

**The**  
**GUITAR**  
**of**  
**THEODORE LEROY BUNN**  
**“TEDDY”**

Born: Freeport, New York, May 7, 1909  
 Died: Lancaster, California, July 20, 1978

*Introduction:*

The first time we heard Teddy Bunn was with the Port Harlem Jazzmen, Frankie Newton and Sidney Bechet, and although he seems to occasionally have been forgotten, the memory lingered in the back of my head, and by listening closer I feel a great injustice has been made; he was a magnificent guitar player with firm roots in the blues tradition!!

*History:*

First professional work accompanying a calypso singer, first recordings with Spencer Williams (note: not quite correct, see solography). Recorded with Duke Ellington in 1929, was later deputised for Fred Guy on a tour of New England with Duke Ellington. Worked in the Washboard Serenaders during the early 1930s, then joined group known as Ben Bernie's Nephews, this unit moved to New York to play a long residency at Chick Groman's Stables and changed their name to 'The Spirits of Rhythm'. The group played long engagements at The Onyx, Nick's, etc., also worked in Philadelphia and Chicago as well as touring. Bunn left in 1937, worked briefly in the original John Kirby band (May 1937), then led own trio and duo at various New York clubs before joining The Spirits of Rhythm in April 1939. Prolific free-lance recordings in 1930s. After residency at New York's World Fair the group moved to California in 1940, and for a period of 10 years disbanded and re-formed with great regularity. Bunn was briefly absent from the music scene in 1942, led own 'Waves of Rhythm' (1944), later led own small groups in Los Angeles, Sacramento, etc. During the 1940s and 1950s worked on several occasions with Edgar Hayes. In 1954 worked for several months in Honolulu with Jack McVea's band. Returned to Los Angeles and again led own group, also worked with Edgar Hayes, Hadda Brooks, Bill Moore, Jack McVea, etc. Briefly with Louis Jordan in 1959. In the late 1950s toured with a 'rock-and-roll' show. During the 1960s played less regularly through recurring illness, worked in Hawaii (1969) (ref. John Chilton). By the 1970s Bunn played electric guitar almost exclusively in R&B bands. He suffered a stroke after joining Louis Jordan's band and was sick for more than a decade. Bunn was self-taught. He never learned to read music, so he played by ear (ref. Wikipedia).

## TEDDY BUNN SOLOGRAPHY

**WALTER "FATS" PICHON** **NYC. Sept. 16, 1929**  
Henry "Red" Allen (tp), Walter Pichon (p, vo), Teddy Bunn (g).  
Two titles were recorded for Victor:

55843-2 Doggin' That Thing Solo 16 bars. (SM)  
55844-1 Yo Yo Solo 16 bars. (M)

Teddy Bunn's first recording session takes place in the best of surroundings with the great Henry "Red" Allen prominently featured. The very blues oriented guitar playing goes immediately straight to your heart, most exciting is "Yo Yo".

**DUKE ELLINGTON & HIS ORCHESTRA** **NYC. Sept. 16, 1929**  
Arthur Whetsol, Cootie Williams (tp), Joe Nanton (tb), Juan Tizol (vtb), unknown (frh), Barney Bigard (cl, ts), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Duke Ellington (p, ldr), Teddy Bunn (g), Fred Guy (bjo), Wellman Braud (b), Sonny Greer (dm).  
Four titles were recorded for Victor, no guitar solo on 55846-2 "The Duke Steps Out" but:

55845-2 Mississippi Dry Intro 4 bars. (SM)  
55847-2 Haunted Nights Solo 8 bars. Duet with (cl) 12 bars  
With orch 16 bars. (SM)  
55848-2 Swanee Shuffle Intro 4 bars. Duet with (tb) 16+8  
bars, orch on bridge. (FM)

TB's staccato guitar playing fits very nicely into Duke's compositions, and his contributions, particularly on the moving "... Nights" are highly noteworthy.

**THE SIX JOLLY JESTERS** **NYC. Oct. 29, 1929**  
Cootie Williams, Freddie Jenkins (tp), Joe Nanton (tb), Johnny Hodges (as-31372), Duke Ellington (p), Fred Guy (bjo-31372), Teddy Bunn (g), Wellman Braud (b-31372), Sonny Greer (dm), Bruce Johnson (wbd), Harold "Blinky" Randolph (kazoo-31371), Putney Dandridge (vo-31371).  
Two titles were recorded for Vocalion:

31371-A Goin' Nuts Solo 16 bars. (F)  
31372-A Oklahoma Stomp Intro 2 bars. Solo with (p)/orch 32 bars. (F)  
31372-B Oklahoma Stomp As above. (F)

The shortlived association with Duke results in a second session with another type of music, two titles in high tempo. A fine stoptime chorus on "... Nuts" precedes "... Stomp" with two takes. The brief intro on -A is clean and organized, while -B is not quite successful. However, the two soli are excellent and in dynamic swing style, and quite different; TB turns out already at the age of twenty to be a true improviser.

**JIMMY JOHNSON & HIS ORCHESTRA** **NYC. Nov. 1, 1929**  
Personnel according to Mosaic Records varies from Tom Lord, which has Teddy Bunn (g, bjo), and has instead probably Bernard Addison (bjo), possibly Teddy Bunn, James P. Johnson, Fats Waller (vo-trio), thus no TB guitar.  
Two titles were recorded for Victor, "You Don't Understand" has no (g/bjo), while "You've Got To Be Modernistic" has a (bjo)-solo 16 bars (FM) attributed to Addison..

**LIZZIE MILES** **NYC. Feb. 27, 1930**  
Porter Grainger (p), Teddy Bunn (g), Pops Foster (b), Lizzie Miles (vo).  
Four titles were recorded for Victor, three issued, one has been available:

58676-1 The Man I Got Ain't The Man I Want Obbligato parts. (SM)

Weakly recorded and of no particular interest

**WASHBOARD SERENADERS** **NYC. March 24, 1930**  
Harold Randolph (kazoo), Clarence Profit (p), Teddy Bunn (g), Bruce Johnson (wbd, vo), Gladys Bentley (vo).  
Two titles were recorded for Victor:

59548-1 Kazoo Moan Straight intro 4 bars. Solo 12 bars. (SM)  
59549-1 Washboards Get Together Solo 32 bars. (F)

Nice rather staccato playing in pleasant tempo on "... Moan" while "... Together", although with a serious attempt seems to be too fast for our man.

**WASHBOARD SERENADERS** **NYC. March 31, 1930**  
Unknown (not Henry Allen) (tp), Clarence Profit (p), Teddy Bunn (g), Bruce Johnson (wbd).  
Two titles were recorded for Victor:

59568-2 Teddy's Blues Solo 24 bars. (M)  
59569-2 Tappin' The Time Away Solo 32 bars. (F)

Two fine guitar choruses on "... Blues" and note how is 'hanging' on the last one! Here he also masters the uptempo on "... Time Away" pretty well.

