

The
TRUMPET
of
ROBERT ELLIOTT JONES
“JONAH”

Solographer: Jan Evensmo
Last updated: Oct. 26, 2013, Sept. 21, 2021, May 24, 2022

Note: This is a complete solography with comments to every session but only to 1950.

Born: Louisville, Kentucky, Dec. 31, 1909
 Died: April 29, 2000

Introduction:

Jonah Jones was a fine trumpeter and well recognized in our Oslo Jazz Circle club. He was a candidate for my previous Jazz Solography Series, but I never got that far. Now it's time!

History:

Husband of tromboniste Elizabeth Bowles (sister of Russel Bowles). During his early teens played in the Booker T. Washington Community Centre Band in Louisville. First professional work with Wallace Bryant's Band on the S.S. Island Queen', sailing between Cincinnati and New Orleans. Returned home to Louisville, worked with Kentucky Derbies at Lexington State Fair, then joined Horace Henderson in Cleveland (1928), the band broke up in Buffalo. Then joined Wesley Helvey Band and toured Indiana with The Hardy Brothers. With drummer Guy Jackson at Vendome Hotel, Buffalo, then spent several months in Jimmie Lunceford band in 1931, joined Stuff Smith in Buffalo (1932). Played on and off with Stuff during 1933-4, then regularly with Lil Armstrong' bigband in 1935, brief spell with McKinney's Cotton Pickers, then rejoined Stuff Smith at Silver Grill, Buffalo. With Benny Carter in 1940. Brief spell with Fletcher Henderson, then with Cab Calloway from February 1941 until 1951. With Cab Calloway from February 1941 until 1951. Briefly with Joe Bushkin quartet at the Embers, then mainly with Earl Hines' sextet from early 1952 until early 1954 - during this period played occasionally with Cab Calloway and took part in brief reunion with Stuff Smith (spring 1953). Also played in Broadway theatre orchestras. Toured France and Belgium (as a soloist) in summer of 1954. Returned to New York, briefly with Lester Lanin Orchestra, then from September of 1955 began leading own quartet. After playing residencies at The Embers, New York, and London House, Chicago, etc., the group began regular television work. The quartet achieved international success and made several best-selling L.P.s. Long residencies at The Embers and Rainbow Grill; trips to Monaco 1959 and 1960 and a tour of Australia. The group (now a quintet) has maintained its popularity through the 1960s, and toured Europe, the Far East, and Australia; from 1969 to 1977 the quartet's drummer was Cozy Cole. JJ performed at jazz festivals in Europe in 1978, and continued to work into the 1980s, last session in 1986. (Ref. John Chilton).

JONAH JONES SOLOGRAPHY

STUFF SMITH & HIS ONYX CLUB BOYS **NYC. Jan. 17, 1936**
 Jonah Jones (tp, vo), Stuff Smith (vln, vo), Raymond Smith (p), Bobby Bennett (g), Mack Walker (b), John Washington (dm).
 One title, 18508 "With All My Heart", was recorded for Vocalion, rejected.

NYC. Feb. 11, 1936

Same. Four titles:

18654-1	I'se A-Muggin' - Part 1	In ens. (M)
18655-1	I'se A-Muggin' - Part 2	Duet with (vln) 16 bars. (M)
18655-2	I'se A-Muggin' - Part 2	Duet with (vln) 8 bars. (M)
18656-1	I Hope Gabriel Likes My Music	Intro 8 bars. Acc. (vln). Solo 36 bars with (vln) acc. to coda. (F)
18657-1	I'm Putting All My Eggs In One Basket	Duet with (vln) 16+6 bars, (vln) on bridge to break 4 bars. Obligato 32 bars (mute). Solo 16+8 bars, (p) on bridge. Duet with (vln) 32 bars. (FM)

Jonah Jones appears on record for the first time with one of the most swinging bands, violinists and personalities in jazz history! The session starts with a great waste, "I'se ..." has no jazz value. However, the two remaining items are gigantic swingers, led by Stuff himself but JJ following up nicely with swinging soli, showing that he aims to be one of the greatest swing trumpeters. Note his aggressive intro on "... Gabriel ..." to set the mood, and his strong, confident conclusion. And his contributions on "... Basket" are filled with inspiration and joy, this a happy trumpet player!

STUFF SMITH **NYC. Feb. 23, 1936**
 Same. Broadcast "Paul Whiteman Show", two titles:

I'm A Ding Dong Daddy	Duet with (vln) 32 bars to solo 32 bars to 64 bars "solo" with (vo) acc. (F)
I'se A-Muggin'	In ens. (M)

"... Daddy" is a very noisy and exhibitionistic piece, nice to be present but more of historical value only now. The guys had fun, obviously. Some good JJ after Stuff's contribution, but then he enters into a long sequence of high notes with verbal encouragement.

STUFF SMITH & HIS ONYX CLUB BOYS **NYC. March 13, 1936**
 Jonah Jones (tp, vo-18820), Stuff Smith (vln, vo), James Sherman (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm).
 Four titles were recorded for Vocalion:

18817-1	I Don't Want To Make History	Straight/solo 32 bars (mute) to acc. (vo) 32 bars. Solo 32 bars, last 8 with (vln) to coda. (FM)
18818-2	'Tain't No Use	Free intro to straight/duet with (vln) 32 bars. Acc. (vo) 32 bars (mute). Acc. (vln). Coda. (SM)
18819-1	After You've Gone	Duet with (vln) 36 bars. Break to solo 40 bars with (vln) acc. to coda. (F)
18820-1	You'se A Viper	Solo 64 bars with (vln) acc. (FM)

Possibly the greatest of the Stuff Smith sessions, swinging like!!! JJ seems to have matured, playing even more freely and inspired here. He opens "... History" with lovely, confident muted playing and continues wailing behind Stuff's vocal, later concluding with a fine open solo. And in "After ...", later one of Roy Eldridge's show numbers, he really goes for it, sparkling duet with violin, later a strong solo. In "... Viper" he gets a long interrupted solo of high quality, but the vocal he could have left to Stuff. After all this praise, there is another item, my favourite, the slow medium "... Use", played rather straight, a lovely, sensitive intro and backing Stuff's violin with so much soul in his open horn, later utterly beautiful muted obligato, a magnificent records and a great trumpeter!!

STUFF SMITH **NYC. April 23, 1936**
 Same. Broadcast "The Fleischmann's Yeast Hour", two titles, no JJ on "I'se A Muggin'" but:

After You've Gone With ens 20 bars (NC), partly with heavy announcement. Solo/duet with (vln) 44 bars to coda. (F)

This is as hot music as you can get it, and although the opening is missing, this is an item not to miss!

STUFF SMITH & HIS ONYX CLUB BOYS NYC. May 12, 1936
Same. Two titles were recorded for Vocalion:

19239-1 Robins And Roses Duet (mute) with (vln) 16+6 bars, (vln) on bridge. Solo 8 bars (mute) to acc. (vln) 14 bars to coda. (M)

19240-1 I've Got A Heavy Date Duet (mute) with (vln) 16+8 bars, (vln) on bridge. Break. Solo 16+8 bars (open), (p) on bridge. (FM)

These are also lovely items with great, laidback muted trumpet playing on "... Roses" and similar but faster and strongly swinging on "... Heavy Date", also fine open horn on this one. But note Stuff's violin on this date, better does not exist, gigantic solo on "... Use" and even better on "... Date"!!!

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).

