

The
PIANO
of
THEODORE WILSON
“TEDDY”

Born: Austin, Texas, Nov. 24, 1912
 Died: New Britain, Connecticut, July 31, 1986

Introduction:

Without Teddy Wilson, I wonder if I would have had jazz as a hobby! Growing up with and 'educated' by Oslo Jazz Circle, we played his records again and again, many of them with Billie Holiday, and we never got tired of them. Teddy Wilson became an icon, the essence of swing piano, one of the foremost artists in the swing era, and swing as a jazz concept. Looking back I know I was very lucky to be introduced to such music treasures. I do not play them as much now as before, but that is because I know them by heart, it is not necessary. We swing together in silence.

Early history:

His brother, Augustus "Gus" Wilson, was a trombonist and arranger. Family moved to Tuskegee (ca. 1918) where both parents took up teaching appointments. Teddy studied piano and violin at Tuskegee for four years, also played E-flat clarinet and oboe in schoolband. Then spent a year at Talladega College, Alabama, where he majored in music. First professional work in Detroit (1929), then with Speed Webb (late 1929 to ca. early 1931). Worked with Milton Senior in Toledo, Ohio, then settled in Chicago. Worked with Erskine Tate and Francois' Louisianians, then briefly with Clarence Moore's band at the Grand Terrace Ballroom (early 1932), also with Eddie Mallory's band at the Granada Café and Villa Venice, Chicago. Played in Louis Armstrong's bigband (January-March 1933), then with Jimmie Noone at the Lido, Chicago. To New York in October 1933 to join Benny Carter's orchestra. With Willie Bryant (1934 to early 1935), then worked as accompanist for 'The Charioteers' and played at the Famous Door, New York. Also made many records with Billie Holiday. Began guesting with Benny Goodman, and officially joined Benny's Trio in April 1936. Featured with Benny Goodman until April 1939, left to form own big band which made its official debut at The Famous Door in May 1939, continued to lead own bigband until conclusion of Golden Gate Ballroom residency in April 1940. From June 1940 until November 1944 led own highly successful sextet, then rejoined Benny Goodman (ref. John Chilton).

Message:

I am trying a new jazzarcheological model here! Instead of doing a full career, or even a prewar survey, I limit the excursion into one year at the time, so now is 1937 coming up! The idea is not originally mine but came from Loren Schoenberg, and can possibly be used on other artists with large output.

TEDDY WILSON SOLOGRAPHY

BENNY CARTER & HIS ORCHESTRA

NYC. June 23, 1932

Bigband personnel including Teddy Wilson (p).
One title was recorded for Crown:

1765-1 Tell All Your Dreams To Me Brief break. (M)

A few chords of no interest.

LOUIS ARMSTRONG & HIS ORCHESTRA

Chi. Jan. 26-28, 1933

Louis Armstrong (tp, vo), Ellis Whitlock, Zilner Randolph (tp), Keg Johnson (tb),
Scoville Brown, George Oldham (cl, as), Budd Johnson (cl, ts), Teddy Wilson
(p), Big Mike McKendrick (bj, g), Bill Oldham (b), Yank Porter (dm).
Twelve titles were recorded for Victor:74891-1 I've Got the World On A String Intro 4 bars. Break 4 bars.
Strong acc. Break 2 bars. (M)

74892-1 I Gotta Right To Sing The Blues Break 2 and 2 bars. (SM)

74893-1 Hustlin' And Bustlin' For Baby Soft acc. (M)

74894-1 Sittin' In The Dark Soft acc. (SM)

74895-1 High Society No (p). (FM)

74896-1 He's A Son Of The South Soft acc. (FM)

75102-1 Some Sweet Day Strong acc. (M)

75103-1 Basin Street Blues Intro 4 bars. Soft acc. (SM)

75104-1 Honey Do! No (p). (M)

75105-1 Snowball No (p). (SM)

75106-1 Magonay Hall Stomp No (p). (FM)

75107-1 Swing, You Cats No (p). (M)

This is before it really begins. There is not much piano to be heard on these twelve titles. On several one can hardly hear it at all, on others only with some effort. Nothing like a real solo. Most interesting item is the first one, "... String", but apart from showing a competent piano player in the style of the time, we get no impression of what Teddy Wilson could do at this point.

CHOCOLATE DANDIES

NYC. Oct. 10, 1933

Max Kaminsky (tp), Benny Carter (tp, as, arr), Floyd O'Brien (tb), Chu Berry (ts),
Teddy Wilson (p), Lawrence "Larry" Lucie (g), Ernest Hill (b), Sidney Catlett
(dm), Mezz Mezzrow (dm-265159) replaces Catlett.
Four titles were recorded for Columbia:

265156-2 Blue Interlude With ens. Solo 8 bars. (SM)

265157-1 I Never Knew With ens. Solo 32 bars. (FM)

265157-2 I Never Knew As above. (FM)

265158-1 Once Upon A Time With ens. Solo 32 bars. (SM)

265158-2 Once Upon A Time As above. (SM)

265159-1 Krazy Kapers As below. (F)

265159-2 Krazy Kapers Solo 32 bars. (F)

And here it really begins! I dare to state that this is the first recorded swing small band session in jazz history!! There have been many magnificent small band sessions in the previous three years but those were still anchored in the twenties, and numerous bigbands have now loosened up and pave the way for a new type of swinging jazz, but it seems that this session is the first where all participants seem comfortable with the new trends. The mixture of black and white artists seems to be a benefit to all. The results are historical, and the presence of alternate takes on three out of four titles makes it even more interesting and memorable. The session has been treated in two earlier solographies, Chu Berry and Benny Carter, now Teddy Wilson is our man! Not yet 21 years old, he is already one of the most interesting piano players around. His performances here are just brilliant! The highlight above highlights are the two takes of "... Time" in

a pleasant slow medium tempo, and it is no doubt that TW was a born improviser, full of ideas, never uninspired. "Blue ..." is also great (where is take 1??). Moving to uptempo with "... Knew" and "... Kapers", he swings the piano in a way nobody had ever done before, and again the alternates are quite different. A piano star is born with this session!!

BENNY CARTER & HIS ORCHESTRA **NYC. Oct. 16, 1933**

Eddie Mallory, Bill Dillard, Dick Clark (tp), J. C. Higginbotham, Keg Johnson, Fred Robinson (tb), Benny Carter (cl, as), Wayman Carver (as, fl), Glyn Paque (as), Johnny Russell (ts), Teddy Wilson (p), Lawrence "Larry" Lucie (g), Ernest Hill (b), Sidney Catlett (dm).

Four titles were recorded for Columbia:

265160-1	Devil's Holiday	Solo 4 bars. (F)
265160-2	Devil's Holiday	As above. (F)
265161-1	Lonesome Nights	Prominent with orch. Solo 8 bars. (SM)
265162-2	Symphony In Riffs	Solo with orch 8 bars. Solo 16 bars. (FM)
265163-2	Blue Lou	Solo 32 bars. (M)

Yes, the swing era has now begun! Benny Carter was one of those giants who paved the way, and this is one of his first recording session under his own name with lots of memorable music. TW gets only a few bars on the exciting "... Holiday"s but more than enough to show his competence. Very good soloing on "... Nights" and "... Riffs". His highlight is "Blue Lou", played in a bit too slow tempo. He still has a style with strong roots in the past, using more strength than necessary, but the creativity is there (nice bridge!), and the future elegance is developing.

MEZZ MEZZROW & HIS ORCHESTRA **NYC. Nov. 6, 1933**

Max Kaminsky, Freddy Goodman, Ben Gusick (tp), Floyd O'Brien (tp, arr), Mezz Mezzrow (cl, as, arr), Benny Carter (tp, as, vo, arr, comp), Johnny Russell (ts), Teddy Wilson (p), Clayton "Sunshine" Duerr (g), Pops Foster (b), Jack Maisel (dm).

Four titles were recorded for Brunswick:

14272-A	Free Love	No (p). (M)
14273-A	Dissonance	Solo 16 bars. (M)
14274-A	Swinging With Mezz	With orch 16 bars. (M)
14275-A	Love, You're Not The One For Me	Solo 8 bars. (M)

Benny Carter's touch is on this session also, with personnel faintly related to the Chocolate Dandies above. Four items, all in a pleasant medium tempo. An elegant solo on "Dissonance" shows that TW is on the right track now, and also "Love ..." and "... Mezz" have piano soli of high quality.

BENNY GOODMAN **NYC. May 14, 1934**

Charlie Teagarden, George Thow (tp), Jack Teagarden (tb, vo-152736,37), Benny Goodman (cl), Hank Ross (ts), Teddy Wilson (p), Benny Martel (g), Harry Goodman (b), Ray McKinley (dm).

Four titles were recorded for Columbia:

152736-1	I Ain't Lazy - I'm Just Dreamin'	Acc. (vo-JT). (SM)
152737-1	As Long As I Live	Intro 4 bars. Acc. (vo-JT). Solo 16+8 bars, (tb) on bridge. (SM)
152738-1	Moonglow	With ens. Acc. (cl). Solo 16 bars. (SM)
152739-2	Breakfast Ball	No (p). (M)

This is the first recording session where TW meets Benny Goodman, the start of a long time very fruitful musical relationship. Two solo items of which "Moonglow" is most successful and well constructed. Note also his active backing of Teagarden's vocals.

TEDDY WILSON **NYC. May 22, 1934**

Teddy Wilson (p-solo).

Four titles were recorded for Columbia:

152751-1	Somebody Loves Me	3:04. (F)
152751-2	Somebody Loves Me	2:53. (FM)
152752-1	Sweet And Simple	3:26. (SM)

152752-2	Sweet And Simple	3:25. (SM)
152753-1	Liza	3:06. (F)
152753-2	Liza	3:02. (F)
152754-2	Rosetta	3:07. (M)

Now and then through the years TW enters the recording studio as the sole artist; a piano solo session, and this is the first example. I must admit that his magnificent sessions particularly in the last half of the thirties with the cream of sidemen and Billie Holiday have made me, and probably others, forget the solo sessions. Listening now with fresh and open ears, the music gives a lot of pleasure. Being alone, it is obvious that he moves back in time and closer to the earlier piano tradition, using much strong force and many notes to fill any open spaces, thus far away from the minimalistic elegance we hear some years later. The slow medium "... Simple"s are my favourite titles, as well as "Rosetta", while the fast tempo sometimes gets too violent, like on "Liza", a favourite of his that will reappear many times in the years to come. Note that he changes tempo considerably on "Somebody ..." from take 1 to take 2. Note also that the whole session originally was rejected, appearing on LP almost half-a-century later. In general, not thinking too much about the future, here is not only historically interesting, but enjoyable and creative piano playing, well worth spending some time with.