**TEDDY BUNN & SPENCER WILLIAMS VOCAL DUETS** **NYC. April 7, 1930**  
Clarence Profit (p), Teddy Bunn (g, vo), Bruce Johnson (wbd-59741), Spencer Williams (vo).  
Four titles were recorded for Victor:

59738-2 The Chicken And The Worm Solo 8 bars. (M)  
59739-1 It's Sweet Like So Soli 12, 24 and 24 bars. (F)  
59740-1 Pattin' Dat Cat Soli 12 and 12 bars. (M)  
59741-2 Tampa Twirl Break. Solo 12 bars. (M)

**NYC. June 2, 1930**  
Same except James P. Johnson (p) replaces Profit. Four titles:

62178-2 Goose And Gander Duet with (p) 8 bars. (M)  
62179-2 The New Goose And Gander Duet with (p) 8 bars. (M)  
62180-2 Clean It Out Intro. Obligato parts.  
Solo 12 bars. (M)  
62181-1 Blow It Up Intro. Obligato parts.  
Duet with (p) 12 bars. (M)

Obviously the vocal duets are most important here, and I guess most listeners will find them pretty outdated. The guitar contributions are not much more than fill-ins, and although a fine blues chorus on "Clean ..." should be noted, there is not much of guitar interest here.

**WILTON CRAWLEY** **NYC. June 3, 1930**  
Henry "Red" Allen (tp), Wilton Crawley (cl, vo), Charlie Holmes (as), Jelly Roll Morton (p), Teddy Bunn (g), Pops Foster (tu), Bruce Johnson (wbd).  
Four titles were recorded for Victor:

62188-2 Big Time Woman Acc. (cl). (SM)  
62189-1 I'm Her Papa, She's My Mama As below. (SM)  
62189-2 I'm Her Papa, She's My Mama Acc. (vo). (SM)  
62190-1 New Crawley Blues Solo 12 bars. (SM)  
62191-1 She Saves Her Sweetest Smiles For Me Solo 16 bars. (M)

All items contain interesting guitar contributions, and the two soli, recorded in good sound, represent TB's current staccato style very good.

**VICTORIA SPIVEY** **NYC. June 26, 1930**  
Porter Grainger (p, vo), Teddy Bunn (g), Victoria Spivey (vo).  
Two titles were recorded for Victor:

62291-2 You've Gotta Have What It Takes Pt 1 Intro 6 bars. Prominent obbligato. (S)  
62292-2 You've Gotta Have What It Takes Pt 2 Prominent obbligato. (S)  
62293-2 Baulin' Water Blues Pt 1 Prominent obbligato. (S)  
62294-2 Baulin' Water Blues Pt 2 Prominent obbligato. (S)

A very important session!! Superficially it does not look like that with the lack of guitar soli, but TB's career and reputation are partly built upon his accompanying

qualities, and this is the first occasion that really demonstrates this. He plays more or less continuously on these four sides, and his beautiful background makes him immediately as a candidate to the guitar-hall-of-fame!

**ALABAMA WASHBOARD STOMPERS** **NYC. Oct. 13, 1930**

Personnel uncertain and may according to Rust include Teddy Bunn (g). Three titles were recorded for Vocalion, no guitar solo on 34908-A "If I Could Be With You" but:

- |         |                      |                                    |
|---------|----------------------|------------------------------------|
| 34909-A | A Porter's Love Song | Intro 4 bars. (M)                  |
| 34910-A | Pigmeat Stomp        | Solo 32 bars. (F). Acc. (wbd). (F) |

The intro on "... Love Song" is not unlike TB, and also the very fast playing on "... Stomp" may be his.

**WASHBOARD RHYTHM KINGS** **Camden, NJ. May 8, 1931**

Unknown (tp), (as), (p), (bjo), Teddy Bunn (g), unknown (wbd), Bud Franklin (vo). Four titles were recorded for Victor, no guitar solo on 69021-1&2 "One More Time" but:

- |         |                           |                                       |
|---------|---------------------------|---------------------------------------|
| 69022-1 | Walkin' My Baby Back Home | Solo 8 bars. (M)                      |
| 69022-2 | Walkin' My Baby Back Home | As above? ( )                         |
| 69023-1 | A Porter's Love Song      | Intro 4 bars. (M)                     |
| 69023-2 | A Porter's Love Song      | As above? ( )                         |
| 69024-1 | Every Man For Himself     | Solo 24 bars with (vo) comments. (FM) |
| 69024-2 | Every Man For Himself     | As above? ( )                         |

Meagre guitar contributons on this session.

**WASHBOARD RHYTHM KINGS** **Camden, NJ. June 4, 1931**

Unknown (as), (p), (bjo), Teddy Bunn (g), Jake Fenderson (vo), Buck Franklin (vo-68219), The Melody Four (vo-group).

Six titles were recorded for Victor, no (g/bjo) solo on 68221-2 "I'm Crazy 'Bout My Baby", (bjo)-soli only on 68217-1&2 "Please Tell Me", 68220-1&2 "Call Of The Freaks" and 68222-2 "Because I'm Yours Sincerely" but:

- |         |                     |                                     |
|---------|---------------------|-------------------------------------|
| 68218-1 | You Salty Dog       | Solo 16 bars. (FM)                  |
| 68218-2 | You Salty Dog       | As above? ( )                       |
| 68219-2 | Crooked World Blues | Obbligato parts. Solo 12 bars. (SM) |

More banjo than guitar on this session and therefore not very interesting in this context, most interesting is "Crooked World ...".

**THE SPIRITS OF RHYTHM** **NYC. Sept. 20, 1933**

Teddy Bunn (g), Virgil Scroggins (dm, whisk broom, suitcase, vo), Leo Watson, Wilbur Daniels, Douglas Daniels (*tiple*, vo).

Three titles were recorded for ARC:

- |        |                                |   |
|--------|--------------------------------|---|
| 1334   | Nobody's Sweetheart            | Intro 8 bars. <i>Soli</i> 40, 8 and 8 bars. (F)                             |
| 1135-1 | I Got Rhythm                   | Intro 10 bars.<br>Soli 34, 16+20, 4 and 4 bars. (F)                         |
| 1136-1 | I've Got The World On A String | Intro 4+4 bars. <i>Obbligato parts</i> .<br>Solo 32 bars. Solo 32 bars. (M) |

This immensely popular group may sound a bit oldfashioned today, but is very funny if you relax and try to travel back in time. Lots of funny singing with string soli inbetween. The presence of a tiple to compete with TB's guitar sometimes make identification difficult. Wikipedia states: "A tiple is a plucked-string chordophone of the guitar family". To facilitate discussion I have included the tiple-soli in *cursive*, but I am confident I have made some mistakes, please comment. TB's most interesting contribution is found on "... String", sophisticated feeling on this one.

