

**The**  
**TRUMPET**  
**of**  
**EMMETT BERRY**

Solographer: Jan Evensmo  
Last updated: July 18, 2019

Born: Macon, Georgia, July 23, 1915  
Died: June 22, 1993

*Introduction:*

Emmett Berry was an excellent swing trumpeter but possibly suffered by being overshadowed by the charismatic Roy Eldridge with a related style. It was quite obvious that he should be a candidate for a solography on internet!

*Early history:*

Raised in Cleveland, Ohio; began 'gigging' with local bands, then joined J. Frank Terry's Chicago Nightingales in Toledo, Ohio (1932), left Terry in Albany, New York, in 1933 and 'gigged' mainly in that area during the following three years. Joined Fletcher Henderson in late 1936, and remained until Fletcher disbanded in June 1939. With Horace Henderson until October 1940, briefly with Earl Hines, then with Teddy Wilson's sextet from May 1941 until July 1942, then joined Raymond Scott at C.B.S. With Lionel Hampton from spring of 1943, week with Teddy Wilson in August 1943, briefly with Don Redman and Benny Carter, then again rejoined Teddy Wilson c. November 1943. With John Kirby Sextet from summer 1944 until January 1945, Eddie Heywood, February until October 1945, then joined Count Basie. Left Basie in 1950. (ref. John Chilton).

*Message:*

I met Emmett Berry's daughter Christina at the National Jazz Museum of Harlem a few years ago, seeking information about her father. I promised her a solography, it has taken some time, but here it is. Hopefully you are happy with this tribute to your father, Christina!

## EMMETT BERRY SOLOGRAPHY

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. March 2, 1937**

Dick Vance, Russell Smith, Emmett Berry (tp), George Washington, Ed Cuffee, J. C. Higginbotham (tb), Jerry Blake (cl, as, vo), Hilton Jefferson (cl, as), Elmer Williams, Chu Berry (ts), Fletcher Henderson (p), Lawrence Lucie (g), Israel Crosby (b), Walter Johnson (dm), Dorothy Derrick (vo-20752,53).  
Four titles were recorded for Vocalion, one has EB:

20755-1 Rhythm Of The Tambourine Solo 30 bars. (F)

A new great swing trumpeter is born! Emmett Berry is a very worthy replacement for Roy Eldridge in the Fletcher Henderson orchestra, strong attack, excellent sense of swing, personal sound, he has got all it takes! His solo on "Rhythm ..." is great!!

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. March 22, 1937**

Personnel as March 2.

Four titles were recorded for Vocalion, all have trumpet, three by EB:

20857-2 Stampede Solo 8 bars. (FM)

20858-1 Back In Your Own Backyard Solo 8 bars. (M)

20859-1 Rose Room Solo 8 bars. (M)

Rather brief soli on the second session, but EB has the ability of great jazz artists to say something important in a few bars. His soli on "... Backyard" and "Stampede" are typical, strong and concentrated, and "Rose ..." not far behind.

**FLETCHER HENDERSON & HIS ORCHESTRA Chi. June 30, 1937**

Dick Vance, Russell Smith, Emmett Berry (tp), John McConnell, Albert Wynn, Ed Cuffee (tb), Jerry Blake (cl, as, vo-1957), Hilton Jefferson (cl, as), Elmer Williams, Chu Berry (ts), Fletcher Henderson (p), Lawrence Lucie (g), Israel Crosby (b), Pete Suggs (dm), Chuck Richards (vo-1955,56).

Four titles were recorded for Vocalion, three have EB:

C1956-1 Posin' Solo 14 bars (mute). (M)

C1957-2 All God's Chillun Got Rhythm Solo 6 bars. (FM)

C1958-1 Chris And His Gang Solo 16 bars. (M)

The highlight here is a strong and ambitious solo on "... Gang".

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. Sept. 22, 1937**

Personnel as June 30, except Ben Webster (ts) replaces Chu Berry. Jerry Blake (vo-21731,33), Chuck Richards (vo-21732,34).

Four titles were recorded for Vocalion, one has EB:

21731-1 Let 'Er Go Soli 4 and 8 bars. (FM)

21731-2 Let 'Er Go As above. (FM)

**NYC. Oct. 25, 1937**

Same. Chuck Richards (vo-21940,42).

Four titles were recorded for Vocalion, two have EB:

21941-1 Sing Your Sinners Solo 16+8 bars, orch on bridge. (M)

21943-1 Stealin' Apples Solo 32 bars. (M)

Listening to EB's fine contributions on these Fletcher Henderson items, it strikes me that this is Roy Eldridge clone with a darker hue. But of course this is unfair, EB has his own things and is nobody's clone. For an exciting highlight, choose "... Sinners"!

**FLETCHER HENDERSON & HIS ORCHESTRA Chi. May 27/28, 1938**

Dick Vance, Russell Smith, Emmett Berry (tp), George Hunt, Fred Robinson, Albert Wynn, Ed Cuffee (tb), Eddie Barefield (cl, as), Budd Johnson (as), Franz Jackson, Elmer Williams (ts), Fletcher Henderson (p), Lawrence Lucie (g), Israel Crosby (b), Pete Suggs (dm), Chuck Richards (vo-2231-35).

Six titles were recorded for Vocalion, three have EB:

C2232-1 Saving Myself For You Solo 8 bars. (SM)

C2232-2 Saving Myself For You As above? ( )

- C2233-1 There's Rain In My Eyes Solo 6 bars. (M)  
 C2235-2 It's The Little Things That Count Solo 16 bars (mute). (FM)

"Saving ..." and "... Eyes" are quite commercial titles but with that unforgettable charm of the golden years, and they are excellent vehicles for EB, particularly the first item is highly noteworthy. He swings nicely on "... Count".

**FLETCHER HENDERSON & HIS ORCHESTRA** **Chi. July 11, 1938**  
 Bigband personnel with trumpets as above.  
 Thirteen titles recorded live at Grand Terrace, the following have (probably) EB:

- Down South Camp Meeting Solo 24 bars. (FM)  
 Savin' Myself From You Solo 8 bars. (M)  
 So Lovely Solo with orch 16 bars. (FM)  
 Bugle Blues Probably solo 24 bars.  
 Duet with (tp-?). (F)

**Chi. July 13, 1938**

Same. Thirteen titles, ditto EB:

- Beale Street Blues Solo with orch 24 bars. (FM)  
 When They Played The Polka Possibly straight 24 bars. (M)  
 There's Honey On The MT Possibly solo 8 bars (mute). (FM)

The Fletcher Henderson orchestra is no longer what it used to be, and the first hilarious reaction to these broadcast discoveries was quickly replaced by a more 'nøktern' attitude, good danceband with occasional soli but not many; as you can see from above, only 7 out of 26 items have trumpet soli. Note also that the band had several good trumpeters, particularly Dick Vance whose style is quite similar, and in certain cases I am not quite sure who's who. Help needed!

**HORACE HENDERSON & HIS ORCHESTRA** **Chi. Feb. 27, 1940**  
 Emmett Berry, Harry "Pee Wee" Jackson (tp), Ray Nance (tp, vln, vo), Edward Fant, Nat Atkins (tb), Dalbert Bright (cl, as), Willie Randall (as), Elmer Williams, Dave Young (ts), Horace Henderson (p), Hurley Ramey (g), Jesse "Po" Simpkins (b), Oliver Coleman (dm), Viola Jefferson (vo), Fletcher Henderson (dir, arr).  
 Four titles were recorded for Vocalion, three have EB:

- 2963-A Shufflin' Joe Solo 16+8 bars, orch on bridge.  
 Solo 16 bars to coda. (F)  
 2964-A Oh Boy, I'm In The Groove Solo 16 bars (1<sup>st</sup> (tp)-solo). (F)  
 2966-A I Got Rhythm Solo 32 bars. (F)

Moving from Fletcher to brother Horace's band does no harm to EB's trumpet playing. Solid contributions here, note first as a strong example the solo on "... Groove". Fine solo also on "... Rhythm", and the bridge shows the relation to "Little Jazz". Note also that the orchestra has two other highly competent trumpeters, and particularly HJ's style is related to EB. We (Bosse Scherman and I) believe that HJ takes the introductory trumpet solo on "... Joe" and the later solo on "... Groove".

**HORACE HENDERSON & HIS ORCHESTRA** **Chi. May 8, 1940**  
 Personnel as above.  
 Five titles were recorded for Okeh, three have EB:

- 3049-A Honeysuckle Rose Solo 6 bars to coda. (FM)  
 3050-A Chloe Solo 32 bars. (SM)  
 3050-B Chloe As above. (SM)  
 3051-B Swingin' And Jumpin' Intro 2 and 2 bars.  
 Soli 20 and 8 bars. (FM)

With "Chloe" we get one of EB's most important creations, a strong, emotional, moving solo, dig this! An alternate take also exists in private possession! Fine swinging uptempo playing on "... Jumpin'" should also be noted. But also here there are some identification problems. The soli on "You're Mine, You" and "... Jittered ..." do not seem to be by EB, nor do the last trumpet solo on "... Jumpin'". And the first solo on "... Rose" is definitely Ray Nance. Comments will be welcomed!

**HORACE HENDERSON & HIS ORCHESTRA** **Chi. July 12, 1940**

Personnel as above except Gail Brockman (tp), Moses Gant (ts) replace Nance and Young.

Three titles, two have EB:

- 3186-A Sultan Serenade Solo 16 bars. (FM)  
 3187-A Ginger Belle Solo 16+8 bars, orch on bridge. (FM)

A typical and well constructed solo on "Ginger ...". Very good playing also on "Sultan ...", but can we be completely sure here? The soloing on "Do Re Mi" seems to be HJ.

**HORACE HENDERSON & HIS ORCHESTRA** **Chi. July 26, 1940**

Same/similar. Broadcast from Grand Terrace, two titles:

- Stealing Apples (NC) Solo 64 bars. (M)  
 Blue Lou Solo 16+8 bars, (tb) on bridge.  
 Possibly coda 8 bars (mute). (FM)

Two rare broadcast items with excellent sound and ditto trumpet (and tensorsax) contributions by EB, a most valuable jazz archeological discovery!

**HORACE HENDERSON & HIS ORCHESTRA** **Chi. Aug. 13, 1940**

Same, except Joe McLewis (tb), Leroy Harris (g), Israel Crosby (b) replace Atkins, Ramey and Simpkins.

Five titles were recorded for Okeh, all possibly have EB:

- 3270-A When Dreams Come True Solo 32 bars. (M)  
 3271-A I Still Have My Dreams Solo 16+8 bars, (tb) on bridge. (SM)  
 3272-A Turkey Special Solo 16 bars. (FM)  
 3273-A Flinging A Whing Ding Solo 24 bars. (M)  
 3274-A Coquette Solo 16 bars. (M)

EB is prominently featured on this session (although there has been some debate on "Turkey Special", could this be HJ?). The highlight is the very personal and intense solo on "... My Dreams", one of his very best from this time period! He blows the blues nicely on "... Whing Ding", the clean solo on "Coquette" is most beautiful, and a full chorus on "... Come True", a fine date!

