

HISTORY

OF

JAZZ TENOR SAXOPHONE

BLACK ARTISTS

1935 – 1939

SIMPLIFIED EDITION

INTRODUCTION UPDATE SIMPLIFIED EDITION

I have decided not to put on internet the 'red' Volume 2 in my Jazz Solography series on "The History of Jazz Tenor Saxophone – Black Artists 1935 – 1939". Quite a lot of the main performers already have their own Jazz Archeology files. This volume will only have the remainders, and also auxiliary material like status reports, chronology, summing ups, statistics, etc. are removed, to appear later in another context. This will give better focus on the many good artists who nevertheless not belong to the most important ones.

Jan Evensmo
Updated: Oct. 4, 2014, June 22, 2015

June 10, 2014

INTRODUCTION ORIGINAL EDITION

The tenor saxophone of this volume represents the beginning of my addiction to jazz. When I was introduced to the subject by close friends in the late fifties and became a member of the Oslo Jazz Circle, this era was the main focus and the tenors players its main attractions. Spending our pocket money on 78s from the U. S., we steadily accumulated fine collections of the famous bigbands and smallband recording groups. Much to our later grief and regret we even swapped our own extremely rare Norwegian jazz heritage for Brunswicks and Vocalions!

Our jazz paradigm was "competition"; the musicians were perceived competing with each other in "cutting contests", and we, their faithful fans, consequently were cutting each other in "jazz knowledge". Every fortnight we had club meetings, highlighted by a jazz quizz which could be tough on newcomers. I remember the time when I hardly could discern an altosax from a tenorsax and tried to hide the fact. However, the time came when Dick Wilson and Herschal Evans were easily identified after a few bars. It was also important to state and defend your opinion on why Evans was a "better" player than Wilson or vice versa. In our prime we were so good that we collectively might have beaten any group of collectors quizzing in our specialties, and we challenged any authority with regard to our favourites and favourite opinions. And the greatest pleasure was to have purchased an hitherto unknown test pressing of an alternate take, then watching your friends' faces listening to a magnificent tenorsax solo by one of the "great ones" for the first time!

The dream of finding another worn broadcast acetate or unissued testpressing from the late thirties, featuring our immortal tenorsax favourites, never wane. Any discovery would work as a badly needed blood transfusion. After all, aren't we jazz maniacs "brothers in blood" anyway? Honestly, if this book can produce a cassette from somewhere with a single tenorsax item not already listed, my time consuming efforts have been worth while.

We lived in an era of myths. We learned that Chu Berry's final words before he passed away in a car accident were "give me the tobacco purse"; the fact that he died in a hospital without regaining consciousness never had any credibility here. One prominent club member even knew that small green men in spaceships had been circulating the Earth for years, their main task to capture every single jazz note ever played. One day, when we deserved it, they were going to land and give us this jazz wealth as token of friendship. I never quite believed this, but I hoped I was wrong.

However, I personally came up with the idea of erecting a statue for the "unrecognized sideman", suggesting Chu as a proper candidate. The ideal site was a 20 square metres rock in the fiord outside Molde, the city of the oldest existing international jazz festival, still going strong every year since 1961. The statue should be ordinary man-sized with the horn pointing towards where the ferries were passing by with their festival guests only a few metres away! Before the necessary funds had been collected, a more ambitious concept had however been created: The statue should be modelled in size by the Statue of Liberty, with a big tenorsax instead of a torch, blowing warnings (taped from the Commodore "46 West 52" (take 1)) whenever the fog became a danger to the maritime traffic in the fiord. The project had high priority for some time but was finally cancelled when a new airport was built outside Molde; the statue would have been in the middle of the ingoing aircraft corridor. So much for that dream. But we might still erect a small statue

Jan Evensmo
January 15, 1997

M281-1 Margie Solo 8 bars. (F)
 M281-2 Margie As above. (F)

Brief soli of quality. "Margie" is the fastest recording by HA, and it shows he commands his horn. It is really unfortunate that he is so sparsely featured on this session.

MILLS BLUE RHYTHM BAND NYC. April 28, 1937

Personnel as Feb. 11, 1937 except Alfred Cobbs (tb) and Ben Williams (cl, ts) replace Watson and Haynes.

Four sides were recorded for Variety, two issued (and 430 existing), one has tenorsax:

M429-1 The Lucky Swing Solo 8 bars. (FM)

A brief but promising solo.

HENRY ALLEN AND HIS ORCHESTRA NYC. April 29, 1937

Henry Allen (tp, vo), Glyn Paque (cl), Tab Smith (as), Harold Arnold (ts), Luis Russell (p), Danny Barker (g), John Williams (b), Paul Barbarin (dm).

Four titles were recorded for Vocalion, three have tenorsax:

21070-1 Sticks And Stones Solo 8 bars. (FM)

21071-1 Meet Me In The Moonlight Solo 10 bars. (SM)

21072-1 Don't You Care What Anyone Says? Solo 16 bars. (FM)

NYC. June 19, 1937

Similar personnel, possibly Charlie Holmes (as) replaces Smith.

Four titles were recorded, three have tenorsax:

21275-2 Till The Clock Strikes Three Solo 8 bars. (M)

21276-2 The Merry-Go-Round Broke Down Soli 8 and 4 bars. (FM)

21278-1 The Miller's Daughter, Marianne Solo 16 bars. (M)

Our best knowledge of HA is obtained through the two Henry Allen sessions. He turns out to be a good, swinging saxophone player well above medium quality. Playing with a solid punch in a Chu-inspired style, with a pronounced vibrato, he certainly has personality. All items have their merits, but I will highlight the groovy "... Clock ..." and "... Marianne".

MILLS BLUE RHYTHM BAND NYC. July 1, 1937

Personnel as April 28, 1937, Eli Robinson (arr-545).

Four titles were recorded for Variety, one has HA:

M-545-1 Jammin' For The Jack-Pot Solo 14 bars. (FM)

Already the last HA item, a very unfortunate fact, because he really was able to "sing a song".

No other recording sessions until 1980, when he accompanies **Robert Lockwood Jr.** ("Hangin' On" - Rounder 2023).

**ULYSSES BANKS
 "BUDDY"**

Born: Dallas, Texas, Oct. 3, 1909

Died: Desert Hot Springs, Sept. 7, 1991

Commenced his professional career in California at the beginning of the thirties and at one time or another is said to have played with all of the west coast's finest orchestras. In 1933-34 with Charlie Echols' Band, later to be taken over by one of the band's trumpeters, Claude "Benno" Kennedy, later again by its altosaxist Emerson Scott, finally by Cee Pee Johnson through the early forties. However, UB is first heard on the following session:

MAXINE SULLIVAN ACCOMPANIED BY Hollywood, March 20, 1939

Lloyd Reese (tp), Leo Trammel (cl), Floyd Turnham (as), Ulysses Banks (ts), Eddie Beal (p), Red Callender (b), Oscar Bradley (dm), Claude Thornhill (arr-36051,54).

Four titles were recorded for Victor, all have tenorsax:

36051-3	I Dream Of Jeanie With TLBH	Part of intro. (SM)
36053-9	I'm Happy About The Whole Thing	Part of intro. Obbligato. (SM)
36054-5	Drink To Me Only With Thine Eyes	Part of intro. Obbligato. (SM)
36055-2	Corn Pickin'	Solo 8 bars. (M)

Only tenorsax fragments, with the exception of "Corn ...", still I do not hesitate to state that UB is a very qualified performer in the Dick Wilson/Paul Bascomb tradition. The brief solo on "Corn ..." is evidence enough! UB is a tenorsax soloist I really wish had had the opportunity to record more in the thirties, I believe we have lost something of value.

To be continued in 1943.

PAUL BASCOMB

Born: Birmingham, Alabama, Feb. 12, 1910
Died: Chicago, Illinois, Dec. 2, 1986

One of the originators of the 'Bama State Collegians, which subsequently became the Erskine Hawkins Band. Whilst at college did some touring with the C. S. Belton Band out of Florida, then worked regularly with 'Bama State Band, moved with them to New York in 1934. Remained with Erskine Hawkins until 1944.

ERSKINE HAWKINS AND HIS 'BAMA STATE COLLEGIANS

NYC. July 20, 1936

Erskine Hawkins (tp, arr, dir), Wilbur Bascomb, Marcellus Green, Sam Lowe (tp), Edward Sims, Robert Range (tb), William Johnson (as), Jimmy Mitchelle (as, bar, vo), Paul Bascomb (ts), Heywood Henry (cl, bar), Avery Parrish (p), William McLemore (as, g), Leemie Stanfield (b), James Morrison (dm), Billy Daniels (vo).
Four titles were recorded for Vocalion, two have tenorsax soli:

19578	It Was A Sad Night In Harlem	Solo 16 bars. (S)
19580	I Can't Escape From You	Solo 30 bars. (SM)

NYC. Sept. 8, 1936

Same. Four titles were recorded, three have tenorsax:

19822-1	Swinging In Harlem	Solo 16 bars. (FM)
19823-1	Coquette	Solo 8 bars. (M)
19824-2	Big John Special	Solo 32 bars. (FM)

With the 'Bama State Collegians we meet one of the finest disciples of the Chu Berry tenorsax school. The first session offers two very professional and mature soli in the slow tempi, and particularly "I Can't Escape ...", immortalized by Dexter Gordon almost a decade later, has the greatness of simplicity characterizing the important performers. Note the contrast of the bridge to the rest of the solo! The second session has some promising efforts, but none quite successful, best is "Big John ...", where some Dick Wilson-inspired phrasing is interesting.

ERSKINE HAWKINS AND HIS 'BAMA STATE COLLEGIANS

NYC. April 19, 1937

Same personnel. Four titles were recorded, three have tenorsax:

21002-1	'Way Down Upon The Swanee River	Solo 16 bars. (M)
21003-1	Dear Old Southland	Solo 16 bars. (M)
21004-2	Uproar Shout	Solo with orch 6 bars. (FM)

Note: 21004-1, reported to be issued on LP, is aurally identical to the Vocalion 78 rpm.

NYC. Aug. 12, 1937

Same. Four titles were recorded, two have tenorsax:

21505-1	Red Cap	Soli 4 and 4 bars. (M)
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21507-1 I Found A New Baby Solo 14 bars. (F)

1937

Probably same personnel. Movie soundtrack. Only one title:

Deviled Ham Solo 16 bars. (F)

NYC. Feb. 25, 1938

Same. Merle Turner (vo-22472).

Four titles were recorded, three have tenorsax:

22471-1 Carry Me Back To Old Virginia Solo 16 bars. (FM)

22472 Let Me Day Dream Solo 4 bars. (SM)

22474 Lost In A Shuffle Solo 40 bars. (M)

These sessions offer a variety of tenorsax performances in different tempi. Maybe there is a general lack of depth in the soli, particularly felt in the medium tempo items which never really get into the top groove. The quite long solo on "... Shuffle" is, however, a proof of good craftsmanship. More interesting, though, is the fast "... Ham" or particularly the brief pieces on "Red Cap", having some exquisite Dick Wilson-inspired phrases again (or maybe it was the other way around?).

Although PB is said to have been with Erskine Hawkins from 1934 to 1944, he is not present at the recording sessions to follow. He appears again on June 10, 1940.

To be continued in 1940.

JAMES JOSEPH BENNETT "BUSTER"

Born: March 19, 1914

Died: July 3, 1980

JB's main instrument is the altosax, and he records on (as) at various occasions in 1938-1939 (Big Bill Broonzy, Merline Johnson, Minnie Mathes, Ramona Hicks, Washboard Sam). He is reported to double on (ts) in the 1939 recording sessions by MONKEY JOE AND HIS MUSIC GRINDERS for Vocalion/Okeh, but this does not seem to be true; no tenorsax soli.

LEON BERRY "CHU"

Born: Wheeling, West Virginia, Sept. 13, 1910

Died: Conneaut, Ohio, Oct. 30, 1941

Transferred to separate Jazz Archeology file.

ROY BUTLER

Born: Richmond, Indiana, July 12, 1899

Died: Chicago, March 28, 1997

Continued from 1933.

Appears on (as, bar) in the 1933 sessions in Paris by Freddy Johnson and his Harlemites. Moved to Calcutta with Herb Flemming in 1933, and when the band broke up in April 1934, RB went to Bombay and joined Joseph Ghisleri's Symphonians at the Taj Mahal. When Ghisleri returned to Paris, Crickett Smith resumed leadership:

CRICKETT SMITH AND HIS SYMPHONIANS **Bombay, ca. April 1936**

Crickett Smith (tp), George Leonardi (tb), Rudy Jackson (cl, reeds), Roy Butler (ts), Teddy Weatherford (p), Sterling Conaway (g), unknown (b), Luis Pedrosa (dm), Creighton Thompson (vo).

One title recorded for Rex:

STB-1 Taj Mahal Solo 14 bars. (FM)

The sound of this tenorsax playing is similar to that of most European contemporaries; the activities of Harlem/Chicago/Kansas City a.o. obviously never reached those pioneers who chose to see and play for the world in toto.

RB continues to stay in India.

To be continued in 1943.

CARLOS WESLEY BYAS
"DON"

Born: Muskogee, Oklahoma, Oct. 21, 1912
Died: Amsterdam, Holland, Aug. 24, 1972

Transferred to separate Jazz Archeology file.

ALBERT W. CALDWELL
"HAPPY"

Born: Chicago, Ill. July 25, 1903
Died: NYC. Dec. 29, 1978

Continued from 1934.

HENRY ALLEN AND HIS ORCHESTRA **NYC. May 21, 1936**
Henry Allen (tp, vo), J. C. Higginbotham (tb), Ace Harris ? (cl), Happy Caldwell (ts), Jimmy Reynolds (p), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Four titles were recorded for Vocalion, three feature tenorsax:

19300-1	You	Break 4 bars. (FM)
19302-1	Nothing's Blue But The Sky	Solo 16 bars. Coda. (FM)
19303-1	Would You?	Break 2 bars. (FM)

Only one tenorsax item of any length, and it is difficult to form an opinion. The solo on "... Sky" is somewhat disorganized, but still surprising, the style similar to that of Cecil Scott.

MEZZ MEZZROW AND HIS ORCHESTRA **NYC. June 14, 1937**
Sy Oliver (tp), J. C. Higginbotham (tb), Mezz Mezzrow (cl, arr), Happy Caldwell (ts), Sonny White (p), Bernard Addison (g), Pops Foster (b), Jimmy Crawford (dm), Larry Clinton, Edgar Sampson (arr).

Four titles were recorded for Victor, all have HC:

010569-1	Blues In Disguise	Solo 18 bars. (M)
010570-1	That's How I Feel Today	Soli with ensemble 32 and 8 bars. (M)
010571-1	Hot Club Stomp	Solo 16 bars. (FM)
010572-1	The Swing Session's Called To Order	Solo 12 bars. (F)

This is a highly unusual tenorsax session! A very large amount of effort and spirit does indeed highlight, but the quite disorganized results are disappointing. Rarely do we find so fast-fingered soloing in this era as on "Blues ...", but it seems that eagerness is more prominent than real musicality. In all fairness, I find HC's music on this session interesting, and it may indicate that he was an excellent performer when everything turned out right.

JELLY ROLL MORTON'S
NEW ORLEANS JAZZMEN **NYC. Sept. 14, 1939**

Jelly Roll Morton (p, vo, dir), Sidney de Paris (tp), Claude Jones (tb, preaching), Albert Nicholas (cl), Sidney Bechet (sop), Happy Caldwell (ts), Lawrence Lucie (g), Wellman Braud (b), Zutty Singleton (dm, preaching).

Four titles were recorded for Victor/Bluebird. Although tenorsax can be heard occasionally in the ensemble on all items, only the following item should be "officially" noted:

041459-1	Winin' Boy Blues	Solo with ens 16 bars. (S)
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041459-2 Winin' Boy Blues As above. (S)

NYC. Sept. 28, 1939

Same except Fred Robinson (tb) replaces C. Jones and S. Bechet omitted.
Four titles were recorded, all have HC:

041360-1 Climax Rag Brief break. (FM)

041360-2 Climax Rag As above. (FM)

041360-1 Don't You Leave Me Here Prominently in ensemble. (M)

041361-2 Don't You Leave Me Here As above. (M)

041362-1 West End Blues Intro. Solo 12 bars. In ens. (SM)

041363-1 Ballin' The Jack Solo 8 bars. (M)

HC has a minor role in these performances, and the items listed above represent a not particularly worthy recording sortie from the swing era.

HS has a final recording session with **Clyde Bernhardt** in 1972.

ALVIN CAMPBELL

Born:

Died:

Participates in a single recording session by **BLANCHE CALLOWAY AND HER BAND** on Nov. 6, 1935, but the tenorsax soli are supposed to be played by Prince Robinson.

ROBERT CARROLL

Born: Louisville, Kentucky, ca. 1905

Died: NYC. 1952

Transferred to separate Jazz Archeology file.

"BENNY" BENNETT LESTER CARTER

Born: New York City, Aug. 8, 1907

Died: LA. July 12, 2003

Transferred to separate Jazz Archeology file.

WAYMAN ALEXANDER CARVER

Born: Portsmouth, Virginia, Dec. 25, 1905

Died: Atlanta, Georgia, May 6, 1967.

Father was a clarinetist. Uncle, D. D. Copeland, a flutist, led municipal band. Wayman played flute from an early age. Toured for several years with J. Neal Montgomery's Collegiate Ramblers, then formed own band. Moved to New York, played with Elmer Snowden 1931-32, then led own band before joining Benny Carter in 1933. With Chick Webb from 1934. Famous as a flute soloist, however one single, possible occasion on tenorsax:

CHICK WEBB AND HIS ORCHESTRA

NYC. Dec. 17, 1937

Mario Bauza, Bobby Stark, Taft Jordan (tp), Sandy Williams, Nat Story (tb), Garvin Bushell (cl, as), Louis Jordan (as), Wayman Carver (fl, ts), Ted McRae (ts), Tommy Fulford (p), Bobby Johnson (g), Beverly Peer (b), Chick Webb (dm), Ella Fitzgerald (vo).

Recording session for Decca, one title:

62888-A If Dreams Come True Solo 8 bars. (M)

Since the modest, almost straight tenorsax solo certainly is not by the usually featured Ted McRae, I assume it must be played by WC.

Remained with the CW organization when Ella Fitzgerald became leader, left in February 1940, spell out of professional music, then returned to Ella in 1941. Left full-time music, active as a teacher and arranger, then appointed Associate Professor of Music at Clark College, Atlanta, Georgia, and held that post until his death.

GEORGE F. CLARKE

Born: Memphis, Tennessee, Aug. 28, 1911
Died:

Continued from 1930.

STUFF SMITH AND HIS ORCHESTRA **NYC. June 29, 1939**

Personnel as recording session below.
WJZ broadcast from studio or Hotel Edison.
Previously believed to be recorded in the middle forties.

Big Wig In The Wigwam Solo 8 bars. (F)

Too brief to merit any comments.

STUFF SMITH AND HIS ORCHESTRA **NYC. Dec. 7, 1939**

Jonah Jones (tp), George Clarke (ts), Stuff Smith (vln, vo), Sam Allen (p, cel), Bernard Addison (g), John Brown (b), Herbert Cowens (dm), band (vo).
Four titles were recorded for Varsity, all have GC:

US-7792-3 Sam, The Vegetable Man Solo 20+12 bars, (vln) on bridge. (F)

US-7793-2 My Thoughts Briefly behind (vln). (S)

US-7794-2 My Blue Heaven Solo 34 bars. (FM)

US-7795-3 When Pa Was Courtin' Ma Solo 16 bars. (F)

Somewhat difficult to evaluate GC based upon only these hilarious circumstances, but he seems to be a quite competent soloist, although uneven. He stomps very well particularly on "When Pa ...", while "Sam ..." does not reach as high, and "... Heaven" is only mediocre. Summing up, GC seems to be among the better second-raters of the era.

GC continues to work with Stuff Smith.

To be continued in 1940.

MARTIN COLE

Born:
Died:

ANDY ANDERSON'S PELICAN STATE JAZZ BAND **New Orleans, 1939**

Andy Anderson (tp, vo), Martin Cole (ts), Joe Robertson (p), Leonard Mitchell (bjo, g, vo), Charles Sylvester (dm).
Two titles:

Chant Of The Tuxedos Solo 32 bars. In ensemble. (M)

Basin Street Blues Obbligato 16 bars. Solo 16 bars. (S)

New Orleans music of 1939 had to be something special! While the trumpeter at this session is the most important performer, MC attracts attention. He sounds so different from the usual Hawk/Chu/Prez influences, probably a self-made man far from the influences of "where the action was". An amateur, but also an evidence of the excitement of jazz solography research! "... Tuxedos" in particular should be noted for its "originality", a face in the crowd which turns out to be an individual. Wish we knew more about the New Orleans swing music!

ANTONIO COSEY

Born:
Died:

Participates in the following performance:

LEON ABBEY'S BAND

Copenhagen, Oct. 1938

Henry Mason (tp), Bobby McRae (tp, g), Arthur Lanier (as, bar), Antonio Cosey (ts, arr), Leon Abbey (vln, ldr), Charlie Lewis (p), Emile Christian (b), Florentino Frontella (dm), Johnny Fussell (tap dancing), Florence Mason (vo-items 3,4).
Recorded at the Restaurant Hollaenderbyen. Broadcast Oct. 29, 1938.

Panama

Heaven

My Last Affair

Sing, Baby, Sing

Whoa Babe

Solo 32 bars. (F)

Quite staccato and somewhat oldfashioned tenorsax playing. The recording as such has great historical value, but tenorsax history was not changed by the discovery.

LOUIS COTTRELL JR.

Born: New Orleans, Louisiana, March 7, 1911

Died: New Orleans, Louisiana, March 21, 1978

Son of the famous drummer Louis Sr. (died: 1927). Worked regularly with the Young Tuxedo Orchestra from the mid-1920s, also played for the Golden Rule Band, Sidney Desvigne, William Ridgely, etc. Left New Orleans to join band led by Don Albert, worked throughout the 1930s with Don Albert, then returned to New Orleans.

DON ALBERT AND HIS ORCHESTRA

San Antonio, Nov. 18, 1936

Don Albert (arr, dir), Billy Douglas (tp, vo, arr), Alvin Alcorn, Hiram Harding (tp), James "Geechy" Robinson (tb, arr), Frank Jacquet (tb), Herbert Hall (cl, as, bar, arr), Gus Patterson, Harold "Dink" Taylor (as), Louis Cottrell (cl, ts), Lloyd Glenn (p, arr), Ferdinand Dejan (g), James Johnson (b), Albert Martin (dm), Merle Turner (vo).

Eight titles were recorded for Vocalion, three have tenorsax soli:

2523-1 Liza Solo 8 bars. (FM)

2525-1 Rockin' And Swingin' Solo 8 bars. (FM)

2527-1 Tomorrow Solo 16 bars. (FM)

One of the best territory bands, but no remarkable tenorsax performances. The soli are modest, with no particular drive, "Rockin' ..." is to be preferred.

Worked again with Sidney Desvigne in the 1940s, became president of the A.F.M. Local 496. Occasional parades with Kid Howard's Brass Band in the 1950s. Did regular work and recordings with Paul Barbarin during the 1950s, worked in Pete Bocage's Creole Serenaders in the early 1960s. Worked mainly on clarinet, and was featured with own trio at the New Orleans Jazz Fest in June 1969. No recording sessions from 1937 to 1959, but numerous from 1960 to 1974. However, with one exception, (cl) only.

EDGAR COURANCE

"SPIDER"

Born: Cincinnati, Ohio, 1903

Died: New York City, Oct. 12, 1969

Continued from 1934.

EC worked in France from September 1935.

BILL COLEMAN ET SON ORCHESTRE

Paris, Jan. 31, 1936

Bill Coleman (tp), Edgar Courance (cl, ts), John Ferrier (p), Oscar Aleman (g), Eugene d'Hellemmes (b), William Diemer (dm).

Two titles were recorded for French HMV:

851	Joe Louis Stomp	In ens 32 bars. Solo 32 bars. (cl)-solo 16 bars. In ens 16 and 8 bars and coda. (FM)
852-alt.	Joe Louis Stomp	As above. (FM)
852	Coquette	Part of intro. Acc. (tp). Solo 32 bars. (cl)-solo 8 bars. (FM)
852-alt.	Coquette	As above. (FM)

EC is an interesting performer with a groovy sound in the lower register. Not unlike Frank Goudie in style, he also switches instruments in "mid-air", obviously a popular thing in Europe in those days. He is prominently featured, and we wish for more. Compared to the strong Tiny Bradshaw recordings of 1934, however, I feel a faint disappointment.

BILL COLEMAN ET SON ORCHESTRE **Paris, Sept. 28, 1938**

Bill Coleman (tp), Edgar Courance (cl, ts), John Mitchell (g), Wilson Myers (b, vo-44), Tommy Benford (dm).

Two titles were recorded for French Swing:

43	Way Down Yonder In New Orleans	Duet with (tp) 28 bars. (cl)-solo 28 bars. Acc. (tp) 20 bars. Solo 28 bars. Duet with (tp) 28 bars. (M)
44	Sister Kate	Duet with (tp) 36 bars. Solo 18 bars. Weak (cl) obbligato. (cl)-solo 18 bars. Duet with (tp) 36 bars. (M)

Two years have passed since the previous session. The style is the same, and although this session cannot quite compete, one should not draw general conclusions from the few mistakes done here. The impression of EC as a lively and interesting performer is still valid. Too bad this is his last recording session.

ROBERT HENRY CROWDER
"LITTLE SAX"

Born: ca. 1912

Died: no info

Transferred to separate Jazz Archeology file.