WINGY MANONE & HIS ORCHESTRA **NYC. Aug. 15, 1934**
 Wingy Manone (tp), Dicky Wells (tb), Artie Shaw (cl), Bud Freeman (ts), Teddy Wilson (p), Frank Victor (g), John Kirby (b), Kaiser Marshall (dm).
 Two titles were recorded for SE (two more with Jelly Roll Morton (p) replacing TW), no TW on 15630-A&B "In The Slot" but:

15629-A	Easy Like	With ens. Solo 14 bars. (M)
15629-B	Easy Like	As above. (M)

Another session with an effective mix of white and black musicians. "Easy ..." is a swinging title with two fine TW soli, scheduled as solo piano after the clarinet and tenorsax have had their turn.

RED NORVO & HIS SWING SEPTET **NYC. Sept. 26, 1934**
 Jack Jenney (tb), Artie Shaw (cl), Charlie Barnet (ts), Teddy Wilson (p), Bobby Johnson (g), Hank Wayland (b), Bill Gussak (dm), Red Norvo (xyl).
 Two titles were recorded for Columbia:

16021-A	Old Fashioned Love	Intro 4 bars. Solo 16 bars. (FM)
16021-B	Old Fashioned Love	As above. (FM)
16021-C	Old Fashioned Love	Intro 4 bars. Solo 32 bars. (FM)
16022-A	I Surrender, Dear	Acc. (tb). Solo 16 bars. (S)
16022-B	I Surrender, Dear	As above. (S)

NYC. Oct. 4, 1934

Same. Two titles:

16033-A	Tomboy	Solo 32 bars. Break. (F)
16033-B	Tomboy	As above. (F)
16034-A	The Night Is Blue	Solo 8 bars. With ens. (S)

Lovely swing sessions which always have had a place in my heart, almost another milestone thinking about the Chocolate Dandies above! Norvo's xylophone gives the session an original touch, the items a very personal and everlasting impression, and the presence of alternate takes (thank you, wherever you are, Jerry!) adds much to the pleasure. TW is steadily loosening up and have no problems with delivering fine soli in uptempo, as on "... Love" (note that take C is much faster than A and B) and "Tomboy". Nevertheless, it is the slow tempo that really moves us. The mixture of determined, relaxed simple phrasing combined with quick runs are masterly done on "... Dear" and "... Blue".

BENNY GOODMAN ORCHESTRA **NYC. Oct. 16, 1934**
 Possibly Doc Cheatham or Charlie Teagarden (tp), possibly Jack Lacey (tb), Benny Goodman (cl), unknown (ts), Teddy Wilson (p), Tony Sacco (g, vo), possibly Artie Bernstein (b), unknown (dm).
 One title was recorded for Vocalion:

16132-1	Stars	Acc. (vo) 32 bars. (SM)
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16132-2 Stars As above. (SM)

Although there are more prominent TW items, one should not bypass these. He is playing some nice and quite audible background to the male singer, with some fine runs included, certainly worth some listening.

BENNY CARTER & HIS ORCHESTRA NYC. Dec. 13, 1934
 Russell Smith, Otis Johnson, Irving "Mouse" Randolph (tp), Benny Morton, Keg Johnson (tb), Benny Carter (cl, as), Ben Smith, Russell Procope (as), Ben Webster (ts), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Walter Johnson (dm), Charles Holland (vo-16415).
 Four titles were recorded for Vocalion:

16412-1 Shoot The Works Solo 32 bars. (FM)
 16413-1 Dream Lullaby Free intro. Solo with orch 8 bars. (S)
 16414-1 Everybody Shuffle With orch. (F)
 16415-1 Synthetic Love Breaks. Acc. (vo). Solo 8 bars. (M)
 16415-2 Synthetic Love As above. (M)

More than one year has passed since the previous Benny Carter studio session, and TW gets few opportunities here. Note however his very relaxed playing with the orchestra in "... Lullaby" and on "... Love", and comparing his brilliant solo on "... The Works" with the earlier "Blue Lou", it is evident that he tries to leave behind the weights of the past that tied him down, now to enter an era where he, Teddy Wilson himself, can define what swing is all about. Postscript of Oct. 20, 2017: An alternate of "... Love" has appeared!!

BOB HOWARD & HIS ORCHESTRA NYC. Jan. 2, 1935
 Benny Carter (tp, as), Buster Bailey (cl), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Cozy Cole (dm), Bob Howard (vo).
 Four titles were recorded for Decca:

39217-A It's Unbelievable Intro 4 bars. Solo 8 bars. Acc. (vo). (M)
 39217-B It's Unbelievable As above. (M)
 39218-A Whisper Sweet Solo/straight 16+8 bars, (cl) on bridge. Acc. (vo). (M)
 39218-B Whisper Sweet As above. (M)
 39219-A Throwin' Stones At The Sun Break to solo 16+8 bars, ens on bridge. Acc. (vo). (M)
 39220-A You Fit Into The Picture Solo 8 bars. Acc. (vo). Solo 16 bars. (M)

As far as I understand, Decca launched the Bob Howard sessions to capture a part of the market held by Victor's Fats Waller. He was a good singer, and the first session has TW on piano, a fine challenger to Waller. The personnel is all quality, also the rhythm section, and the results are bound to be nice. An unimaginative medium tempo on all titles, but the music is absolutely worth spending an evening with. TW sets the pace on "... Sweet" and "... The Sun", and as a highlight, try the eight bars before the vocal on the latter, dramatic!

WILLIE BRYANT & HIS ORCHESTRA NYC. Jan. 4, 1935
 Robert Cheek, Richard Clarke (tp), Edgar Battle (tp, vt), John "Shorty" Haughton, Bob Horton, George Matthews (tb), Glyn Paque, Stanley Payne (cl, as), Johnny Russell (ts), Teddy Wilson (p), Arnold Adams (g), Louis Thompson (b), Cozy Cole (dm), Willie Bryant (vo).
 Four titles were recorded for Victor:

87265-1 Throwin' Stones At The Sun Solo 16 bars. (M)
 87266-1 It's Over Because We're Through Acc. (vo) to solo with orch 16+8 bars, (as) on bridge. (SM)
 87267-1 A Viper's Moan Intro 4 bars. Solo 8 bars with (vo) comments. (M)
 87268-1 Chimes At The Meeting Chimes intro. With orch. (FM)

Particularly "... The Sun" should be noted for a strong piano solo, but there is nice piano to be heard on all items.

RED NORVO & HIS SWING OCTET **NYC. Jan. 25, 1935**

Bunny Berigan (tp), Jack Jenney (tb), Johnny Mintz (cl), Chu Berry (ts), Teddy Wilson (p), George Van Eps (g), Artie Bernstein (b), Gene Krupa (dm), Red Norvo (xyl).

Four titles were recorded for Columbia:

16703-2	Honeysuckle Rose	Solo 16 bars. (FM)
16709-1	With All My Heart And Soul	Solo 8 bars. (SM)
16710-1	Bughouse	Solo 16 bars. (F)
16711-1	Blues In E Flat	Solo 12 bars. (S)

Going back a few months there were two other Red Norvo sessions, lovely ones as such, with fine piano playing. This one has an even more exciting personnel, note that this is the first time TW meets Gene Krupa in the studio, only half-a-year would pass until they met again ... He plays good on the two uptempo items, but the cream of the date is represented by the slow "... Soul" and "... E Flat", no other contemporary pianist could at this point of time compete with TW in the way he combines swing, beauty and highly inventive melodical constructions.

TAFT JORDAN & THE MOB **NYC. Feb. 21/22, 1935**

Taft Jordan (tp), Ward Silloway (tb), Johnny Mintz (cl), Elmer "Skippy" Williams (ts), Teddy Wilson (p), Bobby Johnson (g), John Kirby (b), Eddie Dougherty (dm).

Four titles were recorded for Banner/Melotone (note that all titles also were recorded with vocal by Taft Jordan, take numbers -1, but rejected, anybody got test pressings of these???):

16906-2	Night Wind	Intro 4 bars. Acc. (tp). Solo 16+8 bars, (cl) on bridge. (M)
16907-2	If The Moon Turns Green	Intro 4 bars. Acc. (tb). Solo 8 bars. Break 4 bars. (SM)
16914-2	Devil In The Moon	With ens. Solo 16 bars. Acc. (cl). With ens. (M)
16915-2	Louisiana Fairy Tale	Intro 4 bars. Acc. (tp). Solo 16 bars. Acc. and ens. (M)

A session easy to forget among so many important ones in the middle of the golden age of jazz, but looking and listening to it, it should have been a model for hundreds of similar sessions; imagine all the fine musicians who never got the chance on a small band session like this one! TW plays great on all four items, but note the sophisticated 8 bars on "... Green"! No, note them all!

BOB HOWARD & HIS ORCHESTRA **NYC. Feb. 25, 1935**

Benny Carter (tp, as), Rex Stewart (cnt), Ben Webster (ts), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Cozy Cole (dm), Bob Howard (vo).

Two titles were recorded for Decca:

39387-A	The Ghost Of Dinah	Solo 4 bars. Acc. (vo). Solo 8 bars. (FM)
39388-A	Pardon My Love	Intro 2 bars. Solo 16+8 bars, (ts) on bridge. Acc. (vo). (M)
39388-B	Pardon My Love	As above. (M)

NYC. March 4, 1935

Same except Barney Bigard (cl) replaces Webster, Rex Stewart (cnt) added.

Four titles:

39390-A	Stay Out Of Love	With ens. Solo 16+8 bars, (cnt) on bridge. (M)
39391-A	I'll Never Change	Intro 4 bars. Solo 8 and 8 bars. Acc. (vo). (M)
39392-A	Where Were You On TNO June 3?	Solo 16+8 bars, ens on bridge. Acc. (vo). (M)
39392-B	Where Were You On TNO June 3?	As above. (M)
39393-A	Breakin' The Ice	Solo 8 bars. Solo with ens 16 bars. (FM)

NYC. May 7, 1935

Same except Russell Procope (cl, as), Billy Taylor (b) replace Bigard and James.