**HORACE HENDERSON & HIS ORCHESTRA** **NYC. Oct. 23, 1940**

Emmett Berry, Nat Bates (tp), Harold "Money" Johnson (tp, vo), Leo Williams, Archie Brown (tb), Howard Johnson, Charles Q. Price (as), Bob Dorsey, Lee Pope (ts), Leonard Talley (bar), Horace Henderson (p), Israel Crosby (b), Debo Mills (dm, vo).

Four titles were recorded for Okeh, two have EB:

- 28960-1 Ain't Misbehavin' Solo/straight 32 bars. Solo  
 8 bars to long coda. (SM)  
 28961-1 I'll Always Be In Love With You Solo 18 bars. (M)

Some problems here; the trumpet soli on "You Don't Mean Me No Good" and "Smooth Sailing" are not identified, will you please offer your opinion, along with other questionable identifications to earlier sessions? However, the strong solo on "Ain't ..." must be EB's, as well as

**BILLIE HOLIDAY VOCAL WITH  
 TEDDY WILSON & HIS ORCHESTRA** **NYC. Aug. 7, 1941**

Emmett Berry (tp), Jimmy Hamilton (cl, ts), Hymie Schertzer (as), Babe Russin (ts), Teddy Wilson (p), Al Casey (g), John Williams (b), J. C. Heard (dm).

Three titles were recorded for Okeh, one has EB:

- 31003-1 I Cover The Waterfront Straight intro 4 bars (mute). (S)

Of no more than academic interest.

**TEDDY WILSON & HIS ORCHESTRA** **NYC. Sept. 16, 1941**

Emmett Berry (tp), Benny Morton (tb), Jimmy Hamilton (cl), Teddy Wilson (p), John Williams (b), J. C. Heard (dm), Lena Home (vo-31320,21).

Four titles were recorded for Columbia:

- 31319-1 A Touch Of Boogie Solo 24 bars. (M)  
 31319-2 A Touch Of Boogie As above. (M)

31320-1	Out Of Nowhere	Obbligato 28 bars (mute). (S)
31321-1	Prisoner Of Love	Solo 6 bars (mute). (S)
31322-1	The Sheik Of Araby	In ens 16 bars (mute). Solo 16 bars (open). (FM)
31322-2	The Sheik Of Araby	As above. (FM)

For the first time EB is swinging in studio with a small band, joining the sextet of Teddy Wilson, a situation that made most musicians concentrate to do their best. There may be sessions hotter than this one, but concentrating on EB, one can hear how his personal sound flavours the ensembles. And listen to how he plays beautiful trumpet behind Lena Horne on "... Nowhere"! With "... Boogie" and "... Araby" Wilson ventures into new areas, not as elegant as before, but there is still space for solo work, and EB shows strength in the two medium titles without being sensational. Postscript of April 2018: Note an alternate of "... Boogie" on Mosaic.

**BENNY CARTER & HIS ORCHESTRA** **NYC. Oct. 16, 1941**

Nathaniel Williams, Emmett Berry, Rostelle Reese (tp), James Archey, Benny Morton, John McConnell (tb), Benny Carter (tp, as), Ernest Purce, George James (as), Ernie Powell, Al Gibson (ts), Sonny White (p), William Lewis (elg), Charlie Drayton (b), Shep Shepherd (dm).

Four titles were recorded for Bluebird, two have EB:

066794-1	Back Bay Boogie	Solo with orch 20 bars. (F)
066795-1	Tree Of Hope	Straight/solo with orch 16+8 bars, orch on bridge and 10 bars to coda. (M)

"Tree ..." has some rather straight trumpet playing, although EB's sound is easy to recognize. However, the interesting item is "... Boogie", a strong solo.

**SAMY PRICE & HIS TEXAS BLUSICIANS** **NYC. Dec. 10, 1941**

Emmett Berry (tp), Ray Hogan (tb), Fess Williams (cl, as), Don Stovall (as), Sam Price (p), Billy Taylor Sr. (b), J. C. Heard (dm), Ruby Smith (vo-70029,30), Jack Meredith (vo-70031,32).

Four titles were recorded for Decca, three issued:

70029-A	Why Don't You Love Me Any More?	Straight intro. (SM)
70030-A	Harlem Gin Blues	Faint obbligato parts. (S)
70032-A	Match Box Blues	As below. (SM)
70032-B	Match Box Blues	Obbligato parts. (SM)

Only one item of interest; "Match ..." has some fine background playing. Postscript of Feb. 27, 2016: I found recently that I had two different takes of "... Box ..."!

**BILLIE HOLIDAY VOCAL WITH  
TEDDY WILSON & HIS ORCHESTRA** **NYC. Feb. 10, 1942**

Personnel as Aug. 7, 1941.

Four titles were recorded for Columbia, two have EB:

32405-1	Wherever You Are	Solo/straight 8 bars. (M)
32405-2	Wherever You Are	As above. (M)
32407-1	It's A Sin To Tell A Lie	Solo 16 bars (mute). (M)
32407-2	It's A Sin To Tell A Lie	As above. (M)
32407-3	It's A Sin To Tell A Lie	As above. (M)

There are only three takes of "It's A Sin ..." including EB (the rest is false starts and incomplete takes, sorry to have mislead you in a previous version of the solography), but on the basis of these there is no doubt that EB is a true improviser. Starting out with the same phrase, he goes into fancy variations on each take, not all perfect, but to me, so exciting! "... Are" is not that important, but also here there are differences.

**TEDDY WILSON** **NYC. July 31, 1942**

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Johnny Williams (b), J. C. Heard (dm), Helen Ward (vo- "... Memory").

Four titles were recorded for Columbia, two have EB:

33085-1	Stomp Pt 2	Duet with (dm) 56 bars. (F)
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- 33086-1 B Flat Swing Solo 16 bars (open). (FM)  
 33086-2 B Flat Swing As above. (FM)

Sorry to say it, but Teddy Wilson now is tempted to renounce on his unsurpassed good taste with his choice of musical vehicles. Luckily, when soloing starts, there are always excellent qualities to be found, and EB's trumpet soli here are strong and good. That also goes for Mosaic's recently issued "Stomp ...".

**CBS JUMP BAND****NYC. 1942**

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

CBS broadcast "Jump Time", five titles:

- |                 |   |
|-----------------|---|
| Mean To Me      | Solo 8 bars (mute). (M)                                       |
| Amen            | Solo 8 bars (mute).<br>Straight 32 bars (open). (M)           |
| Take Me         | Straight 8 bars (mute). (S)                                   |
| St. Louis Blues | Intro (S) to solo 24 bars (open).<br>Solo 48 bars (mute). (M) |
| Theme           | Solo 20 bars (mute), spoiled<br>by announcement. (SM)         |

Postscript of July 2020: The program starts out very modest; the first three items have slight interest, and Kirby's spirit seems to prevail, if you understand what I mean... However, "St. Louis ..." deserves your full attention, because here you can hear an inspired and personal EB!

**TEDDY WILSON****NYC. Nov. 1943**

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), probably Slam Stewart (b), probably Sid Catlett (dm).

AFRS Jubilee 55, two titles:

- |              |                           |
|--------------|---------------------------|
| Lady Be Good | Solo 32 bars (open). (FM) |
| B Flat Swing | Solo 32 bars (open). (FM) |

Two very fine trumpet soli on this show!

**EDMOND HALL SEXTET****NYC. Dec. 18, 1943**

Emmett Berry (tp), Vic Dickenson (tb), Edmond Hall (cl), Eddie Heywood (p), Al Casey (g), Billy Taylor (b), Sid Catlett (dm).

Four titles were recorded for Commodore, no EB on 4703 "The Man I Love" but:

- |           |                      |  |
|-----------|----------------------|--|
| 4704      | Downtown Café Boogie | Solo 24 bars (open). (FM)                                |
| 4704-alt. | Downtown Café Boogie | As above. (FM)   |
| 4705      | Uptown Café Boogie   | Solo 12 bars (open).<br>In ens 12 bars to coda. (S)      |
| 4706      | Coquette             | Solo/straight 8 bars (open).<br>Solo 32 bars (open). (M) |

A good Commodore swing session, and EB is soloing to high satisfaction. His strong blues choruses on uptempo "Downtown ..." are great, the takes are quite different, as well as on the groovy downtempo "Uptown ...", magnificent! At last "Coquette", another convincing proof of EB's status as one of the greatest swing trumpeters!

**"LITTLE JAZZ" & HIS TRUMPET ENSEMBLE****NYC. Jan. 24, 1944**

Emmett Berry, Roy Eldridge, Joe Thomas (tp), Johnny Guarneri (p), Israel Crosby (b), Cozy Cole (dm).

Four titles were recorded for Keynote:

- |     |                    |  |
|-----|--------------------|--|
| 5-1 | Don't Be That Way  | Solo/straight 16+8 bars (open),<br>(rhythm) on bridge.<br>Solo 38 bars to coda. (FM) |
| 6-1 | I Want To Be Happy | Solo 32 bars (open). (F)   |
| 7-3 | Fiesta In Brass    | Solo 24 bars (open). (M)   |
| 7-4 | Fiesta In Brass    | As above. (M)  |
| 8-1 | St. Louis Blues    | Solo 24 bars (open).<br>In ens 12 bars to coda. (F)                                  |

8-2 St. Louis Blues As above. (F)

For the third time this magnificent trumpet session appears in a solography, now it is Emmett Berry's turn! And he completes the trumpet trio to perfection, showing that he belongs to the greatest ones, in fact this is one of his most important sessions! Dig his strong and personal soli (third and last) on the two takes of "Fiesta ...", glowing hot but with a dark hue, compared to Roy's light one, two very different personalities on the same arena (and we are not going to forget the great Joe Thomas!). Same thing for the two "St. Louis ..."s, and hotter music you want find on this side of eternity! Excellent soloing by EB also on the two other items, and as Dan Morgenstern puts it; "he was at the peak of his powers".

**WALTER THOMAS & HIS JUMP CATS** NYC. April 1, 1944  
Emmett Berry (tp), Walter Thomas (as, ts), Ben Webster (ts), Budd Johnson (cl, ts), Clyde Hart (p), Oscar Pettiford (b), Cozy Cole (dm).  
Four titles were recorded for Joe Davis, the following have EB (some false starts are omitted):

8125	Broke But Happy	With ens 16+8 bars, ens on bridge. Solo 8 bars. With ens 24 bars. (M)
8125B-1	Blues On The Delta	With ens 8 and 4 bars. (S)
8125B-2	Blues On The Delta	As above. (S)
8125B-4	Blues On The Delta	As above. (S)
8126A-1	Jumpin' With Judy	Solo 32 bars. (F)
8126A-3	Jumpin' With Judy	As above. (F)
8126A-5	Jumpin' With Judy	As above. (F)
8126B-1	Blues On The Bayou	With ens 8 bars. Solo 16 bars. (S)
8126B-2	Blues On The Bayou	Solo 8 bars. (S)
8126B-3	Blues On The Bayou	As take 2. (S)

This is a heavily arranged session, but there are soloing inbetween, and for me, EB is the most interesting performer. The two first items are perhaps not that interesting, but the "... Bayou"s have some nice emotional playing, and the "... Judy"s have some strong uptempo swing trumpet, dig these!

