

The
TRUMPET
of
DAVID ELDRIDGE
“ROY” “LITTLE JAZZ”

Solographer: Jan Evensmo
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Note: This is a complete solography with comments to every session but only until 1949. There are some missing items, please assist.

Born: Pittsburgh, Pennsylvania, Jan. 30, 1911
 Died: Feb. 6, 1989

Introduction:

Roy Eldridge was an icon of the Oslo Jazz Circle and belonged to the 'clover of jazz'. I inherited their enthusiasm for this gigantic swing trumpeter and later published the Roy Eldridge solography in my Jazz Solography Series as Vol. 10 (1979). It has now been extended a few years.

Early history:

Brother of Joe Eldridge, cousin of Reunald Jones. Nicknamed 'Little Jazz' by Otto Hardwick. Played drums at the age of six, then spell on bugle before graduating to trumpet – taught by P. M. Williams and by his brother Joe. Led own juvenile band (which included Alvin Burroughs) for 'Rock Dinah' touring show (late 1927), after being stranded in Sharon, Pennsylvania, joined the Greater Sheesley Carnival Band, playing trumpet, tuba and drums. After being stranded again, this time in Little Rock, Arkansas, worked with Oliver Muldoon, then returned to Pittsburgh and led own band for several months – 'Roy Elliott and his Palais Royal Orchestra', worked in St. Louis before joining Horace Henderson's Dixie Stompers for eight months in 1928. Returned to Pittsburgh, then worked with 'The Nighthawks' in Detroit, very brief spell with Zach Whyte, then joined Speed Webb (1929-30), also worked in Milwaukee with Johnny Neal's Midnite Ramblers. Moved to New York in November 1930, worked with Cecil Scott, then joined Elmer Snowden's Band. Subsequently worked with Charlie Johnson at Small's, then in Teddy Hill's Orchestra before touring with the 'Hot Chocolates Show'. Co-led band (with Joe) in Pittsburgh during 1933, at the Pythian Temple, Mapleview Park, etc., then worked with McKinney's band in Baltimore. Returned to New York, rejoined Teddy Hill at the Savoy Ballroom (1935), led own small band at Famous Door (October 1935), subsequently joined Fletcher Henderson. Left in September 1936 to form own band for long residency at Sam Beer's Three Deuces Club in Chicago (brief absence through pneumonia in autumn 1937). Toured with own band in 1938, made New York debut at Savoy Ballroom in August 1938, briefly left full-time music to study radio-engineering, guested with Mal Hallett's band at Loew's, New York, in October 1938. Re-formed own band for Famous Door (November 1938), led at the Arcadia Ballroom from January 1939, also played dates at the Apollo Theatre. After leading at the Golden Gate Ballroom played residency at Kelly's Stables, New York, from April until October 1940, then returned to Chicago, led own small band for residency at Capitol Lounge. Joined Gene Krupa as featured soloist in April 1941, remained until the band broke up in spring of 1943 (whilst with Krupa, Roy occasionally played drums whilst Gene fronted the band). From June 1943 again led own band, residency at Folies Bergeres Club in New York (August-September 1943), played for a month in Toronto, then residency at Review Club, Chicago, until early 1944. Returned to New York, worked with Paul Baron's band on C.B.S., also led own band, solo stint on West Coast before joining Artie Shaw in October 1944. (Ref. John Chilton).

Message:

The Roy Eldridge solography now contains almost all the solo information related to his own collection, whose fate in the New Jersey storm has been so vividly described. There are many exciting items, although of variable sound quality. The availability is not currently clear, but I am sure the most important items will be made available to the general public sooner or later, just like the Bill Savory collection. I am most grateful to the WKCR radio station, Phil Schaap and his assistant Charles Iselin for letting me have access to these treasures!

ROY ELDRIDGE SOLOGRAPHY

CLARENCE WILLIAMS**1929/1930**

Roy Eldridge may have started his recording career with Clarence Williams. Quote from Tom Lord's bio-/discography on Clarence Williams: "It has been said that when Roy is "feeling right" he will "admit to" having recorded with Clarence Williams". However, upon listening to the suggested sessions, Nov. 19, 1929, Jan. 15, April 23, June 25, July 23, 1930, no trace of Roy can be found.

ELMER SNOWDEN & HIS ORCHESTRA**1932**

Leonard Davis, Roy Eldridge (tp), George Washington, Dicky Wells (tb), Wayman Carver, Otto Hardwick (reeds), Don Kirkpatrick (p), Richard Fullbright (b), Sid Catlett (dm), unknown female (vo).

Warner Brothers' movieshort "Smash Your Baggage", four titles, no (tp) on "My Man's Gone" and "Don't Let Your Love Go Wrong" but:

Bugle Call Rag	Solo 4 bars. (FM)
Tiger Rag	Possibly solo 2 bars. (F)

While this movieshort has great historical value, it does not offer a corresponding opportunity to study Roy's style at a point of time three years previous to his (possibly) first visit to a recording studio. The movie and the music are mostly showmanship with little soloing from the star-studded personnel. Roy is seen taking the first trumpet break on "Bugle ...", which is forceful and promising but too brief to be important. In "Tiger Rag" the trumpeter is not seen, he may or may not be Roy. Interesting performance but not by any means sensational.

TEDDY HILL & HIS ORCHESTRA**NYC. Feb. 26, 1935**

Roy Eldridge, Bill Coleman (tp), Bill Dillard (tp, vo), Dicky Wells (tb), Russell Procope (cl, as), Howard Johnson (as), Chu Berry (ts), Teddy Hill (ts, ldr), Sam Allen (p), John Smith (g), Richard Fullbright (b), Bill Beason (dm).

Four titles were recorded for Melotone, two issued:

16923-1	Here Comes Cookie	Second half of intro, 4 bars. Solo 4+4+6 bars, orch inbetween. Solo 4 bars. (FM)
16926-1	When Love Knocks At Your Heart	Solo 32 bars (mute). (M)

In his first (possibly) recording session Roy proves that he already is a mature soloist and one of the most personal trumpeters in jazz. He presents his trademark, a unique intensity and force, from the very first introductory bars of "... Cookie", and the first four bars of his solo demonstrate his rhythmical superiority and precision. Even if the rather corny arrangement must have limited the soloists' freedom, Roy just the same plays freely, as if he was the featured star of the session and not just a sideman. An exciting debut! "... Love Knocks..." is also a very important piece, this time a muted trumpet solo is offered. He keeps close to the melody, the arrangement does not give much leeway. However, he swings moderately and goodnaturedly, seems inspired, demonstrates his melodic capabilities and certainly is pleasing to the ear. A whole chorus is not an everyday occasion either. In all, a quite memorable session. In fact, Roy is no novice, being already 24 years of age.

PUTNEY DANDRIDGE & HIS ORCHESTRA**NYC. June 25, 1935**

Roy Eldridge (tp), Chu Berry (ts-17730,31), Harry Grey (p-17730), Nappy Lamare (g), Artie Bernstein (b), Bill Beason (dm).

Three titles were recorded for Vocalion:

17729-1	Nagasaki	Intro 6 bars. Obligato 32bars. Obligato 32 bars (mute). Solo 16 bars with (vo) acc.. Obligato 16 bars. (FM)
17730-1	Chasing Shadows	Solo 8 bars. Obligato 32 bars (mute). Solo 6 bars. Obligato with (ts) 8 bars. (M)
17730-2	Chasing Shadows	As above. (M)
17731-1	When I Grow Too Old To Dream	Obligato with (ts) 32 bars (mute). Solo 8 bars (mute). Solo 18 bars. Obligato with (ts) 8 bars to duet with (ts) 8 bars. (FM)

This is not a record session, it's a ball! Not surprising that Roy later turned out to be a great showman, associating in his younger days with entertainers like Putney Dandridge, one of the most funny, original and underrated vocalists of the thirties. We have not yet arrived at Roy's first vocal contribution on record, but we are

offered a lot of wonderful trumpet with open horn and mute. The rhythmical superabundance is always present, and it is perhaps not necessary to say that he swings every note. What to highlight from this memorable day is probably a matter of taste, but I will go personally for the first, open horn solo in take 1 of "... Shadows", a masterpiece of restraint and pure melody, improvisation or not. Take 2 is rather similar except for the last two bars, but lacks the undefinable which marks the difference between greatness and genius. The second solo is more intense but also very good. Neither let us forget the first, muted solo on "When I Grow ...", a typical "Little Jazz"-solo, played on the beat. He reminds me of a hammer-thrower, rotating to gain power and then letting it go. For each bar Roy seems to absorb, not consume power! Then note the last, open horn solo, simple like all great music, but so effective! The obbligato parts are mostly rather weakly recorded but are most rewarding to the keen listener. "Nagasaki" is the least important track, though good enough. The absence of Chu Berry, Roy's good friend and mutual influence is felt on this track. In the old days of Oslo Jazz Circle, the expression "clover jazz" labelled the very best jazz of the thirties. Two of the clovers were Chu and Roy...

TEDDY WILSON & HIS ORCHESTRA **NYC. July 2, 1935**

Roy Eldridge (tp), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), John Truehart (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

17766-1	I Wished On The Moon	Solo with ens 16 bars. (SM)
17767-1	What A Little Moonlight Can Do	Solo with ens 16 bars. (F)
17768-1	Miss Brown To You	Obbligato 16 bars (mute). Solo with ens 16 bars. (M)
17769-1	A Sunbonnet Blue	Solo 18 bars. Solo with ens 12 bars. (M)

On this date, there is only one real solo piece for Roy, "... Blue", which is a notable piece. After a somewhat unsure two bars' break, he continues with extraordinary power and inspiration. The last eight bars are almost straight, but this fact does not matter the least. The beat, the sound, the atmosphere are still there. However, do not let this piece remove your attention from the remaining three items, where Roy leads the ensemble rideouts. Particularly on "... Moonlight ..." he plays simply but so intensely that you feel the smell of burned rubber from your record player, bringing the record to an enormous conclusion. Add "... Moon" and "Miss...", and you have a significant session!

TEDDY WILSON & HIS ORCHESTRA **NYC. July 31, 1935**

Roy Eldridge (tp), Cecil Scott (cl), Hilton Jefferson (as), Ben Webster (ts), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

17913-1	What A Night, What A Moon, WAG	Solo 14 bars. (FM)
17914-1	I'm Painting The Town Red	Solo 8 bars. (SM)
17915-1	It's Too Hot For Words	Intro 8 bars. Weak obbligato 34 bars (mute). Solo 16 bars. (FM)
17916-1	Sweet Lorraine	Solo 16+8 bars, (as) on bridge. Solo 16 bars. (SM)

If you still doubt the fact that Roy is an eruptive volcano of trumpet playing, listen to his contribution on "What A Night, ... (What A Solo!)". Also "... Words" is a remarkable piece, swinging like mad, with inspired playing, though with a minor fluff at the end. In "... Red" the playing is rather straight, but the power and intensity alone are sufficient in attracting the listener's attention. Only "... Lorraine" is somewhat disappointing, the opening has very slight solistic value, and only towards the end is Roy allowed some freedom of expression. The result is ok, but not very exciting. The main impression of the session is very good.

TEDDY WILSON & HIS ORCHESTRA **NYC. Oct. 25, 1935**

Roy Eldridge (tp), Benny Morton (tb), Chu Berry (ts), Teddy Wilson (p), Dave Barbour (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

18196-1	Twenty Four Hours A Day	Straight 8 bars. Weak obbligato 32 bars (mute). Solo 24 bars to 8 bars with ens. (FM)
18197-1	Yankee Doodle Never Went To Town	In ens. Weak obbligato with (tb/ts) 32 bars (mute). Solo with ens 14 bars. (M)

- 18199-1 Eeny Meeny Miney Mo Straight in ens 32 bars.
Solo 32 bars. In ens 12 bars. (F)
- 18209-1 If You Were Mine Solo with ens 16 bars. (SM)

A very charming session with much good music, but Roy's part as a soloist is less important than expected. Not one of the four tracks owes its fame to him in particular. This does not mean, however, that the session is without successful trumpet playing. In "If You ..." he plays beautifully and with force, almost straight but still personal. "Eeny ..." has perhaps the most exciting solo of the day, with several inspired and original details. He does not seem quite so sure rhythmically as on the previous sessions though, and the solo lacks the overwhelming swing we nearly have been accustomed to. The same may be uttered for "Twenty Four ..." and "Yankee Doodle ..." and there are even some fluffs to be heard. It seems that Roy yet did not have perfected his style, and he occasionally gets into problems with difficult solo sequences.

DELTA FOUR **NYC. Dec. 20, 1935**
Roy Eldridge (tp), Joe Marsala (cl), Carmen Mastren (g), Sid Weiss (b).
Two titles were recorded for Decca:

- 60270-A Swingin' On The Famous Door Duet with (cl)
36 and 24 bars. (FM)
- 60271-A Farewell Blues Duet with (cl) 48 and 64 bars. (F)

Maybe somebody's feelings will be hurt, but I feel that this record is rather overestimated. To comment upon the defects first: The rhythmical foundation is not strong enough, and Roy therefore seems tempted to try to fill in the gaps. Therefore one seems to perceive an atmosphere of restlessness, which does not benefit the music. There are also melodious weaknesses, some phrases are repeated almost to the point of bore. Then to the positive traits: Roy certainly works hard to make the best of it. Several sequences on both items seem inspired, note particularly the last part of "...Door". A record not very important for Roy.

ROY ELDRIDGE & HIS ORCHESTRA **Chi. Feb. 5, 1936**
Roy Eldridge (tp), Buster Bailey (cl), Chu Berry (ts), Teddy Cole (p), John Collins (g), John Kirby (b), Sid Catlett (dm).
Four titles were recorded for Decca, all rejected, 90601 "Blue Skies", 90602 "Smut" and 90603 "My Melancholy Baby" still not issued but:

- 90604-A Christopher Columbus Solo 8 bars. Solo 16+8 bars, (cl) on
bridge. With ens 16 bars to coda. (M)

Taken in a much too slow syrupy tempo, this item did not turn out the way one should expect. Nevertheless, Roy plays with his usual determination, no problems!

GENE KRUPA & HIS ALL STAR SWING BAND **Chi. Feb. 29, 1936**
Roy Eldridge (tp), Benny Goodman (cl), Chu Berry (ts), Jess Stacy (p), Allan Reuss (g), Israel Crosby (b), Gene Krupa (dm), Helen Ward (vo-100013,14).
Four titles were recorded for Victor:

- 100012-1 I Hope Gabriel Like My Music Intro 8 bars. In ens 36 bars. Solo
36 bars. In ens 6 and 12 bars. (F)
- 100013-1 Mutiny In The Parlour In ens 32 bars. Obligato 16 bars.
Solo 16 bars. In ens 8 bars. (M)
- 100014-1 I'm Gonna Clap My Hands In ens 40 bars. Solo 32 bars.
Solo with ens 16 bars. (FM)
- 100015-1 Swing Is Here Intro 4 bars. In ens 32 bars. Solo
32 bars. Duet with (ts)
8 bars. Solo 8 bars. (F)

This is a hell of a hot session with Roy being the hottest of them all! The ranking of the four items is highly dependent on the viewpoint, if one listens for a particular soloist or just for the combined effort. In this solography we are considering the trumpeter's efforts, and we have then to stop first at "I Hope Gabriel ...". The introductory fireworks with following ensemble and trumpet breaks sets the pace for the date, and when the solo comes on, we just have to give in. This is Roy up-tempo in a nutshell, a bunch of energy rarely if ever seen elsewhere. When the energy is combined with a dead sure precision of rhythm plus unlimited improvisational capabilities, we might as well throw in the towel. My second favourite is "... Hands". Here the ensemble parts are executed with intense joy. A rather queer arranging of his solo part does not stop Roy from making an excellent contribution. "Mutiny ..." and "Swing ..." are just slightly second to each of the two mentioned. In "Mutiny ...", the ensemble parts do not sound too interesting, but the solo and coda are highly refreshing. "Swing ..." is almost too fast, but Roy

manages to cover up all potential pitfalls by just standing forth. A magnificent swing session!

FLETCHER HENDERSON & HIS ORCHESTRA **Chi. March 27, 1936**

Roy Eldridge, Joe Thomas, Dick Vance (tp), Fernando Arbello, Ed Cuffee (tb), Buster Bailey (cl, as), Scoops Carry (as), Chu Berry, Elmer Williams (ts), Fletcher Henderson, Horace Henderson (p), Bob Lessey (g), John Kirby (b), Sid Catlett (dm).

Four titles were recorded for Vocalion:

1331-1	Christopher Columbus	Solo 16+8 bars, (tb) on bridge. (FM)
1332-1	Grand Terrace Swing	Solo 32 bars. (FM)
1333-1	Blue Lou	Solo 16+8 bars, (tb) on bridge. Solo 8 bars (mute). (FM)
1334-1	Stealin' Apples	Solo 32 bars (mute)

After several recording sessions with small groups, Roy is now featured with a full orchestra, which nevertheless offers him ample space for improvising. He is in good shape, and all soli are of high standard, but it seems that his playing is not quite as free as usual. While his companion Chu Berry has his breakthrough as a main jazz star on this date, Roy merely does a good job, maybe he is not yet comfortable in heavy arrangements. His playing is not at all uninspired, on the contrary he seems quite happy, but the extra charm is lacking. His best solo is on "... Apples", which typically is the most informal jamsession-like piece. To choose between the remaining sides is difficult, perhaps the brief solo on "Blue Lou", which concludes the record, is the highlight.

FLETCHER HENDERSON & HIS ORCHESTRA **Chi. April 9, 1936**

Personnel as March 27 except Omer Simeon (cl, as), Israel Crosby (b) replace Carry and Kirby.

Four titles were recorded for Victor:

100360-1	I'm A Fool For Loving You	Solo 16 bars (mute). (SM)
100361-1	Moonrise On The Lowlands	Solo 8 bars. (M)
100362-1	I'll Always Be In Love With You	Solo 14 bars. (M)
100363-1	Jangled Nerves	Solo 24 bars. (F)

A fine session with a variety of soli. The best one is by far "I'm A Fool...", a tight and inspired construction on firm rhythmical foundations. It seems that at this time Roy treats his soli better with mute than with open horn, and "... Fool ..." is one of his very best Henderson items. "Jangled ..." has an enormous tempo, which Roy treats unbelievably successful. The solo is mainly rhythmical figures, based on a violent attack and love of playing. Very few jazz musicians in the thirties managed this tempo. Note for instance the second half of the solo! "Moonrise ..." is brief but of fine quality. In "... Always ..." his part is heavily arranged and makes no lasting impression.

