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 school band. 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 big band (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 1938 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, Zilmer Randolph (tp), Keg Johnson (tb), Scoville Brown, George Oldham (ct, as), Budd Johnson (ct, ts), Teddy Wilson (p), Big Mike McKendrick (bj, g), Bill Oldham (b), Yank Porter (dm).
Twelve titles were recorded for Victor:

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 highlights 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>265160-1</td>
<td>Devil’s Holiday</td>
</tr>
<tr>
<td>265160-2</td>
<td>Devil’s Holiday</td>
</tr>
<tr>
<td>265161-1</td>
<td>Lonesome Nights</td>
</tr>
<tr>
<td>265162-2</td>
<td>Symphony In Riffs</td>
</tr>
<tr>
<td>265163-2</td>
<td>Blue Lou</td>
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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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>14272-A</td>
<td>Free Love</td>
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<tr>
<td>14273-A</td>
<td>Dissonance</td>
</tr>
<tr>
<td>14274-A</td>
<td>Swinging With Mezz</td>
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<tr>
<td>14275-A</td>
<td>Love, You’re Not The One For Me</td>
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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 solo 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), Hary
Goodman (b), Ray McKinley (dm).

Four titles were recorded for Columbia:

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<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>152736-1</td>
<td>I Ain’t Lazy – I’m Just Dreamin’</td>
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<tr>
<td>152737-1</td>
<td>As Long As I Live</td>
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<tr>
<td>152738-1</td>
<td>Moonglow</td>
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<tr>
<td>152739-2</td>
<td>Breakfast Ball</td>
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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:

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<tr>
<th>Title</th>
<th>Notes</th>
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<tr>
<td>152751-1</td>
<td>Somebody Loves Me</td>
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<tr>
<td>152752-1</td>
<td>Somebody Loves Me</td>
</tr>
<tr>
<td>152752-2</td>
<td>Sweet And Simple</td>
</tr>
<tr>
<td>152752-2</td>
<td>Sweet And Simple</td>
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</table>
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!) add.s much to the pleasure. TW is steadily loosening up and have no problems with delivering fine soli in up tempo, 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)
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, vtb), 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 (xyi).

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 up tempo 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 melodiical 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  

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)

Note: The reported 16906-1 on Meritt LP 8 is in fact the usual take 2.

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. Soli 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:
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 tenor sax 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)
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.

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 Downed 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  Eeny 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  Eeny Meeny Miney Mo  Intro 4 bars. Solo 32 bars. (F)

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 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 (vo-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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Arrangement</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Basin Street Blues (Intro)</td>
<td>Acc. (tp). Solo 4 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>Old Man Mose</td>
<td>No (p). (FM)</td>
<td></td>
</tr>
<tr>
<td>Tiger Rag</td>
<td>Solo 32 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>Whispering</td>
<td>In ens. (M)</td>
<td></td>
</tr>
<tr>
<td>Sweet Sue, Just You</td>
<td>In ens 32 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Star Dust</td>
<td>Acc. (tp) 32 bars to solo 16 bars. (SM)</td>
<td></td>
</tr>
<tr>
<td>Bugle Call Rag</td>
<td>No (p). (FM)</td>
<td></td>
</tr>
<tr>
<td>The Blues</td>
<td>In ens 12 bars to solo 12 bars. (SM)</td>
<td></td>
</tr>
<tr>
<td>Honeysuckle Rose</td>
<td>No (p). (FM)</td>
<td></td>
</tr>
<tr>
<td>Basin Street Blues (Close)</td>
<td>Acc. (tp). (S)</td>
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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)

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>I’m Coming Virginia</td>
<td>Total 14 choruses of 24 bars: Acc. (cl), duet, and solo 24 bars. (SM)</td>
</tr>
<tr>
<td>Liza</td>
<td>Intro 4 bars to total 16 choruses of 32 bars: Acc. (cl), duet, and solo 2 choruses. (F)</td>
</tr>
</tbody>
</table>

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 pinist 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>100395-1 China Boy</td>
<td>Intro 4 bars. Acc. (cl) 32 bars. Soli 32, 8 and 8 bars. (F)</td>
</tr>
<tr>
<td>100396-1 More Than You Know</td>
<td>Acc. (cl) 16+8 bars, solo on bridge. Solo 16 bars. Acc. (cl) 16 bars. (S)</td>
</tr>
<tr>
<td>100397-1 All My Life</td>
<td>Intro 4 bars. Acc. (vo). Solo 8 bars. Acc. (vo). (S)</td>
</tr>
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**BENNY GOODMAN TRIO & ORCHESTRA**

Spring 1936

Personnel as above with orchestra.

One title, Bill Savory collection:

<table>
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<th>Title</th>
<th>Description</th>
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</table>

**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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>1376-1 Mary Had A Little Lamb</td>
<td>Intro 4 bars. Solo 16 bars. (FM)</td>
</tr>
<tr>
<td>1377-2 Too Good To Be True</td>
<td>Solo 16+8 bars, (tp) on bridge. (SM)</td>
</tr>
<tr>
<td>1378-1 Warmin’ Up</td>
<td>Intro 4 bars. Solo 32 bars. (F)</td>
</tr>
<tr>
<td>1379-1 Blues In C Sharp Minor</td>
<td>Solo 24 bars. (SM)</td>
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</table>

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 afterthought, 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?  

Another multi-solaogrpahy 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 baritonesax 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)
- **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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>97772-1 Dinah</td>
<td>Acc. (cl). Solo 8 bars. (FM)</td>
</tr>
</tbody>
</table>
| 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 small band 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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</table>
| 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)                         |
| 20107-1 The Way You Look Tonight | As below. (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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>20217-1 For Sentimental Reasons</td>
<td>Acc. (vo). Solo 8 bars. (SM)</td>
</tr>
<tr>
<td>20218-1 It’s Love I’m After</td>
<td>Acc. (vo). (SM)</td>
</tr>
</tbody>
</table>
| 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>03062-1 Sweet Sue, Just You</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>03062-2 Sweet Sue, Just You</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>03063-1 My Melancholy Baby</td>
<td>Solo 32 bars. Acc. (cl). (M)</td>
</tr>
<tr>
<td>03064-1 Tiger Rag</td>
<td>Acc. (cl). Breaks, Solo 32 bars. (F)</td>
</tr>
</tbody>
</table>
“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)
20292-1  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
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)
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
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)

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:

One Never Knows, Does One?
Acc. (vo). (S)

I’ve Got My Love To Keep Me Warm
As below. (M)

I’ve Got My Love To Keep Me Warm
Intro 4 bars. Acc. (vo). (M)

If My Heart Could Only Talk
Acc. (cl). (SM)

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.

TEDEY 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:

He Ain’t Got Rhythm
Intro 4 bars to acc.(cl) 16+8 bars, solo 8 bars on bridge. Acc. (vo). (M)

This Year’s Kisses
Intro 4 bars. Acc. (ts) and (vo). Solo 10 bars. (SM)

Why Was I Born?
Acc. (tp) and (vo). Solo 16 bars. (M)

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)

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)


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)

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)

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)

TEDDY WILSON & HIS ORCHESTRA
NYC. April 23, 1937
Harry James (tp), Buster Bailey (cl), Johnny Hodges (as), Teddy Wilson (p), Allen 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)

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). (S)
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)

BILLIE HOLIDAY & HER ORCHESTRA
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 Solo 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 Keyes” (quartet), not available.

LA. June 29, 1937
Camel Caravan broadcast, two titles:
Sweet Leilani
Duet with (cl) 32 bars to solo 32 bars. (M)
Avalon
Solo 32 bars. (F)

Hollywood, July-August 1937

Film soundtrack “Hollywood Hotel”, one title:

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

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

Camel Caravan broadcast, one title:

Handful Of Keys
Solo 32 bars. (F)

Camel Caravan broadcast:

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)
Nagasaki
Solo 32 bars. (F)

Camel Caravan broadcast, two titles:

Tea For Two
Soli 8 and 16 bars. (M)
Tiger Rag
Intro 8 bars. Acc. (cl) 48 bars. Soli 32 and 8 bars. (F)

Camel Caravan broadcast, two title:

Marie
Intro 4 bars. Acc. (cl) 32 bars. Soli 32, 4 and 4 bars. Acc. (cl) 16 bars. (M)
I Got Rhythm
Solo 34 bars. (F)

BENNY GOODMAN QUARTET
Hollywood, July 30, 1937

Personnel as usual.
Three titles were recorded for Victor:

Avalon
Solo 32 bars. (F)
Avalon
As above. (FM)
Handful Of Keys
Intro 8 bars. Solo 32 bars. (F)
Handful Of Keys
As above. (F)
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:

You’re My Desire
As below. (SM)
You’re My Desire
Intro 4 bars. Acc. (tp) (cl).
Solo 10 bars. (SM)
Remember Me?
Intro 2 bars. With ens. Acc. (vo). Solo 8 bars. (SM)
Remember Me?
As above. (SM)
The Hour Of Parting
Solo 16 bars. Acc. (cl) (ts).
Acc. (vo). (SM)
The Hour Of Parting
As above. (SM)
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 solo on the “Coquette” 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)

**L.A. Aug. 3, 1937**

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

Twilight In Turkey Solo 40 bars. (F)

**L.A. 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)

Broadcast "Palomar Ballroom”, one title:

Q Vibraphone Blues Duet with (cl) 12 bars to solo 12 bars to acc. (vo-LH) 24 bars. (S)

**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)

**L.A. Aug. 13, 1937**

**L.A. Aug. 17, 1937**

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

**L.A. 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**

**L.A. 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)
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)
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”.

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)

**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)

**Cleveland, Sept. 28, 1937**

Same. CBS “Camel Caravan” 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)

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)
21984-1  My Man  Acc. (vo) and (cl). Solo 12 bars. (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)
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)
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)
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)  
NYC. Dec. 17, 1937

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:
Q  I Know That You Know  Intro with announcer. Solo 32 bars. (F)  
NYC. Dec. 29, 1937

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

BENNY GOODMAN QUARTET  
NYC. Jan. 4, 1938
Personnel as usual.
CBS Camel Caravan broadcast, one title:

Q  Bei Mir Bist Du Schøn  Solo 32 bars. (M)

TEDDY WILSON & HIS ORCHESTRA  
NYC. Jan. 6, 1938
Buck Clayton (tp), Benny Morton (tb), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).
Four titles were recorded for Brunswick:

22192-3  My First Impression Of You  As below. (SM)
22192-4  My First Impression Of You  Acc. (vo). Solo 16 bars. (SM)
22194-3  When You’re Smiling  Intro 4 bars. Acc. (tb) and (vo). Solo 32 bars. (FM)
22194-4  When You’re Smiling  As above. (FM)
22195-3  I Can’t Believe That You’re ILWM  As below. (SM)
22255-1  If Dreams Come True  Solo with (ts) acc. 32 bars. Solo 4 bars. (M)
22255-2  If Dreams Come True  As above. (M)

The year of 1938 starts with one of the most unforgettable Wilson/Holiday sessions. It is partly a remake of the session three weeks earlier with a quite different personnel, thus the peculiar take notations. TW’s highlights are the two delicate, swinging and masterly versions of “... Smiling”, different to each other, but much more in common when they are compared to the earlier take. Very interesting as a key to TW’s improvisation. The other titles also have good piano playing, although not so prominent, most interesting is the surprising and fancy introduction to “... True”; after drums and Pres’ pentatone intro, the latter is cooling it straight behind TW’s chorus, elegant!