**JOHN KIRBY** NYC. April 26, 1944?  
Emmett Berry (tp), Buster Bailey (cl), George Johnson (as), Budd Johnson (ts), Ram Ramirez (p), John Kirby (b), Bill Beason (dm).  
Note: Date has been given as April 26, 1945, but this must be wrong, because EB was on the West Coast then.  
Six titles were recorded for Asch, three have trumpet soli:

760	Passepied	Solo 8 bars (mute). (FM)
761	Mop Mop	Solo 8 bars (mute). (M)
762	K. C. Kaboose	Solo 12 bars (mute). (FM)

There is not much jazz of interest in this session, but EB is good on three items.

**COZY COLE & HIS ORCHESTRA** NYC. May 1, 1944  
Emmett Berry (tp), Walter Thomas (as, ts), Coleman Hawkins, Budd Johnson (ts), Johnny Guarneri (p), Max Shopnick (b), Cozy Cole (dm).  
Four titles were recorded for Savoy:

5450	Ol' Man River	In ens 32 bars to solo 16 bars. In ens (open). (F)
5451	Wrap Your Troubles In Dreams	Solo/straight 16 bars (mute). Solo 8 bars. Solo/straight 8 bars. (M)
5452	Ridin' On A Riff	Solo 16 bars (open). (FM)
5453	Flat Rock	Soli 8 and 16 bars (open). (M)

I am not too fond of this session, finding somewhat charmless with superfluous arrangements taking the attention away from the potential of the fine soloists. However, EB is in very good shape, and his contributions are possibly the most interesting that happen. He swings strongly on "... River", "... Riff" and particularly "...Rock".

**EDMOND HALL SEXTET** NYC. May 2, 1944



Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Al Hall (b), Sid Catlett (dm). Note that JA-17 LP erroneously gives the trumpeter as Hot Lips Page.

Live recordings, two titles:

Honeysuckle Rose	Solo 64 bars. (FM)
Get The Mop	Solo 16 bars. (M)

Sorry to have missed this EB session due to wrong liner notes; there is no doubt that our friend is present here! Particularly "... Rose" is interesting with two full choruses.

**COZY COLE & HIS ORCHESTRA** **NYC. June 14, 1944**

Emmett Berry (tp), Walter Thomas (as, ts), Coleman Hawkins (ts), Johnny Guarneri (p), Sid Weiss (b), Cozy Cole (dm).

Four titles were recorded for Savoy, no EB on 5468 "On The Sunny Side Of The Street" but:

5466	Jersey Jump Off	Solo with ens 8 and 16 bars (open). Solo 16 bars (mute). (FM)
5467	Stompin' At The Savoy	Solo/straight with ens 32 and 16 bars (open). (M)
5469	Jump Awhile	Solo/straight with ens 16, 6, 8 and 16 bars. (M)

A more exciting session as such compared to the Cozy Cole session six weeks earlier. EB is particularly colourful on "Jersey ..." and at the end of "... Savoy".

**TEDDY WILSON & HIS ORCHESTRA** **NYC. June 15, 1944**

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Slam Stewart (b), Sid Catlett (dm).

Fifteen titles were recorded for Associated Transcriptions, trumpet in ensemble only on "Embraceable You", "The Way You Look Tonight" and "You're My Favorite Memory" but:

I Got Rhythm	Solo 24 bars (open). In ens to coda. (F)
Oh! Lady Be Good	In ens 32 bars. Solo 32 bars (open). (FM)
Honeysuckle Rose	Solo 32 bars (open). (FM)
Honeysuckle Rose alt.	As above? ( )
Rose Room	Break to solo 32 bars (mute). (M)
Indiana	In ens 32 bars (mute). Solo 32 bars to ens 32 bars (mute) to coda. (M)
Don't Be That Way	Solo 32 bars (open). (FM)
A Touch Of Boogie Woogie	Solo 24 bars (open). (FM)
Flying Home	Solo 32 bars (open). Breaks. (FM)
"B" Flat Swing	Solo 16 bars (open). (M)
Mop Mop	In ens. Solo 16 bars (open). (M)
Stompin' At The Savoy	Solo 32 bars (open). (M)
The Sheik Of Araby	Solo 32 bars (open). (FM)

A star-studded session sextet with solo opportunities for everybody involved, controlled firmly by a Teddy Wilson who has all his capabilities from the golden thirties still intact. The session is perhaps a bit pedantic with several rather boring ensembles, and it never heats up to cooking point. However, it is in general quite enjoyable, and EB shows that he is one of the best swing trumpeters. His muted playing on "Indiana" and particularly "Rose ..." are highly enjoyable, although the open horn is mostly used here; "... That Way" (some slight fluffs) and "Mop Mop" should be particularly noted.

**MISS RHAPSODY VOCAL**

**ACC. BY JUNE COLE'S ORCHESTRA** **NYC. July 6, 1944**

Emmett Berry (tp), Walter Thomas (ts), June Cole (p), Harold Underhill (g), Billy Taylor (b), Cozy Cole (dm), Viola Wells "Miss Rhapsody" Underhill (vo).

Four titles were recorded for Savoy:

5475	Bye Bye, Baby	Obbligato 24 and 12 bars (mute). (FM)
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5476	My Lucky Day	Obbligato 16 and 16 bars (mute). (SM)
5477	Hey Lawdy Mama	Obbligato 24 bars. Solo 24 bars (mute). (M)
5478	Groovin' The Blues	Solo 24 bars (mute). (FM)

Mostly background playing, but quite elaborate and interesting if you care to listen closely. However, the rolling "... Mama" and "... The Blues" have excellent solo work, again remaining us about how highly competent EB was.

#### **BILLY TAYLOR's BIG EIGHT**

**NYC. Aug. 1, 1944**

Emmett Berry (tp), Vernon Brown (tb), Johnny "Harvey the Rabbit" Hodges (as), Harry Carney (bar, bcl), Johnny Guarnieri (p), Brick Fleagle (g, arr), Billy Taylor (b), Cozy Cole (dm).

Four titles were recorded for Keynote, no EB soli on 4-1&2 "Night Wind", but:

1-3	Passing Me By	Solo 8 bars (open). (S)
2-2	Carney-Val In Rhythm	Solo 16 bars (open). (FM)
2-3	Carney-Val In Rhythm	As above. (F)
3-1	Sam-Pan	Solo 16 bars (mute). (F)
3-4	Sam-Pan	As above. (F)

A heavily arranged session focussed on Johnny Hodges' delicate alto sax, but there are a few solo spots for trumpet. EB's highlight is "... Rhythm" where he plays strongly and very convincingly, but note the fluff in the opening of take 2.

#### **JOHN KIRBY**

**NYC. Aug. 18, 1944**

Emmett Berry (tp), Buster Bailey (cl), George Johnson (as), Don Byas (ts), unknown (p), John Kirby (b), Bill Beason ? (dm). Note: Discography gives Charlie Shavers (tp), Ben Webster (ts) and Clyde Hart (p) here, but this is definitely wrong. Eleven titles were recorded for Associated Transcriptions:

Amor	Straight. (M)
9:20 Special	Straight. (M)
Taking A Chance On Love	Straight 16+8 bars, ens on bridge. (SM)
Gavotte	Straight. (FM)
Desert Night	Straight. (FM)
B Flat Special	Soli 16 and 8 bars. (SM)
I'll Make Fun For You	Solo 32 bars. (FM)
Kansas City Caboose	Solo 12 bars (mute). (FM)
Boogie Woogie	Solo 24 bars (mute). (F)
Dengozo	Solo 16 bars (mute). (FM)
Passepiéd	Solo 8 bars (mute). (M)

Although the heavy camouflage within the Kirby arrangements, there is no doubt that EB has replaced Charlie Shavers by now. The music is not in my opinion very exciting as such, but EB plays his parts competently, try "Boogie ..." and "... For You" as some typical examples. All trumpet playing here is muted.

#### **EMMETT BERRY**

**NYC. Aug. 31, 1944**

Emmett Berry (tp), Don Byas (ts), Dave Rivera (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for National:

NSC1	Sweet And Lovely	Duet with (ts) 16 bars. Solo 8 bars to duet 8 bars to long coda. (S)
NSC2	White Rose Kick	Solo 32 bars. (F)
NSC3	My Deep Blue Dream	Solo/straight 16+8 bars, (ts) on bridge. (S)
NSC4	Byas'd Opinion	Solo 16 bars. (FM)

Nice coplaying with Don Byas on the two slow titles, and good swing trumpet on the two uptempo ones, although nothing really remarkable happens.

#### **BENNY CARTER & HIS ORCHESTRA**

**LA. March-April 1945**

Bigband personnels same or similar to below.  
Various broadcasts and AFRS programs, no information.

**LA. April 9, 1945**

Irv Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen (tp), Henry Coker, Alton "Slim" Moore, George Washington, Louis Taylor (tb), Benny Carter (tp, as, arr), Jewell Grant, Porter Kilbert (as), Bumps Myers, Harold Clark (ts), John Taylor (bar), Rufus Webster (p), Herman Mitchell (g), Charlie Drayton (b), Max Roach (dm), Larry Stewart (vo).

Two titles were recorded for Capitol, but no EB.

**LA. April-June 1945**

Bigband personnels same or similar to above.  
Various broadcasts and AFRS programs, no information.

**GERALD WILSON & HIS ORCHESTRA****LA. May 6&21, 1945**

Bigband personnel including Emmett Berry (tp).  
Six titles were recorded for Excelsior but no EB.

**CORCY CORCORAN & HIS ORCHESTRA****LA. May 15, 1945**

Emmett Berry (tp), Willie Smith (as), Corky Corcoran (ts), Dodo Marmarosa (p), Allen Reuss (g), Ed Mihelich (b), Nick Fatool (dm), Johnny Thompson (arr).

Four titles were recorded for Keynote:

94-3	What Is This Thing Called Love?	Solo 32 bars (open). (M)
95-3	Minor Blues	Solo 12 bars (mute). (S)
96-2	You Know It	Solo 24 bars (open). (M)
96-5	You Know It	As above. (FM)
97-3	Lullaby Of The Leaves	Solo 8 bars (mute). (S)

This session is mainly based upon musicians from Harry James' orchestra, and EB is very successful supplement to something which happens to be a very interesting session with lots of exciting music (listen!). He plays intense muted soli on "Minor ..." and "... Leaves", and brilliant swing trumpet on "What ..." and particularly "... Know It". Easy to overlook, but this is one of his most interesting sessions from this period!

**THE LAMPLIGHTER ALL STARS****Hollywood, May 27, 1945**

Emmett Berry (tp), Willie Smith (as), Corky Corcoran (ts), Arnold Ross (p), Allen Reuss (g), Ed Mihelich (b), Zutty Singleton (dm).