TEDDY WILSON & HIS ORCHESTRA **Chi. May 14, 1936**

Roy Eldridge (tp), Buster Bailey (cl), Chu Berry (ts), Teddy Wilson (p), Bob Lessey (g), Israel Crosby (b), Sid Catlett (dm).

Four titles were recorded for Brunswick:

1376-1	Mary Had A Little Lamb	In ens 16 bars. Vocal 36 bars. Solo 16+6 bars (cl) on bridge, ens on last 4. (FM)
1377-2	Too Good To Be True	Intro 4 bars. Solo 8 bars. Duet with (ts) 8 bars. (SM)
1378-1	Warmin' Up	In ens 32 bars. Solo 32 bars. In ens 16+8 bars, solo 8 bars on bridge. (F)
1379-1	Blues In C Sharp Minor	Solo 12 bars. Duet with (ts) 12 bars. (SM)

This is a session de luxe! A star team of jazz improvisers and a happy and informal atmosphere. It does not hopefully violate the rules of the solography to appoint Roy Eldridge as the master of ceremonies. He seems to have the day of his life, playing with fire gushing from his horn. To choose favourite item(s) is hopeless, but it is perhaps appropriate to start with "Mary ...", here Roy sings on record for the first time, and immediately must be considered an important vocalist. His rhythmical style is intense like his trumpet playing and quite different from most singers heard with big bands, even black ones, at the time. Afterwards, he gives a trumpet solo

which must be regarded as one of his best recorded ones. He builds so cleverly and logically, lets the clarinet take the bridge, for then to lead the group into a violent, almost orgasmic climax. "Swing is the thing", and three minutes here contain more hot music than tons of LPs!! In "Too Good ...", the title is well made, here the tempo is on the slower side, but the intensity is the same. The beauty of his sound in the lower register is remarkable, as can also be heard in "Blues ...", a very moving piece of music. "... Up" is the weakest track, if such an expression may be used, it is somewhat too hectic. Roy, however, executes his parts admirably also here. In all, one of the finest sessions for Roy, and for the hot jazz of the golden age.

FLETCHER HENDERSON & HIS ORCHESTRA **Chi. May 23, 1936**

Personnel as April 9 except Jerome Pasquall (cl, as) replaces Simeon. Teddy Lewis (vo-10057,58).

Five titles were recorded for Victor, no RE on 100557-1 "Where There's You There's Me but:

100558-1	Do You Or Don't You Love Me?	Solo 16 bars. (M)
100559-1	Grand Terrace Rhythm	Solo 12 bars. (M)
100560-1	Riffin'	Solo 16+8 bars, orch on bridge. (FM)
100561-1	Mary Had A Little Lamb	Solo 16+12 bars, orch on bridge. Vocal 36 bars. (FM)

The most interesting trumpet solo can be found on "Riffin'", an energetic and inventive piece, one of the best Henderson items. "Do You ..." is also well constructed but might have been more relaxed. "... Rhythm" is ok, but not very remarkable. At last, "... Lamb" is a mess, and Roy must get most of the blame. His trumpet playing is far from usual standard, with several big fluffs and with bad rhythmical balance. One gets the impression of too hasty work. Compare it with the previous small bandsession! As a whole, this is for Roy the least interesting Henderson session although not unimportant.

FLETCHER HENDERSON & HIS ORCHESTRA **Chi. Aug. 4, 1936**

Personnel as May 23. Roy Eldridge (vo-100882,85), Arthur Lee "Georgia Boy" Simpkins (vo-100883).

Six titles were recorded for Victor, no RE on 100884-1 "Until Today" but:

100882-1	Shoe Shine Boy	Vocal 32 bars. Solo 16+8 bars (mute), (cl) on bridge. (SM)
100883-1	Sing, Sing, Sing	Solo 16+8 bars, (tb) on bridge. (FM)
100885-1	Knock, Knock, Who's There?	Solo 4 bars. Vocal 34 bars. Solo 10 bars. (FM)
100885-2	Knock, Knock, Who's There?	As above. (FM)
100886-1	Jimtown Blues	Solo 16 bars. (FM)
100887-1	You Can Depend On Me	Solo 30 bars. (FM)

The last Henderson session is the best one, with six very good contributions by Roy. There is one masterpiece above all, "Shoe Shine Boy"! Apart from having a moving, personal and inspired vocal in his highpitched style, it contains a magnificent solo, intense and beautiful with no faults whatsoever. It must rank as one of the best in his recording career. "You Can ..." is also a thoroughly well conceived and inspired solo which fits the band like hand in glove. Compare it for instance to the otherwise good "Blue Lou" and "Christopher Columbus", and you will easily discern the difference. "Jimtown ..." is fine and executed with great force without being especially remarkable. "Knock ...", however, is of particular interest for its two takes. Apart from the brilliance of the playing, the details of the alternates are quite different, even if the soli are brief. It was obviously not necessary to ask for improvisations in this orchestra! At last, the gay and charming "Sing ...", typical for Roy and his sense of humour. He starts out in the lower part of the instrumental range and works himself upwards with undefeatable logic. He swings like mad and has maximum inspiration. To conclude the Henderson sessions one may say: Too bad Roy quit when he really got in the groove! While Chu Berry definitely was the leading soloist on the first session, Roy has that role here.

FLETCHER HENDERSON & HIS ORCHESTRA **Chi. 1936-1937**

Personnel unknown but Roy Eldridge (tp), Chu Berry (ts).

Broadcast from Grand Terrace, recorded on aluminium cuts, two titles:

King Porter Stomp	Fades in quickly to solo 24 bars (mute). Solo 16 bars (mute). (FM)
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(The Melody) Plans (NC)

No solo.

Fine and informal, intense and muted playing. However, it is debatable whether it really is Roy or Emmett Berry or even somebody else, there is something undefinable which makes you uncertain. The recording date is unknown, probably it was only "one of those days", an ordinary night at the Grand Terrace? If so, some of the readers and the author of this book were born too late and at the wrong place!

MILDRED BAILEY & HER ORCHESTRA **Chi. Jan. 19, 1937**

Roy Eldridge (tp), Scoops Carry (as), Herbie Haymer (ts), Teddy Cole (p), John Collins (g), Tiny Parham (b), Zutty Singleton (dm), Mildred Bailey (vo).

Four titles were recorded for Vocalion:

1751-2	My Last Affair	Solo 4 bars. (SM)
1752-1	Trust In Me	Obbligato 2 bars. Solo 3 bars. (SM)
1753-1	Where Are You?	Solo 16 bars. Coda 4 bars. (SM)
1754-2	You're Laughing At Me	Intro 6 bars (mute). (M)

A new and important period in Roy's career is introduced with this session. It is not "her" orchestra but Roy's own, and it has a sound different from any I know. There is not much soloing on the date, but still the music is highly memorable. The trumpeter's prominent role in the ensemble playing is very important, in fact the ensemble parts are heavily dependent upon Roy's individual sound. Additionally, his brief solo parts are compressed into maximum musical contents, as is particularly evident in the beautiful muted intro on "... Laughing ...". The highlight of the session is, however, "Where ...". This solo has Roy in his most strongly emotional mood. Better trumpet playing does not exist!

ROY ELDRIDGE & HIS ORCHESTRA **Chi. Jan. 23, 1937**

Roy Eldridge (tp), Scoops Carry, Joe Eldridge (as), Dave Young (ts), Teddy Cole (p), John Collins (g), Tiny Parham (b), Zutty Singleton (dm).

Three titles were recorded for Vocalion:

1793-1	Wabash Stomp	Intro 4 bars to solo/straight 16+8 bars, orch on bridge. Soli 48 and 16 bars. (FM)
1793-2	Wabash Stomp	As above. (FM)
1794-1	Florida Stomp	Intro 8 bars to solo/straight 32 bars. Solo 14 bars to coda. (SM)
1794-2	Florida Stomp	As above. (SM)
1795-1	Heckler's Hop	Soli 64 and 8 bars. (F)
1795-2	Heckler's Hop	As above. (F)

Chi. Jan. 28, 1937

Personnel as above with Gladys Palmer (vo-1796,98), three titles:

1796-1	Where The Lazy River Goes By	Intro 6 bars to solo/straight 20 bars. Solo 8 bars. Weak obbligato 16 bars. (SM)
1797-1	That Thing	Solo 12 bars. (SM)
1797-1	After You've Gone	As below. (F)
1798-2	After You've Gone	Solo 36 bars. Solo 78 bars to 8 bars 2/2 with (p) to coda. (F)

The previous session was an aperitif to the big meal! Here, Roy's new band is no longer a backup group to a female singer, but a dynamic setup in its own right. The tempi and songs are varied, but the tracks have one thing in common, they present the leader to maximum benefit. He partly plays nearly straight parts with a rare intensity, partly he is a soloist with intricate and inventive improvisations. His personality creeps into every bar, whether his trumpet is heard or not. To comment on everything is a hopeless task, but since some highlights are bound to be even higher highlights than the others, here are some suggestions; My favourites are the ending of "Florida Stomp" and the intro and eight bars' solo on "... Lazy River ...", which have marvellous trumpet playing. Note how different the two choruses on "... Hop" sound, the first is restrained and legato, while the second is thoroughly hot. The success of the second approach is well known. This, however, sometimes overshadows other capabilities equally admirable. "After ..." is the weakest track. The first part is fine and sober, but in the second part he overstates the point, adding noise to the music. The tendencies towards exhibitionism, which we perceive on this track, were unfortunately welcomed by the public, and "After ..." became a

favourite item of Roy's. This version is one of the best ones, certainly, but again, there are many better tracks on these sessions (had he at least taken the vocal part himself!!). On the whole, one of the greatest trumpet sessions in jazz!! Postscript: The recent appearance of three additional alternate takes from this session, coming from Roy's own collection, was a great and immensely lovely surprise!! And as so many times before, alternate takes deepen and often change the perspective. The 'new' ending of "Florida ..." is quite different from the other one, and almost as good. "After ..." is expectedly not so different since the setup is pretty constrained, but a few details make you jump. And finally but foremost "... Hop", in which the originally issued take in fact is more exciting than I wrote long time ago, and where the alternate is completely different and equally great and dynamic, showing how great our "Little Jazz" really was as an improviser, a major discovery!!

ROY ELDRIDGE & HIS ORCHESTRA **Chi. probably Feb. 1937**

Personnel as Jan. 23, 1937. Scoops Carry (cl, as).

Transcriptions, recorded at the Three Deuces, all items on JA-24:

Minor Jive	Soli 55 and 44 bars (mute) to coda. (FM)
Little Jazz (Crazy Rhythm)	Solo 8 bars. (M)
After You've Gone	Solo 16 bars. Solo 38+2+4 bars to coda, (p) inbetween. (FM)
Mr. Ghost Goes To Town	Soli with ens: intro 6 bars, then 32, 16+8 bars (dm/b) on bridge, then 48 bars. (M)
Swing Is Here	Intro 4 bars to solo with ens 32 bars. Solo 16+8 bars (mute, (as) on bridge. Solo with ens 8 bars. (F)
Basin Street Blues	Soli 40 and 10 bars to coda. (SM)
I Never Knew	Solo 32 bars (mute). Soli 8 and 8 bars. (F)
Heckler's Hop	Solo 32 bars, first 12 (mute) which falls out!! (F)

What a nice surprise this program was! An old wish with no real hope suddenly became true. It is obviously no live recording with public but a carefully planned recording session. What the purpose was is not given in Jazz Archives' liner notes, so we just have to take a bow and be happy (postscript of April 2019: the liner notes are clear on this, sorry, these items are from transcriptions). We are not disappointed, although our expectations were dangerously high. The band is swinging on all tracks, and even if more space is given to the other soloists compared to the Vocalion sessions, Roy is giving us a hell of a time. The highlights are numerous, but maybe the first one is the greatest? On "Minor Jive" he really sets the pace with a tight muted playing. Then "Crazy Rhythm", which mostly is not Roy, suddenly has a trumpet bridge with beautiful, open horn. "Basin Street ..." is the greatest surprise of the day, one might perhaps not expect this number to be chosen. However, Roy is determined to make it unforgettable, giving it a warm treatment in a pleasant medium tempo. To encounter "Swing Is Here" again is nice, and the main, muted solo is not inferior to the Gene Krupa version. It is interesting to compare "After ..." and "... Hop" to the studio recordings, they are more different than you would expect, not only in soloing but in arrangement. There is not one weak track on this day, a must for the Roy Eldridge fan!!

ROY ELDRIDGE & HIS ORCHESTRA **1937/1938**

Personnel similar to Jan. 23, 1937.

All items issued on JA-24, which gives Spring/Summer 1937 as the date and Three Deuces, Chicago as the location. To this can be added: An acetate of item 1 and 6 gives "Henpie" (ts) and Pittsburgh 1938. An acetate of item 3 and 4 gives Doug Siegel Program, Chicago 1938.

1	Exactly Like You	Intro 4 bars to solo 32 bars. Solo 16+24+40 bars (ts) on bridges, ens at the end. (F)
2	I Surrender Dear	Long intro to solo 32 bars. (S)
3	Marie	Solo 32 bars (mute). (M)
4	Peckin'	Solo 64 bars (mute). (FM)
5	I Got Rhythm	Soli 40 and 64 bars to coda. (F)
6	Chinatown, My Chinatown	Intro (S) to solo 32 bars. Solo 64 bars. (F)

These items are more uneven in quality than those of the previous session. The most interesting one is perhaps the superhot “Exactly ...”, although the tempo of the acetate, which also includes “Chinatown ...”, varies so much that it should have been possible to correct it when remastering. “Marie” and “Peckin” have that kind of tight, muted playing which is so unique for Roy in his prime, and they will probably be considered the most wholecast performances here. “I Got Rhythm” and “Chinatown ...” are just too fast for any high artistic value to be obtained (Postscript of 2015: Did I really say that? I must have been far too critical way back then). In fact, the extrovert tendencies of these fast tracks are disturbing. The sixth and last item, “... Dear” has an utterly lousy sound, which is bad because the music here is slow and moving.

same period

Probably same personnel.

The following six items belong to the Roy Eldridge collection. They may or may not be from the session(s) above but sound very much like it. Possibly these items are ‘leftovers’ from the process leading to the Jazz Archives JA-24 production, either because of no space left, or for inferior sound quality:

I Found A New Baby	Soli 1 and 3 choruses of 32 bars. (F)
Chinatown, My Chinatown alt.	Intro. (S) to solo 32 bars. Solo 3 choruses of 32 bars. (F)
After You’ve Gone	Soli 36 and appr. 80 bars. (F)
St. Louis Blues / A Flat Blues Jam	Intro 4 bars to solo 48 bars (mute). Vocal 24 bars. Solo 60 bars (open). (F)
Wabash Stomp	Soli 68, 48 and 16 bars. (FM)
Body And Soul (NC)	Solo 32 bars. (S). Solo 4+32+6 (NC). (F)

These six items supplement the Jazz Archives LP neatly and contain just the kind of brilliant trumpet playing Roy enjoyed and mastered in the late thirties. Mostly the tempo is pretty high, although there is a nice version of “... Soul” and some swinging “Wabash ...”. Although the stuff may have been left out because of sound quality, it is not really that bad, in fact quite acceptable, even enjoyable for people like ‘us’!

SATURDAY NIGHT SWING CLUB HOUSE BAND NYC. Aug. 13, 1938

Personnel unknown but including Roy Eldridge (tp), Chick Webb (dm), Edgar Sampson (arr).

CBS Saturday Night Swing Club, one title:

Liza	Solo 8 bars. Solo 16+8 bars, (tb) on bridge. (F)
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An interesting discovery from a historical point of view, but musically rather middle road. The tempo is much too fast, and even if Roy is a clever musician, he has some problems. They are not serious, and several details are nice, but more interesting items exist.

ROY ELDRIDGE & HIS ORCHESTRA Aug. 13, 1938

Personnel unknown but including Roy Eldridge (tp), most probably Chick Webb (dm), possibly Teddy Wilson (p).

CBS broadcast, two titles:

Body And Soul	Solo 32 bars (S) to 92 bars (FM) to 4 bars. (S). Solo 6 bars to coda. (S)
After You’ve Gone	Soli 40, 36, 2 and 2 bars to coda. (F)

Two interesting tracks! The orchestra is rather anonymous, but Roy is featured prominently. “Body ...” may be compared to the later Commodore version, particularly regarding the (FM) part. It is fresh and gay but somewhat unconcentrated at times. There are too many fluffs although not very serious ones. “After ...” follows more or less the ordinary pattern, but the main impression is good.

CHU BERRY & HIS “LITTLE JAZZ” ENSEMBLE NYC. Nov. 11, 1938

Roy Eldridge (tp), Chu Berry (ts), Clyde Hart (p), Danny Barker (g), Art Shapiro (b), Sid Catlett (dm).

Four titles were recorded for Commodore:

23699-1	Sittin’ In	As below. (F)
23699-2	Sittin’ In	Is heard talking with Chu at the beginning. Solo 34 bars. 24 bars 4/4 with (ts) to duet 8 bars and coda. (F)

23700-1	Stardust	Intro 4 bars. Solo 16 bars. Duet with (ts) 8 bars. (S)
23701-1	Body And Soul	Solo 60 bars (FM) to 4 bars (S). Coda. (S)
23702-1	46 West 52	Solo 32 bars (mute). Duet with (ts) 16 bars. (F)
23702-2	46 West 52	As above. (F)

Almost two years have passed since Roy's last studio recording, and if the preceding airshots had not existed, we would not have had any evidence of this important period in his artistic development. This is a magnificent session, both for Roy himself and his trumpet playing, and for the whole starstudded setup. For the last time Roy & Chu play together on wax, a sad fact, but it makes the occasion still more important. The four tracks are very different, perhaps with "Body And Soul" being the highlight. Chu plays slow with Roy changing to double tempo and taking off with a sparkling construction of the simple, uncomplicated but yet unimitable kind. It swings with one of the greatest rhythm sections ever, note for instance the gigantic drum break when Roy changes back to slow tempo! Not much less important is "Stardust" with sober and clean playing in slow tempo all the way. Of the two fast titles, "46 West 52", which is "Sweet Georgia Brown" camouflaged, seems to be the most confident, rarely do we hear such relaxed mute playing. "Sittin' In" is in the upper fast tempo range, and not every detail is equally clear as crystal, but to criticize a performance like this would be madness, even if the three other tracks may be better. A final word: This is one of the sessions I have grown up with, and where alternate takes not only would be welcomed, but welcomed as miracles. Got some?? Postscript: Yes, Commodore got some!!! Unfortunately none of the slow titles, but we are most grateful for alternate takes of "46 West 52nd" and "Sittin' In"!! The choice of 78 rpm. issues was correctly made all that time back in 1938, but there is nothing wrong with Roy's exciting and quite different contributions, although he fluffs quite heavily in the beginning of the former title.

