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), 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 Liederkranz 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 (small band 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 (bjo), 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 (vib), 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).
Two titles were recorded for Brunswick:

<table>
<thead>
<tr>
<th>Brunswick No.</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>30585-A</td>
<td>Black And Blue</td>
<td>As below. (SM)</td>
</tr>
<tr>
<td>30585-B</td>
<td>Black And Blue</td>
<td>Brief break. (SM)</td>
</tr>
<tr>
<td>30586-A</td>
<td>Jungle Jamboree</td>
<td>Solo 32 bars. (F)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hot Feet</td>
<td>Solo with orch 16+8 bars, orch/(tp) on bridge. (F)</td>
</tr>
</tbody>
</table>

NYC. Aug. 1929

Same, as THE WASHINGTONIANS.
Three titles were recorded for Cameo, two have JH:

<table>
<thead>
<tr>
<th>Cameo No.</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4062-A</td>
<td>Doin’ The Voom Voom</td>
<td>Solo 8 bars. Straight 14 bars. (FM)</td>
</tr>
<tr>
<td>4063-B</td>
<td>Flaming Youth</td>
<td>Solo with orch 16+8 bars, (tp)/orch on bridge. (FM)</td>
</tr>
<tr>
<td>4064-B</td>
<td>Saturday Night Function</td>
<td>Soli with orch 12 and 12 bars. (SM)</td>
</tr>
</tbody>
</table>

NYC. Sept. 10, 1929

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

<table>
<thead>
<tr>
<th>Brunswick No.</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>30937-A</td>
<td>Jolly Wog</td>
<td>Solo 8 bars. (SM)</td>
</tr>
<tr>
<td>30938-A</td>
<td>Jazz Convulsions</td>
<td>Solo 8 bars. (FM)</td>
</tr>
</tbody>
</table>

NYC. Sept. 13, 1929

Personnel as July 29 except Freddie Jenkins out, Teddy Bunn (g) added.
Four titles were recorded for Victor, three have JH:

<table>
<thead>
<tr>
<th>Victor No.</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>55845-2</td>
<td>Mississippi Dry</td>
<td>Duet with (p) 16 bars. Coda. (SM)</td>
</tr>
<tr>
<td>55846-2</td>
<td>The Duke Steps Out</td>
<td>Soli 8 and 12 bars. (FM)</td>
</tr>
<tr>
<td>55848-2</td>
<td>Swanee Shuffles</td>
<td>Solo 16+8 bars, (cl) on bridge. (FM)</td>
</tr>
</tbody>
</table>

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 (bjo), Wellman Braud (b), Sonny Greer (dm, vo).
One title was recorded for Brunswick/Vocalion:

<table>
<thead>
<tr>
<th>Brunswick No.</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>31301-A</td>
<td>Six Or Seven Times</td>
<td>Duet with (vo-CW) 8 bars to duet with (tp-CW) 8 bars. (SM)</td>
</tr>
<tr>
<td>31301-B</td>
<td>Six Or Seven Times</td>
<td>As above. (SM)</td>
</tr>
</tbody>
</table>
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 Soli 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 (bjo), 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)
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
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
Arthur Whetsel, Cootie Williams, Freddie Jenkins (tp), Joe Nanton (tb), Juan Tizol (vib), 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. 1930

LA. Aug. 20, 1930

LA. Aug. 26, 1930

Same. Three titles, two have JH:
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)

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

NYC. Jan. 14, 1931

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

67799-1 Keep A Song In Your Soul Solo 8 bars. (FM)

