of Parting" were recorded for Columbia, but no BB.

NEW FRIENDS OF RHYTHM**NYC. May 24, 1940**

Buster Bailey (cl), Sylvan Shulman, Harry Glickman (vln), Louis Kievman (v), Alan Shulman (vc, arr), Tony Colucci (g), Laura Newell (harp), Harry Patent (b).

Three titles were recorded for Victor:

50856-1	Heavy Traffic On Canal Street	Intro 4 bars. Soli 34 and 24 bars to coda. (FM)
50857-1	Coo, Dinny, Coo	Straight. (FM)
50858-2	Mood In Question	Solo/straight 20, 16 and 8 bars to coda. (M)

This is rather peculiar and more classical music than jazz, particularly "... Coo". While it is interesting to follow what BB was doing, the results have mainly academic interest. "Mood ..." is quite pretty, but only "Heavy Traffic ..." has jazz elements. Maybe Victor had looked at the Kirby group, become envious, and tried this, hopefully to get some competition? If so, they were not successful.

BUSTER BAILEY & HIS ORCHESTRA**NYC. May 1940**

Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), James McLin (g), John Williams (b), O'Neil Spencer (dm).

Four titles were recorded for Varsity:

1759-1	Should I	Solo/straight 8, 16 and 8 bars. Soli 16 and 8 bars. (FM).
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1760-1	The Blue Room	Solo/straight 16, 4 and 8 bars. Soli 4 and 4 bars. Coda. (M)
1761-1	April In Paris	Intro. Solo/straight. (SM)
1762-1	Am I Blue?	Solo/straight 16+8 bars, (tp) on bridge. Solo/straight 16 bars. (SM)

The Varsity sessions are close to be Kirby's, and the arrangements are rather corny. BB plays the traurig material competently, but this is never exciting.

JOHN KIRBY & HIS ORCHESTRA **NYC. May 27, 1940**
Personnel as Oct. 28, 1938.
Four titles were recorded for Okeh,

26854	Temptation	Solo 4 bars. (SM)
26855-A	Blues Petite	Solo 12 bars. (SM)
26856-A	On A Little Street In Singapore	Straight. (SM)
26857-A	Chloe	Solo 8 bars. (FM)

For once, a nice blues chorus on "... Petite", otherwise a charming tune.

BUSTER BAILEY & HIS ORCHESTRA **NYC. June 1940**
Charlie Shavers (tp), Buster Bailey (cl), Benny Carter (as), Billy Kyle (p), John Kirby (b), Zutty Singleton (dm), Judy Ellington (vo).
Four titles were recorded for Varsity:

1841-1	Seems Like A Month Of Sundays	Soli/straight 8, 8 and 4 bars. Break 4 bars. Solo 8 bars. (M)
1842-1	Fable Of Rose	Straight. Soli 4, 4 and 2 bars. (SM)
1843-1	Pinetop's Boogie Woogie	Soli 22 and 10 bars. (M)
1844-1	Eccentric Rag	Intro 4 bars to straight 16 bars. Solo/ straight 32 bars. In ens. Solo 4 bars. (FM)

This Varsity session is possibly even worse, not much to be excited about.

JOHN KIRBY & HIS ORCHESTRA **NYC. July 9, 1940**
Personnel as Oct. 28, 1938.
Eight titles were recorded for Okeh/Columbia:

26997-A	Andiology	Solo 14 bars. (FM)
26998-A	Can't We Be Friends?	Solo with ens 32 bars. (FM)
26999-A	Then I'll Be Happy	Solo 8 bars. (FM)
28000-A	I Love You Truly	Intro. Soli 4 and 4 bars. Coda. (FM)
28001-A	Frasquita Serenade	In ens. Solo 16 bars. (FM)
28002-A	Sextet From "Lucia"	Solo 16 bars. (FM)
28003-A	Coquette	Solo 30 bars. (FM)
28004-A	Zooming At The Zombie	Solo 14 bars. (FM)

This explains a lot! Take one BB solo, and in fact mostly he plays very nicely. Even eight of them are quite acceptable. But then, all are in the same tempo. And finally the packaging, the context of where he is playing, the corny arrangements planned to stop anything when it could start to get exciting. If this sounds negative, go back and play BB's solo on "Coquette", very good!

JOHNNY TEMPLE **NYC. Sept. 23, 1940**
Henry Allen (tp), Buster Bailey (cl), Lil Armstrong (p), unknown (dm), Johnnie Temple (vo)
Six titles were recorded for Decca:

68136-A	Baby Don't You Love Me No More	Obbligato parts. (S)
68137-A	My Pony	Obbligato parts. (S)
68138-A	Jive Me, Baby	Obbligato parts. (S)

68139-A	Corrine Corrina	Obbligato parts. (S)
68140-A	Bowleg Woman	Obbligato parts. (S)
68141-A	Fix It Up And Go	Obbligato parts. (M)
68141-B	Fix It Up And Go	As above. (M)

This Temple session is more exciting than the previous one due to Allen's presence, while BB still gets enough opportunities in the background with good sound quality. However, the total impression is still very monotonous.

