

The
PIANO
of
THEODORE WILSON
“TEDDY”

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

Introduction:

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

Early history:

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

Message:

I am trying a new jazzarcheological model here! Instead of doing a full career, or even a prewar survey, I limit the excursion into one year at the time, so now is 1938 coming up! The idea is not originally mine but came from Loren Schoenberg, and can possibly be used on other artists with large output.

Postscript of Feb. 20, 2021: The details of the Mildred Bailey programs fall 1944 stem from solid research work done by James Accardi. He also has given very valuable assistance with the Benny Goodman material as well. Thank you! James should be an inspiration to all of you!!

interesting piano players around. His performances here are just brilliant! The highlight above highlights are the two takes of "... Time" in a pleasant slow medium tempo, and it is no doubt that TW was a born improviser, full of ideas, never uninspired. "Blue ..." is also great (where is take 1??). Moving to uptempo with "... Knew" and "... Kapers", he swings the piano in a way nobody had ever done before, and again the alternates are quite different. A piano star is born with this session!!

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

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

Four titles were recorded for Columbia:

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

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

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

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

Four titles were recorded for Brunswick:

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

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

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

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

Four titles were recorded for Columbia:

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

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

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

Teddy Wilson (p-solo).

Four titles were recorded for Columbia:

152751-1	Somebody Loves Me	3:04. (F)
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152751-2	Somebody Loves Me	2:53. (FM)
152752-1	Sweet And Simple	3:26. (SM)
152752-2	Sweet And Simple	3:25. (SM)
152753-1	Liza	3:06. (F)
152753-2	Liza	3:02. (F)
152754-2	Rosetta	3:07. (M)

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

WINGY MANONE & HIS ORCHESTRA **NYC. Aug. 15, 1934**

Wingy Manone (tp), Dicky Wells (tb), Artie Shaw (cl), Bud Freeman (ts), Teddy Wilson (p), Frank Victor (g), John Kirby (b), Kaiser Marshall (dm).

Two titles were recorded for SE (two more with Jelly Roll Morton (p) replacing TW), no TW on 15630-A&B "In The Slot" but:

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

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

RED NORVO & HIS SWING SEPTET **NYC. Sept. 26, 1934**

Jack Jenney (tb), Artie Shaw (cl), Charlie Barnet (ts), Teddy Wilson (p), Bobby Johnson (g), Hank Wayland (b), Bill Gussak (dm), Red Norvo (xyl).

Two titles were recorded for Columbia:

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

NYC. Oct. 4, 1934

Same. Two titles:

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

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

BENNY GOODMAN ORCHESTRA **NYC. Oct. 16, 1934**

Possibly Doc Cheatham or Charlie Tea garden (tp), possibly Jack Lacey (tb), Benny Goodman (cl), unknown (ts), Teddy Wilson (p), Tony Sacco (g, vo), possibly Artie Bernstein (b), unknown (dm).

One title was recorded for Vocalion:

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

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

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

Russell Smith, Otis Johnson, Irving "Mouse" Randolph (tp), Benny Morton, Keg Johnson (tb), Benny Carter (cl, as), Ben Smith, Russell Procope (as), Ben Webster (ts), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Walter Johnson (dm), Charles Holland (vo-16415).

Four titles were recorded for Vocalion:

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

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

BOB HOWARD & HIS ORCHESTRA **NYC. Jan. 2, 1935**

Benny Carter (tp, as), Buster Bailey (cl), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Cozy Cole (dm), Bob Howard (vo).

Four titles were recorded for Decca:

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

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

WILLIE BRYANT & HIS ORCHESTRA **NYC. Jan. 4, 1935**

Robert Cheek, Richard Clarke (tp), Edgar Battle (tp, vtb), John "Shorty" Haughton, Bob Horton, George Matthews (tb), Glyn Paque, Stanley Payne (cl, as), Johnny Russell (ts), Teddy Wilson (p), Arnold Adams (g), Louis Thompson (b), Cozy Cole (dm), Willie Bryant (vo).

Four titles were recorded for Victor:

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

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

RED NORVO & HIS SWING OCTET **NYC. Jan. 25, 1935**
 Bunny Berigan (tp), Jack Jenney (tb), Johnny Mintz (cl), Chu Berry (ts), Teddy Wilson (p), George Van Eps (g), Artie Bernstein (b), Gene Krupa (dm), Red Norvo (xy).

Four titles were recorded for Columbia:

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

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

TAFT JORDAN & THE MOB **NYC. Feb. 21/22, 1935**
 Taft Jordan (tp), Ward Silloway (tb), Johnny Mintz (cl), Elmer "Skippy" Williams (ts), Teddy Wilson (p), Bobby Johnson (g), John Kirby (b), Eddie Dougherty (dm). Four titles were recorded for Banner/Melotone (note that all titles also were recorded with vocal by Taft Jordan, take numbers -1, but rejected, anybody got test pressings of these???)

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

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

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

BOB HOWARD & HIS ORCHESTRA **NYC. Feb. 25, 1935**
 Benny Carter (tp, as), Rex Stewart (cnt), Ben Webster (ts), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Cozy Cole (dm), Bob Howard (vo). Two titles were recorded for Decca:

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

NYC. March 4, 1935
 Same except Barney Bigard (cl) replaces Webster, Rex Stewart (cnt) added.
 Four titles:

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

- 39392-B Where Were You On TNO June 3? As above. (M)
 39393-A Breakin' The Ice Solo 8 bars.
 Solo with ens 16 bars. (FM)

NYC. May 7, 1935

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

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

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

WILLIE BRYANT & HIS ORCHESTRA NYC. May 8, 1935

Personnel as Jan. 4 except Eddie Durham (tb) replaces Matthews, Benny Carter (tp, arr), Ben Webster (ts) added.
 Four titles were recorded for Victor:

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

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

TEDDY WILSON & HIS ORCHESTRA NYC. July 2, 1935

Roy Eldridge (tp), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), John Trueheart (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).
 Four titles were recorded for Brunswick:

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

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

BENNY GOODMAN TRIO NYC. July 13, 1935

Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm).
 Four titles were recorded for Victor:

- 92704-1 After You've Gone Intro 4 bars to acc. (cl) 36 bars.
 Solo 40 bars. Acc. (cl) 40 bars. (F)

92704-2	After You've Gone	As above. (F)
92705-1	Body And Soul	Acc. (cl) 16+8 bars, solo 8 bars on bridge, to solo 16+8 bars, (cl) on bridge, to acc. (cl) 16 bars to coda. (S)
92705-2	Body And Soul	As above. (S)
92706-1	Who?	Soli 32 and 32 bars. (F)
92707-1	Someday Sweetheart	Intro 4 bars to acc. (cl) 32 bars to solo 32 bars to 16 bars 4/4 with (cl) to acc. (cl) 16 bars. (M)

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

TEDDY WILSON & HIS ORCHESTRA **NYC. July 31, 1935**

Roy Eldridge (tp), Cecil Scott (cl), Hilton Jefferson (as), Ben Webster (ts), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except 17915).

Four titles were recorded for Brunswick:

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

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

same date

Teddy Wilson (p-solo). One title:

17917-1	Liza	2:38. (F)
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This "Liza" got the same fate as the two previous versions of May 22, 1934; unissued for decades, although it is more exciting. Note that a quite different intro concept is used.

PUTNEY DANDRIDGE **NYC. Aug. 2, 1935**

Henry "Red" Allen (tp), Buster Bailey (cl, as), Teddy Wilson (p), Lawrence "Larry" Lucie (g), John Kirby (b), Walter Johnson (dm), Putney Dandridge (vo).

Five titles were recorded for Vocalion:

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

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

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

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

Four titles were recorded for Vocalion:

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

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

TEDDY WILSON

NYC. Oct. 7, 1935

Teddy Wilson (p-solo).

Four titles were recorded for Brunswick:

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

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

PUTNEY DANDRIDGE

NYC. Oct. 21, 1935

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

Four titles were recorded for Vocalion:

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

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

TEDDY WILSON & HIS ORCHESTRA

NYC. Oct. 25, 1935

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

Four titles were recorded for Brunswick:

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

Acc. (tp). (SM)

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

TEDDY WILSON

NYC. Nov. 22, 1935

Teddy Wilson (p-solo).

Two titles were recorded for Brunswick:

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

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

TEDDY WILSON & HIS ORCHESTRA

NYC. Dec. 3, 1935

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

Four titles were recorded for Brunswick:

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

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

MILDRED BAILEY & HER ALLEY CATS

NYC. Dec. 6, 1935

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

Four titles were recorded for Decca:

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

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

PUTNEY DANDRIDGE

NYC. Dec. 6, 1935

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

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

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

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

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

Teddy Wilson (p-solo).

Two titles were recorded for Brunswick:

18517-1 I Feel Like A Feather In The Breeze 3:15. (SM)

18518-1 Breaking In A Pair Of Shoes 3:08. (M)

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

TEDDY WILSON & HIS ORCHESTRA**NYC. Jan. 30, 1936**

Gordon "Chris" Griffin (tp), Rudy Powell (cl), Ted McRae (ts), Teddy Wilson (p), John Truehart (g), Grachan Moncur (b), Cozy Cole (dm), Billie Holiday-18612).

Two titles were recorded for Brunswick:

18612-1 Life Begin When You're In Love Intro 4 bars. Acc. (vo). Solo 14 bars. Breaks. (M)

18613-1 Rhythm In My Nursery Rhymes Solo 32 bars. Break 2 bars. (F)

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

PUTNEY DANDRIDGE**NYC. March 2, 1936**

Richard Clarke (tp), Johnny Russell (ts), Teddy Wilson (p), Arnold Adams (g), Ernest Hill (b), Cozy Cole (dm), Putney Dandridge (vo).

Four titles were recorded for Vocalion:

18741-1 Sweet Violets Solo 16 bars. (M)

18742-1 Dinner For One, Please James Acc. (vo). (SM)

18743-1 A Beautiful Lady In Blue Intro 4 bars. Solo 16 and 16 bars. (FM)

18744-1 Honeysuckle Rose Intro 4 bars. Solo 8 bars. (M)

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

BUNNY BERIGAN**NYC. March 12, 1936**

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

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

Basin Street Blues (Intro) Acc. (tp). Solo 4 bars. (S)

Old Man Mose No (p). (FM)

Tiger Rag Solo 32 bars. (F)

Whispering In ens. (M)

Sweet Sue, Just You In ens 32 bars. (FM)

Star Dust Acc. (tp) 32 bars to solo 16 bars. (SM)

Bugle Call Rag No (p). (FM)

The Blues In ens 12 bars to solo 12 bars. (SM)

Honeysuckle Rose No (p). (FM)

Basin Street Blues (Close) Acc. (tp). (S)

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

and typical solo pops up! Particularly three items are piano treasures, “Tiger ...”, “... Dust” and “The Blues”.

TEDDY WILSON & HIS ORCHESTRA **NYC. March 17, 1936**

Frankie Newton (tp), Benny Morton (tb), Jerry Blake (cl, as), Ted Mc Rae (ts), Teddy Wilson (p), John Truehart (g), Lennie Stanfield (b), Cozy Cole (dm), Ella Fitzgerald (vo-18830,32). Is un

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

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

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

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

Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm).

Private recording studio, four titles, “Squeeze Me” (two takes), “Liza” (alternate take) and “My Melancholy Baby” (alternate take) have not been available but:

I'm Coming Virginia	Total 4 choruses of 24 bars: Acc. (cl), duet, and solo 24 bars. (SM)
Liza	Intro 4 bars to total 6 choruses of 32 bars: Acc. (cl), duet, and solo 2 choruses. (F)
My Melancholy Baby	Intro 4 bars to duet 32 bars to solo 32 bars to acc. (cl) 32 bars. Duet 8 bars. (M)

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

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

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

Three titles were recorded for Victor:

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

Chi. April 27, 1936

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

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

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

BENNY GOODMAN TRIO & ORCHESTRA **Spring 1936**

Personnel as above with orchestra.

One title, Bill Savory collection:

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

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

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

Four titles were recorded for Brunswick:

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

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

PUTNEY DANDRIDGE **NYC. June 1, 1936**

Bobby Stark (tp), Teddy McRae (ts), Teddy Wilson (p), John Trueheart (g), John Kirby (b), Cozy Cole (dm), Putney Dandridge (vo).

Four titles were recorded for Vocalion:

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

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

TEDDY WILSON & HIS ORCHESTRA **NYC. June 30, 1936**

Jonah Jones (tp), Johnny Hodges (as), Harry Carney (cl, bar), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except 19497).

Five titles were recorded for Brunswick (where are all takes -1????):

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

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

BENNY GOODMAN QUARTET **Hollywood, Aug. 21, 1936**

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

One title was recorded for Victor:

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

97752-2 Moonglow As above. (SM)

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

TEDDY WILSON & HIS ORCHESTRA **L.A. Aug. 24, 1936**

Gordon Griffin (tp), Benny Goodman (cl), Vido Musso (ts), Teddy Wilson (p), Allen Reuss (g), Harry Goodman (b), Gene Krupa (dm), Lionel Hampton (vib), Helen Ward (vo-1158,59), Red Harper (vo-1160,61).

Four titles were recorded for Brunswick:

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

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

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

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

Three titles were recorded for Victor:

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

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

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

Personnel as usual.