NYC. Jan. 16, 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)
<table>
<thead>
<tr>
<th>Record No</th>
<th>Title</th>
<th>Details</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>68231-2</td>
<td>Creole Rhapsody Pt 1</td>
<td>Soli with orch 16 and 8 bars. (M)</td>
<td>1931</td>
</tr>
<tr>
<td>68233-3</td>
<td>Creole Rhapsody Pt 2</td>
<td>Long sequence with orch. (SM/F)</td>
<td>1931</td>
</tr>
<tr>
<td>68237-1</td>
<td>Limehouse Blues</td>
<td>Soli with orch 8 and 8 bars. (FM)</td>
<td>1931</td>
</tr>
<tr>
<td>68238-1</td>
<td>Echoes Of The Jungle</td>
<td>Soli with orch 16 and 4 bars.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Duet with (tb-JN) 16 bars.</td>
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<tr>
<td></td>
<td></td>
<td>Solo with orch 8 bars.(SM)</td>
<td></td>
</tr>
<tr>
<td>68239-1</td>
<td>It’s Glory</td>
<td>Break. Solo 16+8 bars, (tb-JN) on bridge.</td>
<td>1932</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solo 8 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>11200-A</td>
<td>Moon Over Dixie</td>
<td>Breaks. Solo 8 bars. (M)</td>
<td>1932</td>
</tr>
<tr>
<td>11204-A</td>
<td>It Don’t Mean A Thing</td>
<td>Soli with orch 40 and 8 bars. (FM)</td>
<td>1932</td>
</tr>
<tr>
<td>11205-A</td>
<td>Lazy Rhapsody</td>
<td>Soli 2 and 2 bars. (SM)</td>
<td>1932</td>
</tr>
<tr>
<td>11205-B</td>
<td>Lazy Rhapsody</td>
<td>As above. (SM)</td>
<td>1932</td>
</tr>
<tr>
<td>71812-2</td>
<td>Hot And Bothered</td>
<td>Break 4 bars. (F)</td>
<td>1932</td>
</tr>
<tr>
<td>71812-3</td>
<td>Hot And Bothered</td>
<td>As above. (F)</td>
<td>1932</td>
</tr>
<tr>
<td>11223-A</td>
<td>Blue Tune</td>
<td>Solo with orch 8 and 4 bars. (SM)</td>
<td>1932</td>
</tr>
<tr>
<td>11223-B</td>
<td>Blue Tune</td>
<td>As above. (SM)</td>
<td>1932</td>
</tr>
<tr>
<td>11224-A</td>
<td>Baby When You Ain’t There</td>
<td>Solo with orch 20 and 16 bars. (M)</td>
<td>1932</td>
</tr>
<tr>
<td>11263-A</td>
<td>St. Louis Blues</td>
<td>Solo 20 bars. (F)</td>
<td>1932</td>
</tr>
<tr>
<td>11263-B</td>
<td>St. Louis Blues</td>
<td>As above. (F)</td>
<td>1932</td>
</tr>
<tr>
<td>11265-A</td>
<td>Rose Room</td>
<td>Solo with orch 6 bars. (M)</td>
<td>1932</td>
</tr>
</tbody>
</table>

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 impressing fast playing on “St. Louis …” sums up the best of an exciting time period.

DUKE ELLINGTON  
Camden, NJ. June 11, 1931  
Arthur Whetsel, Cootie Williams, Freddie Jenkins (tp), Joe Nanton (tb), Juan Tizol (vib), Barney Bigard (cl, ts), Johnny Hodges (cl, soprano, as), Harry Carney (cl, as, bar), Duke Ellington (p), Fred Guy (bjb), Wellman Braud (b), Sonny Greer (dm), Ivie Anderson (vo).

Two titles were recorded for Victor:

- Creole Rhapsody Pt 2, Solo with orch 4 bars. (SM)
- 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. July 16/17, 1931

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

Four titles, three have JH:

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

NYC. Feb. 2, 1932

Same. Three titles were recorded for ARC/Brunswick:

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

NYC. Feb. 3, 1932

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

- Hot And Bothered, Break 4 bars. (F)
- Hot And Bothered, As above. (F)

NYC. Feb. 4, 1932

Same. Two titles were recorded for ARC/Brunswick:

- Blue Tune, Solo with orch 8 and 4 bars. (SM)
- Blue Tune, As above. (SM)
- 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:

- St. Louis Blues, Solo 20 bars. (F)
- St. Louis Blues, As above. (F)
- 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 impressing 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 (vib), Barney Bigard (cl, ts), Otto Hardwick (cl, as, bsn),
Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Duke Ellington (p), Fred Guy (bj), Wellman Braud (b), Sonny Greer (dm), Ivie Anderson (vo).

