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A Career Retrospective of Eddie Sauter, Jazz's Overlooked Composer and Innovator

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ABSTRACT OF THESIS

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With a career that spanned nearly four decades during the height of jazz's popularity, Eddie Sauter contributed arrangements and compositions to some of the most significant jazz groups in the music's history. Through his unique style, his constant desire to expand upon his compositional prowess through studies with various classical composers, and his general willingness to experiment with unusual melodic and harmonic gestures, Sauter produced music vastly different from that of most of his contemporaries. It is for this reason that the pensive composer was deemed "twenty years ahead of his time" by several critics of the day. As the chief architect for much of Red Norvo's songbook in the 1930s, dozens of arrangements and compositions for Benny Goodman in the early 1940s, creative originals for Ray McKinley in the late 1940s, a unique repertoire with co-conspirator Bill Finegan in their jointly led "expanded" big band of the 1950s, and a handful of gems for Stan Getz with orchestral accompaniment in the 1960s, "prolific" barely begins to describe the output of Eddie Sauter. This thesis examines the life of the obscure yet influential composer/arranger Eddie Sauter from his curious beginning in 1914 as the adopted son of a German florist in Nyack, NY, through his forty year career spent among some of jazz's most important individuals, until his untimely death at the age of 66 in 1981.

Preface

Eddie Sauter's musical output, while not widely studied, contains a massive amount of material. This thesis does not attempt to laboriously describe every track on every recording date in which Sauter's arrangements and/or compositions appeared, for such an endeavor would augment the pages of this work tenfold. Instead, this work attempts to provide a thorough overview of the arranger's career through a narrative supplemented by anecdotes, excerpts from interviews, historical documents, and a moderate amount of musical analysis. As this thesis was approaching its final stages, several interviews with key figures in Sauter's life—his wife, Bill Finegan, members of Sauter-Finegan, Chris Griffin, Ray McKinley, and others—were discovered in the library of Queensborough Community College in the format of cassette tape. The information contained on these never-before-heard interviews was incorporated into this thesis insofar as time would allow. One of the immediate actions taken to preserve the material contained on these tapes (which were over two decades old in most cases) was the digitizing of these interviews. Although the author was unable to listen through all of the interviews on these cassettes, those that were deemed pertinent to the chapters contained herein were examined rather carefully. It is the author's hope that these exclusive interviews with people who knew the Eddie Sauter intimately will shed new light on the composer's somewhat elusive career path.

The lack of easily accessible printed music by Eddie Sauter made the inclusion of musical examples in this volume a rather tedious affair. While the majority of the Goodman and Sauter collections are contained in the Yale University Music Library, virtually none of those scores are suitable illustrations for a document of this type.

Additionally, a number of Sauter's works are not to be found there, including all the McKinley materials, many of which are housed at the Library of Congress (and some of which are spread out in libraries and collections throughout the country). For this reason, the inclusion of musical illustrations in this thesis is kept to a rather select amount, and the music very often is discussed in the text without the need to refer to the score to grasp the points being made. In those instances, the recordings, which are fairly accessible, should suffice.

Acknowledgements

There are many individuals who assisted in the research and development of this thesis that I would like to address here. Firstly, I want thank Greg Sauter for his outstanding cooperation in providing me with information, photographs, and other documents regarding his father, Eddie. All of my accommodating interviewees, including Wally Kane, Larry Abel, and Bill Kirchner, supplied anecdotal material regarding their interactions with Sauter that helped to bring the man off the score page and into existence as a human being. I owe an especially large debt of gratitude to researchers Dennis Oppenheim and Dr. Jack McKinney for their efforts to interview several of Eddie Sauter's closest friends, relatives, and business associates during the 1980s at a time when I still had not yet been born! It is through their labor of love that I was able to glean a wealth of information about Eddie Sauter that otherwise would have remained a mystery forever. For his efforts in guiding me not only through the process of drafting this thesis but also in my musical and individual pursuits beyond the classroom, I would like to express my appreciation to Dr. Lewis Porter for his unwavering support.

Finally, I would like to dedicate this thesis to my mother and father, Karen David-Chilowicz and Daniel Chilowicz, and to thank them for their seemingly endless supply of patience, support, and love throughout a lifetime filled with music and questions.

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Chapter 1

An Unusual Beginning

It would appear quite fitting that the craftsman of some of the most adventurous arrangements of the big band era underwent a most unusual infancy. Edward Ernest Sauter, born Edward Ernest Meyers¹ on December 2nd, 1914 in Brooklyn, Kings County, NY, was the youngest child of Edward Ernest² Meyers and Margery Thayer.³ Edward, Sr., born September 30, 1883 in New York, had a career in the insurance industry.⁴ Margery was also born around 1883 and is listed as having no occupation on the 1910 and 1915 censuses, most likely meaning she was a homemaker. Eddie had two older brothers, Stanley born in 1905 and Collin born in 1907. According to Eddie's brother Stanley, Mr. and Mrs. Meyers had a daughter who died prior to Eddie's birth named Muriel. The young girl contracted spinal meningitis and died, leaving Margery Meyers incredibly devastated. Eddie's older brother Stanley believed that Muriel's meningitis was contracted from local drinking water, which he suspected had been contaminated by bird feces. Following the death of their daughter, the Meyers made an attempt at having another daughter. The result was Eddie.

For the first year and a half of his life, Eddie Sauter lived with his birth parents. Earlier in their marriage, the Meyers lived amongst relatives in Brooklyn, New York, and by June of 1910 the family had a home on Highland Avenue in Clarkstown, New York (now considered Upper Nyack).⁵ Meanwhile, two houses over at 69 Highland Avenue, there lived a couple by the name of August and Julia Sauter. August, born in Baden-Württemberg, Germany on July 29, 1869 to Ambrose Sauter and Mary Schurgler, had

come to the United States in 1892 and had pursued a career as a florist. Prior to coming to the US, Eddie asserted that August worked in France, England, and Switzerland as a landscape gardener. In 1898, August became a naturalized citizen while living in a hotel in Newtown, Long Island.⁶ Sometime after gaining citizenship, August became a boarder to the Swiss-born couple Henry and Anna Greuter in their home on Highland Avenue, according to the 1900 census.⁷

Henry Greuter, born 1828 in Switzerland, immigrated to the United States in 1854 and fought in the Civil War as a Private in Company B of the 4th Artillery Regiment of the New York Guards.⁸ Following the war, Henry married Anna in 1885 and they settled on Highland Avenue. Born in March of 1856, Anna was 27 years Henry's junior. Henry and Anna had two daughters: Julia, born July 4, 1886, and Emily, born July 9, 1888.⁹ Julia Greuter went on to marry her parent's one-time boarder, August Sauter, on March 12, 1911.¹⁰ The two settled down on the same street where Julia had grown up. August was able to expand his florist business, eventually housing and hiring his relatives, including his brother Andrew Sauter and his wife and children.¹¹

The story of how Eddie Meyers came to be Eddie Sauter is a rather confusing affair. Since Eddie was less than two years of age when he moved in with the Sauters, it is unlikely that he remembered much of the time he spent living with the Meyers. In his lifetime, Eddie would seldom speak of the fact that he was adopted. In fact, at no point in Eddie's interview with Bill Kirchner for the Oral Jazz History Project does Eddie ever reveal that he was adopted. Eddie's son, Greg Sauter, recalls a rather traumatic tale of how Eddie eventually wound up under the care of the Sauter family:

My mother told me this story. My father didn't. She said that the way the adoption happened was that my adoptive grandmother [Julia Sauter] was a

neighbor to the Meyers, three or four houses away... and she happened upon Mrs. Meyers holding my father—and he was an infant—by the legs about to dunk him in a pot of boiling water. And she was suffering from depression, post-partum depression. So at that point, my adoptive grandmother requested custody and was granted—not legally, there was no legal process. She had them give her custody and that's how that happened...In fact, my real grandmother was institutionalized for the rest of her life after that.¹²

An examination of the facts surrounding this account lends this story an uncanny amount of plausibility. The Sauters did in fact live down the street from the Meyers. According to a letter from the Rockland Psychiatric Center, hospital records indicate that Margery Meyers was committed to the Middletown State Homeopathic Hospital¹³ on May 24, 1916.¹⁴ MSHH was the first homeopathic insane asylum in the United States. Following Margery's breakdown, Eddie's brothers and father moved to Brooklyn, NY without Eddie.¹⁵ According to census data as well as hospital records, Margery Sauter was a patient of the Middletown Homeopathic Hospital until December 3, 1936. Stanley Meyers stated that his mother died of cancer in that institution.

Music Enters

After moving in with August and Julia Sauter, Eddie seemed to experience a pretty typical suburban New York childhood. Eddie still retained the last name Meyers¹⁶ on the 1920 and 1925 censuses¹⁷, but for all intents and purposes, he was the only son to August and Julia Sauter. Stanley Meyers didn't recall Eddie's birth father ever seeing his youngest son after the two began to live in separate households. Eddie would keep in touch with his brothers, especially Stanley, as the years went on.

Eddie's interest in music began at a very early age and as a result of coming in contact with the family of Arthur B. Davies. Davies was an incredibly significant painter,

sculptor, and tapestry designer who introduced the modern European painting style to America in the early 1900s.¹⁸ He led a group of realists painters who had all come out of the Ashcan school that came to be known as “The Eight” that had an impact on trends in American art throughout the 20th century.¹⁹ In 1891, Davies married Dr. Lucy Meriwether (a descendant of Lewis Meriwether of the Lewis and Clark expedition team) and the two purchased a farm in Congers, NY.²⁰ According to Eddie Sauter, the children of Arthur and Lucy Davies used to walk to Nyack from their farm (possibly to sell produce): “They were possessors of a set of bells and they used to ring them, and it fascinated me. And I can remember sitting alongside the road, 9W, and it was not a national highway at the time...I’d ring the bells with those kids.”²¹ Eddie recalled that he was about four or five at the time.

From there, Eddie’s interest grew after hearing the cruise ship band aboard the R.M.S. Olympic²² in June of 1924.²³ The family was on a trip to visit August Sauter’s relatives. Eddie got a (non-rotary) flugelhorn in the key of F in Bremen, Germany and began to take lessons when he returned back to the states. Around the same time, Eddie stated he was learning to play the drums and investigating the organ in his house that his adoptive father would play.²⁴

As for listening, the radio was a huge part of Eddie’s early musical development; his childhood listening preferences seemed to foreshadow the directions he would head musically later on in life. Eddie recalled, “The radio was just coming out and I disobeyed all laws and stayed up until the wee hours in grammar school, listening. Ellington used to be on all the time.”²⁵ If there were ever a jazz composer or arranger who made some of the most adventurous leaps and bounds early on in the fields of jazz orchestration,

arranging and writing for individual players, it was Duke Ellington. “East St. Louis Toodle-OO” and *Black and Tan Fantasy*, in particular, are two compositions from Ellington in the late 1920s that demonstrate the composer’s experimentation with textures and flirtation with elements that border on a sort of “symphonic jazz,” akin to the style Sauter would later experiment with as well.

Eddie also remarked Hal Kemp was one of his “favorites” to listen to on the radio during his formative years.²⁶ Kemp, remembered mostly for the “sweet” band he led in the 1930s as an alto saxophonist and clarinetist, got his start in the early 1920s when he founded the Carolina Club Orchestra at the University of North Carolina. His successor as leader of that group was Kay Kyser. When Hal Kemp left UNC to pursue a professional career, he led a band based out of New York that would often tour Europe. The ensemble that Eddie Sauter heard in the 1920s could have contained John Scott Trotter, Saxie Dowell, Skinnay Ennis, and, on occasion, trumpeters Bunny Berigan and Jack Purvis.²⁷ Eddie recalls the broadcasts he would hear as having a Dixieland sound as opposed to the society music that Kemp would play later. Sauter would go with his brother Stanley²⁸ for lunch to a Chinese restaurant called the Mangrove Grill to hear Kemp’s band and other groups during his teenage years.

A Brotherly Influence

Eddie’s older brother Stanley Meyers contributed significantly to Eddie’s early musical explorations. Stanley, almost ten years Eddie’s senior, was living with their brother Collin and Eddie’s birth father in Brooklyn in 1918 up until 1926, according to census data. In 1926, Stanley was in his junior year of college at Stevens Institute of

Technology in Hoboken, NJ.²⁹ The college's yearbook editors humorously noted Stanley's passion for music and radio. In an entry below a picture of Stanley read the following:

Who, upon gazing at the noble brow which surmounts the handsome countenance at the top of this column, would suspect that the owner of the same was addicted to two of the worst vices known to man? Much as we would conceal it, we can not, for the truth will out. Stanley can not see a piano without suffering a violent, compelling impulse to commit assault and battery upon its harmless ivories by pounding out the latest melodies, using seven variations of his own composition with each hand. A vicious habit, but useful for mass meetings, where he made his debut.

Now, prepare for the worst. He is a raving radio fiend of the most hopeless order. In fact, his constant resistance to even the most powerful cures has been recognized by his election as secretary-treasure of the Radio Club a conglomeration of the incurables. Yes, with such strange characters is Brooklyn inhabited.³⁰

In his interview with Bill Kirchner, Eddie illuminated the impact Stanley's musical exploits had on him as a youngster. As Eddie noted "I have a brother who was really an electrical engineer in Bell Labs, and music was his hobby. He did one of the varsity shows at Stevens Tech. He was always dillying around [with] writing and interested in people like Gershwin. He lead me into that too."³¹ Furthermore, when Stanley's hours at Bell Labs were cut back after two years of working there (around 1929), he used the idle time to study composition in night classes. He decided to take lessons with Marion Bauer at New York University and a night course in orchestration at Columbia Teachers College. Eddie was a teenager at that point, and he apparently asked Stanley to show him how to write out music. Near the end of his life, Stanley relayed to Eddie's son Greg that Eddie had taken to writing music like "a duck to water."³² Another early musical moment that Eddie remembered with Stanley was when the two attended *No, No Nannette* on Broadway in the winter of 1925-26 starring Louise Groody and

Charles Winninger.³³ After spending the summer of 1928 in the UK, the Sauters returned to the states aboard the SS France, a ship Eddie would find himself on again soon, but not merely as a tourist.

Things Begin to Pick up

As Eddie entered high school, his interest in music began to intensify. He began to study with a trumpet instructor who attended Columbia Teachers College by the name of Harvey Sartorius. Born in Martin, Minnesota in 1904, Sartorius played in the Columbia College symphonic and pep bands in 1929-1930.³⁴ After graduating, he eventually moved to Rockville Center where he taught lessons and became the band director for Southside High School. In addition to being Eddie's first significant instructor, Sartorius introduced him to a number of the city musicians so that young Sauter could start to play on sessions while still in high school. As Eddie recalled, "I used to go to Brooklyn to sit in at nightclubs when I was a kid; I used to take the railroad, sleep all night in the Erie Railroad station in Hoboken, get the morning train back home, and go to school the next day."³⁵

Drums remained a part of Eddie Sauter's musical artillery. Rather than choosing between the two instruments (trumpet and drums), he sought an unusual alternative: to play both simultaneously. This made Eddie a rather unique asset on the bandstand (two instruments for the price of one!). His inquisitiveness led Sauter to rent several kinds of instruments in the high school's band department; from saxophones to low bass and percussion to strings, Sauter's curiosity for exploring different sounds emerged even before he was setting notes to paper, which was soon to follow. At some point during

high school, Sauter was kicked in the lip during a recreational football match, and he claimed that permanently affected his embouchure.

Eddie not only started playing and exploring instruments avidly in high school, but he also began what would ultimately become the bulk of his life's work: arranging. Referring back to his early high school years, Eddie reminisced, "In those days around here we had kids bands, and that's really what kicked me off, I think; I'd make arrangements for that band."³⁶ Eddie's musical efforts and a family friend ultimately landed him a gig playing aboard the French cruise lines over the summers during high school. These engagements included stints aboard the SS France³⁷ and the SS Paris³⁸ in 1930 and 1931 respectively, both back and forth between La Hevre, France and New York. These bands were small ensembles, with only three or four members. On both of the aforementioned voyages, Sauter travelled with saxophonist Raymond Schaeffer. Schaeffer hailed from Englewood Cliffs, NJ and was born in 1904. This meant that while Schaeffer was 26 or 27 years old on these two trips, Sauter was only 15 or 16. Even though Eddie Sauter only had a short-lived performance career and never received widespread acclaim for his playing, a cruise ship gig with band mates a decade his senior was an indication of the advanced musical abilities Sauter possessed even while still in high school.

Archie Bleyer and the Columbia Blue Lions

Following his first summer gigs aboard the French lines which he referred to as the "peak" of his early musical experiences,³⁹ Eddie Sauter took a correspondence course with Archie Bleyer, one of the most significant early jazz and dance band stock

arrangers.⁴⁰ Archie was the son of trumpet player Max Bleyer, a member of the New York Philharmonic who had played under the direction of Gustav Mahler, Richard Strauss, and Anton Rubinstein. Archie attended Columbia College as an electrical engineering major in 1926. He began to visit uptown nightclubs that featured the likes of Fletcher Henderson, Duke Ellington, and others. In his sophomore year, Bleyer switched his major and began to copyright his own music. After touring with Harold Oxley, Bleyer took work arranging popular tunes for several publishers. The 24 year-old Bleyer's key asset was his ability to crank out "hot" jazz stylized arrangements. Bleyer left Columbia altogether after his sophomore year and reached his peak output of arrangements in 1930. After incorporating into Archie Bleyer, Inc. in May of 1932, the master arranger began to offer correspondence courses in dance-band arranging through his publishing office.⁴¹

Like Archie Bleyer, Eddie Sauter attended Columbia University, entering as a liberal arts major in 1932. At this time, Eddie continued the summer gigs playing on the French Line, touring Germany, Switzerland, France, and England. Additionally, Sauter joined the Columbia Blue Lions, the Ivy League institution's extracurricular jazz band. The correspondence course with Bleyer led to Eddie getting gigs with the master arranger around 1932-34. Bleyer's band procured a residency at the Arcadia ballroom, and it was with this ensemble that Eddie first came in contact with Fletcher Henderson, whom Bleyer had arranged for previously and whom Sauter would follow in arranging for the Benny Goodman Orchestra.

Another ensemble Eddie worked in around this time served as the relief band for Benny Carter⁴² at the Empire Ballroom. This same band also played at Ben Martin's Riviera in Fort Lee, NJ as well as down the Jersey shore. Sauter attributed his

involvement in this band's trumpet section, which included future Goodman Orchestra member Chris Griffin and future pops conductor Tootie Camarata, to Joe Mooney.

Bye-bye Columbia, Hello Barnet

Joe Mooney was a blind jazz accordionist, pianist, and vocalist born in Paterson, NJ in 1911. He led a group with his brother Dan in the late 1920s and early 1930s. In addition to his abilities as a performer, Joe Mooney was a proficient arranger who eventually worked for the likes of Paul Whiteman, Les Brown, and others. Owing to his lack of sight, Mooney dictated arrangements to Tootie Camarata during the period when Sauter and Camarata were playing in the Ben Martin's Riviera band (although Mooney himself was not a member of the group). As Sauter recalled, "Joe, on the piano, would tell [Tootie] what notes to put where and who to give it to. He'd hear all this and Tootie learned to write this way."⁴³

Both Sauter and Camarata developed an interest in learning to compose and arrange, and they decided they would take lessons. Tootie Camarata and Chris Griffin (Eddie's section-mates from the ensemble at Ben Martin's Riviera) also performed in another North Jersey band⁴⁴ around 1933 that featured the brother pair Scott "Bud" Fisher on piano and William "Billy" Fisher on saxophone.⁴⁵ Billy went on to arrange for Ray Bloch and the Ed Sullivan show for all 24 seasons the show was on the air. Scott served as Bloch's head copyist. Also in this band was Harold ("Hal") Mooney (no relation to Joe). Hal Mooney would go on to become an arranger for Hal Kemp's "sweet" band of the late 1930s and eventually had a lengthy career in Hollywood.

During this time, Billy Fisher had been studying arranging with a composer by the name of Orville Mayhood. Mayhood taught composition at New York University. He also scored for and conducted silent film. His World War I draft card lists D.W. Griffith as his employer.⁴⁶ Through Billy Fisher, Eddie Sauter and Tootie Camarata found their way to studying with Mayhood. Hal Mooney, too, trained under Mayhood before seeking out Joseph Schillinger for composition instruction. Of Mayhood Eddie Sauter remarked, “I wouldn't call him a martinet, but [he was] a very rigid instructor.”

Tootie Camarata eventually landed a gig with Charlie Barnet and brought Eddie Sauter along. With the demands of performing in the band of a headlining professional and his growing studies in arranging and composition, Eddie realized that the path he looked to pursue was not going to be found at Columbia; after one year as a student, Sauter left college in June of 1933, and, although he spent several years under the tutelage of composers at some of the finest musical institutions in the country, he would never receive a baccalaureate.⁴⁷

Eddie Sauter began to write for Barnet, as did Tootie Camarata. Barnet's band captured the first recording of an Eddie Sauter arrangement when they went into the studio in New Orleans on January 21, 1935 for the Bluebird label.⁴⁸ According to Chris Griffin, the studio where they recorded in New Orleans was really nothing more than a barn converted into a studio. The tune, “Fare Thee Well Annabelle” written by Allie Wrubel, first appeared in the 1934 film *Sweet Music* starring Rudy Vallee and Ann Dvorak. The melody has a pretty typical 32-bar ABAB¹ form. Sauter's treatment of the piece is incredibly simplistic, especially in comparison to the writing he would do just a few years later.

The opening line of the refrain to “Fare Thee Well...” states “There’s a locomotive waiting at the station/Fare Thee Well, Annabelle.” In true stock-fashion, Sauter’s arrangement starts out with the “chug-a-chug-a” train sound in the snare for two measures followed by the train whistle effect in the horns for four measures. The melody then comes in simply orchestrated with the trumpets playing the refrain melody in unison in the key of Ab. A four-bar interlude follows the 32-measure melody at 00:49 on the recording. The last measure of the interlude sets up a secondary dominant modulation, V7 of II, which then launches into a stop-time instrumental presentation of the song’s verse (00:54) in Bb. The two measure brass stop-time “call” followed by the full-band “response” harkens back to the New Orleans/Dixieland sound which Sauter spoke about listening to from the Hal Kemp radio band of the 1920s. The short 16-bar verse is followed by another four-bar interlude (1:13). This time simply turns the Bb tonic (I) into a dominant for the first two measures and achieves a cadence in Eb (IV, I in the new key) in the second two measures of the interlude. Vocalist Marion Nichols finally comes in and sings the 32-bar melody (1:18) in Eb. Following Nichol’s rendition with simple rhythm section accompaniment, Barnet trades improvised eights with the melody (1:56). Behind Barnet the brass play simple backgrounds that punctuate the form’s harmony in a fairly obvious way. The piece’s most unexpected moment comes during the last four bars of the form during the ensemble rendition of the melody. While the trading between Barnet and the band keeps Eb as the tonic, the last four bars (2:31) appear in the key of Bb without any preparation. The song is ended with a 1-bar “tag” in which the saxophones echo the brass before the final cadence (in Bb).

When compared with other arrangements of “Fare Thee Well, Annabelle,” Sauter’s attempt is incredibly tame. Ted Fio Rito’s version of “Fare Thee Well...” with the Debutantes recorded two days after the Sauter arrangement, for example, features all sorts of quirks that interesting surprises for the listener. The use of dissonance in the arrangement by Sauter is virtually non-existent. Sauter’s version is that of a young arranger looking to get it “right;” and with such a goal, Eddie succeeds admirably. The most Sauter-esque element here is the use of startling modulation, especially because it appears in the final five measures of the tune. Unusual modulation would become an intense study of Sauter in his later works, especially with the Goodman band.

The time spent with Charlie Barnet himself did not appear to hold immense significance for Eddie Sauter as he reflected back on his early career later in life.⁴⁹ Aside from a rather interesting anecdote in which the Barnet band was fired after playing only one night in a New Orleans restaurant owing to Louisiana Governor Huey Long’s distaste for the band (possibly because they played too loud)⁵⁰, Eddie did not devote much time discussing his stint with this group; Nor did it seem like he was playing with Barnet for that long (two years at the most). In Barnet’s band, Sauter met the performers who were to become his main employers as well as his greatest sources of encouragement for the next several years of his career: Red Norvo and Mildred Bailey.

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- ¹ Stanley Meyers interview by Dennis Oppenheim and Jack McKinney, 8 June 1985,
- ² Meyers claims that his father was Ernest Edward Meyers and Eddie was supposed to be as well but that the birth certificate had him listed as Edward Ernest Meyers.
- ³ On the first census, Eddie is actually listed as Earnest, as is his father. However this appears to be a mistake owing to the fact that all other documents for both Eddie Sr. and Jr. list them as Edward (sometimes Edward Ernest). On the various censuses, Eddie's father's name varies between Earnest Edward and Edward Earnest, but on his WWI draft card, he is called Edward Earnest. Not much is known about Eddie's birth father. Ancestry.com, *New York, State Census, 1915* [database on-line], Provo, UT, USA: Ancestry.com Operations, Inc., 2012. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=1915nystatecensus&h=6488605>. Accessed 19 January, 2013.
- ⁴ Ancestry.com, *U.S., World War I Draft Registration Cards, 1917-1918* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2005. <http://www.ancestry.com/rd/viewrecord.aspx?dbname=&dbid=6482&rpipid=8998531>. Accessed 19 January, 2013.
- ⁵ Stanley Meyers asserts that Eddie spent his early years in Brooklyn, but there is no evidence to support this claim. On both the 1910 and 1915 censuses, the Meyers were at the same location in Nyack, NY.
- ⁶ Ancestry.com, *New York, Index to Petitions for Naturalization filed in New York City, 1792-1989* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2007. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=nysoundexpet&h=539297>. Accessed 20 January 2013.
- ⁷ Ancestry.com, *1900 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2004. <http://www.ancestry.com/rd/viewrecord.aspx?dbname=&dbid=7602&rpipid=56584216>. Accessed 19 January 2013.
- ⁸ "Henry Greunter." Find a Grave <http://www.findagrave.com/cgi-bin/fg.cgi?page=pv&GRid=19214031&PIpi=5989664>. Accessed 2 February 2013.
- ⁹ See note 3.
- ¹⁰ Ancestry.com, *Member image of Marriage Record* [database on-line] Provo, UT, USA; Ancestry.com Operations Inc., 2012. <http://trees.ancestry.com/tree/23779448/person/12509005118/fact/40222946033>. Accessed 1 February 2013.
- ¹¹ Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line]. Provo, UT, USA; Ancestry.com Operations Inc., 2012. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=uspassports&h=9405>
- ¹² Greg Sauter, interview by the author, 17 November 2012. Nanuet, New York. Digital Recording.
- ¹³ Ibid.
- ¹⁴ William Harvey King, *History of Homeopathy and its Institutions in America*, (New York: The Lewis Publishing Co., 1905), 51.
- ¹⁵ See note 2.
- ¹⁶ On the 1920 census Eddie the surname is spelled "Myers." In 1920, Eddie is listed as "son-adoptive" and on the 1925 census he is considered a "lodger."

¹⁷ Ancestry.com, *1920 United States Federal Census* [database on-line], Provo, UT, USA: Ancestry.com Operations Inc, 2010. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=1920usfedcen&h=75889928>. Accessed February 10 2013.

Ancestry.com, *New York, State Census, 1925* [database on-line], Provo, UT, USA: Ancestry.com Operations, Inc., 2012. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=1925nystatecensus&h=15965496>. Accessed 10 February 2013.

¹⁸ Swati Chopra and Amy Tikkanen. "Arthur B. Davies," *Encyclopædia Britannica, Encyclopædia Britannica Online*. Encyclopædia Britannica Inc., 2013, Web. <http://www.britannica.com/EBchecked/topic/152691/Arthur-B-Davies>. Accessed 19 February 2013.

¹⁹ "The Eight", *Encyclopædia Britannica, Encyclopædia Britannica Online*, Encyclopædia Britannica Inc., 2013, Web. <http://www.britannica.com/EBchecked/topic/181021/The-Eight>. Accessed 19 February 2013.

²⁰ Niles M. Davies, Jr., "History", *Dr Davies Farm*. N.p., 1 May 2011. Web. <http://www.drdaviesfarm.com/history.htm>. Accessed 15 February 2013.

