

**The**  
**BASS**  
**of**  
**LEROY ELIOT STEWART**  
**“SLAM”**

Born: Englewood, New Jersey, Sept. 21, 1914  
 Died: Binghamton, New York, Dec. 10, 1987

*Introduction:*

How could we miss Slam Stewart; he was part of the personnel in a large number of swing sessions in the middle forties! Smiles were always on our faces when he started stroking and singing and humming and swinging!

*History:*

Began playing violin during childhood, switched to bass and worked with local bands including stint with Sonny Marshall, then studied at Boston Conservatory of Music. Whilst in Boston heard Ray Perry (on violin) singing and bowing in unison, later Slam began successfully experimenting with the idea of singing an octave above his bowed bass work. Worked with Peanuts Holland Band in Buffalo (1936-37), then moved to New York, met Slim Gaillard and formed duo. After their initial success on radio WNEW, the duo recorded the big-selling "Flat Foot Floogie". Slam worked with The Spirits of Rhythm (spring 1939), with Van Alexander's Orchestra (1940), also led own trio at Kelly's Stables, New York (late 1940), he continued to play specific engagements with Gaillard until Slim's call-up in 1942. Slam appeared in the 1943 film 'Stormy Weather', worked mainly with Art Tatum (1943-44). With Tiny Grimes Quartet (autumn 1944), joined Benny Goodman in February 1945 and for the next nine months did several brief interludes with Goodman. Worked with Art Tatum again in spring 1946, led own trio in the late 1940s, also played in France with Erroll Garner in May 1948. Several short spells with Art Tatum in the early 1950s, with Roy Eldridge Quartet (1953). With pianiste Beryl Booker (1955-57), reunited with Slim Gaillard at Great South Bay Jazz Festival in summer 1958. In the late 1950s and 1960s worked mainly as accompanist for vocaliste-pianiste Rose Murphy (including European tour). Temporarily quit playing through illness. Led own trio in New York (1968), then led television band at Binghamton, NY., studios, also did classical work including appearance with Lincoln String Quartet in August 1969 (ref. John Chilton).

## SLAM STEWART SOLOGRAPHY

**SLIM AND SLAM****NYC. Jan. 19, 1938**

Slim Gaillard (vib, g, vo), Sam Allen (p), Slam Stewart (b), Pompey "Guts" Dobson (dm).

Four titles were recorded for Vocalion, three issued, on CD only:

22318-2	The Flat Foot Floogie	Solo 24 bars. (M)
22319-1	Chinatown, My Chinatown	Solo 32 bars. (F)
22321-1	Oh! Lady Be Good	Soli 4, 4 and 4 bars. (M)

**NYC. Feb. 17, 1938**

Same. Four titles:

22318-4	The Flat Foot Floogie	Solo 24 bars. (M)
22318	The Flat Foot Floogie	As above. (M)
22319-5	Chinatown, My Chinatown	Solo 32 bars. (F)
22320-3	That's What You Call Romance	Solo 8 bars. (SM)
22441-2	Ti-Pi-Tin	Intro. Solo 16 bars. (FM)

One of the most distinct contributions in jazz starts right here! Slam Stewart got the bright idea of bowing his bass, while singing, or rather mumbling, one octave higher. The concept had obviously an immediate popular effect, particularly since it was generally marketed with the immensely popular Slim & Slam, a swinging quartet with hilarious vocal contributions from the leader and the group as such, in 'chinglish' or other fantasy languages. I know people that does not take this music seriously, but to me it is highly sophisticated, funny, and by all means, swinging like h..., something sorely missed close to a century later. The very first session was originally rejected, and it sounds kind of unrehearsed and primitive but certainly with qualities. A month later everything get together more strongly, and the "... Chinatown" is gorgeous, a model for things to come. Note also "... Floogie" with two takes, and immediately it isident that SS is a genuine improviser!!

**SLIM AND SLAM****NYC. May 3, 1938**

Personnel as Feb. 17.

Four titles were recorded for Vocalion:

22847-1	8, 9 And 10	Solo 32 bars. (M)
22848-1	Dancing On The Beach	Solo 8 bars. (S)
22849-1	Oh! Lady Be Good	Solo 16 bars. (FM)
22849-2	Oh! Lady Be Good	As above. (FM)
22850-2	Ferdinand The Bull	Solo 32 bars. (FM)

**NYC. June 25, 1938**Slim Gaillard (g, vo), Slam Stewart (b, vo).  
"Saturday Night Swing Club", one title:

	The Flat Foot Floogie	Solo 24 bars. (FM)
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**NYC. June 27, 1938**

Same as Feb. 17. Three titles were recorded for Vocalion:

23165-1	Tutti Frutti	Solo 24 bars. (M)
23166-1	Look-A There	Solo 32 bars. (M)
23167-3	Humpty Dumpty	Solo 16 bars. (M)

There is no doubt that Slim & Slam got immensely popular, and SS should have his share of the success with his swinging soli. One highlight here is "... The Bull" where he simulates the animal's 'talk'. Note how he pretends to be on "Lady Be Good" at the start of his chorus on "... There". "Tutti ..." is also one of my favourites.

**SLIM & SLAM****NYC. July 7, 1938**

Personnel same as June 25?

Broadcast "The Rudy Vallee Show", three titles:

	Chinatown, My Chinatown	Solo 32 bars. (F)
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Dark Eyes Intro. Solo 16 bars. (M)

Flat Foot Floogie Solo 24 bars. (M)

**NYC. July 14, 1938**

Same, two titles:

Tutti Frutti Solo 16 bars. (FM)

Bei Mir Bist Du Schoen Solo 16 bars. (M)

It seems that S&S is even more inspired before a live audience! The broadcast version of "... My Chinatown" is great, as is "... Eyes", and note how SS catches the audience on that "... Floogie". Fine stuff also on the second program, but too brief!

**SLIM AND SLAM**

**NYC. Aug. 17, 1938**

Kenneth Hollon (ts), Sam Allen (p), Slim Gaillard (g, vo), Slam Stewart (b, vo), Pompey "Guts" Dobson (dm).

Three titles were recorded for Vocalion, one has SS:

23357 Jump Session Solo 16 bars. (M)

**NYC. Nov. 9, 1938**

Same. Four titles were recorded for Vocalion:

23683-1 Dopey Joe Solo 32 bars. (F)

23684-1 Sweet Safronia Solo 16 bars. (F)

23685-1 It's Gettin' Kinda Chilly Solo 16+8 bars, (g) on bridge. (FM)

23686-1 Buck Dance Rhythm Solo 16 bars. (FM)

A different personnel, and the highly underrated tenorsax artist Kenneth Hollon fits perfectly into the group. Also I have the feeling that SS is even more confident in his playing than before, note "Dopey Joe" as one example among many!