Five titles were broadcasted from "Billy Berg's Vine Street Supper Club", no trumpet soli on "Introduction" and "Body And Soul" but:

Sweet Georgia Brown	Solo 64 bars. (M)
These Foolish Things	Solo 16 bars. (S)
Honeysuckle Rose	Solo 64 bars. (FM)

Fine swing session from Hollywood with a good rhythm section, and EB takes some first rate soli, particularly on "Sweet ..." in a surprisingly slow tempo and "... Rose".

**LAMPLIGHTER's JAZZ SESSION****LA. Aug. 26, 1945**

Emmett Berry (tp), Vic Dickenson (tb), Barney Bigard (cl), Lem Davis (as), Fletcher Henderson (p), Bob Stone (b), Zutty Singleton (dm).

One title from Lamplighter broadcast:

Lamplighter Leap	Solo with ens 64 bars to coda. (M)
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A pleasant smallband swing session ten minutes long uncamouflaged "Rose Room" with ample solo space for everybody. EB closes the proceedings with a solid solo.

**LEM DAVIS SEXTET****LA. Oct. 20, 1945**

Emmett Berry (tp), Lem Davis (as), Dodo Marmarosa (p), John Simmons (b), Henry "Tucker" Green (dm), Ernie Shepard (vo-122).

Four titles were recorded for Sunset, two have EB:

122-3	Nothin' From Nothin'	As below? ( )
122-5	Nothin' From Nothin'	Straight with handclapping 12 and 8 bars. (M)
125-6	My Blue Heaven	Solo 32 bars (open). Solo

with ens 16 bars (mute). (M)

Only one item has any interest with regard to EB, but "... Heaven" has two fine trumpet soli.

**MURRAY McEACHERN BIGBAND** **Hollywood, Oct. 22, 1945**

Emmett Berry Bobby Hackett, Manny Klein, Frank Riley (tp), Vic Dickenson, Ray Conniff, Henry Coker (tb), Lem Davis, Willie Smith (as), Corky Corcoran, Babe Russin (ts), Jack Martin (bar), Leo Watson (p, vo), Slim Gaillard (g, mc), "Bam" Brown (b), Nick Glicco (dm).

AFRS Jubilee no. 153, two titles:

Rough Idea	Solo with orch 16 bars. (FM)
Sonny Boy	Solo with orch 16+8 bars (open), orch on bridge. (FM)

Typical EB but almost inaudible far in the background.

**THE DOUBLE QUINTET** **LA. Oct. 1945**

Emmett Berry (tp), Eddie Rosa, Willie Smith (as), Eddie Lucas (oboe), Clint Davis (reeds), Arnold Ross (p), Allen Reuss (g), Billy Hadnott (b), Keg Purnell (dm), Joe Macanamy, Herb Jeffries (vo), Johnny Thompson, Herschel Gilbert (arr).

Four titles were recorded for Fran-Tone, 2005 with "Love For Sale" and "You're Blase" not available but:

2004-3	Louise	Solo with ens 8 bars (open). In ens (mute). (M)
2005-4	Prelude To A Kiss	Soli 3 and 8 bars (mute). (S)

Postscript of July 2020: An exciting discovery, obviously an ambitious and very serious project of which I should like to know more. Sophisticated arrangements and surprises. EB's contributions are definitely jazzy and of more than academic interest.

**FLETCHER HENDERSON & HIS ORCHESTRA** **LA. Oct. 31, 1945**

Elisha Hanna, Matthew Rucker, Willie Wells, Lee Trammell, Emmett Berry (tp), Joe Brown, Geechie Robinson, Vic Dickenson (tb), Eddie Gregory, Emerson Harper (as), Woodrow Key, Otis Finch (ts), Jeff Means or Buddy Conway (bar), Vivian Glasby (p), Bill Brookins ? (b), Al Williams (dm), George Floyd (vo), Fletcher Henderson (cond).

Four titles were recorded for Musicraft/Royale, one may have EB:

5321	Satchel Mouth Baby	Possibly solo 34 bars. (FM)
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Sounds somewhat like EB, but I am not quite convinced.

**BENNY CARTER & HIS ORCHESTRA** **NYC. Jan. 5, 1946**

Bigband personnel probably including Emmett Berry (tp).

Two titles were recorded for DeLuxe, EB is not supposed to be present on this session but:

166	Jump Call	Probably solo 16 bars (1 <sup>st</sup> (tp)-solo). (F)
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This strong open solo seems very similar to EB's style, and since his presence is certain on the session two days later, I guess it is him.

**NYC. Jan. 7, 1946**

Emmett Berry, Shorty Rogers, Joe Newman (tp), Neal Hefti (tp, arr), Trummy Young, Alton "Slim" Moore, Sandy Williams, Dicky Wells (tb), Benny Carter (tp, as, arr), Russell Procope (as), Tony Scott (cl, as), Flip Phillips, Don Byas (ts), Willard Brown (as, bar), Sonny White (p), Al Casey (g), John Simmons (b), J. C. Heard (dm), James Cannady (arr).

Three titles were recorded for DeLuxe, JN on "Diga Diga Doo", probably BC on "Who's Sorry Now?" but:

170	Some Of These Days	Probably solo 16 bars. (M)
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A very open horned, rather simple solo, not typical of EB, but I guess he must be the guy after all.

**ILLINOIS JACQUET SEXTET** **NYC. Jan. 7/8, 1946**

Emmett Berry (tp), Illinois Jacquet (ts), Bill Doggett (p), Freddie Green (g), John Simmons (b), Shadow Wilson (dm).

Eight titles were recorded for Savoy, no EB on 5870 "Don't Blame Me", but:

5871-alt.	Jumpin' Jacquet	Solo 32 bars (mute). (F)
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5871-2	Jumpin' Jacquet	As above. (F)
5872	Blues Mood	Solo 12 bars (mute). (S)
5873-1	Jacquet In The Box	Solo 16 bars (mute). (M)
5873-alt.	Jacquet In The Box	As above. (M)
5874-1	Savoy Blip	Solo 16 bars (mute). (M)
5874-alt.	Savoy Blip	Solo 16 bars (open). (M)
5875-1	Illinois Goes To Chicago	Solo 16 bars (mute) with (ts) acc. (M)
5875-alt1	Doggin' With Doggett	As 5875-1. (FM)
5875-alt2	Doggin' With Doggett	As above. (FM)
5876-alt.	Minor Romp	Solo 32 bars (mute). (F)
5876-6	Minor Romp	As above. (F)
5877-1	Berry's Blues	Soli with (ts) acc. 12 and 12 bars to coda. (S)

A gorgeous session, "one of the most important if the total production of IJ", as written in the IJ-solography. But also "the alternates are mainly a consequence of EB's problems". Well, IJ was a perfectionist, and the problems were not that big, just an occasional minor fluff. In fact the session has some very fine, intense trumpet playing, mostly with mute, note for instance the strong solo work in slow tempo on "... Mood" and "... Blues", and equally intense when the tempo goes up, concluding with the fast "... Jacquet" and even faster "Minor...". There can be no doubt from this session that EB was one of the great swing trumpeters!!

**BENNY CARTER & HIS ORCHESTRA** **NYC. Jan. 8, 1946**

Emmett Berry, Shorty Rogers, Joe Newman (tp), Neal Hefti (tp, arr), Trummy Young, Alton "Slim" Moore, Sandy Williams, Al Grey (tb), Benny Carter (tp, as, arr), Russell Procope (as), Tony Scott (cl, as), Dexter Gordon, Don Byas (ts), Willard Brown (as, bar), Sonny White (p), Freddie Green (g), John Simmons (b), J. C. Heard (dm), Maxine Sullivan (vo), Frank Comstock (arr).

Three titles were recorded for DeLuxe, one has EB:

173	Rose Room	Solo 16 bars (open). (FM)
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A melodic trumpet solo, typical of EB.

EB joins the Count Basie Orchestra in 1946 and stays for three years, but he is very sparsely featured, and only solo sessions are listed below.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Feb. 4, 1946**

Personnel as below.

Four titles were recorded for Columbia, one has EB:

35733-1	The King	Solo 18+6 bars, (tb) on bridge. (F)
35733-2	The King	As above. (FM)
35733-3	The King	As above. (F)

Postscript of Jan. 1, 2015 (Happy New Year): For some reason I had forgotten this one (thank you David Tenner!), typical EB here and three quite different soli. Note that although take 3 breaks down, it happens just when EB has finished his solo.

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 28, 1946**

Personnel as below.

Broadcast from Aquarium Restaurant:

High Tide	Solo 16 bars (open). (M)
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This strong and noteworthy solo is marked EB? In Sheridan's book on Count Basie, but there can be no doubt in my opinion.

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 31, 1946**

Harry "Sweets" Edison (tp, arr, vo), Emmett Berry, Ed Lewis, Joe Newman, Snooky Young (tp), J. J. Johnson (tb, arr), Ted Donnelly, George Matthews, Eli Robinson (tb), Preston Love (as), Rudy Rutherford (cl, as), Illinois Jacquet, Buddy Tate (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm) Bob Bailey, Ann Moore, Jimmy Rushing (vo), Tadd Dameron (arr).

Four titles were recorded for Columbia, one has EB:

36704-1	Mutton Leg	Solo 32 bars (open). (F)
36704-2	Mutton Leg	As above. (F)
36704-3	Mutton Leg (NC)	As above. (F)
36704-4	Mutton Leg (NC)	No solo.

A thrilling item with EB again teaming up with Illinois Jacquet, who is the main soloist, doing the "... Leg" in a very fast tempo. His typical sound is readily identifiable, and the trumpet soli are brilliant and with the necessary differences between the three takes, the fourth is halted before his turn.

**COUNT BASIE & HIS ORCHESTRA** **LA. Dec. 1946**

Personnel similar to above.

AFRS "Magic Carpet" no. 569 from Avadon Ballroom:

Jimmy's Idea	Solo with orch 16 bars (open). (FM)
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The two trumpeters EB and HE are mostly drowned in the orchestra here, but EB certainly can blow strongly!

**COUNT BASIE,  
HIS INSTRUMENTALISTS & RHYTHM** **NYC. May 20, 1947**

Emmett Berry (tp), George Matthews (tb), Charles Price (as), Paul Gonsalves (ts), Jack Washington (bar), Count Basie (p, org), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Five titles were recorded for Victor, no EB on 888-1 "Basie's Basement" but:

886-1	Swingin' The Blues	Solo 12 bars (mute). (M)
887-1	St. Louis Boogie	Solo 12 bars (open). Break. (FM)
889-1	Backstage At Stuff's	Solo 24 bars (mute). (FM)
890-1	My Buddy	Solo with ens 14 bars (mute). (M)

A delicate swinging smallband session, and EB is contributing nicely on four items, mostly on mute with "... The Blues" as the highlight, but with fine open horn on "... Boogie".

**BUDDY TATE & HIS ORCHESTRA** **LA. Dec. 6, 1947**

Emmett Berry (tp), Ted Donnelly (tb), Charles Q. Price (as, vo), Buddy Tate (ts), Bill Doggett (p), Louis Speiginer (g), Bill Hadnott (b), Chico Hamilton (dm), Eddie Fullylove (vo).