²¹ Eddie Sauter, interview by Bill Kirchner, 11 August 1980, transcript, National Endowment for the Arts Jazz Oral History Project (JOHP), Institute of Jazz Studies, Newark, NJ, 2-3.

²² In the Kirchner interview, Eddie recalled that the ship was called the Olympic. The US did not keep a list of passengers on outbound ships, and the majority of inbound passenger lists from Germany were destroyed during World War II. The inbound passenger list from the S.S. Bremen has the Sauter family leaving Bremen on 7 June and arriving on 18 June, 1924.

²³ Ancestry.com, *New York, Passenger Lists, 1820-1957* [database on-line], Provo, UT, USA: Ancestry.com Operations, Inc., 2010. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=nypl&h=4029528513>. Accessed 12 January, 2013.

²⁴ Kirchner, 3-4.

²⁵ Kirchner, 4.

²⁶ *ibid.*

²⁷ Autumn Lansing, "Hal Kemp." *Solid! Parabrisas*, n.d. Web. http://www.parabrisas.com/d_kemph.php. Accessed 15 February, 2013.

²⁸ Implied by context in Kirchner, 6.

²⁹ Ancestry.com, *U.S. School Yearbooks* [database on-line], Provo, UT, USA: Ancestry.com Operations, Inc., 2010. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=yearbooksindex&h=117741140>. Accessed 12 February, 2013.

³⁰ *ibid.*

³¹ Kirchner, 7.

³² Greg Sauter interview.

³³ No, No Nanette," *IBDB: The Official Source for Broadway Information*, The Broadway League, Inc, 2011, Web. <http://www.ibdb.com/production.php?id=9900>. Accessed 29 January 2013.

³⁴ Ancestry.com, *U.S. School Yearbooks* [database on-line], Provo, UT, USA: Ancestry.com Operations, Inc., 2010. <http://search.ancestry.com/cgi-bin/sse.dll?ti=>

0&indiv=try&db=yearbooksindex&h=243464769. Accessed 1 February 2013.

³⁵ Kirchner, 6.

³⁶ Kirchner, 7.

³⁷ Ancestry.com, *New York, Passenger Lists, 1820-1957* [database on-line], Provo, UT, USA: Ancestry.com Operations, Inc., 2010. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=nypl&h=2012507567>. Accessed 28 January 2013.

³⁸ Ancestry.com, *New York, Passenger Lists, 1820-1957* [database on-line], Provo, UT, USA: Ancestry.com Operations, Inc., 2010. <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=nypl&h=2014015982>. Accessed 28 January 2013.

³⁹ Kirchner, 8.

⁴⁰ In the Kirchner interview, Eddie first states that he took the correspondence course with Archie Bleyer in 1930 (p. 12). Later, he begins to backtrack and realize that his timeline might be a bit off, meaning that he might have listed the Archie Bleyer work as earlier than it actually was (p. 13). Therefore, for the sake of this writing, I follow the timeline as set forth in John Clark, Jr.'s article on Archie Bleyer that has the correspondence course listed as 1932 and the band formation in 1933.

⁴¹ John L. Clark, Jr., "Archie Bleyer and the Lost Influence of Stock Arrangements in Jazz," *American Music*, Vol. 27, No. 2 (Summer, 2009), University of Illinois Press. <http://www.jstor.org.proxy.libraries.rutgers.edu/stable/25602269>. Accessed 25 February 25, 2013, 139-143.

⁴² Sauter mentions Cozy Cole while discussing playing at the Empire Ballroom opposite Benny Carter in the interview with Bill Kirchner (p. 17), but Cole's relevance is vague. In the conversation Sauter states "But before that—remember we were talking about Cozy Cole, with the kids band I was in." Since there is no mention of Cole earlier in the transcript or on the recording, this conversation presumably happened before the tape was rolling. It is unclear whether he meant to imply that Cole was playing with Benny Carter on the Empire Ballroom gig or if he was playing with Sauter's group. Cole did play with Benny Carter in 1935 for a recording session led by vocalist Bob Howard Howard, so it is presumable that the two were working together at this time. Cole performed on some of Sauter's arrangements for Mildred Bailey in 1936.

⁴³ Kirchner, 19.

⁴⁴ It is interesting to note that this all occurs around the same time as the Martin's Riviera band with Eddie, Chris Griffin, and Tootie Camarata. In the context of the Kirchner interview, it does not appear that this is the same band. The "June 16" source (see note 42) states that there was a third, unidentified trumpet player in the Fisher Brothers band. Since Camarata, Griffin, and Sauter were the trumpet section for both the ensemble Ben Martin's Riviera ensemble and the Fisher Brothers band around this same time, it is conceivable Sauter could have played with the Fisher brothers band.

⁴⁵ "June 16," On This Day In Jazz Age Music, 16 June 2009, Web, Reproduced from American Big Bands Database Plus (no longer available on-line). <http://jazzagemusic.blogspot.com/2009/06/june-16th.html>. Accessed 25 February, 2013.

⁴⁶ Ancestry.com, *U.S., World War I Draft Registration Cards, 1917-1918* [database on-line], Provo, UT, USA: Ancestry.com Operations Inc, 2005, <http://search.ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=ww1draft&h=11788104>. Accessed 24 February 25, 2013.

⁴⁷ According to Eddie's son, Greg, his father claimed that he dropped out owing to financial reasons, stating that he had to "support the family." Indeed, in the Kirchner interview he stated, "I was making money to go back to college. Meanwhile, I didn't know what for either. I liked to play and it had been my complete life, as you can tell, from the beginning." (p. 22)

⁴⁸ In an interview with Eddie Sauter's wife conducted by Dennis Oppenheim and Jack McKinney, there was talk that Eddie's first arrangement was actually something for Paul Whiteman that drummer Buddy Christian was aware of, but that was never substantiated in any of the other documents.

⁴⁹ Kirchner, 20. Every time Kirchner brings up Barnet (three separate occasions), Eddie reiterates that the experience was important because it was where he met Red Norvo. The account of being kicked out of New Orleans did not paint Barnet in a very flattering light.

⁵⁰ Kirchner, 22. Here Sauter recalls how the band had to find their way back to New York after being fired from New Orleans while Barnet flew himself back without much regard for the band.

Chapter 2

A Little Background on Norvo

Red Norvo was born with the name Kenneth Norville in Beardstown, Illinois on March 31, 1908. He began on the piano at age eight and started the marimba at age fourteen. In 1925, Norvo moved to Chicago where he participated a group that consisted of six marimba players called “The Collegians.”¹ After working in Vaudeville with a group known as the Flaming Youth Revue, Norvo (whose name was shortened from “Norville” as a result of a vaudeville announcer’s incorrect pronunciation), made two incomplete attempts at getting a bachelor’s degree at the University of Detroit and then at University of Illinois. After moving around the Midwest playing in various house bands, Norvo joined the NBC staff in Chicago in or shortly after 1929. There he met Mildred Bailey who was on tour with Paul Whiteman at the time. Bailey got Norvo into the Whiteman organization as a mallet (xylophone and marimba) player, and the couple stayed there until 1932. Somewhere along the way, the two got married.²

When Norvo arrived in New York in 1932, he first had to wait the obligatory six months before he could obtain his Local 802 union card. During this time, he became quite well regarded at the after-hours jam sessions. In April of 1933, Norvo went into the studio as a leader for the first time with Jimmy Dorsey and a drummerless rhythm section recording fairly tame jazz numbers for the time period like “Knockin’ on Wood” and “Hole in the wall.” Brunswick recording director Jack Kapp was so pleased with these traditional sides that he booked Norvo for six additional sessions. However, at these latter sessions, marked by Kapp’s absence from the studio, the mallet-player’s adventurous side

emerged. Norvo, along with Dick McDonough on guitar, Artie Bernstein on bass, and Benny Goodman in a rare performance on bass clarinet, decided to go in a different direction, recording a transcription and arrangement by Norvo of Bix Beiderbecke's whole-tone laden "In a Mist." Another of the incredibly unusual and unprecedented works they recorded in those later 1933 sessions was Norvo's own "Dance of the Octopus." As many historians have pointed out, the harmonic language from this composition seemed to derive more inspiration from the works of Debussy and Ravel than from Norvo's predecessors in the jazz world.

Norvo's meeting with Sauter

The avant-garde material recorded on Brunswick in Kapp's absence infuriated the recording director upon his return and resulted in the termination of Norvo's contract with the label. Following the parting with Jack Kapp (who would later reconcile with Norvo and record him again), Norvo was prompted by John Hammond to play and record with the likes of Bunny Berigan, Chu Berry, Artie Shaw, and Charlie Barnet. As Barnet recalled, "if it was my job, [Norvo] would play piano, but if it was his job, usually involving Mildred Bailey, I would play in the sax section while he fronted on xylophone."³ It was during their shared time spent with Charlie Barnet that Eddie Sauter and Red Norvo came in contact. To Sauter's recollection, Norvo's piano playing mirrored his xylophone playing: a quiet and subtle swing with chordal comping behind the band.

The relationship between Mildred Bailey and Red Norvo possessed all the drama of a daytime soap opera. With two strong—and often conflicting—personalities, the couple seemed to spend about as much time on the outs as they spent together. The

marital clashes meant that Red would often need a place to go, and Eddie started to become something of a part-time roommate. Eddie's earliest recollection of bunking with Norvo came about while the Barnet band played the Apollo in the mid-1930s. Eddie, quite unaware of societal common practice when it came to race relations, booked a room at the predominantly African American Hotel Theresa, an action which, Sauter recalled, garnered strange looks from other guests. While Norvo and Bailey were in a tiff, Red joined Sauter there for a while. Following the band's time at the Apollo, the pair travelled up to Bar Harbor, Maine with a Rudy Vallee-inspired ensemble. The pay was so minimal there that Sauter often told a story about how the band members would have to live off strawberries that they picked out in the woods to survive. It was around this time that Norvo began encouraging Sauter to pursue his talents as an arranger.

The Formation of the Norvo Orchestra

The first arrangements Eddie Sauter did for the on-again/off-again "Mr. and Mrs. Swing," as the media referred to Bailey and Norvo, were charts that Mildred Bailey sang in a theatre in New Jersey while they were all still working for Charlie Barnet. The very first arrangement Sauter did for Bailey is somewhat of a mystery, but the March 1940 issue of *Downbeat* claims that Sauter's first (unrecorded) chart for the vocalist was a rendition of "If the Moon Turns Green."⁴ Thereafter, Red Norvo sought to start his own band. Sauter joined, and it was requested that he put together a number of arrangements (in addition to playing on the group's first recordings). In September of 1935, Norvo went into the Famous Door nightclub on 52nd Street with Stewie Pletcher on trumpet, Herbie Haymer on tenor saxophone, guitarist David Barbour, and Pete Peterson on string

bass. The group originally lacked drums⁵ but had the writing of a young, tenacious Sauter to beef up the sound. After the engagement at the Famous Door, the band moved across the street to the Hickory House. From the start on 52nd street, the band began to pick up steam and would eventually head out on tour nationwide, beginning with a stop in Syracuse, NY and then on to the West Coast.

“Gramercy Square” and other Early Sauter

Three months after the band began to play on 52nd Street, Red Norvo’s group went into the studio on January 8, 1936 to record a number of Eddie Sauter’s arranging efforts. The original group from the Famous Door expanded to include Donald McCook on clarinet, Bob White on drums, and Eddie Sauter on mellophone. Reflecting back on his decision to write himself in on the mellophone, Sauter believed he chose that instrument not for any orchestration reasons but, rather, owing to his own lack of proficiency as a player; by this time, the budding arranger already began to shift his attentions away from his playing and towards his writing. Sauter remarked that the mellophone, in comparison to the trumpet, did not require as precise embouchure placement to get correct intonation; in Sauter’s estimation, one really “didn’t need to be a good player.”⁶ Eddie would often joke about his role as a player in the Norvo band. He would recall that he was the third trumpet player (in the larger orchestra), but if there were a fourth trumpet, that would have been his part.

As for the arrangements, just a year after recording the overwhelmingly stockish arrangement “Fare thee well, Annabelle” with Barnet, Sauter’s efforts already began to reveal the writer’s quirkiness. As Gunther Schuller notes, “one can hear the

twenty-two-year-old arranger had listened well to Ellington's unique voicings and instrumental blends, also his odd-numbered asymmetrical structures (as in the 17-bar phrases of *Gramercy*).⁷ The 17-bar phrase Schuller refers to is the "B-strain" of the song, which occurs at 00:44 on the classic 1936 recording. The first eight measures of the strain follow the usual four-measure phrase format. By the eleventh measure of the section (1:06), Sauter uses a chromatically ascending motivic line that suspends the usual progression. Therefore, the pickup to the next section (an interlude before another B-strain) that usually occurs in the sixteenth bar of most pieces gets pushed back to the seventeenth bar. However, since the figure's progression contains chromatically moving rather than "functional" harmonic motion, the effect of the uneven phrase does not create a lopsided feeling, and, unless the listener is counting measures, they may not notice this oddity. In addition to his use of an odd phrase length, Sauter's orchestration on "Gramercy Square" reveals an uncanny ability to use "just four instruments—clarinet, trumpet, mellophone, and tenor saxophone— juxtaposed so adroitly as not only to create the illusion of a larger ensemble, but a variety of diverse textures."⁸

Two days after the group's first recording of 1936, the ensemble added the vocals of Mae Questel, most famous for her voiceover talents portraying the iconic cartoon characters Betty Boop and Olive Oyl (from *Popeye*). In addition to the cuts with Questel, the group recorded "Decca Stomp," an arrangement that, along with "Gramercy Square" and other early Sauter charts for Norvo, Gunther Schuller claimed foreshadowed the small-band work of the John Kirby Sextet that would record a few years later.⁹

Norvo's group began to travel and found their way to the Hotel Palomar in Los Angeles, California. Throughout 1936, the orchestra continued to record; Sauter kept

arranging and was still a member of the trumpet section until the summer of 1937. Even though he was credited as the arranger under the surname Sauter, Eddie inexplicably chose to use his birth name, Meyers, for the August and October '36 recording sessions. During Sauter's early years with Norvo's band, Eddie's brother Stanley Meyers would offer his opinions regarding the arrangements. Eddie's sensitivity towards the advice of his brother who was not a professional by any means revealed the affection he had for his elder sibling as well as his early desire to seek out feedback on his writing.

Sauter often considered his willingness to take chances with his writing a result of the influence of the trumpet soloist in the Norvo band, Mr. Stewie Pletcher. As Sauter would later recall, "I think I learned more jazz from Stewie because he would always try for things and miss, but it was his recouping that made the thing...To me most of the fun is reaching for something, not quite knowing where you're going and if you miss, use it; and I learned that from Stew, and I think that's an artistic precept."¹⁰ This lesson from Eddie's early twenties appeared to have stuck with him throughout his career as a composer and arranger.

Work for Mildred Bailey: "Smoke Dreams" and "Now it can be Told"

While the NJ theatre gig was the first time Sauter wrote for Mildred Bailey, it wasn't until the August 1936 studio date that Mildred recorded any of Eddie's charts. Known for her incredible ear and impeccable diction, Bailey thrived in the well-structured arrangements that young Sauter provided. On their first session together, Bailey recorded Sauter's arrangements on "A Porter's Love Song to a Chambermaid" by James P. Johnson and "It all Begins and Ends with You" by Frank Froeba/Jack Palmer.

Both of these early efforts revealed the arranger's ability to complement Bailey's voice with fitting instrumental backing. The bands for the Bailey recording dates would usually be the members of Red Norvo's Orchestra. One exception was a date on November 9, 1936 when the band was outfitted with Ziggy Elman on trumpet, Artie Shaw on clarinet, Ben Webster on tenor using the pseudonym Francis Love, Teddy Wilson on piano, Dave Barbour on guitar, John Kirby on bass, and Cozy Cole on drums. In spite of the stellar personnel and some fine individual playing, the group sound on this recording doesn't possess the tight sound that was produced by Norvo's usual band members.

Although Mildred often would encourage the young Sauter in his writing efforts, there were times that her abrasive personality inspired the arranger to produce some of his more bizarre vocal arrangements. In interviews, Sauter admitted that his frustration with Bailey motivated him to write arrangements that were intended to throw off the seasoned singer. One such arrangement that many critics have noted is "Smoke Dreams," recorded January 8, 1937. Replete with moments of polytonality and incredible dissonance, the introduction to the piece offers the singer no aid in finding the starting pitch. The accompaniment throughout offers equal amounts of striking dissonance, with punctuated crunch chords on every downbeat of the bridge.

While "Smoke Dreams" presents one of the more well-known instances in which Sauter wrote intentionally odd-sounding accompaniment for Bailey, Sauter suggested that there was another song where he attempted to throw Bailey off with "a Gershwin tune."¹¹ The Gershwin tune Eddie referred might actually have been an Irving Berlin song by the name of "Now it can be Told," recorded July 28, 1938 in New York. Whereas "Smoke Dreams" is often criticized for its "bitonal and polytonal layerings... simply pasted on top

of each other and hardly ever used in in any meaningful functional way,”¹² “Now it Can Be Told” appears to hold together compositionally while maintaining a slightly brooding quality.

The opening to “Now it can be Told,” (see Appendix A) features some orchestrational risk-taking. The lyrics to the opening line of the melody are the words that make up the song’s title. In this arrangement, the lyrics “Now it can be” are on concert A supported by an A major triad while “Told” is on a C supported a Bb major triad (making it the 9th degree of the chord). Sauter chooses to highlight this minor-second bass motion by including a number of minor-second dissonances throughout the song’s six-measure introduction. With staggered downbeat entrances resulting in movement on every beat for the first six measures, beat 1 of m. 1 starts with a pair of trumpets on A4 (see diagram 2-1). Beat 2 of m. 1, tenor 1 enters with Bb3 a major-seventh below the trumpets. Beat 3, the bass, trombones (2 of them), baritone sax, and tenor 2 re-punctuate the A (this time on A2 and A3) sound with the added 5th (E3 and E4). On beat 4, the trumpets that opened the piece move down a whole-step to G4 before sharply dividing on beat 1 of m. 2. Trumpet 2 simply moves up a minor third, a rather easy interval. Trumpet 1, however, leaps a major 9th to A5, a rather tricky feat to execute on the trumpet, and this is perhaps one of the reasons the intonation on the recording here is not quite perfect. In this same beat (b. 1, m. 2), trumpet 3 enters on F5, so that against a preponderance of the A-E perfect fifth in the lower instruments and top voice, the second and third highest voices (trumpet 2 and 3) as well as tenor 1 are sounding the Bb-F perfect fifth. The effect is a rather noticeable rub for that moment. On beat 2 of m. 2, trumpet 3 moves down a half step to E-natural while tenor 1 re-articulates the Bb (highlighting the tritone relationship

of these two notes). All of the lower instruments that entered on beat 3 of m. 1 re-attack their note on beat 3 of m. 2 to prevent a decay of the chord's intensity while trumpet continues to the descending line down to D5. That D moves to a C# on beat 4 of m. 2 while the A in the first trumpet moves down to G, making the first recognizable chord of the piece: an A^{7b9} chord. The downbeat of the next measure is the climax of the introduction in terms of volume (marked *fortissimo* in all parts), and the chordal mixture of the measure is a bit odd. The A-E perfect fifth is found on beat 1, with the tenor 1 moving to a B natural on beat 2. The rhythm section and trombones then play an F⁷ chord (F and Eb in the trombones) on beat 3. The E-natural is held in the third trumpet and second tenor, thereby prolonging the dissonance. Tenor 1 moves on beat 4 from the B-nat (#11 in the F⁷ chord) to a C (5th degree in F⁷). This measure repeats three more times on a decrescendo that brings the vocalist in with a rather dark entrance.

Sauter's heavy use of dissonance in the introduction to "Now it can be Told" would most likely have proven to be a nightmare for most vocalists in search of their starting pitch. However, Bailey's keen ear and strong will shine through on the recording as she executes the melody perfectly. Sauter throws another quirky dissonance in the turn-around before the second "A" of this thirty-two bar A¹-A² song form that may have also stumped a vocalist of lesser abilities. As the piece is in the key of Bb, the III⁷-VI⁷-II⁷-V⁷ turn-around would be a simple D⁷-G⁷-C⁷-F7. At m. 22, while the rhythm section follows the traditional turn-around, the upper winds feature every one of the altered notes of the D⁷ and C⁷ chords. Trumpet 1 plays the flat-13, trumpet 2 the flat-9, while the moving, unison saxophone line plays the sharp-9 and sharp-11. For a 1938 swing recording, the twenty-four year old shows an advanced knowledge of chord upper-

extensions. Even if it was borne out of frustration with his employer's wife, Sauter's arrangement of "Now it can be told" provides harmonic interest that really explores the creative avenues available to the arranger with Irv Berlin's popular tune. This would be a practice Sauter would engage in time and time again throughout his career.

Chicago, Composition Lessons, and Margaret Charette

Much of the work Red Norvo's Orchestra did in 1937 seemed to have surrounded the Chicago area. Many jazz critics and historians will often assert that the Norvo band of this period had a very muted sound. According to Sauter, the reason the band appeared to sound this way was owing to the studio set-up rather than the band's performance style. The recordings done in Chicago were in a place that Sauter referred to as a "padded cell...It was a studio near the water tower, but it was all thick padding. There was no reverberation of any sort. That's the way they did it in those days. That's why it sounds that way."¹³

Whatever the situation with the acoustics, the version of "Remember" recorded by Red Norvo's group that was in residency at the Blackhawk in March of 1937 stands out as one of the "fullest" sounding arrangements Sauter penned at that time. Utilizing the four-player reed section for the first time with Norvo, Sauter provides the melody a rich setting with four-part harmony on the first A sections of the AABA tune in D major, followed by a solo trumpet on the bridge. The brass takes the melody on the closing A sections while the saxes supply a lush counter-melody. The melody segues into an interlude that cleverly modulates to the key of F major (1:17). During the F major section, Red Norvo is given some unusual chords to solo upon, a preferred setting for the

mallet player. Yet another modulation occurs on beat 2 of the last measure of Norvo's solo chorus (2:22), which brings about a final chorus of the melody in the key of Db major. The facility of "surprise" or unusual changes of key is a trademark of Sauter's arrangements that would occur during many of his arrangements over the next four decades of his career.

While stationed in Chicago, Sauter took the opportunity to resume his formal study of composition. Since Norvo's group had been recording records, Eddie's brother, Stanley, purchased a record player, and this inspired Eddie to start listening to all sorts of things. Norvo and Bailey, too, were listening to things outside of jazz. Of special significance during the time in Chicago (circa-1937), Sauter recalled that Holst's *Planets* and Stravinsky's *Le Sacre du Printemps* were of special significance.¹⁴ In addition to listening, Sauter took lessons with Louis Gruenberg who headed the composition department at Chicago Musical College starting in 1933. Gruenberg was a Russian-born pianist/composer who scored for numerous operas and films throughout the Golden Age of cinema. With his attention focused now solely on writing music, Sauter allegedly requested¹⁵ of Norvo that he be allowed to concentrate exclusively on arranging and still get paid without having to play trumpet. In the summer of 1937, Eddie's career as a performing musician (with the exception of some toy trumpet and auxiliary percussion he would play during the Sauter-Finegan period) ended.

With his performance career finished, Sauter had time to devote his energies on his compositions, but he now was freed up to spend time searching for romance. In the summer of 1937, Red Norvo's bassist, Pete Peterson, needed to have a mastoid operation performed. Peterson had a cousin up in Northern Wisconsin who served as a nurse, and so

he decided to have his operation performed up there.¹⁶ Eddie Sauter accompanied him. One of the new recruits to the hospital was a nurse by the name of Margaret Charette.

Born on January 22, 1915, Margaret Charette was the third child of Ernest Oliver and Katherine Charette¹⁷.¹⁸ Ernest was originally French Canadian and moved as a child with his family to Marinette, WI sometime before 1900.¹⁹ Katherine was born in Wisconsin to a German father and Austrian mother. The two lived together in Ernest's parents house before moving out on their own in Marinette sometime between 1910 and 1915. Ernest worked as a laborer, just as his father had. The couple's third child, Margaret, attended nursing school and returned to Northern Wisconsin to do private duty. While there, she befriended the cousin of bassist Pete Peterson, and when Peterson arrived for his mastoid operation, he had Sauter in tow. Eddie Sauter and Margaret Charette were set up on a blind date and wound up hitting it off. As Sauter would tour the country with Red Norvo's band, he would stop off every few months to visit Margaret who was working in a veteran's hospital outside of Chicago. In September of 1938, Eddie and Margaret decided to tie the knot and moved to Eddie's hometown of Nyack, NY. As a newlywed, Eddie realized he would need to be a breadwinner, and the incredibly modest, inconsistent salary he received working with the Norvo orchestra would not suffice for the life plans the arranger had in store.

¹ Rex Stewart and Martin Williams, *Jazz Masters of the Thirties*, (New York, NY: Da Capo 1982), 73.

² According to the biographical entry for Norvo on *Solid!*, “Sources vary widely on the exact dates of Norvo and Bailey's marriage. One says 1930 to 1942, another 1933 to 1938, while still another says 1933 to 1945. One even says they remained together until her death in 1951 -- a rather dubious and polygamous claim, as Norvo was already married to Eve Rogers by that time!” *Solid!* Parabrisas, n.d. Web., http://www.parabrisas.com/d_norvor.php. Accessed 4 March 2013.

³ Ian Crosbie, liner notes to Red Norvo, *Jivin' the Jeep*, Hep CD 1019, 1993, compact disc.

⁴ The author did not access this issue of *Down Beat*. It was cited in the interview of Peg and Greg Sauter conducted by Dennis Oppenheim and Jack McKinney.

⁵ Both the Crosbie liner notes (see above) and Kirchner in his 1980 interview with Sauter suggest that the Norvo band initially performed without drums. Sauter recalled Maurice Purtill was there from the beginning, but the evidence, in particular a review in the February 26, 1936 edition of *Variety*, seems to suggest Purtill was an addition to—rather than an original member of—Norvo's band.

⁶ Kirchner, 27.

⁷ Gunther Schuller, *The Swing Era*, (New York, NY: Oxford 1989), 518.

⁸ Schuller, 31.

⁹ Schuller, 518.

¹⁰ Eddie Sauter, interview by Bill Kirchner, 11 August 1980, transcript, National Endowment for the Arts Jazz Oral History Project (JOHP), Institute of Jazz Studies, Newark, NJ, 28.

¹¹ Kirchner, 44.

¹² Schuller, 520.

¹³ Kirchner, 33.

¹⁴ Kirchner, 63.

¹⁵ Kirchner, in his interview (70), alludes to another interview Sauter did with producer Michael Brooks in which Sauter states the story mentioned here. That original interview could not be located.

¹⁶ This is the story according to Peg Sauter. According to Eddie, Peterson hailed from Northern WI, but that could not be verified.