**SLIM AND SLAM**

**NYC. Aug. 30, 1939**

Personnel probably as April 19, 1940 below.

NBC Studio Audition, four titles, issued on Meritt LP:

I Got Rhythm Solo 34 bars. (F)

Lady's In Love With You Soli 8 and 8 bars. (M)

Tutti Frutti Solo 24 bars. (M)

Caprice Pagannini Ordinary (b)-solo!  
Solo 48 bars. (M)

Gorgeous bass soli here, dig "Caprice ..." for an unforgettable experience!!!

**ROYAL RHYTHM BOYS**

**NYC. Oct. 23, 1939**

Jimmy Prince (p), Billy Moore (g, vo), Slam Stewart (b,vo).

Four titles were recorded for Decca:

66465-A A Shanty In Old Shanty Town Solo 34 bars. Coda 4 bars. (M)

66466-A Blue Skies Solo 16 bars. (FM)

66467-A Beat It Out, Bumpin' Boy Solo 16 bars. (M)

66468-A Peace, Brother, Peace Solo 18+8 bars, (g) on bridge. (M)

Did the Decca recording company try to capitalize on Vocalion's Slim & Slam success with this trio and session? Anyway, these four items are very nice with excellent bass soli, available on spotify under SS's name.

**SLIM GAILLARD**

**& HIS FLAT FOOT FLOOGIE BOYS**

**NYC. April 19, 1940**

Loumell Morgan (p), Slim Gaillard (g, vo), Slam Stewart (b), Hubert Pettaway (dm).

Four titles were recorded for Vocalion:

27194 Windy City Hop Intro. Solo 16 bars. (M)

27195-1 Baby Be Mine Solo 32 bars. (FM)

27196-1 Sploghm Solo 32 bars. (F)

27197 Fitzwater Street Solo 16 bars. (FM)

**NYC. Aug. 2, 1940**

Same with Henry Goodwin (tp), Garvin Bushell (cl) added.  
Four titles, one has SS:

27775-1 Rhythm Mad Solo 8 bars. (FM)

Back to Slim, and several fine soli here. He certainly is not afraid of uptempi, as evident in "Sploghm".

**UNA MAE CARLISLE NYC. Nov. 13, 1940**

Benny Carter (tp), Everett Barksdale (g), Slam Stewart (b), Zutty Singleton (dm),  
Una Mae Carlisle (p, vo).

Two titles were recorded for Brunswick, but no (b) soli.

**SLIM GAILLARD**

**& HIS FLAT FOOT FLOOGIE BOYS NYC. March 11, 1941**

Loumell Morgan (p), Slim Gaillard (g, vo), Slam Stewart (b), Kenny Clarke (dm).  
Four titles were recorded for Okeh:

29313-1 Ah Now Solo 32 bars. (M)

29313-x Ah Now As above. (M)

29914-1 A Tip On The Numbers Solo 8 bars. (M)

29914-x A Tip On The Numbers As above. (M)

29915-1 Slim Slam Boogie Ordinary (b)-solo 24 bars! (M)

29915-x Slim Slam Boogie As above. (M)

29916-1 Bassology Intro. Obbligato parts.  
Solo 24 bars to long coda. (M)

29916-x Bassology As above. (M)

29916-y Bassology As above. (M)

Interesting session, inasmuch as it has alternate takes on all titles. Just play his two soli on "Ah Now", and you should be convinced that SS is much more of an improviser than realized. People get hung up with the fascinating sound of his voice/stroking combination (the sound is even better than before here!), so they forget to listen to what he really plays, he does exactly that, improvises heavily! Note also a rare occasion of ordinary bass playing on "... Boogie"! And finally "Bassology", one of his most prominent numbers in this early period. Apart from the corny long outstretched ending, note the start of his solo, very different on all three takes! Even the three intri have notable slight differences!!

**SLIM GAILLARD**

**& HIS FLAT FOOT FLOOGIE BOYS Hollywood, July 24, 1941**

Tommy Fulford (p), Slim Gaillard (g, vo), Slam Stewart (b), Forrest "Chico" Hamilton (dm).

Four titles were recorded for Okeh, three have SS:

365 Bingie-Bingie-Scoutie Solo 16 bars. (M)

366-1 B-19 Solo 32 bars. (F)

366-2/3 B-19 As above. (F)

367-1 Champagne Lullaby Solo 8 bars. (S)

Over to the West Coast but still popular, or just therefore. "B-19", we must not forget there is a war going on, has two strong bass soli. Note also a rare example of SS in very slow tempo from this period, "Champagne ...", nice! The sound quality is not good on this session.

**SLIM GAILLARD**

**Hollywood, 1941**

Rex Stewart (cnt), Jap Jones (tb), Elmer Fane (cl), unknown (ts), Slim Gaillard (p, g), Slam Stewart (b), Cee Pee Johnson (dm), The Harlem Congaroo Dancers.

Movie "Hellzapoppin'", a sequence of 4 ½ minutes of which the first part, one minute or so features Slim & Slam playing and bowing. Highly amusing!!

**SLIM GAILLARD**

**& HIS FLAT FOOT FLOOGIE BOYS Hollywood, April 4, 1942**

Ben Webster (ts), Jimmy Rowles (p), Slim Gaillard (g, vo), Slam Stewart (b, vo),  
Leo Watson (dm).

Four titles were recorded for Okeh, three issued, two have SS:

788-1	Palm Springs Jump	Solo 32 bars. (FM)
789-1	Ra-Da-Da-Da	Solo 32 bars. (F)

The final Slim/Slam session, famous for Ben Webster's strong appearance. There are however also two great SS soli, dig these, particularly the hot "... -Da" before a new period in our great bass players career commences!

**FATS WALLER** **Hollywood, Jan. 23, 1943**

Benny Carter (tp), Alton "Slim" Moore (tb), Gene Porter (cl, ts), Fats Waller (p, vo), Irving Ashby (g), Slam Stewart (b), Zutty Singleton (dm), Ada Moore (vo-"... Right").

Prerecordings to movie "Stormy Weather", three titles, no (b) soli on 6216-1 "Ain't Misbehavin'" and "That Ain't Right" but:

6215-1	Moppin' And Boppin'	Solo 32 bars. (M)
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A sparkling bass solo here on this in general exciting instrumental item!

**ART TATUM TRIO** **LA. March 22, 1943**

Art Tatum (p), Tiny Grimes (g), Slam Stewart (b).

AFRS Jubilee No. 17, Ernie "Bubbles" Whitman (mc), five titles:

5:41	Melody In F	Solo 48 bars. (F)
3:47	Let Me Off Uptown	Solo 32 bars. (F)
5:18	Tiny's Exercise	Solo 32 bars. (M)
3:58	Exactly Like You	Solo 32 bars. (F)
3:56	Sweet Lorraine	Ordinary (b)-solo! (SM)

A new era in SS's career starts right here, as member of Art Tatum's trio, a task not to be assigned randomly! These items are quite long and therefore offer solo time for bass. No particularly exciting results here though. Note however a heavily accompanied plucking bass solo on "... Lorraine", a rarity!