Five titles were recorded for Brunswick:

19495-2 It's Like Reaching For The Moon Solo with ens 16 bars. (SM)

19496-2 These Foolish Things Solo 10 bars to coda. (SM)

19497-2 Why Do I Lie To Myself About You? Solo 8 and 8 bars. Solo 16+8 bars, (as) on bridge. (M)

19498-1 I Cried For You Weak obligato 38 bars (mute). Solo with ens 8 bars to coda. (M)

19499-2 Guess Who? Solo/straight 16+6 bars (mute), (p) on bridge. Solo 8 bars (open). Solo with ens 16 bars to coda. (M)

Never thought about it before, but this is JJ's first session outside his Stuff Smith companionship. And what a session it is!! The combination of Billie, Teddy and "The Rabbit" is deadly enough, then topped by an unusually inspired baritone sax, and JJ arrives when the table is set for party. He plays beautiful open horn in the ending of "... Moon", "... Things", "... You" and "Guess Who?" but controls the latter nicely from the start with his mute. And then, believe it or not, the highlight of the session, "Why Do I ...", the only item without Billie, can you believe it!? But listen to how he and Hodges circle around each other like in a lovers' dance, magnificent!!!

STUFF SMITH & HIS ONYX CLUB BOYS NYC. July 1, 1936
Personnel as March 13.

Four titles were recorded for Vocalion, three issued:

19500-1 It Ain't Right Duet with (vln) 16+8 bars, (vln) on bridge. Solo with (vln) acc. 16+8 bars, (vln) on bridge, to coda. (FM)

19501-1 Old Joe's Hittin' The Jug Intro with (vln) 8 bars to duet 32 bars. Solo 32 bars. In ens to coda. (F)

19503-2 Serenade For A Wealthy Widow Solo/straight duet (open & mute) with (vln). (FM)

Two lovely titles with excellent trumpet playing, note how he plays rather straight in the beginning of "... Use" with the violin moving around, later an excellent, strong solo, open horn here. And a colourful "... Jug", few trumpeters played on this level in 1936! Note another super gigantic violin solo on this one!! "Serenade ..." is the odd item, a tune of strange structure, and the guys play and play, ok enough, but very exciting.

STUFF SMITH & HIS ONYX CLUB BOYS NYC. Aug. 21, 1936
Same. Three titles were recorded for Vocalion:

19731-1 Knock, Knock, Who's There? Breaks. Solo with (vln) acc. 48 bars to coda. (F)

- 19732-1 Bye Bye, Baby Solo/straight 16+10 bars, (p) on bridge.
Duet with (vln) 24 bars to coda. (M)
- 19733-1 Here Comes The Man With The Jive Solo with (vln) 32 bars. (FM)

The material here is not as exciting on the previous sessions, note the nonsense vocal parts of “Knock ...” and “... Jive”, and the atmosphere is slightly less jubilant, although there are good swinging moments and hot violin. JJ has some great moments though, particularly “... Jive” is enjoyable.

STUFF SMITH**Aug. 1936**

Same. Broadcast possibly from Onyx Club:

- Here Comes The Man With The Jive Solo with (vln) acc.
32 bars. (FM)

Fine JJ here but not the best of sound.

NYC. Oct. 3, 1936

Same, except probably Clyde Hart (p).

Broadcast “Saturday Night Swing Club”, three titles, one issued:

- Oh! Lady Be Good Part of intro 2 bars. Solo/straight 32 bars.
Solo 32 bars. (F) to coda. (S)

Better sound and a fine solo by JJ on this broadcast, but tempo could have been more convenient.

DICK PORTER & HIS ORCHESTRA**NYC. Oct. 7, 1936**

Jonah Jones (p), Joe Marsala (cl, as), Dick Porter (p, vo), Eddie Condon (g), Ernest Wilson Myers (b), George Wettling (dm), Dick Porter (vo).

Four titles were recorded for Vocalion, two issued:

- 20009-1 Sweet Thing Obbligato 32 bars (mute). Solo 8 bars
(open). Solo 8 bars (open)
with (vo) acc. to coda. (SM)
- 20010-1 Swingin’ To A Swing Tune Obbligato with (cl) 34 and 18 bars
(mute). Solo 18 bars (open). (FM)

Dick Porter is not the most exciting of vocalist trying to tap the Fats Waller market, but the personnel here is very competent, and the result is a very nice swing record! JJ plays with the same brilliance as on all other events in 1936/37, both with open and muted horn, and his contributions here are highly noteworthy!

TEDDY WILSON & HIS ORCHESTRA**NYC. Nov. 19, 1936**

Jonah Jones (tp), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except 20292).

Four titles were recorded for Brunswick:

- 20290-1 Pennies From Heaven Part of intro. Breaks. In ens 4 bars. (SM)
- 20290-2 Pennies From Heaven As above. (SM)
- 20291-1 That’s Life I Guess Solo 16+8 bars (mute), (cl) on bridge.
Solo with ens 10 bars (open) to coda. (SM)
- 20291-2 That’s Life I Guess As above. (SM)
- 20292-2 Sailin’ Solo 32 bars.
With ens 64 bars to coda. (F)
- 20293-1 I Can’t Give You Anything But Love Straight 16 bars.
With ens 8 bars to coda. (SM)

JJ seems to have much less important role here compared to the earlier, lovely Wilson/Holiday session, but there are great moments. The non-vocal “Sailin’” is a bit too fast for much taste, but he introduces “... Love” masterly with a big open horn. The session highlight is however “... Life ...” with two takes of which the 78 issued one is notably faster within the slow medium range. JJ let his mute create a nice atmosphere here, and his soli while cast in the same mould have the necessary variations from take to take to let us be more familiar with his improvising style.

STUFF SMITH & HIS ORCHESTRA**NYC. 1937**

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

WMCA broadcasts from Hotel Biltmore, "Let's Listen To Lucidin" eye lotion commercials. All programs have the same theme before and after, and JJ solos on all:

Theme Straight (growl). (S)

Jan. 6, 1937

Five titles, two have JJ:

Stardust Solo 16+8 bars (mute), (ts) on bridge. (S)

Stompin' At The Savoy Solo 18+6 bars, (p) on bridge. (FM)

Jan. 8, 1937

Five titles, two have JJ:

I Got Rhythm Solo 36 bars. (FM)

Make Believe Ballroom Solo 18+6 bars (open),
(tb) on bridge. (M)

Jan. 11, 1937

Two titles (incomplete program):

Love Marches On Solo 8 bars (mute). (SM)

The Organ Grinder's Swing Solo 24 bars. (M)

These programs give JJ many opportunities, obviously he is one of the most entrusted soloists, and since this early period also is the most important in his career, his solography is augmented by several great items. A brilliant solo on "Stardust", worth the whole program, this is JJ at his very best!! And a delightful muted solo on "Love ...", vow!! In fact everything is working out beautifully here, what discoveries!!

BILLIE HOLIDAY & HER ORCHESTRA NYC. Jan. 12, 1937

Jonah Jones (tp), Edgar Sampson (cl, as), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion:

20506-1 One Never Knows, Does One Solo 10 bars. Obligato
10 bars (mute). (S)

20507-1 I've Got My Love To Keep Me Warm Weak obligato parts
(mute). Break 2 bars. (M)

20507-2 I've Got My Love To Keep Me Warm As above. (M)

20508-1 If My Heart Could Only Talk Intro 4 bars to obligato
32 bars (mute). Solo 16 bars.
Obligato 16 bars to coda. (SM)

20509-2 Please Keep Me In Your Dreams Solo 16 bars (mute). Weak
obligato 32 bars to coda. (M)

This is a nice session with an overall romantic atmosphere and a tight supportive rhythm section. The solemn "One Never ..." is perhaps the most notable item as such with a fine open horn solo, but there is lots of beautiful muted playing on "... Only Talk", and a few fluffs are easy to forgive. "Please ..." also has a strong muted solo.