**THE SPIRITS OF RHYTHM** **NYC. Sept. 29, 1933**

Personnel as above.  
Four titles were recorded for ARC, rejected.

**NYC. Oct. 24, 1933**

Same. One title was recorded for Brunswick:

14095-C I Got Rhythm Intro 10 bars.  
Soli 34 bars. Soli 34, 4 and 4 bars. (F)

**NYC. Nov. 20, 1933**

Same. One title was recorded for Brunswick:

14359-A Rhythm Intro 4 bars. Soli 4 and 16 bars. (FM)

**NYC. Dec. 6, 1933**

Same with Ernest Myers (b) added.

Two titles were recorded for Brunswick:

114358-C I'll Be Ready When TGDC Intro 8 bars. Breaks.  
Soli 16 and 16 bars. (M)

4426-A My Old Man Intro 4 bars. *Obbligato parts.*  
*Solo 32 bars.* (M)

**NYC. Sept. 11, 1934**

Same with Red McKenzie (vo) added.

Four titles were recorded for Decca:

38633-A 'Way Down Yonder In NO Chord intro 4 bars and solo 28 bars.  
*Obbligato parts.*  
Solo with (vo) 20 bars. (M)

38634-A I've Got The World On A String Intro 4+4 bars.  
Duet (g)/(tiple) 32 bars. (M)

38635 From Monday On Intro 4 bars. *Obbligato parts.*  
Soli 32 and 16 (chords) bars. (M)

38636 As Long As I Live Intro 4 bars. *Solo 32 bars.*  
Solo 16 bars. (M)

**NYC. Sept. 14, 1934**

Same without McKenzie.

Four titles were recorded for Decca:

38662-A Junk Man *Solo 32 bars.* Solo 32 bars. (FM)

38663-A Dr. Watson And Mr. Holmes *Solo 32 bars.* Solo 16 bars. (FM)

38663-B Dr. Watson And Mr. Holmes As above. (FM)

38664-A That's What I Hate About Love *Intro 4 bars. Solo 16 bars.*  
Solo 16 bars. (FM)

38665-A Shoutin' At The Amen Corner Intro 4 bars. *Solo 32 bars.* (F)

Lots of fine string swing here, and honestly, he or they who are treating the tiple is/are very professional, and to hear the difference is not always as easy as you may think, but choose "... Ready ..." as a pedagogical example on the difference. TB has brilliant soli here and on "Rhythm" in particular.

**THE ONYX TRIO NYC. July 15, 1937**

Bobby Henderson (p), Teddy Bunn (g), Leo Watson (dm, vo).

CBS broadcast "Saturday Night Swing Club", two titles:

Baby Won't You Please Come Home? Soli 18 and 18 bars. (FM)

A Handful Of Keys Solo 100 bars. (F)

Postscript of June 4, 2020: Great five minutes available on Youtube! Two fine guitar soli on "Baby ...", while "... Keys" in fact is an exciting solo feature for TB. Note also the appearance of the legendary Bobby Henderson, from the few bars we understand the reason for this.

**JIMMIE NOONE & HIS ORCHESTRA NYC. Dec. 1, 1937**

Charlie Shavers (tp), Jimmie Noone (cl), Pete Brown (as), Frank Smith (p), Teddy Bunn (g), Wellman Braud (b), O'Neil Spencer (dm, vo-62830,33,35-37), Teddy Simmons (vo-62834).

Eight titles were recorded for Decca:

62830-A Sweet Lorraine Acc. (cl). (SM)

62831-A I Know That You Know Solo 14 bars. (F)

62832-A Bump It Solo 12 bars. (SM)

62833-A Four Or Five Times Intro 4 bars. Solo 32 bars. (M)

62834-A	Hell In My Heart	Solo 20 bars. (SM)
62835-B	Call Me Darling	No solo. (M)
62836-A	I'm Walking This Town	Intro 4 bars. Solo 16 bars. (F)
62837-A	Japansy	No solo. (SM)

More than three years have passed since TB recorded last. Compared to the Dodds session below in general, this one is quite disappointing. Quite a lot of the music is close to corny, and with mostly ensemble playing, there is far between the goodies. Nevertheless TB has some fine contributions, most notably on "Bump ...", "Hell ..." and the extended "... Times".

**JOHNNY DODDS & HIS CHICAGO BOYS** **NYC. Jan. 21, 1938**  
 Charlie Shavers (tp), Johnny Dodds (cl), Lil Armstrong (p), Teddy Bunn (g), John Kirby (b), O'Neil Spencer (dm, wbd-63189, vo-63192-94).  
 Six titles were recorded for Decca:

63189-A	Wild Man Blues	Solo 32 bars. (M)
63190-A	Melancholy	Intro 4 bars. Solo 32 bars. (FM)
63191-A	29 <sup>th</sup> And Dearborn	Intro with (tp) 4 bars. (SM)
63192-A	Blues Galore	Straight intro 4 bars. (M)
63193-A	Stack O'Lee Blues	Acc. only. (SM)
63194-A	Shake Your Can	Intro 4 bars. Obligato parts. (M)

This is a magnificent session in many ways, where everything seems to work out perfect, and TB's guitar playing on "Wild Man ..." and "Melancholy" really deserves a solography and eternal fame! Therefore it is a great disappointment that he is featured so very sparsely on the remaining four items.

**BOB HOWARD** **NYC. Feb. 7, 1938**  
 Frank Froeba (p), Teddy Bunn (g), Haig Stephens (b), O'Neil Spencer (dm), Bob Howard (vo).  
 Four titles were recorded for Decca:

63251-A	There Ain't Gonna Be No DA	Intro 2 bars. Obligato parts. Solo 16 bars. (FM)
63252-A	If You're Viper	Obligato parts. Solo 16+8 bars, (p) on bridge. (M)
63253-A	Baby, It Must Be Love	Obligato parts. Solo 8 bars. (M)
63254-A	Raggedy But Right	Solo 32 bars. (FM)

**NYC. April 8, 1938**

Same. Four titles:

63575-A	In My Mizz	Intro 2 bars. Solo 8 bars. (M)
63576-A	Toodle-oo	Solo 16 bars. (F)
63577-A	Just About The Time	Solo 16 bars. (FM)
63578-A	Talk To Me	Solo 8 bars. Acc. (p). (FM)

Probably most people are not aware of it, but in fact the recordings with the singer Bob Howard are amongst his most important. This singer was probably an answer to Fats Waller's strong position at Victor's, similar to Putney Dandridge and Vocalion. and a series of pleasant and relaxed sessions were produced in the period 1935-1938 with excellent accompaniment. TB seems to thrive as fish in the water, having solo space on every title. Each and every one of these eight items have excellent guitar playing; note what a fine swinger he was. His soli were often quite simple constructions on the surface but with subtle rhythmic dynamics and a very personal touch. Dig these!