JULIAN BENNETT DASH

Born: Charleston, South Carolina, April 9, 1916

Died: New York City, Feb. 25, 1974

Played in high school bands, then moved to New York to study embalming. Led own band at Monroe's Uptown House (ca. 1936). Joined Erskine Hawkins in 1938, featured with this band for many years.

ERSKINE HAWKINS AND HIS ORCHESTRA **NYC. Sept. 12, 1938**

Erskine Hawkins (tp, arr, dir), Sam Lowe (tp, arr), Wilbur Bascomb, Marcellus Green (tp), Edward Sims, Robert Range (tb), William Johnson (as, arr), Jimmy Michelle (as), Julian Dash (ts), Heywood Henry (cl, bar), Avery Parrish (p), William McLemore (g), Leemie Stanfield (b), James Morrison (dm), various (vo).

Six titles were recorded for Bluebird, four have JD:

26855-1	Rockin' Rollers' Jubilee	Solo 16 bars. (M)
26858-1	Miss Hallelujah Brown	Solo 32 bars. (FM)
26859-1	Weary Blues	Solo 10 bars. (SM)
26860-1	King Porter Stomp	Solo 8 bars. (FM)

NYC. Oct. 20, 1938

Same. Six titles were recorded, two have tenorsax:

27959-1	Do You Wanna Jump Children?	Solo 16+8 bars, orch on bridge. (M)
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27962-1 Easy Rider Solo 32 bars. (M)

JD replaced Paul Bascomb and plays nicely and competently along the same lines, but may yet lack the inner fire of great tenorsax players. The soli on "Weary Blues" and "Easy Rider" should be highlighted as good examples of his playing.

ERSKINE HAWKINS AND HIS ORCHESTRA NYC. April 8, 1939

Same personnel.

Four titles were recorded for Bluebird, two have tenorsax:

35720-1 Let The Punishment Fit The Crime Solo 16 bars. (M)

35722-1 Raid The Joint Solo 16 bars. (F)

NYC. May 14, 1939

Same. Four titles were recorded, two have tenorsax:

36945-1 No Soap (A Jitterbug Jamboree) Solo 96 bars. (F)

36946-1 Swingin' On Lenox Avenue Solo 16 bars. (M)

NYC. July 18, 1939

Same. Five titles were recorded, three have tenorsax:

38418-1 Hot Platter Solo 16 bars. (M)

38419-1 Gin Mill Special Solo 32 bars. (M)

38422-1 Weddin' Blues Solo 6 bars. (SM)

NYC. Oct. 2, 1939

Same, except Skeeter Best (g) replaces McLemore.

Five titles were recorded, four have tenorsax:

41378-1 You Can't Escape From Me Solo 32 bars. (M)

41379-1 Rehearsal In Love Solo 8 bars. (S)

41380-2 Satan Does The Rhumba Solo 16 bars. (F)

41382-1 Uptown Shuffle Solo 8 bars. (M)

NYC. Dec. 20, 1939

Same. Four titles were recorded, none has tenorsax.

JD's 1939 performances have improved remarkably from 1938. He is more sure and energetic, he seems to have picked up a lot from Chu Berry and masters the faster tempi very successfully. His feature number, almost, "No Soap", is certainly worth noticing, and gives JD a place in the sun. And there are several other very noteworthy soli, like "Gin Mill ...", "... Punishment ..." and "... Escape ..." to mention the best. The style is smooth and swinging with some resemblance to the Harlan Leonard tenorsaxophonists of the early forties.

JD continues to work with Erskine Hawkins.

To be continued in 1940.

"SAMMY" DAVIS

Born:

Died:

HENRY ALLEN AND HIS ORCHESTRA NYC. Sept. 7, 1937

Henry Allen (tp, vo), Edmond Hall (cl), Tab Smith (as), Sammy Davis (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Alphonse Steele (dm).

Four titles were recorded for Vocalion, two have SD:

21631-2 Have You Ever Been In Heaven? Solo 16 bars. (FM)

21632-1 Is It Love Or Infatuation? Weak obbligato 32 bars. (M)

All who play with Henry Allen obviously try to do their very best, so also with SD, it seems. He plays actively and with inspiration on "... Heaven?", but the talent is just not good enough to make memorable results. "... Infatuation?" is better, with some nice background.

BENNY CARTER AND HIS ORCHESTRA **NYC. Oct. 9-28, 1939**

Bigband personnel including Ernie Powell, possibly Sammy Davis (ts).

Broadcasts from Savoy Ballroom (Ed Berger collection).

The following tenorsax items seem to be different from EP's style, maybe SD?:

Oct. 14 I'll See You In My Dreams Solo 14 bars. (FM)

“ Riff Romp Solo 16+6 bars, orch on bridge.
Solo 8 bars. (F)

NYC. Nov. 1, 1939

Personnel is listed with Ernie Powell, Sammy Davis (ts).

Four titles were recorded for Vocalion but no tenorsax soli by SD.

NYC. Nov. 18, 1939

Same/similar. Broadcast from Savoy Ballroom. Probably no SD (see EP).

To be continued in 1940.

OTHA DIXON

Born:

Died:

Participates in the following recording session:

RICHARD M. JONES AND HIS JAZZ WIZARDS **Chi. March 7, 1935**

Richard M. Jones (arr, dir, vo), Milton Fletcher, Tick Gray (tp), Edward Fant (tb), John Davis, John McCullin (as), Otha Dixon (ts), George Reynolds (p), Huey Long (g), Bob Frazier (b), Eddie Green (dm). Somebody doubles on (cl).

Two titles were recorded for Decca, both have tenorsax:

C9846-A Muggin' The Blues Solo 24 bars. (FM)

C9847-A I'm Gonna Run You Down Solo 32 bars. (F)

Another nice surprise from Richard M. Jones. Sandwiched between Mr. Heard and Herschal Evans, OD's one and only recording session brings forth two quite attractive soli, somewhat staccato but full of guts and with promises of things to come, which never materialized ...

DAVID ELLIS

Born:

Died:

According to Baker Millian, DE was an on-off member of Boots and his Buddies and not present at the Bluebird recording sessions of 1935-38 as listed in the discographies. Probably DE never entered a recording studio.

HERSCHEL EVANS

Born: Temple, Texas, May 1, 1910

Died: New York, Feb. 9, 1939

Transferred to separate Jazz Archeology file.

ERNEST FRANKLIN

"CHICK"

Born:

Died:

Continued from 1932.

ORIGINAL ST. LOUIS CRACKERJACKS **Chi. Oct. 16, 1936**

Elmer Ming, Levi Madison, George Smith (tp), Robert "Buster" Scott (tb), Walter Martin, Freddie Martin (cl, as), Ernest Franklin (ts), Chick Finney (p, dir), William "Bede" Baskerville (g), Kermit Haynes (b), Nicholas Haywood (dm), Austin Wright, Eddie Campbell (vo), band (vo).

Eight titles were recorded for Decca, all have tenorsax:

90925-A	Crackerjack Stomp S	Solo 16+8 bars, orch on bridge. (FM)
90926-A	Echo In The Dark	Solo 8 bars. (SM)
90927-A	Blue Thinking Of You	Solo 8 bars. (SM)
90928-A	Fussin'	Solo with orch 8 bars. (M)
90929-B	Good Old Bosom Bread	Solo 24 bars. (FM)
90930-A	Swing Jackson	Solo with orch 24 bars. (FM)
90931-A	Chasing The Blues Away	Intro to solo with orch 16+6 bars, orch on bridge. (SM)
90932-A	Lonesome Moments	Soli 6 and 6 bars. (FM)

The EF style is oldfashioned, this does not sound like 1936. However, he plays with a certain charm, and as the orchestra is nice, it is well worthwhile to give him a try!

No further recording sessions.

CHARLES FRAZIER

Born: Radford, Virginia, Aug. 17, 1907

Died:

Continued from 1934.

WILLIE BRYANT AND HIS ORCHESTRA **NYC. April 9, 1936**

Willie Bryant (vo, dir), Richard Clarke, Jack Butler, Taft Jordan (tp), John Haughton, George Matthews (tb), Glyn Paque, Stanley Payne (as), Charles Frazier (fl, ts), Johnny Russell (ts), Roger Ramirez (p), Arnold Adams (g), Ernest Hill (b), Cozy Cole (dm).

Six titles were recorded for Bluebird, three have CF:

99974-1	The Right Somebody To Love	Flute soli 4 and 4 bars. (FM)
99975-1	The Glory Of Love	Solo 8 bars. (M)
99976-1	Ride, Red, Ride	Solo 32 bars. (F)

NYC. June 3, 1936

Same personnel. Four titles were recorded for Bluebird, but no CF.

The nice flute performances on "... Somebody ..." are more interesting than the tenorsax. "Ride ..." has a long solo, but the tempo seems too fast for him, and "Glory ..." is rather sweet.

PUTNEY DANDRIDGE AND HIS ORCHESTRA **NYC. July 21, 1936**

Wallace Jones (tp), Charles Frazier (ts), Ram Ramirez (p), Arnold Adams (g), Mack Walker (b), Slick Jones (dm), Putney Dandridge (vo).

Two titles were recorded for Vocalion, both have CF:

19588-1	These Foolish Things	Weak obligato. Acc. (tp) 16 bars. Solo 8 bars. (M)
19589-1	Cross Patch	Weak obligato. Solo 16 bars. (FM)

I find the Putney Dandridge recordings very charming, and all participants seem to thrive immensely, also CF. However, he never tries to go for anything, and he therefore merely has a fill-in role. The solo on "Cross Patch" is his most interesting performance.

In the Rust personnel of Jimmy Dorsey and his Orchestra in LA. on Feb. 26, 1937 through July 14, 1942, a tenorsaxophone player named Charles Frazier appears. This cannot possibly be the same man.

CF appears at recording sessions with Cab Calloway 1947 (as, bar), **Wini Brown** 1950 (ts), **Harry Dial** 1965 (ts).

To be continued in 1950.

... FREDERICKS
"SONNY"

Born:

Died:

HENRY ALLEN AND HIS ORCHESTRA **NYC. March 4, 1937**

Henry Allen (tp, vo), Buster Bailey (cl), Tab Smith (as), Sonny Fredericks (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Alphonse Steele (dm).

Four titles were recorded for Vocalion, two feature tenorsax:

20760-1 Good Night, My Lucky Day Solo 16 bars. (SM)

20762-2 I Was Born To Swing Solo 8 bars. (FM)

Two soli which fit nicely into the pleasant atmosphere of the Allen Vocalion recordings, but with no particular courage nor personality.

BUDDY JOHNSON AND HIS BAND **NYC. Nov. 16, 1939**

Courtney Williams (tp), Don Stovall (as), Sonny Fredericks (ts), Woodrow W. W. "Buddy" Johnson (p, vo, ldr), unknown (g), (b), (dm), Mack Sisters (vo).

Four titles were recorded for Decca:

66889-A When You're Out With Me Solo 14 bars. (M)

66890-A Jammin' In Georgia Solo 8 bars. (M)

66891-A Stop Pretending Solo with ens 16 bars. (M)

66892-A Reese's Idea Solo 8 bars. (FM)

The four BJ items do not create jazz tenorsax history, but they seem to indicate that SF in his best moments could give forth some acceptable soli. Note in particular "When ..." and "... Idea".

To be continued in 1940.

"JOE" JOSEPH COPELAND GARLAND

Born: Norfolk, Virginia, Aug. 15, 1907

Died: Teaneck, New Jersey, April 2, 1977

Continued from 1934.

MILLS BLUE RHYTHM BAND **NYC. Jan. 25, 1935**

Lucky Millinder (dir, vo), Wardell Jones, Shelton Hemphill (tp), Henry Allen (tp, vo), George Washington (tb, vo), J. C. Higginbotham (tb), Gene Mikell, Buster Bailey, Crawford Wethington (cl, as), Joe Garland (cl, ts, bar, arr), Edgar Hayes (p, arr), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm), Alex Hill, Will Hudson (arr).

Three titles were recorded for Columbia, two have tenorsax:

16700-1 Back Beats Solo 8 bars. (FM)

16701-1 Spitfire Soli 8 and 6 bars. (FM)

NYC. July 2, 1935

Same. Three titles were recorded, two have tenorsax:

17759-1 Ride, Red, Ride Solo 10 bars. (F)

17760-1 Harlem Heat Solo 14 bars. (F)

NYC. July 9, 1935

Same. Three titles were recorded, two have tenorsax:

17796-1 Congo Caravan Solo 8 bars. (FM)

17798-1 Tallahassee Solo 16+8 bars, orch on bridge. (FM)

NYC. Aug. 1, 1935

Same. Four titles were recorded, one has tenorsax:

17924-1 Cotton Solo 8 bars. (M)

Joe Garland begins the new half-decade the same way he finished the old one, in a good swinging mood. Although not among the very greatest soloists on his instrument, he still seems to be quite underrated. He plays convincingly with a good technique in any tempo, and he has a recognizable sound in his horn. For highlights from these sessions I will suggest "Tallahassee" and "Congo ...".

HENRY ALLEN AND HIS ORCHESTRA NYC. Nov. 8, 1935

Henry Allen (tp, vo), J. C. Higginbotham (tb), Gene Mikell and/or another (cl, as), Joe Garland (ts), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm).

Four titles were recorded for Vocalion, two have tenorsax:

18255-1 Red Sails In The Sunset Solo 8 bars. (M)

18256-1 Take Me Back To My Boots And Saddle Solo 8 bars. (FM)

"Red Sails ..." gives in a concentrated form the very best of JG and shows clearly that he possessed a technique well advanced for the era. I believe this is one of his very best soli on record. "... Saddle" is also a fine, colorful solo of almost the same class.

MILLS BLUE RHYTHM BAND NYC. Dec. 20, 1935

Personnel as Jan. 25, 1934 except Willie Humphrey (cl, as) replaces B. Bailey.

Four titles were recorded for Columbia, one has tenorsax:

18422-1 Yes! Yes! Solo 4 bars. (FM)

NYC. Jan. 21, 1936

Same. Two titles were recorded, both have tenorsax:

18547-2 Shoe Shine Boy Solo 4 bars. (SM)

18548-2 Midnight Ramble Soli 4 and 6 bars. (M)

NYC. May 20, 1936

Same, except Tab Smith (as) replaces Humphrey.

Four titles were recorded, two have tenorsax:

19296-1 Red Rhythm Solo 24 bars. (F)

19298-1 Jes' Natch'ully Lazy Break. (SM)

Only a few bars here and there, with the exception of "Red Rhythm".

HENRY RED ALLEN AND HIS ORCHESTRA NYC. June 19, 1936

Henry Allen (tp, vo), J. C. Higginbotham (tb), Tab Smith (as), Joe Garland (ts), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm).

Four titles were recorded for Vocalion, one has tenorsax:

19452-1 Chloe Solo 8 bars. (M)

Another typical JG solo, if perhaps not as exciting as on the previous Allen session.

MILLS BLUE RHYTHM BAND NYC. Aug. 11, 1936

Personnel as May 20, 1936.

Four titles were recorded for Columbia, two have tenorsax:

19685-1 Merry-Go-Round Solo 12 bars. (FM)

19686-1 Until The Real Thing Comes Along Solo 8 bars. (SM)

NYC. Oct. 15, 1936

Same except Billy Kyle (p), Hayes Alvis (b) replace Hayes and James.

Four titles were recorded, one has tenorsax:

20076-2 Showboat Shuffle Solo 30 bars. (M)

NYC. Nov. 20, 1936

Same as Oct. 15.

Four titles were recorded, two have tenorsax:

20294-1	Big John Special	Solo 8 bars. (FM)
20296-1	Callin' Your Bluff	Solo 8 bars. (FM)

The end of the MBRB period is not the end of JG's soli on record, but one must admit that most is history at this point of time. Nevertheless, "Showboat ..." is a very fine piece and "... Bluff" is a very convincing conclusion. One should also note that JG has many baritonesax contributions with this magnificent orchestra.

EDGAR HAYES AND HIS ORCHESTRA **NYC. March 9, 1937**

Edgar Hayes (p, dir), Bernie Flood, Henry Goodwin, Shelton Hemphill (tp), Robert Horton, Clyde Bernhardt, John Haughton (tb), Stanley Palmer, Al Skerritt (as, bar), Crawford Wethington (ts, bar), Joe Garland (ts, bsx), Andy Jackson (g), Elmer James (b), Kenny Clarke (dm), Orlando Robertson (vo).

Four titles were recorded for Variety, three issued, one has tenorsax:

M-200-1	Just A Quiet Evening	Soli 6 and 6 bars. (SM)
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NYC. May 25, 1937

Personnel as March 9, 1937 except Leonard Davis (tp), Joe Britton (tb), Rudy Powell (cl, as), Roger Boyd (as) replace Hemphill, Haughton, Palmer and Skerritt. Ralph Sawyer (vo).

Four titles were recorded for Decca, three have tenorsax:

62217-A	Caravan	Solo 12 bars. (FM)
62217-B	Caravan	As above. (FM)
62219-A	Laughing At Life	Solo 8 bars. (M)
62220-A	Stomping At The Renny	Solo 16 bars. (M)

NYC. July 27, 1937

Personnel as May 25, 1937 except David James (tb) replaces Britton.

Unknown male (vo).

Three titles were recorded, two have tenorsax:

62451-A	High, Wide And Handsome	Solo 8 bars. (M)
62452-A	Satan Takes A Holiday	Break. Solo 16 bars. (M)

NYC. Oct. 11, 1937

Same. Bill Darnell (vo).

Four titles were recorded, three have tenorsax:

62675-A	Queen Isabella	Solo 8 bars. (M)
62676-A	Old King Cole	Solo 8 bars. (FM)
62677-A	Shindig	Part of intro. Solo 8 bars. (M)

Several very attractive soli on these Edgar Hayes sessions, namely "Laughin' ...", "Satan ..." and "Old King ...", with a good technique, colorful phrasing and several enjoyable surprises. The remaining are more ordinary.

EDGAR HAYES AND HIS ORCHESTRA **NYC. Jan. 14, 1938**

Bernie Flood (tp), Henry Goodwin (tp, arr), Leonard Davis (tp), Robert Horton, David James, Clyde Bernhardt (tb), Rudy Powell (cl, as), Roger Boyd (as), William Mitchner (ts), Joe Garland (ts, bar, arr), Edgar Hayes (p, dir, arr), Eddie Gibbs (g), Frank Darling (b), Kenny Clarke (dm, vib).

Four titles were recorded for Decca, two have tenorsax:

63158-A	Fugitive From A Harem	Solo 14 bars. (M)
63159-A	Swingin' In The Promised Land	Solo 8 bars. (FM)

NYC. Feb. 17, 1938

Same. Clyde Bernhardt also (vo).

Six titles were recorded, two have tenorsax:

63294-A	Help Me	Soli 3 and 6 bars. (M)
63295-A	Without You	Solo 16 bars. (M)

Note: 63297-A "In The Mood", arranged by Joe Garland, has a very audible baritonesax in orchestra, presumably by JG himself.

Again several very attractive soli, out of the ordinary mill run. The "Fugitive ..." seems somewhat arranged but played with finesse. "... You" is good, but "Help Me" is probably the highlight.

DON REDMAN AND HIS ORCHESTRA **NYC. Oct. 16, 1938**

Personnel probably same as Dec. 6, 1938.

Broadcast from The Savoy Ballroom. Four titles:

Theme	No solo.
Topsy	Soli 24, 8 and 16 bars. (F)
I Gotcha	No solo.
Theme	No solo.

NYC. Oct. 26, 1938

Same. One title:

Love I'd Give My Life For You	No solo.
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NYC. Nov. 28, 1938

Same. Eight titles:

Theme	No solo.
The Man I Love	No solo.
Night And Day	
You Go To My Head	
Linger Awhile	
Changing Partners	No solo.
Angels With Dirty Faces	
Nagasaki	No solo.

The 1938 Redman band was greater than the records seem to indicate, there is much fine jive to be found here. Tenorsax, however, is featured only on the fast "Topsy". The sound quality is inferior; I believe JG is the man, but I also wonder whether there are two different performers. Anyway, the playing, in uptempo, seems to be good.

DON REDMAN AND HIS ORCHESTRA **NYC. Dec. 6, 1938**

Don Redman (cl, sop, as, vo, dir), Carl Warwick, Mario Bauza, Reunald Jones (tp), Gene Simon (tb), Quentin Jackson (tb, vo), Eddie Barefield, Edward Inge, Pete Clarke (cl, as, bar), Joe Garland (ts), Nicholas Rodriguez (p), Bob Lessey (g), Bob Ysaguirre (b), Bill Beason (dm), Laurel Watson (vo).

Eight titles were recorded for Bluebird, one has JG:

30359-1	Down Home Rag	Solo 6 bars. (FM)
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No particular comments.

Then with the Louis Armstrong Orchestra from early 1939 until 1942 (musical director from May 1940).

LOUIS ARMSTRONG AND HIS ORCHESTRA **NYC. April 5, 1939**

Louis Armstrong (tp, vo), Shelton Hemphill, Otis Johnson, Henry Allen (tp), Wilbur de Paris, George Washington, J. C. Higginbotham (tb), Rupert Cole, Charlie Holmes (cl, as), Joe Garland, Bingie Madison (ts), Luis Russell (p, arr), Lee Blair (g), Pops Foster (b), Sid Catlett (dm).

Four titles were recorded, one has JG:

65344-A	Hear Me Talkin' To Ya	Brief break. (FM)
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One unmistakable JG break, the remaining tenorsax soli are played by Bingie Madison.

The **LOUIS ARMSTRONG** sessions of April 25, June 15 and Dec. 18, 1939 have no JG.

JG continues to work with Louis Armstrong.

To be continued in 1940.

"AL" GIBSON

Born:
Died:

First recording session with:

JIMMY MUNDY AND HIS ORCHESTRA NYC. Dec. 19, 1939
Frank Galbreath, Bobby Moore, Leroy Hill (tp), Ed Johnson, Ed McConnell,
Norman Greene (tb), Ted Barnett, Skippy Williams (as, bsx), Al Gibson, Jimmy
Hamilton (cl, ts), Bill Doggett (p), Connie Wainwright (g), Jack Jarvis (b), Shadow
Wilson (dm), Madeline Greene (vo), Jimmy Mundy (arr, dir).
Four titles were recorded for Varsity, two have tenorsax:

1181-1	Sunday Special	Solo 24 bars. (FM)
1183-1	All Aboard	Solo 8 bars. (FM)

Knowing Jimmy Hamilton's preference for clarinet, I assume that AG is the tenorsax soloist on these two titles. He plays quite competently.

To be continued in 1941.

"CLIFF" GLOVER

Born:
Died: Ca. late 70s.

Continued from 1926.

CG participates in the 1938 recording sessions by **OVIE ALSTON** for Vocalion, but there are no tenorsax soli.

... GORDON
"CHICK"

Born:
Died:

Participates in one recording session (according to "Blues and Gospel") by **VICTORIA SPIVEY** on July 7, 1936. Four titles were recorded for Decca, and there are two tenorsax soli. However, they are listed under Leon Washington.

FRANK GOUDIE
"BIG BOY"

Born: Royville (Youngsville), Louisiana, Sept. 13, 1899
Died: San Francisco, California, Jan. 9, 1964

Transferred to separate Jazz Archeology file.

CHAUNCEY GRAHAM

Born:
Died:

First recording session with:

FATS WALLER AND HIS RHYTHM NYC. June 28, 1939
Herman Autrey (tp), Chauncey Graham (ts), Fats Waller (p, vo), John Smith (g),
Cedric Wallace (b), Larry Hinton (dm).
Six titles were recorded for Bluebird, all have tenorsax:

038207-1	Honey Hush	Weak obbligato. (SM)
038207-2	Honey Hush	As above. (SM)
038208-1	I Used To Love You	Weak obbligato. Solo 16 bars. (M)
038209-1	Wait And See	Weak obbligato. (SM)
038210-1	You Meet The Nicest People In Your Dreams	Solo 32 bars. Weak obbligato. (FM)
038211-1	Anita	Weak obbligato. (F)
038212-1	What A Pretty Miss	Weak obbligato. Solo 16+8 bars, (p) on bridge. (FM)

Although CG can be heard on all items, mostly he participates in a rather weakly recorded background playing, and only three items feature real soli. However, he plays surprisingly well in a style not too dissimilar to Gene Sedric but with a smoother tone. His improvising is not breathtaking but pretty satisfactory. In particular "... Nicest People ..." should be noted.

To be continued in 1941.

"JIMMY" JAMES HAMILTON

Born: Dillon, South Carolina, May 25, 1917
Died: St. Croix, Virgin Islands, Sept. 20, 1994

Husband of pianist Vivian Hamilton (nee Jones) who recorded under the name of Vivian Smith. Raised in Philadelphia, started on baritone horn at seven, later studied piano, trumpet, and trombone. Worked on trombone and trumpet with several band leaders in Philadelphia including Frank Fairfax and Lonnie Slappy, then concentrated on sax and clarinet. Brief spells with Lucky Millinder and Jimmy Mundy.

First recording session on (cl, ts) with **JIMMY MUNDY AND HIS ORCHESTRA** Dec. 19, 1939. Four titles were recorded for Varsity, but the two tenorsax soli presumably are by Al Gibson.

To be continued in 1940.

ARVILLE S. HARRIS "BUNKY"

Born: St. Louis, Missouri, 1904
Died: New York, 1954

Continued from 1929.

Joined Cab Calloway early 1931, with Cab until 1935 (including trip to Europe). With Jack Butler (1935), later worked regularly for LeRoy Smith. With Claude Hopkins (1937 and 1939), recorded on (cl, as, ts) with **CLAUDE HOPKINS** on April 21, 1937 but no tenorsax soli likely. With pianist Maurice Rocco (1938). Led own band at Majestic Ballroom, N.Y., for the last ten years of his life. Died of a heart attack.