Eight titles were recorded for Supreme, no EB on "Ballin' From Day To Day", "For You Me Beloved", "Fair Weather Friend", "When The Mission Bells Ring" and "My Big Thrill" but:

118-A1	Vine Street Breakdown	Solo 16 bars. (M)
118-A2	Vine Street Breakdown	As above. (M)
118-A4	Vine Street Breakdown	As above. (M)
119-A2	The Things You Done For Me Baby	Solo 12 bars (mute). (S)
120-A2	Tate's A Jumpin'	Solo 24 bars. (F)
120-A4	Tate's A Jumpin'	As above. (F)

**LA. Dec. 28, 1947**

Same plus Jimmy Witherspoon (vo). Six titles, no EB on "Kansas City Local", "Early Morning Blues", "Rain In My Eyes" and "Blue And Sentimental" but:

126-A2	Six Foot Two Blues	Solo 24 bars (mute). (M)
126-A?	Six Foot Two Blues	As above. (M)
126-A??	Six Foot Two Blues	As above. (M)
128-B2	Good Morning Judge	Solo 12 bars (mute). (S)

These are excellent sessions with a lot of Buddy Tate at his very best. EB however is sparsely featured, but the few items listed above have very good trumpet playing. This highly appraised trumpet player is in fine shape and will continue to be so for many more years!

**COUNT BASIE & HIS ORCHESTRA** **Pasadena, Jan. 1948**

Personnel including Emmett Berry, Harry Edison, Ed Lewis, Snooky Young (tp).

AFRS Jubilee No. 270, from McCormack Hospital.  
From Sheridan's book on Count Basie, the following items are reported to have EB:

Good Morning Blues

The King

**COUNT BASIE & HIS ORCHESTRA** **NYC. Sept. 11, 1948**  
Personnel including Emmett Berry, Harry Edison, Jimmy Nottingham, Clark Terry (tp).

WMGM broadcast from the Royal Roost:

Good Bait Solo with orch 16 bars. (M)

Blues Skies Solo with orch 8 bars. (M)

The King Solo with orch 18+6 bars, (tb) on bridge. (F)

**NYC. Sept. 14, 1948**

Same.

Good Bait As above. (M)

Blue Skies As above. (M)

The King As above. (F)

**NYC. Sept. 18, 1948**

Same. Not available.

The King As above? ( )

**NYC. Sept. 25, 1948**

Same.

Good Bait As above. (M)

The King As above. (F)

EB is sparsely featured in this Count Basie orchestra. On the "Blue ..."s, the trumpet is so faintly recorded that EB's (possibly) presence has only a academic interest. On the "... Bait" the trumpet is better heard, and one is quite surprised to hear some fast runs bebopping. Only on "The King" he seems to be his real self as we know his style from earlier periods, no sensations though. These programs have historical value mostly because of Wardell Gray's incredible tenorsax.

**COUNT BASIE & HIS ORCHESTRA** **NYC. late 1948/1949**  
Personnel including Emmett Berry, Harry Edison, Jimmy Nottingham, Clark Terry, Gerald Wilson (tp).  
Various sessions (ref. Sheridan), no EB found.

**BILLIE HOLIDAY WITH BUSTER HARDING & HIS ORCHESTRA** **NYC. Aug. 17, 1949**  
Bigband personnel including Jimmy Nottingham, Buck Clayton, Emmett Berry (tp), Billie Holiday (vo).  
Two titles were recorded for Decca, but no EB.

**JIMMY RUSHING VOCAL ACC. BY** **prob. NYC. prob. Spring 1950**  
Emmett Berry (tp), Vic Dickenson (tb), Rudy Powell (as), Buddy Tate (ts), unknown (bar), Bill Doggett (p), Walter Page (b), Jo Jones (dm).  
Four titles were recorded for Gotham, not available.

**WINI BROWN** **NYC. Oct. 5, 1950**  
Personnel including Emmett Berry (tp), Wini Brown (vo).  
Two titles were recorded for Columbia, not available.

**ANNISTEEN ALLEN** **NYC. Jan. 5, 1951**  
Personnel including Emmett Berry (tp), Annisteen Allen (vo).  
Four titles were recorded for Federal, but no EB.

**JOE BAILEY** **NYC. Feb. 14, 1951**  
Personnel including Emmett Berry (tp), Joe Bailey (vo).  
Four titles were recorded for Federal, not available.

**JOHNNY HODGES & HIS ORCHESTRA** **NYC. Feb. 28, 1951**  
Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Al Sears (ts), Leroy Lovett (p), Lloyd Trotman (b), Sonny Greer (dm).  
Four titles were recorded for Norgran, no EB on "Jeep's Blues", "Solitude" and "The Jeep Is Jumpin'" but:

511-1 Good Queen Bess Break. Solo 8 bars (open). (M)

**NYC. March 3, 1951**

Same, except Billy Strayhorn (p-517), Joe Marshall (dm-517).  
Four titles, no EB on "Castle Rock", "Sophisticated Lady" and "A Gentle Breeze"  
but:

517 Globe Trotter Solo 16+8 bars, (bar) on bridge. (M)

The start of the mainstream period, and EB is back in business! The leader does not give him much blowing space though, although he plays a very nice brief laidback solo on "... Bess". On "... Trotter" he is trying to fly high, Eldridge-like, also with good success.

**AL SEARS & HIS ORCHESTRA NYC. Sept. 21, 1951**

Emmett Berry (tp), Lawrence Brown (tb), Charlie Holmes (as), Al Sears (ts), Leroy Lovett (p), Lloyd Trotman (b), Joe Marshall (dm).  
Eight titles were recorded for King, no EB on K8056-1 "Baltimore Bounce" and K8062-1 "Azores" but:

K8061-2 Now Rise The "D" Train Solo/straight with ens 8 bars. (M)

K8063-1 Groove Station With ens 12 bars to solo 12 bars (mute).  
With ens 36 bars (mute). (SM)

K8064-1 Marshall Plan Solo with ens 24 bars. (FM)

K8065-1 Berry Well In ens (mute). Solo/straight with ens  
24 and 8 bars (open). In ens (mute).  
Solo/straight 16 bars to coda (open). (M)

K8066 Steady Eddie Solo 8 bars (open).  
Solo 16 bars (mute). (M)

K8067 Nell Don't Wear No Button-Up Shoes Solo 8 bars (growl). (M)

To be quite honest, this is a quite corny session, lots of bad taste, although some occasional good trumpet (and trombone) contributions can be found. 8063-66 give the best examples, but there are so many more interesting session with EB!!

**JOHNNY HODGES & HIS ORCHESTRA Boston, Oct. 1951**

Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Al Sears (ts), Leroy Lovett (p), Lloyd Trotman (b), Joe Marshall (dm).  
Broadcasts from Hotel Kenmore, not available.

**JOHNNY HODGES & HIS ORCHESTRA NYC. Jan. 13, 1952**

Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Al Sears (ts), Leroy Lovett (p), Lloyd Trotman (b), Joe Marshall (dm).  
Four titles were recorded for Clef/Norgran, no EB on "Sideways" and "Who's Excited" but:

657-7 A Pound Of Blues Solo 14 bars. (M)

658-3 Wham Solo 16 bars. (M)

**NYC. Jan. 17, 1952**

Same. Date also given as March 3. Four titles, "Sweepin' The Blues Away", "Day Dream", "Standing Room Only" and "Below The Azores", but no EB.

Two competent and quite satisfactory trumpet soli on these sessions.

**JOHNNY HODGES & HIS ORCHESTRA San Francisco, March 25, 1952**

Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Al Sears (ts), Leroy Lovett (p), Barney Richmond (b), Joe Marshall (dm).  
Four titles were recorded for Clef/Norgran, no EB on "Tenderly" and "Tea For Two" but:

761-5 Sweet Georgia Brown Solo with ens 32 bars to  
solo 32 bars (mute). (FM)

762-3 Duke's Blues Solo with ens 24 bars (open). (M)

These are no 78 rpm. items, allowing more blowing space through six minutes, and EB takes a swinging, muted solo on "... Brown", and a strong open horn one on "... Blues"..

**AL HIBBLER**

**LA. April 1, 1952**



Emmett Berry, Charlie Shavers (tp), Lawrence Brown (tb), unknown (fl), Johnny Hodges (as), Al Sears (ts), unknown (bar), Teddy Brannon (p), Ray Brown (b), J. C. Heard (dm), Al Hibbler (vo).

Four titles were recorded for Clef, "Please", "Believe It, Beloved", "There Is No Greater Love" and "It Must Be True" but no EB.

**JOHNNY HODGES & HIS ORCHESTRA San Fransisco, July 17, 1952**

Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Flip Phillips (ts), Leroy Lovett (p), Red Callender (b), J. C. Heard (dm), Al Hibbler (vo-798).

Four titles were recorded for Clef/Norgran, no EB on 798 "For This Is My Night To Love" and 800 "I Got It Bad" but:

799-1	What's I'm Gotthere?	Solo 8 bars (open). (S)
801-8	Nothing Yet	Straight 32 and 16 bars (mute). Solo with ens 34 bars (open). Coda. (FM)

**L.A. July 22, 1952**

Personnel as above except Ben Webster (ts) replaces Phillips. Al Hibbler (vo-807). Four titles, no EB on 806 "Rosanne" and 807 "This Love Of Mine" but:

808-5	Hodge Podge	Solo with ens 32 bars (open). (M)
809-1	Jappa	Solo 12 bars (open). (S)

Several interesting EB contributions here. Strong open horn, part of a blues chorus, on "... Gotthere?", and a full swinging chorus on "... Podge". In "... Yet" he switches while a brief ensemble section from muted to open horn. The highlight though may be "Jappa", EB knows how to play the blues!

**PEARL BAILEY ACC. BY**

**DON REDMAN & HIS ORCHESTRA NYC. July 24, 1952**

Bigband personnel including Irving Randolph, Taft Jordan, Emmett Berry (tp).

Four titles were recorded for Coral, "My Ideal", "Let There Be Love", "Takes Two To Tango" and "Toot-Toot-Tootsie Goodbye", only the latter has a trumpet solo but by TJ.

**JOHNNY HODGES & HIS ORCHESTRA NYC. Dec. 10, 1952**

Personnel probably as Dec. 10 below.

One title was recorded at Apollo Theatre:

3:54	Wham	Solo 4+24 bars (open). (M)
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Interesting variation to the Clef recording in January, one more chorus here

**JOHNNY HODGES & HIS ORCHESTRA NYC. Dec. 11, 1952**

Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Ben Webster, Rudy Williams (ts), Ted Brannon (p), Barney Richmond (b), Al Walker (dm).

Four titles were recorded for Clef/Norgran, no EB on 953 "Come Sunday" and 954 "The Sheik Of Araby" but:

952-1	Through For The Night	Solo 16 bars (open). (M)
955-7	Latino	Solo 12 bars (open). (M)

Two good trumpet soli here.

**PEARL BAILEY 1953**

Personnels may contain Emmett Berry (tp).

Several recording sessions for Coral. I have heard several, if not all, and never found any trace of EB.

**JOHNNY HODGES & HIS ORCHESTRA NYC. Sept. 17, 1953**

Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Arthur Clarke (ts), Leroy Lovett (p), Ray Brown (b), J. C. Heard (dm).