GINNY SIMMS VOCAL ACC. BY

EDDIE SOUTH & HIS ORCHESTRA **NYC. Dec. 17, 1940**

Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Eddie South (vln), Dave Martin (p), Eddie Gibbs (g), Doles Dickens (b), Specs Powell (dm).

Four titles were recorded for Okeh, but no BB.

JOHN KIRBY & HIS ORCHESTRA

NYC. Jan. 15, 1941

Personnel as Oct. 28, 1938.

Four titles were recorded for Columbia, two have BB:

29510-1	Double Talk	Straight/In ens. (FM)
29511-1	Cuttin' The Campus	In ens. (M)

UNA MAE CARLISLE

NYC. May 1, 1941

Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b), O'Neil Spencer (dm), Una Mae Carlisle (vo).

Four titles were recorded for Bluebird, one has BB:

63840-1	The Boogie Woogie Piggy	Solo 6 bars. (M)
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This is a real solo!

LUCKY MILLINDER & HIS ORCHESTRA

NYC. June 27, 1941

Bigband personnel including Buster Bailey (cl, ts).

Four titles were recorded for Decca, one has BB:

69439-A	Ride, Red, Ride	Solo 32 bars. With orch to coda. (F)
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BB has preserved his technique ok, "Ride ..." has an impressive solo!

UNA MAE CARLISLE

NYC. July 22, 1941

Personnel as May 1.

Four titles were recorded for Bluebird, two have BB:

66879-1	Can't Help Lovin' That Man	Straight intro. (SM)
66882-1	City Called Heaven	Straight intro. (S)

JOHN KIRBY & HIS ORCHESTRA

NYC. July 25, 1941

Personnel as Oct. 28, 1938.

Four titles were recorded for Victor:

66895-1	Close Shave	Solo 8 bars. (FM)
66896-1	Bugler's Dilemma	In ens. (F)
66897-1	It's Only A Paper Moon	Solo 16 bars. (M)
66898-1	Fifi's Rhapsody	Solo 16 bars. (FM)

Three quite acceptable soli.

UNA MAE CARLISLE

NYC. May 1, 1941

Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b), Specs Powell (dm), Una Mae Carlisle (vo).

Four titles were recorded for Bluebird, but no BB.

LUCKY MILLINDER & HIS ORCHESTRA

NYC. Sept. 9, 1941

Bigband personnel including Buster Bailey (cl, ts).

Four titles were recorded for Decca, but no BB.

JOHN KIRBY & HIS ORCHESTRA

NYC. Oct. 7, 1941

Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b, dir), Specs Powell (dm).

Five titles were recorded for Victor, three have BB:

67977-1	Night Whispers	Straight intro/ens. Solo 12 bars. (S)
67978-1	Tweed Me	Soli 8 and 8 bars. (FM)
67980-1	Wondering Where	Solo 10 bars. (M)

NYC. Feb. 11, 1942

Same. Four titles, three have BB:

71901-1	Comin' Back	Solo 8 bars. (FM)
71902-1	No Blues At All	Solo 16 bars. (F)
71903-1	St. Louis Blues	Intro 4 bars. With ens 40 bars. Solo 12 bars. In ens 4 choruses. (FM)
71903-2	St. Louis Blues	As above but In ens 5 choruses. (FM)

BB has an important role on the slow "... Whispers", and in "No Blues ..." he really takes on uptempo like in the old days. The main interest concentrates however naturally around "St. Louis ...", but others are more exciting here. Note also that take 2 is longer than take 1, space for one more chorus, but this section is only show anyway, to demonstrate how long BB is able to sustain one note, and thus turn this song into rubble.

UNA MAE CARLISLE**NYC. Feb. 13, 1942**

Personnel as May 1, 1941.

Four titles were recorded for Bluebird, but no BB.

JOHN KIRBY**NYC. Nov. 1943**

Charlie Shavers (tp), Buster Bailey (cl), George Johnson (as), Clyde Hart (p), John Kirby (b), Bill Beason (dm).

Four titles were recorded for V-Disc:

Do You Savvy?	Soli 8 and 8 bars. (FM)
Tunisian Trail	Straight. (M)
9:20 Special	Soli 16 and 8 bars. (M)
Crossroads	In ens. (FM)

Some change of personnel but not of style. BB is most interesting on "9:20 ...".