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

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

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

Four titles were recorded for Brunswick:

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

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

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

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

Four titles were recorded for Vocalion:

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

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

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

Personnel as usual. Lionel Hampton had joined the band as a member on Nov. 10. Three titles were recorded for Victor:

03062-1	Sweet Sue, Just You	Solo 32 bars. (M)
03062-2	Sweet Sue, Just You	As above. (M)
03063-1	My Melancholy Baby	Solo 32 bars. Acc. (cl). (M)
03064-1	Tiger Rag	Acc. (cl). Breaks. Solo 32 bars. (F)

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

TEDDY WILSON & HIS ORCHESTRA **NYC. Nov. 19, 1936**

Jonah Jones (tp), Benny Goodman (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo-except 20292). Four titles were recorded for Brunswick:

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

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

BENNY GOODMAN QUARTET **NYC. Nov. 25, 1936**

Personnel as usual.
Broadcast "Madhattan Room", Hotel Pennsylvania, one title:

Sweet Sue, Just You	Solo 32 bars. (M)
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BENNY GOODMAN TRIO / QUARTET **NYC. Dec. 2, 1936**

Personnel as usual. Trio: 03064. Quartet: 03514,15.
Three titles were recorded for Victor:

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

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

PUTNEY DANDRIDGE **NYC. Dec. 10, 1936**

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

Four titles were recorded for Vocalion:

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

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

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

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

Four titles were recorded for Brunswick:

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

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

BENNY GOODMAN TRIO **1936**

Personnel as usual.

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

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

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

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

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

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

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

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

Four titles were recorded for Vocalion:

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

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

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

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

Four titles were recorded for Brunswick:

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

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

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

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

NYC. Feb. 3, 1937

Same. Three titles were recorded for Victor:

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

NYC. Feb. 6, 1937

Same. Broadcast "Madhatten Room", one title:

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

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

Four titles were recorded for Brunswick:

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

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

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

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

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

WMCA broadcast, commercial for 'Lucidin Eye Lotion':

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

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

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

Personnel as usual.

Camel Caravan broadcast, one title:

Q Shine Solo 32 bars. (F)

NYC. March 11&16, 1937

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

Q Limehouse Blues Acc. (cl) 32 bars. Solo 32 bars. (F)

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

Personnel as usual.

Camel Caravan broadcast, two titles, one available:

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

Q Limehouse Blues

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

Personnel as usual.

Camel Caravan Broadcast, one title:

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

NYC. March 25, 1937

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

Q Runnin' Wild Solo 32 bars. (F)

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

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

Four titles were recorded for Brunswick:

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

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

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

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

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

BILLIE HOLIDAY & HER ORCHESTRA **NYC. April 1, 1937**

Eddie Tompkins (tp), Buster Bailey (cl), Joe Thomas (ts), Teddy Wilson (p), Carmen Mastren (g), John Kirby (b), Alphonse Steele (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion:

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

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

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

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

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

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

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

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

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

Four titles were recorded for Brunswick:

21034-1	There's A Lull In My Life	Solo 8 bars. (SM)
21035-2	It's Swell Of You	Intro 4 bars. Solo 8 bars. (SM)
21036-2	How Am I To Know?	Acc. (tp)/(cl)/(as)/(vo). Solo 10 bars. (SM)
21037-1	I'm Coming Virginia	Solo 24 bars. (FM)

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

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

Personnel as usual.

Broadcast from "Madhattan Room", one title:

Q	Ida, Sweet As Apple Cider	Solo 16 bars. Acc. (cl). Solo 16 bars. (SM)
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NYC. April 29, 1937

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

Q	I Got Rhythm	Intro 2 bars. Solo 34 bars. (F)
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TEDDY WILSON & HIS ORCHESTRA **NYC. May 11, 1937**

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

Four titles were recorded for Brunswick:

21117-2	Sun Showers	Acc. (tp). Solo 16 bars. (M)
21118-2	Yours And Mine	Intro 4 bars. Acc. (as), (tp) and (vo). Solo 16 bars. (SM)
21119-1	I'll Get By	Acc. (vo). Solo 14 bars. (SM)
21119-2	I'll Get By	As above. (SM)
21120-1	Mean To Me	Intro 4 bars. Acc. (ts), (tp) and (vo). Solo 10 bars. (SM)
21120-2	Mean To Me	As above. (SM)

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

BENNY GOODMAN QUARTET **NYC. May 18, 1937**

Personnel as usual.

Camel Caravan broadcast, one title:

Q	Diga Diga Doo	Solo 32 bars. (F)
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TEDDY WILSON & HIS ORCHESTRA **NYC. June 1, 1937**

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

Four titles were recorded for Brunswick:

21217-1	Foolin' Myself	Intro 4 bars. Acc. (ts). Solo 8 bars. Acc. (tp) and (vo). (SM)
21218-2	Easy Living	Intro 4 bars. Acc. (cl) and (ts). Solo 8 bars. Acc. (vo). (S)
21219-2	I'll Never Be The Same	Solo 32 bars. Acc. (vo). (S)
21220-1	I Found A New Baby	Intro 4 bars. Solo 16 bars. With ens. (F)
21220-3	I Found A New Baby	As above. (F)

Another immortal session (a handful of those put me on the track of jazz sixty years ago, and I never get tired ...). Three different kind of items, starting with "Foolin' ..." and "... Living" where piano, vocal and everything is blended into a perfect

whole. Then the magnificent and unforgettable "... Same", structured in a quite surprising way with Pres taking the intro and then TW with a full perfect chorus with the horns very faintly in the background, and finally Billie and Pres taking it out together. Finally a really hot piece, "... Baby", with TW not at all repeating himself (nor the others). Imagine hearing this live on a late night jam, half-an-hour instead of three minutes?!

BENNY GOODMAN TRIO / QUARTET **Pittsburgh, June 12, 1937**

Personnel as usual.

Broadcast "Saturday Night Swing Club", two titles:

T	There's A Lull In My Life	Intro 4 bars. Acc. (cl) 16+14 bars, solo 8 bars on bridge. Solo 16 bars. Acc. (cl) 22 bars. (S)
Q	Nagasaki	Soli 32 and 8 bars. (F)

Pittsburgh, June 15, 1937

Same. Camel Caravan broadcast, one title:

Q	The Sheik Of Araby	Solo 32 bars. (F)
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Columbus, June 22, 1937

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

LA. June 29, 1937

Camel Caravan broadcast, two titles:

T	Sweet Leilani	Duet with (cl) 32 bars to solo 32 bars. (M)
Q	Avalon	Solo 32 bars. (F)

Hollywood, July-August 1937

Film soundtrack "Hollywood Hotel", one title:

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

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

LA. July 6, 1937

Camel Caravan broadcast, one title:

Q	Handful Of Keys	Solo 32 bars. (F)
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LA. July 13, 1937

Camel Caravan broadcast:

T	More Than You Know	Intro with talk. Acc. (cl) 16+8 bars, Solo 8 bars on bridge. Solo 16 bars to acc. (cl) 16 bars. (SM)
Q	Nagasaki	Solo 32 bars. (F)

LA. July 20, 1937

Camel Caravan broadcast, two titles:

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

LA. July 27, 1937

Camel Caravan broadcast, two title:

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

BENNY GOODMAN QUARTET **Hollywood, July 30, 1937**

Personnel as usual.

Three titles were recorded for Victor:

09627-1	Avalon	Solo 32 bars. (F)
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09627-2	Avalon	As above. (FM)
09628-1	Handful Of Keys	Intro 8 bars. Solo 32 bars. (F)
09628-2	Handful Of Keys	As above. (F)
09632-1	The Man I Love	Soli 8 and 8 bars. (S)

TEDDY WILSON & HIS ORCHESTRA**LA. July 30, 1937**

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

1380-A	You're My Desire	As below. (SM)
1380-B	You're My Desire	Intro 4 bars. Acc. (tp) (cl). Solo 10 bars. (SM)
1381-A	Remember Me?	Intro 2 bars. With ens. Acc. (vo). Solo 8 bars. (SM)
1381-B	Remember Me?	As above. (SM)
1382-A	The Hour Of Parting	Solo 16 bars. Acc. (cl) (ts). Acc. (vo). (SM)
1382-B	The Hour Of Parting	As above. (SM)
1383-A	Coquette	Solo 32 bars. (M)
1383-B	Coquette	As above. (M)

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

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

Personnel as usual.

Two titles were recorded for Victor:

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

LA. Aug. 3, 1937

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

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

Same. Camel Caravan broadcast, two titles:

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

LA. Aug. 13, 1937

Broadcast "Palomar Ballroom", one title:

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

Camel Caravan broadcast, two titles:

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

LA. Aug. 19, 1937

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

LA. Aug. 24, 1937

Camel Caravan broadcast, two titles:

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

TEDDY WILSON & HIS ORCHESTRA

LA. Aug. 29, 1937

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

Four titles were recorded for Brunswick:

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

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

same date

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

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

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

BENNY GOODMAN TRIO / QUARTET

LA. Aug. 31, 1937

Personnel as usual.

Camel Caravan broadcast, two titles:

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

TEDDY WILSON QUARTET

LA. Sept. 5, 1937

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

Four titles were recorded for Brunswick:

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

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

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

Personnel as usual.

Camel Caravan broadcast, one title:

Q Smiles Acc. (cl) 32 bars. Solo 32 bars. (M)

Dallas, Texas, Sept. 12, 1937

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

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

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

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

NYC. Oct. 13, 1937

Same. Two titles:

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

Q Avalon Solo 32 bars. (F)

NYC. Oct. 16, 1937

Broadcast from "Madhattan Room", two titles:

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

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

NYC. Oct. 19, 1937

Same. Camel Caravan broadcast, two titles:

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

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

NYC. Oct. 20, 1937

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

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

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

NYC. Oct. 23, 1937

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

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

Q Nagasaki Solo 32 bars. (F)

NYC. Oct. 26, 1937

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

NYC. Oct. 27, 1937

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

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

NYC. Oct. 29, 1937

Same with Martha Tilton (vo-015576).

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

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

		Acc. (cl) 20 bars. (SM)
015576-1	Silhouetted In The Moonlight	Acc. (cl) 16+8 bars, solo 8 bars on bridge. Acc. (vo). Acc. (cl) 16 bars. (SM)
015577-1	Vieni, Vieni, Vieni	Solo 16 bars. (F)
015577-2	Vieni, Vieni, Vieni	As above. (F)

NYC. Oct. 30, 1937

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

T	Lady Be Good	Intro 4 bars. Acc. (cl) 16+8 bars, solo 8 bars on bridge. Soli 32, 8 and 8 bars. (M)
Q	Everybody Loves My Baby	Intro 8 bars. Solo 32 bars. (FM)

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

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

Four titles were recorded for Brunswick:

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

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

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

Personnel as usual.

Camel Caravan broadcast, one title:

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

Same. Broadcast "Madhattan Room", two titles:

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

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

Teddy Wilson solo (p).

Two titles were recorded for Brunswick:

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

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

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

Personnel as usual.

Camel Caravan broadcast, two titles:

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

Q Nagasaki Soli 32 and 8 bars. (F)

NYC. Nov. 20, 1937

Same. Broadcast "Madhattan Room", two titles:

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

Q Limehouse Blues Solo 32 bars. (F)

NYC. Nov. 23, 1937

Same. Camel Caravan broadcast, one title:

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

NYC. Nov. 30, 1937

Same. Camel Caravan broadcast, two titles (note the trio item from the Savory Bill collection):

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

T China Boy Long intro. Acc. (cl). Solo 32 bars. Acc. (cl). Soli 8 and 8 bars. (F)

NYC. Dec. 2, 1937

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

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

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

NYC. Dec. 7, 1937

Same. Camel Caravan broadcast, two titles:

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

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

NYC. Dec. 14, 1937

Same. Camel Caravan broadcast, one title:

Q My Gal Sal Solo 32 bars. (FM)

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

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

Four titles were recorded for Brunswick:

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

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

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

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

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

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

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

Personnel as usual.

Broadcast from "Madhattan Room", two titles:

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

NYC. Dec. 21, 1937

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

017754-1	Bei Mir Bist Du Schoen Pt 1	Solo 8 bars. (M)
017754-2	Bei Mir Bist Du Schoen Pt 1	As above. (M)

NYC. Dec. 22, 1937

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

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

NYC. Dec. 25, 1937

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

T	Once In A While	Intro 4 bars (NC). Acc. (cl) 32 bars. Solo 16 bars. Acc. (cl) 16 bars. (SM)
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NYC. Dec. 28, 1937

Same. CBS "Camel Caravan" broadcast, one title:

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

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

017783-1	Bei Mir Mist Du Schoen Pt 2	Solo 24 bars. (M)
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Note: The Bill Savory collection contains quite a lot of Benny Goodman Trio and Quartet with Teddy Wilson. Information about these treasures will hopefully be presented in an update in the near future.

BENNY GOODMAN QUARTET

NYC. Jan. 4, 1938

Personnel as usual.

CBS Camel Caravan broadcast, one title:

Q	Bei Mir Bist Du Schøn	Solo 32 bars. (M)
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TEDDY WILSON & HIS ORCHESTRA

NYC. Jan. 6, 1938

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

Four titles were recorded for Brunswick:

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

The year of 1938 starts with one of the most unforgettable Wilson/Holiday sessions. It is partly a remake of the session three weeks earlier with a quite different personnel, thus the peculiar take notations. TW's highlights are the two

delicate, swinging and masterly versions of "... Smiling", different to each other, but much more in common when they are compared to the earlier take. Very interesting as a key to TW's improvisation. The other titles also have good piano playing, although not so prominent, most interesting is the surprising and fancy introduction to "... True"; after drums and Pres' pentatone intro, the latter is cooling it straight behind TW's chorus, elegant!

MILDRED BAILEY & HER ORCHESTRA **NYC. Jan. 10, 1938**

Jimmy Blake (tp), Hank D'Amico (cl), Chu Berry (ts), Teddy Wilson (p), Allan Reuss (g), Pete Peterson (b), Dave Tough (dm), Eddie Sauter (arr).