Three titles were recorded for Clef/Norgran:

1316-4	Easy Going Bounce	Solo with ens 12 bars. (SM)
1317-1	Indiana	Solo with ens 28 bars. (M)
1318-4	Johnny's Blues	Solo 24 bars. (M)

**NYC. April 9, 1954**

Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Ben Webster (ts), Leroy Lovett (p), Lloyd Trotman (b), Osie Johnson (dm).

Three titles were recorded for Clef/Norgran, no EB on 1546 "I Let A Song Go Out Of My Heart" but:

1545-4	In A Mellow Tone	Solo with ens 32 bars. (M)
1547-4	Don't Get Around Much Anymore	Solo 16+8 bars, (ts) on bridge. (SM)

EB is more heavily featured on these last recording sessions for Hodges and Clef. Five good trumpet soli here, all with open horn.

**SIR CHARLES THOMPSON AND HIS BAND** **NYC. Aug. 16, 1954**

Emmett Berry (tp), Benny Morton (tb), Earl Warren (as), Coleman Hawkins (ts), Sir Charles Thompson (p), Steve Jordan (g), Aaron Bell (b), Osie Johnson (dm).

Five titles were recorded for Vanguard, no EB on "It's The Talk Of The Town" and "Under The Sweetheart Tree" but:

Fore!	Solo 4 choruses of 12 bars. (FM)
Dynaflow	Solo 32 bars. (FM)
Ready For Freddie	Solo 16 bars. (M)

The Vanguard sessions represented a refreshing experiment to renew the swing tradition, having for a decade been overshadowed by modern jazz developments. EB seems to thrive very much on this swinging one with Hawkins in the front seat. The trumpet soloing, all with open horn, particularly on "Fore!" is of very high quality, you cannot have better mainstream than this!

**COLEMAN HAWKINS' BAND** **NYC. Nov. 8, 1954**

Emmett Berry (tp), Eddie Bert (tb), Coleman Hawkins (ts), Billy Taylor (p), Milt Hinton (b), Jo Jones (dm).

Six titles were recorded for Jazztone:

Lullaby Of Birdland	Solo 32 bars (mute). (M)
Get Happy	Solo 64 bars (open). (F)
Out Of Nowhere	Solo with ens 32 and 32 bars (open). (SM)
Blue Lou	Solo 32 bars (mute). (F)
Stompin' At The Savoy	Solo 64 bars (mute). (F)
Just You, Just Me	Straight. Solo 32 bars (mute). (M)

I remember when I heard this session for the first time, a few years after it was recorded, and I disliked it intensely! Today it is difficult to understand this attitude, otherwise that it was based upon the firm belief that Hawk always should play like in the thirties and forties. With regard to EB, he plays with enthusiasm, contributing to the pleasant atmosphere of the session as such. His highlight is the beautiful open horn playing on "... Nowhere".

**LAVERN BAKER** **NYC. July 14, 1955**

Personnel including Emmett Berry, Shad Collins (tp), La Vern Baker (vo)..

Four titles were recorded for Atlantic, three issued, but no trumpet soli.

**JO JONES BAND** **NYC. Aug. 11, 1955**

Emmett Berry (tp), Bennie Green (tb), Lucky Thompson (ts), Count Basie (p-"Shoe Shine Boy"), Nat Pierce (p-other items), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Five titles were recorded for Vanguard, issued as "Jo Jones Special":

Shoe Shine Boy -1	Soli 64, 4, 4, 4 and 2 bars (mute). (FM)
Shoe Shine Boy -2	Soli 64, 4, 4, 4, 4 and 2 bars (mute). (F)
Lover Man	Solo 16 bars (open). (S)
Georgia Mae	Solo 32 bars (open). (F)
Lincoln Heights	Solo 64 bars (mute). (M)
Embraceable You	Solo 16 bars (mute). (S)

Magnificent session! First rate trumpet playing on this session! No problems on "Shoe Shine ..." with a very tight mute, same on "... Heights", possibly the best items. Nice "... Man" but a few technical problems. Manages well the very high tempo on "... Mae".

**JIMMY RUSHING & HIS ALL STARS** **NYC. Aug. 16, 1955**

Emmett Berry (tp), Lawrence Brown (tb), Rudy Powell (cl, as), Buddy Tate (ts), Pete Johnson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmy Rushing (vo). Nine titles were recorded for Vanguard, no EB solo on "It's Hard To Laugh Or Smile", "Take Me Back Baby":

See See Rider	Solo/straight 12 bars (open). (S)
Every Day I Have The Blues	Solo 24 bars (open). (SM)
Good Morning Blues	Solo 24 bars (open). (S)
Rock 'N' Roll	Solo 24 bars (open). (FM)
Evenin'	Solo 64 bars (mute). (FM)
Don't Cry Baby	Solo 16 bars (open). (S)

Comments later.

**same date**

Same except Tate and Rushing out. One title, "Caravan", but no trumpet solo.

**BUCK CLAYTON AND HIS ORCHESTRA NYC. Aug. 18&19, 1955**

Buck Clayton, Emmett Berry (tp), Dicky Wells (tb), Eddie Barefield (cl, as), Budd Johnson (ts), Willard Brown (bar), Sir Charles Thompson (p), Aaron Bell (b), Jo Jones (dm), Jimmy Rushing, Ada Moore (vo).

Eight titles were recorded for Columbia, issued as "Cat Meets Chick" but no EB.

**NYC. Aug. 23, 1955**

Personnel as above except Ken Kersey (p), Milt Hinton (b), Osie Johnson (dm) replace Thompson, Bell and Jones.

Eight titles, but no EB.

Gorgeous sessions, there is so much here!! However and unfortunately, no EB can be heard, all trumpet soli are by Buck Clayton himself.

**SAMMY PRICE & HIS BLUSICIANS Paris, Dec. 20, 1955**

Emmett Berry (tp), George Stevenson (tb), Herb Hall (cl), Sammy Price (p), Pops Foster (b), Freddie Moore (dm).

Eight titles were recorded for French Jazz Selection, no EB on "Big Mouth Steve From Baltimore", "Paris Lament" and "Loisiana Lament" but:

USA Romp	In ens. Solo 24 bars. (M)
Swingin' In Paris Style	32 bars 4/4 with (tb). Solo 64 bars. In ens. (FM)
Blue Berry	Soli with ens 24 and 24 bars. (S)
Blue Berry alt.	As above. (S)
Jeanine Boogie	Solo 24 bars (mute). (M)
Jeanine Boogie alt.	As above. (M)
Swingin' At Gaveau	Solo 16+24+8 bars (mute) except last 8, (tb) on bridges. (M)
Swingin' At Gaveau alt.	As above. (M)

Comments later.

**EMMETT BERRY Paris, Jan. 6, 1956**

Emmett Berry (tp), Guy Lafitte (ts), Sammy Pruce (p), Pops Foster (b), Freddie Moore (dm)..

Four titles were recorded for Columbia, not available.

**SAMMY PRICE & HIS BLUSICIANS Paris, Jan. 28, 1956**

Personnel as Dec. 20, 1955.

Four titles were recorded for Club Francais du Disque, not available.

**SAMMY PRICE & HIS BLUSICIANS Paris, Feb. 21/22, 1956**

Personnel as Dec. 20, 1955.

Large number of titles were recorded in concert(s), also in Fontainebleau, for Guilde du Jazz and Jazztone(F), not available.

**LUCKY THOMPSON QUARTET/QUINTET Paris, Feb. 21/22, 1956**

Emmett Berry (tp), Lucky Thompson (ts-except "... Frank", arr), Henri Renaud (p-except "Thin Ice"), Benoit Quersin (b), Gerard "Dave" Pochonet (dm).

Seven titles were recorded for Ducretet-Thompson, EB not present on "Thin Ice" and "Sophisticated Lady" but:

Blues For Frank	Soli 4 and 2 choruses of 12 bars. (S)
These Foolish Things	Soli 32 and 8 bars. to coda. (S)
A Minor Delight	Solo 4 choruses of 12 bars. (FM)
Takin' Care Of Business (take 1)	(FM)
Takin' Care Of Business (take 2)	Solo 7 choruses of 12 bars. (FM)
One Cool Night (take 1)	(FM)
One Cool Night (take 2)	Solo 64 bars. (FM)

EB joins the great Lucky Thompson in Paris, and together with an excellent local rhythm session they make a great session. The trumpet is all muted here.

#### MAXIM SAURY

Paris, May 14, 1956

Emmett Berry (tp), Maxim Saury (cl), Sammy Price (p), Pierre Michelot (b), Andre Baptiste "Mac Kac" Reilles (dm).

Two titles were recorded for Duc-Thomson (two more without EB), not available:

Goodbye Paris  
Mister New Orleans Blues

#### SIDNEY BECHET WITH SAMMY PRICE'S BLUESICIANS

Paris, May 16, 1956

Emmett Berry (tp), George Stevenson (tb), Herb Hall (cl), Sidney Bechet (sop), Sammy Price (p), Pops Foster (b), Freddie Moore (dm).

Eight titles were recorded for French Vogue:

5856	St. Louis Blues	In ens. Solo 24 bars. (M)
5857	Tin Roof Blues	Solo 24 bars (mute). (S)
5858	At The Darktown Strutters Ball	In ens. Solo 20 bars. (FM)
5859	Jazz Me Blues	Break. In ens. Solo 18 bars. (FM)
5860	Memphis Blues	In ens. Solo 24 bars (growl). (SM)
5861	Dinah	In ens. Solo with ens 32 bars. (FM)
5862	Yes, We Have No Bananas	In ens. (M)
5863	Back Home	In ens. Soli 32 and 8 bars. (M)

Typical traditional jazz and nothing really remarkable about that. Nevertheless EB seems to thrive under the soprano master's leadership, and his soloing is good, mostly with open horn, note particularly "St. Louis ..." and "Jazz Me ...".

#### A NIGHT AT COUNT BASIE'S

NYC. Oct. 22, 1956

Collective personnel: Emmett Berry (tp), Vic Dickenson (tb), Bobby Henderson, Count Basie (p), Marlowe Morris (org), Aaron Bell (b), Bobby Donaldson (dm), Joe Williams (vo).

Eight titles were recorded for Vanguard, not available.

#### ERNIE WILKINS

NYC. Jan. 15, 1957

Emmett Berry, Harold Baker, Art Farmer, Ernie Royal, Charlie Shavers (tp), Don Abney (p), Wendell Marshall (b), Bobby Donaldson (dm), Ernie Wilkins (arr, dir).

Six titles were recorded for Savoy, issued as "Trumpets All Out":

Blues In 6/4	Solo 12 bars (3 <sup>rd</sup> (tp)-solo). (M)
Five Cats Swinging	Solo 48 bars (xth (tp)-solo) (mute). (FM)
She's My Size	Solo 16 bars (xth (tp)-solo) (mute). (SM)
Trumpets All Out	Solo 16 bars (3 <sup>rd</sup> (tp)-solo) (open). (M)
Low Life	
Medley: Love Is Here To Stay	Solo 32 bars (mute). (S)

Comments later. This is not as easy as you think!!

