

The

ALTOSAX

of

BENNETT LESTER CARTER
“BENNY”

Solographers: Jan Evensmo, Per Borthen, Ib Skovsted Thomsen,
and late addition from 2020: James Accardi

Last updated: May 24, 2021, Aug. 31, Nov. 11, 2022, Jan. 5, Oct. 13, 2023

Note: This is a complete solography with comments to each session. However,
there are several occasions open for discussion, please join!

Born: NYC. Aug. 8, 1907
 Died: LA. July 12, 2003

Introduction:

Benny Carter was a fantastic alto sax player, maybe the best one from the swing era and a favourite of mine and Oslo Jazz Circle from the early days. Together with my friends trumpeter Per Borthen and Danish Ib Skovsted Thomsen we published the Benny Carter Solography as Vol. 8 (1982) in my Jazz Solography Series. It had alto sax integrated with his other instruments, but I have chosen to separate the instruments in this new version almost thirty years later. New information on alternates and broadcasts has been added.

Early history:

His cousin, Theodore 'Cuban' Bennett (1902-65), was a distinguished trumpet player, Darnell Howard was also Benny's cousin. Benny's father was a self-taught guitarist, his mother played organ and piano. Began on piano at an early age, did odd jobs as a milkman's assistant, laundry deliverer, and upholsterer in order to save up for an instrument. Inspired by Bubber Miley, a local San Juan resident, he bought a secondhand trumpet, after several hours abortive blowing he returned to the shop and swapped it for a 'C melody' sax. 'Subbed' for Ben Whitted at John O'Connors' Club, then in August 1924 joined June Clark's band and switched to alto sax. Soon afterwards he joined Billy Paige's Broadway Syncopators at the Capitol, New York, went to Pittsburgh with them in October 1924. They soon disbanded and Benny (with 'Cuban' Bennett) worked with Lois Deppe's Serenaders, then on baritone with Earl Hines at the Grape Arbor in Pittsburgh (late 1924). In May 1925 he went to Wilberforce College, Ohio, intending to study theology, but joined Horace Henderson's Collegians instead. Left Horace Henderson in 1926, during that summer worked with Billy Fowler's band in Baltimore and New York. Briefly with James P. Johnson, also spent two weeks in Duke Ellington's band (deputising for Harvey Boone). Short spell with Fletcher Henderson, then spent over a year with Charlie Johnson. Rejoined Horace Henderson in Detroit, briefly with Fletcher Henderson (autumn 1928), then formed own band for Arcadia Balkoom, New York. Led own band on tour, then again with Fletcher Henderson from January 1930. Joined Chick Webb c. March 1931, left during the summer of 1931 to become musical director of McKinney's Cotton Pickers. From this period onwards regularly doubled on trumpet. Worked with McKinney's for almost a year, during this period also played dates with Don Redman and Fletcher Henderson. Led own band again from c. September 1932 (briefly fronted by Fletcher Henderson in Pennsylvania, December 1932). Mainly active leading own band 1933-34, some touring, also residencies at Lafayette Theatre, Savoy Ballroom, New York, etc. Rejoined Fletcher Henderson briefly in September 1934. BC had been arranging regularly since the time he joined Charlie Johnson's band, he arranged for Duke Ellington, Teddy Hill, McKinney's, Mills Blue Rhythm Band, Fletcher Henderson, etc., in 1934 he began arranging for Benny Goodman. Worked on trumpet with Willie Bryant in spring 1935, subsequently worked occasionally for Charlie Barnet before settling in Europe. After emigration delays, BC joined Willie Lewis's band in Paris in the summer of 1935. On the 18th March 1936 he took up appointment as staff arranger for Henry Hall and his Orchestra in London, after touring Scandinavia (autumn 1936) he returned to London. Moved on to the Continent, played with Freddy Johnson in Amsterdam from March 1937, also appeared in France before leading International Band at Scheveningen, Holland, during summer 1937. Led band at Boeuf sur le Toit in Paris before returning to U.S.A. in May 1938. After a long vacation, he organised own big band which made its official debut at the Savoy Ballroom, New York. Led own big band 1940 to summer 1941, then cut down to a sextet in autumn 1941. Moved to West Coast early in 1943, led own band at Billy Berg's Club, Los Angeles, followed by residencies at The Hollywood, Casa Manana, etc. Started 1944 with a residency at the Apollo in New York, continued to lead own band through 1944. In 1945 made the permanent move to Los Angeles, residencies at The Trocadero, Hollywood, Plantation Club, etc. Reorganised new seven-piece band in summer of 1947, residency at Billy Berg's Club from July. (ref. John Chilton).

Message:

We would like to express our gratitude to Berger & Berger & Patrick, whose book "Benny Carter – A life in American Music" has been immensely helpful!

BENNY CARTER ALTOSAX SOLOGRAPHY

CHARLIE JOHNSON's ORIGINAL PARADISE TEN NYC. Feb. 27, 1927

Personnel may, but unlikely, contain Benny Carter (cl, as).

Three titles were recorded for Victor, but there are no altosax soli.

NYC. Jan. 24, 1928

Suggested personnel: Jabbo Smith, Sidney de Paris (tp), Charlie Irvis (tb), Edgar Sampson (cl, as, vln), Benny Carter (cl, as), Benny Waters (cl, ts), Charlie Johnson (p, ldr), Bobby Johnson (bjo), Cyrus St. Clair (tu), George Stafford (dm).

Three titles were recorded for Victor, no altosax on 41641-1&2 "Hot-Tempered Blues" but:

41639-1	You Ain't The One	Probably break 4 bars. (FM)
41639-2	You Ain't The One	As above. (FM)
41640-1	Charleston Is The Best Dance After All	Solo 8 bars. (FM)
41640-2	Charleston Is The Best Dance After All	As above. (FM)

Benny Carter is present here, as evident from the altosax solo on "Charleston ...". Already we hear the light, romantic touch so typical of BC. The soli are too brief to make any real impact, but it is interesting to note that they are quite different from take to take. The break on "You ..." seems likely to be played by BC.

HENDERSON's HAPPY SIX ORCHESTRA

NYC. Nov. 1928

Rex Stewart (cnt), Charlie Green (tb), Buster Bailey (cl), Benny Carter (as), Coleman Hawkins (bsx), Fletcher Henderson ? (p), Charlie Dixon or Clarence Holiday (bjo).

One title was recorded for Cameo:

3491-A	Old Black Joe's Blues	Solo 2 bars. (M)
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Brief altosax break, not particularly exciting. It sounds similar to BC but cannot be considered 100% certain.

FLETCHER HENDERSON & HIS ORCHESTRA NYC. Dec. 12, 1928

Rex Stewart (cnt), Bobby Stark (tp), Charlie Green ?(tb), Buster Bailey (cl, as), Benny Carter (as, vo, arr), Coleman Hawkins (ts), Fletcher Henderson (p, ldr), Clarence Holiday (bjo), June Cole (tu), Kaiser Marshall (dm).

Two titles were recorded for Columbia, one has altosax:

147421-3	Come On, Baby!	Soli 8 and 6 bars. (FM)
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Now BC's altosaxophone is starting to shimmer! These brief soli are unmistakably personal and very promising. Somewhat hectic with too many notes, perhaps, but still quite pleasant. We have also the pleasure of hearing BC's voice for the first time on this title. He is no great singer and strives with the intonation, but nevertheless a further proof of his versatility.

THE LITTLE CHOCOLATE DANDIES

NYC. Sept. 18, 1929

Leonard Davis (tp), J. C. Higginbotham (tb), Don Redman, Benny Carter (cl, as), unknown (not Coleman Hawkins) (ts), Fats Waller (p), probably Dave Wilborn (bjo), probably Billy Taylor (tu), Gene Stafford (dm).

Two titles were recorded for Okeh:

402965-C	That's How I Feel Today	Solo 16+6 bars, (reeds) on bridge. (FM)
402966-D	Six Or Seven Times	Solo 16 bars. Duet with (vo-DR) 16 bars. Solo with ens 16 bars. (SM)

Postscript of May 24, 2021: I have decided to trust Karl-Bernhard Rau and his thorough research on the personnel of these recordings. Comments unchanged: OK 8728, the first true Benny Carter record! Just before the end of the decade, his style is maturing rapidly. On both items he plays very fine altosax. It is not as fluent yet as it was to become some years later, the staccato playing of the twenties is still in evidence, however the whole musical thinking seems free and not hampered by traditions, and the technique is very impressive. Particularly "... Times" is a memorable piece with a lot of good music, soloing and a magnificent 'obbligato' to Don Redman's scat song. Also "... Today" has fine altosax.

McKINNEY's COTTON PICKERS

NYC. Nov. 5-7, 1929

Joe Smith, Leonard Davis, Sidney de Paris (tp), Claude Jones (tb), Don Redman (as, vo, arr), Benny Carter (cl, as), Coleman Hawkins, Ted McCord (cl, ts), Leroy Tibbs (p-57064,65), possibly Fats Waller (p-57066-68,139-40), Dave Wilborn ? (bjo), Billy Taylor (tu), Kaiser Marshall (dm).

Seven titles were recorded for Victor, four have altosax, probably not BC on 57139-3 "Peggy" and 57140-2&3 "Wherever There's A Will, Baby" but:

57065-1	Gee, Ain't I Good To You	Solo 16 bars. (SM)
57066-2	I'd Love It	Solo 32 bars. (FM)

BC makes a notable entrance into the MKCP with a beautiful altosax solo on "Gee ..." in a pleasant slow medium tempo. The style is still somewhat staccato and primitive, but, nevertheless, at that time he had very few competitors on the altosax. "... It" also has a fine solo, but moderate tempi seem to suit him better than fast. "... Baby" features altosax but briefly, and it may be played by BC but probably not. Also "Peggy" is a very doubtful BC item. The phrasing seems less sure compared to "... It", and we believe this solo is played by Don Redman.

FLETCHER HENDERSON & HIS ORCHESTRA **NYC. Oct. 3, 1930**
 Russell Smith, Rex Stewart, Bobby Stark (tp), Jimmy Harrison, Claude Jones (tb), Benny Carter (cl, as, arr-150858), Harvey Boone (cl ?, as), Coleman Hawkins (ts), Fletcher Henderson (p, ldr), Clarence Holiday (g), John Kirby (b), Walter Johnson (dm).

Two titles were recorded for Columbia, 150857-1 "Chinatown, My Chinatown" and 150858-3 "Somebody Loves Me", no altosax soli, but the clarinet solo on the former and the arrangement of the latter indicate BC's presence, thus included here (postscript of Aug. 17, 2022).

McKINNEY'S COTTON PICKERS **NYC. Nov. 3-5, 1930**
 Rex Stewart (cnt), Langston Curl, Buddy Lee (tp), Ed Cuffee (tb), Don Redman (cl, as, bar, vo, arr, ldr), Benny Carter, Jimmy Dudley and/or Ed Inge (cl, as), Prince Robinson (cl, ts), Todd Rhodes (p, cel), Dave Wilborn (bjo, g), Ralph Escudero (tu), Cuba Austin (dm), Bill Coty, George Bias (vo). Carter is not a member of the band, only a temporary replacement for George Thomas, recently killed in a car accident.

Eight titles were recorded for Victor, four have BC's altosax:

64605-1	Talk To Me	Solo with orch 6 bars. (FM)
64605-2	Talk To Me	As above. (FM)
64606-1	Rocky Road	Solo 8 bars. (M)
64606-2	Rocky Road	As above. (M)
63195-1	I Want Your Love	Solo 4 bars. (FM)
63195-2	I Want Your Love	As above. (FM)
64609-2	After All, You're All I'm After	Solo 8 bars. (FM)

These sessions belong to our most treasured bigband ones, but BC is not heavily featured, unfortunately. All altosax contributions are rather brief, however, they are very nice. Particularly "... Road" and "After All ..." are worth mentioning. Postscript of Oct. 2023: The alternate take of "... Road" has finally turned up, and in JE's opinion, BC plays even better on this one!!

FLETCHER HENDERSON & HIS ORCHESTRA **NYC. Dec. 2, 1930**
 Rex Stewart (cnt), Russell Smith, Bobby Stark (tp), Jimmy Harrison, Claude Jones (tb), Benny Carter, Harvey Boone (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p, ldr), Clarence Holiday, bjo, g), John Kirby (tu, b), Walter Johnson (dm).

Two titles were recorded for Columbia, one has altosax:

150997-2	Keep A Song In Your Soul	Solo 16 bars. (FM)
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Note that BC's arranging is very evident in "Keep ...", particularly in the beginning there are some parts for saxes which are quite typical. Later we hear a very fine altosax solo, his very best till now. Note for instance the flashing opening phrase!!

THE CHOCOLATE DANDIES **NYC. Dec. 4, 1930**
 Rex Stewart (cnt), Jimmy Harrison (tb), Benny Carter (as, vo), Coleman Hawkins (ts), Horace Henderson (p), probably Clarence Holiday (g), John Kirby (b).
 One title was recorded for Columbia:

404566-A	Goodbye Blues	Solo 16 bars. (M)
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NYC. Dec. 31, 1930
 Same except Bobby Stark (tp) replaces Rex Stewart, Benny Carter (cl, as).
 Four titles, two have altosax:

404596-B	Cloudy Skies	Solo 8 bars. In ens 4 bars. (M)
404598-B	Bugle Call Rag	Solo 12 bars. (FM)

Postscript of May 24, 2021: I have decided to trust Karl-Bernhard Rau and his thorough research on the personnel of these recordings. Comments unchanged: These sides belong to the most charming of the small band swing of the very early thirties. Informal and swinging they are, with excellent soloing by all participants. The three-minute limit does not give much space to each man though. BC divides his contributions between alto and clarinet, both instruments to great advantage. There is fine saxplaying here, both on "Cloudy ..." which is a thrill and on "...Rag".

CHICK WEBB & HIS ORCHESTRA **NYC. March 30, 1931**

Shelton Hemphill, Louis Hunt (tp), Louis Bacon (tp, vo), Jimmy Harrison (tb), Benny Carter (cl, as, arr), Hilton Jefferson (cl, as), Elmer Williams (cl, ts), Don Kirkpatrick (p), John Truehart (bjo, g), Elmer James (b, tu), Chick Webb (dm, ldr). Three titles were recorded for Vocalion, one has altosax:

36433-A Blues In My Heart Probably lead 16 and 8 bars. (M)

BENNY CARTER & HIS ORCHESTRA **NYC. June 23, 1932**

Louis Bacon, Frankie Newton, unknown (tp), Dicky Wells (tb), Wayman Carver (fl, as), Benny Carter (cl, as), Chu Berry (ts), Teddy Wilson (p), unknown (g), Richard Fulbright (b), Sid Catlett (dm), unknown female (vo). One title was recorded for Crown:

1765-1 Tell All Your Dreams To Me Solo 32 bars. (FM)

A strange recording with a corny melody, a corny vocalist, and even BC regresses to the stiff phrasing of the twenties. Particularly the first half is heavy, later he warms up, but this is no great BC.

BENNY CARTER & HIS ORCHESTRA **NYC. March 14, 1933**

Shad Collins, Leonard Davis, Bill Dillard (tp), Benny Carter (tp, cl, as, vo?), Wilbur De Paris, George Washington (tb), Howard Johnson (as), Chu Berry (ts), Rod Rodriguez (p), Lawrence Lucie (g), Ernest Hill (b), Sid Catlett (dm, vib). Four titles were recorded for Columbia, two have altosax soli:

265090-2 Swing It Solo 32 bars. (FM)

265093-2 Love You're Not The One For Me Soli 4 and 12 bars. (SM)

Now things get going! The year 1933 constitutes a long step forward for Benny Carter, both as leader and instrumentalist. This star-studded orchestra was predestined to produce first rate music, and it certainly does. The four items from this session must be considered successful, although to a degree influenced by commercial considerations. His soloing on "Swing It" is superb! Now he really has found his style, an elegant phrasing showing that he completely masters the alto saxophone. Rhythmically sure he moves around and between the beat just as he likes. His altosax soli on "Love ..." are also very attractive and counterbalance the somewhat too sweet atmosphere created by the vocal. All four items contain orchestral contribution of historical value. Note for instance the bridge to Collins' trumpet solo on "Swing It". The staccato "Six Bells ..." shows that Spike Hughes knew his Benny Carter! Or the opposite way around, SH composed it and recorded it in England in 1932!

SPIKE HUGHES & HIS NEGRO ORCHESTRA **NYC. April 18, 1933**

Shad Collins, Leonard Davis, Bill Dillard (tp), Dicky Wells, Wilbur De Paris, George Washington (tb), Benny Carter (cl, as, vo), Wayman Carver, Howard Johnson (cl, as), Coleman Hawkins (cl, ts), Rod Rodriguez (p), Lawrence Lucie (g), Ernest Hill (b), Kaiser Marshall (dm-13257,58), Sid Catlett (dm-13259,60), Spike Hughes (dir, arr).

Four titles were recorded for British Decca, three have BC's altosax:

13258-A Someone Stole Gabriel's Horn Solo 8 bars. (FM)

13259-A Pastorale Solo 16 bars. (M)

13260-A Bugle Call Rag Solo 16 bars. (F)

For many reasons the Spike Hughes sessions are among the most beautiful ones of the early thirties. The titles and arrangements, although formally attributed to Spike Hughes, have also a typical BC flavour. This feeling is strengthened by the orchestra mainly being made up of musicians from BC's band. Everything is beautiful! There is not much space for each soloist, but BC gets his share. "Bugle ..." is his best contribution, having a magnificent solo in a tough tempo. The sweet "Pastorale" is also very nice, "... Horn" too, albeit a bit vague. Note: The label of the original DeE of "... Horn" gives the vocalist as Monette Moore. The young lady had been contacted but failed to show up, and BC had to deputize at the very last moment, and after the record label had been printed.

SPIKE HUGHES & HIS NEGRO ORCHESTRA NYC. May 18, 1933

Personnel as April 18 except Henry Allen (tp) replaces Collins, Luis Russell (p) replaces Rodriguez, Chu Berry (ts) added, Wayman Carver (fl, cl, as), Marshall omitted.

Four titles were recorded for British Decca, one has BC's altosax:

13355-A Music At Midnight Solo 12 bars. (FM)

same date

Henry Allen (tp), Dicky Wells (tb), Benny Carter (as), Wayman Carver (fl), Chu Berry, Coleman Hawkins (ts), Rod Rodriguez (p), Lawrence Lucie (g), Spike Hughes (b), Sid Catlett (dm). One title:

13356-A Sweet Sue, Just You Solo 32 bars. (F)

On this session BC's main contribution is "Sweet Sue". We do not quite agree on the superlatives, however. While JE finds it very good and worthy of notice, PB does not quite feel that BC has reached maturity yet, and rates "Swing It" from March 1933 higher. "... Midnight" has good but slightly formal sax playing.

SPIKE HUGHES & HIS NEGRO ORCHESTRA NYC. May 19, 1933

Same as May 18 except Howard Scott (tp) replaces Davis or Dillard, Rod Rodriguez (p) replaces Russell, Benny Carter (cl, sop, as).

Four titles, only one having BC's altosax

13359-A Air In D Flat Break. (M)

same date

Personnel as May 18, 13356, one title but no altosax.

Just a brief break on "Air ..." is all the solo space allotted to BC on this day. A waste of talent! We take the opportunity to express some disagreement: PB feels that BC's playing at this time lacks the authority of a few years later in his playing, and that his soli, while interesting, are not to be top rated. JE feels, however, that although the developing style of the early thirties may give the impression of immaturity, the craftsmanship of BC already had reached a level far above that of most of his contemporaries. He plays somewhat staccato at times, but this is more in accordance with the surroundings than due to technical shortcomings and musical insecurity. Note that he leads the final ensemble of "Firebird" on soprano sax.

THE CHOCOLATE DANDIES NYC. Oct. 10, 1933

Benny Carter (tp, as), Max Kaminsky (tp), Floyd O'Brien (tb), Chu Berry (ts), Teddy Wilson (p), Lawrence Lucie (g), Ernest Hill (b), Sid Catlett (dm-265156-58), Mezz Mezzrow (dm-265159).

Four titles were recorded for Columbia, no altosax on 265158 "Once Upon A Time" but:

265156-2 Blue Interlude Solo with ens 32 bars. (SM)

265157-1 I Never Knew Soli 8 and 8 bars. (FM)

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

265159-1 Krazy Kapers Soli 8 and 32 bars. (F)

265159-2 Krazy Kapers As above. (F)

Here there is no doubt about Carter having come of age! This is another of those legendary sessions where the sum of many details not always perfect adds up to a charming and treasured total. The most important altosax playing is on "Krazy Kapers". Here no disagreements exist, we find here a terrific sense of rhythm combined with a superb technique and harmonically advanced conceptions. One of his most memorable soli from this era. Add to this two fine though brief soli on "... Knew" and a comparatively straight but majestic introduction to "Blue ..." and the success is ensured. Postscript: Quite recently an alternate of Krazy Kapers appeared (not commonly available)!! Obviously the correct choice for 78 rpm. was made from a total viewpoint, but BC plays so daringly and innovative here that I find this new take much more exciting, not necessary better. Note also that it has a prolonged ensemble conclusion. A major discovery!!

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 (fl, as), Glyn Paque (as), Johnny Russell (ts), Teddy Wilson (p), Lawrence Lucie (g), Ernest Hill (b), Sid Catlett (dm).

Four titles were recorded for Columbia, two have altosax:

265160-1	Devil's Holiday	Solo 8 bars. (F)
265160-2	Devil's Holiday	As above. (F)
265163-2	Blue Lou	Soli 4 and 4 bars. (M)

A very modest presentation of the leader himself, he only solos on two tracks and then but briefly. Note, however, how superbly he bridges Wayman Carver's flute solo on "... Holiday". The session becomes more important when listening to the orchestral arrangements. Benny Carter, the arranger, is a genius! Who else can produce such accuracy and concentrated music in a sax section like BC does on the beautiful "... Nights"? Or on the faster "... Riffs"? Note also the sweet and sensitive way in which "Blue Lou" is presented. A session like, this, where BC's instrumental gifts are modestly exploited, is therefore even more important in demonstrating his abilities as leader and arranger.

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

Benny Carter (tp, as, vo-14275, arr-14272,75), Max Kaminsky, Freddy Goodman, Ben Gusick (tp), Floyd O'Brien (tb), Mezz Mezzrow (cl, as, arr-14273,74), Johnny Russell (ts), Teddy Wilson (p), Clayton Duerr (g), Pops Foster (b), Jack Maisel (dm).

Four titles were recorded for Brunswick, no BC altosax.

CHARLIE BARNET & HIS ORCHESTRA **NYC. March 23&29, 1934**

Personnel uncertain but, according to Ed Berger, including Benny Carter (tp, as), Charlie Barnet (ts, vo), Toots Camarata (tp), Red Norvo (vib), Helen Heath, Jackie Martin (vo).

Seven titles were recorded for Melotone, the following six issued: "Infatuation", "I Lost Another Sweetheart", "Emaline", "Butterfingers", "Baby, Take A Bow" and "This Is Our Last Night Together", however no soli by BC.

MEZZ MEZZROW & HIS ORCHESTRA **NYC. May 7, 1934**

Max Kaminsky, Reunald Jones, Clesea Quealey (tp), Floyd O'Brien (tb, arr), Mezz Mezzrow (cl, as, arr), Benny Carter (as), Bud Freeman (ts), Willie "The Lion" Smith (p), John Kirby (b), Chick Webb (dm), Alex Hill (arr).

Four titles were recorded for Victor, three have altosax:

82393-1	Apologies	Solo 24 bars. (FM)
82394-1	Sendin' The Vipers	Solo 16 bars. (FM)
82395-1	35 th And Calumet	Solo 24 bars. (FM)

BC's contributions to the second Mezzrow session are o.k. but not extraordinary. The solo on "Apologies" shall be remembered for its original growl opening. "... The Vipers" is feeble and not very inspired. Best are the two blues choruses on "... Calumet". Note that "Apologies" is based on King Oliver's famous "Dippermouth Blues".

FLETCHER HENDERSON & HIS ORCHESTRA **NYC. Sept. 25, 1934**

Russell Smith, Irving Randolph, Henry Allen (tp), Claude Jones, Keg Johnson (tb), Buster Bailey (cl), Russell Procope, Hilton Jefferson (cl, as), Benny Carter (as), Ben Webster (ts), Fletcher Henderson, Horace Henderson (p, arr), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Four titles were recorded for Decca, one has altosax:

38728-A	Liza	Solo 32 bars. (F)
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A fine solo in fast tempo. Note particularly the flashing second eight bars. Who else could produce such a sequence on altosax in 1934? The altosax soli on "Wild Party" and "... Swing" are by Jefferson, who also can be heard in an 8 bars' solo on "Liza".

BENNY CARTER & HIS ORCHESTRA **NYC. Dec. 13, 1934**

Russell Smith, Irving Randolph, Otis Johnson (tp), Benny Morton, Keg Johnson (tb), Russell Procope, Ben Smith (as), Benny Carter (cl, 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, one has altosax:

16414-1	Everybody Shuffle	Soli 4, 4 and 16 bars. (F)
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Again we are confronted with a bigband session of highest quality, where BC is very modest about exposing himself. His only important contribution is on "... Shuffle", where his altosax appears happy and swinging. One is very impressed by the musical logic BC exhibits, the solo seems to be contrived as a whole, in advance. It is the band as a whole and particularly the sax section which are BC's instruments on this session, and he 'plays' them like nobody else.

BUSTER BAILEY

& HIS SEVEN CHOCOLATE DANDIES **NYC. Dec. 28, 1934**

Henry Allen (tp), J. C. Higginbotham (tb), Buster Bailey (cl), Benny Carter (as), Charlie Beal (p), Danny Barker (g), Elmer James (b), Walter Johnson (dm), Fletcher Henderson (arr).

Two titles were recorded for Vocalion:

16445-1	Call Of The Delta	Solo 8 bars. (S)
16445-2	Call Of The Delta	As above. (S)
16446-1	Shanghai Shuffle	Soli 8 and 14 bars. (FM)

This session presents BC in top form. The soli on "... Delta" are very, very beautiful, with a sound warm and cool at the same time. Superficially they seem rather similar, but closer listening reveals a slight difference. In "Shanghai..." the first solo is straight, the second, however, is fine improvisation.

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, one has altosax:

39220-A	You Fit Into The Picture	Solo 16+8 bars, (p) on bridge. (M)
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NYC. Feb. 25, 1935

Same except Ben Webster (ts) replaces Bailey. Two titles but no altosax.

NYC. March 4, 1935

Same as Feb. 25 except Barney Bigard (cl) replaces Webster, Rex Stewart (cnt) added. Four titles, one has altosax:

39393-A	Breakin' The Ice	Solo 16+8 bars, (p) on bridge. (FM)
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NYC. May 7, 1935

Same as March 4 except Russell Procope (cl, as), Billy Taylor (b) replace Bigard and James, Stewart omitted. Four titles but no altosax.

In spite of the impressive personnels on these sessions, the setup is too informal. When the sessions are compared to Teddy Wilson's own, or to those of the 'competitors' Fats Waller and Putney Dandridge, they certainly fall right through. JE enjoys this kind of music and is not too demanding, while PB does not. None of us are impressed by BC's contributions. The altosax is sparingly used, only on two tacks. On both, "... Picture" and "... Ice" he performs acceptably but without much inspiration. One should probably not be too concerned about BC himself, just listen and judge the sessions on general criteria. Then the last session of May 7 probably will seem to be the most attractive.

