

The

ALTOSAX

and

SOPRANOSAX

of

JOHN CORNELIUS HODGES
“JOHNNY” “RABBIT”

Born: Cambridge, Massachusetts, July 25, 1906
 Died: NYC. May 11, 1970

Introduction:

When I joined the Oslo Jazz Circle back in 1950s, there were in fact only three altosaxophonists who really mattered: Benny Carter, Johnny Hodges and Charlie Parker (in alphabetical order). JH's playing with Duke Ellington, as well as numerous swing recording sessions made an unforgettable impression on me and my friends. It is time to go through his works and organize a solography!

Early history:

Played drums and piano, then sax at the age of 14; through his sister, he got to know Sidney Bechet, who gave him lessons. He followed Bechet in Willie 'The Lion' Smith's quartet at the Rhythm Club (ca. 1924), then played with Bechet at the Club Basha (1925). Continued to live in Boston during the mid-1920s, travelling to New York for week-end 'gigs'. Played with Bobby Sawyer (ca. 1925) and Lloyd Scott (ca. 1926), then from late 1926 worked regularly with Chick Webb at Paddock Club, Savoy Ballroom, etc. Briefly with Luckey Roberts' orchestra, then joined Duke Ellington in May 1928. With Duke until March 1951 when formed own small band (ref. John Chilton).

Message:

No jazz topic has been studied by more people and more systematically than Duke Ellington. So much has been written, culminating with Luciano Massagli & Giovanni M. Volonte: "The New Desor – An updated edition of Duke Ellington's Story on Records 1924 – 1974". Here all soli are identified (almost). Therefore, to venture into this area is rather risky. To have opinions about Duke and his men is even more risky. However, we believe that the solography approach gives more attention to the individual musician. Nevertheless, all Duke Ellington collectors around the world: Please help us to get this solography as correct as possible, maybe extending it, and if our comments offend you, please let us know!!

JOHNNY HODGES SOLOGRAPHY

THE WASHINGTONIANS **NYC. June 25, 1928**
 Arthur Whetsel, Bubber Miley, Louis Metcalf (tp), Joe Nanton (tb), Barney Bigard (cl, ts), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Duke Ellington (p), Fred Guy (bjo), Wellman Braud (b), Sonny Greer (dm).
 Three titles were recorded for Brunswick, two issued:

27771-A/C Yellow Dog Blues (sop)-Solo 10 bars. (M)
 27772-A Tishomingo Blues Solo 16 bars. (M)
 27772-B Tishomingo Blues As above. (M)

The very first session with this magnificent altosax artist! Already on his first solo feature "Tishomingo ..." he demonstrates his warm sound and airy approach, highly notable soli, and they are quite different also! Also his soprano capabilities are convincingly shown.

THE HARLEM FOOTWARMERS **NYC. July 10, 1928**
 Personnel same as above except Louis Metcalf out.
 Two titles were recorded for Okeh:

400859-B Diga Diga Doo Solo 8 bars. (FM)
 400860-C Doin' The New Lowdown Solo 8 bars. (FM)

Two brief soli but both swinging very nicely, particularly "... Lowdown"!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Oct. 1, 1928**
 Personnel same/similar to above but note Lonnie Johnson (g), Baby Cox (vo).
 Three titles were recorded for Okeh, two have JH:

401175-A The Mooche Duet with (tp-BM) 12 bars. (SM)
 401177-A Hot And Bothered Straight 16 bars. Solo 32 bars. (F)

The first recorded version ever of the famous "The Mooche"! Letting Bubber Miley taking the lead, JH floats elegantly behind him, so beautiful! "Hot ..." is played professionally in a high tempo, but somewhat staccato, and full freedom of swing is not yet attained.

NYC. Oct. 2, 1928
 Similar. One title was recorded for Brunswick, but no JH.

DUKE ELLINGTON & HIS COTTON CLUB ORCHESTRA **NYC. Oct. 17, 1928**
 Same/similar.
 Three titles were recorded for Brunswick, two issued:

28359-A The Mooche Duet with (tp-BM) 12 bars
 to solo 12 bars. (SM)
 28360-A Louisiana Solo 14 bars. (SM)

Another fine duet with Bubber on "The Mooche" but this time JH continues with a good solo. Nothing wrong with "Louisiana" but it seems he is trodding along with a rather limiting rhythm background.

GULF COAST SEVEN **NYC. Oct. 19, 1928**
 Personnel suggested to include Johnny Hodges (sop, as).
 Two titles were recorded for Columbia with prominent (sop)-soli. However, some sources state that the performer is Charlie Holmes, which is aurally more likely.

THE WHOPEE MAKERS **NYC. Oct. 1928**
 Same/similar.
 Three titles were recorded for Pathe, two have JH:

3528-B Hot And Bothered Straight 16 bars. Solo 14 bars. (F)
 3530-A The Mooche Duet with (tp-BM) 12 bars. (SM)
 3530-B The Mooche As above. (SM)

In this "Hot ..." JH's solo is half-length of the one on Oct. 1.

DUKE ELLINGTON **NYC. Oct. 30, 1928**
 Same/similar except Freddy Jenkins (tp) replaces Bubber Miley.
 Three titles were recorded for Victor:

- 47799-2 The Mooche Duet with (tp-AW) 12 bars
to solo 12 bars. (SM)
- 48102-1 I Can't Give You Anything But Love Solo with orch 32 bars. (M)
- 48103-2 No Papa No (vo-take) Solo 12 bars. (SM)

NYC. Nov. 10, 1928

Same. One title:

- 48102-4 I Can't Give You Anything But Love As above. (M)

NYC. Nov. 15, 1928

Same with Bubber Miley (tp) added.
Three titles:

- 48166-2 Bandanna Babies Solo 16 bars. (FM)
- 48167-2 Diga Diga Doo Solo 8 bars. (FM)
- 48168-1 I Must Have That Man Solo 16 bars. (SM)

NYC. Nov. 22, 1928

Same/similar. Three titles were recorded for Okeh, two have JH:

- 401350-D The Blues With A Feeling (sop)-Solo 12 bars. (SM)
- 401351-E Goin' To Town Soli 20 and 6 bars. (FM)

Another "... Mooche", and it is sounding differently with Arthur replacing Bubber in the duet, but equally enjoyable. With regard to "... But Love" and "... That Man", getting closer to the thirties, JH plays these lovely songs rather straight but nicely. However, getting to "Bandanna ...", he really swings it, one of his best soli until now. Good altosax soloing also on "Diga ..." and "... Town". Finally lovely sopranosax on "... Feeling".

THE WHOPEE MAKERS

NYC. Nov./Dec. 1928

Same except Bubber Miley out.

Two titles were recorded for Pathe, one has JH:

- 3563-C Hottentot Solo 8 bars. Coda. (M)

Swinging nicely this one.

WARREN MILLS / DUKE ELLINGTON

NYC. Dec. 20, 1928

Same/similar + white musicians.

Two titles were recorded for Victor, one issued, "St. Louis Blues", but no JH.

THE JUNGLE BAND / DUKE ELLINGTON

NYC. Jan. 8, 1929

Arthur Whetsel, Bubber Miley, Freddie Jenkins (tp), Joe Nanton (tb), Barney Bigard (cl, ts), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Duke Ellington (p), Fred Guy (bjo), Wellman Braud (b), Sonny Greer (dm).

Three titles were recorded for Brunswick, two have JH:

- 28939-A Doin' The Voom Voom Solo 8 bars. (M)
- 28941-A Tiger Rag Pt 2 Solo 32 bars. (F)

NYC. Jan. 16, 1929

Same. Four titles were recorded for Victor:

- 49652-1 Flaming Youth Soli 16 and 6 bars. (M)
- 49652-2 Flaming Youth As above. (M)
- 49653-2 Saturday Night Function Soli with orch 16 and 16 bars. (SM)
- 49654-1 High Life Break 2 bars. (F)
- 49655-2 Doin' The Voom Voom Solo 8 bars. (M)

NYC. Feb. 18, 1929

Same except Bubber Miley out.

Two titles were recorded for Victor, one has JH:

- 48374-1 Harlemania Solo 32 bars. (FM)

NYC. March 1, 1929

Same except Cootie Williams (tp) replaces Bubber Miley.

Three titles were recorded for Brunswick, one has JH:

29381-A Rent Party Blues (sop)-Solo with orch 32 and 8 bars and coda. (M)

NYC. March 7, 1929

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

49767-1 Dicty Glide Solo with orch 30 bars. (M)

49767-2 Dicty Glide As above. (M)

49768-2 Hot Feet Solo 30 bars. (F)

49770-2 Stevedore Stomp Solo 8 bars. (F)

Numerous excellent soli, the choice of favourites will mostly be decided on how long they last! We are particularly fascinated by the upper tempi, and "Tiger Rag", "Hot Feet" and particularly "Harlemania" are performed with great enthusiasm. But there are other niceties, like two "... Voom"s, the nice but yet staccato "Dicty ...", and his shining soprano on "Rent ..." is beautiful.

THE WASHINGTONIANS

NYC. March 1929

Cootie Williams (tp), Barney Bigard (cl), Johnny Hodges (as), Duke Ellington (p), Fred Guy (bjo), Wellman Braud (tu).

Three titles were recorded for Cameo, two have JH:

3713-C Saratoga Swing Solo 12 bars. (S)

3714-A Who Said "It's Tight Like This"? Soli 32, 4 and 8 bars. (FM)

"Saratoga ..." should be noted as it is the first really slow item JH recorded. It is the blues, played rather simple but with emotion. "Who Said ..." is a nice swinger with lots of altosax!

JOE TURNER & HIS MEMPHIS MEN /

DUKE ELLINGTON

NYC. April 4, 1929

Personnel as March 1.

Three titles were recorded for Columbia, one has JH:

148171-1 Freeze And Melt With orch 24 bars. Solo 8 bars. (F)

Strong bass playing and fine altosax, stoptime chorus!

DUKE ELLINGTON

NYC. April 12, 1929

Personnel as March 1.

Two/four titles were recorded for Victor at Liederkrantz Hall:

51158-1 A Nite At The Cotton Club Pt 1
Cotton Club Stomp Solo 16 bars. (F)
Misty Mornin' No solo.

51158-1 A Nite At The Cotton Club Pt 2
Goin' To Town Soli 24 and 8 bars. (F)
Freeze And Melt Solo 8 bars. (F)

NYC. May 3, 1929

Same (smallband as March 1929 on "Arabian ..."). Three titles, two have JH:

51971-2 Cotton Club Stomp Solo 32 bars. (FM)

51973-2 Arabian Lover Duet with (cl) 8 bars. Duet with (tb) 16+8 bars, solo 8 bars on bridge. Duet with (cl) 6 bars. (SM)

same date

Small band: Cootie Williams (tp), Barney Bigard (cl), Johnny Hodges (as), Duke Ellington (p), Wellman Braud (b), Sonny Greer (dm).

One title:

51974-2 Saratoga Swing Solo 12 bars. (SM)

Several exciting items! "A Nite ..." is a simulated live recording, interesting, but JH is best and thrilling on the May issue of "Cotton ...". "Arabian ..." is something out of the 'ordinary' and lots of JH here! And another version of "Saratoga ..." with a quite different solo structure!

DUKE ELLINGTON

NYC. May 28, 1929

Personnel as March 1 except Cootie Williams out.

One title was recorded for Columbia:

148640-1 That Rhythm Man With orch 8 bars to solo 8 bars. (FM)

same date

Small band: Artie Whetsel, Freddie Jenkins (tp), Joe Nanton (tb), Johnny Hodges (as), Duke Ellington (p), Fred Guy (bj), Wellman Braud (b), Sonny Greer (dm).
One title:

148642-1 Saturday Night Function Soli with ens 12 and 12 bars. (SM)

Note "... Function" with a hypnotic bass solo by Braud, and with a lovely altosax introducing and terminating an enchanting record!

THE JUNGLE BAND / DUKE ELLINGTON NYC. July 29, 1929

Arthur Whetsel, Cootie Williams, Freddie Jenkins (tp), Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Duke Ellington (p), Fred Guy (bj), Wellman Braud (b), Sonny Greer (dm).
Two titles were recorded for Brunswick:

30585-A Black And Blue As below. (SM)

30585-B Black And Blue Brief break. (SM)

30586-A Jungle Jamboree Solo 32 bars. (F)

NYC. Aug. 1929

Same. RKO film soundtrack. Date also given as Feb..
Ten titles, one has JH:

Hot Feet Solo with orch 16+8 bars,
orch/(tp) on bridge. (F)

NYC. Sept. 10, 1929

Same, as **THE WASHINGTONIANS.**

Three titles were recorded for Cameo, two have JH:

4062-A Doin' The Voom Voom Solo 8 bars. Straight 14 bars. (FM)

4063-B Flaming Youth Solo with orch 16+8 bars,
(tp)/orch on bridge. (FM)

4064-B Saturday Night Function Soli with orch 12 and 12 bars. (SM)

NYC. Sept. 13, 1929

Same. Three titles were recorded for Brunswick, two issued:

30937-A Jolly Wog Solo 8 bars. (SM)

30938-A Jazz Convulsions Solo 8 bars. (FM)

NYC. Sept. 16, 1929

Personnel as July 29 except Freddie Jenkins out, Teddy Bunn (g) added.

Four titles were recorded for Victor, three have JH:

55845-2 Mississippi Dry Duet with (p) 16 bars. Coda. (SM)

55846-2 The Duke Steps Out Soli 8 and 12 bars. (FM)

55848-2 Swanee Shuffles Solo 16+8 bars, (cl) on bridge. (FM)

Note again JH's flying in uptempi, like "... Jamboree", "... Steps Out"! Fine interplay with BB on "... Shuffles". Note also the lovely solo on "Jolly Wog"! And the brief breaks on "... Blue"!

THE SIX JOLLY JESTERS NYC. Oct. 25, 1929

Cootie Williams (tp, vo), Joe Nanton (tb), Johnny Hodges (as), Duke Ellington (p), Fred Guy (bj), Wellman Braud (b), Sonny Greer (dm, vo).

One title was recorded for Brunswick/Vocalion:

31301-A Six Or Seven Times Duet with (vo-CW) 8 bars to duet
with (tp-CW) 8 bars. (SM)

31301-B Six Or Seven Times As above. (SM)

NYC. Oct. 29, 1929

Same plus Freddie Jenkins (tp, vo), Teddy Bunn (g), Bruce Johnbson (wbd), Harold Randolph (kazoo).

Two titles, one has JH:

31372-A Oklahoma Stomp Solo with orch 32, 6 and 6 bars. (F)
 31372-B Oklahoma Stomp As above. (F)

Charming sides but not among JH's most important from this period, great brief soli on the end of the "... Stomp"s though.

DUKE ELLINGTON **NYC. Nov. 14, 1929**
 Personnel as July 29.

Three titles were recorded for Victor, one has JH:

57542-1 The Breakfast Dance Solo with orch 24 bars. (M)

This was a very nice one!

THE HARLEM FOOTWARMERS **NYC. Nov. 20, 1929**
 Freddie Jenkins (tp), Barney Bigard (cl, ts), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p), Fred Guy (bj), Sonny Greer (dm).
 Two titles were recorded for Okeh, one has JH:

403288-B Syncopated Shuffle Solo with orch 32 bars. Coda. (M)

Relatively straight playing here.

THE JUNGLE BAND / DUKE ELLINGTON **NYC. Dec. 10, 1929**
 Personnel as July 29 except Sonny Greer temporarily out.
 Three titles were recorded for Brunswick:

31508-A Sweet Mama Solo with orch 32 bars. (M)
 31509-A Wall Street Wail Soli 8 and 32 bars. (F)
 31509-B Wall Street Wail As above. (F)
 31510-A Cincinnati Daddy Solo 14 bars. (SM)

NYC. Jan. 29, 1930

Personnel as July 29.

Four titles were recorded for Plaza, three have JH:

9319-1 St. James Infirmary Solo with orch 4 bars. (SM)
 9319-2 St. James Infirmary As above. (SM)
 9319-3 St. James Infirmary As above. (SM)
 9320-1 When You're Smiling Solo 24 bars. (M)
 9320-3 When You're Smiling As above. (M)
 9321-1 Rent Party Blues (sop)-Soli 32, 2, 10 bars and coda. (M)
 9321-2 Rent Party Blues As above. (M)
 9321-3 Rent Party Blues As above. (M)

NYC. Feb. 21, 1930

Same. Three titles were recorded for Brunswick, one issued, "Maori", but no JH.

