The

TRUMPET

of

CHARLES JAMES SHAVERS

“CHARLIE”

Solographer: Jan Evensmo
Last update: Jan. 14, 2019
Born: NYC. Aug. 3, 1917  
Died: NYC. July 8, 1971

Introduction:

Maybe I should not say this, but Oslo Jazz Circle back then could not stand Charlie Shavers! His peculiar sense of humour and also perceived corny improvisations in many sessions of the middle forties made him a target for ridicule rather than appreciation. We don’t have to discuss this here and now, because in his early period 1937-42 presented here, he plays beautifully, mostly with his mute.

Early history:

Father was a trumpet player; Charlie was a distant relative of trumpeter Fats Navarro. Began playing piano and banjo, then switched to trumpet. Played occasionally with pianist Willie Gant in New York; first work away from New York was with Frankie Fairfax band in Philadelphia (1935). Returned to New York and joined Tiny Bradshaw, then with Lucky Millinder from early 1937. In November 1937 joined John Kirby at the Onyx Club (replacing Frankie Newton). He soon became the sextet’s principal arranger and composed ‘Undecided’, ‘Pastel Blue’, etc., whilst with the group. He finally left John Kirby in 1944 (ref. John Chilton).
CHARLIE SHAVERS SOLOGRAPHY

LUCKY MILLINDER /
MILLS BLUE RHYTHM BAND  NYC. Feb. 11, 1937
Lucky Millinder (dir), Charlie Shavers, Harry Edison, Carl Warwick (tp), Sandy Watson, Wilbur DeParis (tb), Tab Smith (as), Eddie Williams, Ronald Haynes, Harold Arnold (cl, ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Lester Nichols (dm, vib).
Four titles were recorded for Variety/Vocalion, two have trumpet soli:

M-1-2  Blue Rhythm Fantasy  Probably solo 14 bars (open). (M)
M-3-2  Rhythm Jam  Unlikely solo 16 bars (open) and coda. (FM)

There seem to be two different trumpeters involved here, and the last eight bars of “... Fantasy” makes me believe this must be Charlie Shavers and thus his first solo on record. “... Jam” seems more like Harry Edison to me. Your comments will be welcomed.

BILLY KYLE & HIS SWING CLUB BAND  NYC. March 18, 1937
Charlie Shavers (tp), Eddie Williams (cl), Tab Smith (as), Harold Arnold (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), O'Neil Spencer (dm), The Palmer Brothers (vo-group-278).
Four titles were recorded for Variety, no CS on 278-1 “Sundays Are Reserved” but:

M-279-1  Havin’ A Ball  Solo/straight (open) with ens 16+8 bars, ens on bridge. Solo 8 bars. (FM)
M-280-2  Big Boy Blue  Solo 16 bars (open). (FM)
M-281-1  Margie  Break. Solo 28 bars (open). Break. In ens 8 bars to coda. (F)
M-281-2  Margie  As above. (F)

Our first real encounter with the young, not yet twenty years old, and upcoming Charlie Shavers. If his future works always had been of this hot quality, much pleasure would have been poured upon us. This is swing trumpet of high class! He seems to prefer open horn here, later in this early period, mute takes more and more over. The hard attack on “... Blue” and particularly the brief solo on “... Ball” is typical of CS, and his melodic constructions are excellent. Note also his improvisational capabilities in uptempo “Margie”. Very promising session!

LUCKY MILLINDER /
MILLS BLUE RHYTHM BAND  NYC. April 28, 1937
Four titles, three issued, all have trumpet soli:

M-429-1  The Lucky Swing  Possibly solo 16 bars (open). (FM)
M-430-1  Please Pity My Heart  Possibly solo 4 bars (open). (SM)
M-431-1  Let’s Get Together  Possibly solo 16 bars (open). (FM)

NYC. July 1, 1937
Same. Unknown female (vo-546).
Four titles, three have trumpet soli:

M-545-1  Jammin’ For The Jack-Pot  Unlikely solo 16 bars (open). (FM)
M-546-1  The Image Of You  Possibly solo 3 bars and straight 8 bars (mute). (M)
M-547-1  When Irish Eyes Are Smiling  Possibly solo 30 bars (mute). Unlikely solo 14 bars (open). (FM)

Identification is not easy on MBRB sessions, even if we have Harry Edison with Count Basie and later CS as references. Most likely CS takes the staccato solo on “... Together”, while HE is on the open horn on “... Irish Eyes ...”, possibly also on “... Jack-Pot”, but what about the rest?

BILLY KYLE & HIS SWING CLUB BAND  NYC. July 23, 1937
Charlie Shavers (tp), Tab Smith (sop, as), Ronald Haynes (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Fran Marx (dm), Leon LaFell (vo-group-278).
Four titles were recorded for Variety:
On these early recordings CS plays with taste, feeling and great competence. Take “Can I …” as the best example on open horn and “… Care” on mute.

MAXINE SULLIVAN VOCAL ACC. BY        NYC. Oct. 22, 1937
Charlie Shavers (tp), Buster Bailey (cl), Babe Russin (ts), Claude Thornhill (p), John Kirby (b), O’Neil Spencer (dm).
Four titles were recorded for Vocalion, three have CS:

21936-1 Easy To Love               Obbligato 8 bars (mute). (SM)
21938-1 Darling Nellie Grey          Solo 4 bars (mute). (SM)
21939-1 Nice Work If You Can Get It  Solo 16 bars (mute). (SM)

A few nice but not very significant CS contributions here. Peculiar last 8 on “... Get It”.

MIDGE WILLIAMS                        NYC. Nov. 23, 1937
Charlie Shavers (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:

349-3 Singin’ The Blues       Solo 8 bars. Obbligato parts (mute). (M)
683-1 Mama’s Gone, Goodbye      Solo 16 bars (mute). (M)
684-1 Goodnight, Angel        Solo 16 bars (mute). (SM)
685-1 The Greatest Mistake Of My Life  Solo 8 bars (mute). (M)

CS’s trumpet playing in this early period is very nice, particularly with mute! His tight, concentrated approach and excellent technique give good results, and he seems to be a promising creative musician with excellent potential. All items here contain first class relaxed soloing in a pleasant swinging context.

JIMMIE NOONE & HIS ORCHESTRA      NYC. Dec. 1, 1937
Charlie Shavers (tp), Jimmie Noone (cl), Pete Brown (as), Frank Smith (p), Teddy Bunn (g), Wellman Braud (b), O’Neil Spencer (dm, vo-62830,33,35-37), Teddy Simmons (vo-62834).
Eight titles were recorded for Decca, no CS on 62837-A “Japansy” but:

62830-A Sweet Lorraine       Obbligato parts. Solo 8 bars (mute). In ens. (SM)
62831-A I Know That You Know     In ens. (F)
62832-A Bump It                 In ens. Solo 12 bars (open). (SM)
62833-A Four Or Five Times      Solo 16 bars (mute). (M)
62834-A Hell In My Heart       Obbligato parts (mute). In ens. (SM)
62835-B Call Me Darling        In ens. (M)
62836-A I’m Walking This Town   In ens. (F)

Compared to the Dodds session below, this one is quite disappointing. Quite a lot of the music is close to corny, and with mostly ensemble playing, clarinet and vocal, there are few opportunities for stretching out into real soloing. CS is most successful on “… Times”.