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

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

Six titles were recorded for Pathe, two have BC's altosax:

2450-1	I've Got A Feeling You're Fooling	Solo 8 bars. (M)
2453-1	Just A Mood	Solo 16 bars. (S)

This is where the real thing begins! With all the kind words on the preceding pages, Benny Carter's playing now takes on another dimension. The same thing happened to Coleman Hawkins when he settled in Europe, and to Ben Webster when he joined Duke Ellington in 1940. The altosax is and will always be BC's main instrument, from now on he masters it to perfection. His two contributions here are unforgettable, not only the slow, moving, elegant "... Mood" but the brief medium "... Fooling". Also brilliant trumpet on this session. Again, items belonging to the best of jazz of the nineteen thirties, which deserve an important place among Benny Carter's recorded works.

BENNY CARTER & HIS ORCHESTRA **London, April 15, 1936**

Benny Carter (tp, cl, as, ts, p-105?, vo-105), Max Goldberg, Tommy McQuater, Duncan Whyte (tp), Ted Heath, Bill Mulraney (tb), Andy McDevitt (cl, as), E. O. Pogson (as), Buddy Featherstonhaugh (ts), Pat Dodd (p), George Elliott (g), Al Burke (b), Ronnie Gubertini (dm).

Four titles were recorded for British Vocalion, no BC altosax on 104 "Nightfall" but:

103-1	Swingin' At Maida Vale	Solo 16+8 bars, (tp-TMcQ) on bridge. (FM)
103-2	Swingin' At Maida Vale	As above. (FM)

103-3	Swingin' At Maida Vale	As above. (FM)
105-1	Big Ben Blues	Solo 24 bars, last half with ens. (SM)
105-2	Big Ben Blues	As above. (SM)
106-1	These Foolish Things	Intro 4 bars. Solo 8 and 2 bars. (SM)
106-2	These Foolish Things	As above. (SM)
106-3	These Foolish Things	As above. (SM)

You just cannot believe this! If there was no reason for a solography before, there is now!! From now on all the talents of Benny Carter blossom freely. He switches from instrument to instrument with great ease. To pick individual highlights seems to be an impossible task, everything is perfection. The presence of several alternate takes also demonstrates his extraordinary improvisational talents, the details are just so different, in a casual way. One must notice the beautiful altosax on "Big Ben ...", and then his tenorsax on "Nightfall", his first recorded solo on that instrument. It sounds just like an alto pitched lower, there is no fundamental difference in style. Not many contemporaries treated the tenorsax in such an elegant way. Note also the altosax for 8 bars in "... Things" and ..., no, stop, and just listen!! Postscript: After this was written, one alternate of "... Blues" and two of "... Things" have appeared. Note again the differences, try the opening of his solo on "Big Ben ..." as a good example. The intro on "... Things" seemed so straight, but the final bar tell a different story! And what do you think about the 8 bars soli?...

BENNY CARTER & HIS ORCHESTRA **London, late April 1936**
 Personnel as April 15 except Goldberg, Heath, Mulraney, Pogson and Burke omitted.

Four titles were recorded for British Vocalion, no BC altosax on 109 "Just A Mood" but:

107-1	When Day Is Done	Solo 32 bars. (M)
107-2	When Day Is Done	As above. (M)
107-3	When Day Is Done	As above. (M)
108-1	I've Got Two Lips	Solo 32 bars. (FM)
108-2	I've Got Two Lips	As above. (FM)
108-3	I've Got Two Lips	As above. (FM)
110-1	Swingin' The Blues	Solo 24 bars. (M)

Again our enthusiasm knows no bounds. We all have heard a lot of how great an influence Benny Carter had on the European jazz scene. However, there is no doubt that it was a two-way street, and that Europe's influence on BC was just as important. The free and happy music he creates in London would seem to indicate that he felt at home here, much more than in his native U. S. A.? His three, so different altosax soli on "When Day Is Done" are rare pieces of beauty. Every note, every bar is something special, a composition in its own right. We never tire of playing them, again and again! Note also here that the first take is introduced by BC on piano, a fact BC himself has confirmed in 'Swing Music', June 36. We are not impressed and would never have guessed it was played by a black artist. Obviously others made a similar judgement since the piano was exchanged for a very fine muted trumpet. The two takes (not three it seems) of "... Lips" also are unforgettable! On "... Blues", the rhythm is a little stiff, but the altosax is still shocking, note for instance the concluding phrase! We receive on this date more than mortal souls deserve!! Postscript: The third take of "... Lips" appeared later! Of course quite different from the two others!!

BENNY CARTER & HIS ORCHESTRA **London, mid-June 1936**
 Benny Carter (tp, cl?, as, ts, p-117?, ldr), Max Goldberg, Tommy McQuater (tp), Leslie Thompson (tp, tb), Lew Davis, Ted Heath (tb), Freddy Gardner, Andy McDevitt (cl, as), Buddy Featherstonhaugh (ts), Billy Munn (p), Albert Harris (g), Wally Morris (b), George Elrick (vo-120).

Six titles were recorded for British Vocalion, no BC altosax on 115 "Scandal In A Flat", 117 "You Understand" and 119 "If I Only Could Read Your Mind" but:

116-1	Accent On Swing	Solo with orch 14 bars. (FM)
118-1	Gin And Jive	Solo with orch 32 bars. (F)
118-2	Gin And Jive	As above. (F)
120-1	I Gotta Go	Solo with orch 10 bars. (SM)
120-2	I Gotta Go	As above. (SM)

Another lovely session. It cannot rank as high from a solistic point of view as the two previous sessions, simply because BC is not featured so much, but his spirit and arranging are felt and heard all over. The tenorsax is surprisingly the most prominent instrument, but the few altosax soli are good enough. Postscript: At that time, this "Gin ..." was not available, later appearing on CD with two takes. The altosax are good and again quite different, note the opening for easy comparison.

BENNY CARTER & HIS SWING QUARTET **London, June 20, 1936**

Benny Carter (tp, as, ts), Gene Rodgers (p), Bernard Addison (g), Wally Morris (b), George Elrick (dm), Elizabeth Welch (vo-121).

Three titles were recorded for British Vocalion, no altosax on 123 "Tiger Rag" but:

121-1	When Lights Are Low	Solo 8 bars to weak obbligato parts. (M)
122-1	Waltzing The Blues	Solo 12 bars. (SM)
122-2	Waltzing The Blues	As above. (SM)

This small band session does not call forth the greatest superlatives, but there is good soloing. Certainly the altosax opening on "... Low" is the most lovely contribution, BC plays more convincingly in a straight forward manner than most people do when they improvise to the best of their ability! "Waltzing ..." created a stir in 1936 when jazz in 6/4 time was unheard of. Today, we have witnessed more daring experiments, but the musical contents of the soli is high. "Tiger Rag" is not our favourite theme, but there is good tenorsax in particular.

BENNY CARTER WITH THE AVRO ORCHESTRA **Hilversum, Aug. 2, 1936**

Benny Carter (cl, as), Klaas Van Beeck (p), unknown (tp), (b), (dm).

Broadcast, two titles:

Nightfall	Solo 32 bars to coda. (SM)
Sophisticated Lady	Soli 32 and 16 bars to long coda. (S)

This broadcast fits nicely into the general impression of BC's European stay; soloing with the uttermost elegance, as in "Nightfall" or superbly relaxed as in "... Lady", dig these!

BENNY CARTER WITH KAI EWANS' ORCHESTRA **Copenhagen, Aug. 26, 1936**

Benny Carter (tp, cl, as, arr-435), Axel Skouby, Olaf Carlsson, Kurt Pederson (tp), Peter Rasmussen, Palmer Traulsen (tb), Kai Ewans (as, ldr), Aage Voss (cl, as), Knut Knutsson, Anker Skjoldborg (ts), Christian Jensen (p), Hans Ulrik Neumann (g), Kelof Nielsen (b), Erik Kragh (dm), Leo Mathisen (arr-436).

Two titles were recorded for Danish HMV:

435-2	Blue Interlude	Solo 32 bars. Very long coda. (SM)
436-2	Bugle Call Rag	Solo 32 bars. (FM)

Copenhagen, Aug. 29, 1936

Same except Henry Hagemann-Larsen (ts) replaces Skjoldborg. Benny Carter (vo-451, arr-451), Kai Ewans (vo-450), Leo Mathisen (arr-450).

Two titles, no altosax on 450-2 "Memphis Blues" but:

451-2	When Lights Are Low	Solo 32 bars. (FM)
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These are extremely lovely sessions and as a whole some of the strongest candidates if we had to choose one (in fact to) BC session(s) from his whole career. A fine orchestral backing, maybe better than in England, gives him all the possibilities he needs to create immortal soli. Very little space is given to other soloists, as opposed to the British sessions, and the very good quality of the British performers notwithstanding, one solo bar played by another musician is one bar less by BC! The highlight of the day(s) is without doubt that extraordinary, elegant, powerful, innovative and unforgettable altosax solo on "Bugle ...". Is this his best solo ever? Judge for yourself! A very good altosax solo also on "... Low", held by our Danish friends as even better than "Bugle ...", and not to forget his introduction on "Blue ...", straight but as interesting as an improvisation.

BENNY CARTER WITH SONORA SWING BAND **Stockholm, Sept. 12, 1936**

Benny Carter (tp, cl, as), Thore Ehrling (tp), Rune Ander, Gösta Petersson (tp-1880), Uno Görling (tb), Georg Vernon (tb-1880), Charles Redland (cl-18879), Olle Thalen (as), Tony Mason (as-1880), Zilas Görling (ts), Stig Holm (p-1879),

Evert Haden (p-1880), Olle Sahlin (g), Thore Jederby (b), Sture Åberg (dm -1879), Gösta Heden (dm-1880).

Two titles were recorded for Swedish Sonora, no altosax on 1880-B "Gloaming" but:

1879-A	Some Of These Days	Solo 32 bars. (F)
1879-B	Some Of These Days	As above. (F)

Close to the same immortal status as the Danish date(s). We are brought right into the middle of the very greatest excitement when after a brief piano intro BC's altosax presents two incredible versions of "Some ...". How it is possible to play so perfectly will always remain a mystery to us! (Cannonball Adderley: "Benny could and can play as many notes as anyone, but he makes it look so easy!").

ELIZABETH WELCH **London, Oct. 13, 1936**

Benny Carter (tp, cl, as), Gene Rodgers (p), Ivor Mairants (g), Wally Morris (b), Elizabeth Welch (vo).

Four titles were recorded for English Vocalion, no altosax on 126 "The Man I Love" and 127 "That's How The First Song Was Born" but:

124-1	Poor Butterfly	Obbligato 32 and 16 bars. Solo 32 bars. (M)
125-1	Drop In The Next Time YP	Solo 32 bars. Obbligato 32 bars. (M)

This is the kind of old-fashioned session bound to create debate among jazz listeners half a century later. The jazz contents of the vocal is not remarkable, and the atmosphere is certainly not that of Hot Harlem. Still, in our opinion, just this kind of surroundings constitutes a special challenge to giants like Benny Carter and Lester Young. All four items are full of exquisite details. The altosax soli on "... Butterfly" and "Drop In ..." (note the surprise ending) and the beautiful trumpet solo on "The Man ..." are the highlights, but every bar here should be noted. Lovely!! (But it is possible to understand those who wish this to be a non-vocal session).

BENNY CARTER & HIS SWING QUINTET **London, Oct. 19, 1936**

Tommy McQuater (tp), Benny Carter (cl, as), Gerry Moore (p), Albert Harris (g), Wally Morris (b), Al Craig (dm).

Four titles were recorded for English Vocalion, no altosax on 130 "There'll Be Some Changes Made" but:

131-1	Jingle Bells	Solo 32 bars. (M)
131-2	Jingle Bells	As above. (M)
132-1	Royal Garden Blues	Solo 24 bars. (M)
133-1	Carry Me Back To Old Virginny	Duet with (tp) 16+8 bars, solo on bridge. Solo 32 bars. (M)

Wow, what a lot of exquisite alto playing! There is good clarinet also, particularly "... Changes ..." with its two takes in different tempi. However, the main instrument of BC, the altosax, is the thing here. Medium tempi are chosen, and BC thrives. Our favourite is "Royal ..." with two perfect choruses, one of the most everlasting soli!! "... Virginny" is almost as good, and very interesting are the two takes of "... Bells". Apart from a loose ending in take 2 everything is beautiful.

BENNY CARTER & HIS ORCHESTRA **London, ca. Jan. 11-16, 1937**

Benny Carter (tp, as, vo), Leslie Thompson, Tommy McQuater (tp), Lew Davis, Bill Mulraney (tb), Freddy Gardner, Andy McDevitt (cl, as), George Evans, Buddy Featherstonhaugh (ts), Eddie Macaulay (p), Albert Harris (g), Wally Morris (b), Al Craig (dm).

Four titles were recorded for British Vocalion, no BC trumpet on 143 "I'm In The Mood For Swing" but:

140-1	Gin And Jive	Solo 32 bars. (F)
140-2	Gin And Jive	As above. (F)
141-1	Nagasaki	Solo 32 bars. (F)
141-2	Nagasaki	As above. (F)
142-1	There's A Small Hotel	With orch. (M)
142-2	There's A Small Hotel	As above. (M)

The end of the Vocalion sessions in London. A sad fact which no tear can change. A fantastic creative period, item after recorded item contain pearls of music. This is no bad finale, alternate takes exist of all four items, and the pleasure of comparing cannot be truly estimated by those not loving this music as we do. The two takes of "Nagasaki" belong to the treasury kit, and also the other items have their merits, fine altosax on "Gin ..." and straight open trumpet on "... Hotel" and "... Swing". The two takes of "... Hotel" are interesting inasmuch as BC's vocal on take 1 is replaced by altosax on take 2, not Carter's but Freddy Gardner!! This brilliant musician should have his own solography, now his works are largely overlooked, and we must admit we almost fluffed in preparing these comments. His solo on take 2 of "... Hotel" is a very attractive one. By the way, FG is also heard in an 8 bars' solo on "Gin ...".

BENNY CARTER & THE RAMBLERS **Laren, March 24, 1937**

Benny Carter (tp, cl, as, ts), George van Helvoirt, Jack Bulterman (tp), Marcel Thielemans (tb), Wim Poppink, Andre van der Ouderaa (cl, as), Sal Doof (ts), Freddy Johnson or Nick de Roy (p), Jack Pet (b), Kees Kranenburg (dm), Theo Uden Masman (dir).

Four titles were recorded for Dutch Decca, no BC altosax on 371 "I'll Never Give In" but:

368-1	Black Bottom	Soli 8 and 8 bars. (FM)
368-2	Black Bottom	As above. (FM)
369-2	Rambler's Rhythm	Soli 24 and 8 bars. (FM)
369-3	Rambler's Rhythm	As above. (FM)
370-1	New Street Swing	Solo 32 bars. (FM)
370-2	New Street Swing	As above. (FM)

Another beautiful multi-instrument session. All items have first rate soli, and they are of such even merit that it is more difficult than ever to pick highlights. However, the only slow medium theme, "... Give In" with its majestic trumpet solo must be mentioned. Otherwise the altosax soli on "... Rhythm" and "... Swing" are memorable, as is the tenorsax on "... Give In". Postscript: But then we had heard only one take of each title, now we have two! It seems that we forgot to praise the first brief solo on "... Bottom", and now we get a fine variation! The same goes for a new exciting and different "... Swing", while the new "... Rhythm" is however for once surprisingly similar to the original take.

COLEMAN HAWKINS
& HIS ALL-STAR JAM BAND **Paris, April 28, 1937**

Benny Carter (tp, as), Andre Ekyan (as), Alix Combelle (cl, ts), Coleman Hawkins (ts), Stéphane Grappelly (p), Django Reinhardt (g), Eugene d'Hellemmes (b), Tommy Benford (dm).

Four titles were recorded for Swing, two have BC's altosax:

1742-1	Honeysuckle Rose	Solo 8 bars. (M)
1743-1	Crazy Rhythm	Solo 32 bars. (F)

About this session in general, so many nice words have been said that any more seem unnecessary. The very best of U. S. and France in a gigantic encounter! The rhythm section on this date is better and stronger than on most European sessions, making everybody give their best. "... Rose" has always been our favourite item, but for BC's altosax the longer solo on "Crazy ..." is more noteworthy. The opening phrase is something you never forget. Why not arrange this solo for a 'Super-Sax' ensemble, like it was done for Charlie Parker?

BENNY CARTER & HIS ORCHESTRA **The Hague, Aug. 17, 1937**

Benny Carter (tp, cl, as), Sam Dasberg, Cliff Woodridge, Rolf Goldstein (tp), George Chisholm, Harry van Oven (tb), Louis Stephenson (as), Bertie King, Jimmy Williams (ts), Freddy Johnson (p), Ray Webb (g), Len Harrison (b), Robert Montmarche (dm).

Four titles were recorded for Dutch Decca, all have altosax:

393-3	Skip It	Solo with orch 12 bars. (M)
394-2	Lazy Afternoon	Solo 34 bars. (SM)
395-1	I Ain't Got Nobody	Solo 14 bars. (FM)
395-2	I Ain't Got Nobody	As above. (FM)
396-1	Blues In My Heart	Soli 34, 2 and 2 bars. (SM)

A very prominent session, not only for its soloing but for the fine arrangements. They carry BC's trademark and are a real pleasure today as then. For instrumental

highlights, no doubt that “Lazy ...” ranks foremost. Not only has it fine muted trumpet at a pleasant tempo, but a very long altosax solo of the greatest elegance and creative power. “Blues ...”, which is not a blues, is very similar in atmosphere and performance. The remaining soli are all very noteworthy.

BENNY CARTER & HIS ORCHESTRA **The Hague, Aug. 18, 1937**

Benny Carter (tp, cl, as), George Chisholm (tb), Jimmy Williams (cl, as), Coleman Hawkins (ts), Freddy Johnson (p), Ray Webb (g), Len Harrison (b), Robert Montmarche (dm).

Four titles were recorded for Dutch Decca, two have altosax:

399-1	Pardon Me, Pretty Baby	Solo 32 bars. (FM)
399-2	Pardon Me, Pretty Baby	As above. (FM)
400-1	My Buddy	Solo 16 bars. (FM)
400-2	My Buddy	As above. (FM)
400-3	My Buddy	As above. (FM)

This session, and in particular “My Buddy” was the authors’ first encounter with Benny Carter and one which marked them for life! The perfect elegance and elegant perfection of the sixteen bars of altosax on “My Buddy” planted a seed for this solography. Later we came to know the magnificent altosax on “Pardon Me ...”, plus the trumpet playing which here ranks high above average quality, look to the BC trumpet section! This is the session never to be forgotten. Postscript: Also these comments were made based upon the original 78s only! So you can imagine how we felt when three alternates appeared!! A fine variation on “Pardon Me ...” is interesting enough, note bars 9-12, but the ‘buddies’ just knock you out!!! The take 1 is still something of the most perfect I can imagine, but the two new versions are also just lovely (a slight fluff in the beginning of the take 3 solo)!!!

BENNY CARTER & HIS ORCHESTRA **Paris, March 7, 1938**

Benny Carter (tp, as), Fletcher Allen (as), Bertie King (cl-6, ts), Alix Combelle (ts), Yorke de Souza (p), Django Reinhardt (g), Len Harrison (b), Robert Montmarche (dm).

Three titles were recorded for Swing, no altosax on 6-1 “Blue Light Blues” but:

4-1	I’m Coming Virginia	Solo 22 bars. (FM)
5-1	Farewell Blues	Solo 32 bars. (M)

The final European session, marking the end of the most important (in JE and PB’s opinion) and creative period in Benny Carter’s career, and a very important period in the history of jazz altosax. Why did this almost three year ‘exile’ become so fruitful? Maybe because BC in his heart was and is a romanticist? His sweet and gentle approach to music seems to be quite different from what we know in most jazz music. Perhaps only the European dance band and popular music traditions could give him the inspiration he needed? No racial prejudice as part of daily life, no having to prove himself in hostile surroundings, only friendly colleagues not believing their ears, but taking him to their hearts. Who knows? (We know that many experts disagree, feeling that BC’s artistic experience in Europe culminated after returning to the U.S.. At any rate, this session has splendid soli in magnificent arrangements, particularly heart-moving are the altosax solo in “Farewell ...” and the concluding ensemble in “... Virginia”.

LIONEL HAMPTON & HIS ORCHESTRA **NYC. July 21, 1938**

Harry James (tp), Benny Carter (cl, as, arr), Dave Matthews (as), Herschal Evans, Babe Russin (ts), Billy Kyle (p), John Kirby (b), Jo Jones (dm), Lionel Hampton (vib, vo-24067).

Four titles were recorded for Victor, two have altosax:

24065-1	I’m In The Mood For Swing	Solo 32 bars. (M)
24066-1	Shoe Shiner’s Drag	Solo 12 bars. (SM)

As a newcomer to his own country, it only seems appropriate that BC should be taken care of by a well established artist and brought to the recording studio! Lionel Hampton is a very good choice! A rhythm backing like this did not exist before he left for Europe, and he takes great advantage of it. His excellent arrangement on “... Swing”, an unrivalled summit of arranging for medium sized recording group and as a vehicle for his own altosax is proof enough. His soloing on “Shoe ...” is of similar quality, note in particular the clarinet here. In fact, the clarinet playing is now at its best, therefore it is a sad fact that his use of the instrument declines rapidly. Even if “Any Time ...” lacks a BC solo, the background is a very well spent three minutes, note how he treats the sax section in the bridge of James’ solo! Probably BC also is responsible for the arrangements of “... Drag” and “... Ramble”, though simple they have the ‘Carter sound’.

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	Solo 30 bars. (SM)
23305-2	Now It Can Be Told	As above. (SM)
23306-1	Laugh And Call It Love	Soli 4 and 8 bars to 8 bars in ens. (M)
23306-1	Laugh And Call It Love	As above. (M)
23307-1	On The Bumpy Road To Love	Solo 32 bars. In ens 8 bars. (FM)
23307-1	On The Bumpy Road To Love	As above. (FM)
23308-1	A-Tisket, A-Tasket	Solo 32 bars. (FM)

The most happy and informal of the four Teddy Wilson sessions including BC. They might have used a better vocalist, otherwise the session has much of the high spirit of the 1935-1937 recordings. BC solos remarkably on "... Bumpy ..." and "... Tasket", two fine swinging choruses supported by a perfect rhythm section. Also "Laugh ..." has good but brief soloing. "Now ..." makes us feel slightly puzzled. Never before has the word 'sirupy' entered our minds in connection with BC. Sweet, yes, but never too much until now. Not too bad but too much sweetness, certainly. However, our Danish friends do not agree, they feel that although his sound is not perfect in the upper register, it is more than compensated for by some very elegant runs. Last minute addition (then): Two alternates have turned up! They are exactly as different as you would expect them to be!! The correct choice was made for the 78, as a whole, but for BC they might have chosen any take. Note particularly the slower tempo of take 1 of "Laugh ..." compared to take 2. Postscript: An alternate of "Now ..." does not make jazz history.

TEDDY WILSON & HIS ORCHESTRA **NYC. Oct. 31 & Nov. 9, 1938**

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

Six titles were recorded for Brunswick, two have altosax:

23688-1	April In My Heart	Solo 20 bars. (SM)
23688-2	April In My Heart	As above. (SM)
23690-1	They Say	Lead 4 bars. Solo 12 bars. (SM)
23690-2	They Say	As above. (SM)

A far more polished session than the previous Wilson session. The star studded personnel in fact serves as a background only to Billie Holiday. This does not mean the items are too polished, 'refreshingly different' is a characteristic used, and BC may have contributed to the arrangements, note for instance "They Say". BC has two solo sequences, both with alternate takes existing. He presents the melody on "April ..." and finishes off on "... Say". In both cases he produces nice elaborate constructions, note particularly take 2 of "... Say".

NAT GONELLA**WITH JOHN KIRBY's ORCHESTRA** **NYC. Jan. 20, 1939**

Nat Gonella (tp, vo), Buster Bailey (cl), Benny Carter (as), Billy Kyle (p), Brick Fleagle (g), John Kirby (b), Jack Maisel (dm).

Four titles were recorded for British Parlophone:

64909-A	You Must Have Been A Beautiful Baby	Solo 20 bars. In ens 12 and 4 bars. (M)
64910-A	Just A Kid Named Joe	Intro 4 bars. Solo 8 bars. In ens 8 bars. (SM)
64911-A	Jeepers Creepers	In ens 34 bars. Solo 16 bars to 20 bars in ens. (FM)
64912-A	I Must See Annie Tonight	Soli 4, 4, 4 and 8 bars to 14 bars in ens. (FM)

Nat Gonella has always been one of our particular favorites, for one reason he was the first ideal for our own great Norwegian trumpeter Rowland Greenberg. He does not spoil the fun in this charming session. There are no arrangements to speak of, and better rhythm sections have recorded. The soloing, however, is generally very good with BC as the highlight. His 8 bars solo on the lovely "... Joe" belongs to his very best in this tempo, and "... Baby" is a most original construction. "Jeepers ..." is superbly swinging, and the end of "... Tonight" is to be noted. All tracks have something to offer!

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

Roy Eldridge (tp), Ernie Powell, Benny Carter (reeds), 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?	Intro 4 bars. (SM)
24045-1	It's Easy To Blame The Weather	Soli 8 and 2 bars. (M)
24046-1	More Than You Know	Solo 16 bars. (SM)
24046-2	More Than You Know	As above. (SM)
24047-1	Sugar	Solo 16+8 bars, (tp) on bridge. (M)

The last of the Wilson sessions and perhaps the best one? The altosax opening on "Sugar" with Roy on the bridge certainly must take its place among the very greatest BC contributions! As must the very beautiful two takes of "More ...", but which take is the best? Soli like these tend to be overlooked in favour of more flashing items, so this, therefore, is a reminder!

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

Bigband personnel including Benny Carter (tp, cl, as, arr, dir), similar to June 29, 1939 below.

Broadcast from Savoy Ballroom, five titles (Ed Berger collection):

Melancholy Lullaby (Theme)	Straight 32 bars to coda. (S)
I'm Coming Virginia	Solo 24 bars. (M)
Gin And Jive	Solo 32 bars. (F)
More Than You Know	Trumpet only.
Honeysuckle Rose (NC)	Solo 32 bars w/announcer. (F)

Benny Carter is back in town, New York City, Savoy Ballroom, with his new bigband! He takes some terrific altosax soli here, particularly "Gin ..." is magnificent!

LEONARD FEATHER / JOE MARSALA /**PETE BROWN & HIS JUMP BAND****NYC. April 20, 1939**

Benny Carter, Pete Brown (tp, as), Bobby Hackett (cnt, g), Joe Marsala (cl), Billy Kyle (p), Hayes Alvis (b), Cozy Cole (dm).

Four titles were recorded for Decca, two have BC's altosax:

65437-A	Twelve Bar Stampede	Solo 24 bars. (FM)
65439-A	Men Of Harlem	Solo 16 bars. (FM)

Good solo playing by BC on all items, but not of the stuff that unforgettable soli is made of. BC seems happy but not very serious and concentrated. Note particularly "... Stampede" for altosax.

BENNY CARTER & HIS ORCHESTRA**NYC. April 22, 1939**

Same/similar.