**MILT HERTH QUARTET** **NYC. April 28, 1938**  
 Milt Herth (org), Willie "The Lion" Smith (p), Teddy Bunn (g, vo), O'Neil Spencer (dm, vo).  
 Three titles were recorded for Decca, one has (g):

63682-A	The Flat Foot Floogie	Solo 16+8 bars, (org) on bridge. (FM)
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Swinging guitar on "... Floogie"!

**COW COW DAVENPORT VOCAL ACC. BY NYC. May 8, 1938**

Joe Bishop (flh), Sam Price (p), Teddy Bunn (g), Richard Fullbright (b).

Five titles were recorded for Decca, three have (g):

- 63763-A Don't You Loud Mouth Me Solo 8 bars. (SM)  
 63765-A The Mess I Here Intro. (M)  
 63767-A That'll Get It Intro. Solo 12 bars. (M)

Note particularly a nice solo on "... Get It".

**JIMMIE GORDON & HIS VIP VOP BAND NYC. May 12, 1938**

Joe Bishop (flh), Sammy Price (p), Teddy Bunn (g), Richard Fullbright (b), Jimmie Gordon (vo).

Seven titles were recorded for Decca, TB can with efforts be heard with a few notes on some items, of no interest, but real soli on:

- 63758-A Sail With Me Solo 12 bars. (M)  
 63761-A She's Doin' It Now Solo 4 bars. (M)  
 63762-A Keep Your Nose Out Of Other P's B Solo 18 bars. (M)

In "Sail ..." and "... Nose ..." we have effective examples of TB's swinging capabilities.

**OLLIE SHEPARD & HIS KENTUCKY BOYS NYC. May 17, 1938**

Unknown (tp), Lester Boone (cl), Robert Carroll (ts), unknown (p), Teddy Bunn (g), unknown (b), (dm).

Four titles were recorded for Decca, one has (g) solo:

- 63794-A Solid Jack Solo 16 bars. (FM)

Typical uptempo TB here!

**MILT HERTH QUARTET NYC. May 17, 1938**

Personnel as April 28.

Two titles were recorded for Decca:

- 63801-A Shoot The Likker To Me, JB Solo 8 bars. Straight. (M)  
 63802-A Egyptian Ella Solo 16+8 bars (b) on bridge. (FM)

A fine and somewhat dramatic solo on "... Ella".

**TRIXIE SMITH NYC. May 26, 1938**

Charlie Shavers (tp), Sidney Bechet (cl, sop), Sam Price (p), Teddy Bunn (g), Richard Fullbright (b), O'Neil Spencer (dm), Trixie Smith (vo).

Eight titles were recorded for Decca, seven issued, only one has TB:

- 63867-A Trixie Blues Solo 12 bars. (SM)

Fine blues session with the great Sidney Bechet guaranteeing quality, LATER

**GRANT & WILSON NYC. May 26, 1938**

Personnel as Trixie Smith above, with Leola Wilson, Wesley Wilson replacing Smith.

Four titles were recorded for Decca, two have TB:

- 63873-A Uncle Joe Solo 8 bars. (FM)  
 63875-A Toot It, Brother Armstrong Break. (SM)

**BOB HOWARD NYC. June 27, 1938**

Billy Kyle (p), Teddy Bunn (g), Haig Stephens (b), O'Neil Spencer (dm), Bob Howard (vo).

Four titles were recorded for Decca:

- 64226-A I Can Tell By Looking Into Your Eyes Solo 16+8 bars,  
(p) on bridge. (FM)  
 64232-A Dapper Dan Intro 4 bars. Solo 16+8 bars,  
(p) on bridge. (M)  
 64233-A You Better Come Back Intro 4 bars. Solo 16 bars. (M)  
 64234-A Southern Casey Jones Intro. Obbligato parts.  
Solo 16 bars. (FM)



For comments see July 26 below.

**MILT HERTH**

**NYC. July 22, 1938**

Personnel as April 28.

Two titles were recorded for Decca:

- |         |  |   |
|---------|--|---|
| 64341-A | La De Doody Do                           | Intro 2 bars. Solo 16 bars. (M)         |
| 64342-A | Home-Cookin' Mama With<br>The Frying Pan | Solo 16+8 bars,<br>(org) on bridge. (M) |

Postscript of Dec. 25, 2019: Forgot this session, sorry, because "... Doody Do" has a magnificent solo, and also "... Pan" is very exciting!

**BOB HOWARD**

**NYC. July 26, 1938**

Same. Seven titles:

- |         |  |  |
|---------|--|--|
| 64343-A | I Used To Love You                     | Solo 16+8 bars, (p) on bridge. (FM)                  |
| 64344-A | Keepin' Out Of Mischief Now            | Intro 4 bars. Solo 20 bars. (FM)                     |
| 64345-A | Sweet Emalina, My Gal                  | Solo 20 bars. (SM)                                   |
| 64346-A | Beale Street Mama                      | Intro 2 bars. Solo 16+8 bars,<br>(p) on bridge. (SM) |
| 64347-A | You're In Kentucky Sure As You're Born | Solo 16 bars. (M)                                    |
| 64348-A | Any Rags                               | Solo 32 bars. Coda. (F)                              |
| 64349-A | On Revival Day                         | Solo 32 bars. (FM)                                   |

Two more Bob Howard sessions, in fact the last ones, but equally successful with excellent guitar playing all over. Note the cooperation with fine pianist Billy Kyle; on four occasions the piano takes the bridge in the guitar solo. Note the opening on "... Born", this must be an error? To mention highlights is very difficult, all items have something important to contribute to jazz guitar history.

**MILTON "MEZZ" MEZZROW & ORCHESTRA**

**NYC. Nov. 21, 1938**

Tommy Ladnier, Sidney DeParis (tp), Mezz Mezzrow (cl), James P. Johnson (p), Teddy Bunn (g), Elmer James (b), Zutty Singleton (dm), Hugues Panassie (sup).

Four titles were recorded for Bluebird, no TB on 28991 "Swingin' For Mezz" but:

- |         |                                 |                     |
|---------|---------------------------------|---------------------|
| 28988-1 | Revolutionary Blues             | Straight intro. (M) |
| 28989-1 | Comin' On With The Come On Pt 1 | Solo 12 bars. (SM)  |
| 28990-1 | Comin' On With The Come On Pt 2 | Acc. only. (FM)     |

Famous session with the equally famous Frenchman coming to New York to define what jazz is all about. So much for that, here we note that TB has a lovely solo on "... Come On Pt 1", though somewhat disturbed by Johnson's piano.

