The

PIANO

of

CLYDE HART

Solographer: Jan Evensmo
Last update: Jan. 31, 2018

Note: This is a complete solography with comments to all sessions.
Born: Baltimore, Maryland, 1910
Died: NYC. March 19, 1945

Introduction:
Clyde Hart is a great and fascinating piano player with so many surprises in his soloing, that he always has been one of my piano favourites and much more interesting than many much more well known names. He belongs to the great swing pianists and also as one of the modern pioneers but passed away before he could establish himself properly in this style. CH really deserves a solography to preserve his memory for the aftermath.

History:
First professional work with Gene Coy’s band, then two years as pianist-arranger with Jap Allen’s band (1930 to April 1931). With Blanche Calloway until 1935, briefly with McKinney’s Cotton Pickers (1935). Settled in New York (1936), let own quartet at the Brittwood Club, arranged for Andy Kirk, also played solo piano in various clubs and did recordings with Henry Allen, Billie Holiday, etc., etc. Joined Stuff Smith late 1936 until 1938, then with Roy Eldridge, Lester Young, Frankie Newton, before joining John Kirby in late 1942. Worked briefly with Wilbur De Paris and Walter “Foots” Thomas, then several months in Tiny Grimes’ Band (summer 1944). With Don Byas until early 1945, then ill health curtailed regular playing, he then did arranging for Paul Baron’s C.B.C. Orchestra. Died of tuberculosis (ref. John Chilton).
BLANCHE CALLOWAY & HER JOY BOYS
Camden, NJ. March 27, 1931
Edgar Battle (tp, arr), Joe Keyes (tp), Clarence Smith (tp, vo-68440), Alton Moore (tb), Booker Pitman (cl, as), Leroy Hardy (as), Ben Webster (ts), Clyde Hart (p), Andy Jackson (bjo, g), Joe Durham (tu), Cozy Cole (dm), Bill Massey (vo-68939,40), Blanche Calloway (vo, ldr).
Five titles were recorded for Victor:

- 68938-1 Just A Crazy Song  
  As below. (M)
- 68938-2 Just A Crazy Song  
  Acc. only. (M)
- 68939-1 Sugar Blues  
  Solo 2 bars. Acc. With ens. (M)
- 68939-2 Sugar Blues  
  Acc. With ens. (SM)
- 68940-1 Sugar Blues  
  Acc. With ens. (SM)
- 68941-1 I’m Getting’ Myself Ready For You  
  Acc. only. (M)
- 68941-2 I’m Getting’ Myself Ready For You  
  As above? ( )
- 68942-1 Loveless Love  
  As below? ( )
- 68942-2 Loveless Love  
  Solo 16 bars. (M)

Camden, NJ. May 8, 1931
Same. Blanche Calloway (all vo). Three titles:

- 69025-1 Misery  
  As below? ( )
- 69025-2 Misery  
  As below? ( )
- 69025-3 Misery  
  Break 2 bars to acc. (M)
- 69026-1 It’s Right Here For You  
  As below? ( )
- 69026-2 It’s Right Here For You  
  Break to acc. Solo 10 bars. (SM)
- 69027-3 Make Me Know It  
  As below (next session)? ( )

Camden, NJ. June 11, 1931
Same plus Herb Alvis (tb). Four titles:

- 68234-3 It Looks Like Susie  
  Acc. only. (FM)
- 68235-1 Without That Gal!  
  Acc. only. (SM)
- 68236-1 When I Can’t Be With You  
  Acc. only. (M)
- 69027-4 Make Me Know It  
  Break to acc. (M)

Camden, NJ. Nov. 18, 1931
Same as May 8 except Henri Mason (tp), Ernest Purce (cl, as), Charles Frazier (ts) replace Keyes, Pitman and Webster. Clyde Hart (arr-69787).
Five titles:

- 69786-1 I Got What It Takes  
  Strong acc. (M)
- 69787-1 Growlin’ Dan  
  Strong acc. (M)
- 69788-1 Concentratin’ On You  
  Soft acc. (M)
- 69789-1 Last Dollar  
  Strong acc. (FM)
- 69790-1 Blue Memories  
  Strong acc. (SM)

The piano of the great Clyde Hart is an important contribution to the 1931 Blanche Calloway sessions, but only as accompanist, excellent as such but possibly not that exciting. Only “It’s Right Here …” has a solo of some length, and while competent does not have any particular originality pointing to his later status a major piano artist of the swing era.
BLANCHE CALLOWAY & HER BAND     NYC. Nov. 6, 1935
Richard Jones, Tommy Stevenson, Archie Johnson (tp), Eli Robinson, Vic
Dickenson (tb), Chauncey Haughton, Joe Eldridge (as), Alvin Campbell, Prince
Robinson (ts), Clyde Hart (p), Earl Baker (g), Abbie Baker (b), Percy Johnson
(dm), Blanche Calloway (vo, ldr).
Four titles were recorded for Vocalion:

18239-1 You Ain’t Livin’ Right        Soft acc. (FM)
18240-1 Louisiana Liza               Soft acc. (FM)
18241-1 I Gotta Swing               Solo 24 bars. (FM)
18242-1 Line-A-Jive                 Soft acc. (FM)

A magnificent bigband session, should be collectors’ items!! Four years have
passed since the previous Blanche Calloway sessions, and CH has matured. He
cannot be heard on three titles but takes a long, fine solo on “… Swing” in the
style we will know better later, compact, a bit heavy but pushing as a machine!

HENRY ALLEN & HIS ORCHESTRA     NYC. Aug. 31, 1936
Henry Allen (tp, vo), Albert Nicholas (cl), Pete Clark (as), Ted McRae (ts), Clyde
Hart (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm).
Four titles were recorded for Vocalion:

19780-2 Darling, Not Without You       Break to acc. (vo) 32 bars. (SM)
19781-1 I’ll Sing You A Thousand Love Songs Acc. (vo) 32 bars
                        to solo 32 bars. (FM)
19782-1 Picture Me Without You        Acc. (vo) 30 bars
                        to break 2 bars. (SM)
19783-1 Out Where The Blue Begins    Acc. (vo) 30 bars. (SM)

This is where CH’s recording career really takes off! Mostly he accompanies
Henry’s vocal, but he does it in a very active way, kind of “semi-soloing”; and the
listener should be very attentive to pick up the nice details. He takes only one
pure solo, on “… Love Songs”, and here you have his style “in a nutshell”, a
swing machine, tight, dynamic, rolling. He concentrates on the middle of the
piano register, and his playing is not the sparkling Teddy Wilson or later Mel
Powell kind of style, but nevertheless he brings forth exciting runs when he
wants, there is nothing wrong with his technique!

PUTNEY DANDRIDGE & HIS ORCHESTRA    NYC. Sept. 1, 1936
Henry Allen (tp), Joe Marsala (cl, as), Clyde Hart (p), Eddie Condon (g), John
Kirby (b), Cozy Cole (dm), Putney Dandridge (vo).
Four titles were recorded for Vocalion:

19794-1 Sing, Baby, Sing           Intro 4 bars. Acc. (vo)
                          32 and 16 bars. (FM)
19795-1 You Turned The Tables On Me Acc. (vo) 32 and 16 bars. (SM)
19796-1 It’s The Gypsy In Me        Acc. (vo) 32 bars.
                          Solo 16 bars. (FM)
19797-1 When A Lady Meets A Gentleman DS Intro 4 bars. Acc. (vo)
                          32 and 8 bars. (M)

As on the Allen session, there is not much soloing but a lot of piano behind the
vocal, and with delightful details. CH should have a substantial part of the honour
for the excellent rhythm section! His only solo on “… Gypsy …” is typical; a bit
heavy, massive, churning, possibly not particularily exciting for newcomers to his
music, but his solo get better with each repeated listening, they contain so much
sophisticated details. Note also the intro on “Sing …”, very typical.

BILLIE HOLIDAY & HER ORCHESTRA      NYC. Sept. 29, 1936
Bunny Berigan (tp), Irving Fazola (cl), Clyde Hart (p), Dick McDonough (g),
Artie Bernstein (h), Cozy Cole (dm), Billie Holiday (vo).
Four titles were recorded for Vocalion:

19971-1 A Fine Romance            Acc. (vo) with (g/tp/cl)
                          32 and 32 bars. (SM)
19972-1 I Can’t Pretend           Intro 4 bars. Acc. (vo) with (tp/cl)
                          32 bars to solo 16 bars.
                          Acc. (vo) with (cl) 16 bars. (SM)
One might argue that CH does not quite lift Billie to her greatest heights like Teddy Wilson did with his sessions, the accompaniment seems a bit heavy for her particular artistry. His highlight here is “… Shoe” with a fine solo, dig in particular the last 10 bars, great! Also a brief solo on “… Heart” and a solid intro on “… Pretend” should be noted.

**STUFF SMITH**

NYC. Oct. 3, 1936

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

WABC CBS broadcast “Saturday Night Swing Club”, three titles, “I’se A Muggin’” and “Here Comes The Man With The Jive” are unissued, but:

- **Lady Be Good**
  - Solo 32 bars. (F)
  - This fine, compact piano solo sounds very much like CH to me. Too bad the Stuff Smith Vocalion recording session era was over before he joined the band.

**SHARKEY BONANO & HIS SHARKS OF RHYTHM**

NYC. Oct. 7, 1936

Sharkey Bonano (tp, vo), Santo Pecora (tb), Irving Fazola (cl), Clyde Hart (p), F, Frederics (g), T. Teague (b), Ben Pollack (dm).

Four titles were recorded for Vocalion:

- **20016**
  - I’m Satisfied With My Gal
    - Solo 4 bars and acc. (FM)
  - **20017**
    - High Society
      - Acc. only. (FM)
  - **20018**
    - Mudhole Blues
      - Acc. only. (SM)
  - **20019**
    - Swing In, Swing Out
      - Acc. only. (FM)

A “Dixieland” session with strong rhythm but not much to be heard from CH.