Chapter 3

A Telephone Call in Boston

Following their marriage, Eddie and Margaret Sauter originally moved back in with Eddie's parents on Highland Avenue in Nyack, NY. Work for Red Norvo's band had already begun to taper off by the time the two were married, and things slowed down even more beginning in 1939. Eddie's salary with Norvo's ensemble was simply what any of the players in the band were making. Sometimes that was only around \$60 per week¹, almost half of which went towards composition lessons (\$30-35 for two lessons a week). After his time studying with Louis Gruenberg out in Chicago, Sauter took up lessons back in NY, along with Tootie Camarata once again, at Columbia Teacher's College. His instructor was Dr. Howard Murphy, head of the music theory department at Columbia. Those lessons took place sometime between 1938 and 1939. The popularity of Norvo's band was waning at this point, and the ongoing drama between Mildred and Red (as well as growing hostility between Mildred and the rest of the band) began to take a toll on the ensemble's output. In order to continue his musical studies as well as establish a home with his wife, Sauter realized that an increase in salary was needed. Eddie also cited another source of motivation for him that compelled him to leave Norvo and Bailey, a move which he said felt like leaving home:

Also, I suppose [it was] a touch of ambition at that point. I wanted something more. I don't know what I wanted, but I wanted something more, and that's what drove me to take those lessons and I realized later that one of the reasons was to keep my mind working in an area that it wasn't given it to work in a normal, daily routine. It was always something beyond what I encountered everyday there. It's a type of thinking, a speculative way of looking at things.²

Different individuals seem to have played a role in Sauter's transfer to the Goodman band. Critic George Simon remarked that he might have had something to do with the Sauter's selection. "I can't in good conscious claim responsibility for Eddie going with Benny, but I'm quite sure I had something to do with it because Benny used to come to me to at that time to get all different people...I was helping Benny quite a bit at that time, and I certainly would have suggested Eddie. It's possible someone may have suggested him before me."³ Trumpeter Chris Griffin, who played next to Eddie in the Charlie Barnet band, recalled being asked by Benny Goodman what he thought of Sauter. As Griffin noted, "Not that I influenced [Benny] one way or another, I'm sure he had made up his mind, but I said 'sure, Eddie is great!'"⁴ According to Eddie Sauter himself, John Hammond played a significant role in Benny's decision to hire him. When asked how he was offered the opportunity to work with Goodman, Sauter replied, "John Hammond. Red was scuffling and split with Mildred. He had gone off on his own, and I guess Benny needed somebody at that point, so they offered and I made a decision and I went."⁵ According to Eddie's wife Margaret (commonly called Peg for short), the call came from Goodman in February of 1939 while the couple was up in Boston.⁶

Eddie first went to meet up with the band out in Columbus, Ohio. Seeing people's reaction to the arrival of the Goodman orchestra shocked Eddie, who didn't seem to have (at least not in retrospect) the same awe for the bandleader:

I remember flying out to Columbus in one of those crates they used to have, very early in the airline scene, and they flew right over the tree tops and they gave you box lunches... So I arrive in Columbus and the town is jumping. They've got banners. It's like an American Legion convention. *Benny*. "Welcome Benny!" (sarcastically) *Big deal*. I couldn't get over that. I'd never seen anything like it before.⁷

The Goodman discography cites May 23, 1939 as the date when the band did an air check for the Camel Caravan broadcast (for CBS) in Columbus. Two weeks later on June 6, “Without a Song” was the first arrangement the Goodman band would record penned by the 25-year-old recruit from Norvo’s band. It would be his first of many charts for the Goodman Orchestra.

Sauter saw an immediate and dramatic increase in his salary upon joining the Goodman organization. According to Peg Sauter, Eddie’s salary from the outset was anywhere from \$175 to \$240 per week⁸, almost quadruple what he was making with Red Norvo’s group at times. In exchange for the rather substantial, consistent salary, Sauter was usually expected to provide two arrangements per week. When the arranger was unable to produce, Eddie would turn his salary back, even though this wasn’t Goodman’s expectation.⁹ The arrangements did not appear to be mandated by the bandleader, but Sauter learned quickly that if the charts were not to Goodman’s liking, it was very unlikely they would get performed. Publishing companies would try to woo Sauter (and other arrangers as well, presumably) with flowers, dinners, etc. to arrange their latest tunes in order to boost sheet music sales.

Change in Style and Early Vocal Arrangements

Prior to Sauter’s arrival in Goodman’s band, the majority of the arrangements that went to the music stands were written by legendary composer/arranger/bandleader Fletcher Henderson. Henderson’s writing style often featured a very clear segregation between the brass and reed parts. Sauter’s own musical upbringing—listening to the recordings of late 20s and early 30s Ellington as well working under the direction of his

compositionally experimental old boss, Red Norvo—provided young Sauter the wherewithal to deviate from this old tactic of separating the saxes from the brass. As Gunther Schuller notes, “Norvo urged Sauter not only to write linearly and contrapuntually, concepts foreign to Henderson’s largely vertical homophonic arranging style, but also to think of individual voicings and voice mixtures, as (again) opposed to Henderson’s strictly ‘choral’ approach.”¹⁰ In addition, the augmentation from Norvo’s usual horn section of three or four players to the Goodman’s six brass and four (eventually five) saxophones (as well as Benny’s clarinet) gave Sauter the opportunity to experiment with an even larger palette of musical colors and effects.

The rather conservative Goodman did not always meet the changes to the band’s traditional sound with great enthusiasm. In fact, a number of Sauter’s arrangements were either dismissed entirely or simply recorded and left unreleased owing to Goodman’s business concerns that the more advanced Sauter charts would not bode well for the band’s image as a straight-ahead swing band. Those originally unissued tracks include “How Deep is the Ocean,” “Tangerine,” “’Tis Autumn,” “That’s the Way it Goes,” “Not a Care,” and the incredible “Ramona.” Sauter realized rather quickly that in order to get his works played, he needed to adhere to some of the tendencies of the old Goodman band. Luckily, shortly after Sauter’s arrival, Helen Forrest and Mildred Bailey were soon recording with the band, and Sauter was able to showcase his talents writing for vocal features as he had done so many times with Bailey and Norvo. The arrangements were tame enough to satisfy the bandleader while still allowing Sauter to display his knack for harmonic exploration.

One such arrangement is the rather mysterious treatment of “Darn that Dream” with its unusual introduction and Sauter’s characteristic unusual modulation when Bailey takes to the lyrics following Goodman’s clarinet statement of the melody. In December of 1939, Sauter’s chart for the band on the song “Zaggin’ with Zig,” a feature for Ziggy Elman, was recorded. Still adhering mostly to the technique of his predecessor Henderson, the saxophones and brass are clearly separated here. Once again, Sauter inserts an interesting modulation as his means of placing a trademark on the tune as the song prepares for the clarinet’s melodic statement. The arrangement of “Cocoanut Grove” recorded in early 1940 also demonstrates an adherence to the practices of the earlier Goodman orchestrations with an entertaining use of plungers, shakes, and other forms of affect playing. Loren Schoenberg cites within the arrangement a “momentary tip of the cap to ‘In the Mood.’”¹¹ The nod Schoenberg is likely referring to is the material just before Goodman’s solo break, at 1:07 on the recording. The saxophones play a harmonized, chromatic descending line starting on beat 1 that syncopates the final note by skipping the downbeat of beat 4 and skips to the “and of 4,” making the figure “1 and 2 and 3 and ___ and.” This is the same figure that occurs in the third measure of the iconic “In the Mood introduction” both in rhythm and in melodic motion.

It was not until April 10, 1940 that it appears either Goodman began to loosen the reins on how traditional the arrangements had to be or Sauter was bold enough to start delving into the variety of colors the big band had to offer. The song was “The Hour of Parting,” and Loren Schoenberg notes the potency of Sauter’s writing in his liner notes to the Benny Goodman Columbia Mosaic box set:

When given this large a canvass to work with, Sauter was able to use theme and variation in a way that would have been inappropriate in the prototypical swing

band arrangement, in which verbatim repetition was a fundamental element. It is in this regard that he clearly becomes the only contemporaneous figure that can be mentioned in the same league as Ellington for his eschewing of cliché and harmonic conformity. The hook of the tune is the second measure's augmented chord, which Sauter exploits for all its ambiguity, creating a whole-tone introduction that leads to Mondello, backed by chanting plunger brass. Dynamic gradations were vital to Sauter's conception, and we hear more changes of volume in the first chorus of this ballad than on any number of other Goodman recordings in totality.¹²

Not only did Sauter utilize the whole-tone scale for the introduction, but he also incorporated the sound at transitions between choruses, thereby taking a rather commonplace arranging technique by this point (whole-tone introductions were not a necessarily new idea) and developing it into a thematic element of the piece.

Benny Out of Commission, Benny Rides Again

As early as February of 1940, the media began to run articles publicizing Goodman's state of discomfort, as the *Metronome* title "Benny Continues Tour Despite Intense Pain" from that month would reveal. Goodman was suffering from sciatica, a condition in which pain radiates down the leg along the sciatic nerve, which starts in the lower spine.¹³ While playing on Catalina's Island in California, Goodman's pain began to become debilitating. On July 13, Goodman checked into the Mayo clinic in Rochester, Minnesota. Goodman had surgery on July 14 to repair a slipped disc, a procedure that was "in vogue" at the time.¹⁴ While Goodman was recovering, a bit of drama with the band ensued. Ziggy Elman temporarily led the group in an attempt to keep the group together. Meanwhile, Artie Shaw utilized the opportunity while Goodman was bedridden to poach some players away from the fragmented band. Trombonist Vernon Brown,

saxophonists Jerry Jerome and Les Robinson, pianist Johnny Guarini, and drummer Nick Fatool left the Goodman operation under the enticement of Shaw.¹⁵

As for Sauter, his loyalties remained to Goodman during the bandleader's recovery. With the band not operating at full force, Sauter was advised to return home to New York to get started on his first original composition for the orchestra. The lessons at Columbia Teacher's College with Dr. Howard Murphy were not exactly what Sauter had been seeking, and the arranger sought out the tutelage of some of the uptown Russian émigrés who had studied under Rimsky-Korsakov. Following this pursuit, Sauter began to study with Bernard Wagenaar at Juilliard without matriculating at the conservatory. The Dutch-born Wagenaar, a composer and violinist, wrote mostly in a neoclassical fashion but incorporated some jazz elements into his work, as can be heard in his Triple Concerto. Other students of Wagenaar included Tootie Camarata, Bernard Hermann, and Alan Shulman.¹⁶ Lessons with Wagenaar would be a presence in Sauter's ongoing musical education until around 1945.¹⁷

His first original for Goodman did not come easily to Eddie Sauter at age 26. As Peg Sauter recalled, "I can remember him pulling his hair over it, walking the floor, throwing things. (impersonating Eddie) 'I just can't get any ideas!' Of course, once he got the idea, he was fine, but I can remember everybody on pins and needles." The result of Eddie's hair pulling was a work that would go down in history as one of the classic Goodman charts, recorded on the bandleader's first session back (November 1940) after surgery and aptly titled "Benny Rides Again." The composition is overwhelmingly reminiscent of the 1937 Jimmy Mundy arrangement for which the Goodman band is most famously recognized in popular culture, "Sing, sing, sing." The "jungle" tom-tom drum,

the clear minor theme, and even the distinctly recognizable blues-riff motifs are taken from the '37 megahit and tastefully reworked in “Benny Rides Again.” Sauter’s original, however, stands out from the band’s previous endeavor in a number of ways, not least of which is the opening featuring Cootie Williams improvising with a plunger mute over what sounds like an accompaniment figure performed in the low saxes and trombones but is actually the first part of the song’s first theme. This technique—affording the soloist room to improvise as a built-in part of the larger global arrangement as opposed to simply “blowing” on chord changes with occasional backgrounds—would become one of the staples of Sauter’s approach to composition. He would demonstrate this technique throughout many of his works in later years for Ray McKinley, the Sauter-Finegan band, and, ultimately, for Stan Getz in their collaborations within traditionally “classical” settings.

Following the initial reference to “Sing, Sing, Sing,” Sauter’s instrumental feature “Benny Rides Again” presents Goodman an opportunity to trade phrases with the band. Following the musical dialogue, Sauter unexpectedly changes the mood to a much more delicate classical-sounding theme.¹⁸ The harmonies here in the saxes are lush and feature a wonderfully lyrical passage in which Goodman showcases the sweeter side of his sound through ensemble playing as well improvising atop woodwind chord “pads.” The build-up with the re-appearance of the brass is executed ingeniously, as are the repeated, dissonant, and striking minor-major chords on which the song ends.

“Moonlight on the Ganges:” A Study in Interludes and Modulations

A month after recording the first Sauter original for the band, the Goodman Orchestra went back into the studio to lay down an arrangement of “Moonlight on the Ganges” on December 18, 1940 that both Sauter and Goodman would revisit again later in their careers, albeit separately. Sauter’s ability to make poignant musical statements within the context of an already extant work by providing brilliant modulations and succinct interludes shines in “Moonlight on the Ganges” perhaps more than in any other Goodman arrangement.

Composed in 1926 by Sherman Myers, “Moonlight on the Ganges” was first recorded by Dave Caplan’s group that same year in Berlin, Germany. There are two recording dates on which the Goodman Orchestra performed Eddie Sauter’s arrangement “Moonlight.” The first version, recorded December 18, 1940, features a slightly frantic rendition of the piece, whereas the January 27, 1946, version is at a more comfortable tempo and more accurately reflects the parts from which the included score was created. Owing to the fact that Sauter was not on the later recording, it is safe

Packed with the Sauter’s trademark genius, “Moonlight on the Ganges” (see Appendix B) is 149 measures of compositional wit. As Schuller notes, “where someone like Sauter was most free to really ‘compose’ was in the introductions, interludes, modulations, and codas.”¹⁹ It is quite fitting, then, that from the outset, Sauter manages to create rhythmic ambiguity in the introduction by supplying the bass clarinet (baritone saxophone player) doubled at the octave by Goodman (or tenor 1 playing clarinet) with a rhythmically intricate figure that disrupts the 4/4 pattern being played by the drums and bass (Section “A” in the score). The way the rhythm is set up almost suggests 7/8+9/8

against 4/4, with the first three quarter notes and eighth note of m. 1 serving as the first phrase in 7/8, and the next four quarters (including the tied eighth note on A2 on the upbeat of beat 4 in m. 1) and eighth note serve as the second phrase in 9/8. The bass clarinet continues this figure for the first twelve measures of the piece and modulates in m. 9 up a fourth. This harmonically stagnant figure which simply consists of Ds and As (and then Gs and Ds when it modulates) is juxtaposed against a harmonically active piano which is playing hits in a two-bar phrase that rise chromatically from D# minor in m. 1 up to B-min to start the first strain. The melody of the tune (m. 5)—played in the trumpets—opens with a chromatically descending line which is treated rhythmically the same way as the piano opening two-bar phrase: a quarter note, eighth rest, eighth note, half rest in m. 1 and a dotted quarter rest followed by a quarter note, dotted quarter note in m. 2. Viewed in this light, the opening piano line can clearly be seen as an inverse reflection of the melody. Therefore both the bass clarinet figure that continues for the first 12 bars and the piano introductory lines fit quite beautifully with the melodic material that follows.

The first modulation Sauter makes is one of the most striking moments in the entire piece. After utilizing the rhythm set up by the piano in mm. 1-2 to pass the melody of the tune around each of the individual horn sections throughout mm. 5-35, a contrapuntal, step-wise expanding figure between the trumpets (ascending) and the low saxes/trombones starts with the final melody note played in the trumpets on the upbeat of beat 4 in m. 34. The harmonic stepwise motion in this section (“B” in the score) modulates from F in m. 35 downward to Gb on beat 4 of m. 39 (not only moving chromatically). The effect of the contrary motion coupled with the increase in dynamics

builds drama in the piece. After a momentary sidestep into E for two beats starting on beat 4 of m. 40, the majority of the band sits on the Gb triad for the last four bars of the section while the altos and the clarinet play a figure clearly in C beginning in m. 41. The effect is one of extreme dissonance, since the register spread between the lower instruments in Gb (with the baritone sax playing Gb2) and the altos/clarinet in C (with the clarinet playing C6) is not only vast, but the key areas are a tritone—arguably one of the strongest dissonances between any two pitch classes—away from one another. The clarinet and altos win out when the melody appears in m. 45 in the key of C. Although there are certainly easier ways to get from the original key of G to C²⁰, Sauter instead opts to take the scenic route in his modulation. In doing so, he creates an effect that provides the opening of Goodman’s ornamented rendition of the melody beginning in m. 45 with an elevated level of interest.

The modulation that follows the clarinet melody in m. 75 again hinges on the final note of the melody and—after a tonic chord on beat 1—quickly descends downward chromatically from F9 to C9 (mm. 65-66, section “C”). The band is in block voicing and follows the contour of the melody through m. 76 and into 77. In m. 78, the band passes through Gb (b6) and then Ab (b7) to arrive at the dominant (Bb) of the new key (Eb). The next two bars, mm. 79-80, are a repetition of the previous two followed by a rhythmic diminution in m. 81. Yet again Sauter chooses a relatively uncommon method to modulate, but his success is evident by the smooth transition that emerges from the previous material into the trumpet solo that begins in m. 83. This, perhaps, is an example of Sauter’s ability for genius that Schuller refers to when he states that he does not think “there has ever been a master of harmonic modulation in jazz to equal Sauter. His skill

[in jazz composition]...is certainly equal to Richard Strauss's [in classical composition]."²¹

The coda of Eddie Sauter's *Moonlight on the Ganges* arrangement again demonstrates both rhythmic and harmonic excellence on par with the rest of the piece. As the melody is closing (section "D") in m. 139, the minor ii chord moves to a V/V-V (Bb7-Eb9) as is to be expected in m. 140. The figure in m. 140 is repeated in m. 141, and then mm. 142-143 repeat the sub-dominant, dominant motion. However, the resolution to the tonic, Ab, lasts only the first beat of m. 144. The saxophone section takes over on the upbeat of beat 1 with a Db9 chord that descends chromatically to Ab9 by the downbeat of m. 145. Meanwhile, the trumpets are holding out an Eb chord. The saxes continue the chromatic descent on beat 2 of m. 145 and eventually arrive an octave below their respective starting pitches from the original Db9 chord in m. 145 on the downbeat of m. 147. The chord is held out for almost two measures and the trumpets re-attack the Eb triad so that there is a sense of bitonality existing in those two measures. Rather than being a Db9#11, The Eb triad and Db9 chords seem to be separate entities since the Eb is the true V chord of the tonic (Ab) that ends the piece. In addition to this polytonal aspect, the rhythmic counterpoint between the trombones and baritone against the rest of the band that emerges in m. 139 provides an added layer of forward motion. Between the rhythm section, the upper saxes/trumpets, and the trombones/baritone sax, there are three rhythmic layers of counterpoint in mm. 139-143. Eddie's son Greg recalled how his father spoke of utilizing "flying layers" during his compositions and arrangements to generate forward motion. As Greg explained it, "you have several ideas going on at once, one of which or two of which can resolve at different times, but the tension must always

be there. If one resolves, another one must be unresolved until the end of the piece.”²²

“Moonlight on the Ganges” embodies Sauter’s implementation of this philosophy quite clearly.

“Superman” and “Clarinet a la King”

The same date Goodman recorded “Moonlight on the Ganges,” he laid down another fantastic Sauter cut, “Superman.” Recorded just a few months after Duke Ellington’s “Concerto for Cootie,” Sauter took on the audacious task of writing an equally brilliant piece for Williams to solo at length over some incredibly witty material. The composition is replete with fresh harmonic, rhythmic, and orchestration technique. Additionally, the variety of colors achieved through the use of mutes and other timbral transformations in just four-and-a-half minutes of music is astounding. The hocket—an orchestration technique in which a single melodic line is split between two or more sections so that each section plays only a single note or very short phrase and the result is a sort of musical “hiccup” between the trumpets and trombones creates a truly stereophonic experience behind the tenor saxophone solo. Historians have criticized “Superman” for its lack of continuity, and that may be in part owing to the various different musical landscapes Sauter takes the piece through; the song changes time-feel as well as texture a number of times, especially towards the end of the piece. While this appeared foreign in the Goodman book, the rather sudden changes in tempo and mood would become commonplace for the arrangements of the Sauter-Finegan band.

“Clarinet a la King” remains one of the mostly highly praised features for Benny Goodman’s clarinet work. Goodman surely took note of this fact as he went on to record the work ten more times after the first four takes on August 20, 1941. What is it about “Clarinet a la King” that proved so effective in bringing the bandleader’s talents to light? For one, Goodman’s love of classical music is allowed to flourish right from the beginning with the stop-time minor-chord arpeggios plotted against punctuated band figures. Additionally, as Gunther Schuller points out, the opening melody in the brass is that of the opening to Brahms’s Fourth Symphony. The surprise Sauter harmonic motion can be heard starting with the saxophone trill at 00:38. The “development” over the next twenty measures doesn’t reach a true cadence until 1:03. Although not often considered for arrangements filled with heavily swinging passages, the effect of Sauter’s work finally reaching the cadence to kick-off Goodman’s improvisation after the sparse and harmonically odd development section is on par with any other hard-driving swing moments in Goodman’s library.

Eddie’s Illness Emerges

Towards the end of 1941, Sauter’s health began to diminish. After a visit to the doctor, it was discovered the composer had come down with pleurisy with effusion, a swelling of the pleural membrane and a presence of excess fluid in between the pleural membranes (located in the lungs). While examining Sauter, it was discovered that he had old tuberculosis scars that appeared to have developed from the time when Eddie was ten years old. The Meyers family had a history of TB, and Eddie’s maternal grandfather died fairly young as a result of the illness.²³ In her interview with Jack McKinney and Dennis

Oppenheim, Peg Sauter recounted a theory regarding the initial source of Eddie's tuberculosis:

When [Eddie] was around ten years old, he was a real husky-looking kid, and a relative of the parents came from Germany to live with the family and he got TB. And he was upstairs in this sun parlor they built to recuperate and Eddie used to go up there and play on the floor of this room with his toys... We think that's when he got it because after that he was skinny as a rail.²⁴

Eddie offered an alternative, slightly more provocative explanation behind his acquisition of tuberculosis. In several interviews, Sauter claimed that the source of his tuberculosis was Goodman's guitarist for much of the period between 1939 and 1941, Charlie Christian. Eddie shared his thoughts on how he contracted the disease with Bill Kirchner:

I got TB. I must have caught it from Charlie Christian. I can't think of any other way, because Benny used to have rehearsals and it was always in a padded cell, like this, and off there was a room the size a kitchen where the control room was, and it had a couch in there and an engineer and all the equipment. I'd be in there with the engineer and Charlie would come in there and go to sleep. He was already in the terminal stages of this-stuff; in a closed room like that and [him] spewing the stuff and if you were run down you'd catch it. Shortly after that, a year after that, I got sick. A year and a half maybe, and Charlie died at that period.²⁵

Whatever the origin, the pleurisy with effusion combined with the extant tuberculosis scars concerned Sauter's doctors enough that he was admitted to a sanitarium in early January of 1942. Eddie and Peg's first son, Gregory, was born January 6, 1942 while Eddie was still recuperating. This would be his first bout of many with medical issues that would hamper him throughout the remainder of his career.²⁶ Eddie's stay in the sanitarium lasted until April 1942, at which point he rejoined the Goodman band. On May 17, 1943, the Sauters welcomed their second son, Daniel, into their home.

During Eddie's time in the sanitarium, Goodman continued to provide Sauter with a salary (half-pay). This was an incredibly noble gesture, especially for the notoriously stingy bandleader. The fact that Goodman had a high enough regard to pay Sauter even in his absence speaks volumes not only about Goodman's character but also about how much he valued Sauter as a member of his organization. And the mutual admiration was visible in Sauter's own words. "I liked Benny. I always got along with Benny." Later in life, even after his tenure with the band had ended, Sauter would receive calls from Goodman because the aging bandleader wanted to reminisce about old times.²⁷

For their general amicability, there were times at which Goodman and Sauter would disagree on matters related to the music. From very early on in his career with the Goodman Orchestra, Eddie had a reputation for writing material that was incredibly technically demanding and very often far more advanced than the players were used to reading. At a farewell party in Catalina before Goodman went off to the Mayo Clinic, Peg Sauter remembered saxophonist Jerry Jerome getting down on one knee during a bit of playfulness and pleading with the arranger: "Please Eddie, don't make your parts so hard. I'm going to lose my job!" While this was said with an obvious degree of good humor, Goodman often made the decision to strike parts or sections from Sauter's arrangements owing to the fear that these excerpts would prove either too difficult for the band or too "hip" for the audience.

The dismissal of his work undoubtedly frustrated Sauter. At the time he got sick with TB, Peg Sauter believed the stress of working in the Goodman band had contributed to his poor health. Many of the songs Sauter had to arrange and the expectations—mainly, dance music—bothered him immensely. Eddie began to grow aware it was time

to leave when he “couldn’t hear anymore. I couldn’t hear G to C. That’s not Benny’s fault. In order to do what I was doing, there was just too much repetition, and I needed stimulation of another sort at that time. I was crying for it.” Sauter dealt with the frustration and stayed around on salary with band until mid-1944 (during the midst of the recording ban), at which point, he had finally had it doing the same thing over and over. Once again, Sauter’s ambition informed him it was time to move on, but where to next?

¹ Eddie Sauter, interview by Bill Kirchner, 11 August 1980, transcript, National Endowment for the Arts Jazz Oral History Project (JOHP), Institute of Jazz Studies, Newark, NJ, 70.

² Kirchner, 71.

³ George Simon, interview by Dr. Jack McKinney and Dennis Oppenheim, date unknown, tape recording.

⁴ Chris Griffin, interview by Dr. Jack McKinney and Dennis Oppenheim, 24 April 1987, tape recording.

⁵ Kirchner, 83.

⁶ Peg Sauter and Greg Sauter, interview by Dr. Jack McKinney and Dennis Oppenheim, 24 June 1984, Nyack NY, tape recording.

⁷ Eddie Sauter, interview by Bill Kirchner, 13 August 1980, transcript, National Endowment for the Arts Jazz Oral History Project (JOHP), Institute of Jazz Studies, Newark, NJ, 99-100.

⁸ Peg Sauter claimed this was Eddie's salary. According to the inflation calculator on the website of the US Bureau of Labor Statistics, \$200 in 1940 had the buying power of \$3316 in 2013 money. This would amount to a salary of \$10,400 per year in 1940 or \$172,432 a year in 2013 currency. Therefore, Sauter was making somewhere between \$151,000 and \$207,000 a year (in 2013 currency) during his time with Benny Goodman.

⁹ This is according to Peg Sauter. Mrs. Sauter also claimed that the couple found out several years later that the manager of the band at that time did not return Sauter's returned salaries to Goodman but would instead pocket it for himself.

¹⁰ Gunther Schuller, *The Swing Era*, (New York, NY: Oxford 1989), 32.

¹¹ Loren Schoenberg, liner notes to Benny Goodman, *Classic Columbia and Okeh Benny Goodman Orchestra Sessions (1939-1958)*, Mosaic MD7-240, 2009, compact disc, 6.

¹² Schoenberg, 6.

¹³ Frederick J. Spencer, *Jazz and Death*, (Mississippi: University Press 2002), 94.

¹⁴ Spencer, 95.

¹⁵ Tom Nolan, *Artie Shaw, King of the Clarinet: His Life and Times*, (New York: Norton and Co, 2011), 143-144.

¹⁶ Herbert Antcliffe and Barbara A. Renton, "Wagenaar, Bernard," *Grove Music Online, Oxford Music Online*, Oxford University Press, Web, <http://www.oxfordmusiconline.com.proxy.libraries.rutgers.edu/subscriber/article/grove/music/29763>. Accessed 16 March 2013.

¹⁷ Kirchner, 65.

¹⁸ In Schuller's *The Swing Era*, the author asserts that the melody for the classical section is taken from Borodin's *Dance of the Polovtsian Maidens* (from the opera *Prince Igor*). Loren Schoenberg refutes this claim and maintains that the piece is simply a classical-sounding theme of Sauter's own design.

¹⁹ Schuller, 34.

²⁰ G is the dominant chord of C, and the modulation from the key of G to the key of C can be accomplished by simply turning the G (tonic) into a V (dominant) of C, the IV chord.

²¹ Schuller, 32.

²² See note 6.

²³ See note 6. Tuberculosis is *not* a hereditary disease. However, there is some significance to noting that Eddie's maternal grandfather—whom he never met— and he were both afflicted by the same malady.

²⁴ See note 6.

²⁵ Kirchner, 66.

²⁶ In the interview with McKinney and Oppenheim, Greg Sauter relates how his father's illness also may have contributed to his decision to drop out of Columbia. According to Greg, Eddie needed the money from gigs to stay afloat, which meant going to class in the daytime and gigging at night. The rigors of doing both took a toll on young Sauter, and he had to make a choice. Since the finances were imperative, he opted to drop out of Columbia as a result.

²⁷ Greg Sauter, interview by the author, 17 November 2012, Nyack NY, digital recording.

Chapter 4

Trying to Find Another Band

Following Sauter's tenure with Goodman, seeking out work with another big band was the most logical option. However, Sauter would soon realize that getting in with any other established bandleader would not provide much satisfaction because such individuals were rarely willing to play the experimental charts that Eddie was writing. In 1944, Sauter found his way back to his former employers, Mildred Bailey and Red Norvo. The couple was back together again, and Bailey had a weekly show on CBS radio in the summer of 1944 entitled "Mildred Bailey and Company." Though it is likely Sauter enjoyed getting to work with his old friends, Sauter's ambitions seems as though they wanted to branch out rather than revisit musical avenues Sauter had already explored.