NYC. March 1930
 Same. Two titles were recorded for Durium, issued as **HARLEM HOT CHOCOLATES:**

1045 Sing You Sinners Solo 8 bars. (FM)
 1046 St. James Infirmary Solo 8 bars. (SM)

NYC. March 20, 1930

Same. Three titles were recorded for Brunswick, two have JH:

32447-A When You're Smiling Duet with (tp-CW) 32 bars.
 Break to solo 32 bars. (FM)
 32447-B When You're Smiling As above. (FM)
 32448-A Maori Intro. (SM)
 32448-B Maori As above. (SM)

NYC. April 3, 1930

Same. Three titles were recorded for Columbia, but no JH.

NYC. April 11, 1930

Same except Freddie Jenkins out.
Three titles were recorded for Victor, one has JH:

59692-2 Double Check Stomp Solo 32 bars. (F)

NYC. April 22, 1930

Same as July 29 with "Joe" Cornell Smelser (accordion) added.
Three titles were recorded for Brunswick, one has JH:

32612-A Double Check Stomp Solo 32 bars. (FM)

NYC. June 4, 1930

Same as July 29. Four titles were recorded for Victor, three have JH:

62192-1 Sweet Dreams Of Love Soli with orch 6 and 4 bars. (SM)

62192-2 Sweet Dreams Of Love As above. (SM)

62193-2 Jungle Nights In Harlem Solo 8 bars. (FM)

62195-2 Shout 'Em, Aunt Tillie Solo 12 bars. (M)

NYC. June 12, 1930

Same as July 29 except Juan Tizol out.

Four titles were recorded for Columbia, two have JH (note: no JH on this 150586 "Double Check Stomp"):

150584-1 Sweet Mama As below. (M)

150584-2 Sweet Mama Solo with orch 32 bars. (M)

150585-1 Hot And Bothered Break. Solo with orch 16 bars.
Solo 32 bars. Break. (F)

There are so many recording sessions these days with various record companies, that it is impossible or at least unpractical to comment upon every solo. Everything JH does, he does with grace, inspiration and high professionalism. Dig his great uptempo on "Wall Street ..." and "... Bothered"! Or his almost solemn solo on "... Daddy". There are two different concepts of "... Smiling", very nice, the latter is the most successful, dig these! And certainly two different concepts of "Double Check ...", with and without accordion!

DUKE ELLINGTON**LA. Aug. 1930**

Personnel as July 29, 1929.

RKO film soundtrack, "Check And Double Check", one has JH:

Old Man Blues (sop)-Solo 16 bars. (F)

DUKE ELLINGTON**LA. Aug. 20, 1930**

Arthur Whetsel, Cootie Williams, Freddie Jenkins (tp), Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Duke Ellington (p), Fred Guy (bjo), Wellman Braud (b), Sonny Greer (dm).
Three titles were recorded for Victor, two issued:

61011-2 Ring Dem Bells Solo with orch 16 bars.
Duet with (vo-CW) 16 bars. (F)

61011-3 Ring Dem Bells As above. (F)

61012-1 Old Man Blues As below. (F)

61012-2 Old Man Blues (sop)-Solo 16 bars. (F)

61012-3 Old Man Blues As above. (F)

LA. Aug. 26, 1930

Same. Three titles, two have JH:

61011-6 Ring Dem Bells As above. (FM)

61012-4 Old Man Blues As above. (F)

61012-6 Old Man Blues As above. (F)

NYC. Oct. 2, 1930

Same. Four titles, one has JH:

63361-3 That Lindy Hop Solo with orch 32 bars. (FM)

NYC. Oct. 17, 1930

Same. One title was recorded for Okeh but no JH.

NYC. Oct. 27, 1930

Same. Two titles were recorded for Brunswick but no JH.

NYC. Oct. 30, 1930

Same. Four titles were recorded for Okeh, issued as **THE HARLEM MUSIC MASTERS** and **THE HARLEM FOOTWARMERS**, three have JH:

404519-A	Ring Dem Bells	Duet with (vo-CW) 16 bars. (FM)
404521-B	Old Man Blues	Solo 8 bars. (sop)-Solo 16 bars. (F)
404522-B	Sweet Chariot	Obbligato 12 bars. (SM)

NYC. Nov. 8, 1930

Same. Four titles were recorded for Okeh, three issued as **THE NEW YORK SYNCOPATORS** and **THE HARLEM FOOTWARMERS**, one has JH:

404802-A	I Can't Realize You Love Me	Duet with (tp-CW) 32 bars. (FM)
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NYC. Nov. 21, 1930

Same. Three titles were recorded for Victor, two issued, but no JH.

NYC. Nov. 26, 1930

Same. Three titles, two have JH:

64378-1	What Good Am I Without You?	Intro 4 bars. (SM)
64380-2	When A Black Man Is Blue	Intro 4 bars. (M)

NYC. Dec. 10, 1930

Same. Three titles, two have JH:

64378-4	What Good Am I Without You?	As above. (SM)
64380-4	When A Black Man Is Blue	As above. (M)

Not so much JH on these sessions, but there is one magnificent title, easy to overlook: "I Can't Realize ...", where Rabbit and Cootie really go into a sort of friendly unsophisticated chase, big surprise!! Note also four versions of "Ring ...", later immortalized with Lionel Hampton, and the small but important variations.

THE WHOPEE MAKERS / DUKE ELLINGTON **NYC. Jan. 10, 1931**

Personnel as above. Chick Bullock (vo).

Three titles were recorded for Plaza, one has JH:

10356-1	Rockin' Chair	Duet with (tb-JN) 16 bars. Coda. (SM)
10356-2	Rockin' Chair	As above. (SM)
10356-3	Rockin' Chair	As above. (SM)
10356-4	Rockin' Chair	As above. (SM)

The differences in the takes are in the lyrics, the duets are as straight as you can get them.

DUKE ELLINGTON / THE JUNGLE BAND **NYC. Jan. 14, 1931**

Same. Three titles were recorded for Brunswick, but no JH.

NYC. Jan. 16, 1931

Same. Four titles were recorded for Victor, one has JH:

67799-1	Keep A Song In Your Soul	Solo 8 bars. (FM)
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NYC. Jan. 20, 1931

Same. Four titles were recorded for Brunswick, two have JH:

35939-A	Creole Rhapsody Pt 1	Soli with orch 16 and 8 bars. (SM)
35940-A	Creole Rhapsody Pt 2	Solo with orch 4 bars. (SM)
35940-B	Creole Rhapsody Pt 2	As above. (SM)

Some sparkling eight bars on "... Your Soul"! And beautiful parts in "Creole ...", dig these!

DUKE ELLINGTON**Camden, NJ. June 11, 1931**

Arthur Whetsel, Cootie Williams, Freddie Jenkins (tp), Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Duke Ellington (p), Fred Guy (bjo), Wellman Braud (b), Sonny Greer (dm), Ivie Anderson (vo).

Two titles were recorded for Victor:

68231-2	Creole Rhapsody Pt 1	Soli with orch 16 and 8 bars. (M)
68233-3	Creole Rhapsody Pt 2	Long sequence with orch. (SM/F)

Camden, NJ. July 16/17, 1931

Four titles, three have JH:

68237-1	Limehouse Blues	Soli with orch 8 and 8 bars. (FM)
68238-1	Echoes Of The Jungle	Soli with orch 16 and 4 bars. Duet with (tb-JN) 16 bars. Solo with orch 8 bars.(SM)
68239-1	It's Glory	Break. Solo 16+8 bars, (tb-JN) on bridge. Solo 8 bars. (FM)

NYC. Feb. 2, 1932

Same. Three titles were recorded for ARC/Brunswick:

11200-A	Moon Over Dixie	Breaks. Solo 8 bars. (M)
11204-A	It Don't Mean A Thing	Soli with orch 40 and 8 bars. (FM)
11205-A	Lazy Rhapsody	Soli 2 and 2 bars. (SM)
11205-B	Lazy Rhapsody	As above. (SM)

NYC. Feb. 3, 1932

Same. Three titles were recorded for Victor as Medley, one has JH:

71812-2	Hot And Bothered	Break 4 bars. (F)
71812-3	Hot And Bothered	As above. (F)

NYC. Feb. 4, 1932

Same. Two titles were recorded for ARC/Brunswick:

11223-A	Blue Tune	Solo with orch 8 and 4 bars. (SM)
11223-B	Blue Tune	As above. (SM)
11224-A	Baby When You Ain't There	Solo with orch 20 and 16 bars. (M)

NYC. Feb. 9, 1932

Same. Three titles were recorded for Victor, but no JH.

NYC. Feb. 11, 1932

Same with Bing Crosby (vo-11263).

Three titles were recorded for ARC/Brunswick, two have JH:

11263-A	St. Louis Blues	Solo 20 bars. (F)
11263-B	St. Louis Blues	As above. (F)
11265-A	Rose Room	Solo with orch 6 bars. (M)

Note a different arrangement and higher tempo on the Victor version of "Creole ...". Then a favourite item, "Echoes ...", oh how it still works after eighty years, timeless!! "... Glory" is a lovely swinger, dig the altosax on this one! The charming "It Don't Mean ..." has a lot of altosax and so personal vocal by Ivie. "... Ain't There" has also JH in abundance. Some impressive fast playing on "St. Louis ..." sums up the best of an exciting time period.

DUKE ELLINGTON**NYC. May 16-18, 1932**

Arthur Whetsel, Cootie Williams, Freddie Jenkins (tp), Lawrence Brown, Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Otto Hardwick (cl, as, bsx), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Duke Ellington (p), Fred Guy (bjo), Wellman Braud (b), Sonny Greer (dm), Ivie Anderson (vo).

Eight titles were recorded for ARC/Brunswick, four have JH:

11839-A	Blue Harlem	Break. (M)
11840-A	The Sheik Of Araby	(sop)-Solo 30 bars. (M)
11852-A	Best Wishes	Soli 16, 4 and 4 bars. (SM)

11852-B Best Wishes As above. (SM)
 11866-A Blue Ramble Breaks. Solo 6 bars. Breaks. (SM)
 11865-B Blue Ramble As above. (SM)

NYC. Sept. 19, 1932

Same. Two titles were recorded for ARC/Brunswick, but no JH.

NYC. Sept. 21, 1932

Same. Four titles were recorded for Victor, one issued:

73557-1 Maori (sop)-Intro 4 bars. (M)

NYC. Sept. 21/22, 1932

Same. Four titles were recorded for ARC/Brunswick, two have JH:

12343-A Jazz Cocktail Solo with orch 16 bars. (FM)
 12343-B Jazz Cocktail As above. (FM)
 12346-A Swing Low (sop)-Solo 34 bars to coda. (FM)
 12346-B Swing Low As above. (FM)

NYC. Dec. 21/22, 1932

Same with Adelaide Hall, The Mills Brothers, Ethel Waters (vo).

Seven titles were recorded for ARC/Brunswick, four have JH:

12773-A I Must Have That Man (sop)-Intro. (F)
 12773-B I Must Have That Man As above. (F)
 12775-A Any Time, Any Day, Any Where (sop)-Solo 16 bars. (SM)
 12775-B Any Time, Any Day, Any Where As above. (SM)
 12776-A Delta Bound (sop)-Solo with orch 10 bars. (SM)
 12776-B Delta Bound As above. (SM)
 12781-A Diga Diga Do (sop)-Solo with orch 32 bars. (F)
 12781-B Diga Diga Do As above. (F)

Not much JH to be heard this autumn 1932, but go for "Best Wishes" and its two takes, particularly -A is successful. Note also some excellent sopranosax on "Swing Low" and "... Diga Do".

DUKE ELLINGTON & HIS ORCHESTRA**NYC. Jan. 7, 1933**

Same with Adelaide Hall (vo). Freddie Jenkins out.

Three titles were recorded for ARC/Brunswick, one has JH:

12773-C I Must Have That Man (sop)-Intro. (F)
 12773-D I Must Have That Man As above. (F)

NYC. Feb. 15/16, 1933

Same as May 16, 1932.

Four titles were recorded for British Columbia, one has JH:

265049-2 Merry-Go-Round Solo 12 bars. (FM)
 265049-3 Merry-Go-Round As above. (FM)

NYC. Feb. 17, 1933

Same. Four titles were recorded for ARC/Brunswick, one has JH:

13079-A Blackbird Medley Pt 1
 Doin' The New Lowdown Solo with orch 24 bars. (F)
 13079-B Blackbird Medley Pt 1
 Doin' The New Lowdown As above. (F)

NYC. May 9, 1933

Same except Joe Garland (ts) temporarily replaces Barney Bigard.

Three titles were recorded for ARC/Brunswick, two have JH:

13306-A Happy As The Day Is Long Solo with orch 16+8 bars,
 (tp-FJ) on bridge. (FM)
 13308-A Get Yourself A New Broom Intro with orch 8 bars. (FM)

NYC. May 16, 1933

Same as May 16, 1932.

Three titles were recorded for ARC/Brunswick, one has JH:

13337-A	Bundle Of Blues	Solo 10 bars. (SM)
13337-B	Bundle Of Blues	As above. (SM)

Astoria, NY. May 23, 1933

Same except Benny James (g) replaces Fred Guy.

Paramount fim soundtrack "A Bundle Of Blues", one has JH:

Stormy Weather	Break. (S)
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"Merry-Go-Round" with two takes shows that JH does improvise on the orchestra titles, they are quite different! Another delightful highlight is "Bundle ...".

DUKE ELLINGTON & HIS ORCHESTRA**London, July 13, 1933**

Same as May 16, 1932.

Four titles were recorded for British Decca, three have JH:

6038-3	Hyde Park	Solo 32 bars. (F)
6039-1	Harlem Speaks	Solo with orch 32 bars. (F)
6039-2	Harlem Speaks	As above. (F)
6041-1	Chicago	Intro 8 bars. Solo 32 bars. (FM)
6041-2	Chicago	As above. (FM)

This is one of the most successful Duke sessions from this period, obviously the band is most happy with the visit to Britain! JH plays magnificently, being more relaxed than ever before. His solo on "Hyde ..." is gorgeous. The two versions of "Harlem ..." are rather similar, but on "Chicago" the two quite different versions show he is a true improviser!!

DUKE ELLINGTON & HIS ORCHESTRA**NYC. Aug. 15, 1933**

Same. Four titles were recorded for ARC/Brunswick, three have JH:

13800-A	I'm Satisfied	Solo with orch 4 bars. (M)
13802-A	Harlem Speaks	Solo with orch 32 bars. (F)
13803-A	In The Shade Of The Old Apple Tree	Solo 16 bars. (M)

Chi. Sept. 26, 1933

Same except Louis Bacon (tp, vo) added.

Two titles were recorded for Victor, one has JH:

77026-1	Dallas Doin's	Solo 4 bars. (M)
77026-2	Dallas Doin's	As above. (M)

Chi. Dec. 4, 1933

Same. Three titles were recorded for Victor, two issued:

77199-1	Dear Old Southland	(sop)-Solo 16 and 12 bars. (SM)
77199-2	Dear Old Southland	As above. (SM)
77201-1	Daybreak Express	Solo 4 bars. With orch. (F)
77201-2	Daybreak Express	As above. (F)

Chi. Jan. 9/10, 1934

Same. Four titles were recorded for Victor, but no JH.

Fine 'call-and-response' between JH and orchestra on "Harlem ..." and a fine solo on "... Apple Tree".

DUKE ELLINGTON & HIS ORCHESTRA**LA. Feb. 26, 1934**

Personnel as usual.

Paramount soundtrack (st) "Murder At The Vanities", with alternate takes/versions, having JH on the following:

Ebony Rhapsody (st)	(sop)-Solo 2 bars. (M)
Ebony Rhapsody (vs 1)	(sop)-Solo 2 bars. (M)

(sop)-Soli 8 and 8 bars. (FM)

Ebony Rhapsody (vs 2)

(sop)-Solo 2 bars. (M)

**MAE WEST / LARRY ADLER WITH
DUKE ELLINGTON & HIS ORCHESTRA****LA. March 15-26, 1934**

Personnel same/similar as usual.

Paramount soundtracks "Belle Of The Nineties (Mae West) and "Many Happy Returns" (Larry Adler), five titles, but no JH.