COLEMAN HAWKINS "BEAN"

Born: St. Joseph, Missouri, Nov. 21, 1904
Died: NYC. May 19, 1969

Transferred to separate Jazz Archeology file.

"JOE" JOSEPH HAYMAN

Born: Little Rock, Arkansas, June 7, 1903
 Died: New York, Nov. 1981

Played in bands led by Alex Hill and Eugene Crook during the early 1920s. Sailed to Europe in September 1925 as a member of Claude Hopkins' Band accompanying the Josephine Baker Revue, subsequently toured Europe with Hopkins before returning to New York in 1926. With Claude Hopkins (1926), Wilbur de Paris (1927-28), with Eugene Kennedy in New York (early 1929), then joined the "Blackbird" revue and returned to Europe in May 1929, returned to U.S.A. in 1931. Worked with Willie Lewis from 1934 to December 1938, with whose band he did his first recording session:

WILLIE LEWIS AND HIS ORCHESTRA **Paris, April 23, 1935**

Bobby Martin (tp), Willie Lewis (as, dir), Jerry Blake (cl, ts), Joe Hayman (ts), Herman Chittison (p), John Mitchell (g), June Cole (b), Ted Fields (dm).

Two titles were recorded for Pathé, one features tenorsax:

1984 I Can't Dance Solo with ens 34 bars. (F)

Although Jerry Blake is listed with (cl, ts), it is assumed that JB solos on (cl) on "Nagasaki" and that the quite forceful and satisfying tenorsax solo on "... Dance" is by Hayman.

WILLIE LEWIS AND HIS ORCHESTRA **Paris, Jan. 17, 1936**

Alex Renard (tp), Bobby Martin (tp, vo), Benny Carter (tp, as, arr), Willie Lewis (as, cl, vo, dir), George Johnson (as), Joe Hayman, Coco Kiehn (ts), Herman Chittison (p, cel), John Mitchell (g), June Cole (b), Ted Fields (dm).

Six titles were recorded for Pathé, one features JH:

2452-1 Rhythm Is Our Business Solo 14 bars. (F)

Here the identity is sure, Bobby Martin states: "Joe's the saxophone in the band". The solo, however, is not particularly impressive.

JH takes part in all recording sessions by Willie Lewis in the period April 21, 1936 - Dec. 1938. However, Frank "Big Boy" Goudie seems to be the featured tenorsax on all items.

Then worked with Bill Coleman etc., played in Egypt with the Harlem Rhythm Makers. Returned to U.S.A in early 1940, worked with Louis Armstrong's Big Band, and with Claude Hopkins, then left fulltime music and became a pharmacist at a New York hospital.

RONALD HAYNES

Born:
 Died:

Participates in the recording session of Feb. 11, 1937 by **MILLS BLUE RHYTHM BAND**, but the two tenorsax soli are most likely played by Harold Arnold. However, he has got one solo session:

BILLY KYLE AND HIS SWING CLUB BAND **NYC. July 23, 1937**

Charlie Shavers (tp), Tab Smith (sop, as), Ronald Haynes (ts), Billy Kyle (p), Danny Barker (g) John Williams (b), Fran Marx (dm), Leon Lafell (vo).

Four titles were recorded for Variety/Vocalion, three have tenorsax:

M-569-1 Can I Forget You? Solo 8 bars. (SM)

M-571-1 Handle My Heart With Care Solo 8 bars. (FM)

M-572-1 Girl In My Dreams Solo 16+6 bars,
 (tp) on bridge. (FM)

Quite ordinary playing with a big tone as the most notable. "Can ..." is sweet and uninteresting. The fast medium items are better, and "Girl ..." is the best tenorsax item. The session as a whole, however, is good.

... HEARD

Born:
Died:

Participates in the following recording session:

RICHARD M. JONES AND HIS JAZZ WIZARDS **Chi. Jan. 16, 1935**
Richard M. Jones (arr, vo, dir), Eddie McLaughlin, Jimmy McLeary, Luther Henderson (tp), Edward Fant (tb), John Davis, John McCullin (cl, as), ... Heard (ts), George Reynolds (p), Huey Long (g), Bob Frazier (b), Eddie Green (dm).
Two titles were recorded for Decca, both have tenorsax:

C 9660-B Bring It Home To Grandma Solo 16 bars. (M)
C 9661-B Blue Reefer Blues Solo 12 bars. (SM)

Mr. Heard is definitely a nice surprise! He seems to have the good tunes in a reasonable grasp, appearing and disappearing on this early winter day of 1935 with two groovy soli of quite high quality. I would have assumed that he would develop further into artistry, but fate seems to have decided otherwise.

"HENPIE"

ROY ELDRIDGE AND HIS ORCHESTRA **Pittsburgh, 1938**
Roy Eldridge (tp), unknown (cl), (as), "Henpie" (ts), unknown (p), (g), (b), (dm), but probably similar to the Eldridge Vocalion recording sessions in Chicago January 1937. The information on "Henpie" (ts) is taken from the acetate.
There are two items, no tenorsax on "Chinatown, My Chinatown" but:

Exactly Like You Solo 32, 8 and 8 bars. (F)

The recording on JA-24 is uneven in speed and generally too fast, but we can clearly perceive an interesting and competent tenorsax player. He does not sound like David Young, who otherwise might have been a likely tenorsax player in this group.

probably same

Probably same personnel.

Postscript of June 22, 2015: Three additional tenorsax items found in the Roy Eldridge collection, sounding like the one above:

I Found A New Baby Solo 64 bars. (F)
St. Louis Blues Solo 48 bars. (FM)
Wabash Stomp Soli 8 and 8 bars. (FM)

Of course very exciting discoveries and good tenorsax playing.

OTIS HICKS

Born:
Died:

JIMMIE GUNN AND HIS ORCHESTRA **Charlotte, NC. June 18, 1936**
Jimmie Gunn (dir), Dave Pugh (tp, vo), Charles Daniels and Harold June or Herman Franklin (tp), Sam Hinton, John "Bones" "Slats"? Orange (tb), Robert Griffin (as, bar), James Berry (as), Otis Hicks (ts), Jimmie Gunn or William Shavers (p), Alton Harrington (g), Harry Prather (b), Raymond "Flat Tire" Mason (dm), Sam Jennings (vo). (Ref. Storyville Nos. 95 and 109).
Six titles were recorded for Bluebird, three have OH:

102689-1 I've Found A New Baby Solo with orch 16+6 bars,
orch on bridge.
Solo with orch 8 bars. (F)
102690-1 Slats Shuffle Solo with orch 16 bars. (FM)
102691-1 The Operator Special Solo with orch 8 bars. (FM)

The recording balance does not give OH much chance, but he seems to have a swinging horn, better than the average. Particularly "... Special" seems promising.

SKEETS TOLBERT**AND HIS GENTLEMEN OF SWING**

NYC. March 1, 1939

Rust gives the following personnel: Carl Smith (tp), Skeets Tolbert (cl, as, dir), Otis Hicks (ts), Clarence Easter (p), Harry Prather (b), Hubert Pettaway (dm-65085,86,87,vo-85), Arthur Trappier (dm-65088,91), Baby Hines (vo-65088,91). However, Storyville No. 156 gives Lem Johnson (cl, ts), Freddie Jefferson (p), Al Hall (b) instead of Hicks, Easter and Prather and no Trappier. Still I have chosen to retain the session under Hicks, because the tenorsax qualities are good and not matched by what I have heard from LJ. Also, LJ records with Louis Jordan both before and after this session, so it is likely he has not yet made his debut with Tolbert. 65088 issued as by **BABY HINES**.

Five titles were recorded for Decca, four have OH:

65085-A	Skin 'Em Back	Solo 8 bars. (M)
65086-A	Get Up	Solo 8 bars. (M)
65087-A	Bouncing Rhythm	Solo 16 bars. (M)
65088-A	I've Lost My Head Over You	Soli 6 and 6 bars. (SM)

These are very attractive tenorsax performances, and the best to be found with the Skeets Tolbert band. OH seems to thrive in the lower register of the instrument, reminding us of Herschal Evans (no comparison intended), and his soli here are very groovy and quite personal. "... Back" is perhaps not too exciting, but the others certainly are!! Try "Bouncing ..." for a start, and then proceed. I'll bet your appetite is aroused!

To be continued in 1940.

"TEDDY" THEODORE HILL

Born: Birmingham, Alabama, Dec. 7, 1909

Died: Cleveland, Ohio, May 19, 1978

TH's tenorsax soloing seems to be a thing of the past. There are six recording sessions and 26 issued titles with **TEDDY HILL AND HIS ORCHESTRA** in the period 1935-37, but the tenorsax soli are by Chu Berry, Cecil Scott and Robert Carroll.

Toured England and France in 1937, played at Moulin Rouge in Paris before touring Britain, including bookings at the London Palladium, July 1937. Returned to U.S.A., continued to lead band until 1940, was then active as manager of the famous 'early bop' club at Minton's in Harlem for many years. No further recording sessions.

KENNETH LYNN HOLLON

Born: Brooklyn, NYC. Nov. 26, 1909

Died: New York, Sept. 30, 1974

Transferred to separate Jazz Archeology file.

CECIL IRWIN

Born: Evanston, Illinois, Dec. 7, 1902

Died: Nevada, Iowa, May 3, 1935

Continued from 1934.

Known particularly for his work as tenorsaxophonist/arranger for Earl Hines. Solo items 1929-1934. Was present at the **EARL HINES** recording session of Feb. 12, 1935, but takes no soli. He was killed instantly when the Earl Hines band coach was involved in a crash.

FRANZ R. JACKSON

Born: Rock Island, Illinois, Nov. 1, 1912

Died: Dowagiac, Michigan, May 6, 2008

Studied at Chicago Musical College. Giggged with various bands before working with Cassino Simpson (1931), Carroll Dickerson (1932), Frankie Jaxon (1932), drummer Fred Avendorph (late 1932). Toured with Reuben Reeves (spring 1933). He made his first recording session with REUBEN "RIVER" REEVES AND HIS RIVER BOYS in Chi. Dec. 14, 1933, but is listed as (cl, as, arr).

Joined bassist William Lyles (August 1934). Appeared on his first tenorsax recording session:

**LAURA RUCKER ACCOMPANIED BY
HER SWING BOYS**

Chi. Nov. 23, 1936

Franz Jackson (ts), own (p), Hurley Ramey (g), Bill Oldham (b).
Two titles were recorded for Decca, both have tenorsax:

90992-A	Something's Wrong	Weak obligato 32 bars to solo 32 bars. Weak obligato 36 bars. (M)
90993-A	Swing My Rhythm	Weak obligato 32 bars to solo 32 bars. Weak obligato 32 bars. (FM)

This is a nice record! The tenorsax playing is easily swinging upon a fine piano and rhythm backing, and the obligato parts are of the continuing Billie/Prez kind (no resemblance intended!). FJ is not a master of his instrument, and seems to have problems with the chords, however, sometimes the whole is better than the sum of its parts, and this is such a performance. So dig my cryptic comments and dig the music!

Played with Jimmie Noone (1937-38), replaced Ben Webster in Fletcher Henderson's orchestra (summer-Nov. 1938).

**FLETCHER HENDERSON
AND HIS ORCHESTRA**

NYC. May 27/28, 1938

Personnel similar to below.

Six titles were recorded for Vocalion, but all tenorsax soli are by Elmer Williams.

FLETCHER HENDERSON AND HIS ORCHESTRA **Chi. July 11, 1938**

Probable personnel: Emmett Berry, Russell Smith, Dick Vance (tp), Ed Cuffee, Fred Robinson, Albert Wynn (tb), Eddie Barefield (cl, as), Budd Johnson (as), Franz Jackson (cl, ts), Elmer Williams (ts), Fletcher Henderson (p, ldr), Lawrence Lucie (g), Israel Crosby (b), Pete Suggs (dm, vib), Chuck Richards (vo).
NBC broadcast from the Grand Terrace Cafe.

Theme (Christopher Columbus)	No solo.
Down South Camp Meeting	No solo.
You Go To My Head	No solo.
Don't Be That Way	No solo.
This Time It's Real	No solo.
Cathedral In The Pines	No solo.
Savin' Myself From You	No solo.
So Lovely	Solo 8 bars. (FM)
The Moon Looks Down And Laughs	No solo.
The Little Things That Count	Solo 8 bars. (FM)
Rosie The Redskin	Solo 8 bars. (FM)
Bugle Blues	Solo 24 bars. (F)
Theme	No solo.

Chi. July 13, 1938

Same.

Theme	No solo.
Beale Street Blues	Solo 24 bars. (FM)
This Time It's Real	No solo.
It's The Little Things That Count	Solo 8 bars. (FM)

You Go To My Head	No solo.
Music, Maestro, Please	No solo.
When They Played The Polka	Solo 4 bars. (M)
You Taught Me To Love Again	No solo.
Panama	No solo.
Will You Remember Tonight Tomorrow?	No solo.
Don't Wake Up My Heart	No solo.
There's Honey On The Moon Tonight	Solo 16 bars. (FM)
Theme	No solo.

Comparing with the following Eldridge sessions, there is no doubt about FJ's presence on these Fletcher Henderson dance dates, his tricks are evident. However, he makes no particular impression with his soli, which are quite simple and contain few surprises.

Left to join Roy Eldridge in Chicago, again to replace Ben Webster, to work at Arcadia Ballroom, NYC. in 1939-40.

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

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

Numerous NBS broadcasts from Arcadia Ball Room. The following items have been found to contain FJ tenorsax soli:

Aug. 5, 1939

Mahogany Hall Stomp	Solo 24 bars. (F)
Arcadia Shuffle	Solo 8 bars. (F)
Pluckin' The Bass	Solo 32 bars. (F)

Aug. 12, 1939

Heckler's Hop	Solo 24 bars. (F)
The King Of Bongo Bong	Soli 2 and 2 bars. (F)
Sweet Georgia Brown (The Gasser)	Solo 20 bars inc. (F)
Undecided	Solo 16 (start missing) + 8 bars, (tp) on bridge. (F)

Aug. 19, 1939

Yellow Fire	Solo 8 bars. (F)
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Sept. 2, 1939

Woodchopper's Ball	Solo 24 bars. (F)
St. Louis Blues	Solo 36 bars. (F)

Sept. 9, 1939

Minor Jive	Solo 32 bars. (FM)
Roy's Riffin' Now	Solo 24 bars. (F)

Sept. 16, 1939

St. Louis Blues	Solo 48 bars. (F)
Minor Jive	Solo 48 bars. (F)

Unknown dates, 1939

Arcadia Shuffle	Solo 8 bars. (FM)
Unknown Title	Solo 8 bars. (FM)
Sweet Sue	Solo 32 bars. (FM)

The Arcadia broadcasts are characterized by the extreme tempi, and while they are suited to Roy himself, other soloists have problems creating something of musical value, since they have to grab something not to be blown off the stage. FJ does not function well in these surroundings, his playing is forced and not at all beautiful. I really cannot find some particular item to recommend.

ROY ELDRIDGE AND HIS ORCHESTRA

NYC. Oct. 1939

Personnel as Aug./Sept. 1939.

Four titles were recorded for Varsity, three have tenorsax, two are believed to be by FJ:

US1005-1	It's My Turn Now	Solo 6 bars. (M)
US1007-1	Pluckin' The Bass	Solo 32 bars. (F)

NYC. Dec. 1939

Personnel as above, except Ken Kersey (p) replaces C. Hart.

Four titles were recorded for Varsity, two have tenorsax, both are believed to be by FJ:

US1189-1	High Society	Solo 16 bars. (F)
US1190-1	Muskrat Ramble	Soli 6 and 6 bars. (FM)

Quite mediocre tenorsax performances; "... Bass" is fast and shrill, and the others insignificant, with "... Ramble" as a faint light in the dark.

FJ continues to play with Earl Hines.

To be continued in 1940.

ALBERT JOHNSON
"BUDD"

Born: Dallas, Texas, Dec. 14, 1910

Died: Kansas City, Missouri, Oct. 20, 1984

Transferred to separate Jazz Archeology file.

"LEM" LEMUEL CHARLES JOHNSON

Born: Oklahoma City, Aug. 6, 1909

Died: New York, April 1, 1989

Also known as "Deacon". Attended Douglass High School, started on clarinet, gigged with local bands and played in Oklahoma City in The Jolly Harmony Boys led by Charlie Christian's brother, Edward. Switched to sax in 1928, received tuition from Walter Page while working summer season (1928) with The Blue Devils in Shawnee, Oklahoma. In 1929 did regular radio work with Sammy Price and Leonard Chadwick in Oklahoma. Spell with Gene Coy, then with 101 Ranch Show (1930). Played with various bands in Milwaukee including Grant Moore's and pianist Hobart Bank's, then three years with Eli Rice (mainly in Minneapolis). Brief return to Grant Moore, then short tour with Earl Hines before moving to New York (April 1937). With "Fess" Williams, Luis Russell (briefly), Louis Jordan (late 1938 until early 1939).

**OLLIE SHEPARD ACC. BY
HIS KENTUCKY BOYS**

NYC. March 31, 1938

Unknown (cl), probably Lem Johnson (ts), unknown (p), Lonnie Johnson (g), unknown (b), (dm).

Ten sides were recorded for Decca, five have tenorsax:

63508-A	Brown Skin Woman	Intro 4 bars to obligato 5 choruses of 12 bars. (S)
63509-A	S-B-A Blues	Solo 12 bars. Obligato 36 and 36 bars. (SM)
63513-A	Biscuit Rolling Time	Intro 4 bars. Obligato parts. (SM)
63514-A	What's Your Guesses?	Soli 32, 16 and 8 bars. (M)

63516-A At Your Mercy Obligato 4 and 1 choruses of 12 bars. (SM)

Good tenorsax playing with a prominent vibrato, suggested played by LJ. But compared to the following sessions, the soloing is almost too good!

LOUIS JORDAN's ELKS RENDEZVOUS BAND NYC. Dec. 20, 1938
Louis Jordan (as, bar, vo-64826-27), dir), Courtney Williams (tp), Lemuel Johnson (ts), Clarence Johnson (p), Charlie Drayton (b), Walter Martin (dm), Rodney Sturgis (vo-64823-25).

Five titles were recorded for Decca, four have LJ:

64823-A Toodle Loo On Down Solo 12 bars. (M)

64824-A So Good Solo 14 bars. (M)

64825-A Away From You Solo 16 bars. (SM)

64826-A Honey In The Bee Ball Solo 18 bars. (M)

LOUIS JORDAN AND HIS TYMPANY FIVE NYC. March 29, 1939
Same. LJ also (cl).

Six titles were recorded for Decca, three have tenorsax:

65304-A Flatface Solo 12 bars. (M)

65307-A Swingin' In The Cocomat Trees Solo 8 bars. (F)

65308-A Doug The Jitterbug Solo 8 bars. (FM)

Quite simple tenorsax playing with few merits on these two sessions.

SKEETS TOLBERT AND HIS GENTLEMEN OF SWING NYC. July 5, 1939

Carl "Tatti" Smith (tp), Campbell "Skeets" Tolbert (cl, as, dir), Lem Johnson (ts, vo-65923,24), Freddie Jefferson (p), Harry Prather (b, tu), Hubert Pettaway (dm), Babe Wallace (vo-65925,26).

Five titles were recorded for Decca, two have LJ:

65926 Fine Piece Of Meat Soli 8 and 6 bars. (M)

65927-A Swing Out Solo 6 bars. (FM)

Same quite boring stuff.

To be continued in 1940.

CASTOR McCORD

Born: Birmingham, Alabama, May 17, 1907

Died: New York City, Feb. 14, 1963

Continued from 1931.

Settled in Paris, played in band accompanying Louis Armstrong and Coleman Hawkins, then spent a year and a half in the Leon Abbey Band including two trips to India in 1936. Led own trio in Amsterdam in spring 1937, later that year with Fletcher Allen's Band in Paris. After playing with Walter Rains' Band in Rotterdam (early in 1938), Castor returned to the US. With Leon Abbey in New York, then joined the Benny Carter Big Band at the Savoy early in 1939, played with Eddie Mallory during following year.

ETHEL WATERS ACCOMPANIED BY EDDIE MALLORY AND HIS ORCHESTRA NYC. Nov. 9, 1938

Eddie Mallory, Shirley Clay (tp), Tyree Glenn (tb, vib), Castor McCord (cl, ts), William Steiner (as), Reg Beane (p), Danny Barker (g), Charles Turner (b).

Three titles were recorded for Bluebird, no tenorsax.

NYC. March 27, 1939

Same. Four titles were recorded, one has tenorsax:

035358 Y'Had It Comin' To You Solo 8 bars. (M)

A deep and pleasant tenorsax solo with no particular resemblance to those of almost a decade earlier.

BENNY CARTER AND HIS ORCHESTRA **NYC. April 17, 1939**
 Bigband personnel similar to below.
 Broadcast from Savoy Ballroom, two titles have tenorsax, probably CMC:

More Than You Know	Solo 12 bars. (SM)
Gin And Jive	Solo 32 bars. (F)

NYC. April 22, 1939

Same. Two titles have tenorsax, probably CMC:

I Ain't Got Nobody	Solo 32 bars. (FM)
Honeysuckle Rose	Solo 64 bars. (F)

NYC. April 29, 1939

Same. Two titles have tenorsax, one probably has CMC:

Blue Skies	Solo 8 bars. (FM)
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NYC. May 6, 1939

Same. Two titles have tenorsax, one probably has CMC:

Solid Mama	Soli 4, 4 and 4 bars. (FM)
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BENNY CARTER AND HIS ORCHESTRA **NYC. June 29, 1939**
 Benny Carter (as, dir), Joe Thomas, Lincoln Mills, George Woodlen (tp), Jimmy Archey, Vic Dickenson (tb), Tyree Glenn (tb, vib), James Powell, Carl Frye (as), Ernie Powell, Castor McCord (ts), Eddie Heywood, Jr. (p), Ulysses Livingston (g), Hayes Alvis (b), Henry Morrison (dm).
 Four titles were recorded for Vocalion, but no CMC.

NYC. July 24, 1939

Same. Broadcast. One title with CMC:

Lady Be Good	Solo 32 bars. (F)
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This very fine solo is played in an older style, different to that of Ernie Powell, thus likely to be CMC.

ETHEL WATERS ACCOMPANIED BY
EDDIE MALLORY AND HIS ORCHESTRA **NYC. Aug. 15, 1939**
 Personnel as Nov. 9, 1938 except Clay omitted, Benny Carter (as), Milt Hinton (b) replace Steiner and Turner.
 Six titles were recorded, but no tenorsax.

BENNY CARTER AND HIS ORCHESTRA **NYC. Aug. 31, 1939**
 Personnel as June 29 except Eddie Mullens (tp) replaces Woodlen. Dell St. John (vo).
 Three titles were recorded for Vocalion, but no CMC.

From 1941 until 1942 CMC was a member of Claude Hopkins' Band. Left professional music in the 1940s and became a hairdresser, continued in that employment until shortly before his death.

ED McNEIL

Born:
 Died:

AL COOPER AND HIS SAVOY SULTANS **NYC. July 29, 1938**
 Al Cooper (cl, as, bar, arr, dir), Pat Jenkins (tp, vo), Sam Massenberg (tp), Rudy Williams (as), Ed McNeil (ts), Oliver Richardson (p), Grachan Moncur (b), Alex Mitchell (dm).
 Five titles were recorded for Decca, one has tenorsax:

64362-A	Rhythm Doctor Man	Solo 16 bars. (FM)
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NYC. Aug. 19, 1938

Same plus Helen Proctor (vo).
 Four titles were recorded, three issued, one has tenorsax:

64468	Jeep' Blues	Solo 8 bars. (S)
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"... Blues" has a simple solo in a tempo where nothing can go wrong, however, "... Doctor Man" shows that EMN has a lot to learn. Since he is not present at further sessions, we probably will not know his later development.

**"TED" THEODORE McRAE
"TEDDY" "MR. BEAR"**

Born: Philadelphia, Pennsylvania, Jan. 22, 1908
Died: NYC. May 4, 1999

Transferred to separate Jazz Archeology file.

BINGIE S. MADISON

Born: Des Moines, Iowa, 1902
Died: New York City, July 1978

Continued from 1934.

LOUIS ARMSTRONG AND HIS ORCHESTRA **NYC. Oct. 3, 1935**

Louis Armstrong (tp, vo), Leonard Davis, Gus Aiken, Louis Bacon (tp), Harry White, Jimmie Archey (tb), Henry Jones, Charlie Holmes (as), Bingie Madison (cl, ts), Greely Walton (ts), Luis Russell (p), Lee Blair (g), Pops Foster (b), Paul Barbarin (dm, vib).

Four titles were recorded for Decca, one has BM:

60023-E La Cucaracha Solo 16 bars. (FM)

NYC. Nov. 21, 1935

Same. Four titles were recorded, two have BM:

60155-A I've Got My Fingers Crossed Solo 2 bars. (M)

60155-D I've Got My Fingers Crossed As above. (M)

60157-C I'm Shooting High Straight solo 6 bars. (M)

NYC. Dec. 13, 1935

Same. Two titles were recorded, no BM.

NYC. Dec. 19, 1935

Same. Four titles were recorded, no BM.