Seeing as how Sauter had already arranged for Goodman, the thirty-year-old father of two went the fiscally responsible route and decided to work for another giant of the swing era, Tommy Dorsey. An arranger from the Jersey Shore area by the name of Bill Finegan, whom Sauter would come to know quite well later on, had just been drafted for the WWII effort, and as a result, a vacancy arose in the ranks of the Dorsey band. According to Sauter, however, the musical and personal relationship between he and the trombonist did not work out. His time with Dorsey lasted all of three weeks.

Next in line for Sauter was a stint writing for Woody Herman.¹ The clarinetist used works from a variety of Sauter's contemporaries, among them Neal Hefti and Ralph Burns. However, the numbers Eddie provided did not receive as much attention as the

charts by the aforementioned arrangers. In this instance, the band's manager, Chubby Goldfarb, rather than the Herman, could have been the cause of Eddie's work being neglected. As Sauter recalled, "Maybe I got fifty dollars or a hundred dollars [per arrangement], but they never played them. That was the problem. Why they kept asking for them I don't know. I wonder if Woody was even aware that they were there. I don't know that either. It was a pretty hot band at the time."² The only extant recording of an Eddie Sauter arrangement in the Woody Herman discography is on the song "Time Waits for No One." First recorded for Herman on September 10, 1944, this vocal feature for Frances Wayne—in particular, the dissonant woodwind introduction—harkened back to Sauter's writing for Mildred Bailey. In fact, a radio date for Mildred Bailey a month earlier featured the same song and could have been the same arrangement. Recorded four separate times in 1944, this was the extent of the known recordings that Herman did of a Sauter chart.

The fight with tuberculosis reared its head again, and Sauter still did not really have the strength to begin working vigorously or going on tour with any bands. Artie Shaw offered to commission some charts from Eddie in early 1945. This allowed Sauter to simply write the pieces without really having to be on-site as much as he had been required during his time for Goodman or Norvo. Shaw pointed out what it was that originally attracted him to Sauter's writing:

He was a very musical arranger. In other words, he heard stuff in the tune— like "Summertime"—that I think Gershwin would've been awfully surprised if he heard it. "Gee, did I write that?" he'd say, and the answer is no, he didn't. Eddie heard stuff in there; He'd illuminate dark corners of the music in a way that nobody but a very good musician could do.³

The arrangement of “Summertime” which Shaw referred to was first recorded September 12, 1945 and features an unusual introduction. The piano opens the piece with a tremolo between A5 and A6. At the same time, the bass clarinet tremolos between E2 and A3. The sound is rather unique and startling for the time period. In addition to “Summertime,” Artie Shaw recorded three other Eddie Sauter arrangements: “Tea for Two,” “They Didn’t Believe Me,” and “The Maid with the Flaccid Air.” The last title, a Sauter original, is a play on the title (as well as melodic elements) of the famous Debussy piece, “The Girl with the Flaxen Hair.”

Sauter provided Shaw with a number of other arrangements, but most of those never received much playtime on the bandstand. Although Shaw spoke of his devotion to music for listening (as opposed to music just for dancing), Sauter’s material concerned him for the same reasons it concerned Goodman: a lack of marketability. The quirkiness and perceived difficulty of Sauter’s writing was off-putting to the bandleader. “Once in a while, [Sauter] would try to do a standard, as we called them. And they would turn out to be kind of strange...He would have stuff occasionally that was almost unplayable...Eddie, now and then, would go off somewhere in some ballpark I didn’t want to play in, so I would change that or tell him I don’t want it.”⁴ In one instance, Shaw recalled how Sauter included an introduction (possibly to the tune “Someone to Watch Over Me”) that overtly suggested Stravinsky’s *Rite of Spring*. Shaw was not a fan of it, and the introduction was cut. Sauter’s collaboration with Shaw lasted only about six months during 1945.⁵

Ray McKinley Comes Along, Lessons with Stefan Wolpe

In 1938, drummer Ray McKinley, a Fort Worth, TX native, caught the end of a set by Red Norvo's group in Cincinnati, Ohio while touring with Jimmy Dorsey's band. He was introduced to a trumpet player from Norvo's ensemble that had also apparently done some arranging for the band. Though the two did not know it at the time, their business relationship would afford the young arranger his opportunities to record the music he really wanted to record in his lifetime.

The arranger, of course, was Eddie Sauter. McKinley had just come back from leading Glenn Miller's Army Air Force band during the war for a year beginning in December 1944. He decided to put his own band together under his own name. The decision to utilize the talents of Eddie Sauter, however, was a suggestion made by the McKinley's booking agent rather than by the drummer himself. McKinley:

Willard Alexander was the one who know more about Eddie than I, and when he suggested that Eddie become our arranger when we immediately started that good band of '46—late '45 and '46—Eddie was the only arranger, except for one or two [arrangements], like the one by Johnny Carisi, "Moon is Low." A couple of other guys brought stuff out, but I didn't accept them. I didn't want them.⁶

Sauter was given carte blanche to write originals as he saw fit. After the band's early stages, Dean Kincaide would come along to arrange the popular songs for McKinley while Eddie continued exploring his own compositional endeavors.

In late 1945, Sauter began lessons with a man who was an incredibly significant contemporary classical composition instructor for many jazz composers, Stefan Wolpe. A brief examination of Wolpe's musical and biographical background reveals just what unique insights he may have brought to the table for jazz composers in the 1940s who were looking to expand their horizons.

Born in 1902 in Berlin, Wolpe studied at the Klindworth-Scharwenka Conservatory and spent time interacting with the Dadaists at the Bauhaus. He studied the twelve-tone work of Arnold Schoenberg, but when he was writing compositions for causes he supported such as the Socialists and unions, he would utilize popular elements like jazz in his tunes. Owing to his status as a Jew and a communist, Wolpe fled through Romania and Russia en route to Austria around 1933-1934, where he eventually studied with Anton Webern. When things began to grow tense in Austria, Wolpe moved to Palestine where he wrote simple songs for the kibbutzim. In 1938, his atonal writing for concert pieces may have caused him to lose his job at the Palestine Conservatoire, and he moved to New York City.⁷ When he arrived there, he was approached by the likes of Milton Babbitt, John Cage, and Elmer Bernstein, to George Russell, Tony Scott, and Bill Finegan.

Recalling his experience studying with Wolpe, Sauter explained that the time they spent together “opened up a whole world to me.”⁸ Sauter went on to elaborate into the material he imbibed from Wolpe, using some rather abstract terminology to indicate rather abstract concepts:

There was always a curiosity of “how does this work?” What Bartok and Stravinsky were doing in those days was not what I might have been used to hearing. It wasn’t Wagner any longer; it was something else. And how that fit into the total thing fascinated me, and I did want to learn about it. I want(ed) to learn about Schoenberg. I’ve never gotten *quite* to Schoenberg. Twelve-tone *never* turned me on the way the other did. It still doesn’t. But, of course Wolpe was a twelve-tone writer but what a good teacher; what an inspirational human being he was.⁹

While he facilitated Sauter’s ventures into classical contemporary music, perhaps some of the Middle Eastern experiences Wolpe had found their way into their lessons as well (Some of Wolpe’s compositions following his time in Palestine possessed elements of the

Arabic modes or *maqamot*). Sauter's compositions with the Sauter-Finegan band would possess some Middle Eastern sounds (like his reworked "Moonlight on the Ganges"). Allegedly, Sauter learned from Stefan Wolpe the practice of writing a chart and simply "putting it in the drawer,"¹⁰ which may have accounted for his prolific output of music during his time with Ray McKinley. Although Sauter was on salary with McKinley, there seemed to be no request for a set number of arrangements per week. Occasionally McKinley would request specific arrangements, but, otherwise, Sauter appeared to have freedom to choose what he would write.

Sauter's Writing for McKinley

Since Eddie Sauter got in with the McKinley band basically from Day 1, the thirty-two year-old innovators penned a large percentage of the early McKinley Orchestra library. The majority of the charts Sauter wrote were first performed on the record dates and then went out with the band on the road. This was in stark contrast to Goodman and Shaw who rigorously rehearsed worked on pieces on live dates before they would set them down on record. McKinley retained a number of the arrangements on standards from the Will Bradley Orchestra from before the war, but Sauter was responsible for most of the originals in the 1946 book. Ray McKinley recounted the extent to which Sauter was offered the liberty to compose and arrange as he saw fit. "He could do anything he wanted to. It was what he wanted to do that made the decisions. Although, I would come up occasionally with some crazy idea."¹¹ Perhaps owing to his history writing for the likes of Goodman, Shaw, and Herman, Sauter still found a way to include popular songs into his scope. As such, two of the first-recorded Sauter arrangements the

McKinley Orchestra recorded were the standards “The Carioca” and “We’ll Gather Lilacs” with vocalist Evelyn Stallings on February 28, 1946. Alongside those arrangements appeared Sauter’s original “Sand Storm.” While not studied often, the piece contains the standard Sauter brilliance, including a rather harmonically complex and frequently modulating development section. The piece flirts with oscillations between minor and major as many of Sauter’s arrangements for Goodman had done. One of the most interesting moments in the piece is the coda in which the brass end on the tonic chord (F major). Juxtaposed against this, the saxophones play an unprecedented classical-inspired melodic idea in F# minor that eventually wins out after the spell of bitonality.

Ray McKinley played the drums quite proficiently, but he was first and foremost an entertainer. With his Southern drawl, the bandleader would sing on some of the more humorous titles of the day. This led to the creation of such zany McKinley vocal-feature compositions/arrangements as “Mumbo Jumbo in your Gumbo,” “Pancho Maximillian Hernandez,” “Civilization (Bongo, Bongo, Bong),” and “Hoodle-Addle” (a McKinley arrangement). The band served primarily as a road band and would back acts like comedians, play on radio air checks, and record occasionally.

Keeping in the tradition of his childhood hero Ellington, Sauter wrote compositions and arrangements for the McKinley Band that featured individual players and their specific talents. For trumpeter Joe Ferrante, Sauter penned “Solo for Joe.”¹² Unfortunately, the McKinley band never recorded the piece, even though it appeared in their repertoire for live show. Another piece with a similar fate was “Tour a loura Louie,” for pianist Lou Stein. “Harold in Italy” and “McKinley for President” were meant to

feature clarinetist Peanuts Hucko. Sauter had in mind alto saxophonist Ray Beller when he penned “The Seventh Veil.”

Guitarist Mundell Lowe was the main feature of the phenomenal “Tumblebug.” Replete with patterns that sequence chromatically and constant harmonic motion, Sauter’s “Tumblebug” is a piece in which one could debate whether this tonal vs. atonal (or polytonal) at great length, much like Stravinsky’s *Rite of Spring*. According to Ray McKinley, Mundell Lowe did not possess the ability to read very quickly, and Sauter artistically used this to his advantage when supplying the soloist with a solo. As

McKinley recalled:

Mundell, at that time... wasn’t a good reader. He knew chord symbols, but he wasn’t a good reader at all. So when Eddie wrote “Tumblebug” for Mundell, he just indicated to Mundell “solo.” I don’t think he even put the chord symbols down there! And when we finished running it over, Eddie said, “I knew he’d play it like that.” (laughs) And he did. He was doing a lot of crazy stuff with amp, Mundell was. Single-string stuff. Playing all kinds of—there’s no name for the changes he played. And Eddie liked that, too.¹³

If there were ever a piece by Sauter during the McKinley period in which the influence of Stefan Wolpe can be heard, “Tumblebug” would be it. Named for a Southwestern variation on the dung beetle (so titled by McKinley), “Tumblebug” possesses elements of contemporary classical music of the ’40s few other swing band leaders would have permitted. McKinley’s openness drove Sauter to expand his horizons through compositional experimentation. According to one of Willard Alexander’s public relations men, Irv Dinken, there was a clause in the contract Sauter had with McKinley which stipulated that Sauter’s writing was not to be altered without Eddie’s consent. And it appeared that the rather easy-going McKinley had no problem adhering to this policy.

Sauter's Quirky Originals

Along with “Tumblebug,” Sauter drafted a number of other unique compositions during his time with McKinley. Among them were “Hangover Square,” “Idiot’s Delight,” “Borderline,” “Jiminy Cricket,” “The Chief,” and “Cyclops.” While all of the pieces contain their own idiosyncrasies, “Cyclops”—originally titled “Who Gave Cyclops a Black Eye?”—presents one of Sauter’s more sophisticated creations.

Eddie Gets Sick Again

Following two solid years of writing for the McKinley band, Sauter again found himself at the mercy of his Tuberculosis. Bouts of fatigue confined Sauter to staying at home sometime in 1948. While bed-ridden, Goodman reached out to Sauter for some arrangements. Even though Sauter was supposed to be taking it easy, Goodman convinced him to come out and do some work for him. This time, Sauter only spent two weeks with the band, and his time with McKinley drew to a close. 1949 mostly involved recovery for Eddie Sauter. Towards the end of that year, Gordon Jenkins at Decca Records recruited Sauter to write some vocal arrangements for the label. This job held Sauter over for a while until sometime early in 1950 when his sickness sent Sauter back to the tuberculosis sanitarium. While in the sanitarium, Sauter received a letter with an offer that would shape his musical future for most of the next decade and be the first (and most well-known) group to bare the arranger’s name in the title.

¹ In his interview with Bill Kirchner, Eddie stated that he believed that he worked for Artie Shaw before Woody Herman. However, the recording dates of the arrangements seem to indicate that he wrote for Herman prior to working for Shaw.

² Eddie Sauter, interview by Bill Kirchner, 11 August 1980, transcript, National Endowment for the Arts Jazz Oral History Project (JOHP), Institute of Jazz Studies, Newark, NJ, 178.

³ Artie Shaw, interview by Dr. Jack McKinney and Dennis Oppenheim, date unknown. Tape recording.

⁴ See note 1.

⁵ Kirchner, 176.

⁶ Ray McKinley, interview by Dr. Jack McKinney and Dennis Oppenheim, 24 October 1986, Stamford, CT. Tape recording.

⁷ Wolpe.org, "Stefan Wolpe: The Popular Modernist," Wolpe.org: Home of the Stefan Wolpe Society, 2012, <http://www.wolpe.org/page1/page1.html>. Accessed: 20 March 2013.

⁸ Kirchner, 187.

⁹ Kirchner, 188.

¹⁰ Irv Dinken interview by Dr. Jack McKinney and Dennis Oppenheim, 9 September 1986, Offices of Willard Alexander Agency, New York, NY. Tape recording.

¹¹ See note 6.

¹² This should not be confused with the composition "Solo for Joe" recorded by the Sauter-Finegan Orchestra, written for marimba-player Joe Venuto.

¹³ See note 6.

Chapter 5

Encounter with Finegan

The letter that reached Sauter in the sanitarium had been sent by none other than arranger Bill Finegan. The pair, as Finegan would later put it, were on a, “collision course” towards working together from sometime in the late 1930s.¹ Bill Finegan, born on April 3, 1917 in Newark and raised in Rumson, NJ, had come from a fairly musical family. He studied piano at a young age with Rudolph John Winthrop who had been a student of German composer Engelbert Humperdink. Finegan spent time studying at the Paris Conservatoire and started his professional music career leading a piano trio. The work that originally put Finegan on the map was an everything-but-the-kitchen-sink arrangement of the popular tune “Lonesome Road”, which took up two sides of a 10-inch LP, for Tommy Dorsey in 1939. This work from the 21-year-old featured advanced counterpoint, clever modulations, and creative orchestration. Dorsey was impressed by Finegan’s efforts but did not have the room to hire him at the time. Instead, he passed Finegan to an emerging bandleader at that time by the name of Glenn Miller. Finegan arranged the theme song for that band, “Little Brown Jug,” along with some of the more beautiful charts in the Glenn Miller songbook like “It’s Always You” and “I Love the Stars.” He remained a staff writer for Miller until 1942.² After his time with Miller, Dorsey was ready to hire Finegan and utilized his services on-and-off for the next decade, including a period in which Finegan was enlisted in the US Army.

While they were writing for two of the biggest names in big band history (Goodman and Miller), Sauter and Finegan were well aware of each other’s work. Sauter

remarked that the two met early on after Finegan had joined Miller, but that all their conversations were simply carried out in passing.³ Both expressed great admiration for the other's work before, during, and after their eventual collaboration. Reflecting on their works up to the 1952, the two did seem to be a well-suited pair; both Eddie and Bill were soft-spoken, pensive composer/arrangers from the Northeast who had taken up careers writing for swing bands but were always yearning for their often complex music to have deeper meaning than simply providing a danceable tune.

As trombonist Eddie Bert recalled, Finegan's Army service during WWII was carried out at Camp Shanks in Orangeburg, NY. There, Finegan led a band (that included Bert) and mostly played for shows that were performed on the base.⁴ Orangeburg was just a stone's throw away from Sauter's perennial home of Nyack, and Sauter and Finegan apparently would meet up to chat in the evenings. After Finegan came out of the service around the time Sauter was starting with McKinley, Sauter recommended to Finegan to take lessons with Stefan Wolpe as he had recommended to Johnny Carisi and anyone else he could (including trombonist Irv Dinken who was only mildly interested in composition).⁵ Finegan and his wife, seeking a broader horizon and with no kids at the time to worry about, moved to Europe where Wolpe's brother, a political consultant for *Time* and *Life*, helped them to get settled in Paris in the late 1940s.

While Sauter was recovering in the sanitarium, Finegan sent him the letter expressing the desire to start a band together. Eddie Sauter recalled the main sentiment of the letter: "We can't get along any other way. We might as well prop one another up," which is pretty much what it was."⁶ Upon Finegan's return to New York, the arranger was contracted by Johnny Mercer to work on his forthcoming musical, *Top Banana*.

Finegan asked Sauter to assist, and this began the working relationship of Eddie Sauter and Bill Finegan.

Willard Alexander Agency and the Band's Direction

The agency that had intervened (both positively and negatively) while Sauter worked with Ray McKinley during 1946-1948 again came into the picture when talk of a Sauter-Finegan collaboration emerged. Ray McKinley's trombonist, Irv Dinken, went to work for Willard Alexander as an A&R man, and it was through Dinken that Alexander became aware of Sauter's and Finegan's plans to team up. Finegan recalled, "Willard was very interested. This was before we began. We didn't know what kind of band it was going to be stylistically...The one thing we had in mind was to have concerts and to record...[and] to be based in New York, not be a road band."⁷ Fortunately for Finegan and Sauter, Dave Kapp, head of A&R at RCA Records, was immediately interested in recording whatever it was that the two creative composers decided to come up with.

Now it was time for the pair to decide upon a name. They spent months trying to think up a composite name for the ensemble as both Eddie and Bill recalled, (Eddie) "so long as it didn't have our names in it."⁸ However, at the discretion of the Willard Alexander Agency, they ended up being called the Sauter-Finegan Orchestra. This was just one warning sign of the marketing decisions that would eventually steer the band in a direction neither Sauter nor Finegan wanted it to go.

The initial concept for Sauter-Finegan was to create a library completely consisting of original compositions. Dave Kapp disagreed and suggested that they include arrangements of tunes that would be familiar to the audience, and this was a concession

Bill Finegan retroactively regretted (even though he did acknowledge that a few fine arrangements did emerge from that concession, including the chilling rendition of “April In Paris”). A preamble from Sauter and Finegan in the March 1952 edition of *Metronome* clarified the intentions of the band before it had been formed:

All we're out to prove, if anything, is that we can play pop music that is danceable, listenable, and lookable and that still remains within the bounds of good taste... We're not experimenting. We have very definite ideas of what should and shouldn't be, ideas that were gleaned from our years of experienced with several successful dance bands... Why are we having a band? That's simple. Because it is probably the best way for us to make a living... As for the future, we think it has been too convenient a rationalization to dub the public as moronic, and that this rationalization has resulted in giving the public almost anything at all, without consideration of its musical merit. As a result, the emphasis has been too much on a quick dollar turnover as opposed to a quality product that will last, and will, in the end, we feel, bring far greater artistic and financial return.⁹

How much of the notion of being a dance band was the doing of Sauter and Finegan and how much was the influence of the Willard Alexander Agency is up for debate. What is clear, however, is that the Sauter-Finegan collaboration was a project that was being monitored by the media (especially by the likes of George Simon), and the survival of the band over the next five years would be due, in part, to the promotion the band received through publications like *Metronome*.

The Music

With two master arrangers at the helm, there were several ways the pieces for the Sauter-Finegan band could have been crafted. Early on in their partnership, Sauter and Finegan took to writing the arrangements together. According to the program from the 1953 Sauter-Finegan tour,

Eddie and Bill decide what song they are going to record together; then they discuss its treatment together; finally they write the arrangement together... Sometimes Bill will take one portion and Eddie another; then the two parts are integrated into the whole. At other times, they work side by side throughout the entire arrangement, sketching ideas together, then one of them talking over and filling in the details of the orchestration.¹⁰

While the first sides were arranged in this fashion, over time, Sauter and Finegan would begin to do their own arranging on their own time. The two would discuss their current respective projects, but their vastly different work habits made it quite difficult for all their efforts to be combined. Eddie would often need to work on things over a period of time rather than pulling all-nighters owing to his medical condition and the bouts of fatigue he encountered. Finegan, on the other hand, appears to have been a last-minute writer, as one composition “4 AM” that he allegedly wrote on the way to a recording date would indicate. Woodwind player Wally Kane, who was the youngest member of the band and remained there for almost its entirety, believed that there were instances in which Sauter would sometimes help Finegan to finish arrangements that he was hung up on.¹¹ It was a common practice during this time period for arrangers to assist one another with finishing arrangements, especially when the demand for charts was so high in such a variety of mediums (record dates, radio, television, live gigs, etc.).

The First Record Date

Musicians were brought in for a recording date on May 12, 1952. Through their shared networks during their big band era days, Sauter and Finegan were able to pool together some of the finest musicians in the New York area. In addition to the instrumentation of a standard big band of the time—5 saxophones, 4 trumpets, 3 trombones, guitar, piano, bass and drums—Sauter-Finegan included a tuba, harp, and two

auxiliary percussionists. Not only were the saxophonists asked to play the standard doubles, Bb-clarinet and C-flute, but they were also called upon to play other members of those two instrument families as well as double reeds, namely English horn and oboe. For their first tracks, Sauter and Finegan collaborated on a host of compositions that was to become the meat and potatoes of the band's repertoire (whether they wanted it to or not) for much of their time together. Quite symbolically, the very first track the band ever recorded would become the band's theme song throughout its existence. The "Doodletown Fifers," as it was called, starts out with an in-your-face, full-band (brass dominated) fanfare followed by a Revolutionary-war sounding drum cadence with a bit of a hint of a swung feel to it and some percussion accompaniment. This is followed by another overtly Americana-theme played by the piccolos a la "Colonel Bogey March" (the theme to the film *Bridge on the River Kwai*) with no chordal accompaniment. The theme is then passed to the low saxes and makes its way in various iterations through the band (the trombones, trumpets, and final back to the piccolos after a repetition of the introductory fanfare).

After the band finished a run-through of "Doodletown Fifers" in the studio before the recording equipment was even set up, Finegan recalled a heated exchange with the sound engineer and the band's clever solution to solving the conflict.

I run it down once, and Hugo(?) comes out and says... "We can't record that." I said "What do you mean you can't?" I said, "we're here to do it, you know, to the record the band"... The frequency range was tremendous. They had never run into that wide a range in recording... So he had a small fit, so we gave him a few drinks. That calmed him down.¹²

This was just one instance in which the unique characteristics of the Sauter-Finegan Orchestra shone forth. The other track recorded on that date was a walking ballad entitled

“Azure-Te (Paris Blues)” featuring the alto flute on the melody, a rather unusual instrument to hear in a big band at all, let alone as a feature. These two songs combined with the “Stop! Sit Down! Relax! Think!” and “Rain” led to a review in *Metronome* claiming that this was one of the very few bands that the author stated “set him off his trolley (in print, that is).”¹³ *Down Beat* declared *Azure-Te* one of the Best Records of 1952. “Doodletown Fifers” won several DJ and staff polls at *Metronome*. The reception of the Sauter-Finegan Orchestra in the press was astoundingly positive.

Success Leads to the Road, a Family Affair

Throughout 1952, the band did a number of record dates that produced a wealth of the material that would come to be the band’s “hits”. Songs like “Tweedle Dee and Tweele Dum” and the vocal hit “Nina Never Knew” made their way to the records and the public ate them up. Sauter took another crack at arranging “Moonlight on the Ganges,” and the result was altogether different from his effort with the Goodman band a decade earlier. Possessing a curious attempt to capture the atmosphere of the Ganges River (presumably), the introduction features a very nasal oboe lead alongside Sauter himself playing kazoo with some odd orchestration throughout. The rendition of “April in Paris” featuring vocalist Florence Fogelson boldly has the vocalist *not* sing the standard’s lyrics on the first two A-sections of the song. Rather, Fogelson provides a haunting counter-melody to the main theme until coming to the forefront during the bridge of the song. The effect is exquisite.

Owing to the overwhelming response to the 1952 recordings, it was decided (probably at the behest of the Willard Alexander Agency) that the Sauter-Finegan Band would go on tour. The band’s founders original hopes were to perform concerts, not

dances, but it seemed the marketing machine that backed the band booked whatever would come their way. The band went out on tour beginning in May of 1953. The tour, according to Sauter, went nonstop from that start until December of 1955. The arranger was not keen on the idea of all the time he was going to have to spend on the road. “I hated to be away from the family all that time, as much as you had to be. Both my sons were about ten and eleven; I wanted to be home.”¹⁴ In addition to missing his family, Sauter also had his unstable health to handle. Fortunately, Sauter’s band mates provided the support he needed to get through the arduous travels. “I put a cot on the bus and made sure I got a lot of rest, but I think what saved me there was the laughter. There were a bunch of kooks on that band and it was never boring.”¹⁵

One of the band’s biggest clowns was drummer Mousy Alexander. A youngster in the group, Alexander would be the source of all sorts of shenanigans, which were often brought up around the bar. One rather memorable moment of Mousy’s boldness was on a special occasion on November 2, 1954, in which the band shared the stage with Fritz Reiner and the Chicago Symphony. A project recommended by the RCA label, the piece that Sauter-Finegan Orchestra and the Chicago Symphony performed together was entitled “Concerto for Jazz Band and Orchestra” by composer Rolf Liebermann. Conductor Fritz Reiner was a highly respected (almost feared) presence, and the orchestra followed his every move. Sauter recalled Alexander’s irreverent moment:

[Reiner] had a mambo section in there; I guess the composer had written in it and... At one point, Mousey raises his hand and the whole works stops and he said, “Dr. Reiner, it doesn't go like that.” And there was a shocked silence because [the orchestra members] just wouldn't do that.¹⁶

With the rigors of running a touring band, there were additional tasks that the Sauter-Finegan group needed outside of writing and performing the arrangements. For one, the copyist work was crucial with so many players and such a high volume of musical output. To assist in this matter, Bill Finegan's wife, Kay Finegan, served as copyist for the ensemble. In addition to the amount of parts that needed to be addressed, the wide variety of sounds the band produced was such that a totally acoustic performance would not allow for the proper balance; a harp simply could not compete with a trumpet section. Luckily for Sauter and Finegan, Eddie's brother Stan Meyers worked as an electrical engineer and had a good command of amplification systems. A description of the set-up could be found in the 1953 touring band program:

[Stan] devised a special mic'ing system for them, which consists of six microphones, strategically placed (if you look close you'll see one in front of the harp and another in front of the saxists who double on woodwinds, for example) so that the sounds, that might ordinarily be lost amidst the band's complicated scorings, will be brought out to live audiences just the way they are on the records. In front of the band is a control panel. By means of turning knobs, Eddie or Bill (whoever happens to be conducting) can turn on any one or more of the various mics to any desired volume.¹⁷

Stanley's electrical engineering talents would inspire Eddie to build massive cabinet speakers to install in his basement/studio of his home in Nyack in later years.