STUFF SMITH & HIS ORCHESTRA

continued

Same personnel.

Jan. 15, 1937

Five titles, two have JJ:

I've Found A New Baby Break to solo 16 bars. (FM)

Put On Your Old Grey Bonnet Solo 30 bars. (F)

Jan. 18, 1937

Five titles, one has JJ, plus a trailer:

Basin Street Blues Intro 8 bars to solo
32 bars to long coda. (S)

Honeysuckle Rose Solo 24 bars (mute). (FM)

Sweet Sue (trailer) Solo 6 bars. (FM)

Jan. 22, 1937

Four titles, but no JJ.

late Jan./early Feb. 1937

Two titles (incomplete program), one has JJ:

Make Believe Ballroom	Solo 18+6 bars (mute), (tb) on bridge. (FM)
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These programs also contain some of the most magnificent soloing JJ ever made!! His version of "Basin ..." alone is enough to put him as one of the very greatest of the swing trumpeters of the 30s!! Also absolutely top quality trumpet on "... Baby" and "... Bonnet". The Lucidin broadcasts are in fact so important as to increase our understanding of JJ and raise his position in jazz trumpet higher than otherwise would have been the case.

HAVEN JOHNSON & HIS ORCHESTRA NYC. Jan. 27, 1937

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

Two titles were recorded for Vocalion:

20586-1	Before We Part	Obbligato 32 bars (mute). (M)
20587-1	There Is No Moon	Solo 16 bars (open). (M)

Another session of similar type as the Dick Porter ones, with an ordinary vocalist but excellent accompanying personnel. With regard to JJ he takes an interesting, but not quite tasteful solo, on "... Moon" and a fine although weakly recorded obbligato on "... Part".

DICK PORTER & HIS ORCHESTRA NYC. Feb. 16, 1937

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

Four titles were recorded for Vocalion:

20682-1	Swing, Boy, Swing	Solo 8 bars to acc. (vo). (M)
20682-2	Swing, Boy, Swing	As above. (M)
20683-1	May I Have The Next Romance With You?	Intro (mute). Acc. (vo) to solo 16 bars (mute). (M)
20683-2	May I Have The Next Romance WY?	As above. (M)
20684-1	There's No Two Ways About It	Solo with (p) acc. 16+8 bars, (cl) on bridge. Solo 8 bars (open). (FM)
20684-2	There's No Two Ways About It	As above. (FM)
20685-1	Poor Robinson Crusoe	Solo with ens 32+16 bars, (as) on bridge. (F)
20685-2	Poor Robinson Crusoe	As above. (F)

The second Dick Porter is generally better than the first one, due to one of the most brilliant of swing rhythm sections. That the vocalist is more of a disturbing element than a benefit does not matter much. JJ plays in his very best 1937 shape, with open horn but superb with his mute on "... Romance ..." and "... No Two Ways ...". Note also there exist alternate takes of all titles in private possession, make the session even more interesting!!

TEDDY WILSON & HIS ORCHESTRA NYC. late Feb./early March, 1937

Jonah Jones (tp), Ben Webster (ts), Stuff Smith (vln), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Helen Ward (vo).

Date erroneously given as Nov. 25, 1936, but this program was made after Lucidin was on the market.

Broadcast, commercial for Lucidin eye lotion:

Them There Eyes (Theme)	Faintly behind announcer. (M)
You Turned The Tables On Me	Obbligato 32 and 16 bars. (S)
Darling, Not Without You	Solo 16 bars. Obbligato 8 bars. (S)
Them There Eyes (Theme)	Faintly behind announcer. (M)
I Got Rhythm	In ens 32 bars. Solo 34 bars. Solo with ens 16 + 10 bars, (p) on bridge. (F)
Did You Mean It?	In ens 8 bars. Obbligato 32 bars. (M)

Them There Eyes (Theme) Faintly behind announcer. (M)

A rare commercial, presenting jazz of the very best vintage all the way, in a style well known from numerous Stuff Smith and Teddy Wilson recording sessions. JJ plays up to his very best, and particularly the solo on “Darling ...” and the obligato on “You Turned ...” should be noted!

ROLY’S TAP ROOM GANG

NYC. March 17, 1937

Jonah Jones (tp), Sid Stoneburn (cl, as), Arthur Rollini (ts), Adrian Rollini (bsx, vib-273), Fulton McGrath (p), Dick McDonough (g), George Hnida (b), Al Sidell (dm), Red McKenzie (vo-271,272).

Four titles were recorded for Variety/Master:

270-1	Bugle Call Rag	Part of intro (mute). (S). With ens 8 and 8 bars. Solo 16 bars (open). With ens. (FM)
270-2	Bugle Call Rag	As above. (FM)
271-1	I Cried For You	As below. (SM)
271-2	I Cried For You	Obligato 8 bars. (SM)
272-1	The Trouble With Me Is You	As below. (FM)
272-2	The Trouble With Me Is You	Obligato 8 bars. Solo with ens 16+8 bars, (ts) on bridge. (FM)
273-1	Old Fashioned Love	As below. (FM)
273-2	Old Fashioned Love	With ens 16 bars. Solo with ens 32 bars. With ens 16 bars to coda. (FM)

Postscript of Sept. 2021: I did not realize until quite recently after having heard both the Hep CD and the Retrieval CD, different takes on each, that JJ played quite an important role in this session. All items have something of trumpet interest, and for a highlight try the ending obligato on “I Cried ...”.

ADRIAN ROLLINI & HIS ORCHESTRA

NYC. March 20, 1937

Personnel said to be same/similar to March 17 except Arthur Rollini omitted. However, there are (tb) and (strings) present and the band seems larger.

Two titles were recorded for Master:

286-2	I Don’t Know If I’m Comin’ Or Goin’	Coda. (M)
287-2	Slap That Bass	Solo 16+4 bars, (tb) on bridge. (FM)

NYC. March 27, 1937

Same/similar to March 17. Four titles, three issued:

322-1	Slap That Bass	With ens 4 bars. (FM)
323-2	The Love Bug Will Bite You	Soli 8 and 18 bars. (FM)
324-2	Let’s Call The Whole Thing Off	Straight with orch 8 bars. (M)

Compared to the March 17 session above, JJ is not so important here, but the first version of “Slap ...” and particularly “The Love Bug ...” have absolutely interesting trumpet.

STUFF SMITH & HIS ONYX CLUB BOYS

NYC. May 4, 1937

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

Four titles were recorded for Decca:

62172-A	Twilight In Turkey	In ens (mute). Duet (mute) with (vln) 16 and 16 bars. (F)
62173-A	Where Is The Sun?	Obligato parts (mute). Solo 8 bars (mute). Duet (open) with (vln) 10 bars to coda. (SM)
62174-A	Upstairs	Solo 44 bars. Duet with (vln) 24 bars. In ens 36 bars. (F) to coda. (S)
62175-A	Onyx Club Spree	Solo/straight 16+8 bars (mute), (vln) on bridge. Obligato parts (mute). Duet (open) with (vln) 12 bars to coda. (M)
62175-B	Onyx Club Spree	As above. (M)

This is a different kind of Stuff session, possibly due to Decca which usually messed up everything in their recording sessions... The material here is not particularly exciting, “... Turkey” is rather artificial, “Upstairs” forced and rather

vulgar, the setup in general somewhat messy compared to the wonderful Vocalion sessions earlier. However, it is fair to say that JJ plays his parts reasonably well, most pleasant muted on “Onyx ...” and there are much of interest also from violin and piano.