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

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>11839-A</td>
<td>Blue Harlem</td>
<td>Break. (M)</td>
</tr>
<tr>
<td>11840-A</td>
<td>The Sheik Of Araby</td>
<td>(sop)-Solo 30 bars. (M)</td>
</tr>
<tr>
<td>11852-A</td>
<td>Best Wishes</td>
<td>Soli 16, 4 and 4 bars. (SM)</td>
</tr>
<tr>
<td>11852-B</td>
<td>Best Wishes</td>
<td>As above. (SM)</td>
</tr>
<tr>
<td>11866-A</td>
<td>Blue Ramble</td>
<td>Breaks. Solo 6 bars. Breaks. (SM)</td>
</tr>
<tr>
<td>11865-B</td>
<td>Blue Ramble</td>
<td>As above. (SM)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>73557-I</td>
<td>Maori</td>
<td>(sop)-Intro 4 bars. (M)</td>
</tr>
</tbody>
</table>

NYC. Sept. 21/22, 1932

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

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>12343-A</td>
<td>Jazz Cocktail</td>
<td>Solo with orch 16 bars. (FM)</td>
</tr>
<tr>
<td>12343-B</td>
<td>Jazz Cocktail</td>
<td>As above. (FM)</td>
</tr>
<tr>
<td>12346-A</td>
<td>Swing Low</td>
<td>(sop)-Solo 34 bars to coda. (FM)</td>
</tr>
<tr>
<td>12346-B</td>
<td>Swing Low</td>
<td>As above. (FM)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>12773-A</td>
<td>I Must Have That Man</td>
<td>(sop)-Intro. (F)</td>
</tr>
<tr>
<td>12773-B</td>
<td>I Must Have That Man</td>
<td>As above. (F)</td>
</tr>
<tr>
<td>12775-A</td>
<td>Any Time, Any Day, Any Where</td>
<td>(sop)-Solo 16 bars. (SM)</td>
</tr>
<tr>
<td>12775-B</td>
<td>Any Time, Any Day, Any Where</td>
<td>As above. (SM)</td>
</tr>
<tr>
<td>12776-A</td>
<td>Delta Bound</td>
<td>(sop)-Solo with orch 10 bars. (SM)</td>
</tr>
<tr>
<td>12776-B</td>
<td>Delta Bound</td>
<td>As above. (SM)</td>
</tr>
<tr>
<td>12781-A</td>
<td>Diga Diga Do</td>
<td>(sop)-Solo with orch 32 bars. (F)</td>
</tr>
<tr>
<td>12781-B</td>
<td>Diga Diga Do</td>
<td>As above. (F)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>12773-C</td>
<td>I Must Have That Man</td>
<td>(sop)-Intro. (F)</td>
</tr>
<tr>
<td>12773-D</td>
<td>I Must Have That Man</td>
<td>As above. (F)</td>
</tr>
</tbody>
</table>

NYC. Feb. 15/16, 1933

Same as May 16, 1932.

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

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>265049-2</td>
<td>Merry-Go-Round</td>
<td>Solo 12 bars. (FM)</td>
</tr>
<tr>
<td>265049-3</td>
<td>Merry-Go-Round</td>
<td>As above. (FM)</td>
</tr>
</tbody>
</table>

NYC. Feb. 17, 1933

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

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>13079-A</td>
<td>Blackbird Medley Pt 1</td>
<td>Doin` The New Lowdown Solo with orch 24 bars. (F)</td>
</tr>
</tbody>
</table>
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)

“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)-Soli 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 / 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)-Solo 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 small band 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 small band sessions are as much Duke and his ideas and personality as the big band 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. Obbligato 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:
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:

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

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:

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)

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)
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.

NYC. March 5/&, 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)

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)
<table>
<thead>
<tr>
<th>Page</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>188-1</td>
<td>Blue Reverie (sop)-Intro 8 bars with ens to solo 12 bars. (sop)-Coda. (S)</td>
</tr>
<tr>
<td>188-2</td>
<td>Blue Reverie As above. (S)</td>
</tr>
<tr>
<td>189-1</td>
<td>Tiger Rag Solo 32 bars. (F)</td>
</tr>
<tr>
<td>189-2</td>
<td>Tiger Rag As above. (F)</td>
</tr>
</tbody>
</table>