Classical Influences

While the Sauter-Finegan Orchestra presented several originals and a number of standards, the majority of the arrangements possessed little or no solo improvisations. This was yet another aspect that set Sauter-Finegan apart from other swing ensembles that had preceded it. A number of pieces by the oversized big band paid homage to the world of classical music. One such number, "Midnight Sleighride" served as a jingle-bell

loaded adaptation (a Sauter-Finegan collaboration) of a section of Prokofiev's *Lieutenant Kije*. A television appearance of the band performing "Sleighride" revealed that Bill Finegan's percussive beating of his chest created the sound of the horse's hooves heard on the recording. Such antics were routine for the band's diverse sounds (Sauter's kazoo on "Moonlight on the Ganges" and toy trumpet on "Childs Play," etc.). Another classically inspired piece written by Sauter, which appeared on the 1954 album *Adventures in Time*, was the original "World Without Time." This contemporary classical duet written for flute and piano became the theme song in 1956 for the informative talk show now in its 57th year, *The Open Mind*. Sauter never received compensation nor does his name appear in the credits for the show. According to Sauter, this lack of recognition was owing to the fact that a number of Sauter-Finegan pieces somehow wound up in the stock music libraries of the television studios (like NBC), and in his later years, Sauter seemed to think he had no legal recourse to request compensation for his or Finegan's efforts.

A third work by Sauter, "Wild Wings in the Woods," is a through-composed, quirky woodwind chamber ensemble piece. Featuring two flutes, oboe, clarinet, and bass clarinet, the work stretched the abilities of the jazzmen saxophone section that sat in the Sauter-Finegan Orchestra. Wally Kane, who sat in that section, recalled the look of horror that came over baritone saxophonist Gene Allen's face when he was presented with the bass clarinet part to "Wild Wings." Recorded in 1954, the composition demonstrates the versatility the composer had. The piece was a point of pride later on in the Sauter's life. Commercial audiences, however, didn't know what to make of the piece.

Sauter-Finegan's Financial Woes

In spite of the band's success in the studios and in the music journals, touring the country was a different story. "From the first time out," Sauter reminisced, "we began losing money, and it was suggested from the Willard Alexander Agency that we cut down the size of the band and stop playing what we're doing and play dance music." For Sauter, this meant simply giving up on the mission that he and Finegan had set out to accomplish with the creation of their band. The bandleaders resisted the push of their agency as much as they could. While Sauter and Finegan would not compromise the size of their ensemble, they did take work they did not really desire. This included playing dances and helping to push Camel cigarettes on the CBS Camel Caravan. While the unique sound of Sauter-Finegan mystified music aficionados and performers on recordings and in the concert halls, dance halls did not provide the ensemble an ideal scenario. The band attempted to break even, but their tax debt mounted as the large organization realized it did not have the commercial potential of groups that pandered to popular culture.

By the end of 1955, pressures from the US government were so overwhelming that there were threats of the tax debts being collected while the band was travelling through the airports. This fear motivated the band to cease touring because they did not want to run the risk of being stranded in some rural area with no money and no means to get out of there. The group recorded a few more years bit for RCA-Victor and then later for United Artists, but, as far as Sauter was concerned, the Sauter-Finegan period was beginning to wind down towards the end of 1956 into 1957.

Offer in Baden-Baden, Germany

Work began to grow scarce for Sauter and Finegan in the beginning of 1957, but the Willard Alexander agency sought to use up every last drop of business they could get of the pair. Much to Sauter's chagrin, the bandleaders would be sent out on weekends to perform their music with pick-up bands dubiously billed as the "Sauter-Finegan Orchestra," which usually resulted in dreadful performances owing to the complexity of the music and how little time the musicians would have to try to put it together. Sauter knew that his time as co-leader of Sauter-Finegan was coming to an end, and his next opportunity came about through a member of the band.

In late 1955, singer Anita Darian joined the Sauter-Finegan Orchestra. She stayed with the group throughout most of 1956. According to Eddie Sauter, Darian got involved in a relationship with a gentleman who had a position in Stuttgart, Germany working as a radio producer. Through this contact, Darian became friends with Peter Mordo, a Greek guitarist who moved to USA but then left and eventually landed a job as a significant radio DJ in Germany. At this time, the radio stations in Germany all possessed a house big band. After hearing about Sauter's difficulty in making any connections in Europe, Anita Darian intervened on the composer's behalf. The singer recollected a phone call she made to Mordo:

I said, "Peter, there seems to be a problem here with Eddie. He wants to come to Germany or anywhere in Europe, but I mentioned you because you're there and established all these years now. Would you be interested, I mean, to have Eddie come over? Is there something you can do to help him?" He said, "I would *love* to have him come over." He said, "Tell him to give him my number." I said, "You're not doing me a favor?" He said, "Anita, of course I would do you a favor, but the point is, yes, we'd love to have him over."¹⁸

Anita passed the news onto Sauter, and he seemed to be thrilled at the idea. As it just so happened, bandleader Kurt Edelhagen was leaving the station Südwestfunk (SWF) in Baden-Baden and was moving to Westdeutscher Rundfunk (WDR) in Cologne. In February of 1957, Sauter visited SWF to discuss the details of his contract. As pianist/percussionist Dave Hildinger recalled, “the first time [Eddie] went over to interview, the guys were waiting for him at the airport—the German radio station officials—and they were looking for a Ray Anthony-type, real elegant-looking bandleader. Eddie got off the plane in one of these long leather coats. *(laughing)* He looked like he had just come off the boat from Czechoslovakia or something, and they didn’t recognize him.”¹⁹

Eddie Sauter requested that he be allowed to bring four musicians from New York to supplement the station orchestra, which comprised mostly of hangovers from Kurt Edelhagen’s group before the German maestro moved to Cologne. When he arrived with his family in Germany on March 18, 1957, the American brought with him drummer Sperie Karas, bassist Dave Moore, singer/harpist Blanch Birdsong, and Sauter-Finegan pianist David Hildinger who wound up playing percussion with the SWF Orchestra. According to Hildinger, percussionist Joe Venuto was Sauter’s first choice but turned out the offer, so Eddie offered the percussion chair to Hildinger.

Sauter’s Time at SWF

The radio station orchestra offered the 43-year-old Eddie Sauter his first (and only) crack at being the sole bandleader for a big band. Additionally, the German management seemed to exercise little censorship over the pieces that Sauter could or

could not perform. Evidence of this freedom can be heard on the live recording, *The Historic Donaueschingen Jazz concert 1957*. The Donaueschingen Festival that year featured the premiere of Stravinsky's *Agon*, who presumably attended Sauter's . Billed alongside the Modern Jazz Quartet and Andre Hodeir and his Jazz Group of Paris, the Eddie Sauter Big Band (as it was called on the recording) played two of the more adventurous works Sauter had produced in his career, including a piece entitled "Tropic of Kommingen" the composer had written during his time under the thumb of the Willard Alexander Agency that was presumably deemed too peculiar for American audiences. The second work, "Kinetic Energy," was a smaller-ensemble piece that contained an extended drum feature that seemed to foreshadow the inventiveness film composer Jerry Goldsmith would display nearly a decade later in his score for *Planet of the Apes*. The third piece from Donaueschingen, "Dodo," by contrast, possessed mostly traditional swing elements of the day.

Sauter brought with him to Germany some of the works that he did not get to hear performed during his time with Goodman, McKinley, and even Sauter-Finegan. According to David Hildinger, the band would meet/perform daily with a tremendous amount of support by the local government. While the station in Baden-Baden supported Sauter's musical decisions, there was still a distinct tension between with the Americans the local performers. As David Hildinger noted, "there was a bit of paranoia on our side, of the New York people...we weren't trusting enough...If we had been more cooperative, things would've gone a lot better...Some people were sort of telling us, 'he's against you and he's against you.' You know how people play politics, and we listened to

the wrong people.”²⁰ According to Eddie Sauter, the relationship with the SWF Orchestra ended for the following reasons:

There were things involved. They have a law in Germany, these state affairs, where they become eligible for pension if they're signed to the station. They were using me as an independent contractor and the band didn't want this. I didn't know that, so they began doing everything possible to get themselves on the pension, and I don't blame them. They were right, but I did some things inadvertently. The other thing you can't do is let somebody go who has been there, and I did that without being forewarned, so I was taken to court on that one. The guy I had to take [the fired musician's] place, if I had taken him back, I would then have to let him go and it got into all those things and I was up the creek no matter what, so I got them to let me go home. That's how I came back.²¹

In August of 1958, after seventeen months as the director of the SWF Orchestra, Eddie Sauter and his family returned to their home in Nyack, NY. Eddie again found himself as an incredibly talented big band era arranger/composer in search of work. The only trouble was, the big bands in the US were beginning to die out.

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- ¹ Bill Finegan, interview by Dr. Jack McKinney and Dennis Oppenheim, 9 March, 1985, Tenafly, NJ. Tape recording.
- ² Jeff Sultanof, "Remerbing Bill Finegan," *Jazz.com*, 8 June 2008,.
<http://www.jazz.com/jazz-blog/2008/6/8/remembering-bill-finegan>. Accessed: 20 March 2013.
- ³ Eddie Sauter, interview by Bill Kirchner, 11 August 1980, transcript, National Endowment for the Arts Jazz Oral History Project (JOHP), Institute of Jazz Studies, 191.
- ⁴ Bill Crow, "Eddie Bert," *Allegro*, 2004, New York, NY,
http://www.billcrowbass.com/billcrowbass.com/Eddie_Bert.html. Accessed 20 March 2013.
- ⁵ Irv Dinken, interview by Dr. Jack McKinney and Dennis Oppenheim, Offices of Willard Alexander Agency, New York, 9 September 1986. Tape recording.
- ⁶ Kirchner, 192.
- ⁷ See note 1.
- ⁸ Kirchner, 194.
- ⁹ George T. Simon, "Bill Finegan – Eddie Sauter," *Metronome*, 68/3 (Mar.1952), 14, 24.
- ¹⁰ "New Directions in Music: The Great Sauter Finegan Orchestra," reproduced in Edward F. Polic's *The Sauter-Finegan Orchestra*, Militas, CA, 20 January 2010.
- ¹¹ Wally Kane, interview by the author, Long Island, NY, 4 February 2013. Digital recording.
- ¹² See note 1.
- ¹³ George T. Simon, "The Editors Speak: George Simon Here's the Band!" *Metronome*, 68/9 (Sept.1952), 34.
- ¹⁴ Kirchner, 207.
- ¹⁵ Kirchner, 131.
- ¹⁶ Kirchner, 80-1.
- ¹⁷ See note 10.
- ¹⁸ Anita Darian, interview by Dennis Oppenheim, 24 January 1985, New York. Tape recording.
- ¹⁹ Dave Hilldinger, interview by Dennis Oppenheim, 24 January 1985, New York. Tape recording.
- ²⁰ See note 19.
- ²¹ Kirchner, 223.

Chapter 6

The Return to America

Upon his departure from Germany, Sauter returned to the states without a game plan for finding work. Sauter-Finegan had dissolved. The likes of Benny Goodman and Ray McKinley—now leading the New Glenn Miller ghost band— were not seeking new arrangements. Instead, the bandleaders opted to go with nostalgia, performing and recording works that had brought them to fame decades earlier. This meant that work for the likes of Eddie Sauter in the field of big band arranging and composition was beginning to dry up. Upon returning to the US, Sauter recalled getting some work from a former Sauter-Finegan reedman. “Oboist Ray Shriner got me on a couple of commercials, but I couldn’t live on what I was getting.”¹

A giant in the world of Broadway/television composition then opted to utilize the services of Sauter was Robert “Bobby” Dolan. Dolan had been the music director at MGM and Paramount in the 1940s and 1950s and later worked in television and as a professor at Columbia when he moved to New York. In the first half of 1961, Dolan worked on three episodes for a television mini-series entitled *Winston Churchill: The Valiant Years*. As orchestrators, Dolan hired Eddie Sauter and a gentleman by the name of Hershy Kay. It is unclear whether Kay brought Sauter to Dolan or if the pair met while working for Dolan together. Regardless, the time spent with Kay would ultimately lead to a host of new experiences and work for Sauter.

Hershy Kay had become one of the most sought after orchestrators in New York following his work with Leonard Bernstein in *On the Town* in 1944. One day, a call came

from Kay to Sauter for help in orchestrating a musical based on a book by Don Appell. The musical, *Milk and Honey*, dealt with the topic of Israel's fight for recognition as a nation. It premiered August 1961 in New Haven, Connecticut before hitting Broadway two months later. The show had a three-year run on Broadway, and this kicked off a career for Eddie Sauter as a Broadway Orchestrator that would be highly lucrative yet, very often, musically unsatisfying for the adventurous composer/arranger.

Stan Getz and the Origin of *Focus*

Meanwhile, in the jazz world, Norman Granz sold Verve Records to MGM in December of 1960 as the sales of Jazz at the Philharmonic had begun to slow down.² Under the new management, there were concerns that one of their prized artists, saxophonist Stan Getz, was beginning to fall out of favor with the commercial audiences. The MGM executives sought to have Stan produce an album of popular ballads, but the tenor man pushed back, demanding that he be allowed to collaborate with Eddie Sauter on a totally new project. As Getz reminisced:

The *Focus* album came about because I had admired Eddie Sauter's writing for so long. I played his arrangements when I was on Benny Goodman's band in 1945. And he seemed so neglected. He was writing music for jingles and television programs. I thought, "Why should a man this great have to do something like that?"

So I asked him to write something for me.

He Said, "What?"

I said, "I don't want any arrangements of jazz classic, or anything. Want it to be all your own original music—something that you really believe in."³

According to Eddie Sauter, the call to write for Getz came from Irv Dinkin, whom Sauter had worked with during his time in both the McKinley and Sauter-Finegan bands. Apparently, the label's new producer, Creed Taylor did not agree with the idea of *Focus*

nor did he desire Sauter's association with the label. "Creed didn't want me there. He said stop the presses, so I stopped. About three or four weeks later, Stan called and said, 'how's it going?' I told him they said to stop, so he must have gotten on with Creed and it was on again and then it went."⁴ The decision to use strings was entirely at the discretion of Eddie Sauter. Sauter explained the thinking behind this setting:

Why it took the shape it did I can't ascribe to anything else except I wanted to do something for strings. I lost my fear of it because they would never let me handle these things. I wasn't a string man. They used to label you; they still do. If you're a jazzman, you can't be something else. You know how it is. I lost my fear of it through working on shows and working with Bobby Doland on certain TV scores.⁵

The unique stipulations Sauter and Getz put on their collaboration— Sauter's assertion that it feature strings sans-rhythm section and Getz's request that it be completely original works—set *Focus* on the path of becoming an unprecedented work in the field of jazz. The famous *Bird with Strings* recordings of Charlie Parker featured a saxophonist improvising with string accompaniment, but it failed on both these counts (it was mostly jazz standards with a rhythm section included). Sauter was not content simply to give the string players "goose-eggs" and opted instead to turn them into the rhythmic engine behind Stan's improvisations. Eddie Sauter conceived of *Focus* as, "seven different fairytales...as if Hans Christian Andersen were a musician."⁶ The piece hung together as if it were a suite, but the separate movements all had separate themes.

As for Stan Getz, there was a great deal of deliberation over whether to give the saxophonist parts, a lead sheet with chord changes, or a sketch of what was taking place in the orchestra. Getz and Sauter had a number of conversations prior to the recording. The extant parts and manuscripts in the Eddie Sauter Archive at Yale University reveal that for the first movement, Sauter attempted all three methods (melody, chord changes,

orchestral sketch), perhaps at the request of a slightly unsure Getz. Ultimately, for the remaining six movements, the sketch method was applied on all but one other movements, “I Remember When,” which contains a clearly written out melody line.

The Piece and the Recording

On July 14, 1961, the Beaux Arts string quartet—augmented to include a total of ten violin, four violas, two cellos, a bass, a harp, and percussion—went into Webster Hall under the baton of none other than Hershy Kay. Through their collaborations on Broadway musicals, Sauter had grown comfortable with Hershy Kay’s conducting technique and decided to use his services for the date. No song titles other than simple numbers (whose order was not adhered to during the recording process nor during the LP release) appeared on the sheet music that was handed out at the recording sessions.

The first track recorded, called “I’m Late, I’m Late” on the LP, received its title from the song sung by the white rabbit on its way to the tea party in Disney’s *Alice in Wonderland*. The melody of Sauter’s “I’m Late” parallels the Disney song in both melody and rhythmic punctuation. Another source of this piece’s main two-note motif is Bela Bartok’s second movement of *Music for Percussion, Strings, and Celesta*. Many jazz historians believe that this movement served as an homage to Bartok, who Sauter had the fortune of meeting. To Sauter, that experience was, “like meeting God.”⁷ This track is the only one that features another jazz player, Roy Haynes, playing brushes alongside Getz and the strings. The choice to utilize Haynes was not an artistic move on Sauter’s part but, rather, a concession to commercialism.⁸ The eight-minute recording on the original issue is in fact two takes of the piece combined back-to-back with some

clever editing.

Track 2, “Her” opens with beautiful string harmonics and sparse movement of the celesta and harp behind the high pedal of strings. Throughout the slow ballad, the melody undergoes some beautiful harmonic transformation with bits of more common “jazz” harmony (i.e., a iii-VI-ii-V⁷ turn-around) thrown in. The third Track, “Pan,” is written in 6/4 time and has an agitated waltz-like opening, before expanding to a much broader, calmer development section and finally returning to the opening mood in the end. “I Remember When” comes fourth on the LP and provides yet another ballad for Getz to showcase his airy tone. Here, Stan sticks to the written-out melody quite closely on the recording, filling in on longer notes as he would any ballad.

The fifth track of *Focus*, “Night Rider” (see Appendix C), which is actually No. 1 in Sauter’s score, reveals Sauter’s ability to turn the string section into a driving mechanism with rhythmic propulsion.⁹ Sauter employs the “hocket” technique he had mastered during his time with Goodman and with other big bands to create a persistent eighth-note pulse performed on double-stopped, pizzicato open-fifths by the violas and celli. The violas take the downbeats and the cellis play on the upbeats. The violins enter with pickups to the nineteenth measure that continue the undulating forward motion. Playing over the pedals created by the lower-strings, the violins superimpose several chords over the G-minor pedal. 71 measures go by until the constant pizz. eighth notes stop when an expansive G major chord appears in all voices of the orchestra in unison rhythm. These chords lead to a perfect solo break for Getz. 5/4 and 6/4 sections ensue, followed by a return to the original theme stated in measure 19. The effect that Sauter draws out of the string ensemble on this movement is one of incredible energy and force.

“Once Upon a Time,” a 12/8 work of varying complexions, offers yet another insight into Sauter’s mastery of strings. A mercurial piece, the movement starts out with basses and celli at the bottom of their ranges eerily creeping upward. This section gives way to a much more buoyant string melody with a written snare-drum part littered throughout. The middle-section of this piece is again much more “floating” than the bookends (much like the movement “Pan”). *Focus* closes with “A Summer Afternoon.” Of the seven movements, this seems to be Sauter’s least exciting effort. The piece contains little in the way of dissonance and serves as a slightly disappointing end to an otherwise exhilarating piece.

There is a great deal of debate about which tracks of *Focus* Stan Getz performed live and which tracks were overdubbed. During the scheduled recording dates, Getz’s bassist, Scott LaFaro, and his mother, Goldie, both died unexpectedly. Producer Creed Taylor claims that the dates would have been re-scheduled had Getz been unavailable to make the dates. However, pianist Steve Kuhn, who was working with Getz around the time *Focus* was to be recorded, recalled that the saxophonist would listen to tapes of the string tracks on headphones and play along in preparation for the overdub sessions. Sauter claims it was 50/50, but Getz stated that he recorded “about 2/3” of the tracks with headphones. The only track it seems that most parties are convinced was definitely recorded by Sauter live is “I’m Late, I’m Late,” featuring Roy Haynes on snare. When one listens to Sauter’s recording of *Focus*, however, one thing is quite clear: whether or not the performer recorded the piece live or overdubbed, he was well aware of where Sauter had left holes for him in the music. At no point during the entire thirty-three minutes of music does Getz obscure Sauter’s writing, allowing all melodies to come

through.

The initial reception to *Focus* was not what Getz or Sauter had hoped for. The album went up for a Grammy nomination but lost to Vince Guaraldi's "Cast Your Fate to the Wind" in the Best Original Jazz Composition category.¹⁰ While critics of the day noted the album's originality, attempts to perform the piece live (as Getz tried at Hunter College on October 18, 1963) were met with a lukewarm reception. The movement "Once Upon a Time" was performed on *The Edie Adams Show*, and in an interview with Mel Martin, Getz claimed that Adams hired Getz to perform *Focus* for Leonard Bernstein on his 50th birthday at the Beverly Hills Hotel, but there is little in the way of evidence to support that claim. Two years after *Focus* was up for the Grammy, Getz showed his gratitude towards Sauter by sending the Grammy that he won in 1964 for the album *Getz/Gilberto* to the composer.¹¹ Towards the end of his life, Getz remarked that *Focus* was one of his most meaningful albums that he worked on throughout his career.

Mickey One

Over the next few years following *Focus*, Sauter and Getz kept in touch. While Getz was undergoing dramatic highs and lows (including major bouts of alcoholism and an attempt on his own life¹²), Sauter was simply trying to eke out a living to pay off his mortgage in Nyack and put his two sons, Gregory and Daniel, through school at NYU. Sometime in 1963-64, Stan Getz was able to get a copy of *Focus* to director Arthur Penn through his secretary. The sound intrigued the director, and the team of Getz and Sauter were recruited for the director's upcoming project, *Mickey One*. A surrealistic drama riddled with, "kaleidoscopic camerawork, film noir atmosphere, lighting and design

aspects, Kafkaesque paranoia,¹³ the film called for some understandably unusual music. Instead of just strings, Sauter employed a whole range of musical contexts for Getz to solo in, including a big band, string ensemble, brass quintet, polka band, and rock group.

Of all his collaborations with Getz, Sauter admired *Mickey One* the most. The composer liked the wilder nature of the soloist's improvisations. It also appeared that Sauter desired to get more work in cinema because, in addition to paying well, the composer was offered more artistic license than he received orchestrating for Broadway. While *Mickey One* initially performed well at the festivals, the commercial release of the film pretty much flopped.

Tanglewood Concerto

Sauter's last effort for Getz came in the form of the *Tanglewood Concerto*. Written over a period four months prior to the concert date, Sauter's effort was just one of six pieces scored for Stan Getz for the famous, annual Tanglewood Festival in Lennox, Massachusetts. Along with Sauter, Alec Wilder, David Raksin, and Manny Albam penned works for the tenor saxophonist that were performed with the accompaniment of the Boston Pops under the direction of Arthur Fiedler on August 3 of 1966.

The outdoor performance of *Tanglewood Concerto* was Eddie Sauter's largest full-orchestra composition. Consisting of two movements and last fifteen-and-a-half minutes, the piece reflects much more of the composer's classical training than his experiences writing for big bands. The piece seems to stick to straight time without any divergence into a swing time feel. It may be for this reason that Getz—much to Sauter's chagrin—adhered strictly to what the composer had written as a simple guide during the

solo. As Sauter reflected on the performance he felt that, “It’s good for what it might have been, but not for jazz.”¹⁴ The composer did not get to have a say in the rehearsal unless Fiedler had a question to ask, and there is little chance that Getz was able to take much of a look at the part ahead of time, especially considering the fact that he had three other original pieces to work on for the same concert. The attendance for the concert was a record-breaking fifteen thousand people.¹⁵ *Tanglewood Concerto* was hailed as ambitious but never taken up by the saxophonist again. Sauter devoted little time to discussing the work in interviews later in life.

Although Getz and Sauter made plans to collaborate later in life, *Tanglewood* was their last combined effort.

Leonard Bernstein, Broadway Orchestrations, *Night Gallery* and the Final Years

While the thrust of Sauter’s jazz endeavors throughout the 1960s involved Stan Getz, the composer engaged in a number of side projects to stay afloat financially, as was previously mentioned. The first of these projects came about in 1963 when Hershy Kay turned down the opportunity to arrange Christmas music for an album featuring Leonard Bernstein, the NY Philharmonic, and the Mormon Tabernacle Choir. Kay recommended Sauter who jumped at the idea; he arranged six pieces, including an instrumental version of “Carol of the Bells.” For the vocal numbers “The Twelve Days of Christmas,” “Patapan,” Holst’s “Lullay, my liking,” “Las Virgin lava pañales,” and “Silent Night,” Robert de Cormier took care of the vocal arrangements while Sauter concentrated on the instrumental writing. Sauter recalled that the massive amount of echo that took place in the hall (Lincoln Center). The only thing the orchestra could do to try to stay together

was to follow Bernstein's baton with extreme attention to detail.¹⁶ Sauter was pleased with the finished product in spite of the nightmares associated with the recording process.

Throughout the 1960s and into the 1970s, Sauter utilized Broadway musicals as a means to pay the bills. After his first effort with Hershy Kay on *Milk and Honey*, Sauter went on to orchestrate nine other Broadway musicals, including: *Foxy* (1964), *It's a Bird...It's a Plane...It's Superman* (1966), *The Apple Tree* (1966), *Henry, Sweet Henry* (1967), *1776* (1969), *La Strada* (1969), *Georgy* (1970), *Two by Two* (1970), and *Molly* (1973). Additionally, a touring revival of *Little Johnny Jones* that Sauter orchestrated had only one performance on Broadway in 1982.¹⁷

Regarding his time as an orchestrator for Broadway, Sauter expressed a significant amount of frustration. "I orchestrate Broadway shows, which is a huge drag. I hate it. I hate it with a passion because there's no music in it."¹⁸ The fact that the orchestrator had no say in the finished product, that the music was always secondary to the dancing and the spectacle, and that the Broadway composers were never composers so much as "tunesmiths" gave Sauter such an incredible amount of stress that he believed it was what brought about his heart attack in 1966.¹⁹

1971 brought Sauter an opportunity to exercise his compositional chops once again. Rod Serling, creator of such mind-bending television series as *The Twilight Zone*, had another suspenseful program on NBC entitled *Night Gallery*. Unlike *Twilight Zone*, *Night Gallery* focused more specifically on tales of horror rather than tales of mystery. For *Night Gallery*, Sauter scored seventeen episodes and composed the theme for the show's third and final season. Compared with the restraints of Broadway, Sauter enjoyed the freedom he was afforded composing for television. His often quirky, dissonant

compositional style fit perfectly with the mood *Night Gallery* often sought to project. From 1971-1973, the show kept Sauter relatively busy and financially stable. In 1976, Sauter again got the opportunity to score for television. This time the show was an action-adventure series about two detectives on CBS entitled *Switch*. For *Switch*, Sauter scored ten episodes.

In 1961, Sauter had been commissioned by the New York Saxophone Quartet, featuring former Sauter-Finegan reed specialist Wally Kane on baritone saxophone, to write a piece for the ensemble and tuba. Entitled *Piece for Tuba and Saxophone Quartet*, the four-movement piece features tuba player Harvey Phillips, another Sauter-Finegan alumnus. Almost twenty years later, Kane again requested that his old bandleader provide the quartet with a composition. Sauter's efforts produced *Saxophone Quartet No. 1*, otherwise known as "Q.T." in 1977. "Q.T." was a loosely tonal gift for the New York Saxophone Quartet complete with complex counterpoint. The New York Saxophone Quartet recorded "Q.T." in March of 1980.

In August of 1980, Eddie Sauter sat down with Bill Kirchner to recount much of his life for the NEA Jazz Oral History Project. In his discussions with Kirchner, Sauter quite openly discussed his views on the state of the music industry as well as the general direction American culture and society were headed in. As a man whose life had revolved around music for almost fifty years, the composer was not fond of much of the music being produced in 1980. He felt the ethics of society on the cusp of the "Me! Me! Me!" generation were beginning to go off-track. As for his own standing, Sauter seemed to feel that his music had never reached the level of influence and recognition it could have garnered had the cards played out a bit differently. He believed himself to be always on

the outside of the jazz community looking in.

While the interview with Kirchner was not an entirely comprehensive overview of Sauter's life, the meetings occurred just a few months prior to the end of the composer's story. On April 21, 1981, Eddie Sauter died of a heart attack in Nyack, NY, leaving behind his wife, two sons, and an immense library of pensive and experimental jazz and classical music. He was buried in Oak Hill Cemetery near the graves of his adoptive parents.