**TOMMY LADNIER & HIS ORCHESTRA**

**NYC. Nov. 28, 1938**

Tommy Ladnier (tp), Sidney Bechet (cl, sop), Mezz Mezzrow (cl, ts), Cliff Jackson (p), Teddy Bunn (g), Elmer James (b), Manzie Johnson (dm).

Four titles were recorded for Bluebird, no TB on 30320-1 "When You And I Were Young, Maggie" and 30321-1 "Weary Blues" but:

- |         |                  |                    |
|---------|------------------|--------------------|
| 30318-1 | Ja-Da            | Solo 16 bars. (FM) |
| 30319-1 | Really The Blues | Intro 4 bars. (S)  |

If you want TB in a nutshell, the intro on "Really ..." is it!! Fine solo on "Ja-Da".

**MILT HERTH QUARTET**

**NYC. Nov. 30, 1938**

Personnel as April 28.

Two titles were recorded for Decca:

- |         |                        |  |
|---------|------------------------|--|
| 64775-A | The Spider And The Fly | Obbligato parts. Duet with (org). (FM) |
| 64776-A | Jump Jump's Here       | Solo 16 bars. (M)                      |

Particularly "... Here" should be noted. Postscript of Dec. 25, 2019: This is also the last Herth/Bunn session, contrary to earlier presentation.

**MEZZROW / LADNIER QUINTET**

**NYC. Dec. 19, 1938**

Tommy Ladnier (tp), Mezz Mezzrow (cl), Teddy Bunn (g, vo), Pops Foster (b), Manzie Johnson (dm).

Five titles were recorded for Bluebird, no (g) soli on 30451-1&2 “Everybody Loves My Baby” (FM) and 30452-1&2 “I Ain’t Gonna Give Nobody None Of That Jelly Roll” (M) but:

30450-1	RoyalGarden Blues	Solo 12 bars. (M)
30450-2	RoyalGarden Blues	As above. (M)
30453-1	If You See Me Comin’	Intro 4 bars. Solo 12 bars. (S)
30453-2	If You See Me Comin’	As above. (S)
30454-1	Gettin’ Together	Intro 4 bars. Solo 24 bars. (M)
30454-1	Gettin’ Together	As above. (M)

This famous session is an important one for TB; giving him the opportunity to demonstrate how great improviser he really was! Not only do we have three solo items of very high quality, but the alternate takes show him to play quite differently as only great jazz musicians can. Dig all here!!

**ROSETTA CRAWFORD ACC. BY**

**JAMES P. JOHNSON’S HEP CATS**

**NYC. Feb. 1, 1939**

Tommy Ladnier (tp), Mezz Mezzrow (cl), James P. Johnson (p), Teddy Bunn (g), Elmer James (b), Zutty Singleton (dm).

Four titles were recorded for Decca, no (g) solo on 64971A “Stop It Joe” but:

64970A	I’m Tired Of Fattenin’ Frogs For Snakes	Solo 12 bars. (S)
64972A	My Man Jumped Salty On Me	Intro with (p) 4 bars. (SM)
64973A	Double Crossin’ Papa	Obbligato part. (SM)

An excellent slow blues chorus on “... Snakes”!

**JOHNNIE TEMPLE VOCAL ACC. BY**

**Chi. March 6, 1939**

Personnel possibly including Sam Price (p), Teddy Bunn (g).

Six titles were recorded for Decca:

65203-A	Jelly Roll Bert	Obbligato parts. Solo 12 bars. (M)
65204-A	Up Today And Down Tomorrow	Intro 4 bars. Obbligato parts. Solo 12 bars. (S)
65205-A	Getting Old Blues	Obbligato parts. (S)
65205-B	Getting Old Blues	As above. (S)
65206-A	The Sun Goes Down In Blood	Intro. Obbligato parts. (S)
65207-A	Better Let My Good Gal CYH	Obbligato parts. (SM)
65208-A	If I Could Holler	Obbligato parts. (SM)
65208-B	If I Could Holler	As above. (SM)

Not much of guitar soli on this session, although two good examples in “Jelly ...” and particular the slow “... Tomorrow”, but in fact there is a lot of excellent background playing to be enjoyed here, and the recording quality is good also!

**PORT OF HARLEM JAZZMEN /**

**FRANK NEWTON QUINTET**

**NYC. April 7, 1939**

Frank Newton (tp-except 513), J. C. Higginbotham (tb-except 512), Albert Ammons (p), Teddy Bunn (g), John Williams (b), Sid Catlett (dm).

Five titles were recorded for Blue Note:

512-B	Daybreak Blues	Soli 2 and 12 bars. (S)
513-A	Wearyland Blues	Intro 4 bars. Acc. (tb). Solo 12 bars. (S)
515-A	Port Of Harlem Blues	Solo 12 bars. (S)
516-2	Mighty Blues	Intro 4 bars. Solo 12 bars. (S)
517-1	Rocking The Blues	Solo 24 bars. (M)

This magnificent session has ben treated solographywise two times already, but this third time is equally important. Meet “blue Bunn” in lovely “Daybreak ...” or “Port ...” (possibly the highlight) or “Wearyland ...” or “Mighty ...” for that matter. Better slow blues guitar does not exist in the recording universe!! And note the two guitar introductions. The single medium item “Rocking ...” has trumpet and trombone out of this world, and TB therefore must not disappoint, and doesn’t.

**THE RAMBLERS****NYC. April 28, 1939**

Bob Hamilton (el-org), Billy Kyle (p), Teddy Bunn (g, vo), O'Neil Spencer (dm).  
Four titles were recorded for Decca:

65490-A	Honey In The Ball	Intro 2 bars. Solo 16 bars. (M)
65491-A	'Tain't What You Do	Duet with (org) 16+8 bars, (p) on bridge. (M)
65492-A	Money Is Honey	Acc. (org). Obbligato parts. Solo 12 bars. (SM)
65493-A	Lonesome Railroad	Obbligato parts. (SM)

Nice quartet session with an active TB on all items, the highlight is the solo on "... Honey".

**GEORGIA WHITE VOCAL ACC. BY****NYC. May 18, 1939**

Sammy Price (p), Teddy Bunn (g), probably John Lindsay (b).

Five titles were recorded for Decca:

65597-A	The Way I'm Feelin'	Intro 4 bars. Prominent obbligato. (S)
65598-A	Married Woman Blues	Intro. Prominent obbligato. (S)
65599-A	How Do You Think I Feel?	Obbligato parts. (S)
65600-A	Fire In The Mountain	Obbligato parts. (S)
65601-A	When The Red Sun Turns To Grey	Prominent obbligato. (S)

A fine guitar intro on "The Way ..." introduces this session, and although there are no soli, lots of TB's expertise in blues backing can be enjoyed.

**GEORGIA WHITE VOCAL ACC. BY****NYC. May 26, 1939**

Probably Blind John Davis (p), Teddy Bunn (g), unknown (b).