DUKE ELLINGTON & HIS ORCHESTRA**LA. April 12&17, 1934**

Personnel as usual.

Four titles were recorded for Victor, three have JH:

79155-2 Ebony Rhapsody (sop)-Break. (M)

79156-1 Cocktails For Two Solo 8 bars. (M)

79156-2 Cocktails For Two As above. (SM)

79157-2 Live And Love Tonight (sop)-Intro 4 bars, solo
8 bars and coda 4 bars. (SM)**MAE WEST / DUKE ELLINGTON****LA. May 7/8, 1934**

Same as above, two titles, but no JH.

DUKE ELLINGTON & HIS ORCHESTRA**LA. May 9, 1934**

Same. Two titles were recorded for Victor, one has JH:

79212-2 My Old Flame Duet with (tp-CW) 16 bars. (S)

NYC. Sept. 13, 1934

Same. Four titles were recorded for ARC/Brunswick, three have JH:

15911-A Saddest Tale Solo with orch 12 bars. (S)

15912-A Moonglow (sop)-Solo with orch 16 bars
and also long coda. (S)

15913-A Sump'n 'Bout Rhythm Soli 8 and 4 bars. (FM)

Astoria, NY. Dec. 1934

Same, but Billie Holiday (vo) temporarily replaces Ivie Anderson.

Paramount film soundtrack "Symphony In Black", four movements, two have JH:

The Laborers Soli with orch 8 and 16 bars. (S)

A Triangle Solo 4 bars. (S)

Note a moving solo slow altosax solo on "... Tale" and lovely sopranosax on "Moonglow"!

DUKE ELLINGTON & HIS ORCHESTRA**Chi. Jan. 9, 1935**

Arthur Whetsel, Cootie Williams (tp), Rex Stewart (cnt), Lawrence Brown, Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Otto Hardwick (cl, as), Johnny Hodges (sop, as), Harry Carney (bar, bcl), Duke Ellington (p), Fred Guy (g), Wellman Braud, Billy Taylor (b), Sonny Greer (dm), Ivie Anderson (vo).

Four titles were recorded for ARC/Brunswick, one has JH:

885-3 Let's Have A Jubilee Solo 32 bars. (F)

NYC. March 5, 1935

Same except Arthur Whetsel and Barney Bigard temporarily out.

Two titles were recorded for ARC/Brunswick, one has JH:

16973-1 Margie (sop)-Break. 28 bars 2/2 and
4/4 with (bar-HC). (M)

"Margie" with its lovely 'chase' between JH and Harry Carney is a must!

DUKE ELLINGTON's SEXTET**NYC. March 5, 1935**

Rex Stewart (cnt), Johnny Hodges (sop), Harry Carney (bar), Duke Ellington (p), Wellman Braud, Billy Taylor (b).

Two titles were recorded for ARC/Brunswick:

16975-1 Tough Truckin' (sop)-Soli 14 and 8 bars. (SM)

16975-2 Tough Truckin' As above. (SM)

16976-1 Indigo Echoes (sop)-Solo 12 bars. (SM)

16976-2 Indigo Echoes As above. (SM)

The very first Duke Ellington smallband session in the late 30s!! One might think that these were meant to let his men relax under less severe constraints, playing their own music, but that would be a grandiose mistake. The smallband sessions are as much Duke and his ideas and personality as the bigband sessions, only in a smaller format. Nevertheless, there is of course room for improvisation. JH uses his sopranosax exclusively here, beautiful, and note how different his soloing is on the two takes of "Tough ..."! Also lovely sopranosax on "... Echoes".

DUKE ELLINGTON & HIS ORCHESTRA NYC. April 30, 1935

Personnel as Jan. 9, 1935 except Wellman Braud out.

Four titles were recorded for ARC/Brunswick, three have JH:

17406-1 In A Sentimental Mood (sop)-Straight. (S)
 17407-1 Showboat Shuffle Solo with orch 28 bars. (FM)
 17408-1 Merry-Go-Round Solo 12 bars. (FM)

NYC. Aug. 19, 1935

As above with Ben Webster (ts) temporarily added.

Three titles were recorded for ARC/Brunswick:

17974-1 Cotton Soli 8 and 8 bars. (SM)
 17975-1 Truckin' Break. (F)
 17976-1 Accent On Youth Solo with orch 32 bars. (S)

NYC. Sept. 12, 1935

Personnel as April 30, 1935 with Hayes Alvis (b) added.

Four titles were recorded for ARC/Brunswick, two have JH:

18073-1 Reminiscing In Tempo Pt 2 Solo 4 bars. (S)
 18075-1 Reminiscing In Tempo Pt 4 Solo 4 bars. (SM)

Now we are entering the real swing era, and Duke's repertoire offers greater possibilities for JH. Several excellent contributions here, note particularly the beautiful straight sopranosax playing on "... Mood", and the swinging altosax on "... Shuffle", "Merry ..." and "Cotton"'s final eight bars. Last but not least, the gorgeous slow solo on "... Youth", dig this one!!

TEDDY WILSON & HIS ORCHESTRA NYC. Dec. 3, 1935

Richard Clarke (tp), Tom Mace (cl), Johnny Hodges (as), Teddy Wilson (p), Dave Barbour (g), Grachan Moncur (b), ??? (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

18316-1 These'n That'n Those Solo 16 bars. Obligato
 16 bars. In ens. (SM)
 18317-1 Sugar Plum Solo 16+8 bars, (tp-mute)
 on bridge. (FM)
 18318-1 You Let Me Down Intro 4 bars. Solo 8 bars. (SM)
 18319-1 Spreadin' Rhythm Around Break. Solo 16 bars. (FM)

This is the first session where JH records outside the familiar Duke Ellington environment! However, it is necessary to say that it does not belong to Teddy Wilson/Billie Holiday's most important ones, being somewhat shapeless and without the sidemen that later should make this cooperation so memorable.

MILDRED BAILEY & HER ALLEY CATS NYC. Dec. 6, 1935

Bunny Berigan (tp), Johnny Hodges (as), Teddy Wilson (p), Grachan Moncur (b), Mildred Bailey (vo).

Four titles were recorded for Decca:

60201-A Willow Tree Intro with (p) 8 bars. (S)
 60202-A Honeysuckle Rose Obligato 32 bars to solo 16 bars. (M)
 60202-B Honeysuckle Rose As above. (M)
 60203-A Squeeze Me Faint obligato parts with (tp). (SM)
 60203-B Squeeze Me As above. (SM)
 60204-A Down-Hearted Blues Obligato 12 bars. (SM)
 60204-B Down-Hearted Blues As above. (SM)

With better management, much more could have been done with this session. A meagre rhythm half-section and fuzzy background playing to Mildred's otherwise fine vocal could not give remarkable results. JH is given a minor role, and only on "... Rose" and "... Blues" can he be heard to some advantage. The best you can do is to compare the two takes of the former title, the necessary differences are there!

DUKE ELLINGTON & HIS ORCHESTRA **Chi. Jan. 20, 1936**

Personnel as April 30, 1935.

Two titles were recorded for ARC:

1199-1	I Don't Know Why I Love You So	Solo with orch 18 bars. (SM)
1199-2	I Don't Know Why I Love You So	As above. (SM)
1200-1	Dinah Lou	Intro 4 bars. Solo 8 bars. (M)
1200-3	Dinah Lou	As above. (M)

NYC. Feb. 27/28, 1936

Similar, Pete Clark (as) temporarily replaces Otto Hardwick on Feb. 28.

Seven titles were recorded for ARC/Brunswick, three have JH:

18375-1	(There Is) No Greater Love	Soli with orch 8 and 8 bars. (SM)
18739-1	Kissin' My Baby Goodnight	Solo with orch 16+8 bars, orch on bridge. Break. (M)
18740-1	Oh Babe! Maybe Someday	Solo with orch 32 bars. (FM)

In the middle of swingtime, Duke creates several relaxed items perfectly tailored to JH's altosax. "I Don't Know ..." is a magnificent example with two quite different soli. "... Lou" offers only 8 bars, not that impressive on take 1, but dig take 3, vow!! And can you find more lovely altosax than on "... Greater Love"? "... Goodnight" and "... Someday" are also among memorable JH performances in this golden period.

TEDDY WILSON & HIS ORCHESTRA **NYC. June 30, 1936**

Jonah Jones (tp), Johnny Hodges (as), Harry Carney (cl, bar), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo, except 19497-2).

Five titles were recorded for Brunswick (who possesses all the -1 takes!?!?):

19495-2	It's Like Reaching For The Moon	Intro 4 bars. Solo 16 bars. (SM)
19496-2	These Foolish Things	Obbligato 32 bars. (SM)
19497-2	Why Do I Lie To Myself About You?	Soli 32 and 8 bars. (M)
19498-2	I Cried For You	Solo 40 bars. (M)
19499-2	Guess Who?	Solo 16+8 bars, (tp) on bridge. (M)

This is one of the most immortal Teddy Wilson/Billie Holiday sessions! Combining Duke's JH and Harry Carney with Stuff Smith's Jonah Jones, this turned out to be a magnificent success!! Even if Lester Young is not at all present!!! It is also the first recording session where JH has the opportunity to real swing with a brilliant rhythm section. Start by listening to how he treats the romantic "... Moon". Then enjoy his introduction to "I Cried ...", isn't it lovely!? A fine solo in cooperation with Jonah on "Guess ..." is also highly noteworthy. But even more exciting is the magnificent background playing on "... Foolish ...", only Pres did ever create beauty like that!! My favourite is nevertheless the only non-vocal item on the session; on "Why Do I ..." the artistic freedom is complete, and everybody play and connect in such a wonderful way, dig this one!!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. July 17, 1936**

Personnel as Sept. 12, 1935.

Four titles were recorded for ARC/Brunswick, one has JH:

19563-1	It Was A Sad Night In Harlem	Soli with orch 4 and 4 bars. (S)
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NYC. July 29, 1936

Same/similar with Ben Webster (ts) temporarily added.

Three titles were recorded for ARC:

19626-1	In A Jam	30 bars 2/2 with (tp-CW). (FM)
19627-1	Exposition Swing	Solo with orch 16 bars. (FM)
19627-2	Exposition Swing	As above. (FM)
19628-1	Uptown Downbeat	(sop)-Solo with orch 10 bars. (SM)

“In A Jam” is one of my (JE) favourite Duke items from the middle thirties, and a good reason is the magnificent chase between JH and Cootie. Playing as one man, I nevertheless doubt that the chase is improvised, too perfect as it is. Really bad that there is only one take (just because it is perfect?) so we would have known. Brilliant soloing also on “Exposition ...”, and the two takes are quite different.

**REX STEWART
& HIS 52nd STREET STOMPERS** **LA. Dec. 16, 1936**

Rex Stewart (cnt), Lawrence Brown (tb), Johnny Hodges (sop, as), Harry Carney (cl, bar), Ceele Burke (g, stg), Billy Taylor (b), Sonny Greer (dm).

Two titles were recorded for Master/Variety:

4369-A	Rexatious	Solo 16 bars. (sop)-Solo 10 bars. (FM)
4369-B	Rexatious	As above. (FM)
4370-A	Lazy Man’s Shuffle	Soli with ens 12 and 12 bars. (S)
4370-B	Lazy Man’s Shuffle	As above. (S)

For some reason almost two years have passed since the previous smallband session, but to compensate, Duke lets Rex be the formal leader here, first time he decides to delegate his responsibilities like this! JH uses both instruments here to advantage, note particularly the delicate “... Shuffle”, also here the two takes have wide differences.

DUKE ELLINGTON & HIS ORCHESTRA **LA. Dec. 21, 1936**

Personnel as Sept. 15, 1935.

Two titles were recorded for Master, but no JH.

LA. Feb. 22-25, 1937

Same. Republic film soundtrack “The Hit Parade”, five titles, one title issued:

	I’ve Got To Be A Rug Cutter	Solo 10 bars. (FM)
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NYC. March 5/8, 1937

Same. Four titles were recorded for Master, two have JH:

177-1	The New Birmingham Breakdown	Breaks. Solo 10 bars. (FM)
177-2	The New Birmingham Breakdown	As above. (FM)
179-1	I’ve Got To Be A Rug Cutter	Solo 10 bars. (FM)
179-2	I’ve Got To Be A Rug Cutter	As above. (FM)

COOTIE WILLIAMS & HIS RUGCUTTERS **NYC. March 8, 1937**

Cootie Williams (tp), Joe Nanton (tb), Johnny Hodges (sop, as), Harry Carney (bar), Duke Ellington (p), Hayes Alvis (b), Sonny Greer (dm).

Five titles were recorded for Master/Variety:

185-1	I Can’t Believe That YILWM	(sop)-Solo 10 bars. (SM)
185-2	I Can’t Believe That YILWM	As above. (SM)
186-1	Downtown Uproar	(sop)-Solo 16 bars. (FM)
186-2	Downtown Uproar	As above. (FM)
187-1	Digga Digga Do	(sop)-Solo 16+8 bars, (p) on bridge. (FM)
187-2	Digga Digga Do	As above. (FM)
188-1	Blue Reverie	(sop)-Intro 8 bars with ens to solo 12 bars. (sop)-Coda. (S)
188-2	Blue Reverie	As above. (S)
189-1	Tiger Rag	Solo 32 bars. (F)
189-2	Tiger Rag	As above. (F)

For the first time Cootie is the formal leader of a smallband session. JH still seems to prefer the soprano sax on such sessions, only “Tiger Rag” offers the altosax, with technique but not much more on this circus item (but note Duke’s piano here, he could have been an important stride piano player!). My favourite is “... Diga Do” with two quite different soprano sax soli. And of course “Blue ...”, a slow blues, also on this one JH creates very notable differences on the two takes, a true improviser!!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. March 18, 1937**

Personnel as Sept. 15, 1935 with Freddie Jenkins (tp) temporarily added.
Broadcast from Cotton Club, nine titles, eight issued, one has JH:

Harlem Speaks Solo with orch 32 bars. (FM)

Quite different from the London version, and good!

THE GOTHAM STOMPERS **NYC. March 25, 1937**

Cootie Williams (tp), Sandy Williams (tb), Barney Bigard (cl, ts), Johnny Hodges (as), Harry Carney (bar), Tommy Fulford (p), Bernard Addison (g), Billy Taylor (b), Chick Webb (dm), Ivie Anderson (vo-301,02,04), Wayman Carver (arr).

Four titles were recorded for Variety:

301-1	My Honey's Lovin' Arms	Solo 16 bars. (FM)
302-1	Did Anyone Ever Tell You?	Solo 8 bars. (M)
302-2	Did Anyone Ever Tell You?	As above. (M)
303-1	Alabamy Home	Solo 32 bars. (FM)
304-1	Where Are You?	Solo 8 bars. (M)

An exciting and rare occasion, a cooperative effort between the Duke Ellington and Chick Webb orchestras with Duke himself not attending! The choice of tunes seems to have been done more or less on random, but they are convenient vehicles for everybody participating (note the incredible differences between Cootie's two trumpet soli on "Did Anyone ..."!)). No Dukish atmosphere, but Chick's remarkable drumming instead, and JH is in excellent shape. Note particularly his magnificent solo on "Alabamy ...", my hair stands up every time I play it!!

TEDDY WILSON & HIS ORCHESTRA **NYC. March 31, 1937**

Cootie Williams (tp), Johnny Hodges (as), Harry Carney (cl, bar), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except 20914).

Four titles were recorded for Brunswick:

20911-3	Carelessly	Solo 16 bars. (SM)
20912-1	How Could You?	Solo 16 bars. (M)
20913-1	Moanin' Low	Solo 16+8 bars, (p) on bridge. (S)
20914-1	Fine And Dandy	Solo 32 bars. (FM)

Going straight into "Carelessly", Cootie takes a four bars intro, and then JH takes the first half of the melody in his unique way, with a juicy rhythm section behind him, vow! "How Could ..." is really a terribly song, but listen to how our friend is sliding in with his solo! Then "... Low" in slow tempo, JH introduces this song and creates a sad but yet optimistic mood for Billie to work on. Finally the session highlight, the non-vocal "... Dandy", this is an example of what this magnificent alto sax player could do with real rhythm backing!...

DUKE ELLINGTON & HIS ORCHESTRA **NYC. April 9, 1937**

Personnel as Sept. 15, 1935.