JAM SESSION

NYC. Nov. 16, 1938

Roy Eldridge (tp), Benny Goodman (cl), Lester Young (ts), Teddy Wilson (p), Bennie Heller (g), Sid Weiss (b), Jo Jones (dm).
Broadcast, Martin Block Make Believe Ballroom, three titles from the Bill Savory collection, "After ..." still unissued:

I Know That You Know	Solo 32 bars. In ens 48 bars. (F)
Tea For Two	Solo 64 bars. Solo with ens 32 bars. (FM)
After You've Gone	Intro 4 bars to solo 80 bars. (FM)

An extremely interesting session as a whole, but Roy plays slightly below his usual standard. On "I Know ..." the tempo is high, and a fluff at the end of the first eight obviously makes him upset. The choice of "After ..." is made after some discussion, and it takes some time to pull the thing together. But by all means, there is good trumpet playing on this date, particularly on "Tea For Two"! Note: Roy did not remember the session taking place (ref. Loren Schoenberg)!

TEDDY WILSON & HIS ORCHESTRA

NYC. Jan. 30, 1939

Roy Eldridge (tp), Benny Carter (as, ts), Ernie Powell (cl, ts), Teddy Wilson (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Billie Holiday (vo).
Four titles were recorded for Brunswick:

24044-1	What Shall I Say?	Solo 16+8 bars (mute), (ts) on bridge. In ens 4 bars to coda. (SM)
24045-1	It's Easy To Blame The Weather	Obbligato 32 bars (mute). Solo 8 bars. In ens 2 bars to coda. (M)
24046-1	More Than You Know	Intro 4 bars. Weak obbligato 32 bars (mute). Solo 6 bars. (SM)
24046-2	More Than You Know	As above. (SM)
24047-1	Sugar	Soli 8 and 16 bars. (M)

The number of musicians who played below their best on the Holiday/Wilson sessions is very small, and Roy Eldridge is not included. This date has a more refined atmosphere compared to the Brunswick recordings three years earlier, but what to prefer is a matter of taste. Here, the most prominent Roy item is "What Shall ...". He introduces the theme and plays rather in a straight manner but utterly inspired and beautiful. In fact, 32 bars of straight playing like this are more fascinating than 32 choruses in many other instances. The solo on "... Weather" is brief but remarkable, while the obbligato is weakly recorded and difficult to

evaluate. "More ..." is very interesting for its two takes. The intros are quite different, while the soli seem to be similar note for note. However, the rhythmical accentuations are not and in fact very surprising. At last, "Sugar" with two charming, simple but enthusiastic soli. In all a nice, attractive session.

ROY ELDRIDGE & HIS ORCHESTRA **NYC. Aug./Sept. 1939**

Roy Eldridge Richard Williams (tp), Eli Robinson (tb), Joe Eldridge (as), Prince Robinson (cl, ts), Franz Jackson (ts), Clyde Hart (p), John Collins (g), Ted Sturgis (b), Panama Francis (dm), Leo Watson (vo).

NBS broadcasts from Arcadia Ballroom:

Aug. 5, 1939

All items issued on JA-14 (except the announcer part of item 1 which is edited out).

Little Jazz (Theme)	Solo with ens 48 bars (mute), partly tuned down by announcer. (FM)
Mahogany Hall Stomp	Solo 44 bars. Solo 36 bars (mute). (F)
Body And Soul	Fades in to solo 38 bars (FM), to 4 bars (SM). Solo 6 bars to coda. (SM)
Arcadia Shuffle	Solo 16+8 bars, (p) on bridge. (F)
Sam, The Vegetable Man	Solo 4 bars. (FM)
Pluckin' The Bass	Solo 8 bars (mute). (F) to
Little Jazz (Theme)	Solo with ens 7 bars to fadeout. (F)

Aug. 12, 1939

Same. Items 2-6 issued on JA-14.

Little Jazz (Theme)	Solo with ens 48 bars (mute), partly tuned down by announcer. (FM)
Heckler's Hop	Break. Soli 64 and 8 bars. (F)
Swinging At The Deuces	Solo 64 bars (mute). (FM)
The King Of Bongo Bong	In ens 40 bars. Vocal 32 bars. In ens/solo 24 bars. (F)
The Gasser (Sweet Georgia Brown)	Solo 64 bars (mute). (F)
Unknown Title	Fades in to solo 28 bars. (F)
Undecided	No solo. (F)
Little Jazz (Theme)	Solo 22 bars to fadeout, partly tuned down by announcer. (F)

Aug. 19, 1939

Same. Two titles, both issued on JA-14:

Yellow Fire	Solo 16+8 bars, (ts) on bridge. (F)
Shine	Solo 72 bars. High note coda. (F)

Sept. 2, 1939

Same. First two items issued on JA-14:

Woodchopper's Ball	Solo 24 bars (mute). (F)
St. Louis Blues	Solo 64 bars (mute). Vocal 36 bars. Solo 60 bars. (F)
Little Jazz (Theme)	Solo 38 bars (mute) to fadeout, last 4 tuned down by announcer. (FM)

Sept. 9, 1939

Same. Items 1-3 issued on JA-14. Item 1 also dated as Sept. 2.

Minor Jive	Solo/straight 24 bars in ens to solo 32 bars. Solo 46 bars. In ens 12 bars. (FM)
Oh, Lady Be Good	Solo with ens 16+8 bars, orch on bridge. Solo 32 bars. With ens/solo to coda. (F)
Roy's Riffin' Now	Solo 24 bars (mute). (F)

Little Jazz (Theme) Solo 32 bars (mute) to fadeout, first 24 tuned down by announcer. (F)

Sept. 16, 1939

Same. Three titles:

St. Louis Blues Solo 64 bars (mute). Vocal 36 bars. Solo 60 bars. (F)

Minor Jive Solo/straight 32 bars in ens to Solo 32 bars. Solo 16 bars. (FM) to

Little Jazz (Theme) Solo 30 bars to fadeout, first 24 partly tuned down by announcer. (F)

unknown dates

Same. Five titles, unissued:

Summertime (NC) In ens. Solo 14 bars. (SM)

Little Jazz (Theme) (NC) Solo 16 bars (mute). (FM)

Arcadia Shuffle Solo 16+8 bars, (p) on bridge. (FM)

Unknown Title Solo 16+8 bars, (ts) on bridge. (FM)

I Know That You Know Solo 40 bars. (F)

unknown date

Same. One title, issued on IAJRC LP-14:

Sweet Sue Soli 36 and 64 bars (mute). Solo 8 bars. (FM)

unknown date

Same. Additional item appearing on acetate (ref. Thomas Mall, June 2015), seems not to be listed above (another "Theme (conclusion)" is probably one of those above):

Theme (introduction) Solo 32 bars (mute). Solo 8 bars with announcer to coda. (FM)

The programs from Arcadia ballroom demonstrate convincingly Roy's unbelievable strength and inspiration. Item after item spring forth, one hotter than the other. Although the band swings madly with an excellent rhythm section, and there is notable soloing, piano in particular, everything is concentrated upon Roy's personality. We do not get a complete picture of what happened, because with two exceptions the tempi are fast medium, fast and even faster! Probably slower items have been edited out at recording date or upon LP-issuing. Never mind, the uptempo is mastered like few other trumpeters did. It is next to impossible to give detailed comments on each tune. If one does not find the programs one extended highlight, it must be because Roy's capacity as sender is greater than ours as receivers. Personally I prefer the muted items with rhythm background only, and among these "Mahogany Hall Stomp" and "Swingin' At The Deuces" are top ranked before the "Themes", "... Ball" and "St. Louis Blues". Without mute he is particularly excellent on "Body And Soul" (though not quite up to the Commodore recording) and "Minor Jive", while "St. Louis Blues" now seems too fast. However, one is surprised that the playing never is faulty, rather consistently tasteful in a frightening and almost unmusical tempo. Note though that somewhere along the road the tempi have become even faster than they were originally, evident particularly in Roy's highpitched vocal. In all, these are memorable items, although not to be played many at a time. I know that otherwise faithful Roy fans in that case find them forced, even importunate, lacking contrast. Well then, play one item each week, and you will find each one a marvel of youthful daredevilness!

ROY ELDRIDGE & HIS ORCHESTRA**NYC. Oct. 1939**

Personnel as Aug./Sept. 1939.

Four titles were recorded for Varsity:

1005-1 It's My Turn Now Intro 6 bars. Soli 8 and 16 bars. (M)

1006-1 You're A Lucky Guy Vocal 34 bars. Soli 34 and 10 bars. (M)

1007-1 Pluckin' The Bass Soli 8 and 64 bars. (F)

1008-1 I'm Gettin' Sentimental Over You Intro 6 bars to solo 12 bars. Solo 11 bars to coda (after brief break). (SM)

NYC. Dec. 1939

Personnel as above except Ken Kersey (p) replaces Hart. Four titles:

1189-1	High Society	Soli 6, 2, 4, 34 and 8 bars. (F)
1190-1	Muskrat Ramble	Intro 8 bars. Solo 16 bars. (FM)
1191-1	Who Told You I Cared?	Solo 16 bars (mute). Solo 16 bars. Break 2 bars to 8 bars in ens. (M)
1192-1	Does Your Heart Beat For Me?	Solo 8 bars (mute). Solo 8 bars. (SM)

Here it is necessary to remind the reader about how the solography is built up. The comparison session to session is central, and sometimes reveals weaknesses otherwise bypassed. The evaluation of the Varsity sessions would certainly have been quite different and more positive if the Arcadia ballroom dates had not yet lingered in the ear. There are several parts with good music here, but compared to that "hotter than 'ell" music, this is an outdoor performance on a rainy autumn afternoon. The atmosphere is not inspired, and Roy seems very careful and not eager to play. If we now forget what might have been, and instead concentrate on the items on hand, there are certainly several good spots. Particularly "I'm Getting ..." is excellent, apart from some minor fluffs and an unnecessary and overstated coda, he plays with feeling and concentration up to his very best. "Muskrat ..." also has some very fine soloing, and the opening phrase of his solo is very charming and luckily chosen. "... Society" is straightforward swinging, though not particularly original, while a logical and tasteful "... Guy" is rhythmically slightly unconcentrated. "... Turn ...", "Who ..." and "Does ..." are o.k. but rather sluggish, heavily arranged and never really exciting. At last, "... Bass" is a mess, too fast and filled with details of doubtful taste. The item should not have been suggested, far less released, as it hints to decadence. In fact, we encounter danger signals: A hot, public popular style like Roy's carry the seed of musical corruption. Luckily he largely managed to avoid it through most of his career, but the point must in honesty be made. In all, a lot of good music, but obviously far from the band's and the leader's ordinary standard.

ROY ELDRIDGE COLLECTION – MISCELLANEOUS prob. early 1940s

The following five items have no info about date and place, but they sound very much like the first half of the decade:

Roy Eldridge (tp), unknown (as), unknown (p).

186	Star Dust	Intro 4 bars to solo 32 bars. Solo 16 bars to coda. (SM)
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This is very beautiful! Applaus from concert audience at the end.

Roy Eldridge (tp) at home.

196	Rehearsing	ca. 2:00 (mute). (M)
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A little bit of "Flight Of The Bumble Bee" is heard, quite interesting!

Roy Eldridge (tp) at home.

201	Rehearsing	ca. 1:00 (open).
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Quotes "Wild Man Blues" here.

Roy Eldridge (tp), unknown (p).

215	Rosetta 3:37	Solo 32 bars. Solo 64 bars to 40 bars 4/4 with (p). (FM)
215	If I Had You 3:22	Intro (S) to solo/sraight 32 bars. (M) Solo 32 bars (M) to long coda. (S)

These are some of the most important discoveries in the collection! Fine "... Had You", but close to sensational "Rosetta"! In spite of a rather chaotic beginning, it develops into a swinger of the very first class!

MILDRED BAILEY VOCAL WITH ORCHESTRA NYC. Jan. 15, 1940

Roy Eldridge (tp, vo), Robert Burns, Jimmy Carroll (cl), Carl Prager (bcl), Eddie Powell (fl), Teddy Wilson (p), John Collins (g), Pete Peterson (b), Bill Beason (dm), Eddie Sauter (arr), Mildred Bailey (vo).

Three titles were recorded for Columbia, one has RE:

26413-A	Wham	Solo 16 bars. Vocal duet 8 and 8 bars. In ens to coda. (SM)
26413-B	Wham	As above. (SM)

NYC. Jan. 25, 1940

Same. Five titles, two have RE:

26462-A A Bee Gezindt Solo 20 bars (mute). (M)
26463-A After All I've Been To You Solo 8 bars (mute). (S)

The atmosphere of these sessions is far from hot, and the soli are of good, but not of exceptional quality, "Wham" is most notable. Postscript: Another take of "Wham" appeared, interesting but not as good as the 78 rpm. one.

FREDDIE RICH & HIS ORCHESTRA NYC. Feb. 14, 1940

Roy Eldridge, Nat Natoli, Red Solomon (tp), Larry Altpeter (tb), Benny Carter, Sid Stoneburn, Sid Perlmutter (cl, as), Babe Russin, Frank Chase, Stafford Simon (ts), Clyde Hart (p), Ken Binford (g), Hayes Alvis (b), Johnny Williams (dm), Rosemary Calvin (vo-26515,17), Freddie Rich (dir).

Four titles were recorded for Vocalion, no RE on 26517-A "How High The Moon" but:

26514-A Till We Meet Again Solo 16 bars (mute). (M)
26515-A A House With A Little Red Barn Solo 16 bars (mute). (M)
26516-A I'm Forever Blowing Bubbles Solo 10 bars. (M)

On this session Roy contributes dutifully but not with particular inspiration. He seems to do a job, and his improvisations are not really free. The track nearest to the real thing is "Till We ...", which flows along quite smoothly, and where the real Roy can be heard after some bars. "A House ..." is more cautious, and "... Bubbles" might have developed into something if it had been permitted. Interesting session as a whole, but for Roy quite ordinary.

BILLIE HOLIDAY & HER ORCHESTRA NYC. Feb. 29, 1940

Roy Eldridge (tp), Jimmy Powell, Carl Frye (as), Kermit Scott (ts), Sonny White (p), Lawrence Lucie (g), John Williams (b), Doc West (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, no RE on 26574-A "What Is This Going To Get Us?" but:

26572-A Ghost Of Yesterday Intro 4 bars (mute). Solo 2 bars (mute). (S)
26573-A Body And Soul Intro 4 bars. Solo 8 bars (mute). (S)
26575-A Falling In Love Again Solo 16 bars (mute). (M)
26575-B Falling In Love Again As above. (M)

On the slower tunes, Roy's most interesting contribution is the emotional and clever intro on "Ghost ...". The highlights of the session, however, are the two takes of "Falling ...". There are not too many examples of alternate takes with Roy, and this one is remarkable. The tempo is perfect, and take A is utterly successful, intense and well constructed, one of Roy's memorable soli from this year. Take B surprises by being even more different than might be expected. The quality is slightly, just slightly below take A. There are no doubts to Roy's abilities as improviser here!

MILDRED BAILEY VOCAL WITH ORCHESTRA NYC. April 2, 1940

Personnel as Jan. 15 with Mitch Miller (oboe) added.
Three titles were recorded for Columbia, one has RE:

26698-A I'm Nobody's Baby Solo 32 bars, last half with ens, to obbligato 12 bars. (FM)

NYC. May 15, 1940

Same except Irving Horowitz (bcl), Kenny Clarke (dm) replace Prager and Beason.
Four titles, one has RE:

27303-1 Tennessee Fish Fry Intro 8 bars (mute). Brief obbligato parts. Solo 8 bars (mute). (FM)

More interesting trumpet on these sessions compared to the previous Bailey/Columbia ones. The intro on "... Fry" is intense, "angry" and of best vintage, reminding of the Vocalion orchestra. The solo later is more polished but acceptable. "... Baby" has quite unusual solo, his sound here is very pure and kind of innocent, and my thoughts go to Bobby Hackett, of all! The phrasing is unmistakably Roy, though, with a lot of charming details, particularly in the first part of the solo. On the negative side, some fluffs are disturbing. Also, though it is not Roy's fault, the arrangement is corny, and the rhythm is lost. In fact, Roy executes his parts better than we could expect from the setup.

THE CHOCOLATE DANDIES**NYC. May 25, 1940**

Roy Eldridge (tp), Benny Carter (cl-2995-5, as, p-2996), Coleman Hawkins (ts), Bernard Addison (g), John Kirby (b), Sid Catlett (dm).