MILDRED BAILEY & HER ORCHESTRA  
NYC. Jan. 10, 1938
Jimmy Blake (tp), Hank D’Amico (cl), Chu Berry (ts), Teddy Wilson (p), Allan Reuss (g), Pete Peterson (b), Dave Tough (dm), Eddie Sauter (arr).
Four titles were recorded for Vocalion:

22265-1  I See Your Face Before Me  Acc. (vo). Solo 8 bars. (SM)
22265-2  I See Your Face Before Me  As above. (SM)
22266-1  Thanks For The Memories  Intro. Acc. (vo). (SM)
22266-2  Thanks For The Memories  As above. (SM)
22267-1  From The Land Of Sky Blue Water  Acc. (vo). Solo 16 bars. (SM)
22267-2  From The Land Of Sky Blue Water  As above. (SM)
22268-1  Lover Come Back To Me  Acc. (vo). (SM)
22268-2  Lover Come Back To Me  As above. (SM)

A lovely session, firmly rooted in Tough’s magnificent drums and excellent vocal by one of the jazz greats. TW though has a minor role only, but particularly “... Water” has some very fine piano.

BENNY GOODMAN TRIO / QUARTET  
NYC. Jan. 16, 1938
Personnel as usual through 1937: Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm), plus Lionel Hampton (vib) in quartet.
Concert in Carnegie Hall, seven titles:

T  Body And Soul  Duet with (cl) 16+8 bars, solo on bridge. Duet 16 bars. (S)
Q Avalon Solo 64 bars. (F)
Q The Man I Love Soli 8 and 8 bars. (S)
Q I Got Rhythm Solo 68 bars. (F)
T China Boy Intro 8 bars. Acc. (cl) 32 bars.
Soli 64, 8 and 8 bars. (F)
Q Stompin’ At The Savoy Acc. (cl) 32 bars. Solo 8 bars. (M)
Q Dizzy Spells Solo 64 bars. (F)

NYC. Jan. 18, 1938

Same. Camel Caravan broadcast, one title:

Q Honeysuckle Rose Duet with (cl). (S). Duet with (cl)
16+8 bars, solo on bridge. Duet with (cl), solo on bridge. (M)

BILLIE HOLIDAY & HER ORCHESTRA

NYC. Jan. 27, 1938

Buck Clayton (tp), Benny Morton (tb), Lester Young (ts), Teddy Wilson (p),
Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).
Four titles were recorded for Vocalion:

22281-1 Now They Call It Swing As below. (M)
22281-2 Now They Call It Swing Intro 4 bars. Acc. (vo). (M)
22282-1 On The Sentimental Side Acc. (tb). (S)
22282-2 On The Sentimental Side Intro 4 bars. Acc. (tb). (S)
22283-1 Back In Your Own Backyard Acc. (vo). (M)
22283-2 Back In Your Own Backyard As above. (M)
22284-2 When A Woman Loves A Man Acc. (vo). (S)

Modest role for TW on this session, otherwise full of exciting soloing. Note that
take 1 of “... Side” has a guitar intro instead of piano, in fact a better idea.

BENNY GOODMAN QUARTET

NYC. Jan. 29, 1938

Personnel as usual.
CBS “Saturday Night Swing Club” broadcast, one title:

Q I’m A Ding Dong Daddy Intro 8 bars. Solo 48 bars. (F)

NYC. Feb. 1, 1938

Same. CBS Camel Caravan broadcast, one title:

Q Dinah Solo 8 bars. (F)

Gene Krupa leaves Benny Goodman to be replaced on March 19 by Dave Tough.

BENNY GOODMAN QUARTET

NYC. March 22, 1938

Benny Goodman (cl), Lionel Hampton (vib), Teddy Wilson (p), Dave Tough (dm).
Broadcast, Bill Savory collection, one title:

Q Stompin’ At The Savoy Intro. Break. (M)

TEDDY WILSON & HIS ORCHESTRA

NYC. March 23, 1938

Bobby Hackett (cnt), Pee Wee Russell (cl), Tab Smith (as), Gene Sedric (ts), Teddy
Wilson (p), Allen Reuss (g), Al Hall (b), Johnny Blowers (dm), Nan Wynn (vo-
22610-12).
Four titles were recorded for Brunswick:

22610-1 Alone With You Soli 24, 6 and 2 bars. (SM)
22610-2 Alone With You As above. (SM)
22611-1 Moments Like This Intro 4 bars. Solo 14 bars. (M)
22611-2 Moments Like This As above. (M)
22612-1 I Can’t Face The Music Solo 18 bars. (S)
22612-2 I Can’t Face The Music As above. (S)
22613-1 Don’t Be That Way Intro 4 bars. With ens 32 bars
to solo 16 bars. (M)
One of those almost forgotten sessions with good music and vocal, and with TW playing as well as always, my preference is "... This".

**BENNY GOODMAN TRIO / QUARTET**  
**NYC. March 25, 1938**

Benny Goodman (cl), Lionel Hampton (vib, vo. "... My Flat"), Teddy Wilson (p), Dave Tough (dm).

Five titles were recorded for Victor, "Sweet Lorraine" is by trio, rest quartet:

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>021625-1</td>
<td>Sweet Lorraine</td>
<td>Benny Goodman (cl)</td>
<td>Acc. (cl). Solo 32 bars. (S)</td>
</tr>
<tr>
<td>021626-1</td>
<td>The Blues In Your Flat</td>
<td>Benny Goodman (cl)</td>
<td>Solo 12 bars. (S)</td>
</tr>
<tr>
<td>021626-2</td>
<td>The Blues In Your Flat</td>
<td>Benny Goodman (cl)</td>
<td>As above. (S)</td>
</tr>
<tr>
<td>021627-1</td>
<td>The Blues In My Flat</td>
<td>Teddy Wilson (p)</td>
<td>Acc. (vo). (S)</td>
</tr>
<tr>
<td>021628-1</td>
<td>Sugar</td>
<td>Teddy Wilson (p)</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>021628-2</td>
<td>Sugar</td>
<td>Teddy Wilson (p)</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>021629-1</td>
<td>Dizzy Spells</td>
<td>Teddy Wilson (p)</td>
<td>Solo 32 bars. (F)</td>
</tr>
</tbody>
</table>

**NYC. March 31, 1938**

Same. Broadcast "Madhattan Room", one title:

Q The Man I Love  
Soli 8 and 8 bars. (S)

**NYC. April 5, 1938**

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

CBS Camel Caravan broadcast, one title:

T Tiger Rag  
Duet with (cl) 32+24 bars. Solo 64 bars.  
Duet 3 choruses of 32 bars. (F)

**NYC. April 12, 1938**

Same. CBS Camel Caravan broadcast, one title:

T After You've Gone  
Intro 2 bars. Acc. (cl).  
Soli 40 and 8 bars. (F)

**NYC. April 19, 1938**

Same. CBS Camel Caravan broadcast, one title, not available:

Q Don't Be That Way

**NYC. April 21, 1938**

Same. Broadcast "Madhattan Room", one title:

Q Shine  
Intro 8 bars. Duet with (cl) 32 bars.  
Solo 64 bars. (F)

**NYC. April 23, 1938**

Same. CBS broadcast from "Madhattan Room", two titles:

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

T Nice Work If You Can Get It  
Intro 4 bars. Acc. (cl).  
Solo 32 bars. (M)

**NYC. April 25, 1938**

Same. Broadcast, "Eddie Cantor Show", one title:

Q Don't Be That Way  
Solo 32 bars. (FM)

**NYC. April 26, 1938**

Same as April 5. Camel Caravan broadcast, one title:

T Nobody's Sweetheart  
Acc. (cl). Solo 40 bars. (F)

**TEDDY WILSON**  
**NYC. April 28, 1938**

Teddy Wilson solo (p).

One title was recorded as "Teddy Wilson’s School For Pianists", an unsuccessful mailorder venture, later taken over by Commodore:

22827-1 My Blue Heaven  
2:14. (FM)
The first session produced only one item. Quoting the brilliant Mosaic liner notes: "Teddy visited the Commodore Music Shop and took Milt (Gabler) aside, explaining that the records had been cut to aid piano students with the development of their jazz technique, and that he would be quite unhappy if they came on the market as "regular" performances. If judged as such, he felt, they would not measure up". Teddy got his way, until he passed away. Quote again: "With due respect to Teddy's opinion, these performances are in fact delightful examples of his by the too seldom-heard solo style. He may have simplified his approach to some extent, but TW he was, and no matter how hard he may have tried, he remains one of the greatest of jazz pianists and no excuses needed". The 'school' continues on May 13.

**TEDDY WILSON & HIS ORCHESTRA**

**NYC. April 29, 1938**

Bobby Hackett (cnt), Jerry Blake (cl), Johnny Hodges (as), Teddy Wilson (p), Allen Reuss (g), Al Hall (b), Johnny Blowers (dm), Nan Wynn (vo-22822-24).

Four titles were recorded for Brunswick:

- **22822-1** If I Were You
  - Intro 4 bars. Acc. (vo).
  - Solo 16 bars. Coda 2 bars. (M)

- **22822-2** If I Were You
  - As above. (M)

- **22823-1** You Go To My Head
  - Intro 2 bars. Acc. (tp/as).
  - Solo 18 bars. Acc. (vo). (SM)

- **22824-1** I'll Dream Tonight
  - Intro 4 bars. Acc. (vo).
  - Solo 16 bars. (M)

- **22824-2** I'll Dream Tonight
  - As above. (M)

- **22825-1** Jungle Love
  - Solo 32 bars. (FM)

- **22825-2** Jungle Love
  - As above. (FM)

I love this session, already treated in three previous solographies. TW plays par excellence all over, and the presence of two takes of every title adds to the pleasure, remarkable differences! To select favourite items is almost an insult to those not included, but nevertheless I would like to suggest "... Tonight".

**BENNY GOODMAN QUARTET**

**Boston, May 3, 1938**

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

CBS Camel Caravan broadcast, one title:

**Q** Nagasaki
- Solo 32 bars. (F)

**NYC. May 10, 1938**

Same. CBS Camel Caravan broadcast, one title:

**Q** Lillie Stomp
- Solo 32 bars. (F)

**TEDDY WILSON**

**NYC. May 13, 1938**

Teddy Wilson solo (p).

Two titles were recorded as "Teddy Wilson’s School For Pianists”, an unsuccessful mailorder venture, later taken over by Commodore:

- **22826-3** That Old Feeling
  - 2:37. (SM)

- **22826-4** That Old Feeling
  - 2:37. (SM)

- **22827-2** My Blue Heaven
  - 2:10. (FM)

- **22827-3** My Blue Heaven
  - 2:14. (FM)

There is no need to try to improve Dan’s insightful liner notes on Mosaic, read them while you play these items, and you will learn a lot about TW’s artistry.

**BENNY GOODMAN TRIO / QUARTET**

**NYC. May 17, 1938**

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

Q: Benny Goodman (cl), Lionel Hampton (vib, vo), Teddy Wilson (p), Dave Tough (dm).