Four titles were recorded for Vocalion:

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

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

BENNY GOODMAN TRIO / QUARTET **NYC. Jan. 16, 1938**

Personnel as usual through 1937: Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm), plus Lionel Hampton (vib) in quartet.

Concert in Carnegie Hall, seven titles:

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

NYC. Jan. 18, 1938

Same. Camel Caravan broadcast, one title:

Q	Honeysuckle Rose	Duet with (cl). (S). Duet with (cl) 16+8 bars, solo on bridge. Duet with (cl), solo on bridge. (M)
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BILLIE HOLIDAY & HER ORCHESTRA **NYC. Jan. 27, 1938**

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

Four titles were recorded for Vocalion:

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

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

BENNY GOODMAN QUARTET**NYC. Jan. 29, 1938**

Personnel as usual.

CBS "Saturday Night Swing Club" broadcast, one title:

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

NYC. Feb. 1, 1938

Same. CBS Camel Caravan broadcast, one title:

Q Dinah Solo 8 bars. (F)

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

BENNY GOODMAN QUARTET**NYC. March 22, 1938**

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

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

TEDDY WILSON & HIS ORCHESTRA**NYC. March 23, 1938**

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

Four titles were recorded for Brunswick:

22610-1 Alone With You Soli 24, 6 and 2 bars. (SM)

22610-2 Alone With You As above. (SM)

22611-1 Moments Like This Intro 4 bars. Solo 14 bars. (M)

22611-2 Moments Like This As above. (M)

22612-1 I Can't Face The Music Solo 18 bars. (S)

22612-2 I Can't Face The Music As above. (S)

22613-1 Don't Be That Way Intro 4 bars. With ens 32 bars
to solo 16 bars. (M)

22613-2 Don't Be That Way As above. (M)

One of those almost forgotten sessions with good music and vocal, and with TW playing as well as always, my preference is "... This".

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

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

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

021625-1 Sweet Lorraine Acc. (cl). Solo 32 bars. (S)

021626-1 The Blues In Your Flat Solo 12 bars. (S)

021626-2 The Blues In Your Flat As above. (S)

021627-1 The Blues In My Flat Acc. (vo). (S)

021628-1 Sugar Solo 32 bars. (M)

021628-2 Sugar As above. (M)

021629-1 Dizzy Spells Solo 32 bars. (F)

NYC. March 31, 1938

Same. Broadcast "Madhattan Room", one title:

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

NYC. April 5, 1938

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

CBS Camel Caravan broadcast, one title:

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

NYC. April 7, 1938

Same. Bill Savory collection, one title (can this possibly be April 19?):

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

NYC. April 12, 1938

Same. CBS CamelCaravan broadcast, one title:

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

NYC. April 19, 1938

Same. CBS CamelCaravan broadcast, one title, not available:

Q Don't Be That Way

NYC. April 21, 1938

Same. Broadcast "Madhattan Room", one title:

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

NYC. April 23, 1938

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

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

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

NYC. April 25, 1938

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

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

NYC. April 26, 1938

Same as April 5. CamelCaravan broadcast, one title:

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

TEDDY WILSON

NYC. April 28, 1938

Teddy Wilson solo (p).

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

22827-1 My Blue Heaven 2:14. (FM)

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

TEDDY WILSON & HIS ORCHESTRA

NYC. April 29, 1938

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

Four titles were recorded for Brunswick:

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

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

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

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

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

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

22825-2 Jungle Love As above. (FM)

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

BENNY GOODMAN QUARTET **Boston, May 3, 1938**
 Benny Goodman (cl), Lionel Hampton (vib, vo), Teddy Wilson (p), Dave Tough (dm).
 CBS CamelCaravan broadcast, one title:

Q Nagasaki Solo 32 bars. (F)

NYC. May 10, 1938

Same. CBS CamelCaravan broadcast, one title:

Q Lillie Stomp Solo 32 bars. (F)

TEDDY WILSON **NYC. May 13, 1938**

Teddy Wilson solo (p).
 Two titles were recorded as "Teddy Wilson's School For Pianists", an unsuccessful mailorder venture, later taken over by Commodore:

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

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

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

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

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

BENNY GOODMAN TRIO / QUARTET **NYC. May 17, 1938**

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

CBS CamelCaravan broadcast, two titles:

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

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

Boston, May 24, 1938

Same. CamelCaravan broadcast, one title:

Q Joseph, Joseph Soli 32 and 8 bars. (F)

Cleveland, Ohio, June 7, 1938

Q: Same. D: Duo: Jess Stacy, Teddy Wilson (p).
 CamelCaravan broadcast, two titles:

D She's Funny That Way Duet/Solo. (SM)

Q Diga Diga Doo Solo 32 bars. (F)

NYC. June 12, 1938

Same. NBC "Magic Key" broadcast, five titles, not available:

T After You've Gone

T You Leave Me Breathless

Q Avalon

Q The Man I Love

Q Diga Diga Doo

Boston, June 14, 1938

Same. Martha Tilton (vo-"... You").
 "... Breathless": Benny Goodman (cl), Teddy Wilson (harpsichord).
 CBS CamelCaravan broadcast, three titles:

D You Leave Me Breathless Intro. Duet with (cl) 32 bars.
 Solo 16 bars. Duet 16 bars. (SM)

- Q I Hadn't Anyone Till You Solo 16 bars. (SM)
 Q I've Found A New Baby Soli 32 and 8 bars. (F)

Boston, June 21, 1938

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

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

Montreal, June 28, 1938

CBS Camel Caravan broadcast from Forum Auditorium, one title:

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

Williamsville, NY. July 5, 1938

CBS Camel Caravan broadcast, two titles:

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

BENNY GOODMAN TRIO / QUARTET**NYC. July 12, 1938**

Personnel as usual.

CBS Camel Caravan broadcast, two titles:

- T Time On My Hands Intro 4 bars. Duet with (cl) 16+8 bars. (p)
 on bridge. Solo 16 bars. Duet 16 bars. (SM)
 Q Margie Intro with announcer. Acc. (cl).
 Solo 32 bars. (FM)

NYC. July 19, 1938

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

CBS Camel Caravan broadcast, one title:

- T Coquette Intro 4 bars. Acc. (vib). Solo 32 bars. (M)

NYC. July 26, 1938

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

CBS Camel Caravan broadcast, two titles:

- Q Dinah Acc. (vib). (F)
 T Sweet Georgia Brown Solo 32 bars. Acc. (vib). (FM)

TEDDY WILSON & HIS ORCHESTRA**NYC. July 29, 1938**

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

Four titles were recorded for Brunswick:

- 23305-1 Now It Can Be Told Intro 4 bars. Soli 4 and 12 bars. (SM)
 23305-2 Now It Can Be Told As above. (SM)
 23306-1 Laugh And Call It Love Solo 16 bars. (M)
 23306-2 Laugh And Call It Love As above. (M)
 23307-1 On The Bumpy Road To Love Intro 4 bars. Acc. (vo).
 Solo 16 bars. (FM)
 23307-2 On The Bumpy Road To Love As above. (FM)
 23308-1 A-Tisket, A-Tasket Soli 32 and 2 bars. (FM)

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

BENNY GOODMAN TRIO / QUARTET**NYC. Aug. 2, 1938**

Personnel as usual.

CBS CamelCaravan broadcast, two titles:

Q Lambeth Walk Solo 32 bars. (FM)
 T The World Is Waiting For The Sunrise Intro with announcer.
 Acc. (cl). Solo 32 bars. (F)

NYC. Aug. 5, 1938

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

Broadcast, one title:

Q Dinah Acc.(cl). (F)

NYC. Aug. 9, 1938

Personnel as usual.

CBS CamelCaravan broadcast. Two titles:

T Now It Can Be Told Intro. Acc.(cl) 16+8 bars, solo on
 bridge. Solo 16 bars. Duet 16 bars. (M)
 Q Honeysuckle Rose Intro (NC). Solo 32 bars. (FM)

TEDDY WILSON**NYC. Aug. 11, 1938**

Teddy Wilson solo (p).

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

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

The third 'school session', just go ahead and play!! My favourite is "... Dreams".

BENNY GOODMAN TRIO / QUARTET**Atlantic City, Aug. 16, 1938**

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

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

CamelCaravan broadcast, two titles:

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

Atlantic City?, Aug. 20, 1938

Same. Bill Savory collection, two titles:

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

Cincinnati, Aug. 23, 1938

Same. CBS CamelCaravan broadcast from Coney Island, two titles:

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

Aug. 30, 1938

Same. CamelCaravan broadcast from Michigan State Fair, one title:

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

- Same. Broadcast, one title: **possibly Chi. Sept. 1, 1938**
- Q I've Found A New Baby Soli 32 and 2 bars. (FM)
- Chi. Sept. 6, 1938**
- Same. CBS CamelCaravan broadcast, one title:
- Q Shine Intro with announcer.
Soli 32 and 8 bars. (F)
- Chi. Sept. 13, 1938**
- Same. CBS CamelCaravan broadcast, two titles:
- T I Surrender Dear Duet with (cl) 16+8 bars, solo 8 bars on
bridge. Solo 16 bars. Duet 16 bars. (SM)
- Q Some Of These Days Intro 8 bars. Solo 32 bars. (F)
- Kansas City, Sept. 20, 1938**
- Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (dm).
CBS CamelCaravan broadcast, one title:
- T Don't Let That Moon Get Away Intro. Duet with (cl) 16+8 bars,
solo on bridge. Solo 16 bars. Duet
16+8 bars, solo on bridge. (SM)
- Chi. Sept. 27, 1938**
- Same. CBS CamelCaravan broadcast, two titles, one available:
- T You're Blasé Intro 4 bars. Duet 16+8 bars,
solo 4 bars on bridge.
Solo 16 bars. Duet 12 bars. (SM)
- Q The Sheik Of Araby
- Minneapolis, Oct. 4, 1938**
- Same. CBS CamelCaravan broadcast, two titles:
- T At Long Last Love Intro. Duet with (cl) 32 bars.
Solo 32 bars. Duet 16 bars. (SM)
- Q Opus ½ Solo 8 bars. In ens. Solo 24 bars. (F)
- Chi. Oct. 11, 1938**
- Same. CBS CamelCaravan broadcast, two titles:
- T I Know That You Know Acc. (cl). Soli 64 and 8 bars. (F)
- Q The Man I Love Soli 8 and 8 bars. (S)
- Chi. Oct. 12, 1938**
- Same. Bill Savory collection, two titles:
- Q 'S Wonderful Solo 32 bars. Duet with (cl) 32 bars. (M)
- T Nobody's Sweetheart Intro. Duet with (cl) 32 bars. Solo 32 bars.
Acc. (cl) 32 bars. Duet 16+20 bars,
solo on bridge. (F)
- Chi. Oct. 12, 1938**
- Same. Four titles were recorded for Victor (025877 is by trio):
- 025876-1 Opus ½ Intro 4 bars. Acc. (cl).
Soli 8 and 24 bars. (F)
- 025877-1 I Must Have That Man Duet with (cl) 32 bars.
Solo 32 bars. (SM)
- 025878-2 Sweet Georgia Brown Acc. (cl). Solo 8 bars. (M)
- 025879-1 'S Wonderful In ens. Solo 32 bars. (M)
- 025879-2 'S Wonderful As above. (M)
- unknown loc. Oct. 18, 1938**
- Same with Martha Tilton (vo). Bill Savory collection, one title:
- Q Have You Forgotten So Soon? Solo 10 bars. (SM)

NYC. Oct. 25, 1938

Same. CBS CamelCaravan broadcast, one title:

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

TEDDY WILSON & HIS ORCHESTRA NYC. Oct. 31, 1938

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

Two titles were recorded for Brunswick:

23642-1 Everybody's Laughing Intro 2 bars. Acc. (vo). Solo 16+8 bars (ts-LY) on bridge. (SM)
 23643-1 Here It Is Tomorrow Again Intro 2 bars. Acc. (vo). Solo 16 bars. Coda. (M)

For comments see Nov. 9 below.

BENNY GOODMAN TRIO / QUARTET NYC. Nov. 1, 1938

Personnel as usual.

CBS CamelCaravan broadcast, one title:

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

NYC. Nov. 8, 1938

Same with Hannah Williams (guest-vo).

CBS CamelCaravan broadcast, one title:

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

TEDDY WILSON & HIS ORCHESTRA NYC. Nov. 9, 1938

Personnel as Oct. 31.

Four titles were recorded for Brunswick:

23687-1 Say It With A Kiss Intro 4 bars. Solo 14 bars. Acc. (vo). Break. Solo 4 bars. (M)
 23688-1 April In My Heart Intro 4 bars. Acc. (vo). Solo 20 and 2 bars. (SM)
 23688-2 April In My Heart As above. (SM)
 23689-1 I'll Never Fail You Intro 2 bars. With ens to solo 14 bars. Acc. (vo). Solo 8 bars. (M)
 23690-1 They Say Solo 16 bars. Acc. (vo). Coda. (SM)
 23690-2 They Say As above. (SM)

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

BENNY GOODMAN QUARTET NYC. Nov. 15, 1938

Benny Goodman (cl), Teddy Wilson (p), Lionel Hampton (vib), Harry James (dm). CBS CamelCaravan broadcast, one title:

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

MAKE BELIEVE BALLROOM JAM SESSION NYC. Nov. 16, 1938

Roy Eldridge (tp), Lester Young (ts), Benny Goodman (cl), Teddy Wilson (p), Ben Heller (g), Sid Weiss (b), Jo Jones (dm).

Date earlier falsely given as July 6, 1938.