For the first time Cootie is the formal leader of a small band session. JH still seems to prefer the sopranosax 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 sopranosax 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harlem Speaks</td>
<td>Solo with orch 32 bars. (FM)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>301-1</td>
<td>My Honey’s Lovin’ Arms Solo 16 bars. (FM)</td>
</tr>
<tr>
<td>302-1</td>
<td>Did Anyone Ever Tell You? Solo 8 bars. (M)</td>
</tr>
<tr>
<td>302-2</td>
<td>Did Anyone Ever Tell You? As above. (M)</td>
</tr>
<tr>
<td>303-1</td>
<td>Alabamy Home Solo 32 bars. (FM)</td>
</tr>
<tr>
<td>304-1</td>
<td>Where Are You? Solo 8 bars. (M)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>20911-3</td>
<td>Carelessly Solo 16 bars. (SM)</td>
</tr>
<tr>
<td>20912-1</td>
<td>How Could You? Solo 16 bars. (M)</td>
</tr>
<tr>
<td>20913-1</td>
<td>Moanin’ Low Solo 16+8 bars, (p) on bridge. (S)</td>
</tr>
<tr>
<td>20914-1</td>
<td>Fine And Dandy Solo 32 bars. (FM)</td>
</tr>
</tbody>
</table>

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 altosax 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>381-1</td>
<td>You Can’t Run Away From Love Tonight (sop)-Solo 8 bars. (SM)</td>
</tr>
<tr>
<td>381-2</td>
<td>You Can’t Run Away From Love Tonight As above. (SM)</td>
</tr>
</tbody>
</table>
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 …”, back 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 obbligato 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-minutes-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 …):

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Solo Length</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>21117-2</td>
<td>Sun Showers</td>
<td>16 bars. (M)</td>
<td>Solo</td>
</tr>
<tr>
<td>21118-2</td>
<td>Yours And Mine</td>
<td>16 bars. (SM)</td>
<td>Solo</td>
</tr>
<tr>
<td>21119-1</td>
<td>I’ll Get By</td>
<td>28 bars. (SM)</td>
<td>Solo</td>
</tr>
<tr>
<td>21119-2</td>
<td>I’ll Get By</td>
<td>As above. (SM)</td>
<td>Solo</td>
</tr>
<tr>
<td>21120-1</td>
<td>Mean To Me</td>
<td>32 bars. (SM)</td>
<td>Obbligato</td>
</tr>
<tr>
<td>21120-2</td>
<td>Mean To Me</td>
<td>As above. (SM)</td>
<td>Solo</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Solo Length</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>21186-1</td>
<td>Foolin’ Myself</td>
<td>16+8 bars, (tp) on bridge. (SM)</td>
<td>Solo</td>
</tr>
<tr>
<td>21186-2</td>
<td>Foolin’ Myself</td>
<td>As above. (SM)</td>
<td>Solo</td>
</tr>
<tr>
<td>21187-1</td>
<td>A Sailboat In The Moonlight</td>
<td>18 bars to coda. (SM)</td>
<td>Solo</td>
</tr>
<tr>
<td>21187-2</td>
<td>A Sailboat In The Moonlight</td>
<td>As above. (SM)</td>
<td>Solo</td>
</tr>
<tr>
<td>21188-1</td>
<td>You’ll Never Go To Heaven</td>
<td>32 bars. (M)</td>
<td>Solo</td>
</tr>
<tr>
<td>21188-2</td>
<td>You’ll Never Go To Heaven</td>
<td>As above. (M)</td>
<td>Solo</td>
</tr>
<tr>
<td>21189-1</td>
<td>Peckin’</td>
<td>8 bars. (M)</td>
<td>Solo</td>
</tr>
<tr>
<td>21189-2</td>
<td>Peckin’</td>
<td>As above. (M)</td>
<td>Solo</td>
</tr>
<tr>
<td>21189-3</td>
<td>Peckin’</td>
<td>As above. (M)</td>
<td>Solo</td>
</tr>
</tbody>
</table>