Three titles were recorded for Master, one has JH:

381-1	You Can't Run Away From Love Tonight	(sop)-Solo 8 bars. (SM)
381-2	You Can't Run Away From Love Tonight	As above. (SM)

LIONEL HAMPTON & HIS ORCHESTRA **NYC. April 14, 1937**

Cootie Williams (tp), Lawrence Brown (tb), Mezz Mezzrow (cl), Johnny Hodges (as), Jess Stacy (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Lionel Hampton (vib, vo).

Three titles were recorded for Victor:

7792-1	Buzzin' 'Round With The Bee	Soli 16 and 16 bars. (F)
7793-1	Whoa Babe	Solo 20 bars. (FM)
7794-1	Stompology	Solo 32 bars. (F)

Lionel Hampton has just started his famous and brilliant series of recording sessions for Victor, and this is the second one. Three musicians from the Duke family is invited, meeting a fantastic Hamp and a brilliant rhythm section. The heat is on, and JH is up for a serious challenge, but he treats these three uptempo items in a most appropriate manner. My favourite is "Whoa ..." with a delightful 4 bars break into the solo, vow! I sometimes wonder how JH would have managed in a

jazz world without Duke and his genius; would he have gone further to develop his style into swing nirvana ...?

DUKE ELLINGTON & HIS ORCHESTRA **NYC. April 22, 1937**

Arthur Whetsel, Cootie Williams (tp), Rex Stewart (cnt), Lawrence Brown, Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Otto Hardwick (cl, as), Johnny Hodges (sop, as), Harry Carney (bar, bcl), Duke Ellington (p), Fred Guy (g), Hayes Alvis, Billy Taylor (b), Sonny Greer (dm), Ivie Anderson (vo).

Three titles were recorded for Master, two have JH:

- | | | |
|-------|----------------------------------|-----------------------------|
| 417-1 | The Lady That Couldn't Be Kissed | Solo with orch 8 bars. (FM) |
| 418-1 | Old Plantation | (sop)-Break. (SM) |
| 418-2 | Old Plantation | As above. (SM) |

TEDDY WILSON & HIS ORCHESTRA **NYC. April 23, 1937**

Harry James (tp), Buster Bailey (cl), Johnny Hodges (as), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Helen Ward (vo-except 21037).

Four titles were recorded for Brunswick:

- | | | |
|---------|---------------------------|---------------------------------|
| 21034-1 | There's A Lull In My Life | Solo 16 bars. (SM) |
| 21035-2 | It's Swell Of You | Solo 16 bars. Break. (SM) |
| 21036-2 | How Am I To Know? | Intro 4 bars. Solo 8 bars. (SM) |
| 21037-1 | I'm Coming Virginia | Solo 24 bars. (FM) |

Encountering "... Virginia" you should have one of your great jazz shocks of your life!! JH's solo is in my opinion one of the best he ever left us, just to the point, no garniture, just pure logic, pure swing and pure genius!! Dig the middle eight of his solo, no the whole thing!!! Nevertheless, don't overlook the Helen Ward items, in a pleasant slow medium tempo they have all beautiful laidback soli, as on "How ...". Or take his introduction to the melody "... Swell ...", backed by a magnificent rhythm section (or the break!), this is how I (JE) wish the numerous Ellington smallband sessions should have sounded...

LIONEL HAMPTON & HIS ORCHESTRA **NYC. April 26, 1937**

Buster Bailey (cl), Johnny Hodges (as), Jess Stacy (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Lionel Hampton (vib, p, dm, vo).

Three titles were recorded for Victor (no JH present on 7866-1 "China Stomp"):

- | | | |
|--------|-------------------------|--|
| 7864-1 | On The Sunny Side Of TS | Solo 36 bars to obligato 32 bars.
Acc. (vib) 8 bars to coda. (SM) |
| 7865-1 | Rhythm Rhythm | Solo with ens 34 bars. (F) |
| 7867-1 | I Know That You Know | Acc. (cl) 32 bars to solo 32 bars. (F) |

JH participated in three of the famous recording sessions for Victor, and this is the second. Particularly the laidback "... Sunny Side ..." is a three-minute-masterpiece with JH into a heavenly groove. Note the 4 bars with which he concludes his solo, and how he responds to Hamp' vocal, jazz history! He is introducing "Rhythm ..." effectively, but I don't think the others quite manage to follow up. Also a fine solo on "I Know ...", but better material should have been found to supplement the historical "... Sunny Side ...".

TEDDY WILSON & HIS ORCHESTRA **NYC. May 11, 1937**

Buck Clayton (tp), Buster Bailey (cl), Johnny Hodges (as), Lester Young (ts), Teddy Wilson (p), Allan Reuss (g), Artie Bernstein (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick (a few -1's are missing, would be nice if you, whoever you are, came up with them, you rascal you ...):

- | | | |
|---------|----------------|------------------------|
| 21117-2 | Sun Showers | Solo 16 bars. (M) |
| 21118-2 | Yours And Mine | Solo 16 bars. (SM) |
| 21119-1 | I'll Get By | Solo 28 bars. (SM) |
| 21119-2 | I'll Get By | As above. (SM) |
| 21120-1 | Mean To Me | Obligato 32 bars. (SM) |
| 21120-2 | Mean To Me | As above. (SM) |

Just look at the personnel of this session, and you will know what we are up against with!! On "Sun ..." and "Yours ..." JH takes his soli before Billie sings (and Pres after), and these heavenly soli are worth a dozen of Duke-sessions (Note: UR violently disagrees with JE on this, but agrees that this *is* a fantastic session!!!). On "I'll Get By", a clarinet intro is followed by JH, and in this case we have two takes,

and they are quite similar, nevertheless very interesting to listen closely to the subtle differences (note also magnificent piano playing here, with great differences!!). Finally “Mean... “ where Pres takes the melody presentation, with JH obbligato, one might have expected the opposite. Take 2 is underrecorded but enough can be heard to show that take 1 definitely is the better one.

DUKE ELLINGTON & HIS ORCHESTRA **NYC. May 14, 1937**

Personnel as above.

Two titles were recorded for Master, but no JH.

JOHNNY HODGES & HIS ORCHESTRA **NYC. May 20, 1937**

Cootie Williams (tp, vo-21189), Barney Bigard (cl, ts), Johnny Hodges, Otto Hardwick (as), Harry Carney (bar), Duke Ellington (p), Fred Guy (g), Hayes Alvis (b), Sonny Greer (dm), Buddy Clark (vo-21186,87,88)

Four titles were recorded for Master/Variety:

21186-1	Foolin' Myself	Solo 16+8 bars, (tp) on bridge. (SM)
21186-2	Foolin' Myself	As above. (SM)
21187-1	A Sailboat In The Moonlight	Solo 18 bars to coda. (SM)
21187-2	A Sailboat In The Moonlight	As above. (SM)
21188-1	You'll Never Go To Heaven	Solo 32 bars. (M)
21188-2	You'll Never Go To Heaven	As above. (M)
21189-1	Peckin'	Solo 8 bars. (M)
21189-2	Peckin'	As above. (M)
21189-3	Peckin'	As above. (M)

This is the first recording session under JH's own name, at the age of 30 years. However, I doubt he had much control over the proceedings, because three out of four titles are heavily vocalized, and although they are nice vehicles for Billie Holiday and Henry “Red” Allen, Buddy Clark gives them a rather commercial and passive atmosphere. There is ‘of course’ nothing wrong with JH's alto sax playing, all items have nice soli, but so much more could have been achieved. Why he is given only drum backing on “... Heaven” take 2 eludes us, and in general Duke's piano is almost absent here, and no Duke compositions either. As a highlight, dig three brief but different versions of “Peckin”!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. June 8, 1937**

Personnel as above.

Three titles were recorded for Master:

519-1	All God's Chillun Got Rhythm (non-vo)	Break to solo with orch 24 bars. (FM)
519-2	All God's Chillun Got Rhythm (non-vo)	As above. (FM)
520-1	All God's Chillun Got Rhythm (vo)	Solo 32 bars. (FM)
520-1	All God's Chillun Got Rhythm (vo)	As above. (FM)
521-1	Alabamy Home	Solo with orch 16 bars. (F)
521-2	Alabamy Home	As above. (F)

If somebody needs solid evidence to why JH is one of the very best (upper two) alto saxophonists of the swing era, let him listen to “... Chillun ...”, and in particular the vocal versions! His playing now is sovereign, technically brilliant, swinging like mad, lovely tone, everything perfect!! Listen also to “Alabamy ...” and be even more convinced!!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. late June 1937**

Personnel as above.

Paramount film soundtrack, two titles, one has JH:

Daybreak Express	Solo 32 bars, partly destroyed by announcer. (F)
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REX STEWART & HIS 52nd STREET STOMPERS **NYC. July 7, 1937**

Rex Stewart (cnt), Freddy Jenkins (tp-549), Johnny Hodges (cl, as), Harry Carney (bar), Duke Ellington (p), Brick Fleagle (g), Hayes Alvis (b), Jack Maisei (dm).

Four titles were recorded for Master/Variety, no JH on 551-1&2 “Sugar Hill Shim Sham” but:

549-1	The Back Room Romp	Solo with ens 12 bars. (M)
549-2	The Back Room Romp	As above. (M)
550-1	Love In My Heart	Solo 8 bars. (M)
550-2	Love In My Heart	As above. (M)
552-1	Tea And Trumpets	Solo 16+8 bars, (p) on bridge. (FM)
552-2	Tea And Trumpets	Solo 32 bars. (FM)
552-3	Tea And Trumpets	As take 2. (FM)

On this Rex session, the rhythm section is different from the ordinary one, immediately changing the mood. JH is not the main soloist, but dig his elegant brief soli on "... Heart", vow! And note "Tea ...", where Duke interrupts JH's solo on take 1 only, while the two other takes have a full altosax chorus.

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Sept. 20, 1937**

Personnel as above.

Six titles were recorded for ARC/Brunswick, three have JH:

646-1	Chatter-Box	Solo with orch 16 bars. (FM)
647-2	Jubilesta	Break. Solo with orch 24 bars. (FM)
650-reh	Harmony In Harlem	As below. (FM)
650-1	Harmony In Harlem	(sop)-Soli 12 and 8 bars. (FM)
650-2	Harmony In Harlem	As above. (FM)

Dig the lovely altosax solo on "Jubilesta"!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Jan. 13, 1938**

Personnel as above.

Three titles were recorded for ARC/Brunswick, one has JH:

713-1	Stepping Into Swing Society	(sop)-Breaks. (SM)
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JAM SESSION **NYC. Jan. 16, 1938**

Harry James, Buck Clayton (tp), Vernon Brown (tb), Benny Goodman (cl), Johnny Hodges (as), Lester Young (ts), Harry Carney (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Gene Krupa (dm).

One title was recorded at Carnegie Hall:

Honeysuckle Rose	Solo 3 choruses of 32 bars. (FM)
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A magnificent jam session, one of the most exciting from the golden thirties, maybe even the most exciting?? We played the LP back in the fifties until it only showed white dust on the surface, the sound was utterly scratchy, but we loved it!! JH's contribution is on a high level with lots of nice swinging details, but I have a feeling he could do even better under optimal circumstances. Compared to Pres, the latter seems more comfortable, while the altosax solo might have had more liquid elegance to be even been more impressive. But by all means, this is a rare occasion to hear this great artist stretch out, his longest solo till now!!

same date

Cootie Williams (tp), Benny Goodman (cl), Johnny Hodges (sop), Harry Carney (bar), Jess Stacy (p), Allen Reuss (g), Harry Goodman (b), Gene Krupa (dm).

One title:

Blue Reverie	(sop)-Intro 8 bars to solo 12 bars. (sop)-Solo 4 bars to coda. (S)
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A magnificent piece of music, lovely! There is no doubt JH is most comfortable here with his sopranosax, and note how little there is of the expected 'dukish' atmosphere, even with Cootie and Harry present.

LIONEL HAMPTON & HIS ORCHESTRA **NYC. Jan. 18, 1938**

Cootie Williams (tp), Johnny Hodges (as), Edgar Sampson (bar, arr), Jess Stacy (p), Allan Reuss (g), Billy Taylor (b), Sonny Greer (dm), Lionel Hampton (vib, vo).

Four titles were recorded for Victor:

18335-1	You're My Ideal	Solo 16+8 bars, (tp-mute) on bridge. Obbligato 32 bars. (SM)
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18336-1	The Sun Will Shine Tonight	As below. (SM)
18336-2	The Sun Will Shine Tonight	Obbligato 32 bars. Solo 8 bars. (SM)
18337-1	Ring Dem Bells	Solo 16 bars to obbligato 16 bars. (F)
18338-1	Don't Be That Way	Solo 16+8 bars, (tp-mute) on bridge. (M)

The last of the three Lionel Hampton-Johnny Hodges encounters of the late thirties, and possibly the best one!! Listen to what Sonny Greer could give of swinging background when he had this great opportunity... "... Bells" is just that incredible, every second swings, Hamp introduces the theme out of this world, passing the message to JH, whose solo is magnificent and a lovely background thereafter. This item is one of those who told me us as teenagers what jazz really is supposed to be (and what now is irrevocably lost ...). "... That Way" cools down a bit, but JH takes a memorable solo with Cootie on the bridge, rather simple in structure but so effective! And then the unforgettable "... My Ideal", again with Cootie on the bridge, the tempo is perfect, and lovely background playing to Hamp's vocal, great! Only disappointment is "The Sun ...", nothing wrong really, in fact extremely pleasant listening to the original take, however the alternate is almost identical, that shouldn't be!

COOTIE WILLIAMS & HIS RUGCUTTERS /

JOHNNY HODGES & HIS ORCHESTRA NYC. Jan. 19, 1938

Cootie Williams (tp), Joe Nanton (tb-726,29), Lawrence Brown (tb-727,28), Barney Bigard (cl, ts-726,29), Johnny Hodges (as), Otto Hardwick (as-727,28), Harry Carney (bar), Duke Ellington (p), Fred Guy (g-except 729), Billy Taylor (b), Sonny Greer (dm), Mary McHugh (vo-727,28).

Four titles were recorded for Vocalion, no JH on 726-1&2 "Lost In Meditation" but:

727-2	My Day	Solo 16+8 bars, (tb) on bridge. Obbligato 32 bars. (SM)
728-1	Silvery Moon And Golden Sands	Solo 16+10 bars, (tp) on bridge. Break. With ens 4 bars. (SM)
729-reh	Echoes Of Harlem	No solo.
729-1	Echoes Of Harlem	Straight 8 bars. (S)
729-2	Echoes Of Harlem	As above. (S)

Two nice altosax items on this session, "My Day" and "... Sands". They are rather similar with JH introducing in a relaxed and very pleasant way, before letting Mary sing her songs. Note the fine altosax obbligato on the former title!

DUKE ELLINGTON & HIS ORCHESTRA

NYC. Feb. 2, 1938

Personnel as above.

Three titles were recorded for ARC/Brunswick, two have JH:

752-1	Lost In Meditation	Solo with orch 16 bars. (S)
753-1	The Gal From Joe's	Soli with orch 28 and 6 bars. (M)
753-2	The Gal From Joe's	As above. (M)

NYC. Feb. 24/25, 1938

Same except Wallace Jones (tp) replaces Arthur Whetsel.

Two titles:

770-1	If You Were In My Place	Solo with orch 16 bars. (SM)
770-2	If You Were In My Place	As above. (SM)
771-1	Skrontch	Solo with orch 16+8 bars, orch on bridge. (FM)
771-2	Skrontch	As above. (FM)

NYC. March 3, 1938

Same/similar. Three titles, one has JH:

771-1	I Let A Song Go Out Of My Heart	Solo/duet with (bar) 16+8 bars, (tb) on bridge. (SM)
771-2	I Let A Song Go Out Of My Heart	As above. (SM)

NYC. March 24, 1938

Same. Broadcast from Cotton Club, five issued, three have JH:

Harmony In Harlem	(sop)-Soli 14 and 8 bars. (M)
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Oh Babe, Maybe Someday Solo with orch 32 bars. (FM)

Several most notable JH contributions on these early 1938 sessions. "... Meditation" is a lovely piece of slow, emotional playing, one of my favourite items. Fine JH also on "... My Place" and "Skrontch" with exciting differences between the takes, particularly on the latter. Then two of Duke's most prominent vehicles for JH, "The Gal ..." and "... My Heart", lovely, attractive, charming records, musts for all of us. Since our hero is introducing these titles, we cannot expect too much improvisation, as is the case on the former. However on "... My Heart" there are fascinating details identifying the two takes, holiday for JH lovers!!