Five titles were recorded for Decca, three have TB:

65652-A	Hydrant Love	Solo 8 bars. (M)
65654-A	Begin' My Daddy	Prominent obbligato. (SM)
65656-A	Take Me For A Buggy Ride	Solo 16 bars. (SM)

This session sounds surprisingly different from the one above, no blues here, and TB responds with excellent swinging soli on "... Love" and "... Buggy Ride", this is when I dig him the most!!

**FAT HAYDEN VOCAL ACC. BY****NYC. May 26, 1939**

Sam Price (p), Teddy Bunn (g), unknown (b).

Two titles were recorded for Decca:

65657-A	Brownskin Gal Is The Best Gal After All	Obbligato parts. Solo 8 bars. (SM)
65658-A	Voo Doo Blues	Obbligato all through. (S)

Soft and beautiful background playing here, and a very nice solo on "... All".

**PORT OF HARLEM SEVEN / SIDNEY BECHET****FRANK NEWTON / J. C. HIGGINBOTHAM****NYC. June 8, 1939**

Frank Newton (tp-item 1,3,5), J. C. Higginbotham (tb-item 2,3,5), Sidney Bechet (cl-item 5, sop-item 3,4), Meade Lux Lewis (p), Teddy Bunn (g), John Williams (b), Sid Catlett (dm).

Five titles were recorded for Blue Note:

After Hour Blues	Solo 24 bars. (S)
Basin Street Blues	Solo 16 bars. (S)
Blues For Tommy	Solo 12 bars. (S)
Summertime	Intro 4 bars. Acc. (sop). (S)
Pounding Heart Blues	No solo. (SM)

An excellent followup session from the previous Blue Note two months earlier, and also here the basis is the slow blues., on which TB takes three magnificent soli. Nevertheless the highlight upon highlights is "Summertime"; the beautiful intro and the cooperation with Bechet belong to jazz history!!

**SIDNEY BECHET's BLUE NOTE QUARTET** **NYC. March 27, 1940**

Sidney Bechet (cl, sop), Teddy Bunn (g), Pops Foster (b), Sidney Catlett (dm).

Four titles were recorded for Blue Note:

709-B	Lonesome Blues	Duet with (cl) 24 bars. Acc. (sop). (S)
710-A	Dear Old Southland	Acc. only. (S/FM)
711-A	Bechet's Steady Rider	Solo 36 bars. (FM)
712-A	Saturday Night Blues	Solo 16 bars. (S)

This is primarily Bechet's session, but TB plays very fine uptempo blues on "... Rider". The highlight is, not unexpected based on earlier Blue Note experience, the beautiful slow tremolo solo on "Saturday ...".

**TEDDY BUNN** **NYC. March 28, 1940**

Teddy Bunn (g, vo-714,15).

Four titles were recorded for Blue Note:

713-A	King Porter Stomp	3:11. (FM)
714-A	Bachelor Blues	3:03. (S)
715-A.	Blues Without Words	3:09. (S)
715-B	Blues Without Words	3:38. (S)
716-A	Guitar In High	3:13. (FM)

It seems rather strange that when TB after all these years finally gets a recording session under his own name, it is a solo performance with unamplified guitar. As such it will lack the beat of companion rhythm, and one (at least me) always have to reoriented one's jazz ears on solo sessions. When this is properly done, one discovers of course the beautiful music ascending, not bothered by other artists with own ideas. The slow blues, three items, does not need so much support either, if you appreciate TB's artistry, you will certainly enjoy these also. But note how sovereign his lonely playing in uptempo on "... Stomp" and "... High" really is, maybe these should be appreciated the most, difficult they are.

**JOHNNIE TEMPLE VOCAL ACC. BY** **NYC. April 4, 1940**

Buster Bailey (cl), Sammy Price (p), Al Casey or probably Teddy Bunn (g), Herbert Cowans (dm).

Eight titles were recorded for Decca:

67489-A	Good Woman Blues	Obbligato parts. (S)
67490-A	Skin And Bones Woman	Obbligato parts. (S)
67490-B	Skin And Bones Woman	As above. (S)
67491-A	I'm Cuttin' Out	Obbligato parts. (S)
67492-A	Fireman Blues	Obbligato parts. (S)
67493-A	Lovin' Woman Blues	Obbligato parts. (S)
67494-A	Roomin' House Blues	Obbligato parts. (S)
67495-A	Sugar Bowl Blues	Obbligato parts. (S)
67496-A	Stick Up Woman	Obbligato parts. (S)

Quite boring monotonous session, and the guitar is underrecorded, very difficult to hear and identify; best not to waste time here.

**LIONEL HAMPTON** **NYC. Aug. 19, 1940**Lionel Hampton (vib), Douglas Daniels (*tiple*), Teddy Bunn (g), Wilbur Daniels (b).

NBC broadcast "Chamber Music Society of Lower Basin Street", two titles:

Flying Home	<i>Tiple</i> 8 bars. (M)
Tempo And Swing	Chord solo with (b) 34 bars. (F)

**LIONEL HAMPTON** **NYC. Aug. 21, 1940**Lionel Hampton (vib), Marlowe Morris (p), Teddy Bunn (g), Douglas Daniels (*tiple*, vo-55535), Hayes Alvis (b), Kaiser Marshall (dm).

Four titles were recorded for Victor:

55532-1	Just For Laffs	Solo 16 bars. (SM)
55532-2	Just For Laffs	As above. (SM)
55533-1	Martin On Every Block	<i>Tiple 8 bars.</i> Solo 16 bars. (M)
55533-2	Martin On Every Block	As above. (M)
55534-1	Pig Foot Sonata	Solo 16 bars. <i>Tiple 16 bars.</i> (SM)
55535-1	Charlie Was A Sailor	Solo 16 bars. Acc. (vib). (FM)

A great combination vibraphone/guitar/piano and already the first item "... Laffs" is highly memorable with excellent and quite different soli on the two takes; also "... Sonata" has a very fine solo. What the uptempo may lack in very memorable soli, they take back in rhythmic swing a la Hampton.

**HOT LIPS PAGE TRIO** **NYC. Dec. 10, 1940**

Hot Lips Page (tp, mel, vo-58149-51), unknown (p-58151), Teddy Bunn (g, vo-58152), Ernest Hill (tu, b).

Five titles were recorded for Bluebird:

58149-1	Thirsty Mama Blues	Intro 4 bars. Obligato parts. (SM)
58150-1	Just Another Woman	Duet with (mel) 12 bars. Obligato parts. Solo 12 bars. (SM)
58151-1	My Fightin' Gal	Intro 4 bars. Obligato parts. (S)
58152-1	Evil Man Blues	Intro 4 bars to solo 12 bars. (S)
58153-1	Do It, If You Wanna	Intro 4 bars. Solo 64 bars. (M)

Nice meeting between two jazz greats but perhaps not as exciting as it could have been, having the Blue Note well in mind. "... Wanna" has an unusually long solo but not particularly interesting. TB is best in slow tempo and his background playing to HLP is outstanding as always. Note that TB now has changed to electric guitar.