**TEDDY WILSON SEXTET** **NYC. Nov. 1943**

Personnel probably including Slam Stewart (b).

AFRS Jubilee No. 55, two titles, "B Flat Swing" and "Oh! Lady Be Good", but no (b) soli.

**ART TATUM TRIO** **NYC. Dec. 5, 1943**

Art Tatum (p), Tiny Grimes (g), Slam Stewart (b).

NBC broadcast "Chamber Music Society of Lower Basin Street", one title:

3:05	Sweet Georgia Brown	Solo 32 bars. (F)
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An excellent trio recording with incredible piano and a fine bass solo, more exciting this than the previous session!

**ART TATUM TRIO** **NYC. ca. Dec. 1943**

Art Tatum (p), Tiny Grimes (g), Slam Stewart (b).

"March of Times", filmed at Three Deuces, released Dec. 1943.

One title, "Tiny's Exercise", but no (b)-solo.

**LESTER YOUNG QUARTET** **NYC. Dec. 28, 1943**

Lester Young (ts), Johnnie Guarneri (p), Slam Stewart (b), Sid Catlett (dm).

Four titles were recorded for Keynote:

HL1-1	Just You, Just Me	Intro 4 bars. Solo 32 bars. (M)
HL1-2	Just You, Just Me	As above. (M)
HL2-1	I Never Knew (NC)	As below. (FM)
HL2-2	I Never Knew	32 bars 4/4 with (dm). (FM)
HL3-1	Afternoon Of A Basie-ite	Solo 24 bars. 24 bars 4/4 with (ts). (F)
HL3-2	Afternoon Of A Basie-ite	As above. (F)
HL4-1	Sometimes I'm Happy	Solo 32 bars. (SM)
HL4-2	Sometimes I'm Happy	As above. (M)

1944 was going to be a fantastic year for SS, recording sessions all the time, and this session with Pres represents an excellent jump start. He gets his share of soloing and manages very well.

**ART TATUM TRIO****NYC. Jan. 5, 1944**

Art Tatum (p), Tiny Grimes (g), Slam Stewart (b).

Ten titles were recorded for World Jam Session Transcriptions, no (b)-solo on 1365-1 "Deep Purple" (S), 1368 "Tea For Two" (FM) and 1369-1&2 "Honeysuckle Rose" but:

1360-1	I Got Rhythm	Solo 18 bars. (F)
1361-1	Cocktails For Two	Solo 8 bars. (SM)
1362-1	I Ain't Got Nobody	Solo 16 bars. (M)
1363-1	After You've Gone	Solo 40 bars. (F)
1364-1	Moonglow	Solo 16 bars. (M)
1366-1	I Would Do Anything For You	Solo 32 bars. (FM)
1367	Liza	Solo 32 bars. (F)

Nothing to add to the previous cooperation between SS and the marvellous Art Tatum!

**ART TATUM TRIO****LA. Feb. 1944**

Same. AFRS Jubilee 69, two titles:

	Exactly Like You	Solo 32 bars. (FM)
	Sweet Lorraine	Ordinary (b)-solo only! (SM)

**LA. ca. 1944**

Same. Live recording

2:41	I Know That You Know	Solo 32 bars. (F)
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**Milwaukee, April 1944**

Same. Three titles were recorded live at "Frenchie's Pink Pig":

5:13	Exactly Like You	Solo 64 bars. (F)
4:55	Stormy Weather	Solo 8 bars. (S)
4:22	Sweet Lorraine	Ordinary (b)-solo only! (M)

**NYC. May 1, 1944**

Same. Six titles were recorded for Comet:

4:15	The Man I Love	Solo 8 bars. (S)
4:39	Dark Eyes	Solo 48 bars. (F)
4:45	Body And Soul	Solo 16 bars. (SM)
4:23	I Know That You Know	Solo 64 bars. (F)
4:36	On The Sunny Side Of The Street	Solo 32 bars. (SM)
4:18	Flying Home	No solo. (FM)

**NYC. May 21, 1944**

Same. NBC broadcast "Philco Radio Hall of Fame", one title:

3:41	I Know That You Know	Solo 64 bars. (F)
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Various examples of Art Tatum's trio. Obviously he and SS enjoyed "... We Know" very much, because it pops up in several versions, each with their own details.

**TEDDY WILSON & HIS ORCHESTRA****NYC. June 15, 1944**

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Slam Stewart (b), Sid Catlett (dm).

Fifteen titles were recorded for Associated Transcriptions, no (b)-solo on "Oh, Lady Be Good", "The Way You Look Tonight", "Stompin' At The Savoy", "You're My Favorite Memory", "Embraceable You", "B-Flat Swing", "Don't Be That Way", "Mop Mop", "Indiana", "I Got Rhythm" and "Rose Room" but:

	Honeysuckle Rose	Solo 32 bars. (FM)
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Honeysuckle Rose alt.	As above? ( )
A Touch Of Boogie Woogie	Solo 24 bars. (FM)
Flying Home	Solo 32 bars. (FM)
The Sheik Of Araby	Solo 32 bars. (FM)

A star-studded session sextet with solo opportunities for everybody involved, controlled firmly by a Teddy Wilson who has all his capabilities from the golden thirties still intact. It is a bit strange though that SS gets so few solo opportunities, didn't TW like his bowing and singing?

**ART TATUM TRIO** **NYC. June 21, 1944**

Art Tatum (p), Tiny Grimes (g), Slam Stewart (b).

Five titles were recorded for Asch / Folkways, not all rehearsals available but:

	Boogie (Long Long Ago)	Solo with (g) 36 bars. (FM)
	Boogie (Long Long Ago)	As above? ( )
1251-1	Boogie	Breaks. Solo 36 bars. (FM)
1255-1	Topsy	Solo 32 bars. (FM)
1255-alt.	Topsy	As above. ( )
1256-1	If I Had You	Solo 8 bars. (S)
1257-1	Soft Winds	Solo 32 bars. (FM)
1257-alt. 1	Soft Winds	As above. (FM)
1257-alt. 2	Soft Winds	As above. (FM)
1257-alt. 3	Soft Winds	As above. (FM)
	Japanese Sandman (rehearsal)	Intro. (M)

This session offers some insight into the working process of these great musicians with some fine bass soli.

**ART TATUM ALL STAR ORCHESTRA** **NYC. June 25, 1944**

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

WMCA "New World A Coming" broadcast No 17, four titles, issued on Gazell, no SS on "Fine And Mellow", "All Of Me" and "Royal Garden Blues" but:

I Got Rhythm	Solo 8 bars. (F)
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A brief bridge in the piano solo.