**JIMMY RUSHING****NYC. March 5, 1957**

Emmett Berry (tp), Vic Dickenson (tb), Buddy Tate (ts), Clarence Johnson (p), Marlowe Morris (org), Roy Gaines (g), Aaron Bell (b), Jo Jones (dm), Jimmy Rushing (vo).

Eight titles were recorded for Vanguard, issued as "If This Ain't The Blues", no EB on "I Can't Understand":

Dinah	Solo 32 bars (open). (FM)
Oh Love	Solo 16 bars (open). (S)
Sometimes I Think I Do	Solo 24 bars (open). (SM)
Pennies From Heaven	Solo 32 bars (mute). (SM)
My Friend Mr. Blues	?? (SM)
If This Ain't The Blues	Solo 24 bars (open). (SM)
Take Me With You Baby	??

NB!! Quoting myself from the Buddy Tate solography: "This session cannot in general compare to the previous Rushing/Vanguard session, the different rhythm section including a misplaced organ and a too active juke box blues guitar do not at all support the vocalist nor the soloists as expected. Choice of material can also be questioned".

**REX STEWART****& THE FLETCHER HENDERSON ALL STARS****NYC. Nov. 1957**

Rex Stewart (cnt), Emmett Berry, Taft Jordan, Joe Thomas (tp), Bennie Morton, Dicky Wells, J. C. Higginbotham (tb), Buster Bailey (cl), Garvin Bushell, Hilton Jefferson (as), Coleman Hawkins, Ben Webster (ts), Haywood Henry (bar), Red Richards (p), Al Casey (g), Bill Pemberton (b), Jimmy Crawford (dm).

Two titles were recorded for Jazztone:

Sugarfoot Stomp	Solo 12 bars (open). (FM)
King Porter Stomp	Part of intro 2 bars. (FM)

Comments later.

**JIMMY WITHERSPOON****WITH JAY McSHANN & HIS BAND****NYC. Dec. 5, 1957**

Emmett Berry (tp), J. C. Higginbotham (tb), Hilton Jefferson (as), Seldon Powell (ts), Al Sears (bar), Jay McShann (p), Kenny Burrell (g), Gene Ramey (b), Mousie Alexander (dm), Jimmy Witherspoon (vo).

Eight titles were recorded for RCA Victor, issued as "Goin' To Kansas City Blues", five have EB:

8200	Rain Is Such A Lonesome Sound	Obbligato parts (mute). (S)
8202	Gee Baby, Ain't I Good To You?	Obbligato parts (mute). (S)
8203	Froggy Bottom	Obbligato parts (mute). (M)
8205	Cloudy	Solo 8 bars (open). (S)
8207	Fare Thee, Honey, Fare Thee Well	Solo 16 bars (open). (SM)

A magnificent blues/vocal session with star personnel, I love this one!! It does not really matter that there is little space for EB, but he takes some nice, soft and muted obbligati, and the open soli are gorgeous, particularly "... Thee Well" is moving.

**COUNT BASIE ALL-STARS****NYC. Dec. 5, 1957**

Roy Eldridge, Joe Newman, Doc Cheatham, Emmett Berry (tp), Vic Dickenson, Dicky Wells, Frank Rehak (tb), Earl Warren (as), Coleman Hawkins, Lester Young (ts), Harry Carney (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dm), Jimmy Rushing (vo-"... Baby").

Two titles were recorded for Columbia, issued as "The Sound Of Jazz", no EB on "I Left My Baby" but:

59926	Dickie's Dream	Solo with ens 32 bars. (F)
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Comments later.

**COUNT BASIE ALL-STARS****NYC. Dec. 8, 1957**

Roy Eldridge (tp, flh), Joe Newman, Doc Cheatham, Emmett Berry, Joe Wilder (tp), Vic Dickenson, Dicky Wells, Bennie Morton (tb), Earl Warren (as), Coleman Hawkins, Ben Webster (ts), Gerry Mulligan (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dm), Jimmy Rushing (vo-“... Baby”).  
CBS TV-program “The Sound Of Jazz”, three titles, “Open All Night” and “I Left My Baby” have not been available but:

Dickie’s Dream Solo with ens 32 bars. (F)

Comments later.

**JIMMY RUSHING & HIS ORCHESTRA** NYC. Feb. 20, 26 & 27, 1958  
Magnificent bigband personnels including Emmett Berry, Buck Clayton, Bernie Glow, Mel Davis, Doc Cheatham (tp), Jimmy Rushing (vo).  
Twelve titles were recorded for Columbia, issued as “Little Jimmy Rushing & The Big Brass”, one has EB:

Jimmy’s Blues Solo 24 bars (mute). (S)

Played with an almost inaudible very soft mute, very nice!

**BOBBY DONALDSON**  
**& HIS 7<sup>th</sup> AVENUE STOMPERS** NYC. May 22, 1958  
Emmett Berry (tp), Vic Dickenson (tb), Buster Bailey (cl), Red Richards (p), Al Lucas (b), Bobby Donaldson (dm).  
Eight titles were recorded for World Wide / Savoy, issued as “Fidgety Fet”:

4:14	Fidgety Feet	In ens. (FM)
4:05	Basin Street Blues	Solo 16 bars (open). (S)
2:35	Muskrat Ramble	In ens. Solo 32 bars (open). (FM)
3:38	How Come You Do Me LY Do?	Solo/straight 18 bars (mute). Solo 36 bars (open) to coda. (SM)
3:20	Struttin’ With Some Barbecue	In ens. Solo 32 bars (open). (F)
1:56	St. Louis Blues	In ens. (FM)
3:55	Yellow Dog Blues	In ens. (S)
3:53	Sunday	In ens. Solo 32 bars (mute). (FM)

As you can easily see, this is a session of traditional jazz, nothing wrong with that, and EB plays strongly and enthusiastically in the ensembles with some fine soli inbetween. Highlights are “Sunday” on mute and “Basin ...”, “... Barbecue” and “How Come ...” on open horn.

**same date**

Personnel as above with Rex Stewart (cnt), Bucky Pizzarelli (g, bjo), Al Lucas (tu) added.

Seven titles were recorded for Savoy, no EB on “Surrey With The Fringe On Top”, “Oklahoma” and “Oh! What A Beautiful Morning” but:

6:59	C Jam Blues	Solo 24 bars (mute). (FM)
8:20	Farewell Blues	Solo 32 bars (open). (SM)
5:24	People Will Say We’re In Love	Soli 48 and 56 bars (mute). (SM)
4:38	Le Grande Rompe	Solo with ens 32 bars (open). (M)

This part of the session is more swing oriented, starting with a fine “C Jam ...”. “People ...” is almost a feature number for EB who plays nicely and softly without great efforts. The highlight is nevertheless the beautiful “Farewell ...”.

**RED PRYSOCK & HIS ORCHESTRA** NYC. 1958  
Personnel including Emmett Berry, Taft Jordan (tp), Red Prysock (ts).  
Fourteen titles were recorded for Mercury, but this is all commercial tenorsax ballad playing and no (tp) soli.

**RUBY BRAFF OCTET** NYC. Aug. 11, 1958  
Ruby Braff, Emmett Berry (tp), Vic Dickenson (tb), Bob Wilber (cl, ts), Marty Napoleon (p), Mundell Lowe (g), Leonard Gaskin (b), Don Lamond (dm).  
Six titles were recorded for RCA Victor, five issued as “Easy Now”:

6217	For Now	Solo 4 and 4 bars. (SM)
6218	When My Sugar Walks Down TS	Duet with (tp-RB) 32 bars. (M)
6219	I Just Couldn't Take It Baby	Duet with (tp-RB) 8 bars. Solo 4 bars. Duet. (SM)
6220	My Walking Stick	Solo 4 bars. (M)
6221	Little Man You've Had A Busy Day	Solo 8 bars (mute). (S)

This is a carefully planned session with fine arrangements for two trumpets, no jam session! It is a real pleasure for the ear! Although Braff is the boss, EB is a perfect match, and plays very nicely wherever he gets the opportunity. On "For Now" there is a true 16 bars chase with EB last, and on "... Stick" and "... Baby" he follows very closely after Braff's 4 bars. The highlight is the very fine duet on equal terms between the two trumpeters on "... My Sugar ...".

**CANNONBALL ADDERLEY** **NYC. Aug. 20/21, 1958**

Emmett Berry (tp), Cannonball Adderley (as), Bill Evans (p), Barry Galbraith (g), Leo Kruczek, Gene Orloff (vln), Dave Schwartz (viola), George Ricci (cello), Milt Hinton (b), Jimmy Cobb (dm), Bill Russo (arr, cond).

Eleven titles were recorded for EmArcy, ten issued as "Jump For Joy", two have some EB:

17830	Two Left Feet	Straight (mute). (M)
17831	Bli-Blip	Straight (mute). (SM)

How did EB got mixed up with this? A modern, rather third stream session with arrangements utterly far from what our friend has ever been connected to. Neither is he allotted space for any soloing. There is great altosax playing here, but for EB just skip it.

**DELLA REESE** **NYC. Sept. 24, 1958**

Bigband personnel including Charlie Shavers, Harold Baker, Emmett Berry (tp), Della Reese (vo).

Five titles were recorded for Jubilee, one has trumpet:

St. James Infirmary	Possibly obbligato 16 and 16 bars (mute). Possibly solo with orch 16 bars (open). Possibly obbligato 16 bars (mute). (SM)
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There is muted trumpet behind the vocal several times and also open trumpet in the orchestra but identification eludes me, can anyone come up with suggestions?

**BUCK CLAYTON WITH HIS ALL STARS** **NYC. Nov. 25, 1958**

Buck Clayton (tp, arr), Emmett Berry (tp), Dicky Wells (tb), Earl Warren (cl, as), Buddy Tate (ts), Al Williams (p), Gene Ramey (b), Herbie Lovelle (dm).

Eight titles were recorded for Columbia:

61795-4	Sunday	Solo 32 bars (open). (FM)
61796-3	Swingin' Along On Broadway	Solo 32 bars (mute). (M)
61797-7	Night Train	Solo 24 bars (open). (SM)
61798-5	Buckini	Solo 32 bars (open). (FM)
61799-6	Moonglow	Solo 16 bars (mute). (SM)
61800-5	Swingin' At The Copper Rail	Solo 24 bars (open). (FM)
61801-4	Mean To Me	Solo 32 bars (mute). (M)
61802-3	Outer Drive	Solo 24 bars (open). (M)

Quoting myself from the Buddy Tate solography: "A clean straightforward session with plenty of opportunities for everybody to blow. I am not too happy with the rhythm section, particularly the piano is out of style, and a guitar is sorely missing. However much good mainstream blowing to be heard", and EB is no exception, in fact it was a very smart idea for Buck to have a second trumpeter in the band; no threat only fine variation. Note that EB always solos before Buck.

**EDMOND HALL ALL STARS** **NYC. Dec. 1958**

Emmett Berry (tp), Vic Dickenson (tb), Edmond Hall (cl, vo- "... Sympathy"), Ellis Larkins (p), Milt Hinton (b), Jimmy Crawford (dm).