CBS Camel Caravan broadcast, two titles:

**Q** Moonglow
- Intro. Solo 8 bars. Acc. (cl). (SM)

**T** Who?
- Duet with (cl) 32 bars. Solo 32 bars. Duet 32 bars. Duet 16+8 bars, p on bridge. (F)

**Boston, May 24, 1938**

Same. Camel Caravan broadcast, one title:
Robert, Joseph

Cleveland, Ohio, June 7, 1938

Duo: Jess Stacy, Teddy Wilson (p).
Camel Caravan broadcast, two titles:

D She’s Funny That Way Duet/Solo. (SM)
Q Diga Diga Doo Solo 32 bars. (F)

NYC. June 12, 1938

She’s Funny That Way Duet/Solo. (SM)
Diga Diga Doo Solo 32 bars. (F)

Boston, June 14, 1938

Martha Tilton (vo-“... You”).
“... Breathless”: Benny Goodman (cl), Teddy Wilson (harpischord).
CBS Camel Caravan broadcast, three titles:

D You Leave Me Breathless Intro. Duet with (cl) 32 bars.
Solo 16 bars. Duet 16 bars. (SM)
Q I Hadn’t Anyone Till You Solo 16 bars. (SM)
Q I’ve Found A New Baby Solo 32 and 8 bars. (F)

Boston, June 21, 1938

CBS Camel Caravan broadcast from Ritz-Carlton Hotel, one title:

T Chinatown, My Chinatown Intro with announcer.
Acc. (cl). Solo 64 bars. (F)

Montreal, June 28, 1938

CBS Camel Caravan broadcast from Forum Auditorium, one title:

Q Canadian Capers (NC) Intro with announcer. Solo 32 bars. (F)

Williamsville, NY. July 5, 1938

CBS Camel Caravan broadcast, two titles:

T I Hadn’t Anyone Till You Intro with announcer. Duet with (cl)
16+8 bars, solo on bridge.
Solo 16 bars. Duet 16 bars. (SM)
Q I’m A Ding Dong Daddy Solo 32 bars. (F)

MAKE BELIEVE BALLROOM JAM SESSION

NYC. July 6, 1938

Roy Eldridge (tp), Lester Young (ts), Benny Goodman (cl), Teddy Wilson (p), Ben Heller (g), Sid Weiss (b), Jo Jones (dm).
Make Believe Ballroom broadcast, Bill Savory collection, three titles:

I Know That You Know Solo 3 choruses of 32 bars. (F)
Tea For Two Solo 64 bars. (FM)
R&B You’ve Gone Solo 3 choruses of 40 bars. (FM)

This session is one of the major treasures of jazz archeological excavations in this century!! At writing time (Dec. 2018), only “... Know” is publicly available on an LP, the others you have (for the time being?...) to visit the National Jazz Museum in Harlem to hear (due to the Benny Goodman estate’s unwillingness to cooperate?...). Since TW always plays like a god, he isn’t playing better than usual here, but he is playing longer!! Three choruses are something you never hear on record, nor on usual commercial broadcasts, but in this case the guys really get time to develop their art, and one may only dream about the nightly jam sessions of vintage jazz with no time constraints at all. If there is life after death, you will be met by something like this session.

BENNY GOODMAN TRIO / QUARTET

NYC. July 12, 1938

Personnel as usual.
CBS Camel Caravan broadcast, two titles:

**T** Time On My Hands

Intro 4 bars. Duet with (cl) 16+8 bars, (p) on bridge. Solo 16 bars. Duet 16 bars. (SM)

**Q** Margie

Intro with announcer. Acc. (cl). Solo 32 bars. (FM)

**NYC. July 19, 1938**

Teddy Wilson (p), Lionel Hampton (vib), Jo Jones (dm). Benny Goodman absent, on three weeks vacation!

CBS Camel Caravan broadcast, one title:

**T** Coquette

Intro 4 bars. Acc. (vib). Solo 32 bars. (M)

**NYC. July 26, 1938**

Teddy Wilson (p), Lionel Hampton (vib), Dave Tough (dm), Ben Bernie (vln & vo-“Dinah”), Benny Goodman still absent.

CBS Camel Caravan broadcast, two titles:

**Q** Dinah

Acc. (vib). (F)

**T** Sweet Georgia Brown

Solo 32 bars. Acc. (vib). (FM)

**TEDDY WILSON & HIS ORCHESTRA**

**NYC. July 29, 1938**

Jonah Jones (tp), Benny Carter (as), Ben Webster (ts), Teddy Wilson (p), John Kirby (b), Cozy Cole (dm), Nan Wynn (vo).

Four titles were recorded for Brunswick:

- **23305-1** Now It Can Be Told
  - Intro 4 bars. Soli 4 and 12 bars. (SM)

- **23305-2** Now It Can Be Told
  - As above. (SM)

- **23306-1** Laugh And Call It Love
  - Solo 16 bars. (M)

- **23306-2** Laugh And Call It Love
  - As above. (M)

- **23307-1** On The Bumpy Road To Love
  - Intro 4 bars. Acc. (vo). Solo 16 bars. (FM)

- **23307-2** On The Bumpy Road To Love
  - As above. (FM)

- **23308-1** A-Tisket, A-Tasket
  - Soli 32 and 2 bars. (FM)

The fact that this session appears in a solography for the fourth time should indicate quality, which is quite true. After Billie, Nan Wynn is one of TW’s best vocalists, and everybody seem to enjoy themselves here. Soloing is friendly allotted, and TW is playing excellently on his parts, as well as doing great accompaniment. Lots of differences between the takes. No favourite should be mentioned. Note also that this session represents the end of the immortal TW sessions for Brunswick. There will be great music later, believe me, but the solo-based swing treasures will be replaced by other concepts. Life must go on...

**BENNY GOODMAN TRIO / QUARTET**

**NYC. Aug. 2, 1938**

Personnel as usual.

CBS Camel Caravan broadcast, two titles:

**Q** Lambeth Walk

Solo 32 bars. (FM)

**T** The World Is Waiting For The Sunrise

Intro with announcer. Acc. (cl). Solo 32 bars. (F)

**NYC. Aug. 5, 1938**

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

Broadcast, one title:

**Q** Dinah

Acc.(cl). (F)

**NYC. Aug. 9, 1938**

Personnel as usual.

CBS Camel Caravan broadcast. Two titles:

**T** Now It Can Be Told

Intro. Acc.(cl) 16+8 bars, solo on bridge. Solo 16 bars. Duet 16 bars. (M)

**Q** Honeysuckle Rose

Intro (NC). Solo 32 bars. (FM)

**TEDDY WILSON**

**NYC. Aug. 11, 1938**

Teddy Wilson solo (p).
Four titles were recorded as “Teddy Wilson’s School For Pianists”, an unsuccessful mailorder venture, later taken over by Commodore:

23311-1  Loch Lomond  2:27. (M)
23311-2  Loch Lomond  2:23. (M)
23311-3  Loch Lomond  2:34. (M)
23312-1  Tiger Rag  1:52. (F)
23312-2  Tiger Rag  1:58. (F)
23312-3  Tiger Rag  2:08. (F)
23327-1  I’ll See You In My Dreams  2:14. (M)
23328-1  Alice Blue Gown  2:45. (M)

The third ‘school session’, just go ahead and play!! My favourite is “... Dreams”.

**BENNY GOODMAN TRIO / QUARTET**  
**Atlantic City, Aug. 16, 1938**
T: Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (dm).  
Q: Benny Goodman (cl), Lionel Hampton (vib), Teddy Wilson (p), Dave Tough (dm).  
Camel Caravan broadcast, two titles:

Q  ‘S Wonderful  Solo 32 bars. (M)
Q  Runnin’ Wild  Solo 32 bars. (F)

**Atlantic City?, Aug. 20, 1938**
Same. Bill Savory collection, two titles:

Q  Dizzy Spells  (NC)  In ens. (F)
T  Where Or When  (NC)  Intro 4 bars. Acc. (cl) 20+12 bars, (p) on bridge. Solo 20 bars. Acc. (cl) 8 bars. (SM)

**Cincinnati, Aug. 23, 1938**
Same. CBS Camel Caravan broadcast from Coney Island, two titles:

T:  I’ll Never Be The Same  Intro. Duet with (cl) 16+8 bars, solo on bridge. Solo 16 bars. Acc. (cl) 16 bars. (SM)
Q  Stompin’ At The Savoy  Solo 16 bars. (M)

**Aug. 30, 1938**
Same. Camel Caravan broadcast from Michigan State Fair, one title:

Q  Benny Sent Me  (Fiddle Faddle)  Soli 32 and 2 bars. (F)

**possibly Chi. Sept. 1, 1938**

Q  I’ve Found A New Baby  Soli 32 and 2 bars. (FM)

**Chi. Sept. 6, 1938**
Same. CBS Camel Caravan broadcast, one title:

Q  Shine  Intro with announcer. Soli 32 and 8 bars. (F)

**Chi. Sept. 13, 1938**
Same. CBS Camel Caravan broadcast, two titles:

T  I Surrender Dear  Duet with (cl) 16+8 bars, solo 8 bars on bridge. Solo 16 bars. Duet 16 bars. (SM)
Q  Some Of These Days  Intro 8 bars. Solo 32 bars. (F)

**Kansas City, Sept. 20, 1938**
Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (dm).  
CBS Camel Caravan broadcast, one title:

T  Don’t Let That Moon Get Away  Intro. Duet with (cl) 16+8 bars, solo on bridge. Solo 16 bars. Duet 16+8 bars, solo on bridge. (SM)

**Chi. Sept. 27, 1938**
Same. CBS Camel Caravan broadcast, two titles, one available:

T: You’re Blasé
Intro 4 bars. Duet 16+8 bars, solo 4 bars on bridge. Solo 16 bars. Duet 12 bars. (SM)

Q: The Sheik Of Araby

Minneapolis, Oct. 4, 1938

Same. CBS Camel Caravan broadcast, two titles:

T: At Long Last Love
Intro. Duet with (cl) 32 bars. Solo 32 bars. Duet 16 bars. (SM)

Q: Opus ½
Solo 8 bars. In ens. Solo 24 bars. (F)

Chi. Oct. 11, 1938

Same. CBS Camel Caravan broadcast, two titles:

T: I Know That You Know
Acc. (cl). Soli 64 and 8 bars. (F)

Q: The Man I Love
Soli 8 and 8 bars. (S)

Chi. Oct. 12, 1938

Same. Bill Savory collection, two titles:

Q: ‘S Wonderful
Solo 32 bars. Duet with (cl) 32 bars. (M)

T: Nobody’s Sweetheart
Intro. Duet with (cl) 32 bars. Solo 32 bars. Acc. (cl) 32 bars. Duet 16+20 bars, solo on bridge. (F)

Chi. Oct. 12, 1938

Same. Four titles were recorded for Victor (025877 is by trio):

025876-1: Opus ½
Intro 4 bars. Acc. (cl). Soli 8 and 24 bars. (F)

025877-1: I Must Have That Man
Duet with (cl) 32 bars. Solo 32 bars. (SM)

025878-2: Sweet Georgia Brown
Acc. (cl). Solo 8 bars. (M)

025879-1: ‘S Wonderful
In ens. Solo 32 bars. (M)

025879-2: ‘S Wonderful
As above. (M)

unknown loc. Oct. 18, 1938

Same with Martha Tilton (vo). Bill Savory collection, one title:

Q: Have You Forgotten So Soon?
Solo 10 bars. (SM)

NYC. Oct. 25, 1938

Same. CBS Camel Caravan broadcast, one title:

Q: I Got Rhythm (NC)
In ens. (F)

TEDDY WILSON & HIS ORCHESTRA

NYC. Oct. 31, 1938

Harry James (tp), Benny Morton (tb), Edgar Sampson, Benny Carter (as), Lester Young, Herschel Evans (ts), Teddy Wilson (p), Al Casey (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Two titles were recorded for Brunswick:

23642-1: Everybody’s Laughing
Intro 2 bars. Acc. (vo). Solo 16+8 bars (ts-LY) on bridge. (SM)

23643-1: Here It Is Tomorrow Again
Intro 2 bars. Acc. (vo). Solo 16 bars. Coda. (M)

For comments see Nov. 9 below.