Three titles were recorded for Commodore:

2995-1	Smack	Solo 32 bars (open). In ens 8 bars. (FM)
2995-2	Smack	As above. (FM)
2995-3	Smack	As above. (FM)
2995-4	Smack	As above. (FM)
2995-5	Smack	As above. (FM)
2995-6	Smack	Solo 32 bars (mute). (FM)
2996-1	I Surrender Dear	Solo 32 bars (open). Acc. (ts) 8 bars to coda. (SM)
2996-2	I Surrender Dear	As above. (SM)
2996-3	I Surrender Dear	As above. (SM)
2997-1	I Can't Believe That YILWM	Duet with (ts) 32 bars. Solo 64 bars. In ens 32 bars. (FM)
2997-2	I Can't Believe That YILWM	Acc. (ts) 32 bars. Solo 32 bars. In ens 8 bars. (SM)

First and foremost and above all and everything, this session is "I Surrender Dear" with two of the best soli Roy ever recorded. It is possible, not even particularly difficult to find details, which are technically not quite perfect. However, this is so unimportant compared to the richness of ideas, the ambition, the inspiration, the feeling contained in the soli. The two takes are also very different, and they ought to be played alternately, until you really grasp Roy's genius. Possibly the 78 rpm. version is to be preferred but only marginally. Musts for the Roy collector. "I Can't Believe ..." is a formidable surprise, the tempo notations are not misprinting. The group obviously had problems in finding the right tempo, the 78 rpm. version settled for fast medium, while the recently uncovered alternate is even below the medium range. I prefer the slower version, which has an emotional atmosphere reminding of "...Dear". The faster version, and the two takes of "Smack" are not of the same quality, seem to lack coherence. The sound is also quite coarse, probably on purpose but not quite successful. In fact, intensity seems to be transforming in the direction of vulgarity. I have never quite found out what is wrong with the faster tracks here, they just seem to be wrong and off balance. Perhaps the lack of piano explains a lot. By all means, they are remarkable items in many ways, but they lack the feeling of breakthrough. You explain it! A last note: My feelings towards splicing and editing are well known by now, and I will fight it forever!! To those "in charge": Please make up for earlier sins and issue this session complete, with everything, shorttakes and fluffs. Everything will be forgiven, I promise!!! Postscript: Yes, you are forgiven, I keep my promise!!! The above was written upon two versions of both "Smack" and "... Dear", but the Mosaic complete Commodore album gave us more!! They give a better perspective on "Smack" and show Roy's incredible ability to vary his soloing from take to take, note for instance the opening of his solo on take 4. That there are occasional fluffs does not matter much. And then another version of "... Dear", oh my dear!!!

BILLIE HOLIDAY & HER ORCHESTRA**NYC. June 7, 1940**

Roy Eldridge (tp), Bill Bowen, Joe Eldridge (as), Kermit Scott, Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), J. C. Heard (dm), Billie Holiday (vo).

Four titles were recorded for Okeh:

26900-1	I'm Pulling Through	Intro 2 bars. Obligato with (p) 32 and 16 bars (mute). (S)
26901-2	Tell Me More	Intro 4 bars. Weak obligato with ens 32 and 16 bars (mute). Coda (mute). (S)
26902-1	Laughin' At Life	Intro 4 bars to obligato 16 bars (mute). Solo 16 bars (mute). Weak obligato at the end (mute). (FM)
26902-2	Laughin' At Life	As above. (FM)
26903-1	Time On My Hands	Intro 4 bars. Obligato 16 bars (mute). Obligato with (ts) 16 bars (mute). (S)

A very charming session with Lester Young, Billie Holiday and Teddy Wilson at their very best. Roy is particularly prominent on the fast medium "... Life". The

two takes are very different down to the smallest details. It is difficult to choose between them, but perhaps take B with its humorous opening statement is most remarkable. The three slow items all contain beautiful trumpet playing, though the obligato parts sometimes are recorded too weakly. "Time ..." is to be preferred, note particularly the sensitive first obligato part, a musical treasure! A last note: Compare this session with the one of July 2, 1935, and study the interesting development of the participants during five years. Is one session "better" than the other?

JAM SESSION**NYC. June 14, 1940**

Roy Eldridge, Bunny Berigan, Harry James (tp), Tommy Dorsey, Jack Jenney (tb), Coleman Hawkins (ts), Count Basie (p), John Kirby (b), Gene Krupa, possibly Lionel Hampton (dm).

Martin Block's Make Believe Ballroom Jam Session at the Savoy Ballroom, WNEW Station. Three titles, no RE on "Body And Soul" but:

King Porter Stomp	Solo 48 bars. (F)
Ad-Lib Blues (Dream Band Jive)	Solo 48 bars. (M)

Good playing without being particularly noteworthy, compared for instance to the Arcadia recordings. For a highlight, listen to "... Stomp" and the stratospherical bars 33-40.

ROY ELDRIDGE**June 28, 1940**

Roy Eldridge (tp), Steve Benoit (cl), Joe Eldridge (as), Hazel Scott (p).

Roy Eldridge collection, one title:

The Sheik Of Araby	In ens. Solo 32 bars. In ens. (FM)
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Fine trumpet solo here with reasonably good sound.

BILLIE HOLIDAY & HER ORCHESTRA**NYC. Sept. 12, 1940**

Roy Eldridge (tp), Georgie Auld, Don Redman (as), Don Byas, Jimmy Hamilton (ts), Teddy Wilson (p), John Collins (g), Al Hall (b), Kenny Clarke (dm), Billie Holiday (vo).

Four titles were recorded for Okeh, no RE on 28619-1&2 "It's The Same Old Story" but:

28617-1	I'm All For You	Solo 6 bars. (S)
28617-2	I'm All For You	Solo 14 bars. (S)
28618-1	I Hear Music	Solo 16 bars (mute). Coda 2 bars. (M)
28618-2	I Hear Music	As above. (M)
28620-1	Practice Makes Perfect	Straight intro 2 bars. Weak obligato 8 bars. Solo 16 bars. (M)
28620-2	Practice Makes Perfect	As above plus weak obligato at the end. (M)
28620-3	Practice Makes Perfect	As take 2. (M)
28620-4	Practice Makes Perfect	As take 2. (M)

A session with trumpet playing of good but not memorable quality. However, the alternate takes raise the value substantially. Most interesting item is "I Hear Music", which gives a cool impression by closer listening, although the style superficially is the well known intense and angry one. The takes are full of interesting details, very different. Take 1 is my favourite, note bars 7-8. Take 2 of "I'm All ..." is also a major achievement. Not only is it longer in duration than take 1, it is also more lively and inspired. "Practice ..." is of course interesting with four takes, all different, though it seems that Roy is not happy about the arrangement, playing only competently.

JAM SESSION**NYC. Nov. 19, 1940**

Roy Eldridge (tp-1-10,13-16, dm-11-12), Willie Smith (as-1,2,11,12,14-16), Herbie Fields (ts-1,2,6-16), T. Damore (p-3-10, dm-14,16), Buddy Weed (p-11,12,14,16), Mike Bryan (g), G. Simon (dm-1-10,13,15), M. Harris (vo-1,2).

Recorded by Jerry Newman in a private apartment:

1	Sweet Lorraine	Weak obligato with (ts) 32 and 32 bars (mute). Solo 16 bars (mute). (SM)
2	I Can't Give You Anything BL	Obligato with (ts) 32 bars (mute). Solo 16 bars (mute). (M)

3	The Way You Look Tonight I	Solo 3 choruses of 32 bars (mute). Solo 16 bars. (M)
4	The Way You Look Tonight II	Solo 4 choruses of 32 bars. (M)
5	The Way You Look Tonight III	Solo 4 choruses of 32 bars. (M)
6	Alexander's Ragtime Band I	Intro 8 bars to solo 64 bars (mute). (FM)
7	Alexander's Ragtime Band II	Solo 64 bars. Duet with (ts) 32 bars. (FM)
8	I Surrender Dear I	Not available.
9	I Surrender Dear	Solo 64 bars. (M)
10	I Surrender Dear III	Soli 64 and 32 bars, last 16 with (ts). (M)
11	Honeysuckle Rose I	No (tp) solo. (F)
12	Honeysuckle Rose II	No (tp) solo. (F)
13	Sweet Georgia Brown (Sweet And Brown)	Intro 10 bars to solo 64 bars (mute). Solo 96 bars. (F)
14	Body And Soul	Solo 64 bars. (SM)
15	(Lemon House) Limehouse Blues	Solo 5 choruses of 32 bars (mute). Solo 32 bars. (F)
16	Jazz (Honeysuckle) Rose	Acc. (p) to solo 64 bars (mute). (F)

The forever blessed Jerry Newman obviously was a Little Jazz fan, his collection includes quite a lot of Roy items. This very first session is perhaps the most important one. Contrary to the rest, which are recorded at Minton's and Monroe's, this session takes part in a private apartment. The date had been planned for recording, this evident from the way the items are organized. "... Rose" and "Ragtime ..." are both in two parts, but both start and end in a natural way, tailored to the capacity of the recording acetate. They are not "alternates" in the usual sense, the performances are just halted for acetate change, then continued. The overall quality of the session is just heavenly! A firm rhythm section, with the guitar most prominent, lays a strong foundation for a Roy in top shape. The muted soli on "Sweet..." and "I Can't..." are extremely pleasant, as are also "... Ragtime ...", particularly the first part. "... Dear" is especially interesting for its unusual tempo, each chorus is 64 bars taken in a very pleasant and groovy medium swinging fashion. The first version of "The Way ..." is slightly damaged but has magnificent Roy on both open and muted horn. The intro and first half of fourth chorus are given to the pianist. This is "corrected" on the two other versions, which have Roy all the way. Together they give an insight to Roy's limitless inspiration at this time in his career. At last, "... Rose" presents Roy as a drummer, later to be experienced occasionally by the public of the Gene Krupa orchestra. He swings the drums the same dynamical way as the trumpet, and he would certainly have belonged among the great drummers, if he had wanted to. In all, a unique date!

ROY ELDRIDGE**April 21, 1941**

Roy Eldridge (tp), rest unknown.

Date may be April 21, 1940. Two titles:

I Surrender Dear	Intro 8 bars to solo 44 bars to long coda. (S)
St. Louis Blues	Solo 80 bars. (FM)

Roy is soloing all the way through on both items, with very good results. Being presented as "Professor Eldridge" does not seem to hamper him, although "St. Louis ..." is not quite the same fireworks as the Arcadia versions. The "... Dear" is beautiful and particularly interesting when compared to the Commodore versions.

ROY ELDRIDGE**unknown date**

Scrap of sleeve, Roy Eldridge collection, says: Roy Eldridge, Shorty Sherock, Lloyd Hurley (no such person is listed in Lord's discography). Could it be Roy Eldridge, Shorty Sherock (tp), Lloyd Hurley (p)?

216	Honeysuckle Rose	Soli 8, 32, 32 and 8 bars. (M)
216	Sheik Of Araby	Solo/soli 3 choruses of 32 bars. (F)

This is really tricky! Since Sherock played quite similarly to Roy, they may take one chorus each on "... Rose". The two 8 bars soli seem to be Roy's. But could there be three trumpeters, each taking a chorus in sequence on "... Araby"?

However, they all sound more or less like Roy. The assumption that Roy plays everything, even the piano with overdubbing in the ensembles makes also sense. Date is unknown, but since Roy replaced Sherock in Gene Krupa's orchestra, 1941 could be a good suggestion.

GENE KRUPA & HIS ORCHESTRA

April 25, 1941

Personnel probably as May 8, 1941.

Broadcast, three titles, two have RE:

Let Me Uptown	Chats with AOD, as usual. Solo 20 bars. Coda. (M)
Rockin' Chair	Intro 8 bars to solo 32 bars, then orch 4 bars, then solo 28 bars and long coda. (SM)

This broadcast, recently uncovered, precedes the first Krupa recording session by two weeks. The general comments are postponed to May 8. This version of "... Chair" is beautiful and not inferior to any of the later ones. "... Uptown" is characterized by a slower tempo than usual, something which in my opinion benefits Roy very much in his soloing.

GENE KRUPA & HIS ORCHESTRA

NYC. May 2, 1941

Personnel probably as May 8, 1941.

Broadcast from Café Rouge, Hotel Pennsylvania, partly Roy Eldridge collection, three titles have RE:

130	Let Me Off Uptown	Chats with AOD as usual. Solo 20 bars. Coda. (M)
130	Hamtrack	Solo with orch 12 bars. (FM)
130	Just A Little Bit South Of South C	Solo 4 bars. (M)

Another version of "... Uptown", slightly damaged. It has the same duration, similar quality and somewhat faster.

undated

Personnel as before. Broadcast from Café Rouge, Hotel Pennsylvania, Roy Eldridge collection, possibly belonging to program above:

134	Green Eyes	Soli 48 and 16 bars. (M)
134	Drum Boogie	20 bars 4/4 with (tp). (FM)

JAM SESSION

NYC. May 4, 1941

Roy Eldridge, Joe Guy (tp), Sammy Davis, Al Sears (ts), unknown (ts-"Rareback"), Thelonious Monk (p), Nick Fenton (b), Kenny Clarke (dm), unknown male (vo-"Rareback").

Recorded by Jerry Newman at Minton's playhouse, three titles:

Honeysuckle Rose	Solo 4 and 2 choruses of 32 bars. (FM)
Rareback	Possibly intro 6 bars with following lead In ens 36 bars. In ens 156 bars. (M)
Indiana	Solo 3 choruses of 32 bars. Solo 32 bars, last 8 in ens. (FM)

Note: The version of "Indiana" on Onyx 208 is also dated May 4, but it is without Roy and with only Don Byas (ts).

This session is not among Roy's most interesting ones from the period. He plays quite attractively on "... Rose" and "Indiana", certainly, but the rhythm section is too modern, Clarke's breaks do no good for Roy. Joe Guy is evidently much influenced by Roy, and sometimes it is difficult to keep them apart. "Rareback", which is a "Perdido"-like blues, features them both extensively, but unfortunately only in intertwining ensemble and not in real soli or four bars' chase. These items would have been sensational, if they had been the only evidence of the jam sessions at Minton's, as it is, they are noted but easily forgotten.

GENE KRUPA & HIS ORCHESTRA

NYC. May 8, 1941

Roy Eldridge (tp, vo), Graham Young, Torg Halten, Norman Murphy (tp), Babe Wagner, Jay Kelliher, John Grassi (tb), Mascagni Ruffo, Clint Neagley (as), Sam Musiker, Walter Bates (ts), Bob Kitis (p), Ray Biondi (g), Biddy Bastien (b), Gene Krupa (dm, ldr), Anita O'Day, Howard Dulany (vo).

Four titles were recorded for Okeh, two have RE:

30442-1	Green Eyes	Solo 26+16 bars, (dm) 4 bars inbetween. (M)
30442-2	Green Eyes	As above. (M)

- 30443-1 Let Me Off Uptown Chats with AOD 10 and 10 bars.
Solo with ens 28 bars. (M)
- 30443-2 Let Me Off Uptown As above. (M)

A new era for Roy Eldridge begins on this date. His entrance into the Gene Krupa orchestra did mean much improvement of interracial relationship, and promotion of a band lacking personality except for the leader himself. It also meant an immense step forward for Roy in achieving public renown. If it also meant a period of musical development will be a matter of taste and speculation. Judging by the majority of the records, I would say no, he plays competently and even happily, but the setups are quite commercial. However, on some selected items he really has the opportunity to stretch out, and this is even more prominent on the numerous airshots from this period. On the first recording session we encounter two of these features: "Green Eyes" and "... Uptown". Next after "Rockin' Chair", recorded two months later, "Green Eyes" is probably the most interesting Eldridge/Krupa item. A varied, well conceived setup, presenting Roy to the white public together with the drumming leader and his band. He plays efficiently and market himself very well. "... Uptown" is also a spectacular piece, after a somewhat corny break we get a fine and flashing solo. The "vocalduets" with Anita O'Day on this track are also charming and typical of Krupa's sales approach. Roy should be reasonably satisfied with his debut with Krupa on purely musical grounds and very satisfied as a whole. Postscript: Here we have a case where alternate takes are very important! Incredible how different Roy manages to fathom a commercial, well planned title like "Green Eyes"! Take 2 is even more exciting than take 1, but there is a fluff in the beginning of the last 16 bars, enough for a reject. And in "... Uptown", note the difference in the opening bars of the solo! Great fun to compare takes here!!

BILLIE HOLIDAY & HER ORCHESTRA **NYC. May 9, 1941**
Roy Eldridge (tp), Ernie Powell, Lester Boone, Jimmy Powell (as), Eddie Heywood (p, ldr), Paul Chapman (g), Grachan Moncur (b), Herbert Cowans (dm), Billie Holiday (vo).
Four titles were recorded for Okeh:

- 30457-1 I'm In A Low Down Groove Solo 8 bars (mute). (S)
- 30458-1 God Bless The Child Solo 4 bars (mute). (S)
- 30458-2 God Bless The Child As above. (S)
- 30458-3 God Bless The Child As above. (S)
- 30483-bkd God Bless The Child (NC) As above. (S)
- 30459-1 Am I Blue? Intro 4 bars. Obligato 16 bars. (S)
- 30459-2 Am I Blue? As above. (S)
- 30459-3 Am I Blue? As above? (S)
- 30460-1 Solitude Weak obligato parts (mute). (S)

This is Billie Holiday's session. Apart from some piano, very little soloing is heard, and not even four alternates are enough to create solistic excitement. Roy's part is very modest. His obligato parts are weakly recorded, mostly arranged and not important. The only interesting contribution is found on "... Groove". This solo is rather different from the usual hot style, it is introvert with a big, mellow sound, almost like Ruby Braff. Study it carefully.

GENE KRUPA & HIS ORCHESTRA **NYC. May 10, 1941**
Personnel as before.
NBC Blue broadcast from Cafe Rouge, Hotel Pennsylvania, two titles, Roy Eldridge collection:

- 140 Green Eyes Soli 48 and 16 bars. (M)
- 217 Drum Boogie
- Let Me Off Uptown As May 2. (M)

Very worn this "... Eyes". These items should be checked to see if they are different from the ones undated between May 2-4. Postscript of Aug. 2018: "Green ..." has appeared with better sound together with "... Uptown".