Four titles were recorded for United Artists, issued as "Petit Fleur":

Edmond Hall Blues	Solo 32 bars (mute). (FM)
Off The Road	Solo 3 choruses of 12 bars (open). (SM)
Solitude (Ellington Medley)	Solo 32 bars (mute). (S)
Don't Give Me Sympathy	Obbligato parts (mute). (S). Solo 32 bars (mute). In ens (open). (FM)

Swinging smallband session with EB in excellent shape. One highlight is his muted solo on "... Blues", which definitely is not a blues. On the other hand "... Road" is a blues, also very well performed. Beautiful slow and simple solo on "Solitude", and a fine conclusion with "... Sympathy".

**MILES DAVIS WITH  
GIL EVANS & HIS ORCHESTRA** **NYC. April 2, 1959**  
Bigband personnel including Miles Davis, Emmett Berry and others (tp).  
Four titles were recorded for CBS-TV, of course no EB.

**BUDDY RICH & HIS ORCHESTRA** **NYC. April 9/10, 1959**  
Bigband personnel including Emmett Berry, Harry Edison, Joe Ferrante, Stan Fishelson, Jimmy Nottingham (tp), Buddy Rich (dm), Ernie Wilkins (arr, cond).  
Nine titles were recorded for Mercury, no trumpet soli on "Richcraft" but several trumpet contributions on the others but by whom? "I Want A Little Girl" (open) does not sound like EB, "Indiana" (mute) sounds like Edison, "Cherokee" (open) does not sound like EB, "Sweets' Tooth" (open) is of course Edison, "Clap Hands! Here Comes Charlie" (open) does not sound like EB, possibly Nottingham, "Yardbird Suite" (mute) does not sound like EB, "From The Sticks" (open) is Edison. The only possible EB candidate seems to be:

18394 Song Of The Islands Possibly solo with orch 12 bars (mute). (SM)

**BUCK CLAYTON** **Copenhagen, Sept. 17, 1959**  
Personnel as Nov. 25, 1958 with Jimmy Rushing (vo) added.  
Eleven titles were recorded for Steeplechase, not a vailable.

Outer Drive	(M)
Swinging At The Copper Rail	(F)
Moonglow	(SM)
Night Train	(SM)
Swinging Along Broadway	(FM)
Exactly Like You	(FM)
I Want A Little Girl	(S)
'Deed I Do	(FM)
Goin' To Chicago	(S)
Everyday I Have The Blues	
Sent For You Yesterday	

Same personnel as for the Columbia recording session almost one year earlier, and same problem; the rhythm section is not up to standard with a lot of noisy drumming and sorely missing a Freddie Greene. Thus the general atmosphere is not as relaxed as necessary to make the best of swing music. When this is said, a session of more than one hour with these guys is bound to have nice details. very nice. But as implied, this concert could have been mainstream history with a better rhythm section.

**BUCK CLAYTON** **Paris, Oct. 17, 1959**  
Same personnel. Six titles, not a vailable,

Swingin' The Blues	(FM)
Goin' To Chicago	(SM)
Night Train	(SM)
Outer Drive	(M)
Sent For You Yesterday	
On The Sunny Side Of The Street	



**BUCK CLAYTON****Alger, Oct. 27, 1959**

Same personnel. Five titles, not available,

Swingin' The Blues	(FM)
Outer Drive	(M)
Air Mail Special	(F)
Goin' To Chicago	(SM)
Sent For You Yesterday	

Almost the same program as previous week, and the results are the same.

**EMMETT BERRY****NYC. Nov. 18, 1959**

Emmett Berry (tp), Dicky Wells (tb), Paul Gonsalves (ts), Skp Hall (p), Milt Hinton (b), Panama Francis (dm).

Five titles were recorded for Columbia, four issued, not available:

Miss Criss
Slow Man Slow
Three Alarm
Baby Won't You Please Come Home

**ANDY GIBSON & HIS ORCHESTRA****NYC. Dec. 1, 1959**

Emmett Berry, Jimmy Nottingham, Willie Cook (tp), Vic Dickenson, Eli Robinson (tb), Prince Robinson (cl, ts), Hilton Jefferson, George Doirsey (as), Paul Gonsalves (ts), Leslie Johnkins (bar), Jimmy Jones (p), Milt Hinton (b), Jimmy Crawford (dm), Andy Gibson (arr, cond).

One title was recorded for Camden:

6345	Blueprint	Solo 4 choruses of 12 bars (open). Solo 4 choruses (mute). (M)
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A marathon item of more than sixteen minutes with Milt Hinton's fantastic bass is propelling the blues ahead, with soli allotted to many but not all of the participants. EB is one of those trusted, even with two chances, and he is in excellent shape. This item is a mixture of a real hot jam session and Gibson's intelligent and swinging arrangement, a very nice item!

**CLAUDE HOPKINS****NYC. March 25, 1960**

Emmett Berry (tp), Buddy Tate (ts), Claude Hopkins (p), Wendell Marshall (b), Osie Johnson (dm).

Six titles were recorded for Swingville (2093 "Morning Glory" is a feature number for CH without EB and BT), issued as "Yes, Indeed!":

2088	What Is This Thing Called Love?	Straight with (ts) 32 bars. Solo 32 bars (open). (M)
2089	Empty Bed Blues	Intro 4 bars. Solo 24 bars (open). (S)
2090	Willow Weep For Me	Soli 32 and 10 bars (mute) with (ts) acc. to coda. (S)
2091	Yes, Indeed!	Solo 48 bars (mute). Coda (open). (M)
2092	It Don't Mean A Thing	Straight 64 bars (mute) with (ts). Solo 32 bars (mute). Solo/straight 40 bars (mute) to coda. (M)
2094	Is It So?	Solo 32 bars (mute). 32 bars 4/4 (mute) with (ts) to duet 32 bars (open) with (ts). (FM)

This is just such a delicate and lovely session! It swings easily and warmly in the way the best of mainstream could ever do, and Hopkins is obviously a very important inspiration factor. EB's copleying with Buddy Tate is perfect in the ensembles, and exchanges, note the magnificent "... So?", one of the nicest EB items ever!! Here he varies between open horn and mute, something he also does on other items. His inspiration is all over very high, all six items are highly noteworthy and evidence of a great trumpeter that still, in his best days, ranks among the very best on his instrument.

**PEE WEE RUSSELL /  
COLEMAN HAWKINS ALL STARS****NYC. Feb. 23, 1961**

Emmett Berry (tp), Bob Brookmeyer (vtb), Pee Wee Russell (cl), Coleman Hawkins (ts), Nat Pierce (p, arr), Milt Hinton (b), Jo Jones (dm).

Five titles were recorded for Candid (a sixth without EB):

If I Could Be With You	In ens. Solo 18 bars (mute). (S)
Tin Tin Deo	Solo 48 bars (mute). (M)
All Too Soon	Solo 16 bars (open). (S)
28 <sup>th</sup> And 8 <sup>th</sup>	Solo 4 choruses of 12 bars (mute). (M)
What Am I Here For?	In ens. Solo 32 bars (mute). (SM)

Excellent session as such with everybody playing their best, also EB, with one exception preferring very soft muted playing. Very difficult to choose a highlight but I end up with the easy swinging "... Deo", magnificent! One of EB's most important sessions from his late period!

### BUCK CLAYTON

NYC. April 10, 1961

Buck Clayton (tp, arr), Emmett Berry (tp), Dicky Wells (tb), Earl Warren (cl, as), Buddy Tate (ts), Sir Charles Thompson (p, cel), Gene Ramey (b), Oliver Jackson (dm).

Six titles were recorded for Columbia, issued as "One For Buck":

Night Ferry	Solo 32 bars (mute). (M)
I Can't Give You Anything But Love	Solo 32 bars (mute). (M)
One For Buck	Solo 32 bars (mute). (M)
My Melody Maker	Solo 32 bars (open). (M)
Blue Mist	Soli 8 and 8 bars (mute). (S)
Prince Eagle Head	Solo 32 bars (open). (FM)

Comments later.

### BUCK CLAYTON

Paris, April 22, 1961

Personnel as April 10.

Three titles were recorded live for French Vogue at Olympia Theatre, no EB on "Robbins' Nest", while "Swingin' At The Copper Rail" not available, but:

Outer Drive	Solo 4 choruses of 12 bars (open). (M)
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same

Same with Jimmy Witherspoon (vo) added.

Eight titles, two have EB:

I Make A Lot Of Money	Solo 24 bars (open). (SM)
Everything You Do Is Wrong	Obbligato parts (open). (S)

Paris, April 23, 1961

Same, without Witherspoon.

Six titles, no EB on "Moonglow" and "Swinging The Blues", while "Night Train" and "Stompin' At The Savoy" not available, but:

Swingin' At The Copper Rail	Solo 4 choruses of 12 bars (open). (F)
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### BUCK CLAYTON

Brussels, late April 1961

Personnel as April 10.

Eight titles were recorded live at Palais Des Beaux Arts, five have EB:

Swingin' At The Copper Rail	Solo 4 choruses of 12 bars (open). (F)
Outer Drive	Solo 4 choruses of 12 bars (open). (M)
Perdido	Solo 64 bars (open). (FM)
Moonglow	Solo 32 bars (mute). (SM)
Night Train	Solo 4 choruses of 12 bars (open). (M)

same

Emmett Berry (tp, vo), Sir Charles Thompson (p), Gene Ramey (b), Oliver Jackson (dm).

One title:

St. James Infirmary

Solo 16 bars (open). Vocal. Solo  
16 bars to very long coda. (S)

Comments later.

**BUCK CLAYTON****Basel, May 2, 1961**

Personnel as April 10.

Seven titles were recorded live at Stadt-Casino, four have EB:

Swinging At The CopperRail Solo 4 choruses of 12 bars (open). (F)

Outer Drive Solo 4 choruses of 12 bars (open). (M)

Moonglow Solo 32 bars (mute). (SM)

Night Train Solo 4 choruses of 12 bars (open). (M)

Comments later.

**EARL HINES****NYC. May 25 & 27, 1967**

Bigband personnel including Snooky Young, Emmett Berry, Richard Williams, Irving Stokes (tp), Earl Hines (p).

Ten titles were recorded for Jazz &amp; Jazz, not available.

No further recording sessions.

*Late history:*

Worked with Jimmy Rushing, then with Johnny Hodges' Band from March 1951 until 1954. In 1955 with Earl Hines and Cootie Williams' Big Band, then from November 1955 until May 1956 toured Europe with Sam Price's Bluesicians. Briefly with Illinois Jacquet, also took part in Henderson Reunion Band in July 1957, toured Europe with Buck Clayton in 1959 and 1961. Worked mainly in Los Angeles 1962-5, then prolific free-lance activities in New York, brief spells with various small bands including Peanuts Hucko (1966), Wilbur De Paris (1967), etc. During the late 1960s has played several times in Toronto, Canada, with Big Chief Russell Moore (1968) and with Buddy Tate (1969). In 1970 he retired owing to ill-health and moved back to Cleveland.

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