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- ¹ Eddie Sauter, interview by Bill Kirchner, 11 August 1980, transcript, National Endowment for the Arts Jazz Oral History Project (JOHP), Institute of Jazz Studies, 225.
- ² Verve Media Group, "Introduction: The History of the Verve Music Group," *Verve Records Online*. <http://history.vervemusicgroup.com/>, Accessed 20 March 2013.
- ³ Stan Getz, interview by Les Tompkins, "Giving to Back to God," *Crescendo*, reprinted 3/89 as cited in Donald Maggin's *Stan Getz: A Life in Jazz*, (New York: William Morrow 1996), 198.
- ⁴ Kirchner, 229.
- ⁵ Kirchner, 229.
- ⁶ Eddie Sauter interview by Bill Coss, "Footnotes to *Focus*," *Down Beat*, 29/7 (1962), 26.
- ⁷ Kirchner, 161. During the meeting between Bartok and Eddie Sauter, Bartok was informed that Sauter was a young composer and his advice for Sauter was, "Young man, listen to Palestrina."
- ⁸ Kirchner, 251.
- ⁹ Although this movement features a written "hambone" part, there is no evidence of this part being performed on the initial recording of *Focus*.
- ¹⁰ Maggin, 216.
- ¹¹ Maggin, 224.
- ¹² Maggin, 224-7.
- ¹³ "Mickey One," *Wikipedia*, Wikimedia Foundation, 4 April 2013, Web. http://en.wikipedia.org/wiki/Mickey_One, Accessed 5 April 2013.
- ¹⁴ Kirchner, 237.
- ¹⁵ Maggin, 232.
- ¹⁶ Kirchner, 272B. This section of the Kirchner interview was not transcribed by the original transcriber of the NEA interview owing to an echo on the recording. The page number referred to above relates to a hand-written transcript of this section of the tape written out by Dennis Oppenheim.
- ¹⁷ "Eddie Sauter: Orchestrator," *IBDB: The Official Source for Broadway Information*, Web, <http://www.easybib.com/cite/view>. Accessed 4 April, 2013.
- ¹⁸ Kirchner, 88-89.
- ¹⁹ Kirchner, 227.

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Following the more recent entries are abbreviations denoting the nature of the material in the respective articles. These symbols are:

[A] = analytical remarks [B] = extensive book review [BT] = blindfold test [C] = concert review [D] = discography [F] = feature article [I] = interview ["I"] = article written by the respective musician himself [O] = obituary [R] = extensive record review [T] = transcription

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Eddie Sauter Discography

[B2722] Charlie Barnet

Eddie Sauter (tp,arr) Chris Griffin, Toots Camarata (tp) Russ Jenner (tb) ? Bill McVeigh (tb) ? Frank Llewellyn (tb) Les Cooper, George Bone (as) Charlie Barnet, Fred Fallensby (ts) Rupe Biggadike (p) Buford Turner (g) Pete Peterson (b,tu) Rudy DeJulius (d) Marion Nichols (vcl) Benny Carter, Basie Head (arr)

New Orleans, January 21, 1935

87642-1	Growlin' (bh arr)	Bluebird B5816, HMV (E)X-4490, Bluebird AXM25526, RCA (F)PM45689, PM42401, RCA 2135554-2 [CD], Jazz Archives (F)30 [CD], Giants of Jazz (It)CD53274 [CD], Zeta (G)ZET749 [CD], Le Jazz (E)8102, Jazz Greats (E)CD071 [CD], RCA (F)74321355542 [CD]
87642-2	Growlin' (bh arr)	(unissued)
87643-1	Nagasaki (bc arr)	Bluebird B5815, HMV X-4495, Bluebird AXM25526, RCA (F)PM45689, PM42401, PM43259, RCA 2135554-2 [CD], Best of Jazz (F)4039 [CD], Jazz Archives (F)30 [CD], Giants of Jazz (It)CD53274 [CD], Zeta (G)ZET749 [CD], Le Jazz (E)8102 [CD], RCA (F)74321355542 [CD], Masters of Jazz (F)MJCD59 [CD]
87643-2	Nagasaki (bc arr)	(unissued)
87644-1	I'm keeping those keepsakes (mn vcl)	Bluebird B5814, AXM25526, Le Jazz (E)8102 [CD]
87644-2	I'm keeping those keepsakes (mn vcl)	(unissued)
87645-1	Fare thee well, Annabelle (es arr,mn vcl)	Bluebird B5815, HMV (E)X-4495, Regal Zonophone (E)MR-1762, Bluebird AXM25526, Le Jazz (E)8102 [CD]
87646-1	Don't be afraid to tell your mother (mn vcl)	Bluebird B5814, Regal Zonophone (E)MR-1642, Bluebird AXM25526, Le Jazz (E)8102 [CD]
87646-2	Don't be afraid to tell your mother (mn vcl)	(unissued)
87647-1	On a holiday (bc arr)	Bluebird B5816, AXM25526, RCA (F)PM45689, PM42401, RCA 2135554-2 [CD], Jazz Archives (F)30 [CD], Giants of Jazz (It)53274 [CD], Zeta (G)ZET749 [CD], Le Jazz (E)8102 [CD], RCA (F)74321355542 [CD], Masters of Jazz (F)MJCD59 [CD]
87647-2	On a holiday (bc arr)	(unissued)

Note: On reverse of HMV (E)X-4490 is Fats Waller's "Alligator Crawl".

Bluebird AXM25526 titled "The Complete Charlie Barnet, Vol. 1".
 RCA (F)PM45689 titled "The Indispensable Charlie Barnet, Volumes 1/2 (1935-1939)".
 RCA (F)PM42041 titled "Charlie Barne "The Duke's Ideas" Vol. 1 (1939-1941)".
 RCA 2135554-2 [CD], (F)74321355542, both titled "The Indispensable Charlie Barnet, Volumes 1/2 (1935-1939)".
 Jazz Archives (F)30 [CD] titled "Charlie Barnet Vol. 1".
 Giants of Jazz (It)CD53274 [CD] titled "Charlie Barnet 1935-1939".
 Zeta (G)ZET749 [CD] titled "Charlie Barnet Vol. 1".
 Jazz Greats (E)CD071 [CD] titled "Clap Hands, Here Comes Charlie".
 Best of Jazz (F)4039 [CD] titled "Charlie Barnet - His Best Recordings 1935-1944"; see various flwg sessions to August 3, 1944 for rest of CD.
 All issued titles also on Classics (F)1133 [CD].

[N3038] Red Norvo

Red Norvo And His Orchestra : Stew Pletcher (tp) Eddie Sauter (mel,arr) Donald McCook (cl) Herbie Haymer (ts) Red Norvo (xyl) Dave Barbour (g) Pete Peterson (b) Bob White (d) unknown vcl trio (1)

New York, January 6, 1936

60300-A	Gramercy Square	De 691, Time-Life STLJ14
60301-A	Polly wolly doodle (1)	De 670, (E)F7806

Note: Both above titles on Hep (E)1019 titled "Red".

Both above titles on Hep (E)CD1044 [CD], Classics (F)1085 [CD].

[N3039] Red Norvo

Mae Questal (vcl) added

New York, January 8, 1936

60315-A	Decca stomp	De 691, Time-Life STLJ14, Jazz Oracle (Can)BDW8055 [CD]
60316-A	The music goes round and round (mq vcl)	De 680
60317-A	The broken record (mq vcl)	-
60318-A	The wedding of Jack and Jill (1)	670

Note: All above titles also on Hep (E)1019, (E)CD1044 [CD], Classics (F)1085 [CD].

[N3040] Red Norvo

Stew Pletcher (tp,vcl) Eddie Sauter (mel,arr) Donald McCook (cl) Herbie Haymer (ts) Red Norvo (xyl) Dave Barbour (g) Pete Peterson (b) Maurice Purtill (d) [aka Moe Purtill (d)]

New York, February 26, 1936

60589-A	You started me dreaming (2)	Champ 40107, Pana (E)25860
60590-A	Misty islands of the Highlands (2)	40101
60591-A	What's the name of that song ? (2)	40107
60592-A	Let yourself go (2)	40100
60593-A	Life begins when you're in love (2)	40101, Pana (E)25846
60594-A	If you love me (2)	40100, Pana (E)25847

Note: (2) unidentified (vcl) possibly Stew Pletcher.

First 4 titles as by Ken Kenny and his Orchestra.

Last 2 titles as by Len Herman and his Orchestra.

All above titles also on HEP (E)1019, (E)CD1044 [CD], Classics (F)1085 [CD].

[N3043] Red Norvo

Red Norvo And His Orchestra : Bill Hyland, Stew Pletcher, Eddie Meyers (tp) Leo Moran (tb) Slats Long (cl,as) Frank Simeone (as) Herbie Haymer (ts) Red Norvo (xyl,dir) Joe Liss (p) Dave Barbour (g) Pete Peterson (b) Maurice Purtill (d) Mildred Bailey (vcl) Eddie Sauter (arr)

New York, August 26, 1936

19749-1	It all begins and ends with you (mb vcl,es arr)	Br 7732, SoS LP112
19750-1	A porter's love song (mb vcl,es arr)	Br 7744, Epic/CSP JEE22009, Time-Life STLJ14, Col RJ44118, Col/Legacy CK53424 [CD], ASV Living Era (E)AJA5065 [CD], Col RK44118 [CD], Retrieval (Du)RTR79018 [CD]
19751-1	I know that you know (es arr,*)	Br 7744
19752-1	Picture me without you (mb vcl)	Br 7732, Col/Legacy CK53424 [CD]

Note: Columbia/Legacy CK53424 [CD] titled "Red Norvo featuring Mildred Bailey"; see various flwg sessions to February 27, 1939 for rest of CD.

ASV Living Era (E)AJA5065 [CD] titled "Mildred Bailey - Harlem Lullaby"; See March 23, 1937 for one more title; rest of CD by others.

All above titles also on Hep (E)CD1019 [CD] titled "Jivin' the Jeep"; see flwg sessions to July 9, 1937 for rest of CD.

All above titles also on Classics (F)1123 [CD].

All titles, except (*), also on Mosaic MD10-204 [CD].

[N3044] Red Norvo

Al Mastren (tb) Hank d'Amico (cl) replace Leo Moran, Slats Long, Lou Hurst (vcl) added

New York, October 19, 1936

20092-1	It can happen to you (mb vcl)	Br 7761, Hep (E)CD1019 [CD]
20093-1	Now that summer is gone (mb vcl)	7767 -
20093-2	Now that summer is gone (mb vcl)	Mosaic MD10-204 [CD]
20094	It's love I'm after (mb vcl)	Hep (E)CD1019 [CD]
20095-1	Peter Piper (mb vcl)	Br 7767, Hep (E)CD1019 [CD]

20096-1 When is a kiss not a kiss ? (lh vcl,*) 7761 -
 Note: All titles from Hep (E)CD1019 [CD] also on Classics (F)1123 [CD].
 All titles, except (*), also on Mosaic MD10-204 [CD].

[B576] Mildred Bailey

Mildred Bailey And Her Orchestra : Ziggy Elman (tp) Artie Shaw (cl) Ben Webster (ts) [pseud. Francis Love (ts)], Teddy Wilson (p) Dave Barbour (g) John Kirby (b) Cozy Cole (d) Mildred Bailey (vcl) Eddie Sauter (arr)

New York, November 9, 1936

20217-1 For sentimental reasons Voc 3367
 20218-1 It's love I'm after -
 20219-1 'Long about midnight Voc 3378, SoS LP122, Columbia C3L22, Jasmine
 (E)2568 [CD]
 20220-1 More than you know (cl out) Voc 3378, Epic SN6042

Note: All above titles also on Affinity (E)CDAFS1013 [CD], Classics (F)1080 [CD], Mosaic MD10-204 [CD], Masters of Jazz (F)MJCD106 [CD], Properbox (E)57 [CD].

[N3045] Red Norvo

Louis Mucci (tp,arr) replaces Eddie Meyers

Chicago, January 8, 1937

C-1733-2 A thousand dreams of you (mb vcl) Br 7815
 C-1734-2 Smoke dreams (mb vcl,es arr) - , Col C3L22, CBS/Sony (Jap)20AP1457,
 Time-Life STLJ14, Col/Legacy CK53424 [CD],
 ASV Living Era (E)AJA5065 [CD]
 C-1735-2 Slumming on Park Avenue (mb vcl) Br 7813
 C-1736-2 I've got my love to keep me warm (mb
 vcl) Br 7813, A-500707, Reg-Zono G-23094, Voc S-102,
 Col C3L22, CBS BPG62099, Col/Legacy CK53424 [CD],
 Phontastic (Swd)PHONTCD7663 [CD]

Note: All issues use mx. C-1736-2 although some liners list mx. C-1736-1 in error.
 Phontastic (Swd)PHONTCD7663 [CD] titled "Rock it for me (1937)"; rest of CD by others.
 All above titles also on Hep (E)CD1019 [CD], Classics (F)1123 [CD], Mosaic MD10-204 [CD].

[N3046] Red Norvo

prob. same or similar personnel, including Herbie Haymer (ts) Mildred Bailey (vcl) Edgar Sampson (arr)

Radio broadcast "Blackhawk Restaurant", Chicago, February 9, 1937

'Round my old deserted farm (mb vcl) Jazz Moderne 004
 Indiana -
 Harlem lullaby (mb vcl) -
 Love me or leave me (egs arr) -
 unknown title (fragment) -

[N3047] Red Norvo

Red Norvo Blackhawk Orchestra : Stewart Pletcher, Bill Hyland (tp) Eddie Sauter (tp,arr) Al Mastren (tb) Hank d'Amico (cl) Frank Simeone, Charles Lamphere (as) Herbie Haymer (ts) Red Norvo (xyl,dir) Joe Liss (p) Dave Barbour (g) Pete Peterson (b) Maurice Purtill (d)

Chicago, March 22, 1937

C-1853-1 Remember Br 7896, Epic/CSP JEE22009, Time-Life STLJ14,
 Hep (E)CD1019 [CD], BOMC 60-5256, Col CJ40651,
 RJ44118, CK40651 [CD], Col/Legacy CK53424 [CD],
 Col RK44118 [CD]
 C-1853-2 Remember (*) Harrison LP-X, Jazz Oracle (Can)BDW8055 [CD]
 C-1854-2 Liza Br 7868, SoS LP112, Col/Legacy CK53424 [CD],
 Hep (E)CD1019 [CD]
 C-1855-1 I would do anything for you (es arr) Br 7868, SoS LP112, Time-Life STLJ14,
 Col/Legacy CK53424 [CD], Hep (E)CD1019 [CD]
 C-1856-1 Jivin' the Jeep Br 7896, Col/Legacy CK53424 CD], Hep (E)CD1019

[CD]

Note: Columbia CJ40651, CK40651 [CD], both titled "The 1930's - Big Bands"; rest of CD by others.
All titles, except (*), also on Classics (F)1123 [CD].

[B579] Mildred Bailey

Mildred Bailey (vcl) acc by Bill Hyland, Stew Pletcher, Louis Mucci (tp) Alex Mastren (tb) Hank D'Amico, Frank Simeone, Charles Lamphere (cl,as) Herbie Haymer (ts) Bill Miller (p) Red Norvo (xyl) Dave Barbour (g) Pete Peterson (b) Maurice Purtill (d) Eddie Sauter (arr)

Chicago, March 23, 1937

C-1857-1	Never in a million years	Voc 3508, Classics (F)1114 [CD]
C-1858-2	There's a lull in my life	- , Col 3.1368, Classics (F)1114 [CD]
C-1859-1,2	Rockin' chair	Voc 3553, Columbia 80-G, CBS/Sony (Jap)20AP1457, Col C3L22, ASV Living ERA (E)CDAJA5065 [CD], L'Art Vocal (F)9 [CD], Jasmine (E)2568 [CD], Classics (F)1114 [CD], The Compact Selection (E)TQ155 [CD]
C-1860-1	Little Joe (*)	Voc 3553, Col P514320, Classics (F)1114 [CD]

Note: The Compact Selection (E)TQ155 [CD] titled "Falling in Love Again - Classic Female Vocalists, '30s"; rest of CD by others.

All titles, except (*), also on Properbox (E)57 [CD].

Both takes of "Rockin' Chair" were issued on Vocalion 3553 but only one of the two takes appear on each of the reissues cited above.

Both takes of "Rockin' Chair" are on Mosaic MD10-204 [CD] together with the other three titles on this session.

[N3048] Red Norvo

Red Norvo And His Orchestra : Louis Mucci, George Wendt, Stew Pletcher (tp) Al Mastren (tb) Charles Lamphere, Hank d'Amico (cl,as) Len Goldstein (as) Herbie Haymer (ts) Red Norvo (xyl,dir) Bill Miller (p) Red McGarvie (g) Pete Peterson (b) Maurice Purtill (d) Mildred Bailey (vcl) Eddie Sauter (arr)

New York, July 9, 1937

21374-2	Everyone's wrong but me (mb vcl)	Br 7928
21375-1	Posin' (mb vcl)	-
21375-2	Posin' (mb vcl,*)	Mosaic MD10-204 [CD]
21376-2	The morning after (mb vcl)	Br 7932
21377-2	Do you ever think of me ?	- , Col/Legacy CK53424 [CD]

Note: All titles, except (*), also on Hep (E)CD1019 [CD], Classics (F)1123 [CD].

All above titles also on Mosaic MD10-204 [CD].

[N3049] Red Norvo

Jimmy Blake, Zeke Zarchy, Barney Zudecoff (tp) Al Mastren (tb) Hank d'Amico (cl) Len Goldstein (as) Charles Lamphere (as,ts) Jerry Jerome (ts) Bill Miller (p) Allen Hanlon (g) Pete Peterson (b) George Wettling (d) Red Norvo (xyl) Mildred Bailey (vcl) Eddie Sauter (arr)

Los Angeles, September 22, 1937

LA-1440-A	Tears in my heart (mb vcl,*)	Br 7970
LA-1441-A	Worried over you (mb vcl,*)	- , CSP/Nostalgia 1003, Col 3.13618
LA-1442-B	Clap hands ! Here comes Charlie	7975, SoS LP112, Col/Legacy CK53424 [CD]
LA-1443-A	Russian lullaby (es arr)	Br 7975, SoS LP112, BOMC 60-5256, Time-Life STLJ14 Col/Legacy CK53424 [CD]

Note: All above titles also on Hep (E)CD1040 [CD] titled "Rock it for me"; see flwg sessions to April 21, 1938 for rest of CD.

All above titles also on Classics (F)1157 [CD] titled "Red Norvo 1937-1938"; see flwg sessions to May 2, 1938 for rest of CD.

(*) These titles also on Mosaic MD10-204 [CD].

[B581] Mildred Bailey

Mildred Bailey (vcl) acc by Louis Mucci, George Wendt, Stew Pletcher (tp) Al Mastren (tb) Hank D'Amico, Charles Lamphere (cl,as) Len Goldstein (as,cl,bar,b-cl) Herbie Haymer (ts,cl) Red Norvo

(xyl) Bill Miller (p,arr) Red McGarvie (g) Pete Peterson (b) Maurice Purtill (d) Eddie Sauter (arr)
Johnny Mercer (whistling-1)

Los Angeles, September 27, 1937

LA-1444-A	Bob White (whatcha gonna swing tonight) (1)	Voc 3712, Col C3L22, L'Art Vocal (F)9 [CD], Jazz Archives (F)15860 [CD], Jasmine (E)2568 [CD], Definitive (And)DRCD11131 [CD], Properbox (E)57 [CD]
LA-1445-A	Just a stone's throw from heaven	Voc 3712
LA-1446-A	Loving you	3758, Col 3.1368
LA-1447-A	Right or wrong	-

Note: All above titles also on Classics (F)1114 [CD], Mosaic MD10-204 [CD].

[B582] Mildred Bailey

Mildred Bailey (vcl) acc by Jimmy Blake (tp) Hank D'Amico (cl) Chu Berry (ts) Teddy Wilson (p)
Allan Reuss (g) Pete Peterson (b) Dave Tough (d) Eddie Sauter (arr)

New York, January 10, 1938

22265-1	I see your face before me (#)	Col C2K52943 [CD]
22265-2	I see your face before me	Voc 3931, TFD 5011, Classics (F)1114 [CD], Recording Arts (It)JZCD354 [CD], Properbox (E)57 [CD]
22266-1	Thanks for the memory (*)	Meritt 12
22266-2	Thanks for the memory (*)	Voc 3931, TFD 5011, Everybody's 1002, CBS/Sony (Jap)20AP1457, Col C3L22, ASV Living Era (E)CDAJA5065 [CD], L'Art Vocal (F)9 [CD], Jazz Archives (F)15860 [CD], Classics (F)1114 [CD], Recording Arts (It)JZCD354 [CD], Properbox (E)57 [CD]
22267-1	From the land of the sky blue water (#)	Mosaic MD10-204 [CD]
22267-2	From the land of the sky blue water	Voc 3982, TFD 5011, Col C3L22, Classics (F)1114 [CD], Recording Arts (It)JZCD354 [CD]
22268-1	Lover come back to me (*)	Voc 3982, TFD 5011, Classics (F)1114 [CD], Recording Arts (It)JZCD354 [CD], Columbia CK40847 [CD], Properbox (E)57 [CD]
22268-2	Lover come back to me (*)	Merritt 12, Everybody's 1002, CBS/Sony (Jap)20AP1457

Note: Meritt 12 titled "Leon 'Chu' Berry".
Columbia C2K52943 [CD] titled "Art Deco - Sophisticated Ladies" rest of this 2CD set by others.
Columbia CK40847 [CD] titled "The 1930s - The Singers"; other titles by other leaders.
All titles, except (#), also on Masters of Jazz (F)MJCD116 [CD].
(*) These 4 titles also on Mosaic MD7-236 [CD].
All above titles also on Mosaic MD10-204 [CD].

[N3050] Red Norvo

Wes Hein (tb) added

New York, January 21, 1938

22322-1	Always and always (mb vcl)	Brunswick 8069, Col C3L22, Col/Legacy CK53424 [CD]
22323-1	I was doing all right (mb vcl)	Br 8068, CSP/Nostalgia 1003, Col 3.13618
22323-2	I was doing all right (mb vcl,*)	Mosaic MD10-204 [CD]
22324-2	It's wonderful (mb vcl)	Br 8069
22325-1	Love is here to stay (mb vcl)	Br 8068

Note: All titles, except (*), also on Hep (E)CD1040 [CD], Classics (F)1157 [CD].
All above titles also on Mosaic MD10-204 [CD].

[N3051] Red Norvo

Al Mastren out, Terry Allen (vcl) added

New York, February 10, 1938

22405-1	A serenade to the stars (ta vcl,*)	Br 8085
22406-2	More than ever (mb vcl)	- , CSP/Nostalgia 1003, Col 3.13618

22407-2 The week-end of a private secretary 8088, Col C3L22
(mb vcl)
22408-1 Please be kind (mb vcl) - , CSP/Nostalgia 1003, Col 3.13618
Affinity (E)CDAFS1036-4 [CD]

Note: Affinity (E)CDAFS1036-4 [CD] titled "100 greatest jazz & swing hits 1917-1942"; see April 19, 1938 & February 8, 1939 for more titles; rest of this 4 CD set by others.
All above titles also on Hep (E)CD1040 [CD]; Hep lists date as February 19, 1938.
All above titles also on Classics (F)1157 [CD].
All titles, except (*), also on Mosaic MD10-204 [CD].

[N3052] Red Norvo

New York, February 23, 1938

22457-1 Jeannine Br 8103, SoS LP112
22458-1 Tea time - , Col/Legacy CK53424 [CD]
22459-1 How can you forget ? (ta vcl) Br 8089
22460-1 There's a boy in Harlem (mb vcl) - , Mosaic MD10-204 [CD]
22460-2 There's a boy in Harlem (mb vcl,*) Mosaic MD10-204 [CD]

Note: All titles, except (*), also on Hep (E)CD1040 [CD], Classics (F)1157 [CD].

[B583] Mildred Bailey

Mildred Bailey (vcl) acc by Jimmy Blake, Zeke Zarchy, Barney Zudecoff (tp) Wes Hein (tb) Hank D'Amico (cl,as) Len Goldstein (as.cl,bar,b-cl) Jerry Jerome, Charles Lamphere (ts,cl) Red Norvo (xyl) Bill Miller (p,arr) Alan Hanlon (g) Pete Peterson (b) George Wettling (d) Eddie Sauter (arr)

New York, March 14, 1938

22564-1 Bewildered Voc 4036, Classics (F)1114 [CD]
22565-1,2 I can't face the music 4016 -
22566-1,3 Don't be that way - , Col C3L22, L'Art Vocal (F)9 [CD],
Jasmine (E)2568 [CD], Definitive (And)DRCD11131
[CD], Classics (F)1114 [CD]
22567-1 At your beck and call Voc 4036, Classics (F)1114 [CD]

Note: Both takes of mx. 22565 and 22566 were issued on Vocalion 4016 but only one of the two takes appear on each of the reissues cited above.

All above titles also on Mosaic MD10-204 [CD]. This includes both takes of mx 22565 and 22566.
All above titles also on Properbox (E)57 [CD].

Sessions of April 19, 1938 and April 21, 1938 are listed under Red Norvo.

[N3053] Red Norvo

New York, April 19, 1938

22753-1 I kiss your hand, Madame Col/Legacy CK53424 [CD], Classics (F)1157 [CD]
22753-2 I kiss your hand, Madame (unissued)
22754-1 Says my heart (mb vcl) Br 8135, Hep (E)CD1040 [CD], Affinity
(E)CDAFS1036-4 [CD], Classics (F)1157 [CD],
Mosaic MD10-204 [CD]
22755-1 I let a song go out of my heart (mb
vcl,es arr) Voc 4083, CBS/Sony (Jap)20AP1457, Col RJ44118,
Epic/CSP JEE22009, Hep (E)CD1040 [CD],
Col RK44118 [CD], Classics (F)1160 [CD], Mosaic
MD10-204 [CD]
22755-2 I let a song go out of my heart (mb vcl,
es arr) Voc 4083, Mosaic MD10-204 [CD]
22756-1,2 Hot foot (unissued)

Note: All issues on Vocalion label from this session to December 8, 1938 as "Mildred Bailey and her Orchestra".
Classics (F)1160 [CD] titled "Mildred Bailey, 1938"; see flwg sessions to December 8, 1938 and "Mildred Bailey"
for rest of CD.

[N3054] Red Norvo

New York, April 21, 1938

22767-1 Moonshine over Kentucky (mb vcl) Voc 4109, Classics (F)1160 [CD]

22767-2	Moonshine over Kentucky (mb vcl,*)	-
22768-1	Rock it for me (mb vcl)	4083, Col C3L22, Classics (F)1160 [CD]
22769-1	After dinner speech (mb vcl)	Br 8171, CSP/Nostalgia 1003, Classics (F)1157 [CD]
22769-2	After dinner speech (mb vcl,*)	-
22770-1	If you were in my place (mb vcl)	Voc 4109, Classics (F)1160 [CD]

Note: Vocalion 4109 is credited to "Mildred Bailey and her Orchestra" on the label.

All titles, except (*), also on Hep (E)CD1040 [CD].

All above titles also on Mosaic MD10-204 [CD].

[N3055] Red Norvo

Jack Owens, Jack Palmer, Barney Zudecoff (tp) Andy Russo, Al George (tb) Hank d'Amico (cl)
 Frank Simeone (as) Maurice Kogan, George Berg (ts) Red Norvo (xyl) Bill Miller (p) Allen Hanlon
 (g) Pete Peterson (b) George Wettling (d) Mildred Bailey (vcl) Eddie Sauter (arr)

New York, May 2, 1938

22840-2	Day dreamin' (all night long) (mb vcl)	Br 8145
22841-2	A cigarette and a silhouette (mb vcl)	8171, CSP/Nostalgia 1003, Col 3.13618
22842-2	(I've been) Saving myself for you (mb vcl)	8145
22843-1	You leave me breathless (mb vcl)	8135

Note: All above titles also on Hep (E)CD1050 [CD] titled "Wigwammin".

All above titles also on Classics (F)1157 [CD], Mosaic MD10-204 [CD].

[B584] Mildred Bailey

unknown reed player poss. Joe Allard (cl,as,bar,b-cl) replaces Len Goldstein

New York, May 9, 1938

22905-1	Washboard blues	Voc 4139, Jazz Document VA7996, Properbox (E)57 [CD]
22906-1	My melancholy baby (bm arr) (*)	Voc 4474, Jazz Document VA7996, Properbox (E)57 [CD]
22906-2	My melancholy baby (bm arr)	Mosaic MD10-204 [CD]
22907-1	Round the old deserted farm	Voc 4139, Jazz Document VA7996
22908-1	The lonesome road (*)	4474, -

Note: (*) These titles also on CBS/Sony (Jap)20AP1457, ASV CDAJA5065 [CD].