JOHNNY HODGES & HIS ORCHESTRA NYC. March 28, 1938

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (sop, as), Otto Hardwick (as), Harry Carney (bar), Duke Ellington (p), Fred Guy (g), Billy Taylor (b), Sonny Greer (dm), Mary McHugh (vo-794,95).

Four titles were recorded for ARC/Vocalion:

793-1	Jeep's Blues	(sop)-Solo/straight 12 bars. (S)
794-1	If You Were In My Place?	Intro 4 bars. Solo with ens 32 bars to coda. (SM)
795-1	I Let A Song Go Out Of My Heart	Intro 4 bars. Solo 8 bars. Coda 4 bars. (SM)
796-2	Rendezvous With Rhythm	Solo with ens 32 bars. With ens 16+8 bars, solo 8 bars on bridge. (FM)

There is a lack of intensity here, making the session almost boring. JH plays beautifully as always, but one gets the feeling of routine (Note: UR thinks JE is too negative with these comments). Play "... My Place" where he concludes with a long solo, something is missing. "... Rhythm" is also a bit sluggish. Most enjoyable are the brief pieces on "I Let ..." and particularly the strong sopranosax opening of "... Blues".

COOTIE WILLIAMS & HIS RUGCUTTERS NYC. April 4, 1938

Cootie Williams (tp), Joe Nanton (tb), Barney Bigard (cl, ts), Johnny Hodges, Otto Hardwick (as), Harry Carney (bar), Duke Ellington (p), Fred Guy (g), Billy Taylor (b), Sonny Greer (dm), Jerry Kruger (vo).

Four titles were recorded for ARC/Vocalion, no JH on 802-1 "Swingtime In Honolulu" but:

801-1	A Lesson In C	Intro 6 bars. Solo with ens 8 bars. (FM)
803-1	Carnival In Caroline	Solo 18 bars. (FM)
804-1	Ol' Man River	Solo 16 bars. (F)

Another session of so-and-so interest, all items with rather conventional vocals, and JH's contributions are ordinary, most interesting is "... River".

DUKE ELLINGTON & HIS ORCHESTRA NYC. April 11, 1938

Personnel as above.

Three titles were recorded for ARC/Brunswick:

809-1	Swingtime In Honolulu	In orch 16 bars. (M)
810-1	I'm Slappin' Seventh Avenue	Solo with orch 8 bars. (FM)
811-1	Dinah's In A Jam	Intro 4 bars. (FM)

NYC. April 17, 1938

Same. Broadcast from Cotton Club, two titles have JH:

Three Blind Mice	(sop)-Solo 8 bars. (M)
Downtown Uproar	(sop)-Solo 16 bars. (FM)

NYC. April 24, 1938

Same. Broadcast from Cotton Club, one title has JH:

On The Sunny Side Of The Street	Solo 32 bars. (SM)
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Very interesting to hear this version of "... The Street" with Ivie singing, almost exactly one year after the famous Lionel Hampton recording of the same tune. Lovely altosax solo, but it is too similar to the former one.

TEDDY WILSON & HIS ORCHESTRA NYC. April 29, 1938

Bobby Hackett (cnt), unknown (cl), Johnny Hodges (as), Teddy Wilson (p), Allan Reuss (g), Al Hall (b), Johnny Blowers (dm), Nan Wynn (vo-22822-24).

Four titles were recorded for Brunswick:

22822-1	If I Were You	Solo 16+8 bars (cnt) on bridge. (M)
22822-2	If I Were You	As above. (M)
22823-1	You Go To My Head	Solo 8 bars. (SM)
22824-1	I'll Dream Tonight	Solo 32 bars. With ens 8 bars. (M)
22824-2	I'll Dream Tonight	As above. (M)
22825-1	Jungle Love	As below. (FM)
22825-2	Jungle Love	Soli 32 and 8 bars. (FM)

This is also a magnificent Teddy Wilson, but my feelings are nevertheless in a minor key. This is the last of the non-Duke sessions for a long, long time. To hear JH with Teddy Wilson (and with Lionel Hampton) has been something very special, giving him the opportunity to really be himself, a kind of freedom not possible as a key personality with special assignments in a large orchestra. The presence of the wonderful cornettist Bobby Hackett seems to give some extra inspiration, and "Jungle Love" with cornet leading into altosax is a rare opportunity of transearthy communication. Dig the bars 25-28 as a particular benefit! The beautiful introductions to "... Tonight" and particularly "... Were You" are taken by our Johnny, and a simple but nice solo on "... My Head" should also be noted. This is written on the basis of the originally issued takes, having three alternates just strengthens the pleasure!!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. April 29, 1938**
Same. Broadcast from Cotton Club, one title has JH:

Chatterbox Solo with orch 16 bars. (FM)

NYC. May 1, 1938

Same. Three titles have JH:

Harmony In Harlem (sop)-Soli 14 and 8 bars. (FM)

The Gal From Joe's Soli with orch 32 and 8 bars. (M)

Ridin' On A Blue Note (sop)-Duet with (tp-CW) 8 bars.
(sop)-Solo 8 bars. Duet 4 bars. (M)

NYC. May 5, 1938

Same. One title has JH:

Lost In Meditation Solo with orch 16 bars. (SM)

NYC. May 8, 1938

Same. One title has JH:

Oh Babe, Maybe Someday Solo with orch 32 bars. (FM)

NYC. May 15, 1938

Same. Three titles have JH:

Birmingham Breakdown Breaks. Solo with orch 16 bars. (FM)

Rose Room Soli 8 and 4 bars. (M)

Lost In Meditation Solo with orch 16 bars. (SM)

NYC. May 22, 1938

Same. Two titles have JH:

I'm Slappin' Seventh Avenue Solo with orch 8 bars. (FM)

Alabamy Home Solo with orch 16 bars. (FM)

NYC. May 29, 1938

Same. Two titles, but no JH.

The Cotton Club broadcasts have survived with excellent sound, and there are so many delightful altosax soli here. To be mentioned foremost are the two versions of "... Meditation", non-vocal from May 5 and vocal from May 15, with very different altosax soli, dig these! Many items can be compared with studio recordings of the same tunes, as for instance the lovely "... Joe's".

DUKE ELLINGTON & HIS ORCHESTRA **NYC. June 7, 1938**
Personnel as above.
Four titles were recorded for ARC/Brunswick, one has JH:

835-1 When My Sugar Walks Down The Street Solo 16 bars. (M)

NYC. June 20, 1938

Same/similar. Four titles, three have JH:

844-1 Watermelon Man Solo with orch 16 bars. (M)

845-1 Gypsy Without A Song Solo 14 bars. (SM)

846-1 Stevedore's Serenade Solo with orch 4 bars. (SM)

"Gypsy ..." is one of Duke's most lovely recordings, and JH's altosax solo is one of his best from this period! Note also a fine solo on "... My Sugar ...".

DUKE ELLINGTON ENSEMBLE

NYC. June 25, 1938

Personnel as above.

CBS broadcast, one title, no JH.

JOHNNY HODGES & HIS ORCHESTRA

NYC. June 22, 1938

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (sop, as), Harry Carney (bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm), Mary McHugh (vo-852,55).

Four titles were recorded for ARC/Vocalion:

852-1 You Walked Out Of The Picture Soli 22 and 8 bars to coda. (SM)

852-2 You Walked Out Of The Picture As above. (SM)

853-1 Pyramid Solo 16 bars. (sop)-Solo with ens 32 bars. (SM)

854-1 Empty Ballroom Blues (sop)-Soli 16 and 16 bars. (FM)

855-1 Lost In Meditation Intro 4 bars. Solo with ens 32 bars. (SM)

855-2 Lost In Meditation As above. (SM)

One of the better JH smallband sessions this one! Not that he seems to improvise much, but items like "... The Picture", "Pyramid" and "... Meditation" have strong emotional qualities. Good sopranosax on "Empty ...".

JOHNNY HODGES & HIS ORCHESTRA

NYC. Aug. 1, 1938

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (sop, as), Harry Carney (bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm), Leo LaFell (vo-872,73).

Four titles were recorded for ARC/Vocalion:

872-2 A Blues Serenade Soli with ens 16 and 4 bars. (S)

873-1 Love In Swingtime Solo with ens 34 bars. (SM)

874-1 Swingin' In The Dell Solo 16 bars. (FM)

875-1 Jitterbug's Lullaby Solo 12 bars. (sop)-Solo 12 bars. (S)

Nice music, but it seems to me that the smallband sessions and their music have become sort of routine (again UR is not quite in agreement here, gets more pleasure out of them than JE). Nothing wrong with the efforts, beautiful altosax playing, take "Love ..." as a pleasant highlight, but there is a lack of the excitement we demand from real, true jazz. The sweet vocals by LaFell add to the impression of commerce.

COOTIE WILLIAMS & HIS RUGCUTTERS

NYC. Aug. 2, 1938

Cootie Williams (tp), Barney Bigard (cl, ts), Johnny Hodges (sop, as), Otto Hardwick (as), Harry Carney (bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm), Scat Powell (vo-877,78).

Four titles were recorded for ARC/Vocalion, no JH on 876-1 "Chasin' Chippies" and 877-1 "Blue Is The Evening" but:

878-2 Sharpy Soli 4, 12 and 4 bars. (FM)

879-1 Swing Pan Alley (sop)-Solo 12 bars. (FM)

"Sharpy" has some lovely altosax playing to be noted!

DUKE ELLINGTON & HIS ORCHESTRA

NYC. Aug. 4, 1938

Personnel as above.

Three titles were recorded for ARC-Brunswick, one has JH:

881-1 Love In Swingtime Soli 4 and 4 bars. (M)

NYC. Aug. 9, 1938

Same. Four titles, one has JH:

884-1 Prelude To A Kiss (sop)-Straight 8 bars. (S)

884-2 Prelude To A Kiss As above. (S)

A few nice bars on the lovely "... Swingtime". And the first recording of the famous "Prelude ...", here with sopranosax.

JOHNNY HODGES & HIS ORCHESTRA NYC. Aug. 24, 1938

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm), Mary McHugh (vo-887,88).

Four titles were recorded for ARC/Vocalion:

887-1 Prelude To A Kiss Solo 16 bars to coda. (S)

888-1 There's Something About An Old Love Solo 16+6 bars, duet with (tb) 8 bars on bridge. (SM)

889-1 The Jeep Is Jumpin Soli 32 and 8 bars. (M)

890-1 Krum Elbow Blues Solo 12 bars. (M)

JH could as few other jazz musicians play romantic music in a superficially straight way, but in fact with depth and not at all as straight as one thinks. "... Old Love" is a lovely example of this ability, one of my favourites! "Krum Elbow ..." has a fine blues chorus. The two other titles are more ordinary, again a touch of routine.

DUKE ELLINGTON & HIS ORCHESTRA NYC. Sept. 2, 1938

Same. Two titles were recorded for ARC/Brunswick, but no JH.

NYC. Oct. 6, 1938

Same. CBS to BBC broadcast "America Dances", two titles, one has JH:

I Let A Song Go Out Of My Heart Solo/duet with (bar) 16+8 bars, (tb) on bridge. (SM)

NYC. Dec. 19, 1938

Same/similar. Three titles were recorded for ARC/Brunswick, one has JH:

948-1 T. T. On Toast Solo/straight with orch 16 bars. (SM)

948-2 T. T. On Toast As above. (SM)

JOHNNY HODGES & HIS ORCHESTRA NYC. Dec. 20, 1938

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (sop, as), Harry Carney (bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm).

Four titles were recorded for ARC/Vocalion:

950-2 I'm In Another World Soli 32 and 8 bars to coda. (SM)

951-1 Hodge Podge Solo 8 bars. Solo with ens 32 bars. (M)

952-1 Dancing On The Stars Soli with ens 64 and 32 bars. (M)

953-1 Wanderlust Soli 10 and 12 bars. (S)

Nice session with good altosax playing without giving us anything sensational. The smallband sessions are now marked by routine and predictability. JH however always play very seriously, and his beautiful tone is enough to make a pleasant record. Our favourite item here is "... Another World", lovely!

COOTIE WILLIAMS & HIS RUGCUTTERS NYC. Dec. 21, 1938

Cootie Williams (tp), Barney Bigard (cl, ts), Johnny Hodges (cl, as), Otto Hardwick (cl, as, bsx), Harry Carney (cl, bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm).

Four titles were recorded for Vocalion, 954-1 "Delta Mood", 955-1 "Boys From Harlem", 956-1&2 "Mobile Blues" and 957-1 "Gal-Avantin", but no JH.

DUKE ELLINGTON GROUP NYC. Dec. 21, 1938

Personnel as Dec. 20.

WNEW broadcast "Martin Block's Make Believe Ballroom", three titles:

"Tiger Rag" / Chasin' Chippies Solo 64 bars. (F)

On The Sunny Side Of The Street Solo 32 bars. (S)

The Jeep Is Jumpin'

Solo 32 bars. (FM)

This is a very interesting program for two particular reasons. One is the first, fast tune, which is not "Tiger Rag", having a longer solo than is usual these days. Second is "... The Street", again rather similar to the Lionel Hampton recipe but with a slower tempo. Dig these!

DUKE ELLINGTON & HIS ORCHESTRA**NYC. Dec. 22, 1938**

Wallace Jones, Cootie Williams (tp), Rex Stewart (cnt), Lawrence Brown, Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Otto Hardwick (cl, as), Johnny Hodges (sop, as), Harry Carney (bar, bcl), Duke Ellington (p), Fred Guy (g), Billy Taylor (b), Sonny Greer (dm), Ivie Anderson (vo).

Three titles were recorded for ARC-Brunswick, one has JH:

959-1 Old King Dooji Duet with (tp-CW) 12 bars. (FM)

Dig this nice coplaying with Cootie!

JOHNNY HODGES & HIS ORCHESTRA**NYC. Feb. 27, 1939**

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm, Jean Eldridge (vo-974,75), Billy Strayhorn (arr-974-76).

Four titles were recorded for ARC/Vocalion:

974-1 Like A Ship In The Night Soli 20 and 12 bars to coda. (SM)

975-1 Mississippi Dreamboat Solo 18 bars. (SM).
Duet with (tp) 32 bars. (F)

976-1 Swingin' On The Campus Soli 32, 8 and 32 bars. (FM)

977-1 Dooji Wooji Solo 24 bars. (SM)

The smallband sessions will best be appreciated as vehicles for Duke, using another format for his creativity. With this in mind, you will find beautiful and very elaborate constructions everywhere. But from a purely solistic point of view there is not so much excitement to be found, really. JH is playing his beautiful altosax surely, but he rarely has the chance to express himself as a true jazz musician. My favourite item here is "... Wooji".

COOTIE WILLIAMS & HIS RUGCUTTERS**NYC. Feb. 28, 1939**

Cootie Williams (tp, vo-984), Barney Bigard (cl, ts), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm).

Four titles were recorded for ARC/Vocalion, no JH on 982-1 "Beautiful Romance" and 985-1 "She's Gone" but:

983-1 Boudoir Benny Solo 32 bars. (M)

984-1 Ain't The Gravy Good? Solo 4 bars. (SM)

984-2 Ain't The Gravy Good? As above. (SM)

"Boudoir ..." is one of the nicest smallband items, and JH takes a fine solo.

DUKE ELLINGTON & HIS ORCHESTRA**NYC. March 15, 1939**

Personnel as above.

CBS to NBC broadcast "America Dances", seven titles, four have JH:

T. T. On Toast Solo/straight with orch 16 bars.
(Lady In Doubt) Solo 2 bars to fade out. (S)

Jeep's Blues (sop)-Solo 8 bars. (SM)

Old King Dooji Duet with (tp-CW) 12 bars. (FM)

Harmony In Harlem (sop)-Soli 14 and 8 bars. (M)

Nothing special on this broadcast, but note the last solo on "Harmony ...".

DUKE ELLINGTON & HIS ORCHESTRA**NYC. March 20/21, 1939**

Personnel as above.