JOHNNY DODDS & HIS CHICAGO BOYS     NYC. Jan. 21, 1938
Charlie Shavers (tp), Johnny Dodds (cl), Lil Armstrong (p), Teddy Bunn (g), John Kirby (b), O’Neil Spencer (dm, wbd-63189, vo-63192-94).
Six titles were recorded for Decca:

63189-A Wild Man Blues       Intro 8 bars. Solo 32 bars (mute). With (cl). (M)
63190-A Melancholy            Solo 32 bars (mute). With (cl). (FM)
This is a magnificent session in many ways, where everything seems to work out perfect, note the coplaying with Dodds on all items. Limiting the comments further to CS, it is fair to say that this is his real breakthrough and one of his very best prewar sessions. He swings four items with masterly muted touch on four items, and finishes with a magnificent open horn on "... Your Can". Great trumpet playing!

MAXINE SULLIVAN VOCAL ACC. BY NYC. Feb. 4, 1938
Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Claude Thornhill (p), John Kirby (b), O’Neil Spencer (dm).
Four titles were recorded for Vocalion, two have CS:

23368-1 It’s Wonderful Soli 6 and 6 bars (mute). (S)
22369-1 Dark Eyes Solo 8 bars (mute). (SM)

These two items have CS at his very sensitive and beautiful best!

BUSTER BAILEY & HIS RHYTHM BUSTERS NYC. Feb. 18, 1938
Charlie Shavers (tp), Buster Bailey (cl), Pete Brown (as), Billy Kyle (p), James McLin (g), John Kirby (b), O’Neil Spencer (vo)
Two titles were recorded for Vocalion:

758-1 Planter’s Punch Solo with ens 16 bars (mute). (F)
759-1 Sloe Jam Fizz Solo 8 bars (mute). (M)

Strong and impressive soli here!

MIDGE WILLIAMS & HER JAZZ JESTERS NYC. Feb. 18, 1938
Personnel as Nov. 23, 1937.
Two titles were recorded for Vocalion:

760-1 I’m In A Happy Frame Of Mind Solo 16 bars. Break (mute). (M)
761-1 Love Is Like Whisky Obbligato 12 bars (mute). (S)

Following up the good impression from the previous Jesters’ session, “… Mind” has a very fine trumpet solo.

JOHN KIRBY SEXTET March 24, 1938
Personnel same/similar to later. Leo Watson (vo).
Broadcast, Bill Savory collection, one title:

Honysuckle Rose Solo 8 bars (mute). (FM)

If the date is correct, this is the first Kirby session under his own name. Fine trumpet solo.

BILLIE HOLIDAY & HER ORCHESTRA NYC. May 11, 1938
Charlie Shavers (tp), Buster Bailey (cl), Babe Russin (ts), Claude Thornhill (p), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).
Four titles were recorded for Vocalion, two have CS:

22923-1 If I Were You As below. (M)
22923-2 If I Were You Soli 4 and 4 bars (mute). (M)
22924-1 Forget If You Can As below. (SM)
22924-2 Forget If You Can Solo 8 bars (mute). (SM)

A beautiful session where even Teddy Wilson is not missed. Not much opportunity for CS though, although he has some nice contributions. There are clearly differences between the takes.

TRIXIE SMITH NYC. May 26, 1938
Charlie Shavers (tp), Sidney Bechet (el, sop), Sam Price (p), Teddy Bunn (g), Richard Fullbright (b), O’Neil Spencer (dm), Trixie Smith (vo).
Eight titles were recorded for Decca, seven issued:
63866-A Freight Train Blues Obbligato parts (mute). (SM)
63867-A Trixie Blues Obbligato parts (mute). (SM)
63868-A My Daddy Rocks Me Pt 1 Intro with (cl) 8 bars (mute).
Obbligato parts. (SM)
63869-A My Daddy Rocks Me Pt 2 As above. (SM)
63870-A He May Be Your Man Obbligato parts (mute).
Duet with (cl) 16 bars. (SM)
63871-A Jack, I’m Mellow Duet with (cl) 16+8 bars,
(cl) on bridge. Obbligato parts (mute). In ens. (FM)
63877-A My Unusual Man Obbligato parts (open). (FM)

Fine blues session with the great Sidney Bechet guaranteeing quality, but not particularly interesting for CS, he is mainly heard faintly in the background, for him the highlight is definitely “... Mellow”.

GRANT & WILSON NYC. May 26, 1938
Personnel as Trixie Smith above, with Leola Wilson, Wesley Wilson replacing Smith.
Four titles were recorded for Decca:

63873-A Uncle Joe Obbligato parts (mute). Solo 8 bars (mute).
Solo 16+8 bars (cl) on bridge, to coda. (FM)
63874-A I Am A Woman Obbligato parts (open). (SM)
63875-A Toot It, Brother Armstrong Obbligato parts (open).
Solo 16 bars with (cl) acc. (SM)
63876-A Blue Monday On Sugar Hill Obbligato parts (open).
Solo 22 bars (open). (FM)

Hard day’s work, Trixie and G & W! These items are more interesting from a swinging point of view as well as CS. Excellent trumpet soloing with mute on “... Joe” and also good open horn on “Toot ...” and “... Sugar Hill”.

MIDGE WILLIAMS & HER JAZZ JESTERS NYC. June 10, 1938
Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), Danny Barker (g), Johnny Williams (b), O’Neil Spencer (dm), Midge Williams (vo).
Four titles were recorded for Vocalion, three have CS:

23054-2 Don’t Wake Up My Heart Solo 8 bars (mute). (SM)
23056-1 In Any Language Solo 16 bars (open). (M)
23057-1 Rosie The Redskin Solo 8 bars (mute). (FM)

Three ambitious soli but “In Any …” is rather noisy and “... Heart” is not quite successful, best is the nice muted solo on “… Redskin”.

BILLIE HOLIDAY & HER ORCHESTRA NYC. June 23, 1938
Personnel as May 11 except Ben Webster (ts) replaces Russin.
Four titles were recorded for Vocalion:

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

A fine follow-up session to that of May 11. CS is heard with his muted trumpet on all four items. Brief but elaborate, personal and beautiful soli with the necessary variations from take to take, as particularly evident on “... My Heart”.
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:

- 64325-A I Got A Feeling For You Obbligato parts. Solo 8 bars. (SM)
- 64326-A Someday Someday Obbligato 12 bars. (SM)
- 64327-A Oh That Nasty Man Obbligato parts. (SM)
- 64327-C Oh That Nasty Man Obbligato parts. (SM)
- 64328-A Mailman Blues Obbligato 12 and 12 bars. (S)
- 64329-A Mayberry Blues Obbligato parts. (S)
- 64330-B Evil Hearted Woman Obbligato 12 bars. (S)

Better session than expected! CS takes a beautiful solo on “... Feeling ...” and contributes with fine background playing on all items, particularly “Evilhearted ...” and “Mailman ...” should be enjoyed. Note that the sequence of accompaniment on the two takes of “... Nasty Man” is different.