Broadcast from Savoy Ballroom, nine titles (Ed Berger collection):

Melancholy Lullaby	Straight 32 bars to coda. (S)
Tea For Two	Soli 2, 16 and 2 bars. (M)
Scandal In A Flat	Solo with orch 16 bars. (SM)
I Ain't Got Nobody	Solo with orch 16 bars. (FM)
I'm In The Mood For Swing	Solo 32 bars. (FM)
Between The Devil And TDBS	Trumpet only.
Honeysuckle Rose	Solo 32 bars. (F)
Stardust	Trumpet only.
Melancholy Lullaby	Straight 32 bars. (S)

Terrific altosax playing here!! My favourite is "... Swing", dig this one and the start of the last eight bars!! "Scandal ..." is also utterly fascinating.

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

Same/similar. Broadcast from Savoy Ballroom, three titles (Ed Berger):

When Irish Eyes Are Smiling	Trumpet only.
We've Come A Long Way Together	Clarinet only.
Blue Skies	Soli 32 and 8 bars. (FM)
	NYC. May 6, 1939
Same. Five titles:	
Melancholy Lullaby	Straight 32 bars. (S)
I'm Coming Virginia	Solo 24 bars. (M)
Have Mercy	Solo/straight 20+10 bars, orch 10 bars on bridge. (SM)
Sugarfoot Stomp (NC)	Solo 12 bars to fade out. (F)
Solid Mama	Trumpet only.
	NYC. May 8, 1939
Same. Two titles:	
Have Mercy	As above. (SM)
Plymouth Rock	No solo.
	NYC. May 13, 1939
Same. Four titles, not available:	
The Lady's In Love With You	Soli 4 and 16 bars. ()
A Home In The Clouds	Trumpet only.
I Cried For You	Trumpet only.
Patty Cake	No solo.
	NYC. May 20, 1939
Same. Five titles:	
Liebestraum	Lead 4 bars. (FM)
My Heart Has Wings	Solo 16 bars. (M)
Lady Be Good	Solo with orch 32 bars. (F)
Big Wig In The Wigwam	Clarinet only.
Melancholy Lullaby (NC)	Straight 28 bars, partly with announcer and orch. (SM)
	NYC. May 27, 1939
Same. Two titles, not available:	
How Strange	Solo 16 bars. ()
Tea For Two	Soli 2, 16 and 4 bars. ()
	NYC. June 10, 1939
Same. Two titles, not available:	
Blue Evening	Solo 32 bars to obbligato 32 bars. ()
Bye Bye Blues	Trumpet only.
	NYC. June 12, 1939
Same. One title:	
Clementine	Solo with orch 24 bars. (FM)
	NYC. June 17, 1939
Same. One title:	
Strange Enchantment	Trumpet only.

These comments are made almost thirty years after those of the following Vocalion session. The numerous broadcasts have varying sound quality, and it is not so relevant in this solo context to evaluate the orchestra itself. The main point is that BC's altosax playing is excellent and unique, whether one finds it hot and emotional or cool and detached. From the sessions above, particularly "Blue Skies" and "Clementine" should be noted.

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

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

Four titles were recorded for Vocalion:

1046-A	Plymouth Rock	Solo 12 bars. (M)
1047-A	Savoy Stampede	Solo 32 bars. (F)
1048-A	Melancholy Baby	Soli with orch 24 and 8 bars. (S)
1049-A	Scandal In A Flat	Solo 16 bars. (S)

The new Benny Carter Orchestra. In spite of its many capable musicians and of the ambitious arrangements, something is lacking. There is something sterile about these items. The music desparatly tries to make itself felt, but the result is not quite up to expectations. Of course, there is first rate music to be heard. A very fine altosax solo on "... A Flat", where BC exhibits technique as never before, however, not quite with the emotional warmth we expect. There are other good soli by BC and by his fellow men, and the fine sax section on "Savoy ..." is noteworthy.

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

Personnel similar to June 29.

Broadcast BBC "America dances" from Savoy Ballroom (postscript of Aug. 18, 2022: false, the BC band left the Savoy early July; touring began July 7 at the Apollo (ref. James Accardi)), ten titles:

Melancholy Lullaby (Theme)	Solo 16+8 bars, orch/(as) on bridge, last 8 drowned by announcer. (SM)
Lady Be Good	Soli with orch 32 bars. (F)
Plymouth Rock	Solo 12 bars. (M)
A Home In The Clouds	Trumpet only.
Bye Bye Blues	Solo with orch 32 bars. (FM)
Scandal In A Flat	Solo 16 bars. (SM)
I'm In The Mood For Swing	Solo 32 bars. (F)
Blue Evening	Solo/straight 32 bars. (M)
Honeysuckle Rose	Solo 32 bars. (F)
Melancholy Lullaby (Theme)	Solo 8+4 bars (fade out) partly drowned by announcer. (SM)

This extensive broadcast is probably the best from this period. However, the sound of the tape circulating is somewhat fragile, and the tempo is too fast, therefore listening pleasure is somewhat reduced. BC plays overall very inspiredly, particularly the uptempo items "... Swing" and "... Rose" are treated with such superb technique and vigour, that it is almost uncanny. Also "Scandal..." is very nice.

ETHEL WATERS WITH
EDDIE MALLORY & HIS ORCHESTRA **NYC. Aug. 15, 1939**

Eddie Mallory (tp), Tyree Glenn (tb, vib), Castor McCord (cl, ts), Benny Carter (as), Reginald Beane (p, org), Danny Barker (g), Milt Hinton (b).

Six titles were recorded for Bluebird, one has altosax:

41557	Push-Out	Solo 28 bars. (M)
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After playing through item after item looking for BC, suddenly he is there when we almost had lost hope! And not with a casual, uninspired solo, on the contrary, with a flashing, inventive, memorable creation, backed by Cab's supporters de luxe. Note this one!!

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

Personnel as June 29 except Eddie Mullen (tp) replaces Woodlen. Dell St. John (vo-1069).

Three titles were recorded for Vocalion:

1069-A	When Lights Are Low	Soli 4 and 12 bars. (FM)
1070-A	The Favor Of A Fool	Soli 32 and 4 bars. (S)
1071-A	Riff Romp	Solo 16+6 bars, orch on bridge. (F)

An old success can seldom be recreated, and “When Lights ...” is no exception. In fact, they do not even try, letting a female vocalist steal the show. BC, however, plays very nicely in the last chorus, bars 5-8 and 13-24. The slow “... Fool” presents the sentimental side of BC, pleasant but not too exciting. More interesting is the fast “Riff Romp”. Note the lovely arranging for trombones in this session, BC certainly knows more than writing for saxes!

LIONEL HAMPTON & HIS ORCHESTRA **NYC. Sept. 11, 1939**

Dizzy Gillespie (tp), Benny Carter (as, arr), Chu Berry, Coleman Hawkins, Ben Webster (ts), Clyde Hart (p), Charlie Christian (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo-41407).

Four titles were recorded for Victor, three have altosax:

41406-1	When Lights Are Low	Solo 8 bars. (FM)
41406-2	When Lights Are Low	As above. (FM)
41408-1	Hot Mallets	Solo 8 bars. (FM)
41409-1	Early Session Hop	Solo 8 bars. (FM)

After taking the trouble of bringing so many jazz giants into one recording studio, the producer might have made more of it. Forty titles instead of four maybe? To give BC only 32 bars of soloing during a whole night is simply criminal (or perhaps many alternate takes exist somewhere ... dream, dream??). It is particularly regrettable because he plays up to his very best. No track stands above the others, but to compare the two takes of “... Low” is exciting. And the arrangement of “One ...” seems like a BC solo, superb!

ETHEL WATERS **NYC. Sept. 22, 1939**

Eddie Mallory (tp), Benny Carter, Garvin Bushell (cl, as), Reginald Beane (p), Charlie Turner (b).

Two titles were recorded for Bluebird, one has altosax:

42718	I Just Got A Letter	Solo 16 bars. (M)
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Another surprise from Ethel Waters, BC gets the opportunity to play a fine, inventive altosax solo, though not quite on the level with the remarkable “Push-Out”.

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

Bigband personnel same/similar to Nov. 1 below.

Broadcast from Savoy Ballroom, six titles (Ed Berger collection):

Melancholy Lullaby	Straight 32 bars. (S)
Savoy Stampede	Solo 32 bars. (F)
Scandal In A Flat	Solo 16 bars. (SM)
Russian Lullaby	Solo 16 bars.
There's Only One In Love (NC)	No solo.
Bye Bye Blues (NC)	Trumpet only.

NYC. Oct. 14, 1939

Same. Ten titles:

Melancholy Lullaby	Straight 32 bars. (S)
China Boy	Solo 32 bars. (F)
It's Funny To Everyone But Me	Solo with orch 16 bars. (SM)
Plymouth Rock	Solo 12 bars. (M)
I'll See You In My Dreams	Trumpet only.
What's New?	No solo.
Strange Enchantment	Trumpet only.
Last Night	No solo.
Riff Romp	Solo 30 bars. (F)
Melancholy Lullaby	Straight 30 bars (NC). (S)

NYC. Oct. 23, 1939

Same. Three titles:

Blue Orchids	Soli with orch 24 and 8 bars. (SM)
China Boy	Solo 32 bars. (F)
What's New?	No solo.

NYC. Oct. 28, 1939

Same. Two titles, not available:

Lilacs In The Rain	Solo 16 bars. ()
Vagabond Dreams	Solo 20 bars. ()

Again several magnificent altosax soli, the two "China Boy"s and "Riff Romp" should be noted, as well as another elegant version of "... A Flat" and a new tune, equally elegant, "It's Funny ..."!

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

Benny Carter (tp, as), Irving Randolph, Lincoln Mills, Joe Thomas, Eddie Mullens (tp), James Archey, Vic Dickenson (tb), Tyree Glenn (tb, vib), James Powell, Carl Frye (as), Ernie Powell, Sammy Davis (ts), Eddie Heywood (p), Ulysses Livingston (g), Hayes Alvis (b), William Purnell (dm), Roy Felton (vo-1110-12). Four titles were recorded for Vocalion, three have altosax:

1109-1	Shufflebug Shuffle	Solo 16 bars. (M)
1109-1 st try	Shufflebug Shuffle	As above. (M)
1109-3 rd try	Shufflebug Shuffle	As above. (M)
1110-1	Vagabond Dreams	Solo 20 bars. (SM)
1111-1	Love's Got Me Down Again	Soli 4 and 8 bars. (M)

Again we have the feeling of disappointment. The orchestra seems to try to be modest, but does not succeed and has a deficit of inspiration. The arrangements are not up to the expected BC standard, note for instance "... Shuffle", his way of featuring the trumpet section ends up in ta-ta-ing!! His arranging technique of the thirties was primarily built around the saxes, it was his secret and his trademark and his mastery. Now he tries new trends but not without problems. His instrumental solo on "... Shuffle" as a contrast is very ingenious and probably the best altosax solo of the session, but lacks proper soundings. "... Dreams" is quite uninteresting, "... Again" better. Postscript: Again one must marvel at BC's creativity, two additional and quite different variations on "... Dreams".

BENNY CARTER & HIS ORCHESTRA **NYC. Nov. 6, 1939**

Personnel probably as Nov. 1.

Broadcast from Savoy Ballroom, James Accardi collection, one title:

China Boy	Solo 32 bars. (F)
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Postscript of Feb. 5, 2023: This item appeared recently. BC plays in fast tempo as only he can do. Note also an exciting two-chorus piano solo by Heywood!

BENNY CARTER & HIS ORCHESTRA **NYC. Nov. 11, 1939**

Personnel probably as Nov. 1.

Broadcast from Savoy Ballroom, Bill Savory collection Vol. 3, two titles, no altosax on "More Than You Know" but:

Honeysuckle Rose	Solo 32 bars, last 16 disturbed by announcer. (F)
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A magnificent solo closing the broadcast, and the announcer really does not bother too much.

BENNY CARTER & HIS ORCHESTRA **NYC. Nov. 18, 1939**

Personnel probably as Nov. 1.

Broadcast, seven titles, five have altosax:

Melancholy Lullaby	Solo with orch 8 bars. (S)
I Ain't Got Nobody	Solo 14 bars. (FM)
Riff Romp	Solo 30 bars. (F)
There's A Small Hotel	Solo 32 bars. With orch. (M)
Plymouth Rock	Solo 12 bars. (M)

BC plays inspiredly, particularly "Riff Romp" seems to be the absolute highlight of this program. He also takes the bridge here, contrary to the record version, and

therefore seems more free. The result must be considered magnificent. "... Nobody" is also played strongly and beautifully.

VARSITY SEVEN**NYC. Dec. 14, 1939**

Benny Carter (tp, as), Danny Polo (cl), Coleman Hawkins (ts), Joe Sullivan (p), Ulysses Livingston (g, vo), Artie Shapiro (b), George Wettling (dm), Jeanne Burns (vo).

Four titles were recorded for Varsity, one has altosax:

1160-1 Scratch My Back Solo 24 bars. (M)

A session looking very promising on paper, but which never really manages to come alive. The rhythm section never succeeds in bringing the soloists into orbit. BC's best contribution is undoubtedly his nice altosax solo on "Scratch ...". He also plays an attractive introduction to "... Mama".

VARSITY SEVEN**NYC. Jan. 15, 1940**

Personnel as Dec. 14, 1939 except Joe Turner (vo) replacing Burns.

Four titles were recorded for Varsity, but no altosax soli.

BENNY CARTER & HIS ORCHESTRA**NYC. Jan. 30, 1940**

Personnel as Nov. 1, 1939 except Russell Smith (tp), Gene Simon (tb), Stanley Payne, Coleman Hawkins (ts) replace Randolph, Mullens, Glenn, Davis and Powell.

Four titles were recorded for Vocalion, two have altosax:

1126 no. 1 Sleep Solo 24 bars. (F)

1126 no. 1 Sleep As above. (F)

1126 no. 1 Sleep (NC) No solo.

1126 no. 1 Sleep As no. 1&2 above. (F)

1127 no. 1 Among My Souvenirs Solo 32 bars. (M)

1127 no. 2 Among My Souvenirs As above. (M)

1127 no. 3 Among My Souvenirs (NC) Solo 2 bars (breakdown). (M)

1127 no. 4 Among My Souvenirs As no. 1&2. (M)

There is a sparkling altosax solo on "Sleep"! Benny Carter never had better technique than at this point of his career. Some may find the solo too technical, too 'smooth' in a negative sense, others may consider it the ultimate of swing altosax playing. "Among ..." has also fine soloing on both instruments. Postscript (then): It is only fair to say that this session by many is considered higher than our comments imply. This is what was written on the basis of the four 78rpm. sides. Afterwards Jerry Valburn let us encounter the complete session with alternates! Two more altosax soli on "Sleep" quite different from the first one. Apart from being very good, they give the 'original' another dimension, and it is not 'too smooth' any more! Also two new versions of "Among ..." give evidence to high jazz capabilities, the altosax soloing is far less straight than you believe from Vo 5458 only.

THE QUINTONES**NYC. Feb. 2, 1940**

This session, featuring a vocal group, has been presented in Rust as having Benny Carter (as). Vocalion 5409 contains "Midnight Jamboree" and "The Five Little Quints", while Vocalion 5596 contains "Honey Bunny Boo" and "Harmony In Harlem". Only altosax solo is on "... Harlem", eight bars in medium tempo. It is not by BC, and there is absolutely no reason to believe that he nor Coleman Hawkins participate in this session.

METRONOME ALL-STAR BAND**NYC. Feb. 7, 1940**

Harry James (tp), Charlie Spivak, Ziggy Elman (tp-26489), Jack Teagarden (tb), Jack Jenney (tb-89), Benny Goodman (cl), Benny Carter (as), Toots Mondello (as-89), Eddie Miller (ts), Charlie Barnet (ts-89), Jess Stacy (p), Charlie Christian (g), Bob Haggart (b), Gene Krupa (dm), Fletcher Henderson (arr).

Two titles were recorded for Columbia, no BC on 26489-A&B "King Porter Stomp" but:

26490-A All-Star Strut In ens 12 bars to solo 12 bars.
In ens 24 bars. (M)

26490-B All-Star Strut As above. (M)

"... Strut" gives an opportunity to study alternate takes. The altosax solo is better in take A, but the opening altosax in ensemble in take B is something you should pay attention to, you'll find it rewarding.

FREDDIE RICH & HIS ORCHESTRA **NYC. Feb. 14, 1940**

Nat Natoli, Red Solomon, Roy Eldridge (tp), Larry Altpeter (tb), Benny Carter (as, arr), Sid Stoneburn, Sid Perlmutter (cl, as), Babe Russin, Frank Chase, Stafford Simon (ts), Clyde Hart (p), Ken Binford (g), Hayes Alvis (b), Johnny Williams (dm), Rosemary Calvin (vo-26515,17).

Four titles were recorded for Vocalion, no altosax on 26515 "A House With A Little Red Barn" but:

26514-A	Till We Meet Again	Solo 8 bars. (M)
26516-A	I'm Forever Blowing Bubbles	Solo 30 bars. (M)
26517-A	How High The Moon	Solo 8 bars. (SM)

This is a real BC session! The formality of leadership is quite uninteresting, this is Benny Carter & his orchestra in the real sense!! The arrangements are certainly his, typical and very nice, in fact, they sound better than his own Vocalion recordings only a fortnight before! His soloing overall is superb, and to highlight the lovely "... Moon" in a slower than usual tempo is somewhat unjust to the other items.

CHAMBER MUSIC OF LOWER BASIN STREET ORCHESTRA **NYC. May 5, 1940**

Possible personnel: Benny Carter (tp, as), Henry Levine (tp), Jack Epstein (tb), Alfie Evans (cl), Rudolph Adler (ts), Tony Colucci (g), Henry Patent (b), Nat Levine (dm).

Two titles, no BC altosax on "Stardust" but:

Honeysuckle Rose	Solo 2 ½ choruses of 32 bars. (FM)
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Very fine altosax playing on "... Rose", among the best BC soli of the period.

BENNY CARTER & HIS ORCHESTRA **NYC. May 20, 1940**

Bill Coleman, Shad Collins, Russell Smith (tp), Sandy Williams, Milton Robinson (tb), Benny Carter (cl, as, ldr), Carl Frye, George Dorsey (as), Stafford Simon, Sammy Davis (ts), Sonny White (p), Ulysses Livingston (g), Hayes Alvis (b), William Purnell (dm).

Four titles were recorded for Decca, no altosax on "Pom Pom" but:

67781-A	Night Hop	Solo with orch 24 bars. (FM)
67783-A	O. K. For Baby	Solo 16 bars. (FM)
67784-A	Serenade To A Sarong	Soli 8 and 7 bars. (SM)

There seems to be more spirit in this big band session than in the preceding Vocalion ones. BC's altosax soloing on "Serenade ..." is magnificent, and his other contributions are not far behind.

THE CHOCOLATE DANDIES **NYC. May 25, 1940**

Roy Eldridge (tp), Benny Carter (as-2995,97, cl-2995-5, p-2996), Coleman Hawkins (ts), Bernard Addison (g), John Kirby (b), Sid Catlett (dm).

Four titles were recorded for Commodore, no BC altosax on 2996 "I Surrender Dear" and 2998 "Dedication" but:

2995-6	Smack	Soli 64 and 16 bars to runout. (FM)
2995-5	Smack	Solo 64 bars. (FM)
2995-4	Smack	As below. (FM)
2995-3	Smack	As below. (FM)
2995-2	Smack	As below. (FM)
2994-1	Smack	Soli 64 and 8 bars to 8 bars in ens. (FM)
2997-1	I Can't Believe That YILWM	Solo 64 bars to ens 32 bars. (FM)
2997-2	I Can't Believe That YILWM	Solo 32 bars. (SM)

The titles from this session may be evaluated very differently depending upon the musician to be examined. As far as BC goes, "Smack" in our opinion is the most interesting item with two fine alternates offering elegant and inventive altosax playing. The lack of piano accompaniment makes the atmosphere slightly fragile, and "Smack" does not belong among the most fiery works in fast medium tempo but is nevertheless quite satisfying. We know that "Smack" in particular has been used to demonstrate BC's virility, but if such a demonstration should be necessary, there are numerous good examples! "... Love" is very surprising inasmuch the tempo and the layout of the two takes are utterly different. The almost slow medium version seems to benefit BC compared to the fast medium one, but it may be a matter of taste. The latter, however, seems very uneven, almost schizophrenic!

Certain parts of the solo are daring and active, while some seem to be just passive fingering. Maybe BC's mind was somewhere else? Anyway, it is a very interesting item for closer study, though not for pure quality only. The piano contribution is very modest and not to be remembered. Postscript: When we wrote the above, we had two takes of "Smack", now we have six!! Commodore has been good to us. For once I/we leave it to yours truly to decide which one you like best!!

BUSTER BAILEY & HIS SEXTET **NYC. June 1940**

Charlie Shavers (tp), Buster Bailey (cl), Benny Carter (as), Billy Kyle (p), John Kirby (b), Zutty Singleton (dm), Judy Ellington (vo-1841,42).

Four titles were recorded for Varsity, no BC on "Seems Like A Month Of S" but:

1842-1	Fable Of A Rose	Soli 4 and 4 bars. (SM)
1843-1	Pinetop's Boogie Woogie	Solo 24 bars. (M)
1844-1	Eccentric Rag	Solo 16 bars. In ens. 8 bars. (FM)

To quote Helen Dance's liner notes: The most uncharacteristic selection is the most successful. In "Pinetop ...", BC plays two bluesy, heated choruses that are quite untypical but very good. BC also shines in "... Rag" where his sound and style are reminiscent of his work on the magnificent version of "Crazy Rhythm" recorded abroad with Coleman Hawkins". We disagree slightly, "... Rag" seems incontestably the prominent item. "Pinetop ..." is more untypical than exciting, but on the other hand, another proof of versatility.

BENNY CARTER & HIS ORCHESTRA **NYC. Oct. 23, 1940**

Russell Smith, Jonah Jones, Bobby Williams (tp), Milt Robinson, Madison Vaughan (tb), Benny Carter, Chauncey Haughton (as), George James (as, bar), George Irish, Stafford Simon (ts), Sonny White (p), Everett Barksdale (g), Hayes Alvis (b), William Purnell (dm), Roy Felton (vo-68284,85,87), The Mills Brothers (vo-68284).

Four titles were recorded for Decca:

68284-A	By The Watermelon Vine, Lindy Lou	Solo 16 bars. (M)
68285-A	The Last Kiss You Gave Me	Solo 8 bars. (S)
68286-A	Boogie Woogie Sugar Blues	Soli 18, 4 and 2 bars. (SM)
68287-A	I've Been In Love Before	Solo 16 bars. (SM)

Not very exciting this soloing, purely routine work in a rather dull session. "... Before" is rather straight, and he does not seem quite at ease in "Boogie ...". "... Lou" must be considered the best BC item.

BENNY CARTER & HIS ORCHESTRA **NYC. Nov. 19, 1940**

Personnel as Oct. 23 except Sidney De Paris (tp) replaces Jonah Jones, Benny Morton (tb) added, Benny Carter (cl, as), Roy Felton (vo-57657).

Four titles were recorded for Bluebird, (cl)-solo only on 57656 "All Of Me" but:

57657-1	The Very Thought Of You	Solo 16 bars. (S)
57658-1	Cocktails For Two	Solo 32 bars. Long coda. (SM)
57659-1	Takin' My Time	Solo 32 bars. (M)

This is possibly the best BC big band session of the period. The technical quality of the Bluebird recordings is better than that of the Vocalions and Deccas, and the rhythm section seems more active than on the preceding sessions. BC seems to be inspired and plays several soli of noteworthy quality. We enjoy particularly the lovely "Cocktails ..." which is not as straight as one might expect. The other items are also welcome, with "... Time" in front, elegant but somewhat cool. "All Of Me" is particularly interesting due to the characteristic arrangement.

METRANOME ALL-STAR BAND **NYC. Jan. 16, 1941**

Harry James, Ziggy Elman, Cootie Williams (tp), J. C. Higginbotham, Tommy Dorsey (tb), Benny Goodman (cl), Benny Carter, Toots Mondello (as), Coleman Hawkins, Tex Beneke (ts), Count Basie (p), Charlie Christian (g), Artie Bernstein (b), Buddy Rich (dm).

Two titles were recorded for Victor, one has BC's altosa x:

60332-1	One O'Clock Jump	Solo 12 bars. (M)
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A good but not particularly noteworthy solo, still close to being the highlight of an otherwise disappointing record. The personnel ought to have produced half a dozen smash hits!

BENNY CARTER & HIS ORCHESTRA **NYC. Jan. 21, 1941**

Russell Smith, Sidney De Paris, Jonah Jones (tp), Vic Dickenson, James Archey, Joe Britton (tb), Benny Carter (tp?, cl?, as), George Dorsey, Bill White (as), George Irish, Fred Mitchell (ts), Sonny White (p), Herb Thomas (g), Ted Sturgis (b), J. C. Heard (dm), Roy Felton (vo-60354).
Four titles were recorded for Bluebird,

60351-1	Cuddle Up, Huddle Up	Solo 16 bars. (M)
60352-1	Ev'ry Goodbye Ain't Gone	Solo 16 bars. (SM)
60353-1	Babalu	Free intro. Straight 16 bars. (FM)
60354-1	There, I've Said It Again	Solo 8 bars. (SM)

Of lesser interest than the previous Bluebird session. There is a fluent solo on "There...", and also a good one on "Cuddle Up ...", but both rather brief. "Babalu" is the sort of corny thing that we did not associate with BC. The altosax contribution is of purely academic interest.

GENE KRUPA & HIS ORCHESTRA Meadowbrook, NJ. March 22, 1941

Bigband personnel with Benny Carter (tp) guesting.
CBS broadcast "Matinee at the Meadowbrook, two titles, one has BC's altosax:

There'll Be Some Changes Made	Soli 36 and 20 bars. (M)
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The altosax on "... Made" is unusually happy, informal and swinging on a bouncing rhythm section, a very enjoyable item!

BENNY CARTER & HIS ORCHESTRA NYC. April 1, 1941

Benny Carter (tp, as), Doc Cheatham, Lincoln Mills, Sidney De Paris (tp), Vic Dickenson, Jimmy Archey, Joe Britton (tb), Ernie Purce, Eddie Barefield (as), Fred Williams, Ernie Powell (ts), Sonny White (p), Herb Thomas (g), Charles Drayton (b), Al Taylor (dm), Maxine Sullivan (vo-63700,03).

Four titles were recorded for Bluebird, one BC's altosax:

63700-1	Midnight	Solo with orch 16 bars. (SM)
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While these are nice recordings, they do not feature BC to any great importance. The altosax on "Midnight" is rather straight, and neither do the trumpet contributions here call for superlatives. It is the bandleader's show-off we witness here, not the work of a great improviser.

ARTIE SHAW & HIS ORCHESTRA NYC. June 26, 1941

Henry Allen (tp), J. C. Higginbotham (tb), Artie Shaw (cl, ldr), Benny Carter (cl?, as), twelve (strings), Laura Newell (harp), Sonny White (p), Jimmy Shirley (g), Billy Taylor (b), Shep Sheperd (dm), Lena Home (vo-66147,49).

Four titles were recorded for Victor, two have altosax:

66146-1	Confessin'	16+8 bars 2/2 with (tb), (tp) on bridge. (SM)
66147-1	Love Me A Little Little	Soli with orch 8, 7 and 2 bars. (M)

One very interesting item, "Confessin'" with a charming BC/Higgy duet. "Love ..." to us is not very interesting, but disagreement has been expressed. Also it has been suggested that BC plays (cl) together with Shaw for 8 bars just preceding Lena Home's vocal on "Love ...".