**ART TATUM DUO** **NYC. July 8, 1944**

Art Tatum (p), Slam Stewart (b).

NBC broadcast "Atlantic Spotlight Program", two titles, no (b) solo on "Sweet Lorraine" but:

I Know That You Know	Solo 64 bars. (F)
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The fourth version! And no further recording sessions with Tatum until 1951.

**RED NORVO's ALL STAR SEXTET** **NYC. July 27, 1944**

Aaron Sachs (cl), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Eddie Dell (dm).

Four titles were recorded for Keynote:

49-1	Subtle Sextology	Solo 32 bars. (M)
50-1	Blues A La Red	Solo 36 bars. (F)
50-3	Blues A La Red	As above. (F)
51-1	The Man I Love	Solo 14 bars. (S)
52-1	Seven Come Eleven	Solo 64 bars. (F)
52-2	Seven Come Eleven	As above. (F)

SS is again heard on Keynote after his successful work with Pres, and this time the recordings are on 12", thus giving better space for soloing. Fine variations in



tempo, from the flashing "... Red" and "... Eleven" to the delicate "... Love", and SS is always selfsure and fascinating with his now obviously so popular style.

**DON BYAS SWING SHIFTERS**

**NYC. July 28, 1944**

Charlie Shavers (tp), Don Byas (ts), Clyde Hart (p, cel), Slam Stewart (b), Jack Parker (dm).

Four titles were recorded for Savoy, no (b)-solo on 5492 "Worried And Blue" but:

S5490	Riffin' And Jivin'	Solo 32 bars. (F)
S5491-1	Free And Easy	Solo 8 bars. (M)
S5491-2	Free And Easy	As above. (M)
S5493-1	Don's Idea	Solo 32 bars. (F)
S5493-2	Don's Idea	As above. (F)

**NYC. Aug. 17, 1944**

Personnel as July 28, 1944, except Rudy Williams (as) added. No (tp), (as) on 5703. Four titles were recorded for Savoy:

S5702-1	1944 Stomp	Solo 16 bars. (FM)
S5702-2	1944 Stomp (NC)	Solo 12 bars (NC). (FM)
S5703	What Do You Want With My Heart?	Solo 8 bars. (SM)
S5704	Bass C Jam	Solo 36 bars. (F)
S5705/01	Savoy Jam Party I	Solo 24 bars. (FM)
S5706/00	Savoy Jam Party II	Solo 24 bars. (FM)

Savoy this time, and SS gets lot of solo opportunities, mainly in uptempo which seems to be no problem. My favourite is nevertheless the laidback "... Easy".

**SLAM STEWART**

**NYC. Aug. 18, 1944**

Slam Stewart (b), accompanied in the beginning and end by large orchestra.

CBS broadcast, Mildred Bailey Show "Music 'Till Midnight", one title:

Play Fiddle Bass	2:51. (M)
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**same?**

Another version is issued on Swing House LP 13, named:

Bass Feature	2:51. (M)
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Kind of concerto, interesting in the beginning, but climbing up the scale at the end is rather corny.

**DON BYAS**

**NYC. Sept. 2, 1944**

Don Byas (ts), Jimmy Jones, John Mehegan (p), Slam Stewart (b).

Recorded by Timme Rosenkrantz. Issued on Caete LP-2.

Three titles: "Don't Blame Me" and two Medley's, but no (b)-soli.

**BUCK RAM ALL STARS**

**NYC. Sept. 18, 1944**

Frankie Newton, Shad Collins (tp), Tyree Glenn (tb), Earl Bostic (as), Don Byas (ts), Ernie Caceres (bar), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Cozy Cole (dm).

Four titles were recorded for Savoy, no (b)-solo on 5715 "Morning Mist" and 5716 "Swing Street" (two takes) but:

5714-x	Twilight In Teheran	Solo 16 bars. (F)
5714-y	Twilight In Teheran	As above. (F)
5717-x	Ram Session	Break 4 bars. (FM)
5717-y	Ram Session	As above. (FM)

Particularly the two versions of "... Teheran" should be noted.

**DON BYAS DUO**

**NYC. Sept. 18, 1944**

Don Byas (ts), Slam Stewart (b).

Timme Rosenkrantz collection, one title:

5:15	My Gal Sal	Solo 64 bars. Coda. (M)
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**same date**

Same with Jimmy Jones (p) added. Two titles:

It Could Happen To You	Solo 16 bars, damaged. (SM)
Fooling Around	Long intro. (FM)

A nice treasure; "... Sal" has five minutes of excellent tenorsax playing and two delicious unaccompanied bass choruses, exciting!

**JOHNNY GUARNIERI TRIO** **NYC. Sept. 20, 1944**

Johnny Guarneri (p), Slam Stewart (b), Sam Weiss (dm).

Six titles were recorded for Savoy:

5718	Bowing Singin' Slam	Solo 32 bars. (SM)
5719	Gliss Me Again	Solo 32 bars. (SM)
5720	Deuces Wild	Solo 64 bars. (F)
5721	Deuces Mild	Soli 12 and 12 bars. (S)
5722	New Exercise In Swing	Solo 64 bars. (F)
5723	My Blue Heaven	Solo 48 bars. (SM)

SS can work successfully with anybody, and a new fine pianist turns up in the trio this time. The results are very nice; all items have first class bass soli, whether they are in quite slow tempo like "... Mild" or high uptempo (dig this one!) like "... Swing".

**JIMMY JONES TRIO** **NYC. Sept. 25, 1944**

Jimmy Jones (p), John Levy (b?), Slam Stewart (b).

Four titles were recorded at Timme Rosenkranz's apartment, no humming SS on 2:56 "Tea For Two" (S), although heavy bass accompaniment, but:

4:43	That Old Black Magic	Intro 8 bars to solo 64 bars. Solo 40 bars to coda. (M)
3:32	Johnny Come Lately	Solo 64 bars. (FM)
5:21	A Night In Tunisia	Solo 3 choruses of 32 bars to coda. (M)

One of the most exciting SS sessions! More than thirteen minutes of fine private coplaying piano/bass and with long bass soli. To hear SS on "... Tunisia" was a great and pleasant surprise, and also the two other items belong to the SS treasure kit!

**RED NORVO's ALL STAR SEPTET** **NYC. Oct. 10, 1944**

Joe Thomas (tp), Vic Dickenson (tb), Hank d'Amico (cl), Red Norvo (vib, xyl), Teddy Wilson (p), Slam Stewart (b), Specs Powell (dm).

Three titles were recorded for Keynote, no (b)- solo on 61 "Russian Lullaby" but:

62-1	I Got Rhythm	Solo 18 bars. (FM)
62-2	I Got Rhythm	As above. (FM)
62-3	I Got Rhythm	As above. (FM)
63-1	Sing Something Simple	Solo 16 bars. (M)
63-2	Sing Something Simple	As above. (M)
63-3	Sing Something Simple	As above. (M)

Another fine Keynote session, for me always remembered for the beautiful trumpet contributions. Six nice bass soli.