JACK SNEED VOCAL ACC. BY

NYC. Sept. 9, 1938
Charlie Shavers (tp), Billy Kyle (p), unknown (g), John Kirby (b), O’Neil Spencer (dm).

Four titles were recorded for Decca:

- 64608-A The Numbers Man Duet with (vo). (FM)
- 64609-A Sly Mangoose Duet with (vo). (FM)
- 64610-A West Indian Blues Duet with (vo). (M)
- 64611-A Big Joe Louis Solo 16+8 bars, (p) on bridge. Solo 8 bars. Obbligato 32 bars. (M)

Nice session this one! I have chosen to write ‘duet’ instead of obbligato, because Sneed and CS are working more or less continuously and close together on these items, and there is a lot of fine, all-mute trumpet to be heard overall.

BEA FOOTE VOCAL ACC. BY

NYC. Sept. 13, 1938
Charlie Shavers (tp), J. C. Higginbotham (tb), possibly Buster Bailey (cl), (p), (g), (b), (dm).

Four titles were recorded for Decca, three issued:

- 64658 Try And Get It Solo 8 bars (mute). (M)
- 64659 Jive Lover Obbligato parts. (S)
- 64661-A I Want A Long Time Daddy Intro. Obbligato parts. (SM)

A nice brief solo on “... Get It”.

JOHN KIRBY & HIS ONYX CLUB BOYS

NYC. Oct. 28, 1938
Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p, arr), John Kirby (b, dir), O’Neil Spencer (dm, vo-64710).

Five titles were recorded for Decca:

- 64708-A Rehearsin’ For A Nervous Breakdown Solo 16 bars (open). (F)
- 64709-A From A Flat To C Solo 14 bars (open). (FM)
- 64710-A Pastel Blue Soli/straight 16 and 8 bars (mute). (S)
- 64711-A Undecided Soli 14 and 8 bars (mute). (FM)
- 64712-A By The Waters Of Minnetonka In ens. (F)

I have to admit it right away: I find the enthusiasm for John Kirby’s small groups quite incredible: The arrangements are in general utterly corny and pretentious close to parodic, even from the very first session, and probably the whole concept is to ‘liberate oneself from that terrible jazz’. There are good soli to be found, but mostly they are brief, never a full chorus. The highlight here is the trumpet playing on “Pastel ...” with such a resemblance to Frankie Newton that it is obviously not a coincidence, he must have been CS’s teacher. Note also the first eight bars of “Undecided”, CS’s own composition.

SWING SESSION

NYC. Dec. 28, 1938
Charlie Shavers (tp), Vernon Brown (tb), Dave Matthews (as), Herschel Evans (ts), Howard Smith (p), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, p—“Chinatown ...”, vo—“Blues”).

Five titles, Bill Savory collection Vol. 1, no CS on “Chinatown, My Chinatown” and “Stardust” but:

7:00  Dinah      With ens 32 bars. Soli 32 and 8 bars. (F)
9:50  Blues      With ens 12 bars. Solo 24 bars. (S)
4:05  Rosetta    With ens 32 bars. Solo 32 bars. (FM)

A great jam session, one of the treasures of the Savory collection, earlier treated in the Herschel Evans solography. The strong rhythm session pushes the soloists forcefully ahead, and CS obviously enjoys himself immensely taking up the challenges on “Dinah”. Then comes a simple and pretty slow “Blues”. Finally the CS highlight, “Rosetta”, this is gorgeous! He leads the introductory ensemble with great strength and inspiration, and when his solo opportunity appears, he demonstrates that he, at this point in his career, obviously was one of the greatest swing trumpeter talents. All open horn here.

JOHN KIRBY & HIS ORCHESTRA  NYC. Jan. 9, 1939
Personnel as above.

Four titles were recorded for Decca:

23935-1  It Feels Good  Solo with ens 16 bars (mute). (FM)
23936-1  Effervescent Blues  Solo 10 bars (open). (SM)
23937-1  The Turf  Solo with ens 16 bars (open). (M)
23938-1  Dawn On The Desert  Solo with ens 8 bars (mute). (SM)

Not particularly exciting trumpet contributions here, most interesting is the aborted blues chorus on “… Blues”.

SWING SESSION  NYC. Jan. 11, 1939
Charlie Shavers (tp), Jack Teagarden (tb), Kenneth Hollon (ts), Bill Miller (p), Teddy Bunn (g), Johnny Williams (b), unknown (dm), Leo Watson (vo—“... Creepers”), Johnny Mercer (vo—“... Creepers”, “Blues”).

Bill Savory collection, broadcast, four titles, two issued as “Jack Teagarden Jam”:

Honeysuckle Rose  In ens. Solo 32 bars. (M)
Jeepers Creepers  Solo 32 bars. (M)
China Boy  In ens. Solo 32 bars. In ens. (FM)
Blues  Obbligato 24 bars (vo-JM). Solo 12 bars. Solo with ens 12 bars. (S)

Only two weeks gone and then another great jam session treasure from the Bill Savory collection! CS is one of the most active and important contributors and shows all aspects of his personality, from straight forward swing in medium tempo to strong emotional blues playing in “Blues”.

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).

Four titles were recorded for Vocalion, but no trumpet soli.

BILLIE HOLIDAY & HER ORCHESTRA  NYC. Jan. 20, 1939
Charlie Shavers (tp), Tyree Glenn (tb), Chu Berry (ts), Sonny White (p), Al Casey (g), John Williams (b), Cozy Cole (dm), Billie Holiday (vo).

Two titles were recorded for Vocalion, one has CS:

23992-1  That’s All I Ask Of You  Weak obbligato parts. (SM)
23992-2  That’s All I Ask Of You  As above. (SM)

MILDRED BAILEY & HER ORCHESTRA  NYC. Feb. 28, 1939
Same. Five titles were recorded for Vocalion, one has trumpet:

24179-1  ‘Tain’t What You Do  Obbligato parts (open). (M)
24179-2  ‘Tain’t What You Do  As above. (M)

LEATHER McGRAW VOCAL ACC. BY SAM PRICE’S FLY CATS  NYC. March 24, 1939
Charlie Shavers (tp), Buster Bailey (cl), Sam Price (p), possible Wellman Braud (b), possibly O’Neil Spencer (dm).