Make Believe Ballroom broadcast, Bill Savory collection, three titles:

I Know That You Know Solo 3 choruses of 32 bars. (F)

Tea For Two Solo 64 bars. (FM)

After You've Gone Solo 3 choruses of 40 bars. (FM)

This session is one of the major treasures of jazz archeological excavations in this century!! At writing time (Dec. 2018), only "... Know" is publicly available on an

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

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

23760-1	You're So Desirable	Solo 30 bars. Acc. (vo). Break. (SM)
23760-2	You're So Desirable	As above. (SM)
23761-1	You're Gonna See A Lot Of Me	Solo 8 bars. Acc. (vo). Coda 2 bars. (SM)
23761-2	You're Gonna See A Lot Of Me	As above. (SM)
23762-1	Hello, My Darling	Acc. (vo). Solo 24 bars. (SM)
23762-2	Hello, My Darling	As above. (SM)
23763-1	Let's Dream In The Moonlight	Break. Solo 14 bars. Acc. (vo). (SM)
23763-2	Let's Dream In The Moonlight	As above. (SM)

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

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

Q	A Handful Of Keys	
		NYC. Dec. 18, 1938

Same. CBS Fitch Bandwagon broadcast, one title:

Q	I'm A Ding Dong Daddy	Intro 8 bars. Solo 32 bars. (F)
		NYC. Dec. 20, 1938

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

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

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

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

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

BENNY GOODMAN TRIO **NYC. Jan. 10, 1939**

Benny Goodman (cl), Teddy Wilson (p), Buddy Schutz (dm).
Camel Caravan broadcast, one title:

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

BENNY GOODMAN SEXTET **same date**

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

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

BENNY GOODMAN QUARTET **NYC. Jan. 17, 1939**

Personnel as usual.
Camel Caravan broadcast, one title:

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

HICKORY HOUSE JAM SESSION **NYC. Jan. 20, 1939**

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

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

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

TEDDY WILSON **NYC. Jan. 27, 1939**

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

24024-1 Coquette 3:15. (SM)
24024-2 Coquette 3:09. (SM)
24025-1 China Boy 1:47. (FM)
24026-1 Melody In F 2:58. (M)
24027-1 When You And I Were Young, Maggie 2:48. (FM)

Quoting Dan Morgenstern on the school recordings, after he has described this session in detail: "Any way you look at it, these are marvelous Wilson solos, and if they are lessons, what they teach us is that he was a true master".

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

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

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

24047-1 Sugar Intro 4 bars. Acc. (vo).
Solo 16 bars. (M)

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

BENNY GOODMAN TRIO / QUARTET **NYC. Jan. 31, 1939**

Personnel as usual.

Camel Caravan broadcast, one title, not available:

Q Umbrella Man

Hartford, Conn., Feb. 7, 1939

Same. Camel Caravan broadcast, one title:

Q I've Found A New Baby Solo 32 bars. (F)

Philadelphia, Penn., Feb. 14, 1939

Same. Camel Caravan broadcast, one title:

Q Deep Purple Acc. (cl). Solo 16 bars. (M)

Newark, NJ. Feb. 21, 1939

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

Camel Caravan broadcast, one title, not available:

T The World Is Waiting For The Sunrise

Detroit, Michigan, Feb. 28, 1939

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

Q I Cried For You

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

TEDDY WILSON & HIS ORCHESTRA **NYC. May 10, 1939**

Karl George, Harold "Shorty" Baker (tp), Floyd Brady (tb), Pete Clark (cl, as, bar), Rudy Powell (cl, as), Ben Webster, George Irish (ts), Teddy Wilson (p, arr), Al Casey (g), Al Hall (b), J. C. Heard (dm), Thelma Carpenter (vo-24497,98), Buster Harding (arr).

Two titles were recorded for Brunswick:

24497-A If Anything Happened To You With orch. Soli 8 and 16 bars. (M)

24498-A Why Begin Again Soli with orch 16 and 16 bars. (M)

NYC. June 28, 1939

Same. Four titles:

24824-A Jumpin' For Joy As below. (FM)

24824-B Jumpin' For Joy Intro 4 bars. Solo 16+8 bars,
(ts) on bridge. Solo 8 bars. (FM)

24825-A Booly-Ja-Ja Solo 16 bars. With orch. (F)

24826-A The Man I Love Intro 4 bars. Soli 8, 16 and 4 bars. (S)

24827-A Exactly Like You Intro 4 bars. Soli 8 and 32 bars. (FM)

NYC. July 26, 1939

Same. Thelma Carpenter (vo-24931,32). Four titles:

24931-A Love Grows On The White Oak Tree Intro 4 bars.
Soli 8 and 16 bars. (M)

24932-A This Is The Moment Intro 4 bars. Soli 8, 2 and 8 bars. (SM)

24933-A Early Session Hop Intro 4 bars. Solo 24 bars. Coda. (FM)

24934-A Lady Of Mystery Intro 4 bars. Soli 8 and
8 bars. Coda. (SM)

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

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

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

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

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

25189-1	Milenberg Joys	Solo 14 bars. (M)
25190-1	In The Baggage Coach Ahead	Solo 16 bars. (M)

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

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

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

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

TEDDY WILSON AND HIS ORCHESTRA **NYC. Oct. 20, 1939**

Personnel probably as Sept. 12, 1939.

WOR Broadcast from Golden Gate Ballroom, Lenox Avenue - 142 Street.

Universal Recording Company. Johan Helø collection (two items).

Little Things That Mean So Much (Theme)

NYC. Oct. 25, 1939

Same.

Little Things That Mean So Much (Theme)

Limehouse Blues Solo with orch 32 bars. (F)

Liza

Vicksburg Shuffle Intro 8 bars. Solo 32 bars. (M)

Something To Live For

Booly-Ja-Ja

The Lamp Is Low

Little Things That Mean So Much (Theme)

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

MILDRED BAILEY **NYC. Nov. 3, 1939**

Mildred Bailey (vo) acc. by Ben Webster (ts), Teddy Wilson (p), with unknown (tp), (cl), (g), (b), (dm).

Three titles were recorded for Vocalion:

26258-A Blue Rain Intro 4 bars. Acc. (vo). (SM)

26259-A I've Gone Off The Deep End Solo 16 bars. (SM)

26260-A I Shoulda Stood In Bed Intro 4 bars. Acc. (vo). (SM)

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

TEDDY WILSON & HIS ORCHESTRA **NYC. Dec. 11, 1939**

Doc Cheatham, Karl George, Harold "Shorty" Baker (tp), Floyd Brady (tb), Pete Clark (cl, as, bar), Rudy Powell (cl, as), Ben Webster, George Irish (ts), Teddy Wilson (p, arr), Al Casey (g), Al Hall (b), J. C. Heard (dm, vo), Jean Eldridge (vo-25737), Buster Harding, Edgar Sampson (arr).

Four titles were recorded for Columbia:

25735-1 Wham (Re-Bop-Boom-Bam) Solo 16 bars. (FM)

25736-1 Sweet Lorraine Intro 4 bars. Soli 8 and 8 bars. (S)

25737-1 Moonray Solo 16 bars. (SM)

25738-1 Liza Solo feature for (p) with orch. (F)

25738-2 Liza As above. (F)

The highlight is the beautiful version of "... Lorraine", an old favourite of TW. This goes also for "Liza", but there is some routine here; the takes are also rather similar. Listen also the delightful opening with piano on "Moonray".

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

Personnel probably as above.

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

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

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

Cocoanut Grove

Intro 4 bars. Solo 32 bars. (M)

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

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

Teddy Wilson solo (p).

Twentysix titles were recorded for Keystone Radio Transcriptions:

Ghost Of A Chance	2:57. (SM)
Sunday	2:22. (M)
More Than You Know	2:47. (S/SM)
Summer's End	1:38. (F)
Goin' Home Blues	2:09. (S)
Minute Steak	1:01. (FM)
Sugar	2:48. (SM)
At Sundown	2:28. (M)
Tuesday Jump	2:25. (M)
The Moon Is Low	2:25. (M)
Afternoon Blues	2:35. (S)
The Little Things That Mean So Much	2:23. (S)
You're My Favorite Memory	2:39. (S)
Rhythmatics	2:17. (F)
Almost Blues	2:29. (SM)
Tempo Positioned	2:15. (FM)
Out Of Nowhere	2:30. (S)
Night And Day	2:23. (M)
Lady Be Good	2:34. (FM)
Jumpin' Off	2:48. (FM)
You'll Be Sorry	2:50. (FM)
Chinatown, My Chinatown	2:29. (F)
Twilight Blue	2:53. (S)
Love Is The Sweetest Thing	2:29. (SM)
Rose Room	2:36. (M)
Why Shouldn't I?	2:22. (S)

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

JERRY JEROME TRIO**Hollywood, ca. 1939-40??**

Jerry Jerome (ts), Teddy Wilson (p), unknown (b-items 1-6), Cozy Cole (dm).

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

1:43	Indiana	Intro 4 bars. Solo 32 bars. (FM)
1:53	Between The Devil And TDBS	Solo 16 bars. (FM)
1:59	Embraceable You	Intro 4 bars. Solo 16 bars. (M)

2:08	Stompin' At The Savoy	Solo 16 bars. (FM)
2:05	Exactly Like You	Solo 32 bars. (F)
1:38	Just You, Just Me	Intro 4 bars. Solo 32 bars. (F)
2:52	When It's Sleepy Time DS	Intro 4 bars. Solo 8 and 16 bars. (SM)
2:22	I'll See You In My Dreams	Solo 16 bars. (M)
2:18	My Gal Sal	Intro 4 bars. Solo 32 bars. (FM)
2:42	Serenade	Intro 8 bars. Solo bars. (F)
2:33	I Love You Truly	Intro. (S). Solo 16 and 8 bars. (M)
2:32	Who's Sorry Now?	Solo 32 bars. (F)
2:24	Save The Bread / I Got Rhythm	Solo 8, 16 and 8 bars. (M)
2:13	Break It Up / The World Is WFTS	Acc. (dm). Solo 32 bars. (F)

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

MILDRED BAILEY

NYC. Jan. 15, 1940

Mildred Bailey (vo), acc. by Roy Eldridge (tp, vo), Jimmy Carroll, Robert Burns (cl, as), Carl Prager (bcl), Eddie Powell (fl), Mitch Miller (oboe, eng-hrn), Teddy Wilson (p), John Collins (g), Ted Sturgis (b), Bill Beason (dm), Eddie Sauter (arr). Three titles were recorded for Columbia, no TW on 26413-A&B "Wham" and 26415-A "Easy To Love" but:

26414-A	Little High Chairman	Solo 16 bars. (S)
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Mildred Bailey is probably the best possible replacement for Billie Holiday, a wonderful singer. TW however has a minor role in this session, and his solo on "... Chairman" is not particularly interesting either.

TEDDY WILSON & HIS ORCHESTRA

NYC. Jan. 18, 1940

Personnel as Dec. 11, 1939. Jean Eldridge (vo-26435).

Four titles were recorded for Columbia:

26435-A	Crying My Soul Out For You	Solo 16 bars. (SM)
26436-A	In The Mood	Solo 12 bars. With orch. (FM)
26437-A	Cocoanut Grove	Intro 4 bars. Solo 32 bars. (M)
26437-B	Cocoanut Grove	As above. (M)
26438-A	71	Solo 16 bars. With orch. (M)

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

MILDRED BAILEY

NYC. Jan. 25, 1940

Personnel similar to Jan. 15; Reggie Merrill (cl, as), Pete Peterson (b), replace Jimmy Carroll and Ted Sturgis, Alec Wilder (dir, arr) added.

Five titles were recorded for Columbia, no TW (of any practical importance) on 26461-A "They Can't Take That Away From Me" and 26462-A "A Bee Gezindt" but:

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

NYC. April 2, 1940

Same/similar.

Four titles were recorded for Columbia, no TW (of any practical importance) on 26696-A "Fools Rush In" but:

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

NYC. May 15, 1940

Same except Irving Horowitz (bcl), Kenny Clarke (dm) replace Carl Prager, Bill Beason.

Four titles were recorded for Columbia:

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

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

BILLIE HOLIDAY & HER ORCHESTRA NYC. June 7, 1940

Roy Eldridge (tp), Billy Bowen, Joe Eldridge (as), Kermit Scott, Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), J. C. Heard (dm), Billie Holiday (vo).

Four titles were recorded for Okeh:

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

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

BILLIE HOLIDAY & HER ORCHESTRA NYC. Sept. 12, 1940

Roy Eldridge (tp), Don Redman, Georgie Auld (as), Don Byas, Jimmy Hamilton (ts), Teddy Wilson (p), John Collins (g), Al Hall (b), Kenny Clarke (dm), Billie Holiday (vo).

Four titles were recorded for Okeh:

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

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

EDDY HOWARD**NYC. Oct. 4, 1940**

Bill Coleman (tp), Benny Morton (tb), Edmond Hall (cl), Bud Freeman (ts), Teddy Wilson (p), Charlie Christian (el-g), Billy Taylor (b), Yank Porter (dm), Eddie Howard (vo).