**HENRY ALLEN & HIS ORCHESTRA**

NYC. Oct. 12, 1936

Henry Allen (tp, vo), Gene Michaels (cl), Tab Smith (as), Ted McRae (ts), Clyde Hart (p), Danny Barker (g), John Kirby (b), Cozy Cole (dm).

Four titles were recorded for Vocalion:

- **20020**
  - Midnight Blue
    - Break to acc. (vo) 32 bars. (SM)
  - **20021**
    - Lost In My Dreams
      - Acc. (vo) 30 bars. (M)
  - **20022**
    - Sitting On The Moon
      - Intro 4 bars. Break to acc. (vo) 30 bars. (FM)
  - **20023**
    - Whatcha Gonna Do When There ANS?
      - Break to acc. (vo) 30 bars to solo 10 bars. (SM)

Again lots of fine piano backing, very well recorded except in “Lost …”. Not much soloing though, but note an Earl Hines influenced solo on “… Swing?”. In general, this is a lovely session!

**PUTNEY DANDRIDGE & HIS ORCHESTRA**

NYC. Oct. 14, 1936

Personnel as Sept. 1 except Ernest Meyers (b) replaces Kirby.

Four titles were recorded for Vocalion:

- **20024**
  - A High Hat, A Piccolo And A Cane
    - Acc. (vo) 32 bars. Solo 8 bars. Acc. (vo) 16 bars. (FM)
  - **20025**
    - Easy To Love
      - Intro 4 bars. Acc. (vo) 30 bars. Soli 10 and 8 bars. Acc. (vo) 16 bars. (M)
  - **20026**
    - You Do The Darnedest Things, Baby
      - Acc. (vo) 32 bars. Solo 16+8 bars, (as) on bridge. Acc. (vo) 32 bars. (FM)
  - **20027**
    - The Skeleton In The Closet
      - Acc. (vo) 40 bars. Solo 24 bars. Acc. (vo) 16 bars. (FM)

A magnificent swing session built upon Clyde, Cozy and the rest of the rhythm! More piano in fact here than on the previous Dandridge session, and he is heard to great advantage behind the vocal on all sides. “Easy …” is not so flashing as
the faster titles, but note the magnificent piano here! And also “… Baby” and “Skeleton …”, dynamic soli with smart harmonies! Finally, not so much due to CH, but “A High Hat …” is some of the most violently swinging items of the middle thirties, says a lot does it!!

**HENRY ALLEN & HIS ORCHESTRA**

NYC. Nov. 17, 1936

Four titles were recorded for Vocalion:

20267-1 Did You Mean It? Acc. (vo) 30 bars. (FM)
20268-1 In The Chapel In The Moonlight Break to acc. (vo) 30 bars. (SM)
20269-1 Here’s Love In Your Eye Break to acc. (vo) 30 bars to solo 18 bars. (FM)
20270-1 When My Dreamboat Comes Home Intro 4 bars. Acc. (vo) 30 bars. (FM)

As the previous Allen session with regard to production and fine accompaniment to the vocal. Not much CH soloing but listen to fancy start of his solo on “… Eye”!

**STUFF SMITH & HIS LUCIDIN ORCHESTRA**

NYC. Jan. 1937

Jonah Jones, Mario Bauza, Bobby Stark, Taft Jordan (tp), Sandy Williams, Nat Story (tb), Garvin Bushell, Andrew Brown (cl, as), Edgar Sampson (as, arr), Walter Thomas, Ben Webster (ts), Stuff Smith (vln), Clyde Hart (p), Bobby Bennett (g), John Kirby (b), Cozy Cole (dm), Ella Fitzgerald (vo).

WMCA broadcasts from Hotel Biltmore, “Let’s Listen To Lucidin” eye lotion commercials:

Jan. 6, 1937

Five titles (plus “Theme”s), three have CH:

- Stardust Intro 4 bars. (S)
- Stompin’ At The Savoy Solo 8 bars. (FM)
- The World Is Waiting For The S Intro 4 bars. Acc. (tb). (FM)

Jan. 8, 1937

Five titles (plus “Theme”s), four have CH:

- I Got Rhythm Solo 8 bars. (FM)
- Goodnight My Love Acc. (vo). (SM)
- Make Believe Ballroom Intro 4 bars. Solo 8 bars. (FM)
- Blue Prelude Intro 4 bars. Acc. (tb) 38 bars to break 2 bars. (SM)

Jan. 11, 1937

Two titles (incomplete program) (plus “Theme”):

- Love Marches On Acc. (vo). (SM)
- The Organ Grinder’s Swing Straight. (M)

Jan. 15, 1937

Four titles (plus “Theme”s), three have CH:

- I’ve Found A New Baby Soli 4 and 4 bars. (FM)
- Oh Say, Can You Swing Break 2 bars. Acc. (vo). (M)
- Roses Of Picardy Acc. (tb) 32 bars. (S)
- It’s De Lovely Acc. (vo). (FM)

Jan. 18, 1937

Five titles (plus “Theme”s), four have CH:

- That Man Is Here Again Acc. (vo). (FM)
- Clouds Acc. (vln). (SM)
- In The Chapel In The Moonlight Acc. (vo). (SM)
- Honeysuckle Rose Solo 8 bars. (FM)
Jan. 22, 1937

Four titles (plus “Theme”s), all have CH:

Make Believe Ballroom  Intro 4 bars. Solo 8 bars. (FM)
Copper Colored Gal     Acc. (vo). (M)
My Last Affair          Acc. (vo). (M)
Shine                   Solo 32 bars. (F)
You Dropped Me Like A Red Hot P (trl)    Acc. (vo). (S)

late Jan./early Feb.? 1937

Two titles (incomplete program) (plus “Theme”):

Make Believe Ballroom  Intro 4 bars. Solo 8 bars. (FM)
Copper Colored Gal     Acc. (vo). (M)

A terrific discovery!!! In general the most important discovery in many years before the Bill Savory collection. To have so many of the jazz greats together in their prime with so many programs is really a happening of the very greatest jazz importance!!! He can be heard with his excellent accompaniment on numerous items, not for example his fine contributions in Sandy Williams’ “… Prelude” or “Roses …”. Or behind Ella on many occasion! And upon all that he takes a lot of excellent intros and soli, expanding our knowledge of CH substantially. Mostly they are pretty brief, but yet they make us so happy, a great piano performer! But he takes a full chorus on “Shine”, dig this one!! And by the Lucidin CD as soon as you can!!

HAVEN JOHNSON & HIS ORCHESTRA

Jonah Jones (tp), Russell Procope (cl, as), Stanley Payne (as), Ben Webster (ts), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Ira Bolling (dm), Haven Johnson (vo).  

Two titles were recorded for Vocalion:

20586-1  Before We Part                                      Acc. (t), (vo), (tp), (as). (M)
20587-1  There Is No Moon                                    Intro 4 bars. Acc. (vo) with (cl). Solo 10 bars. (M)

Here we have CH all the way through, on both sides! Nice small band session although there are more important vocalists. The piano contributions are most noteworthy on “… Moon”, smart solo here, but one may enjoy as much the fine accompaniment.

DICK PORTER & HIS ORCHESTRA

Jonah Jones (tp), Edgar Sampson (as), Clyde Hart (p), Bobby Bennett (g), John Kirby (b), Cozy Cole (dm), Dick Porter (vo).  

Four titles were recorded for Vocalion:

20682-1  Swing, Boy, Swing                                  As below. (M)
20682-2  Swing, Boy, Swing                                  Intro 4 bars. Solo 8 bars. Strong acc. (M)
20683-1  May I Have The Next Romance WY?                    Acc. (cl) 16 bars to solo 16 bars. Strong acc. (M)
20683-2  May I Have The Next Romance WY?                    As above. (M)
20684-1  There’s No Two Ways About It                      As below. (FM)
20684-2  There’s No Two Ways About It                      Straight intro 4 bars to acc. (tp) and (cl) 32 bars. Solo 16+8 bars, (tp-mute) on bridge. Strong acc. (FM)
20685-1  Poor Robinson Crusoe                               Strong acc. (vo) 56 bars. (F)
20685-2  Poor Robinson Crusoe                               As above. (F)

One of Clyde Hart’s most important sessions!! He can be heard almost all through the four titles, and alternate takes exist also, showing his creativity. Possibly “… Two Ways …” is the best title, brilliant soloing, and the takes are very different. As a detail, dig the last note of the solo on take 2 (Vocalion 78 rpm. issue)!! Sparkling accompaniment on “… Crusoe”, a rather corny song but that does not matter. And the soloing “… Romance …”, vow, you will understand why a Clyde Hart solography is very necessary!!
STUFF SMITH & HIS ONYX CLUB BOYS  
NYC. May 4, 1937
Jonah Jones (tp, vo?), Stuff Smith (vln, vo), Buster Bailey (cl), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm).
Four titles were recorded for Decca:

62172-A Twilight In Turkey  Soft acc. (F)
62173-A Where Is The Sun?  Acc. (vo) with (tp). Solo 2 bars. (SM)
62174-A Upstairs  Solo 42 bars. (F)
62175-A Onyx Club Spree  Soli 4 and 8 bars. (M)
62175-B Onyx Club Spree  As above. (M)

The session as such is not very interesting, and only two sides are of importance with regard to CH. However, there is nice soloing on “Onyx …”, and “Upstairs” has a solo of greater duration than usual, so note these!