LIONEL HAMPTON & HIS ORCHESTRA **Hollywood, Aug. 16, 1937**

Jonah Jones (tp), Eddie Barefield (cl), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm), Lionel Hampton (vib, p, dm, vo).

Four titles were recorded for Victor:

09644-1	Confessin’	Solo 18 bars. (SM)
09645-1	Drum Stomp	Solo with (cl) acc. 64 bars to coda. (F)
09646-1	Piano Stomp	Solo 32 bars with (p-LH/cl) acc. (F)
09647-1	I Surrender Dear	Solo/straight 16+8 bars (mute), (cl) on bridge. Acc. (vib). (SM)

JJ gets his Hampton-Victor-opportunity together with so many other great contemporaries and contributes with two very memorable performances in a very pleasant tempo; “Confessin’” with open horn and particularly “... Dear” with mute, both among JJ’s proudest 1937 works!! However, “Drum ...” alias “Crazy Rhythm” is so torn up by Hamp’s drums that his otherwise active trumpet playing degenerates to more heat than pleasure. “Piano ...” is not much different with drums changed for a piano. But the two other titles are enough to make this an important JJ session, no doubt!

STUFF SMITH **Randall’s Island, NY. May 29, 1938**

Jonah Jones (tp), Ben Webster (ts), Clyde Hart (p), Bobby Bennett (g), Mack Walker (b), Cozy Cole (dm), Stuff Smith (vln, ldr).

Bill Savory collection, broadcast, one title:

Crescendo In Drums	Solo 16+6 bars, (ts) on bridge. (FM)
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Lousy sound here, difficult to evaluate.

TEDDY WILSON & HIS ORCHESTRA **NYC. July 29, 1938**

Jonah Jones (tp), Benny Carter (as), Ben Webster (ts), Teddy Wilson (p), John Kirby (b), Cozy Cole (dm), Nan Wynn (vo).

Four titles were recorded for Brunswick, no JJ on 23305-1&2 “Now It Can Be Told” but:

22306-1	Laugh And Call It Love	As below. (M)
22306-2	Laugh And Call It Love	Intro 4 bars (S) and solo 8 bars (mute). Solo with ens 8 bars (open) to coda. (M)
22307-1	On The Bumpy Road To Love	Solo/straight 32 bars (mute). Solo with ens 8 bars (open) to coda. (FM)
22307-2	On The Bumpy Road To Love	As above. (FM)
22308-1	A-Tisket, A-Tasket	Solo 16 bars (open). (FM)

A very nice Teddy Wilson session, even without Billie Holiday! JJ’s playing is of high quality and should definitely be noted, my favourite is “Laugh ...” with a lovely, typical muted slow opening and later fine soli. The two takes are similar but not identical, listen closely. Note that almost one year has passed since the JJ’s previous recording session, and that more than another year will follow until he is in studio again.

STUFF SMITH **NYC. June 29, 1939**

Personnel probably as below.

Broadcast WJZ, one title:

Big Wig In The Wigwam	Soli 16 and 16 bars (mute). Solo 16+8 bars (open), (ts) on bridge. (F)
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Absolutely interesting and colourful this “... Wigwam”, also having some fine violin and a tenorsax contribution!!

STUFF SMITH & HIS ORCHESTRA **NYC. Sept./Oct. 1939**

Jonah Jones (tp), George Clarke (ts), Stuff Smith (vln, vo), Sam Allen (p), Bernard Addison or Carl O. Seaman (g), John Brown (b), Herbert Cowans (dm).

Four titles were recorded for Varsity, no JJ on 7793-2 “My Thoughts” but:

7792-3	Sam The Vegetable Man	Solo 16+12 bars, (vln) on bridge. (F)
7794-2	My Blue Heaven	Solo with ens 24 bars. (FM)

7795-3 When Paw Was Courtin' Maw Solo 30 bars to coda. (F)

One cannot but compare with sadness the deterioration of Stuff Smith sessions since the unforgettable 1936-37 period, also because this violinist obviously has all his capabilities retained. The choice of material is now commercial in a different and negative sense. It seems that JJ still is good shape but he is noisy in a noisy environment.

LIL ARMSTRONG & HER DIXIELANDERS NYC. March 18, 1940

Jonah Jones (tp), Don Stovall (as), Russell Johns (ts), Lil Armstrong (p), Wellman Braud (b), Manzie Johnson (dm), Midge Williams (vo-67333), Hilda Rogers (vo-67334).

Four titles were recorded for Decca, no JJ on 67333-A "Why Is A Good Man So Hard To Find?" but:

67331-A Sixth Street Break. Solo with ens 12 bars. (FM)

67332-A Riffin' The Blues Solo with ens 60 bars. (M)

67334-A My Secret Flame Solo 16 bars (mute). (S)

Typical jump band session, kind of superficial to my ears, too active drums, but after this has been stated, JJ plays certainly with style, and his "... Blues" is quite impressive.

STUFF SMITH & HIS ORCHESTRA NYC. March 18-22, 1940

Jonah Jones (tp, vo), George Clarke (ts, vo), Stuff Smith (vln, vo), John Brown (b), Herbert Cowans (dm), Eric Henry (p), Luke Stewart (g), Stella Brooks (vo).

Four titles were recorded for Varsity, no JJ on 1506-1&2 "It's Up To You" but:

1507-1 I've Got You Under My Skin Intro 8 bars. (M)

1507-2 I've Got You Under My Skin As above. (M)

1508-1 Crescendo In Drums Solo 16+6 bars, (ts) on bridge. (F)

1508-2 Crescendo In Drums As above. (F)

1509-1 Joshua Fit The Battle Of Jericho Solo 16 bars. In ens. (FM)

1509-2 Joshua Fit The Battle Of Jericho As above. (FM)

Better than the previous Varsity session but not close to what could have been achieved with more interesting material. Not even alternate takes make things very interesting, and the two intros on "... Skin" are close to identical.

PEETIE WHEATSTRAW VOCAL ACC. BY NYC. April 4, 1940

Jonah Jones (tp), Lil Armstrong (p), Sid Catlett (dm).

Eight titles were recorded for Decca:

67481-A Big Apple Blues Intro 4 bars to obligato
24 and 24 bars (mute). (S)

67482-A Big Money Blues Intro 4 bars to obligato 12 bars. Solo
12 bars to obligato 24 bars (mute). (S)

67483-A Chicago Mill Blues Intro 4 bars to obligato
24 and 24 bars (mute). (S)

67484-A Five Minutes Blues Intro 4 bars to obligato
24 and 24 bars (mute). (S)

67485-A Two Time Mama Intro 4 bars to obligato
24 and 24 bars (mute). (S)

67486-A Jaybird Blues Intro 4 bars to obligato
24 and 24 bars (mute). (S)

67487-A Suicide Blues Intro 4 bars to obligato 12 bars. Solo
12 bars to obligato 24 bars (mute). (S)

67488-A Pocket Knife Blues Intro 4 bars to obligato.
24 and 24 bars (mute). (S)

Fine trumpet on this session with good sound. JJ is playing all mute in a very dedicated and inspired fashion, so this session can definitely be recommended. But do not play more than one or two items at a time, they are so similar! Note also that among all the background playing, there are two items with good soloing, "Big Money ..." and "Suicide ...".

STUFF SMITH Milwaukee, Wisconsin, April 16, 1940

Same. Broadcast, two titles:

Bugle Blues (NC)	Solo with ens 16 bars (open). Solo with ens 32 bars (mute). Solo with ens 48 bars (open). (F)
Body And Soul (NC)	No solo. (S/F)

Surprisingly enough, this is the best of all the Stuff Smith broadcasts, although it is quite late, after the group's real prime time. JJ has a lot of good things to say on "Bugle ...", dig this. However, although it does not really belong here: If one should choose *the* most swinging item in jazz history, Stuff Smith's version of "Body ...", incomplete in both ends but nevertheless taking a long solo, this it it!! You have never heard anything like it, believe me!!!