Four titles were recorded for Columbia (complete session from safety acetate exists, Jan Evensmo collection (tape copy)):

28794-bk	Old Fashioned Love	Intro 4 bars. (SM)
28794-y	Old Fashioned Love	Intro 4 bars. Acc. (vo). (SM)
28794-1	Old Fashioned Love	As above. (SM)
28795-1	Star Dust	Acc. (vo). (S)
28796-x	Exactly Like You	Solo 16 bars. (M)
28796-1	Exactly Like You	As above. (M)
28797-w	Wrap Your Troubles In Dreams (NC)	Acc. (vo). Acc. (tb). (S)
28797-x	Wrap Your Troubles In Dreams (NC)	Acc. (vo). (S)
28797-y	Wrap Your Troubles In Dreams (NC)	Acc. (vo). (S)
28797-z	Wrap Your Troubles In Dreams (NC)	Acc. (vo). Acc. (tb). (S)
28797-1	Wrap Your Troubles In Dreams	Acc. (vo). Acc. (tb). (S)

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

TEDDY WILSON TRIO**NYC. Oct. 7, 1940**

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

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

China Boy	Intro 4 bars. Duet with (cl) 32 bars. Solo 64 bars. Duet with (cl). Solo 8 bars. Coda 8 bars. (F)
Body And Soul	Intro. Duet with (cl) 16 bars. Solo 16 bars. Duet with (cl) 8 bars to coda. (S)

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

CHICK BULLOCK**NYC. Dec. 6, 1940**

Bill Coleman (tp), Benny Morton (tb), Edmond Hall (cl), Bud Freeman (ts), Teddy Wilson (p), Eddie Gibbs (g), Billy Taylor (b), Yank Porter (dm), Chick Bullock (vo).

Four titles were recorded for Okeh:

29221-1	Smiles	Intro 4 bars. Acc. (vo). (M)
29222-1	It Had To Be You	Intro 4 bars. Acc. (vo)/(tb)/(tp). (SM)
29222-2	It Had To Be You	As above. (SM)
29223-1	My Melancholy Baby	Intro 4 bars. Acc. (vo). Solo 16 bars. (SM)
29223-2	My Melancholy Baby	As above. (SM)
29223-3	My Melancholy Baby	As above but (g) intro. (SM)
29224-1	Indiana	Intro 4 bars. Acc. (tb). (M)
29224-2	Indiana	As above. (M)

I have written nice things about this session in three earlier solographies, and I can gladly continue, so much nice swing music! I guess you have to enjoy Chick's singing, which I personally do very much, but otherwise there are small music treasures everywhere. TW is an important contributor with his background playing

otherwise mostly fine intri (intros ...). One great exception, "... Melancholy ..." with three takes, dig these, three beautiful and different piano soli! Note that for some inexplicable reason take 3 has replaced the piano intro with a quite messy guitar intro.

TEDDY WILSON & HIS ORCHESTRA **NYC. Dec. 9, 1940**

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

Four titles were recorded for Columbia:

29233-1	I Never Knew	Intro 4 bars. Solo 32 bars. Solo with ens 16 bars. (FM)
29233-2	I Never Knew	As above. (FM)
29234-1	Embraceable You	Solo 24 bars. Acc. (vo). (SM)
29235-1	But Not For Me	Intro 4 bars. With ens. Acc. (vo). Solo 16 bars. (SM)
29236-1	Lady Be Good	Intro 8 bars. Solo 32 bars. (M)
29236-2	Lady Be Good	As above. (M)

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

BILLIE HOLIDAY **NYC. Dec. 19, 1940**

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

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

TEDDY WILSON TRIO **NYC. Dec. 29, 1940**

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

WNEW Jam Session broadcast, private collection, two titles:

2:32	China Boy	Break. Acc. (cl) 64 bars. Solo 64 bars. Break. (F)
2:34	I Surrender Dear	Intro 4 bars. Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 24 bars to acc. (cl) 8 bars. (SM)

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

BENNY GOODMAN & HIS ORCHESTRA **NYC. Jan. 14, 1941**

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

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

29503	I Hear A Rhapsody	Acc. (vo-HF). (SM)
29503	I Hear A Rhapsody	Acc. (vo-HF). (SM)
29503-1	I Hear A Rhapsody	Acc. (vo-HF). (SM)
29504	It's Always You	Acc. (vo-HF). (SM)
29504-1	It's Always You	Acc. (vo-HF). (SM)
29505	Corn Silk	Acc. (vo-HF). (SM)
29505	Corn Silk	Acc. (vo-HF). (SM)
29505-1	Corn Silk	Acc. (vo-HF). (SM)
29507-1	Birds Of A Feather	Acc. (vo-HF). (M)
29507-3	Birds Of A Feather	Acc. (vo-HF). (M)

NYC. Jan. 21, 1941

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

NYC. Jan. 28, 1941

Same/similar. Four titles, TW quite insignificant or inaudible on 29577 "This Is New", but:

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

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

CHICK BULLOCK

NYC. Feb. 12, 1941

Bill Coleman (tp), Benny Morton (tb), Jimmy Hamilton (cl), George James (bsx), Teddy Wilson (p), Eddie Gibbs (g), Al Hall (b), J. C. Heard (dm), Chick Bullock (vo).

Four titles were recorded for Okeh:

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

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

TEDDY WILSON & HIS ORCHESTRA

Chi. early 1941

Personnel audibly as above.

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

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

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

TEDDY WILSON & HIS ORCHESTRA**Chi. Feb. 25, 1941**

Personnel probably as Dec. 9, 1940.

Broadcast from The Pump Room, Ambassador Hotel, private collection, three titles:

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

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

JAM SESSION / STUFF SMITH**Chi. Feb. 27, 1941**

Karl George (tp), Lionel Hampton (vib, dm), Teddy Wilson (p), Stuff Smith (vln), Vernon Alley (b), Harold Stokes (mc).

WGN Mutual broadcast "In Chicago Tonight", one title:

Jam Five	Soli 32 and 8 bars. (FM)
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Three minutes to remind us about the vintage jam sessions, the essence of swing, great music with TW as one of many star contributors.

TEDDY WILSON**Chi. April 7, 1941**

Teddy Wilson (p), Al Hall (b-3654), J. C. Heard (dm-3654).

Two titles were recorded for Columbia:

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

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

TEDDY WILSON**Chi. April 11, 1941**

Teddy Wilson (p), Al Hall (b), J. C. Heard (dm).

Note: "The correct order of performance for this session was determined by the original 16" lacquer discs" (ref. Mosaic liner notes). This has been followed below. Unissued takes are omitted. Eight titles (plus rehearsal):

	Rehearsal (various)	3:31.
3654-inc.	Rosetta	3:29. (M)
3686-BD#3	I Know That You Know	1:25. (F)
3686-2	I Know That You Know	2:22. (F)
3686-1	I Know That You Know (78 rpm.)	2:22. (F)
-1	Love Me Or Leave Me	3:28. (SM)
-2	Love Me Or Leave Me	2:57. (SM)
3687-3(#1)	Them There Eyes	2:43. (FM)
3687-2(#2)	Them There Eyes	2:54. (FM)
3687-1	Them There Eyes	2:54 (FM)
3688-reh	China Boy	1:00. (F)

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

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

TEDDY WILSON & HIS ORCHESTRA **Chi. April 17, 1941**

Personnel probably as Dec. 9, 1940.

WMAQ broadcast from the Ambassador Hotel, private collection, three titles:

Caroline	Intro 4 bars (damaged). Acc. (bar). Soli 12 and 12 bars. (FM)
Boogie Woogie	Soli 24 and 24 bars (damaged). (FM)
Society Hop (Theme) (NC)	Intro 4 bars. (FM)

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

BENNY GOODMAN TRIO **NYC. May 5, 1941**

Benny Goodman (cl), Teddy Wilson (p), Gene Krupa (dm).

Broadcast, "What's New", one title, not available:

Walkin' By The River

BENNY GOODMAN SEPTET **same date**

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

NBC broadcast, "What's New – The Old Gold Show", one title:

Flying Home

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

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

BENNY GOODMAN & HIS ORCHESTRA **NYC. May 5, 1941**
Bigband personnel including Teddy Wilson (p), Helen Forrest (vo).
Five titles were recorded for Columbia, TW quite insignificant or inaudible on 30420-1 "Something New"-1&2, 30421-1 "Air Mail Special" and CT-104 "Don't Be That Way", but:

30419-1	Good Evenin', Good Lookin'	Acc. (vo-HF). (M)
30419-2	Good Evenin', Good Lookin'	Acc. (vo-HF). (M)
30419-1	I Found A Million Dollar Baby	As below. (S)
30422-2	I Found A Million Dollar Baby	Intro 2 bars. In orch. Acc. (vo-HF). (S)

NYC. June 4, 1941

Similar. Two titles:

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

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

BILLIE HOLIDAY VOCAL WITH
TEDDY WILSON & HIS ORCHESTRA **NYC. Aug. 7, 1941**
Emmett Berry (tp), Jimmy Hamilton (cl, ts), Hymie Schertzer (as), Babe Russin (ts), Teddy Wilson (p), Al Casey (g), Johnny Williams (b), J. C. Heard (dm), Billie Holiday (vo).
Four titles were recorded for Okeh, no TW audible on 31005-bk,-1,-2,-3 "Gloomy Sunday" but:

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

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

TEDDY WILSON & HIS ORCHESTRA **NYC. Sept. 16, 1941**
Emmett Berry (tp), Benny Morton (tb), Jimmy Hamilton (cl), Teddy Wilson (p), Johnny Williams (b), J. C. Heard (dm), Lena Home (vo-31320,21).
Four titles were recorded for Columbia:

31319-1	A Touch Of Boogie	Solo 12 bars to 12 bars with ens. Acc. (b). In ens. (M)
31319-2	A Touch Of Boogie	Solo 24 bars to 12 bars with ens. Acc. (b). In ens. (M)
31320-1	Out Of Nowhere	Intro 4 bars. Acc. (tb). Solo 16 bars. Acc. (vo). Break. (S)
31321-1	Prisoner Of Love	Solo 16+8 bars, acc. (tb) on bridge. Acc. (vo). (S)
31322-1	The Sheik Of Araby	Intro 4 bars. Solo 16 bars.

In ens. (FM)

31322-2 The Sheik Of Araby As above. (FM)

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

TEDDY WILSON & HIS BAND**NYC. Oct. 1941**

Personnel most likely as Sept. 16, 1941 with Pete Johnson (p) added. Lena Horne (vo-"...Woman).

Filmsoundtrack "Boogie-Woogie Dream", 12:36, three titles:

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

same

Pete Johnson, Teddy Wilson (p).

2:00	Boogie-Woogie Dream	Duet with (p-PJ). (FM)
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Nice film on Youtube! It does not matter that we onøly get a few piano introductions, and that the "... Dream" really belongs to PJ with TW only giving some support.

TEDDY WILSON**NYC. Jan. 21, 1942**

Teddy Wilson (p-solo).

Three titles were recorded for Columbia:

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

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

**BILLIE HOLIDAY VOCAL WITH
TEDDY WILSON & HIS ORCHESTRA****NYC. Feb. 10, 1942**

Personnel as Aug. 7, 1941 except Gene Fields (g) replaces Al Casey.

Four titles were recorded for Columbia:

32405-1	Wherever You Are	Acc. (vo). (M)
32405-2	Wherever You Are	As above. (M)
32406-bk	Mandy Is Two (NC)	No (p). (S)
32406	Mandy Is Two	As below. (S)
32406-1	Mandy Is Two	Acc. (vo). (S)
32406-2	Mandy Is Two	As above. (S)
32407-bk	It's A Sin To Tell A Lie (NC)	Acc. (vo). (M)
32407	It's A Sin To Tell A Lie	As below. (M)
32407	It's A Sin To Tell A Lie	As below. (M)
32407-1	It's A Sin To Tell A Lie	Acc. (vo). Solo 16 bars. (M)
32407-2	It's A Sin To Tell A Lie	As above. (M)
32407-3	It's A Sin To Tell A Lie	As above. (M)
32408-1	Until The Real Thing Comes Along	Acc. (vo). (S)
32408-2	Until The Real Thing Comes Along	As above. (S)

Again, TW and his men are only backup band for the great vocalist, and the piano playing is only background. Almost, because "... Sin ..." has fine TW, and five versions is really something!!

TEDDY WILSON & HIS ORCHESTRA **NYC. July 31, 1942**

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Johnny Williams (b), J. C. Heard (dm), Helen Ward (vo-33083).

Four titles were recorded for Columbia:

33083-1	You're My Favorite Memory	Intro 4 bars. Acc. (vo). Solo with ens 14 bars. Coda. (S)
33083-2	You're My Favorite Memory	As above. (S)
33084-1	Stomp Pt 1	Intro 24 bars. (F)
33085-1	Stomp Pt 2	Solo 56 bars. (F)
33086-1	B Flat Swing	Straight intro. With ens. Soli 16 and 8 bars. (FM)
33086-2	B Flat Swing	As above. (FM)

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

TEDDY WILSON QUARTET **NYC. Aug. 13, 1943**

Joe Thomas (tp), Edmond Hall (cl), Teddy Wilson (p), Sid Catlett (dm).

Two titles were recorded for V-Disc:

4:14	How High The Moon	Intro 4 bars to solo/straight 32 to solo 32 bars. In ens. (FM)
4:41	Russian Lullaby	Intro 4 bars. Acc. (tp). Solo 32 bars. Acc. (cl). Solo 6 bars. (SM)
4:36	Russian Lullaby alt.	As above. SM)

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

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

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

AFRS Jubilee #55, two titles:

4:50	B Flat Swing	Straight intro. With ens. Soli 32 and 8 bars. (FM)
2:41	Lady Be Good	With ens. Solo 8 bars. (FM)

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

MILDRED BAILEY **NYC. Nov. 9, 1943**

Teddy Wilson (p), Mildred Bailey (vo).

Four titles were recorded for V-Disc:

309	Rockin' Chair	Intro 4 bars. Acc. (vo). Solo 16 bars. (S)
310	Sunday, Monday Or Always	Intro 4 bars. Acc. (vo). Solo 12 bars. (S)
311	Scrap Your Fat	Intro 4 bars. Acc. (vo). (SM)
312	More Than You Know	Intro 4 bars. Acc. (vo). (S)

Such a transparent session with only vocal and piano! Choosing the slowest of tempi is a wise choice, these are lovely items. The highlight is "... Chair", sung by Mildred numerous times, and this is one of the very slowest versions with beautiful piano accompaniment and solo. A perfect way to make a stop in the solography, another era is just around the corner.