Two titles were recorded for Decca:

65267-A  Do Your Duty  Obbligato parts. (SM)
65268-A  Low Down Dirty Groundhog  Obbligato parts. (S)

The accompaniment is mostly collective and well in the background, and the session has slight interest with regard to CS.

**CHARLIE BARNET & HIS ORCHESTRA**

NYC. April 5, 1939

Bigband personnel including Bobby Burnet, Charlie Shavers and others (tp). Six titles were recorded for Bluebird, but all trumpet soli probably by Burnet.

**BLUE LU BARKER ACC. BY DANNY BARKER’s FLY CATS**

NYC. April 20, 1939

Charlie Shavers (tp), Chu Berry (ts), Sam Price (p), Danny Barker (g), unknown (b), (dm).

Four titles were recorded for Decca, three issued:

65433-A  Scat Skunk  Solo 8 bars (mute). (S)
65434-A  Nix On Those Lush Heads  Obbligato parts. (SM)
65436-A  Georgia Grind  Obbligato parts. (SM)

Only “... Skunk” is interesting for CS, a nice muted solo here.

**MILDRED BAILEY & HER ORCHESTRA**

NYC. April 24, 1939

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

24430-A  And The Angels Sing  Solo/straight 16 bars (mute). (SM)

**TEDDY GRACE VOCAL ACC. BY**

NYC. May 16, 1939

Charlie Shavers (tp), Billy Kyle (p), Dave Barbour (g), Delmar Kaplan (b), O’Neil Spencer (dm).

Note that the discos are in error on Teddy Grace; only Buster Bailey (cl) on May 9 and only trombone on May 23.

Four titles were recorded for Decca:

65585-A  Gulf Coast Blues  Obbligato. Solo 12 bars. (S)
65586-A  Oh Daddy Blues  Obbligato. Solo 16 bars. (SM)
65587-A  You Don’t Know My Mind  Obbligato. Solo 12 bars. (SM)
65588-A  Low Down Blues  Obbligato. Solo 12 bars. (SM)

One of the nicest CS sessions around this time! Grace is one of the best vocalists around, and our man seems to be highly inspired, both on his muted background parts as well soloing. No particular highlight, play them all!

**JOHN KIRBY & HIS ORCHESTRA**

NYC. May 19, 1939

Personnel as Oct. 28, 1938.

Four titles were recorded for Vocalion:

24677-A  Anitra’s Dance  Straight ens. (FM)
24678-A  Sweet Georgia Brown  As below. (F)
24678-B  Sweet Georgia Brown  Solo 32 bars (mute). (F)
24679-A  Drink To Me Only With Thine Eyes  Solo 16 bars (open). (FM)
24680-A  Minute Waltz  Solo with ens 14 bars (open). (F)

“Sweet …” shows CS’s capabilities better than most; as a swinger, an improver and with excellent technique. These soli are excellent, pure fireworks, and the two takes are immensely different, -B’s opening closer to the melody! Dig these!! “… Dance” and “Minute …” though are attempts to recreate the classics, ouch!

**ROSETTA HOWARD VOCAL ACC. BY THE HARLEM BLUES SERENADERS**

NYC. June 8, 1939

Personnel is conventionally given as ‘probably’ for the following: Charlie Shavers (tp), Buster Bailey (cl), Lil Armstrong (p), Ulysses Livingston (g), Wellman Braud (b), O’Neil Spencer (dm). Most probably right.

Five titles were recorded for Decca:

65756-A  Come Easy Go Easy  Intro 4 bars (mute).
Much good trumpet playing on this session, which has good sound, so that the details of the trumpet playing are easily heard. All items have interesting qualities. There can be no doubt that this is CS.

MILDRED BAILEY & HER ORCHESTRA  
NYC. June 14, 1939

Same except Cozy Cole (dm) replaces Spencer.
Four titles were recorded for Vocalion, two have trumpet:

24763-A It Seems Like Old Times  Solo 16 bars (mute). (M)
24766-A I’m Forever Blowing Bubbles  Solo 16 bars (mute). (FM)

NYC. June 27, 1939

Same except O’Neil Spencer (dm) replaces Cole.
Four titles, one has trumpet:

24822-A You’re The Moment In My Life  Solo 16 bars (mute). (M)

After several Mildred Bailey sessions with meagre trumpet contributions, these final ones have three very good muted soli!

BILLIE HOLIDAY & HER ORCHESTRA  
NYC. July 5, 1939

Charlie Shavers (tp), Tab Smith (sop, as), Kenneth Hollon, Stanley Payne (ts), Sonny White (p), Bernard Addison (g), John Williams (b), Eddie Dougherty (dm), Billie Holiday (vo).
Four titles were recorded for Vocalion, three have CS:

24877-A Some Other Spring  Intro 4 bars (mute). (S)
24879-A Them There Eyes  Very faint obbligato parts (mute).
   Solo 16 bars (mute). (M)
24880-A Swing, Brother, Swing  With ens (mute).
   Solo 16 bars (mute). (FM)

An almost Newtonesque trumpet intro introduces this delightful session. Note also the two swinging medium soli, particularly “... Swing”.

JOHN KIRBY & HIS ORCHESTRA  
NYC. July 28, 1939

Personnel as before.
Four titles were recorded for Vocalion, three issued:

24945-A Front And Center  Solo 16+6 bars (mute), (as) on bridge. (F)
24946-A Royal Garden Blues  In ens. Solo 8 bars (mute).
   Solo 12 bars (open). (F)
24946-B Royal Garden Blues  As above. (F)
24947-A Opus 5  Solo 16 bars (mute). (F)

There is gold when one least expects it, the brief muted solo on “Opus 5” is exactly the tight and intense construction that we are looking for! Interesting soloing also on the other two items.

JOHN KIRBY & HIS ORCHESTRA  
NYC. Aug. 10, 1939

Personnel as above.
Four titles were recorded for Vocalion:

24995-A Impromptu  In ens. (F)
24996-A Blue Skies  Solo 16 bars (mute). (FM)
24997-A Rose Room  Solo 32 bars (mute). (FM)
24998-A I May Be Wrong  Solo 8 bars (mute). (FM)

If the guys had known that this was the day of my birth, they would probably have made something more to my taste! Well, I am a little unfair now, because
CS takes very fine muted soli here, all among his very best, my particular favourite is closely chosen to be “... Wrong”.

**ALBERTA HUNTER VOCAL ACC. BY**  
NYC. Aug. 15, 1939

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

- **66104-A Chirpin’ The Blues**  
  Intro 4 bars (mute). Obbligato 12 bars (mute). Solo 12 bars (mute). (S)

- **66105-A Downhearted Blues**  
  Obbligato 12 bars (mute). (S)

- **66106-A I’ll See You Go**  
  Intro 8 bars (mute). Obbligato 12 bars (mute). (S)

- **66107-A Fine And Mellow**  
  Obbligato 24 and 24 bars (mute). (S)

- **66108-A Yelping Blues**  
  Obbligato 12 bars (mute). Solo 12 bars (mute). (SM)

- **66109-A Someday Sweetheart**  
  Solo 16 bars (mute). (M)

It seems that CS now really has learned how to take care of the blues singers! He is all muted here and plays par excellence behind Hunter on all items except the swinging “... Sweetheart”. Possibly many jazz enthusiasts are not used to this kind of music, but take your time and you will find much beauty.