GEORGIA WHITE **NYC. April 18, 1940**

Jonah Jones (tp), Fess Williams (cl), Georgia White (p, vo), Walter Martin (dm).
Six titles were recorded for Decca:

67563-A	Jazzin' Babies Blues	Break (open). Obligato parts (mute). Solo (open) with (cl) 12 bars to coda. (SM)
67564-A	Papa Pleaser	Break (open). Obligato parts (mute). Solo (open) with (cl) 24 bars. (SM)
67575-A	Sensation Blues	Intro 4 bars to solo 12 bars. Solo 12 bars. (SM)
67576-A	Late Hour Blues	Soli 16, 16 and 16 bars. (FM)
67577-B	Panama Limited Blues	Obligato parts. Solo 12 bars. Obligato parts. Coda. (SM)
67578-A	You Ought To Be Ashamed Of Yourself	Obligato parts. Solo 16 bars. Obligato parts. (SM)

Nice session this one with several good contributions by JJ, most notably on "Sensation ...", "Late Hours ..." and "... Yourself".

PEETIE WHEATSTRAW **NYC. Aug. 28, 1940**

Personnel as previous Wheatstraw session.
Five titles were recorded for Decca:

68022-A	Gangster's Blues	Intro 4 bars to obligato 12, 12 and 24 bars. (SM)
68023-A	Cuttin' 'Em Slow	Intro 4 bars to obligato 12, 12 and 24 bars. (SM)
68024-A	Look Out For Yourself	Intro 8 bars to obligato 8 and 8 bars. Solo 8 bars to obligato 16 bars. (S)
68025-A	No 'Count Woman	Intro 4 bars to obligato 12, 12 and 12 bars. (S)
68026-A	What's That?	Intro 4 bars to obligato 24 bars. Solo 12 bars. Obligato 12 bars. (SM)

Another Wheatstraw session of same quality, JJ playing mostly muted trumpet of high quality, and the recording sound is very good. Of course, all items are more or less similar, except for the lyrics, but each one is for itself nice music!

BENNY CARTER & HIS ORCHESTRA **NYC. Oct. 23, 1940**

Russell Smith, Bobby Williams, Jonah Jones (tp), Milton Robinson, Madison Vaughan (tb), Chauncey Haughton (as), George James (as, bar), George Irish, Stafford Simon (ts), Sonny White (p), Everett Barksdale (g), Hayes Alvis (b), William Purnell (dm), Roy Felton (vo-68284,85,87), The Mills Brothers (vo-group-68284).

Four titles were recorded for Decca, two have JJ:

68284-A	By The Watermelon Vine, Lindy Lou	Solo 16 bars (mute). (M)
68286-A	Boogie Woogie Sugar Blues	Soli 18, 4 and 2 bars (mute/growl). (SM)

This recording session is in general not very exciting, and the trumpet soloing is rather ordinary, influenced by the lame atmosphere.

BENNY CARTER & HIS ORCHESTRA **NYC. Jan. 21, 1941**

Benny Carter (tp, cl, as), Russell Smith, Sidney De Paris, Jonah Jones (tp), Vic Dickenson, Jimmy Archey, Joe Britton (tb), George Dorsey, Bill White (as),

George Irish, Fred Mitchell (ts), Sonny White (p), Herb Thomas (g), Ted Sturgis (b), J. C. Heard (dm), Roy Felton (vo-60354).

Four titles were recorded for Bluebird, one has JJ:

60353-1 Babalu Solo 16 bars (open). (FM)

A competent trumpet solo in an otherwise pretty sterile item.

CAB CALLOWAY & HIS ORCHESTRA NYC. March 5, 1941

Jonah Jones, Dizzy Gillespie, Lammar Wright (tp), Tyree Glenn (tb, vib), Keg Johnson, Quentin Jackson (tb), Jerry Blake (cl, as), Hilton Jefferson (as), Andrew Brown (as, bar), Walter Thomas, Chu Berry (ts), Bennie Payne (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm).

Four titles were recorded for Okeh, three have JJ:

29867-1 Jonah Joins The Cab Obligato parts to solo 6 choruses of 12 bars (open) to coda. (M)

29867-2 Jonah Joins The Cab As above. (M)

29868-1 Geechie Joe Solo 12 bars (mute). (SM)

29868-2 Geechie Joe As above. (SM)

29869-1 Special Delivery Solo 3 choruses of 12 bars (open). (FM)

29869-2 Special Delivery As above. (FM)

29869-3 Special Delivery As above. (FM)

“JJ Joins The Cab”, yes, well ok, but as you will see below, it is almost only this introductory session that counts! The band is not the same swinging organization as a few years earlier. Note also that this is not the same JJ as we encountered four, five years ago. Then he was a happy, informal, exciting young man with so much love coming from his horn. Now he is a very competent professional but with much routine in his playing, some of the magic has been lost. “... Cab” is a feature number with qualities but maybe not so spontaneous, and the same goes for “... Joe”. “... Delivery” though is an exception to what was written earlier, being a real hot number with Chu Berry in his prime, and although the three takes are rather similar, here JJ demonstrates he still can wail!

CAB CALLOWAY & HIS ORCHESTRA NYC. July 3, 1941

Same/similar.

Four titles were recorded for Okeh, one has JJ:

30835-1 Take The A Train Solo 32 bars (mute). (M)

NYC. July 24, 1941

Same/similar. Four titles, one has JJ:

30939-1 Hey Doc Solo 20 bars (mute). (M)

This “... Train” does not have that much power, but JJ takes a fine muted solo on this one, and also “... Doc” belongs to JJ’s nicer contributions with the Cab.

CAB CALLOWAY & HIS ORCHESTRA Chi. Summer 1941

Personnel probably as March 5, 1941.

Broadcast from The Panther Room, Hotel Sherman, six titles, two have JJ:

Geechie Joe Solo 12 bars (mute). (S)

Daddy Solo with orch 8 bars. (M)

A fine, fresh, slower version of “... Joe”, while the sound quality of “Daddy” is very bad.

CAB CALLOWAY & HIS ORCHESTRA NYC. Sept. 10, 1941

Same/similar.

Four titles were recorded for Okeh, two have JJ:

31300-1 Blues In The Night Intro 4 bars (mute). (SM)

31302-1 My Coo-Coo Bird Solo with orch 6 bars. (M)

31302-2 My Coo-Coo Bird As above. (M)

NYC. Nov. 3, 1941

Similar but Russell Smith, Lester “Shad” Collins (tp), Ted McRae (ts) replace Gillespie and Berry. Five titles, one has JJ:

31645-1 A Smo-o-oth One Solo 32 bars. (FM)

NYC. Dec. 24, 1941

Same. Four titles were recorded for Okeh, three issued, but no JJ.

ca. 1941-42

Soundies. No JJ on "The Skunk Song" and "Virginia, Georgia And Caroline" but:

Blues In The Night	Intro 4 bars (mute). (SM)
Minnie The Moocher	Solo 4 bars (mute). Obbligato parts (mute). (SM)

Chi. Feb. 2, 1942

Same/similar. Five titles, two have JJ:

4179-1	I Want To Rock	Solo 16 bars (mute). (FM)
4183-1	Minnie The Moocher	Solo 4 bars (mute). Obbligato 8, 8 and 8 bars (mute). (M)

Cleveland, Ohio, Feb. 25, 1942

Same/similar. Quizzicale Show, four titles preserved, one has JJ:

Rose O'Day	Solo 8 bars. (FM)
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Cleveland, Ohio, March 4, 1942

Same/similar. Quizzicale Show, four titles preserved, two have JJ:

Deep In The Heart Of Texas	Solo with orch 16 bars. (FM)
Geechie Joe	Solo 12 bars. (S)

LA. July 27, 1942

Same/similar. Three titles, one has JJ:

885-2	Ogeeche River Lullaby	Solo 16 bars. Coda. (S)
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The Cab Calloway orchestra has now lost most of its heat, and JJ only performs the necessary trumpet soli to help pretending the productions are still exciting. There are certain highlights like "A Smo-o-oth One" and "... Joe", but generally this is routine.