Seven titles were recorded for ARC-Brunswick, two have JH:

997-1 Pussy Willow Solo with orch 16 bars. (M)

1006-1 Portrait Of The Lion Duet with (p) 16 bars. (M)

1006-2 Portrait Of The Lion As above. (M)

JH is sparsely featured here, most interesting is "... The Lion".

JOHNNY HODGES & HIS ORCHESTRA **NYC. March 21, 1939**

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (sop, as), Harry Carney (cl, bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm), Billy Strayhorn (arr).

Four titles were recorded for ARC/Brunswick/Vocalion:

1001-1	Savoy Strut	Brief intro. Solo with ens 24 bars. Solo 8 bars. (M)
1001-2	Savoy Strut	As above. (M)
1002-1	Rent Party Blues	(sop)-Solo 32 bars. Coda. (SM)
1003-1	Dance Of The Goons	Soli with ens 32 and 8 bars. (M)
1004-1	Good Gal Blues	Soli 8 and 8 bars. (S)

Not so much to say to yet another smallband session. JH's highlights are a fine sopranosax solo on "Rent Party ..." and some beautiful altosax on the moving "Good Gal ...", otherwise this is routine.

same date

Johnny Hodges (as), Duke Ellington (p), Billy Taylor (b).

One title:

1005-1	Finesse	Soli 16 and 16 bars. (S)
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The 'minimalistic' "Finesse" has much more power than the larger smallband personnel, and this is an item well worth noticing.

DUKE ELLINGTON & HIS ORCHESTRA **Stockholm, April 29, 1939**

Personnel as above.

Three titles were recorded in Stocholms Konserthus, but no JH.

NYC. May 28, 1939

Same. NBC broadcast, one title:

Pussy Willow	Solo with orch 16 bars. (FM)
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Fine solo this one!

JOHNNY HODGES & HIS ORCHESTRA **NYC. June 2, 1939**

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p), Billy Taylor (b), Sonny Greer (dm), Billy Strayhorn (arr).
Four titles were recorded for ARC/Brunswick/Vocalion:

1026-A	Kitchen Mechanic's Day	Solo with ens 72 bars. (FM)
1027-A	My Heart Jumped Over The Moon	Solo with ens 32 bars. Solo 16 bars to coda. (SM)
1028-A	You Can Count On Me	Soli with ens 32 and 16 bars. (S)
1029-A	Home Town Blues	Soli 12 and 12 bars. (SM)

Routine or not routine, an item like "My Heart ..." has its lovely charm, really a delight this one!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. June 6, 1939**

Personnel as above.

Four titles were recorded for ARC/Brunswick, one has JH:

1031-A	Doin' The Voom Voom	Soli with orch 16 and 16 bars. (FM)
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NYC. June 12, 1939

Same. Four titles, but no JH.

COOTIE WILLIAMS & HIS RUGCUTTERS **NYC. June 21&22, 1939**

Cootie Williams (tp), Barney Bigard (ts), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p), Billy Strayhorn (p-1043), Billy Taylor (b), Sonny Greer (dm).
Four titles were recorded for ARC/Brunswick/Vocalion, no JH on 1042-A "Night Song" and 1045-A "Black Beauty" but:

1043-A	Blues A Poppin'	Solo 8 bars. (SM)
1044-A	Top And Bottom	Solo 16 bars. (M)

Nothing out of the ordinary here.

DUKE ELLINGTON & HIS ORCHESTRA **Boston, July 26, 1939**

Personnel as above.

NBC broadcast from Ritz Carlton Hotel, eight titles, two have JH:

Old King Dooji	Duet with (tp-CW) 12 bars. (FM)
Pussy Willow	Solo with orch 16 bars. (M)

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Aug. 28, 1939**

Personnel as above.

Three titles were recorded for ARC/Brunswick, two have JH:

1062-A	Bouncing Buoyancy	Solo with orch 16 bars. (M)
1064-A	Grievin'	Solo with orch 36 bars. (S)

Something must have been wrong with this first version of "Grievin'", not released on 78 rpm., but I cannot find it, can you?

JOHNNY HODGES & HIS ORCHESTRA **NYC. Sept. 1, 1939**

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p-1074,75), Billy Taylor (b), Sonny Greer (dm), Billy Strayhorn (p-1072,73).

Four titles were recorded for ARC/Vocalion:

1072-A	The Rabbit's Jump	Solo/straight 32, 2, 2 and 6 bars. (M)
1073-A	Moon Romance	Soli 8 and 16 bars. (SM)
1074-A	Truly Wonderful	Intro 4 bars. Soli 8 and 12 bars. Solo with ens 28 bars. (M)
1075-A	Dream Blues	Soli 24 and 12 bars. (S)

Medium tempo does not seem to work very effectively for JH in a smallband context, the results are rather stale. Much better in slower tempi, and "Moon ..." and "Dream ..." feature him to great advantage.

JOHNNY HODGES & HIS ORCHESTRA **Chi. Oct. 14, 1939**

Personnel as Sept. 1, Johnny Hodges (sop, as).

Four titles were recorded for ARC/Vocalion:

1096-A	Skunk Hollow Blues	With ens 12 bars. Solo 24 bars. (SM)
1097-A	I Know What You Do	Soli 32, 4 and 12 bars. (M)
1098-A	Your Love Has Faded	Soli 20 and 4 bars to coda. (S)
1099-A	Tired Socks	(sop)-Solo with ens 64 bars. (SM)

On "Your Love ..." we hear JH at his romantic best, no particular improvisations are needed. And for something truly original, play "... Socks" and dig a lot of sopranosax.

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Oct. 14, 1939**

Personnel as above.

Four titles were recorded for ARC/Brunswick, two have JH:

1093-A	Grievin'	Solo with orch 36 bars. (SM)
1094-A	Tootin' Through The Roof	Solo 8 bars. (FM)
1094-B	Tootin' Through The Roof	As above. (FM)

NYC. Oct. 16, 1939

Same/similar. Three titles, one has JH:

1108-A	Country Gal	Solo 12 bars. (S)
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Probably it is the tempo, this "Grievin'" runs notably faster than the previous one. Lovely music anyway!! One more thing, play the two takes of "... The Roof" and be surprised and delighted at how different JH's two brief soli are!!

DUKE ELLINGTON & HIS ORCHESTRA **Chi. Nov. 24, 1939**

Personnel probably as March 6, 1940.

CBS broadcast "Young Man With A Band", two titles issued, one has JH:

Tootin' Through The Roof	Solo 8 bars. (F)
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DUKE ELLINGTON & HIS ORCHESTRA **Boston, Jan. 8 (&12?), 1940**

Personnel as March 6, 1940 below.

NBC broadcast(s) from Southland Cafe, ten titles, five have JH:

Grievin'	Solo with orch 36 bars. (SM)
My Last Goodbye	Solo 30 bars. (S)
The Gal From Joe's	Soli with orch 28 and 8 bars. (M)
Tootin' Through The Roof	Solo 32 bars. (FM)
Merry Go Round	Solo 12 bars. (F)

Fine program(s) here with new and fresh versions of tunes we know very well, and a magnificent version of "... Goodbye", sweet and lovely, dig this one!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Feb. 14, 1940**

Personnel as March 6, 1940 below.

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

1138-A	Sophisticated Lady	Solo 8 bars to duet with (bar) 8 bars. (S)
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The 1930s are running out, and "... Lady" can stand as a brilliant example of JH's (and HC's) great art, so beautiful!!

COOTIE WILLIAMS & HIS RUGCUTTERS **Chi. Feb. 15, 1940**

Cootie Williams (tp, vo-1144), Barney Bigard (cl, ts), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p), Jimmy Blanton (b), Sonny Greer (dm).

Four titles were recorded for ARC/Brunswick/Vocalion/Okeh, no JH on 1143-A "Black Butterfly", 1144-A "Dry Long So" and 1146-A "Give It Up" but:

1145-A	Toasted Pickle	Solo 8 bars. (M)
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The last of the Vocalion smallband sessions, but JH plays a very modest role, and the solo on "... Pickle" is not even particularly interesting.

DUKE ELLINGTON & HIS ORCHESTRA **Chi. March 6, 1940**

Wallace Jones, Cootie Williams (tp), Rex Stewart (cnt), Lawrence Brown, Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Otto Hardwick (cl, as), Johnny Hodges (sop, as), Ben Webster (ts), Harry Carney (bar, bcl), Duke Ellington (p), Fred Guy (g), Jimmy Blanton (b), Sonny Greer (dm), Ivie Anderson, Herb Jeffries (vo).

Five titles were recorded for Victor, but no JH.

Chi. March 15, 1940

Same. Three titles, one has JH:

49017-1	Me And You	Break. 32 bars 4/4 and 2/2 with (tb-LB). (FM)
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LA. May 4, 1940

Same. Four titles, two have JH:

49656-1	Never No Lament/ Don't Get Around Much Anymore	Solo with orch 16+8 bars, orch on bridge. (SM)
49657-1	Blue Goose	(sop)-Soli 8 and 10 bars. (SM)

Chi. May 28, 1940

Same. Four titles, one has JH:

53023-1	Blue Goose	As above. (SM)
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With the new contract for Victor, another Duke Ellington orchestra appears, by many considered the best he ever had. The appearance of tenorsax player Ben Webster and bassist Jimmy Blanton did a lot, but most important were the many new and exciting titles, scored in a new and fresh fashion. The first sessions have some very nice JH, particularly "... Lament" is most noteworthy. Why the first "Blue ..." originally was replaced by another version three weeks later eludes us, they are both very nice. "Me And You" is maybe as a composition somewhat "old fashioned", belonging to the bygone thirties, but it has something we miss so sorely with Duke, chases, here JH and Lawrence Brown are having a ball together!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. June 10, 1940**

Personnel as March 6, but William White jr. (as) as temporarily replacement for Hardwick.

Prerecording for BBC broadcast in CBS studios, ten titles, two have JH:

Blue Goose	(sop)-Soli 8 and 10 bars. (SM)
Don't Get Around Much Anymore/ Never No Lament	Solo 14 bars (NC), partly destroyed by announcer. (SM)

DUKE ELLINGTON & HIS ORCHESTRA **NYC. July 22, 1940**
 Personnel as March 6. Four titles were recorded for Victor, but no JH.

Same. Two titles, but no JH. **NYC. July 24, 1940**

DUKE ELLINGTON & HIS ORCHESTRA **NYC. July 29-31, 1940**
 Personnel as March 6.
 NBC broadcasts from Eastwood Gardens, nine titles, two have JH:

Me And You (NC)	Break. (FM)
Warm Valley (NC)	Solo 3 bars (NC). (S)

Salem, NH, Aug. 17 & 19, 1940
 Same. Broadcasts from Canobie Lake Park, four titles, two have JH:

Ridin' On A Blue Note	(sop)-acc. (tp-CW) 8 bars. (sop)-Soli 8 and 8 bars. (M)
Rose Room (NC)	Solo with orch 8 bars. (M)

Most notable is some nice soprano work on "... Blue Note".

DUKE ELLINGTON & HIS ORCHESTRA **Chi. Sept. 5, 1940**
 Personnel as March 6.
 Four titles were recorded for Victor, three have JH:

53428-1	In A Mellotone	Solo 26 bars. (M)
53429-1	Five O'Clock Whistle	Solo with orch 6 bars. (M)
53430-1	Warm Valley	Soli 16, 8 and 8 bars to coda. (S)

Here we find two of JH's greatest masterpieces with the Duke!! The lovely "Warm ..." demonstrates his unique ability to create a romantic atmosphere, and as with "Blue Goose", why this take was not acceptable eludes us. And "... Mellotone" would turn out to be one of the most played titles in the years to come, here with a brilliant altosax solo, where he delights us with some lovely double tempo.

DUKE ELLINGTON & HIS ORCHESTRA **Chi. Sept. 6, 1940**
 Same. NBC broadcast from Hotel Sherman, two titles but no JH.

Same. Four titles have JH: **Chi. Sept. 7, 1940**

The Gal From Joe's (NC)	Solo with orch 22 bars (NC). (M)
Me And You	Break. (FM)
In A Mellotone	Solo 26 bars. (M)
Chatterbox	Solo 16 bars. (FM)

Same. Two titles have JH: **Chi. Sept. 10, 1940**

You Think Of Everything (NC)	Solo 13 bars (NC). (SM)
Five O'Clock Whistle	Solo with orch 6 bars. (M)

Same. Two titles have JH: **Chi. Sept. 11, 1940**

Whispering Grass	Solo 48 bars to coda. (S)
Warm Valley	Soli 16 and 8 bars, last destroyed by announcer. (S)

Same. One title has JH: **Chi. Sept. 12, 1940**

Blue Goose	(sop)-Soli 8 and 10 bars. (SM)
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Same. No JH. **Chi. Sept. 13, 1940**

Same. One title has JH: **Chi. Sept. 26, 1940**

Warm Valley (NC) Solo 16 bars. (S)

Chi. Sept./Oct. 1940

Same. Two titles have JH:

Stardust (NC) Solo with orch 4 bars (NC). (S)

T. T. On Toast (NC) Solo/straight with orch 16 bars. (SM)

Chi. Oct. 3, 1940

Same. Two titles have JH:

In A Mellotone Solo with orch 26 bars. (M)

Ring Dem Bells Solo with orch 16 bars.
Obbligato 16 bars (vo-CW). (FM)

Note the interesting variations on the Sept. 26 broadcast version of "... Valley", recorded by Victor three weeks earlier and three weeks later. Otherwise, there is particularly a lovely version of "... Grass"!

DUKE ELLINGTON & HIS ORCHESTRA Chi. Oct. 17, 1940

Personnel as March 6.

Two titles were recorded for Victor, one has JH:

53430-2 Warm Valley Soli 16 and 16 bars to coda. (S)

53430-3 Warm Valley As above. (S)

Two additional versions of "Warm ...", highly beautiful, in fact some of the most beautiful items Rabbit and Duke ever made together, but I wish they had been more different ...

Chi. Oct. 28, 1940

Same. Three titles, but no JH.

JOHNNY HODGES & HIS ORCHESTRA Chi. Nov. 2, 1940

Cootie Williams (tp), Lawrence Brown (tb), Johnny Hodges, sop, as), Harry Carney (bar), Duke Ellington (p), Jimmy Blanton (b), Sonny Greer (dm).

Four titles were recorded for Victor:

53603-1 Day Dream Solo 48 bars to coda. (S)

53604-1 Good Queen Bess Soli 8, 16, 16 and 8 bars. (M)

53604-2 Good Queen Bess As above. (M)

53605-1 That's The Blues Old Man (sop)-Soli 4 and 24 bars. (S)

53606-1 Junior Hop Soli/straight 8, 32, 4, 4 and 12 bars. (M)

53606-2 Junior Hop As above. (M)

Ellington's small band groups are back, now with Victor. As before, this is not an occasion for his musicians to run loose, on the contrary, it is the maestro's music in a smaller setting. Only JH could perform the lovely slow "Day Dream", one of his most memorable pieces ever! Another highlight is the easy swinging "... Queen Bess", and as additional pleasure, the two takes are more different than usual with Duke, dig this! The medium "... Hop" is of the same easy swinging kind, and his slow sopranosax blues on "... Old Man" is gorgeous. A very important JH session!!

DUKE ELLINGTON & HIS ORCHESTRA Chi. Nov. 2, 1940

Personnel as above (last night Cootie Williams is in the band).

Broadcast from Club Caprice, three titles, two have JH:

Pyramid (NC) (sop)-Solo with orch 12 bars (NC). (S)

Pussy Willow Solo 16 bars. (M)

DUKE ELLINGTON & HIS ORCHESTRA Fargo, ND., Nov. 7, 1940

Wallace Jones (tp), Ray Nance (tp, vln, vo), Rex Stewart (cnt), Lawrence Brown, Joe Nanton (tb), Juan Tizol (vtb), Barney Bigard (cl, ts), Otto Hardwick (cl, as), Johnny Hodges (sop, as), Ben Webster (ts), Harry Carney (bar, bcl), Duke Ellington (p), Fred Guy (g), Jimmy Blanton (b), Sonny Greer (dm), Ivie Anderson, Herb Jeffries (vo).

