

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

Solographer: Jan Evensmo  
Last updated: April 13, 2018

Note: This solography is temporarily concluded in 1949.

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.<br>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  | Soli 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<br>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 Horne (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.

**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). In ens 12 bars to coda. (S)
4706	Coquette	Solo/straight 8 bars (open). 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 Guarnieri (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), (rhythm) on bridge. 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). 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)
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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	Soli with ens 8 and 16 bars (open). Solo 16 bars (mute). (FM)
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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)
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 Guarneri (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 altosax, 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)
Passeped	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**

Personnel including Emmett Berry (tp).

Four titles were recorded for Fran-Tone, not available.

**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)

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)

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)

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)

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!

I have decided to close the Emmett Berry solography currently at this point. However, there are numerous fine EB recording sessions in the years to come!!

*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.

... ooo ...