Postscript of May 2022: In an earlier version of the solography I wrote: "I have decided to close the Jonah Jones solography at this point. However, he continued to play with Cab Calloway and later had great public success on his own. We might continue his solography upon your assistance". The assistance has not been impressive, but I have decided to continue through the forties, though omitting the numerous Cab Calloway broadcasts. Hopefully these can be included later.

PETE BROWN & HIS ORCHESTRA**Chi. Jan. 16, 1944**

Jonah Jones (tp-except 25080 "Caravan", 25081 "Lowdown Blues"), Pete Brown (as, vo-"Lowdown Blues"), Zed Jackson (p), Dallas Bartley (b), Eddie Nicholson (dm).

Nine titles were recorded for World Transcriptions (a few very brief breakdowns have been omitted below):

25073-1bk	Said Zed	Duet with (as) 28 bars (NC). (FM)
25073-2bk	Said Zed	Duet with (as) 32 bars. Solo 32 bars. (FM)
25073-3ms	Said Zed	Duet with (as) 32 bars. Solo 32 bars. Duet with (as) 32 bars. (FM)
25074-3	That's The Lick	As below. (FM)
25074-4ms	That's The Lick	Straight 32 bars. Solo 32 bars. (FM)
25075-1bk	The Little Jump	Duet with (as) 8 bars. (FM)
25075-2ms	The Little Jump	Duet with (as) 8 bars. Solo 8 bars. Duet 32 bars. (FM)
25076-2	Blue Skies	As take 5 below. (FM)
25076-3bk	Blue Skies	Duet with (as) 32 bars. (FM)
25076-4	Blue Skies	As take 5 below. (FM)

25076-5ms	Blue Skies	Duet with (as) 32 bars. Solo 32 bars. Duet 32 bars. (FM)
25077-1 bk	Ain't Misbehavin'	Intro to solo 12 bars (NC). (S)
25077-2	Ain't Misbehavin'	As take 3 below. (S)
25077-3ms	Ain't Misbehavin'	Intro to solo 16+8 bars, (as) on bridge. Solo 16 bars to coda. (S)
25078-1ms	Rosetta	Duet with (as) 16+8 bars, (as) on bridge. Solo 32 bars. Duet 32 bars. (FM)
25079-1ms	The World Is Waiting FTS	Duet with (as) 64 bars. Duet 16 bars. (FM)

Although this is Pete Brown's session, he gives JJ lots of opportunities, though much of it as coplaying. Perhaps the total impression is that it is slightly 'civilized', some more heat and push from the rhythm section could be needed. There are many nice trumpet soli though, most prominent on "... Skies", and the highlight is "Ain't ...", performed in an unusually slow tempo.

THE KEYNOTERS

NYC. June 7, 1944

Jonah Jones, Charlie Shavers (tp), Budd Johnson (ts), Johnny Guarnieri (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote 12":

HL 41-1	You're Driving Me Crazy	Straight 16+8 bars, (tp-CS) on bridge. Solo 64 bars (mute). Coda (open). (F)
HL 41-2	You're Driving Me Crazy	As above. (F)
HL 42-1	I'm In The Market For You	Solo/straight 32 bars. (S)
HL 43-4	Blue Lou	Solo 32 bars. (FM)
HL 43-5	Blue Lou	As above. (FM)
HL 44-2	I Found A New Baby	Solo 64 bars. (F)

The first public postwar studio recording session with JJ, and 'of course' it is with Keynote and its farsightedness. He plays very nicely on all items, having the fast "... Baby" as a very impressive highlight, and having two trumpeters available seems to be a very successful idea, exciting contrasts!

EDDIE CONDON

NYC. July 1, 1944

Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Joe Marsala (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Sid Weiss (b), Gene Krupa (dm).

NBC Blue Network Show 7 (AFRS 5) broadcast from Town Hall, two titles have JJ:

Baby, Won't You Please Come Home	Vocal. Coda? (S)
Ensemble Blues	Solo 24 bars. (M)

NYC. July 8, 1944

Collective personnel: Bobby Hackett (cnt), Billy Butterfield (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Johnny Williams (b), Joe Grauso (dm).

NBC Blue Network Show 8 (AFRS 6) broadcast from Town Hall, two titles have JJ:

You Can Depend On Me	Vocal. Soli 32 and 8 bars to coda. (SM)
Ensemble Blues	Solo 24 bars. (M)

NYC. July 15, 1944

Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie "The Lion" Smith (p), Eddie Condon (g), Johnny Williams (b), George Wettling (dm).

NBC Blue Network Show 9 (AFRS 7) broadcast from Town Hall, two titles have JJ:

I'm A Ding Dong Daddy From Dumas	Vocal. Solo to coda? (M)
Ensemble Blues	Soli 12 and 12 bars. (M)

NYC. Sept. 2, 1944

Collective personnel: Bobby Hackett (cnt), Jonah Jones (tp, vo), Miff Mole (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Cliff Jackson (p), Eddie Condon (g), Sid Weiss (b), Gene Krupa, Joe Grauso (dm). NBC Blue Network Show 16 (AFRS 14) broadcast from Town Hall, two titles have JJ:

I Can't Give You Anything BL Vocal. Solo 34 bars to coda. (SM)

Ensemble Blues Prominently in ens. (FM)

JJ was a guest at the Eddie Condon shows, and it seems that he usually was allocated one feature number, singing and playing, then participating in the obligatory "Ensemble Blues". Of the latter, the first is most exciting with Max and Bobby preceding Jonah. His soloing on "... Depend ..." and "... Anything ..." are of high quality.

JONAH JONES SEXTET

NYC. Sept. 20, 1944

Jonah Jones (tp), Tyree Glenn (tb, vib), Hilton Jefferson (as), Buster Harding (p, arr), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote:

53-2 Lust For Licks Solo with ens 32 bars. (M)

54-3 Just Like A Butterfly Caught ITR Solo/straight 8 bars. (S)

55-1 B. H. Boogie Solo 24 bars. (M)

56-1 12th Street Rag Solo 30 bars. In ens 32 bars. (F)

56-2 12th Street Rag As above. (F)

As this in fact is the first session under JJ's own name, he ought to have got more out of. Nothing particularly wrong really, but pretty noisy. His strong playing on the "... Rag"s seems to be the most interesting.

IKE QUEBEC SWINGTET

NYC. Sept. 25, 1944

Jonah Jones (tp), Tyree Glenn (tb), Ike Quebec (ts), Ram Ramirez (p), Tiny Grimes (g), Oscar Pettiford (b), J. C. Heard (dm).