The movie "Something To Shout About" is advertising TEDDY WILSON & HIS ORCHESTRA, and the band is also seen in the background on the screen. However, there is no trace of Teddy Wilson and his piano; in fact it is Hazel Scott who plays some nice boogie woogie during 2 ½ minutes at the end of the movie!

MILDRED BAILEY / ESQUIRE ALL STARS **NYC. Jan. 18, 1944**

Collective personnel for Mildred Bailey items: Roy Eldridge (tp), Jack Teagarden (rb), Barney Bigard (cl), Coleman Hawkins (ts), Teddy Wilson (p), Al Casey (g), Oscar Pettiford (b), Sid Catlett (dm), Mildred Bailey (vo).
Esquire Jazz Concert at Metropolitan Opera House, five titles have TW:

I've Got A Feeling I Am Falling	Intro 4 bars to solo 64 bars to coda. (SM)
More Than You Know	Acc. (vo). Solo 8 bars. (S)
Squeeze Me	Acc. (vo). (S)
Honeysuckle Rose	Intro. Acc. (vo). (FM)
Rockin' Chair	Acc. (vo). Solo 8 bars. (S)

Although this concert mainly uses Art Tatum on piano, the TW contributions should not be forgotten. "... Falling" is a non-vocal solo feature number with band support only comes briefly in at the end. Very nice, but the slow vocal numbers should be even more noted, TW is exquisite here with two magnificent soli and perfect backing of Mildred, everything in good sound. "... Rose" is less interesting. Very little is heard from the others, this is Teddy and Mildred's tunes!

EDMOND HALL'S ALL STAR QUARTET **NYC. Jan. 25, 1944**

Edmond Hall (cl), Teddy Wilson (p), Red Norvo (vib), Carl Kress (g), John Williams (dm).

Four titles were recorded for Blue Note (12"):

908-1	Rompin' In '44	In ens. Solo 32 bars. (M)
908-2	Rompin' In '44	As above. (M)
909	Blue Interval	Solo 12 bars. Acc. (cl). (S)
910-1	Smooth Sailing	Intro 4 bars to solo 36 bars. (FM)
910-2	Smooth Sailing	Intro 4 bars to solo 24 bars. (FM)
911	Seein' Red	Solo 36 bars. (F)

Any session including Teddy Wilson is bound to be good, and so is this one! Nice chamber jazz with good contributions by everybody. The piano opens the "... Interval" with a fine slow blues chorus, starting also up "... Sailing", also a blues but higher tempo, and goes for the fast blues on "... Red". Finally two different soli on "Rompin' ...", my favourites.

COLEMAN HAWKINS QUINTET **NYC. Jan. 31, 1944**

Roy Eldridge (tp), Coleman Hawkins (ts), Teddy Wilson (p), Billy Taylor (b), Cozy Cole (dm).

Four titles were recorded for Keynote:

9-1	I Only Have Eyes For You	Intro 4 bars. Solo 16 bars. (M)
9-2	I Only Have Eyes For You	As above. (M)
9-3	I Only Have Eyes For You	As above. (M)
10-1	'S Wonderful	In ens. Solo 32 bars. (M)
10-2	'S Wonderful	As above. (M)
11-1	I'm In The Mood For Love	Intro 4 bars. Soli 8 and 8 bars. (SM)
12-1	Bean At The Met	Intro 4 bars. Solo 32 bars. (FM)
12-2	Bean At The Met	As above. (FM)
12-3	Bean At The Met	As above. (FM)

In case you didn't know, this is the first meeting in a recording studio between Hawkins and Wilson! Keynote has taken the challenge, and therefore this event is only the first of many during 1944. The quintet is all allstars and every bar has true jazz of the very best kind. There is not so much room for extended soloing, but on the other hand several alternate takes appeared, and TW proves that he is in his post-war prime as an improvisator and accompanist. Highlights? Everything, but try the "... Wonderful"s. Or what an elegance on "... Love"! But a good advice, play and listen to this music as a whole, not only for the piano!

COLEMAN HAWKINS QUARTET **NYC. Feb. 17, 1944**

Coleman Hawkins (ts), Teddy Wilson (p), Israel Crosby (b), Cozy Cole (dm).

Four titles were recorded for Keynote:

13	Flamethrower	Intro 4 bars. Solo 64 bars. (F)
14	Imagination	Intro 4 bars. Solo 8 and 16 bars. (SM)
15	Night And Day	Solo 48 bars. (M)
16	Cattin' At Keynote	Intro with (ts) 8 bars. Solo 64 bars. (FM)
16-alt.	Cattin' At Keynote	As above. (FM)

Note: On some copies of 611B, "Night And Day" is replaced by an alternate take of "Cattin' At The Keynote".

This is the year when swing died, and swing rose from the fire, pure and alive. The competition from the rising bebop was met by a determination from the swing tradition that later manifested itself as mainstream. Here they have got rid of Roy and changed the bass player, but the strong atmosphere is still there, and there is more solo space for TW. Quoting Dan M's liner notes: "Despite the high level of playing on this session, it has a matter-of-fact quality, and this, plus the absence of alternate takes, indicates that the participants might have been in a bit of a hurry to get it done". Could be, but I wonder what could have done better. Both uptempo and the lovely "Imagination" have gorgeous piano playing!

TEDDY WILSON **NYC. March 1944**

Teddy Wilson (p), unknown (dm).

One title was recorded for Asch, originally rejected but issued on Classics 908:

I Know That You Know	2:41. (F)
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A very colourful version! Note that a drummer also is present with a solo chorus.

EDMOND HALL SEXTET **NYC. May 2, 1944**

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Al Hall (b), Sid Catlett (dm). Note that JA-17 LP erroneously gives the trumpeter as Hot Lips Page.

Two titles were recorded live:

Honeysuckle Rose	Solo 64 and 8 bars. (FM)
Get The Mop	Solo 16 bars. (M)

TW is really hot on "... Rose", dig this one! Less interesting is "... The Mop", an awful tune, but even then there is some good piano to be heard.

BENNY GOODMAN TRIO/QUARTET **NYC. May 7, 1944**

Benny Goodman (cl), Teddy Wilson (p), Sid Weiss (b), Cozy Cole (dm).

Broadcast AFRS "Philco Radio Hall of Fame", three titles:

T 2:48	Body And Soul	Acc. (cl) 16+8 bars, solo 8 bars on bridge. Solo 8 bars. Acc. (cl). (S)
T 1:07	Who?	Acc. (cl). Solo 16 bars. (F)
Q 2:43	After You've Gone	Intro 4 bars. Acc. (cl). Solo 40 bars. Acc. (cl). Solo 8 bars. (F)

Fine broadcasts! TW is particularly impressive on "... Gone".

Postscript of Feb. 17, 2021: Earlier was listed the following: CHARLIE SHAVERS / JAM SESSION NYC. May 24, 1944 with Charlie Shavers (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (dm). Two titles: "Blues" and "Stompin' At The Savoy", issued on Joker(It)SM3119. However, these are in fact from Standard Transcriptions, June 15, 1944 ("Blues" as "Central Avenue Blues" (aka "Red Bank Boogie")).

BENNY GOODMAN QUARTET **Philadelphia, May 28, 1944**

Benny Goodman (cl), Teddy Wilson (p), Sid Weiss (b), Cozy Cole (dm).

Broadcast AFRS "Philco Radio Hall of Fame", two titles:

2:31	I Surrender Dear	Intro 4 bars. Duet with (cl) 32 bars. Solo 8 bars. Duet 8 bars to long coda. (S)
2:40	Hallelujah	Acc. (cl). Solo 32 bars. Break. (F)

Beautiful piano on "... Dear" and a swinging "Hallelujah".

COLEMAN HAWKINS' ALL AMERICAN FOUR NYC. May 29, 1944

Coleman Hawkins (ts), Teddy Wilson (p), John Kirby (b), Sid Catlett (dm).

Four titles were recorded for Keynote (12"):

33-1	Make Believe	Intro 4 bars. Soli 64 and 16 bars. (M)
33-2	Make Believe	As above. (M)
34-1	Don't Blame Me	Intro 2 bars. Soli 36 and 8 bars. (S)
34-2	Don't Blame Me	As above. (S)
35	Just One Of Those Things	Intro. Soli 64 and 64 bars. (F)
36	Hallelujah	Intro 4 bars. Soli 32 and 32 bars. Acc. (b). Acc. (dm). Duet with (ts) 64 bars. (F)

Another quartet session for Keynote, this time with Sid Catlett ("the greatest of them all"?) replacing Cozy Cole. Note that these recordings are for 12" records, thus giving more solo space. The meeting is so relaxed from the very first bar of "... Believe", everything proceeds so perfectly, that if one dares to say that of all the Hawk/TW/Keynote sessions, this is the best, at least the loveliest one, it is difficult to argue against. A continuous highlight in a variety of tempi, so why not this time emphasize the slow "... Blame Me" with two magnificent piano contributions! Note in the Keynote liner notes (Dan M) how the excellent sound quality of Keynote is described and praised.

BENNY GOODMAN & HIS ORCHESTRA NYC. June 12, 1944

Bigband personnel including Teddy Wilson (p).

Motion picture pre-recordings, one title, issued on Capitol:

12368	All The Cats Join In	Intro 8 bars. Solo with orch 32 bars. Solo 8 bars. (M)
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An elegant performance of 4:20, where TW has a very prominent role, dig this!

BENNY GOODMAN QUARTET NYC. June 12, 1944

Benny Goodman (cl), Teddy Wilson (p), Sid Weiss (b), Cozy Cole (dm).

Motion picture pre-recordings, one title, issued on Capitol:

12451	After You've Gone	Soli 40, 8 and 4 bars. (F)
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Nothing wrong with this one!

BENNY GOODMAN TRIO NYC. June 1944

Benny Goodman (cl), Teddy Wilson (p), Specs Powell (dm).

Two titles were recorded for V-Disc:

2:18	Poor Butterfly	Acc. (cl). Solo 16 bars. (SM)
2:15	The World Is Waiting For The Sunrise	Intro. Acc. (cl). Soli 32 and 8 bars. (F)

Nor these, following up the Mildred Bailey show!!

TEDDY WILSON & HIS ORCHESTRA NYC. June 15, 1944

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

Fifteen titles were recorded for Associated Transcriptions:

Oh, Lady Be Good	Intro 4 bars. Soli 32 and 8 bars. (FM)
The Way You Look Tonight	Intro 4 bars. With ens. Solo 28 bars. With ens. (SM)
Stompin' At The Savoy	Intro 4 bars. Soli 8 and 32 bars. (M)
You're My Favorite Memory	Intro 4 bars. Solo 16 bars. With (tb). With (cl). (SM)
Embraceable You	Solo 16 bars. Acc. (tb). Solo 32 bars. (S)
B-Flat Swing	Soli 32 and 8 bars. (M)
Don't Be That Way	Intro 4 bars to solo 24 bars. With ens. Soli 8 and 8 bars. (FM)
Mop Mop	Solo 16 bars. (M)

Indiana	Intro 4 bars. Solo 32 bars. (FM)
I Got Rhythm	Intro 8 bars. Soli 34 and 8 bars. (F)
Rose Room	Intro 4 bars. Solo 32 bars. With ens. (M)
Honeysuckle Rose	Intro 4 bars. Soli 32 and 8 bars. (FM)
Honeysuckle Rose alt.	As above. (FM)
A Touch Of Boogie Woogie	Solo 36 bars. In ens. (FM)
Flying Home	Intro 8 bars. Soli 32 and 8 bars. Breaks in coda. (FM)
The Sheik Of Araby	Intro 4 bars. Solo 32 bars. (FM)

A star-studded session sextet with solo opportunities for everybody involved, controlled firmly by a Teddy Wilson who has all his capabilities from the golden thirties still intact.

BENNY GOODMAN TRIO **NYC. June 21, 1944**
Benny Goodman (cl), Teddy Wilson (p), Specs Powell (dm).
Broadcast "Mildred Bailey And Company", two titles:

Poor Butterfly	Acc. (cl). Solo 16 bars. (SM)
The World Is Waiting For The Sunrise	Intro. Acc. (cl). Soli 32 and 8 bars. (F)

Fine sound on these!

same date

Remo Palmieri (g), Teddy Wilson (p) and orchestra.
One title:

I Surrender Dear	Intro 4 bars. (S)
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TW is not mentioned, but he takes the intro alright!

TEDDY WILSON SEXTET **NYC. June 28, 1944**
Personnel probably similar to below. Guest: Gene Krupa.
Broadcast "Mildred Bailey And Company", one title, unidentified, not available.

BENNY GOODMAN TRIO **NYC. prob. early July 1944**
Benny Goodman (cl), Teddy Wilson (p), Gordon "Specs" Powell (dm).
"U. S. Navy Waves present Something For The Girls Program No. 13, part 1", two titles:

2:18	Poor Butterfly	Acc. (cl). Solo 16 bars. (SM)
2:15	The World Is Waiting For The Sunrise	Intro. Acc. (cl). Soli 32 and 8 bars. (F)

Yes, true, the combination "Poor ..." and "The World ..." is appearing for the third time!

TEDDY WILSON SEXTET **NYC. July 5, 1944**
Probable personnel: Charlie Shavers (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (dm).
Probably CBS broadcast "Mildred Bailey & Company", one title:

I Got Rhythm	Solo 34 bars. (F)
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TW makes a lot of appearances on the Mildred Bailey shows in the last half of 1944 and into 1945. Colourful piano playing on an old vehicle.