**BLUE LU BARKER VOCAL ACC. BY**  
NYC. Aug. 30, 1939

Charlie Shavers (tp), Buster Bailey (cl), Lil Armstrong (p), Ulysses Livingston (g), Wellman Braud (b), O’Neil Spencer (dm).
Four titles were recorded for Decca:

- **66245-A You Ain’t Had No Blues**  
  Intro 4 bars (mute). Obbligato 12 bars. (SM)

- **66246-A Marked Woman**  
  Solo 12 bars (mute). (S)

- **66247-A Midnight Blues**  
  Intro 4 bars (open). Solo 12 bars (open). (S)

- **66248-A Down In The Dumps**  
  Obbligato 20 and 8 bars (open). (S)

A very pleasant session, and here CS is very well recorded also behind the vocal, showing very fine trumpet playing on all items.

**JOHN KIRBY & HIS ORCHESTRA**  
Chi. Oct. 12, 1939

Personnel as before.
Five titles were recorded for Vocalion:

- **2781-A Little Brown Jug**  
  Solo 16 bars (mute). (FM)

- **2782-A Nocturne**  
  Straight (open). (S)

- **2783-A One Alone**  
  Solo 16 bars (mute). (FM)

- **2784-A Humoresque**  
  In ens. (FM)

- **2785-A Serenade**  
  In ens. (FM)

Particularly “One Alone” has a good trumpet solo.

**JOHN KIRBY & HIS ORCHESTRA**  
LA. Feb. 26, 1940

Personnel as before.
Four titles were recorded for Okeh, one issued:

- **2161-B Jumpin’ In The Pump Room**  
  Solo with ens 16 bars (mute). (FM)

**JOHN KIRBY & HIS ORCHESTRA**  
NYC. April 11, 1940

Personnel as before.
Broadcast “America Dances”, nine titles:

- **Unknown Title**  
  Solo 16 bars. (FM)

- **Milumbu**  
  Solo with ens 16 bars. (M)

- **Shubert Serenade**  
  In ens. (FM)

- **Dawn On The Desert**  
  Solo with ens 8 bars. (SM)

- **In An 18th Century Drawing Room**  
  Solo with ens 16 bars. (F)
Last Night
Opus 5
Are You Having Any Fun?
Theme

Disappointing broadcast, quite boring, the records are better, not a single trumpet solo of any importance.

JOHN KIRBY & HIS ORCHESTRA  NYC. April 22, 1940
Personnel as before.
Four titles were recorded for Okeh:

26757-A Jumpin’ In The Pump Room Solo with ens 16 bars. (F)
26758-A Milumbu Solo with ens 8 bars. (FM)
26759-A You Go Your Way Solo/straight with ens 16 and 6 bars. (SM)
26760-A 20th Century Closet Solo 16 bars. (F)

For a sort of trumpet highlight here, try “… Closet”.

MAXINE SULLIVAN VOCAL ACC. BY
JOHN KIRBY & HIS ORCHESTRA  NYC. May 1, 1940
Personnel as before. Two titles were recorded for Columbia:

26788-C St. Louis Blues Obbligato parts (mute). (SM)
26789-B The Hour Of Parting Obbligato 6 bars (open). (S)

Two nice muted contributions.

JOHN KIRBY & HIS ORCHESTRA  NYC. May 5, 1940
Personnel as before.
Broadcast “America Dances”, ten titles, not available.

JOHN KIRBY & HIS ORCHESTRA  NYC. May 27, 1940
Personnel as before.
Four titles were recorded for Vocalion/Okeh:

26854 Temptation Straight 8 bars (mute). (SM)
26855-A Blues Petite Solo/straight 10, 12 and 10 bars (mute). (SM)
26856-A On A Little Street In Singapore Straight/ens (mute). (SM)
26857-A Chloe Solo 16 bars (mute). (FM)

With “…Petite” we get one of the nicest Kirby items ever with CS playing an important and very attractive role, dig this. Otherwise a good solo on “Chloe”.

BUSTER BAILEY & HIS SEXTET  NYC. May 1940
Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b), O’Neil Spencer (dm).
Four titles were recorded for Varsity, no CS on 1761-1 “April In Paris” but:

1759-1 Should I? Solo 8 bars (mute). (FM)
1760-1 The Blue Room Solo 16 bars (open). (M)
1762-1 Am I Blue? Straight 16 bars. Solo 8 bars (open). (SM)

No surprisingly this sounds like a Kirby session with an emphasis on clarinet. CS is brief but very good with mute on “… I?” and for once open horn on “… Room” and “… Blue?” . Note the solo on the latter, so typical of CS’ art!

BUSTER BAILEY & HIS SEXTET  NYC. June 1940
Charlie Shavers (tp), Buster Bailey (cl), Benny Carter (as), Billy Kyle (p), John Kirby (b), Zutty Singleton (dm), Judy Ellington (vo-1841,42).
Four titles were recorded for Varsity, no CS soli on 1841-1 “Seems Like A Month Of Sundays” and 1843-1 “Pinetop’s Boogie Woogie” but:

1842-1 Fable Of A Rose Solo 2 bars (mute). (SM)
1844-1 Eccentric Rag Solo 16 bars (mute). (FM)

Good solo on “… Rag.”
JOHN KIRBY SEXTET  
June 2, 1940  
Personnel as before.  
Broadcast, Bill Savory collection, three titles:  

- Effervescent Blues  
  Solo with ens 10 bars. (M)  
- Echoes Of Harlem  
  Soli/straight 30, 8 and 16 bars to coda. (SM)  
- Milumbu  
  Solo with ens 16 bars. (M)  

June 23, 1940  
Same. One title:  

- Front And Center  
  Solo with ens 16 bars. (F)  

These items are now issued, but quite likely there are more. Although the sound is very good, there are some announcing by Kirby himself that is distracting. CS’s contributions are generally very good, try “... Harlem” and “Milumbu” for a start.

JOHN KIRBY & HIS ORCHESTRA  
NYC. July 9, 1940  
Same. Eight titles were recorded for Okeh/Columbia, six have CS:  

- 26997-A Audiology  
  Solo 16 bars. (FM)  
- 26998-A Can’t We Be Friends?  
  Solo 16+8 bars, (as) on bridge. (FM)  
- 26999-A Then I’ll Be Happy  
  Solo 32 bars. (FM)  
- 28000-A I Love You Truly  
  Solo 16 bars. (FM)  
- 28003-A Coquette  
  Solo 32 bars. (F)  
- 28004-A Zooming At The Zombie  
  Solo 8 bars. (FM)  

Noteworthy muted trumpet contributions here. Note as examples the intense but soft playing on “Coquette” and “... Zoombie”!