LIONEL HAMPTON & HIS ORCHESTRA  
Hollywood, Aug. 16, 1937
Jonah Jones (tp), Eddie Barefield (cl), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm - except 9645), Lionel Hampton (vib, vo - 9644, p - 9646, dm - 9645).
Four titles were recorded for Victor:

9644-1 Confessin’  Solo 2 bars. Acc. (vo) 30 bars. (SM)
9645-1 Drum Stomp  Solo 34 bars. (F)
9646-1 Piano Stomp  Soft acc. (F)
9647-1 I Surrender, Dear  Soft acc. (SM)

A nice break on “Confessin’” and active backing of Hampton’s vocal. The solo item “Drum …” is straight forward swinging without being particularly exciting, note however the surprising and “modern” start of the last 8 bars!

STUFF SMITH  
Randall’s Island, NY. May 29, 1938
Jonah Jones (tp), Ben Webster (ts), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm), Stuff Smith (vln, ldr).
Bill Savory collection, broadcast, one title:

Crescendo In Drums  Solo 32 bars. (FM)

Lousy sound here, difficult to evaluate.

CHU BERRY & HIS “LITTLE JAZZ ENSEMBLE  
NYC. Nov. 11, 1938
Roy Eldridge (tp), Chu Berry (ts), Clyde Hart (p), Danny Barker (g), Art Shapiro (b), Sid Catlett (dm).
Four titles were recorded for Commodore:

23699-1 Sittin’ In  As below. (F)
23699-2 Sittin’ In  Intro 6 bars. Solo 16 bars. (F)
23700-1 Stardust  Solo 16 bars. (S)
23701-1 Body And Soul  Acc. only. (FM/S)
23702-1 46 West 52nd  Solo 32 bars. (F)
23702-2 46 West 52nd  As above. (F)

Oh, my goodness, what a session!! From any jazz point of view this is a historical event, a key happening in the solographies of Chu, Roy and Clyde!!! A rhythm section as solid as rock, the guys swing uptempo as mad, and we can only cry by the fact that this kind of music is gone forever, any revival seems impossible. The piano soli on the two takes of “46 …” are the piano summit and competing heavily for being the best contributions on the whole session. Or maybe we should give first prize to the unique, magnificent slow solo on “Stardust”, one of the most beautiful he ever made!? And don’t forget “… In”, also with two colourful and different piano soli! Clyde Hart was a piano genius!! Note also the funny conversation between Roy and Chu on this title, most prominent on the 78 version, take 2: “‘Let’s go out someplace and swing’. ‘Where you wanna go, Chu?’ ‘Let’s go down to Servony’ ‘Who’s playing down there?’ ‘Clyde is playing down there, you know Clyde Hart, that cat’s swingin’ out alright’”!!!!

LIONEL HAMPTON & HIS ORCHESTRA  
NYC. April 3, 1939
Irving Randolph (tp), Hymie Schertzer (bcl, as), Russell Procope (as), Chu Berry, Jerry Jerome (ts), Clyde Hart (p), Allan Reuss (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo).
Four titles were recorded for Victor:

- **35392-1** I Can Give You Love
  - Intro 4 bars.
  - Acc. (vo) 30 bars. (M)
- **35393-1** High Society
  - Soft acc. (F)
- **35394-1** It Don’t Mean A Thing
  - Intro with ens 8 bars.
  - Acc. (vo) 36 bars and (vib) 16 bars.
  - Soli 4 and 12 bars. (M)
- **35394-2** It Don’t Mean A Thing
  - As above. (M)
- **35395-1** Johnny Get Your Horn
  - Acc. (vo) 32 bars. (M)

CH contributes strongly to the juicy rhythm section but could of course be used more as a soloist. He takes a soft, beautiful intro on “… Love” and is heard prominently behind Hampton’s vocal. Otherwise, “… Thing” is the thing with two takes. Upon the first take I wrote that this is really top quality CH, and when the second take appeared, you will know how much of an improviser he was, the versions are quite different!

**LIONEL HAMPTON & HIS ORCHESTRA**  
**NYC. April 5, 1939**

Chu Berry (ts), Clyde Hart (p), Allan Reuss (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vo-35703, vib-35704, p-35706,06).

Four titles were recorded for Victor:

- **35703-1** Sweethearts On Parade
  - Soft acc. (M)
- **35704-1** Shufflin’ At The Hollywood
  - Solo 32 bars. (FM)
- **35704-2** Shufflin’ At The Hollywood
  - As above. (FM)
- **35705-1** Denison Swing
  - Soft acc. (FM)
- **35706-1** Wizzin’ The Wizz
  - As below. (F)
- **35706-2** Wizzin’ The Wizz
  - Soft acc. (p-LH). (F)

Not much CH to be heard on three items, but the fourth one, “Sweethearts …” certainly makes up for the omissions!! Two extremely fascinating and different piano soli, my favourite is the non-78 take 2, but both belong among the best of CH ever, remarkable and highly creative soloing, and not many of his piano contemporaries could make something so fascinating and original! Dig these!!

**LIONEL HAMPTON & HIS ORCHESTRA**  
**NYC. June 9, 1939**

Ziggy Elman (tp), Hymie Schertzer (as), Russell Procope (sop, as), Chu Berry, Jerry Jerome (ts), Clyde Hart (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm-except 37617), Lionel Hampton (vib, vo, dm-37617).

Four titles were recorded for Victor:

- **37614-1** If It’s Good
  - Soft acc. (FM)
- **37615-1** Stand By For Further Announcements
  - Soft acc. (vo). (M)
- **37616-1** Ain’t Cha Comin’ Home?
  - Solo 8 bars. (S)
- **37617-1** Big Wig In The Wigwam
  - Soft acc. (FM)
- **37617-2** Big Wig In The Wigwam
  - As above. (FM)

It is almost impossible to hear CH on this session, but we feel him so much in the lovely rhythm section! And then “Ain’t …” as an exception, a delightful, colourful solo with brilliant runs and great inventiveness.

**LIONEL HAMPTON & HIS ORCHESTRA**  
**NYC. June 13, 1939**

Rex Stewart (cnt), Lawrence Brown (tb), Harry Carney (bar), Clyde Hart (p), Billy Taylor (b), Sonny Greer (dm), Lionel Hampton (vib-37630, p-37632, vo-37631).

Three titles were recorded for Victor:

- **37630-1** Memories Of You
  - Acc. (vib) 22 bars. (S)
- **37631-1** The Jumpin’ Jive
  - Acc. (vo) with (cnt) 36 bars and (vib) 18 bars. (M)
- **37632-1** 12th Street Rag
  - Acc. (p-LH). (F)
- **37632-2** 12th Street Rag
  - As above. (F)
Smart piano accompaniment on “Memories …”, note the concluding phrase! And if one listens very closely, there are some nice details on “… Jive”.

ROY ELDREDGE & HIS ORCHESTRA
NYC. Aug./Sept. 1939
Roy Eldridge (tp, vo), Robert Williams (tp), Eli Robinson (tb), Joe Eldridge (as), Prince Robinson (cl, ts), Franz Jackson (ts), Clyde Hart (p), John Collins (g), Ted Sturgis (b), David “Panama” Francis (dm), Laurel Watson (vo-“Sam …”).
NBC broadcasts from Arcadia Ballroom.

Aug. 5, 1939
Little Jazz (Theme) Acc. only. (FM)
Mahagony Hall Jump Acc. only. (F)
Body And Soul Solo 8 bars. (SM)
Arcadia Shuffle Solo 8 bars. Acc. (F)
Sam, The Vegetable Man Solo 4 bars. Acc. (FM)
Pluckin’ The Bass Acc. only. (F)
Little Jazz (Theme) Acc. only. (F)

Aug. 12, 1939
Little Jazz (Theme) Acc. only. (FM)
Heckler’s Hop Solo 8 bars. Acc. (F)
Swinging At The Deuces Acc. only. (FM)
The King Of Bongo Bong Solo 6 bars. Acc. (F)
The Gasser (Sweet Georgia Brown) Acc. only. (F)
Unknown Title Acc. only. (F)
Undecided Solo 32 bars. Acc. (F)
Little Jazz (Theme) Acc. only. (F)

Aug. 19, 1939
Yellow Fire Acc. only. (F)
Shine Acc. only. (F)

Sept. 2, 1939
Woodchopper’s Ball Acc. only. (F)
St. Louis Blues Solo 24 bars. Acc. (F)
Little Jazz (Theme) Acc. only. (FM)

Sept. 9, 1939
Minor Jive Acc. only. (FM)
Oh, Lady Be Good Soli with orch 32 and 4 bars. (F)
Roy’s Riffin’ Now Acc. only. (F)
Little Jazz (Theme) Acc. only. (F)

Most of the items from these broadcasts have accompaniments only and of mostly academic interest. However, the few soli are pure gold, “St. Louis …” and “Undecided” are magnificent, some of the best CH ever made! Also, brief but juicy soli on “Body …” and “…Hop” should be noted. And of course, here is Roy Eldridge at his young very best!!

LIONEL HAMPTON & HIS ORCHESTRA
NYC. Sept. 11, 1939
Dizzy Gillespie (tp), Benny Carter (as), Chu Berry, Coleman Hawkins, Ben Webster (ts), Clyde Hart (p), Charlie Christian (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo-41407).
Four titles were recorded for Victor:

41406-1 When Lights Are Low Solo 8 bars. (FM)
When Lights Are Low
Intro 4 bars. Break 2 bars. (FM)
One Sweet Letter From You
Soft. acc. (F)
Hot Mallets
Early Session Hop
Soft acc. (FM)

Not much soloistic activity from CH on this star-studded session, but a brilliant intro and break on “… Letter …”, and some fine, different soli on “… Low” tell us that CH is also a star, and the others don’t get much more space either!