EDMOND HALL QUARTET **NYC. July 11, 1944**
Edmond Hall (cl), Teddy Wilson (p), Billy Taylor (b), Arthur Trappier (dm).
Four titles were recorded for Commodore:

4790-1	Sleepy Time Gal	Acc. (cl). Solo 32 bars. (SM)
4790-2	Sleepy Time Gal	As above. (SM)
4790-3	Sleepy Time Gal	As above. (SM)

4790-tk1	Sleepy Time Gal	As above. (SM)
4791-1	Where Or When	Intro 2 bars. Acc. (cl). Solo 28 bars. (SM)
4791-2	Where Or When	As above. (SM)
4791	Where Or When	As above. (SM)
4792-1	It Had To Be You	Intro 4 bars. Acc. (cl). Solo 32 bars. (M)
4792-2	It Had To Be You	As above. (M)
4793-1	Caravan	Solo 64 bars. (F)
4793-2	Caravan	As above. (FM)
4793-3	Caravan	As above. (F)
4793-4	Caravan	As above. (FM)

Although EH is the leader of the session, and plays up to his very best, it belongs rightfully to Teddy Wilson, who is magnificent here. The quartet produces the most elegant of swinging chamber music. It is fascinating to consider the difference between Hall and TW's more famous clarinet partner Benny Goodman, but this has really nothing to do with the topic here. The important thing is that 1944/45 are brilliant years for TW, and this is one of his very best sessions in this era. Not only does he play soli that beautiful, but he is prominently comping Hall through. One gets in fact more than forty minutes of pure TW!! Why they took so many takes is difficult to understand, each and everyone is so successful!! To pick highlights here is very difficult, but from the first three moderate tempo titles you must simply play "... Be You". And then "Caravan", what should I say, TW never played better even in the golden thirties!! Note how they experiment with the tempo here.

TEDDY WILSON SEXTET

NYC. July 12, 1944

Personnel probably as above.

Broadcast "Mildred Bailey And Company", one title, "Undecided", not available.

NYC. July 19, 1944

Same? Guests: Louis Prima and Una Mae Carlisle.

Same, one title, unidentified, not available.

EDMOND HALL QUARTET

NYC. July 20, 1944

Personnel as July 11.

Four titles were recorded for Commodore:

4797-1	A Shanty In Old Shanty Town	Acc. (cl). Solo 32 bars. (M)
4797-2	A Shanty In Old Shanty Town	As above. (M)
4797-tk1	A Shanty In Old Shanty Town	As above. (M)
4797-tk2	A Shanty In Old Shanty Town	As above. (M)
4798-1	Night And Day	Intro 4 bars. Acc. (cl). Soli 8 and 32 bars. (M)
4798-2	Night And Day	As above. (M)
4799-tk1	I Want To Be Happy	Intro 4 bars. Acc. (cl). Solo 32 bars. (FM)
4799-1	I Want To Be Happy	As above but intro 2 and 2 bars. (FM)
4799	I Want To Be Happy	As -1. (M)
4800-1	Show Piece	Duet with (cl) 32 bars to solo 32 bars. (FM)
4800-2	Show Piece	As above. (FM)
4800-tk1	Show Piece	As above but solo 36 bars. (FM)

Whether the obvious artistic success of the July 11 session inspired a follow-up, or if it was decided in advance, I don't know, but anyway, here we get more of the same good stuff. Or almost, because the guys seem not to have quite the same unique inspiration as before, there is an element of routine here. But by all means, lots of fine music, another thirty minutes of excellent piano playing. Note the tempo changes in "... Happy", also the most noteworthy items, but dig also the piano soli on the otherwise quite comy "... Piece".

TEDDY WILSON SEXTET**NYC. July 26, 1944**

Roy Eldridge (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (dm).

CBS broadcast "Mildred Bailey & Company", one title:

After You've Gone Soli 40 and 4 bars. (F)

same date

Teddy Wilson (p) with large orchestra, one title:

Sweet Lorraine Solo 30 bars.
With orch 16 bars to coda. (SM)

TW has two roles here; playing with a bigband and with his sextet. Two quite different performances, what a genius he was!

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

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

Six titles were recorded for Keynote (12"):

49-1	Subtle Sextology	Intro 4 bars. Solo 32 bars. (M)
50-1	Blues A La Red	Soli 4 and 48 bars. (F)
50-3	Blues A La Red	As above. (F)
51-1	The Man I Love	Intro 4 bars. Solo 16 bars. (S)
52-1	Seven Come Eleven	Solo 32 bars. Acc. (b). (F)
52-2	Seven Come Eleven	As above. (F)

Anything on Keynote is professionally made, and so is this session. TW's soli are of usual top quality. The highlight must be his beautiful playing on the first, slow section of "The Man ..."!

BENNY GOODMAN & HIS V-DISC ALL-STAR BAND NYC. July 31, 1944

Bigband personnel including Teddy Wilson (p), Mildred Bailey (vo-"... Jubilee", "... Things"), Perry Como (vo-"... Sue" (not in the rehearsal)).

NBC broadcast "For The Record" with rehearsal probably same day, five titles, V-Disc, no TW on "After You've Gone", but:

Good-Bye Sue reh	Acc. (cl). With orch. (S)
Good-Bye Sue	Acc. (vo). (S)
There'll Be A Jubilee reh	As below. (M)
There'll Be A Jubilee	Acc. (vo). (M)
These Foolish Things	Acc. (vo). (S)
At The Darktown Strutters' Ball	Solo 18 bars. (FM)

Very faint piano on "... Things" but "... Jubilee" and "... Sue" are different, lots of fine piano here! The highlight is nevertheless a colourful solo on "... Ball".

same date

Benny Goodman (cl), Teddy Wilson (p), Gene Traxler (b), Specs Powell (dm).

Hallelujah reh	Acc. (cl). Solo 32 bars. Breaks. (F)
Hallelujah	Acc. (cl). Solo 64 bars. Breaks. (F)

Note a long piano solo on this broadcast version of "Hallelujah" while the rehearsal version only has one chorus.

**TEDDY WILSON WITH
PAUL BARON & HIS ORCHESTRA****Summer/Fall 1944**

32 pieces studio orchestra with Teddy Wilson (p) guesting, Paul Baron (dir).

Probably CBS studios, one title:

Begin The Beguine Solo 16 bars to 6 bars with orch. (M)

Large orchestra with no jazz, then suddenly an unmotivated but nice piano solo.

TEDDY WILSON SEXTET**NYC. Aug. 2, 1944**

Roy Eldridge (tp), Red Norvo (vib), Teddy Wilson (p), Rempo Palmieri (g), Al Hall (b), Specs Powell (dm).

CBS broadcast "Mildred Bailey & Company", one title:

If Dreams Come True Intro 2 bars. Solo 16 bars. (F)

NYC. Aug. 9, 1944

Same. One title, not available:

Flying Home

same date

Teddy Wilson (p) with large orchestra (Paul Baron?).

One title, issued on V-Disc 356:

Hallelujah Same structure as Sept. 4 below. (F)

NYC. Aug. 18, 1944

Personnel as Aug. 2.

CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), one title:

Untitled Solo 32 bars. (F)

NYC. Aug. 25, 1944

Same.

China Boy (rehearsal) As below. (F)

China Boy Solo 32 bars. (F)

same date

Teddy Wilson (p) with large orchestra (Paul Baron?), one title:

Body And Soul (rehearsal) As below. (S)

Body And Soul Solo 48 bars, partly with orch. (S)

NYC. Sept. 1, 1944

Same/similar, one title, not available:

I Found A New Baby

NYC. Sept. 4, 1944

Teddy Wilson (p) with **PAUL BARON'S ORCHESTRA.**

Broadcast "Music In The Air", three titles:

Hallelujah Solo 32 bars. Solo 64 bars to
32 bars with orch. (F)

NYC. Sept. 8, 1944

Personnel as Aug. 2, except Jimmy Maxwell (tp) replaces Eldridge.

CBS broadcast "Music 'Til Midnight" (Mildred Bailey Show), one title:

Diga Diga Doo Break. Soli 16 and 6 bars. (FM)

NYC. Sept. 15, 1944

Personnel as Aug. 2.

Same, one title, not available:

Untitled

As you see, quite a lot of TW appearances with Mildred Bailey (maybe there are more?). There is no need to go into details, they are all cast in the same mould, usually not very long, but always with fine piano playing.

BUCK RAM ALL STARS

NYC. Sept. 18, 1944

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

Four titles were recorded for Savoy:

5714-x Twilight In Teheran Solo 16 bars. (F)

5714-y Twilight In Teheran As above. (F)

5715 Morning Mist Solo 8 bars. (S)

5716-x Swing Street Solo 16 bars. (M)

5716-y	Swing Street	As above. (M)
5717-x	Ram Session	Solo 24 bars. (FM)
5717-y	Ram Session	As above. (FM)

Probably this session appears in more solographies than any other one!! Here we concentrate on TW, who contributes noteworthy on all seven items!

TEDDY WILSON SEXTET **NYC. Sept. 22, 1944**
 Personnel as Aug. 2, except Charlie Shavers (tp) replaces Eldridge.
 CBS broadcast "Music 'Til Midnight" (Mildred Bailey Show), one title:

Stompin' At The Savoy Intro 4 bars. In ens. Solo 16 bars. (FM)

BENNY GOODMAN QUINTET **NYC. Sept. 25, 1944**
 Benny Goodman (cl), Red Norvo (vib), Teddy Wilson (p), Sid Weiss (b), Morey Feld (dm).
 NBC broadcast "For The Record", two titles, V-Disc:

Sweet Georgia Brown Solo 16 bars. Breaks. (FM)

The Sheik Of Araby Intro 4 bars. Soli 32 and 8 bars. (F)

These I enjoy very much, TW is even better than usual here! Note that this features Benny's new group!

TEDDY WILSON SEXTET **NYC. Sept. 29, 1944**
 Personnel as Sept. 22.
 CBS broadcast "Music 'Til Midnight" (Mildred Bailey Show), one title:

Rose Room Solo 16 bars. In ens. (FM)

same date

Teddy Wilson solo (p).
 One title, not available:

Liza

BENNY GOODMAN QUARTET **New Orleans, Oct. 4/5, 1944**
 Benny Goodman (cl), Teddy Wilson (p), Sid Weiss (b), Morey Feld (dm).
 WWL broadcasts of concerts in Municipal Auditorium, twelve titles have been preserved:

3:17	Limehouse Blues	Acc. (cl). Solo 64 bars. Solo 8 bars to duet 8 bars. (F)
3:50	Embraceable You	Intro 4 bars. Duet with (cl) 32 bars. Solo 32 bars. (S)
2:51	After You've Gone	Intro 2 bars. Soli 40, 8 and 4 bars. (F)
3:13	Body And Soul	Duet 16+8 bars, solo on bridge. Solo 16 bars to duet 16 bars. (S)
5:30	'Way Down Yonder In New Orleans	Intro 4 bars. Solo 56 bars. Duet 28 bars. (FM)
3:16	Rose Room	Intro 4 bars. Acc. (cl). Solo 32 bars. (M)
3:30	The World Is Waiting For The Sunrise	Intro 4 bars. Acc. (cl). Soli 64 and 8 bars. (F)
2:47	Hallelujah!	Acc. (cl). Solo 32 bars. Breaks. (F)
3:08	The Man I Love	Intro 4 bars. Acc. (cl). Soli 8 and 16 bars. (S)
5:05	Boogie Woogie	Intro 24 bars. Solo 24 bars. Acc. (cl). (M)
4:54	Honeysuckle Rose	Intro 4 bars. Solo 32 bars. Breaks. (FM)
3:21	On The Sunny Side Of The Street	Intro 4 bars. Acc. (cl). Solo 32 bars. (M)

This is something very, very special!!! It is the only case of pure quartet concerts, otherwise we always have the small groups as some additional attraction for one or

most two numbers, but here the guys can play as much as they want, like on “Way Down ...”, “Boogie ...” and “... Rose”. And not only that, but they seem to enjoy the opportunity so much that the quality of the music also is unique. TW’s piano soloing is just magnificent, and there really is an atmosphere of joy in New Orleans!! Note that since TW was in New Orleans, he was replaced by Phil Moore on the Mildred Bailey broadcast of Oct. 6.

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

Joe Thomas (tp), Vic Dickenson (tb), Hank d’Amico (cl), Red Norvo (xyl-61,63, vib-62), Teddy Wilson (p), Slam Stewart (b), Specs Powell (dm), Johnny Thompson (arr).

Three titles were recorded for Keynote (12”):

61-1	Russian Lullaby	Solo 4 bars. (S). Solo 16 bars. (SM)
61-2	Russian Lullaby	As above. (SM)
62-1	I Got Rhythm	Solo 18 bars. (FM)
62-2	I Got Rhythm	As above. (FM)
62-3	I Got Rhythm	As above. (FM)
63-1	Sing Something Simple	Solo 32 bars. (M)
63-2	Sing Something Simple	As above. (M)
63-3	Sing Something Simple	As above. (M)

Another Norvo session for Keynote with valuable contributions by TW (and not to forget the great Joe Thomas!). The main item is “... Lullaby”, and TW has two lovely soli on the two takes, but note also the charming “... Simple”.

BENNY GOODMAN QUINTET **NYC. Oct. 11, 1944**

Personnel as Sept. 25.

Three titles were recorded for V-Disc:

	Untitled / Slipped Disc	As below. (M)
446	Untitled / Slipped Disc	Solo 32 bars. (FM)
	Rose Room	As below. (SM)
447	Rose Room	Acc. (cl). Solo 32 bars. (SM)
	Just One Of Those Things alt. 1	As below. (M)
	Just One Of Those Things alt. 2	As below. (FM)
199	Just One Of Those Things	Acc. (cl). Solo 16 bars. (FM)

There are better BG sessions than this one is which is somewhat sluggish. Note that “... Things” has a much too slow tempo in the first version (3 :21), compared to the later versions (2:48). Same tendency also in “... Disc”. TW does an able job as always, nothing special.