BENNY GOODMAN TRIO / QUARTET

NYC. Nov. 1, 1938

Personnel as usual.

CBS Camel Caravan broadcast, one title:

T: I Must Have That Man
Intro with announcer. Duet with (cl) 32 bars. Solo 16 bars. Duet 8 bars. (SM)

NYC. Nov. 8, 1938

Same with Hannah Williams (guest-vo).
CBS Camel Caravan broadcast, one title:

Q  Stay On The Right Side, Sister  Acc. (vo). (S). Solo 8 bars. (FM)

TEDDY WILSON & HIS ORCHESTRA  NYC. Nov. 9, 1938
Personnel as Oct. 31.
Four titles were recorded for Brunswick:

23687-1  Say It With A Kiss  Intro 4 bars. Solo 14 bars. Acc. (vo). Break. Solo 4 bars. (M)

23688-1  April In My Heart  Intro 4 bars. Acc. (vo). Solo 20 and 2 bars. (SM)

23688-2  April In My Heart  As above. (SM)

23689-1  I’ll Never Fail You  Intro 2 bars. With ens to solo 14 bars. Acc. (vo). Solo 8 bars. (M)

23690-1  They Say  Solo 16 bars. Acc. (vo). Coda. (SM)

23690-2  They Say  As above. (SM)

A new concept for the Wilson/Holiday sessions, more elaborate arranged than earlier. Although one might miss the solo-filled predecessors, these six items are very beautiful, mostly focused on piano/vocal. Again to choose favourites is almost impossible, TW is perfect in his perfectionism, but the solo on “... Kiss” should be noted (there is some beautiful Pres there too), as well as the two takes of “... My Heart”.

BENNY GOODMAN QUARTET  NYC. Nov. 15, 1938
Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (vib), Harry James (dm). CBS Camel Caravan broadcast, one title:

Q  Dizzy Spells  Intro with announcer. Solo 32 bars. (F)

TEDDY WILSON & HIS ORCHESTRA  NYC. Nov. 28, 1938
Bobby Hackett (cnt), Trummy Young (tb), Toots Mondello, Ted Buckner (as), Bud Freeman, Chu Berry (ts), Teddy Wilson (p), Al Casey (g), Milt Hinton (b), Cozy Cole (dm), Billie Holiday (vo).
Four titles were recorded for Brunswick:

23760-1  You’re So Desirable  Solo 30 bars. Acc. (vo). Break. (SM)

23760-2  You’re So Desirable  As above. (SM)

23761-1  You’re Gonna See A Lot Of Me  Solo 8 bars. Acc. (vo). Coda 2 bars. (SM)

23761-2  You’re Gonna See A Lot Of Me  As above. (SM)

23762-1  Hello, My Darling  Acc. (vo). Solo 24 bars. (SM)

23762-2  Hello, My Darling  As above. (SM)

23763-1  Let’s Dream In The Moonlight  Break. Solo 14 bars. Acc. (vo). (SM)

23763-2  Let’s Dream In The Moonlight  As above. (SM)

Although the personnel is full of great soloists, this session also emphasizes vocal and piano. Nothing wrong with that, TW plays beautifully on all four items, and it is not clear why they needed two takes of each, probably as a safety measure. For a particular highlight try “... Lot Of Me” (it seems that he plays the wrong note on take 2, end of bar 2, what do you think?).

BENNY GOODMAN QUARTET  NYC. Nov. 29, 1938
Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (vib), Buddy Schutz (dm). CBS Camel Caravan broadcast, one title, not available:

Q  A Handful Of Keys

NYC. Dec. 18, 1938
Same. CBS Fitch Bandwagon broadcast, one title:

Q  I’m A Ding Dong Daddy  Intro 8 bars. Solo 32 bars. (F)

NYC. Dec. 20, 1938
Same. CBS Camel Caravan broadcast, one title, not available:
Q  Dinah

BENNY GOODMAN QUINTET  NYC. DEC. 29, 1938
Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (vib), John Kirby (b), Buddy Schutz (dm).
Three titles were recorded for Victor:

030774-1  Pick-A-Rib  Pt 1  Solo 24 bars. (M)
030774-2  Pick-A-Rib  Pt 1  As above. (M)
030775-1  Pick-A-Rib  Pt 2  In ens. (M)
030775-2  Pick-A-Rib  Pt 2  As above. (M)
030776-1  I Cried For You  Acc. (cl). Solo 24 bars. (M)
030776-2  I Cried For You  As above. (M)

same date
Benny Goodman (cl), Teddy Wilson (p), John Kirby (b), Lionel Hampton (dm).
One title:

030777-1  I Know That You Know  Intro 4 bars. Acc. (cl). Solo 32 bars. (F)
030777-2  I Know That You Know  As above. (F)

BENNY GOODMAN TRIO  NYC. JAN. 10, 1939
Benny Goodman (cl), Teddy Wilson (p), Buddy Schutz (dm).
Camel Caravan broadcast, one title:

T  Softly, As In A Morning Sunrise  Intro 4 bars. Duet with (cl) 32 bars. Solo 16 bars. Duet 16 bars. (SM)

BENNY GOODMAN SEXTET  same date
Benny Goodman (cl), Lionel Hampton (vib), Leonard Ware (el-g), Teddy Wilson (p), Al Hall (b), Buddy Shutz (dm).
One title:

Umbrella Man  Intro 4 bars. Acc. (cl). Solo 12 bars. (FM)

BENNY GOODMAN QUARTET  NYC. JAN. 17, 1939
Personnel as usual.
Camel Caravan broadcast, one title:

Q  Lillie Stomp  Intro 4 bars and with announcer. Solo 32 bars. (F)

HICKORY HOUSE JAM SESSION  NYC. JAN. 20, 1939
Collective personnel: Harry James, Charlie Teagarden (tp), Jack Teagarden (tb, vo-“Basin ...”, “Boogie ...”), Joe Marsala (cl), Chu Berry (ts), Teddy Wilson (p), John Kirby (b), George Wettling (dm), Red McKenzie (vo-“... For You”), Alistair Cooke (announcer), Nat Gonella (speaking).
Live at "Hickory House":

Blues/Intro  No solo. (S)
Someday Sweetheart  Intro 4 bars. Solo 32 bars. (M)
Basin Street Blues  Intro 4 bars. Acc. (vo). (SM)
Honeysuckle Rose  Intro 4 bars. Solo 32 bars. (FM)
I Would Do Anything For You  Intro 4 bars. (F)
Boogie Woogie Blues  Intro 4 bars. (SM)
I’m Coming Virginia (NC)  Intro 4 bars. Solo 24 bars, partly destroyed by the announcer. (M)

Solid contributions as ever; fine soli on “... Sweetheart” and “... Rose”.

TEDDY WILSON  NYC. JAN. 27, 1939
Teddy Wilson (p-solo).
Four titles were recorded as “Teddy Wilson’s School For Pianists”, an unsuccessful mailorder venture, later taken over by Commodore:

24024-1  Coquette  3:15. (SM)
24024-2  Coquette  3:09. (SM)
Quoting Dan Morgenstern on the school recordings, after he has described this session in detail: “Any way you look at it, these are marvelous Wilson solos, and if they are lessons, what they teach us is that he was a true master”.

TEDDY WILSON & HIS ORCHESTRA  
NYC. Jan. 30, 1939
Roy Eldridge (tp), Benny Carter (cl, as), Ernie Powell (ts), Teddy Wilson (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Billie Holiday (vo).
Four titles were recorded for Brunswick:

24044-1 What Shall I Say? Acc. (tp), (ts) and (vo). Solo 16 bars. (SM)
24045-1 It's Easy To Blame The Weather Intro 4 bars. Acc. (ts) and (cl) Acc. (vo). Solo 16 bars. (M)
24046-1 More Than You Know Acc. (vo). Solo 16 bars. (SM)
24046-2 More Than You Know As above. (SM)
24047-1 Sugar Intro 4 bars. Acc. (vo). Solo 16 bars. (M)

When I play this lovely session, I become quite sentimental, because it represents an end of an era, the termination of the Teddy Wilson / Billie Holiday recording relationship which produced so many of the greatest records ever in the whole of jazz history. Oh, yes, Billie uses Teddy next year, but then in another kind of music. This is an ‘oldfashioned’ session with the perfect blend of vocal and soloists, and the piano playing is superb on all items. Spend some time comparing the two takes of “… Know”, what an improviser!

BENNY GOODMAN TRIO / QUARTET  
NYC. Jan. 31, 1939
Personnel as usual.
Camel Caravan broadcast, one title, not available:

Q Umbrella Man Hartford, Conn., Feb. 7, 1939

Same. Camel Caravan broadcast, one title:

Q I've Found A New Baby Solo 32 bars. (F) Philadelphia, Penn., Feb. 14, 1939

Same. Camel Caravan broadcast, one title:


Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (dm).
Camel Caravan broadcast, one title, not available:

T The World Is Waiting For The Sunrise Detroit, Michigan, Feb. 28, 1939

Same. Camel Caravan broadcast, one title, not available:

Q I Cried For You

Teddy Wilson leaves Benny Goodman early March 1939 to form his own band.