**COLEMAN HAWKINS & HIS ALL AMERICAN FIVE** **NYC. Oct. 17, 1944**

Buck Clayton (tp), Coleman Hawkins (ts), Teddy Wilson (p), Slam Stewart (b), Denzil Best (dm).

Four titles were recorded for Keynote:

64-1	I'm Yours	Solo 8 bars. (M)
64-2	I'm Yours	As above. (M)
64-3	I'm Yours	As above. (M)
65-1	Under A Blanket Of Blue	Solo 8 bars. (SM)

66-1	Beyond The Blue Horizon	Intro 4 bars. Solo 32 bars. (F)
66-2	Beyond The Blue Horizon	As above. (F)
66-3	Beyond The Blue Horizon	As above. (F)
67-1	A Shanty In Old Shanty Town	Soli 32 and 4 bars. (FM)
67-2	A Shanty In Old Shanty Town	As above. (FM)
67-4	A Shanty In Old Shanty Town	As above. (FM)

One great mainstream session, great music of the middle forties! Let not the trumpet and tenorsax soloing overshadow a perfect bass solo on "... Blanket Of Blue"! Of the three others, the three "... Town"s are definitely the most exciting.

**DON BYAS DUO****NYC. Nov. 2, 1944**

Don Byas (ts), Slam Stewart (b).

Recorded by Timme Rosenkrantz, issued on Caete LP-2.

Date earlier given as Oct. 2.

Indiana	Solo 64 bars. (FM)
I Got Rhythm	Solo 64 bars. (F)

Contrary to what has been believed, these are not the well known Town Hall performances June 9, 1945, nor rehearsals to those! The quality is however very much the magnificently same, while the sound quality is not comparable. The tempo of "Indiana" is slower here than in Town Hall.

**probably same date**

Gene Sedric (cl-"Worried ..."), Kirk Bradford (as-"Rose Room"), Don Byas (ts), Jimmy Jones (p), Slam Stewart (b).

Recorded by Timme Rosenkrantz. Issued on Caete LP-2.

Rose Room	Solo 32 bars. (SM)
Worried Blue	No solo. (S)

**DON BYAS****NYC. Nov. 3, 1944**

Don Byas (ts), unknown (p, (g), (vo).

One title, "Embraceable You", was recorded at Timme Rosenkranz's apartment. CD-liner notes gives Slam Stewart (b), but no bass present.

**JOHNNY GUARNIERI TRIO****NYC. Nov. 7, 1944**

Johnny Guarneri (p), Slam Stewart (b), Sam Weiss (dm).

Six titles were recorded for Savoy, five issued, no SS on 5737 "Santa's Secret" but:

5739	I'm In The Mood For Love	Solo 16 bars. (SM)
5740	Firebird	Solo 64 bars. (F)
5741	That Old Black Magic	Solo 16 bars. (M)
5742	Hangover/ Big Head	Solo 16 bars. (SM)

The preceding Guarneri session must have found a market, because here is another one, four items, also these of excellent quality. Whether the fire of "Firebird" or caressing "... Love" or whatever, SS is on top.

**COZY COLE AND HIS ORCHESTRA****NYC. Nov. 14, 1944**

Charlie Shavers (tp), Hank D'Amico (cl), Walter Thomas (as, ts), Coleman Hawkins (ts), Clyde Hart (p), Tiny Grimes (g), Slam Stewart (b), Cozy Cole (dm).

Four titles were recorded for Continental:

3275	Willow Weep For You	Soli 4 and 2 bars to coda. (S)
3276	Look Here (Cool Jive)	Solo 8 bars. (M)
3277	Ghost Of A Chance	Solo 8 bars to coda. (SM)
3278	Take It On Back	Solo 16 bars. (FM)

**NYC. Nov. 21, 1944**

Personnel as Nov. 14, except Don Byas (ts), Johnny Guarneri (p) replace Thomas and Hart.

Four titles were recorded for Continental, no (b)-solo on 3283 "Memories Of You" but:

3284-1	Comes The Don	Solo 8 bars. (M)
3284-2	Comes The Don	As above. (M)
3285	When Day Is Done	Solo 8 bars. (SM)
3286	The Beat (The Drag)	Solo 8 bars. (M)

Nothing wrong with these, but rather brief soli. Note how different the two soli on "... The Don" are!

#### MISS RHAPSODY

NYC. Nov. 21, 1944

Frankie Newton (tp), Morris Lane (ts), June Cole (p), Harold Underhill (g), Slam Stewart (b), Cozy Cole (dm), Viola Wells "Miss Rhapsody" Underhill (vo).

Four titles were recorded for Savoy, no (b)-solo on "Blues In My Heart", "Sugar" and "Down Hearted Blues" but:

5754	Sweet Man	Soli 4 and 20 bars. (M)
5754-alt.	Sweet Man	As above. (M)
5754-bkd	Sweet Man (NC)	Solo 16 bars. (M)
5754-inc	Sweet Man (NC)	As above. (M)

Exciting item with fantastic trumpet playing, and four versions of SS's bass!

#### ERROLL GARNER ALL STARS

NYC. Dec. 26, 1944

Collective personnel: Charlie Shavers (tp), Vic Dickenson (tb), Hank D'Amico (cl), Lem Davis (as), Erroll Garner (p), Leroy "Slam" Stewart (b), Cliff Leeman (dm), unknown (vo).

Nine titles were recorded at Timme Rosenkrantz' apartment, seven have been available, no (b)-solo on "Keep Happy, Baby" but:

Gaslight	Solo 16 bars. (S)
Red Cross	Breaks in coda. (FM)
He Pulled A Fast One	Solo 64 bars. (F)
Meatless Pay Day	Solo 64 bars. (M)
Geronimo	Solo 36 bars. (M)
Loot To Boot	Solo 32 bars. (M)

SS turns up again at Timme's, and this is his first recorded encounter with Erroll Garner, not a bad replacement for Art Tatum! The recordings are quite long, thus there is ample playing space for everybody, and we get some great long bass soli.

#### DON BYAS

NYC. probably late 1944

Don Byas (ts), unknown (p), (perc?).

One title, "Lady Be Good", was recorded at Timme Rosenkrantz's apartment, and CD liner notes introduces Slam Stewart (b), but there is no audible bass present.

#### ERROLL GARNER QUARTET

NYC. Jan. 30, 1945

Erroll Garner (p), Mike Bryan (g), Slam Stewart (b), Harold "Doc" West (dm).