NYC. Jan 18, 1936

Same. Two titles were recorded, one has BM:

60362-A The Music Goes 'Round and Around Solo 2 bars. (M)

NYC. April 28, 1936

Same, except Snub Mosley (tb) replaces Archey.
Two titles were recorded, both have BM:

61058-A I Come From A Musical Family Solo 2 bars. (M)

61075-A Somebody Stole My Break Solo 8 bars. (M)

NYC. April 29, 1936

Same. One title:

61059-A If We Never Meet Again Straight behind (tp),
16+8 bars, (tp) on bridge. (SM)

NYC. May 18, 1936

Same, except Jimmy Archey (tb) replaces White.
Six titles were recorded, no BM.

April/May 1937

Same. Fleischmann's Yeast Shows, five titles have BM:

May 7 Rhythm Jam Solo with orch 16+6 bars, orch on bridge. (F)

May 14	Ida	Solo with orch 16 bars. (FM)
May 14	Washington And Lee Swing	Solo 6 bars. (F)
May 21	I Got Rhythm	Solo with orch 16+8 bars, orch on bridge. (FM)
May 21	Sugarfoot Stomp	Solo wiuth orch 10 bars. (FM)

NYC. July 2, 1937

Louis Armstrong (tp, vo), Shelton Hemphill, Louis Bacon, Henry Red Allen (tp), George Matthews, George Washington, J. C. Higginbotham (tb), Pete Clark, Charlie Holmes (as), Albert Nicholas, Bingie Madison (cl, ts), Luis Russell (p, arr), Lee Blair (g), Pops Foster (b), Paul Barbarin (dm, vib).
Three titles were recorded, no BM.

NYC. July 7, 1937

Same. Five titles were recorded, no BM.

LA. Nov. 15, 1937

Louis Armstrong (tp, vo), J. C. Higginbotham (tb), Charlie Holmes (as), Bingie Madison (cl, ts), Luis Russell (p), Lee Blair (g), Red Callender (b), Paul Barbarin (dm).

Two titles were recorded, one has BM:

1085-A	On The Sunny Side Of The Street	Solo 4 bars. (M)
1085-B	On The Sunny Side Of The Street	As above? ()

LA. Jan. 12, 1938

Same as July 2, except Wilbur de Paris (tb) replaces Matthews.
Four titles were recorded, no BM.

LA. Jan. 12/13, 1938

Louis Armstrong (tp, vo), J. C. Higginbotham (tb), Charlie Holmes (as), Pete Clark (as, bar), Bingie Madison (ts), Luis Russell (p), Lee Blair (g), Pops Foster (b), Paul Barbarin (dm, vib).

Four titles were recorded, three have BM:

1136-A	I Double Dare You	Part of intro. Solo 18 bars. (FM)
1136-B	I Double Dare You	As above. (FM)
1137-A	True Confessin'	Solo 16 bars. (SM)
1137-B	True Confessin'	As above. (SM)
1138-A	Let That Be A Lesson	Solo 14 bars. (M)
1138-B	Let That Be A Lesson	As above. (M)

NYC. May 13, 1938

Louis Armstrong (tp, vo), Shelton Hemphill (tp), J. C. Higginbotham (tb), Rupert Cole (cl, as), Charlie Holmes (as), Bingie Madison (cl, ts), Luis Russell (p, arr), Lee Blair (g), Pops Foster (b), Paul Barbarin (dm).

Four titles were recorded, two have BM:

63775-A	So Little Time	Straight solo 8 bars. (M)
63776-A	Mexican Swing	Solo 8 bars. (M)

NYC. May 18, 1938

Same. Four titles were recorded, one has BM:

63810-A	It's Wonderful	Straight solo 8 bars. (SM)
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The first BM solo with Louis, "La Cucaracha", is a very nice one, played in a style reminiscent of a combination of Johnny Russell and Chu Berry, with charm and inventiveness. Later, there are ups and downs, with many pieces so brief that they are noted here just for completeness. But there are exceptions, like the sensitive and elaborate "True Confession" and the romantic "Mexican Swing". Note the recent appearance of alternate takes with fine variations on the originals!

Note: There are several broadcasts/films from this era, but not tenorsax soli as far as I have found. Information to the contrary is welcome.

LOUIS ARMSTRONG AND HIS ORCHESTRA NYC. Jan. 18, 1939

Louis Armstrong (tp, vo), Shelton Hemphill, Otis Johnson, Henry Red Allen (tp),

Wilbur de Paris, J.C. Higginbotham, George Washington (tb), Rupert Cole, Charlie Holmes (cl, as), Albert Nicholas, Bingie Madison (ts), Luis Russell (p, arr), Lee Blair (g), Pops Foster (b), Sid Catlett (dm).
Two titles were recorded for Decca, no BM.

NYC. April 5, 1939

Same, except Joe Garland (ts) replaces Nicholas.
Four titles, no BM.

NYC. April 25, 1939

Same as April 5, except Bernard Flood (tp) replaces Johnson.
Four titles, two have BM:

65460-A	Confessin'	Solo 8 bars. (SM)
65461-A	Our Monday Date	Solo 16 bars. (FM)

NYC. June 15, 1939

Same. Three titles, one has BM:

65825-A	Poor Old Joe	Solo 16 bars. (F)
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NYC. Dec. 11, 1939

Same. Broadcast from the Cotton Club, one title has BM:

	Sugar Foot Stomp	Solo 12 bars. (FM)
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NYC. Dec. 18, 1939

Same. Four titles were recorded for Decca, two have BM:

66984-A	Poor Old Joe	Solo 16 bars. (F)
66987-A	Bye And Bye	Brief break. (FM)

The solo on "Confessin'" is a very nice one, to be noted. "Poor Old ..." is also attractive, but the two versions are disappointingly similar.

W. C. HANDY's ORCHESTRA

NYC. Dec. 26, 1939

W. C. Handy (tp, vo), J. C. Higginbotham (tb), Edmond Hall (cl), Bingie Madison (ts), Luis Russell (p), Pops Foster (b), Sid Catlett (dm).

Four titles were recorded for Varsity, two have tenorsax soli:

US224-1	Loveless Love	Solo 16 bars. (M)
US1226-1	'Way Down South Where The Blues Begin	Solo 16 bars. (SM)

A typical lame-duck session where one awakens from sleep suddenly by some swing activity, but soon falls back into oblivion. BM is one of the merits of the session, but a very small one. His solo on "... Love" is the best, and although it is not exciting, it shows a fine tone.

BM continues to play with Louis Armstrong.

To be continued in 1940.

"FRED" MATHIS

Born:

Died:

FRANK TANNER's RHYTHM KINGS

San Antonio, Oct. 24, 1936

Frank Tanner (p, dir), William McNeal, Amos Spears (tp), Albert Porter (tp, vo), Daniel Smith (tb), Horace Franklin (cl, as), Winifred Bruce (as), Fred Mathis (ts), John Cook (g, vo), L. Z. King (b), Leonard Williams (dm), Thomas Bailey (vo).

Seven titles recorded for Bluebird, six have tenorsax:

02896-1	Magnolias In The Moonlight	Soli 10 and 14 bars. (M)
02897-1	Wrappin' It Up	Solo 8 bars. (M)
02898-1	Death In B Flat	Solo 12 bars. (SM)
02900-1	Time For One More	Solo 8 bars. (FM)
02901-1	Sailor Man Rhythm	Solo 12 bars. (M)

02902-1 Texas Teaser Solo 8 bars. (M)

A quite primitive amateur orchestra, and it is surprising that many of the sides were not rejected. However, they still have a certain charm, and FT is a tenorsax performer not without qualities. Particularly "Magnolias ..." and "Death ..." have some quite nice if modest contributions.

BAKER MILLIAN

Born: Crowley, Louisiana, 1908

Died:

Originally played piano, switched to alto and "C" melody saxes before specializing on tenor. Started with the Yelping Hound Band in Crowley, then played in New Orleans with Chris Kelly before moving back to Crowley to rejoin the Yelping Hound Band, also worked with Evan Thomas' Black Eagle Band from 1927 until 1929. Moved to Texas in 1929, played in the Buffalo Rhythm Stompers before working in New Mexico, subsequently joined the Giles Mitchell Band in Houston, Texas (1931). Late the following year joined Chester Boone's Band at the Harlem Grill, Houston. From 1933 until 1938 was the featured tenorsax soloist with Boots and his Buddies, led by drummer Clifford "Boots" Douglas.

BOOTS AND HIS BUDDIES

San Antonio, Aug. 14, 1935

Douglas Byers, L. D. Harris, Thaddus Gilders, Percy Bush (tp), Johnny Shields (tb), Jim Wheat, Alva Brooks (as), Baker Millian (ts), A. J. Johnson (p), Jeff Thomas (g), Walter McHenry (b), Boots Douglas (dm, dir), Celeste Allen (vo).

Note: The personnel for this and the following Boots sessions are different from those usually presented in the discographies. It is the result of research by Lawrence Brown of San Antonio, having discussed the personnel problems with members of the band still alive. Note: David Ellis (ts) was an on-off member of the band and according to BM himself not present on the recording sessions. All tenorsax soli are by BM.

Six titles were recorded for Bluebird at Texas Hotel, four have tenorsax:

94520-1	Rose Room	Soli 32 and 4 bars. (FM)
94522-1	Riffs	Solo 6 bars. (F)
94524-1	Anytime	Soli 8 and 16 bars. (M)
94525-1	I Love You Truly	Straight solo 16+6 bars, orch on bridge. Soli 6 and 12 bars. (F)

San Antonio, Feb. 25, 1936

Personnel as above except Lonnie Moore (tp) replaces Byers and Gilders.

Seven titles were recorded for Bluebird at Texas Hotel, six have tenorsax:

99359-1	Marie	Solo 32 bars. Break 2 bars. (FM)
99360-1	How Long - Part II	Solo 16 bars. (SM)
99361-1	Coquette	Solo 8 bars. (FM)
99362-1	The Vamp	Solo 12 bars. (FM)
99363-1	Georgia	Solo 20 bars. (F)
99364-1	The Swing	Solo 8 bars. (FM)

San Antonio, Feb. 27, 1937

Personnel as Feb. 25 except C. H. "Chubby" Jones (tp), George Corley (tb), Arthur Hampton (as), Herbert "Peanuts" Goodwin (p) replace Moore, Shields, Wheat and Johnson. Israel Wicks (vo) added. Vocal trio: Celeste Allen, L. D. Harris, C. H. Jones.

Eight titles were recorded for Bluebird at Texas Hotel, seven have tenorsax:

07389-1	Jealous	Solo 14 bars. (FM)
07391-1	When The Time Has Come	Solo 8 bars. (S)
07392-1	Rhythmic Rhapsody	Soli with orch 8 and 8 bars. (FM)
07393-1	I Like You Best Of All	Soli 4 and 4 bars. (M)
07393-2	I Like You Best Of All	As above. (M)

07394-1	San Antonio Tamales	Solo with orch 18+8 bars, (as) on bridge. (FM)
07394-2	San Antonio Tamales	As above. (FM)
07395-1	Sleepy Gal	Break 2 bars. (M)
07396-1	Swanee River Blues	Solo 8 bars. (M)

Boots and his Buddies have always to me represented one of the most attractive territory bands. Not too refined, and not too tuned at times, it represents the core of easy swing, and there is not a single one of the 42 sides which does not have its merits and is not worth playing once in a while. Almost all items feature the tenorsax more or less extensively. BM is a good player, one of the best of the lesser known performers from this period. He knows his horn, plays in a sort of "medium" style, influenced by everybody and nobody. He masters all tempi equally well, has a good technique and usually also a good but not very strong tone. There seems to be some development, making the later sessions better than the first. Also, it seems natural to highlight the longer soli, since BM's genius cannot be compared to those few who could make an eight bars solo sing like angels. But, in general he plays very attractively. In the first session, "Rose Room" should be noted, along with the fingering last solo on "Anytime". In the second, almost everything is fine, but "Marie", "Georgia" and the slower "How Long" are particularly attractive. In the third, particularly "... Tamales" with two takes, quite different, is worth noticing, along with "Jealous". To sum up, BM is a very interesting tenorsax player, comparable to most contemporaries.

BOOTS AND HIS BUDDIES

San Antonio, Sept. 17, 1937

Charles Anderson, Charlie "Chubby" Jones, L. D. Harris, Percy Bush (tp), "Slim" Osborne, George Corley (tb), Alva Brooks, Arthur Hampton (as), Baker Millian (ts), A. J. Johnson (p), Jeff Thomas (g), Walter McHenry (b, tu-"The Weep"), Harold Holmes (b-"The Weep"), Clifford "Boots" Douglas (dm, ldr), Celeste Allen, Cora Woods (vo).

Eight titles were recorded for Bluebird at Bluebonnet Hotel, all have BM:

014292-1	Blues Of Avalon	Solo 16 bars. (SM)
014293-1	The Goo	Solo 8 bars. Solo with orch 16 bars. (FM)
014294-1	The Weep	Soli 8 and 8 bars. (FM)
014295-1	The Sad	Solo 26 bars. Long coda. (SM)
014296-1	Ain't Misbehavin'	Solo 16+8 bars, orch on bridge. (FM)
014297-1	The Somebody	Solo 8 bars. (FM)
014298-1	The Happy	Soli 8 and 4 bars. (FM)
014299-1	The Raggle Taggle	Solo 12 bars. (FM)

San Antonio, April 6, 1938

Personnel as above except Anderson and Osborne out, Wee Wee Demry (as), Bill Johnson (g), Henderson Glass (vo) replace Hampton, Thomas and Allen.

Seven titles recorded for Bluebird at Bluebonnet Hotel, six have BM:

022197-1	A Salute To Harlem	Solo 8 bars. (M)
022198-1	Gone	Soli 4 and 4 bars. (S)
022199-1	Do-Re-Mi	Solo 16+8 bars, (as) on bridge. (M)
022201-1	Lonely Moments	Solo 16 bars. (M)
022202-1	Chubby	Solo 16+8 bars, orch on bridge. (M)
022203-1	True Blue Lou	Solo 8 bars. (FM)

San Antonio, Oct. 28, 1938

Lonnie Moore, Percy Bush (tp), George Corley (tb), Clifton Chatman (cl), Wee Wee Demry (as), Sam Player, Baker Millian (ts), A. J. Johnson (p), Jeff Thomas (g), Walter McHenry (b), Clifford "Boots" Douglas (dm, ldr), Henderson Glass (vo).

Six titles were recorded for Bluebird, five have tenorsax:

028741-1	East Commerce Stomp	Solo 24 bars. (M)
028741-2	East Commerce Stomp	As above. (M)
028742-1	Lonesome Road Stomp	Solo 8 bars. (M)

028742-2	Lonesome Road Stomp	As above. (M)
028744-1	Boots Stomp	Soli 16 and 4 bars. (FM)
028745-1	Careless Love	Solo 32 bars. (FM)
028746-1	Remember	Soli 16 and 4 bars. (FM)

The fourth of the six B&B sessions is probably the most important where tenorsax is concerned. There is some magnificent playing on the slower medium "... Avalon" and particularly "The Sad" and the remaining fast medium titles are all swinging very well. On the fifth and sixth session there are also several good performances, like "Gone" and "Careless Love". Here I was in doubt for a long time, believing that a second tenorsax man, presumably David Ellis, might be soloing on "... Harlem", "Chubby", "East Commerce ..." and "Lonesome ...". On these items, a Dick Wilson influence seemed to be more prominent than elsewhere. However, BM has confirmed all tenorsax soli to be by himself. We should not forget this good tenorsax man!

Left to settle in California, became a post office worker, but continued to play regularly - during 1943 did occasional gigs with his old colleague Bunk Johnson.

To be continued in 1947.

WILLIAM MITCHNER

Born:
Died:

Participates in the two 1938 recording sessions by **EDGAR HAYES AND HIS ORCHESTRA**. However, all tenorsax soli seem to be by Joe Garland.

"JIMMY" JAMES MUNDY

Born: Cincinnati, Ohio, June 28, 1907
Died: New York, April 24, 1983

Continued from 1934.

EARL HINES AND HIS ORCHESTRA **NYC. Feb. 12, 1935**
Charlie Allen, George Dixon (tp), Walter Fuller (tp, vo), Louis Taylor, William Franklin, Trummy Young (tb), Darnell Howard (cl, as, vln), Omer Simeon (cl, as, bar), Cecil Irwin (cl, ts), Jimmy Mundy (arr, ts), Earl Hines (p, dir), Lawrence Dixon (g), Quinn Wilson (b, arr), Wallace Bishop (dm), Palmer Brothers (vo), Henri Woode (arr).

Six titles were recorded for Decca, one has tenorsax:

39356-A	Disappointed In Love	Solo 16 bars. (SM)
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A really nice solo, making me wonder why JM did not feature himself more often.

Arranged for Benny Goodman from 1935, worked as a staff arranger for Goodman from 1936.

JIMMY MUNDY AND HIS SWING CLUB SEVEN **NYC. March 3, 1937**
Walter Fuller (tp, vo), Trummy Young (tb), Omer Simeon (cl, as), Jimmy Mundy (ts, arr), Billy Kyle (p), Dick Palmer (g), Quinn Wilson (b), Chick Webb (dm).
Two titles were recorded for Variety, both have JM:

M-159-1	I Surrender, Dear	Solo 16 bars. (M)
M-160-1	Ain't Misbehavin'	With ensemble 16 bars to solo 16 bars. With ensemble 8 bars. (M)

This could have been a marvellous small band session with a better producer. One of the changes would have been not to let JM himself present "... Dear", he is too weak and unsure. On "Ain't ...", however, his soli is stumpy and quite good, the opening in particular is pretty smart. In general, this is a nice record.

Led own short-lived big band in 1939, which recorded four titles for Varsity on Dec. 19, 1939. JM himself does not play, and tenorsax soli are listed under Al Gibson.

Then freelance arranging for many leaders including: Count Basie, Paul Whiteman,

Gene Krupa, Bob Crosby, Glen Gray, etc. After service in US Army continued regular arranging. From 1959 worked in France as musical director for Barclay Records, returned to New York and resumed freelance arranging.

HUBERT MAXWELL MYERS "BUMPS"

Born: Clarksburg, West Virginia, Aug. 22, 1912
Died: Los Angeles, California, April 9, 1968

Continued from 1929.

To China with Teddy Weatherford and Buck Clayton in 1934, lived in Shanghai for 18 months. Back to Los Angeles to join Lionel Hampton in 1936 and again with Charlie Echols before long spell in Les Hite's band. No recording sessions in the thirties.

To be continued in 1942.

"BILL" OWSLEY

Born:
Died:

Note: Owsley has falsely been named Austin, Osborn and Oldsley.

AMOS EASTON **Chi. June 22, 1937**
Bill Owsley (cl, ts), probably Aletha Robinson (p), probably Fred Williams (dm), Amos "Bumble Bee Slim" Easton (vo).
Six titles were recorded for Vocalion, five issued, no tenorsax on C-1943 "You've Got To Do As I Bid You" and C-1948 "Good Old Easy Street" but:

C-1944-1	Cross The Country	Solo 12 bars. Obbligato 24 bars. (SM)
C-1944-2	Cross The Country	As above. (SM)
C-1945-1	You Brought Me Here	Obbligato 24 bars. Solo 12 bars. Obbligato 12 bars. (S)
C-1945-2	You Brought Me Here	As above. (S)
C-1946-1	Going Back To Florida	Solo 12 bars. Obbligato 24 bars. (SM)
C-1946-2	Going Back To Florida	As above. (SM)

To me this music seems quite oldfashioned, and the tenorsax performer seems more like an inspired amateur than a professional. However, the music has charm and shows a side of black music not known to the "pure" jazz collectors.

VICTORIA SPIVEY **Chi. July 21, 1937**
Unknown (cl), probably Bill Owsley (ts), Aletha Robinson (p), Fred Williams (dm), Victoria Spivey (vo).
Four titles were recorded for Vocalion, C-1969/70 have not been available, however:

C-1971-1	Time Ain't Long	Intro 4 bars. Obbligato parts. Solo 12 bars. (SM)
C-1971-2	Time Ain't Long	As above. (SM)
C-1972-1	Don't Love No Married Men	Intro 4 bars. Obbligato parts. (SM)

LOVIN' SAM AND HIS SWING RASCALS **NYC. Aug. 16, 1937**
Sam Theard (vo), unknown (tp), probably Bill Owsley (cl, ts), Aletha Robinson (p), Fred Williams (dm), unknown (birdwhistle).
Four titles were recorded for Vocalion, C-1984 has not been available, however:

C-1985-1	Shame On You	Intro. Obbligato parts. (M)
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C-1986-1	Spo-Dee-O-Dee	Intro 2 bars. Obligato parts. Solo 12 bars. (M)
C-1987-1	That's What I'm Talking About	As below. (M)
C-1987-2	That's What I'm Talking About	Soli with ensemble. Obligato parts. (M)

Quite primitive saxplaying of no great value.

TAMPA RED AND THE CHICAGO FIVE **Aurora, Ill. Oct. 11, 1937**
 Unknown (tp), probably Bill Owsley (ts), probably Blind John Davis (p), probably Fred Williams (dm), Tampa Red (g, vo).
 Four titles were recorded for Bluebird, all have tenorsax:

14324	You're More Than A Palace To Me	Prominent ensemble/obligato. (S)
14325	Harlem Swing	Prominent ensemble/obligato. Soli 8 and 8 bars. (M)
14326	Oh Babe, Oh Baby	Prominent ensemble/obligato. Soli 8 and 16 bars. (M)
14327	I'm Gonna Get High	Prominent ensemble/obligato. Solo 16 bars. (M)

Primitive and unpolished, unpretentious and undeveloped, lightyears from the artistry of a Lester Young, yet with a primeval strength and a certain charm.

THE ZA ZU GIRL **Chi. Oct. 19, 1937**
 Unknown, probably Bill Owsley (cl, as, ts), probably Aletha Robinson (p), unknown (md), (b), Elton Spivey Harris (vo).
 Four titles were recorded for Vo/ARC, three have tenorsax:

C-2015-1	Ocean Wide	Intro 8 bars. Obligato parts. Solo 16 bars. (SM)
C-2016-1	My Tweet Twaat Twaat	Intro 4 bars. Obligato parts. Solo 18 bars. (M)
C-2017-1	He Left Me	Intro 6 bars. Obligato parts. Solo 18 bars. (S)

Same impression as on the previous sessions, primitive but charming.

BIG BILL (BROONZY) ACCOMPANIED BY **Chi. March 1, 1938**
 probably Bill Osborn or Austin (ts), Joshua Altheimer (p), George Barnes (elg), unknown (b).
 Two titles were recorded for vocation:

C-2145-2	Sweetheart Land	Faint obligato. Solo 12 bars. (SM)
C-2146-1	It's A Low Down Dirty Shame	Solo 12 bars. Obligato parts. Solo 12 bars. (SM)
C-2146-?	It's A Low Down Dirty Shame	As above. (SM)

The tenorsax is not particularly dramatic, but swings competently with a solid vibrato.

TAMPA RED AND THE CHICAGO FIVE **Aurora, Ill. March 14, 1938**
 Tampa Red (vo, g), possibly Charlie Idsen (tp), possibly Bill Owsley (ts), probably Blind John Davis (p), unknown (b).
 Six titles were recorded for Bluebird, all have tenorsax:

20130	The Most Of Us Do	Prominent obligato. (SM)
20231	We Gonna Get High Together	Prominent obligato. Solo 16 bars. (SM)
20132	Happily Married	Prominent obligato. Solo 8 bars. (M)
20133	A Lie In My Heart	Prominent obligato. Solo 8 bars. (SM)

- 20134 Heck Of A How-Do-You-Do Prominent obbligato.
Solo 8 bars. (M)
- 20135 That May Get It Now Prominent obbligato. (M)

Not at all great but with a certain primitive charm. Very little variation from title to title makes the session quite monotonous.

MERLINE JOHNSON ACCOMPANIED BY **Chi. April 15, 1938**
probably Punch Miller (tp), probably Bill Owsley (ts), "Black Bob" (p), unknown (g), (b).

Two titles were recorded for Vocalion, unissued, one title exists:

- C-2182-3 Running Down My Man Obbligato parts. Solo 24 bars. (FM)

A lively tempo helps a lot to make this a nice record, but the tenorsax certainly has great shortcomings.

BIG BILL (BROONZY) ACCOMPANIED BY **Chi. May 5, 1938**
probably Bill Owsley (cl, ts), probably Joshua Altheimer (p), own (g), probably George Barnes (elg), unknown (b).

Four titles were recorded for Vocalion, two have tenorsax:

- C-2183-1 I'll Do Anything For You Prominent obbligato.
Soli 8 and 8 bars. (M)
- C-2184-1 Sad Pencil Blues Intro 4 bars. Prominent obbligato.
Soli 12 and 12 bars. (M)

From Aurora to Chicago to Aurora, can it be two tenorsax performers involved? I believe it is the same old Owsley; the music does not change much from session to session, whether Vocalion or Bluebird.

TAMPA RED AND THE CHICAGO FIVE **Aurora, Ill. June 16, 1938**
Tampa Red (vo, g), unknown (tp), probably Bill Owsley (ts), probably Blind John Davis (p), unknown (b).

Four titles were recorded for Bluebird, all have tenorsax:

- 20800 Now That You've Gone Prominent obbligato. Solo 16 bars. (SM)
- 20801-1 Rock It In Rhythm Prominent obbligato. (M)
- 20802 I Do Prominent obbligato. Solo 16 bars. (M)
- 20803 Sweetest Gal In Town Prominent obbligato. Solo 8 bars. (M)

On the border of jazz, this is probably not interesting to the average reader of this book.

There is one title by LULU SCOTT on a Bluebird session June 16, 1938, and the (cl) is possibly Bill Owsley.