Four titles:

39518-A	Corinne Corinna	With ens. Acc. (vo). Solo 24 bars. (M)
39519-A	Ev'ry Day	Intro 4 bars. Solo 16+8 bars, (cl) on bridge. Acc. (vo). Solo 8 bars. (M)
39520-A	A Porter's Love Song	Intro 8 bars. Acc. (vo). Solo 32 bars. (M)
39521-A	I Can't Dance	Solo 32 bars. Acc. (vo). (FM)

Three more Bob Howard sessions with approximately the same personnel, also in the rhythm section. I have not played them for some time, and I am amazed at how good they are, having stood the test of time. There is not one item that has not very good jazz qualities by several of the jazz greats. TW just continues to demonstrate his growing artistry combined with excellent craftsmanship, and you can just the notations above, the longer solo the better! To take one excellent example, dig the "... Love Song"!

WILLIE BRYANT & HIS ORCHESTRA **NYC. May 8, 1935**
Personnel as Jan. 4 except Eddie Durham (tb) replaces Matthews, Benny Carter (tp, arr), Ben Webster (ts) added.
Four titles were recorded for Victor:

89817-1	Rigamarole	Solo 4 bars. (FM)
89818-1	'Long About Midnight	Acc. (vo). (FM)
89819-2	The Sheik (Of Araby)	Intro 4 bars. Solo 32 bars. (FM)
89820-1	Jerry The Junker	Acc. (vo). Solo 4 bars. (FM)

This Willie Bryant session is generally more exciting than the previous one, in fact magnificent! With regard to TW you should not bypass "Rigamarole" and "Jerry ..." just because the piano soli are very short, they are worth your time. His highlight however is "The Sheik", here he swings a full chorus, handing the stage over to the two tenorsax players, a great jazz moment!

TEDDY WILSON & HIS ORCHESTRA **NYC. July 2, 1935**
Roy Eldridge (tp), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), John Trueheart (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).
Four titles were recorded for Brunswick:

17766-1	I Wished On The Moon	Intro 4 bars. Soli 8 and 8 bars. Acc. (vo). (SM)
17767-1	What A Little Moonlight Can Do	Intro 4 bars to acc. (cl) 64 bars. Acc. (vo). Solo 16 bars. (F)
17768-1	Miss Brown To You	Acc. (cl) 32 bars. Acc. (vo). Solo 32 bars. (M)
17769-1	A Sunbonnet Blue	Intro 4 bars. Solo 12 bars. Acc. (vo). Solo 8 bars. (M)

I knew people who held that the golden age of swing (long gone, never to come back...), started with Teddy Wilson's three minutes of "... Moonlight ...". The way he coplays with Benny and how he terminates the duet to let young Billie onto the stage, still keeping the reigns, later to take a great solo, yes why not? The "Miss Brown ..." is no less of masterpiece in every respect, and there are magnificent piano soli on all items. Yes, jazz history was made this day (it was a Tuesday), opening up for half a decade of Teddy Wilson as a leader of small band sessions for Brunswick. And it was a solid brick in the growing foundation for our addiction to jazz as the most important contemporary art form.

BENNY GOODMAN TRIO **NYC. July 13, 1935**
Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm).
Four titles were recorded for Victor:

92704-1	After You've Gone	Intro 4 bars to acc. (cl) 36 bars. Solo 40 bars. Acc. (cl) 40 bars. (F)
92704-2	After You've Gone	As above. (F)
92705-1	Body And Soul	Acc. (cl) 16+8 bars, solo 8 bars on bridge, to solo 16+8 bars, (cl) on bridge, to acc. (cl) 16 bars to coda. (S)
92705-2	Body And Soul	As above. (S)
92706-1	Who?	Soli 32 and 32 bars. (F)

92707-1 Someday Sweetheart Intro 4 bars to acc. (cl) 32 bars to solo 32 bars to 16 bars 4/4 with (cl) to acc. (cl) 16 bars. (M)

Although TW has recorded with Benny Goodman before, this is the start of a long and fruitful cooperation. However, it is important to note that this is 'only' an ad hoc studio session, TW will not become a member of the touring Benny Goodman organization until late next year. It seems that the trio format with Krupa's dynamic drums fits the three artists perfectly, and the results from this first session are just perfect. No surprise that they choose the fast "After ..." and "Who?", which of course pose no problem for any of them, and "Someday ..." is a fine swing vehicle. Personally though, my favourite piano title is "... Soul", and the two takes demonstrate clearly TW as a natural born improviser, so different! Postscript of Dec. 2016: The triple-CD-box "Benny Goodman – The Complete RCA Victor Small Group Sessions" has liner notes written by the one and only Loren Schoenberg. If you really want to go deep down in understanding this wonderful music, that's your reading!!

TEDDY WILSON & HIS ORCHESTRA **NYC. July 31, 1935**
Roy Eldridge (tp), Cecil Scott (cl), Hilton Jefferson (as), Ben Webster (ts), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except 17915).
Four titles were recorded for Brunswick:

17913-1 What A Night, What A Moon, WAG Intro 4 bars to solo/ens 32 bars. Solo 18 bars. (FM)
17914-1 I'm Painting The Town Red Intro 4 bars. Solo/ens 16+8 bars, (as) on bridge. Acc. (vo). Coda. (SM)
17915-1 It's Too Hot For Words Solo/ens 34 bars. Breaks. (FM)
17916-1 Sweet Lorraine Intro 4 bars. Solo 16+ 8 bars, (ts) on bridge. Acc. (tp). (SM)

The second Wilson/Holiday Brunswick session is an excellent follow-up of the first one, the kind of session where every bar counts! The boss himself is great here, perfect soloing on all items. The way he swings "What ..." and "... Hot ..." should be teaching lessons to all interested in vintage piano, unforgettable! In the slower tempo, "... Red" and "Sweet ...", also have lovely soli, with Jefferson and Webster respectively on the bridges.

same date

Teddy Wilson (p-solo). One title:

17917-1 Liza 2:38. (F)

This "Liza" got the same fate as the two previous versions of May 22, 1934; unissued for decades, although it is more exciting. Note that a quite different intro concept is used.

PUTNEY DANDRIDGE **NYC. Aug. 2, 1935**
Henry "Red" Allen (tp), Buster Bailey (cl, as), Teddy Wilson (p), Lawrence "Larry" Lucie (g), John Kirby (b), Walter Johnson (dm), Putney Dandridge (vo).
Five titles were recorded for Vocalion:

17934-1 I'm In The Mood For Love Intro 4 bars. Solo 16 bars. (M)
17935-1 Isn't This A Lovely Day? Acc. (as) to solo 16 bars. Acc. (vo). (M)
17936-1 Cheek To Cheek Intro 4 bars to acc. (vo). Solo 32 bars. (FM)
17937-1 That's What You Think Solo 16 bars. (M)
17938-1 Shine Solo 32 bars. (FM)

Here and now I proclaim that Putney Dandridge was one of the truly original and great jazz vocalists of the thirties, and that his records are not only of interest for the magnificent personnels included, but for the leader himself. I think he also, like Bob Howard, was meant to challenge Fats Waller. Back to this session which swings like mad, has "Red" in his prime, has most of what a memorable swing session should have, it has also a highly inspired TW. The highlights are "Cheek ...", note how he starts the solo, and "Shine" (there are not many vintage jazz records we have played more than this one), note how Putney kicks him into orbit. Nevertheless there are gems in the details everywhere. If you don't love this session, it must be something wrong with you ...

MILDRED BAILEY & HER SWING BAND **NYC. Sept. 20, 1935**

Chris Griffin (tp), Chu Berry (ts), Teddy Wilson (p), Red Norvo (xyl-18093), Dick McDonough (g), Artie Bernstein (b), Eddie Dougherty (dm).

Four titles were recorded for Vocalion:

18090-1	I'd Love To Take Others From You	Acc. (vo). Solo 16 bars. (FM)
18091-1	I'd Rather Listen To Your Eyes	Acc. (vo). Soli 4 and 4 bars. (M)
18092-1	Someday, Sweetheart	Acc. (vo). Solo 32 bars. (M)
18093-1	When Day Is Done	Solo 16 bars. Acc. (vo). (FM)

A fine swing session from one of the greatest female vocalists of jazz! TW has some great contributions, being in the process of developing a more economical style, evident particularly in "... Done". He swings formidably on "... From You", and the highlight is perhaps the full chorus on "... Sweetheart".

TEDDY WILSON **NYC. Oct. 7, 1935**

Teddy Wilson (p-solo).

Four titles were recorded for Brunswick:

18129-1	Every Now And Then	3:16. (SM/FM)
18130-1	It Never Dawned On Me	3:09. (SM/FM)
18131-1	Liza	2:57. (F)
18132-1	Rosetta	3:00. (M)

The first TW solo session issued as planned on 78 rpm., and it reflects the development he has done through the last year, as he knows now much better where he wants his improvisations to go, creating a wholeness not heard before. Another concept is again used for the intro of "Liza", and all these four items have delightful piano playing, with "Rosetta" as my favourite. We should not forget them in the enthusiasm of the many small group sessions.

PUTNEY DANDRIDGE **NYC. Oct. 21, 1935**

Shirley Clay (tp), Kenneth Hollon (ts), Teddy Wilson (p), Clarence Holiday (g), John Kirby (b), Walter Johnson (dm), Putney Dandridge (vo).

Four titles were recorded for Vocalion:

18183-1	I'm On A See-Saw	Intro 4 bars. Solo 10 bars. (SM)
18184-1	Eeney Meeney Miney Mo	Acc. (vo). Solo 8 bars. (M)
18185-1	Double Trouble	In ens. Acc. (vo). Solo 8 bars. (M)
18186-1	Santa Claus Came In The Spring	Acc. (vo). (FM)

This session is highly memorable for giving Clay and Hollon, two extremely underrated artists, the chance to show their capabilities. Also "Santa Claus ..." is a treasure I will play again and again until my very last breath. Then it does not matter that TW only has few opportunities here. Three excellent soli though, and dig his brilliant ensemble playing on "... Trouble".

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

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

Four titles were recorded for Brunswick:

18196-1	Twenty-Four Hours A Day	Acc. (vo). Solo 32 bars. (FM)
18197-1	Yankee Doodle Never Went To T	Intro 4 bars. With ens. Solo 8 bars. Acc. (vo). Solo 8 bars. (M)
18199-1	Eeney Meeney Miney Mo	Intro 4 bars. Solo 32 bars. (F)
18209-1	If You Were Mine	Solo/ens 32 bars. Acc. (vo). Acc. (tp). (SM)

I will never forget the day when I had the Brunswick 78 rpm. in my hand and put it on the record player to hear "... Day" coupled with "Yankee Doodle ..." for the first time. This session is one of the milestones of vintage swing jazz, and it is almost indecent to comment upon details. Nevertheless a few comments; listen how TW takes off on "... Day" and "... Miney Mo" and swings them into jazz heaven! In quite another mood he introduces "... Mine", perhaps the session highlight. And is it possible that there is small mistake in the bar 2 of the last solo on "Yankee ..."?