Four titles were recorded for Savoy:

5780-3	Play Fiddle Play	Intro 12 bars. (F). Soli 32 and 32 bars. (M)
5781-2	Dark Eyes	Soli 16 and 50 bars. (M)
5782-2	Laff, Slam, Laff	Intro 2 bars. Breaks. Solo 32 bars. Coda. (M)
5783-1	Jumpin' At The Deuces	Intro. Soli 8 and 44 bars. (M)

SS and Erroll meets again at the Savoy studio and has a hell of a time together! They have obviously chosen tunes that emphasizes their strong public appeal, the minor "... Eyes" and "... Fiddle ..." are gorgeous examples, although the ending of the latter is terribly comy. Also the two other titles are highly noteworthy, the laughing "Laff ..." will certainly make you do the same!

#### BENNY GOODMAN SEXTET

NYC. Feb. 4, 1945

Benny Goodman (cl), Red Norvo (vib), Teddy Wilson (p), Mike Bryan (g), Slam Stewart (b), Morey Feld (dm), Jane Harvey (vo-34265).

Five titles were recorded for Columbia, no (b)-solo on 34263 "Slipped Disc", 34265 "She's Funny That Way" and 34266 "Body And Soul" but:

33817-3	After You've Gone	Solo 40 bars. (F)
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- 33817-alt. After You've Gone As above.(F)  
 34264 Oomph Fah Fah Intro.Solo 32 bars. (M)  
 34264-alt. Oomph Fah Fah As above?( )

This is one of the BG-sextets I dig deeply, and I have suggested to Mosaic that a box with its sessions and alternates would be highly appreciated. SS seems to thrive par excellence and has fine soli both on "After ..." and "... Fah Fah".

**DIZZY GILLESPIE SEXTET** **NYC. Feb. 28, 1945**  
 Dizzy Gillespie (tp), Charlie Parker (as), Clyde Hart (p), Remo Palmieri (g), Slam Stewart (b), Cozy Cole (dm).  
 Three titles were recorded for Guild:

- 554 Groovin' High Part of intro. With ens. Solo 16 bars. (FM)  
 556 All The Things You Are Solo 12 bars. (SM)  
 557 Dizzy's Atmosphere Solo 32 bars. (F)

SS is now throwing himself the modern wolves Bird and Diz, but he has a solid safety net! The rhythm section is pure swing and the combination works very well. I have always held that while swing solists on a modern rhythm section is a disaster, the opposite is usually a great pleasure, and so is here. A famous and brilliant session with fine bass soli on all three items.!

**WALTER THOMAS & HIS BAND** **NYC. March 8, 1945**  
 Charlie Shavers (tp), Milt Yaner (cl, as), Walter "Foots" Thomas (as, ts), Ben Webster (ts), Ernie Caceres (cl, bar), Billy Taylor (p), Slam Stewart (b), Cozy Cole (dm).  
 Four titles were recorded for Joe Davis, no (b)-solo on "Save It, Pretty Mama" but:

- The Bottle's Empty Solo 8 bars. (F)  
 For Lovers Only Solo 8 bars. (M)  
 Peach Tree Street Blues Soli 2 and 8 bars. (S)

No problem with these, but brief soli, and there are more exciting sessions.

**BENNY GOODMAN QUINTET** **Lakehurst, NJ. March 20, 1945**  
 Benny Goodman (cl), Red Norvo (vib), Teddy Wilson (p), Slam Stewart (b), Morey Feld (dm).  
 Broadcast, "Coca Cola Spotlight Bands", one title:

- After You've Gone Solo 80 bars. (F)

This was really something; SS takes not only one but two choruses of "After ..."!!

**BENNY GOODMAN & HIS ORCHSTRA** **NYC. April 27, 1945**  
 Bigband personnel including Slam Stewart (b).  
 Two titles were recorded for Columbia, no (b)-solo on 34646 "Gotta Be This Or That Pt 1" (2 takes) but:

- 34647-1 Gotta Be This Or That Pt 2 Solo 32 bars. (M)  
 34647-2 Gotta Be This Or That Pt 2 As above. (M)  
 34647-? Gotta Be This Or That Pt 2 As above?( )

SS takes the introduction to pt 2, encouraged by some shouting from Benny and the bandmembers. Nice but the takes are rather similar.

**TRUMMY YOUNG & HIS LUCKY SEVEN** **NYC. May 2, 1945**  
 Buck Clayton (tp), Trummy Young (tb, vo), Ike Quebec (ts), Ken Kersey (p), Lord Byron alias Mike Bryan (g), Slam Stewart (b), James Crawford (dm).  
 Four titles were recorded for Duke:

- Good 'N Groovy Solo 16 bars. (M)  
 Rattle And Roll Solo 12 bars. (FM)  
 I'm Living For Today Intro 2 bars. Solo 16 bars. (M)  
 Behind The Eight Bar Intro 4 bars. Solo 24 bars. (FM)

An excellent, almost forgotten, swing session, fitting into several solographies. SS has four soli of first class quality.

**HERBIE FIELDS HOT FIVE** **NYC. May 4, 1945**

Herbie Fields (cl, as, ts), John Mehegan (p), Al Casey (g), Slam Stewart (b), Lionel Hampton (dm), Al Hayes (vo-unissued sides).

Four titles were recorded for Savoy, two issued, no (b)-solo on "Star Dust" but:

5809 O. K. Sarge Soli 32, 4, 4 and 4 bars. (F)

**same date**

Herbie Fields (ts), Lionel Hampton (p), Al Casey (g), Slam Stewart (b).

Two titles:

5813 Run Down Solo 32 bars. (FM)

5814 Nuts To Notes Solo 16 bars. (M)

These are much more exciting than expected, and all items should be noted!

**BENNY GOODMAN SEXTET NYC. May 7, 1945**

Personnel as Feb. 4.

Two titles were recorded for Columbia, 'ordinary' (b)-solo on 34030 "Rachel's Dream" (3 takes) but:

34673-1 Just One Of Those Things Solo 32 bars. (FM)

34673-2 Just One Of Those Things As above. (FM)

34673 Just One Of Those Things As above? ( )

Comments later.

**SLAM STEWART QUINTET NYC. May 28, 1945**

Red Norvo (vib), Johnny Guarnieri (p, vo-"... Rose"), Bill De Arango (g), Slam Stewart (b), Morey Feld (dm).

Eight titles were recorded for Continental:

3328 Honeysuckle Rose No solo! (M)

3329 Mood To Be Stewed Solo 16 bars. (SM)

3330 The Voice Of The Turtle Intro. Solo 32 bars. Coda. (FM)

3331 Slammin' The Gate Solo 32 bars. (FM)

3332 Jingle Bells Solo/straight 32 bars. Ordinary (b)-solo  
32 bars. Solo/straight 16 bars. (M)

3333 On The Upside Looking Down Solo 32 bars. (M)

3334 Time On My Hands No solo. (S)

3335 A Bell For Norvo Solo 36 bars. (FM)

As a session, this one is pretty ordinary with good musicians playing their soli and arrangements professionally without much effort. However, whenever SS starts humming and stroking his bass, swing becomes alive. Several fine bass soli to be heard.