WASHBOARD SAM ACCOMPANIED BY **Aurora, Ill. June 16, 1938**
Herb Morand (tp), possibly Bill Owsley (ts), Black Bob (p), Big Bill Broonzy (g), unknown (b), own (wbd, vo).

Ten titles were recorded for Bluebird, two have tenorsax:

- 20810 Serve It Right Intro 4 bars. Prominent
obbligato. Solo 12 bars. (SM)
- 20811 Cruel Treatment Prominent obbligato.
Solo 12 bars. (SM)

I prefer WSam to the other leaders of these sessions, but the tenorsax playing is the same, technically quite undeveloped.

MERLINE JOHNSON ACCOMPANIED BY **Chi. July 7, 1938**
HER RHYTHM RASCALS

Punch "Louisiana Kid" Miller (tp), Bill Owsley (ts), Blind John Davis (p-2296), probably George Barnes (elg), unknown (dm), Merline "Yas Yas Girl" Johnson (vo).

Three titles were recorded for Vocalion:

- C-2294-1 Ol' Man Mose In ensemble. (FM)
- C-2295-1 Don't You Leave Me Here In ensemble. (M)

C-2296-1 Separation Blues Solo 12 bars. (SM)

The fine guitar is the most remarkable on this session, but "Separation ..." has a very typical Chicago blues solo.

TAMPA RED AND THE CHICAGO FIVE Aurora, Ill. Dec. 16, 1938

Tampa Red (vo, g), Charlie Idsen (tp), Bill Owsley (ts), Blind John Davis (p), Bill Settles (b).

Four titles were recorded for Bluebird, all have tenorsax:

30800	Mr. Rhythm Man	Prominent obbligato. (M)
30801	Just You And I Alone	Solo 8 bars. In ens. (M)
30802	Checkin' Up On You	Prominent obbligato. Solo 8 bars. (M)
30803	Oh Yes My Darling	Prominent obbligato. (M)

Interesting as a documentation of an era in black music, but not in the context of this book.

BILL "JAZZ" GILLUM NYC. May 17, 1939

Possibly Bill Owsley or John Cameron (ts), probably Joshua Altheimer (p), Big Bill Broonzy (g), Fred Williams (dm), Jazz Gillum (vo).

Eight titles were recorded for Bluebird, all have tenorsax:

34810	Got To Reap What You Saw	Obbligato parts. Solo 12 bars. Coda. (SM)
34811	Big Katy Adams	Obbligato parts. Solo 12 bars. Coda. (SM)
34812	Against My Will	Obbligato parts. Solo 24 bars. (FM)
34813	Keyhole Blues	Obbligato parts. Solo 12 bars. Coda. (S)
34814	Talking To Myself	Obbligato parts. Solo 12 bars. Coda. (SM)
34815	Hard Drivin' Woman	Obbligato parts. Solo 12 bars. Coda. (SM)
34816	Somebody Been Talking To You	Obbligato parts. Solo 24 bars. (FM)
34817	One Time Blues	Obbligato parts. Solo 12 bars. Coda. (SM)

The strength of the blues is manifested in the vocals, the lyrics, the guitars, while the accompaniments often are remarkably primitive. Lack of sophistication may be a merit in itself, but more often it contributes to an atmosphere of monotony, like on this session.

No further recording sessions.

WILLIAM PATE

Born:
Died:

FATS SMITH AND HIS RHYTHM KINGS Hot Springs, Ark. March 2, 1937

Aubrey Yancey, Earl Watkins (tp), William Pate (ts), Durant Allen (p), Jesse Saville (g), Wiley Fuller (b), Theodore Saville (dm), Fats Smith (vo).

Three titles were recorded for Vocalion, one rejected, the two have WP:

HS-11-2	If I Had You In My Arms	With ens 16 bars to ensemble obbligato 48 and 8 bars. (M)
HS-12-2	Music Makes Me Feel That Way	With ens 16 and 8 bars to ens obbligato 32 bars. Solo with vocal acc. 16+8 bars, (tp) on bridge. (M)

A small band session from the Original Yellow Jackets. Lots of tenorsax but never a real, organized solo. The tenorsax sound is strong and promising, but there seems to be harmonic weaknesses. Curiosity but no real excitement is aroused.

ORIGINAL YELLOW JACKETS **Hot Springs, Ark. March 5, 1937**

Aubrey Yancey (tp, vo), Earl Watkins (tp), Monroe Fingers, Clifton Jones (cl, as), William Pate (ts), Durant Allen (p), Jesse Saville (g), Wiley Fuller (b), Theodore Saville (dm), Fats Smith (vo).

Eight titles were recorded for Vocalion, six issued, four have WP:

HS-22-2	Swingin' At The Chat and Chew	Solo 16+8 bars, (tp) on bridge. Solo 8 bars. (M)
HS-25-2	Cross Street Swing	Solo 34 bars. (FM)
HS-26-2	Blue Drag	Solo 32 bars. (M)
HS-27-1	Business After Midnight	Solo 32 bars. (F)

Particularly "Business ..." offers some really good and strong bigband tenorsax soloing, showing that WP could play out there. "Blue Drag" is weaker, he seems to have pitch problems. No final judgment on WP's status can be made from these few examples, he seems promising but with shortcomings or just immaturity.

STANLEY PAYNE

Born:
Died:

Participates with (as) in a recording session by WILLIE BRYANT AND HIS ORCHESTRA on Jan. 4, 1935, with HAVEN JOHNSON on Jan 27, 1937 and FRANKIE NEWTON AND HIS CAFE SOCIETY ORCHESTRA on April 12 and Aug. 15, 1939. His only (ts) sessions are with **BILLIE HOLIDAY AND HER ORCHESTRA** on March 21 and April 20, 1939, but all soli are by Kenneth Hollon.

"EDDIE" PENIGAR "SUGARMAN"

Born:
Died:

DUSKY DAILEY AND HIS BAND **Dallas, Texas, June 16, 1939**

Unknown (tp), Sugarman Penigar (ts, vo-846), Dusky Dailey (p, vo), unknown (har), (g), (dm), Tommy Hicks (vo-840).

Nine titles were recorded for ARC/Vocalion, eight issued, EP can be heard faintly in ensemble on all except his vocal item "Lost Lovin' Blues", but only the following two titles need to be noted properly:

840-1	Pension Blues	Solo 12 bars. (M)
841-1	Two Little Rooms	Solo 32 bars. (FM)

Although this session is cast in the blues tradition, it has a lot to offer jazz/swing collectors, and the trumpet player is really something! When tenorsax is concerned, "Pension ..." is not so remarkable, however, "... Rooms" offers a colourful swing chorus of high quality, not inferior to many of those played by better known names. Presumably EP was from Texas, later to end up in Chicago to participate in several recording sessions in the late forties.

To be continued in 1946.

HAYES PILLARS

Born: North Little Rock, Arkansas, April 30, 1906
Died: Richmond Heights, Missouri, Aug. 11, 1992

Continued from 1933.

**JETER-PILLARS CLUB
PLANTATION ORCHESTRA**

Chi. Aug. 25/26, 1937

Ralph Porter, Walter Stanley, George Hudson (tp), Ike Covington, John "Bones" Orange (tb), James Jeter, Charles Pillars (as, dir), Hayes Pillars (ts, vo-1992), someone doubles on (bar), Chester Lane (p), Floyd Smith (g), Vernon King (b), Henry Ross (dm), Ted Smith (vo-1990,91).

Four titles were recorded for Vocalion, three have HP:

C-1990-1	Make Believe	Solo 16 bars. (M)
C-1991-1	I'll Always Be In Love With You	Solo 16+6 bars, orch on bridge. (FM)
C-1992-1	I Like Pie, I Like Cake	Intro. Soli 4 and 2 bars. (M)

An exquisite orchestra with a very fine sax section, and all sides are highly enjoyable, particularly the non-tenorsax solo "Lazy Rhythm". HP plays rather straight but shows strength, and in "I Like Pie ..." he demonstrates that he is to be reckoned with, brief pieces but notable. I feel certain that HP was one of those tenorsaxophonists who could have done it very well under the right circumstances. No further recording sessions.

"GENE" EUGENE PORTER

Born: Pocahontas, Mississippi, June 7, 1910

Died: California, Feb. 24, 1993

Continued from 1933.

Joined Sidney Desvigne on riverboat S.S. "St. Paul" (April 1935), left in St. Louis, played in Tab Smith's Band for a month, then joined Jeter-Pillars' Band in October 1935. Left to work with Don Redman from February until September 1937.

DON REDMAN AND HIS ORCHESTRA **NYC. May 28, 1937**

Personnel probably includes Gene Porter (ts). Robert Carroll is listed in Rust for this session, but different sources refer to Porter. Only one of the seven recorded items has tenorsax, and it is definitely not played by Carroll.

M-509-2	Swingin' With The Fat Man	Solo 8 bars. (FM)
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Too brief to evaluate properly, but the excitement of the Robecheaux performances is not quite evident.

To be continued in 1942.

ERNIE POWELL

Born:

Died:

HOT LIPS PAGE AND HIS BAND **NYC. April 27, 1938**

Hot Lips Page (tp, vo, ldr), Eddie Mullens, Bobby Moore (tp), George Stevenson, Harry White (tb), Ulysses Scott (as), Ben Smith (cl, as), Benny Waters, Ernie Powell (ts), Jimmy Reynolds (p), Connie Wainwright (g), Abe Bolar (b), Alfred Taylor (dm).

Six titles were recorded for Bluebird, two feature EP:

022923-1	Jumpin'	Solo 14 bars. (FM)
022927-1	Skull Duggery	Solo 8 bars. (F)

NYC. June 24, 1938

Same, except Dave Page (tp), Ben Williams (as, ts) replace Mullens and Scott. Delores Payne, Ben Bowers (vo).

Six titles were recorded, one features EP:

023732-1	If I Were You	Solo 8 bars. (FM)
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EP is a pleasant encounter. In a light-voiced style he plays with inventiveness and flexibility, and it seems that at least some of his roots go back to Prez, with also a nod to Dick Wilson as in "If I ...". All his soli on these two sessions are worth noticing.

TEDDY WILSON AND HIS ORCHESTRA **NYC. Jan. 30, 1939**

Roy Eldridge (tp), Benny Carter (cl, as), 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, three have tenorsax:

24044-1	What Shall I Say?	Solo 8 bars. In ens coda. (SM)
24045-1	It's Easy To Blame The Weather	Solo 16 bars. (M)
24047-1	Sugar	Solo 14 bars. (M)

The exact personnel at this magnificent session has been disputed, but now it seems generally accepted that Ernie Powell takes all tenorsax soli. His contributions are very nice and competent, in a slightly intellectual, introvert way.

BENNY CARTER AND HIS ORCHESTRA **NYC. April 17, 1939**

Personnel similar to May 20, 1939, probably Ernie Powell, Castor McCord (ts).

Broadcast from the Savoy Ballroom, two have tenorsax soli, probably CMC.

NYC. April 22, 1939

Same. Two items have tenorsax soli but probably CMC.

JERRY KRUGER AND HER ORCHESTRA **NYC. April 25, 1939**

Benny Carter (tp, arr), Ernie Powell and possibly another (reeds), Eddie Heywood (p), Hayes Alvis (b), Henry Morrison (dm), Jerry Kruger (vo).

Two items were recorded for Vocalion, both have tenorsax:

1021-A	Rain, Rain, Go Away	Solo 16 bars. (FM)
1021-B	Rain, Rain, Go Away	As above. (FM)
1022-A	Summertime	Solo 16 bars. (M)

This otherwise not mind-shaking session is important for Ernie Powell. He has three very interesting and personal contributions, and the two takes of "Rain ..." are quite different.

BENNY CARTER AND HIS ORCHESTRA **NYC. April 29, 1939**

Personnel similar to May 20, 1939.

Broadcast from the Savoy Ballroom.

Two titles have tenorsax soli, probably one by EP:

When Irish Eyes Are Smiling Solo 16 bars. (F)

NYC. May 6, 1939

Same. Two titles have tenorsax soli, probably one by EP:

Sugarfoot Stomp Solo 24 bars. (F)

NYC. May 8, 1939

Same. Two titles but no tenorsax soli.

NYC. May 13, 1939

Same. Four titles, no information.

BENNY CARTER AND HIS ORCHESTRA **NYC. May 20, 1939**

Personnel probably as June 29, 1939, except probably Louis Bacon, Archie Johnson (tp), Arnold Adams (g) and Ted Fields (dm) instead of George Woodlen, Ulysses Livingston and Henry Morrison. Mercedes Carter (vo).

Broadcast from the Savoy Ballroom. Five items, one has tenorsax, by EP:

Lady Be Good Solo 32 bars. (F)

NYC. May 27, 1939

Same. Two titles, no info.

NYC. June 10, 1939

Same. Two titles, no info.

NYC. June 12, 1939

Same. One title, no tenorsax.

NYC. June 17, 1939

Same. One title:

Strange Enchantment Solo 8 bars. (M)

BENNY CARTER AND HIS ORCHESTRA **NYC. June 29, 1939**

Joe Thomas, Lincoln Mills, George Robert "Bobby" Woodlen (tp), James Archey, Vic Dickenson (tb), Tyree Glenn (tb, vib), Benny Carter, James Powell, Carl Frye (as), Ernie Powell, Castor McCord (ts), Eddie Heywood (p), Ulysses Livingston (g), Hayes Alvis (b), Henry Morrison (dm).

Four titles were recorded for Vocalion, one has tenorsax.

1047-A Savoy Stampede Solo 32 bars. (F)

The tempo is a bit too fast, but still EP manages pretty well, and here he seems to be influenced by the sax of the bandleader himself!

BENNY CARTER AND HIS ORCHESTRA **NYC. July 24, 1939**

Personnel similar to June 29. Dell St. John (vo).

BBC broadcast "America Dances" from the Savoy Ballroom, ten titles, three have tenorsax soli, two seem to have EP:

Honeysuckle Rose Solo 64 bars. (F)

Bye Bye Blues Solo 8 bars. (FM)

BENNY CARTER AND HIS ORCHESTRA **NYC. Aug. 31, 1939**

Personnel as June 29, 1939, except Irving Randolph (tp) replaces Woodlen. Dell St. John (vo).

Three titles were recorded for Vocalion, one has EP:

1071-A Riff Romp Solo 14 bars. (F)

Again too fast, and this time I do not think he is quite comfortable.

BENNY CARTER AND HIS ORCHESTRA **NYC. Oct. 9, 1939**

Personnel similar to Aug. 31, 1939.

Broadcast from the Savoy Ballroom. Two titles have tenorsax, both EP:

Savoy Stampede Solo 32 bars. (F)

Russian Lullaby Solo 8 bars. (FM)

NYC. Oct. 14, 1939

Same. Broadcast from the Savoy Ballroom.

Ten items, four have tenorsax, probably by EP:

China Boy Solo 16 bars. (F)

Strange Enchantment Solo 8 bars. (FM)

NYC. Oct. 23, 1939

Same. Three items, one has tenorsax, probably EP:

China Boy Solo 16 bars. (F)

NYC. Oct. 28, 1939

Same. Two items, no info.

I am somewhat frustrated by the fact that EP only is featured in up-tempi, I guess he should have a lot more to say in more moderate tempi.

BENNY CARTER AND HIS ORCHESTRA **NYC. Nov. 1, 1939**

Benny Carter (tp, as, arr, comp), Irving Randolph, Lincoln Mills, Joe Thomas, Eddie Mullens (tp), Jimmy Archey, Vic Dickenson (tp), Tyree Glenn (tb, vib), James Powell, Carl Frye (as), Ernie Powell, Sammy Davis (ts), Eddie Heywood (p), Ulysses Livingston (g), Hayes Alvis (b), Keg Purnell (dm), Roy Felton (vo).

Four titles were recorded for Vocalion, but no tenorsax.

NYC. Nov. 18, 1939

Personnel probably as above.

Broadcast from the Savoy Ballroom. Seven titles, three have EP:

I Ain't Got Nobody Solo 30 bars. (FM)

Kansas City Moods Solo 24 bars. (FM)

Riff Romp Solo 16+6 bars, orch on bridge. (F)

"... Nobody" contains one of the most pleasant EP soli preserved. Otherwise one

notices how influenced EP is by Carter himself; at times it is difficult to hear the difference in airshots with lousy sound.

EP continues to work with Benny Carter.

To be continued in 1940.

"CHRIS" REGGELL

Born:

Died:

HARLEM HAMFATS

NYC. Dec. 12, 1936

Possible personell: Herb Morand (tp, vo), unknown (tp), Chris Reggell (ts), Horace Malcolm (p), Joe McCoy (g), John Lindsay (b), Fred Flynn or Pearlis Williams (dm).

Four titles were recorded for Decca, all have tenorsax.

- | | | |
|---------|------------------------------------|---|
| 91038-A | Keep It Swingin' 'Round and 'Round | In ensemble 18 bars.
Solo 18 bars. In ens. (FM) |
| 91039-B | Ooh-Wee Babe | In ensemble. Obbligato. (SM) |
| 91040-A | I Don't Want You Loving Me | In ensemble 16 bars.
Solo 16 bars. In ens 16 bars. (M) |
| 91041-A | She's A Mellow Mother For You | Solo 12 bars. In ensemble. (SM) |

Rough and primitive tenorsax playing but with inspiration and a certain charm.

HARLEM HAMFATS

NYC. Sept. 14, 1939

Eight sides were recorded for Vocalion, but no tenorsax.

No further recording session.

CARROLL RIDLEY

"STRETCH"

Born:

Died:

FLOYD RAY AND HIS ORCHESTRA

NYC. Feb. 21, 1939

Floyd Ray (dir), Joe Kelley, Granville Young, Eddie Vanderveer (tp), Gilbert Kelley, Clayton Smith (tb), George Fauntleroy, Shirley Greene (as), Carroll "Stretch" Ridley (ts), Sol Moore (bar), Ken Bryan (p), Gene Brown (g), Benny Booker (b), George Ward (dm), Dudley Brooks (arr), various (vo).

Four titles were recorded for Decca, two have tenorsax:

- | | | |
|---------|------------------------------|----------------------------|
| 65055-A | Three O'Clock In The Morning | Solo with orch 8 bars. (M) |
| 65058-A | Jammin' The Blues | Solo 12 bars. (M) |

NYC. April 13, 1939

Personnel as above, except Eddie Byrd (dm) replaces Ward.

Four titles were recorded for Decca, two have tenorsax:

- | | | |
|---------|---------------|--------------------|
| 65394-A | Firefly Stomp | Solo 32 bars. (FM) |
| 65395-A | Blues At Noon | Solo 24 bars. (M) |

An interesting performer to be heard on the Floyd Ray sides. CR has a fine sound in the lower register, which he uses effectively. The soli are not really remarkable, but they show a talent which unfortunately is never realized. There are elements of Dick Wilson and Que Martyn in his playing, and one gets the impression that he had a lot more to give and had a potential for the modern developments of the forties. However, this did not seem to happen.

To be continued in 1949.

HERBERT ROBINSON
"JEEP"

Born:
Died:

**LOVIN' SAM AND
BURNS CAMPBELL ORCHESTRA** **Aurora, Ill. March 14, 1938**

Sam Theard (vo) accompanied by Sammy Yates (tp), McKinley "Mack" Easton, Eustis "Hokum" Moore (as), Herbert "Jeep" Robinson (ts), Ray Walters (p), Burns Campbell and/or Leonard Bibbs (g), Clarence Mason or Israel Crosby (b), Joe Marshall (dm).

Six titles were recorded for Bluebird, two have tenorsax:

20151	Big Time Rose	Solo 8 bars. (M)
20153	You're Gonna Be A Rascal	Solo 20 bars. (M)

Quite primitive tenorsax playing, but you may enjoy the music in general, there are some other good soloists, notably the trumpeter.

PRINCE ROBINSON

Born: Portsmouth, Virginia, June 7 (or possibly Feb. 7), 1902
Died: NYC. July 23, 1960

Continued from 1931.

With Blanche Calloway's Band from summer 1935 until early 1937.

BLANCHE CALLOWAY AND HER BAND **NYC. Nov. 6, 1935**

Richard Jones, Tommy Stevenson, Archie Johnson (tp), Eli Robinson, Vic Dickenson (tb), Joe Eldridge, Chauncey Haughton (as), Alvin Campbell, Prince Robinson (ts), Clyde Hart (p, arr), Earl Baker (g), Abbie Baker (b), Percy Johnson (dm), Blanche Calloway (vo). Saxophones double on (cl, bar).

Four titles were recorded for Vocalion, two have tenorsax:

18240-1	Louisiana Liza	Soli 36 and 8 bars. (FM)
18241-1	I Gotta Swing	Solo 16 bars. (FM)

This is shocking, surprising, frustrating, sad! Four years have passed since PR's last recording, and in the meantime he has developed into one of the best performers on the instrument! However, it is only an "Indian Summer", because for some reason he again slips into oblivion, almost. He plays with a sparkling inspiration, understandably with this magnificent orchestra. There may be a couple of small "errors", but his long solo on "... Liza" is something you really should not miss, and "I Gotta Swing" is just what he does!!

PR is present at a session by **TEDDY WILSON AND HIS ORCHESTRA** on Feb. 18, 1937. However, aural evidence points to Cecil Scott as the only tenorsax performer.

**CLARENCE WILLIAMS
AND HIS WASHBOARD BAND** **NYC. April 8, 1937**

Ed Allen (cnt), Buster Bailey (cl), probably Prince Robinson (ts), Clarence Williams (p), Cyrus St. Clair (tu), Floyd Casey (wbd), Eva Taylor, William Cooley (vo).

Six titles were recorded for Bluebird:

06849-1	Cryin' Mood	Solo 8 bars. (M)
06850-1	Top Of The Town	Solo 8 bars. (M)
06851-1	Turn Off The Moon	Solo 8 bars. (M)
06852-1	More Than That	Solo 16 bars. (M)
06853-1	Jammin'	Solo 24 bars. (M)
06854-1	Wanted	Solo 16 bars. (M)

The personnel on this session is not certain (quote Tom Lord). However, the tenorsax is certainly not Cecil Scott, and by comparison with the Lil Armstrong sides, PR's presence should be considered certain. Apart from monotony of tempo,

these are nice sides, and the tenorsax is very pleasant, more in Chu's tradition than in Hawk's. All soli are enjoyable, but perhaps you should note "... Town" and "Wanted".

With Willie Bryant from April 1937.

LIL ARMSTRONG AND HER ORCHESTRA **NYC. July 23, 1937**
Shirley Clay (tp), Buster Bailey (cl), Prince Robinson (ts), James Sherman (p), Arnold Adams (g), Wellman Braud (b), Manzie Johnson (dm), Lil Armstrong (vo).
Four titles were recorded for Decca, all have tenorsax:

62442-A	Lindy Hop	Solo 16 bars. In ens 32 bars. Soli 14 and 8 bars. In ens 8 bars. (FM)
62443-A	When I Went Back Home	Solo 16+8 bars, (tp) on bridge. In ensemble. (M)
62444-A	Let's Call It Love	In ensemble. (SM)
62445-A	You Mean So Much To Me	Solo 16 bars. (FM)

There are some nice bits and pieces here, but one is surprised that the promises of the MKCP period never really materialize. The playing is quite stiff, and again in a Chu-influenced style.

Participates in a recording session with TEDDY WILSON on Nov. 1, 1937 on (cl).

WILLIE BRYANT AND HIS ORCHESTRA **NYC. April 6, 1938**
Willie Bryant (vo, dir), Robert Williams, Reunald Jones, Gene Prince (tp), Jimmy Archey, Sandy Watson (tb), Carl Frye, Claude Green (as), Stafford Simon, Prince Robinson (ts), Sonny White (p), Arnold Adams (g), Norman Franke (b), Manzie Johnson (dm).
Four titles were recorded for Decca, two have tenorsax, one is by PR:

63560-A	You're Gonna Lose Your Gal	Solo 8 bars. (FM)
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There seems to be two tenorsax soloists on this session, and I believe "... Gal", which is played in a slightly more oldfashioned style than "On The Alamo", the second tenorsax item, to be by PR. The solo is certainly good.

ROY ELDRIDGE AND HIS ORCHESTRA **NYC. Aug./Sept. 1939**
Roy Eldridge, Robert Williams (tp), Joe Eldridge (as), Prince Robinson (cl, ts), Franz Jackson (ts), Clyde Hart (p), John Collins (g), Ted Sturgis (b), Panama Francis (dm).
Numerous NBS broadcasts from Arcadia Ball Room.
The following item has been found to contain PR tenorsax solo:

NYC. Sept. 9, 1939

Oh, Lady Be Good	Solo 20 bars. (F)
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For some unexplicable reason PR mostly solos on clarinet on these broadcasts, while FJ takes the tenorsax soli. The "... Lady ..." is an exception, and although it is unmotivatedly cut short at a rather unfitting point, it shows that PR still could blow and make interesting music.

ROY ELDRIDGE AND HIS ORCHESTRA **NYC. Oct. 1939**
Personnel as Aug./Sept. 1939.
Four titles were recorded for Varsity, three have tenorsax, one is believed to be by PR:

US 1006-1	You're A Lucky Guy	Solo 8 bars. (M)
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NYC. Dec. 1939

Personnel as above, except Ken Kersey (p) replaces Hart.
Four titles were recorded for Varsity, two have tenorsax but both are believed to be by Franz Jackson.

The solo on "... Guy" is good and the best tenorsaxophone solo from these sessions.

With Roy Eldridge until 1940.

To be continued in 1941.

"JOHNNY" JOHN W. RUSSELL

Born: Charlotte, North Carolina, June 4, 1909
 Died: NYC. July 26, 1991

Transferred to separate Jazz Archeology file.

"BOBBY" ROBERT SANDS

Born: Brooklyn, NY. Jan. 28, 1907
 Died:

Continued from 1934.