BENNY CARTER & HIS ORCHESTRA NYC. Oct. 16, 1941

Benny Carter (tp, as), Nathaniel Williams, Emmett Berry, Rostelle Reese (tp), James Archey, Benny Morton, John McConnell (tb), Ernest Purce, George James (as), Ernie Powell, Alfred Gibson (ts), Sonny White (p), William Lewis (g), Charles Drayton (b), Berisford Shepherd (dm).

Four titles were recorded for Bluebird:

66792-1	Sunday	Soli 8 and 30 bars. (FM)
66793-1	Ill Wind	As below. (S)
66793-2	Ill Wind	Soli 16 and 8 bars to long coda. (S)
66794-1	Back Bay Boogie	Solo 24 bars. (F)
66795-1	Tree Of Hope	Soli 2 and 8 bars. (M)

The last big band session of the swing era! This Bluebird session concludes another interesting epoch in BC's career. It may not have the immense charm of the European period, and many records stress the leader's role too much, leaving little room for masterly soloing we know he could offer any time he wanted to. We have an example here, "Sunday", where the longest solo really sparkles the way it

should. "Back ..." is good, considering the boogie background. "Tree ..." has some notable details, while "... Wind" is rather dull.

Postscript: It seems appropriate to remark that JB and PB generally have evaluated the European recordings better than the American ones of this period. We know that this is a sensitive subject, and that many will disagree. IST considers that the American recordings are at least as good as the European ones, particularly the English ones. It seems fair to express, not hide, this difference in basic attitude, to let you approach the different periods with your own basic emotions!

CHAMBER MUSIC
OF LOWER BASIN STREET ORCHESTRA **NYC. Dec. 10, 1941**
 Benny Carter (as), unknown (rhythm).

I Can't Get Started Solo 48 bars to coda. (S)

Sweet but very ambitious altosax playing. The solo presents incredible technique and must be considered important!

METRONOME ALL-STAR BAND **NYC. Dec. 31, 1941**
 Harry James, Cootie Williams, Roy Eldridge (tp), J. C. Higginbotham, Lou McGarity (tb), Benny Goodman (cl), Benny Carter, Toots Mondello (as), Vido Musso, Tex Beneke (ts), Count Basie (p), Freddie Green (g), Doc Goldberg (b), Gene Krupa (dm).

Two titles were recorded for Columbia:

32079-1	Royal Flush	Solo 8 bars (last). (M)
32079-2	Royal Flush	As above. (M)
32079-3	Royal Flush	As above. (M)
32080-1	Dear Old Southland	Solo 16 bars. (FM)
32080-2	Dear Old Southland	As above. (F)
32080-3	Dear Old Southland	As above. (FM)

This session does not have as much colour as the setup would lead to believe. However, BC's solo on "Dear Old ..." must be considered one of the better ones of the time. In "... Flush" he is left with so little space that there is very little to evaluate. Postscript: Two fine alternates of "Dear Old ..." have appeared since then! Tempi are notably different, as are the altosax soli!!

METRONOME ALL-STAR LEADERS **NYC. Jan. 16, 1942**
 Cootie Williams (tp), J. C. Higginbotham (tb), Benny Goodman (cl), Benny Carter (as), Charlie Barnet (ts), Count Basie (p), Alvino Rey (g), John Kirby (b), Gene Krupa (dm).

One title was recorded for Columbia:

32261-1	I Got Rhythm	Solo 16+8 bars, (dm) on bridge. In ens 16 bars. (FM)
32261-2	I Got Rhythm	As above. (FM)
32261-3	I Got Rhythm	As above. (FM)

This sounds like an augmented Benny Goodman sextet, without Charlie Christian! In our opinion, BC is by far the best soloist, and three takes give him ample opportunity to show off. An unmotivated drum bridge disturbs, in fact the drums are very heavy all the way, but nevertheless "I Got Rhythm" is noteworthy. The takes are different, the altosax quality has been suggested to be ranked with the takenumber, decide for yourself!

MARK WARNOW & HIS ORCHESTRA **NYC. Feb. 9, 1942**
 Mark Warnow (dir), Russ Case, Ivor Lloyd, Nat Natoli (tpp), Cliff Heather, Larry Altpeter (tb), Sid Tucker (cl, as, bar), Ezell Watson (cl, as), Bernie Ladd, Reggie Merrill (cl, as), Benny Carter (cl, as, ts), Babe Russin (ts), eight (vln), Bernie Lazaroff (p), Ben Mortell (g), R. Berman (harp), Sam Shoobe (b), John Williams (dm), The Hit Paraders (vo-group-71784,86), Joan Edwards (vo-71784,75), Barry Wood (vo-71783,84).

Four titles were recorded for Victor, one has BC:

71783-1	These Foolish Things	Soli 16, 4 and 2 bars. (S)
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Interesting discovery! "... Foolish ..." is a BC-item with the record label stating: 'saxophone solo by Benny Carter'. He states the theme for 16 bars and after the vocal adds some nicely constructed variations.

BENNY CARTER & HIS ORCHESTRA **LA. Dec. 18, 1942**

Personnel, tentatively based on BC's opening at the Swing Club in LA, Nov. 1942 (ref. Down Beat, Nov. 15, 1942, p. 11 (ref. Ed Berger)): Benny Carter (tp, as), George Treadwell, Hal Mitchell, Chief Scott (tp), Earl Hardy, John "Shorty" Haughton, J. J. Johnson, Alton Moore (tb), Ted Barnett, Stretch Ridley, Gene Porter, Eddie De Verteuil (reeds), Ted Brannon (p), Johnny Smith (g), Curly Russell (b), Alvin Burroughs (dm), Savannah Churchill (vo).
AFRS Jubilee no. 4, no BC on "All I Need Is You" and "Unknown Title" (NC) but:

Stompin' At The Savoy	Solo 64 bars. (F)
I Can't Get Started	Intro 4 bars. Solo 48 bars to long coda, orch on last 16. (S)
Ol' Man River	Solo 32 bars. (F)

This is the first of the Jubilee programs with Benny Carter, and there are three very interesting items. "... Savoy" has a lovely altosax solo with only rhythm backing, although the complete orchestra is present for the rest of the item. The solo contains many repetitive phrases but at the same time, or just therefore, seems quite original concept. The version of "... Started" is magnificent, although sweet it is full of intricate details and fast fingering, and this kind of music cannot be presented more professionally than BC does here. "... River" is utterly fast, but BC seems unconcerned as if the tempo was only medium. The "Unknown Title" is a very charming riff tune featuring the band to advantage.

BENNY CARTER & HIS ORCHESTRA **Hollywood, Dec. 1942/Jan. 1943**
Similar. AFRS Jubilee no. 7, three titles, no BC on "Without A Song" but:

9:20 Special	Soli 8, 4 and 12 bars. (F)
I Lost My Sugar In Salt Lake City	Straight intro 4 bars. (S)

Postscript of July 2022: Some fine details on "... Special".

BENNY CARTER & HIS ORCHESTRA **Hollywood, early 1943**
Similar. AFRS Jubilee no. 15. Details unknown.

BENNY CARTER & HIS ORCHESTRA **LA. early 1943**
Similar. AFRS Jubilee no. 20, five titles, no BC on "Sweet Patootie" and "Why Don't You Do Right?" but:

Honeysuckle Rose	Solo with orch 32 bars. (F)
Ill Wind	Soli 20 and 8 bars. Coda. (S)
Riff Romp	Soli 30 and 8 bars. (F)

This program was not in the original solography. Particularly "... Romp" has some impressive altosax soloing.

BENNY CARTER & HIS ORCHESTRA **LA. early 1943**
Similar. Command Performance, two titles:

Back Bay Boogie	Solo 24 bars. (F)
Opening Night	Solo 20 bars. (F)

This program was not in the original solography. Strongly swinging, hot numbers, but nothing particular about the altosax soloing.

CAB CALLOWAY & HIS ORCHESTRA **LA. Jan./Feb. 1943**
Shad Collins, Jonah Jones, Russell Smith, Lammar Wright (tp), Tyree Glenn, Keg Johnson, Quentin Jackson (tb), Andy Brown (cl, as), Benny Carter, Hilton Jefferson (as), Al Gibson, Illinois Jacquet (ts), Greely Walton (bar), Benny Paine (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm).
Quote Ed Berger: "It took place on the sound stage during the filming of the picture "Stormy Weather" but was not intended for use in the film":

Body And Soul	Solo 32 bars. (S)
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A very nice ballad contribution, following Illinois Jacquet and preceding Hilton Jefferson (possibly there is a splice between the two altosax soli).

BENNY CARTER & HIS ORCHESTRA **LA. March 24, 1943**
Benny Carter (tp, as, arr, comp), Gerald Wilson, Snooky Young, Walter Williams, Fred Trainer (tp), John Haughton, J. J. Johnson, Alton Moore (tb), Kirk Bradford, Willard Brown, Gene Porter, Eddie Davis (reeds), Ted Brannon (p), Curly Russell (b), Oscar Bradley (dm), The Charioteers (vo-group).
Four titles from Radio Show "Blueberry Hill", one has altosax:

I Can't Get Started Intro to solo with orch 30 bars. (S)

A very abrupt ending.

**ALICE FAYE VOCAL WITH
BENNY GOODMAN & HIS ORCHESTRA** **LA. March/April 1943**
Bigband personnel including guest soloist Benny Carter (as, arr).
Soundtrack of film "The Gang's All Here":

No Love, No Nothin' Solo 14 bars. Coda. (S)

I guess this is too sweet.

BENNY CARTER & HIS ORCHESTRA **LA. April 10, 1943**
Personnel as March 24. Savannah Churchill (vo). "Blues Skies" is with quartet.
Broadcast from Hollywood Club, seven titles, five have altosax, not available:

Melancholy Lullaby (NC) Straight 8 bars. ()

Blue Skies Soli 4, 4 and 4 bars. ()

One O'Clock Jump Solo 20 bars. ()

Ill Wind Soli 10, 10 and 14 bars. ()

Back Bay Boogie (NC) Solo 24 bars. ()

**LENA HORNE WITH
BENNY CARTER & HIS ORCHESTRA** **LA. April 27, 1943**
Personnel including Benny Carter (as, arr), Lena Horne (vo).
Soundtrack of film "Thousands Cheer", one title:

Honeysuckle Rose Intro 2 bars. (M)

Not used in the film.

BENNY CARTER & HIS ORCHESTRA **Hollywood, May – Sept. 1943**
Personnel similar to above.
AFRS Jubilee no. 27, 35 and 44. Details unknown.

BENNY CARTER & HIS ORCHESTRA **Hollywood, Sept. 1943**
Personnel similar to above.
Downbeat 44, eleven titles, no altosax on "Fish Fry" and "Why Don't You Do Right" but:

Melancholy Lullaby Solo 4 bars. (S)

Sleep Solo 25 bars. (F)

Ill Wind Soli 20 and 6 bars to long coda. (S)

I Used To Love You Solo 16+8 bars, orch on bridge. (FM)

Honeysuckle Rose Solo with orch 32 bars. (F)

Midnight Solo 16 bars. (SM)

On The Alamo Solo with orch 16 bars. Solo 32 bars. (M)

Swanee River Solo 18+6 bars, (p) on bridge. (FM)

All Of Me Solo 14 bars. (M)

A long, fine program with no interruptions apart from some small talk between BC and the announcer. The band is very attractive here in all tempi, maybe it is appropriate to remind you to listen to slower tunes like "Ill Wind" and "Midnight", where BC plays rather in a straight fashion but with great charisma. His greatest soloing is on the altosax, "Sleep" for instance is masterly in a very fast tempo. In "... Alamo", the orchestra lays off during his long solo which is impressive, and "Swanee ..." should also be noted. "All Of Me", while good, is an amputated construction, the song 'asks' for a 32 bars solo!

BENNY CARTER & HIS ORCHESTRA **San Francisco, Oct. 25, 1943**
Claude Dunson, Vernon Porter, John Buckner, Freddie Webster (tp), Alton Moore, John Haughton, J. J. Johnson (tb), Benny Carter (tp, as, arr), Porter Kilbert (as), Gene Porter, Bumps Myers (ts), Willard Brown (as, bar), Ted Brannon (p), Ulysses Livingston (g), Curly Russell (b), Oscar Bradley (dm), Savannah Churchill (vo-94).

Four titles were recorded for Capitol. Postscript of Aug. 17, 2022: Acetates of complete session exists (James Accardi collection), rewriting below. No BC on 94 "Just A Baby's Prayer At Midnight" (three complete takes plus one false start) but:

93-BD	Poincana (1:32)	Solo/straight. (SM)
93-alt.	Poincana	As below. (SM)
93-78 take	Poincana	Solo/straight. Long coda. (SM)
95-alt.	Hurry, Hurry	As below. (S)
95-LP take	Hurry, Hurry	As below. (S)
95-78 take	Hurry, Hurry	Solo with orch 6 bars. (S)
96-NC	Love For Sale (1:21)	No straight. (M)
96-NC	Love For Sale (1:05)	Straight 4 bars. (M)
96-alt.	Love For Sale (3:32)	Straight 4 bars. Solo 32 bars. (M)
96-78 take	Love For Sale (3:01)	Straight 4 bars. Solo 16 bars. (M)

Not much soloing on the first Capitol date. Only the longest solo on "Love ..." is of the noteworthy kind and quite a lot so. However, the orchestra is a most valuable asset here. Our feelings may be summed up briefly as follows: The orchestra of 1940-41 was the end of something, this is a beginning! The arrangements are varied and interesting on all items and in all tempi. For some reason BC did not quite 'make it' as a top modern band leader and arranger, more or less forgotten by many today. Why? Postscript: This was written tentatively before we had heard the two (three) takes of "Hurry ...". The altosax soli are quite different and very elaborate, maybe the highlights of the session! No, the highlight is the alternate take of "... Sale", BC's wonderful chorus makes the item too long for 78 rpm.!!

BENNY CARTER & HIS ORCHESTRA **NYC. Feb. 2, 1944**
 Personnel including Benny Carter (tp, as).
 Date falsely given as probably Nov. 2, 1944.
 Broadcast from Apollo Theatre, two titles:

Blue Skies	Solo with orch 16 bars. (M)
Takin' My Time (NC)	Solo with orch 32 bars. (FM)

A fine altosax on "... Time" is the highlight.

BENNY CARTER & HIS ORCHESTRA **Hollywood, May 21, 1944**
 John Carroll, Edwin Davis, Milton Fletcher, Karl George (tp), Alton Moore, John Haughton, J. J. Johnson, Bart Varsalona (tb), Benny Carter (tp, as, arr), Porter Kilbert (as), Gene Porter, Bumps Myers (ts), Willard Brown (as, bar), Gerald Wiggins (p), W. J. Edwards (g), Charles Drayton (b), Max Roach (dm), Dick Gray (vo-255).

Four titles were recorded for Capitol, no altosax on 257-3 "I Surrender Dear" but:

254-1	I Can't Escape From You	Solo with orch 6 bars. (SM)
254-3	I Can't Escape From You	As above. (SM)
255-2	I'm Lost	Solo with orch 8 bars. (S)
256-3	I Can't Get Started	Solo 32 bars. Coda. (S)
256-?	I Can't Get Started	As above. (S)

Again one should concentrate on the band and the arrangements first. Note for instance the lovely sax scoring on "... Escape ..."! The altosax soli on "... Started" are not by far as straight as you would believe, note the last 8 bars of take ? or the preceding 8 bars of take 3. The main item is however is "... Dear" with BC's trumpet soaring high!

BENNY CARTER & HIS ORCHESTRA **Hollywood, May/June 1944**
 Personnel including Benny Carter (tp, as).
 AFRS Jubilee 83, four titles, one has BC's altosax:

Ol' Man River	Solo 32 bars. (F)
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Hollywood, June 1944
 Similar. AFRS Jubilee 87, four titles, two have BC's altosax:

I Lost My Sugar In Salt Lake City	Intro 4 bars. (S)
Rose Room	Solo 16 bars. (FM)

Recognize how good the band is playing at this time! This is evident from "Sweet ...", where BC's trumpet leads into some excellent big band playing. Incidentally,

the 16 bars altosax solo here is not by BC. However, there is no doubt that BC is playing altosax on "Rose Room"!

**BENNY CARTER
& HIS ORCHESTRA**

Hollywood, March (or April 3), 1945

Personnel including Benny Carter (tp, as).

AFRS Jubilee 125 (reissued 219), five titles, one has BC's altosax:

Just You, Just Me Solo 4 bars. (M)

Hollywood, March 1945

AFRS Jubilee 126 (partly reissued 207), seven titles, one has BC's altosax:

Back Bay Boogie Solo 24 bars. (FM)

Note another version of "Sweet ...", good but with a fluff (not intentional??) in bar 11. Note: Like on Jubilee 87, this is not BC on altosax!! Apart from this, there is not much out of the ordinary on these two shows. Notable is the fast BC altosax solo on "Back Bay ...".

BENNY CARTER & HIS ORCHESTRA

Hollywood, March 26, 1945

Personnel as usual.

Mutual Radio Network broadcast from Trocadero, five titles (Johan Helø collection), no altosax on "I Cover The Waterfront" and "Rosita" (trumpet solo on former) but:

Theme / Melancholy Lullaby Straight 4 bars. (S)

Sleep Solo 24 bars. (F)

I'm Lost Straight 8 bars. (S)

CAPITOL JAZZMEN

Hollywood, March 30, 1945

Bill Coleman (tp), Buster Bailey (cl), Benny Carter (as), Coleman Hawkins (ts), Nat King Cole (p), Oscar Moore (g), John Kirby (b), Max Roach (dm), Kay Starr (vo-600,01).

Four titles were recorded for Capitol (James Accardi collection):

599-1 You Can Depend On Me As below. (SM)

599-2 You Can Depend On Me As below. (SM)

599-3mst You Can Depend On Me Solo 16 bars. (M)

599-4 You Can Depend On Me As above. (M)

600-1 If I Could Be With You As below. (SM)

600-2 If I Could Be With You As below. (SM)

600-3mst If I Could Be With You Solo 18 bars. (SM)

601-1 Stormy Weather As below. (S)

601-2mst Stormy Weather Solo 8 bars to obbligato 8 bars. (S)

601-3 Stormy Weather As above. (S)

602-1 Riffamarole As below. (F)

602-2 Riffamarole As below. (F)

602-3 Riffamarole As below. (FM)

602-4 Riffamarole As below. (F)

602-5mst Riffamarole Solo 24 bars. (F)

Several good contributions by BC here. The elegant "If I Could ..." is certainly the best one (note the lovely bar 7) with "Stormy ..." coming in a good second. "You Can ..." is pale and anemic, while "Riffamarole" is active and more energetic. Two alternates have the necessary differences. Postscript of Aug. 4, 2019: The complete session with alternates have now become available, giving us many new excellent altosax soli!

BENNY CARTER & HIS ORCHESTRA

Hollywood, April 2, 1945

AFRS Jubilee 127, two titles, one has BC's altosax:

La Rosita (Slick Mix) Solo 14 bars. (FM)

Quite ordinary soli, but "La Rosita" is a nice performance as a whole.

BENNY CARTER & HIS ORCHESTRA **Hollywood, April 2, 1945**

Bigband personnel including Benny Carter (tp, as, arr).

Two titles were recorded for Capitol:

610-5 June Comes Around Every Year Lead. (SM)
 611-3 Malibu Soli and lead 16, 8 and 8 bars. (S)

“Malibu”, a beautiful song with appropriate arrangement and a lovely altosax giving the concept ‘sweet music’ a new dimension! Look for this item for your own good.

BENNY CARTER & HIS ORCHESTRA **Hollywood, April 2, 1945**

Similar. AFRS Jubilee 129 (reissued 220), four titles, one has BC’s altosax:

Ol’ Man River Solo with orch 32 bars. (F)

Hollywood, April 1945

Same/similar. AFRS Jubilee 131, one (or two) have BC’s altosax:

Somebody Loves Me Solo 8 bars. (FM)

Sleep Solo 24 bars? (F)

Hollywood, April 1945

AFRS Jubilee 132, two titles, but no altosax.

Hollywood, May 1945

AFRS Jubilee 136 (reissued 222), three have BC’s altosax:

Sunday Soli 8 and 30 bars. (FM)

Habanera Solo 16 bars. (FM)

The Early Bird/Boyd Solo 8 bars. (FM)

From these programs, one item is to be highlit before all others, “Sunday”. The longest solo is one of the most juicy, melodic, inspired and well constructed from this period! Fine versions of “... River” and “Somebody ...” must also be noted. The altosax on “Sleep” cannot be BC’s, if it is, he must have become ill! Postscript of Aug. 28, 2022: I still wonder! Unsuccessful break, strange phrasing in bars 6-10, very unlike BC. On the other hand, the flashing last part indicates somebody who really knows his horn. Possibly even BC can have an offday!!

DICK HAYMES **LA. mid-1945?**

Dick Haymes (vo) with large orchestra including (strings).

AFRS Jubilee 149/223, mastering date Sept. 24, two titles, no altosax on “It Might As Well Be Spring”, but possibly Benny Carter (as) on:

I’m Gonna Love That Gal Soli 2 and 2 bars. (M)

There are two excellent altosax bits with 2 bars of tenorsax inbetween, and the style indicates BC, but I don’t hear “watch out, Benny” as suggested. What is your opinion?

BENNY CARTER & HIS ORCHESTRA **Hollywood, 1944-1946**

Listed below are titles not identified completely in other Jubilee and other shows:

Two Again Solo with orch 16 bars. (S)

Somebody Loves Me Solo 8 bars. (FM)

Moonglow Solo 16+8 bars, orch on bridge. (M)

After You’ve Gone Solo 42 bars. (F)

AFRS Jubilee 207:

Chicago Solo 32 bars. (FM)

Downbeat 44?

I Heard You Cried Last Night Soli 8 and 8 bars. (S)

Prelude To A Kiss Soli 16, 14 and 4 bars to coda, first and last with orch. (S)

Several good soli, particularly “Moonglow” should be noted. “Somebody ...” sounds very promising but has only 8 bars. The band is lovely here, though! “After

...” and “Chicago” are also sparkling affairs in uptempo. While “... Night” is only sweet, “... Kiss” is a fine improvisation, note for instance the excellent 14 bars!

BENNY CARTER & HIS ORCHESTRA **Chi. Nov. 16-22, 1945**
Bigband personnel including Benny Carter (tp, as, vo, arr, comp).
Broadcast or live recording from Regal Theatre, reported to have no altosax on “The Honeydrinker” but to have 16+8 bars on “Malibu”, not available.

BENNY CARTER & HIS ORCHESTRA **NYC. Dec. 12, 1945**
Bigband personnel including Benny Carter (tp, as, arr).
Five titles were recorded for Capitol, three issued:

838-5	Cuttin' Time	Solo with orch 32 bars. (F)
839-4	Forever Blue	Solo with orch 8 bars. (S)
847-2	Prelude To A Kiss	Soli with orch 8, 14 and 4 bars, last to coda. (S)
848-1	Just You, Just Me	Soli with orch 2 and 6 bars. (FM)

Again the arrangements are more prominent than the soli. From either viewpoint, the lovely “Prelude ...” is the most noteworthy, being elegant to the point of luxuriousness.

BENNY CARTER & HIS ORCHESTRA **NYC. Jan. 5, 1946**
Similar.
Three titles were recorded for DeLuxe, 165 “Lonesome Morning Blues”, issued as **LEE RICHARDSON** (vo), has not been available but:

166	Jump Call	Solo 30 bars. (F)
167	Patience And Fortitude	Solo 17 bars. (M)

An elegant, almost simple solo in “Jump Call”, easy to forget in the praise for the artistry of this modern arrangement and orchestra. Same comment for “Patience...”, except that the solo is far from simple!

BENNY CARTER & HIS ORCHESTRA **NYC. Jan. 7/8, 1946**
Personnel including Benny Carter (tp, as).
Six titles were recorded for De Luxe, four have BC’s altosax:

168	Diga Diga Doo	Solo 32 bars. (F)
168-alt.	Diga Diga Doo	As above. (F)
170	Some Of These Days	Solo 16 bars, first half with orch. (M)
171	I'm The Caring Kind	Solo 8 bars. (S)
173	Rose Room	Solo 16 bars. (FM)

These sessions are to our taste very treasurable. A magnificent modern orchestra, varied arrangements and lovely BC soli, supported by Dexter Gordon and Don Byas. “Diga ...” is the most impressive in a fast tempo, really fireworks! For soloing, note “... These Days”. Also note the totality of the beautiful “... Boy”.

BENNY CARTER & HIS ORCHESTRA **Hollywood, March 31, 1946**
Personnel according to Tom Lord: Miles Davis, Howard McGhee (tp), Al Grey, possibly Britt Woodman (tb), Benny Carter (as), Bumps Myers, unknown (ts), Sonny White (p), James Cannady (g), Thomas Moultrie (b), Percy Brice (dm).
Broadcast from “The Streets Of Paris”, three titles:

Just You, Just Me	Solo with orch 32 bars. Solo 36 bars (fade out). With orch 32 bars to coda. (FM)
Don't Blame Me	Solo with orch 20 bars (fade out). Solo 32 bars. With orch 8 bars to coda. (SM)
Sweet Georgia Brown	Solo 64 bars. (F)

Nice informal real jam session with Sonny White setting a strict stride pace. “Just You ...” seems to consist of two acetate parts, and BC’s solo falls in the middle, unfortunately, he seems to thrive very well! Same happens to the first solo in “... Me”, but the second is a complete chorus, a magnificent contribution!! “Sweet ...” has good BC, but here Miles Davis is fantastic!

ARNOLD ROSS QUINTET

L.A. April 7, 1946

Benny Carter (as), Arnold Ross (p), Allan Reuss (g), Artie Bernstein (b), Nick Fatool (dm).

Four titles were recorded for Keynote:

145-1	The Moon Is Low	Soli 32 and 32 bars to coda. (M)
145-2	The Moon Is Low	Soli 32 and 16 bars to coda. (M)
145-4	The Moon Is Low	As take 2. (M)
146-1	Stairway To The Stars	Soli 16 and 14 bars to long coda. (S)
147-2	Bye Bye Blues	Straight 32 bars to solo 32 bars. Solo 64 bars. (F)
147-3	Bye Bye Blues	Straight 32 bars to solo 32 bars. Solo 32 bars. (F)
147-4	Bye Bye Blues	As take 3. (F)
148-1	I Don't Know Why	Intro and solo 16 bars. Solo 6 bars to coda. (S)

Two of the titles feature ballad-Carter at his most prominent, and this time with a small group, quite a rarity among the numerous big band recordings and broadcasts. Fine sound and expert accompaniment make "Stairway ..." and "... Why" very much treasured BC post-war items. The faster items cannot quite compare, particularly "... Low", which is rather straight. "Bye Bye ..." is better, first chorus straight, the second and third improvised, but the piano and guitar soloing are at least as good. Postscript: The above was written upon one take of each only. The full session appeared later! Dig!!

BENNY CARTER & HIS ORCHESTRA **Hollywood, early April 1946**

Personnel including Benny Carter (tp, as).