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

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

Four titles were recorded for Capitol, no BB on 600 "If I Could Be With You" and 601 "Stormy Weather" but:

599-1	You Can Depend On Me	Solo 8 bars. (SM)
599-2	You Can Depend On Me	As below. (SM)
599-3-mst	You Can Depend On Me	Solo 16 bars. (M)
599-4	You Can Depend On Me	As above. (M)
602-1	Riffamarole	In ens 16 bars to solo 12 bars. (F)
602-2	Riffamarole	In ens 12 bars to solo 12 bars. (F)
602-3	Riffamarole	As below. (FM)
602-4	Riffamarole	As below. (F)
602-5-mst	Riffamarole	Solo 24 bars. (F)

Interesting session inasmuch as the whole thing with alternate takes has been available. BB still has his capabilities intact, and particularly on "Riffamarole" he shows that improvisation is the reason for his presence.

JOHN KIRBY**NYC. April 26, 1945**

Emmett Berry (tp), Buster Bailey (cl), George Johnson (as), Budd Johnson (ts), Ram Ramirez (p), John Kirby (b), Bill Beason (dm).

Six titles were recorded for Asch:

760	Passepied	Solo 8 bars. (FM)
761	Mop Mop	Solo 8 bars. (M)
762	K. C. Kaboose	Soli 2 and 12 bars. (FM)
764	Maxine Dengoza	Soli 16 and 4 bars. (FM)
765	9:20 Special	Soli 16 and 8 bars. (M)
767	J. K. Special	Solo 8 bars. (FM)

More of the same, no wonder the tradition lost, this was no way to combat the fresh and inspiring bebop. BB does the same as before.

JONAH JONES & HIS ORCHESTRA **NYC. July 31, 1945**

Jonah Jones (tp), Tyree Glenn (tb, vib), Buster Bailey (cl), Hilton Jefferson (as), Ike Quebec (ts), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Commodore, no BB on 4863/64 "You Brought A New Kind Of Love To Me" but:

4862-1	Rose Of The Rio Grande	Solo 16 bars. (FM)
4862-2	Rose Of The Rio Grande	As above. (FM)
4865-1	Hubba Hubba Hop	Solo 32 bars. (FM)
4865-TK1	Hubba Hubba Hop	As above. (FM)
4866-1	Stompin' At The Savoy	Solo 16 bars. (FM)
4866-TK1	Stompin' At The Savoy	As above. (FM)
4866-TK3	Stompin' At The Savoy	As above. (FM)
4866-2	Stompin' At The Savoy	Solo 8 bars. (FM)

Nice swing session already already treated in other solographies. BB is in good shape here, and I would like to quote DM on "Hubba ...": "At this time the clarinetist was at his most "modern"; his work in mostly quasi-traditional formats soon aborted his budding interest in exploring the changes". On this title, as well as the others he is playing very competently, and me using the opportunity to state that BB with many collectors seems to be highly underrated. The presence of several alternate takes also prove that BB always improvised

JAM SESSION **NYC. Aug. 20, 1945**

Buster Bailey (cl), Herbie Fields , Ben Webster, Don Byas (ts), Stuff Smith (vln), Duke Ellington (p), Al Lucas (b), Eddie Nicholson (dm).

One title was recorded live at Onyx Club or Lincoln Square Center (others without BB), issued as "Ben And The Boys":

The Romp	Solo 64 bars. (FM)
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Except for a flashing run in the beginning of the second chorus, nothing remarkable is happening.

JOHN CONTE ACC. BY **NYC. 1946**
JOHN KIRBY & HIS ORCHESTRA

Clarence Brereton (tp), Buster Bailey (cl), Russell Procope (as), John Kirby (b), John Conte (vo).

Two titles were recorded for Apollo, not available.

JOHN KIRBY **NYC. Jan. 9, 1946**

Clarence Brereton (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b), Bill Beason (dm), Sarah Vaughan (vo).

Four titles were recorded for Crown, but no (cl)-soli.

JOHN KIRBY **NYC. March 9, 1946**

George Tait (tp), Buster Bailey (cl), Russell Procope (as), Hank Jones (p), John Kirby (b), Bill Beason (dm).

Note: Date earlier falsely given as Sept. 3 with Hilton Jefferson (as).

Four titles were recorded for Crown:

22	Ripples	Solo 16 bars. (FM)
23	Peanut Vendor	In ens. (F)

- | | | |
|----|---------------------|-------------------------|
| 24 | Schubert's Serenade | Soli 6 and 6 bars. (FM) |
| 25 | Sextet From Lucia | Solo 16 bars. (FM) |

More or less as before.