TEDDY WILSON SEXTET **NYC. Oct. 13, 1944**

Personnel as Sept. 22.

CBS broadcast “Music ‘Til Midnight” (Mildred Bailey show), one title:

	Sweet Georgia Brown	Solo 16 bars. (FM)
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BENNY GOODMAN QUINTET **NYC. Oct. 17, 1944**

Personnel as Sept. 25.

Two titles were recorded for V-Disc:

199	Rachel’s Dream	Solo 32 bars. Break. (F)
232	Let’s Fall In Love	Solo 32 bars. (M)

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

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

Four titles were recorded for Keynote:

HL 64-1	I’m Yours	Intro 4 bars. Solo 40 bars. (M)
HL 64-2	I’m Yours	Intro 4 bars. Solo 24 bars. (M)

HL 64-3	I'm Yours	As take 2. (SM)
HL 65-1	Under A Blanket Of Blue	Intro 4 bars. Solo 16+8 bars, (b) on bridge. (SM)
HL 66-1	Beyond The Blue Horizon	Solo 32 bars. (F)
HL 66-2	Beyond The Blue Horizon	As above. (F)
HL 66-3	Beyond The Blue Horizon	As above. (F)
HL 67-1	A Shanty In Old Shanty Town	Solo 32 bars. (FM)
HL 67-2	A Shanty In Old Shanty Town	As above. (FM)
HL 67-4	A Shanty In Old Shanty Town	As above. (FM)

Again a marvellous Keynote session, where everything seems to be perfect. The only flaw is "... Blue", which has only one take, but "it would have been pointless to attempt improvement" (ref. Dan M)! I would also like to quote him on the existence of multiple takes: "Even fine gradations of tempo matter – another thing you can learn from hearing alternate takes. Those who claim to be bored by them, and that includes some critics, do not understand jazz properly". Here we have three triple takes with as much excitement and fine improvisation as you can wish for. For some interesting details; take 1 of "... Yours" has an extended piano solo, probably they had not yet decided how to stop. And dig the magnificent ending of the piano solo on take 3!

CHARLIE SHAVERS ALL-AMERICAN FIVE **NYC. Oct. 18, 1944**

Charlie Shavers (tp), Coleman Hawkins (ts), Teddy Wilson (p), Billy Taylor (b), Denzil Best (dm).

Four titles were recorded for Keynote:

HL 68-1	My Man	Intro. Acc. (tp). Solo 16 bars. (SM)
HL 68-2	My Man	As above. (SM)
HL 69-1	El Salon De Gutbucket	Intro 4 bars. In ens. Solo 24 bars. (M)
HL 69-2	El Salon De Gutbucket	As above. (M)
HL 70-1	Embraceable You	Solo 16 bars. (S)
HL 71-1	Undecided	Intro 4 bars. In ens. Solo 32 bars. (FM)
HL 71-1	Undecided	As above. (FM)
HL 71-3	Undecided	As above. (F)

... and the next day, they knocked again on Keynote's door ... Not the full group but TW is again with us. I solemnly wish the company had continued to record all these masters of vintage jazz, the records they left us will be played forever, at least as long as the memory of real jazz exists. Everything here is just pure gold, just start on "... You", a marvellous piece of music with a beautiful piano solo instead of a melody statement. "El Salon ..." is surprisingly a non-latin blues, nice to hear this sort of gutsy music too. "My Man" is something very special, and "Undecided", can you imagine, they didn't care to issue it back then, leaving that to the Japanese forty years later!!

TEDDY WILSON SEXTET **NYC. Oct. 20, 1944**

Personnel as Sept. 22, except Billy Taylor (b) replaces Hall.

CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), one title:

Stompin' At The Savoy Intro 4 bars. In ens. Solo 16 bars. (FM)

BENNY GOODMAN QUINTET **NYC. Oct. 23, 1944**

Personnel as Sept. 25.

"The Benny Goodman – Oscar Levant Show".

One title, rehearsal:

Limehouse Blues Soli 16 and 16 bars. (F)

same date

One title with Teddy Wilson (p) and full orchestra:

Big John Special rehearsal Soli 8 and 8 bars. (M)

Big John Special show As above. (M)

NYC. Oct. 27, 1944

Same. CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), two titles:

Rachel's Dream Solo 16 bars. (FM)
Opus 2 / Slipped Disc

NYC. Oct. 30, 1944

Same. Date earlier given as prob. Dec. 1944.

AFRS program "Mail Call Series H-1, program no. 117-part 1, one title:

After You've Gone Intro 4 bars. Solo 40 and 4 bars. (F)

TW's music is captured almost every day now, and comments seem unnecessary.

TEDDY WILSON & HIS ORCHESTRA**NYC. ca. Nov. 1944**

Charlie Shavers (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (dm).

Date falsely given as May-June 1945.

Eighteen titles were recorded for Standard Transcriptions:

China Boy Solo 32 bars. (F)
I'm Confessin' Intro 4 bars. Solo 16 bars. (SM)
Rose Room Intro 4 bars. Solo 14 bars. (M)
After You've Gone Solo 40 bars. (F)
How High The Moon Intro 4 bars. Solo 16 bars. In ens. (M)
I Surrender Dear Intro 4 bars. Solo 16 bars. (SM)
Stompin' At The Savoy Intro 4 bars. In ens. Solo 16 bars. (FM)
I Know That You Know In ens. Solo 16 bars. Acc. (b). (F)
Dinah In ens. Solo 16 bars. (FM)
It's The Talk Of The Town Duet with (tp-mute) 16 bars.
Solo 18 bars to coda. (S)
Undecided Solo 16 bars. In ens. (FM)
Central Avenue Blues Intro 4 bars. Solo 12 bars. (M)
The Sheik Of Araby Intro 4 bars. In ens. Solo 16 bars. (FM)
Whispering Intro 4 bars. Solo 16 bars. (FM)
Body And Soul Solo 16 bars. (SM)
Sweet Georgia Brown Solo 16 bars. (FM)
Speculation Intro 4 bars. Solo 16 bars. (M)
Flying Home Intro 4 bars. Solo 16 bars. Break. (F)

Much fine piano playing also here, but there seems to be a lot of routine in this production; rather short titles, mostly only one-half chorus for each, no surprises. All uptempo items seem to be very much alike, and therefore "... Confessin'", "Body ..." and "... Dear" are most likely to be your highlights.

TEDDY WILSON SEXTET**NYC. Nov. 3, 1944**

Personnel as Sept. 22.

CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), one title:

Flying Home Intro. In ens. Solo 16 bars. Break. (FM)

BENNY GOODMAN QUINTET**NYC. Nov. 6, 1944**

Personnel as Sept. 25.

Broadcast "For The Record", AFRS Basic Music Library P244, one title:

Avalon

TEDDY WILSON SEXTET**NYC. Nov. 10, 1944**

Personnel as Sept. 22.

CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), one title:

How High The Moon Intro 4 bars. Solo 32 bars. In ens. (F)

BENNY GOODMAN QUINTET**NYC. Nov. 16, 1944**

Benny Goodman (cl), Red Norvo (vib), Teddy Wilson (p), Sid Weiss (b), Morey Feld (dm), Peggy Mann (vo-33816,18).

Three titles were recorded for Columbia:

33816-1	Ev'ry Time We Say Goodbye	Acc. (cl). Acc. (vo). (S)
33816-2	Ev'ry Time We Say Goodbye	As above. (S)
33816-3	Ev'ry Time We Say Goodbye	As above. (S)
33817-1 st	After You've Gone	Intro 4 bars. Soli 40 and 4 bars. (F)
33817-2 nd	After You've Gone	As above. (F)
33817-3 rd	After You've Gone	As above. (F)
33817-4 th	After You've Gone	As above. (F)
33817-5 th	After You've Gone	As above. (F)
33817-6 th	After You've Gone	As above. (F)
33817-1	After You've Gone	As above. (F)
33817-2	After You've Gone	As above. (F)
33818-1	Only Another Boy And Girl	Intro 4 bars. Acc. (cl) 36 bars. Acc. (vo). (SM)

Can it ever be too much? BG's almost paranoid perfectness gives us so many alternate takes, increasing our understanding of what jazz and improvisation are all about. But maybe eight version of "After ..." is more than one can digest? Lacking BG's perfectness, I find TW playing just great on all takes, but admittedly I have not been listening for mistakes either! The "... Goodbye" are rather boring though.

TEDDY WILSON SEXTET**NYC. Nov. 17, 1944**

Personnel as Sept. 22.

CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), one title, "Speculatin'", not available.

TW was replaced by Mary Lou Williams on Mildred Bailey broadcasts of Nov. 24 and Dec. 1.

TEDDY WILSON SEXTET**NYC. Dec. 8, 1944**

Charlie Shavers (tp), Red Norvo (vib), Teddy Wilson (p), Tommy Kaye (g), Al Hall (b), Specs Powell (dm).

CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), one title:

Sweet Georgia Brown Solo 16 bars. (F)

TEDDY WILSON SEXTET**NYC. Dec. 15, 1944**

Personnel as Dec. 8 with Tyree Glenn (tb), Jimmy Dorsey (as) added on "... Rhythm".

CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), two titles:

Dinah Solo 16 bars. In ens. (FM)

I Got Rhythm Intro 4 bars. Soli 16 and 8 bars. (F)

same date

Mildred Bailey (vo) with large orchestra plus Red Norvo (vib), Teddy Wilson (p):

Hold On Solo 8 bars. (M)

TEDDY WILSON & HIS ORCHESTRA**NYC. Dec. 18, 1944**

Charlie Shavers (tp), Red Norvo (vib), Teddy Wilson (p), Billy Taylor (b), Morey Feld (dm), Maxine Sullivan (vo-5234,35).

Date of 5234 may possibly be Jan. 15, 1945.

Four titles were recorded for Musicraft:

5234-6	This Heart Of Mine	Intro 4 bars. Soli 16 and 2 bars. (SM)
5235-3	Every Time We Say Goodbye	Acc. (vo). Solo 16 bars. (S)
5236-3	Just You, Just Me	Intro 4 bars. In ens. Soli 8 and 32 bars. (M)

5237-3 Just For You Blues Soli 24 bars. (S)

A nice and very laidback session with excellent piano playing.

BENNY GOODMAN QUINTET

NYC. Dec. 21, 1944

Personnel as Nov. 16 (34031 has only (cl), (p), (dm)) with Jane Harvey (vo-34031).
Two titles were recorded for Columbia:

34030	Rachel's Dream	BD	As take 2. (F)
34030-1 st	Rachel's Dream		As take 2. (F)
34030-2 nd	Rachel's Dream		As take 2. (F)
34030-3 rd	Rachel's Dream		As take 2. (F)
34030	Rachel's Dream	BD	No solo. (F)
34030-2	Rachel's Dream		Soli 32 and 2 bars. (F)
34030-4 th	Rachel's Dream		As take 2. (F)
34030	Rachel's Dream	BD	Solo 32 bars. (F)
34030-6 th	Rachel's Dream		As take 2. (F)
34030	Rachel's Dream	BD	No solo. (F)
34030-1A	Rachel's Dream		As take 2. (F)
34031-1 st	Only Another Boy And A Girl		As take 5. (SM)
34031-2 nd	Only Another Boy And A Girl		As take 5. (SM)
34031-3 rd	Only Another Boy And A Girl		As take 5. (SM)
34031	Only Another Boy And A Girl	BD	As take 5. (SM)
34031-2	Only Another Boy And A Girl		As take 5. (SM)
34031-5	Only Another Boy And A Girl		Intro 4 bars. Duet with (cl) 36 bars. Acc. (vo). In ens. (SM)

If you thought "After You've Gone" was the limit, you are wrong, because "... Dream" has nine versions, be my guest!. Wish we had had that kind of quest for perfection and possibilities on TW's sessions a decade before!

TEDDY WILSON SEXTET

NYC. Dec. 22, 1944

Personnel as Dec. 8, 1944. Date falsely given as Dec. 15 and Dec. 25.
CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), one title:

Red Bank Boogie Intro 4 bars. Solo 24 bars. (FM)

TEDDY WILSON SEXTET

NYC. Dec. 29, 1944

Cootie Williams (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g),
Oscar Pettiford (b), Specs Powell (dm).
CBS broadcast "Music 'Til Midnight" (Mildred Bailey show), one title:

Tea For Two Intro 4 bars. In ens. Soli 32 and 2 bars. (F)

This is very interesting for a change with Cootie replacing Charlie!

BENNY GOODMAN QUINTET

prob. Dec. 1944

Personnel as Sept. 25. Jane Harvey (vo).
AFRS Basic Music Library P287, one title, "Only Another Boy And A Girl", not available.

TEDDY WILSON

NYC. ca. late 1944

Teddy Wilson solo (p).
Broadcast (?), eleven titles:

Bye Bye Blues	2:01. (FM)
On The Sunny Side Of The Street	1:51. (SM)
You Took Advantage Of Me	2:06. (SM)
Just One Of Those Things	2:46. (FM)
Jealous	1:20. (FM)

Louise	1:40. (FM)
I Surrender Dear	2:12. (SM)
Isn't It Romantic?	2:08. (SM)
I've Got The World On A String	2:42. (SM)
Rosetta	2:03. (FM)
Liza	1:43. (F)

Nothing wrong with these, but they are all very brief, and it would have been much better with fewer titles and let them stretch out for some choruses to make more interesting improvisation. Also, with so much fantastic piano playing around, solo piano will necessary sound quite pale.

The solography takes a pause here. 1945 will appear later.

...ooo...