TEDDY WILSON**NYC. Nov. 22, 1935**

Teddy Wilson (p-solo).

Two titles were recorded for Brunswick:

18295-1	I Found A Dream	3:08. (SM)
18296-1	On Treasure Island	2:53. (FM)

Possibly this session took place because the previous solo session was a success, but then why only two titles, rather unusual? Both of them are indeed very nice.

TEDDY WILSON & HIS ORCHESTRA**NYC. Dec. 3, 1935**

Richard Clarke (tp), Tom Mace (cl), Johnny Hodges (as), Teddy Wilson (p), Dave Barbour (g), Grachan Moncur (b), Cozy Cole (dm), Billie Holiday (vo-except 18317).

Four titles were recorded for Brunswick:

18316-1	These 'N' That 'N' Those	Intro 4 bars. Acc. (as). Acc. (vo). Solo 8 bars. (SM)
18317-1	Sugar Plum	Intro 2 bars. Solo 16+8 bars, (cl) on bridge. Solo 8 bars. (FM)
18318-1	You Let Me Down	Solo 8 bars. (SM)
18319-1	Spreadin' Rhythm Around	Acc. (vo). Solo 16 bars. (FM)

This is perhaps not one of the most memorable Wilson/Holiday sessions, but yet more ever lasting than 99.9 % of jazz sessions all over. The leader himself creates several nice soli, of which my favourite is the one on "... Those". Dig also his defiant introduction to the non-vocal "... Plum".

MILDRED BAILEY & HER ALLEY CATS**NYC. Dec. 6, 1935**

Bunny Berigan (tp), Johnny Hodges (as), Teddy Wilson (p), Grachan Moncur (b), Mildred Bailey (vo).

Four titles were recorded for Decca:

60201-A	Willow Tree	Intro with (as) 8 bars. Solo 8 bars. (S)
60202-A	Honeysuckle Rose	Intro 4 bars. Acc. (vo). (M)
60202-B	Honeysuckle Rose	As above. (M)
60203-A	Squeeze Me	Intro 4 bars. Solo 16 bars. (SM)
60203-B	Squeeze Me	As above. (SM)
60204-A	Down-Hearted Blues	Solo 12 bars. Acc. (vo). (SM)
60204-B	Down-Hearted Blues	As above. (SM)

A soft session, different from the previous one with this great singer, having a minimum of rhythm section. TW's contributions must be considered routine but nevertheless of high quality as always.

PUTNEY DANDRIDGE**NYC. Dec. 6, 1935**

Richard Clarke (tp), Tom Mace (cl, ts), Teddy Wilson (p-18342-44), Dave Barbour (g), Grachan Moncur (b), Cozy Cole (dm), Putney Dandridge (vo, p-18341).

Four titles were recorded for Vocalion, TW not present on 18341-1 "You Hit The Spot" but:

18342-1	No Other One	Acc. (tp). (FM)
18343-1	A Little Bit Independent	Intro 4 bars. Acc. (vo). Acc. (tp). Solo 8 bars. (SM)
18344-1	You Took My Breath Away	Break to acc. (vo). (M)

Another great Putney Dandridge session as such, but TW has a minor role this time, only one brief solo.

TEDDY WILSON**NYC. Jan. 17, 1936**

Teddy Wilson (p-solo).

Two titles were recorded for Brunswick:

18517-1	I Feel Like A Feather In The Breeze	3:15. (SM)
18518-1	Breaking In A Pair Of Shoes	3:08. (M)

Another two-sides solo session. Although one might feel that solo performances are not as exciting as co-playing, this might distract from taking these sessions sincerely and spend time with them, because TW always has something to offer with his his delicate style.

TEDDY WILSON & HIS ORCHESTRA **NYC. Jan. 30, 1936**
Gordon "Chris" Griffin (tp), Rudy Powell (cl), Ted McRae (ts), Teddy Wilson (p), John Truehart (g), Grachan Moncur (b), Cozy Cole (dm), Billie Holiday-18612).

Two titles were recorded for Brunswick:

18612-1	Life Begin When You're In Love	Intro 4 bars. Acc. (vo). Solo 14 bars. Breaks. (M)
18613-1	Rhythm In My Nursery Rhymes	Solo 32 bars. Break 2 bars. (F)

Again, why only two sides on a recording session? Highly enjoyable they both are with excellent piano playing, the uptempo is my favourite, particularly exciting this one!

PUTNEY DANDRIDGE **NYC. March 2, 1936**
Richard Clarke (tp), Johnny Russell (ts), Teddy Wilson (p), Arnold Adams (g), Ernest Hill (b), Cozy Cole (dm), Putney Dandridge (vo).

Four titles were recorded for Vocalion:

18741-1	Sweet Violets	Solo 16 bars. (M)
18742-1	Dinner For One, Please James	Acc. (vo). (SM)
18743-1	A Beautiful Lady In Blue	Intro 4 bars. Soli 16 and 16 bars. (FM)
18744-1	Honeysuckle Rose	Intro 4 bars. Solo 8 bars. (M)

I never get tired of listening to the Putney sessions, great variation in personnel, tempo and tunes, and with magnificent vocal! TW is heard also on this one, and his most interesting contributions are found on "... Beautiful Lady ...".

BUNNY BERIGAN **NYC. March 12, 1936**
Bunny Berigan (tp), Joe Marsala (cl), Bud Freeman (ts), Teddy Wilson (p), Stan King (dm) + others (Lou Shelby, Elton Harvey (g?, b?), K. K. Hansen, Marshall Stearns (mc).

WNEW radio broadcast "Demonstration of Swing", ten titles:

Basin Street Blues (Intro)	Acc. (tp). Solo 4 bars. (S)
Old Man Mose	No (p). (FM)
Tiger Rag	Solo 32 bars. (F)
Whispering	In ens. (M)
Sweet Sue, Just You	In ens 32 bars. (FM)
Star Dust	Acc. (tp) 32 bars to solo 16 bars. (SM)
Bugle Call Rag	No (p). (FM)
The Blues	In ens 12 bars to solo 12 bars. (SM)
Honeysuckle Rose	No (p). (FM)
Basin Street Blues (Close)	Acc. (tp). (S)

It is with great fascination that one listen to this "Demonstration ..." eighty years after the program was sent. The contents is rather uneven, ranging from rather uninteresting stuff to some real pearls, particularly by Bunny himself. With regard to TW, on several items he is fully or almost inaudible, and then suddenly a fine and typical solo pops up! Particularly three items are piano treasures, "Tiger ...", "... Dust" and "The Blues".

TEDDY WILSON & HIS ORCHESTRA **NYC. March 17, 1936**
Frankie Newton (tp), Benny Morton (tb), Jerry Blake (cl, as), Ted McRae (ts), Teddy Wilson (p), John Truehart (g), Lennie Stanfield (b), Cozy Cole (dm), Ella Fitzgerald (vo-18830,32). Is un

Four titles were recorded for Brunswick, 18831 "I Know That You Know" is unissued but:

18829-1	Christopher Columbus	Solo 4 bars. In ens. Break. Solo 16 bars. (M)
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- 18830-1 My Melancholy Baby Intro 4 bars to acc. (tb).
Acc. (vo). Solo 32 bars. (M)
- 18832-1 All My Life Solo 32 bars. (SM)

A laidback session, often forgotten among the many sparkling Billie Holiday treasures. It deserves better, there is much fine soloing by all participants, and TW's contributions with a lovely "... Life" as a slight winner for highlight should definitely be remembered. Postscript of June 5, 2018: The recently issued Mosaic box has a few rehearsal bars of piano preceding "... Columbus".

BENNY GOODMAN TRIO **Chi. March-April 1936**

Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm).
Private recording studio, four titles, "Squeeze Me" (two takes), "Liza" (alternate take) and "My Melancholy Baby" (two takes) have not been available but:

- I'm Coming Virginia Total 4 choruses of 24 bars:
Acc. (cl), duet, and solo 24 bars. (SM)
- Liza Intro 4 bars to total 6 choruses
of 32 bars: Acc. (cl), duet,
and solo 2 choruses. (F)

Obviously an informal session not meant for wide distribution. The guys are playing around in their usual style, and although there are much better items, from a historical point of view, these are valuable discoveries. Around this time TW became formally a member of the Benny Goodman orchestra, doubling as intermission pianist in addition to his work with the trio.

BENNY GOODMAN TRIO **Chi. April 24, 1936**

Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm), Helen Ward (vo-100397).

Three titles were recorded for Victor:

- 100395-1 China Boy Intro 4 bars. Acc. (cl) 32 bars.
Soli 32, 8 and 8 bars. (F)
- 100396-1 More Than You Know Acc. (cl) 16+8 bars, solo on bridge.
Solo 16 bars. Acc. (cl) 16 bars. (S)
- 100397-1 All My Life Intro 4 bars. Acc. (vo). Solo
8 bars. Acc.(vo). (S)

Chi. April 27, 1936

Same. Helen Ward (vo-100502). Three titles:

- 100500-1 Lady Be Good Acc. (cl). Soli 32 and 8 bars. (M)
- 100501-1 Nobody's Sweetheart Acc. (cl). Soli 40, 16 and 8 bars. (F)
- 100502-1 Too Good To Be True Intro 4 bars. Acc. (vo).
Duet with (cl) 16 bars. (S)

It took fully nine months, a pregnancy one might say, to produce another trio session. Fine variation here from the fast "China ..." and "... Sweetheart" to the slow ballads. All this is jazz history, and TW's contributions are perfect. As a highlight, "... You Know" is a strong candidate. Note also his fine accompaniment to the vocal on "... Life".

BENNY GOODMAN TRIO & ORCHESTRA **Spring 1936**

Personnel as above with orchestra.

One title, Bill Savory collection:

- I Can't Get Started Intro 4 bars. Acc. (vo-HW).
Acc. (tb). Acc. (vo) with orch. (S)

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

Roy Eldridge (tp, vo-1376), Buster Bailey (cl), Chu Berry (ts), Teddy Wilson (p), Bob Lessey (g), Israel Crosby (b), Sidney Catlett (dm).