JOHN KIRBY **NYC. April 26, 1946**
 Personnel as Jan. 9 with Shirley Moore (vo-368,69) replacing Sarah Vaughan.
 Seven titles were recorded for Disc, ("Freedom Blues" reported as being issued only on Baronet as **BUSTER BAILEY SIX**), three have (cl):

- | | | |
|-----|---------------|-------------------|
| 366 | Desert Sands | Straight. (SM) |
| 370 | Close Shave | Solo 8 bars. (FM) |
| | Freedom Blues | Solo 36 bars. (F) |

Very little clarinet soloing on this date, probably leading to a closing jam number, but nothing in particular results from it.

JOHN KIRBY & HIS ORCHESTRA **NYC. July 1946**
 Clarence Brereton (tp), Buster Bailey (cl), Hilton Jefferson (as), Billy Kyle (p), John Kirby (b), Bill Beason (dm).
 Two titles were recorded for Apollo:

- | | | |
|------|------------------------|-------------------|
| 1058 | Sampson And De-Lie-Lah | Solo 8 bars. (M) |
| 1059 | Natchez Ball | Solo 16 bars. (M) |

More or less as usual. If dates are correct, this is the final John Kirby session. Maybe BB is sorry for that.

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 H.R.S., no BB on 1054-3 "Johnson Rag" but:

- | | | |
|-------------|---------------|----------------------------------|
| 1052-3-alt. | Fruttie Cutie | Solo 16 bars. (M) |
| 1052-4 | Fruttie Cutie | As above. (M) |
| 1053-2 | Blues Triste | Intro 4 bars. Solo 12 bars. (SM) |
| 1053-3-alt. | Blues Triste | As above. (SM) |
| 1055-2 | Lucky Draw | Solo 8 bars. (S) |

A session with many qualities. BB is "quite impish" (DanM) on "... Cutie" and deep down "... Draw", with the two versions of the beautiful "... Triste" as his highlights.

BILLY KYLE's BIG EIGHT **NYC. Sept. 11, 1946**
 Dick Vance (tp), Trummy Young (tb, vo-1057), Buster Bailey (cl), Lem Davis (as), John Hardee (ts), Billy Kyle (p), John Simmons (b), Buddy Rich (dm).
 Four titles were recorded for H.R.S., no BB on 1059-3 "Contemporary Blues" but:

- | | | |
|-------------|-----------------------------|--|
| 1056-3 | H.R.S. Bounce | Solo 8 bars. (M) |
| 1057-1 | Ooh, Baby, You Knock Me Out | Solo 8 bars. (SM) |
| 1058-2-alt. | Date For Eight | Soli with ens 24 and 16 bars to coda. (FM) |
| 1058-3 | Date For Eight | As above. (FM) |

BB is swinging strongly on "... Eight" and is particularly nice on "... Knock ...".

WNEW SATURDAY NIGHT SWING SESSION **NYC. March 8, 1947**
 Personnel first two titles: Buster Bailey (cl), Roy Ross (accordeon), probably Johnny Guarneri (p), unknown (b), possibly Phil Kraus (dm), Art Ford (mc). For the third title add Henry "Red" Allen (tp), J. C. Higginbotham (tb).
 WNEW broadcast, three titles with BB:

- | | |
|-----------------|---|
| Blues In B Flat | Solo 7 choruses of 12 bars. (M) |
| Yesterdays | Solo 32 bars (S) to 48 bars (FM) to 8 bars and long coda. (S) |

Indiana

In ens. Solo 64 bars. (FM)

Nice get-together of old boys who have most of their capabilities intact. BB seems to enjoy himself among friends and swings "Indiana" accordingly. Even more exciting are the two items where he is the main feature. Typical blues on "... Flat", and "Yesterdays" surprises the most, played with deep feeling even with an accordion accompaniment and tempshift in the middle, an item quite out of the ordinary!

SIDNEY BECHET & HIS CIRCLE SEVEN

NYC. Jan. 31, 1949

Albert Snaer (tp), Wilbur De Paris (tb), Buster Bailey (cl), Sidney Bechet (sop), James P. Johnson (p-83-85), James "Buster" Tolliver (p-86), Walter Page (b), George Wettling (dm).

Four titles were recorded for Circle:

83-D	I Got Rhythm	In ens. Solo 8 bars. (FM)
84-C	September Song	Acc. (sop). In ens. (S)
85-B	Who?	Solo with ens 32 bars. In ens. (FM)
86-B	Casbah / Song Of The Medina	In ens. (S)

On this lively jam session, most is about Sidney Bechet, but BB says goodbye to the forties with a colourful "Who?".

The Buster Bailey solography has to take a more or less permanent stop here. Last session in 1967.

...ooo...