AFRS Jubilee 184, four titles, three have BC's altosax:

Hop, Skip And Jump (Who's Sorry Now?)	Lead 32 bars. (M)
I Can't Get Started	Solo 32 bars. Coda. (S)
Jump Call	Solo with orch 30 bars. (F)

Hollywood, early April 1946

AFRS Jubilee 186, three titles, two have altosax, "Jump Call" identical to 184 but:

Just You, Just Me	Soli 6 and 8 bars. (FM)
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Possibly belonging to Jubilee 186. Personnel: Benny Carter, Charlie Parker, Willie Smith (as), Nat King Cole (p), Oscar Moore (g), Johnny Miller (b), Buddy Rich (dm). Ballad medley, BC plays:

Body And Soul	Solo 48 bars. (S)
Cherokee	Acc. (as-CP) in coda. (F)

Hollywood, April 1946

AFRS Jubilee 191, five titles, one has BC's altosax:

I'm The Caring Kind	Solo 8 bars. (S)
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"Jump Call"s has a flashing solo in a very fast tempo, equalled only by Charlie Parker in 1946. "Body ..." is excellent and characteristic, seems more inspired than the Calloway version.

BENNY CARTER QUINTET **L.A. April 22, 1946**

Benny Carter (as), Sonny White (p), unknown (g), (b), (dm).

Four titles were recorded for Keynote:

153-1	Moonglow	Soli 32 and 32 bars. (SM)
153-2	Moonglow	Soli 32 and 16 bars. (SM)
153-4	Moonglow	As take 2. (SM)
154-1	Give Me Something To Remember YB	Soli 8 and 16 bars. (SM)
154-2	Give Me Something To Remember YB	As above. (SM)
155-1	Lady Be Good	Solo 64 bars. Solo 16+8 bars, (rhythm) on bridge. (F)
155-2	Lady Be Good	As above. (FM)

155-3	Lady Be Good	Soli 64 and 32 bars. (FM)
156-1	Deep Purple	Soli 16 and 16 bars to coda. (S)
156-3	Deep Purple	Soli 16 and 8 bars to coda. (S)
156-5	Deep Purple	As take 3. (S)

This session was unknown to us (and to almost everybody else) thirty years ago, and it is therefore a pleasure to have such an important discovery. The rhythm is mostly unknown but very good with a guitarist we should like to identify, and BC's old piano mate This is therefore definitely a swing session, a good one as such! While BC now is in the process of changing his style away from romanticism and with a cooler sound in his horn, this is enjoyable even with "old" points of views! With lots of alternate takes, the session represents a lot of new music, new examples of BC's bottomless creativity. I do not want to go into more details, all tracks are noteworthy, just go ahead!

BENNY CARTER & HIS ORCHESTRA **Southgate, Ca., Spring 1946**
Similar. Broadcast from Trianon Ballroom, no altosax on "One O'Clock Jump" but:

Melancholy Lullaby (Theme)	Solo with orch 4 bars. (S)
Rose Room	Solo with orch 16 bars. (FM)
I Can't Get Started	Solo with orch 32 bars. Coda. (S)
Night And Day	Intro. Solo with orch 16 bars. (M)

Nothing in particular on this broadcast, not in the original solography.

BENNY CARTER & HIS ORCHESTRA **Hollywood, April 29, 1946**
AFRS Jubilee 193, five titles, three have BC's altosax:

Cuttin' Time	Solo 32 bars. (F)
Prelude To A Kiss	Soli 8, 14 and 4 bars to coda, first and last with orch. (S)
Back Bay Boogie	Solo 24 bars. (F)

Southgate, Ca., April 30, 1946
Broadcast from Trianon Ballroom (Ed Berger coll.), five titles, two have altosax:

I'm Gonna Make Believe IGMAS	Solo with orch 8 bars. (M)
I'm The Caring Kind	Solo with orch 8 bars. (S)

Southgate, Ca., May 5, 1946
Same. Seven titles, three have altosax:

Dream Castle	Soli 20 and 4 bars. ()
Back Bay Boogie (NC)	Solo 24 bars (NC). ()
Night And Day	Intro 4 bars. Solo with orch 16 bars. (M)

Hollywood, June 1946
AFRS Jubilee 203, five titles, three have BC's altosax:

Love For Sale	Soli 4 and 32 bars. (FM)
I Got It Bad	Solo 14 bars. (S)
Patience And Fortitude	Solo 17 bars. (M)

Hollywood, June 1946
AFRS Jubilee 205, four titles, three have BC's altosax:

I'm In The Mood For Love	Obbligato 32 and 16 bars. (S)
Malibu	Solo 16+8 bars, orch on bridge. Solo 8 bars. (S)
What Is This Thing Called Love?	Solo 16+8 bars, orch on bridge. (FM)

Several very interesting items on these programs. "Love For Sale" is a magnificent version, far better than the Capitol reocording with incredible altosax. "I Got ..." is sweet but of the elaborate, tricky kind, far from straight, you should note this

one! And “Patience ...” has a quite original contribution, where one particularly should keep ears open to the first 2 bars break. While “What Is ...” is quite ordinary, “Malibu” is a very beautiful song, the arrangement is a great pleasure, and BC’s straight altosax is heavenly! Finally “I’m In The Mood ...”, a quite sensational quartet piece with the most lovely obbligato you can imagine!

BENNY CARTER & HIS ORCHESTRA **NYC. Aug. 1946**

Bigband personnel including Benny Carter (as).

Four titles were recorded for DeLuxe:

236	Re-Bop Boogie	Solo 24 bars. (M)
237	Twelve O’Clock Jump	Solo 32 bars. (M)
238	Your Conscience Tells You So	Solo 8 bars. (M)
239	Mexican Hat Dance	Solo 4 bars. (M)

“Mexican ...” is a corny and disappointing piece of quasimusic. But “... Jump” is not!! A clever arrangement, colourful section work and a masterly solo. Compare it with those of ten years earlier, and you will find an enormous difference. It is even more refined now, seemingly spontaneous but perfect as a composition. And the atmosphere is much cooler. It is quite understandable that some Benny Carter fans treasure the bands and the soloing of 1943-1947 more than that of any other period. “... Boogie” and “You ...” do not challenge “... Jump” but have fine altosax soli.

BENNY CARTER & HIS CHOCOLATE DANDIES **NYC. Aug. 23, 1946**

Buck Clayton (tp), Al Grey (tb), Benny Carter (cl-2694, as-2695,96,97), Ben Webster (ts), Sonny White (p), John Simmons (b), Sid Catlett (dm, vo-2695).

Four titles were recorded for Swing, no BC on 2695 “Out Of My Way”, (cl) only on 2694-1&2 “Sweet Georgia Brown” but:

2696	What’ll It Be?	Soli 8 and 32 bars. (M)
2697-1	Cadillac Slim	32 bars 4/4 with (ts). Solo 32 bars. (F)

A swing session, almost of the vintage type, with nice soloing by all participants. The leader does not take more than his share and is only one amongst many top musicians. “Sweet ...” is most interesting for us, here, since the clarinet is a rare instrument these days. He still knows how to play it, if not quite to perfection. There is a good altosax solo on “... Be?”, but the fast “... Slim” with a sax chase is even more exciting when altosax is discussed.

BENNY CARTER & THE JUBILEE ALL-STARS **Hollywood, Jan. 1947**

Joe Wilson (tp), Murray McEachern (tb), Barney Bigard (cl), Benny Carter (as), Phil Moore (p), Al Hendrickson (g), Red Callender (b), Hal “Doc” West (dm).

AFRS Jubilee 230. One title:

Stompin’ At The Savoy	Solo 88 bars to coda. (M)
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Apart from 8 bars of ensemble, BC takes three choruses in a row. He plays competently, but the rhythm section does not function properly, and the main impression is rather syrupy.

LUCKY THOMPSON & HIS LUCKY SEVEN **Hollywood, April 22, 1947**

Neil Hefti (tp), Benny Carter (as), Lucky Thompson (ts), Bob Lawson (bar), Dodo Marmarosa (p), Barney Kessel (g), Red Callender (b), Lee Young (dm).

Four titles were recorded for Victor, no BC on 510 “Just One More Chance” and 511 “From Dixieland To Bop” but:

512	Boulevard Bounce	Solo 48 bars. (M)
512-alt.	Boulevard Bounce	As above. ()
512-alt.	Boulevard Bounce	As above. ()
513	Boppin’ The Blues	Solo 24 bars. (F)

The outstanding BC item is “Boulevard ...”, his own composition, where he plays a long, elaborate and very attractive solo, one of his very best performances from this period. Two alternates have not been available. “... Blues” has two good choruses, otherwise you should concentrate on the lovely tenorsax in “Just One More Chance”!

GENE NORMAN’S “JUST JAZZ” **Pasadena, Ca., April 29, 1947**

Chuck Peterson (tp), Vic Dickenson (tb), Benny Carter (as), Charlie Barnet (ts), Dodo Marmarosa (p), Irving Ashby (g), Red Callender (b), Jackie Mills (dm).

Concert at the Civic Auditorium, two titles:

MM1000/1 Perdido In ens 16 and 8 bars. Solo
3 choruses of 32 bars. (FM)

MM1002 Just You, Just Me In ens 32 bars. Solo 3 choruses
of 32 bars. (FM)

same date

Howard McGhee (tp), Vic Dickenson (tb), Benny Carter (as), Wardell Gray (ts),
Erroll Garner (p), Irving Ashby (g), Red Callender (b), Jackie Mills (dm).
One title:

MM914/15 One (Two, Three, Four) Solo 7 choruses of 12 bars. (FM)
MM916/17 O'Clock Jump

same date?

Personnel similar to 1000/1-1002.
Possibly AFRS Jubilee 262, one title:

How High The Moon In ens 32 bars. Soli 64 and
8 bars. In ens 8 bars. (FM)

In a way, this can be considered the final step towards perfection, but is jazz supposed to be perfect? (In "Perdido", perfection starts six bars late, he is not quite ready when his turn comes). BC plays scholarly, as being in a class room and not upon a stage! Everything is so clever, almost well thought out in advance, impressive but not really exciting. To criticize perfect performances may seem unjust, and we hope BC himself will forgive us our reservations. As the highlight we choose "One O'Clock Jump", otherwise dominated by a fantastic performance by the great Wardell Gray.

Postscript (then): Several Jubilee shows are from late 1947 and 1948, but the contents may have been recorded much earlier. Time and space did not permit a list of such shows and items. Please help us to get the Jubilee chronology correct!
Postscript (now): Nobody did ...

Such ended our solography many years ago, and I choose not to extend it further, for the moment. However, Benny Carter continues to play beautiful altosax for many, many years to come. Possibly we should look closely into his later works, with your assistance.

Postscript of March 3, 2014:

I have decided to include sessions for a few more years, including 1949, but still incomplete:

**BENNY CARTER WITH
THE NAT KING COLE TRIO****LA. May 1947**

Benny Carter (as), Nat King Cole (p), Oscar Moore (g), Johnny Miller (b).
Probably recorded in studio (not Bocage Hotel) some days before NBC broadcast date May 31 (on this day, the trio performed at Rendezvous Ballroom), one title:

2:38 Cocktails For Two Solo 32 bars. (S) to solo 16 bars. (M)
to solo 8 bars to coda. (S)

Postscript of July 13, 2022: This "Cocktails ..." is in perfect sound and also represents the perfectness of BC's art with this kind of music material; swinging sweet and in fact very nice.

HOLLYWOOD HUCKSTERS**LA. May 29, 1947**

Charlie Shavers (tp), Benny Goodman (cl, vo), Benny Carter (as), Dave Cavanaugh (ts), Joe Koch (bar), Red Norvo (vib, xyl), Jimmy Rowles (p), Irving Ashby (g), Red Callender (b), Lee Young (dm), Stan Kenton (vo).

Three titles were recorded for Capitol:

2006-2 I Apologize Solo 4 bars. (S)

2007-4 Them There Eyes Solo 16 bars. (M)

2008-1 Happy Blues Solo 12 bars. (M)

Very elegant altosax soli here, even the brief "I ..." should be noted!

JULIA LEE & HER BOY FRIENDS**LA. June 16, 1947**

Bobby Sherwood (tp), Vic Dickenson (tb), Benny Carter (as), Dave Cavanaugh (ts), Red Norvo (xyl), Julia Lee (p, vo), Jack Marshall (g), Red Callender (b), Sam Lovett (dm), Joe Alexander (vo).

Four titles were recorded for Capitol, one has BC:

2061 Mama Don't Allow It Solo 16 bars. (FM)

LA. June 18, 1947

Same except Red Nichols (cnt) replaces Sherwood.
Four titles, three have BC:

2066-1	My Sin	Solo 16 bars. (M)
2066-2	My Sin	As above. (M)
2066-3	My Sin	As above. (M)
2066-4	My Sin	As above. (M)
2067-5	When You're Smiling	Solo 16 bars. (M)
2068-3	I Was Wrong	Solo 8 bars. (S)

Nice and informal sessions, predominantly vocal but with solo contributions. BC plays coolly but par excellence all over, and particularly the slow "... Wrong" is attractive. And of course, "My Sin" is the most exciting item with four fine altosax soli with the necessary and exciting differences!

LOUIS ARMSTRONG Hollywood, Ca., July 16/17, 1947

Personnel possibly including Benny Carter (as).
Film music "A Song Is Born", but no altosax to be heard.

BENNY CARTER & HIS ORCHESTRA Pasadena, ca. Autumn 1947

Bigband personnel including Benny Carter (tp?, as), Dexter Gordon (ts), Gene Norman (mc).

AFRS Jubilee No. 246 (program sent Oct. 31), two titles have BC's altosax (plus "Somebody Loves Me", a repeat from No. 131):

Jump Call	Solo 32 bars. (F)
Prelude To A Kiss	Straight 8 bars. Solo 14 bars. Coda. (S)

"Jump ..." is typical the perfect and cool BC in uptempo. But there is a nice surprise here; great "Prelude ..." with lots of gorgeous improvisation, dig this!!

BENNY CARTER & HIS ORCHESTRA Pasadena, ca. Autumn 1947

Bigband personnel including Benny Carter (tp?, as), Lucky Thompson (ts), Gene Norman (mc).

AFRS Jubilee No. 248 (program sent Nov. 14), two titles have BC's altosax:

Fish Fry	Solo 16 bars. (FM)
Just You, Just Me	Solo with orch 8 bars. (M)

Nothing of particular altosax importance here.

JOE ALEXANDER VOCAL ACC. BY DAVE CAVANAUGH's ORCHESTRA Hollywood, Ca., Sept. 22, 1947

Ernie Royal (tp), Clint Neagley (tb), Benny Carter (as), Dave Cavanaugh, Babe Russin (ts), Joe Koch (bar), Juan Panalle (p), Jack Marshall (g), Harry Babasin (b), Lee Young (dm).

Four titles were recorded for Capitol, three have BC:

2264	When I Close My Eyes	Solo 8 bars. (S)
2265	I'm A Three Time Loser WATTG	Intro 2 bars. Obbligato 8 bars. Solo 12 bars. (S)
2266	So Long Darling	Solo 12 bars. (S)

Postscript of May 2, 2018: This was a very pleasant surprise and stimulates the research for the remaining three items! Postscript of Jan. 4, 2020: Yes there are two more with very nice, slow and sweet altosax playing!!

RED NORVO's NINE LA. Oct. 14, 1947

Bobby Sherwood (cnt), Benny Carter (as, arr, comp), Dave Cavanaugh, Eddie Miller (ts), Red Norvo (vib), Arnold Ross (p), Dave Barbour (g), Billy Hadnott (b), Jesse Price (dm).

Two titles were recorded for Capitol:

2345-5	Hollyridge Drive	Solo 16 bars. (M)
2345-7	Hollyridge Drive	As above. (M)
2346-4	Under A Blanket Of Blue	Solo/straight 8 bars. (S)

Two competent and different soli on "... Drive" but my favourite is the sugarsweet and yet cool "... Blue" in a very slow tempo.

KAY STARR**LA. Oct. 20, 1947**

Bigband personnel including Benny Carter (as), Kay Starr (vo).
Four titles were recorded for Capitol, but no altosax soli.

JULIA LEE & HER BOY FRIENDS**LA. Nov. 11, 1947**

Geechie Smith (tp), Vic Dickenson (tb), Benny Carter (as, tb-2441/42), Dave Cavanaugh (ts), Julia Lee (p, vo), Jack Marshall (g), Red Callender (b), Sam Lovett (dm)

Eight titles were recorded for Capitol, 2441 "Pagan Love Song" and 2442 "All I Ever Do Is Worry" have trombone soli (!), three have altosax soli:

2443	Take It Or Leave It	Soli 4 and 4 bars. (M)
2445	King Size Papa	Soli 4 and 4 bars. (M)
2447	I'm Forever Blowing Bubbles	Solo 32 bars. (M)

Same style, same quality as on the previous Lee session. Particularly "... Bubbles" should be noted.

PEGGY LEE**LA. Nov. 12, 1947**

Personnel including Benny Carter (tp, as), Peggy Lee (vo).
Four titles were recorded for Capitol, but no altosax soli.

JULIA LEE & HER BOY FRIENDS**LA. Nov. 13, 1947**

Personnel as Nov. 11 except Billy Hadnott (b) replaces Callender, Smith omitted.
Five titles were recorded for Capitol, 2460 "Crazy World" has trombone duet, two have altosax soli:

2458	I Didn't Like It The First Time	Solo 16 bars. (M)
2461	Tell Me Daddy	Solo 12 bars. (M)

Fine altosax soli here!

PEGGY LEE**LA. Nov. 20, 1947**

Personnel including Benny Carter (as), Peggy Lee (vo).
Four titles were recorded for Capitol, but no altosax soli.

FREDDIE SLACK & HIS ORCHESTRA**LA. Nov. 25, 1947**

Bigband personnel including Benny Carter (as).
Three titles were recorded for Capitol, but no altosax soli.

ANITA O'DAY**LA. late 1947**

Bigband personnel with Benny Carter (as, arr), Ralph Burns (arr), Anita O'Day (vo).

Six titles were recorded for Signature, four have BC:

656	I Told Ya I Love Ya	Solo 4 bars. (M)
658	I Ain't Getting Any Younger	Solo 12 bars. (M)
659	Travelin' Man	Solo 3 bars. (S)
660	Key Largo	Break. (SM)

There is a fine altosax solo on "... Younger"! Postscript of July 2022: Note that a test exists of the unissued "... Man".

BENNY CARTER & HIS ORCHESTRA**LA. Jan. 1948**

Lou Obergh (tp), Henry Coker (tb), Benny Carter (as, arr), Bumps Myers (ts), Cyril Haynes (p), Jack Marshall (g), Dallas Bartley (b), Henry Green (dm), Bob Decker, Emma Lou Welch, The Enchanters (vo).

Six titles were recorded for Reina:

Baby You're Mine For Keeps	Solo/straight 6 bars. (SM)
You'll Never Break My Heart Again	Solo/straight 6 bars. (M)
Chilpaningo	Solo/straight 12 bars. (M)
An Old Love Story	Solo/straight 8 bars. (S)
Reina	Solo/straight 16 bars. (SM)
Let Us Drink A Toast Together	No solo. (M)

How did BC get into this mess? Not that he ever plays badly, but this session is less jazzy, more commercial and total worthless than you can imagine. Play his sweet straight sections once and forget the whole thing.

**BENNY CARTER
& HIS ORCHESTRA****Pasadena, Ca., ca. Feb./March 1948**Personnel including Benny Carter (tp?, as), Gene Norman (mc).
AFRS Jubilee No. 276 (sent June 4), four titles have altosax:

Lover	Solo with orch 64 bars. (F)
Hollyridge Drive	Solo 16 bars. (M)
Congaroo	Solo with orch 32 bars. (FM)
One O'Clock Jump	Solo 24 bars. (M)

The arrangements show a more modernistic BC is emerging, with better success than for Reina, and "Lover" and "Congaroo" are quite interesting. Note also that for once, the "... Jump"-sign off of Jubilee has some soloing, even BC gets two choruses!

Note: Despite being listed in discographies as a Benny Carter/Mary Lou Williams performance, the recording of "Roll 'Em" used by AFRS on Jubilee No. 276 is almost certainly taken from a rehearsal for Mildred Bailey's CBS radio show "Music Till Midnight". Recorded on November 24, 1944, the band is Paul Baron's, not Benny's—and the trio performance of "Hesitation Boogie" is simply Mary Lou's 1946 Victor recording with overdubbed applause on either end (ref. James Accardi).

BENNY CARTER & HIS ORCHESTRA **Pasadena, Ca., March 30, 1948**Personnel including Benny Carter (tp?, as), John Beal (mc).
AFRS Jubilee No. 284 (sent July 30), three titles have altosax:

Rhapsody In Jazz Pt 1	Break. (S)
Congaroo	Solo with orch 16 bars. (FM)
Bop Bounce	Solo 16 bars. (M)

Not much BC here, and "... Bounce", while good, is not much boppish.

CLARENCE CLUMP WITH ORCHESTRA **LA. Dec. 14, 1948**

Possibly Henry Coker (tb), unknown (as), probably Dave Cavanaugh (ts), unknown (p), (g), (b), (dm), Benny "Clarence Clump" Carter (vo).
Two titles, "Happy Go Lucky You And Broken Hearted Me" and "I Don't Want It No More" were recorded for Capitol, with BC singing in camouflage. No altosax, but we think the exceptional session should be listed in an appropriate place, thus here.

**LEE RICHARDSON VOCAL ACC. BY
BENNY CARTER ALL STARS****LA. Sept. 1948**Personnel including Benny Carter (as).
Four titles were recorded for DeLuxe, not available.**DEBBIE ANDREWS****LA. 1949**Personnel including Benny Carter (as).
Four titles were recorded for Mercury, two issued, not available.**BENNY CARTER & HIS ALL STARS****LA. May 1949**

Benny Carter (tp, as), probably Chuck Peterson (tp), Vic Dickenson (tb), Ben Webster (ts), Dodo Marmarosa (p), John Simmons (b), Jackie Mills (dm).
Two titles were recorded for Modern, "Cottontail" and "Time Out For The Blues", but no BC.

LA. May 1949

Same except Charlie Drayton (b) replaces Simmons. Two titles, "Surfboard" and "You Are Too Beautiful", but no BC.

Why this is presented as a BC-session is an enigma, because it is all Ben.

**KITTY WHITE WITH
DAVE CAVANAUGH & HIS ORCHESTRA****LA. July 8, 1949**Personnel including Benny Carter (as), Kitty White (vo).
Four titles were recorded for Capitol, but no altosax soli.**JOE ROBINSON ACC. BY
BENNY CARTER & HIS ORCHESTRA****LA. Sept. 22, 1949**Personnel including Benny Carter (as, arr), Joe Robinson (vo).
Four titles were recorded for Victor, but no altosax soli.**"KING COLE TRIO"****LA. Jan. 4, 1950**

This is the soundtrack from Universal-International's film "King Cole And His Trio". However there is a large orchestra present and various other performers. BC does not play with the trio but is present on two items with orchestra, where the latter also has piano:

Harlequin Bounce	Solo 16 bars. (M)
All Aboard	Solo 8 bars. (M)

LITTLE MISS CORNSHUCKS VOCAL
ACC. BY BENNY CARTER & HIS ORCHESTRA LA. Feb. 10 & 16, 1950
 Benny Carter (as), unknown (tp), (ts), (p), (b), (dm).
 Two titles were recorded for Coral, but no altosax soli.

BENNY CARTER & HIS ORCHESTRA Culver City, Ca., Aug. 7, 1950
 Probably Tex Thomas (tp), George Washington (tb), Benny Carter (as), Gerald Wiggins (p), Joe Comfort (b), Harry Green (dm).
 Part of soundtrack "An American In Paris":

Medley	4:08. (SM)
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The "Medley" consists of "Do, Do, Do", "Bidin' My Time", "I've Got A Crush On You" and "Love Is Here To Stay", and BC does solo/straight on all, but nothing particularly exciting happens.

AL HIBBLER WITH THE ELLINGTONIANS LA. Oct. 21, 1950
 Mercer Ellington (mellophone, arr), Benny Carter (as), Harry Carney (bar), Billy Strayhorn (p, arr), Dave Barbour (g), Wendell Marshall (b), Charlie Smith (dm).
 Four titles were recorded for Mercer, "Stormy Weather", "Cherry", "Stardust" and "Honeysuckle Rose", but no altosax soli, though it is possible to hear BC's presence in the ensembles.

THE THREE FLAMES WITH ORCHESTRA NYC. Nov. 6, 1950
 Benny Carter (as, dir), Terry Gibbs (vib), Billy Kyle (p), Danny Perri (g), Grachan Moncur (b), Jimmy Crawford (dm), The Three Flames (vo-group) (Tiger Haynes (g, vo), Roy Testamark (p, vo), Bill Pollard (b, vo)).
 Three titles were recorded for Columbia (BC is not present on the fourth title), no altosax on 44616 "Sky Full Of Sunshine" but:

44617	I Stick Around	Obbligato 14 bars. (S)
44618	Succotash Baby	Intro. Obbligato 12 bars. (S)

Active altosax background and particularly "... Around" has typical BC.

BENNY CARTER & HIS ORCHESTRA Culver City, Ca., Feb. 6, 1951
 Personnel including Benny Carter (as).
 Part of soundtrack "An American In Paris", one title:

1:18	Someone To Watch Over Me	Soli 16 and 6 bars. (SM)
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Culver City, Ca., Feb. 12, 1951

Same. One title:

1:21	But Not For Me	Solo 16 bars. (SM)
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These two brief soundtrack items are very nice!

BENNY CARTER DUO LA. probably 1951
 Benny Carter (as), unknown (p).
 Demo (test pressing) (unissued, undocumented) (James Accardi collection):

Desert Rain	Solo 36 bars. (S)
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A beautiful and highly pleasant discovery!

NELLIE LUTCHER WITH ORCHESTRA
CONDUCTED BY BILLY MAY LA. Aug. 16, 1951
 Bigband personnel including Benny Carter (as), Nellie Lutchter (vo).
 Four titles, 7933 "Mean To Me", 7934 "I Want To Be Near You", 7935 "The Birth Of The Blues" and 7936 "Let The Worry Bird Worry For You", but BC in ensemble only.

BEN WEBSTER & HIS SEXTET LA. Dec. 27, 1951
 Maynard Ferguson (tp), Benny Carter (as), Ben Webster (ts), Gerald Wiggins (p), John Kirby (b), George Jenkins (dm).
 Four titles were recorded for Mercury, two have BC (note that he does not solo on 4720-2&3):

4720-1	Randle's Island	Solo 12 bars. (M)
4722-1	King's Riff	Solo 24 bars. (F)

These seems to be the first BC soli in four years, and particularly the bebopping "... Riff" shows that BC is still highly operating! It is time for some meta-comments:

Postscript of June 2022: I would like to explain why we stopped the Benny Carter solography in the late forties. It was not for lack of time, but simply because his music from then on did not continue to have such massive fascination. We might compare the situation as similar to that of Lester Young, whose music changed profoundly during his twenty years of recordings, for many of us to be much less exciting in the fifties. In his case the reasons are obscure; serious illness may be one. And many fans still do not agree with us, finding Pres music magnificent from start to end. Benny Carter's music also changed but in a different way. We felt that from being the master of swinging elegance in the thirties, with a tone of immense beauty, he ended up as a mainstream artist with a style and tone not really fitting into the developing jazz trends. His music seemed somewhat cold and uninspired, although professional enough, and he did not inspire us either. So we stopped listening and stopped writing. After forty years I started thinking; maybe we were wrong? Did we do BC great injustice? So decided to continue where we left off and concentrated on five more years, 1950-54. Some of the old feeling still lingers, but trying to get rid of it, and judge BC on his 'modern' merits, it was a pleasure to accept right away; BC was still a magnificent improviser, a real jazz star, even if he now sounded differently. He joined the JATP to play its music without being particularly fond of it (sincerely believed), but on the many studio sessions with only a few friends to join him, he is great and able to handle a dozen tunes or so in different tempi with great ease. So I invite you to follow in my tracks and discover the 'new' Benny Carter!!