JOHN KIRBY SEXTET  
July 14, 1940  
Personnel as before.  
Broadcast, Bill Savory collection, one title:  

- Boogie Woogie  
  In ens. (M)  

July 28, 1940  
Same. Two titles:  

- From A Flat To C  
  Solo 16 bars. (FM)  
- Rehearsin’ For A Nervous Breakdown  
  Solo 28 bars. (F)  

MAXINE SULLIVAN VOCAL ACC. BY JOHN KIRBY & HIS ORCHESTRA  
NYC. Aug. 1, 1940  
Personnel as before. Four titles were recorded for Columbia, but no CS.

JOHN KIRBY SEXTET  
Aug. 4, 1940  
Personnel as before.  
Broadcast, Bill Savory collection, two titles:  

- Blues Petite  
  As May 27. (SM)  
- Minnie The Moocher’s Wedding Day  
  Solo 18 bars. (FM)  

Nice to hear a broadcast version of “... Petite”, one of the most pleasant Kirby titles with excellent CS. Fine solo also on “... Wedding Day”.

JOHN KIRBY & HIS ORCHESTRA  
NYC. prob. Autumn 1940  
Personnel as usual.  
Twenty six titles were recorded for Lang-Worth Transcriptions, twelve have CS:  

- Loch Lomond  
  Solo with ens 8 bars. (M)  
- Given The Lady  
  Solo 8 bars. (FM)  
- Rustle Of Spring  
  Solo with ens 16 bars. (F)  
- There I Go  
  Solo 8 bars. (SM)  
- I Give You My Word  
  Straight. (SM)  
- Haydn Get Hep  
  Solo 8 bars. (FM)
Feeling In A Mellow Mood  Solo 16 bars. (M)
Blue Fantasy  Straight 14, 8 and 8 bars to coda. (S)
Yours Forever  Straight. (SM)
Effervescent Blues  Solo with ens 12 bars. (M)
Call Me Happy  Soli with ens 16 and 8 bars. (FM)
Down On The Revenant  Solo 16 bars. (F)

NYC. Oct. 10, 1940

Same. Five titles, two have CS:

Front And Center  Soli 16 and 6 bars. (F)
Twentieth Century Closet  Solo 8 bars. (FM)

NYC. Nov. 18, 1940

Same. Four titles, two have CS:

Revolutionary Etude  Solo 14 bars. (FM)
Polonaise Opus 53  Straight. (FM)

Postscript of Jan. 15, 2019: These first transcriptions sessions have now been available, quite similar in concept and execution to the later ones. CS is the most interesting performer in the band, and he has many enthusiastic soli, all muted; to mention "... The Lady", "... Mellow Mood", "... Fantasy", "... Revenant", "... Center", "... Closet" and "... Etude" as the most exciting ones.

EDDIE SOUTH / GINNY SIMMS  NYC. Dec. 17, 1940
Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Eddie South (vln), David Martin (p), Eddie Gibbs (g), Doles Dickens (b), Specs Powell (dm), Ginny Simms (vo).

Four titles were recorded for Okeh, one has CS:

29254-1  You Danced With Dynamite  Solo 16 bars (mute). (M)

Fine and typical muted solo here.

JOHN KIRBY & HIS ORCHESTRA  NYC. Dec. 18, 1940
Personnel as usual.
Seven titles were recorded for Lang-Worth Transcriptions, three have CS:

Double Talk  Straight. (FM)
Milumbu  Solo with ens 16 bars. (M)
You Mean So Much To Me  Solo 6 bars. (SM)

Hot trumpet on "Milumbu"!

JOHN KIRBY & HIS ORCHESTRA  NYC. Jan. 15, 1941
Same. Four titles were recorded for Columbia, two have CS:

29509  Beethoven Riffs On  Solo 16 bars. (F)
29511-1  Cuttin’ The Campus  Solo 8 bars. (M)

Particularly the first title has great muted trumpet, Beethoven should have heard it!!

JOHN KIRBY & HIS ORCHESTRA  NYC. Jan. 20, 1941
Personnel as usual.
Three titles were recorded for Lang-Worth Transcriptions, two have CS:

Prelude For Trumpet  Straight 32 and 16 bars. (M)
Ida  Solo 14 bars. (FM)

“Ida” has a very nice trumpet solo. “Prelude ...” is a beautiful item with CS as the focus, but no improvisation here.

JAM SESSION  NYC. NYC. April 23, 1941
Collective personnel: Henry “Red” Allen, Bunny Berigan, Buck Clayton, Max Kaminsky, Henry Levine, Charlie Shavers (tp), Will Bradley, J. C. Higginbotham (tb), Buster Bailey, Edmond Hall (cl), Russell Procope, Tab Smith (as), Don Byas, Buddy Tate (ts), Albert Ammons, Count Basie, Stanley Facey, Calvin
Jackson, Pete Johnson, Kenny Kersey, Billy Kyle, Art Tatum, Buck Washington (p), Eugene Fields, Freddie Green (g), Eddie South (vln), Doles Dickens, John Kirby, Walter Page, Billy Taylor (b), Jim Hoskins, Jo Jones, Ray McKinley, Specs Powell, O’Neil Spencer (dm) collective pers.

Two titles recorded in concert at Carnegie Hall:

One O’Clock Jump Possibly in ens. (FM)
Blues 4/4 with (various tp). (M)

CS may be one of those wailing on “… Jump” but the session is so noisy, that it is impossible to know for sure. On “Blues” CS certainly start the proceedings, six choruses and is probably heard several times.

UNA MAE CARLISLE VOCAL ACC. BY NYC. May 1, 1941
Charlie Shavers (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b), O’Neil Spencer (dm).

Four titles were recorded for Bluebird, three have CS:

63837-1 I See A Million People Solo 6 bars. (SM)
63839-1 You Mean So Much To Me Solo 16 bars. (SM)
63840-1 The Boogie Wooglie Piggy Obbligato 6 bars. (M)

With the addition of Una Mae, the Kirby recordings get more life, more swing, more fun. CS plays very good on “… To Me”!

JOHN KIRBY & HIS SEXTET NYC. May 19, 1941
Charlie Shavers (tp, arr), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p, arr), John Kirby (b, arr), O’Neil Spencer (dm), Lou Singer (arr).