TEDDY WILSON & HIS ORCHESTRA  
NYC. May 10, 1939
Karl George, Harold "Shorty" Baker (tp), Floyd Brady (tb), Pete Clark (cl, as, bar), Rudy Powell (cl, as), Ben Webster, George Irish (ts), Teddy Wilson (p, arr), Al Casey (g), Al Hall (b), J. C. Heard (dm), Thelma Carpenter (vo-24497,98), Buster Harding (arr).
Two titles were recorded for Brunswick:

24497-A If Anything Happened To You With orch. Soli 8 and 16 bars. (M)
24498-A Why Begin Again Soli with orch 16 and 16 bars. (M)

NYC. June 28, 1939

Same. Four titles:
24824-A Jumpin’ For Joy  As below. (FM)
24824-B Jumpin’ For Joy  Intro 4 bars. Solo 16+8 bars, (ts) on bridge. Solo 8 bars. (FM)
24825-A Booly-Ja-Ja  Solo 16 bars. With orch. (F)
24826-A The Man I Love  Intro 4 bars. Solo 8, 16 and 4 bars. (S)
24827-A Exactly Like You  Intro 4 bars. Solo 8 and 32 bars. (FM)

NYC. July 26, 1939
Same. Thelma Carpenter (vo-24931,32). Four titles:

24931-A Love Grows On The White Oak Tree  Intro 4 bars. Solo 8 and 16 bars. (M)
24932-A This Is The Moment  Intro 4 bars. Solo 8, 2 and 8 bars. (SM)
24933-A Early Session Hop  Intro 4 bars. Solo 24 bars. Coda. (FM)
24934-A Lady Of Mystery  Intro 4 bars. Solo 8 and 8 bars. Coda. (SM)

Teddy Wilson’s orchestra was shortlived. There are many reasons for this, maybe it was not considered exciting enough. Its greatest asset was the leader himself, and the band was too dependent upon him, lacking other great soloists with the exception of Ben Webster. Quoting Loren Schoenberg on Mosaic: “First and foremost, this was a pianist’s band, and unlike Basie and Ellington, who made ingenious use of their individual and frequently sparse styles, Wilson’s virtuosic flights were going to be front and center on almost every tune the band played”. Now eighty years later we can play the preserved results, and just enjoy TW’s piano artistry. On each and every title he plays beautifully, no matter tempo, sweet or hot. There are some particular highlights like “Exactly ...” and “... Moment” (another take should have been made here; the vocalist does not come in properly), but my advice is to dig them all and be patient on certain sections that may bore you.

TEDDY WILSON & HIS ORCHESTRA  NYC. Aug. 10, 1939
Personnel as above. Shortwave broadcast, BBC "America Dances":

Little Things That Mean So Much  With orch/announcer. (S)
I Know That You Know  Intro 4 bars. Solo 64 bars. Break. (F)
Stairway To The Stars  Acc. (vo). (SM)
Exactly Like You  Intro 4 bars. Solo 8, 32 and 8 bars. (FM)
The Man I Love  Intro 4 bars. Solo 8, 16 and 4 bars. (SM)
Booly-Ja-Ja  Solo 16 bars. With orch. (F)
Back To Back  Acc. (vo). (FM)
Body And Soul  Solo with orch 32 bars to solo 32 bars to coda. (SM)
Lonesome Road  Break. Solo 64 and 8 bars. (F)
Dear Old Southland  Solo 32 bars. (FM)
Little Things That Mean So Much  Intro 4 bars. Solo 4 and 4 bars. (S)

Nice to hear TW on the air, and items like “Exactly ...” and “... Ja-Ja” are of course well known from the studio session with fine variations. The vocal items are disappointing and without interest. Otherwise there are several goodies here; The fast “... Know” is a feature number for TW, he is particularly great on “... Road”, and he also takes the floor almost alone on the slow medium “... Love” and “... Soul” with many fine details.

RED EVANS & HIS ORCHESTRA  NYC. Aug. 11, 1939
Willis Kelly (tp), Floyd Brady (tb), unknown (fl), Reggie Merrill (as), Clark Galehouse (ts), Teddy Wilson (p), Al Casey (g), Al Hall (b), Cozy Cole (dm), Red Evans, Hot Sweet potatoes (vo).
Four titles were recorded for Vocalion, two issued:

25189-1 Milenberg Joys  Solo 14 bars. (M)
In The Baggage Coach Ahead
Solo 16 bars. (M)

I wonder how this awful session came about, a waste of an excellent rhythm section, it has nothing to do with jazz proper. The only elements of pleasure is of course TW who plays as well as ever.

TEDDY WILSON & HIS ORCHESTRA
NYC. Sept. 12, 1939
Personnel as above except Jean Eldridge (vo-26059,61) replaces Thelma Carpenter.
Four titles were recorded for Columbia:

26058-A Jumpin' On The Blacks And Whites Intro 4 bars. Solo 16+8 bars, (ts) on bridge. With orch. (FM)
26059-A Little Things That Mean So Much Intro 4 bars. Soli 4, 2 and 8 bars. (S)
26060-A Hallelujah Soli 8 and 32 bars. (FM)
26061-A Some Other Spring Solo 8 bars. (S)

On this session TW records his theme song “Little Things ...”, and Loren has interesting comments on this choice in the Mosaic liner notes, using the phrasing “something as saccharine as this”. “Hallelujah” is the highlight with a swinging piano solo, while “… Spring” has much more to offer than you might expect.

TEDDY WILSON AND HIS ORCHESTRA
NYC. Oct. 20, 1939
Personnel probably as Sept. 12, 1939.
WOR Broadcast from Golden Gate Ballroom, Lenox Avenue - 142 Street.
Universal Recording Company. Johan Helø collection (two items).

Little Things That Mean So Much (Theme)

NYC. Oct. 25, 1939
Same.

Little Things That Mean So Much (Theme)
Limehouse Blues Solo with orch 32 bars. (F)
Liza
Vicksburg Shuffle Intro 8 bars. Solo 32 bars. (M)
Something To Live For
Booly-Ja-Ja
The Lamp Is Low

Little Things That Mean So Much (Theme)

Only two items are available now, but they are the most interesting in addition to “Liza”, and TW takes some nice soli.

MILDRED BAILEY
NYC. Nov. 3, 1939
Mildred Bailey (vo) acc. by Ben Webster (ts), Teddy Wilson (p), with unknown (tp), (cl), (g), (b), (dm).
Three titles were recorded for Vocalion:

26258-A Blue Rain Intro 4 bars. Acc. (vo). (SM)
26259-A I've Gone Off The Deep End Solo 16 bars. (SM)
26260-A I Shoulda Stood In Bed Intro 4 bars. Acc. (vo). (SM)

A forgotten session, it took several decades before somebody noticed the obvious presence of Webster and Wilson! A lovely solo on “… Deep End” and fine intros on the remaining two items.

TEDDY WILSON & HIS ORCHESTRA
NYC. Dec. 11, 1939
Doc Cheatham, Karl George, Harold “Shorty” Baker (tp), Floyd Brady (tb), Pete Clark (cl, as, bar), Rudy Powell (cl, as), Ben Webster, George Irish (ts), Teddy Wilson (p, arr), Al Casey (g), Al Hall (b), J. C. Heard (dm, vo), Jean Eldridge (vo-25737), Buster Harding, Edgar Sampson (arr).
Four titles were recorded for Columbia:

25735-1 Wham (Re-Bop-Boom-Bam) Solo 16 bars. (FM)
25736-1 Sweet Lorraine Intro 4 bars. Soli 8 and 8 bars. (S)
The highlight is the beautiful version of "... Lorraine", an old favourite of TW. This goes also for "Liza", but there is some routine here; the takes are also rather similar. Listen also the delightful opening with piano on "Moonray".

**TEDDY WILSON & HIS ORCHESTRA**  
**NYC. Dec. 29, 1939**

Personnel probably as above.

Bill Savory collection, broadcast from Golden Gate Ballroom, now issued on Mosaic, three titles:

- **Sweet Lorraine**  
  Intro 4 bars. Soli 8 and 16 bars. (S)

- **Jitterbug Jump**  
  Intro 4 bars. Solo 32 bars. (FM)

- **Cocoanut Grove**  
  Intro 4 bars. Solo 32 bars. (M)

The end of the shortlived Teddy Wilson orchestra with "... Lorraine" as the highlight, a prolonged version of the studio recording, beautiful piano playing!

**TEDDY WILSON**  
**NYC. ca. 1939-40??**

Teddy Wilson solo (p).

Twenty-six titles were recorded for Keystone Radio Transcriptions:

- **Ghost Of A Chance**  
  2:57. (SM)

- **Sunday**  
  2:22. (M)

- **More Than You Know**  
  2:47. (S/SM)

- **Summer's End**  
  1:38. (F)

- **Goin’ Home Blues**  
  2:09. (S)

- **Minute Steak**  
  1:01. (FM)

- **Sugar**  
  2:48. (SM)

- **At Sundown**  
  2:28. (M)

- **Tuesday Jump**  
  2:25. (M)

- **The Moon Is Low**  
  2:25. (M)

- **Afternoon Blues**  
  2:35. (S)

- **The Little Things That Mean So Much**  
  2:23. (S)

- **You’re My Favorite Memory**  
  2:39. (S)

- **Rhythmatics**  
  2:17. (F)

- **Almost Blues**  
  2:29. (SM)

- **Tempo Positioned**  
  2:15. (FM)

- **Out Of Nowhere**  
  2:30. (S)

- **Night And Day**  
  2:23. (M)

- **Lady Be Good**  
  2:34. (FM)

- **Jumpin’ Off**  
  2:48. (FM)

- **You’ll Be Sorry**  
  2:50. (FM)

- **Chinatown, My Chinatown**  
  2:29. (F)

- **Twilight Blue**  
  2:53. (S)

- **Love Is The Sweetest Thing**  
  2:29. (SM)

- **Rose Room**  
  2:36. (M)

- **Why Shouldn’t I?**  
  2:22. (S)

Since Tom Lord’s discography put this session to 1939/40, I have decided to include it here, but I don’t believe it can be that early, does not quite sound like it, difficult to say why. I will put the session in its right place if somebody has exact information. The sound quality lacks the crispness needed. Having said this, there
is nothing wrong with the piano playing here, some items quite brief, others longer but never exceeding the 78 rpm. format. Since jazz is so crucially based upon cooperation between music, solo ventures are somewhat hazardous, and here you get almost one hour and a quarter solo. You certainly will have a good time playing this session, but most likely you will use it as background reading a good book.

**JERRY JEROME TRIO**  
*Hollywood, ca. 1939-40??*
Jerry Jerome (ts), Teddy Wilson (p), unknown (b-items 1-6), Cozy Cole (dm).

Fourteen titles were recorded for Keystone Radio Transcriptions: (precise quote: “taken from a series of Keystone 16-inch transcriptions”, seems to indicate several sessions with more stuff waiting to be excavated?):

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Intro/Solo Time</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:43</td>
<td>Indiana</td>
<td>4 bars. Solo 32 bars.</td>
<td>FM</td>
</tr>
<tr>
<td>1:53</td>
<td>Between The Devil And TDBS</td>
<td>Solo 16 bars.</td>
<td>FM</td>
</tr>
<tr>
<td>1:59</td>
<td>Embraceable You</td>
<td>4 bars. Solo 16 bars.</td>
<td>M</td>
</tr>
<tr>
<td>2:08</td>
<td>Stompin’ At The Savoy</td>
<td>Solo 16 bars.</td>
<td>FM</td>
</tr>
<tr>
<td>2:05</td>
<td>Exactly Like You</td>
<td>Solo 32 bars.</td>
<td>F</td>
</tr>
<tr>
<td>1:38</td>
<td>Just You, Just Me</td>
<td>Intro 4 bars. Solo 32 bars.</td>
<td>F</td>
</tr>
<tr>
<td>2:52</td>
<td>When It’s Sleepy Time DS</td>
<td>Intro 4 bars. Solo 8 and 16 bars.</td>
<td>SM</td>
</tr>
<tr>
<td>2:22</td>
<td>I’ll See You In My Dreams</td>
<td>Solo 16 bars.</td>
<td>M</td>
</tr>
<tr>
<td>2:18</td>
<td>My Gal Sal</td>
<td>Intro 4 bars. Solo 32 bars.</td>
<td>FM</td>
</tr>
<tr>
<td>2:42</td>
<td>Serenade</td>
<td>Intro 8 bars. Solo bars.</td>
<td>F</td>
</tr>
<tr>
<td>2:33</td>
<td>I Love You Truly</td>
<td>Intro. (S). Solo 16 and 8 bars.</td>
<td>M</td>
</tr>
<tr>
<td>2:32</td>
<td>Who’s Sorry Now?</td>
<td>Solo 32 bars.</td>
<td>F</td>
</tr>
<tr>
<td>2:24</td>
<td>Save The Bread / I Got Rhythm</td>
<td>Solo 8, 16 and 8 bars.</td>
<td>M</td>
</tr>
</tbody>
</table>

Neither do I believe this session is so early, but let it stay here for the moment. One good reason is that this half hour trio (and quartet) performance is much more fun than the solo session. Jerome is a fine tenorsax player, and there is a relaxed and happy atmosphere which I enjoy very much. The cooperation seems to work out very nicely, and I suggest you file the book and take the session seriously, enjoyable music here, almost everything in brisk uptempi.