All titles from Jazz Document VA7996 also on Classics (F)1160 [CD] titled "Mildred Bailey, 1938"; see flwg sessions to January 18, 1939 and Red Norvo for rest of CD.

All above titles Mosaic MD10-204 [CD].

[B585] Mildred Bailey

Mildred Bailey (vcl) acc by Jack Owens, Jack Palmer, Barney Zudecoff (tp) Andy Russo, Al George (tb) Hank D'Amico, Frank Simeone (as,cl) Maurice Kogan, George Berg (ts,cl) Bill Miller (p) Alan Hanlon (g) Pete Peterson (b) George Wettling (d) Red Norvo (xyl) Eddie Sauter (arr)

New York, June 29, 1938

23178-1	So help me	Voc 4253, Classics (F)1160 [CD], Properbox (E)57 [CD]
23179-2	Small fry	Voc 4224, Classics (F)1160 [CD], Properbox (E)57 [CD]
TO 1707-1	As long as you live (you'll be dead if you die)	Mosaic MD10-204 [CD]
23180-1	As long as you live (you'll be dead if you die)	Voc 4253, Classics (F)1160 [CD], Properbox (E)57 [CD]
23181-1	Born to swing	Voc 4224, Classics (F)1160 [CD]

Note: All above titles also on Mosaic MD10-204 [CD].

[N3056] Red Norvo

New York, June 30, 1938

23182-2	Put your heart in a song (mb vcl)	Br 8182
23183-1	Wigwammin' (mb vcl)	8194

23184-1 The sunny side of things (mb vcl) 8182
 23185-1 How can I thank you ? (mb vcl) 8194

Note: All above titles also on Classics (F)1192 [CD] titled "Red Norvo 1938-1939": see flwg sessions to February 27, 1939 for rest of CD.

All above titles also on Mosaic MD10-204 [CD], Hep (E)CD1050 [CD].

[N3057] Red Norvo

New York, July 26, 1938

23293-2 Garden of the moon (mb vcl) Br 8202, SoS LP112, Mosaic MD10-204 [CD]
 23294-1 Just you, just me (es arr) 8240, - , Epic/CSP JEE22009, Time-Life
 STLJ14, Col RJ44118, Col/Legacy CK53424 [CD],
 Col RK44118 [CD]

Note: Both above titles also on Classics (F)1192 [CD], Hep (E)CD1050 [CD].

[N3058] Red Norvo

New York, July 28, 1938

23299-1 Now it can be told (mb vcl) Voc 4282, Classics (F)1160 [CD], Hep (E)CD1050
 [CD]
 23300-1 Jump jump's here (mb vcl) Br 8202, Classics (F)1192 [CD], Hep (E)CD1050 [CD]
 22300-2 Jump jump's here (mb vcl) Br 8202
 23301-1 I haven't changed a thing (mb vcl) Voc 4282, Classics (F)1192 [CD]
 22301-2 I haven't changed a thing (mb vcl) Voc 4282, Hep (E)CD1050 [CD]
 23302-2 Love is where you find it (mb vcl) Voc 4345, Classics (F)1160 [CD], Hep (E)CD1050
 [CD]
 23303-2 I used to be color blind (mb vcl) Voc 4345, Classics (F)1160 [CD], Hep (E)CD1050
 [CD]
 23304-2 A-tisket, a-tasket (mb vcl) Col/Legacy CK53424 [CD], Classics (F)1192 [CD],
 Hep (E)CD1050 [CD]

Note: All above titles also on Mosaic MD10-204 [CD].

[N3059] Red Norvo

Red Norvo And His Orchestra - 1938 : Jack Owens, Jack Palmer, Barney Zudecoff (tp)
 Andy Russo, Al George (tb) Hank d'Amico (cl) Frank Simeone, Maurice Kogan (as) George Berg
 (ts) Red Norvo (xyl,ldr) Bill Miller (p) Allen Hanlon (g) Pete Peterson (b) George Wettling (d)
 Mildred Bailey, Terry Allen (vcl) Eddie Sauter (arr)

World transcriptions, New York, September 9, 1938

Uptown conversation	Circle CLP3, Golden Era 15016, Circle CCD3 [CD]
Step aside, jump jump's here (mb vcl)	-
Just you, just me	-
Put your heart in a song (ta vcl)	-
Lullaby in rhythm	-
I'd climb the highest mountain	-
A cigarette and a silhouette (mb vcl)	-
Drop me off in Harlem (*)	-
Tea time	-
Sunny side of things (ta vcl)	-
Jeannine	-
Stop beatin' around the mulberry bush (ta vcl)	-
I may be wrong	-
Blue skies	-
A-tisket, a-tasket (mb vcl)	-
Rug cutter's swing	-

Note: title (*) on Jazum 1

[N3060] Red Norvo

New York, September 12, 1938

23454-1 This is madness (mb vcl,*) Br 8230

23455-1 Who blew out the flame ? (mb vcl,*) - , SoS LP112
 23456-1 You're a sweet little headache (ta vcl) 8227
 23457-1 I have eyes (ta vcl) -

Note: All above titles also on Classics (F)1192 [CD], Hep (E)CD1050 [CD].

(*) These titles also on Mosaic MD10-204 [CD].

[B586] Mildred Bailey

New York, September 14, 1938

23463-2 With you on my mind (*) Mosaic MD10-204 [CD], Classics (F)1225 [CD]
 23464-1 My reverie Voc 4408, Classics (F)1160 [CD]
 23465-1 What have you got that gets me ? - -
 23466-1 Old folks 4432, Col C3L22, Classics (F)1160 [CD]

Note: Classics (F)1225 [CD] titled "Mildred Bailey 1939-1940"; see flwg sessions to January 25, 1940 for further titles;
 rest of CD by Red Norvo, September 29, 1938.

All titles, except (*), also on Properbox (E)57 [CD].

All above titles also on Mosaic MD10-204 [CD].

[N3062] Red Norvo

Jack Owens, Jack Palmer, Barney Zudecoff (tp) Andy Russo, Al George (tb) Hank d'Amico (cl)
 Frank Simeone (as) Maurice Kogan, George Berg (ts) Red Norvo (xyl) Bill Miller (p) Billy Kyle (p-1)
 replaces Miller, Allen Hanlon (g) Pete Peterson (b) George Wettling (d) Mildred Bailey, Eddie
 Sauter (vcl)

New York, December 8, 1938

23809-2 Undecided (1) Br 8288, SoS LP112, Time-Life STBB15, Classics
 (F)1192 [CD]
 23810-1 They say (mb vcl) Voc 4548, Mosaic MD10-204 [CD]
 23811-2 Blame it on my last affair (mb vcl) 4632, -
 23812-1 I go for that (mb vcl) 4548, - ,Col/Legacy CK53424
 [CD]
 23813-1,2 Funny little snowman (mb vcl) (unissued)
 23814-1,2 Thanks for everything (ta vcl) Br 8288, Classics (F)1192 [CD]

Note: Time-Life STBB15 titled "Big Band Bash"; rest of LP by others.

All titles from Mosaic MD10-204 [CD] also on Classics (F)1160 [CD].

[B587] Mildred Bailey

Mildred Bailey (vcl) acc by Charlie Shavers (tp) Buster Bailey (cl) Russell Procope (as) Red Norvo
 (xyl) Billy Kyle (p) John Kirby (b) O'Neil Spencer (d) Eddie Sauter (arr)

New York, January 18, 1939

23516-3 St. Louis blues Voc 4801, Parl (E)R2685, Time Life STLJ14, Col
 C3L22 (CL1867), CBS (F)BPG62099, Jazz Archives
 (F)15860 [CD], Classics (F)1160 [CD], Jasmine
 (E)2568 [CD], Recording Arts (It)JZCD354 [CD],
 Properbox (E)57 [CD], Hep (E)CD1050 [CD]
 23516-4 St. Louis blues Col CG33557, Recording Arts (It)JZCD354 [CD]
 23986-2 I cried for you Voc 4619, Jazz Document VA7996, Classics (F)1187
 [CD], Jazz Archives (F)15860 [CD], Definitive
 (And)DRCD11131 [CD], L'Art (F)9 [CD]
 23987-2 Begin the beguine (xyl out) Voc 4619, Jazz Document VA7996, Classics (F)1187
 [CD], Properbox (E)57 [CD]
 23988-1 What shall I say ? (xyl out) Voc 4632, Jazz Document VA7996, Classics (F)1187
 [CD]

Note: All above titles also on Mosaic MD10-204 [CD].

Classics (F)1187 [CD] titled "Mildred Bailey, 1939"; see flwg sessions to June 14, 1939 for rest of CD.

Columbia 3CL22 claims mx. 23516-1 but is actually mx. 23516-3.

[N3063] Red Norvo

3 unknown (tp), Wes Hein (tb) poss. Andy Russo (tb) George Koenig (cl,as) Leonard Goldstein
 (cl,as,bar,b-cl) Stuart MacKay, Stew Anderson (ts,cl) Les Burness (p) Alan Hanlon (g) Pete

Peterson (b) Buddy Christian (d) Red Norvo (xyl,dir) Mildred Bailey, Terry Allen (vcl) Eddie Sauter (arr)

New York, February 20, 1939

24091-1	I get along with you very well (ta vcl)	Voc 4648, Affinity (E)CDAFS1036-4 [CD]
24092-1	Kiss me with your eyes (ta vcl)	-
24093-2	Cuckoo in the clock (mb vcl)	4698, Mosaic MD10-204 [CD]

Note: Personnel and revised session date from Mosaic CD booklet.
All above titles also on Classics (F)1192 [CD].

[N3064] Red Norvo

New York, February 27, 1939

24173-1	We'll never know (ta vcl)	Voc 4698
24174-1	Toadie toddle	Voc 4738, SoS LP112
24175-1	Rehearsin' for a nervous breakdown	4833 - , Col/Legacy CK53424 [CD]
24176-2	You're so desirable (ta vcl,*)	4785
24177-1	There will never be another you (mb vcl,*)	4738 - , Mosaic MD10-204 [CD]

Note: All titles, except (*), also on Classics (F)1192 [CD].
(*) These titles also on Classics (F)1232 [CD] titled "Red Norvo and his Orchestra, 1939-1943"; see flwg sessions to October 28, 1943 for rest of CD.

[B588] Mildred Bailey

New York, February 28, 1939

24178-1	It's slumbertime along the Swanee	Voc 4708, Classics (F)1187 [CD]
24179-1	'Tain't what you do (*)	Voc 4708, Col C3L22, Jasmine (E)2568 [CD], Classics (F)1187 [CD], Properbox (E)57 [CD]
24179-2	'Tain't what you do (*)	Mosaic MD10-204 [CD]
24180-1	Love is a necessary thing (xyl out)	Voc 4749, Classics (F)1187 [CD]
24180-2	Love is a necessary thing (xyl out) (*)	Mosaic MD10-204 [CD]
24181-1	Down-hearted blues (xyl out)	Voc 4800, Classics (F)1187 [CD]
24182-1	I can read between the lines (xyl out)	4749 -

Note: All titles, except (*), also on Jazz Document VA7996.
All above titles also on Mosaic MD10-204 [CD].

[N3065] Red Norvo

New York, April 11, 1939

24342-C	I can read between the lines (ta vcl)	Voc 4818
24343-A	Blue evening (ta vcl)	4833
24344-D	Yours for a song (ta vcl)	4818
24345-C	Three little fishes (mb vcl)	4785, Mosaic MD10-204 [CD]

Note: Revised session date from Mosaic CD booklet.
All above titles also on Classics (F)1232 [CD].

[B590] Mildred Bailey

Mildred Bailey And Her Orchestra : Mildred Bailey (vcl) acc by Charlie Shavers (tp) Buster Bailey (cl) Russell Procope (as) Red Norvo (xyl) Billy Kyle (p) John Kirby (b) O'Neil Spencer (d) Eddie Sauter, Charles Cooke (arr)

New York, April 24, 1939

24627-1	That sly old gentleman	Voc 4815
24628-1	Tit willow (cc arr)	4845
24629-1	The lamp is low	- , Properbox (E)57 [CD]
24630-1	And the angels sing (xyl out)	4815

Note: All above titles also on Classics (F)1187 [CD], Mosaic MD10-204 [CD].

[G3851] Benny Goodman

Eddie Sauter (arr) added

Camel Caravan broadcast, Fort Wayne, Ind., June 6, 1939

Love me or leave me	Aircheck 34
The lady's in love with you (lt vcl)	-
Without a song (es arr)	-
Memories of you (quintet)	- , Giants of Jazz GoJ1034
The blues (jm vcl)	-
And the angels sing (lt vcl)	-
King Porter stomp	-

[G3852] Benny Goodman

Toots Mondello (as) replaces Noni Bernardi

Camel Caravan broadcast, New York, June 13, 1939

Let's dance (theme)	
Sweet Sue, just you	
You and your love (lt vcl)	
Wishing (quintet)	Giants of Jazz GoJ1034
The blues (jm vcl)	
Mozart matriculates	
One o'clock jump	
Goodbye (closing theme)	

[B591] Mildred Bailey

Mildred Bailey (vcl) acc by Charlie Shavers (tp) Buster Bailey (cl) Russell Procope (as) Red Norvo (xyl) Billy Kyle (p) John Kirby (b) Cozy Cole (d) Eddie Sauter (arr)

New York, June 14, 1939

24736-A	It seems like old times	Vol 4939, Jazz Document VA7996, L'Art Vocal (F)9 [CD]
24764-A	Guess I'll go back home	Voc 4966, Jazz Document VA7996
24765-A	Moon love	4939, - , L'Art Vocal (F)9 [CD], Properbox (E)57 [CD]
24766-A	I'm forever blowing bubbles (xyl out)	Voc 5086, Col CG33557

Note: All above titles also on Classics (F)1187 [CD], Mosaic MD10-204 [CD].

[G3853] Benny Goodman

Camel Caravan broadcast, Ritz-Carlton Hotel, Boston, June 20, 1939

Russian lullaby	
Lamp is low (lt vcl)	
Down by the old mill stream	
There'll be some changes made (lt vcl)	Aircheck 34
China boy (quintet)	-
The class of '39 (jm vcl)	-
Wrappin' it up	-
Goodbye	-

[B592] Mildred Bailey

O'Neil Spencer (d) replaces Cozy Cole

New York, June 27, 1939

24820-A	The little man who wasn't there (see note)	Voc 4966, Col CG33557
24821-A	Ghost of a chance	Voc 5086, CBS/Sony (Jap)20AP1457, Col C3L22, Jasmine (E)2568 [CD], Properbox (E)57 [CD]
24822-A	You're the moment in my life (xyl out)	Voc 5006, Jazz Document VA7996, Definitive (And)DRCD11131 [CD], L'Art Vocal (F)9 [CD], Properbox (E)57 [CD]
24823-A	You and your love (xyl out)	Voc 5006, Jazz Document VA7996

Note: The other voice on mx. 24820-A is Buster Bailey.

All above titles also on Mosaic MD10-204 [CD], Classics (F)1225 [CD].

[G3854] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Chris Griffin, Corky Cornelius (tp) Red

Ballard, Vernon Brown, Bruce Squires (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as)
 Jerry Jerome, Bus Bassey (ts) Fletcher Henderson (p,arr) Arnold Covey (g) Artie Bernstein (b) Nick
 Fatool (d) Louise Tobin (vcl) Eddie Sauter (arr)

Los Angeles, August 10, 1939

LA-1947-A	There'll be some changes made (lt vcl)	Col 35210, Tax (Swd)m-8021, Col CK40588 [CD], CK66198 [CD], Classics (F)1025 [CD]
LA-1947-B	There'll be some changes made (lt vcl)	Phontastic (Swd)NOST7606, NCD8821 [CD]
LA-1948-A	Jumpin' at the Woodside	Col 35210, CL534, Tax (Swd)m-8021, ASV (E)AJA5071 [CD], Classics (F)1025 [CD], Mosaic MD7-240 [CD]
LA-1948-B	Jumpin' at the Woodside	Phontastic (Swd)NOST7606, NCD8821 [CD], Mosaic MD7-240 [CD]
LA-1949-A	Rendezvous time in Patee (lt vcl, es arr)	Col 35201, Tax (Swd)m-8021, Classics (F)1025 [CD]
LA-1950-A	Comes love (lt vcl,es arr)	- - -
LA-1950-B	Comes love (lt vcl,es arr)	Phontastic (Swd)NOST7606, NCD8821 [CD]

Note: Columbia CL534 titled "Benny Goodman and his Orchestra".

Phontastic (Swd)NCD8821 [CD] titled "Benny Goodman - The Different Version, vol. 1" ; see flwg sessions to
 January 14, 1941 and the February 7, 1940 "Metronome All Stars" session, for the rest of this 2 CD set.
 Mosaic MD7-240 [CD] titled "Classic Columbia And Okeh Benny Goodman Orchestra Sessions (1939-1958)";
 see following sessions to October 23, 1941 for rest of this 7 CD set.

[G3855] Benny Goodman

Los Angeles, August 11, 1939

LA-1951-A	Stealin' apples (fh arr)	Col 35362, CL524, Tax (Swd)m-8021, ASV (E)AJA5071 [CD], Hep (E)CD1059 [CD], Neatwork (Au)RP2067 [CD], Mosaic MD7-240 [CD]
LA-1951-B	Stealin' apples (fh arr)	Blu-Disc T1004, Neatwork (Au)RP2067 [CD], Mosaic MD7-240 [CD]
LA-1952-A	Boy meets horn	Col 35301, Tax (Swd)m-8021, Classics (F)1025 [CD], Mosaic MD7-240 [CD]
LA-1952-B	Boy meets horn	Phontastic (Swd)NOST7606, NCD8821 [CD]
LA-1953-A	Bolero (Ravel)(fh arr)	Col D450, Neatwork (Au)RP2067 [CD]
LA-1953-B	Bolero (Ravel)(fh arr)	Phontastic (Swd)NOST7606, NCD8821 [CD], Classics (F)1025 [CD], Mosaic MD7-240 [CD]
LA-1953 ?	Bolero (Ravel)(fh arr)	V-Disc 731B, Sunbeam 144, Tax (Swd)m-8021
LA-1954-A	Blues (lt vcl)	Phontastic (Swd)NOST7606, NCD8821 [CD], Classics (F)1025 [CD]
LA-1954-B	Blues (lt vcl)	Blu-Disc T1004, Neatwork (Au)RP2067 [CD]

Note: Classics CD liner shows mx. LA-1953-A but actually plays mx. LA-1953-B.

Columbia CL524 titled "Benny Goodman Presents Fletcher Henderson Arrangements".

[G3856] Benny Goodman

Los Angeles, August 16, 1939

LA-1951-C	Stealin' apples (fh arr)	Phontastic (Swd)NOST7606, NCD8821 [CD], Classics (F)1025 [CD], Companion (Eu)6187322 [CD], Wave (E)2686822 [CD]
LA-1951-D	Stealin' apples (fh arr)	Phontastic (Swd)LV50, Blu-Disc T1006, Phontastic (Swd)NOST7660, 7660[CD], Neatwork (Au)RP2067 [CD], Mosaic MD7-240 [CD]
LA-1962-A	Spring song (Mendelssohn) (fh arr)	Col 35319, Tax (Swd)m-8021, Classics (F)1025 [CD], Hep (E)CD1059 [CD], Mosaic MD7-240 [CD]
LA-1962-B	Spring song (Mendelssohn) (fh arr)	Phontastic (Swd)NOST7606, NCD8821 [CD]
LA-1963-A	Blue orchids (lt vcl)	Col 35211, Tax (Swd)m-8021, Classics (F)1025 [CD]
LA-1963-B	Blue orchids (lt vcl)	Phontastic NOST7606, NCD8821 [CD]
LA-1964-A	Night and day (fh arr)	Col 35410, CL524, Tax (Swd)m-8021, Col CK40588[CD], ASV (E)AJA5071 [CD], Classics (F)1025 [CD], Hep (E)CD1059 [CD], Mosaic MD7-240 [CD]
LA-1964-B	Night and day (fh arr)	Nostalgia Book Club P3-13618, Phontastic (Swd)NOST7606, NCD8821 [CD], Mosaic MD7-240 [CD]
LA-1965-A	What's new ? (lt vcl)	Col 35211, Tax (Swd)8021, Col CK40588[CD], CK45338 [CD], Classics (F)1025 [CD], Hep (E)CD1059 [CD]

LA-1965-B What's new ? (lt vcl) Phontastic (Swd)NOST7606, NCD8821 [CD]

Note: Phontastic (Swd)LV50 was distributed as a private release.
Phontastic (Swd) CD7660 [CD] titled "The Permanent Goodman, vol 2, (1939-45)"; see flwg sessions to December 19, 1945 for the rest of this CD.
Columbia CK45338 [CD] titled "Best of the Big Bands - Benny Goodman"; see flwg sessions to November 20, 1945 for the rest of this CD.

[G3857] Benny Goodman

Benny Goodman Sextet : Benny Goodman (cl) Lionel Hampton (vib) Charlie Christian (g) added, Fletcher Henderson (p) Artie Bernstein (b) Nick Fatool (d)

Camel Caravan broadcast "Hollywood Bowl", Los Angeles, August 19, 1939

Flying home	Jazz Archives JA23, VJC 1021-2 [CD], Le Jazz (Eu)CD11 [CD], Masters of Jazz (F)MJCD24 [CD], JSP (E)909 [CD], Archives of Jazz (Du)3801232 [CD], Definitive (And)DRCD11386 [CD], Uptown UPCD27.63 [CD], Music Memoria (F)34009 [CD], Properbox (E)98 [CD]
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Note: VJC 1021-2 [CD] titled "Charlie Christian with Benny Goodman - Solo Flight"; see flwg sessions to June, 1941 for rest of this CD.
Le Jazz (Eu)CD11 [CD] titled "Charlie Christian - Guitar Wizard"; see flwg sessions to March 13, 1941 and "Jerry Jerome" and "Jerry Newman's Minton jam session recordings" for the rest of this CD.
Masters of Jazz (F)MJCD24 [CD] titled "Charlie Christian Volume 1, 1939"; see various flwg sessions to October 23, 1939 and Lionel Hampton, Jerry Jerome and Ida Cox for rest of CD.
JSP (E)909 [CD] titled "Charlie Christian First Master of the Electric Guitar"; see various flwg sessions to June 1941 and others for rest of this 4 CD set.
Archives of Jazz (Du)3801232 [CD] titled "Charlie Christian & Benny Goodman - The Sextet "Live" 1939-1941"; see various flwg sessions to May-June 1941 for rest of CD.
Definitive (And)DRCD11386 [CD] titled "Charlie Christian Live! with The Benny Goodman Sextet - Solo Flight".
Uptown UPCD27.63 [CD] titled "Charlie Christian - Electric - 1939 After Hours Jam Session + 1939-40 Broadcasts"; rest of CD by Jerry Jerome, September 24, 1939.
Properbox (E)98 [CD] titled "Charlie Christian - The Original Guitar Genius"; a 4 CD set.

[G3858] Benny Goodman

Benny Goodman And His Orchestra : Jimmy Maxwell (tp) Ted Vesely (tb) replace Corky Cornelius, Bruce Squires

Broadcast, "Steel Pier", Atlantic City, N.J., August 23, 1939

Let's dance (theme)	Fanfare 19-119
Down by the old mill stream	-

[G3859] Benny Goodman

same orchestra and sextet

Camel Caravan broadcast from Michigan State Fair, Detroit, September 2, 1939

Let's dance (theme)	Jazum 54
If I could be with you	-
Day in, day out (lt vcl)	-
Star dust (sextet) (*)	-
The jumpin' jive (lt,ens vcl)	-
Sent for you yesterday	-
Boy meets horn	-
I've been there before (lt vcl)	-
Pick-a-rib	-
Goodbye (theme)	-

Note: All above titles also on Phontastic (Swd)NCD8845/8846 [CD]. The complete broadcast is on this CD.
(*) This title also on JSP (E)909 [CD], Masters of Jazz (F)MJCD24 [CD].
(*) This title also on Masters of Jazz (F)MJCD189 [CD] titled "Charlie Christian volume 9 1939-1941"; see flwg sessions to June, 1941 and Jerry Jerome, Spirituals To Swing concert and Charlie Christian for rest of CD. This title has improved fidelity over previous issue.
(*) This title also on Definitive (And)DRCD11386 [CD].

[G3860] Benny Goodman

Camel Caravan broadcast, Detroit, September 9, 1939

Let's dance (theme)	Phontastic (Swd)NCD8846 [CD]
Spring song (Mendelssohn)	-
Over the rainbow	-
Jumpin' at the Woodside	Aircheck 34, Giants of Jazz 1005, Jazz Moderne (No #), Phontastic (Swd)NCD8846 [CD]
Moonlight serenade	Aircheck 34, Phontastic (Swd)NCD8846 [CD]
Flying home (sextet) (*)	Phontastic (Swd)NCD8846 [CD]
Put that down in writing (lt vcl)	-
Mozart matriculates	Aircheck 34, Phontastic (Swd)NCD8846 [CD]
Stealin' apples	-
Goodbye	-

Note: (*) This title also on JSP (E)909 [CD], Masters of Jazz (F)MJCD189 [CD].

[G3861] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Basse (ts) Fletcher Henderson (p,arr) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Louise Tobin (vcl) Eddie Sauter (arr)

New York, September 13, 1939

25350-bk	One sweet letter from you (lt vcl,fn arr)	Phontastic (Swd)NOST7606, NCD8821 [CD]
25350	One sweet letter from you (lt vcl,fn arr)	Phontastic (Swd)NOST7606, NCD8821 [CD]
25350	One sweet letter from you (lt vcl,fn arr)	Blu-Disc T1004, Neatwork (Au)RP2067 [CD]
25350-1	One sweet letter from you (lt vcl,fn arr)	Col 35241, Jazum 35, Tax (Swd)m-8021, Col CK40588 [CD], Classics (F)1025 [CD], Hep (E)CD1059 [CD]
25351-1	Down by the old mill stream (fn arr)	Col 35445, Tax (Swd)m-8021, Classics (F)1025 [CD], Hep (E)CD1059 [CD], Mosaic MD7-240 [CD]
25351-2	Down by the old mill stream (fn arr)	Phontastic (Swd)NOST7606, NCD8821 [CD], Mosaic MD7-240 [CD]
25351-3	Down by the old mill stream (fn arr)	Phontastic (Swd)XM79, NOST7660, CD7660 [CD], Mosaic MD7-240 [CD]
25352-1	I didn't know what time it was (lt vcl,es arr)	Col 35230, Tax (Swd)m-8021, Classics (F)1064 [CD]
25352	I didn't know what time it was (lt vcl,es arr)	Phontastic (Swd)NOST7606, NCD8821 [CD]
25353	Love never went to college (lt vcl,es arr)	Phontastic (Swd)NOST7606, NCD8821 [CD]
25353	Love never went to college (lt vcl,es arr)	Blu-Disc T1004, Neatwork (Au)RP2067 [CD]
25353-1	Love never went to college (lt vcl,es arr)	Col 35230, Tax (Swd)m-8021, Hep (E)CD1053 [CD], Classics (F)1064 [CD]
25354	Scatterbrain (lt vcl,es arr)	Phontastic (Swd)NOST7606, NCD8821 [CD]
25354-1	Scatterbrain (lt vcl,es arr)	Col 35241, GL501, CL534, Tax (Swd)m-8021, Classics (F)1064 [CD]
25355	I've been there before (lt vcl)	Blu-Disc T1006, Classics (F)1064 [CD]
25355-1	I've been there before (lt vcl)	Phont (Swd)NOST7610, NCD8821 [CD], Col CK40588 [CD], Neatwork (Au)RP2067 [CD].

Note: The above session reflects the discovery in the Columbia vaults of a series of backup 16" 33-1/3 rpm direct cut acetates known as safeties which were recorded simultaneously with the 78 rpm masters. These "safeties" also include performances additional to the master takes and occasionally completely unissued and unknown titles. None of these "extras" have official take numbers. Instead they are listed in their original order of recording as revealed by the safety discs. Further sessions involving "safeties" begin November 7, 1940 and continue until Goodman leaves the Columbia label in 1946.

The designation "bk" above indicates a breakdown or incomplete performance.

Phontastic (Swd)XM79 was distributed as a private release.