ROY ELDREDGE & HIS ORCHESTRA
continued

Sept. 16, 1939

St. Louis Blues
Solo 24 bars. Acc. (F)
Minor Jive
Acc. only. (FM)
Little Jazz (Theme)
Acc. only. (F)

Unknown dates

Summertime (NC)
Acc. only. (SM)
Little Jazz (Theme) (NC)
Acc. only. (FM)
Arcadia Shuffle
Solo 8 bars. Acc. (FM)
Unknown Title
Acc. only. (FM)
I Know That You Know
Soli 12 and 8 bars. (F)
Sweet Sue
Acc. only. (FM)

Another version of “St. Louis …”, the more the better!!

ROY ELDREDGE & HIS ORCHESTRA
NYC. Oct. 16, 1939

Personnel as Aug./Sept. 1939. Laurel Watson (vo-

Four titles were recorded for Varsity:

1005-1 It’s My Turn Now
Solo with orch 8 bars. (M)
1006-1 You’re A Lucky Guy
Solo 10 bars. (M)
1007-1 Pluckin’ The Bass
Acc. only. (F)
1008-1 I’m Getting’ Sentimental Over You
Acc. (vo) 36 bars. (SM)

Most interesting here is the simple, fine, concentrated solo on “… Guy”. Note also the inspired accompaniment on “… Sentimental …”

LIONEL HAMPTON & HIS ORCHESTRA
NYC. Oct. 12, 1939

Henry Allen (tp), J. C. Higginbotham (tb), Earl Bostic (as), Clyde Hart (p), Charlie Christian (g), Artie Bernstein (b), Sid Catlett (dm), Lionel Hampton (vib, vo).

Three titles were recorded for Victor:

42941-1 I’m On My Way From You
Acc. only. (M)
42942-1 Haven’t Named It Yet
Acc. only. (FM)
42943-1 The Heebie Jeebies Are Rockin’ TT
Acc. only. (M)
42943-2 The Heebie Jeebies Are Rockin’ TT
As above. (M)

Nothing of importance can be heard here, except that a piano is present, swinging modestly.

LIONEL HAMPTON & HIS ORCHESTRA
NYC. Oct. 30, 1939

Ziggy Elman (tp), Toots Mondello (cl, as), Jerry Jerome, Ben Webster (ts), Clyde Hart (p), Al Casey (g), Artie Bernstein (b), Slick Jones (dm), Lionel Hampton (vib, vo).

Five titles were recorded for Victor:

43246-1 The Munson Street Breakdown
Acc. only. (FM)
43247-1 I’ve Found A New Baby
Acc. only. (F)
43248-1 I Can’t Get Started
Acc. only. (S)
12

43249-1 Four Or Five Times Acc. (vo) 16 bars. Solo 16 bars. (M)
43250-1 Gin For Christmas Solo 4 bars. Acc. (F)

Note primarily a smart, nice solo on Four …”, more modern oriented than before. "Gin …" starts out firmly as the session highlight but then nothing happens, really. Finally there are some quite nice details in the background on “… Baby” if one cares to listen closely.

**FREDDIE RICH & HIS ORCHESTRA**
**NYC. Feb. 14, 1940**
Nat Natoli, Melvin Solomon, Roy Eldridge (tp), Larry Altpeter (tb), Benny Carter, Sid Stoneburn, Sid Perlmutter (cl, as), Babe Russin, Frank Chase, Stafford Simon (ts), Clyde Hart (p), Ken Binford (g), Hayes Alvis (b), Johnny Williams (dm), Rosemary Calvin (vo), Fred Rich (dir).
Four titles were recorded for Vocalion:

- 26514-A Till We Meet Again Acc. only. (M)
- 26515-A A House With A Little Barn Acc. only. (M)
- 26516-A I’m Forever Blowing Bubbles Straight intro 6 bars. Solo 16 bars. (M)
- 26517-A How High The Moon Acc. only. (SM)

Only one real CH item, but his solo on “… Bubbles” is of the really strong, compact type, so typical of his piano style.

**JAM SESSION**
**NYC. Dec. 7, 1940**
Buck Clayton (tp), probably Herbie Fields (cl, ts), Earl Warren (as), Buddy Tate (ts), Clyde Hart (p), unknown (b), J. C. Heard (dm).
Recorded by Jerry Newman, four titles, only one currently available:

- I Got Rhythm (F)
- China Boy (FM)
- Tea For Two
- Lady Be Good Intro 4 bars. Solo 32 bars. Acc. (b) 32 bars. (FM)

I have heard “I Got …” og “China …”, probably belonged to the collection of the late Johns Bergh, but where are they now? “Tea …” has been known to exist but not heard. CH plays along but not remarkably on “… Good”.

**JAM SESSION**
**NYC. 1941**
Hot Lips Page (tp), Herbie Fields (ts), Clyde Hart (p), unknown (b), (dm).
Recorded at Minton’s by Jerry Newman, one title:

- Forty One Acc. (tp) to solo 48 bars to acc. (b) 18 bars. (M)

CH was also one of those innovators visiting Minton’s Playhouse, but only one item exists with him. “Forty One” is the blues and he takes four choruses, not three as the LP liner notes states. Excellent playing, fine opening, colourful runs, combined with his typical middle register style, and a well of exciting harmonies, this is an important piano item!!

**UNA MAE CARLISLE**
**NYC. March 10, 1941**
Shad Collins (tp), Lester Young (ts), Clyde Hart (p), John Collins (g), Nick Fenton (b), Harold “Doc” West (dm), Una Mae Carlisle (vo).
Four titles were recorded for Bluebird:

- 62747-1 Blitzkrieg Baby Acc. (vo) with (ts/tp). Solo 16 bars. (M)
- 62748-1 Beautiful Eyes Acc. (vo) with (ts). (SM)
- 62749-1 There’ll Be Some Changes Made Acc. (vo) with (ts). (SM)
- 62750-1 It’s Sad But True Acc. (vo) with (ts). Acc. (tp). (S)

Oh, how I wish I had heard this group live!! Lovely singing and a magnificent Prez on the very top of his career and artistic sovereignty. CH contributes with his background accompaniment, particularly on “… True”, and note his final note! He is less evident on “… Eyes” and “… Made”, but I suggest you play this session trying to avoid listening to Prez and concentrating on piano, you will find nice details. However, the real thing here is “Blitzkrieg …” with a magnificent solo, so fine harmonies and swinging maturely! CH is now moving further into
the modernization of jazz, and could have been one of the most important innovators. And listen to his opening phrase of this solo, a touch of genius!!

**CHU BERRY & HIS JAZZ ENSEMBLE**

NYC. Aug. 28, 1941

Hot Lips Page (tp, vo-418), Chu Berry (ts), Clyde Hart (p), Al Casey (g), Alun Morgan (b), Harry Jaeger (dm).

Four titles were recorded for Commodore:

<table>
<thead>
<tr>
<th></th>
<th>Song Title</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4178</td>
<td>Blowing Up A Breeze</td>
<td>Solo 16 bars</td>
<td>(F)</td>
</tr>
<tr>
<td>4178-X</td>
<td>Blowing Up A Breeze</td>
<td>As above.</td>
<td>(F)</td>
</tr>
<tr>
<td>4178-Y</td>
<td>Blowing Up A Breeze</td>
<td>As above.</td>
<td>(F)</td>
</tr>
<tr>
<td>4178-Z</td>
<td>Blowing Up A Breeze</td>
<td>As above.</td>
<td>(F)</td>
</tr>
<tr>
<td>4179</td>
<td>On The Sunny Side Of The Street</td>
<td>Solo 16 bars</td>
<td>(S)</td>
</tr>
<tr>
<td>4179-X</td>
<td>On The Sunny Side Of The Street</td>
<td>As above.</td>
<td>(S)</td>
</tr>
<tr>
<td>4179-Y</td>
<td>On The Sunny Side Of The Street</td>
<td>As above.</td>
<td>(S)</td>
</tr>
<tr>
<td>4180</td>
<td>Monday At Minton’s</td>
<td>Solo 24 bars</td>
<td>(FM)</td>
</tr>
<tr>
<td>4180-X</td>
<td>Monday At Minton’s</td>
<td>As above.</td>
<td>(FM)</td>
</tr>
<tr>
<td>4180-Y</td>
<td>Monday At Minton’s</td>
<td>As above.</td>
<td>(FM)</td>
</tr>
<tr>
<td>4181</td>
<td>Gee Baby, Ain’t I Good To You</td>
<td>Intro 4 bars. Acc. (tp) and (vo). Solo 16 bars</td>
<td>(S)</td>
</tr>
<tr>
<td>4181-X</td>
<td>Gee Baby, Ain’t I Good To You</td>
<td>As above.</td>
<td>(S)</td>
</tr>
</tbody>
</table>

This Commodore session is like the previous one of the most important in CH’s recording career. The two faster items have fine, solid piano playing, and the takes are lovely different. “Monday …” is a blues, while “… Breeze” is a standard. The guys really swing on these. However, even as fine as these are, the two slow items are what makes this occasion a real piano feast and a lasting tribute to CH’s masterly and original piano playing. Three brilliant and creative soli on “… Street” should be studied and treasured carefully, my particularly favourite is the “middle” take on the Commodore LP. And finally the two magnificent versions of “Gee Baby …”, so intriguing, such exquisite details, as for instance the closing of the solo on the previously unissued take!! Finally, the two intros alone give CH a place in piano heaven!!

**LUCKY MILLINDER & HIS ORCHESTRA**

NYC. Feb. 18, 1942

Nelson Bryant, Archie Johnson, Freddie Webster (tp), Joe Britton, Edward Morant, George Stevenson (tb), Billy Bowen, George James (as), Stafford Simon (ts), Ernest Purce (bar), Clyde Hart (p), Trevor Bacon (g, vo-70344-47), George Duvivier (b), Panama Francis (dm), Sister Rosetta Tharpe (vo-70345), Lucky Millinder (ldr, vo-70347), band (vo).