**MILDRED BAILEY**  
*NYC. Jan. 15, 1940*

Mildred Bailey (vo), acc. by Roy Eldridge (tp, vo), Jimmy Carroll, Robert Burns (cl, as), Carl Prager (bcl), Eddie Powell (fl), Mitch Miller (oboe, eng-hrn), Teddy Wilson (p), John Collins (g), Ted Sturgis (b), Bill Beason (dm), Eddie Sauter (arr).

Three titles were recorded for Columbia, no TW on 26413-A&B “Wham” and 26415-A “Easy To Love” but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Time</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>26414-A Little High Chairman</td>
<td>Solo 16 bars.</td>
<td>S</td>
</tr>
</tbody>
</table>

Mildred Bailey is probably the best possible replacement for Billie Holiday, a wonderful singer. TW however has a minor role in this session, and his solo on “Chairman” is not particularly interesting either.

**TEDDY WILSON & HIS ORCHESTRA**  
*NYC. Jan. 18, 1940*


Four titles were recorded for Columbia:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Time</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>26435-A Crying My Soul Out For You</td>
<td>Solo 16 bars.</td>
<td>SM</td>
</tr>
<tr>
<td>26436-A In The Mood</td>
<td>Solo 12 bars. With orch.</td>
<td>FM</td>
</tr>
<tr>
<td>26437-A Cocoanut Grove</td>
<td>Intro 4 bars. Solo 32 bars.</td>
<td>M</td>
</tr>
<tr>
<td>26437-B Cocoanut Grove</td>
<td>As above.</td>
<td>M</td>
</tr>
<tr>
<td>26438-A 71</td>
<td>Solo 16 bars. With orch.</td>
<td>M</td>
</tr>
</tbody>
</table>

No, it was not quite the end but the time for a final studio session! In the slowest tempo “… My Soul …” has a very nice piano solo to be noted. Fine piano also on the other items, particularly “… Grove” as two highlights; note how different the two takes are when TW is concerned, a true improviser.

**MILDRED BAILEY**  
*NYC. Jan. 25, 1940*

Personnel similar to Jan. 15; Reggie Merrill (cl, as), Pete Peterson (b), replace Jimmy Carroll and Ted Sturgis, Alec Wilder (dir, arr) added.
Five titles were recorded for Columbia, no TW (of any practical importance) on
26461-A “They Can’t Take That Away From Me” and 26462-A “A Bee Gezindt” but:

26460-A Give Me Time Acc. (vo). Solo 2 bars. (S)
26463-A After All I've Been To You Acc. (vo). (S)
26464-A Don't Take Your Love From Me Solo 8 bars. (S)
26464-B Don't Take Your Love From Me As above. (S)

NYC. April 2, 1940

Same/similar.
Four titles were recorded for Columbia, no TW (of any practical importance) on
26696-A “Fools Rush In” but:

26460-B Give Me Time As above. (S)
26697-A From Another World Intro 4 bars. Solo 16 bars. (SM)
26698-A I'm Nobody's Baby Acc. (vo). Solo 32 bars. (M)

NYC. May 15, 1940

Same except Irving Horowitz (bcl), Kenny Clarke (dm) replace Carl Prager, Bill Beason.
Four titles were recorded for Columbia:

27302-1 How Can I Ever Be Alone? Coda. (SM)
27303-1 Tennessee Fish Fry Solo with ens 16+4 bars, (tp) on bridge. (FM)
27304-1 I'll Pray For You Acc. (vo). With ens. (SM)
27305-1 Blue And Broken Hearted Acc. (vo). Solo 16 bars. (SM)

As jazz sessions these are not particularly interesting, but Mildred Bailey has a rare
feeling which has given her many followers, including me. For others the main
point is to hunt for trumpet and piano soli, and you will find some, although not
too many nor too exciting. Spend some time with “… Your Love …”, but if you
want something close to hot, “… Baby” has good but not remarkable piano playing
and the highlight seems to be “… Broken Hearted”.

BILLIE HOLIDAY & HER ORCHESTRA

NYC. June 7, 1940
Roy Eldridge (tp), Billy Bowen, Joe Eldridge (as), Kermit Scott, Lester Young (ts),
Teddy Wilson (p), Freddie Green (g), Walter Page (b), J. C. Heard (dm), Billie
Holiday (vo).
Four titles were recorded for Okeh:

26900-A I'm Pulling Through Acc. (vo). (S)
26901-A Tell Me More Acc. (vo). Solo 8 bars. (S)
26902-A Laughing At Life Acc. (vo). Solo 32 bars. (M)
26902-B Laughing At Life As above. (M)
26903-A Time On My Hands Acc. (vo). Solo 8 bars. (S)

Possibly I was premature when I stated that the last ‘real’ Holiday/Wilson session
was Jan. 30, 1939, because this one has still much of that good old feeling, although
arranged and combined with a more modern touch. Three of the titles are quite slow
with TW nicely behind Billie and taking two brief but perfect soli on “… More” and
particularly “… Hands”. The session highlight is the swinging “… Life” with
two takes, excellent playing by everybody and two great and quite different piano
soli!

BILLIE HOLIDAY & HER ORCHESTRA

NYC. Sept. 12, 1940
Roy Eldridge (tp), Don Redman, Georgie Auld (as), Don Byas, Jimmy Hamilton
(ts), Teddy Wilson (p), John Collins (g), Al Hall (b), Kenny Clarke (dm), Billie
Holiday (vo).
Four titles were recorded for Okeh:

28617-1 I'm All For You Acc. (vo). (S)
28617-2 I'm All For You As above. (S)
28618-1 I Hear Music Acc. (vo). (M)
28618-2 I Hear Music As above. (M)
28619-1  It’s The Same Old Story       Intro. Acc. (vo). Solo 16 bars. (S)
28619-2  It’s The Same Old Story       As above. (S)
28619    It’s The Same Old Story       As above. (S)
28619    It’s The Same Old Story       As above. (S)
28620-1  Practice Makes Perfect       Acc. (vo). (M)
28620-2  Practice Makes Perfect       As above. (M)
28620-3  Practice Makes Perfect       As above. (M)
28620-4  Practice Makes Perfect       As above. (M)

This is mainly a vocal session and not among the most exciting ones either (except for Roy!). TW’s role is limited to background playing, although of course professional as always, with one exception, “... Old Story”. Here we get not only one beautiful piano solo in slow tempo but four!!

EDDY HOWARD  NYC. Oct. 4, 1940
Bill Coleman (tp), Benny Morton (tb), Edmond Hall (cl), Bud Freeman (ts), Teddy Wilson (p), Charlie Christian (el-g), Billy Taylor (b), Yank Porter (dm), Eddie Howard (vo).
Four titles were recorded for Columbia (complete session from safety acetate exists, Jan Evensmo collection (tape copy)):
28794-bk  Old Fashioned Love        Intro 4 bars. (SM)
28794-y   Old Fashioned Love        Intro 4 bars. Acc. (vo). (SM)
28794-1   Old Fashioned Love        As above. (SM)
28795-1   Star Dust                 Acc. (vo). (S)
28796-x   Exactly Like You          Solo 16 bars. (M)
28796-1   Exactly Like You          As above. (M)
28797-w   Wrap Your Troubles In Dreams (NC) Acc. (vo). Acc. (tb). (S)
28797-x   Wrap Your Troubles In Dreams (NC) Acc. (vo). (S)
28797-y   Wrap Your Troubles In Dreams (NC) Acc. (vo). (S)
28797-z   Wrap Your Troubles In Dreams (NC) Acc. (vo). Acc. (tb). (S)
28797-1   Wrap Your Troubles In Dreams Acc. (vo). Acc. (tb). (S)

This session now appears in its fifth solography, so it must be important! At least I find it highly enjoyable. There is not that much space for TW, but he takes nice soli on “Exactly ...”, and there is a lot of beautiful background playing on the various takes of “... Dreams”.

TEDDY WILSON TRIO  NYC. Oct. 7, 1940
Jimmy Hamilton (cl), Teddy Wilson (p), Yank Porter (dm).
NBC radio broadcast, “Chamber Music Society of Lower Basin Street”:
China Boy       Intro 4 bars. Duet with (cl) 32 bars. Solo 64 bars. Duet with (cl). Solo 8 bars. Coda 8 bars. (F)
Body And Soul   Intro. Duet with (cl) 16 bars. Solo 16 bars. Duet with (cl) 8 bars to coda. (S)

These are two very successful items in good sound! And not only Benny Goodman could play the clarinet! TW has a long and very fine solo on “... Boy”, note this one. Fine solo also on “... Soul”. Note peculiar structure here; clarinet and piano split one chorus, but the only 8 bars to finish the whole thing.

CHICK BULLOCK  NYC. Dec. 6, 1940
Bill Coleman (tp), Benny Morton (tb), Edmond Hall (cl), Bud Freeman (ts), Teddy Wilson (p), Eddie Gibbs (g), Billy Taylor (b), Yank Porter (dm), Chick Bullock (vo).
Four titles were recorded for Okeh:
29221-1  Smiles                      Intro 4 bars. Acc. (vo). (M)
29222-1  It Had To Be You            Intro 4 bars. Acc. (vo)/(tb)/(tp). (SM)
29222-2  It Had To Be You            As above. (SM)
I have written nice things about this session in three earlier solographies, and I can gladly continue, so much nice swing music! I guess you have to enjoy Chick’s singing, which I personally do very much, but otherwise there are small music treasures everywhere. TW is an important contributor with his background playing, otherwise mostly fine intros (...). One great exception, “... Melancholy ...” with three takes, dig these, three beautiful and different piano soli! Note that for some inexplicable reason take 3 has replaced the piano intro with a quite messy guitar intro.

**TEDDY WILSON & HIS ORCHESTRA**

**NYC. Dec. 9, 1940**

Bill Coleman (tp), Benny Morton (tb), Jimmy Hamilton (cl), George James (bar), Teddy Wilson (p), Eddie Gibbs (g), Al Hall (b), Yank Porter (dm), Helen Ward (vo-29234,35).