MONROE'S UPTOWN HOUSE BAND **NYC. May 20, 1941**
Roy Eldridge, unknown (tp), unknown (rhythm).
Recorded at Monroe's by Jerry Newman, two titles:

I Found A New Baby	Intro 4 bars to solo 64 bars. Soli 96 and 64 bars. Soli 96 bars, last chorus with ens, to coda. (FM)
Body And Soul	Solo 64 bars. (S). Solo 130 bars. Duet with (ts) 32 bars. (FM)

This session seems to be one of the finest from Newman's Monroe/Minton recordings as far as Eldridge is concerned. Extended soli of high quality are abundant. Informal as the occasion is, there are of course fluffs here and there. However, this is completely overshadowed by the fantastic spirit of playing. "... Baby" exhibits ten complete improvised choruses of trumpet playing, and it seems that his inspiration and melodic creativity are inexhaustible. An ordinary record session of the era never reveals the kind of persistence shown in live recordings of almost nine minutes each. "Body ..." is not inferior, in fact it is probably the version most likely to be held as the best one, contested only by the Commodore version. One may remark that the rhythm section is not the smooth swinging one of the thirties but more experimental, and worse, not quite making it, rather bustling about at times in fast medium tempo. This is a minor point though. A second trumpeter is present but has no solo. To sum up, together with the session of Nov. 19, 1940, this one is the most important of Jerry Newman's recordings with Roy.

JAM SESSION **NYC. May 20, 1941**
 Unknown (tp), Jerry Newman (tb), unknown (cl), Roy Eldridge (ts!!!), probably Allen Tinney (p), rest unknown.
 Recorded at Monroe's by Jerry Newman, three titles:

I Surrender Dear	Soli 32 bars. In ens 32 bars. (SM)
Rose Room	Solo 64 bars. In ens 16 bars. (FM)
How About This Mess	Solo partly with ens 9 choruses of 32 bars with intro and coda. (F)

This is quite unique! Recorded the same date as the previous session, it is quite different. Probably the time is very late at night, when all inhibitions have been drowned. The blessed Jerry Newman plays some amateurish trombone, and Roy is, according to label notes, experimenting with the tenor saxophone. The result is some of the worst sax sounds ever recorded! However, from an academic point of view, the occasion is quite interesting. The style is so "unsaxish" and quite trumpetlike, that it is quite easy to nod and accept Roy as the soloist. Particularly "... Mess", taken in a JATP-like mood with Roy all the way for more than four minutes, gives no doubt. The Saxophone has never been meant to be played this way, but that is the whole point of jazz! "Rose ..." has also some unmistakable Roy phrasing. I am not so sure of "... Dear", which musically is the best item. Here the sax playing sounds more professional though still quite original. Anyway, this was an interesting surprise. What is next? Chu Berry was reported playing flute just before his untimely death ...

MONROE'S UPTOWN HOUSE BAND **NYC. May 26, 1941**
 Roy Eldridge (tp), "Pritchie" (ts), Allen Tinney (p), others unknown.
 Recorded at Monroe's by Jerry Newman, two titles:

I Surrender Dear I	Solo 64 bars (S), tempo changes to (F), immediate fadeout.
I Surrender Dear II	Solo 96 bars (F), tempo changes to (S), break then 12 bars and long coda.

Remarkable piece of music. The tempo of the first part is slower than on any other version, and Roy plays intensely, particularly in the second chorus. When tempo changes, the contrast is violent, it starts out fast and accelerates(!). The rhythm section is not quite up to par, or rather, it is working along more modern lines than Roy does, this does not seem to matter though. As a whole, this recording, which is almost six minutes long and mostly Roy's, is another thrilling example of the nightly jam sessions at Monroe's.

GENE KRUPA & HIS ORCHESTRA **May 27, 1941**
 Personnel probably as May 8, 1941.
 Broadcast, four titles, two have RE:

Full Dress Hop	Solo 24 bars. (M)
Green Eyes	Solo 42+16 bars, (dm) 4 bars inbetween. (M)

Another version of "Green Eyes", longer than the 78 rpm. version but in the same spirit, for good or bad. One is gladly impressed, but the situation does not invite to good taste. Many details are fascinating, and the comparison to shellac versions is always of interest, but I personally prefer the more straightforward "... Hop".

MONROE's UPTOWN HOUSE BAND**NYC. June 1, 1941**

Roy Eldridge, unknown (tp), unknown (ts), (p), William Lewis (g), others unknown.

Recorded at Monroe's by Jerry Newman, three titles:

Honeysuckle Rose I	Intro 12 bars to solo 32 bars. Solo 4 choruses of 32 bars. (FM)
Honeysuckle Rose II	Solo 80 bars (half of 1 st chorus missing). Solo 3 choruses (2 nd chorus badly marred). Solo with ens 64 bars to coda. (FM)
The Man I Love	Solo 4 choruses of 32 bars (except first 8 bars of 3 rd chorus taken by (p/b)) to long coda. (S)

The outstanding track is "The Man ...", almost a solo performance for Roy. The rhythm section seems unprepared to solo, so after a brief interlude Roy continues and brings the piece safely to an end. In a beautiful slow tempo trumpet soloing de luxe can be heard, nothing seems to upset or disturb Roy in his violent meditations. "... Rose" is good, but in this tempo the rhythm section seems square and not quite able to contribute.

GENE KRUPA & HIS ORCHESTRA**NYC. June 5, 1941**

Personnel as May 8, 1941.

Six titles were recorded for Okeh, three have RE:

30601-1	Afraid To Say Hello	Solo 16+2 bars, orch 4 bars inbetween. Solo 2 bars. (SM)
30604-1	Kick It	Solo with ens 18 bars. (M)
30605-1	After You've Gone	With ens and (vo) effects 36 bars to solo 44 bars. Solo 2 choruses with (p) at the end to long coda. (F)
30605-2	After You've Gone	As above. (F)

The most prominent number is, of course, "After You've Gone", taken in an ultra fast tempo. Honestly, it is pure exhibitionism, and even if there are glimpses of the good old Roy, he now oversteps the borderline of good taste. The funny vocal opening is in fact more interesting than the soloing itself. Technically it is impressive, though. In "Afraid ..." his playing is rather straight but typical, quite pleasant but no great jazz music. "Kick It" features Roy from far behind in the orchestra but intensely and inspiredly. Postscript: Again one must marvel at Roy's uncanny ability to improvise! Note the difference between the first 8 bars of the first solo chorus after orchestra!!

GENE KRUPA & HIS ORCHESTRA**June 6, 1941**

Personnel probably as May 8 or July 2, 1941.

WJZ broadcast(s), six titles, four have RE:

Kick It	Solo with orch 16 bars. (M)
Blues Intrigue	Solo 16+8 bars, (tb) on bridge. (M)
Let Me Off Uptown	Chats with AOD as usual. Solo with orch 28 bars. (M)
Georgia On My Mind	Solo 8 bars. (M)

With "... Uptown" as with "Green Eyes", or "After You've Gone" for that matter: Good entertainment but too much public flirtation. Roy does an able job, certainly, but for memorable jazz the brief "Georgia ..." has much more to offer. Also "Blues Intrigue" has a good solo, while "Kick It" has arrangement predominant, though some details may be of interest.

GENE KRUPA & HIS ORCHESTRA**Cedar Grove, NJ. June 7, 1941**

Personnel probably as May 8 or July 2, 1941.

NBC broadcast from Meadowbrook, six titles, five have RE:

Kick It	Solo with orch 16 bars. (M)
Afraid To Say Hello	Solo 16 bars. (SM)
Full Dress Hop	Solo with orch 24 bars. (M)

Let Me Off Uptown	Chats with AOD as usual. Solo with orch 28 bars. (M)
Rockin' Chair	Intro 8 bars to solo 32 bars, then orch 4 bars, then solo 28 bars to long coda. (SM)

Again it is "... Chair" which is the major benefit from a broadcast program. The soloing on "Kick It" and "... Uptown" is notably different from the day before, while "... Hello" has a nice, rather straight trumpet part.

GENE KRUPA & HIS ORCHESTRA **NYC. July 2, 1941**
Personnel as May 8, 1941 except Sam Listengart (as), Milton Raskin (p) and Ed Mihelich (b) replace Neagley, Kitsis and Bastien.
Four titles were recorded for Okeh, two have RE:

30828-1	Have You Changed?	Solo 16 bars. (SM)
30830-1	Rockin' Chair	Feature number for RE who solos the whole record through: Intro 8 bars, solo 12 bars and long coda. (SM)
30830-2	Rockin' Chair	As above. (SM)

The most interesting Little Jazz feature with the Krupa orchestra is certainly "Rockin' Chair". This title alone makes his long stay worth while. Roy has the whole record for himself (except for some utterly misplaced flute in the corny final arranged part), and he romps in a pleasant slow medium tempo. The presence of two takes adds to the already great pleasure. They are both of the very best quality, in fact take 2 is the better one, if it was not for a notable miss in the beginning of the 12 bars' section. Additional small fluffs in both takes do not matter at all. The greatest Eldridge/Krupa items on record! "Have You ..." has some good and intense Roy, but heavy arranging constricts freedom.

GENE KRUPA & HIS ORCHESTRA **Chi. Aug. or Sept. 6, 1941**
Personnel as above.
Broadcast(s) from the Panther Room, Hotel Sherman, two titles, Roy Eldridge collection, item one is date x/6/41, which indicates a date close to when Krupa recorded in Chicago:

120	Unidentified Tune	Solo 24 bars. (M)
204	Drum Boogie	20 bars 4/4 with (tp). (M)

GENE KRUPA & HIS ORCHESTRA **Chi. Aug. 18, 1941**
Personnel as July with Jimmy Migliore (as) added.
Four titles were recorded for Okeh, three have RE:

3964-1	Come Be My Love	Solo 8 bars. (SM)
3965-2	Amour	Solo with orch and (dm) 16 bars. (M)
3967-1	Stop! The Red Light's On	Solo 20 bars. (M)

Chi. Aug. 28, 1941

Same. Four titles, two have RE:

3977-1	Watch The Birdie	Solo with orch 12 bars. (M)
3979-1	The Walls Keep Talking	Chats with AOD. Solo with orch 32 bars. (SM)

On these two sessions one should in particular note "The Walls...". After a nice vocal exchange with AOD, we get one of the finest and most memorable soli with the Krupa orchestra, comparable only to the many "Rockin' Chair"s. "Amour" starts in an utterly dull mood with latin rhythm but improves, and Roy does an able job at the end. This item is also found on several airshots and therefore well suited for research. As "Stop! ..." has a fresh simple solo, and "Come ..." and "Watch ..." also contain some good parts, these sessions are among the best Krupa ones.

GENE KRUPA & HIS ORCHESTRA **LA. Sept./Oct. 1941**
Personnel as Aug. 18, 1941.
NBC broadcasts from Hollywood Palladium. Only RE solo titles are listed below:

Sept. 11, 1941

Let Me Off Uptown	Vocal duets as usual. Solo with orch 28 bars. (M)
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Sept. 17, 1941

Drumboogy Soli 4, 4 and 4 bars, another
(tp) 4 and 4 bars inbetween. (M)

Let Me Off Uptown Vocal duets as usual.
Solo with orch 28 bars. (M)

Rockin' Chair Intro 8 bars to solo 32 bars, then orch
4 bars, then solo 28 bars and long coda. (S)

Sept. 21, 1941

Hut Sut Song Solo with orch 16+8 bars,
orch/(dm) on bridge. (FM)

Stop! The Red Light's On Solo with orch 20 bars. (M)

Amour Solo with orch/(dm) 16 bars. (M)

The Walls Keep Talkin' Solo with orch 54 bars. (SM)

Sept. 22, 1941

Stop! The Red Light Is On As above? ()

The Walls Keep Talking As above? ()

Sept. 23, 1941

Stop! The Red Light's On Solo with orch 20 bars. (M)

The Walls Keep Talkin' Solo with orch 54 bars. (SM)

Rockin' Chair Intro 4 bars to solo 32 bars, then orch
4 bars, then solo 32 bars (S), changing to
Solo with (dm) 36 bars (M), changing
back to coda. (S)

Sept. 28, 1941

Amour Solo with orch/(dm) 16 bars. (M)

Let Me Off Uptown Vocal duets as usual.
Solo with orch 28 bars. (M)

Hamtrack (NC) Solo with orch 12 bars. (F)

Oct. 1, 1941

Amour Solo with orch/(dm) 16 bars. (M)

Drum Boogie Soloing as Sept. 17. (M)

Oct. 3, 1941

Amour As above? ()

Nothin Yet Solo with orch 20 bars. (FM)

Stop! The Red Light's On Break. Solo with orch 20 bars. (M)

Rockin' Chair Intro 8 bars to solo 32 bars, then orch
4 bars, then solo 20 bars undamaged,
Finally solo 8 bars and coda, damaged. (S)

Unknown date

Georgia On My Mind Solo 8 bars. (M)

The list above is not complete and rather messy. It is a composite of acetates I have heard personally, and information from other sources, like Hall & Kramer's Krupa discography. The same titles were probably played every night more or less, and a slight miscopying of a date can create confusion. This is therefore only a small step forward in organizing the Krupa/Eldridge airshots. One thing is a fact, there are several new and different versions to study and compare to the Okeh's. Particularly the three new versions of "Rockin' Chair" are treasures, all different and all excellent!! Hopefully there are more to be uncovered in years to come! Otherwise items like "Amour", "Stop! ...", "... Walls...", "Drum Boogie" and "... Uptown" all give new insight to Roy's bottomless inventiveness.

Four titles were recorded for Okeh, one has RE:

528-1 This Time The Dream's On Me Intro 5 bars (mute).
Obbligato 2 bars (mute).
Solo/(dm) 7 bars (mute). (S)

Hollywood, Oct. 14, 1941

Same. Five titles, two issued, one has RE:

547-1 Coppin' A Plea Solo 8 bars. (M)

Meagre sessions, however, "This Time ..." turns out to be a pleasant surprise. Although the record is utterly commercial and filled with JD's singing, Roy has some very nice muted parts, particularly in the coda. "... Plea" has a good swinging solo.

GENE KRUPA & HIS ORCHESTRA Hollywood, ca. Oct. 1941

Personnel probably as Aug. 18, 1941.

RKO film "Ball Of Fire" with Gary Cooper and Barbara Stanwyck.

Two titles:

Drum Boogie I Solo 4 bars. (FM)

Drum Boogie II In ens (mute). (FM)

Roy is featured only very briefly, and no comment is needed.

GENE KRUPA & HIS ORCHESTRA Hollywood, ca. Oct. 1941

Personnel probably as Aug. 18, 1941.

Film soundtracks, Soundies Films Inc.:

Let Me Off Uptown Chats with AOD 10 and 14 bars.
Solo with orch 28 bars. (M)

Thanks For The Boogie Ride Chats with AOD 6 bars.
Solo 18 bars. (M)

Sugar Hill Masquerade

Two interesting variations on two of the most popular Krupa/Eldridge items. Same quality as the Okeh's, but the soloing is notably different.

GENE KRUPA & HIS ORCHESTRA NYC. Nov. 25, 1941

Personnel as Aug. 18, 1941 except Al Beck (tp) replaces Halten.

Six titles were recorded for Okeh, five have RE:

31800-1 Skylark Solo 16 bars. (SM)

31801-2 Bolero At The Savoy Part of intro 8 bars. Solo 8 bars. (FM)

31802-1 Thanks For The "Boogie" Ride As below. (M)

31802-2 Thanks For The "Boogie" Ride Chats with AOD 6 bars.
Solo 18 bars. (M)

31803-1 Keep 'Em Flying Solo 16 bars. (FM)

31804-1 Day Dreaming Straight 4 bars. (SM)

"Thanks ..." is a popular item having a goodnatured Roy chatting with Anita and giving an inspired solo. In "Keep ..." he introduces the record, and even if everything is arranged, the result is still among the more memorable ones. "Skylark" also has Roy early but quite nice. For the rest there is not much to say.

GENE KRUPA & HIS ORCHESTRA NYC. Nov. 25, 1941

Same. Broadcast "Spotlight Bands", two titles, no RE on "Coppin' A Plea" but:

Let Me Off Uptown Soloing as usual. (M)

GENE KRUPA & HIS ORCHESTRA NYC. Dec. 29, 1941

Personnel as Nov. 25, 1941.

Four titles were recorded for Okeh, two have RE:

32063-1 Pass The Bounce Solo 16 bars. (M)

32065-1 Ball Of Fire Solo with orch 24 bars. (FM)

32065-2 Ball Of Fire As above. (FM)

"... Bounce" is not too exciting. "Ball ...", however, is one of the really fireful and memorable items, which really carries the listener away, and two takes also!!

METRONOME ALL-STAR BAND

NYC. Dec. 31, 1941

Roy Eldridge, Harry James, Cootie Williams (tp), J. C. Higginbotham, Lou McGarity (tb), Benny Goodman (cl), Toots Mondello, Benny Carter (as), Tex Beneke, Vido Musso (ts), Count Basie (p), Freddie Green (g), Doc Goldberg (b), Gene Krupa (dm).

Two titles were recorded for Columbia:

32079-1	Royal Flush	Solo 8 bars (last eight). (M)
32079-2	Royal Flush	As above. (M)
32079-3	Royal Flush	As above. (M)
32080-1	Dear Old Southland	Solo 16 bars. (FM)
32080-2	Dear Old Southland	As above. (F)
32080-3	Dear Old Southland	No solo. (FM)

Most interesting is the comparison between the takes of "... Flush", they are quite different! "Dear ..." lacks concentration, resulting in several "hazy" details. Postscript: The three takes of "Dear ..." have different tempi and solo sequences, and RE solos only on two of them. The second solo is quite different from the original one but with a fluff in the opening.

GENE KRUPA & HIS ORCHESTRA

NYC. Jan. 18, 1942

Personnel as usual. Broadcast "Fitch Bandwagon", one title:

Thanks For The Boogie Ride Solo 18 bars. (FM)

GENE KRUPA & HIS ORCHESTRA

NYC. Jan. 23, 1942

Personnel as Nov. 25, 1941 except Mickey Mangano (tp), Ben Feeman, Rex Sittig, Don Brassfield (reeds) replace Young, Ruffo, Listengart and Bates.

Four titles were recorded for Okeh/Columbia, two have RE:

32312-1	Harlem On Parade	Break 2 bars. Solo 22 bars. (FM)
32312-3	Harlem On Parade	As above. (FM)
32313-1	The Marines' Hymn	Straight break 4 bars. Solo with orch 16 bars. (FM)
32313-7	The Marines' Hymn	As above. (FM)

"... Parade" features Roy in very good shape and should be noted. "... Hymn", however, is heavily arranged, and only a few bars arouse some casual interest. Postscript: Note in particular an alternate take of "... Parade".