Four titles were recorded for Brunswick:

- 1376-1 Mary Had A Little Lamb Intro 4 bars. Solo 16 bars. (FM)
- 1377-2 Too Good To Be True Solo 16+8 bars, (tp) on bridge. (SM)
- 1378-1 Warmin' Up Intro 4 bars. Solo 32 bars. (F)
- 1379-1 Blues In C Sharp Minor Solo 24 bars. (SM)

This monumental session appears already in a few solographies, and more will follow in due time. If you don't understand what swing is after these four items, forget it! "Mary ..." and "... Up" in uptempo have a hard, dynamic, swinging TW blending excellently with the reeds and brass. A beautiful solo on "... True" should not be missed. And then: TW is not much featured with the blues, but when he does... this one as "... C Sharp Minor" is three minutes of bottomless sadness (I have used it in two funerals already...), and TW's two choruses are just jazz history.

PUTNEY DANDRIDGE **NYC. June 1, 1936**
 Bobby Stark (tp), Teddy McRae (ts), Teddy Wilson (p), John Trueheart (g), John Kirby (b), Cozy Cole (dm), Putney Dandridge (vo).
 Four titles were recorded for Vocalion:

19352-1	It's A Sin To Tell A Lie	Acc. (vo). (M)
19353-1	All My Life	Intro 4 bars. Solo 16 bars. (M)
19354-1	Ol' Man River	Intro 4 bars. In ens. (F)
19355-1	Why Was I Born?	Acc. (vo) to solo 32 bars. (M)

Lots of good music on this session, although only two items are interesting in this context, lovely piano soloing on "... Life" and "... Born?". As a small after thought, dig the intro on "... River"!

TEDDY WILSON & HIS ORCHESTRA **NYC. June 30, 1936**
 Jonah Jones (tp), Johnny Hodges (as), Harry Carney (cl, bar), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except 19497).
 Five titles were recorded for Brunswick (where are all takes -1????):

19495-2	It's Like Reaching For The Moon	Solo 16 bars. Acc. (vo). (SM)
19496-2	These Foolish Things	Solo 16+8 bars, (bar) on bridge. Acc. (vo). (SM)
19497-2	Why Do I Lie To Myself About You?	Intro 4 bars. Solo 16+8 bars, (tp) on bridge. (M)
19498-2	I Cried For You	Intro 4 bars to acc. (as). Solo 4 bars. Acc. (vo). Solo 16 bars. (M)
19499-2	Guess Who?	Solo 8 bars. Break 4 bars. Acc. (vo). Solo 16 bars. (FM)

Another multi-solography session! Only a genius like John Hammond could be behind such constructions like this one (I guess he was involved), blending Jonah with the best of Duke seems like an odd shot in the dark, but it resulted in one of the very best TW sessions. Starting from "... Moon" where he introduces the song in his soft and perfect way, there is just so much golden piano here. Then dig the lovely "... Things" with baritone sax making a perfect split in the piano chorus. When tempo goes up, the wonderful impression continues, and of the three remaining items, the non-vocal "Why Do I Lie ..." is a three minutes masterpiece with the various artists slide in and out of focus, and the piano is just great!!

BENNY GOODMAN QUARTET **Hollywood, Aug. 21, 1936**
 Benny Goodman (cl), Lionel Hampton (vib), Teddy Wilson (p), Gene Krupa (dm).
 One title was recorded for Victor:

97752-1	Moonglow	Intro 4 bars. Solo 8 bars. Acc. (cl). (SM)
97752-2	Moonglow	As above. (SM)

The trio has become a quartet! This first title is magnificent as such, one of the best ever, and TW also plays pretty, intro and solo. Take 2 is notably faster than the common take 1. Although Hampton is in charge here, obviously trying and succeeding in making Goodman make the quartet a permanent group, TW plays beautifully in his minor role. Note the intri differences.

TEDDY WILSON & HIS ORCHESTRA **LA. Aug. 24, 1936**
 Gordon Griffin (tp), Benny Goodman (cl), Vido Musso (ts), Teddy Wilson (p), Allen Reuss (g), Harry Goodman (b), Gene Krupa (dm), Lionel Hampton (vib), Helen Ward (vo-1158,59), Red Harper (vo-1160,61).
 Four titles were recorded for Brunswick:

1158-A	You Came To My Rescue	Soli 16, 2 and 2 bars. (SM)
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1159-A	Here's Love In Your Eye	Soli 14 and 8 bars. (M)
1160-A	You Turned The Tables On Me	Solo 32 bars. (M)
1161-A	Sing, Baby, Sing	Intro 4 bars. Acc. (ts), (tp), (vo). Solo 16 bars. (FM)

Maybe this session does not have the magic of the best TW sessions from this time period, but there is much good music here, and there is nothing wrong at all with TW's contributions. Dig particularly how he firmly sets the mood in the introduction of "... The Tables ...", and the sparkling solo on "... Sing".

BENNY GOODMAN TRIO / QUARTET **Hollywood, Aug. 26, 1936**

Personnel as usual. Lionel Hampton (no (vib) 97773, vo-97773,74).

Three titles were recorded for Victor:

97772-1	Dinah	Acc. (cl). Solo 8 bars. (FM)
97773-1	Exactly Like You	Intro 4 bars. Acc. (cl) 16+8 bars, solo on bridge. Solo 16 bars. (SM)
97774-1	Vibraphone Blues	Solo 12 bars. Solo 4 bars with (vo) acc. (S)

Unforgettable items! These were some of those Goodman smallband items that this author learned to love first and know by heart. Have not played them for years, and now I find them as fresh and exciting as sixty years ago!

BENNY GOODMAN TRIO **Boston, Sept. 22, 1936**

Personnel as usual.

CBS "Camel Caravan" broadcast, one title, "Tiger Rag" (NC), not available.

TEDDY WILSON & HIS ORCHESTRA **NYC. Oct. 21&28, 1936**

Irving Randolph (tp), Vido Musso (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), Milt Hinton (b), Gene Krupa (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

20105-1	Easy To Love	Intro 4 bars. Acc. (vo). Solo 32 bars. (M)
20106-2	With Thee I Swing	Solo 8 bars. Acc. (vo). Solo 16 bars. (M)
20107-2	The Way You Look Tonight	Intro 2 bars to acc. (cl). Solo 14 bars. Acc. (vo). (M)
20142-1	Who Loves You?	Intro 2 bars to ens 32 bars. Acc. (vo). Solo 16 bars. (M)
20142-3	Who Loves You?	As above? (M)

Firm and highly enjoyable piano soloing on this otherwise fine session, possibly having "Easy ..." as the highlight.

MILDRED BAILEY & HER ORCHESTRA **NYC. Nov. 9, 1936**

Ziggy Elman (tp), Artie Shaw (cl), Francis Love alias Ben Webster (ts), Teddy Wilson (p), Dave Barbour (g), John Kirby (b), Cozy Cole (dm), Mildred Bailey (vo), Eddie Sauter (arr).

Four titles were recorded for Vocalion:

20217-1	For Sentimental Reasons	Acc. (vo). Solo 8 bars. (SM)
20218-1	It's Love I'm After	Acc. (vo). (SM)
20219-1	'Long About Midnight	Break. Acc. (vo). Solo 16+8 bars, with (vo)/ens, (tp) on bridge. (M)
20220-1	More Than You Know	Intro 4 bars. Acc. (vo). (SM)

Nice session with beautiful vocal but not particularly exciting with regard to TW. Nevertheless note the brief solo on "... Reason".

BENNY GOODMAN QUARTET **NYC. Nov. 18, 1936**

Personnel as usual. Lionel Hampton had joined the band as a member on Nov. 10.

Three titles were recorded for Victor:

03062-1	Sweet Sue, Just You	Solo 32 bars. (M)
03062-2	Sweet Sue, Just You	As above. (M)
03063-1	My Melancholy Baby	Solo 32 bars. Acc. (cl). (M)

03064-1 Tiger Rag Acc. (cl). Breaks. Solo 32 bars. (F)

“Sweet Sue ...”, such elegance! It is almost meaningless to focus on piano soli, when the totality is so magnificent. The same goes for “... Baby”, oh so beautiful! Note finally that this “Tiger ...” is a quartet performance that never reached 78 rpm. and was remade as a trio number two weeks later. Great TW here!

TEDDY WILSON & HIS ORCHESTRA NYC. Nov. 19, 1936
Jonah Jones (tp), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except 20292).

Four titles were recorded for Brunswick:

20290-1 Pennies From Heaven Intro 4 bars. Solo 16 bars. (SM)
20290-2 Pennies From Heaven As above. (SM)
20291-1 That’s Life I Guess Acc. (cl) and (vo). Solo 8 bars. (SM)
20291-2 That’s Life I Guess As above. (SM)
20292-2 Sailin’ Solo 32 bars. (F)
20293-1 I Can’t Give You Anything But Love Intro 4 bars. Solo 16 bars. Break. (SM)

Shuffle the cards and deal anew, another exciting session under TW’s leadership! Listening to his solo on “... Heaven”, as well as “... Love”, one gets the impression that he now is simplifying his style, originally influenced by Hines and others, creating an utterly confident approach, where every note is an important detail in a larger picture. Finally, “Sailin’”, a circus number much too fast for really good music ..., except of course TW. Postscript: LATER

BENNY GOODMAN QUARTET NYC. Nov. 25, 1936
Personnel as usual.

Broadcast "Madhattan Room", Hotel Pennsylvania, one title:

Sweet Sue, Just You Solo 32 bars. (M)

BENNY GOODMAN TRIO / QUARTET NYC. Dec. 2, 1936

Personnel as usual. Trio: 03064. Quartet: 03514,15.

Three titles were recorded for Victor:

03064-2 Tiger Rag Acc. (cl). Breaks. Solo 32 bars. (F)
03064-3 Tiger Rag As above. (F)
03514-1 Stompin’ At The Savoy Acc. (cl). Solo 8 bars. (FM)
03514-2 Stompin’ At The Savoy As above. (FM)
03515-1 Whispering Intro 4 bars. Acc. (cl). Solo 32 bars. (FM)

Another very nice session! Note how TW comps Benny in the beginning of “... The Savoy”, and that take 2 is notably faster than take 1. Be surprised how TW (and the others) manages to make the outworn “Tiger ...” highly enjoyable in two takes. My favourite though is the magnificent “Whispering”, from the intro to again comping Benny, later a lovely solo, no need to have several takes of this one!

PUTNEY DANDRIDGE NYC. Dec. 10, 1936
Doc Cheatham (tp), Tom Mace (cl), Teddy Wilson (p), Allen Reuss (g), Ernest Hill (b), Sidney Catlett (dm), Putney Dandridge (vo).