CLAUDE HOPKINS AND HIS ORCHESTRA NYC. Feb. 1, 1935

Claude Hopkins (p, arr, dir), Albert Snaer, Sylvester Lewis (tp), Ovie Alston (tp, vo), Snub Mosley (tb), Fred Norman (tb, vo, arr), Edmond Hall (cl, as, bar), Hilton Jefferson (cl, as), Gene Johnson (as), Bobby Sands (ts), Walter Jones (g), Henry Turner (b), Pete Jacobs (dm), Orlando Robertson (vo).

Three titles were recorded for Decca, but no BS.

CLAUDE HOPKINS AND HIS ORCHESTRA NYC. Oct. 18, 1935

Personnel as Feb. 1, except Fernando Arbello (tb) suggested instead of Mosley.

Transcriptions? Possibly belonging to same session(s) as below? Note that "Sweet Horn" from this program is identical to "Chasing My Blues Away" below.

Sixteen titles, five have tenorsax:

Singin' In The Rain	Solo 16 bars. (FM)
Everybody Shuffle	Solo 8 bars. (FM)
Nagasaki	Solo 16+8 bars, (cl) on bridge. (FM)
Backbeats	Solo 8 bars. (FM)
Aw, Shucks!	Solo 16+8 bars, orch on bridge. (FM)

NYC. ca. Nov. 1935

Personnel similar to that of Feb. 1, 1935. BSch suggests that these items probably were recorded as early as late 1934 around the time Snub Mosley replaced Fernando Arbello. They must, however, have been made at different sessions, as both Arbello and Mosley can be heard as soloists on different titles.

Twelve items, eight have tenorsax:

Chasing My Blues Away	Solo 32 bars. (F)
Hodge Podge	Solo with orch 16+8 bars, orch on bridge. (FM)
Swingin' And Jivin'	Solo 16+8 bars, orch on bridge. (FM)
Just As Long As	Solo 8 bars. (SM)
The World Goes 'Round	
Put On Your Old Grey Bonnet	Soli 18 and 16 bars. (F)
Truckin'	Solo 16 bars. (FM)
Minor Mania	Solo with orch 18 bars. (FM)
Farewell Blues	Soli 16 and 4 bars. (FM)

This program presents some very remarkable tenorsax playing, quite unexpectedly. BS suddenly turns out to be one of the better tenorsax performers of the middle thirties, closely influenced by Hawkins. Can it really be BS? I doubt it. He swings easily, creates elaborate melodic constructions and has good a technique. All items here are really of interest, but for the best impression, try the fast "Chasing ..." with a very nice bridge and the medium "Just as Long ...", which is sentimental but lovely. Also "Truckin'" and "Put On ...", with almost Johnny Russell-like phrasing, are out of the ordinary. Really a pleasant surprise, this session!

1935

Same/similar personnel with dancers Tip Tap Toe.

Vitaphone short "By Request", 10 minutes, six titles, one has tenorsax:

Chinatown, My Chinatown

Solo 8 bars. (M)

CLAUDE HOPKINS AND HIS ORCHESTRA**NYC. Feb. 2, 1937**

Claude Hopkins (p, arr, dir), Shirley Clay, Jabbo Smith, Lincoln Mills (tp), Floyd Brady, Fred Norman, Vic Dickenson (tb), Gene Johnson, Chauncey Haughton, Ben Smith (as), Bobby Sands (ts), Walter Jones (g), Abie Baker (b), Pete Jacobs (dm), Beverley White (vo).

Three titles were recorded for Decca, two issued, one has tenorsax:

61567-A Sunday

Solo 4 bars. (M)

NYC. April 21, 1937

Same, except Arville Harris (cl, as, ts), George Foster (dm) replace Haughton and Jacobs.

Four titles were recorded for Decca, two have tenorsax:

62141-A June Night

Solo 8 bars. (M)

62142-A Church Street Sobbin' Blues

Solo 20 bars. (M)

Back to "normal"! These are quite sweet performances of no particular interest.

CLAUDE HOPKINS AND HIS ORCHESTRA are performing "I'd Do Anything For You" in Carnegie Hall, Oct. 1939, but no tenorsax solo.

BS continues to work with Claude Hopkins.

To be continued in 1940.

EDGAR SAUCIER

Born:

Died:

BLUE (LEONARD) SCOTT AND HIS BLUE BOYS**Chi. Aug. 5, 1936**

Lee Collins (tp), Edgar Saucier (ts), Richard M. Jones (p), unknown (g), (b), Leonard Scott (vo). Tenorsax earlier believed to be Bill Owsley.

Two titles were recorded for Bluebird, both have tenorsax:

100677-1 I Can Dish It - Can You Take It?

In ensemble/obligato.
Solo 18 bars with vocal acc. (M)

100678-1 You Can't Lose

In ensemble/obligato.
Solo 24 bars with vocal acc. (M)

Quite simple tenorsax performances, outdated by many years.

RICHARD M. JONES ACC. BY**Chi. Aug. 5, 1936**

Lee Collins (tp), Edgar Saucier (ts), own (p).

Two titles recorded for Bluebird, both have tenorsax:

100681-1 Trouble In Mind

Duet with (p) 8 bars. (S)

100682-1 Black Rider

Duet with (p) 8 bars. (SM)

I can find very few merits in this old-fashioned playing.

CECIL XAVIER SCOTT

Born: Springfield, Ohio, November 22, 1905

Died: New York City, January 5, 1964

Transferred to separate Jazz Archeology file.

"GENE" EUGENE SEDRIC**"HONEY BEAR"**

Born: St. Louis, Missouri, June 17, 1907

Died: New York City, April 3, 1963

Continued from 1934.

FATS WALLER AND HIS RHYTHM **Camden, NJ. Jan. 5, 1935**

Bill Coleman (tp), Gene Sedric (cl, ts), Fats Waller (p, cel, vo), Al Casey (g), Charles Turner (b), Harry Dial (dm).

Five titles were recorded for Victor, two have tenorsax:

87083-1	Baby Brown	Solo 16+8 bars, (tp) on bridge. (FM)
87083-3	Baby Brown	As above. (FM)
87084-1	Night Wind	In intro and ens obbligato. (S)

Two colorful variations on "Baby ..." give GS a flying start to the late thirties, showing he should be considered, yet, as one of the more prominent tenorsax soloists.

**PUTNEY DANDRIDGE
AND HIS ORCHESTRA**

NYC. March 25, 1935

Herman Autrey (tp), Gene Sedric (cl, ts), Putney Dandridge (p, cel, vo), Al Casey (g), probably Henry Turner (b), Harry Dial (dm).

Two titles were recorded for Vocalion, both have tenorsax:

17173-1	You're A Heavenly Thing	Solo 16 bars. (FM)
17174-1	Mr. Bluebird	Solo 16+8 bars, (tp) on bridge. (FM)

Some quite good playing in a typical Gene Sedric style.

FATS WALLER AND HIS RHYTHM

Hollywood, ca. Oct. 1935

Personnel unknown.

Soundtrack from the film "Hooray For Love", two titles, no tenorsax.

FATS WALLER AND HIS RHYTHM

NYC. Nov. 29, 1935

Herman Autrey (tp), Gene Sedric (cl, ts), Fats Waller (p, cel, vo), James Smith (g), Charles Turner (b), Yank Porter (dm).

Six titles were recorded for Victor, four have tenorsax:

98173-1	I've Got My Fingers Crossed	Solo 16+10 bars, (p) on middle 6. (FM)
98174-1	Spreadin' Rhythm Around	In ensemble. Coda. (M)
98176-1	You Stayed Away Too Long	Weak obbligato. (SM)
98177-1	Sweet Thing	Solo 8 bars to obbligato With (tp) 8 bars. (SM)

In "... Crossed" GS presents the melody only, and one should concentrate on "Sweet Thing" with a very attractive and competent solo.

FATS WALLER AND HIS ORCHESTRA

NYC. Dec. 4, 1935

Three titles were recorded, no GS.

FATS WALLER AND HIS RHYTHM

NYC. Feb. 1, 1936

Personnel as Nov. 29, 1935.

Eight titles were recorded, four have tenorsax:

98897-1	Moon Rose	Solo 32 bars. (M)
98898-1	West Wind	Straight solo 16+8 bars, (p) on bridge. (SM)
98899-1	That Never-To-Be Forgotten Night	Straight solo 32 bars. In ensemble. (SM)
99035-1	Sing An Old Fashioned Song	Solo 16+8 bars, (g) on bridge. In ensemble. (M)

NYC. April 8, 1936

Same, except Al Casey (g), Arnold Boling (dm) replace Smith and Porter, Elizabeth Handy (vo).

Seven titles were recorded, three have tenorsax:

101190-1	Christopher Columbus	Solo 32 bars. In ensemble. (F)
101193-1	Cabin In The Sky	Straight solo 32 bars. (S)

101195-1 Stay Faint obbligato 32 bars. (SM)

NYC. May 24 or 26, 1936

Personnel as April 8, except Yank Porter (dm) replaces Boling.
Magic Key Show, two titles, one has tenorsax:

Christopher Columbus Solo 32 bars. (F)

NYC. June 4, 1936

Similar personnel to Dec. 4, 1935.
Rudy Vallee Show, three titles were recorded, no tenorsax.

NYC. June 5, 1936

Personnel as April 8, 1936.
Six titles were recorded, two have tenorsax:

101668-1 The More I Know Of You Solo 32 bars. (F)

101672-1 Big Chief De Sota Solo 48 bars, middle 16
with ensemble. (FM)

NYC. June 8, 1936

Personnel as April 8, 1936 except Yank Porter (dm) replaces Boling.
Six titles were recorded, four have tenorsax:

102016-1 Black Raspberry Jam Solo 32 bars. (F)

102016-2 Black Raspberry Jam As above. (F)

102017-1 Bach Up To Me Solo 32 bars. Acc. (p). (F)

102019-1 Paswonky Solo 32 bars. (F)

102021-1 Latch On Solo 32 bars. (FM)

NYC. Aug. 1, 1936

Personnel as June 8, 1936, except Slick Jones (dm) replaces Porter.
Six titles were recorded, four have tenorsax:

102402-1 Until The Real Thing Comes Along Acc. (p) 32 bars.
Sweet obbligato. (SM)

102403-1 There Goes My Attraction Solo 16 bars. (F)

102404-1 The Curse Of An Aching Heart Solo 16 bars. (FM)

102404-2 The Curse Of An Aching Heart As above. (FM)

102405-1 Bye-Bye, Baby Solo 34 bars. (FM)

NYC. Aug. 9, 1936

Similar personnel. Magic Key Show.
Three titles, two have tenorsax:

Until The Real Thing Comes Along In ensemble. (SM)

I'm Crazy 'Bout My Baby Solo 32 bars to 32 bars in ens. (F)

The soli mainly fall into two categories. The first is the slower tempi where GS mostly plays straight melody presentation, nice and sweet but not much jazz in the real sense. The second category is the upper tempi, and it seems that the faster the better for GS, he obviously enjoys himself. There are many prominent and typical such soli, take for instance "Christopher ...", "The More I Know ...", "Black Raspberry ..." and "Paswonky". In a slightly less heated atmosphere, tunes like "... Old Fashioned Song", "Latch On", "... Aching Heart" (particularly take 2) and "Bye-Bye ..." have their merits.

EMMETT MATTHEWS AND HIS ORCHESTRA NYC. Sept. 8, 1936

Emmett Matthews (as, vo, dir), Herman Autrey (tp), Rudy Powell (cl, sop, as, bar), Gene Sedic (cl, ts), Hank Duncan (p), Gene Fields (g), Charles Turner (b), Slick Jones (dm).

Four titles were recorded for Vocalion, all have tenorsax:

19826 You Came To My Rescue Solo 16 bars. In ens
obbligato 8 bars. (M)

19827 Bojangles Of Harlem Solo 20 bars. Brief break.
In ens obbligato. (F)

- 19828 The Way You Look Tonight Solo 32 bars. Brief break.
In ens obbligato. (FM)
- 19829 Night In Manhattan Solo 16 bars. (FM)

This session (and the previous one without GS) are lovely swinging ones with good soli and vocal all over! It seems that GS thrives in these surroundings, he plays with inspiration and stamina, possibly with more inspiration than in general with Fats Waller. Particularly "... Rescue" and "... Tonight" have two very well constructed soli with great personality. "... Harlem" is a little too fast, while "... Manhattan" is a rumba, though with a jazz content nevertheless!

FATS WALLER AND HIS RHYTHM

NYC. Sept. 9, 1936

Herman Autrey (tp), Gene Sedric (cl, ts), Fats Waller (p, cel, vo), Al Casey (g), Charles Turner (b), Slick Jones (dm, vib).

Five titles were recorded for Victor, three have tenorsax:

- 0339-1 S'posin' Sweet obbligato. (M)
- 0342-1 Floatin' Down To Cotton Town Solo 34 bars. (F)
- 0343-1 La-De-De, La-De-Da Solo 16 bars. (SM)

Chi. Nov. 29, 1936

Same. Ten matrix numbers were recorded, eight have tenorsax:

- 01801-1 Hallelujah! Things Look Rosy Now Solo 32 bars. In ensemble. (F)
- 01802-1 Hallelujah! Things Look Rosy Now As above. (F)
- 01803-1 'Tain't Good Solo 32 bars. (FM)
- 01804-1 'Tain't Good As above. (FM)
- 01805-1 Swingin' Them Jingle Bells Intro 8 bars. Solo 32 bars. (F)
- 01806-1 Swingin' Them Jingle Bells As above. (F)
- 01807-1 A Thousand Dreams Of You Straight soli 8 and 16 bars. (SM)
- 01808-1 A Thousand Dreams Of You As above. (SM)

NYC. Dec. 24, 1936

Same. Six titles were recorded for Victor, four have tenorsax:

- 03840-1 Havin' A Ball Solo 32 bars. (M)
- 03841-1 I'm Sorry I Made You Cry Solo 32 bars. (FM)
- 03844-1 One In A Million Solo 32 bars. In ensemble. (F)
- 03845-1 Nero In ensemble. (FM)

NYC. Jan. 3, 1937

Same. Magic Key Show. Two titles were recorded, both have tenorsax:

- Hallelujah! Things Look Rosy Now In ensemble. Solo 32 bars. (F)
- A Thousand Dreams Of You Straight soli 8 and 16 bars. (SM)

NYC. Feb. 22, 1937

Same. Five titles were recorded, two have tenorsax:

- 04950-1 I Can't Break The Habit Of You Solo 20 bars. (M)
- 04952-1 When Love Is Young Solo 24 bars to 8 bars
in ensemble/vocal. (M)

NYC. March 18, 1937

Same. Six titles were recorded, two have tenorsax:

- 06413-1 Cryin' Mood Solo 16 bars. Obbligato. (M)
- 06418-1 Spring Cleaning Solo 16 bars to 16 bars
in ensemble/vocal. (M)

NYC. April 9, 1937

Same. Eleven matrix numbers were recorded, seven have tenorsax:

07745-1	You Showed Me The Way	In ensemble. (SM)
07746-1	You Showed Me The Way	As above. (SM)
07747-1	Boo-Hoo	Solo 24 bars. (FM)
07748-1	The Love Bug Will Bite You	Solo 16 bars. (M)
07753-1	Sweet Heartache	Solo 32 bars, last 8 with ensemble. (FM)
07754-1	Sweet Heartache	Solo 32 bars, last 8 with ensemble, to coda. (FM)
07755-1	Honeysuckle Rose	Solo 34 bars. (FM)

GS was in a unique situation as a tenorsax performer during the late thirties, he had the chance as nobody else to record with a small group almost continuously, thus building up a solo library for the future only equalled by a few others. However, GS was no real star compared to for instance Coleman Hawkins, and such an extended exposure traps him. It is evident that he is competent but cannot in the long run renew himself. His soli, taken one by one, are often quite attractive; sweet and soft in the straight slower performances, and quite deft in the upper tempi. However, taken together they seem to repeat themselves again and again. It is hopeless to select "highlights", no single item is outstanding enough. You are therefore advised to use the solography as a guide to the items where he has extended soli, thus giving the most benefit on the principle that quantity is quality!!

GENE SEDRIC

NYC. May 4 or 5, 1937

Gene Sedric (ts) unaccompanied on "... Doodle". Fats Waller (p) added on "Blues Is Bad".

Home recordings.

Blues Is Bad I	Duet with (p) 54 bars. (S)
Saxophone Doodle	Free improvisation of almost 40 seconds of duration. (S)
Blues Is Bad II	Duet with (p) 36 bars. (S)

"... Doodle" sounds like a long intro to something which never materializes. I like these kinds of remnants, but GS is no Prez/Hawk/Chu, and the importance of the item is rather slight. The duets on "Blues ...", which is not a blues but an 18 bar structure, are sweet and lovely, but not exactly exciting.

FATS WALLER AND HIS RHYTHM

NYC. June 9, 1937

Herman Autrey (tp), Gene Sedric (cl, ts), Fats Waller (p, cel, vo), Al Casey (g), Charles Turner (b), Slick Jones (dm).

Five titles were recorded for Victor, two have tenorsax:

010647-1	Smarty	Solo 32 bars, last 8 with ens/vo. (FM)
010651-1	Blue Turning Grey Over You	Acc. (g) 32 bars. Solo 32 bars. Solo 8 bars to 8 bars in ens. (M)

NYC. Sept. 7, 1937

Same. Eight titles were recorded, five have tenorsax:

013344-1	You've Got Me Under Your Thumb	Solo 8 bars to 8 bars with ens/vo. (M)
013345-1	Beat It Up	Solo 8 bars to 8 bars in ens. (FM)
013348-1	I'm Always In The Mood For You	Weak obligato. (S)
013349-1	She's Tall, She's Tan, She's Terrific	Solo 32 bars with vocal acc. (FM)
013350-1	You're My Dish	Solo 16 bars to 16 bars with ens/vo. (M)

NYC. Oct. 7, 1937

Same. Seven titles were recorded, six issued, three have tenorsax:

014645-1	How Can I?	Straight behind (p) 16+8 bars, (p) on bridge. (SM)
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- 014646-1 The Joint Is Jumpin' Solo 32 bars with vocal acc. (FM)
 014650-1 Jealous Of Me Faintly acc. (tp) and vocal. (S)

NYC. March 11, 1938

Personnel as June 9, 1937, except Cedric Wallace (b) replaces Turner.
 Seven titles were recorded, five have tenorsax:

- 021150-1 Something Tells Me Solo 32 bars. Solo 16 bars
to 16 bars in ens. (M)
 021152-1 You Went To My Head Obligato. (SM)
 021153-1 Florida Flo Weak obligato. Solo 16
bars to 16 bars in ens. (M)
 021154-1 Lost And Found Solo 24 bars to
8 bars with ens. (SM)
 021155-1 Don't Try To Cry Your Way Back To Me Obligato 32
and 8 bars. (M)

More nice music of even quality, now so familiar. This time it is easy to highlight a real solo in a tempo usually for straight presentations; "Lost And Found", a really lovely piece! Also items like "... Thumb" and "... Tells Me" are something for a GS-fan.

TEDDY WILSON AND HIS ORCHESTRA NYC. March 23, 1938

Bobby Hackett (cnt), Pee Wee Russell (cl), Tab Smith (as), Gene Sedric (ts), Teddy Wilson (p), Allan Reuss (g), Al Hall (b), Johnny Blowers (dm), Nan Wynn (vo).
 Four titles were recorded for Brunswick, two have tenorsax:

- 22611-2 Moments Like This Solo 16 bars. (M)
 22613-1 Don't Be That Way Solo 16 bars. In ens. (M)
 22613-2 Don't Be That Way As above. (M)

Quite nice playing, particularly in "... Be That Way" with two fine variations.

FATS WALLER, HIS RHYTHM AND ORCHESTRA**NYC. April 12, 1938**

Herman Autrey, John Hamilton, Nathaniel Williams (tp), George Robinson, John Haughton (tb), William Alsop, James Powell, Fred Skerritt (as), Gene Sedric, Lonnie Simmons (ts), Fats Waller (p, vo), Al Casey (g), Cedric Wallace (b), Slick Jones (dm).

Eight titles were recorded for Victor, three have GS:

- 022429-1 In The Gloaming Solo 8 bars. (M)
 022429-2 In The Gloaming As above. (M)
 022431-1 Let's Break The Good News Soli 16 and 8 bars. (FM)
 022435-1 Hold My Hand Solo 34 bars. (FM)
 022435-2 Hold My Hand As above. (FM)

I always have had the feeling that GS really was a bigband tenorsax player, and this session presents some evidence. Note how much his playing improves when he has got some brass background!

FATS WALLER AND HIS RHYTHM**NYC. July 1, 1938**

Personnel as March 11, 1938.
 Six titles were recorded, three have tenorsax:

- 023760-1 There's Honey On The Moon Tonight Solo 8 bars.
Weak obligato. (M)
 023761-1 If I Were You Solo 32 bars. (M)
 023765-1 We, The People Weak obligato. (M)

NYC. July 5, 1938

Same. NBC broadcast.

- Ain't Misbehavin' (Theme) With ensemble and
announcer 32 bars. (M)

I Simply Adore You	Weak obbligato. Solo 24 bars to 8 bars with ensemble. (M)
My Best Wishes	Solo 32 bars. Acc. (tp). (M)
Handful Of Keys	No solo.
Hold My Hand	Solo 34 bars. (FM)
Sheik Of Araby	Weak obbligato. Solo 32 bars. Acc. (g). (F)
Ain't Misbehavin' (Theme)	With ensemble and announcer 16 bars (NC). (M)

NYC. July 16, 1938

Same. NBC broadcast:

Ain't Misbehavin' (Theme)	Solo 10 bars. (SM)
Hold My Hand	Solo 32 bars. (F)
Stop Beatin' Around The Mulberry Bush	Faint obbligato. Solo 32 bars. (M)
What's The Matter With You?	Solo 16 bars. Faint obbligato. (SM)
What's Your Name?	Solo 32 bars. (M)
Theme	Solo 32 bars. (M)

NYC. Oct. 13, 1938

Same. Six titles were recorded, one has tenorsax solo:

027294-1 Yacht Club Swing	Solo 16 bars. (M)
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NYC. Oct. 14, 1938

Same. Recorded at the Yacht Club.

Theme	No solo.
Hold My Hand	Solo 32 bars. (F)
Pent Up In A Penthouse	Faint obbligato. In ens. (M)
Honeysuckle Rose	Solo 64 bars. (F)
Yacht Club Swing	Solo 16 bars. (FM)
You Look Good To Me	Faint obbligato. Solo 16 bars to 16 bars in ens. (FM)
Hallelujah	No solo.
St. Louis Blues	No solo.
Flat Foot Floogie	Solo 32 bars. Acc. (tp) 16+8 bars solo 8 bars on bridge. (F)
After You've Gone	Long free intro to solo 36 bars. (F). Coda. (SM)
Theme	No solo.

NYC. Oct. 18, 1938

Same.

You Can't Be Mine	Solo 16 bars. Faint obbligato. (M)
Monday Morning	Solo 32 bars. Acc. (tp). In ensemble. (SM)
What Do You Know About Love?	Solo 32 bars. (FM)
I Had To Do It	Faint obbligato. Solo 16 bars. Acc. (tp). In ensemble. (M)

Not much to add, except that the broadcast items on the average are slightly more

inspired on the average than the studio sessions. And occasionally, like on "Honeysuckle ...", there is real fire in his playing!

GENE SEDRIC AND HIS HONEY BEARS **NYC. Nov. 23, 1938**

Herman Autrey (tp), Jimmy Powell, Fred Skerritt (cl, as), Gene Sedric (ts, vo), Henry Duncan (p), Albert Casey (g), Cedric Wallace (b), Slick Jones (dm), Myra Johnson (vo).

Four items were recorded for Vocalion, all have GS:

932-1	The Joint Is Jumpin'	Part of intro. Soli 32 and 4 bars. (FM)
933-1	Off Time	Intro. Solo 8 bars. (FM)
934-1	Choo Choo	Vocal 32 bars. (M)
935-1	The Wail Of The Scromph	Briefly in ensemble. (S)

I feel that GS does not use this opportunity properly. "Choo Choo" is an extraordinarily attractive record, but no tenorsax soli! In "The Wail ..." there is almost no tenorsax, and in "Off Time" just a little. Then we are left with one title, "The Joint ...", which has a stompy and good solo.

FATS WALLER AND HIS RHYTHM **NYC. Dec. 7, 1938**

Personnel as March 11, 1938.

Seven titles were recorded for Bluebird, four have tenorsax:

030363-1	Love, I'd Give My Life For You	In ensemble. (M)
030364-1	I Wish I Had You	In ensemble. Solo 16 bars. (M)
030365-1	I'll Dance At Your Wedding	In ensemble. Solo 16 bars. (M)
030365-2	I'll Dance At Your Wedding	As above. (M)
030369-1	Patty Cake, Patty Cake (Baker Man)	Solo 32 bars with vocal acc. In ensemble. (FM)

NYC. Jan. 19, 1939

Same. Six titles were recorded, three have tenorsax (also on other items one can hear straight tenorsax in ensemble, but too unimportant to be noted here):

031530-1	A Good Man Is Hard To Find	In ensemble. Solo 22 bars. (M)
031530-2	A Good Man Is Hard To Find	As above. (M)
031531-1	You Out-Smarted Yourself	In ensemble. (SM)
031534-1	Hold Tight	Solo 4 bars. Obbligato. (M)

NYC. Feb. 6, 1939

Same. Broadcast.