BENNY CARTER QUINTET **LA. ca. April 1952**
 Benny Carter (tp, as), unknown (tp), (p), (b), (dm).
 AFRS Jubilee no. 366, two titles, "Lady Be Good" and "Cruisin'", not available.

"THE SNOWS OF KILIMANJARO" **LA. Spring 1952**
 Benny Carter (as), unknown (p-items 1,2), orch (item 3).
 Movie with Gregory Peck and Ava Gardner, premiered Sept. 17, 1952. The following items from the prerecording contain Benny Carter (James Accardi collection).

Love Is Cynthia tk 1	Solo 64 bars. (S)
Love Is Cynthia tk 2	Solo 32 bars. (S)
Love Is Cynthia tk 3	Solo 64 bars. (S)
Soiree	Solo 32 bars. (S)
Blue	Intro and soli with orch 32 and 4 bars. (S)

The music is tailored to the movie and tailored to create an atmosphere rather than offering exciting improvisations. Only excerpts from "Love ..." take 3 is actually used in the movie in a bar setting of four minutes (BC is of course miming), and Peck and Gardner start conversation after slightly over one minute (music toned down). Would like to see the complete movie one day!

NORMAN GRANZ JAM SESSION **Hollywood, June 17, 1952**
 Charlie Shavers (tp), Johnny Hodges, Benny Carter, Charlie Parker (as), Flip Phillips, Ben Webster (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), J. C. Heard (dm).
 Four titles were recorded for Clef:

802-2	Jam Blues	Solo 7 choruses of 12 bars. (FM)
803-3	What Is This Thing Called Love?	Solo 3 choruses of 32 bars. Soli 4, 4, 4 and 4 bars. (FM)
804-2	Ballad Medley: Isn't It Romantic?	Solo 32 bars. (S)
805-2	Funky Blues	Solo 24 bars. (S)

How could a personnel like this avoid creating exciting music? It doesn't. For one hour in a studio, everybody blows in the very best of the JATP tradition. BC seems to adapt quite easily, and to have the three greatest jazz altosax players together is something very special. Fine variation in music material and tempi, so just pick your choice!

BENNY CARTER & HIS ORCHESTRA **LA. July 26, 1952**

Ernie Royal (tp), Milt Bernhart (tb), Benny Carter (as, arr), Bob Lawson (bar), Gerald Wiggins (p), Ulysses Livingston (g), Curtis Counce (b), George Jenkins (dm).

Four titles were recorded for RCA-Victor, three issued:

6903	Lullaby In Blue	Solo/straight 36 bars. (S)
6905	Rockin' Along	Solo with ens 34 bars. (M)
6906	Cruisin'	Solo 36 bars. (FM)

Three uptempo blues choruses on "Cruisin'", well blown. "Rockin' ..." is also interesting. "... Blue" is however far from the BC we are listening for, sweet and rather uninteresting.

BENNY CARTER & HIS ORCHESTRA **LA. Aug. 18, 1952**

Bigband personnel including Benny Carter (as, arr), (vo-group).

Four titles were recorded for RCA-Victor, three issued:

7304	I Wanna Go Home	Solo/straight 8 bars. (S)
7305	Georgia On My Mind	Solo/straight 32 bars. Coda. (S)
7306	You Belong To Me	Solo/straight 32 bars. (S)

Maybe there was a market for such sweet things, but very jazz they are certainly not. "Georgia ..." is not too bad, quite nice in fact, but the rest, boring.

JAZZ AT THE PHILHARMONIC **NYC. Sept. 13, 1952**

Roy Eldridge, Charlie Shavers (tp), Benny Carter (as), Flip Phillips, Lester Young (ts), Oscar Peterson, Hank Jones (p), Barney Kessel (g), Ray Brown (b), Buddy Rich, Gene Krupa (dm).

Five titles were recorded in concert at Carnegie Hall, no BC on "Perdido" but:

	The Trumpet Battle	Solo 4 choruses of 32 bars. (F)
	Jam Session Blues	Solo 9 choruses of 12 bars. (FM)
	Ballad Medley: Cocktails For Two	Solo 32 bars. (S)
	Cottontail	Solo 32 bars. (F)

The first JATP concert with BC (issued that is; when was his very first one?) seems to be well integrated into the JATP concept, whether he has his heart into it or not. His playing here is forceful and enthusiastic, with "... Battle" as the highlight.

BENNY CARTER QUINTET **LA. Sept. 18, 1952**
WITH THE JOE GLOVER ORCHESTRA

Benny Carter (as), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), Buddy Rich (dm), Joe Glover (arr, cond).

Three titles were recorded for Clef, issued as "Alone Together":

871-7	Isn't It Romantic?	Solo 56 bars to coda. (S)
872-4	Some Other Spring	Solo 48 bars to coda. (S)
873-1	These Things You Left Me	Soli 32 and 16 bars to coda. (S)

same date

Same without orchestra. Four titles:

874-5	Gone With The Wind	Soli 64, 4, 4 and 36 bars to coda. (FM)
874-	Gone With The Wind	Soli 64, 4 and 20 to coda. (FM)
875-2	I Got It Bad	Solo 48 bars to coda. (S)
875-	I Got It Bad	As above. (S)
876-8	Long Ago And Far Away	Soli 64 and 36 bars to coda. (M)
876-	Long Ago And Far Away	As above. (S)
877-3	I've Got The World On A String	Solo 48 bars to coda. (S)
877-	I've Got The World On A String	As above. (S)

LA. Sept. 19, 1952

Same, with orchestra. Five titles (James Accardi collection). Complete session exists. The following false starts have no interest: 878-2, 878-4, 879-1, 880-1, 881-1, 881-4, 882-3 but:

878-1	'Round Midnight	Solo 48 bars to coda. (S)
878-3	'Round Midnight	As above. (S)
878-5	'Round Midnight	As above. (S)
879-2	Alone Together	Soli 72 and 8 bars to long coda. (M)
879-3	Alone Together	As above. (M)
880-2	Bewitched, Bothered and Bewildered	Solo 48 bars to coda. (S)
880-3	Bewitched, Bothered and Bewildered	As above. (S)
880-4	Bewitched, Bothered and Bewildered	As above. (S)
881-2	Cocktails For Two	Soli 32 and 12 bars to coda. (S)
881-3	Cocktails For Two	As above. (S)
881-5	Cocktails For Two	As above. (S)
881-6	Cocktails For Two	As above. (S)
882-1	Key Largo	Soli 32 and 10 bars to coda. (SM)
882-2	Key Largo (NC)	Solo 4 bars (NC). (SM)
882-4	Key Largo (NC)	Solo 32 bars. (SM)
882-5	Key Largo	As take 1. (SM)
882-6	Key Largo	As take 1. (SM)
882-7	Key Largo	Soli 64 and 10 bars to coda. (SM)

These are some of the most successful BC recording sessions of the early fifties! Maybe it does not look that way on paper, with strings and brass and lots of quite slow tempi, could this be so exciting? However, it turns out that our friend is in a real playing mood here. In contrast to several sessions where he spend much time in presenting the melody and carrying it out, here he seems to be concentrating upon improvisation from the very first bar. Take the swinging "Long Ago ...", "... The Wind" and "... Together" as good examples, but also the ballads also easily come to life. Usually they have a brief piano introduction or orchestra part, and then feature BC with 1 ½ chorus to the end, always with great elegance and extensive inventiveness. The presence of many alternate takes increases the pleasure and demonstrates how fantastic improviser BC was!! A brief looking back: After the gorgeous take 5 of "Cocktails ...", Norman Granz called for yet another take, but admits: "I really didn't need another master, I just wanted to hear you play it again".

BENNY CARTER & HIS ORCHESTRA **NYC. Oct. 2, 1952**
Bigband personnel including Benny Carter (as, arr), Savannah Churchill (vo-7384,85).

Four titles were recorded for RCA-Victor, 7384 "Walking By The River" (S) and 7385 "If I Didn't Love You So" (S), issued as **SAVANNAH CHURCHILL**, are without altosax soli but:

7382	Love Is Cynthia	Solo/straight 36 bars. (S)
7383	Sunday Afternoon	Solo/straight 32 and 12 bars. (SM)

Absolutely not very interesting from jazz-point-of-hearing, but nice and sweet for some of you.

BENNY CARTER QUINTET **NYC. Dec. 4, 1952**
Benny Carter (as), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), J. C. Heard (dm).

Four titles were recorded for Clef:

938-2	Street Scene	Solo/straight 48 bars to long coda. (S)
938-alt.	Street Scene	As above. (S)
939-2	Imagination	Solo/straight 32 bars. Solo 12 bars to long coda. (S)
940-12	Pick Yourself Up	Straight 32 bars to solo 32 bars. Solo 36 bars to coda. (FM)
941-3	I Get A Kick Out Of You	Straight 64 bars to solo 16 bars to straight 16 bars. (M)

Cool Blues	Solo 17 choruses of 12 bars. (M)
Ballad Medley – Flamingo	Solo 32 bars. (S)
One O’Clock Jump	Solo 7 choruses of 12 bars. (M)

Since BC has decided to joining the jatp-organization, he must live up to its expectations, although his cool mainstream style is not quite tailored for it. The “Cool ...” is perhaps one of his best attempts to show that he has understood perfectly what he was supposed to do, and the result is in fact quite fascinating take it or leave it!

GENE KRUPA TRIO / JATP **NYC. Sept. 19, 1953**

Benny Carter (as), Oscar Peterson (p), Gene Krupa (dm).
Four titles were recorded at concert in Carnegie Hall:

4:21	Indiana	Intro. Soli 64 and 64 bars. (F)
4:57	Somebody Loves Me	Soli 64 and 64 bars. (M)
4:11	Laura	Soli 32 and 16 bars to very long coda. (S)
4:05	Stompin’ At The Savoy	Soli 32, 4, 4 and 4 bars. (FM)

Jazz is always full of surprises when one does not expect them, and this is such a case! The basis is laid by Oscar playing close to stride piano, hotter than usual, and Gene knows still how to play the drums, so even a bassist is not missed. BC seems to be highly inspired by this swinging background, and particularly “Indiana” and “... Me” should be noted.

JAZZ AT THE PHILHARMONIC **unknown place, late Sept. 1953**

Personnel as Sept. 19 except Lester Young and J. C. Heard omitted, Oscar Peterson (p, org).
One title:

Concert Blues	Solo 8 choruses of 12 bars. (M)
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BC knows how to play his music, but I am not confident he enjoys himself here more than at minimum, with heavy ensemble riffing behind him last half of the solo.

JAZZ AT THE PHILHARMONIC **Tokyo, Nov. 4, 7 & 8, 1953**

Personnel as Sept. 19 except Lester Young and Gene Krupa omitted, Ella Fitzgerald (vo).

Many titles were recorded at concerts in Nichigeki Theatre, of issued material (there is a lot of unissued material from several concerts), no BC on “Cottontail” but:

Jam Session (Tokyo) Blues	Solo 16 choruses of 12 bars. (F)
Ballad Medley: Flamingo	Solo 32 bars. (S)

A beautiful version of Flamingo”, and BC executes the fast blues to JATP-perfection.

GENE KRUPA TRIO / JATP **Tokyo, Nov. 4, 7 & 8, 1953**

Benny Carter (as), Oscar Peterson (p), Gene Krupa (dm).
Four titles were recorded at concert in Nichigeki Theatre (probably unissued material from other concerts):

Cocktails For Two	Soli 32 and 14 bars to long coda. (S)
Indiana	Intro 4 bars. Solo 3 choruses of 32 bars. 64 bars 4/4 with (p/dm). Solo 64 bars. Coda 4 bars. (F)
Don’t Be That Way	Straight 1 to to solo 2 choruses of 32 bars. Solo 64 bars. Duet with (dm) 40 bars to coda. (FM)
Stompin’ At The Savoy	Soli 32, 4 and 4 bars. (FM)

Nice words were written about this trio less than two months earlier, and this is equally exciting! A longer “Indiana” is gorgeous, excellent altosax playing including a long chase, and if you enjoy that one, you will most probably also go for “... That Way”!

ERNIE ANDREWS **LA. late 1953**

Bigband personnel including Benny Carter (as), Ernie Andrews (vo).

Four titles were recorded for Trend, "All Alone And Lonesome Too", "Make Me A Present Of You", "You're Gone For A Long Time" and "Don't Lead Me On" but no BC soli.

BEN WEBSTER & HIS ORCHESTRA **LA. Dec. 8, 1953**

Harry Edison (tp), Benny Carter (as), Ben Webster (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Alvin Stoller (dm).

Five titles were recorded for Norgran, no BC on 1362-2&5 "That's All", 1363-2 "Pennies From Heaven", 1364-3 "Tenderly" and 1366-3 "Don't Get Around Much Anymore" but:

1365-1	Jive At Six	As below. (M)
1365-5	Jive At Six	Solo 24 bars. (M)

BC starts the soloing with two good choruses, but Ben makes take 5 to be one minute longer than take 1.

ELLA MAE MORSE **LA. Dec. 16, 1953**

Bigband personnel including Benny Carter (as), Ella Mae Morse (vo).

Six titles were recorded for Capitol, one has BC:

12092	I Love You, Yes I Do	Solo with orch 4 bars. (S)
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Very nice!

BENNY CARTER & HIS ORCHESTRA **LA. Dec. 31, 1953**

Benny Carter (as, arr), Gerald Wiggins (p), Red Callender (b), Bill Douglass (dm), (strings), (horns), Joe Glover (arr, cond).

Four titles were recorded for Clef / Norgran:

1482-5	I'll Be Around	Soli 24, 4 and 12 bars. (S)
1483-5	Beautiful Love	Soli 24, 32 and 24 bars. (M)
1484-2	Blue Star	Soli 32 and 8 bars. (S)
1485-4	Flamingo	Soli 32 and 16 bars. (S)

LA. Jan. 4, 1954

Same. Four titles:

1490-2	With A Song In My Heart	Soli 16, 4, 48 and 12 bars. (M)
1491-3	Can't We Be Friends?	Soli 32, 4 and 10 bars. (SM)
1492-5	Symphony	Soli 28, 36 and 24 bars. (FM)
1493-3	Sorry	Soli 32 and 2 bars. (S)

These are more soli/straight than soli and heavily filled with strings and horns and arrangements, and although the music is pleasant, it is more conventional and less jazzoriented than ex the Sept. 1952 session.

BENNY CARTER **Copenhagen, Feb. 13, 1954**

Benny Carter (as), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), probably Jo Jones (dm), possibly John Lewis (p) on some items.

Jazz At The Philharmonic concert (Tom Buhmann collection), two titles:

Take The A Train	Solo 5 choruses of 32 bars. (FM)
Laura	Solo 64 bars to very long coda. (S)

After a piano intro and a rather straight opening chorus BC really goes for it on "... Train", and "Laura" presents some of his ballad capabilities, note the great conclusion here!

BENNY CARTER **Hamburg, Feb./March 1954**

Personnel as Feb. 13.

Jazz At The Philharmonic concert (James Accardi collection), two titles:

Idaho	Soli 3 and 2 choruses of 32 bars. (FM)
Flamingo	Soli 32 and 16 bars to long coda. (S)

A very beautiful version of "Flamingo", and it is obvious that BC thrives with this group, because he swings "Idaho" actively with an 'extra' chorus at the end.

BENNY CARTER **Paris? March 1954?**

Personnel as Feb. 13.

Probably Jazz At The Philharmonic concert (James Accardi collection), one title:

3:50 Flamingo Solo 32 bars to long coda. (S)

Another very beautiful version of "Flamingo".

BENNY CARTER

Paris? March/April 1954?

Personnel as Feb. 13.

Probably Jazz At The Philharmonic concert (James Accardi collection), two titles:

4:23 I Can't Believe That You're ILWM Solo 3 choruses of 32 bars.
Solo 64 bars to coda. (FM)

5:24 All The Things You Are Solo 4 choruses of 36 bars.
Solo 36 bars to coda. (M)

Postscript of July 22, 2022: Now, surprises turn up when they are least expected, and this is such an occasion. Among all the sessions of the early fifties, this one competes heavily to be the most swinging one, and BC plays with a flowing inspiration that hits hard; on "... Believe ..." it is like he has forgotten that twenty years have passed since Paris highlights days! Even a 'modern' tune like "... The Things ..." is made moving effortlessly along in the good old tradition with many lovely details. This really made my (JE) day!!

PEGGY LEE

LA. May 24, 1954

Personnel including Benny Carter (as, arr), Jimmy Rowles (p), Joseph Lilley (dir), Peggy Lee (vo).

Two titles were recorded for Decca, no BC on "Sisters" but:

L7706 Love, You Didn't Do Right By Me Intro 4 bars. Obligato parts.
Solo 8 bars. (S)

LA. May 26, 1954

Same/similar. Three titles, one has BC:

L7713 Bouquet Of Blues Intro. Obligato parts.
Solo 4 bars. Coda. (S)

Beautiful these!!

BENNY CARTER QUARTET

NYC. June 23, 1954

Benny Carter (as), Don Abney (p), George Duvivier (b), Louie Bellson (dm).

Eight titles were recorded for Verve:

1780-2 Moonglow Solo 3 choruses of 32 bars. (M)

1781-2 My One And Only Love Soli 32 and 24 bars to coda. (S)

1782-3 Our Love Is Here To Stay Solo 64 bars to coda. (S)

1783-5 This Can't Be Love Solo 6 choruses of 32 bars. (FM)

1784-3 Tenderly Solo 64 bars to coda. (S)

1785-2 Unforgettable Solo 64 bars to coda. (S)

1786-5 Ruby Solo 2 choruses of 44 bars to coda. (S)

1787-3 Moon Song Solo 64 bars to coda. (S)

Say what you want, but the presence of a prominent bass player gives a fine lift not present in the later trio sessions. It also seems that the piano player is judged too light for soloing (probably wrong decision), thus BC almost takes all blowing space. Half the session has the same slow format with two choruses to coda, three quarters going quite slow, very beautiful, but repetitive. The opening item "Moonglow" is therefore a nice exception. And the, surprise, surprise, when it is not expected, "... Be Love", 3 ½ minutes of almost oldfashioned uptempo blowing, did anyone believe that BC had lost his ability to improvise?

ART TATUM TRIO

LA. June 25, 1954

Benny Carter (as), Art Tatum (p), Louie Bellson (dm).

Fourteen titles were recorded for Clef:

1788-1 My Blue Heaven Soli 64 and 32 bars. (M)

1789-2 Blues In B Flat Solo 5 choruses of 12 bars. (S)

1790-1 Blues In C Soli 5 and 1 choruses of 12 bars. (S)

1791-2 A Foggy Day Soli 3 and 3 choruses of 32 bars. (FM)

1792-1 Blues In My Heart Solo 64 bars. (SM)

1793-2	Street Of Dreams	Soli 16 and 16 bars. (S)
1794-2	Idaho	Soli 64 and 32 bars. (F)
1795-1	You're Mine You	Soli 32 and 32 bars. (S)
1796-2	Undecided	Soli 64 and 64 bars. (FM)
1797-2	Under A Blanket Of Blue	Soli 32, 32 and 8 bars. (S)
1798-2	Makin' Whopee	Soli 32 and 64 bars. (SM)
1799-1	Old Fashioned Love	Soli 32 and 64 bars. (M)
1800-2	'S Wonderful	Soli 64, 4, 4, 4 and 32 bars. (F)
1801-1	Hands Across The Table	Soli 16 and 16 bars. (S)

Let us remember that we are not now dealing with an Art Tatum solography, nor are we discussing the magnificent Tatum Group Masterpieces featuring jazz greats like Buddy DeFranco, Harry Edison, Roy Eldridge, Lionel Hampton, Barney Kessel, Buddy Rich and Ben Webster. What is on stake is Benny Carter and his cooperation with one of the foremost solo pianists in jazz. My humble opinion is that Tatum as always is too much himself and not able to or interested in helping his companions. Particularly on the faster items, BC is sometimes struggling to keep control while Art is playing a solo concerto behind him, and I believe I can sense some frustration; he gets much more than he needs. The slow numbers work better, and "... Blanket ..." and the two "Blues ..."s are close to be the session highlights. To sum up; there are better BC sessions in this time period, but nevertheless, if you see the session as a whole, you just have to play it many times, for Art's sake ...

MEL TORME **LA. Aug. 2/3, 1954**
Bigband personnel including Benny Carter (as, arr), Mel Torme (vo), Billy May (arr), George Cates (ldr).
Ten titles were recorded for Coral, only one has altosax solo:

L7770	Tutti Frutti	Solo 8 bars. (M)
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A fine and well conceived solo here!

VICTOR YOUNG & HIS SINGING STRINGS **LA. Aug. 20, 1954**
Benny Carter (as), (rhythm), (strings), Victor Young (cond).
One titles was recorded for Decca:

Rendezvous In Tunis	Solo/straight. (M)
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Four minutes of sweet BC, mostly of academic interest.

BENNY CARTER **NYC. Sept. 14, 1954**
Dizzy Gillespie (tp-1959,60), Bill Harris (tb), Benny Carter (as), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Buddy Rich (dm).
Six titles were recorded for Norgran:

1955-1	Laura	Soli 32 and 32 bars to long coda. (S)
1956-2	That Old Black Magic	Solo/straight 72 bars to solo 72 bars. Solo 72 bars to solo/straight 32 and 20 bars to coda. (F)
1957-3	Angel Eyes	Solo/straight 16 and 24 bars to coda. (S)
1958-8	The Song Is You	Intro to solo/straight 32 and 16 bars. Soli 64 and 8 bars. (FM)
1959-1	Marriage Blues	Soli 5 and 6 choruses of 12 bars. (FM)
1960-1	Just One Of Those Things	Solo/straight 64 bars. Solo 64 bars. (FM)

This studio session is almost a jatp-clone with minimal personnel. The presence of Dizzy on two items make these of course very interesting, and Oscar opens "Marriage ..." almost Basie-like, inspiring BC to two long and swinging soli. Two fine ballads also. After some hard thinking, I believe the session highlight is BC's solo choruses on "... Magic", dig these!

BENNY CARTER TRIO **NYC. Sept. 20, 1954**
Benny Carter (as), Teddy Wilson (p), Jo Jones (dm).
Eight titles were recorded for Norman Granz:

1988-5	Little Girl Blue	Soli 80 and 20 bars. (FM)
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1989-4	June In January	Soli 32, 8, 16 and 8 bars. (SM)
1990-2	Jeepers Creepers	Straight 32 to solo 32 bars. Duet with (p) 32 bars. (F). Coda. (S)
1991-2	Rosetta	Intro to solo 32 bars. Soli 64 bars. Chase with (p). (FM)
1992-1	Birth Of The Blues	Soli 24, 32 and 12 bars. (S)
1993-3	When Your Lover Has Gone	Soli 16, 32 and 8 bars. (S)
1994-3	The Moon Is Low	Straight 32 bars to solo 64 bars. 32 bars 4/4 with (dm). Soli 48 bars. Solo 4 bars to long coda. (FM)
1995-3	This Love Of Mine	Soli 64 and 16 bars. (M)

This bass-less trio session was issued nearly forty years after it was recorded, for some inexplicable reason. The omission of bass was obviously intentionally, as evident from the Art Tatum session three months earlier. The deepfreeze may be due to the fact that the session is more cozy than exciting, with BC quite often playing quite straight (the solo notation above is somewhat simplified), rarely going into something very exciting; in fact his piano friend seems more interested in true improvising. But by all means, this is half-an-hour of nice swinging mainstream music!! The upper tempi seems to work best, and thus the highlight is 5 ½ minutes of "Rosetta", the longest item on the session.

LYLE "SPUD" MURPHY

LA. Nov. 3, 1954

Russ Cheever (sop), Frank Morgan, Benny Carter (as), Buddy Collette (ts), Bob Gordon (bar), Buddy Clark (b), Richie Frost (dm), Lyle Murphy (comp, arr, dir). Note however that BC is not mentioned in the liner notes of GNP 33 (LP).

Four titles were recorded for Gene Norman, issued as "New Orbits In Sound", but altosax soli on "I Only Have Eyes For You" and "Frantastic" seem to be by FM.

BENNY CARTER QUINTET

LA. Nov. 12, 1954

Benny Carter (as), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Bobby White (dm).

Eight titles were recorded for Verve:

2042-1	Don't You Think	Soli 24, 16 and 8 bars. (S)
2043-2	Will You Still Be Mine?	Straight 56 to solo 56 bars. Solo 56 bars to long coda. (FM)
2044-1	A Foggy Day	Soli 68 and 34 bars. (FM)
2045-2	We'll Be Together Again	Soli 24, 16 and 8 bars. (S)
2046-1	You Took Advantage Of Me	Solo 3 choruses of 32 bars. Solo 32 bars. (M)
2047-2	Poinciana	Soli/straight 32 and 32 bars. (M)
2048-1	Prisoner Of Love	Solo 64 bars. (S)
2049-2	Frenesi	Straight 1 to solo 3 choruses of 32 bars. Solo 56 bars to straight 8 bars. (FM)

There is not so much to add here; but one might perhaps feel that the slow items are a bit too sweet, while the fast medium items swing with obvious enthusiasm; note in particular "Frenesi" and "... Advantage ...". There is also blowing space for his companions. Note also that this is the end of the Norman Granz-connection, and that 2 ½ years will pass before we can hear BC's golden altosax again.

LYLE "SPUD" MURPHY

LA. Dec. 3, 1954

Personnel as Nov. 3, except Chico Hamilton (dm) replaces Frost.

Four titles were recorded for Gene Norman, but altosax soli on "Lost In A Fugue", "Frankly Speaking" and "Crazy Quilt" seem to be by FM.

BIG DAVE CAVANAUGH & HIS ORCHESTRA

LA. Dec. 23, 1954

Personnel is reported to include Benny Carter (as, arr).

Two titles were recorded for Capitol, but no trace of BC's altosax.

ALFRED NEWMAN & HIS ORCHESTRA

LA. Jan. 19, 1955

Benny Carter (as, arr), large orchestra with (strings), Alfred Newman (cond).

One title was recorded for Decca:

L8130	Love Is Cynthia / To Ava	Solo with orch 24 and 14 bars. Coda. (S)
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Lots of BC here but not jazz of importance.

ROY ELDRIDGE**LA. March 23, 1955**

Roy Eldridge (tp), Benny Carter (as), Bruce McDonald (p), John Simmons (b), Alvin Stoller (dm).

Six titles were recorded for Verve, issued as "Urbane Jazz":

2296	I Still Love Him	Solo 8 bars. (S) to Duet with (tp) 48 bars. Soli 64 and 8 bars. (M)
2297-2:29	The Moon Is Low	Intro 4 bars. Duet with (tp) 16 bars to solo 16 bars. (M)
2297-3:09	The Moon Is Low	As above plus solo 16 bars. (M)
2297-6:07	The Moon Is Low	Intro 4 bars. Duet with (tp) 16+8 bars, solo 8 bars on bridge. Solo 64 bars. 64 bars 8/8 with (tp). (M)
2298	Close Your Eyes	Straight 32 bars. (M)
2298-alt.	Close Your Eyes	As above. (M)
2299	I Missed My Hat	Solo 64 bars. (FM)
2299-alt.	I Missed My Hat	As above. (FM)
2300	Polite Blues	Duet with (tp) 12 bars to Solo 24 bars. (S)
2301	Medley – I Remember You	Solo 32 bars. (S)
2301-alt.	Medley – I Remember You	As above. (S)

Benny Carter is still in excellent shape at the entrance of the late fifties. Teaming up with his old friend Roy, they create a fine swing session with "... My Hat" possibly as the highlight, or perhaps the slightly slower "... Love Him". Note however "The Moon ..." with one long version and another for 78 rpm., this one with two takes. And this would not have been a proper BC session of the fifties without something in slow tempo. Medleys are always welcomed, but even more exciting is to have him play the slow blues as on "Polite ..."!