Dance date at The Crystal Ballroom, large number of titles, seven have JH:

The Mooche Solo 24 bars to duet with (tb-JN) 12 bars. (S)

Pussy Willow Solo 16 bars. (M)

Chatterbox	Solo with orch 16 bars. (FM)
Warm Valley	Soli 16 and 24 bars to coda. (S)
On The Air	Solo 32 bars. (M)
Don't Get Around Much Anymore	Solo with orch 48 bars. Solo with orch 16 bars. (S)
Whispering Grass	Solo 42 bars (NC). (S)

This magnificent occasion, unlikely to exist, has been praised so many times that it is not necessary to repeat it here. JH however does not get so many opportunities really, but when he is on, he is brilliant! My favourite item is "... Grass", although a few bars is missing in the beginning. This version of "... Anymore" is also new and exciting, highly noteworthy. A fine swinging solo on "On The Air" comes as a surprise, "... Valley" is of course always nice but most of it we have heard before. However "The Mooche" also has lot of surprises! So, there are several items here you just cannot miss, if you enjoy JH's alto sax!!

DUKE ELLINGTON & HIS ORCHESTRA **Chi. Dec. 28, 1940**

Personnel as Nov. 7.

Three titles were recorded for Victor, two have JH:

53780-1	The Sidewalks Of New York	Solo 6 bars. (M)
53781-1	Flamingo	Solo 6 bars. (SM)

A brief but very nice solo on "Flamingo" and some elegant and swinging bars on "... New York".

DUKE ELLINGTON & HIS ORCHESTRA **LA. Jan. 15, 1941**

Same. Ten titles were recorded for Standard Radio Transcriptions, one has JH:

Bounce	Solo 4 bars. (M)
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DUKE ELLINGTON & HIS ORCHESTRA **LA. Feb. 15, 1941**

Same. Five titles were recorded for Victor, one has JH:

55287-1	After All	Soli with orch 16 and 4 bars. (S)
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Culver City, Ca., Feb. 16&20, 1941

Same. MBS broadcasts from Casa Manana, three titles have JH:

Flamingo	Solo 6 bars. (SM)
After All	Soli with orch 16 and 4 bars. (S)
Moon Mist	Solo with orch 8 bars. (S)

LA. June 5, 1941

Same. Four titles were recorded for Victor, one has JH:

61286-1	The Giddybug Gallop	Solo 32 bars. (F)
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Southgate, Ca., June 1941

Same. Broadcast from Trianon Ballroom, one title has JH:

In A Mellow Tone	Solo with orch 26 bars. (M)
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South Gate, Ca., June 12, 1941

Same. MBS broadcast from Trianon Ballroom, but no JH.

LA. June 26, 1941

Same. Two titles were recorded for Victor, one has JH:

61319-1	I Got It Bad	Soli with orch 8 and 8 bars. (S)
61319-2	I Got It Bad	As above. (S)

LA. July 2, 1941

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

61338-1	Clementine	Solo 20 bars. (M)
61340-1	Jump For Joy (vo-HJ)	Solo with orch 36 bars. (M)
61340-2	Jump For Joy (vo-IA)	As above. (M)
61341-1	Moon Over Cuba	Solo with orch 8 bars. (M)

Note in particular the lovely "After All", played in the "Warm Valley"/"Day Dream"-fashion, note the last 4 bars of the first solo! Much of the same to be found in "I Got ...". "The Giddybug ..." is not exactly a tasteful number, but it shows how JH had a strong technique in uptempo, seldom utilized fully. A nice swinging solo on "Clementine". Finally, he plays very good on "... Joy", one take with Herb Jeffries and one with Ivie Anderson, rather unusual!

JOHNNY HODGES & HIS ORCHESTRA **LA. July 3, 1941**

Ray Nance (tp), Lawrence Brown (tb), Johnny Hodges (as), Harry Carney (bar), Duke Ellington (p), Jimmy Blanton (b), Sonny Greer (dm).

Four titles were recorded for Bluebird:

61346-1	Squatty Roo	Soli 32, 8 and 24 bars. (FM)
61347-1	Passion Flower	Solo 40 bars. (S)
61348-1	Things Ain't What They Used To Be	Soli 20 and 12 bars. (S)
61349-1	Goin' Out The Back Way	Solo/straight 32 bars to solo 32 bars. Straight 16 bars. (M)

The second Victor small band session has the same atmosphere and qualities as the first one. Our favourite item is the medium "... Back Way" where JH takes a brisk and determined solo of high quality. Nice uptempo playing also on "... Roo", note particularly the middle eight! In slow tempo, "... Used To Be" is delicate and pleasant, but for once I(JE)/we have to be critical; in "Passion ...", he goes much too far into dripping sentimentality, there is a limit to everything!

DUKE ELLINGTON & HIS ORCHESTRA **LA. Aug. 25, 1941**

Same. Prerecording for CBS broadcast, three titles, one has JH:

Flamingo Solo ca. 6 bars. (SM)

LA. Sept. 17, 1941

Same. Nine titles were recorded for Standard Radio Transcriptions, three have JH:

Clementine Solo 20 bars. (M)

After All Soli with orch 16 and 4 bars. (S)

Flamingo Solo 6 bars. (SM)

LA. Sept. 26, 1941

Same. Four titles were recorded for Victor, one has JH:

61685-1 Rocks In My Bed Solo/straight 12 bars. (S)

LA. Nov./Dec. 1941

Personnel as above except Junior Raglin (b) replaces Jimmy Blanton.
RCM film soundtracks, two have JH:

I Got It Bad Soli 8 and 8 bars. (S)

Flamingo Solo 8 bars. (SM)

LA. Dec. 2, 1941

Same. Four titles were recorded for Victor, but no JH.

LA. Dec. 3, 1941

Same. Ten titles were recorded for Standard Radio Transcriptions, one has JH:

Moon Mist Solo with orch 12 bars. (S)

Chi. Jan. 21, 1942

Same. Three titles were recorded for Victor, one has JH:

70684-1 Moon Mist Solo with orch 12 bars. (S)

70684-2 Moon Mist As above. (S)

Lots of nice and sweet JH in slow tempo here. In case you have not noted, the various versions of "Flamingo" (not exactly a favourite number as such if you are not a dedicated Herb Jeffries fan...) have lots of details different.

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Feb. 26, 1942**

Same. Three titles were recorded for Victor, one has JH:

71892-1 Someone Soli with orch 16 and 16 bars. (SM)

LA. June 26, 1942

Same. Three titles were recorded for Victor, one has JH:

72438-1 Main Stem Solo 12 bars. (FM)

Chi. July 22&24, 1942

Same except Chauncey Haughton (cl, ts) replaces Barney Bigard.
Broadcasts from Hotel Sherman, two have JH:

I Didn't Know About You Soli 32 and 8 bars. (S)

Things Ain't What They Used To Be Solo with orch 20 bars. (S)

Chi. July 28, 1942

Same. Four titles were recorded for Victor, two have JH:

74782-1 Sentimental Lady / I Didn't Know About You Soli with orch 32 and 8 bars. (S)

74782-2 Sentimental Lady As above. (S)

74783-1 A Slip Of The Lip Solo 32 bars. (M)

Chi. July 28, 1942

Same. NBC broadcast from Hotel Sherman, five titles, but no JH.

The end of studio sessions before the recording ban starts. Most notably from this period are the lovely ballads "Someone" and "... Lady", played with such romance and emotion as only JH could on this instrument. However, don't forget to listen to "... Lip", fascinating lyrics related to the enemy spies around, with an excellent swinging alto sax solo. Finally "Main Stem", an immensely driving uptempo blues, also with top JH.

This represents a suitable pause for this Johnny Hodges solography. But last recording session was in 1970...

Feb. 15, 2014: Pause has been replaced with more activity. As a start, here is the non-Duke recording sessions of the period 1943-47.

Later, 2014?: Now is included also all Duke Ellington studio recording sessions including 1949. 'Only' concerts and broadcasts are now missing....

DUKE ELLINGTON & HIS ORCHESTRA NYC. Nov. 8, 1943

Personnel later.

Ten titles were recorded for World Broadcasting Series, three have JH:

4359f Blue Skies Soli 4 and 2 bars. (FM)

4359q Sentimental Lady Solo with orch 32 and 8 bars to coda. (S)

4359r Sentimental Lady As above. (S)

4359v Hop, Skip, Jump Solo/straight 20, 2, 4 and 16 bars. (SM)

4359x Blue Skies As above. (FM)

NYC. Nov. 9, 1943

Personnel later.

Ten titles were recorded for World Broadcasting Series, two have JH:

4360b Main Stem Solo 12 bars. (FM)

4360c Main Stem As above. (FM)

4360e A Slip Of The Lip Solo 32 bars. (SM)

DUKE ELLINGTON & HIS ORCHESTRA NYC. Dec. 1, 1943

Personnel later.

Ten titles were recorded for World Broadcasting Series, two have JH:

4362n Ring Dem Bells Solo with orch 16 bars.
Duet with (vo-RN). 16 bars. (FM)

4362o Rose Room Solo with orch 24 bars. (SM)

4362p Rose Room As above. (SM)

WOODY HERMAN & HIS ORCHESTRA NYC. April 5, 1944

Neal Hefti, Billy Robbins, Ray Wetzel, Mario Serritello, Ray Nance (tp), Al Esposito, Ed Kiefer (tb), Juan Tizol (vtb), Woody Herman (cl, as, vo), Johnny Hodges, Chuck DiMaggio (as), Herbie Fields, Pete Mondello (ts), Skippy DeSair

(bar), Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (n), Red Saunders (dm), Frances Wayne (vo), Dave Matthews (arr).

Four titles were recorded for World Transcriptions:

As Long As I Live	Solo/straight with orch 16 and 4 bars. (S)
Perdido (Lost)	Soli with orch 8 and 8 bars. (M)
I Didn't Know About You	Solo 6 bars. (S)
Blue Lullaby	Solo with orch 16 bars. (SM)

Postscript of Jan. 6, 2021: Forgot this one, sorry: This is the Woody Heman orchestra supplemented with a few important artists from the Duke Ellington orchestra. The highlight is JH's beautiful introduction on "... I Live", and good soloing on "Perdido"; the others are of slight interest.

EARL HINES SEXTET **NYC. April 26, 1944**

Ray Nance (tp, vln), Johnny Hodges (as), Flip Phillips (ts), Earl Hines (p), Al Casey (g), Oscar Pettiford (b), Sid Catlett (dm), Betty Roche (vo).

Six titles were recorded for Apollo, no JH on 1011 "Life With Fatha" but:

1006	Blues On My Weary Mind	Solo 8 bars. (S)
1007	I Love My Lovin' Lover	Solo 12 bars. (SM)
1008	Trouble, Trouble	Obbligato parts. (S)
1009	Design For Jivin'	Solo 32 bars. (M)
1010	I'll Get By	Solo 32 bars. (M)

The first non-Duke recording session in a very long time, since 1938, although JH takes Nance with him to this exciting encounter between jazz giants from different areas. His main contributions here are in medium tempo, both "Design ..." and "... Get By" have quite noteworthy altosax soli, the first straight on, the last unusually laidback. The blues on "... Lover" is also very nice.

EDDIE HEYWOOD TRIO **NYC. May 26, 1944**

Johnny Hodges (as), Eddie Heywood (p), Shelly Manne (dm).

Four titles were recorded for Signature:

bob-1	Flamingo	Soli 32 and 36 bars. (SM)
bob-2	On The Sunny Side Of The Street	Solo 64 bars. 24 bars 4/4 with (p) to solo 8 bars. (SM)
bob-3	Time On My Hands	Soli 32 and 32 bars. (SM)
bob-4	Night And Day	Soli 48 and 48 bars. (M)

An unusual trio format on this session but utterly successful, so delicate, almost unbelievable that everything works out so well! First to attract attention is of course "... Street", famous for the version he made with Lionel Hampton way back then, now repackaged with Eddie's fine piano opening the ball. Then JH enters with two excellent, elaborate chorus, no routine here! And if this is not enough, three other excellent items, perfect chamber jazz, ample blowing space and JH seems to be even more creative here than usual. No problems with "Night ...", but "Flamingo" and "Time ..." in slow medium tempo are just gorgeous!! One of my favourite JH sessions from the forties!!!

BILLY TAYLOR's BIG EIGHT **NYC. Aug. 1, 1944**

Emmett Berry (tp), Vernon Brown (tb), Johnny 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 JH on 2-2&3 "Carney-val In Rhythm" but:

1-3	Passing Me By	Straight 32 and 8 bars. (S)
3-1	Sam-Pan	Solo 32 bars. (F)
3-4	Sam-Pan	As above. (F)
4-1	Night Wind	Soli/straight 32 and 16 bars to coda. (S)
4-2	Night Wind	As above. (S)

To quote Dan Morgenstern on "Night Wind" : "Johnny Hodges ... who has no peers when it comes to playing romantic alto – one touch more of sugar would have been too sweet, but he knew exactly how far to go". Yes, in this case that is correct, two lovely takes, though rather similar. Hot swinging on "Sam-Pan", although with

a terrible squeak on take 1, strange that they did not stop it right away. "Passing ..." is of slight interest.

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Dec. 1, 1944**

Personnel later.

Four titles were recorded for RCA-Victor, one has JH:

4435d Don't You Know I Care Solo with orch 10 bars. (S)

4435e Don't You Know I Care As above. (S)

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Dec. 12, 1944**

Personnel later.

"Black, Brown And Beige" was recorded for RCA-Victor, one section has JH:

4436b Come Sunday Solo 32 bars. (S)

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Jan. 2/3, 1945**

Personnel later.

Fourteen titles were recorded for World Broadcasting Series, three have JH:

4501i Mood To Be Wooed Soli with orch 28, 8 and 52 bars. (SM)

4502b Just Squeeze Me Solo 24 bars. (SM)

4502c Just Squeeze Me As above. (SM)

4502m Don't You Know I Care Solo 10 bars. (S)

4502o Don't You Know I Care As above. (S)

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Jan. 4, 1945**

Personnel later.

Four titles were recorded for RCA-Victor, one has JH:

4503c Mood To Be Wooed Soli with orch 24 and 32 bars. (S)

NYC. April 26, 1945

Personnel later.

One title was recorded for RCA-Victor, but no JH.

NYC. May 1, 1945

Personnel later.

Two titles were recorded for RCA-Victor, but no JH.

NYC. May 10/11, 1945

Personnel later.

Four titles were recorded for RCA-Victor, but no JH.

NYC. May 14-16, 1945

Personnel later.

Eight titles were recorded for RCA-Victor, two have JH:

4533c Solitude Straight with (vo) acc. 16 bars. (S)

4534d Ev'ry Hour On The Hour Intro 2 bars to solo 8 bars.
Solo with orch 16 bars. (S)

DUKE ELLINGTON & HIS ORCHESTRA **NYC. July 24, 1945**

Personnel later.

"Perfum Suite" was recorded for RCA-Victor, but no JH.

NYC. July 30, 1945

Personnel later.

Three titles were recorded for RCA-Victor, one has JH:

4551b Things Ain't What They Used To Be Solo 18 bars. (SM)

NYC. July 31, 1945

Personnel later.

Five titles were recorded for World Broadcasting Series, one has JH:

4552f Esquire Swank Intro 8 bars. Solo 32 bars.
Solo with orch 16 bars. (S)

NYC. Aug. 7, 1945

Personnel later.

Ten titles were recorded for World Broadcasting Series, seven have JH:

4554a Ultra Blue Straight with orch 4 and 4 bars. (M)

4554b	Ultra Blue	As above. (S)
4554f	Hollywood Hangover	Solo 24 bars. (M)
4554h	Blues On The Double	Solo 24 bars. (M)
4554i	Blues On The Double	As above. (FM)
4554k	Ev'ry Hour On The Hour (NC)	Intro 2 bars to solo 2 bars (NC). (S)
4554l	Ev'ry Hour On The Hour	Intro 2 bars to solo 8 bars. Solo with orch 12 bars. (S)
4554m	Ev'ry Hour On The Hour	As above. (S)
4554o	Passion Flower (NC)	Solo/straight 6 bars (NC). (S)
4554p	Passion Flower	Solo/straight 32 and 20 bars. (S)
4554r	Passion Flower	As above. (S)
4554s	In A Jam	30 bars 2/2 with (cnt-RS) (JH first). 30 bars 4/4 with (cnt-RS) (RS first). (M)
4554t	In The Shade Of The Old Apple Tree	Solo 32 bars. (SM)

NYC. Oct. 8, 1945

Personnel later.

Two titles were recorded for RCA-Victor, but no JH.