	Old Grandad	Solo 8 bars. (M)
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NYC. March 9, 1939

Same. Seven titles were recorded, five have tenorsax:

032942-1	You Asked For It	Solo 16 bars. In ensemble. (FM)
032944-1	'Tain't What You Do	Solo 8 bars. Obbligato. (M)
032945-1	Got No Time	Solo 8 bars. Obbligato. (SM)
032946-1	Step Up And Shake My Hand	Solo 32 bars. Obbligato. (FM)
032948-1	Remember Who You're Promised To	Solo 8 bars. In ensemble. (M)
032948-2	Remember Who You're Promised To	As above. (M)

After playing repeatedly so many Fats Waller recordings, I feel my judgement may be less and not more precise due to plain exhaustion! However, I believe I can find some extra sparks in GS's soloing at this point of time. Items like "I Wish ...", "... Your Wedding", "A Good Man ..." and "... No Time" have very attractive tenorsax contributions. GS certainly has not changed his style, and maybe the author has changed his mood; anyway, try these sessions for good examples of GS at his very best.

JIMMY JOHNSON AND HIS ORCHESTRA **NYC. March 9, 1939**

Henry Allen (tp), J. C. Higginbotham (tb), Gene Sedric (ts), James P. Johnson (p),

Albert Casey (g), Johnny Williams (b), Sid Catlett (dm), Anna Robinson, Ruby Smith (vo).

Five titles were recorded for Vocalion, four issued, two have tenorsax:

24205-1	Harlem Woogie	Solo 8 bars. (FM)
24205-2	Harlem Woogie	As above. (FM)
24209-1	After Tonight	Solo 8 bars. In ensemble. (M)

As a whole, this session appeals more to me than the average Waller session, due to the presence of Red and J.C., but GS's contributions are few and give nothing new.

DON REDMAN AND HIS ORCHESTRA **NYC. March 23, 1939**

Don Redman (cl, sop, as, vo, dir), Tom Stevenson, Robert Williams, Sidney de Paris (tp), Quentin Jackson (tb, vo), Gene Simon (tb), Carl Frye, Edward Inge (cl, as, bar), Eddie Williams (ts, vo), Gene Sedric (ts), Nicholas Rodriguez (p, cel), Bob Lessey (g), Bob Ysaguirre (b), Bill Beason (dm), Laurel Watson, The Three Little Maids (vo).

Four titles were recorded for Victor/Bluebird, three have GS:

035080-1	The Flowers That Bloom	Solo 2 bars. (FM)
035081-1	Jump Session	Solo 8 bars. Brief break. (FM)
035082-1	Class Will Tell	Solo 2 bars. (M)

NYC. May 18, 1939

Same personnel, except Buster Smith, Tapley Lewis (as), Slick Jones (dm) replace Frye, Inge and Beason.

Four titles were recorded for Victor, two have GS:

036962-1	Chew-Chew-Chew	Solo 16 bars. Brief coda. (FM)
036963-1	Igloo	Brief breaks. (M)

Two items with good soloing on this session, "Jump ..." and "Chew ...".

JAMES P. JOHNSON AND HIS ORCHESTRA **NYC. June 15, 1939**

Personnel as March 9, 1939, except Eugene Fields (g) and Pops Foster (b) replace Casey and Williams.

Five titles were recorded for Vocalion, four have tenorsax:

24776-1	Memories Of You	Solo 32 bars. (M)
24776-2	Memories of You	As above. (M)
24777-1	Old Fashioned Love	Solo 32 bars. (M)
24777-2	Old Fashioned Love	As above. (M)
24778-1/3*	Swingin' At The Lido	Soli 4 and 16 bars. (M)
24778-2	Swingin' At The Lido	As above. (M)
24778-1*	Swingin' At The Lido	As above. (M)
24778-2*	Swingin' At The Lido	As above. (M)
24779-1/4*	Havin' A Ball	Solo 16 bars. (FM)
24779-2	Havin' A Ball	As above. (FM)
24779-3	Havin' A Ball	As above. (FM)
24779-1*	Havin' A Ball	As above. (FM)

Note: The notation 1* etc. means 1st try etc., referring to Meritt 26. The take numbers -1 are those previously issued on CBS CL-1780.

This is a more interesting GS session than the one of March 9. Mostly the playing is rather straight, but with slight variations from take to take, maybe less than could be expected. However, he plays nicely and sweetly particularly on "Memories ..." and "Old Fashioned ...".

FATS WALLER AND HIS RHYTHM **NYC. July 16, 1939**

Personnel as Aug. 7, 1939. Live recording.

What's The Matter With You?

Ensemble obbligato.
Solo 16 bars. (SM)

A good solo this one!

FATS WALLER AND HIS RHYTHM**NYC. Aug. 7, 1939**John Hamilton (tp), Gene Sedric (cl, ts), Fats Waller (p, vo), John Smith (g), Cedric Wallace (b), Slick Jones (dm). Date possibly Aug. 2.
Thesaurus transcriptions.

The Moon Is Low - 1	Solo 32 bars. (FM)
The Moon Is Low - 2	As above. (FM)
Honeysuckle Rose - 1	Duet with (tp) 32 bars. (FM)
Honeysuckle Rose - 2	Solo 32 bars to 32 bars ens. (FM)
Ain't Misbehavin'	Weak obbligato. (S)
Sweet Sue	Obbligato/ensemble. (M)
Nagasaki	Solo 32 bars to ens. (F)
I'm Crazy 'Bout My Baby	Solo 32 bars. In ensemble. (F)
Lonesome Me	Obbligato/ensemble. (S)
After You've Gone - 1	Solo 40 bars. In ensemble. (FM)
After You've Gone - 2	As above. (FM)

Very good recording quality on this session, but GS is not particularly prominent. I prefer the two versions of "After You've Gone".

FATS WALLER AND HIS RHYTHM**NYC. Aug. 10, 1939**

Same. Six titles were recorded for Bluebird, three have tenorsax:

041528-1	Squeeze Me	Solo 16 bars. In ensemble. (SM)
041529-1	Bless You	Solo 8 bars. Obbligato. (SM)
041531-1	Abdullah	Solo 8 bars. (FM)

NYC. Nov. 3, 1939Same, plus Una Mae Carlisle (vo-43351).
Six titles were recorded, four have tenorsax:

043346-1	It's You Who Taught It To Me	Solo 8 bars. (M)
043347-1	Suitcase Susie	Solo 16+8 bars, (tp) on bridge. (FM)
043349-1	You're Lettin' The Grass Grow Under Your Feet	Solo 16 bars. In ensemble. (M)
043350-1	The Darktown Strutters' Ball	Solo 20 bars. (FM)

The thirties comes to an end but GS hangs on, as one of the most stable elements of jazz! His style is unchanging it seems; he plays good music but rarely with the sting of the great performers. As said before, a handful of soli and GS would have been considered a major tenorsaxist, but he is crushed by his overexposure. Still, this should not be held against him, many other musicians in this book would have had the same fate. And GS had the ability, as Fats himself had, to please a large audience of music lovers, not everybody has achieved that much. A toast to the "Honeybear"!!

GS continues to work with Fats Waller.

To be continued in 1940.

"SAM" SAMUEL SIMMONS
"LONNIE"

Born: Charleston, South Carolina, ca. 1915
Died: Chicago, Jan. 1, 1995

JABBO SMITH AND HIS ORCHESTRA **NYC. Feb. 1, 1938**

Jabbo Smith, (tp, vo), Leslie Johnkins, Ben Smith (as), Sam Simmons (ts), James Reynolds (p), Connie Wainwright (g), Elmer James (b), Alfred Taylor (dm).

Four titles were recorded for Decca, three have tenorsax:

63218-A	Rhythm In Spain	Soli 4 and 6 bars. (F)
63219-A	Absolutely	Solo 8 bars. (SM)
63220-A	More Rain, More Rest	Solo 8 bars. (FM)

A nice and forceful swinging tenorsax, most notable on the slower "Absolutely", but also to good advantage particularly in "More Rain, ...".

HOT LIPS PAGE AND HIS BAND **NYC. March 10, 1938**

Hot Lips Page (tp, vo), Ben Smith (cl, as), Sam Simmons (ts), Jimmy Reynolds (p), Connie Wainwright (g), Wellman Braud (b), Alfred Taylor (dm).

Four titles were recorded for Decca, all have tenorsax:

63393-A	Good Old Bosom Bread	Solo 12 bars. (M)
63394-A	He's Pulling His Whiskers	Solo 8 bars. (FM)
63395-B	Down On The Levee	Brief break. Solo 12 bars. (FM)
63396-A	Old Man Ben	Obbligato with cl 36 bars. (S)

Again some quite colorful soli, of which "... Bread" and "... Whiskers" seem to be the most prominent.

**FATS WALLER,
HIS RHYTHM AND ORCHESTRA** **NYC. April 12, 1938**

Herman Autrey, John Hamilton, Nathaniel Courtney Williams (tp), George Robinson, John Haughton (tb), William Alsop, James Powell, Fred Skerritt (as), Gene Sedic, Lonnie Simmons (ts), Fats Waller (p, vo), Al Casey (g), Cedric Wallace (b), Slick Jones (dm).

Eight titles were recorded for Victor, one has LS:

022432-1	Skrontch	Solo 32 bars. (FM)
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A very enthusiastic solo, inventive and comparing favorably to Gene Sedic, who also plays magnificently on this session.

Joined the Savoy Sultans in 1939:

AL COOPER AND HIS SAVOY SULTANS **NYC. May 24, 1939**

Pat Jenkins (tp, vo), Sam Massenberg (tp), Rudy Williams (as), Sam Simmons (ts), Al Cooper (cl, as, bar, arr, dir), Cyril Haynes (p), Paul Chapman (g, vo), Grachan Moncur (b), Alex Mitchell (dm), Evelyn White (vo).

Four titles were recorded for Decca, one has tenorsax:

65630-A	Stitches	Solo 8 bars. (FM)
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NYC. Oct. 16, 1939

Same. Four titles were recorded for Decca, one has tenorsax:

66775-A	Jumpin' The Blues	Solo 12 bars. (FM)
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SS again proves his worth, he plays with an authority not quite common, and both soli here, particularly "... Blues", are very competent.

To be continued in 1940.

STAFFORD SIMON
"PAZUZA"

Born: Ca. 1908
Died: New York, 1960

Worked with Willie Bryant, with whom he had his first recording session:

WILLIE BRYANT AND HIS ORCHESTRA **NYC. April 6, 1938**

Robert Williams, Reunald Jones, Gene Prince (tp), Jimmy Archey, Sandy Watson (tb), Carl Frye, Claude Green (as), Stafford Simon, Prince Robinson (ts), Sonny

White (p), Arnold Adams (g), Norman Franke (b), Manzie Johnson (dm), Willie Bryant (vo, ldr).

Four titles were recorded for Decca, two have tenorsax, one probably has SS:

63558-A On The Alamo Solo 16 bars. (FM)

This is a very good solo, and compared to later SS soli I believe it to have his identity, while the other solo on the session is played by PR. In a slightly Chu-inspired style, he plays a very competent chorus. SS seems to be one of the most important tenorsax performers coming up at the end of the decade.

LEON GROSS AND HIS ORCHESTRA 1938

Leon Gross (as, ldr), Bernard Flood, James Dawson (tp), Stafford Simon, Gene Johnson (reeds), Arthur Bowie (p), Frank "Coco" Darling (b), George Foster (dm), Cora Green (vo).

From Micheaux Film Corporation production "Swing". Two tenorsax items:

Dear Old Southland Solo 14 bars. (F)

I Found A New Baby Solo 8 bars. (F)

Good soloing in uptempo, particularly on the bridge of "... Baby".

Then with Louis Jordan, and participated in two recording sessions 1939/1940:

LOUIS JORDAN AND HIS TYMPANY FIVE NYC. Nov. 14, 1939

Louis Jordan (cl, as, bar, vo), Courtney Williams (tp), Stafford Simon (cl, ts), Clarence Johnson (p), Charlie Drayton (b), Walter Martin (dm).

Six titles were recorded for Decca, four have tenorsax:

66871-A Jake, What A Snake Solo 32 bars. (FM)

66872-A Honeysuckle Rose Soli 8 and 8 bars. (M)

66875-A You Ain't Nowhere Solo 8 bars. (FM)

66876-A You're My Meat Soli 4 and 4 bars. (FM)

Good soloing here but yet to reach the level of the Millinder sessions.

SS continues to work with Louis Jordan.

To be continued in 1940.

PERRY SMITH

Born:

Died:

Continued from 1930.

JESSE STONE AND HIS ORCHESTRA NYC. Feb. 26, 1937

Jesse Stone (acc, arr, dir), Bob Shoffner, George Winfield, Clarence Wheeler (tp), David James, Alton Moore, John Anderson (tb), Bobby Holmes (cl, as), Phil Tillar, Dorlan Coleman (as), Perry Smith (ts), Sonny White (p), Leroy Harris (g), Olin Aderhold (b), William McIlvaine (dm).

Three titles were recorded for Variety, two have tenorsax:

M-129-2 Wind Storm Soli 32 and 8 bars. (F)

M-131-2 Snaky Feeling Solo 16 bars. (M)

This is something quite different and more interesting than the Fess Williams recordings seven years before! This is active and competent big band soloing. Too bad it is also the end of PS.

Although one more recording session, no further soli.

To be continued in 1940.

**GEORGE HOLMES TATE
"BUDDY"**

Born: Sherman, Texas, Feb. 22, 1914
 Died: Chandler, Arizona, Feb. 10, 2001

Transferred to separate Jazz Archeology file.

"JOE" JOSEPH V. THOMAS

Born: Uniontown, Pennsylvania, June 19, 1909
 Died: Kansas City, Missouri, Aug. 3, 1986

Continued from 1934.

JIMMIE LUNCEFORD AND HIS ORCHESTRA NYC. May 29, 1935

Jimmie Lunceford (as, arr, dir), Eddie Tompkins, Paul Webster (tp), Sy Oliver (tp, vo, arr), Elmer Crumbley, Russell Bowles (tb), Eddie Durham (tb, g, arr), Willie Smith (cl, as, bar, vo, arr), Laforet Dent (as), Dan Grissom (cl, as, vo), Earl Carruthers (cl, as, bar), Joe Thomas, (cl, ts), Edwin Wilcox (p, cel, arr), Al Norris (g), Moses Allen (b), Jimmy Crawford (dm, vib).

Seven titles were recorded for Decca, two have JT:

39552-A Bird Of Paradise Solo 2 bars. (M)

39554-A Runnin' Wild Solo 16 bars. (FM)

NYC. Sept. 23, 1935

Same. Six titles were recorded for Decca, five issued, two have JT:

39999-A Oh Boy Solo 16 bars. (FM)

60000-A Charmaine Solo 32 bars. (FM)

NYC. Sept. 30, 1935

Same. Four titles were recorded for Decca, three have JT:

60013-A I'll Take The South Break. (F)

60014-A Avalon Solo 6 bars. (FM)

60015-A Charmaine Solo 32 bars. (M)

NYC. Dec. 23, 1935

Same. Four titles were recorded for Decca, two have JT:

60274-A My Blue Heaven Solo 8 bars. (M)

60274-B My Blue Heaven Not confirmed.

60275-B I'm Nuts About Screw Music Solo 4 bars. (FM)

NYC. (?) Mid 1936

Same. Vitaphone shorts, presented as **JIMMIE LUNCEFORD AND HIS DANCEORCHESTRA**. Six titles, two have JT:

Rhythm Is Our Business Solo with orch 20 bars. (F)

Nagasaki Solo with orch 56 bars. (F)

NYC. Aug. 31/Sept. 1, 1936

Same. Five titles were recorded for Decca, two have JT:

61248-A Me And The Moon Solo 16 bars. (M)

61250-A 'Tain't Good Solo 4 bars. Coda. (M)

NYC. Oct. 14, 1936

Same. Three titles were recorded for Decca, one has JT:

61325-A Harlem Shout Solo 8 bars. (FM)

NYC. Oct. 26, 1936

Two titles were recorded for Decca, no JT.

NYC. Jan. 18, 1937

Two titles were recorded for Decca, no JT.

NYC. Jan. 20, 1937

One title was recorded for Decca:

61533-A I'll See You In My Dreams Solo 8 bars. (M)

NYC. Jan. 26, 1937

Same. Four titles were recorded for Decca, two have JT:

61550-A He Ain't Got Rhythm Solo 18 bars. (M)

61553-A Slumming On Park Avenue Solo 4 bars. (M)

After the very promising 1934 tenorsax performances, one is surprised and somewhat disappointed to find JT rather in semi-obscurity in the Lunceford band of 1935-1936. He is not featured as a main soloist, but only as one among many others, in a band which highlights ensemble precision and not individual show-off. The soli blend into the environment, and only rarely do they stand forth to be really aggressive and exciting. From the meager examples we perceive a very competent tenorsaxophone player, but the soli rarely make any lasting impression. The "Nagasaki" filmshort with a long solo is disappointing, "... Business" is better. I can only recommend careful listening to the few brief examples. "Charmaine" is the only full-length 78 rpm. piece, so go for that one first.

During the second half of Feb. 1937, the Lunceford band sailed to Copenhagen, Denmark on the band's one and only overseas trip to Europe. They sailed with the Polish liner Stefan Bathory. The band started with concerts in Oslo, Norway Feb. 24 & 25. After that followed a tour through eleven Swedish cities during the time Feb. 26 - March 13. The band performed as a rule two concerts nightly in concert halls and theatre buildings and made a very strong impression on the Scandinavian audiences and critics. Unfortunately no recordings exist. On March 15 the band sailed with a ferry from Gothenburg, Sweden to Harwich in England. They were prevented by the Musicians Union ban from playing any professional engagement in Great Britain. The band spent two days in London before leaving Europe on March 19 with the Hamburg-American liner Hansa (quote from Bertil Lyttkens: The Jimmie Lunceford Legacy).

BILLIE HOLIDAY AND HER ORCHESTRA NYC. April 1, 1937

Eddie Tompkins (tp), Buster Bailey (cl), Joe Thomas (ts), Teddy Wilson (p), Carmen Mastren (g), John Kirby (b), Alphonse Steele (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, one has JT:

20920-1 Let's Call The Whole Thing Off Solo 16 bars. (SM)

There is no musician who did not use his opportunities with Billie/Teddy to the utmost, and JT is no exception. His solo on "... Off" is strong and well conceived, and he is probably giving all he's got. However, it is impossible not to note the difference between this performance and others with the same leadership, and also the fact that JT only gets one solo out of four items. I believe it just means: JT is a good performer, but not good enough to be highlighted in such "royal" surroundings.

JIMMIE LUNCEFORD AND HIS ORCHESTRA NYC. June 15, 1937

Personnel as May 29, 1939, except Ed Brown (as) replaces Dent.

Five titles were recorded for Decca, two have JT:

62259-A Coquette Solo 8 bars. (SM)

62261-A Raggin' The Scale Solo 16 bars. (M)

62261-B Raggin' The Scale As above. (M)

NYC. July 8, 1937

Same. Four titles were recorded for Decca, three have JT:

62344-A Posin' Solo 16+6 bars, (tp) on bridge. (M)

62345-A The First Time I Saw You Lead 16+6 bars, orch on bridge. Solo 8 bars. (M)

62347-A Put On Your Old Grey Bonnet Solo 32 bars. (F)

LA. Nov. 5, 1937

Personnel as June 15, 1937, except James "Trummy" Young (tb), Ted Buckner (as) replace Durham and Brown.

Five titles were recorded for Decca, four have JT:

1010-A	Pigeon Walk	Coda. (M)
1012-A	Teasin' Tessie Brown	Soli 4 and 4 bars. (M)
1013-A	Annie Laurie	Solo 16+6 bars, orch on bridge. (M)
1014-A	Frisco Fog	Solo 16 bars. (M)

NYC. Jan. 6, 1938

Same. Three titles were recorded for Decca, two have JT:

63134-A	The Love Nest	Intro 4 bars. (M)
63135-A	I'm Laughing Up My Sleeve	Solo 8 bars. (M)

NYC. April 12, 1938

Same. Four titles were recorded for Decca, one has JT:

63588-A	By The River Sainte Marie	Solo 4 bars. (M)
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The years 1937-1938 conclude the Decca period, and again one gets the feeling that JT's potential is not exploited. However, there are some noteworthy examples of good playing, like "Posin", "... Grey Bonnet" and "Frisco Fog".

JAM SESSION**NYC. Nov. 30, 1938**

Bunny Berigan (tp), Trummy Young (tb), Buster Bailey (cl), Joe Thomas (ts), Billy Kyle (p), Slam Stewart (b), Slick Jones (dm).

Two titles, Bill Savory collection:

Honeysuckle Rose	Solo 32 bars. (FM)
Blues	Solo 36 bars. (SM)

Very interesting to hear JT in a real jam session context, far away from the Lunceford orchestra. His contributions here are quite nice.

JIMMIE LUNCEFORD AND HIS ORCHESTRA**NYC. Jan. 3, 1939**

Eddie Tompkins, Sy Oliver, Paul Webster (tp), Elmer Crumley, Russell Bowles, James "Trummy" Young (tb), Willie Smith, Ted Buckner, Dan Grissom, Joe Thomas, Earl Carruthers (reeds), Eddie Wilcox (p), Al Norris (g), Moses Allen (b), Jimmy Crawford (dm).

Five titles were recorded for Vocalion, three have JT:

23906-1	Cheatin' On Me	Solo 16 bars. (SM)
23906-2	Cheatin' On Me	As above. (SM)
23907-1	Le Jazz Hot	Solo 16 bars. (M)
23907-2	Le Jazz Hot	As above. (M)
23908-1	Time's A-Wastin'	Soli 4 and 4 bars. (M)
23908-2	Time's A-Wastin'	As above. (M)

NYC. Jan. 28, 1939

Probably same personnel.
Saturday Night Swing Club Broadcast.

Cheatin' On Me	Solo 16 bars. (SM)
'Tain't What You Do	No solo.

NYC. Jan. 31, 1939

Same. Five titles were recorded for Vocalion, two have JT:

24051-1	Baby Won't You Please Come Home	(cl) in ens 18 bars. Solo 32 bars. Vocal 36 bars. (M)
24051-2	Baby Won't You Please Come Home	As above. (M)
24055-1	I've Only Myself To Blame	Solo 6 bars. (M)

Note: There is a 12-bar sax obbligato on "Baby ...", believed to be tenorsax. This has been rather difficult to explain, and close listening indicates in fact altosax.

NYC. Feb. 7, 1939

Same. Four titles were recorded for Vocalion, all have JT:

24083-1	What Is This Thing Called Swing?	Vocal 32 bars. Solo 8 bars. (FM)
24083-2	What Is This Thing Called Swing?	As above. (FM)
24084-1	Mixup	Soli 8 and 6 bars. (F)
24085-1	Shoemaker's Holiday	Solo 16 bars. (M)
24086-1	Blue Blazes	Soli 8 and 8 bars. (F)

NYC. April 7, 1939

Same. Four titles were recorded for Vocalion, one has JT:

24353-A	White Heat	Solo 24 bars. (F)
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NYC. May 17, 1939

Same. Four titles were recorded for Vocalion, one has JT:

24644-A	Well, All Right Then	Solo with orch 16 bars. (M)
24644-B	Well, All Right Then	As above. (M)

NYC. June 11, 1939

Same. Broadcast, Saturday Night Swing Club.

	Well, All Right Then	Solo with orch 16 bars. (M)
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NYC. Aug. 2, 1939

Same, except Gerald Wilson (tp) replaces Sy Oliver.
Five titles were recorded for Vocalion, four have JT:

24965-A	Who Did You Meet Last Night?	Soli 12 and 4 bars. (FM)
24967-A	Sassin' The Boss	Solo 12 bars. (FM)
24968-A	I Want The Waiter	Solo with orch 8 bars. (M)
24969-A	I Used To Love You	Soli 8 and 24 bars. Vocal 40 bars. (FM)
24969-B	I Used To Love You	As above. (FM)

NYC. Sept. 14, 1939

Same. Four titles were recorded for Vocalion, two have JT:

26066-A	Belgium Stomp	Solo with orch 8 bars. (M)
26069-A	Liza	Soli 6, 4 and 4 bars. (FM)

Late 1939?

Broadcast.

	Honeysuckle Rose	Solo 8 bars. (M)
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NYC. Dec. 14, 1939

Same, except Eugene "Snooky" Young (tp) replaces Tompkins.
Eight titles were recorded for Vocalion/Columbia, seven have JT:

25749-1	Put It Away	Solo 8 bars. (FM)
25750-1	I'm Alone With You	Solo 16 bars. (SM)
25751-1	Rock It For Me	Vocal 32 bars. Solo with orch 14 bars. Vocal ending. (M)
25752-1	I'm In An Awful Mood	Solo 44 bars. (FM)
25752-2	I'm In An Awful Mood	As above. (FM)
25753-1	Wham	Solo 32 bars. (M)
25753-2	Wham	As above. (M)
25754-1	Pretty Eyes	Soli 8 and 4 bars. (SM)
25756-1	Lunceford Special	Solo 16 bars. (FM)

When Columbia takes over the Lunceford contract, recording activities expand, and there are now numerous opportunities to study JT's style. However, I still feel quite

undecided about this tenorsax artist. In the Lunceford orchestra, nothing seems to happen by chance, one of the most well-organized institutions in jazz. JT's soli are almost always constrained by the careful arrangements, and rarely does he kick forth a straightforward solo on which to base an opinion. Popular items like "Cheatin' ..." or "Well, All Right ..." do not give much insight (although there are slight differences between the alternate takes). One should turn to faster items like "White Heat" and "I Used To Love You" to have more excitement, and in the medium "Le Jazz Hot" there are two fine, quite different versions. But in more sensitive, slower pieces like "I'm Alone ..." and "Pretty Eyes", JT's beautiful sound and professional competence are maybe most impressive. Excitement is not needed! I would like to add that JT was an inspiration to the vintage Norwegian tenorsaxophonists, but personally I have difficulties in putting him among the really great performers, the evidence is simply not good enough!