Seventeen titles were recorded for Associated Transcriptions, CS can be heard in ensembles everywhere, but the following eleven titles have soli or other particularly interesting parts, all with muted trumpet:

Little Brown Jug Solo 16 bars. (FM)
Mr Haydn Gets Hep Solo 8 bars. (F)
Tweed Me Down Solo 16+6 bars, (cl) on bridge. (FM)
Temptation Solo 8 bars. (SM)
Rehearsin’ For A Nervous Breakdown Straight. (F)
Echoes Of Harlem Soli/straight 30, 8 and 16 bars to very long coda. (SM)
Then I’ll Be Happy Solo 32 bars. (FM)
Chloe Solo 16 bars. (FM)
Fantasy In Blue Straight 14 and 8 bars. (S)
Original Dixieland One-Step Solo 14 bars. (F)
Minute Waltz Solo 14 bars. (F)

The most important item is “Echoes …”, otherwise “… Happy” has a very good solo. Postscript of Jan. 15, 2019: Also “Tweed …” should be mentioned among the best CS items with Kirby. Note also the straight but beautiful “Fantasy …”.

MAXINE SULLIVAN VOCAL ACC. BY JOHN KIRBY & HIS ORCHESTRA NYC. June 17, 1941
Personnel as before. Four titles were recorded for Decca, three have trumpet:

69369-A Just Like A Gypsy Straight 8 bars (open). (SM)
69370 My Blue Heaven Solo 8 bars (mute). (SM)
69371 St. Louis Blues Straight obbligato parts. (SM)

Of no particular interest.

UNA MAE CARLISLE NYC. July 22, 1941
Personnel as May 1.

Four titles were recorded for Bluebird, two have CS:

66879-1 Can’t Help Loving Dat Man Straight 6 bars. (SM)
66880-1 It Ain’t Like That Solo 8 bars. (FM)
A sparkling muted solo on “... That”, CS at his best!

**JOHN KIRBY & HIS ORCHESTRA**

**NYC. July 25, 1941**

Same. Four titles were recorded for Victor, three have CS:

- **66896-1** Bugler’s Dilemma
  - Straight. In ens (mute). (F)

- **66897-1** It’s Only A Paper Moon
  - Solo 16 bars. (M)

- **66898-1** Fifi’s Rhapsody
  - Solo 16 bars. (FM)

Very fine soli on “... Paper Moon” and particularly “... Rhapsody”, and even if “... Dilemma” is fast and furious and not improvised, it is worth a try, original piece.

**JOHN KIRBY & HIS ORCHESTRA**

**NYC. prob. Summer 1941**

Personnel as usual.

Twentyfive titles (or more) were recorded for World Transcriptions, twentytwo have CS:

- **It Feels So Good**
  - Solo with ens 32 bars. (F)

- **Echoes Of Harlem**
  - Solo/straight 30 bars (mute).
  - Solo 8 bars (open).
  - Solo/straight 16 bars to coda. (S)

- **Blue Fantasy**
  - Soli/straight 16 and 8 bars. (S)

- **Whirlaway**
  - In ens. (FM)

- **Arabian Nightmare**
  - In ens. (F)

- **Rose Room**
  - Solo 32 bars. (FM)

- **Rehearsin’ For A Nervous Breakdown**
  - In ens. (F)

- **Royal Garden Blues**
  - In ens. Solo 8 bars. (F)

- **Original Dixieland One-Step**
  - In ens. Solo 16 bars. (F)

- **Charlie’s Prelude**
  - Straight 32 and 16 bars. (M)

- **Beethoven Riffs On**
  - Solo 16 bars. Breaks. (F)

- **Bounce Of The Sugar Plum Fairy**
  - In ens. (F)

- **Rustle Of Spring**
  - Solo with ens 16 bars. (F)

- **Rustle Of Spring alt.**
  - As above. (F)

- **Peanut Vendor Boogie**
  - In ens. (FM)

- **Ida**
  - Solo 14 bars. (F)

- **Then I’ll Be Happy**
  - Solo 32 bars. (FM)

- **Twentieth Century Closet**
  - Solo 8 bars. (FM)

- **Milumbu**
  - Solo 16 bars. (M)

- **Coquette**
  - Solo with ens 32 bars. (FM)

- **Front And Center**
  - Solo with ens 16 and 6 bars. (F)

- **One Alone**
  - Solo 16 bars. (FM)

- **Dawn On The Desert**
  - Solo 8 bars. (SM)

Several noteworthy trumpet soli here, mostly muted. For plain blowing, particularly “Rose Room” should be given a fair chance. For creating a beautiful atmosphere in slow tempo, “Echoes ...” and “... Fantasy” are musts. Note also the utterly soft “... So Good”. Postscript of Jan. 2019: Note the big differences between this and the previous “Ida”! In fact several interesting cases of comparison to other versions.

**SIDNEY BECHET**

**NYC. Sept. 13, 1941**

Charlie Shavers (tp), Sidney Bechet (cl, sop), Willie “The Lion” Smith (p), Everett Barksdale (g), Wellman Braud (b), Manzie Johnson (dm).

Four titles were recorded for Victor:

- **67791-1** I’m Coming, Virginia
  - In ens. Soli 8 and 24 bars. FM)

- **67791-2** I’m Coming, Virginia
  - As above. (FM)
A pleasant and loosely swinging session with CS in very good shape with his open horn. Apart from fine coplaying with the great Sidney Bechet, his soloing is all over excellent. Particularly “… Virginia” should be noted, and also “… Moaner”, note by the way a small fluff in the beginning of take 1.

JOHN KIRBY & HIS SEXTET
NYC. Sept. 26, 1941
Charlie Shavers (tp, arr), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p, arr), John Kirby (b, arr), O’Neil Spencer (dm), Lou Singer (arr).

Seventeen titles were recorded for Associated Transcriptions, CS can be heard in ensembles everywhere, but the following fourteen titles have soli or other particularly interesting parts, all with muted trumpet:

Cutting The Campus Solo 8 bars. (FM)
Rhumba In The Dark Straight. (M)
Lolly Gagging Intro. Solo 16 bars. (FM)
Move Over Solo 8 bars. (FM)
Flamingo Soli 6 and 6 bars. (SM)
Fifi’s Rhapsody Solo 16 bars. (F)
Charlie’s Prelude Straight. (M)
Begin The Beguine Straight. (FM)
Can’t Help Lovin’ That Man Solo 6 bars. (SM)
Bugler’s Dilemma Straight. Solo 24 bars. (F)
Double Talk Straight. (FM)
Down On The Diminent Solo 8 bars. (FM)
Wondering Where Solo 16 bars. (FM)
Blues Petite Soli 10, 24 and 10 bars. (SM)

The by far most interesting is “Blues …”, this CS at his very best. Also “Fifi’s …” and “Down …” should be noted. Postscript of Jan. 15, 2019: “… Dilemma” also has some prominent CS.

UNA MAE CARLISLE
NYC. Oct. 3, 1941
Personnel as May 1 except Specs Powell (dm) replaces Spencer.

Four titles were recorded for Bluebird, one has trumpet:

67964-2 Coffee And Cakes Solo 14 bars. (SM)

Another delightful muted solo!

JOHN KIRBY & HIS ORCHESTRA
NYC. Oct. 7, 1941
Same except Specs Powell (dm) replaces Spencer.