SANDY WILLIAMS' BIG EIGHT

NYC. Nov. 5, 1945

Joe Thomas (tp), Sandy Williams (tb), Johnny Hodges (as), Harry Carney (bar), Jimmy Jones (p), Brick Fleagle (g), Sid Weiss (b), Shelly Manne (dm).

Four titles were recorded for HRS:

1009	Mountain Air	Soli 32 and 8 bars to long coda. (S)
1010	Sumpin' Jumpin' 'Round Here	Soli 6, 6 and 6 bars. (M)
1011	After Hours On Dream Street	Soli 32 and 8 bars to long coda. (S)
1012	Chili Con Carne	Solo 16 bars. (FM)

Very nice contributions on this session, particularly the slow tempo is interesting. My favourite is the beautiful "... Air", and "... Dream Street" is not far behind, but the beginning is a bit too sweet for my taste.

DUKE ELLINGTON & HIS ORCHESTRA

NYC. Nov. 26, 1945

Personnel later.

Three titles were recorded for RCA-Victor, two have JH:

4595a	I'm Just A Lucky So And So	Solo 8 bars. (S)
4595c	The Wonder Of You	Solo 8 bars. (S)

ESQUIRE ALL-AMERICAN AWARD WINNERS NYC. Jan. 10/11, 1946

Collective personnel: Louis Armstrong (tp, vo), Charlie Shavers, Neil Hefti (tp), Jimmy Hamilton (cl), Johnny Hodges (as), Don Byas (ts), Duke Ellington, Billy Strayhorn (p), Red Norvo (vib), Remo Palmieri (g), Chubby Jackson (b), Sonny Greer (dm).

Four titles were recorded for Victor:

5020-2	Long Long Journey	Solo 12 bars. (SM)
5021-1	Snafu	Solo 16 bars. (M)
5022-1	The One That Got Away	Solo 32 bars. (F)
5023-1	Gone With The Wind	Solo 32 bars to coda. (S)

JH seems to thrive best here in the slow tempi. On "The One ..." he seems not quite concentrated, possibly disturbed by the vibraphone accompaniment. On "Gone ..." however he is his old self, taking over from a lovely tenorsax solo by Don Byas and does a magnificent job, dig this one! A fine blues chorus on "... Journey" and a brief but swinging "Snafu" should also be noted.

METRANOME ALL STARS

NYC. Jan. 15/16, 1946

Collective personnel: Sonny Berman, Pete Candoli, Harry Edison, Neal Hefti, Cootie Williams (tp), Rex Stewart (cnt), Tommy Dorsey, Bill Harris, Will Bradley, J. C. Higginbotham (tb), Buddy De Franco (cl), Herbie Fields, Johnny Hodges (as), Georgie Auld, Flip Phillips (ts), Harry Carney (bar), Red Norvo (vib), Teddy

Wilson (p), Billy Bauer, Tiny Grimes (g), Chubby Jackson (b), Dave Tough (dm), Duke Ellington (arr, dir-5027), Sy Oliver (arr, dir-5026).

Two titles were recorded for Victor, no JH on 5026-1 "Look Out" but:

5027-2 Metronome All-Out Solo 24 bars (1st (as)-solo). (FM)

Two swinging blues choruses on "... All Out"!

DUKE ELLINGTON & HIS ORCHESTRA NYC. March 28, 1946

Personnel later.

Sixteen titles were recorded for Capitol Radio Transcriptions, six have JH:

4609a Crosstown Solo 16 bars. (M)

4609b Passion Flower Solo/straight 32 and 22 bars. (S)

4609c Magenta Haze Solo with orch 20, 12 and 20 bars. (S)

4609d Everything Goes Soli 6 and 16 bars. (SM)

4609f Riff 'n' Drill Solo 64 bars. (F)

4609m Jeep Is Jumpin' Soli 32 and 4 bars. (FM)

DUKE ELLINGTON & HIS ORCHESTRA LA. July 9/10, 1946

Personnel later.

Eight titles were recorded for RCA-Victor, two have JH:

4619a Rockabye River Solo 24 bars. Solo with orch
12 bars. Solo 8 bars. (SM)

4619d Just Squeeze Me Solo with orch 8 bars to solo 8 bars. (SM)

LA. LA. July 11, 1946

Personnel later.

Eight titles were recorded for Capitol Radio Transcriptions, two have JH:

4621a Rockabye River Solo 24 bars. Solo with orch
12 bars. Solo 8 bars. (SM)

4621e Just Squeeze Me Solo with orch 16 bars. (SM)

LA. July 16/17, 1946

Same. Eighteen titles were recorded for Capitol Radio Transcriptions, eight have JH:

4622a Fickle Fling Soli 6 and 8 bars. (M)

4622c One O'Clock Jump Solo 24 bars. (M)

4623a Moon Mist Solo with orch 10 bars. (S)

4623b In A Jam 30 bars 2/2 with (tp-TJ). (M)

4623c On The Alamo Solo with orch 32 bars. (M)

4623f Someone Soli 16, 8 and 4 bars. (SM)

4623i A Flower Is A Lonesome Thing Solo/straight 48 bars. (S)

4623j The Mooche Duet with (tb-JN) 12 bars
to solo 12 bars. (SM)

LA. Aug. 26, 1946

Same. Five titles were recorded for RCA-Victor, one has JH:

4638b Blue Is The Night Solo with orch 16 bars. (M)

LA. Sept. 3, 1946

Same. Eight titles were recorded for RCA-Victor, three have JH:

4640b Memphis Blues Intro 8 bars. (S)

4640c A Ghost Of A Chance Solo 4 bars. (S)

4640g Esquire Swank Intro 2 bars. Solo 32 bars.
Solo with orch 16 bars. (S)

DUKE ELLINGTON & HIS ORCHESTRA NYC. Oct. 23, 1946

Personnel later.

Two titles were recorded for Musicraft, one has JH:

4645b Magenta Haze Soli 20 and 20 bars. (S)

NYC. Nov. 25, 1946

Same. Four titles were recorded for Musicraft, one has JH:

4650a Sultry Sunset Soli with orch 12 and 52 bars. (S)

NYC. Dec. 5, 1946

Same. Four titles were recorded for Musicraft, one has JH:

4651d Minnehaha Soli 2 and 2 bars. ()

NYC. Dec. 11, 1946

Same. Two titles were recorded for Musicraft, but no JH.

METRONOME ALL STARS**NYC. Dec. 15, 1946**Personnel similar to below, no vocal.
Rehearsal, one title:

Sweet Lorraine Solo 8 bars. (SM)

METRONOME ALL STARS**NYC. Dec. 15, 1946**

Charlie Shavers (tp), Lawrence Brown (tb), Johnny Hodges (as), Coleman Hawkins (ts), Harry Carney (bar), Nat King Cole (p, vo-37178), Bob Ahern (g), Eddie Safranski (b), Buddy Rich (dm), Frank Sinatra (vo-37177), June Christy (vo-37178), Sy Oliver (arr).

Two titles were recorded for Columbia, JH is on the following (notation sequence according to Mosaic box):

37177-3 Sweet Lorraine Solo 8 bars. (SM)

37177-2 Sweet Lorraine As above. (SM)

37177-BD5 Sweet Lorraine As above. (SM)

37177-1 Sweet Lorraine As above. (SM)

37178-4 Nat Meets June Solo 12 bars. (FM)

37178-3 Nat Meets June As above. (FM)

37178-2 Nat Meets June As above. (FM)

37178-1 Nat Meets June As above. (FM)

Nice and historical session! JH plays very competently but not too different from take to take.

DUKE ELLINGTON & HIS ORCHESTRA**NYC. Dec. 18, 1946**

Personnel later.

Two titles were recorded for Musicraft, one has JH:

4653b It Shouldn't Happen To A Dream Solo 8 bars. Solo with orch 8 bars to coda. (S)

JOHNNY HODGES & HIS ORCHESTRA**NYC. June 1947**

Taft Jordan (tp), Lawrence Brown (tb), Johnny Hodges (as), Al Sears (ts), Billy Strayhorn (p), Oscar Pettiford (b), Wilbur De Paris (dm).

Eight titles were recorded for Mercer/Sunrise:

1009 A Flower Is A Lonesome Thing Solo/straight 32, 2 and 2 bars. (S)

1010 Frisky Solo 16 bars
Solo/straight 24 bars. (M)

1011 Longhorn Blues Soli 12 and 12 bars. (S)

1012 Far Away Blues Solo 24 bars. (S)

1013 Who Struck John? Soli 24, 12 and 12 bars. (M)

1014 It Shouldn't Happen To A Dream Solo with ens 32 and 8 bars. (S)

1015 June's Jumpin' Soli 8 and 48 bars. (M)

1016 Violet Blue Solo/straight with solo 12 bars inbetween. (S)

There is a strong Ellington flavour to this session, maybe not to surprise anybody. Lousy sound. The titles fall in three groups. The first is the medium tempo, which swings properly and have fine JH soli. The second is the slow blues, which also

sounds very attractive. The third is the slow ballads, and these are really, at least in my modest opinion, quite boring.

JOHNNY HODGES / HARRY CARNEY **NYC. autumn 1947**
Collective personnel: Lawrence Brown (tb), Johnny Hodges (as), Harry Carney (bar), Billy Strayhorn (p, dm), Jimmy Jones (p), Billy Taylor (b). On 134: (as), (p), (b) only.

Four titles were recorded for Wax, no JH on 135 "Why Was I Born?" but:

133	Key Largo	In ens. (S) to solo 8 bars. (SM)
134	You're Driving Me Crazy	Solo 48 bars to long coda. (S)
136	Triple Play	In ens. (S)

There is gold on the Wax session, although the sound quality on that label is far from the available technology of the day. "... Crazy" is played in an unusually slow tempo with great results, a solo feature for JH, most memorable!

DUKE ELLINGTON & HIS ORCHESTRA **Hollywood, Aug. 14, 1947**

Personnel including Johnny Hodges (as).

Four titles were recorded for Columbia, two have JH:

4717a	H'ya Sue	As below? ()
4717b	H'ya Sue	As below? ()
4717c	H'ya Sue	Solo 12 bars. (S)
4717h	Women, Women, Women	As below? ()
4717i	Women, Women, Women	Solo with orch 10 bars. (S)

Hollywood, Sept. 1, 1947

Similar. Three titles but no JH.

Hollywood, Sept. 29 - Oct. 2, 1947

Similar. Eleven titles, three have JH:

4721i	I Fell And Broke My Heart	As below? ()
4721j	I Fell And Broke My Heart	Solo 8 bars. (SM)
4723b	You Gotta Crawl Before You Walk	As below? ()
4723c	You Gotta Crawl Before You Walk	Solo with orch 8 bars. (SM)
4724a	Kitty	As below? ()
4724b	Kitty	Solo 8 bars. (M)

Hollywood, Oct. 6, 1947

Similar. Three titles, one has JH:

4727e	Sultry Serenade	As above?? ()
4727f	Sultry Serenade	As above? ()
4727g	Sultry Serenade	Intro 6 bars. Solo with orch 18 bars. (M)

AL HIBBLER & HIS ORCHESTRA **Detroit, Nov. 1947**

Taft Jordan (tp), Johnny Hodges (as), Al Sears (ts), Harry Carney (bar), Billy Strayhorn (p), Oscar Pettiford (b), Sonny Greer (dm), Al Hibbler (vo).

Three titles were recorded for Miracle, no JH on "Trees" and "Tonight I Shall Sleep" but:

2030	Lover Come Back To Me	Intro with ens 8 bars. (M)
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Interesting!

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Nov. 10/11, 1947**

Personnel similar to above.

Five titles were recorded for Columbia, , one has JH:

4729a	Progressive Gavotte	As below? ()
4729b	Progressive Gavotte	Solo 8 bars. (SM)
4729d	Progressive Gavotte	As above? ()

NYC. Nov. 14, 1947

Same. Four titles, two have JH:

- 4730b Take Love Easy As below? ()
 4730d Take Love Easy Soli 14 and 8 bars. (SM)
 4730h Singin' In The Rain Solo 16 bars. (M)

NYC. Nov. 18&20, 1947

Same. Four titles, three have JH:

- 4732d Don't Get Around Much Anymore Intro with (tp-RN) 8 bars. Duet
 with (bar) 16 bars. Solo 6 bars. (SM)
 4732f Once Upon A Dream As below? ()
 4732h Once Upon A Dream Duet with (tb-LB) 6 bars. (S)
 4732j It's Love I'm In Solo 8 bars. Break. (S)

JOHNNY HODGES**NYC. late 1947**

Harold Baker (tp), Johnny Hodges (as), Al Sears (ts), Harry Carney (bar), Billy Strayhorn (p), Oscar Pettiford (b), Sonny Greer (dm).

Four titles were recorded for Mercer:

- 2032 Searsy's Blues Soli 8, 12 and 6 bars. (M)
 2033 A Little Taste Intro 8 bars. Break.
 Soli 10 and 26 bars. (SM)
 2034 Let The Zoomers Drool Straight 8 bars. Solo with
 ens 40 bars. (M)
 2035 Charlotte Russe Intro. Soli/straight 34 and 10 bars. (S)

This is JH's version of jump band, at the same time quite heavily arranged. I am somewhat ambivalent to this, there is good music to be found, JH plays fine as always, but the overall feeling is a bit artificial. Lousy sound also. Uptempi are in general working best, but "... Russe" is a really beautiful and not too flowered item in slow tempo, quite noteworthy.

DUKE ELLINGTON & HIS ORCHESTRA**NYC. Dec. 22&24, 1947**

Personnel similar to above.

Eight titles were recorded for Columbia, two have JH:

- 4734c I Could Get A Man Solo 8 bars. (S)
 4735i Dance No. 4 With orch. (M)

NYC. Dec. 30, 1947

Similar. Four titles, three have JH:

- 4739b A Woman And A Man As below? ()
 4739d A Woman And A Man Soli 2 and 2 bars. (S)
 4739h New York City Blues Solo 8 bars. (S)
 4739i New York City Blues As above? ()
 4739j Let's Go Blues Solo 16 bars. (FM)

TYREE GLENN ALL STARS**NYC. May 12, 1949**

Tyree Glenn (tb, vib), Jimmy Hamilton (cl), Johnny Hodges (as), Harry Carney (bar), Billy Strayhorn (p), Jerome Darr (g), Wendell Marshall (b), Sonny Greer (dm), Lu Elliott (vo).

Four titles were recorded for Abbey, two issued, one has JH:

- Sultry Serenade Solo 16+8 bars, (cl) on bridge. (M)

Comments later.

IVORY JOE HUNTER**Cincinnati, July 15, 1949**

Harold Baker (tp), Tyree Glenn (tb), Johnny Hodges (as), Russell Procope (ts), Ivory Joe Hunter (p, vo), Wendell Marshall (b), Sonny Greer (dm).

Five titles were recorded for King:

- K5752 Please Don't Cry Anymore Intro 8 bars. (S)
 K5753 I Got Your Water On In ens. (M)
 K5754 I Quit My Pretty Mama In ens. (S)

K5755 Lying Woman Blues Solo 12 bars. Coda. (S)
 K5756 I Have Reason To Complain Solo 8 bars. Obligato parts. (S)

Comments later.

DUKE ELLINGTON & HIS ORCHESTRA NYC. Sept. 1, 1949

Personnel later.

Four titles were recorded for Columbia, two have JH:

4915c You Of All People Intro. (S)
 4915i Snibor As below? ()
 4915j Snibor Solo with orch 6 bars. (SM)

NYC. Dec. 22, 1949

Same/similar. Five titles, three have JH:

4920c The World Is Waiting For The Sunrise Intro with (vo-AH). (S)
 4920f Good Woman Blues Obligato 16+12 and 8 bars. (S)
 4920g On The Sunny Side Of The Street
 4920h On The Sunny Side Of The Street
 4920j On The Sunny Side Of The Street Soli 16 and 16 bars. (SM)

The Johnny Hodges solography takes a stop now.

Late history:

With Duke until March 1951 when formed own small band. Continued to lead own septet until Spring 1955. After a spell of TV-studio work on the Ted Steele Show he rejoined Duke Ellington in Aug. 1955. Few weeks' leave in spring 1958 to work in Florida with Billie Strayhorn. In spring of 1961, together with several band colleagues, toured Europe in the 'Ellington Giants'. Continued to be with the Duke except for brief absences until fatal heart attack.

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