EARL BOSTIC**LA. May 4, 1955**

Personnel including Earl Bostic, Benny Carter (as).

Four titles were recorded for King, but no BC soli.

BILLIE HOLIDAY**LA. Aug. 23, 1955**

Harry Edison (tp), Benny Carter (as), Jimmy Rowles (p), Barney Kessel (g), John Simmons (b), Larry Bunker (dm), Billie Holiday (vo).

Six titles were recorded for Clef/Verve (two more without BC) (some false starts and breakdowns exist, but nothing that involves BC), issued as "Music For Torching" / "Velvet Mood":

2438-2	I Don't Want To Cry Anymore	Obbligato 16 and 8 bars to coda. (S)
2439-3	Prelude To A Kiss	Soli 16 and 8 bars. (S)
2440-1	A Ghost Of A Chance	Obbligato 16 and 16 bars to coda. (S)
2443-2	Please Don't Talk About Me WIG	Obbligato 32 bars. Solo 32 bars. Obbligato 32 bars. (M)
2444-1	It Had To Be You	Obbligato 32 and 8 bars to coda. (S)
2445-5	Nice Work If You Can Get It	Obbligato 32 and 32 bars. (M)

LA. Aug. 25, 1955

Same. Five titles (three more without BC), no BC on 2449-2 (there are also false starts 2449-1&3&4&6 not involving BC) but:

2446-3	Come Rain Or Come Shine	Obbligato 16 and 8 bars to coda. (S)
2448-3	What's New?	Solo 16 bars. (S)
2449-5	A Fine Romance (NC)	As below. (M)
2449-7	A Fine Romance (NC)	As below. (M)
2449-8	A Fine Romance	Obbligato 32 bars. (M)
2451-3	I Get A Kick Out Of You	Soli 32 and 16 bars. (M)
2452-2	Isn't This A Lovely Day	Solo 16 bars. Obbligato 16 bars. (S)

Billie's voice has still enough power to hypnotize us, and with BC in a major role as deliver of obbligati, fine music is bound to appear. However he also gets four solo items; two well conceived ones in medium tempi, as well as two slow ones, beautiful and perfect as only this great artist could make them, with "Prelude ..." as my particular favourite.

THE ALL STARS**LA. Dec. 2, 1955**

Harry Edison, Shorty Sherock (tp), Murray McEachern (tb, as), Gus Bivona (cl), Benny Carter (tp, as), Willie Smith (as), Plas Johnson, Babe Russin (ts), Jimmy Rowles (p), Al Hendrickson (g), Mike Rubin (b), Irv Cottler (dm).

Six titles were recorded for Capitol, issued as "Session At Midnight", trumpet 'only' on 14786 "Making The Scene" but:

14781	Moten Swing	Solo 32 bars. (FM)
14782	Stompin' At The Savoy	Solo 32 bars. (M)
14783	Session At Midnight	Solo 24 bars. (FM)
14785	Sweet Georgia Brown	Solo 32 bars. (F)
14787	Blue Lou	64 bars 4/4 with (as-MME, as-WS). (M)

A pleasant jam session with a swinging rhythm section to be recommended, and to have BC together with Willie Smith is also an attraction. BC takes strong altosax soli all over, perhaps "... Savoy" is the most impressive one, but the triple altosax chase on "... Lou" may be the session highlight.

"ADVENTURES OF ASTERISK"**LA. probably late 1956**

Personnel including Benny Carter (as), Lionel Hampton (vib).

John and Faith Hubley animated film short, 10 minutes, BC appears briefly:

Late part of soundtrack	Straight 8 bars. (S)
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ERNIE ANDREWS**LA. 1957**

Benny Carter (as) and others. Ernie Andrews (vo).

Ten titles were recorded for Gene Norman, "Peace", "But Now I Know", "Make Me A Present Of You" and "Don't Lead Me On" have not been available, no BC can be heard on the remaining six.

"THE SUN ALSO RISES"**LA. 1957**

Benny Carter (c-mel), unknown (p), (b), (strings).

Soundtrack, two Medleys:

7:06	The Bal Musette Café	Solo/straight. (FM)
2:24	The Select Café	Solo/straight. (FM)

Not exactly jazz music, but particularly the first part of "... Café" has some nice and sweet altosax, reminding me about the late works of Freddy Gardner in London!

DIXIELAND BIGBAND ALL STARS**LA. ca. Feb. 1957**

Large bigband personnel including Red Nichols (cnt), Charlie Teagarden (tp), Jack Teagarden (tb, vo), Benny Carter (as).

Broadcast, "Stars for Defense" transcription no. 34, six titles, one has BC:

Milenberg Joys	Solo 8 bars. (FM)
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Most of this session is awfully noisy, but "... Joys" is played as a jam session, and BC gets a brief solo like all the others.

QUINCY JONES**LA. Feb. 25, 1957**

Benny Carter, Herb Geller, Charlie Mariano, Art Pepper (as), Lou Levy (p), Red Mitchell (b), Shelly Manne (dm), Quincy Jones (dir).

Three titles were recorded for ABC-Paramount:

Be My Guest	Solo 32 bars (2 nd (as)-solo). (FM)
Dancin' Pants	Solo 24 bars (2 nd (as)-solo). (FM)
Kings Road Blues	Solo 20 bars (1 st (as)-solo). (M)

Really something for altosax fans!! Each of the four gets equally much playing time, and all play very well. The styles are quite similar, even 'old-fashioned' BC fits nicely into the group but consequently makes him not easy to identify. I hope I have done correctly, check me up!

BENNY CARTER QUINTET**LA. June 3, 1957**

Benny Carter (as), Pete Jolly (p), Howard Roberts (g), Jules Bertaux (b), Robert Neel (dm), Bobby Troup (host).

“Stars of Jazz” KABC-TV-show No. 48 (1957-#22), three titles, issued on Calliope:

3:09	This Can't Be Love	Soli 64 and 20 bars to coda. (FM)
3:14	Laura	Solo 48 bars to coda. (S)
2:47	Take The A Train	Straight 32 bars to solo 32 bars. Solo 16 bars. Straight 8 bars to coda. (F)

A very fine program with an inspired BC; a lovely version of “Laura” and uptempi well worth noticing!

BENNY CARTER

LA. June 11, 1957

Frank Rosolino (tb), Benny Carter (as, arr), Ben Webster (ts), Andre Previn (p), Barney Kessel (g), Leroy Vinnegar (b), Shelly Manne (dm).

Two titles were recorded for Contemporary, issued as “Jazz Giant”:

Old Fashioned Love	Straight 32 bars. Solo 64 bars. (M)
Blue Lou	Straight 8 bars. Solo 64 bars. (FM)

LA. July 22, 1957

Same except Benny Carter (tp, as), Jimmy Rowles (p) replaces Previn.

Two titles, no altosax (but trumpet) on “I'm Coming, Virginia” but:

A Walkin' Thing	Solo 36 bars. (SM)
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LA. Oct. 7, 1957

Same as June 11, except Benny Carter (tp, as). One title:

How Can You Lose?	Solo 32 bars. (SM)
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Here we have some excellent mainstream swing with the very best personnel! Here we have four great altosax soli, all belonging to the best of his fifties' production. Not possible to select any highlight here, they are all vintage gems, but you cannot skip “... Lose?”!

RUSS GARCIA

LA. Oct. 1957

Benny Carter (as), unknown (p), (vib), (b), (dm), (vo-goup), Russ Garcia (arr, cond).

Eight titles were recorded for Aamco, issued as “Sounds In The Night”:

Sophisticated Lady	Straight 8 bars. Coda. (S)
Ill Wind	Straight 2 and 2 bars. (S)
Painting The Town Blue	Intro. Straight. (S)
Sweet And Lovely	Straight 8 bars. Obligato 6 bars. Coda. (S)
Blue, Blue, Blue	Coda. (S)
I Get A Kick Out Of You	Solo with orch and (vo-group) 48 bars. (F)
I Lead A Charmed Life	Solo 8 bars. Coda. (M)
Music City	Solo 14 bars. (FM)

No action but some beauty on the five first slow items, but the three uptempi have details of elegance, so don't skip them.

HENRI RENE & HIS ORCHESTRA

LA. Dec. 6&12, 1957

Benny Carter (as), John Towner Williams (p), Al Hendrickson (g), Joe Mondragon (b), Lou Singer or Irv Cottler (dm), (strings), Henri Rene (cond).

Five titles were recorded for RCA Victor, issued as “Music for the Weaker Sex”:

Frankie	Intro. Straight. Coda. (S)
Tab	Straight. Coda. (S)
Pat	Intro. Straight. Coda. (S)
Dino	Straight. Coda. (S)
Johnny	Straight. (S)

Elegance and beauty though not much jazz contents, best is “Frankie”. And BC is there!

“HARLEM WEDNESDAY” **LA. possibly early 1958**
 Soundtrack, John & Faith Hubley production, including Benny Carter (as).
 BC solos on three sections, each of duration ca. one minute, straight and slow, but nice music!

BENNY CARTER **LA. April 21, 1958**
 Personnel as June 11, 1957 except Rosolino and Webster omitted.
 Two titles were recorded for Contemporary:

Ain't She Sweet?	Straight 32 bars. Break to solo 64 bars. Solo 32 bars. Coda. (FM)
Blues My Naughty Sweetie Gave To Me	Straight 32 bars. Solo 64, 4 and 4 bars. Straight 32 bars. Coda. (F)

Fine follow-ups to the previous Contemporary sessions. I love that tune “... Naughty Sweetie ...”, and it seems BC does that too!

THE SMART SET **LA. 1958**
 Personnel including Dick Catheart (tp), Benny Carter (as), Ted Nash (fl, as), Bob Enevoldsen (ts), Red Norvo (vib), Jimmy Joyce (arr), The Smart Set (vo-group).
 Five titles (or more) were recorded for Warner Brothers, issued as “Informally Yours”, one has BC:

Careless	Obbligato parts. (S)
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Quite a lot of it too, so this is a real BC item!

**KITTY WHITE VOCAL WITH
 BENNY CARTER & HIS ORCHESTRA** **LA. ca. 1958**
 Gale Robinson (frh), unknown (tb), Benny Carter (as), unknown (p), (g), (b), (dm).
 Two titles were recorded for GNP, “I Am Your Dream” has not been available, but:

Old Man And The Sea	Faint background ½ bar. (S).
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“A SMATTERING OF SPOTS” **LA. ca. 1958**
 Compilation film collecting commercial spots produced by “Storyboard, Inc...”
 (John Hubley’s studio), music credited by Benny Carter and others.
 Fifteen spots, one seems to have BC:

0:29	Mennen Skin Bracer	Sounds very much like BC’s altosax!
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**KITTY WHITE VOCAL WITH
 BENNY CARTER ALL STARS** **Hollywood, Aug. 3-5, 1958**
 Harry Edison (tp), Ted Nash (fl), Benny Carter (as), Larry Bunker (vib), Jimmy Rowles (p), Bill Pittman, Laurinda Almeida (g), Red Callender (b), Alvin Stoller (dm), Carlos Vidal (bgo, cga).
 Twelve titles were recorded for Roulette, four have BC:

Please Be Patient	Solo 8 bars to obbligato 8 bars. (S)
Forever Young	Intro 8 bars. Solo 32 bars. Obbligato parts. (FM)
So Help Me	Solo 8 bars to obbligato 8 bars. (S)
It Was So Beautiful	Solo 4 bars. (S)

A few unimportant soli in very slow tempo. “Forever ...” is of slight interest.

FRANK DE VOL & HIS ORCHESTRA **LA. Sept. 1958**
 Benny Carter (as), large orchestra, Frank De Vol (dir).
 Two titles were recorded for Columbia, issued as “Essential Masters”:

1:54	Circe	Straight. (S)
1:54	Morpheus	Straight. (S)

BC is prominently featured and sounds beautiful, but this is not jazz.

BENNY CARTER & HIS ORCHESTRA **LA. Sept. 1958**
 Conrad Gozzo, Shorty Sherock, Pete Candoli, Uan Rasey (tp), Tommy Pederson, George Roberts, Herbie Harper (tb), Benny Carter (tp?, as), Buddy Collette, Bill Green, Justin Gordon, Chuck Gentry (reeds), (rhythm) as below.
 Three titles were recorded for United Artists, issued as “Aspects”:

June In January	Soli 4, 18, 2 bars. (M)
February Fiesta	Solo with orch 8 bars. (F)
February Fiesta alt.	As above. (F)
I'll Remember April	Soli 8 and 32 bars. (FM)
September Song	Straight 8 bars. Solo 16 bars. (SM)

same date

Benny Carter (as), Larry Bunker (vib, cga), Arnold Ross (p), Bobby Gibbons (g), Joe Comfort (b), Shelly Manne (dm).
Two titles:

One Morning In May	Soli 8 and 8+64 bars. (FM)
August Moon	Soli/straight 32, 16 and 8 bars. (M)
August Moon alt.	As above. (M)

L.A. Sept. 1958

Al Porcino, Stu Williamson, Ray Triscari, Joe Gordon (tp), Frank Rosolino, Tommy Pederson, Russell Brown (tb), Benny Carter (tp?, as), Buddy Collette, Bill Green, Jewell Grant, Plas Johnson (reeds), Gerald Wiggins (p), Barney Kessel (g), Joe Comfort (b), Shelly Manne (dm).
Six titles:

March Wind	Solo 64 bars. (M)
June Is Bustin' Out All Over	Soli 8 and 12 bars. (F)
June Is Bustin' Out All Over alt.	As above. (F)
Sleigh Ride In July	Solo 16 bars. (M)
Something For October	Solo 12 bars. (FM)
Swingin' In November	Solo 18 bars. (M)
Swingin' In November alt.	As above. (M)
Roses In December	Solo 20 bars. (M)

This is solid! The best of musicians at the West Coast, forming bigband personnel with BC as the prime actor. Without having access to liner notes, it is assumed that he also has his hands on the arrangements. Whether he also uses his trumpet is doubtful; there is no trumpet solo resembling his style anyway. But his altosax soloing is superb, appearing on all items in moderate quantities. I guess anybody can see the occasion is a dedication to the months of the year, and my personal favourites are the swinging March and May, but everything is at least silver here!

LOUIS ARMSTRONG & DANNY KAYE **L.A. Oct. 1-20, 1958**

Personnel including Louis Armstrong (tp, vo), Danny Kaye (vo), studio orchestra and Red Nichols & His Five Pennies, including Benny Carter (as).

Movie "The Five Pennies", prerecording, seventeen titles. With great effort and young ears, BC can be heard in the ensembles, note "After You've Gone", "Just The Blues" and "The Five Pennies Finale".

BILLIE HOLIDAY **Monterey, Oct. 5, 1958**

Collective personnel: Buddy DeFranco (cl), Benny Carter (as), Gerry Mulligan (bar), Mal Waldron (p), Eddie Khan (b), Dick Berk (dm), Billie Holiday (vo).

Five titles were recorded in concert (others without BC), no BC on "Them There Eye", "What A Little Moonlight Can Do" "Travlin' Light" and "Lover Come Back To Me" but:

3:27	Fine And Mellow	Obbligato 12 bars. (S)
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BC is heard clearly on "... Mellow". Possibly keen ears can hear him elsewhere, but it seems the Mulligan is the most dominant background player here.

PEGGY LEE ACC. BY JACK MARSHALL & HIS ORCHESTRA **Hollywood, Oct. 17-22, 1958**

Pete Candoli, Jack Sheldon (tp), Milt Bernhardt, Frank Rosolino (tb), Benny Carter (as), Jimmy Rowles (p), Barney Kessel (g), Shelly Manne (dm), Jack Marshall (cond, arr).

Twelve titles were recorded for Capitol, but no altosax soli.

BOBBY TROUP VOCAL ACC. BY JIMMY ROWLES' ORCHESTRA **L.A. Oct. 24, 1958**

Collective personnel for the three following Troup sessions: Pete Candoli, Conte Candoli, Buddy Childers, Al Porcino, Ray Triscari, Ollie Mitchell, Stu Williamson (tp), Shorty Rogers (fth), Bob Enevoldsen (vtb), Dick Nash, Milt Bernhart, Harry Betts, Frank Rosolino, John Halliburton, Ken Shroyer (tb), Paul Horn, Bud Shank (fl, as), Benny Carter (as), Bob Cooper, Plas Johnson, Richie Kamuca (ts), Bill Holman (ts, bar), Chuck Gentry (bar), Jimmy Rowles (p, arr), Barney Kessel (g), Monty Budwig (b), Mel Lewis, Shelly Manne (dm), Red Norvo (vib).
Four titles were recorded for Victor, three issued as "Bobby Troup & His Stars of Jazz", one has BC:

5842 Please Be Kind Break to solo 24 bars. (SM)

A real jazz session with soloing all over, and a long, surprising and fine altosax solo!

BENNY CARTER / HAL SCHAEFER NYC. Oct. 1958

Benny Carter (as), Hal Schaefer (p), Joe Benjamin (b), Gus Johnson (dm), Ted Sommer (perc). Note: (vib) on "... En", maybe it belongs below?

Five titles were recorded for United Artists, issued as "BC plays Cole Porter's - Can Can and Anything Goes":

I Love Paris	Solo 32 bars. (FM)
C'est Magnifique	Solo 16 bars. (M)
It's All Right With Me	Solo 64 bars. (F)
Allez-Vous En	Solo 18 bars. (S)
I'm In Love	Soli 16, 36 and 16 bars. (FM)

NYC. Nov?. 1958

Benny Carter (as), Teddy Charles (vib), Hal Schaefer (p), John Drew (b), Gus Johnson (dm).

Five titles:

Anything Goes	Solo 32 bars. (FM)
All Through The Night	Solo 34 bars. (M)
Waltz Down The Aisle	Solo 64 bars. (F)
Buddy Beware	Solo 16 bars. (SM)
You're The Top	Soli 32 and 16 bars. (FM)

Lots of nice BC here! I have simplified the notation above, because on all items, more or less, BC presents the melody rather straight, then executes some real improvising (noted), and rounds off more or less straight. No need to go into more detail. All items have something to offer, particularly in upper tempi, and you must play the version of the famous "... Aisle"!!

BENNY CARTER QUARTET LA. Nov. 2, 1958

Benny Carter (tp, as), Earl Hines (p), Leroy Vinnegar (b), Shelly Manne (dm).

Twelve titles were recorded for Contemporary at The Hangover, issued as "Swingin' The '20s", nine have altosax:

Thou Swell	Straight 32 to solo 32 bars. 32 bars 4/4 and 16 bars 2/2 with (p). Solo 12 bars to coda. (FM)
My Blue Heaven	Intro. Soli 32 and 16 bars. (S)
Just Imagine	Soli 16 and 32 bars. (SM)
Sweet Lorraine	Soli 32, 16 and 8 bars to coda. (S)
Who's Sorry Now?	Straight 32 to solo 32 bars. Solo 24 bars. (FM)
Who's Sorry Now? alt.	As above. (FM)
Laugh! Clown! Laugh!	Straight 32 to solo 64 bars. Soli 4 and 4 bars. Straight. (FM)
Laugh! Clown! Laugh! alt.	As above. (FM)
Mary Lou	Straight 16 bars. Solo 32 bars. Soli 8 and 8 bars to coda. (M)
In A Little Spanish Town	Straight 32 to solo 32 bars. Solo 16 bars. Straight. (FM)

A Monday Date

Straight 32 to solo 32 bars.
Soli 4, 4, 32, 4 and 8 bars. Coda. (FM)

This is of course a remarkable event, inasmuch that BC and Earl Hines never had recorded together. They seem to enjoy each others' company with very fine contributions, based upon professional bass and drum support. BC is doing fine in the medium tempi, one of my favourites is "... Spanish Town" but even better in slow tempo. "My Blue ..." should definitely be noted, but the highlight is the five minutes "... Lorraine" (the longest among the mostly 78 rpm. oriented items) with magnificent BC, and Hines is also out of this world here! Note that alternate takes exist.

STANLEY WILSON ORCHESTRA**Hollywood, late 1958**

Personnel similar to below.

TV show, M Squad series, aired Nov. 7, 1958, altosax, presumably BC, can be heard briefly with the orchestra in "Phantom Raider".

**BOBBY TROUP VOCAL ACC. BY
JIMMY ROWLES' ORCHESTRA****LA. Nov. 10, 1958**

For personnel see Oct. 24.

Four titles, three issued, but no BC.

LA. Dec. 3, 1958

Same. Six titles, but no BC.

DON EVANS WITH ORCHESTRA**LA. 1958**

Benny Carter (as, ar, comp), unknown (rhythm), Don Evans (vo).

One title, "How Long Is A Moment?" was recorded for Dome, BC's own label, not available.

CLAUDIA THOMPSON**LA. Jan. 1959**

Benny Carter (as), Joe Howard, Harry Betts, Ed Kusly, George Roberts (tb), Paul Smith (p), Barney Kessel (g), Joe Mondragon (b), Alvin Stoller (dm), Claudia Thompson (vo).

Four titles were recorded for Edison, issued as "Goodbye To Love":

Some Of These Days	Obbligato 8 and 2 parts. (S)
Blue Prelude	Obbligato parts. Coda. (S)
The Morning After	Obbligato parts. (S)
Fan Me	Intro. Obbligato parts. Solo 8 bars. Coda. (S)

Beautiful! Note in particular "Fan Me".

EARL BOSTIC**LA. Jan. 26, 1959**

Personnel including Earl Bostic, Benny Carter (as).

Six titles were recorded for King, not available but BC soli highly unlikely.

STANLEY WILSON ORCHESTRA**Hollywood, early 1959**

Personnel similar to below.

TV show, M Squad series, aired Feb. 13, 1959, altosax, presumably BC, can be heard briefly with the orchestra in "The Search", but:

The Mugger	Solo with orch 24 bars. (M)
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This was used in the "Mugger Murder" episode and has a real BC solo!

STANLEY WILSON ORCHESTRA**Hollywood, March 1, 1959**

Pete Candoli, Frank Beach, Maurice Harris, Don Fagerquist (tp), Frank Rosolino, Pete Carpenter, Joe Howard, George Roberts (tb), Benny Carter (sop, as), John Towner Williams (p), Red Mitchell or Joe Mondragon (b), Alvin Stoller (dm), Stanley Wilson (cond).

Twelve titles were recorded for RCA Victor, issued as "The Music From M Squad":

M-Squad	Solo with orch 12 bars. (FM)
The Chase	Solo with orch 12 bars. (FM)
The Search	Straight with orch. (S)
Phantom Raiders	Solo with orch 32 bars. (F)
Lonely Beat	(sop)-Straight. (S)
The Juke Box	Solo with orch 16 bars. (FM)
The Mugger	Solo with orch 24 bars. (M)

The Discovery	Solo with orch 24 bars. (FM)
The Late Spot	Soli with orch 4 and 3 bars. (SM)
The Cha-Cha Club	Soli with orch 14 and 6 bars. (M)
A Lady Sings The Blues	Straight with orch 16 and 12 bars. (S)
The End	Solo with orch 32 bars. (F)

Maybe not a jazz archeological treasury as such, but for me a great surprise, a magnificent bigband with excellent arrangements and lots of remarkable soli from the many well known participants. And not only that but BC is heavily involved in the arrangements, as well as being heard on all items. And his soli, you won't believe it, but I feel sure he thrives much better here than with jatp or many other 'jazz pure' connected sessions. This is the world of bigbands, popular music, tv-productions, movies, the life blood of the West Coast. BC is in the middle of it, and this is an important proof. Play any or all but don't forget "The End". You can stream it, be quick, and let me know what you think!!

GENE KRUPA**Hollywood, mid 1959**

Bigband personnel including Benny Carter (as), Gene Krupa (dm) but no BC heard on these. However there is a smallband with the following personnel: Red Nichols (tp), Moe Schneider (tb), Heinie Beau (cl), Benny Carter (as), Eddie Miller (ts), Jess Stacy (p), Barney Kessel (g), Morty Corb (b), Gene Krupa (dm).
Prerecording and soundtrack to movie "The Gene Krupa Story / Drum Crazy", eleven titles, one from the smallband has BC:

Indiana	Solo 8 bars. (F)
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Probably he did not enjoy his participation here.

SAM COOKE VOCAL**ACC. BY RENE HALL ORCHESTRA****LA. ca. Nov./Dec. 1959**

Gerald Wilson, Pete Candoli, Conte Candoli, Conrad Gozzo (tp), Milt Bernhart (tb), Benny Carter (as), Plas Johnson (ts), Jackie Kelso, Buddy Collette, Jewell Grant (reeds), Ernie Freeman (p), Rene Hall (g, arr, cond), Red Callender (b), Earl Palmer (dm), Sam Cooke (vo).

Twelve titles were recorded for Keen, two have BC:

Solitude	Obbligato 6 bars. (S)
Ain't Nobody's Bizness If I Do	Obbligato 4 bars. (SM)

Only BC can play obbligato like this ...

BILLY ECKSTINE**LA. Jan. 29, 1960**

Bigband personnel including Benny Carter (as), Billy Eckstine (vo).

Six titles were recorded for Roulette, but no altosax soli.

NAT KING COLE**LA. March 1, 1960**

Benny Carter (as), large orchestra with (strings) and (vo-group), Nat King Cole (p), Nelson Riddle (arr, cond).

Seven titles were recorded for Capitol, three have altosax:

Hundred And Thousands Of Girls	Break. (M)
Beggar For The Blues	"Breaks". (S)
Pick Up	Breaks. (M)

Most likely it is BC we hear in several short moments, particularly "Pick Up".

GUY PASTOR**LA. March 28, 1960**

Bigband including possibly Benny Carter (as), Guy Pastor (vo), Billy May (cond).

Four titles were recorded for Capitol, but no altosax soli.

BILLY MAY & HIS ORCHESTRA**LA. April 1&2, 1960**

Bigband personnel including Benny Carter (as).

Twelve titles were recorded for Capitol, two have BC:

Girls And Boys	Soli 4 and 4 bars. (M)
Till There Was You	Straight 12 bars. (S)

BENNY CARTER QUARTET**LA. Feb. 5, 1960**

Benny Carter (sop, as, ts), Jimmy Rowles (p), Leroy Vinnegar (b), Mel Lewis (dm).
Fourteen titles were recorded for United Artists, issued as "Sax a la Carter":

And The Angels Sing	Intro 4 bars. Soli 64 and 32 bars. (FM)
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Everything I Have Is Yours	Soli 32 and 16 bars. (S)
I Understand	Soli 48 and 16 bars. (SM)
All Or Nothing At All	Soli 64 and 32 bars. (M)
I'll Never Smile Again	Soli 16 and 8 bars. (S)
If I Loved You	Soli 16, 48 and 16 bars. (M)
Far Away Places	Intro 8 bars. Soli 32, 64 and 20 bars. (FM)
I Should Care	Straight. Solo 32 bars. (SM)
For All We Know	Intro 8 bars. Soli 64 and 20 bars. (M)
Ghost Of A Chance	Soli 32 and 8 bars. (S)
The One I Love	Soli 32 and 32 bars. (M)
Moon Of Manakooraa	Straight. Solo 16 bars. (SM)
Ennui	(sop)-Straight 32 and 8 bars. (S)
Friendly Islands #1	Straight. Solo 16 bars. (M)
Friendly Islands #2	As above. (M)

Another fine quartet session with lovely piano backing by Rowles. His tone is a unique combination of general slight coolness with warmth vibrating in the modest vibratos. Everything here is highly enjoyable, but I recommend that you don't play the whole session at one time, but give each tune the chance to penetrate your soul.