Four titles were recorded for Vocalion:

20384-1 I’m In A Dancing Mood Acc. (cl). (FM)
20385-2 With Plenty Of Money And You Intro 4 bars. (FM)
20386-1 That Foolish Feeling Intro 4 bars. Acc. (vo). (FM)
20387-1 Gee, But You’re Swell Solo 16 bars. Acc. (vo). (M)

The final Putney Dandridge session (sorry for that!) with an excellent rhythm section but TW is not featured much as soloist. Note a very nice solo on “... Swell” though.

TEDDY WILSON & HIS ORCHESTRA **NYC. Dec. 16, 1936**

Irving Randolph (tp), Vido Musso (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Midge Williams (vo-20410,11).

Four titles were recorded for Brunswick:

20410-1	Right Or Wrong	Solo 16 bars. Acc. (cl) 8 bars. Acc. (vo). (SM)
20411-1	Where The Lazy River Goes By	Intro 2 bars. Acc. (vo). Soli 8 and 8 bars. (S)
20412-2	Tea For Two	Intro 4 bars to solo with (cl) acc. 32 bars. (M)
20413-1/4	I'll See You In My Dreams	Intro 4 bars to solo 32 bars. (FM)

I will never forget the day when my good friend Arne Johnsrud and I visited Irving Randolph, bringing a mint Brunswick 78 with "Tea ..." and "... Dreams" as his birthday present. He was so happy! Fine piano introduction on "Right ...", not so exciting "Lazy ..." but then the two instrumentals! The opening of "Tea ..." is just magnificent with TW backing a straight clarinet, and Irving grasps it immediately and takes one of his best soli ever, while the piano really swings it from the beginning on "... Dreams". A record to bring to a desolate island (with electricity).

BENNY GOODMAN TRIO **1936**

Personnel as usual.

Two titles, Bill Savory collection (S17), "Farewell Blues" not heard but:

China Boy	Intro 4 bars. Acc. (cl) 32 bars. Solo 32 bars. Acc. (cl). Soli 8 and 8 bars. (F)
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Note on 1937 and 1938: I have decided, with some reluctance, to skip comments to the following Benny Goodman trio and quartet sessions. The music is great and everlasting, and TW plays magnificent everywhere. Some of the broadcast session even more relaxed and gorgeous than the studio sessions, but any and every item is belonging to jazz history.

BENNY GOODMAN DUO / TRIO **NYC. Jan. 6, 1937**

Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (vib, dm).

Shortwave broadcast to BBC London from New York, two titles:

Body And Soul	Acc. (cl) 16+8 bars, solo 8 bars on bridge, to solo 16 bars and acc. (cl) 16 bars. (SM)
Dinah	Solo 8 bars. (F)

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

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

Four titles were recorded for Vocalion:

20506-1	One Never Knows, Does One?	Acc. (vo). (S)
20507-2	I've Got My Love To Keep Me Warm	Intro 4 bars. Acc. (vo). (M)
20508-1	If My Heart Could Only Talk	Acc. (cl). (SM)
20509-2	Please Keep Me In My Dreams	Intro 4 bars. Acc. (vo). (M)

A wonderful vocal session, but TW's role is almost fully constrained to accompany Billie.

TEDDY WILSON & HIS ORCHESTRA **NYC. Jan. 25, 1937**

Buck Clayton (tp), Benny Goodman (cl), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

20568-1	He Ain't Got Rhythm	Intro 4 bars to acc. (cl) 16+8 bars, solo 8 bars on bridge. Acc. (vo). (M)
20569-2	This Year's Kisses	Intro 4 bars. Acc. (ts) and (vo). Solo 10 bars. (SM)
20570-1	Why Was I Born?	Acc. (tp) and (vo). Solo 16 bars. (M)
20571-1	I Must Have That Man	Intro 2 bars to acc. (vo), (ts) and (cl). (S)

This session is one of the greatest jazz vintage treasures, nothing more needs to be said, appearing already in two solographies. With such companions TW limits himself to a few and not too extensive contributions, but what he does is of the usual high standard. Note particularly his solo on "... Born?"

BENNY GOODMAN QUARTET**NYC. Feb. 2, 1937**

Personnel as usual. CBS "Camel Caravan", one title, "Ida, Sweet As Apple Cider", not available.

NYC. Feb. 3, 1937

Same. Three titles were recorded for Victor:

04559-2	Ida, Sweet As Apple Cider	Acc. (cl) 32 bars. Solo 16 bars. (SM)
04560-1	Tea For Two	Solo 16 bars. (M)
04561-1	Runnin' Wild	Solo 32 bars. (F)

NYC. Feb. 6, 1937

Same. Broadcast "Madhattan Room", one title:

Q	Dinah	Solo 8 bars. (F)
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TEDDY WILSON & HIS ORCHESTRA**NYC. Feb. 18, 1937**

Henry Allen (tp), Cecil Scott (cl, as, ts), Prince Robinson (ts), Teddy Wilson (p), Jimmy McLin (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

20698-2	The Mood That I'm In	Solo 16 bars. Acc. (vo). (SM)
20699-2	You Showed Me The Way	Intro 4 bars to acc. (cl) 16 bars to solo 8 bars. Acc. (vo). (SM)
20700-2	Sentimental And Melancholy	Acc. (tp) and (vo). Solo 8 bars. (SM)
20701-1	My Last Affair	Intro/solo 16 bars. Break to acc. (vo). (SM)

TW introduces "The Mood ..." with great authority and has otherwise several nice contributions; fine brief soli on "... The Way" and "... Melancholy", and brilliant accompaniment as behind Allen on the latter.

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

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

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

WMCA broadcast, commercial for 'Lucidin Eye Lotion':

Them There Eyes (Theme)	With ens and announcer. (M)
You Turned The Tables On Me	Acc. (vo). Solo 16 bars. (S)
Darling Not Without You	Intro 4 bars. Acc. (vo). Acc. (tp). Acc. (vo). (S)
Them There Eyes (Theme)	With ens and announcer. (M)
I Got Rhythm	Break. Soli 34 and 8 bars. (F)
Did You Mean It?	Intro 2 bars. Acc. (vo). Solo 16 bars. (M)
Them There Eyes (Theme)	With ens and announcer. (M)

The program in itself is an immense pleasure, that such a thing has been preserved is a miracle in itself! TW plays up to his usual standard, and his soli on "... The Tables ..." and "Did You ..." are particularly noteworthy.

BENNY GOODMAN QUARTET**NYC. March 9, 1937**

Personnel as usual.

Camel Caravan broadcast, one title:

Q	Shine	Solo 32 bars. (F)
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NYC. March 11&16, 1937

Same. Broadcast "Madhattan Room", the following is a splice of two different broadcasts:

Q	Limehouse Blues	Acc. (cl) 32 bars. Solo 32 bars. (F)
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BENNY GOODMAN TRIO / QUARTET **NYC. March 16, 1937**

Personnel as usual.

Camel Caravan broadcast, two titles, one available:

T Body And Soul Acc. (cl) 16+8 bars, solo 8 bars on bridge,
to solo 16 bars and acc. (cl) 16 bars. (SM)

Q Limehouse Blues

BENNY GOODMAN QUARTET **NYC. March 23, 1937**

Personnel as usual.

Camel Caravan Broadcast, one title:

Q Stompin' At The Savoy Solo 8 bars. (FM)

NYC. March 25, 1937

Same. Broadcast from "Madhattan Room", one title:

Q Runnin' Wild Solo 32 bars. (F)

TEDDY WILSON & HIS ORCHESTRA **NYC. March 31, 1937**

Cootie Williams (tp), Johnny Hodges (as), Harry Carney (cl, bar), Teddy Wilson (p), Allen Reuss (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except "... Dandy").

Four titles were recorded for Brunswick:

20911-3 Carelessly Solo 14 bars. Acc. (vo). (SM)

20912-1 How Could You? Intro 4 bars. Acc. (tp) and
(vo). Solo 8 bars. (M)

20913-1 Moanin' Low Intro 4 bars. Solo 8 bars.
Acc. (vo). (S)

20914-1 Fine And Dandy Solo 32 bars. (FM)

A lovely Duke Ellington inspired session where TW takes a low profile, excellent piano contributions though. Note also in particular the pure jam session number "... Dandy", oh how I wish there could be more like this in existence!

BILLIE HOLIDAY & 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:

20918-1 Where Is The Sun? Acc. (vo). (S)

20919-1 Let's Call The Whole Thing Off Acc. (vo). (SM)

20920-1 They Can't Take That Away From Me Acc. (vo). (S)

20920-2 They Can't Take That Away From Me As above. (S)

20921-1 Don't Know If I'm Comin' Or Goin' Intro 4 bars. Acc. (vo). (S)

20921-2 Don't Know If I'm Comin' Or Goin' As above. (S)

Another session under Billie's own name, and TW is 'only' accompanying her. Note however two quite different introductions on "... Goin'".

TEDDY WILSON & HIS ORCHESTRA **NYC. April 23, 1937**

Harry James (tp), Buster Bailey (cl), Johnny Hodges (as), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Helen Ward (vo-21034-36).

Four titles were recorded for Brunswick:

21034-1 There's A Lull In My Life Solo 8 bars. (SM)

21035-2 It's Swell Of You Intro 4 bars. Solo 8 bars. (SM)

21036-2 How Am I To Know? Acc. (tp)/(cl)/(as)/(vo). Solo 10 bars. (SM)

21037-1 I'm Coming Virginia Solo 24 bars. (FM)

Another lovely session under TW's leadership, and we do not miss Billie Holiday one second! Excellent piano playing, and "... Virginia" is one masterpiece I never want to forget.

BENNY GOODMAN QUARTET **NYC. April 28, 1937**

Personnel as usual.

Broadcast from "Madhattan Room", one title:

Q Ida, Sweet As Apple Cider Solo 16 bars. Acc. (cl).
Solo 16 bars. (SM)

NYC. April 29, 1937

Same. "Make Believe Ballroom" broadcast, one title:

Q I Got Rhythm Intro 2 bars. Solo 34 bars. (F)

TEDDY WILSON & HIS ORCHESTRA NYC. May 11, 1937

Buck Clayton (tp), Buster Bailey (cl), Johnny Hodges (as), Lester Young (ts),
Teddy Wilson (p), Allen Reuss (g), Artie Bernstein (b), Cozy Cole (dm), Billie
Holiday (vo).