Four titles were recorded for Decca, three have been available:

<table>
<thead>
<tr>
<th></th>
<th>Song Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>70344-A</td>
<td>Fightin’ Doug MacArthur</td>
<td>Acc. only</td>
</tr>
<tr>
<td>70345-A</td>
<td>I Want A Tall Skinny Papa</td>
<td>Acc. only</td>
</tr>
<tr>
<td>70346-A</td>
<td>We’re Gonna Have To Slap The Dirty LJ</td>
<td>Acc. only</td>
</tr>
<tr>
<td>70347-A</td>
<td>Savoy</td>
<td>Solo 12 bars</td>
</tr>
</tbody>
</table>

A simple Basie-like solo on “Savoy”, not particularly remarkable except by some nice details at the end.

**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).

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

<table>
<thead>
<tr>
<th></th>
<th>Song Title</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duke’s Idea</td>
<td></td>
<td>Solo 16 bars</td>
<td>(FM)</td>
</tr>
<tr>
<td>It Feels So Good</td>
<td></td>
<td>Intro 8 bars. Solo 16+8 bars, ens on bridge. Acc.</td>
<td>(b) 8 bars</td>
</tr>
<tr>
<td>Shoo Shoo Baby</td>
<td></td>
<td>Solo 8 bars</td>
<td>Acc. (M)</td>
</tr>
<tr>
<td>Tunisian Trail</td>
<td></td>
<td>Acc. only</td>
<td>(M)</td>
</tr>
<tr>
<td>Old Fashioned Love</td>
<td></td>
<td>Soli with ens 8 and 8 bars</td>
<td>(M)</td>
</tr>
</tbody>
</table>
Birth Of The Blues  Solo with ens 32 bars. (M)
Blue Skies  Solo 4, 4 and 4 bars. (FM)
Manhattan Serenade  Solo with ens 16 bars. (SM)
Do You Savvy?  Solo 16+8 bars, (cl) on bridge. (FM)
Zoomin’ At The Zombie  Solo 4 bars. (FM)
John Kirby Special  Solo 8, 16 and 8 bars. (FM)
Comin’ Back  Straight in ens. (FM)
At The Crossroads  Straight in ens. (FM)
Perdido  Intro 4 bars. Acc. (b) 8 bars. (SM)
Peanut Vendor  Straight in ens. (FM)

The John Kirby session, although in my opinion rather boring in general, gives CH good opportunities for soloing, and there are several nice contributions here, just choose a few, so why not “… So Good” and “Do You …”.

LARRY ADLER  NYC. Jan. 25 & 27 & Feb. 2, 1944
Larry Adler (harmonica), Charlie Shavers (tp), Buster Bailey (cl), unknown (as), Clyde Hart (p), John Kirby (b), Bill Beason (dm).
Several titles were recorded for Decca:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>71699</td>
<td>Blues In The Night</td>
<td>Acc. only. (S)</td>
</tr>
<tr>
<td>71700</td>
<td>Stardust</td>
<td>Acc. only. (S)</td>
</tr>
<tr>
<td>71709</td>
<td>Creole Love Call</td>
<td>Acc. only. (S)</td>
</tr>
<tr>
<td>71710</td>
<td>Begin The Beguine</td>
<td>Acc. only. (FM/M)</td>
</tr>
<tr>
<td>71725</td>
<td>Old Black Magic</td>
<td>Acc. only. (S)</td>
</tr>
<tr>
<td>71726</td>
<td>St. Louis Blues</td>
<td>Acc. (b) 12 bars. (FM)</td>
</tr>
<tr>
<td>71727</td>
<td>Hand To Mouth Boogie</td>
<td>Solo 24 bars. Acc. (b) 12 bars. (FM)</td>
</tr>
</tbody>
</table>

No doubt CH is playing here, but he plays a minor role.

DE PARIS BROTHERS  NYC. Feb. 4, 1944
Sidney De Paris (tp), Wilbur De Paris (tb), Edmond Hall (cl), Clyde Hart (p), Billy Taylor (b), Gordon “Specs” Powell (dm).
Four titles were recorded for Commodore:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>4710-2</td>
<td>I’ve Found A New Baby</td>
<td>Intro 8 bars. Soli 8 and 16 bars. Acc. (F)</td>
</tr>
<tr>
<td>4710-3</td>
<td>I’ve Found A New Baby</td>
<td>Intro 8 bars. Soli 10 and bars. Acc. (F)</td>
</tr>
<tr>
<td>4711-1</td>
<td>Black And Blue</td>
<td>Solo 8 bars. Acc. (S)</td>
</tr>
<tr>
<td>4711-2</td>
<td>Black And Blue</td>
<td>As above. (S)</td>
</tr>
<tr>
<td>4712-1</td>
<td>Change O’Key Boogie</td>
<td>Soli 24, 4, 4 and 4 bars. Acc. (FM)</td>
</tr>
<tr>
<td>4712-2</td>
<td>Change O’Key Boogie</td>
<td>As above. (FM)</td>
</tr>
<tr>
<td>4713-1</td>
<td>The Sheik Of Araby</td>
<td>Solo 32 bars. Acc. (F)</td>
</tr>
<tr>
<td>4713-2</td>
<td>The Sheik Of Araby</td>
<td>As above. (F)</td>
</tr>
</tbody>
</table>

Again Commodore offers CH great opportunities! The most fascinating item is the lovely “…Blue”, and the two takes are wonderfully different. Second comes “… Araby”, also here the takes are very different, maybe a bit reticent compared to “46 West 52nd” some years earlier but of high quality. Otherwise, this is a Dixieland session not quite Clyde’s domain.

BEN WEBSTER & HIS ORCHESTRA  NYC. Feb. 8, 1944
Hot Lips Page (tp), Ben Webster (ts), Clyde Hart (p), Charlie Drayton (b), Denzil Best (dm).
Eight titles were recorded for World Transcriptions:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1633-1</td>
<td>Woke Up Clipped</td>
</tr>
<tr>
<td>1633-2</td>
<td>Woke Up Clipped</td>
</tr>
<tr>
<td>Track</td>
<td>Title</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>1633-(3)</td>
<td>Woke Up Clipped</td>
</tr>
<tr>
<td>1634-1</td>
<td>Teezol</td>
</tr>
<tr>
<td>1634-2</td>
<td>Teezol (NC)</td>
</tr>
<tr>
<td>1634-3</td>
<td>Teezol (NC)</td>
</tr>
<tr>
<td>1634-4</td>
<td>Teezol</td>
</tr>
<tr>
<td>1634-(5)</td>
<td>Teezol</td>
</tr>
<tr>
<td>1635-1</td>
<td>‘Nuf Said</td>
</tr>
<tr>
<td>1635-(2)</td>
<td>‘Nuf Said</td>
</tr>
<tr>
<td>1636-1</td>
<td>The Horn</td>
</tr>
<tr>
<td>1636-(2)</td>
<td>The Horn</td>
</tr>
<tr>
<td>1637-1</td>
<td>Dirty Deal (NC)</td>
</tr>
<tr>
<td>1637-2</td>
<td>Dirty Deal</td>
</tr>
<tr>
<td>1637-(3)</td>
<td>Dirty Deal</td>
</tr>
<tr>
<td>1638-1</td>
<td>Don’t Blame Me (NC)</td>
</tr>
<tr>
<td>1638-2</td>
<td>Don’t Blame Me</td>
</tr>
<tr>
<td>1638-(3)</td>
<td>Don’t Blame Me</td>
</tr>
<tr>
<td>1639-(1)</td>
<td>I Surrender Dear</td>
</tr>
<tr>
<td>1640-1</td>
<td>Tea For Two (NC)</td>
</tr>
<tr>
<td>1640-2</td>
<td>Tea For Two (NC)</td>
</tr>
<tr>
<td>1640-3</td>
<td>Tea For Two (NC)</td>
</tr>
<tr>
<td>1640-4</td>
<td>Tea For Two</td>
</tr>
<tr>
<td>1640-(5)</td>
<td>Tea For Two</td>
</tr>
</tbody>
</table>

Try “… Clipped” and you will find an excellent reason for a Clyde Hart solography! To find three alternates of a marvelous 8 bars’ conception is just what jazz research and documentation is all about!! If you don’t dig this incredibly rich piano playing, sell your jazz collection. What about the fat chords accompanying Drayton on “Dirty…”? Or on “… Said”? Maybe you prefer the nice intros on “… Blame Me” or “… Dear”, although the slowest tempi are the least interesting CH items, because Ben takes the most for himself. But then “Teezol”, “The Horn” and “Tea For Two” really should call to attention! With alternates we have seven soli of 32 bars, all masterly constructions, swinging in every bar and with details like in a miniature painting. Compare the alternates to each other and you will discover, if you did not know it, that Clyde Hart was one of the greatest jazz piano players!!!

**COLEMAN HAWKINS & HIS ORCHESTRA**

NYC. Feb. 16&22, 1944

Dizzy Gillespie, Vic Coulson, Ed Vandever (tp), Leo Parker, Leonard Lowry (as), Coleman Hawkins, Don Byas, Ray Abrams (ts), Budd Johnson (bar), Clyde Hart (p), Oscar Pettiford (b), Max Roach (dm).