**BENNY GOODMAN QUINTET NYC. May 29, 1945**

Benny Goodman (cl), Red Norvo (vib), Teddy Wilson (p), Slam Stewart (b), Morey Feld (dm).

Broadcast, "400 Restaurant", two titles, not available:

Slipped Disc

Just One Of Those Things

**NYC. May/June 1945**

Same. Two titles,

Rachel's Dream

Oomph Fah Fah

**NYC. June 5, 1945**

Same. Broadcast "WNEW Glenn Miller Day", one title, not available.

The World Is Waiting For The Sunrise

**RED NORVO & HIS SEXTET NYC. June 6, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Flip Phillips (ts), Red Norvo (vib), Teddy Wilson (p), Slam Stewart (b), Specs Powell (dm-8,9), J. C. Heard (dm-10,11).

Four titles were recorded for Comet, sold to Dial, no (b)-solo on “Get Happy” (2 takes) and “Congo Blues” non-complete takes AA and BB but:

8-A	Hallelujah	As below. (F)
8-B	Hallelujah	As below. (F)
8-F	Hallelujah	Solo 32 bars. (F)
10-A	Slam Slam Blues	Soli 12 and 12 bars. (S)
10-B	Slam Slam Blues	Solo 12 bars. (S)
11-A	Congo Blues	As below. (F)
11-B	Congo Blues	As below. (F)
11-C	Congo Blues	Solo 40 bars. (F)

A famous session combining the best of swing and bebop! “Hallelujah” and “Congo ...” are both in high tempo and having three takes each, very exciting!! My personal high though is the groovy and slow “Slam Slam ...”, where SS takes the command after a piano intro, passing it over to Bird after a gorgeous chorus, and two versions too!! Note that he comes back for another chorus on the A-take, which has an awful ensemble ending obviously meant to signal that it was unacceptable.

**BUCK CLAYTON QUINTET** **NYC. June 7, 1945**

Buck Clayton (tp), Flip Phillips (ts), Teddy Wilson (p), Slam Stewart (b), Danny Alvin (dm).

Four titles were recorded for Melrose:

105	Diga Diga Doo	Solo 32 bars. (FM)
106	Love Me Or Leave Me	Solo 8 bars. (S)
107	We're In The Money	Intro 4 bars. Solo 32 bars. (FM)
108	B. C. Blues	Solo 24 bars. (S)

A pleasant session, naturally, with such personnel! Good soli everywhere, and SS gets the necessary solo opportunities; swinging nicely on “... Doo” and “... The Money”, and surpassing himself in slow tempo, particularly the “... Blues” is groovy!

**DON BYAS / SLAM STEWART** **NYC. June 9, 1945**

Don Byas (ts), Teddy Wilson (p-“Candy”), Slam Stewart (b).

Recorded in concert at Town Hall by Timme Rosenkrantz, no (b)-solo on 4983 “Candy” but:

4981	Indiana	Solo 3 choruses of 32 bars. (F)
4982	I Got Rhythm	Solo 64 bars. (F)

Don't miss these famous items with great tenorsax playing by Don Byas, with SS's strong comping behind him, and then two gorgeous uptempo bass soli, no reason to prefer one to the other, these are jazz history.

**RED NORVO & HIS ORCHESTRA** **NYC. June 9, 1945**

Shorty Rogers (tp), Eddie Bert (tb), Aaron Sachs (cl), Flip Phillips (ts), Red Norvo (vib, xyl), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Specs Powell (dm).

Six titles recorded at concert in Town Hall, no (b)-solo on 4966 “One, Two, Three, Jump”, 4968 “The Man I Love” and 4971 “Ghost Of A Chance” but:

4967	In A Mellow Tone	Solo 64 bars. (M)
4969	Seven Come Eleven	Solo 64 bars. (F)
4970	One Note Jive	Solo 64 bars. (FM)

Same concert as above but generally much more noisy with so much brass and reeds, and admittedly it is a pleasure to hear vib, guitar and extended bass soli of high quality.

**FLIP PHILLIPS / TEDDY WILSON QUINTET** **NYC. June 9, 1945**

Flip Phillips (ts), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Specs Powell (dm).

Two titles were recorded live in Town Hall, no (b)-solo on “Sweet And Lovely” but:

I Can't Believe That You're ILWM Ordinary solo 32 bars. (FM)

The third group on this fame concert, but SS is perhaps tired; rather strange to hear SS play a 'normal' bass chorus without his usual humming.

**BENNY GOODMAN & HIS ORCHESTRA** **NYC. June 18, 1945**

Bigband personnel including Slam Stewart (b).  
Four titles were recorded for Columbia, no bass solo on "It's Only A Paper Moon", while "My Heart Says Yes", "How Little We Know" and "I'm Gonna Love That Guy" have not been available.

**SLAM STEWART QUINTET** **NYC. July 10, 1945**

Red Norvo (vib), Johnny Guarnieri (p), Chuck Wayne (g), Slam Stewart (b), Morey Feld (dm).

Four titles were recorded for Continental:

623	Haw Haw	Solo 16 bars. (M)
624	Dozin'	Solo 8 bars. (S)
625	Talking Back	32 bars 4/4 with (g). Solo 8 bars. (M)
626	The One That Got Away	Solo 64 bars. (F)

Another Norvo/Guarnieri/SS session for Continental, perhaps more exciting than the previous one. Dig "Dozin'" in slow tempo, the chase with Chuck on "... Back" and the swinging uptempo "... Got Away".

**BENNY GOODMAN & HIS ORCHESTRA** **NYC. Aug. 29, 1945**

Bigband personnel including Slam Stewart (b).  
Two titles were recorded for Columbia, no (b)-solo on 35141 "Just You, Just Me" but:

35142-1	Baby, Won't You Please Come Home	Solo 18 bars. (SM)
35142	Baby, Won't You Please Come Home	As above? ( )
35142	Baby, Won't You Please Come Home	As above? ( )

A very nice Goodman bigband item with a not expected bass solo.

**BENNY GOODMAN SEXTET** **NYC. Aug. 29, 1945**

Benny Goodman (cl), Red Norvo (vib), Mel Powell (p), Mike Bryan (g), Slam Stewart (b), Morey Feld (dm).

Two titles were recorded for Columbia, much material not available and even more unissued but:

35143	Tiger Rag	As below? ( )
35143-1	Tiger Rag	Solo 32 bars. Break. (F)
35143-2	Tiger Rag	As above. (F)
35144	Shine	As below? ( )
35144	Shine	As below? ( )
35144	Shine	As below? ( )
35144-1	Shine	Solo 16 bars. Break. (M)
35144-2A	Shine	As above. (M)

SS does not only plays but growls like a tiger on "... Rag". Great music, very promising SS, but comments should be postponed until more material is available.