GENE KRUPA & HIS ORCHESTRA

NYC. Feb. 26, 1942

Personnel as Jan. 23, 1942 except Joe Springer (p) replaces Raskin.

Four titles were recorded for Okeh/Columbia, three issued, but no RE.

Cedar Grove, NJ. March 1, 1942

Broadcast from Frank Dailey's Meadowbrook:

Drum Boogie

GENE KRUPA & HIS ORCHESTRA

NYC. March 13, 1942

Same/similar. Broadcast, one title, unknown source, issued on Meritt 502:

Twelfth Street Rag Soli with orch 12 and 12 bars.
Solo 32 bars. (F)

NYC. March 18, 1942

Same/similar. Same, one title:

One O'Clock Jump Solo with orch 48 bars. (FM)

NYC. March 20, 1942

Same/similar. Same, one title:

Embraceable You Soli 32 and 16 bars to long coda. (S)

Chi. March 27, 1942

Broadcast.

Deep In The Heart Of Texas

Too noisy, and too fast the "... Rag". But these do titles do not matter much. That does "Embraceable ...", a lovely item, one of the most important Krupa items with RE from this period!

GENE KRUPA & HIS ORCHESTRA **Chi. April 2, 1942**

Personnel as Feb. 26, 1942 except Joe Conigliaro (tb) replaces Kelliher.

Four titles were recorded for Okeh/Columbia, three have RE:

4209-1	Knock Me A Kiss	Vocal 32 bars. Solo 6 bars (mute). Vocal 8 bars and coda. (SM)
4210-1	Barrelhouse Bessie From BS	Solo with orch 4 bars to coda. (M)
4211-1	All Those Wonderful Years	Straight 7 and 4 bars. (S)

"... Kiss" is one of the really great records. Not for the trumpet playing, which is brief and ordinary, but for the hilarious vocal! Roy's showmanship blossoms on this item, he proves himself to be a great entertainer, not only a jazz musician. "All ..." is very straight and without interest.

GENE KRUPA & HIS ORCHESTRA **NJ. May 1942**

Personnel as above.

Broadcast from Cedar Grove, Meadowbrook, one title:

Jersey Bounce	Solo 32 bars. Solo with orch 8 bars. Solo 8 bars (mute). (M)
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Note: The Fanfare LP seems to be spliced "cleverly", for instance in such a way that introduction to an original item of a broadcast is used for an item at another date. The dates may or may not be reliable.

Interesting item inasmuch as it demonstrates three different sides of Roy's personality. First solo is an introduction of the tune with an open and rather formal horn, somewhat unconcentrated at the beginning. The second solo is of the stratospherical and fireful ones, while the third is tight and muted. Both these are excellent performances but so different that if we did not know better, we would easily guess there were two performers. Another tribute to a versatile musician!

GENE KRUPA & HIS ORCHESTRA **Cedar Grove, NJ. undated, 1942?**

Personnel probably as above.

Broadcast from Meadowbrook, Roy Eldridge collection, six titles:

Alexander's Ragtime Band	Solo 32 bars. Solo 56 bars, last 24 with orch (FM) to 8 bars coda. (S)
Big Fat Mama	Solo 24 bars. Vocal. (M)
I'm Getting Tired So I Can Sleep	No solo.
Jersey Bounce	Solo 32 bars. Coda. (FM)
Knock Me A Kiss	Soli 6 and 6 bars. Vocal. (S)
The Big Do	Solo 8 bars. (F)

The titles on this broadcast indicate that it must be from 1942. Particularly "Alexander ..." is interesting.

GENE KRUPA & HIS ORCHESTRA **NYC. July 13, 1942**

Personnel as April 2, 1942 except Tommy Pederson, Greg Phillips (tb), Teddy Walters (g) replace Conigliaro, Grassi and Biondi.

Four titles were recorded for Okeh/Columbia, three issued:

32999-1	That Drummer's Band	Solo with orch/(dm) 32, 2, 2, 8 bars and coda. (FM)
32999-2	That Drummer's Band	As above. (FM)
32999-3	That Drummer's Band	As above. (FM)
33001-1	Massachusetts	Solo 2 bars. (M)
33001-2	Massachusetts	Solo with orch 12 bars. (M)
33002-1	"Murder", He Says	Intro 2 bars. In ens 4 bars. Solo 18 bars. (M)
33002-4	"Murder", He Says	As above. (M)

Fine Roy on "... Says", although the drumming on two and four ties him down pretty well. "... Band" is not too bad but quite noisy, while "Massachusetts" is too brief to make any impression at all. Postscript: Interesting alternate take of "... Says". Note also that the alternate of "Massachusetts" has a slightly different setup between AOD's vocal parts, giving more space to Roy's trumpet. Or rather he took it!

GENE KRUPA & HIS ORCHESTRA **NYC. ? & Aug. 24, 1942**
Personnel as usual. Splice of two broadcast versions, issued on Meritt 502:

Drum Boogie Break to solo with orch 24 bars.
Soli 4, 4 and 4 bars, (tp-?) inbetween. (FM)

Unknown loc. ca. 1942

Same. Broadcast, issued on MoJ 167:

Drum Boogie Solo with orch 20 bars. (FM)

Cedar Grove, NJ. Sept. 2, 1942

Same. Broadcast from Frank Dailey's Meadowbrook:

Don't Do It Darling (NC) Solo with orch 24 bars (NC). (M)

The start of the solo on "... Darling is unfortunately missing, because this is a real highclass solo.

GENE KRUPA & HIS ORCHESTRA **LA. Nov. 13, 1942**
Personnel as above.
CBS broadcast from Hollywood Palladium, two titles have RE:

Knock Me A Kiss Vocal 32 bars. Solo 6 bars. Vocal
6 bars behind announcer. (SM) to

Closing In ens. (SM)

LA. Dec. 20, 1942

Same. Broadcast from Hollywood Palladium, two titles have RE:

St. Louis Blues Solo 16 bars to 6 choruses of
12 bars (mute). Vocal.
Solo with orch 4 choruses (open). (F)

That Drummer's Band Solo 64 bars, announcer last 4. (FM)

LA. Dec. 25, 1942

Same/similar. Spotlight Bands from March Field. Two titles have RE:

I'd Rather Sleep In A Hollow Log Fades in to solo 80 bars (mute).
(St. Louis Blues) Vocal 48 bars.
Solo with orch 48 bars. (F)

Drummin' Man Solo with orch 32 bars. (F)

There is more quantity here than really memorable soloing, but on the other hand RE plays with fire in his show numbers for Krupa. "St. Louis ..." is one of those, the two versions here are well worth trying if you are prepared!

GENE KRUPA & HIS ORCHESTRA **NYC. Jan. 9, 1943**
Same/similar. Spotlight Bands, at least one title has RE:

Bugle Call Rag Break to solo 48 bars and coda. (FM)

NYC. Jan. 14, 1943

Same.

Blue Skies (NC) Solo ca. 12 bars (mute) (NC). Vocal.
Solo with orch 60 bars (open).
Coda with (dm). (F)

Challenging The Challenger Solo 32 bars to orch. (F)

I Want A Big Fat Mama Vocal. Solo with orch 36 bars. (M)

There are some really exciting items here! "Bugle ..." and "Blue ..." are hot but a bit too noisy to be wholly successful. "... Mama" in a more pleasant tempo is nice. Most noteworthy is however "Challenging ..." and the bridge here is quite unique, never heard anything like it!

GENE KRUPA & HIS ORCHESTRA**Chi. Feb. 7-9, 1943**

Same/similar. Broadcasts from the Panther Room, Hotel Sherman, no RE on "I Had The Craziest Dream", "Wire Brush Stomp" and "Blue Rhythm Fantasy" but:

Feb. 7	Slender, Tender And Tall	Vocal 32 bars. Solo with orch 24 bars. (M)
Feb. 8	Drum Boogie	Solo 12 bars. Solo 8 bars to 4/4 with (tp). (M)
"	Buster's Last Stand	Solo with orch 32 bars. (F)
Feb. 9	Knock Me A Kiss	Vocal. Solo with orch 6 bars. Vocal. Solo with orch 6 bars. (SM)
"	Stuff In Your Cuff	Vocal. (SM)

Some very exciting broadcasts, particularly "Buster ..." has a very strong and inspired RE.

Note: In a previous version of the solography, an "Indiana" was presented as having Roy Eldridge (tp), Charlie Ventura (ts), possibly from the broadcasts above. At least I am glad that I wrote that Roy was sounding like Dizzy, because it is Dizzy! And Charlie Parker on tenorsax. This item is well known from other sources.

ROY ELDRIDGE QUINTET**NYC. Aug./Sept. 1943**

Roy Eldridge (tp), Joe Eldridge (as), Cyril Haynes (p), Eddie Robinson (b), Harold "Doc" West (dm).

Broadcast from "Folies Bergere", announced as "New York's newest night club":

The Man I Love	Intro (NC). (S) to solo 64 bars (open). Solo 64 bars. (FM) Solo 8 bars to long coda. (S)
St. Louis Blues	Solo 16 bars + 4 choruses of 12 bars (mute). Vocal 36 bars. Solo 5 choruses (open). (F) into:
Theme	Solo 32 bars (open). Solo 24 bars (mute) to fade out. (F)

NYC. Aug. 31, 1943

Same. Possibly belonging to same broadcast as above. Timme Rosenkrantz collection. Two titles:

Minor Jive	Intro 4 bars to straight 32 bars with announcer. Solo 64 bars. Solo 32 bars to coda. (FM)
Body And Soul	Solo 32 bars. (S). Solo 30 bars (FM) to 4 bars. (S). Solo 6 bars to long coda (NC). (S)

Exciting broadcast by a group never in a recording session. RE plays his favourite themes in an excellent manner, no further comments need to be made. Postscript of Dec. 8, 2015: Two more titles have appeared! "... Jive" is perhaps more effective with a bigband, but good trumpet soloing, and "... Soul" is a great discovery!!

NYC. Sept. 7, 1943

Same. Two titles, Timme Rosenkrantz collection:

Blue Lou	Soli 64 and 8 bars (mute). (FM)
The Man I Love	Solo 30 bars (mute) (S) to 4 bars (M) Solo 96 bars (mute) to coda. (M)

Postscript of Jan. 2018: Two additional items with excellent trumpet playing!!

ROY ELDRIDGE & HIS ORCHESTRA**Chi. Nov. 16, 1943**

Roy Eldridge (tp), Joe Eldridge, Andrew "Goon" Gardner (as), Tom Archia, Ike Quebec (ts), Rozelle Gayle (p), Ted Sturgis (b), Doc West (dm).

World Transcriptions Discs JS-14B and JS-15A, nine titles:

15095	The Gasser	Solo 68 bars mute). Solo 64 bars. (FM)
15096	Jump Through The Window	Soli 24 and 48 bars to coda (last 8 bars in 3 rd chorus with (mute). (M)

15097	Minor Jive	Soli 64 and 64 bars. (F)
15098	Stardust	Long intro to solo 32 bars (whole record). (S)
	After You've Gone	Intro a la Krupa. Solo 44 bars. Solo 78 bars to coda with (p). (F)
	After You've Gone	As above? (F)
	I Surrender Dear	Intro 8 bars to solo 30 bars and long coda. (S)
	I Can't Get Started	Intro 4 bars to solo 30 bars and long coda. (S)
	Embraceable You	Intro 4 bars to solo 30 bars and long coda. (S)
	Body And Soul	Intro 4 bars to solo 30 bars and long coda. (S)
	Lady Be Good (NC)	Intro 4 bars to solo 64 bars. (FM)

The Krupa period is over, and Roy Eldridge has survived being 'the' soloist and featured star in an otherwise mediocre orchestra (the leader and Anita O'Day excepted!). He obviously never was a modest musician, but he seems by now to have achieved an immense self confidence. Even with an octet, he uses 95% of the solo space for himself. His appearances can best be likened to Armstrong's: "I'm the greatest". Luckily the records prove that greatness really is there, and that Roy still is in his prime when the swing epoch is coming to a close. The style has not changed very much during the last five years, and there is no flirting with the modern trends. All items here are excellent, but I prefer "The Gasser" slightly to the other faster tracks. Otherwise there are five beautiful ballads, all scheduled in the same manner: Roy takes the intro, plays one chorus and then concludes with a long coda. They are all much recommendable. Note that "Body ..." does not contain the usual double tempo. Note also that "... Dear" is a rather unique version, being extremely slow and having a moving and quite surprising intro. Postscript: Note also "Lady ...", only with bass accompaniment, breaking down after a full and excellent trumpet solo! Or maybe it was just a rehearsal?

Note: Previously the Warner Brothers colour cartoon "The Early Worm Gets The Bird" from 1943 has been thought to contain prominent Roy Eldridge on the soundtrack. However, this is wrong, no RE to be heard (ref. Lars Walter).

JAM SESSION **NYC. Jan. 15, 1944**
 Roy Eldridge (tp), Jack Teagarden (tb), Barney Bigard (cl), Coleman Hawkins (ts), Max Ceppos (vln), Frank Froeba (p), Dick Kisinger (b), Terry Snyder (dm).
 Broadcast, WNEW Swing Session, announced by Leonard Feather. Date also given falsely as April 1944. Seven titles, no RE on "Tea For Two" but:

Mop Mop	Soli 8, 96 and 8 bars (mute). (FM)
Sweet Lorraine (NC)	Solo with ens 32 bars. (S)
I Surrender Dear (NC)	Solo 64 bars. (F)
Sweet Georgia Brown	Solo with ens 3 choruses of 32 bars. (FM)
The Blues	Faint obligato parts (mute). Solo with ens 60 bars. (FM)
Honeysuckle Rose	Solo with ens 64 bars. (FM)

This is RE at his very best! "Mop Mop" is the best item, although the solo starts falsely, there seems to have been a slight confusion regarding who should succeed the clarinet solo, and it has the intensity of Arcadia Ballroom Also, the violinist tries to take over after the first chorus but has to give up, Roy is just indefeatable. "I Surrender ..." is also a sparkling affair, couldn't be better!

ESQUIRE METROPOLITAN
OPERA HOUSE JAM SESSION **NYC. Jan. 18, 1944**
 Collective personnel: Roy Eldridge (tp), Louis Armstrong (tp, vo), Jack Teagarden (tb, vo), Barney Bigard (cl), Coleman Hawkins (ts), Art Tatum, Teddy Wilson (p), Al Casey (g), Oscar Pettiford, Alun Morgan (b), Sid Catlett (dm), Lionel Hampton (vib), Red Norvo (xyl), Mildred Bailey, Billie Holiday (vo).
 The following items have RE:

Radio Presentation	Brief break. (FM)
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Presentation Blues	Soli 12 and 24 bars. (FM)
Mop Mop	Soli with ens 8 and 8 bars. (F)
Esquire Blues	Solo with ens 24 bars. (M)
Esquire Bounce	In ens. (FM)
Back O'Town Blues	Weak obbligato 12 bars. In ens 12 bars. (S)
High Society	In ens. (M)
Do Nothin' Till You Hear From Me	Obbligato (vo-BH) with ens 32 bars (mute). (S)
I'll Get By	Obbligato 64 bars (mute). (FM)
I Love My Man	Intro 4 bars. Weak obbligato (vo-BH) with ens 60 bars (mute). (S)
Stompin' At The Savoy	In ens. Solo 32 bars. (FM)
For Bass Faces Only	In ens. Solo 36 bars. (M)
I Got Rhythm	Solo 96 bars. In ens. (F)
Tea For Two	Solo 32 bars (mute). Solo with ens 64 bars. (FM)
Vibe Boogie (Jammin' The Vibes)	Solo with ens 28 bars. (FM)
Flying Home (Flying On A VDisc)	Solo 64 bars. In ens. (FM)

This gigantic jam session is a chapter in recorded jazz history. In this context only Roy's contributions are important. The highlights are in my opinion "Presentation Blues", where the beginning of the second solo can be used as a trademark, and the muted "Tea For Two", an item in the very best 1938 style. Also the obbligato playing behind Billie Holiday ought to be well noted, particularly the excellent "I'll Get By". The remaining items have different degrees of success, mostly quite good.

LITTLE JAZZ TRUMPET ENSEMBLE NYC. Jan. 24, 1944

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

Four titles were recorded for Keynote:

HL5-1	Don't Be That Way	Solo 32 bars (mute). (FM)
HL6-1	I Want To Be Happy	Solo 64 bars. Solo with ens 32 bars. (F)
HL7-3	Fiesta In Brass	Solo 24 bars (mute). (M)
HL7-4	Fiesta In Brass	As above. (M)
HL8-1	St. Louis Blues	Solo 40 bars (mute). Solo 24 bars to 12 bars in ens. (F)
HL8-2	St. Louis Blues	As above (F)

A very attractive session where Roy, for once, gets real competition by Joe Thomas and Emmett Berry, two very fine trumpet players worthy of their own solographies. Based firmly upon a good rhythm section, a lot of fine trumpet playing by all participants is heard. For Roy all items are very successful, and it is very difficult to pick a winner. I have a particular weakness for the two blues choruses on "Fiesta ...", but the fast "St. Louis ..." comes very close. Postscript: Note the alternate take of "Fiesta ...", not in the original solography!

LARRY ADLER WITH JOHN KIRBY ORCHESTRA NYC. Jan. 25, 1944

Personnel including Roy Eldridge (tp), Larry Adler (harmonica).

Two titles were recorded for Decca:

71699	Blues In The Night	Straight/ens 12 bars. (S)
71700	Stardust	Solo 16 bars. (M)

There is no doubt that Roy is on these two items, probably temporarily replacing Charlie Shavers. The solo on "Stardust" is superb, a jazzarcheological treasure!

COLEMAN HAWKINS QUINTET NYC. Jan. 31, 1944

Roy Eldridge (tp), Coleman Hawkins (ts), Teddy Wilson (p), Billy Taylor (b), Cozy Cole (dm).