Three titles were recorded for Apollo:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>Woody’n You</td>
<td>Intro 6 bars. (FM)</td>
</tr>
<tr>
<td>1001</td>
<td>Bu-Dee-Daht</td>
<td>In ens 16, 8 and 8 bars. (FM)</td>
</tr>
<tr>
<td>1002</td>
<td>Yesterdays</td>
<td>Soft acc. (SM)</td>
</tr>
</tbody>
</table>

NYC. Feb. 22, 1944

Same, Budd Johnson (ts). Three titles:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1003</td>
<td>Disorder At The Border</td>
<td>Intro with (b) 8 bars to ens 12 and 12 bars. (M)</td>
</tr>
<tr>
<td>1004</td>
<td>Feeling Zero</td>
<td>Intro 4 bars. (SM)</td>
</tr>
<tr>
<td>1005</td>
<td>Rainbow Mist (Body And Soul)</td>
<td>Intro 4 bars. (SM)</td>
</tr>
</tbody>
</table>

Magnificent sessions with regard to Hawk, but CH is not prominent, sorry to say. The latter session has some fine piano intros though.

**WALTER THOMAS & HIS JUMP CATS**

NYC. April 1, 1944
Emmett Berry (tp), Walter Thomas (cl, as, ldr), Budd Johnson (cl, ts, bar), Ben Webster (ts), Clyde Hart (p), Oscar Pettiford (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis:

8125A  Broke But Happy  Duet with (b) 8 bars and acc. (M)
8125B-1  Blues On The Delta  Solo 12 bars. In ens. (S)
8125B-2  Blues On The Delta  As take 1. (S)
8125B-3  Blues On The Delta (NC)  Run out.
8125B-4  Blues On The Delta  As take 1. (S)
8126A-1  Jumpin’ With Judy  Soli 8 and 16 bars. (F)
8126A-2  Jumpin’ With Judy (NC)  No solo.
8126A-3  Jumpin’ With Judy  Soli 8, 8 and 4 bars. (F)
8126A-4  Jumpin’ With Judy (NC)  Run out.
8126A-5  Jumpin’ With Judy  As take 3. (F)
8126B-1  Blues On The Bayou  Intro 4 bars to 16 bars with ens. Acc. (cl). (S)
8126B-2  Blues On The Bayou  As above. (S)
8126B-3  Blues On The Bayou  As above. (S)

This session does not give CH too many opportunities, but a sharp ear make discoveries. The de-luxe intros on the three versions of “… Bayou” are worth noticing, and the soli on “… Judy” are quite different while typical of his style at this time. The “… Delta” is quite unusual but rather arranged, and “… Happy” is quite ordinary.

BILLY ECKSTINE & HIS ORCHESTRA  
NYC. April 13, 1944
Dizzy Gillespie, Freddie Webster, Shorty Mcconnell, Al Killian (tp), Trummy Young, Howard Scott, Claude Jones (tb), Budd Johnson, Jimmy Powell (as), Wardell Gray, Thomas Crump (ts), Rudy Rutherford (bar), Clyde Hart (p), Connie Winwright (g), Oscar Pettiford (b), Shadow Wilson (dm), Billy Eckstine (vo, ldr).

Three titles were recorded for DeLuxe:

107  I Got A Date With The Rhythm Man  Soft. acc. (M)
108  I Stay In The Mood For You  Soft acc. (SM)
109  Good Jelly Blues  Soft acc. (S)

EARL WARREN & HIS ORCHESTRA  
NYC. April 18, 1944
Joe Newman, Ed Lewis, Al Killian, Harry Edison (tp), Eli Robinson, Dicky Wells, Ted Donelly, Louis Taylor (tb), Earl Warren (as, vo, ldr), Jimmy Powell (as), Buddy Tate, Lester Young (ts), Rudy Rutherford (bar), Clyde Hart (p), Freddie Green (g), Rod Richardson (b), J. Jones or Shadow Wilson (dm).

Four titles were recorded for Savoy:

5440  Empty Hearted  Soft acc. (SM)
5441-1  Circus In Rhythm  Solo 16 bars. (FM)
5441-2  Circus In Rhythm  As above. (FM)
5441-3  Circus In Rhythm  As above. (FM)
5442-1  Poor Little Plaything  Soft acc. (S)
5442-2  Poor Little Plaything  As above. (S)
5443-1  Tush  Solo with orch 8 bars. (FM)
5443-2  Tush  As above. (FM)

This is the Basie band with CH instead of the Count himself, and that does not matter at all, because there are nice piano soli to be heard!! “Circus …” is the dominating title with three lovely and different soli.

JOHN KIRBY & HIS ORCHESTRA  
NYC. May 1944
Broadcasts from the “Aquarium Restaurant”. This is a messy research area, and I present my notes so far, please help!!
NYC. May 19?, 1944
Charlie Shavers (tp), probably Buster Bailey (cl), probably George Johnson (as), Ben Webster (ts), probably Clyde Hart (p), John Kirby (b), Bill Beason (dm).
The date is dubious, particularly considering the next session.

Rose Room
Solo 32 bars. (M)
No Love, No Nothing
Acc. only. (SM)
Andyology
Intro 4 bars to acc. ens 32 bars. (M)

Dizzy Gillespie (tp), otherwise probably as above.

Close Shave
Acc. only. (FM)
Yesterdays
Solo 16 bars. (SM)
Takin’ A Chance On Love
Solo 16+8 bars, (tp) on bridge. (M)
Honeysuckle Rose (NC)
Intro 4 bars. Acc. (FM)

NYC. May 19, 1944

Probably as May 19.

I’m Coming Home
Solo 4 and 14 bars. (FM)
Yesterdays
Solo 16 bars. Acc. (cl) 16 bars. (SM)
Oh, What A Wonderful Morning
Acc. only. (M)
Rose Room
Acc. only. (M)

NYC. May 22, 1944

Probably as May 19.

Irresistible You
Acc. only. (S)
Perdido (NC)
Acc. ens and (cl) 32 bars. (SM)
Rose Room
Acc. only. (M)

NYC. May 24, 1944

Hot Lips Page (tp), otherwise probably as above.

Amour
Solo with ens 16 bars. (M)
Passepied
Acc. only. (FM)
B Flat Special
Intro 4 bars. Acc. (cl). (SM)

NYC. May/June, 1944

Probably as May/June.

Passepied
Acc. only. (FM)
K. C. Caboose
Acc. only. (FM)

NYC. June 14, 1944

There is something with these Kirby sessions that makes me somewhat uneasy about CH’s presence. Can Billy Kyle still be involved in some of this? The piano is sparsely featured, but the beautiful playing on “Yesterdays” must be CH. In any case, there are much more exciting CH around than this.

HOT LIPS PAGE & HIS HOT SEVEN

NYC. June 14, 1944
Hot Lips Page (tp, mellophone, vo), George Johnson, Floyd Williams (as), Don Byas (ts), Clyde Hart (p), John Simmons (b), Sid Catlett (dm).
Four titles were recorded for Savoy:

5462 Dance Of The Tambourine
Part of intro 4 bars.
Acc. (vo) 32 bars. (M)

5463-X Uncle Sam’s Blues
Intro 4 bars. Acc. (vo)
24 and 12 bars. (S)

5463-3 Uncle Sam’s Blues
As above. (S)

5464-X Paging Mr. Page
Solo 24 bars. (FM)

5464-Y Paging Mr. Page
As above. (FM)

5465-X I Keep Rollin’ On
Intro 4 bars to 12 bars straight in
I Keep Rollin’ On  
As above. (SM)

Only “… Page” has piano solo, but the two takes are not that exciting. However, listen to Clyde’s background playing to Hot Lips’ vocal on the three other titles, these are real treasures, pure gold!!!

**COLEMAN HAWKINS SEPTET**  
**NYC. July 27, 1944**

Charlie Shavers (tp), Edmond Hall (cl), Coleman Hawkins (ts), Clyde Hart (p), Tiny Grimes (g), Oscar Pettiford (b), Denzil Best (dm).

Six titles were recorded for Manor/Regis, five issued:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>All The Things You Are</td>
<td>Intro 2 bars. Soft acc. (SM)</td>
</tr>
<tr>
<td>Shivers</td>
<td>Intro with (b) 8 bars and duet 8 and 8 bars. (M)</td>
</tr>
<tr>
<td>Step On It</td>
<td>Duet with (b) 32 bars. (FM)</td>
</tr>
<tr>
<td>Riding On 52nd Street</td>
<td>Solo 16 bars. (F)</td>
</tr>
<tr>
<td>Memories Of You</td>
<td>Strong acc. (S)</td>
</tr>
</tbody>
</table>

“Step …” offers CH in a kind of Basie style, not at all bad, and some fine background on “Memories …”. The recently issued “Shivers” is not particularly exciting with regard to CH. The highlight of the session is a brilliant solo on “… Street”!

**OSCAR PETTIFORD**  
**NYC. July 27, 1944**

Clyde Hart (p), Oscar Pettiford (b).

Two titles, “Dedicated To J. B.” and “Don’t Blame Me”, were recorded for Delta, but no copies have been found yet.

**DON BYAS SWING SHIFTERS**  
**NYC. July 28, 1944**

Charlie Shavers (tp), Don Byas (ts), Clyde Hart (p, cel-5491,92), Slam Stewart (b), Jack Parker (dm).

Four titles were recorded for Savoy:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Riffin’ And Jivin’</td>
<td>Part of intro. In ens. Solo 32 bars. (F)</td>
</tr>
<tr>
<td>Free And Easy</td>
<td>(cel)/(p) intro 8 bars. (cel) acc. and solo 8 bars. (M)</td>
</tr>
<tr>
<td>Free And Easy</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>Worried ‘N’ Blue</td>
<td>(cel)-intro 4 bars. (p) acc. (ts) and (tp). (cel)-solo 8 bars. (S)</td>
</tr>
<tr>
<td>Don’s Idea</td>
<td>In ens. Solo 32 bars. (F)</td>
</tr>
<tr>
<td>Don’s Idea</td>
<td>As above. (F)</td>
</tr>
</tbody>
</table>

This is a beautiful tenorsax session, but not a particularly great one with regard to CH. I don’t think he likes the fast tempi on “Riffin” “…”, where he almost stumbles, and “… Idea”, although the two versions are quite different. Most interesting is “… Easy” with the celeste giving an “impressionistic flavor” as Dan Morgenstern expresses it.