Four titles were recorded for Blue Note:

989-0 Hard Tack Solo 16 bars. (FM)

989-1 Hard Tack As above. (FM)

990-1 If I Had You Solo 8 bars. (S)

991-0 Mad About You Straight 16 bars. (S)

992-0 Facin' The Face Solo 16+8 bars, (p) on bridge. (FM)

992-1 Facin' The Face Solo 16 bars. (FM)

A session with a boppish flavor, note particularly "Hard Tack" with two versions having fine and different trumpet soli. Also a beautiful solo on "... You". Note some differences in the structure of "... The Face"s.

JONAH JONES & HIS SWING BAND

NYC. Oct. 3, 1944

Jonah Jones (tp, vo-2722-24), Tyree Glenn (tb, vib), Al Gibson (cl, bar), Hilton Jefferson (as), Ike Quebec (ts), Buster Harding (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm).

Eight titles were recorded for World Transcriptions, many with alternate takes and false starts. The following items have soli by JJ:

2721-3 Just Like A Butterfly Caught ITR As take 5. (S)

2721-5 Just Like A Butterfly Caught ITR Solo 8 bars. (S)

2722-3 I Can't Give You Anything But Love As take 4. (SM)

2722-4 I Can't Give You Anything But Love Solo 34 bars to coda. (SM)

2723-3 You Can Depend On Me As take 4. (M)

2723-4 You Can Depend On Me Solo 36 bars to coda. (M)

2724-2 Baby Won't You Please Come Home As take 3. (SM)

2724-3 Baby Won't You Please Come Home Solo 22 bars to coda. (SM)

2725-1 B. H. Boogie As take 5. (M)

2725-3 B. H. Boogie As take 5. (M)

2725-5	B. H. Boogie	Solo 24 bars. (M)
2726-1	That's The Lick	As take 7. (FM)
2726-6	That's The Lick (NC)	As take 7. (FM)
2726-7	That's The Lick	Solo with ens 32 bars. (FM)
2727-1	12 th Street Rag	Solo 30 bars. (F)
2728-2	Stompin' At The Savoy	Soli 8 and 64 bars to coda. (M)
2728-3	Stompin' At The Savoy	Solo 64 bars to coda. (M)

JJ's recording sessions in the forties mostly involves his companions from the Cab Calloway orchestra, as on this one, and it seems generally better conceived than the preceding Keynote one. There is good variations between the takes as on "... Boogie", well worth checking out. The trumpet is often placed in the background in contrast to the tenorsax, but JJ with his strong tone can always be heard. What to highlight is personal, but for me the vocal items with "... Depend ..." and "... Come Home" and by all means "... But Love" cannot be avoided, as played and sung with such charisma.

WALTER "FOOTS" THOMAS

NYC. Oct. 11, 1944

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

Four titles were recorded for Joe Davis (note that safety acetates exist with false starts, but below only items clearly with JJ are listed):

-1	In The Hush Of The Night	As below. (M)
-3	In The Hush Of The Night	As below. (M)
-4	In The Hush Of The Night	As below. (M)
-6	In The Hush Of The Night	Solo 8 bars. (M)
-1	Out To Lunch (NC)	With ens 16 bars. (M)
-2	Out To Lunch	As below. (M)
-3	Out To Lunch	With ens 16 and 8 bars. (M)
-1	Every Man For Himself	As below. (F)
-2	Every Man For Himself	As below. (F)
-3	Every Man For Himself	Solo 8 bars. Solo 16+8 bars, (ts-WT) on bridge. (F)
-1	Look Out Jack	As below. (F)
-4	Look Out Jack	Solo 24 bars. (F)

Interesting JJ contributions on "Every Man ..." and "Look ..." with two, even three takes of each, while "... Night" and "... Lunch" however are rather straight of slight importance.

LIL ARMSTRONG & HER ALL STAR BAND

Chi. Jan. 9, 1945

Jonah Jones (tp), J. C. Higginbotham (tb), Al Gibson (cl, bar), Lil Armstrong (p, vo), Sylvester Hickman (b), Baby Dodds (dm).

Four titles were recorded for Black & White:

81	Little Daddy Blues	Duet with (p) 24 bars. In ens 12 bars. (S)
82	Lady Be Good	Solo 32 bars. In ens. (F)
83	Confessin'	Intro to solo 16+6 bars, (cl) on bridge. (S)
84	East Town Boogie	Solo 36 bars. In ens 48 bars. (FM)

A very lively session and one of JCH's best from this period. JJ is also in great shape, and particularly on "East ..." he is really wailing, not only in his solo but in the concluding ensemble, wow! Also a beautiful introduction of "Confessin'" should be noted.

MILT HINTON & HIS ORCHESTRA

NYC. July 6, 1945

Jonah Jones (tp), Tyree Glenn (tb, vib), Al Gibson (cl), Dave Rivera (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote, no JJ on 103-2 "Everywhere" but:

101-1	Broadway Holdover	Solo 24 bars (mute). (M)
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102-2	Bass Pandemonium	Solo 16 bars (mute). (FM)
104-3	Beefsteak Charlie	Solo 34 bars (mute). (F)

Some very elegant muted trumpet soli here!

JONAH JONES & HIS ORCHESTRA **NYC. July 31, 1945**

Jonah Jones (tp), Tyree Glenn (tb, vib), Buster Bailey (cl), Hilton Jefferson (as), Ike Quebec (ts), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Commodore 12”:

4862-1	Rose Of The Rio Grande	Solo 34 bars. Coda. (FM)
4862-2	Rose Of The Rio Grande	As above. (FM)
4863-1	You Brought A New Kind Of Love TM	Solo 8 bars (mute). (SM)
4864-1	You Brought A New Kind Of Love TM	As above. (S)
4864-TK1	You Brought A New Kind Of Love TM	As above. (S)
4865-1	Hubba Hubba Hop	Intro 6 bars. Soli 8 and 64 bars. (FM)
4865-TK1	Hubba Hubba Hop	As above. (FM)
4866-1	Stompin’ At The Savoy	Solo 64 bars to coda. (FM)
4866-TK1	Stompin’ At The Savoy	As above. (FM)
4866-TK3	Stompin’ At The Savoy	As above. (FM)
4866-2	Stompin’ At The Savoy	As above. (FM)

Another excellent session with friends from the Cab Calloway orchestra. The beautiful “... Love” is almost all Jeff’s, and JJ’s brief soli are rather similar. The rest of the date involves however fast medium tempo, and here JJ shows his enthusiasm; although often repeating himself with his favourite phrases, he sounds highly inspired, and with his beautiful tone and basis swing capabilities he makes the session into a great pleasure. The highlights for me are the four takes of “... Savoy”, read DanM’s liner notes on Mosaic for some detailed comments.

JONAH JONES & HIS ORCHESTRA **NYC. Aug. 1945**

Jonah Jones (tp), Hilton Jefferson (as), Joe Thomas (ts, vo-111?), Buster Harding (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote:

109-2	Poor John	Solo with ens 32 bars. (FM)
110-1	Trumpet Interlude	Solo/straight 16+8 bars (mute), (as) on bridge. Solo/straight 18 bars to coda. (S)
111	Little Sir Echo	Solo 32 bars (open). Obligato parts (mute). Solo 16 bars (mute). (FM)
112-1	Exactly Like You	Solo/straight 32 bars (open). Solo 32 bars (mute). In ens 16 bars. (FM)

JJ’s final recording session for Blue Note and lots of very hot stuff here, plus a beautiful laidback muted contribution on “... Interlude”.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Sept. 11, 1945**

Bigband personnel including Jonah Jones (tp).

Three titles were recorded for Columbia but no JJ (there is a no-JJ trumpet solo on “Here I Go Just Dreamin’ Away”).

NYC. Nov. 13, 1945

Similar. Two titles were recorded for Columbia but no JJ.