Four titles were recorded for Brunswick:

21117-2 Sun Showers Acc. (tp). Solo 16 bars. (M)

21118-2 Yours And Mine Intro 4 bars. Acc. (as), (tp)
and (vo). Solo 16 bars. (SM)

21119-1 I'll Get By Acc. (vo). Solo 14 bars. (SM)

21119-2 I'll Get By As above. (SM)

21120-1 Mean To Me Intro 4 bars. Acc. (ts), (tp) and
(vo). Solo 10 bars. (SM)

21120-2 Mean To Me As above. (SM)

A gorgeous session, it is enough to look at the personnel to expect miracles! Solo space is allotted in a friendly way, and TW plays beautifully on all items. The piano highlights among masterpieces are, at least to me, the two takes of "... Get By", so much logic, so much emotion, so much artistry and so much difference! Must also mention "... Mine", handing it over to Pres' concluding solo.

BENNY GOODMAN QUARTET NYC. May 18, 1937

Personnel as usual.

Camel Caravan broadcast, one title:

Q Diga Diga Doo Solo 32 bars. (F)

TEDDY WILSON & HIS ORCHESTRA NYC. June 1, 1937

Buck Clayton (tp), Buster Bailey (cl), Lester Young (ts), Teddy Wilson (p),
Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo-except
21220).

Four titles were recorded for Brunswick:

21217-1 Foolin' Myself Intro 4 bars. Acc. (ts). Solo 8 bars.
Acc. (tp) and (vo). (SM)

21218-2 Easy Living Intro 4 bars. Acc. (cl) and (ts).
Solo 8 bars. Acc. (vo). (S)

21219-2 I'll Never Be The Same Solo 32 bars. Acc. (vo). (S)

21220-1 I Found A New Baby Intro 4 bars. Solo 16 bars. With ens. (F)

21220-3 I Found A New Baby As above. (F)

Another immortal session (a handful of those put me on the track of jazz sixty years ago, and I never get tired ...). Three different kind of items, starting with "Foolin' ..." and "... Living" where piano, vocal and everything is blended into a perfect whole. Then the magnificent and unforgettable "... Same", structured in a quite surprising way with Pres taking the intro and then TW with a full perfect chorus with the horns very faintly in the background, and finally Billie and Pres taking it out together. Finally a really hot piece, "... Baby", with TW not at all repeating himself (nor the others). Imagine hearing this live on a late night jam, half-an-hour instead of three minutes?!

BENNY GOODMAN TRIO / QUARTET Pittsburgh, June 12, 1937

Personnel as usual.

Broadcast "Saturday Night Swing Club", two titles:

T There's A Lull In My Life Intro 4 bars. Acc. (cl) 16+14 bars,
solo 8 bars on bridge. Solo
16 bars. Acc. (cl) 22 bars. (S)

Q Nagasaki Soli 32 and 8 bars. (F)

Pittsburgh, June 15, 1937

Same. Camel Caravan broadcast, one title:

Q The Sheik Of Araby Solo 32 bars. (F)

Columbus, June 22, 1937

Same. One title "A Handful Of Keys" (quartet), not available.

LA. June 29, 1937

Camel Caravan broadcast, two titles:

T Sweet Leilani Duet with (cl) 32 bars to solo 32 bars. (M)

Q Avalon Solo 32 bars. (F)

Hollywood, July-August 1937

Film soundtrack "Hollywood Hotel", one title:

Q I've Got A Heartful Of Music Solo 34 bars. (F)

same

Same (not used in soundtrack), one title, "Avalon", quartet with orchestra, but no TW.

LA. July 6, 1937

Camel Caravan broadcast, one title:

Q Handful Of Keys Solo 32 bars. (F)

LA. July 13, 1937

Camel Caravan broadcast:

T More Than You Know Intro with talk. Acc. (cl) 16+8 bars,
Solo 8 bars on bridge. Solo 16 bars
to acc. (cl) 16 bars. (SM)

Q Nagasaki Solo 32 bars. (F)

LA. July 20, 1937

Camel Caravan broadcast, two titles:

Q Tea For Two Soli 8 and 16 bars. (M)

T Tiger Rag Intro 8 bars. Acc. (cl) 48 bars.
Soli 32 and 8 bars. (F)

LA. July 27, 1937

Camel Caravan broadcast, two title:

T Marie Intro 4 bars. Acc. (cl) 32 bars. Soli 32,
4 and 4 bars. Acc. (cl) 16 bars. (M)

Q I Got Rhythm Solo 34 bars. (F)

BENNY GOODMAN QUARTET

Hollywood, July 30, 1937

Personnel as usual.

Three titles were recorded for Victor:

09627-1 Avalon Solo 32 bars. (F)

09627-2 Avalon As above. (FM)

09628-1 Handful Of Keys Intro 8 bars. Solo 32 bars. (F)

09628-2 Handful Of Keys As above. (F)

09632-1 The Man I Love Soli 8 and 8 bars. (S)

TEDDY WILSON & HIS ORCHESTRA

LA. July 30, 1937

Harry James (tp), Benny Goodman (cl), Vido Musso (ts), Teddy Wilson (p), Allen Reuss (g), Harry Goodman (b), Gene Krupa (dm), Boots Castle (vo-except 1383).

Four titles were recorded for Brunswick:

1380-A You're My Desire As below. (SM)

1380-B You're My Desire Intro 4 bars. Acc. (tp) (cl).
Solo 10 bars. (SM)

1381-A	Remember Me?	Intro 2 bars. With ens. Acc. (vo). Solo 8 bars. (SM)
1381-B	Remember Me?	As above. (SM)
1382-A	The Hour Of Parting	Solo 16 bars. Acc. (cl) (ts). Acc. (vo). (SM)
1382-B	The Hour Of Parting	As above. (SM)
1383-A	Coquette	Solo 32 bars. (M)
1383-B	Coquette	As above. (M)

It would be a great mistake to disregard the Teddy Wilson sessions with other vocalists than Billie Holiday and with accompaniments not as famous as those with Lester Young. This is a nice session with a good singer and lots of good music, and the piano playing is superb as always. All titles and alternates have qualities, but the swinging piano soli on the "Coquette"s are musts.

BENNY GOODMAN QUARTET **Hollywood, Aug. 2, 1937**

Personnel as usual.

Two titles were recorded for Victor:

09633-2	Smiles	Solo 32 bars. (M)
09634-3	Liza	Intro 4 and 4 bars. Solo 32 bars. (F)

LA. Aug. 3, 1937

Same with Harry James (tp) added. Camel Caravan broadcast, one title:

	Twilight In Turkey	Solo 40 bars. (F)
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LA. Aug. 10, 1937

Same. Camel Caravan broadcast, two titles:

T	A Sailboat In The Moonlight	Intro with talk. Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 16 bars. (SM)
Q	Shine	Solo 32 bars. (F)

LA. Aug. 13, 1937

Broadcast "Palomar Ballroom", one title:

Q	Vibraphone Blues	Duet with (cl) 12 bars to solo 12 bars to acc. (vo-LH) 24 bars. (S)
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LA. Aug. 17, 1937

Camel Caravan broadcast, two titles:

T	So Rare	Intro with talk. Acc. (cl) 16+8 bars, Solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 16 bars. (SM)
Q	Liza	Intro with talk. Acc. (cl) 32 bars. Solo 32 bars. (F)

LA. Aug. 19, 1937

CBS broadcast, two titles, "Where Or When" (NC) and "Sweet Sue, Just You" (NC) (both quartet), not available.

LA. Aug. 24, 1937

Camel Caravan broadcast, two titles:

T	My Cabin Of Dreams	Intro with talk. Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 16 bars. (M)
Q	Stompin' At The Savoy	Intro with talk. Acc. (cl). Solo 8 bars. (FM)

TEDDY WILSON & HIS ORCHESTRA **LA. Aug. 29, 1937**

Harry James (tp), Archie Rosati (cl), Vido Musso (ts), Teddy Wilson (p), Allen Reuss (g), John Simmons (b), Cozy Cole (dm-except 1407), Frances Hunt (vo-except 1405).

Four titles were recorded for Brunswick:

1404-A	Big Apple	Break 4 bars. With ens. Solo 8 bars. (M)
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1404-B	Big Apple	As above. (M)
1405-A	You Can't Stop Me From Dreaming	As below. (F)
1405-B	You Can't Stop Me From Dreaming	Intro 4 bars. Soli 24 and 8 bars. (F)
1406-B	If I Had You	Acc. (vo). Solo 16 bars. (S)
1407-B	You Brought A New Kind Of Love To Me	Intro 2 bars. Acc. (ts) (cl) (vo). Solo 8 bars. (SM)

A session related to that of July 30. "... Dreaming" is the jazz item here, but the tempo is too fast and more nervous than swinging, good piano soloing though. The session highlight is the delicate slow solo on "... Had You".

same date

Harry James (tp), Teddy Wilson (p), Red Norvo (vib), John Simmons (b).
One title:

1408-A	Ain't Misbehavin'	Soli 8 and 24 bars. (M)
1408-B	Ain't Misbehavin'	As above. (M)

This may be an experiment to test out the quartet format, not seriously meant to be issued, this postponed to one week later. Note also that Norvo plays vibraphone here. Fine piano playing!

BENNY GOODMAN TRIO / QUARTET **LA. Aug. 31, 1937**

Personnel as usual.

Camel Caravan broadcast, two titles:

T	Whispers In The Dark	Intro with talk. Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 16 bars. Coda 2 bars. (SM)
Q	Vibraphone Blues	Acc.(cl) 16 bars. Solo 12 bars. Acc. (vo) 16 bars. (S)

TEDDY WILSON QUARTET **LA. Sept. 5, 1937**

Harry James (tp), Teddy Wilson (p), Red Norvo (xyl), John Simmons (b).

Four titles were recorded for Brunswick:

1408-C	Ain't Misbehavin'	Intro 4 bars. Solo 24 bars. (FM)
1429-A	Just A Mood Pt 1	Solo 24 bars. (S)
1430-A	Just A Mood Pt 2	Solo 24 bars. (S)
1431-A	Honeysuckle Rose	Intro 4 bars. Solo 28 bars. (M)

Here the quartet takes it seriously, creating some brilliant music together, working as a close unit. "Ain't ..." and "... Rose" are old and well known vehicles, but they sound new and fresh here, with everybody seem to be full of inspiration. Nevertheless, the highlight and masterpiece is the "... Mood", a blues originally taking up both sides of the 78 rpm.. If you didn't know that TW could play the blues, then sit down, listen carefully and enjoy!!