Four titles were recorded for Victor, three have CS:

67978-1 Tweed Me Soli 16 and 4 bars (mute). (FM)
67979-1 Move Over Solo 8 bars (mute). (FM)
67980-1 Wondering Where Solo 14 bars (mute). (M)

Three of the better Kirby sides with very good contributions by CS.

SIDNEY BECHET
NYC. Oct. 24, 1941
Personnel as Sept. 13 except Sid Catlett (dm) replaces Johnson.

Five titles were recorded for Victor:

68112-1 12th Street Rag In ens. Solo with ens 32 bars. (F)
68112-2 12th Street Rag As above. (F)
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>68113-1</td>
<td>Mood Indigo</td>
<td>Soli with ens 16 and 16 bars to coda. (S)</td>
</tr>
<tr>
<td>68113-2</td>
<td>Mood Indigo</td>
<td>As above. (S)</td>
</tr>
<tr>
<td>68114-1</td>
<td>Rose Room</td>
<td>Duet 32 bars to break. Duet 16 bars to coda. (M)</td>
</tr>
<tr>
<td>68115-1</td>
<td>Lady Be Good</td>
<td>In ens. Solo 10 bars. In ens. (FM)</td>
</tr>
<tr>
<td>68115-2</td>
<td>Lady Be Good</td>
<td>As above. (FM)</td>
</tr>
<tr>
<td>68116-1</td>
<td>What Is This Thing Called Love?</td>
<td>Solo 32 bars. In ens. (SM)</td>
</tr>
<tr>
<td>68116-2</td>
<td>What Is This Thing Called Love?</td>
<td>As above. (SM)</td>
</tr>
</tbody>
</table>

A fine follow up to the Sept. 13 session! CS and Bechet work together as hand-in-glove, and also this time the trumpet is all open. The highlight is “... Love?”, two quite different versions, both beautifully played, better CS cannot be found!!

**JOHN KIRBY & HIS ORCHESTRA**

NYC. Feb. 11, 1942

Same. Four titles were recorded for Victor:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>71900-1</td>
<td>Keep Smilin’</td>
<td>Straight. (SM)</td>
</tr>
<tr>
<td>71901-1</td>
<td>Comin’ Back</td>
<td>Solo 18 bars (mute). (FM)</td>
</tr>
<tr>
<td>71902-1</td>
<td>No Blues At All</td>
<td>Solo 16 bars (mute). (F)</td>
</tr>
<tr>
<td>71903-1</td>
<td>St. Louis Blues</td>
<td>Solo 24 bars (mute). (FM)</td>
</tr>
<tr>
<td>71903-2</td>
<td>St. Louis Blues</td>
<td>As above. (FM)</td>
</tr>
</tbody>
</table>

Good solo on “... Back”, circus on “... At All”, finally one of the few two-take example, two magnificent versions of “St. Louis ....”!! These show that CS at his best was one of the really great swing trumpeters, and he certainly could improvise; there are noteworthy differences between the two versions, take 2 slightly slower than take 1.

**UNA MAE CARLISLE**

NYC. Feb. 13, 1942

Personnel as May 1, 1941.

Four titles were recorded for Bluebird, two have trumpet:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>71908-1</td>
<td>Don’t Fetch It</td>
<td>Solo 14 bars. (FM)</td>
</tr>
<tr>
<td>71909-1</td>
<td>So Long Shorty</td>
<td>Solo 16 bars. (M)</td>
</tr>
</tbody>
</table>

Two typical trumpet soli here, best is “... Shorty”.

**THE CAPTIVATORS**

NYC. Jan. 10, 1943

Information from Tom Lord: Broadcast, four titles by small group with Raymond Scott (ldr), thought to include Charlie Shavers (tp), Ben Webster (ts). However, this is wrong, neither Shavers nor Webster are present.

**JOHN KIRBY & HIS ORCHESTRA**

NYC. Nov. 19, 1943

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

Fifteen titles were recorded for Associated Transcriptions (some on VDisc):

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duke’s Idea</td>
<td>Solo with ens 8 bars. (FM)</td>
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</tr>
<tr>
<td>It Feels So Good</td>
<td>Solo 16 bars. (FM)</td>
<td></td>
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<tr>
<td>Shoo Shoo Baby</td>
<td>Soli 6 and 16 bars. (M)</td>
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<tr>
<td>Tunisian Trail</td>
<td>In ens. (M)</td>
<td></td>
</tr>
<tr>
<td>Old Fashioned Love</td>
<td>Solo 18 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Birth Of The Blues</td>
<td>In ens. (M)</td>
<td></td>
</tr>
<tr>
<td>Blue Skies</td>
<td>Solo 32 bars. (FM)</td>
<td></td>
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<tr>
<td>Manhattan Serenade</td>
<td>In ens. (SM)</td>
<td></td>
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<tr>
<td>Do You Savvy?</td>
<td>In ens. (FM)</td>
<td></td>
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<tr>
<td>Zoomin’ At The Zombie</td>
<td>Solo 8 bars. (FM)</td>
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</tr>
<tr>
<td>John Kirby Special</td>
<td>In ens. (FM)</td>
<td></td>
</tr>
<tr>
<td>Comin’ Back</td>
<td>Solo 18 bars. (FM)</td>
<td></td>
</tr>
</tbody>
</table>
At The Crossroads                    Solo 14 bars. (FM)
Perdido                              Soli 8, 16 and 4 bars. (SM)
Peanut Vendor                        In ens. (FM)

Several good trumpet soli on this session with many personnel changes; to be mentioned are “Old …”, “… Good”, “… Back”, “Shoo …” and particularly “Perdido” in an unusual slow tempo, while “… Skies” is somewhat disappointing. There seems now to be a certain development in CS’ style compared to earlier Kirby recordings; but we will wait until later to see what happens...

The Charlie Shavers solography stops here, for no particular reason.

Late history:

He finally left John Kirby in 1944, doubling with Raymond Scott at C.B.S. during his last year. In February 1945 he first joined Tommy Dorsey – for the next 11 years he left and rejoined the band many times. Occasionally with John Kirby early in 1946. In 1950 he co-led a sextet with drummer Louis Bellson and vibes-player Terry Gibbs, then several stints with Norman Granz’s ‘Jazz at the Philharmonic’ tours including trips to Europe. Worked with Benny Goodman for several months from July 1954. During the 1960s regularly led own quartet including residencies at The Embers, The Metropole, etc., also did regular tours with Sam Donahue (then fronting ‘The Tommy Dorsey Orchestra’), visited Europe with this unit in 1964. From 1965 was extensively featured with the Frank Sinatra jnr. touring show including tours to Japan, Vietnam, Hong Kong, Canada, and South America. Continued to do a wide variety of recording work. In late 1969 toured Europe as a soloist – appearing in Britain October and November 1969. He was also an accomplished pianist, but never played in public. Toured Europe in 1970.

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