NYC. May 13, 1946

Similar. Two titles but no JJ (there is a no-JJ trumpet solo on “Hey Now, Hey Now”).

EDDIE “ROCHESTER” ANDERSON **NYC. Sept. 1946**

Jonah Jones, Dick Vance (tp), Tyree Glenn (tb), Pete Clark (as), Ted Mc Rae (ts), Billy Taylor (p), John Collins (g), Milt Hinton (b), Cozy Cole (dm), Eddie “Rochester” Anderson (talking).

Two titles were recorded for Apollo, but no JJ.

JONAH JONES

NYC. Sept. 4, 1946

Jonah Jones (tp), Tyree Glenn (tb), Rudy Powell (cl, as), Ike Quebec (ts), Dave Rivera (p), Milt Hinton (b), Kansas Fields (dm).

Four titles were recorded for Swing:

- | | | |
|------|------------------------------|---|
| 2788 | I Can't Give You Anything BL | Intro 8 bars to solo 16 bars (mute).
Solo 40 bars (open) to coda. (SM) |
| 2789 | I'm Headin' For Paris | Solo 48 bars (open). Coda (mute). (M) |
| 2790 | Jonah's Wail | Solo with ens 6 choruses of
12 bars (open) to coda. (M) |
| 2791 | That's The Lick | Solo with ens 40 bars (open) to coda. (M) |

This seems to be one of JJ's best sessions in the late forties, and he gives himself much playing time. Pleasant tempi, excellent rhythm, and concentrated soloing on "... Wail", a blues with some growl, "... Wail" and "... The Lick". Nevertheless the highlight is the magnificent "... But Love", having the feeling of the long gone swinging forties!

CAB CALLOWAY & HIS ORCHESTRA **NYC. Feb. 3, 1947**

Bigband personnel including Jonah Jones (tp).

Four titles were recorded for Columbia, one has JJ:

- | | | |
|-------|---------------------------|------------------------------------|
| 37343 | Don't Falter At The Alter | Solo with orch 16 bars (mute). (M) |
|-------|---------------------------|------------------------------------|

Quite typical JJ but nothing out of the ordinary.

CAB CALLOWAY & HIS CAB JIVERS **NYC. May 1, 1947**

Jonah Jones (tp), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), John Smith (g), Milt Hinton (b), Panama Francis (dm), Cab Calloway (vo).

Two titles were recorded for Columbia, one has JJ:

- | | | |
|-------|-----------------|-------------------------|
| 37687 | The Jungle King | Solo 8 bars (mute). (M) |
|-------|-----------------|-------------------------|

Quite ordinary, nothing special.

MILTON HINTON's ORCHESTRA **Detroit, Oct. 28, 1947**

Jonah Jones (tp), Keg Johnson (tb), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Emile Jones (vo-606).

Six titles were recorded for Staff (608 is not with this band but has Bobbe Caston / Ted Buckner), no JJ on 606 "If I Should Lose You" / "If You Believed In Me" but:

- | | | |
|-------|------------------|--|
| 604-A | Oo-La-Fee | Solo 32 bars. (F) |
| 604-B | And Say It Again | Straight 8 bars. Duet with (ts)
8 bars. Solo 16 bars. (M) |
| 605-A | Cle-Hops | Solo 8 bars. Coda. (M) |
| 605-B | Just Plain Blues | Solo 12 bars. (S) |

Some fine trumpet playing here with the highlight being the "... Blues". Note that this session can be considered a milestone, the end of an era. Following are some years with little activity, then joining the upcoming trad revolution for a while, to lay the golden egg with his rather commercial and strong selling quartet sessions from 1956.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Dec. 11, 1947**

Bigband personnel including Jonah Jones (tp).

Five titles were recorded for Columbia, four issued, but no trumpet soli.

PANAMA FRANCIS ALL STARS **NYC. 1949**

Jonah Jones (tp), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), Lois Terry (b), Panama Francis (dm), Mary-Louise (vo-DF-1,2).

Four titles were recorded for Gotham, , no JJ on DF-2 "Darling Make Up Your Mind", while DF-1 "Blues All The Time" and DF-4 "That Old Black Magic" have not been available, but:

- | | | |
|------|----------------------|-----------------------------------|
| DF-3 | Stompin' With Panama | Solo with ens 24 bars (mute). (M) |
|------|----------------------|-----------------------------------|

Some nice muted playing on "... Panama".

EDDIE CONDON JAM SESSION **NYC. March 5, 1949**

Collective personnel: Bobby Hackett (tp), Jonah Jones (tp, vo), Cutty Cutshall (tb), Peanuts Hucko (cl), Sidney Bechet (sop), Joe Bushkin (p), Eddie Condon (g), Jack Lesberg (b), Tiny Kahn, Buddy Rich (dm), Rosemary Clooney (vo).

"Condon's Floor Show", TV-cast, not available.

CAB CALLOWAY & HIS CAB JIVERS **NYC. May 5, 1949**
 Jonah Jones (tp), Keg Johnson (tb), Bernie Peacock (as), Sam "The Man" Taylor (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Cab Calloway, Eugenie Baird (vo).
 Four titles were recorded for Hi-Tone/Signature, no JJ on "Baby, It's Cold Outside" and "The Huckle-Buck", while "I've Got The World On A String" and "Why Can't You Behave?" not available.

CAB CALLOWAY **Chi. Aug. 18, 1949**
 Bigband personnel including Jonah Jones (tp).
 Two titles were recorded for Bluebird, one has JJ:

D9AB1185 Ol' Joe Louis Solo with orch 24 bars. (M)

This is one of the better JJ/Cab items from this period!

CAB CALLOWAY **NYC. Sept. 29, 1949**
 Jonah Jones (tp), Tyree Glenn (tb), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Cab Calloway vo).
 Two titles were recorded for Bluebird, "Roomin' House Boogie" and "I Beeped When I Shoulda Bopped", but no JJ.

WILD BILL MOORE **NYC. Oct. 26, 1949**
 Jonah Jones (tp), James Buxton (tb), Joe Gayles, Wil Bill Moore (ts), Walter Bishop (p), Ivan Rolle (b), Eddie Grant (dm).
 Four titles were recorded for Regal, not available.

VALAIDA SNOW ACC. BY JIMMY MUNDY'S ORCHESTRA **NYC. Jan. 1950**
 Valaida Snow (vo), Jonah Jones (tp?), unknown (ts), Dave McRae (bar, bcl?), large band, others unknown.
 Four titles were recorded for Derby, but no trace of JJ.

CAB CALLOWAY & HIS ORCHESTRA **NYC. 1950**
 Bigband personnel including Jonah Jones (tp).
 Four titles were recorded for Chess/London, but there is no trace on JJ.

CAB CALLOWAY & HIS ORCHESTRA **possibly NYC. July 1950**
 Personnel probably as below.
 Film soundtrack:

Calloway Boogie Intro 8 bars to solo 24 bars.
 Soli 24 and 36 bars. (FM)

Lots of JJ here, and he is really on fire!!

CAB CALLOWAY & HIS CABALIERS **NYC. Sept. 17, 1950**
 Jonah Jones (tp), Tyree Glenn (tb), Ike Quebec (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Cab Calloway (vo).
 Guest Star Transcription No. 182, two titles have JJ:

Oo-Bli-Da / You Got It Solo 4 choruses of 12 bars. (M)
 The Duck Trot Solo 12 bars. (M)

This seems to be the end of Cab Calloway, and although there is nothing remarkable with the trumpet playing here, JJ is still one of the very best swing trumpeters around.

The solography has to stop here for the moment but can be continued later with your assistance. Last session in 1986.

... ooo