JAZZ AT THE PHILHARMONIC **Stockholm, Nov. 21, 1960**
 Dizzy Gillespie (tp), J. J. Johnson (tb), Benny Carter, Cannonball Adderley (as), Lalo Schifrin (p), Art Davis (b), Chuck Lampkin (dm).
 Two titles were recorded at "Konserhuset" for Verve:

Bernie's Tune	Solo 3 choruses of 32 bars. (F)
Swedish Jam	Solo 4 choruses of 32 bars. (F)

Nothing particularly wrong here, but I hate the quite often messy transition from one soloist to another. On both items, the first 8 bars of the solo is played by the bass, waiting for people to get organized. Also, why not a 4/4 between the two altosaxes?

same
 Roy Eldridge (tp), Benny Carter (as), Coleman Hawkins, Don Byas (ts), Stan Getz (ts-item 5), Lalo Schifrin (p), Art Davis (b), Jo Jones (dm).
 Five titles were recorded at "Konserthuset":

Take The A Train	Solo 4 choruses of 32 bars. (FM)
Indiana	Solo 4 choruses of 32 bars. (F)
Medley – The Nearness Of You	Solo 36 bars to very long coda. (S)
A Jazz Portrait Of Brigitte Bardot	Solo 10 choruses of 12 bars. (F)
All The Things You Are	Not present. (FM)

same
 Same. The following item is from another concert same day (James Accardi collection):

Medley – The Nearness Of You	As above. (S)
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Paris, Nov. 25, 1960
 Same. Two titles were recorded at Salle Pleyel, set 1:

Take The A Train	Solo 3 choruses of 32 bars. (FM)
Indiana	Solo 4 choruses of 32 bars. (F)

same date
 Same, set 2:

Take The A Train	Solo 4 choruses of 32 bars. (FM)
Indiana	Solo 2 choruses of 32 bars. (F)

same date

Same, unknown set:

Medley - The Nearness Of You As above. (S)

Together with Hawkins and JATP again, BC seems to be quite happy about it. Although some of the elegance, a trademark in his music, diminishes with the extrovert concert performances, he never descends to the level of raw exhibition. His uptempo playing here is absolutely worth noticing (Brigitte must have been happy with being associated with a fast blues), and there are several versions for those who want to study details further. Finally he finds rest in the medleys with "The Nearness ..." currently as his favourite. Here he combines sweetness, but never too much of it, with elaborate fast runs; nobody knows his horn better than BC. Possibly modern listeners might find his use of staccato phrases old fashioned and unjazzy (nice word, right?!), but with experienced listening, BC ballad playing increases in value with each listening!

DAVE PELL

LA. 1961

Ray Linn (tp), Dave Pell (cl), Benny Carter (as), John Towner Williams (p), Lyle Ritz (b), Frank Capp (dm), Harry Betts, Marty Paich (arr).

Twelve titles were recorded for Capitol, issued as "I Remember John Kirby":

Rose Room	Solo 16 bars. (M)
Royal Garden Blues	Solo 12 bars. (FM)
Anitra's Dance	Solo 8 bars. (FM)
It Feels So Good	Solo 16 bars. (FM)
Tootsie Roll	Solo 26 bars. (FM)
Double Walk	Solo 8 bars. (M)
Undecided	Solo 14 bars. (FM)
Blue Skies	Soli 4 and 4 bars. (FM)
Coquette	Solo 32 bars. (FM)
Opus 5	Soli 16 and 8 bars. (FM)
20 th Century Closet	Solo 16 bars. (FM)
Then I'll Be Happy	Soli 16 and 6 bars. (FM)

Now this is very interesting! In fact it is the only smallband recording session from this period which reminds us about the vintage era. The corny John Kirby arrangements do not get better on new bottles, but there is a great difference, BC is present here! When he plays the staccato arranged parts, I am confident that he mocks them, but, and that is the important thing; he solos on all items and the results are well worth listening to. After hearing "Rose ...", the first item, I felt closer to BC's style more than twenty years earlier, and although this feeling was somewhat premature, I ended up with a very pleasant feeling after doing the whole session, because of his presence.

ELLA FITZGERALD

Hollywood, Jan. 14-16, 1961

Bigband personnel including Benny Carter (as), Ella Fitzgerald (vo), Billy May (arr, cond).

Sixteen titles were recorded for Verve, three have BC:

26910-5	Blues In The Night	Solo 12 bars. (S)
26918-6	This Time The Dream's On Me	Solo 18 bars. (S)
26922-4	Let's Fall In Love	Soli 4 and 4 bars. (SM)

Just when you believe there is nothing to find; suddenly it's there! Dig the excellent solo on "This Time ..."!! Interesting solo also on "... The Night".

PEGGY LEE VOCAL ACC. BY

QUINCY JONES & HIS ORCHESTRA

Hollywood, April 14-19, 1961

Bigband personnel including Benny Carter (as), Quincy Jones (arr, cond, ldr).

Eleven titles were recorded for Capitol, issued as "Blues Cross Country", but no altosax soli (note however an excellent session, fine singing and arrangements, and beautiful piano backgrounds!).

Hollywood, May 19, 1961

Same/similar.

Two titles were recorded for Capitol, but no altosax soli.

ALFRED NEWMAN & HIS ORCHESTRA

LA. June 6, 1961

Benny Carter (as, arr), large orchestra with (strings), Alfred Newman (cond).

Two titles were recorded for Capitol:

Laura	With orch. (S)
The Bad And The Beautiful	With orch. (S)

Highly commercial, "The Bad ..." has only academic interest, "Laura" slightly more.

**PEGGY LEE VOCAL ACC. BY
QUINCY JONES & HIS ORCHESTRA** **Hollywood, June 22-24, 1961**
Bigband personnel including (strings), Benny Carter (as), Quincy Jones (arr, cond).
Thirteen titles were recorded for Capitol, twelve issued as "If You Go", four have
altosax:

36069	If I Didn't Love You So	Obbligato parts. (S)
36070	As Time Goes By	Obbligato parts. Coda. (S)
36072	I'm Gonna Laugh You OOML	Obbligato parts. Coda. (S)
36073	Deep Purple	Solo 2 bars. (S)

No doubt, this is really BC!

COUNT BASIE & HIS ORCHESTRA **NYC. Oct. 30-Nov. 2, 1961**
Bigband personnel with Benny Carter sitting in for Marshal Royal who was absent.
Four recording sessions for Roulette, but no trace of BC.

BENNY CARTER **NYC. Nov. 13&15, 1961**
Benny Carter (as, arr), Phil Woods (as), Coleman Hawkins, Charlie Rouse (ts),
Dick Katz (p), John Collins (g), Jimmy Garrison (b), Jo Jones (dm).
Eight titles were recorded for Impulse, issued as "Further Definitions:

10579	Honeysuckle Rose	Soli 32 and 8 bars. (FM)
10580	The Midnight Sun Will Never Set	Straight. Solo 16 bars. (S)
10581	Cherry	Straight. Solo 32 bars. (M)
10582	Crazy Rhythm	Solo 32 bars. (FM)
10586	Doozy	Solo 24 bars. (M)
10587	Blue Star	Solo 32 bars. (S)
10588	Cotton Tail	Solo 32 bars. (F)
10589	Body And Soul	Solo 8 bars. (S)

Quoting the Coleman Hawkins solography: "A swinging and well prepared mainstream session with beautiful arrangements, and fine soloing by all participants. The more I play it, the better it becomes." While I have warned about making comparisons, exceptions can be made, and BC's soli on "... Rose" and "... Rhythm", although phrased more staccato, would have made success twentyfive years earlier. And what about "Cotton Tail", what would Ben have said? There is so much great music here; take for instance the opening of "Body ..." with a gorgeous arrangement followed by Woods, Rouse and BC soli! Or BC's slow feature "... Star"! Or anything here, pure gold!!

PEGGY LEE **Hollywood, March 29 - April 4, 1962**
Personnel including Benny Carter (as, arr, cond).
Several recording sessions for Capitol, but no altosax soli.

BENNY CARTER **LA. April 10, 1962**
Benny Carter (tp, as, comp, ldr), Shorty Sherock (tp), Barney Bigard (cl), Ben Webster (ts), Jimmy Rowles (p), Dave Barbour (g), Leroy Vinnegar (b), Mel Lewis (dm).
Four titles were recorded for Swingville, issued as "BBB & Co":

Opening Blues	Solo 8+24 bars. (SM)
Lula	Solo 48 bars. (SM)
When Lights Are Low	Solo 64 bars. (M)
Heavy-Hearted Blues / You Can't Tell The Difference When The Sun Goes Down Blues	Soli 18, 2 and 2 bars. (S)

A perfect mainstream session!! The BC highlight is his magnificent slow solo on "Heavy-Hearted ...", so perfect, personal and original!! A modest but nice version of the old "... Low", and in between two laidback items in slow medium tempo. The guys seem to inspire each other, there are some greats here, and the total merits half-an-hour of magnificent swing, of which BC shall have a substantial part of the other, also for supplying the tunes.

STANLEY WILSON ORCHESTRA

STOP ONE: PARIS

Paris, April 30 – May 8, 1963

Benny Carter (as, arr), Lionel Galli (vln), Maurice Vander (p), Pierre Cullaz (g), Pierre Michelot (b), Christian Garros (dm), with orchestra and (vo-group).

Twelve titles were recorded for Charter, issued as "The World Of Sight And Sounds", no BC on "Don't Wake Me Up", "C'est Si Bon", "The Touch" and "Dance With Me" but:

3:10	Under Paris Skies	Soli/straight. (M)
3:20	If You Love Me, Really Love Me	Soli/straight. (S)
2:31	Comme Ci, Comme Ca	Solo/straight 20 bars. (SM)
3:10	Domino	Soli/straight. (M)
2:53	Cherchez La Femme	Solo/straight. (SM)
2:25	My Place	Solo/straight. (M)
2:55	If You Go	Soli/straight. (S)
2:41	I Wish You Love	Soli/straight. (SM)

Nice music for entertainment, but only modestly related to jazz, and why BC involves in it is difficult to understand, maybe he just enjoys to be arranger. No alto sax improvisations, the nearest you get is in "... Comme Ca".

KPM MUSIC LIBRARY

Paris, May 1963

Nineteen piece orchestra including Benny Carter (as, arr, comp), Maurice Vander (p), Pierre Cullaz (g), Pierre Michelot (b), Christian Garros (dm).

Twentyfour 'titles' were recorded for KPM, only four have alto sax:

3:36	Lonely Affair -A	Straight with orch 16, 6 and 10 bars. (S)
1:50	Be Cool -A	Straight with orch 16 bars. (S)
2:54	Jazz Waltz -A	Solo 16 bars. (FM)
2:28	Vinho Verde	Solo 16 bars. (M)

It is quite unclear what this is, without having background information. Except for the four items above which has some alto sax, the rest consists of fragments from 1:25 down to 0:09 with no BC. Only "Jazz ..." and "Vinho ..." have anything worth your time.

BENNY CARTER

Paris, May 1963

Benny Carter (as, arr), Maurice Vander (p), Pierre Michelot (b), Christian Garros (dm).

Six titles were recorded for 20th Century Fox, issued as "Benny Carter in Paris":

3:39	I'll Close My Eyes	Soli 32 and 16 bars to long coda. (S)
3:04	Smile	Straight 34 bars to solo 34 bars. Solo/straight 34 bars to coda. (FM)
3:00	Autumn Leaves	Solo 36 bars to coda. (SM)
2:49	Waltz Gay	Straight. Solo 16 bars. (M)
3:07	Bagatelle	Straight 36 bars to solo 36 bars. Solo 24 bars to coda. (M)
3:20	Blues For Benny	Solo 24 bars. (M)

same

Same with (vo-group) added. Six titles:

2:21	Around The World In 80 Days	Straight. Solo 16 bars. (FM)
2:51	Cuando Calienta El Sol	Straight. (S)
2:44	Black Knight	Solo 16 bars. (SM)
4:04	Cherokee	Solo with (vo-group) 32 bars. Soli 16, 8, 8 and 16 bars. Coda. (FM)

2:50	Vous Qui Passez Sans Me Voir	Straight. Solo 8 bars. (SM)
2:57	The Gypsy	Straight. Solo 32 bars. (M)

A very charming session, a fine mixture of real jazz and popular music, having also a fine rhythm section. The vocal group contributes quite nicely, and BC seems to have a nice time. When he goes into soloing, he is very enthusiastic, and there are serious and worthwhile results on practically all items, which are not at all as syrupy as one might believe! Try good old "Cherokee" first!

BENNY CARTER & HIS ORCHESTRA **Hollywood, July 27/28, 1964**

Bigband personnel including Benny Carter (as, arr), Lalo Schifrin (arr).

Nine titles were recorded for Vee Jay:

Tickle Toe	Soli 8 and 8 bars. (FM)
I Wanna Be Around	Solo with orch 8 bars. (S)
Watermelon Man	Solo with orch 16 bars. (SM)
The Girl From Ipanema	Straight 16 bars. (M)
On Green Dolphin Street	Soli 16 and 8 bars. (M)
The Great Lie	Soli 16 and 8 bars. (M)
Don't Get Around Much Anymore	Solo with orch 6 bars. (S)
Fairy Tales	Soli 8 and 8 bars. (FM)
Memories Of You	No solo. (S)

Fine arrangements and strong band, but the session is planned for capitalizing on popular tunes with little emphasis on soloing. BC's contributions are not very exciting, but try "... Dolphin Street" and "... Anymore".

PEARL BAILEY **L.A. March 30/April 1, 1965**

Personnel reported to have Benny Carter (as, arr).

Twelve titles were recorded for Roulette, but no trace of BC's altosax.

Note: Tom Lord's disco gives this:

BENNY CARTER SEXTET *possibly NYC. ca. 1965*
Kai Winding (tb), Barney Bigard (cl), Benny Carter (as), Ray Bryant (p), Slam Stewart (b), Alan Dawson (dm). Two titles, "Sweet Georgia Brown" and "Rose Room". This is awfully wrong. The session is from Nice, July 9, 1977, with Benny Carter (tp).

BENNY CARTER & HIS ORCHESTRA **L.A. March 2, 1966**

Benny Carter(as, arr), Bud Shank (as), Buddy Collette, Teddy Edwards (ts), Bill Hood (bar), Don Abney (p), Barney Kessel (g), Ray Brown (b), Alvin Stoller (dm). Four titles were recorded for Impulse, issued as "Additions to Further Additions":

90472	If Dreams Come True	Solo 32 bars. (FM)
90473	Fantastic, That's You	Solo 16 bars. (S)
90474	Come On Back	Solo 32 bars. (FM)
90475	Prohibido	Solo 8 bars. (M)

L.A. March 4, 1966

Same except Bill Perkins (ts), Mundell Lowe (g), Al McKibbin (b) replace Collette, Kessel and Brown.

Four titles:

90476	Doozy	Soli 44 and 2 bars. (FM)
90477	We Were In Love	Solo 16 bars. (S)
90478	Titmouse	Break to solo 64 bars. (FM)
90479	Rock Bottom	Solo 12 bars. (S)

Excellent follow-up sessions, and possibly these ones are even better! Perfect arrangements and rhythm sections, no-nonsense soli for everybody, and BC is in excellent shape. All items are highly noteworthy both totally and for BC, but for some of his altosax highlights, choose "Come On ..." and "Titmouse". The only thing we might miss is something to put the two altosax masters up and against each other.

COLEMAN HAWKINS & BENNY CARTER **Copenhagen, Nov. 24, 1966**

Benny Carter (as), Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm).

Unissued Norman Granz concert, broadcasted from Tivoli Concert Hall, James Accardi collection, two titles have BC:

- | | | |
|-------|-----------------------|---|
| 11:09 | Lover Come Back To Me | Duet with (ts) 64 bars.
Solo 4 choruses of 64 bars.
Duet 64 bars to coda. (F) |
| 3:19 | Cocktails For Two | Solo 48 bars to very long coda. (S) |

Back with Hawk and JATP again, BC goes into "Lover ..." with all his strength, and he still has a lot of it (although it is unnecessary to let applause for Hawk make him skip the first 16 bars). Great eleven minutes! Also ballads are played exactly like before, sweet but elaborate.

**COLEMAN HAWKINS
& BENNY CARTER**

London, Nov. 30 or Dec. 1, 1966

Benny Carter (as), Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm).

Five titles were probably recorded at concert in Poplar Town Hall (Royal Festival Hall, Nov. 26, as believed earlier, is still possible, more research is needed), issued as "Jazz At The Philharmonic All Stars", three have BC:

- | | | |
|------|------------------------|-------------------------------------|
| 7:05 | Blue Lou | Solo 4 choruses of 32 bars. (FM) |
| 3:48 | I Can't Get Started | Solo 48 bars to very long coda. (S) |
| 4:58 | Disorder At The Border | Solo 7 choruses of 12 bars. (F) |

Another fine "... Started" and no problems in uptempo.

JAM SESSION - JAZZ AT THE PHILHARMONIC **same date**

Dizzy Gillespie, Clark Terry (tp), Benny Carter (as), James Moody, Zoot Sims, Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm). Two titles (there are also titles without Benny Carter and Coleman Hawkins, some of these with T-Bone Walker (g, vo)):

- | | | |
|------|---------------------------------|--------------------|
| 4:15 | The Real BBC Blues | Solo 24 bars. (FM) |
| 5:47 | What Is This Thing Called Love? | Solo 32 bars. (M) |

Exciting with a jam involving so many great musicians, but unfortunately they get only a few minutes to their disposal, thus not many choruses to each. BC is ok with his two blues choruses and one on "... Love?"

COLEMAN HAWKINS & BENNY CARTER **Paris, Dec. 5, 1966**

Benny Carter (tp, as), Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm).

Four titles were recorded in concert at Salle Pleyel, issued as "Jammin' The Blues", three have BC's altosax:

- | | | |
|-------|------------------------|-------------------------------------|
| 14:49 | Disorder At The Border | Solo 8 choruses of 12 bars. (F) |
| 14:19 | Lover | Solo 3 choruses of 64 bars. (F) |
| 3:46 | Cocktails For Two | Solo 48 bars to very long coda. (S) |

probably Paris, late 1966

Personnel probably as above.

Five titles, James Accardi collection, two have BC:

- | | | |
|------|---------------------|-------------------------------------|
| 6:50 | Blue Lou | Solo 3 choruses of 32 bars. (FM) |
| 3:18 | I Can't Get Started | Solo 48 bars to very long coda. (S) |

Some nice variations on the London recordings, this time in Paris. BC is not exactly a blues player, and he is clearly uncomfortable with "... The Border" (the length due to a long drum solo). "Lover" however moves along with bravura (although again, the first 32 bars are applause to Hawk). Two beautiful ballads also, we know them, but BC makes them always new.

OSCAR PETERSON

June 28/29, July 1, 1967

Collective personnel: Clark Terry (tp), Benny Carter, Johnny Hodges (as), Paul Gonsalves, Zoot Sims (ts), Oscar Peterson (p), Sam Jones (b), Bobby Durham (dm).

Concert at Hollywood Bowl, issued as "The Greatest Jazz Concert In The World", four titles have BC:

- | | | |
|------|----------------|-----------------------------|
| 8:28 | Now's The Time | Solo 7 choruses of 12 bars. |
|------|----------------|-----------------------------|

		Soli 12 and 4 bars. (FM)
9:49	Wee	Solo 3 choruses of 32 bars. Soli 8, 8, 4 and 4 bars. (F)
2:27	Medley: I Can't Get Started	Solo 32 bars to very long coda. (S)
6:13	C Jam Blues	Solo 9 choruses of 12 bars. (F)

Quite ordinary jatp concert items here, no basis for the announcement. The three fast items offerslightly below what is expected. BC executes his role well, without anything else needs to be said. Preferably is a new version of "... Started", very nice!

DUKE ELLINGTON & HIS ORCHESTRA **July 1, 1967**

Bigband personnel including Johnny Hodges (as) with Benny Carter (as) guesting. Concert at Hollywood Bowl, issued as "The Greatest Jazz Concert In The World", two titles have BC:

4:52	Satin Doll	Soli 32 and 8 bars. (SM)
4:33	Prelude To A Kiss	Soli 8, 8 and 4 bars. (S)

But this was something else! "Satin Doll" is perhaps not much different from many similar performances, but "Prelude ...", is in my modest opinion a real gem, a jazzarcheological treasure!! With Hodges first, they trade 32 bars to finish up, but they should have gone on forever!!

NANCY WILSON **LA. May 17, 1968**

Clyde Reasinger, John Audino, Bobby Bryant, Harry Edison (tp), Dick Nash, Tommy Pederson, Lew McCreary, Ken Shroyer (tb), Benny Carter (cl, as), William Green, Plas Johnson, Justin Gordon (reeds), Chuck Gentry (bar, bcl), Don Trenner (p), Al Hendrickson, Bob Bain (g), Buster Williams (b), Shelly Manne (dm), Gene Estes, Victor Feldman (vib, perc), Jimmy Jones (arr, cond), Nancy Wilson (vo). Four titles were recorded for Capitol, one has BC:

59805	When The Sun Comes Out	Obbligato 12 bars. (S)
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Nice, of course!

NANCY WILSON VOCAL ACC. BY JIMMY JONES ORCHESTRA **LA. 1968**

Personnel including Benny Carter (as, arr), Jimmy Jones (arr), bigband, (strings). Eleven titles were recorded for Capitol, but no BC.

ELLA FITZGERALD **LA. May 28/29 & June 3, 1968**

Harry Edison (tp), Benny Carter (as), Georgie Auld (ts), Jimmy Jones (p, cel), John Collins (g), Bob West (b), Panama Francis (dm-May 28), Louie Bellson (dm-rest). Recording sessions for Capitol, one has BC:

	If I Gave My Heart To You	Solo 34 bars. (S)
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A surprisingly long solo on "... My Heart ...", and beautiful too!

DIZZY GILLESPIE ALUMNI BIG BAND **Newport, Rh. I., July 5, 1968**

Bigband personnel including Dizzy Gillespie (tp), Benny Carter (as), James Moody, Harold Vick (ts), Art Blakey (dm), Carlos Valdez (cga). Concert at Newport Jazz Festival, three titles have BC:

	Doozy	Solo 8 choruses of 12 bars. (M)
	I Can't Get Started	Solo 64 bars to very long coda. (S)
	Jordu	Solo 64 bars. (M)

Nothing wrong with BC here, good efforts both on "Doozy" and "Jordu", but what he definitely not needs is the conga backing, and even the famous drummer does not suit him well. Better to be on safe ground with a long version of one of his favourite ballads!

BENNY CARTER WITH HENRI CHAIX & HIS ORCHESTRA **Baden, Switzerland, Nov. 9, 1968**

Benny Carter (as), Henri Chaix (p), Alain Du Bois (b), Romano Cavicholo (dm). Concert broadcast, "Jazz in der Aula", two titles:

7:04	I Can't Get Started	Soli 64 and 16 bars to very long coda. (S)
6:09	Body And Soul	Soli 64 and 16 bars to long coda. (S)

same

Same with Jo Gagliardi (tp), Andre Faist (tb), Roger Zufferey (as), Michel Pilet (ts), March Erbetta (bar) added. Benny Carter (arr).
 Eleven titles, "Swingin' The Blues", "Perdido", "C Jam Blues" and "Undecided" are unissued but:

5:05	Swingin' In November	Solo 7 choruses of 12 bars. (M)
4:55	Blue Lou	Straight 8 bars. Solo 3 choruses of 32 bars. Soli 4 and 4 bars. (FM)
6:53	Easy Money	Solo 48 bars. (SM)
4:58	Rose Room	Soli 64 and 24 bars to coda. (M)
5:53	Titmouse	Solo 4 choruses of 32 bars. (FM)
3:47	March Wind	Soli 64 and 4 bars. (M)
8:06	'S Wonderful	Duet with (as-RZ) 32 bars. Solo 3 choruses of 32 bars. 64 bars 8/8 and 4/4 with (as-RZ). (FM)

If the solography had stopped here, your curiosity would have led you to exploit BC's music career in the seventies and onwards, because he is in magnificent shape here. His unusually long versions of "... Soul" and "... Started" are among his very best, true gems, due also to the support of the great pianist Henri Chaix (currently available for streaming). And adding a lot of local musicians in the swing tradition, (missing only a rhythm guitar player...) increases the excitement, believe it or not. This kind of raw swing (Chaix puts in some stride here and there) seems to have survived only Europe, and BC knows it and enjoys, believe me! Listen to his "Titmouse" and the bridge of the last chorus. Or how they make "... November" jumping! Finally, if you were playing altosax, would your sweet dream or nightmare be to play chase with BC? Here is a guy who does just that on "... Wonderful"!! So this is a Benny Carter date you cannot miss!!

THE AMBASSADOR SATCH BAND **Pasadena, Ca., July 3, 1970**
 Clark Terry (flh), Tyree Glenn (tb), Barney Bigard (cl), Benny Carter (as), Ray Sherman (p), Red Callender (b), Louie Bellson (dm).
 Celebrating Louis Armstrong's 70th birthday, one title has BC:

11:14	Mack The Knife	Solo 4 ½ choruses of 32 bars. (FM)
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BC is full of action here and plays some fine sections. However, he also ventures into the highest register of the instrument, something he never did before, and which is not a good idea. Also, I wonder if he keep track of the melody. But a fine tribute to Louis it is!

The Benny Carter solography must stop somewhere, we have chosen this point, but he continues to play, last recording session possibly in 1997.

Late history:

Continued to do occasional tours, but from the late 1940s worked mainly as a composer-arranger for the film industry. Led own bands in and around Hollywood during the 1950s, regularly big band residency in Los Angeles (1955). In the 1950s and 1960s did brief overseas tours with Norman Granz's 'Jazz at the Philharmonic', played solo engagements in Cologne, Germany (late 1961). In the late 1950s and 1960s scored for several national television series including 'M' Squad, Alfred Hitchcock's series, the Chrysler Theatre programmes, etc., also acted as musical director for various vocal stars, including Sarah Vaughan, Ella Fitzgerald, Ray Charles, Peggy Lee and Louis Armstrong. Restricted his playing to the alto sax during the 1960s. Brief spell with Duke Ellington early in 1968, later that year played solo dates in Britain. During the past 25 years Benny Carter arranged and composed music for dozens of important films; films in which he played include: 'Stormy Weather', 'The Snows Of Kilimanjaro', 'The View from Pompey's Head', 'As Thousands Cheer', 'Clash By Night', etc. etc.. Resumed a more active performing schedule in the 1970s; he appeared at major festivals and nightclubs, made annual tours to Europe and Japan, and after a ten-year hiatus, resumed recording on a regular basis. He also began a new career as an educator, spending several periods in residence at universities. Princeton University, where he was a frequent lecturer, awarded him an honorary doctorate in 1974. He remained active at least until 1997 when he visited Oslo Jazz Festival. (Ref. also 'The New Grove Dictionary of Jazz').

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