Four titles were recorded for Columbia:

<table>
<thead>
<tr>
<th>Title</th>
<th>Intro</th>
<th>Solo</th>
<th>Acc.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Never Knew</td>
<td>4</td>
<td>32</td>
<td>16</td>
<td>(FM)</td>
</tr>
<tr>
<td>Embraceable You</td>
<td></td>
<td>24</td>
<td>8</td>
<td>(SM)</td>
</tr>
<tr>
<td>But Not For Me</td>
<td>4</td>
<td></td>
<td>16</td>
<td>(SM)</td>
</tr>
<tr>
<td>Lady Be Good</td>
<td>8</td>
<td>32</td>
<td></td>
<td>(M)</td>
</tr>
</tbody>
</table>

No longer a Teddy Wilson bigband, but this small group is a very successful unit with excellent music and much to offer! Excellent piano playing on the two slow medium items, but nevertheless our attention goes to the two swingers “... Knew” and “... Good”, recordings that reflect the end of the golden thirties but still have much of that special magic. TW is as brilliant as ever before, and the recently issued alternate takes only give additional proof to the improvisational qualities of not only the leader but his companions. Nice sessions to be remembered!

**BILLIE HOLIDAY**

**NYC. Dec. 19, 1940**

Billie Holiday (vo), Hot Lips Page (tp), Charlie Barnet (as, ts), Coleman Hawkins, Lester Young (ts), Teddy Wilson (p), unknown (g), (b), (dm).

WNEW Jam Session broadcast, “The Man I Love”, but no TW to be heard.

**TEDDY WILSON TRIO**

**NYC. Dec. 29, 1940**

Jimmy Hamilton (cl), Teddy Wilson (p), Yank Porter (dm).

WNEW Jam Session broadcast, private collection, two titles:

<table>
<thead>
<tr>
<th>Title</th>
<th>Intro</th>
<th>Solo</th>
<th>Acc.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>China Boy</td>
<td></td>
<td></td>
<td>64</td>
<td>(F)</td>
</tr>
<tr>
<td>I Surrender Dear</td>
<td>4</td>
<td>16+8</td>
<td>8</td>
<td>(SM)</td>
</tr>
</tbody>
</table>

Postscript of Sept. 2019: Forgot this one! “China ...” is played extremely fast, but TW has no problems with it. “... Dear” though has a more pleasant tempo and is more enjoyable.

**BENNY GOODMAN & HIS ORCHESTRA**

**NYC. Jan. 14, 1941**

Bigband personnel including Teddy Wilson (p), Helen Forrest (vo).

Five titles were recorded for Columbia, quite insignificant TW behind (vo-CW) on 29502 “Let The Door Knob Hitcha”, but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Acc.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Hear A Rhapsody</td>
<td>(SM)</td>
<td></td>
</tr>
<tr>
<td>I Hear A Rhapsody</td>
<td>(SM)</td>
<td></td>
</tr>
<tr>
<td>I Hear A Rhapsody</td>
<td>(SM)</td>
<td></td>
</tr>
<tr>
<td>It’s Always You</td>
<td>(SM)</td>
<td></td>
</tr>
</tbody>
</table>
29504-1  It's Always You  Acc. (vo-HF). (SM)
29505  Com Silk  Acc. (vo-HF). (SM)
29505  Com Silk  Acc. (vo-HF). (SM)
29505-1  Com Silk  Acc. (vo-HF). (SM)
29507-1  Birds Of A Feather  Acc. (vo-HF). (M)
29507-3  Birds Of A Feather  Acc. (vo-HF). (M)

NYC.  Jan. 21, 1941
Same/similar. Three titles, TW quite insignificant or inaudible on 29530 “Time On My Hands”, 29531 “You're Dangerous” and 29532 “The Memory Of A Rose”.

NYC.  Jan. 28, 1941
Same/similar. Four titles, TW quite insignificant or inaudible on 29577 “This Is New”, but:

no mx  Jenny  Acc. (vo-HF/BG). (SM)
no mx  Jenny  Acc. (vo-HF/BG). (SM)
no mx  Jenny  Acc. (vo-HF/BG). (SM)
29578  Perfidia  As below. (M)
29578  Perfidia  As below. (M)
29578-1  Perfidia  Acc. (vo-HF). With orch. (M)
29579  Bewitched  Acc. (vo-HF). (SM)
29579-1  Bewitched  Acc. (vo-HF). (SM)

TW's role is limited to accompany Helen Ward, but he is always very weakly recorded, and his presence has only academic interest, if any. Note though some piano doodling on the rehearsal of “Jenny”.

CHICK BULLOCK
NYC.  Feb. 12, 1941
Bill Coleman (tp), Benny Morton (tb), Jimmy Hamilton (cl), George James (bsx), Teddy Wilson (p), Eddie Gibbs (g), Al Hall (b), J. C. Heard (dm), Chick Bullock (vo).
Four titles were recorded for Okeh:

29703-1  Dolores  Intro 4 bars. Acc. (tp)/(vo). (SM)
29704-1  Amapola  Intro 4 bars. Acc. (vo). Break. (M)
29705-1  Oh! How I Hate To Get Up In The Morning  Solo 16 bars. (FM)
29705-2  Oh! How I Hate To Get Up In The Morning  As above. (FM)
29706-1  There'll Be Some Changes Made  Intro 4 bars. Solo 10 bars. (S)

A final Chick Bullock session, two months after the previous one, same fine quality! Fine intros, particularly on “Amapola”. The mike could have been better located, note “… The Morning”, but the TW highlight “… Changes Made” is nevertheless very nice.

TEDDY WILSON & HIS ORCHESTRA
Chi. early 1941
Personnel audibly as above.
Roy Eldridge collection. Broadcasts from The Pump Room, Ambassador Hotel (opened Feb. 21, ref. Mosaic). No dates given. At least the following items have piano soli with sound quality good enough to be cleaned up and issued someday (the numbering confirms with the disc numbers given when digitalizing) (there are some items with very low sound level and additional short segments with ensemble and piano):

108  Society Hop (Theme)  With ens. (M)
108  Just Give Me Music In The Evening  Intro 4 bars.  Soli 8 and 32 bars. (M)
137  Unidentified Tune  Solo 28 bars. (FM)
188  Boogie Woogie  Solo 24 bars. (M)
194  There'll Be Some Changes Made  Solo 36 bars. (FM)
195  There I Go  Intro 4 bars.  Duet with (cl) 14 bars (NC). (SM)
Keep An Eye On Your Heart  Intro 4 bars. Solo 8 bars. (FM)
There I Go  Intro 4 bars. (FM)

This was a major discovery in the badly damaged Roy Eldridge collection!! While the acetates ended up in salt water when the storm hit New Jersey a few years ago, the sound quality is however better than could be expected, and it is a great pleasure to listen to this Teddy Wilson small band. There is a lot of excellent soloing by all participants, including TW himself. With some serious efforts, I assume it would be possible to clean up the fragments, remove clicks and make the whole thing listenable.

TEDDY WILSON & HIS ORCHESTRA  Chi. Feb. 25, 1941
Personnel probably as Dec. 9, 1940.
Broadcast from The Pump Room, Ambassador Hotel, private collection, three titles:

Ida, Sweet As Apple Cider (NC)  Acc. (bsx/cl). (FM)
There'll Be Some Changes Made (NC)  Intro to solo 36 bars. (FM)
Society Hop (Theme) (NC)  Intro 4 bars. (M)

This interesting session has a lousy sound but good music. Broadcast for connoisseurs! Unfortunately it is not available right now. Postscript of Feb. 2020: Got it! Better than I remembered!! All items are incomplete, and only “... Made” has some substantial piano.

JAM SESSION / STUFF SMITH  Chi. Feb. 27, 1941
Karl George (tp), Lionel Hampton (vib, dm), Teddy Wilson (p), Stuff Smith (vln), Vernon Alley (b), Harold Stokes (mc).
WGN Mutual broadcast “In Chicago Tonight”, one title:

Jam Five  Soli 32 and 8 bars. (FM)

Three minutes to remind us about the vintage jam sessions, the essence of swing, great music with TW as one of many star contributors.

TEDDY WILSON  Chi. April 7, 1941
Teddy Wilson (p), Al Hall (b-3654), J. C. Heard (dm-3654).
Two titles were recorded for Columbia:

3653-1  Smoke Gets In Your Eyes  3:15. (S)
3654-1  Rosetta  2:48. (M)
3654-2  Rosetta (78 rpm.)  2:50. (M)
3654-3  Rosetta  2:50. (M)
3654-4  Rosetta  2:50. (M)

Why should I make any comments on this, when Loren Schoenberg already has made the brilliant in-depth studies presented in his liner notes on the Mosaic album!? Just a few quotes: “Wilson sounds absolutely free and inspired as he launches into “Smoke...” ... “The tune itself presents a formidable challenge; its strong melody and shifting harmonies make it difficult to improvise on while retaining its melodic essence. Not for Wilson”. And on “Rosetta”: “Each version spawns fresh discoveries ... To hear all four in a row affords a rare insight in Wilson’s wondrous blend of improvisation and composition”. I have a suggestion for you: Play the four introductions quickly after each other, and you will begin to understand what a marvellous improviser TW was.

TEDDY WILSON  Chi. April 11, 1941
Teddy Wilson (p), Al Hall (b), J. C. Heard (dm).  
Note: “The correct order of performance for this session was determined by the original 16” lacquer discs” (ref. Mosaic liner notes). This has been followed below. Unissued takes are omitted. Eight titles (plus rehearsal):

Rehearsal (various)  3:31.
3654-inc.  Rosetta  3:29. (M)
3686-BD#3  I Know That You Know  1:25. (F)
3686-2  I Know That You Know  2:22. (F)
3686-1  I Know That You Know (78 rpm.)  2:22. (F)
-1  Love Me Or Leave Me  3:28. (SM)
-2 Love Me Or Leave Me 2:57. (SM)

3687-3(#1) Them There Eyes 2:43. (FM)
3687-2(#2) Them There Eyes 2:54. (FM)
3687-1 Them There Eyes 2:54 (FM)
3688-reh China Boy 1:00. (F)
3688-4(#1) China Boy 2:38. (F)
3688-1(#2) China Boy 2:40. (F)
3688-3(#3) China Boy 2:40. (F)
3688-5(#4) China Boy 2:38. (F)
3688-6(#5) China Boy 2:40. (F)
3688-7(#2) China Boy 2:38. (F)
3688-2 China Boy (78 rpm.) 2:40. (F)
3693-10 I Surrender Dear 3:00. (S)
3693-9 I Surrender Dear 3:05. (S)
3693-8 I Surrender Dear 3:03. (S)
3693-7 I Surrender Dear 3:11. (S)
3693-6 I Surrender Dear 3:00. (S)
3693-5 I Surrender Dear 3:15. (S)
3693-4 I Surrender Dear 3:02. (S)
3693-3 I Surrender Dear 3:05. (S)
3693-2 I Surrender Dear 2:45. (S)
3693-1 I Surrender Dear 2:45. (S)
3694-2 Body And Soul 2:50. (S)
3694-1 Body And Soul (78 rpm.) 2:50. (S)
3695-3 I Can’t Get Started 2:46. (S)
3695-2 I Can’t Get Started 2:46. (S)
3695-1 I Can’t Get Started (78 rpm.) 2:46. (S)

Again I have to mention the fact that many TW enthusiasts nevertheless seem not to care for his solo and even trio recordings, finding them boring or whatever. Maybe as a kind of punishment for not continuing to accompany Lady Day for the rest of his life. There are even people who thinks that one take is enough for listening! They cannot have understood much. The fact is that they give the best opportunity to really try to learn how TW was thinking and doing. Admittedly it challenges the listener to digest thirty minutes of “... Dear” or even twenty minutes of “... Boy”, but the reward is great, believe Loren, and me. Add the remaining fortytwo minutes of music, and your day will be perfect. For more in-depth comments, read Loren’s liner notes carefully, they match the music itself in quality.