Four titles were recorded for Keynote:

HL9-1	I Only Have Eyes For You	Duet (mute) with (ts) 36 bars. Solo 20 bars (mute). Duet (open) 12 bars to coda. (FM)
HL9-2	I Only Have Eyes For You	As above. (FM)
HL9-3	I Only Have Eyes For You	As above. (FM)
HL10-1	'S Wonderful	Duet (mute) with (ts) 32 bars. Duet (open) 32 bars to coda. (M)
HL10-2	'S Wonderful	Duet (open) with (ts) 32 bars. Duet (open) 32 bars to coda. (FM)
HL11-1	I'm In The Mood For Love	Solo 24 bars (open). Duet (open) with (ts) 8 bars to coda. (SM)
HL12-1	Bean At The Met	Solo with ens 32 bars to solo 32 bars (mute). Solo with ens 32 bars (open). (FM)
HL12-2	Bean At The Met	As above. (FM)
HL12-3	Bean At The Met	As above. (FM)

The year 1944 is a kind of Indian Summer for swing jazz. On various labels, like Keynote, several sessions present first rate music in the old traditional swingin g style. This session is one of the very best, showing all participants to their greatest advantage. The coplaying between Hawk and Roy in particular is remarkable, and "... Eyes ..." is a monumental pleasure. The trumpet soloing is very good all the way, with perhaps a slight extra ovation for "... Eyes ..." and "Bean ...". Totally, a memorable session for many reasons. Postscript: The appearance of five alternate takes in the Keynote box represents a treasure!! All takes have their special merits, and Roy is overall in top shape. No further details will be given, go ahead and play this music, the best of 1944 swing!!

CHARLIE BARNET & HIS ORCHESTRA NYC. Feb. 23/24, 1944
Bigband personnel including Roy Eldridge (tp), Charlie Barnet (sop, as, ts), Dodo Marmarosa (p).

Fourteen titles were recorded for Decca, five have RE:

71794	In There	Solo with orch 16+8 bars, orch on bridge. (FM)
71797	The Great Lie	Solo 32 bars. (FM)
71799	Drop Me Off At Harlem	Solo with orch 92 bars. (F)
71800	Gulf Coast Blues	Solo 14 bars. Solo with orch 12 bars. (SM)
1754	Blue Moon	Solo with orch 16 bars. (M)

"... Harlem" has an enormous tempo with the last half featuring Roy. He plays competently and with fire, but the tempo is too fast for good improvisations. "Gulf ..." is more attractive in pleasant groovy slow medium tempo, and the trumpet soloing is of high quality.

JACK McVEA & HIS COMBO Hollywood, March 8 or April 17, 1944
Roy Eldridge, Jack McVea (ts), unknown (p), (b), (dm), Helen Humes (vo-"St. Louis Blues").

Postscript of May 2019: Note: In the Jack Mc Vea Solography, this session is presented together with AFRS Jubilee 75, with RE guesting in an another group. This might be wrong, and the date rather in 1945. However, I have decided for the moment not to change McVea. "St. Louis ..." was also omitted from the previous RE solography.

AFRS Jubilee 144, recorded in NBC Studio "D", two titles:

I Surrender Dear	Long intro to solo 16 bars. (S) Solo 28 bars (F) to long coda. (S)
St. Louis Blues	Intro 8 bars. Obbligato parts. (FM)

"... Dear" sounds fine, but is there some editing here? Fine intro on "... Blues".

BOYD RAEBURN & HIS ORCHESTRA NYC. March 27 & April 3, 1944
Bigband personnel including Roy Eldridge (tp).
Broadcasts from Hotel Lincoln, from IAJRC-LP 48, five titles, two have RE:

Speak Low	Solo with orch 8 bars. (M)
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A Night In Tunisia Break to solo with orch 16 bars. (M)

Expecting "... Tunisia" to be very exciting, it is rather brief and mostly of academic interest, which is important enough!

NEW WORLD A COMING

NYC. June 25, 1944

Roy Eldridge, Charlie Shavers (tp), Benny Morton, Vic Dickenson (tb), Edmond Hall (cl), Ben Webster (ts), Art Tatum (p), Al Casey (g), Slam Stewart (b), Arthur Trappier (dm), Billie Holiday (vo-"Fine And Mellow, "All Of Me").

Four titles were broadcasted, program 17:

Fine And Mellow	Weak obligato parts. (S)
All Of Me	Weak obligato parts. (S)
Royal Garden Blues	Solo 12 bars. (F)
I Got Rhythm	Solo with ens 32 bars. (F)

Except for a good solo on "Royal Garden ...", this messy session has little to offer the RE-fan.

ROY ELDRIDGE & HIS ORCHESTRA

NYC. June 26, 1944

Roy Eldridge, Gus Aiken, John Hamilton, Robert Mason, Clarence Wheeler (tp), Ted Kelly, Sandy Williams, George Wilson (tb), Joe Eldridge, Sam Lee (as), Franz Jackson, Hal Singer (ts), Dave McRae (bar), Tony D'Amore (p), Snags Allen (g), Carl Wilson (b), Les Erskine (dm).

Three titles were recorded for Decca:

72297	I Can't Get Started	Intro 8 bars to solo with orch 52 bars, then coda. (S)
72298	After You've Gone	Humorous intro a la Krupa. Solo 40 bars. Solo 74 bars (F) to long coda. (S)
72299	Body And Soul	Intro 6 bars to solo 30 bars (SM) to Solo 28 bars (F), then solo 2 bars, later solo/coda 8 bars. (SM)

Three very fine performances, featuring Roy all the way with a few minor exceptions. "After ..." and "Body ..." belong to his standard repertoire, about which there is little to add. This version of "Body ..." has similar tempo shifts as the Commodore recording nearly six years before, and the intensity and quality are pretty much the same. Personally I never get tired of hearing new versions as long as they have this level of artistic value. "... Started" is also a very beautiful piece in slow tempo. "After ..." is certainly impressive and among the better versions, as long as you accept the arrangement and tempo.

TEDDY WILSON SEXTET

NYC. July 26, 1944

Roy Eldridge (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (dm).

Sundry broadcast, Mildred Bailey show, one title:

After You've Gone	Solo with ens 16 bars, then solo 40 bars. Soli 12 and 4 bars to coda. (F)
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"After ..." is another evidence of the corruption of success... Two fast, too superficial. The intro is not complete, has a faulty break been edited out?

**BENNY GOODMAN
& HIS VDISC ALL STAR BAND**

NYC. July 31, 1944

Bigband personnel including Roy Eldridge (tp), Benny Goodman (cl), Teddy Wilson (p), Mildred Bailey (vo).

Four titles were recorded for VDisc, no RE on "These Foolish Things" and "Goodbye Sue" but:

After You've Gone	Solo with orch 20 bars. (FM)
There'll Be A Jubilee	Soli 6 and 6 bars (mute) with (vo)-acc. (M)

same date

Same. Jubilee Show no. 168. Two titles have RE:

Darktown Strutters Ball	Solo with orch 18 bars. (F)
After You've Gone	Solo with orch 20 bars. (FM)

“... Jubilee” has two very fine tight muted pieces, applauded by Mildred Bailey, worth the whole V-Disc. “After ...” offers Roy less blowing space than usual. This seems to be a good thing, he concentrates within half a chorus, and the result is better than most extended versions.

PAUL BARON & HIS ORCHESTRA **NYC. Aug. 2, 1944**

Roy Eldridge, Gordon Griffin, Yank Lawson, Jimmy Maxwell (tp), otherwise unknown personnel.

Sundry broadcast, Mildred Bailey show. Date may be Aug. 2. One title:

Four In A Bomber (Bar) In ens. (M)

Modernistic piece featuring four trumpeters but only in brief ensemble parts. No real soli to be heard.

TEDDY WILSON SEXTET **Aug. 1944**

Roy Eldridge (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (dm).

Sundry broadcasts, Mildred Bailey shows, at least three titles were recorded on Aug. 2, Aug. 18 and Aug. 25 respectively:

If Dreams Come True Soli with ens 32, 16 and 32 bars. (F)

Untitled Solo with ens 32 bars.
In ens. Coda 4 bars. (F)

China Boy Breaks. Solo/straight 32 bars.
Solo 32 bars. (F)

Three exceedingly fast titles and not too memorable ones. The start of “Untitled” and the first solo in “If Dreams ...” are nice, but otherwise this is middle or lower road. “China ...” is certainly unrehearsed, the opening presentation is messy, his solo later is good though.

ROY ELDRIDGE & HIS ORCHESTRA **NYC. Oct. 13, 1944**

Roy Eldridge (tp, vo), Sidney De Paris, Paul Cohen, Robert Mason, Pinky Savitt (tp), Wilbur De Paris, Sandy Williams, Vic Dickenson, George Stevenson (tb), Joe Eldridge, Curby Alexander (as), Franz Jackson, Hal Singer (ts), Dave McRae (bar), Teddy Brannon (p), Snags Allen (g), Billy Taylor (b), Cozy Cole (dm).

Three titles were recorded for Decca:

72430 Fish Market Solo 12 bars (mute). Solo 24 bars,
last 12 with orch. (M)

72431 Twilight Time Solo 16+8 bars, orch on bridge,
to solo 4 bars. Solo with
orch 12 bars to coda. (S)

72432 St. Louis Blues Solo 16+36 bars (mute). Solo with
orch 36 bars (open) to coda. (F)

This record session contains two of the very first Roy performances I heard, and the impact they made has never been forgotten. Being no better than numerous other sessions, it is certainly not inferior either! “Fish ...” is an unusually suggestive blues with both muted and open horn to best advantage, while the ballad “... Time” offers some majestic open horn playing. Do not forget this charming session! Postscript: “St. Louis ...” appearing on CD later has an extremely fast tempo, but still RE manages to get a lot out of his muted part.

ARTIE SHAW & HIS ORCHESTRA **LA. Nov. 23, 1944**

Bigband personnel including Roy Eldridge (tp).

Four titles were recorded for Victor, two have RE:

1052-1 Ac-cent-tchu-ate The Positive Solo 4 bars (open). (M)

1053-1 Lady Day Solo 16+8 bars (mute),
orch on bridge. (M)

NYC. Jan. 9, 1945

Similar. Four titles, one has RE:

0028 I'll Never Be The Same Solo 8 bars (open). (SM)

Roy joins another great white bigband! Obviously he is not hired to do section work but to increase the band's popularity with his unique solo work. “Lady ...” is his first important performance but rather conventional here. More exciting is his beautiful solo on “... Same”!!

ARTIE SHAW & HIS GRAMERCY FIVE **NYC. Jan. 9, 1945**

Roy Eldridge (tp), Artie Shaw (cl, arr), Dodo Marmarosa (p), Barney Kessel (g), Morris Rayman (b), Louis Fromm (dm).

Two titles were recorded for Victor:

- | | | |
|------|----------------------|---------------------------|
| 0032 | The Grabtown Grapple | Solo 16 bars (mute). (M) |
| 0033 | The Sad Sack | Solo 12 bars (mute). (SM) |

This small band is one of the most exciting ones of the era, not only for the trumpet, and the boss, but for the brilliant piano and guitar playing! Concentrating on Roy however, he certainly is playing very nicely here!

ROY ELDRIDGE & HIS ORCHESTRA **NYC. March 5, 1945**

Roy Eldridge, Andy Ferretti, Bill Graham, Yank Lawson, Jimmy Maxwell (tp), Will Bradley, Hal Matthews, Fred Ohms, Ward Silloway (tb), Ray Eckstrand, Mike Doty (as), Don Purvance, Hank Ross (ts), Ernie Caceres (bar), Dave Bowman (p), Mike Bryan (g), Ted Sturgis (b), Cozy Cole (dm), Buster Harding (arr), many (strings-72757).

Two titles were recorded for Decca:

- | | | |
|----------|--------------------|--|
| 72756-A? | Little Jazz Boogie | As below. (FM) |
| 72756-B | Little Jazz Boogie | Solo 32 bars. With orch. (FM) |
| 72757-A | Embraceable You | Intro 2 bars to solo with orch
48+4 bars to coda. (S) |

A professional but noisy "... Boogie" is easily forgotten, but here we have a beautiful, intense and very attractive version of "... You", a 'Little Jazz' must! Postscript: RE must have had a contract with Artie Shaw allowing him to do recording sessions with his own band, can anybody tell something about this? Postscript of June 24, 2015: Note that there are two takes of "... Boogie" with the necessary differences!

ARTIE SHAW & HIS ORCHESTRA **LA. April 5, 1945**

Bigband personnel including Roy Eldridge (tp).

Four titles were recorded for Victor, three issued, one has RE:

- | | | |
|--------|-------------|--|
| 1046-2 | Little Jazz | Soli with orch 36, 38 and 16 bars. (M) |
|--------|-------------|--|

LA. April 17, 1945

Same. Two titles, one has RE:

- | | | |
|---------|------------|--|
| 1091-1 | Summertime | Soli with orch 16 and 2 bars (mute). (S) |
| 1091-1A | Summertime | As above. (S) |

"Little Jazz" is another conventional piece, would have been boring with most trumpeters, but Roy is always interesting, note how strong and inspired he is blowing on the second solo! And "Summertime" while rather straight has a gain in his unique, fascinating intensity!

ARTIE SHAW & HIS ORCHESTRA **LA. June 7-9, 12-14, 1945**

Bigband personnel including Roy Eldridge (tp).

Twelve titles were recorded for Victor, eight have RE:

- | | | |
|--------|----------------------|-----------------------------------|
| 1056-1 | Easy To Love | Straight 8 bars. (M) |
| 1057-1 | Time On My Hands | Solo 8 bars. (M) |
| 1058-1 | Tabu | Solo with orch 8 bars. (M) |
| 1059-1 | A Foggy Day | Soli with orch 16 and 6 bars. (M) |
| 1061-1 | My Lucky Number | Solo 16 bars. (FM) |
| 1061-4 | My Lucky Number | As above. (FM) |
| 1067-1 | The Man I Love | Solo 8 bars. (M) |
| 1068-1 | I Could Write A Book | Solo 16 bars (mute). (FM) |
| 1069-1 | Thrill Of A Lifetime | Solo with orch 16 bars. (M) |

LA. July 3-30, 1945

Similar. Nineteen titles, eighteen issued, ten have RE:

- | | | |
|--------|-------|--|
| 1071-1 | Soon | Solo 16+8 bars (mute), orch on bridge. (M) |
| 1074-1 | Natch | Vocal. (M) |

1076-1	They Can't Take That Away FM	Solo with orch 8 bars. (SM)
1076-2	They Can't Take That Away FM	As above. (SM)
1082-1	Things Are Looking Up	Solo 10 bars (mute). (M)
1101-1	The Maid With A Flaccid Air	Soli 4, 4, 4 and 8 bars (mute). (SM)
1073-2	No One But You	Solo 16 bars (open). (M)
1089-1	They Didn't Believe Me	Solo 8 bars (mute). (SM)
1090-1	Dancing On The Ceiling	Solo 8 bars (open). (SM)
1091-1	I Can't Get Started	Solo 8 bars (open). (SM)
1096-1	Just Floatin' Along	Solo 16 bars (mute). (M)

That RE was the star soloist with the 1945 Artie Shaw orchestra is easy to see, he is soloing on more than half of the titles. To comment all would be a waste of time, he is always interesting, even in rather arranged settings, but there are some highlights like "... Lucky Number", "Soon", "... Flaccid Air", "... Along" and a delightful "... Started".

ARTIE SHAW & HIS GRAMERCY FIVE **LA. Aug. 1, 1945**

Personnel as Jan. 9.

Four titles were recorded for Victor:

1102-1	Scuttlebug	Solo/straight 16 and 8 bars (mute). Solo 16 bars (mute). (FM)
1103-1	The Gentle Grifter	Solo 8 bars (mute). (M)
1104-1	Misterioso	Solo 12 bars (mute). (SM)
1104-2	Misterioso	As above. (SM)
1105-1	Hop, Skip And Jump	Solo 16 bars (mute). (M)

The second Gramercy session also offers very exciting music in total, and RE's contributions are all of high class, my favourite is "... Grifter".

ARTIE SHAW & HIS ORCHESTRA **San Diego, Ca., Sept. 12, 1945**

Personnel as above. "Summit..." by Gramercy Five.

Spotlight Bands, eight titles, four have RE:

Tabu	Solo 8 bars. (M)
Little Jazz	Intro 4 bars to straight 32 bars. Soli 8, 16 and 6 bars (open). Straight 16 bars (mute) to coda. (M)
Summit Ridge Drive	Solo 12 bars (mute). (M)
Lucky Number	Solo 16 bars (open). (FM)

Monterey, Ca., Sept. 19, 1945

Same. "Scuttlebug" by Gramercy Five.

Spotlight Bands from Soldiers Club, Fort Ord, seven titles, four have RE:

My Heart Stood Still	Solo 10 bars (open). (M)
Stardust	Solo with orch 16+4 bars (open), orch on bridge. (S)
Scuttlebutt	Soli 16, 8 and 16 bars (mute). (FM)
Just Floatin' Around	Solo 16 bars (mute). (M)

These Spotlight Bands broadcasts after the last Roy/Shaw recording session give us more of the same with Roy in excellent shape, playing mostly titles we are familiar with. However, it is exciting to hear him go for "Stardust"!

ARTIE SHAW & HIS ORCHESTRA **Sept. 26, 1945**

Personnel as usual. Postscript of May 24, 2019: Program is issued on Hep CD 84185, no RE to be heard and no reason to believe he is present any longer.

**ROY ELDRIDGE / BILL STEGMEYER /
VDISC LITTLE JAZZ BAND**

NYC. ca. Oct. 1945

Roy Eldridge (tp), Morty Bullman (tb), Ernie Caceres (cl), Nick Caiazza (ts), Bill Rowland (p), Allen Hanlon (g), Trigger Alpert (b), Specs Powell (dm).

Four titles were recorded for VDisc, "Tea For Two" unissued, but:

I've Found A New Baby	Duet with (dm) 32 bars to ens 32 bars. 32 bars 4/4 with (cl) to solo 64 bars. (F)
Old Rob Roy	Soli 8, 64 and 8 bars (mute). (FM)
Roy Meets Horn	Soli 64 and 8 bars (mute). (F)

same date?

Personnel as above except Trummy Young (tb), Bill Stegmeyer (cl) replaces Bullman and Caceres. Jack Leonard, Martha Tilton (vo-"Two ...").