**SLAM STEWART TRIO** **NYC. Sept. 7, 1945**

Erroll Garner (p), Slam Stewart (b), Doc West (dm).

Four titles were recorded for Manor:

1275	Hop, Skip And Jump	Soli 32 and 10 bars. (FM)
1276	Sherry Lynn Flip	Intro 8 bars. Solo 24 bars. (M)
1277	Three Blind Micesky	Soli 32 and 8 bars. (M)
1278	Blue, Brown And Beige	Intro 4 bars. Solo 16 bars. (SM)

Another SS/Garner team up. Perhaps not as exciting as the Savoy session, but dig how they swing on "... Jump"! Also lovely relaxed on "... Beige".



**BENNY GOODMAN & HIS ORCHESTRA** **NYC. Sept. 12, 1945**

Bigband personnel including Slam Stewart (b).  
Three titles were recorded for Columbia, no (b)-solo on "Somebody Stole My Gal" and "My Guy's Come Back", while "That's All That Matters To Me" has not been available.

**BENNY GOODMAN SEXTET** **NYC. Sept. 18, 1945**

Benny Goodman (cl), Red Norvo (vib), Mel Powell (p), Mike Bryan (g), Slam Stewart (b), Morey Feld (dm).

Two titles were recorded for Columbia, much material still unissued but:

35206	Ain't Misbehavin'	As below? ( )
35206	Ain't Misbehavin'	As below? ( )
35206-1	Ain't Misbehavin'	Solo 6 bars. (SM)
35207	I Got Rhythm	As below? ( )
35207-1	I Got Rhythm	As below? ( )
35207-2	I Got Rhythm	Solo 34 bars. (F)
35208-1	I Got Rhythm	Soli 34 and 8 bars. (F)

The sextet with the same personnel continues its success from two weeks earlier with another two magnificent titles. "Ain't ..." on 78 rpm. was one of my first records, and it sounds equally great today. Note that 35208 is a 12" 78 version with duration of almost four minutes with space for two piano choruses and a bass tag.

**BENNY GOODMAN SEXTET** **NYC. Sept. 24, 1945**

Benny Goodman (cl), Red Norvo (vib), Mel Powell (p), Mike Bryan (g), Slam Stewart (b-except two first takes of "Liza"), Morey Feld (dm).

Three titles were recorded for Columbia, no (b)-solo on 35234 "Liza":

35235-1	China Boy	Solo 32 bars. (F)
35235-2	China Boy	As above? ( )
no mx	My Daddy Rocks Me	(SM)

Magnificent SS on "China Boy"!

**DON BYAS** **NYC. Autumn 1945**

Don Byas (ts), Gene Schroeder (p), Tony Guttuso (g), Slam Stewart (b), Johnny Blowers (dm).

One title "Annie Laurie" was recorded for International, but no (b)-solo.

**DON BYAS QUARTET** **NYC. Nov. 1, 1945**

Don Byas (ts), Erroll Garner (p), Slam Stewart (b), Doc West (dm).

Four titles were recorded for Arista, no (b)-solo on 503 "Smoke Gets In Your Eyes" but:

501	Humoresque	Intro 4 bars. Solo 48 bars. (FM)
502	Wrap Your Troubles In Dreams	Solo 16 bars. (SM)
504	Slamboree	Intro 4 bars to straight 32 bars. Solo 32 bars. Straight (FM)

Adding Don Byas to the trio makes great fun! The bass solo on "Humoresque" with the piano comping has always been one of my favorite SS items, as well as the one on the dramatic "Slamboree". His ability to swing is higher than most. Finally a lovely "... Dreams". Such a session can trigger a solography!

**SLAM & BAM** **Hollywood, ca. Jan. 1946**

Bam Brown (p, vo), Slam Stewart (b, dm, vo).

AFRS Jubilee no. 168, one title, introduced as "Candy", but sounding like a Slim Gaillard parody, no (b)-solo anyway.

**SLAM STEWART & THE JAZZ TONES** **NYC. April 26, 1946**

Billy Taylor (p), John Collins (g), Slam Stewart (b, vo-5448), Doc West (dm).

Four titles were recorded for Musicraft:

5445	Doctor Foo	Solo 32 bars. (FM)
5446	Coppin' Out	Solo 40 bars. (F)
5447	Blues Collins	Soli 32 and 4 bars. (FM)
5448	Oh My, Oh My, Oh Gosh	Solo 8 bars. (SM)

It seems that the trio format is better suited than the quartet, the guitar does not quite fit into the SS-mood, and the arrangements somewhat out of context. Only when the bass starts to swing and hum as usual, we can feel rightly at home. The bass soli here are in fact excellent.

**SLAM STEWART****NYC. June 17, 1946**

Ken Kersey (p), Slam Stewart (b), J. C. Heard (dm).

Two titles were recorded for JATP in Carnegie Hall:

My Blue Heaven	2:18. (M)
Play, Fiddle, Play	3:24. (FM)

Two highly enjoyable bass items with good sound and enthusiastic audience. SS combines his well developed sense of humour with perfect craftsmanship. You may play these for somebody who are not familiar with this music and study their reaction. Smiles?

**LIONEL HAMPTON /****JUST JAZZ ALL STARS****Pasadena, Ca., Aug. 4, 1947**

Charlie Shavers (tp), Willie Smith (as), Corky Corcoran (ts), Lionel Hampton (vib- "Stardust"), Tommy Todd (p), Barney Kessel (g), Slam Stewart (b), Jackie Mills (dm- "... Jump"), Lee Young (dm).

Gene Norman concert from Civic Auditorium, four titles:

Stardust	Solo 32 bars.(S)
The Man I Love	Solo 32 bars. (S)
Oh, Lady Be Good	Solo 64 bars. (F)
One O'Clock Jump	Solo 48 bars. (FM)

**same date**

Personnel as above except Milt Buckner (p) replaces Todd, Lionel Hampton (vib, p, dm, vo).

Seven titles, two have (b)-solo:

Hamp's Boogie Woogie	Solo 36 bars. (FM)
Flying Home	Solo 64 bars. (FM)

A great and swinging concert with six magnificent bass soli!! In fact our friend is an important cornerstone here, contributing so well to the pleasant and inspired atmosphere. His contributions on the slow "Stardust" and "The Man ..." are just heavenly, and he takes the uptempos with no efforts. And if anybody says that the Slam Stewart was not a fine improviser, come over here for your punishment!!

**BERYL BOOKER****NYC. 1949**

Beryl Booker (p, vo), John Collins (g), Slam Stewart (b).

Six titles were recorded for Sittin' In With, but no (b)-solo.

The solography stops here for now, but Slam Stewart continues to play his fiddle and hum, last session in 1987.

... ooo ...