**CHARLIE SHAVERS QUARTET**  
**probably middle 1944**

Charlie Shavers (tp), Clyde Hart (p, cel), Leonard Gaskin (b), Jackie Mills (dm).

Seven titles were recorded for ???:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deuce-A-Rini</td>
<td>(p) &amp; (cel) all the way through with a (p) solo 32 bars. (F)</td>
</tr>
<tr>
<td>Summertime</td>
<td>(p) all the way through except (cel)-solo 16 bars. (S)</td>
</tr>
<tr>
<td>Echoes Of Harlem</td>
<td>(p) mostly all the way through, particularly solo 8 bars. (S)</td>
</tr>
<tr>
<td>Amor</td>
<td>(p) &amp; (cel) all the way through, particularly (p)-solo 8 bars. (M)</td>
</tr>
<tr>
<td>Rose Room</td>
<td>(p) &amp; (cel) all the way through, particularly (p)-solo 30 bars. (M)</td>
</tr>
<tr>
<td>She’s Funny That Way</td>
<td>(p) &amp; (cel) all the way through, particularly (cel)-intro 4 bars. (cel)-solo 8 bars and (p)-solo 8 bars. (S)</td>
</tr>
</tbody>
</table>
On The Spot (p) all the way through, particularly solo 32 bars. (F)

As for *quantity*, this is CH’s most important session, soli and accompaniment alternate during a full LP side, also the recording quality is excellent. With regard to quality, this session also ranks very high, there is so much excellent details to find if you listen closely, even behind Shavers. Celeste is again featured, and although it is not my favourite instrument, he treats it very professionally, beautiful on “Summertime”, most exciting on “… Way”. Of the piano contributions, note particularly the beautiful slow “… Harlem” and “… Way” with so many smart chords. And in upper tempo are particularly “Rose …” and “… Spot” masterly constructions, CH could have been a very important modern musician!

**DON BYAS SWING SHIFTERS**

NYC. Aug. 17, 1944

Personnel as July 28 plus Rudy Williams (as). Clyde Hart (p) only.

Four titles were recorded for Savoy:

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5702 1944 Stomp</td>
<td>Intro 4 bars. In ens. Solo 16 bars. (FM)</td>
</tr>
<tr>
<td>5702 1944 Stomp (NC)</td>
<td>As above. (FM)</td>
</tr>
<tr>
<td>5704 Bass C Jam</td>
<td>Duet with (b) 24 bars. In ens. (FM)</td>
</tr>
<tr>
<td>5705-1 Savoy Jam Party</td>
<td>Duet with (b) 24 bars. In ens. (FM)</td>
</tr>
<tr>
<td>5705-2 Savoy Jam Party</td>
<td>As above. (FM)</td>
</tr>
</tbody>
</table>

This is also mainly Don Byas’ session, but “… Heart?” is a magnificent CH item, dig this one! Otherwise, “… Stomp” has an interesting solo. Postscript of Jan. 31, 2018: Had forgotten the aborted take of “… Stomp”, but this happens just before the end, so the piano is intact, a quite different solo.

**JOHN KIRBY**

NYC. Aug. 18, 1944

Personnel usually given as: Charlie Shavers (tp), Buster Bailey (cl), George Johnson (as), Ben Webster (ts), Clyde Hart (p), John Kirby (b), Bill Beason (dm). However, the trumpeter is Emmett Berry, the tenorsax player is Don Byas, and the pianist does not sound like Clyde Hart!

Eleven titles were recorded for Associated Transcriptions, many have piano soli, check and offer your feedback!

**HOT LIPS PAGE BAND**

NYC. Sept. 12, 1944

Hot Lips Page (tp, vo), Jesse Brown, Joe Keyes (tp), Vic Dickenson (tb), Earl Bostic, Floyd Williams (as), Don Byas, Ike Quebec (ts), Clyde Hart (p, cel), Tiny Grimes (g), Al Lucas (b), Jack Parker (dm).

Four titles were recorded for Savoy:

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5706 I Got What It Takes</td>
<td>Intro 4 bars. Acc (cel) (vo) 32 and 8 bars. (S)</td>
</tr>
<tr>
<td>5707-X Good For Stompin’</td>
<td>Solo 8 bars. (FM)</td>
</tr>
<tr>
<td>5707-Y Good For Stompin’</td>
<td>As above. (FM)</td>
</tr>
<tr>
<td>5708 Lips’ Blues</td>
<td>Acc. (vo) with (g) and ens 24 and 12 bars. (S)</td>
</tr>
<tr>
<td>5709-X Blooey</td>
<td>Solo 24 bars. (F)</td>
</tr>
<tr>
<td>5709-Y Blooey</td>
<td>As above. (F)</td>
</tr>
</tbody>
</table>

A brilliant intro on “I Got …” is worth the whole session for me! Otherwise, there is not much piano gold here.

**TINY GRIMES QUINTET**

NYC. Sept. 15, 1944

Charlie Parker (as), Tiny Grimes (g, vo-5711,12), Clyde Hart (p), Jimmy Butts (b), Doc West (dm).

Four titles were recorded for Savoy:

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5710-1 Tiny’s Tempo</td>
<td>With ens 24 bars. Solo 24 bars. With ens 8 bars. (FM)</td>
</tr>
<tr>
<td>5710-2 Tiny’s Tempo</td>
<td>As above. (FM)</td>
</tr>
<tr>
<td>5710-3 Tiny’s Tempo</td>
<td>As above. (FM)</td>
</tr>
<tr>
<td>5711-1 I’ll Always Love You</td>
<td>Acc. (vo) with (as) 32 and 16 bars. (SM)</td>
</tr>
</tbody>
</table>
5711-2 I’ll Always Love You As above. (SM)
5712-1 Romance Without Finance Acc. (vo) with (as) 16+8 bars and 28 bars. Soli 8 and 8 bars. (M)
5712-2 Romance Without Finance (NC) Acc. (vo) with (as) 16+8 bars. (M)
5712-3 Romance Without Finance As take 1. (M)
5712-4 Romance Without Finance (NC) Acc. (vo) with (as) 24 bars to be terminated abruptly. (M)
5712-5 Romance Without Finance As take 1. (M)
5713-1 Red Cross Solo 32 bars. (FM)
5713-2 Red Cross As above. (FM)

This session is likely to be considered as Bird’s and Bird’s only. Probably nobody
has ever bothered to listen to the other participants. Nevertheless this is also CH’s
session! All items contain lots of fine piano playing, and there is much variation
from take to take. “Red …” is the least interesting title, sounding a bit stiff, but
note a smart bridge on take 2. “… Tempo” however has altogether six lovely blues choruses, note in particular the start of second chorus on take 1 and first
chorus on take 2. Beautiful coplaying with Bird behind the vocal on “… Love
You”, note the start of the conclusion on take 2. Finally “… Finance”, also lovely
music, with the last 8 bars solo on take 3 as the highlight. No wonder CH became
a close partner to Bird and Dizzy and took part in the development of modern jazz. Too bad really that illness removed him from the jazz scene at such a crucial
time.

HOT LIPS PAGE BAND
NYC. Sept. 29, 1944
Hot Lips Page (tp, vo), Earl Bostic, Butch Hammond (as), Don Byas (ts), Clyde Hart (p), Al Lucas (b), Jack Parker (dm).
Four titles were recorded for Commodore:

4814-1 Six, Seven, Eight Or Nine Intro 4 bars. Acc. (vo) with (ts)
and (as) 24 bars. (SM)
4814-2 Six, Seven, Eight Or Nine As above. (SM)
4815-1 You Need Coachin’ Acc. (vo) 24 bars. (M)
4815-2 You Need Coachin’ As above. (M)
4816-1 These Foolish Things Intro 4 bars. Acc. (ts) 32 bars. (S)
4816-2 These Foolish Things As above. (S)
4817-2 Fish For Your Supper Intro 4 bars to acc. (vo-ens)
32 and 20 bars. (M)

Modest piano contributions here, although some nice background to vocal and tenorsax. However, there are two brilliant intros on “… Things”, dig these (the others are more ordinary)!!

EDDIE CONDON’s JAZZ CONCERT ALL STARS
NYC. Oct. 6, 1944
Bobby Hackett (cnt), Max Kaminsky (tp), Bill Harris (tb), Pee Wee Russell (cl),
Ernie Caceres (bar), Clyde Hart (p), Eddie Condon (g), Bob Haggart (b),
unknown? (dm), Liza Morrow (vo-”You Don’t Know What Love Is”).
Date also given as June 10, 1944.
AFRS EC-2 program, recorded at Town Hall, seven titles (note that “It’s Been So Long” has Gene Schroeder (p)):

Muskrat Ramble Solo 16 bars. (FM)
Mean To Me Strong acc. (tb). (S)
Body And Soul Acc. (bar). (S)
Ja Da Soft acc. (S)
Back In Your Own Backyard Solo 8 bars. (FM)
You Don’t Know What Love Is Acc. (vo). (S)
Ensemble Blues Solo 24 bars with announcer. (FM)

Fine soli with flashing runs on “Muskrat …”, “… Backyard” and “… Blues”, the latter unfortunately under the announcer. However, the most interesting item is
“Mean …”, where his inventive and active accompaniment behind Harris’ trombone is very interesting!