**THE SPIRITS OF RHYTHM** **LA. June 25, 1941**

Personnel including Teddy Bunn (g).

Movie "Sweetheart On The Campus", one title:

Tom Tom The Elevator Boy	Duet with (vo) 32 bars. (FM)
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Most exciting is to see these guys live, the music is more important on other occasions.

**ELLA LOGAN /**  
**THE SPIRITS OF RHYTHM** **Hollywood, Sept. 4, 1941**

Douglas Daniels, Wilbur Daniels (*tiple*, vo), Teddy Bunn (g), Wellman Braud (b), Leo Watson (dm, vo), Ella Logan (vo-498-501).

Six titles were recorded for Columbia:

498-2	It's A Long, Long Way To Tipperary	<i>Intro 4 bars. Solo 16 bars.</i> Solo 16 bars. (F)
499-1	I Woke Up With A Teardrop	IME Intro 4 bars. Solo 16 bars. (SM)
500-1	From Monday On	Solo 16 bars. (FM)
501-1	Exactly Like You	Intro 4 bars. Obligato parts. Solo 32 bars. Obligato parts. (M)
502	Walkin' This Town	Solo 30 bars. Breaks. (F)
503	We've Got The Blues	Intro 4 bars. Obligato 24 bars. Solo 12 bars. Obligato parts. (SM)

As mentioned above, TB has now changed to electric guitar, and perhaps we miss the soft touch of the acoustic times, but he still plays his personal style, take "Exactly ..." and "... Town" as good examples, superficially simple but perfectly timed. The highlight seems to be "... The Blues" in a pleasant tempo, this is TB at his most typical!

**JUDY CARROLL WITH**  
**THE SPIRITS OF RHYTHM** **LA. Oct. 23, 1941**

Judy Carroll (vo), unknown (tb), Teddy Bunn (g).

Soundie:

2:50	Jim	Obligato 32 bars to acc. (tb) 16 bars to
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Morris McClure (tp), James Peterson (reeds), Thomas Spaulding (p), Teddy Bunn (g), Julius Gilmore (b), Smokey Joe Whitfield (vo-184,208), Monette Moore (vo-184,185).

Four titles were recorded for Gilt-Edge:

V-184	You Don't Live Here No More	Solo 4 bars. (SM)
V-185	Ee-Bobaliba	Acc. only. (FM)
V-208	St. James Infirmary	Acc. only. (S)
V-209	Seven Eleven	Acc. only. (F)

This is TB's group, and "Seven ..." is issued under his own name, therefore strange that he is almost not to be heard.

**OSCAR PETTIFORD** **LA. Dec. 27, 1945**

Nappy Lamare (p), Teddy Bunn (g), Oscar Pettiford (b), Brownie (dm).

One title from Lamplighter Show:

Indiana	Break. Soli 32 and 12 bars. (F)
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A noisy drummer tries to spoil this item, but TB takes some but not remarkable soli.

**MAGGIE HATHAWAY & HER BLUESMEN** **LA. 1946**

Ramon LaRue (p), Teddy Bunn (g), Julius Gilmore (b), Samuel E. Joshua (dm), Maggie Hathaway (vo), unknown (vo-group).

Four titles were recorded for Black & White:

You Have Fallen In Love	Intro 4 bars. Obligato 44 bars. (S)
Nobody's Business What I Do	Solo 10 bars. Obligato parts. (M)
Here Goes A Fool	Obligato parts. Straight 4 bars. (S)
Too Late To Be Good Blues	Intro 4 bars. Obligato 20 bars. Solo 12 bars. Obligato parts. (S)

Mostly female vocal here, and "... Fool" is of slight interest with the background playing very weakly recorded. However, TB plays clearly almost all the way through on "... Love" and "... Good Blues", absolutely worth noticing. Two good soli also, on the latter as well as "... Do".

**JOE TURNER VOCAL ACC. BY  
WILD MOORE'S LUCKY SEVEN BAND**

**LA. Jan. 23, 1946**

Warren Brocken (tp), Wild Bill Moore, Lloyd Harrison (ts), Al Williams (p), Teddy Bunn (g), Shifty Henry (b), Alray Kidd (dm).

Five titles were recorded for National, no TB on 141 "I Got My Discharge Papers" but:

140	Miss Brown To You	Obligato all through. (S)
142-3	My Gal's Jockey	Solo 12 bars. Obligato parts. (M)
143	I'm Still In The Dark	Obligato all through. (S)
144-1	I Got Love For Sale	Duet with (p) 12 bars. Obligato parts. (M)

**LA. Jan. 30, 1946**

Russell Jacquet (tp), Wild Bill Moore, Lou Simon (ts), Camille Howard (p), Teddy Bunn (g), Shifty Henry (b), Walter Murden (dm).

Three titles:

145-4	Sunday Morning Blues	Obligato parts. (S)
146-2	Mad Blues	Obligato parts. Solo 12 bars. (M)
147	Playboy Blues	Obligato parts. Solo 12 bars. (SM)

Interesting to hear how TB adapts to rhythm & blues with firm swinging in the medium titles and good background on the slow, but the recording quality is not that good, and the details disappear in the background. No reason to spend much time here, but try "Miss Brown ..." and "... The Dark".

**EDGAR HAYES & HIS STARDUSTERS** **Hollywood, May 25, 1946**

Edgar Hayes (p), Teddy Bunn (g), Willie Price (b), Bryan Allen (dm, vo).

Six titles were recorded for V-Disc, one issued:

6:06	Star Dust	Solo 30 bars. Obligato with (p). (S)
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“Hi you fellows, this is Edgar Hayes and his Stardusters, coming to you on V-Disc, hope you like it”. Oh, yes, after a brief piano intro comes a beautiful guitar version of old “Star Dust”. TB is still one of the greatest guitarists around.

**HADDA BROOKS****LA. 1947-1949**

Hadda Brooks (p, vo), Teddy Bunn (g), Red Callender / Basie Day (b), Al Wichard (dm).