Three titles:

	Tea For Two	Intro 16 bars. Solo 32 bars (open). Solo 32 bars (mute). Solo 4 bars (open). (F)
1665	Two Sleepy People	Intro 2 bars. Obligato 32 bars (mute). (S)
1667	Thanks For The Memories	Solo 16 bars (mute). (S)

After so much bigbands and ppheripheral activities, it is a great pleasure to have Roy Eldridge back on track! These VDisc performances have red hot trumpet playing showing clearly that nothing has been lost during the last five years with Krupa and Shaw. All these four uptempo items have utterly inspired RE in friendly and swinging surroundings. "Tea ..." is good enough, but "... Baby" has even more drive with open horn, and "Old ..." and "... Horn", which is "I Never Knew", with a tight mute are bringing us almost back to Three Deuces and Arcadia Ballroom!! Fine contributions on slow tempo also, dig particularly the background on "... People"!

Note: Artie Shaw has strongly stated (info from David Tenner) that Roy Eldridge takes the trumpet soli on the LA. Nov. 14, 1945 session for Musicraft, "The Homet" solo 16 bars (FM) and "The Glider" solo with orch 12 bars (FM). There is also "Ghost Of A Chance" solo 4 bars (S). According to discographies, RE is no longer member of the band. After listening closely with several friends, there is no doubt that Shaw is wrong, this is not Roy, probably Ray Linn.

ROY ELDRIDGE & HIS ORCHESTRA NYC. Jan. 31, 1946

Roy Eldridge (tp, vo-73338), Henry Clay, Elmon Wright, Thomas "Sleepy" Grider, Leroy Elton Hill (tp), Sandy Watson, George Robinson, John McConnell, Al Riding (tb), Porter Kilbert, Chris Johnson (as), Charles Bowen, George Lawson (ts), Al Townsend (bar), Buster Harding (p, vo-73335,36, arr, comp), Lucky Fowler (g), Rodney Richardson (b), Mel Saunders (dm), Leroy Elton Hill (arr).

Four titles were recorded for Decca:

73335-B	Baby, That'll Be The Day	Soli with orch 14 and 16 bars. (FM)
73336-1A	All The Cats Join In	Solo with orch and (dm) 48+12 bars to coda. (M)
73337-B	Poor John	Break 4 bars to solo with orch 32 bars. Solo 8 bars. (FM)
73338-2A	Ain't That A Shame?	Solo 12 bars. Vocal 24 bars. Solo with orch 12 bars. Vocal 12 bars. (S)

The first of three new bigband recording sessions for Decca, continuing the fine impression from 1944-45 and with elaborate arrangements. They are not pure trumpet vehicles, there is room for other soloists also, but of course Roy is the main focus. The most exciting item here is "All The Cats ..." with him on the top of a big trumpet section in the second chorus, but strong playing also on "... The Day" and "... John". And of course the slow "... Shame?", also with vocal efforts.

ROY ELDRIDGE & HIS ORCHESTRA NYC. May 7, 1946

Roy Eldridge (tp), Henry Clay, Elmon Wright, Thomas "Sleepy" Grider, Jim Thomas (tp), Nat Atkins, Al Riding, George Robinson, Sandy Watson (tb), Edmund Gregory alias Sahib Shihab (as), Chris Johnson (as), Tom Archia, Al Green (ts), Al Townsend (bar), Buster Harding (p, arr), Napoleon "Snags" Allen (g), Louis Carrington (b), Earl Phillips (dm), bandmembers (vo-73554).

Four titles were recorded for Decca:

73554-A	Hi Ho Trailus Boot Whip	Solo with orch 4 choruses of 12 bars (open). (F)
73555-5A	Tippin' Out	Soli with orch 24 and 6 bars. (SM)
73556-13A	Yard Dog	Solo 32 bars (mute). Solo with orch 8 bars (open). (M)

73557 Les Bounce Break 4 bars to solo with orch 32 bars. Solo with orch 16 bars. (M)

Lots of changes in the personnel but the orchestral style is the same, elaborate and active. Roy really wails on "Hi Ho ...", this item also with a remarkable tenorsax solo. "... Out" has a pleasant tempo and two fine blues choruses, and also "... Bounce" is very nice, but for a session highlight, dig his intense muted solo on "Yard Dog"!

ROY ELDRIDGE & HIS ORCHESTRA NYC. Sept. 24, 1946

Roy Eldridge, Dave Page, Marion Hazel, Thomas "Sleepy" Grider, Sylvester Lewis (tp), Richard Dunlap, Charles Greenlee, George Robinson, Fred Robinson (tb), Sahib Shihab, Joe Eldridge (as), Walt Lockhart, Harold Webster (ts), Cecil Payne (bar), Duke Jordan (p), Carl Pruitt (b), Lee Abrams (dm).

Four titles were recorded for Decca:

73688-8A Lover Come Back To Me Solo 64 bars. Solo with orch 20 bars to coda. (M)

73689-3A Rockin' Chair Intro 8 bars to solo with orch 30 bars. Solo 16 bars to coda. (S)

73690-A It's The Talk Of The Town Intro 4 bars to solo with orch 32 bars. Solo with orch 12 bars to long coda. (S)

73691-B I Surrender Dear Break to solo 24 bars. (S)
Solo 28 bars (FM) to soli 4 and 4 bars to long coda. (S)

Never thought about it before, but this session is really the end of an era, the end of RE having a true bigband as his vehicle for his intense and creative soloing. The mood is a bit different here with "Lover ..." in medium tempo as the fastest title, and with three beautiful ballads in mostly slow tempo. There are many fine versions of "... Chair" before, but this one competes strongly. And "... Town", a trumpet treasure, so beautiful! Finally "... Dear" in two tempi, another favourite piece of Roy's, great! What a trumpet player he was!!

COLEMAN HAWKINS QUINTET Chi. Oct. 24, 1946

Roy Eldridge (tp), Coleman Hawkins (ts), Kenny Kersey (p), Charlie Drayton (b), Jackie Mills (dm).

One title recorded at concert:

Bean And The Boys Soli 16 and 64 bars. (F)

Strong and successful playing on this concert item, but the sound quality is certainly so-and-so.

WNEW SATURDAY NIGHT SWING SESSION NYC. April 5, 1947

Roy Eldridge (tp), Illinois Jacquet (ts), possibly Phil Kraus (vib-"Lady ..."), Count Basie (p), Al Caiola (g) or Freddie Green (g), Red Callender (b), Buddy Rich (dm), Art Ford (mc).

WNEW radio broadcast, two titles:

430 Lady Be Good Duet with (ts) 32 bars (mute). 32 bars 4/4 with (ts). Duet 32 bars. (FM)

431 Jammin' On A V-Disc Solo 64 bars (mute). In ens. (F)

A rather forced jam session as such, but Roy seems not to bother and plays his own things in the usual inspired style, all muted trumpet here.

JAZZ AT THE PHILHARMONIC NYC. May 5, 1947

Roy Eldridge (tp), Charlie Parker (as), Coleman Hawkins (ts), Hank Jones (p), Eddie Safranski (b), Buddy Rich (dm), Helen Humes (vo-"I Cried ...").

Date falsely given earlier as Summer 1949.

Concert at Carnegie Hall, four titles, two have been available:

Bean And The Boys (Lover CBT Me) (Theme) No solo. (F)

The Man I Love Solo feature for RE. ()

Stuffy Solo 64 bars. (M)

I Cried For You Obbligato parts. ()

Hot trumpet on "Stuffy", almost a stoptime solo, Buddy Rich seems to control everything here!

JAZZ AT THE PHILHARMONIC**NYC. May 24, 1947**

Roy Eldridge (tp), Pete Brown, Willie Smith (as), Flip Phillips (ts), Hank Jones (p), Les Paul (g), Benny Fonville (b), Alvin Stoller (dm).

Three titles recorded live at "Carnegie Hall", one issued:

Third B-Flat Blues Solo 11 choruses of 12 bars (mute). (F)

An almost forgotten JATP item, but Roy is a great and positive surprise here, managing to play a long series of blues choruses in a restrained and quite sophisticated manner, not letting himself go to any extremes as easily might have been the case.

WNEW SATURDAY NIGHT SWING SESSION**NYC. May 31, 1947**

Roy Eldridge (tp, vo), Flip Phillips (ts), Rocky Coluccio (p), Al Casey (g), Eddie Safranski (b), Specs Powell (dm), Mel Torme (dm-"How High ...", vo-"... Rose").

WNEW radio broadcast with live audience, four titles:

5012 Honeysuckle Rose Vocal duet. (FM)

5013/14/15 Flip And Jazz Solo 3 choruses of 32 bars.
32 bars 4/4 with (dm). (M)5016 How High The Moon Duet with (ts) 32 bars.
Solo with (dm) 32 bars.
Solo with (ts) acc. 64 bars. (M)5017 Lover Solo/straight 32+16 bars, (ts) on
bridge. Solo 64 bars to duet with
(ts) 32 bars to fade out. (F)

This sounds more like a home party than a broadcast to me, and it is noisy and unstructured. "Lover" is much too fast and "... Rose" just some fooling around. The rhythm section is not at all a perfect vehicle. Nevertheless Flip and "Little Jazz" blow nicely if you care to listen closely. On "... Moon" the final portion is played as "Ornithology", common in this era. The most interesting item is "... Jazz", an "I Got Rhythm"-variation, with a long and inspired trumpet solo.

JAZZ AT THE PHILHARMONIC**Chi. May 23 and/or 28, 1948**

Roy Eldridge (tp), Tommy Turk (tb), Flip Phillips (ts), Michael Crane (p), Al McKibbin (b), Dave Tough (dm), Helen Humes (vo-"Somebody ...").

Recorded at Hotel Sherman, four titles have been found in the Roy Eldridge collection:

102 The Man I Love Solo 32 bars. (S). Solo 64+28 bars (FM)
to solo 4 bars. (S). Solo 12 bars to coda. (S)

117 Perdido? Solo 64 bars. (FM)

117 Somebody Loves Me No solo.

117 Ow! Solo 8 bars. (FM)

Particularly "The Man ..." is an important discovery with lots of excellent Roy in both slow and fast medium tempo. It is pretty scratchy but absolutely playable. The second title is a typical AABA jam number in G-flat, sounding like "Perdido" but ensemble is missing. Good solo also here. Flip Phillips is also soloing on these items.

JAZZ AT THE PHILHARMONIC**Chi. May 21 – July 5, 1948**

Personnel as above.

ABC broadcast "Jazz at College Inn", Hotel Sherman, private collection, no RE on "Somebody Loves Me" and "Moonlight In Vermont" but:

Blue Lou Soli 64 and 4 bars. (FM)

How High The Moon Solo with ens 32 bars. Solo 32 bars. (FM)

How High The Moon (sign off) Solo with ens 32 bars. (F)

FP is in excellent shape here, swings these great vehicles like the master he is!

JOE BUSHKIN**NYC. July 1, 1948**

Roy Eldridge (tp), Fred Ohms (tb), Peanuts Hucko (cl), Bill Vitale (ts), Ernie Caceres (bar), Joe Bushkin (p), Jack Lesberg (b), Morey Feld (dm), Liza Morrow (vo).

One title was recorded for VDisc:

I May Be Wrong Obligato 8 bars. Solo with ens
20+8 bars, (p) on bridge. (M)

Not among the most exciting VDiscs, but RE contributes competently.

EDDIE CONDON**NYC. Jan. 15, 1949**

Collective personnel: Billie Butterfield, Roy Eldridge (tp), Cutty Cutshall (tb), Pee Wee Russell, Peanuts Hucko (cl), unknown (ts), Freddie Slack (p), Ernie Anderson (g), Jack Lesberg (b), Gene Krupa (dm), Liza Morrow (vo).

TV-cast, seven titles, two have RE:

After You've Gone Soli 44 and 40 bars. With (dm). (F)

Hi Ho Trailus Boot Whip Soli 24 and 24 bars. (F)

Postscript of June 2021: We have heard RE's contribution on "After ..." many times before, but during six minutes there is space for other artists inbetween. Nor is there anything but routine in "... Boot Whip".

GENE KRUPA & HIS ORCHESTRA**NYC. Jan. 26, 1949**

Bigband personnel including Roy Eldridge (tp), Dolores Hawkins (vo).

Four titles were recorded for Columbia, one has RE:

40429-1A Bop Boogie Solo 24 bars. (M)

GENE KRUPA & HIS ORCHESTRA**LA. April 5, 1949**

Same. AFRS ONS no. 1979 from Hollywood Palladium, two titles have RE:

Don't Call Me Sweetheart Anymore Solo with orch 12 bars. (M)

After You've Gone As usual. (F)

LA. April 8, 1949

Same. AFRS ONS no. 1921, four titles have RE:

Let Me Off Uptown As usual. (M)

G-Bop Solo with orch 28 bars. (F)

Sometimes I'm Happy Solo with orch 24 bars. (M)

Signoff Solo with orch and announcer 24 bars. (FM)

LA. April 12, 1949

Same. AFRS ONS no. 1998, one title has RE:

G-Bop Solo with orch 28 bars. (M)

LA. April 15, 1949

Same. AFRS ONS no. 1961, two titles have RE:

Rockin' Chair Intro 8 bars to solo 32 bars to solo
with orch 16 bars to long coda. (S)

G-Bop Solo with orch 28 bars. (FM)

LA. April 26, 1949

Same. AFRS ONS no. 1951, two titles have RE:

Green Eyes As usual. (M)

G-Bop Solo with orch 28 bars. (FM)

Spring 1949

Same. Unidentified, one title:

The Gone Side Solo 32 bars (mute). (M)

Roy is back with Krupa for one half year, and even if this capitalizing on old success, it is amazing how colourful he is playing, making full efforts to deserve his money. The muted solo on "The Gone Side" is almost like in the vintage days, and in general his contributions should be noted, still going strong! Postscript of Oct. 21, 2017: The above survey is rewritten after information the AFRS ONS programs became available.

Note: There are several LPs and CDs with Krupa offering broadcasts from this period. Postscript of June 2021: Here is one of those:

Hollywood, early 1949

Broadcast from Hollywood Palladium, issued on Echo Jazz EJCD14, three have RE:

Let Me Off Uptown	Solo 24 bars to coda. (M)
G-Bop	Solo with orch 28 bars. (FM)
Rockin' Chair	As above. (S)

GENE KRUPA & HIS ORCHESTRA **Hollywood, May 9, 1949**
Same. Four titles were recorded for Columbia, three have RE:

3751-1	Watch Out	Vocal. Solo 18 bars. (M)
3752-1	Swiss Lullaby	Soli with orch 32 and 12 bars. (FM)
3753-1	Why Fall In Love With A Stranger	Solo with orch 20 bars. (M)

JAZZ AT THE PHILHARMONIC **NYC. Sept. 18, 1949**

Roy Eldridge (tp), Tommy Turk (tb), Charlie Parker (as), Flip Phillips, Lester Young (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dm), Ella Fitzgerald (vo-
"How High ...", "Perdido", "... Home").

Seven titles were recorded at Carnegie Hall, no RE on "Flying Home" but:

The Opener	Solo 9 choruses of 12 bars. (FM)
Lester Leaps In	Solo 4 choruses of 32 bars. (F)
Embraceable You	Solo 32 bars. (S)
The Closer	Solo 8 bars to 7 choruses of 12 bars 4/4 with (dm) to solo 3 choruses. (F)
How High The Moon	Solo 32 bars. (FM)
Perdido	In ens. (M)

This JATP concert has several rather noisy uptempo items, and although RE always uses his energy to create fine trumpet soloing, these are not among his most interesting ones, a bit too frantic for my taste, take "The Closer" as a good example of what I mean. I prefer to hear him now in slow tempo like "... You" which has a very nice solo, although with some problems in bar 28, leading up to a magnificent Lester Young chorus.

GENE KRUPA & HIS ORCHESTRA **NYC. Nov. 9, 1949**

Bigband personnel including Roy Eldridge (tp).

AFRS ONS no. 2086 from Arcadia Ballroom, two titles have RE:

If Johnny Jumps	Solo with orch 16 bars. (FM)
Unknown Title ("... Arms ...")?	Intro 4 bars. Solo 32 bars (mute). (M)
Leave Us Leap	Solo with orch 16 bars. (FM)

Although written information says LA, Gene Krupa was now back in New York, and the announcer clearly mentions Arcadia Ballroom. Note a fine muted solo on an unidentified tune.

The Roy Eldridge solography stops more or less arbitrarily at this point, next session in 1950. However, RE continued to play excellent trumpet for many, many years to come, and with your assistance we can go further.

Late history:

Left Artie Shaw in September 1945, led own big band from February 1946, residencies in Chicago, New York, California, etc. Later cut down to a small group. In February 1949 rejoined Gene Krupa, left in September 1949 to feature in first national J.A.T.P. tour. To Europe with Benny Goodman in April 1950, when Goodman returned home in June, Roy toured Europe as a single, long stay in Paris before returning to New York in April 1951. Within a week was leading own quintet at Birdland, New York, from then on, through the 1950s, Roy continued to lead own small groups, made many guest star appearances and was regularly featured with Norman Granz's J. A. T. P. tours (including many trips to Europe). Beginning in 1952 did regular club and concert dates in quintet co-led with Coleman Hawkins, together they did several overseas tours for Norman Granz and also appeared at many jazz festivals in the U.S.A. Roy also did solo appearances at festivals - in July 1957 he played drums at the Great South Bay Festival. During the 1950s he also recorded on drums and piano. In the late 1950s and early 1960s played many dates with clarinetist Sol Yaged, also led own small groups in New York at the Village Vanguard, The Embers, etc. Worked mainly in small group

accompanying Ella Fitzgerald from late 1963 until March 1965, later led small group (with tenorist Richie Kamuca). Worked with Count Basie from July 1 until September 17, 1966, then re-formed own small group. Toured Europe with 'Jazz From a Swinging Era' package in spring of 1967, then continued to lead own small groups and work as a single. Featured at many U.S jazz festivals in the late 1960s including the New Orleans Jazz Fest (summer 1969). During 1969 also did a season at the Half Note Club in New York. Briefly co-led with Kai Winding, then led own quartet at Half Note (spring 1970). From 1970 until 1980, when he was incapacitated by a stroke, led a traditional group at Ryan's in New York. Thereafter he performed occasionally as a singer, drummer, and surprisingly competent pianist (ref. Grove Dictionary of Jazz). Last recording session in 1986.

... 000 ...