SIR WALTER THOMAS & HIS ALL STARS

NYC. Oct. 11, 1944

Jonah Jones (tp), Eddie Barefield (cl, as), Hilton Jefferson (as), Coleman Hawkins, Walter Thomas (ts), Clyde Hart (p), Milt Hinton (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis:

<table>
<thead>
<tr>
<th>Title</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>8127A-1 In The Hush Of The Night</td>
<td>Soft acc. (M)</td>
</tr>
<tr>
<td>8127A-2 In The Hush Of The Night (NC)</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>8127A-3 In The Hush Of The Night</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>8127A-4 In The Hush Of The Night</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>8127A-5 In The Hush Of The Night (NC)</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>8127A-6 In The Hush Of The Night</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>8127B-1 Out To Lunch (NC)</td>
<td>Brief runout.</td>
</tr>
<tr>
<td>8127B-2 Out To Lunch</td>
<td>Solo 8 bars. (M)</td>
</tr>
<tr>
<td>8127B-3 Out To Lunch</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>8128A-1 Every Man For Himself</td>
<td>Acc. (b/dm) 32 bars. (F)</td>
</tr>
<tr>
<td>8128A-2 Every Man For Himself</td>
<td>As above. (F)</td>
</tr>
<tr>
<td>8128A-3 Every Man For Himself</td>
<td>As above. (F)</td>
</tr>
<tr>
<td>8128B-1 Look Out Jack</td>
<td>Straight chording 24 bars. Acc. (F)</td>
</tr>
<tr>
<td>8128B-2 Look Out Jack (NC)</td>
<td>No solo.</td>
</tr>
<tr>
<td>8128B-3 Look Out Jack (NC)</td>
<td>No solo.</td>
</tr>
<tr>
<td>8128B-4 Look Out Jack</td>
<td>Straight chording 24 bars. Duet with (b) 12 bars. (F)</td>
</tr>
</tbody>
</table>

A session almost without interest for the CH fan, his role is very modest. Only the two versions of “… Lunch” are ear openers.

COZY COLE & HIS ORCHESTRA

NYC. Nov. 14, 1944

Charlie Shavers (tp), Hank d’Amico (cl), Walter Thomas (as, ts), Coleman Hawkins (ts), Clyde Hart (p), Tiny Grimes (g), Slam Stewart (b), Cozy Cole (dm).

Four titles were recorded for Continental:

<table>
<thead>
<tr>
<th>Title</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3275 Willow Weep For Me</td>
<td>Soft acc. (S)</td>
</tr>
<tr>
<td>3276 Look Here</td>
<td>Soft acc. (M)</td>
</tr>
<tr>
<td>3277 I Don’t Stand The Ghost Of A Chance WY.</td>
<td>Acc. only. (SM)</td>
</tr>
<tr>
<td>3278 Take It On Back</td>
<td>Soft acc. (FM)</td>
</tr>
</tbody>
</table>

The recording quality of the Continentals is inferior and does not favour CH’s piano backing. He can be heard very weakly on “Ghost …”, next to not at all on the remaining three items.

CLYDE HART’S HOT SEVEN

NYC. Dec. 19, 1944

Bennie Harris (tp), Herbie Fields (as, ts), Budd Johnson (ts), Clyde Hart (p), Chuck Wayne (g), Oscar Pettiford (b), Denzil Best (dm), Joe Gregory (vo).

Four titles were recorded for Savoy:

<table>
<thead>
<tr>
<th>Title</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>5768 Smack That Mess</td>
<td>Acc. only. (M)</td>
</tr>
<tr>
<td>5769 Dee Dee’s Dance</td>
<td>Intro 4 bars. Solo 16 bars to acc. (b) 16 bars. (F)</td>
</tr>
<tr>
<td>5770 Little Benny / King Kong</td>
<td>Intro 4 bars. Solo 8 bars. (F)</td>
</tr>
<tr>
<td>5771 Shoot The Arrow To Me Cupid</td>
<td>Intro 4 bars. Acc. (vo) with (tp/ts) 32 and 16 bars. (M)</td>
</tr>
</tbody>
</table>

When CH at last got the chance to record under his own name, he seems to be very modest, giving most blowing space to his partners. Nevertheless there are nice things here, firstly a very fine and modern solo on “… Dance” and then a sophisticated little construction on “… Benny” and finally a smart intro on “Shoot …”, so don’t miss this session!
CLYDE HART’s ALL STARS  
NYC. Jan. 4, 1945
Dizzy Gillespie (tp), Trummy Young (tb, vo-3305-3308), Charlie Parker (as), Don Byas (ts), Clyde Hart (p), Mike Bryan (g), Al Hall (b), Specs Powell (dm), Rubberlegs Williams (vo-3301-3304).
Eight titles were recorded for Continental:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>伴奏类型</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>3301</td>
<td>What’s The Matter Now?</td>
<td>Acc. only.</td>
<td>(M)</td>
</tr>
<tr>
<td>3302</td>
<td>I Want Every Bit Of It</td>
<td>Intro 4 bars.</td>
<td>Acc. (S)</td>
</tr>
<tr>
<td>3303</td>
<td>That’s The Blues</td>
<td>Acc. only.</td>
<td>(S)</td>
</tr>
<tr>
<td>3304</td>
<td>4-F Blues</td>
<td>Acc. only.</td>
<td>(SM)</td>
</tr>
<tr>
<td>3304-alt.</td>
<td>4-F Blues</td>
<td>As above.</td>
<td>(SM)</td>
</tr>
<tr>
<td>3305</td>
<td>Dream Of You</td>
<td>Acc. only.</td>
<td>(SM)</td>
</tr>
<tr>
<td>3306</td>
<td>Seventh Avenue</td>
<td>Intro 4 bars.</td>
<td>Acc. (M)</td>
</tr>
<tr>
<td>3307</td>
<td>Sorta Kinda</td>
<td>Straight soli 8 and 8 bars.</td>
<td>Acc. (FM)</td>
</tr>
<tr>
<td>3308</td>
<td>Ooh, Ooh, My, My, Ooh, Ooh</td>
<td>Acc. only.</td>
<td>(SM)</td>
</tr>
</tbody>
</table>

There is no doubt CH is present on his own session, the second and last under his own name, but he certainly is not heard much! Not a single, proper solo! Nevertheless, when one listen closely, there are gold nuggets to be found, as in “That’s…” and “… It”, particularly behind Rubberlegs and Bird. In general the Rubberlegs items are more interesting than the Young ones with regard to piano accompaniments, but the leader’s firm hands and gentle control are notable all through. Finally, note the intro on “… Every Bit …”, his finest contribution on the whole session!

OSCAR PETTIFORD & HIS 18 ALL STARS  
NYC. Jan. 9, 1945
Personnel including Dizzy Gillespie (tp), Benny Morton, Trummy Young (tb), Johnny Bothwell (as), Don Byas (ts), Clyde Hart (p), Oscar Pettiford (b), Shelly Manne (dm), Rubberlegs Williams (vo-1219-21).
Four titles were recorded for Manor:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>伴奏类型</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1218</td>
<td>Something For You</td>
<td>Soft acc.</td>
<td>(FM)</td>
</tr>
<tr>
<td>1219</td>
<td>Worried Life</td>
<td>Strong acc.</td>
<td>(vo). (S)</td>
</tr>
<tr>
<td>1220</td>
<td>Empty Bed Blues I</td>
<td>Strong acc.</td>
<td>(vo). (S)</td>
</tr>
<tr>
<td>1221</td>
<td>Empty Bed Blues II</td>
<td>Strong acc.</td>
<td>(vo). (S)</td>
</tr>
</tbody>
</table>

Nice background playing together with Byas on the three vocal items.

DIZZY GILLESPIE SEXTET  
NYC. Jan. 9, 1945
Dizzy Gillespie (tp), Trummy Young (tb), Don Byas (ts), Clyde Hart (p), Oscar Pettiford (b), Shelly Manne (dm).
Four titles were recorded for Manor:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>伴奏类型</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1223-2</td>
<td>I Can’t Get Started</td>
<td>Acc. only.</td>
<td>(S)</td>
</tr>
<tr>
<td>1224-1</td>
<td>Good Bait</td>
<td>Acc. only.</td>
<td>(M)</td>
</tr>
<tr>
<td>1225</td>
<td>Salt Peanuts</td>
<td>Straight acc.</td>
<td>(vo) 16 and 8 bars.</td>
</tr>
<tr>
<td>1226</td>
<td>Be-Bop</td>
<td>Acc. only.</td>
<td>(F)</td>
</tr>
</tbody>
</table>

Although CH contributes to the making of a memorable bebop session and is heard actively in the accompaniments, only “Salt …” features him as a soloist. The result is fine, although this tempo is not his favourite one.

DIZZY GILLESPIE SEXTET  
NYC. prob. Feb. 28, 1945
Dizzy Gillespie (tp), Charlie Parker (as), Clyde Hart (p), Remo Palmieri (g), Slam Stewart (b), Cozy Cole (dm).
Three titles were recorded for Guild:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>伴奏类型</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>554-2</td>
<td>Groovin’ High</td>
<td>Acc. only.</td>
<td>(M)</td>
</tr>
<tr>
<td>556-1</td>
<td>All The Things You Are</td>
<td>Solo 16 bars.</td>
<td>Acc. (SM)</td>
</tr>
<tr>
<td>557</td>
<td>Dizzy Atmosphere</td>
<td>Acc. only.</td>
<td>(F)</td>
</tr>
</tbody>
</table>

Most likely this is CH’s last session before his much too premature death by tuberculosis. “… High” and “Dizzy …” are not particular interesting with regard to piano, but note the airy and swinging rhythm section on this date, in fact, the
combination of swing rhythm and modern soloists worked very well in the middle forties as well as later (while the opposite often was disastrous). However, note his final contribution to jazz history, a nice, airy, simple, stylistically rather traditional solo on “… You Are”, but beautiful and a very worthy sortie. Clyde Hart was through more than a decade a typical sideman, but his brilliant qualities both as accompanist and soloist made him more important in retrospective than many of the more well known names of jazz piano.

No further recording sessions.

… ooo …