JT continues to work with Jimmie Lunceford for many years.

To be continued in 1940.

WALTER THOMAS "FOOTS"

Born: Muskogee, Oklahoma, Feb. 10, 1907
Died: Englewood, New Jersey, Aug. 26, 1981

Continued from 1934.

WT stayed with Cab Calloway and his Orchestra all through the thirties, but there are no tenorsax soli to be heard, since Ben Webster and, later, Chu Berry, took all the opportunities.

To be continued in 1940.

CARL WADE

Born:
Died:

Continued from 1934.

GEORGIA WASHBOARD STOMPERS NYC. July 3, 1935

Unknown personnel and probably dissimilar to the one of Aug. 17, 1934. The (cl) and (as) soli cannot be played by the same man. Carl Wade (ts) seems possible, but not certain.

Eight titles were recorded for Decca, two have tenorsax:

39673-A	In The Middle Of A Kiss	Solo 18 bars. (FM)
39675-A	I'm Living In A Great Big Way	Solo 8 bars. (FM)

A quite different session from the previous one. Here I feel more sure of CW's presence, and his performance of "... Kiss" is a nice one. Maybe it was just now that he really was ready for greater tasks?

No further recording sessions on (ts), but CW is listed with (bar) in 1945 with Sam Donahue.

GREELY WALTON

Born: Mobile, Alabama, Oct. 4, 1905
Died: Oct. 9, 1993

Transferred to separate Jazz Archeology file.

LEON WASHINGTON "DIAMOND"

Born: Jackson, Mississippi, June 27, 1909
 Died: Chicago, Feb. 19, 1973

Moved with his parents to Chicago in 1912. First played clarinet (taught by Horace George), then tenorsax (lessons from Jerome Pasquall and Sandy Runyon). Worked with Zinky Cohn in Habor Springs, Michigan (summer 1926), gighed in Chicago.

LW plays (as) on a Melotone recording session in Chi. Nov. 12, 1930 with Frankie Franko and his Louisianians, two sides.

Then in 1931 joined Bernie Young and his Creolians, toured with Young until 1933. With Carroll Dickerson in 1934-35, then with Louis Armstrong's Big Band (June-October 1935). Worked in Fats Waller's Big Band before returning to Chicago in 1936.

**ORIGINAL VICTORIA SPIVEY
 & HER HALLELUJAH BOYS/
 VICTORIA SPIVEY**

& DOT SCOTT'S RHYTHM DUKES

Chi. July 7, 1936

Victoria Spivey (vo), probably Randolph Scott (tp), Chick Gordon, Leon Washington (saxes), Dorothy Scott, possibly also Addie Spivey (p), unknown (b), Bud Washington (dm).

Four titles were recorded for Decca, two have tenorsax:

90784-A	Sweet Pease	Solo 18 bars. (SM)
90789-A	I'll Never Fall In Love Again	Solo 18 bars. (M)

Quite simple soli of little value but for historical documentation. There is no way to ascertain whether these soli really are played by "Diamond" or whether Chick Gordon is involved.

Joined trumpeter Jimmy Cobb's Band at the Annex Cafe, then with Earl Hines from February 1937 until late 1938.

EARL HINES AND HIS ORCHESTRA

Chi. Aug. 10, 1937

Leon Scott, Ray Nance (tp), George Dixon (tp, as, bar), Louis Taylor, Ed Fant, Ken Stuart (tb), Ernest "Pinky" Williams, Leroy Harris (as), Leon Washington (ts), William Randall (cl, as, ts, arr-1981), Earl Hines (p), Hurley Ramey or Claude Roberts (g), Quinn Wilson (b), Oliver Coleman (dm), Madeline Green (vo-1979).

Five titles were recorded for Vocalion, three have LW:

C-1981-1	Rhythm Rhapsody	Solo 16 bars. (FM)
C-1981-2	Rhythm Rhapsody	As above. (FM)
C-1982-2	A Mellow Bit Of Rhythm	Solo 8 bars. (FM)
C-1983-1	Ridin' A Riff	Solo 16+8 bars, (p) on bridge. (FM)
C-1983-2	Ridin' A Riff	As above. (FM)

Even and well executed soli, though not quite near the top level. Particularly interesting is "... Riff" with its two takes, there the tenor saxophonist shows that he knows the art of improvising, particularly the second eight bars demonstrate this clearly. The surprisingly low register start after the bridge, is, however, repeated in both versions.

The **EARL HINES** recording sessions of March 7 and 17, 1938 have no LW soli. With Red Saunders' Band from 1938 until 1963 (including 18 years residency at Club De Lisa, Chicago).

To be continued in 1945.

"BENNY" BENJAMIN WATERS

Born: Brighton, Maryland, Jan. 23, 1902
 Died: Columbia, Maryland, Aug. 11, 1998

Continued from 1928.

Several months with Fletcher Henderson from early 1935, rejoined Charlie Johnson (1936-37), then with Hot Lips Page Big Band at Small's etc. (1938).

HOT LIPS PAGE AND HIS BAND**NYC. April 27, 1938**

Hot Lips Page (tp, vo, ldr), Eddie Mullens, Bobby Moore (tp), George Stevenson, Harry White (tb), Ulysses Scott (as), Ben Smith (cl, as), Benny Waters, Ernie Powell (ts), Jimmy Reynolds (p), Connie Wainwright (g), Abe Bolar (b), Alfred Taylor (dm).

Six titles were recorded for Bluebird, two feature BW:

022924-1 Feelin' High And Happy Soli 4 and 8 bars. (FM)
 022928-1 I Let A Song Go Out Of My Heart Solo 8 bars. (SM)

NYC. June 24, 1938

Same, except Dave Page (tp), Ben Williams (as, ts) replace Mullens and Scott. Delores Payne, Ben Bowers (vo).

Six titles were recorded, none has BW.

Some quite ordinary soli on the first Bluebird date. Best is "... Heart".

To be continued in 1940.

**"BEN" BENJAMIN FRANCIS WEBSTER
 "FROG"**

Born: Kansas City, Missouri, March 27, 1909

Died: Amsterdam, Holland, Sept. 20, 1973

Transferred to separate Jazz Archeology file.

ARTHUR CRAWFORD WETHINGTON

Born: Chicago, Illinois, Jan. 26, 1904

Died: White Plains, New York, Sept. 11, 1994

CW records on (as) with CARROLL DICKERSON in 1928, on (as) with LOUIS ARMSTRONG in 1929, on (cl, as, bar) with MILLS BLUE RHYTHM BAND in 1931 - 1936.

He is a member of **EDGAR HAYES AND HIS ORCHESTRA** and participates in the 1937 recording sessions. However, all tenorsax soli seem to be played by Joe Garland.

WALTER WHEELER

Born:

Died:

Continued from 1930.

OLLIE SHEPARD AND HIS KENTUCKY BOYS**NYC. July 17, 1939**

Walter Wheeler (ts), unknown (p), Wellman Braud (b), unknown (dm-65974), unknown (male & female vo-65974), Ollie Shepard (vo).

Six titles were recorded for Decca:

65970-A Oh Maria Straight 16+12 bars, solo 8 bars on bridge. Straight 4 bars. Solo 20+8 bars, (p) on bridge. (M)
 65971-A Don't You Know Faint obbligato. (SM)
 65972-A Jelly Roll Faint obbligato. Solo 12 bars. (S)
 65973-A King Of All Evil Faint obbligato. (SM)
 65974-A Li'l Liza Jane Straight solo 16 bars. Solo 24 bars. (FM)
 65975-A Baby It's My Time Now Faint obbligato. Solo 12 bars. (SM)

Rather primitive in a style influenced by Chu.

No further recording sessions.

FRANCIS WHITBY
"DOC"

Born: Oklahoma City, 1912
Died:

Worked with various territory bands before settling in Chicago, recorded with Jimmie Noone in 1936:

JIMMIE NOONE AND HIS NEW ORLEANS BAND **Chi. Jan. 15, 1936**
Guy Kelly (tp, vo-90577), Preston Jackson (tb), Jimmie Noone (cl), Francis Whitby (ts), Gideon Honore (p), Israel Crosby (b), Tubby Hall (dm).
Four titles were recorded for Decca/Parlophone:

90575-A	He's The Different Type of Guy	Soli 32 and 8 bars. (FM)
90576-A	'Way Down Yonder In New Orleans	Solo 28 bars. (FM)
90577-A	The Blues Jumped A Rabbit	Obbligato 12 bars. (SM)
90578-A	Sweet Georgia Brown	Solo 32 bars. (F)

FW is a very interesting performer, and it is a sad fact that this seems to be his only recording. He seems to be an artist full of ideas, but still immature. I get the feeling that his thinking is far into the future, but that his technique is not developed enough to express what he wants to say. There is something abrupt and frustrated about his soloing here. I really believe attention should be brought to these sides and to this pioneer who never made it!

Led own band for a while, then worked with Nat Towles prior to brief spell (on alto sax) with Horace Henderson in late 1940. Went to Hawaii in 1941, joined Andrew Blakeney's Brown Cats of Rhythm there. Settled in California in the mid-1940s. Played with Erskine Hawkins for a short while, replacing Paul Bascomb.

"GIL" GILBERT WHITE

Born:
Died:

NOBLE SISSLE AND HIS ORCHESTRA **NYC. March 11, 1936**
Noble Sissle (vo, dir), Wendell Culley, Demas Dean, Clarence Brereton (tp), Chester Burrill (tb), Sidney Bechet (cl, sop), Chauncey Haughton (cl, as), Gil White, Jerome Pasquall (ts), Oscar Madera (vln), Harry Brooks (p), Jimmy Miller (g), Jimmy Jones (b), Wilbert Kirk (dm), Lena Horne (vo).
Six titles were recorded for Decca, but no tenorsax.

NYC. April 14, 1937

Same, except Erskine Butterfield (p) replaces Brooks.
Four titles were recorded for Decca, three issued, one has tenorsax:

M399-1	I'm Just Wild About Harry	Solo 8 bars. (F)
M399-2	I'm Just Wild About Harry	As above. (F)

Tempo too fast and the soli not very prominent, but at least they are quite different!
Take 1 is to be preferred.

NOBLE SISSLE's SWINGSTERS **NYC. Feb. 10, 1938**
Clarence Brereton (tp), Sidney Bechet (cl, sop), Gil White (ts), Harry Brooks (p, arr), Jimmy Miller (g), Jimmy Jones (b), O'Neil Spencer (dm, vo).
Four titles were recorded for Decca, three have tenorsax:

63264-A	Black Stick Blues	Soli 8, 2 and 6 bars. (M)
63265-A	When The Sun Sets Down South	Prominently in ens. (SM)
63265-B	When The Sun Sets Down South	As above? ()
63266-A	Sweet Patootie	Solo 12 bars. (SM)

Quite ordinary tenorsax playing with no particular characteristics.

To be continued in 1943.

"BEN" WILLIAMS

Born:
Died:

Participates in the recording sessions of April 28 and July 1, 1937 by **MILLS BLUE RHYTHM BAND**, but tenorsax soli most likely are all by Harold Arnold. Also records with **HOT LIPS PAGE AND HIS BAND** on June 24, 1938, but probably does not solo on tenorsax, Ernie Powell and Benny Waters are more likely candidates.

"EDDIE" WILLIAMS

Born:
Died:

Plays (ts) on the rejected **CHICK WEBB's HARLEM STOMPERS** session of Aug. 25, 1927. Records on (cl) with **BILLY KYLE** in 1937. Participates in the recording sessions of Feb. 11, April 28 and July 1, 1937 by **MILLS BLUE RHYTHM BAND**, but tenorsax soli most likely are by Harold Arnold. Also records with **DON REDMAN** March 23 and May 18, 1934, but no soli. On (as) with Jelly Roll Morton in 1940.

ELMER WILLIAMS**"TONE"**

Born: Red Bank, New Jersey, 1905
Died: Red Bank, New Jersey, June 1962

Transferred to separate Jazz Archeology file.

"DICK" RICHARD WILSON

Born: Mount Vernon, Illinois, Nov. 11, 1911
Died: New York, Nov. 24, 1941

Transferred to separate Jazz Archeology file.

"DAVE" DAVID YOUNG

Born: Nashville, Tennessee, Jan. 14, 1912
Died:

Continued from 1933.

ROY ELDRIDGE AND HIS ORCHESTRA **Chi. Jan. 23/28, 1937**
Roy Eldridge (tp), Scoops Carry, Joe Eldridge (as), Dave Young (ts), Teddy Cole (p), John Collins (g), Truck Parham (b), Zutty Singleton (dm).
Six titles were recorded for Vocalion, two have tenorsax:

C-1793-1	Wabash Stomp	Solo 8 bars. (FM)
C-1793-2	Wabash Stomp	As above. (FM)
C-1795-1	Heckler's Hop	Solo 16 bars. (F)
C-1975-2	Heckler's Hop	As above. (F)

Chi. Prob. Feb. 1937

Personnel as above, Scoops Carry also (cl).
Privately recorded at The Three Deuces.
Eight titles exist (JA-24), three feature tenorsax:

Little Jazz (Crazy Rhythm)	Solo 8 bars. (M)
Swing Is Here	Solo 16+8 bars, (p) on bridge. (F)
I Never Knew	Solo 16 bars. (F)

DY has now developed into a good tenorsaxophonist, and there are several good soli. My favorite is the brief "Little Jazz", and also the other items from Three Deuces rank high. He masters the up tempo "Swing Is Here" very well, as is also evidenced by "Heckler's Hop", the newly discovered alternate seems to be the strongest. The two takes of "Wabash ..." have several interesting differences, and the rough opening of "... Knew" takes us by surprise. DY seems to be one of the up-coming men in 1937.

To be continued in 1940.

LESTER WILLIS YOUNG "PREZ"

Born: Woodville, Mississippi, August 27, 1909
Died: New York City, March 15, 1959

Transferred to separate Jazz Archeology file.

MISCELLANEOUS

"TOMMY" THOMPSON / "BILL" WRIGHT

Known to have participated in the following recording session:

EDDIE COLE's SOLID SWINGERS **Chi. July 28, 1936**
Kenneth Roane (tp), Tommy Thompson (as, ts), Bill Wright (ts), Nat "King" Cole (p), Eddie Cole (b, vo), Jimmy Adams (dm).
Four titles were recorded for Decca, three have BW:

90807-A	Stomping At The Panama	Solo 16 bars. (FM)
90808-A	Bedtime	Soli 16 and 2 bars. (S)
90909-A	Thunder	Solo 16 bars. (F)

These are quite original pieces of music in general, and the tenorsax is a very interesting encounter and a pleasant surprise. "Bedtime" features a rich-sounding, mature slow solo which seems to belong at least three-four years later. "... Panama" is somewhat arranged, and "Thunder" maybe too fast to impress, but I have the feeling that this soloist might have been among the better known tenorsax players of the era.

MISCELLANEOUS

WALTER BASH / AARON HARVEY / ADDISON WHITE / LEW WILLIAMS

All these names have been associated with the recording session by **CAROLINA COTTON PICKERS** in Birmingham, Alabama, March 24/25, 1937. Bash played with this orchestra from 1931 (ref. AMcC), while Williams seems to have joined the orchestra in the middle thirties and stayed on until the turn of the decade. However, out of the 14 titles recorded, only 6 were issued and they contain no tenorsax soli.

MISCELLANEOUS

FRED GREER / CHARLES VIGO

Participate in one recording session:

**ACE HARRIS AND
HIS SUNSET ROYAL ORCHESTRA** **NYC. Oct. 25, 1937**

Ace Harris (p, vo, dir), Ermit Perry, Jimmy Harris, Jesse Brown (tp), Julius Watson, Nat Allen (tb), Cornelius King, Robert Smith (as), Charles Vigo, Fred Greer (ts), Willie Gaddy (g), Al Lucas (b), Joe Murphy (dm).

Four titles were recorded for Vocalion, one has a tenorsax solo, but it is not known by whom:

21945-2 Rhythm 'Bout Town Solo 16 bars. (M)

This is a quite rudimentary solo with few merits.

MISCELLANEOUS

ROY DOUGLAS / HARRY GARNETT

Participate in the following two recording sessions:

ERNE FIELDS AND HIS ORCHESTRA NYC. Aug. 2, 1939

Ernie Fields (dir), probable personnel: Edwin Middleton, Jeff Carrington, Amos Woodruff, possibly Vernon "Geechie" Smith (tp), Edward Middleton, Russell Moore (tb), Rene Hall (tb, g), Luther "Lard" West, Hunter Gray (as), Roy Douglas, Harry Garnett (ts), Rozelle Claxton (p), Robert Lewis (b), Clarence Dixon (dm), Melvin Moore, Leora Davis (vo).

Five titles were recorded for Vocalion, three have tenorsax:

24960-A You Gave Me Everything But Love Solo 8 bars. (SM)

24962-A Lard Stomp Solo 16 bars. (M)

24963-A Claxton Stomp Solo 8 bars. (F)

NYC. Sept. 15, 1939

Same. Four titles were recorded for Vocalion, two have tenorsax:

26072-A High Jivin' Solo 16+8 bars, orch on bridge. Solo 16 bars. (M)

26073-A Bless Your Heart Solo 8 bars. (M)

These are very interesting tenorsax performances! They are all, as far as I can hear, played by the same man. They have a sure touch of Herschal Evans and Henry Bridges, built upon a big sound with a lot of personality in the lower register. Note for instance the lovely way the solo starts in "Bless Your ..."! The "Lard Stomp" also is a real ear opener, as is the forceful and rough "Claxton ...". In fact, all these items are very enjoyable. Can anybody tell whether the soli are played by Douglas or Garnett?

UNKNOWN

ALBERTO SOCARRAS' ORCHESTRA April 16, 1935

Personnel unknown.

TO-1538 Hocus Pocus Solo with orch 16+8 bars, (tp) on bridge. Solo 8 bars. (F)

A colorful soloist, probably a "name", but I cannot readily identify him (it is not Cecil Scott).

UNKNOWN

BUMBLE BEE SLIM AND HIS RHYTHM RIFFERS Chi. Sept. 6, 1935

Unknown (tp), (as, ts), (ts), (p), (g), (b), Amos Easton (vo).

Four titles were recorded for Decca, two issued, one has tenorsax:

90305-A I'll Take You Back Soli 32 and 8 bars. (FM)

Primitive tenorsax playing in a style resembling that of Gene Porter, but not of same quality.

UNKNOWN

**THREE FIFTEEN
AND HIS SQUARES****Hot Springs, Ark., March 3, 1937**

Unknown (tp), (ts), (p), (g), (b), (dm), Dave Bluntson (vo).

Four titles were recorded for Vocalion, all have tenorsax:

HS-14-2	Saturday Night On Texas Avenue	Intro 4 bars. Obligato. (SM)
HS-15-1	Drop My Stuff	Prominent obligato. (FM)
HS-16-1	Mollie Mae Blues	Obligato. (S)
HS-17-1	Three Fifteen Blues	Obligato. Solo 12 bars. (S)

Another "territory" performer but no sensational discovery this time.

UNKNOWN

**JIMMY LUVERTE AND HIS
SOCIETY TROUBADOURS****Birmingham, Ala. April 9/13, 1937**

Jimmy Luverte (vo, dir), unknown band.

Eight titles were recorded (four rejected), three have tenorsax:

109	You Think She Ain't	Solo 8 bars. (FM)
131	The Hottest Girl In Town	Soli 8 and 8 bars. (M)
133	Music Box Blues	Solo 12 bars. (SM)

This unknown tenorsax player would deserve to have his name on the records, because his playing is quite dexterious with a marked ego. "Music Box ..." and the last solo on "... Town" should be particularly noted. One is reminded of the tenorsax sounds of the European bands of the early forties.

UNKNOWN

SAMMY BUTLER AND HIS NITE OWLS**Chi. Sept. 13, 1937**

Unknown (tp), (ts), (p), (dm), Ralph Thomas (vo-2011), Johnny Williams (vo-2012/13).

Four titles were recorded for Vocalion, all have tenorsax:

C-2010-1	Reefer Man's Dream	Soli 32 and 8 bars. (FM)
C-2011-1	Sweetheart Of My Dreams	In ens. Obligato parts. (SM)
C-2012-1	When Your Love Comes Down	In ens. Solo 12 bars. (SM)
C-2013-1	Blue Baby	In ens. Solo 12 bars. (SM)

"A tenor saxophonist who looks forward to post-war rhythm-and-blues with a tough, muscular approach and suitably dirty intonation; not a great technician, but one who knows how to put his limited skills to good use". This quotation from LP liner notes is quite apt, and the soloing is quite attractive, not unlike that of Robert Carroll. Particularly "... Dream" is very interesting.

UNKNOWN

BEA FOOTE ACCOMPANIED BY**NYC. April 21, 1938**

Unknown (tp), (as?), (ts), (p), (g), (b), (dm).

Four titles were recorded for Decca:

63625	Weeds	Faint obligato. (SM)
63626	Could Be You	Faint obligato. (SM)
63627-A	Baby, Ain't You Satisfied	Faint obligato. (SM)
63628	Satisfied	Intro 4 bars to faint obligato. Solo 8 bars. (SM)

The obligato parts on "Weeds" and "Could ..." sound more like tenorsax than

altosax as stated in Rust. The intro on "Satisfied" seems at first to be played by an altosax, but closer listening makes me believe that also here the lower instrument is used, note for instance the solo itself. Possibly there is only (ts) and no (as) on this session. The artist never stretches out but seems competent enough.

UNKNOWN

HARLEM HARLEY**AND HIS WASHBOARD BAND****NYC. July 29, 1938**

John "Harlem" Harley (tp, dir), unknown (cl, ts), Clarence Easter (p, vo), unknown (b), (wbd).

Five titles were recorded for Decca, four issued, three have tenorsax:

64354-A Hold It Obligato parts. Solo 12 bars. (SM)

64355-A Life Goes On And On Solo 22 bars. (FM)

64357-A Mama Come On Home Obligato 32 bars. Solo 16 bars. (M)

Fine "race music" with a first rate tenorsax player with a good Bascomb/Wilson-like tone and flexible phrasing. Very pleasant surprise!

HARLEM HARLEY AND HIS HARLEM BAND**NYC. March 1, 1939**

Harlem Harley (tp, vo, dir), unknown (cl, ts), Clarence Easter (p), unknown (b), (dm), Danny Jones (vo).

Four titles were recorded for Decca, three have tenorsax:

65081-A The Bo De O-O-Dee O-D-O Faint obligato. Solo 32 bars. (FM)

65083-A It's You That Taught It To Me Solo 16 bars. (M)

65084-A My Only Passion Solo 8 bars. (SM)

Probably same player, also here with good soloing.

UNKNOWN

JOE WILLIAMS AND**HIS CHICAGO SWINGERS****Chi. Nov. 2, 1938**

Unknown (tp), (as), (ts), (rhythm), Mattie Hardy (vo).

Four titles were recorded for Vocalion, rejected, but three titles exist. No tenorsax on 2377-1, however:

2379-1 You're All Right With Me Solo 12 bars. (M)

2380-1 He's Gone Away Solo 12 bars. (M)

Quite pleasant soli. The tenorsax artist is suggested to be the same as on the Sammy Butler session of Sept. 13, 1937, but I do not think this is correct.

UNKNOWN

KITTY GRAY**Dallas, Texas, Dec. 4, 1938**

Unknown (tp), (ts), probably own (p), probably Oscar Wood (g), unknown (b), (dm), Kitty Gray (vo).

Four titles were recorded for Vocalion, two issued, one has tenorsax:

700-1 Doing The Dooga Solo 8 bars. (M)

This is a very professional and forceful tenorsax player, one of the many out in "the territories" who never made it to the great public.

UNKNOWN

WALTER POWELL AND HIS ORCHESTRA**NYC. Dec. 16, 1938**

Personnel unknown except Walter Powell (tb, ldr).

Four titles were recorded for Vocalion, two issued, both have tenorsax:

M-945-1 Devil's Holiday Solo 32 bars. (F)
 M-946-2 Definition Of Swing Solo 24 bars. (FM)

Competent and not at all bad this unknown tenorsax player! "... Holiday! is good enough, but "Definition ...", a minor blues, is really outstanding!

UNKNOWN

CHARLIE BURSE AND HIS MEMPHIS MUD CATS

Memphis, Tenn., July 15, 1939

Personnel to quote "Blues & Gospel Records": Charlie Burse (vo) accompanied by unknown (as), possibly doubling on (ts), unknown (p), own (g), unknown (b), (dm). Ten titles were recorded for Vocalion, eight issued. Most sax soloing is certainly altosax, but in some cases the pitch seems to be lower, and the doubling theory may be correct. However, the music is quite uninteresting, of very low quality, and it is really not worth while to sort things out.

UNKNOWN

THE MELROSE STOMPERS

Chi. Oct. 7, 1939

Unknown (tp), (cl, as), (ts), (p), (dm), Lizzie Miles (vo-2774-80). Eight titles were recorded for Vocalion, two have tenorsax.

2776-A Hold Me, Parson Solo 16 bars. (M)
 2780-A He's Red Hot To Me Solo 16 bars. (M)

A quite interesting tenorsax player to "provide a few accomplished, though not very dynamic solos" to quote the LP liner notes. I rate the soloing somewhat higher than that, particularly "... Red Hot ...", but the suggestion of David Young is quite interesting and not at all pure speculation. Listen for yourself!

...000...