BENNY GOODMAN QUARTET **LA. Sept. 7, 1937**

Personnel as usual.

Camel Caravan broadcast, one title:

Q	Smiles	Acc. (cl) 32 bars. Solo 32 bars. (M)
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Dallas, Texas, Sept. 12, 1937

Same (on Sunbeam 149 the following item has been attributed to Jess Stacy, are we sure about that?).

CBS radio broadcast, "Pan-American Casino", one title:

Q	Ida	Solo 16 bars. (SM). Acc. (cl). (SM) Solo 16 bars. (F)
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Cleveland, Sept. 28, 1937

Same. CBS "CamelCaravan" broadcast, two titles, "I'm Getting Sentimental Over You" (NC) and "I'm A Ding Dong Daddy" (NC) (first trio, second quartet), not available.

NYC. Oct. 13, 1937

Same. Two titles:

T Whispers In The Dark Intro 4 bars. Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 16 bars. Coda. 2 bars. (SM)

Q Avalon Solo 32 bars. (F)

NYC. Oct. 16, 1937

Broadcast from "Madhattan Room", two titles:

T Roses In December Intro (NC).Acc. (cl) 16 bars. Soli/Acc. (cl) 68 bars. (M)

Q I'm A Ding Dong Daddy Intro 4 bars. Solo 32 bars. (F)

NYC. Oct. 19, 1937

Same. Camel Caravan broadcast, two titles:

T Remember Me Intro 2 bars. Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 16 bars. (M)

Q Everybody Loves My Baby Solo 32 bars. (F)

NYC. Oct. 20, 1937

Same. Broadcast from "Madhattan Room", two titles:

T Body And Soul Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 16 bars. (SM)

Q Sweet Sue, Just You Solo 32 bars. (M)

NYC. Oct. 23, 1937

Same. Broadcast from "Madhattan Room", two titles:

T Where Or When Intro 4 bars. Acc. (cl) 20+12 bars, solo 8 bars on bridge. Solo 20 bars. Acc. (cl) 20 bars. (SM)

Q Nagasaki Solo 32 bars. (F)

NYC. Oct. 26, 1937

Same. CBS "Camel Caravan" broadcast, one title, "It Don't Mean A Thing" (quartet), not available.

NYC. Oct. 27, 1937

Same. Broadcast from "Madhattan Room", one title.

Q Handful Of Keys Intro 8 bars. Solo 32 bars. (F)

NYC. Oct. 29, 1937

Same with Martha Tilton (vo-015576).

Three titles were recorded for Victor (two first trio, third quartet):

015575-1 Where Or When Intro 2 bars. Acc (cl) 20+12 bars, solo 8 bars on bridge. Solo 20 bars. Acc. (cl) 20 bars. (SM)

015576-1 Silhouetted In The Moonlight Acc. (cl) 16+8 bars, solo 8 bars on bridge. Acc. (vo). Acc. (cl) 16 bars. (SM)

015577-1 Vieni, Vieni, Vieni Solo 16 bars. (F)

015577-2 Vieni, Vieni, Vieni As above. (F)

NYC. Oct. 30, 1937

Same. Broadcast from "Madhattan Room", two titles:

T Lady Be Good Intro 4 bars. Acc. (cl) 16+8 bars, solo 8 bars on bridge. Soli 32, 8 and 8 bars. (M)

Q Everybody Loves My Baby Intro 8 bars. Solo 32 bars. (FM)

TEDDY WILSON & HIS ORCHESTRA NYC. Nov. 1, 1937

Buck Clayton (tp), Prince Robinson (cl), Vido Musso (ts), Teddy Wilson (p), Allen Reuss (g), Walter Page (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

21982-1	Nice Work If You Can Get It	Solo/straight 16+8 bars, (tp) on bridge. Acc. (vo). Solo 4 bars. (M)
21983-1	Things Are Looking Up	Acc. (vo). Solo 22 bars. Acc. (ts). Solo 4 bars. (SM)
21984-1	My Man	Acc. (vo) and (cl). Solo 12 bars. (SM)
21985-1	Can't Help Lovin' That Man	Intro 4 bars. Acc. (tp). Solo 8 bars. Acc. (vo). (SM)

I will never try to pick out my favourite TW solo, but if I had to come up with a handful of candidates, "Things ..." would certainly be among them. Rarely is such a perfect and beautiful construction heard, magnificent!! After saying all this, put on "My Man" and "... That Man" and have a wonderful time with TW and his friends!

BENNY GOODMAN TRIO / QUARTET **NYC. Nov. 2, 1937**

Personnel as usual.

Camel Caravan broadcast, one title:

T	Time On My Hands	Intro 4 bars to duet with (cl) 16+8 bars, solo on bridge, to solo 32 bars to duet with (cl) 16+8 bars, solo on bridge. (SM)
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NYC. Nov. 6, 1937

Same. Broadcast "Madhattan Room", two titles:

T	More Than You Know	Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 16 bars. (SM)
Q	Vieni, Vieni	Solo 16 bars. (F)

TEDDY WILSON **NYC. Nov. 12, 1937**

Teddy Wilson solo (p).

Two titles were recorded for Brunswick:

22025-1	Don't Blame Me	2:51. (S)
22025-2	Don't Blame Me	2:51. (S)
22026-1	Between The Devil And The Deep Blue Sea	2:48. (F)
22026-2	Between The Devil And The Deep Blue Sea	2:36. (F)

I know people that love TW's piano artistry but yet avoid his solo performances, finding them boring! This session should make them think otherwise. Loren S's liner notes on the Mosaic album should be carefully studied as the music itself. Quoting the first line: "'Don't Blame Me' is sheer poetry". The two takes are very different. He is not that satisfied with "... Blue Sea": "It's just that Wilson had a tendency at fast tempos to fill in all of the spaces and idea-wise it almost sounds like he's on autopilot". Got you curious?

BENNY GOODMAN TRIO / QUARTET **NYC. Nov. 16, 1937**

Personnel as usual.

Camel Caravan broadcast, two titles:

T	After You've Gone	Solo 36 bars with talk. Acc. (cl) 40 bars. Solo 40 bars. Soli 4 and 4 bars. (F). Acc. (cl) 8 bars. (SM)
Q	Nagasaki	Soli 32 and 8 bars. (F)

NYC. Nov. 20, 1937

Same. Broadcast "Madhattan Room", two titles:

T	Who?	Intro 4 bars. Acc. (cl) 32 bars. Soli 32 and 8 bars. (F)
Q	Limehouse Blues	Solo 32 bars. (F)

NYC. Nov. 23, 1937

Same. Camel Caravan broadcast, one title:

T	Nice Work If You Can G It	Acc. (cl). Solo 32 bars. Acc. (cl). (M)
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NYC. Nov. 30, 1937

Same. Camel Caravan broadcast, one title:

Q Moonglow Intro 4 bars to acc. (cl/vib) 16+8 bars,
solo 8 bars on bridge. (SM)

NYC. Dec. 2, 1937

Same. One title was recorded for Victor (quartet):

017451-1 I'm A Ding Dong Daddy Intro 8 bars. Solo 32 bars. (F)

017451-2 I'm A Ding Dong Daddy As above. (F)

NYC. Dec. 7, 1937

Same. Camel Caravan broadcast, two titles:

T Have You Met Miss Jones? Intro 2 bars to duet with (cl) 34 bars
to solo 16 bars to duet 16 bars. (SM)

Q Killer Diller Intro 4 bars to duet with (cl) 32 bars
to solo 32 bars. Solo 8 bars. (F)

NYC. Dec. 14, 1937

Same. Camel Caravan broadcast, one title:

Q My Gal Sal Solo 32 bars. (FM)

TEDDY WILSON & HIS ORCHESTRA NYC. Dec. 17, 1937

Hot Lips Page (tp), Pee Wee Russell (cl), Chu Berry (ts), Teddy Wilson (p),
Allen Reuss (g), unknown (b), unknown (dm), Sally Gooding (vo-22192,93).

Four titles were recorded for Brunswick:

22192-2 My First Impression Of You Intro 4 bars. Soli 16 and 2 bars. (M)

22193-1 With A Smile And A Song Solo 16 bars. (SM)

22193-2 With A Smile And A Song As above. (SM)

22194-2 When You're Smiling Intro 4 bars. Solo 32 bars. (FM)

22195-2 I Can't Believe That YRILWM Intro 4 bars. Solo 16+8 bars,
(cl) on bridge. (M)

As all of you probably know by now, this session was originally rejected, to be replaced three weeks later with Billie Holiday vocal and a different supporting personnel but partly the same tunes. There are reasons for that, consult the HLP and CB solographies, but TW is in fine shape as always. Most interesting issue is the comparison with his approach here to "... Smiling" compared to the later versions, quite different.

BENNY GOODMAN TRIO / QUARTET NYC. Dec. 18, 1937

Personnel as usual.

Broadcast from "Madhattan Room", two titles:

T Where Or When Intro 4 bars. Acc. (cl) 20+12 bars,
solo 8 bars on bridge. Solo 20 bars.
Acc. (cl) 20 bars. (SM)

Q Dinah Solo 8 bars. (F)

NYC. Dec. 21, 1937

Same with Martha Tilton (vo) added. One title (quartet):

017754-1 Bei Mir Bist Du Schoen Pt 1 Solo 8 bars. (M)

017754-2 Bei Mir Bist Du Schoen Pt 1 As above. (M)

NYC. Dec. 22, 1937

Same. Broadcast from "Madhattan Room", two titles:

T Can't Help Lovin' That Man Intro 4 bars. Acc. (cl) 32 bars.
Solo 32 bars. Acc. (cl) 16 bars. (SM)

Q Avalon Solo 32 bars. (F)

NYC. Dec. 25, 1937

Same. Broadcast from "Madhattan Room", New York, one title:

T Once In A While Intro 4 bars (NC). Acc. (cl) 32 bars.
Solo 16 bars. Acc. (cl) 16 bars. (SM)

NYC. Dec. 28, 1937

Same. CBS "Camel Caravan" broadcast, one title, "I Know That You Know" (quartet), not available.

NYC. Dec. 29, 1937

Same with Ziggy Elman (tp) added.
One title was recorded for Victor (quintet):

017783-1 Bei Mir Mist Du Schoen Pt 2

Solo 24 bars. (M)

Note: The Bill Savory collection contains quite a lot of Benny Goodman Trio and Quartet with Teddy Wilson. Information about these treasures will hopefully be presented in an update in the near future.

The Teddy Wilson solography stops here for the moment. Next update will include one year more, 1938, no more.

...ooo...