Large and unknown (around seventy) number of titles were recorded for Modern. The information given in Tom Lord is complete unusable and wrong. In some cases (tp) and (reeds) can be heard. I have therefore assembled all sessions under this heading and sorted them after mx number (where that is given). Postscript rewritten of Aug. 2022: I have found guitar soli so far by listening to Ace CD 453, supplied by [www.archive.org](http://www.archive.org). (Note the numerous “... Boogie”s which never have any TB):

348	You Won't Let Me Go	Intro 4 bars. Obligato parts. Solo 8 bars. (S)
516	That's My Desire	Obligato parts. Solo 16 bars. (S)
517	Tootsie Timesie	Obligato parts. Solo 16+8 bars, (b) on bridge. (M)
518	Trust In Me	Obligato parts. Solo 8 bars. (S)
543	Romance In The Dark	Obligato parts. Solo 8 bars. (S)
579	Out Of The Blue	Obligato parts. (S)
584	Don't Take Your Love From Me	Obligato parts. Solo 8 bars. (S)
594	Variety Bounce	Solo 5 choruses of 12 bars. (M)
605	That's Where I Came In	Intro 4 bars. Obligato parts. Solo 8 bars. (S)
608	Don't You Think I Ought To Know?	Intro 4 bars. Obligato parts. Solo 8 bars. (S)
610	It All Depends On You	Intro 4 bars. Obligato parts. Solo 8 bars. (S)
724	I'll Never Know Why	Intro 4 bars. Obligato parts. Solo 8 bars. (S)
749	Honey, Honey, Honey	Obligato parts. Solo 8 bars. (S)
750	Keep Your Head On Your Heart	Intro 4 bars. Obligato parts. Solo 8 bars. (S)
751	What Have I Done?	Intro 4 bars. Obligato parts. Solo 10 bars. (S)
960	I've Got My Love To KMW	Obligato parts. Solo 8 bars. (SM)
961	Sailboat In The Moonlight	Intro. Obligato parts. Solo 8 bars. (S)
	Bewildered	Solo 8 bars. (S)
	Tough On My Heart	Intro 2 bars. Obligato parts. Solo 8 bars. (S)
	Say It With A Kiss	Obligato parts. Solo 16 bars. (SM)

Hadda Brooks was one of the very best jazz vocalists but mostly forgotten today, and also a fine pianist. Even more forgotten is the fact that Teddy Bunn was playing with her for several years on the West Coast, and the CD I have does not even mention his name! His music here is excellent, mostly behind the vocal but with occasional soli, and there is nothing to indicate that his artistic capabilities are waning, he is as good as ever. Admittedly, the productions are almost all quite slow and of similar structure, and one should only play a few at a time, but these sessions have great guitar playing, really!

**EDGAR HAYES & HIS STARDUSTERS****LA. ca. Dec. 1948**

Unknown (tp-1407), possibly Buddy Floyd or Pete Peterson (ts-1139,1404-05,1408-09), Edgar Hayes (p), Teddy Bunn (g), Curtis Counce (b), Bryant Allen (dm), unknown (vo-group-1401), Clifford Blivens (vo-1402,03,08,09).

Twelve titles were recorded for Exclusive (on one or two sessions):

1137-1	Century Room	Solo 24 bars. Duet with (p) 12 bars. (S)
1137-2	Century Room	As above. (S)



1137-3	Century Room (master)	Solo 24 bars. Duet with (p) 24 bars. (S)
1137-4	Century Room	As above. (S)
1139-1	Fat Meat And Green	As below. (SM)
1139-2	Fat Meat And Green (master)	Solo 36 bars. Acc. (p). (SM)
1340-1	Edgar's Boogie	Solo 36 bars. Acc. (p). (M)
1401-1	Sunday Morning Blues (master)	Straight 12 bars. Solo 24 bars to riff choruses. (M)
1401-2	Sunday Morning Blues	As above. (M)
1401-3	Sunday Morning Blues	As above. (M)
1402-3	Unhappy Woman Blues	Intro. Obbligato 36 bars. (S)
1403-1	Achin' Heart Boogie	Straight 12 bars. Obbligato 48 bars. Straight 24 bars. (M)
1404-2	Blues At Dawn Pt 1	Duet with (p) 8 bars. (S)
1405-3	Blues At Dawn Pt 2	Solo 36 bars. Acc. (ts). (SM)
1406-1	Charlie Henry	Acc. (p) 16 bars. Solo 8 bars. (S)
1406-2	Charlie Henry	As above. (S)
1406-3	Charlie Henry	As above. (S)
1407-1	I'm Contented	Brief obbligato part. (S)
1407-2	I'm Contented	As above. (S)
1408-1	Hobo Boogie	Solo 12 bars. (M)
1409-2	Sundown Blues	Brief obbligato part. (S)

**probably LA. 1949**

Similar. Two titles were recorded for Modern:

MM571-1	Star Dust	Intro 3 bars. (S)
MM572-2	Margie	Soli 16 and 8 bars. (FM)

Possibly overlooked, these items have excellent guitar playing in pleasant tempi, not in the soft acoustic style a decade ago, but modern blues of high quality, and with good recording sound. They give a more complete picture of this great guitar player, who for many listeners may have been forgotten and lost in the many blues accompanying sessions in the thirties, but was really a magnificent artist. Take "Sunday Morning ..." and "... Dawn" as nice examples. Postscript of Feb. 2020: There is much more material from this group than presented earlier, and possibly some errors; notations also somewhat inexact. Take another look! Aug. 2022: some slight changes.

**TEDDY BUNN**

**LA. 1949**

Pony Poindexter (as), Jerome Parsons (p), Teddy Bunn (g, vo-22,24), Curtis Counce (b), Bryan Allen (dm).

Four titles were recorded for Selective/Exclusive:

SE21	One A. M. Blues	Solo 36 bars. (S)
SE22	Irritatin' Blues	Obbligato 24 bars to solo 24 bars. (SM)
SE23	Jackson's Nook	Solo 36 bars. (M)
SE24	I've Come A Long Way Baby	Intro. Obbligato parts. Solo 12 bars. Obbligato parts. (S)

The slowest of slow blues on "... A. M. ..." and "... Baby", more groovy on "Irritation ...", three pushing choruses on "... Nook", very good examples of TB's modern approach to the blues by the end of the forties and rather different from 10-15 years earlier without losing his strong personality.

**HADDA BROOKS**

**LA. Jan. 14, 1952**

Hadda Brooks (p, vo), Teddy Bunn (g), unknown (b), (dm).

Four titles were recorded for Okeh:

10092	All Night Long	Intro 4 bars. Obbligato 32 bars. Solo 8 bars. Obbligato parts. (S)
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10093	I'm Still In Love With You	Intro 4 bars. Obbligato 32 parts. Solo 8 bars. Obbligato parts. (S)
10094	Time Was When	Intro 2 bars. Solo 16 bars. (SM)
10095	Remember	Intro 4 bars. Obbligato 32 bars. Solo 16 bars. Obbligato parts. (S)

An excellent session with an equally excellent pianist and vocalist, as mentioned, mostly forgotten today, and a nice way to finish this solography on one of the greatest vintage jazz guitar artist. The two of them play tightly together on all four items, not disturbed by anybody, beautiful music.

No further recording sessions.

... 000 ...