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 altosax 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:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Solo Length</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>519-1</td>
<td>All God’s Chillun Got Rhythm (non-vo)</td>
<td>Break to solo with orch 24 bars. (FM)</td>
<td>Solo</td>
</tr>
<tr>
<td>519-2</td>
<td>All God’s Chillun Got Rhythm (non-vo)</td>
<td>As above. (FM)</td>
<td>Solo</td>
</tr>
<tr>
<td>520-1</td>
<td>All God’s Chillun Got Rhythm (vo)</td>
<td>32 bars. (FM)</td>
<td>Solo</td>
</tr>
<tr>
<td>520-1</td>
<td>All God’s Chillun Got Rhythm (vo)</td>
<td>As above. (FM)</td>
<td>Solo</td>
</tr>
<tr>
<td>521-1</td>
<td>Alabamy Home</td>
<td>With orch 16 bars. (F)</td>
<td>Solo</td>
</tr>
</tbody>
</table>
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)

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 Maisel (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)

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)

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)

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 (dn), 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)

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:

<table>
<thead>
<tr>
<th>Harmony In Harlem</th>
<th>Solo/straight 12 bars. (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh Babe, Maybe Someday</td>
<td>Solo with orch 32 bars. (FM)</td>
</tr>
</tbody>
</table>

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 soprano sax 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:
Swingtime In Honolulu  In orch 16 bars. (M)
I’m Slappin’ Seventh Avenue Solo with orch 8 bars. (FM)
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)

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

Nice music, but it seems to me that the small band 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)-Soli 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:

NYC. Aug. 9, 1938

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

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:

948-1  T. T. On Toast  Solo/straight with orch 16 bars. (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, bbx), 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 (vib), 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**  
  (Lady In Doubt)  
  Solo/straight with orch 16 bars.  
  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)

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)

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 16 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)

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, 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.

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)

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)

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)

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)

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 (vib), 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)
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)

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)

NYC. July 22, 1940

Personnel as March 6. Four titles were recorded for Victor, but no JH.

NYC. July 24, 1940

Same. Two titles, but no JH.

DUKE ELLINGTON & HIS ORCHESTRA

NYC. July 29-31, 1940

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 sopranowork 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.
Chi. Sept. 7, 1940

Same. Four titles have JH:

   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)

Chi. Sept. 10, 1940

Same. Two titles have JH:

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

Chi. Sept. 11, 1940

Same. Two titles have JH:

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

Chi. Sept. 12, 1940

Same. One title has JH:

   Blue Goose (sop)-Soli 8 and 10 bars. (SM)

Chi. Sept. 13, 1940

Same. No JH.

Chi. Sept. 26, 1940

Same. One title has JH:

   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

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)

Chi. Oct. 17, 1940

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

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)
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 (vib), 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.
Whispering Grass 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 altosax!!

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

L.A. Jan. 15, 1941
Same. Ten titles were recorded for Standard Radio Transcriptions, one has JH:

Bounce Solo 4 bars. (M)

DUKE ELLINGTON & HIS ORCHESTRA

L.A. 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)

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)

**L.A. June 5, 1941**

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

- 61286-1 **The Giddybug Gallop**
  - Solo 32 bars. (F)

**Southgate, Ca., June 1941**

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

- **In A Mellow Tone**
  - Solo with orch 26 bars. (M)

**South Gate, Ca., June 12, 1941**

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

**L.A. 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)

**L.A. 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**

**L.A. 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
  - 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**

**L.A. Aug. 25, 1941**

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

- **Flamingo**
  - Solo ca. 6 bars. (SM)

**L.A. 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 altosax 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:
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.

SANDY WILLIAMS’ BIG EIGHT
NYC. Nov. 5, 1945
Joe Thomas (tp), Sandy Williams (tb), Johnny Hodges (as), Harry Carney (bar, bcl), Johnny Guarnieri (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 Carney 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.

**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.

**METRONOME 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. Higginstotham (tb), Buddy De Franco (cl), Herbie Fields, Johnny Hodges (as). Georgie Auld, Flip Phillips (ts), Harry Carney (bar), Red Norvo (vib), Teddy Wilson (p), Harry Carney (bar), Nat King Cole (p, vo-37178), Bob Ahern (g), Eddie Saffranski (b), Buddy Rich (dm), Frank Sinatra (vo-37177), June Christy (vo-37178), Sy Oliver (arr).

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”!

**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 Saffranski (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.

**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
37

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!

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: Classics 1234

2029 Trees

2030 Lover Come Back To Me

2031 Tonight I Shall Sleep

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.

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.

Late history:


…ooo…