TEDDY WILSON & HIS ORCHESTRA  Chi. April 17, 1941
Personnel probably as Dec. 9, 1940.
WMAQ broadcast from the Ambassador Hotel, private collection, three titles:

  Caroline Intro 4 bars (damaged). Acc. (bar).
     Soli 12 and 12 bars. (FM)

  Boogie Woogie Soli 24 and 24 bars (damaged). (FM)

  Society Hop (Theme) (NC) Intro 4 bars. (FM)

Good sound on this broadcast, but with some annoying skips, TW’s contributions are of usual high quality, and blowing space for the rest of the guys make this an important treasure.

BENNY GOODMAN TRIO  NYC. May 5, 1941
Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm).
Broadcast, “What’s New”, one title, not available:
BENNY GOODMAN SEPTET

same date

Benny Goodman (cl), Cootie Williams (tp), Georgie Auld (ts), Teddy Wilson (p), Charlie Christian (el-g), Artie Bernstein (b), Jo Jones (dm) with (orch) joining at the end.

NBC broadcast, “What’s New – The Old Gold Show”, one title:

Flying Home Acc. (cl) 32 bars. Solo 8 bars. (M)

A very unusual Goodman small band performance and the only case of TW participating. Fine piano bridge towards the end.

BENNY GOODMAN & HIS ORCHESTRA

NYC. May 5, 1941

Big band personnel including Teddy Wilson (p), Helen Forrest (vo).

Five titles were recorded for Columbia, TW quite insignificant or inaudible on 30420-1 “Something New”-1&2, 30421-1 “Air Mail Special” and CT-104 “Don’t Be That Way”, but:

30419-1 Good Evenin’, Good Lookin’ Acc. (vo-HF). (M)
30419-2 Good Evenin’, Good Lookin’ Acc. (vo-HF). (M)
30419-1 I Found A Million Dollar Baby As below. (S)

NYC. June 4, 1941

Similar. Two titles:

30598 When The Sun Comes Out As below. (S)
30598-1 When The Sun Comes Out In orch. Acc. (vo-HF). (S)
30598 Smoke Gets In Your Eyes As below. (S)
30599-1 Smoke Gets In Your Eyes Intro 2 bars. (S)

Neither here is there much opportunity for TW, but at least some time can be wisely spent on “... Million Dollar ...”, and his vocal accompaniments are better recorded.

BILLIE HOLIDAY VOCAL WITH TEDDY WILSON & HIS ORCHESTRA

NYC. Aug. 7, 1941

Emmett Berry (tp), Jimmy Hamilton (cl, ts), Hymie Schertzer (as), Babe Russin (ts), Teddy Wilson (p), Al Casey (g), Johnny Williams (b), J. C. Heard (dm), Billie Holiday (vo).

Four titles were recorded for Okeh, no TW audible on 31005-bk, -1, -2, -3 “Gloomy Sunday” but:

31002-1 Jim Acc. (vo). Solo 8 bars. (S)
31002-2 Jim As above. (S)
31003-1 I Cover The Waterfront Acc. (vo). Solo 4 bars. (S)
31004-bk Love Me Or Leave Me (NC) As below. (SM)
31004-bk Love Me Or Leave Me (NC) As below. (SM)
31004-1 Love Me Or Leave Me Acc. (vo). (SM)

Billie Holiday & Teddy Wilson, oh yes, but not like in the good old days, the latter is degraded to an almost anonymous accompanist. Nevertheless, here is a great opportunity to realize his immense creativity, the two takes of “Jim”, both magnificent and at the same time utterly different. I bet you never have done this comparison, so hurry up!

TEDDY WILSON & HIS ORCHESTRA

NYC. Sept. 16, 1941

Emmett Berry (tp), Benny Morton (tb), Jimmy Hamilton (cl), Teddy Wilson (p), Johnny Williams (b), J. C. Heard (dm), Lena Horne (vo-31320,21).

Four titles were recorded for Columbia:

31319-1 A Touch Of Boogie Solo 12 bars to 12 bars with ens. Acc. (b). In ens. (M)
31319-2 A Touch Of Boogie Solo 24 bars to 12 bars with ens. Acc. (b). In ens. (M)
31321-1 Prisoner Of Love  Solo 16+8 bars, acc. (tb) on bridge. Acc. (vo). (S)
31322-1 The Sheik Of Araby  Intro 4 bars. Solo 16 bars.  In ens. (FM)
31322-2 The Sheik Of Araby  As above. (FM)

Although a tune like “... Boogie” should be below TW’s dignity, and the concluding ensemble quite awful, the opening with piano solo shows that he still is in full command. “The Sheik ...”s also have first rate piano soli, but the arrangement is mediocre. For real highlights though, go for the beautiful intro on “... Nowhere” and the very fine solo on “... Love”.

TEDDY WILSON & HIS BAND
NYC. Oct. 1941
Personnel most likely as Sept. 16, 1941 with Pete Johnson (p) added. Lena Horne (vo-“...Woman).
Film soundtrack “Boogie-Woogie Dream”, 12:36, three titles:

0:41 Introduction / Riff Tune  Intro 4 bars. (M)
2:23 Unlucky Woman  Intro 4 bars. Acc. (vo). (S)
1:07 Unidentified Tune  Intro 4 bars. (FM)

Pete Johnson, Teddy Wilson (p).
2:00 Boogie-Woogie Dream  Duet with (p-PJ). (FM)

Nice film on Youtube! It does not matter that we on only get a few piano introductions, and that the “... Dream” really belongs to PJ with TW only giving some support.

TEDDY WILSON
NYC. Jan. 21, 1942
Teddy Wilson (p-solo).
Three titles were recorded for Columbia:

32282-1 These Foolish Things  2:59. (SM)
32282-2 These Foolish Things  3:00. (SM)
Teddy Wilson Original  3:00. (SM)
Studio Doodling (China Boy/Liza)  3:00. (SM/F)

Two beautiful versions of “... Things”, otherwise very interesting to hear TW doodling around on the keyboard.

BILLIE HOLIDAY VOCAL WITH
TEDDY WILSON & HIS ORCHESTRA
NYC. Feb. 10, 1942
Personnel as Aug. 7, 1941 except Gene Fields (g) replaces Al Casey.
Four titles were recorded for Columbia:

32405-1 Wherever You Are  Acc. (vo). (M)
32405-2 Wherever You Are  As above. (M)
32406-bk Mandy Is Two (NC)  No (p). (S)
32406 Mandy Is Two  As below. (S)
32406-1 Mandy Is Two  Acc. (vo). (S)
32406-2 Mandy Is Two  As above. (S)
32407-bk It’s A Sin To Tell A Lie (NC)  Acc. (vo). (M)
32407 It’s A Sin To Tell A Lie  As below. (M)
32407 It’s A Sin To Tell A Lie  As below. (M)
32407-1 It’s A Sin To Tell A Lie  Acc. (vo). Solo 16 bars. (M)
32407-2 It’s A Sin To Tell A Lie  As above. (M)
32407-3 It’s A Sin To Tell A Lie  As above. (M)
32408-1 Until The Real Thing Comes Along  Acc. (vo). (S)
Again, TW and his men are only backup band for the great vocalist, and the piano playing is only background. Almost, because “... Sin ...” has fine TW, and five versions is really something!!

TEDDY WILSON & HIS ORCHESTRA  
NYC. July 31, 1942
Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Johnny Williams (b), J. C. Heard (dm), Helen Ward (vo-33083).
Four titles were recorded for Columbia:

33083-1 You’re My Favorite Memory  
Intro 4 bars. Acc. (vo). 
Solo with ens 14 bars. Coda. (S)

33083-2 You’re My Favorite Memory  
As above. (S)

33084-1 Stomp Pt 1  
Intro 24 bars. (F)

33085-1 Stomp Pt 2  
Solo 56 bars. (F)

33086-1 B Flat Swing  
Straight intro. With ens. 
Soli 16 and 8 bars. (FM)

33086-2 B Flat Swing  
As above. (FM)

The highlights of this session is the two beautiful versions of “... Memory”, lovely piano playing here! The rest is pretty vulgar constructions, pointing towards the downfall of vintage swing music. Luckily there are good soli making us forget some of the arrangement disasters.

TEDDY WILSON QUARTET  
NYC. Aug. 13, 1943
Joe Thomas (tp), Edmond Hall (cl), Teddy Wilson (p), Sid Catlett (dm).
Two titles were recorded for V-Disc:

4:14 How High The Moon  
Intro 4 bars to solo/straight 32 to 
solo 32 bars. In ens. (FM)

4:41 Russian Lullaby  
Acc. (cl). Solo 6 bars. (SM)

4:36 Russian Lullaby alt.  
As above. SM)

Except for the lack of guitar and/or bass, this is a very nice session, now included into its third solography. Fine “... Moon”, but the “...Lullaby”'s take the first price, with Thomas’ moving trumpet hands it over to TW who really digs this tempo, creating two excellent piano soli, note the start of the alternate solo!

TEDDY WILSON Sextet  
NYC. Nov. 1943
Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), probably Slam Stewart (b), probably Sidney Catlett (dm). 
AFRS Jubilee #55, two titles:

4:50 B Flat Swing  
Straight intro. With ens. 
Soli 32 and 8 bars. (FM)

2:41 Lady Be Good  
With ens. Solo 8 bars. (FM)

Another “B Flat ...”, and I have earlier written what I feel about this kind of tunes, but TW always plays nicely, also on a “Lady ...” bridge.

MILDRED BAILEY  
NYC. Nov. 9, 1943
Teddy Wilson (p), Mildred Bailey (vo).
Four titles were recorded for V-Disc:

309 Rockin’ Chair  
Intro 4 bars. Acc. (vo). 
Solo 16 bars. (S)

310 Sunday, Monday Or Always  
Intro 4 bars. Acc. (vo). 
Solo 12 bars. (S)

311 Scrap Your Fat  
Intro 4 bars. Acc. (vo). (SM)

312 More Than You Know  
Intro 4 bars. Acc. (vo). (S)

Such a transparent session with only vocal and piano! Choosing the slowest of tempi is a wise choice, these are lovely items. The highlight is “... Chair”, sung by Mildred numerous times, and this is one of the very slowest versions with beautiful piano accompaniment and solo. A perfect way to make a stop in the solography, another era is just around the corner.
The Teddy Wilson solography stops here for the moment. Note that two years were included this time, 1942 and 1943, because of few recordings, but this stunt will not be repeated, next time only 1944, maybe only half of it, too much music!!

...ooo...