Hep (E)CD1053 [CD] titled "Benny Goodman Plays Eddie Sauter"; see various flwg sessions to January 1946 for rest of CD.

Classics (F)1064 [CD] titled "Benny Goodman and his Orchestra 1939 Vol. 2"; see various flwg sessions to December 20, 1939 for rest of CD.

[B593] Mildred Bailey

Mildred Bailey Acc By Alec Wilder's Orchestra And The Charioteers : Mildred Bailey (vcl) acc by Melvin "Red" Solomon (tp) Mitch Miller (oboe,eng-hrn) Robert Burns, Jimmy Carroll (cl) Carl

Prager (b-cl) Eddie Powell (fl) Ray Barr (p) Frank Worrell (g) Lou Shoobe (b) William Gussak (d)
The Charioteers (vcl) Alec Wilder (dir,arr) Eddie Sauter (arr)

New York, September 21, 1939

25372-1 Don't dally with the devil Voc 5209, Mosaic MD10-204 [CD]
25373-1 Ain't that good news ? - -
25374-1 Sometimes I feel like a motherless child - -

Note: All above titles also on Classics (F)1225 [CD].

[G3864] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Basse (ts) Fletcher Henderson (p,arr) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Eddie Sauter (arr) Lionel Hampton (d) replaces Nick Fatool except on the sextet sides
*** Sextet: BG, Hampton (vib) Henderson (p) Charlie Christian (g) Bernstein (b) Fatool (d) *** Trio: BG, Henderson (p) Hampton (d).

ASCAP concert "Carnegie Hall", New York, October 6, 1939

Don't be that way Coll C1CC18, Jazz Band (E)EBCD2103-2 [CD]
Sunrise serenade (fh arr) - -
'Tain't what you do (bg & band,vcl) - -
Bach goes to town - -
One o'clock jump - -
The Sheik of Araby (trio) - -
Flying home (sextet) - -
Star dust (sextet) Masters of Jazz (F)MJCD24 [CD], JSP (E)909 [CD]
Coll C1CC18, Jazz Band (E)EBCD2103-2 [CD], Masters
of Jazz (F)MJCD24 [CD], JSP (E)909 [CD], Properbox
(E)98 [CD]
Sing, sing, sing Coll C1CC18, Jazz Band (E)EBCD2103-2 [CD]

Note: Jazz Band (E)EBCD2103-2 [CD] titled "Benny Goodman and Glenn Miller live at Carnegie Hall"; see Glenn Miller October 6, 1939 for rest of this CD.

[G3865] Benny Goodman

Mildred Bailey (vcl)

Camel Caravan broadcast, New York, October 7, 1939

Memories of you (sextet) Queen Disc (It)016, Masters of Jazz (F)MJCD24
[CD], JSP (E)909 [CD], Uptown UPCD27.63 [CD],
Properbox (E)98 [CD]
The lamp is low (mb vcl) Queen Disc (It)016

[G3866] Benny Goodman

Broadcast "Waldorf Astoria", New York, October 9, 1939

Rose room (sextet) Jazz Archive JA23, Jazz Anthology (F)30JA5181, VJC
1021-2 [CD], Masters of Jazz (F)MJCD24 [CD], JSP
(E)909 [CD], Archives of Jazz (Du)3801232 [CD],
Music Memoria (F)34009 [CD], Properbox (E)98 [CD]

[G3867] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Basse (ts) Fletcher Henderson (p,arr) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Eddie Sauter (arr) . For the sextet: BG, Lionel Hampton (vib) Fletcher Henderson (p) Charlie Christian (g) Artie Bernstein (b) Nick Fatool (d) plus guest Louis Armstrong (tp-1) Lynn Murray choir (vcl)

Camel Caravan broadcast, New York, October 14, 1939

Let's dance (theme) Jazz Band (E)EBCD2138-2 [CD]
Pick-a-rib Jazz Moderne 001, Jazzband (E)EBCD2138-2 [CD]

I didn't know what time it was (lt vcl)	Jazz Band (E)EBCD2138-2 [CD]
Ain't misbehavin' (sextet, la vcl-1)	Jazz Moderne 001, Spook Jazz (E)SPJ6602, Ariston (It)12079, FDC 1017, Jazz Band (E)EBCD2138-2 [CD]
Moonlight serenade	Jazz Band (E)EBCD2138-2 [CD]
AC-DC current (sextet)	Jazz Moderne 001, Spook Jazz (E)SPJ6602, Elec (Jap)KV106, Jazz Band (E)EBCD2138-2 [CD], Masters of Jazz (F)MJCD24 [CD], JSP (E)909 [CD], Uptown UPCD27.63 [CD]
Shadrack (la, lmc vcl)	Jazz Band (E)EBCD2138-2 [CD]
King Porter stomp	-
Goodbe (theme)	-

Note: Jazz Band (E)EBCD2138-2 [CD] titled "Benny Goodman orchestra and sextet - Camel Caravan Shows - October, 1939"; see October 28, 1939 broadcast for rest of CD.

[G3869] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Basse (ts) Fletcher Henderson (p,arr) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Mildred Bailey (vcl) Eddie Sauter (arr)

New York, October 20, 1939

29194-alt	Make with the kisses (mb vcl)	(unissued)
26194-A	Make with the kisses (mb vcl) (*)	Col 35313, Tax (Swd)m-8033, Col CK40588 [CD], Classics (F)1064 [CD], Hep (E)CD1059 [CD]
26194-B	Make with the kisses (mb vcl) (*)	Phontastic (Swd)NOST7610, NCD8821 [CD]
26195-A	Heaven in my arms (mb vcl) (*)	Col 35308, Tax m-8033, Classics (F)1064 [CD]
29196-alt	I thought about you (mb vcl)	(unissued)
26196-A	I thought about you (mb vcl) (*)	Col 35313, C3L22, Tax (Swd)m-8033, Col CK40588 [CD], Classics (F)1064 [CD], Proper Box (E)57 [CD]
26197-A	Mozart matriculates	Blu-Disc T1004, Classics (F)1064 [CD], Mosaic MD7-240 [CD]

Note: Proper Box (E)57 [CD] titled "Mrs. Swing, Mildred Bailey"; see November 22, 1939 for one more title; rest of this 4 CD set by Mildred Bailey, Red Norvo and others.

(*) These titles also on Mosaic MD10-204 [CD].

[G3870] Benny Goodman

Benny Goodman And His Orchestra And Sextet : sextet has Benny Goodman (cl) Lionel Hampton (vib) Fletcher Henderson (p) Charlie Christian (g) Artie Bernstein (b) Nick Fatool (d)

Camel Caravan broadcast, New York, October 21, 1939

Opus Local 802	Jazz Moderne 001
Soft winds (sextet)	Ariston (It)12079, Spook Jazz (E)SPJ6602, Elec (Jap)KV106, Jazz Moderne 001, Masters of Jazz (F)MJCD24 [CD], JSP (E)909 [CD], Properbox (E)98 [CD]

[G3871] Benny Goodman

Benny Goodman And His Orchestra And Sextet

Broadcast "Waldorf Astoria Hotel", New York, October 23, 1939

Make believe	Broadway Intermission BR101
There'll be some changes made	- , Solid Sender (G)SOL505
Jumpin' at the Woodside	-
Memories of you (sextet,*)	Queen Disc (It)016, Jazz Arch LPJA42, VJC 1021-2 [CD], Masters of Jazz (F)MJCD24 [CD], JSP (E)909 [CD]

Note: Broadway Intermission BR100 is listed on the label and the sleeve shows Radio Rarities BR100. All titles, except (*), also on Mr. Music MMCD7014 [CD].

[G3872] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red

Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Bassey (ts) Fletcher Henderson (p,arr) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Mildred Bailey (vcl) Eddie Sauter, George Bassman (arr)

New York, October 24, 1939

26201-A	Faithful forever (es arr,mb vcl) (*)	Col 35289, Tax (Swd)m-8033, Classics (F)1064 [CD], Hep (E)CD1053 [CD]
26202-alt	Let's dance (gb, fh arr)	(unissued)
26202-A	Let's dance (gb, fh arr)	Col 35301, Tax (Swd)m-8033, KG 31547, Phontastic (Swd)NOST7660, CD7660 [CD], Laserlight 15703 [CD], Wave (Eu)2686822 [CD], Companion (Eu)6187322 [CD], Time Life TCD0003 [CD], Classics (F)1064 [CD], Mosaic MD7-240 [CD]
26203-bkdn	That lucky fellow (mb vcl, fh arr)	(unissued)
26203-alt	That lucky fellow (mb vcl, fh arr)	(unissued)
26203-A	That lucky fellow (mb vcl, fh arr) (*)	Col 35308, Tax (Swd)m-8033, Classics (F)1064 [CD]
26203-alt	Bluebirds in the moonlight (mb vcl, fh arr)	(unissued)
26204-A	Bluebirds in the moonlight (mb vcl, fh arr) (*)	Col 35289, Tax (Swd)m-8033, Col CK40588 [CD], CK47311 [CD], Classics (F)1064 [CD], Hep (E)CD1059 [CD]

Note: (*) These titles also on Mosaic MD10-204 [CD].

[G3873] Benny Goodman

orch. same. For sextet : Lionel Hampton (vib) Charlie Christian (g) added

Camel Caravan broadcast, New York, October 28, 1939

Let's dance (theme)	Jazz Band (E)EBCD2138-2 [CD]
Indiana	-
Blue orchids	-
My last goodbye (mb vcl)	-
Cherokee	-
Rose room (sextet) (*)	-
Sometimes I'm happy	-
Lover come back to me (mb vcl)	- , Mr. Music MMCD-7028 [CD]
Jumpin' at the Woodside	-
Goodbye (theme)	-

Note: Sextet personnel same as October 21, 1939.

Mr. Music MMCD-7028 [CD] titled "Mildred Bailey - First Lady of Swing".

(*)This title also on Masters of Jazz (F)MJCD189 [CD], Definitive (And)DRCD11386 [CD].

[G3874] Benny Goodman

Camel Caravan broadcast, New York, November 4, 1939

Let's dance (theme)	Jazz Band (E)EBCD2139-2 [CD]
Down by the old mill stream	-
What's new ?	-
I didn't know what time it was (mb vcl)	-
Bolero	-
Shivers (sextet) (*)	Spook jazz (E)SPJ6602, Ariston (It)12079, Elec (Jap)KV106, Jazz Band (E)EBCD2139-2 [CD], Uptown UPCD27.63 [CD], Properbox (E)98 [CD]
Love never went to college	Jazz Band (E)EBCD2139-2 [CD]
Scatterbrain (mb vcl)	- , Mr. Music MMCD-7028 [CD]
Roll 'em	-
Goodbye (theme)	-

Note: Title (*) on JSP (E)909 [CD].

Jazz Band (E)EBCD2139-2 [CD] titled "Benny Goodman Orchestra and Sextet - Camel Caravan Shows - November, 1939"; see broadcast of November 18, 1939 for rest of CD.

Title (*) on Masters of Jazz (F)MJCD29 [CD] titled "Charlie Christian volume 2, 1939"; see flwg ssns to December 24, 1939 and others for rest of CD.

[G3875] Benny Goodman

Lionel Hampton (d-1)

Camel Caravan broadcast, New York, November 18, 1939

Let's dance (theme)	Jazz Band (E)EBCD2139-2 [CD]	
Scatterbrain	-	
Lilacs in the rain (mb vcl)	-	
In the mood	-	
South of the border (sextet) (*)	-	
Swingin' a dream (mb vcl)	-	, Mr. Music MMCD-7028 [CD]
Boy meets horn	-	
Oh, Johnny oh, Johnny, oh! (mb vcl)	-	, Mr. Music MMCD-7028 [CD]
Sing, sing, sing (1)	-	
Goodbye (theme)	-	

Note: (*) This title also on JSP (E)909 [CD], Masters of Jazz (F)MJCD189 [CD], Definitive (And)DRCD11386 [CD].

[G3877] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Basse (ts) Fletcher Henderson (p,arr) Arnold Covey (g) or Charlie Christian (g-1) Artie Bernstein (b) Nick Fatool (d) Mildred Bailey (vcl) Eddie Sauter (arr)

New York, November 22, 1939

26287-A	Darn that dream (mb vcl)	Col 35331, C3L22, Tax (Swd)m-8033, Classics (F)1064 [CD], Mosaic MD10-204 [CD], Hep (E)CD1053 [CD], Proper Box (E)57 [CD], Best of Jazz (F)4007 [CD]
26287-B	Darn that dream (mb vcl)	Phontastic (Swd)NOST7610, NCD8821 [CD], Mosaic MD10-204 [CD]
26288-A	Peace, brother (mb vcl, es arr)	Col 35331, C3L22, Tax (Swd)m-8033, Col CK40588 [CD], Classics (F)1064 [CD], Mosaic MD10-204 [CD], Proper Box (E)57 [CD]
26288-B	Peace, brother (mb vcl, es arr)	Mosaic MD10-204 [CD], Col CK66198 [CD], Neatwork (Au)RP2067 [CD]
26289-A	Beyond the moon (fh arr)	Col 35410, Tax (Swd)m-8033, Col CK40588 [CD], Classics (F)1064 [CD], Hep (E)CD1059 [CD], Mosaic MD7-240 [CD]
26289-B	Beyond the moon (fh arr)	Phontastic (Swd)NOST7610, NCD8821 [CD]
26290-A	Honeysuckle rose (fh arr,1)	Col 35319, CL524, Tax (Swd)m-8033, Col G30779, CBS (E)BPG62581, Franklin Mint GJR037, CBS Sony (Jap)56AP-674, Best of Jazz (F)4032 [CD], Col CK40588 [CD], ASV (E)AJA5071 [CD], Masters of Jazz (F)MJCD29 [CD], Columbia C4K65564 [CD], Classics (F)1064 [CD], Hep (E)CD1059 [CD], Topaz (E)TPZ1017 [CD], Giants of Jazz (It)CD53049 [CD], Mosaic MD7-240 [CD], Properbox (E)98 [CD]

[G3878] Benny Goodman

Benny Goodman Sextet : Benny Goodman (cl) Lionel Hampton (vib) Fletcher Henderson (p) Charlie Christian (g) Artie Bernstein (b) Nick Fatool (d)

Camel Caravan broadcast "Waldorf Astoria", New York, November 25, 1939

Roast turkey stomp [Seven come eleven]	Spook Jazz (E)SPJ6602, Ariston (It)12079, Elec (Jap)KV106, JSP (E)909 [CD], Masters of Jazz (F)MJCD29 [CD], Uptown UPCD27.63 [CD], Properbox (E)98 [CD]
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[G3879] Benny Goodman**Benny Goodman Sextet****Broadcast "Waldorf Astoria", New York, November 27, 1939**

AC-DC current	MGM E3790, 65003, Verve V8582, Masters of Jazz
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(F)MJCD29 [CD], JSP (E)909 [CD], Best of Jazz
(F)4032 [CD], Uptown UPCD27.63 [CD]

[B595] Mildred Bailey

Mildred Bailey Acc By Orchestra Directed By Alec Wilder : Mildred Bailey (vcl) acc by Melvin "Red" Solomon (tp) Mitch Miller (oboe,eng-hrn) Jimmy Carroll, Robert Burns (cl) Carl Prager (b-cl) Harold Goltzer (bassoon) Eddie Powell (fl) Ray Barr (p) Frank Worrell (g) Lou Shoobe (11111111b) William Gussak (d) Eddie Sauter (arr) Alec Wilder (dir,arr)

New York, November 30, 1939

25710-1	Nobody knows the trouble I've seen	Col 35348, Mosaic MD10-204 [CD]
25711-1	Swing low, sweet chariot	Mosaic MD10-204 [CD]
25712-1	All the things you are	Voc 5277, Mosaic MD10-204 [CD], Properbox (E)57 [CD]
25713-1	Hold on	Col 35348, C3L22, L'Art Vocal (F)9 [CD], Jasmine (E)2568 [CD], Mosaic MD10-204 [CD]

Note: All above titles also on Classics (F)1225 [CD].

[G3880] ● Benny Goodman

Benny Goodman Sextet

Camel Caravan broadcast, New York, December 2, 1939

AC-DC current	Jazz Archives LPJA42, VJC 1021-2 [CD], JSP (E)909 [CD], Uptown UPCD27.63 [CD], Properbox (E)98 [CD]
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Note: Above title also on Masters of Jazz (F)MJCD40 [CD] titled "Charlie Christian volume 3, 1939-1940"; see flwg ssns to June 4, 1940 and "Metronome All Stars" for rest of CD.

[G3881] ● Benny Goodman

Benny Goodman Orchestra : Lionel Hampton (p) replaces Fletcher Henderson, rest same for big band pers.

Camel Caravan broadcast, New York, December 9, 1939

Madhouse	IAJRC 21, Sunbeam 149
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[G3884] Benny Goodman

Benny Goodman Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Basse (ts) Johnny Guarneri (p,arr) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Helen Forrest (vcl) Eddie Sauter (arr)

New York, December 21, 1939

Does your heart beat for me ? (hf vcl)	IAJRC 21
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[G3886] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Basse (ts) Johnny Guarneri (p) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Helen Forrest (vcl) Eddie Sauter, Les Hite (arr)

New York, December 27, 1939

26365-A	Opus Local 802 (fh arr)	Col 35362, Tax (Swd)m-8033, ASV (E)AJA5071 [CD], Hep (E)CD1059 [CD], Mosaic MD7-240 [CD]
26365-B	Opus Local 802 (fh arr)	Mosaic MD7-240 [CD]
26366-A	Busy as a bee (I'm buzz, buzz, buzzin') (hf vcl)	Col 35356, KG32822, Tax m-8033, Coll Choice Music CCM245-2 [CD]
26367-A	Board meeting (lh arr)	Col 35396, Tax (Swd)m-8033, ASV (E)AJA5071 [CD], Mosaic MD7-240 [CD]
26368-A	Zaggin' with Zig (es arr)	Col 35356, Tax (Swd)m-8033, Col CK40834 [CD], ASV (E)AJA5071 [CD], Mosaic MD7-240 [CD]

Note: The Columbia ledgers list Charlie Christian (g) for this session, so he may be present.
 Col CK40834 [CD] titled "Benny Goodman, vol. 2 - Clarinet a la King"; see flwg sessions to October 2, 1941 for the rest of this CD.
 Collector's Choice Music CCM245-2 [CD] titled "The Complete Helen Forrest with Benny Goodman"; see various flwg sessions to June 11, 1941 for rest of this 3 CD set.
 All above titles also on Classics (F)1098 [CD] titled "Benny Goodman and his Orchestra 1939-1940"; see various flwg sessions to April 10, 1940 for rest of CD.

[G3887] Benny Goodman

Benny Goodman And His Orchestra And Sextet : orchestra same, sextet is : Benny Goodman (cl) Lionel Hampton (vib) Johnny Guarnieri (p) Charlie Christian (g) Artie Bernstein (b) Nick Fatool (d)

Camel Caravan broadcast, December 30, 1939

One o'clock jump	Aircheck 34
Pick-a-rib (sextet)	- , Masters of Jazz (F)MJCD40 [CD], JSP (E)909 [CD]

Note: This was the final Camel Caravan broadcast in the series which began on June 30, 1936.

[G3888] Benny Goodman

Benny Goodman Sextet

Broadcast "Fitch Bandwagon", New York, December 31, 1939

Till Tom special	Jazz Archives LPJA42, VJC 1021-2 [CD], Masters of Jazz (F)MJCD40 [CD], JSP (E)909 [CD], Music Memoria (F)34009 [CD], Properbox (E)98 [CD]
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[B596] Mildred Bailey

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

New York, January 15, 1940

26413-A	Wham (re-bop boom bam) (1)	Col 35370, Tax m-8020, Col C2-38033, Jazz Archives (F)15860 [CD], Mosaic MD10-204 [CD], Classics (F)1225 [CD], Properbox (E)57 [CD]
26413-B	Wham (re-boo boom bam) (1)	Mosaic MD10-204 [CD]
26414-A	Little high chairman (re out)	Col 35370, Mosaic MD10-204 [CD], Classics (F)1225 [CD]
26415-A	Easy to love	Col 35921, Mosaic MD10-204 [CD], Classics (F)1225 [CD]

Note: On (1) Roy Eldridge and Mildred Bailey both sing.
 All titles arranged by Eddie Sauter.

[G3888.10] Benny Goodman

Benny Goodman and his Orchestra and Sextet : Chris Griffin (tp) replaces Johnny Martel

NBC radio "shortwave broadcast for Scandinavia", New York, January 15, 1940

Let's dance (theme)	
Scatterbrain	
Indian summer (hf vcl,es arr)	Jazz Heritage Society 5262997 [CD]
Bach goes to town	
Star dust (sextet)	Jazz Heritage Society 5262997 [CD]
King Porter stomp	-
All the things you are (hf vcl,es arr)	-
Flying home (sextet)	-
One o'clock jump	-
Goodbye (closing theme)	

[G3889] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Johnny Martell (tp) Red

Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Toots Mondello, Buff Estes (as) Jerry Jerome, Bus Basse (ts) Johnny Guarneri (p) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Helen Forrest (vcl) Eddie Sauter, Fletcher Henderson (arr)

New York, January 16, 1940

26416-A	What's the matter with me ? (hf vcl)	Col 35374, KG32822, Coll Choice Music CCM245-2 [CD], Classics (F)1098 [CD]
26417-A	What'll they think of next ? (hf vcl)	Col 35374, Jazum 50, Coll Choice Music CCM245-2 [CD], Classics (F)1098 [CD]
26418-A	Can't you tell ? (fh arr)	Col 35543, CL524, Classics (F)1098 [CD], Hep (E)CD1059 [CD], Mosaic MD7-240 [CD]
26419-A	Squeeze me	Phontastic (Swd)NOST7610, Classics (F)1098 [CD], Mosaic MD7-240 [CD]
26419-B	Squeeze me	Phontastic (Swd)NCD8821 [CD], Mosaic MD7-240 [CD]

[B597] Mildred Bailey

Reggie Merrill (cl,as) Pete Peterson (b) replace Jimmy Carroll, Ted Sturgis, Alec Wilder (dir,arr) added

New York, January 25, 1940

26460-A	Give me time (aw arr)	Columbia 80-G, Properbox (E)57 [CD]
26461-A	They can't take that away from me (es arr)	CK65501 [CD]
26462-A	A bee gezindt	Col 35409, C2-38033, Jazz Archives (F)15860 [CD]
26463-A	After all I've been to you	-
26464-A	Don't take your love from me (re out,*)	Mosaic MD10-204 [CD]
26464-B	Don't take your love from me (re out)	Col 35921, Properbox (E)57 [CD]

Note: All titles, except (*), also on Classics (F)1225 [CD].

All above titles also on Mosaic MD10-204 [CD].

Columbia CK65501 [CD] titled "The Great Songs of George Gershwin"; rest of CD by others

Despite previous listings, all copies of Columbia 35921 appear to be from mx. 26464-B and none from mx.

26464-A.

[G3890] Benny Goodman

Irving Goodman (tp) replaces Johnny Martell, and on the Sextet titles : Benny Goodman (cl) Lionel Hampton (vib) Count Basie (p) Charlie Christian (el-g) Artie Bernstein (b) Nick Fatool (d)

New York, February 7, 1940

26491-A	How high the moon (hf vcl, es arr)	Col 35391, CL534, Col CK45338 [CD], Coll Choice Music CCM245-2 [CD], Classics (F)1098 [CD]
26492-A	Let's all sing together (hf vcl, fh arr)	Col 35396, Jazum 36, Coll Choice Music CCM245-2 [CD], Classics (F)1098 [CD]
26493-A	The fable of the rose (hf vcl, es arr)	Col 35391, KG32822, Hep (E)CD1053 [CD], Classics (F)1098 [CD], Coll Choice Music CCM245-2 [CD]
26494-A	Till Tom special (sextet)	Col 35404, CL652, G30779, CBS Sony (Jap)56AP-674, Col CK40846 [CD], Le Jazz (Eu)CD11 [CD], Classics (F)1098 [CD], Columbia C4K65564 [CD], Masters of Jazz (F)MJCD40 [CD], Best of Jazz (F)4032 [CD], Definitive (And)DRCD11288 [CD], Giants of Jazz (It)CD53049 [CD], Properbox (E)98 [CD]
26495-A	Gone with what wind (sextet) (*)	Blu-Disc T1009, Columbia CK40846 [CD], C4K65564 [CD], Masters of Jazz (F)MJCD40 [CD], Best of Jazz (F)4032 [CD], Neatwork (Au)RP2067 [CD]
26495-B	Gone with what wind (sextet) (*)	Columbia 35404, CL652, G30779, CBS Sony (Jap)56AP-674, Columbia C4K65564 [CD], Classics (F)1098 [CD], Masters of Jazz (F)MJCD40 [CD], Properbox (E)98 [CD]

Note: Col CK45338 [CD] titled "Best of the Big Bands - Benny Goodman" ; see flwg sessions to September 24, 1945 (and footnote to November 20, 1945) for rest of this CD.

(*) one take of this title also on Le Jazz Hot (Eu)CD11 [CD], Topaz (E)TPZ1017 [CD], Definitive

(And)DRCD11288 [CD], Giants of Jazz (It)CD53049 [CD].

Both titles from Columbia CL652 also on CBS Realm (E)52538.

[G3891] Benny Goodman***Benny Goodman And His Orchestra* : Budd Johnson (arr)****Chicago, March 1, 1940**

WC2971-A Shake down the stars (hf vcl,es arr) Col 35426, KG32822, CK45338 [CD], Hep (E)CD1053 [CD]
 WC2972-A Be sure (hf vcl,fn arr) - , Jazum 36
 WC2973-A Yours is my heart alone (hf vcl,fn arr) 35445, KG32822, CK48902 [CD]
 WC2974-A The sky fell down (hf vcl, fn arr) 35420, Jazum 36
 WC2975-A It never entered my mind (hf vcl) - , Jazum 41, Col CK40834 [CD]
 WC2976-A Once more (hf vcl, bj arr) 35543, Jazum 42

Note: Columbia CK48902 [CD] titled "Best Of The Big Bands - Benny Goodman featuring Helen Forrest" ; see flwg sessions to June 4, 1941 for the rest of this CD.

All above titles also on Coll Choice Music CCM245-2 [CD], Classics (F)1098 [CD].

[B598] Mildred Bailey

Mildred Bailey (vcl) acc by Roy Eldridge (tp,vcl) Jimmy Carroll, Robert Burns (cl,as) Carl Prager (b-cl) Mitch Miller (oboe,eng-hrn) Eddie Powell (fl) Teddy Wilson (p) John Collins (g) Pete Peterson (b) Bill Beason (d) Eddie Sauter (arr) Alec Wilder (dir,arr)

New York, April 2, 1940

26460-B Give me time (aw arr) Col 35626
 26696-A Fools rush in (aw arr) 35463, C3L22, CBS/Sony (Jap)20AP1457
 26697-A From another world (es arr) -
 26698-A I'm nobody's baby (es arr) Col 35626, C2-38033, C3L22, Jazz Archives (F)15860 [CD], Columbia CK40652 [CD]

Note: All above titles also on Mosaic MD10-204 [CD].

All above titles also on Classics (F)1279 [CD] titled "Mildred Bailey 1940-1942"; see flwg sessions to February 12, 1942 for rest of CD.

[G3893] Benny Goodman

***Benny Goodman And His Orchestra And Sextet* : Ziggy Elman, Jimmy Maxwell, Irving Goodman (tp) Red Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Les Robinson, Toots Mondello (as) Jerry Jerome, Bus Bassey (ts) Johnny Guarneri (p) Charlie Christian (el-g) Arnold Covey (g) Artie Bernstein (b) Nick Fatool (d) Helen Forrest (vcl) Fletcher Henderson, Ralph Hallenbeck, Eddie Sauter (arr) . for sextet Lionel Hampton (vib) added, together with: BG, Guarneri, Christian, Bernstein, Fatool**

Los Angeles, April 3, 1940

26714-A Buds won't bud (hf vcl, fn arr) Col 35472, Jazum 41, Coll Choice Music CCM245-2 [CD], Hep (E)CD1059 [CD]
 26715-A Devil may care (hf vcl, rh arr) Col 35461, Jazum 41, Coll Choice Music CCM245-2 [CD]
 26716-A I'm nobody's baby (hf vcl, fn arr) Col 35472, KG32822, CK45144 [CD], CK45338 [CD], Coll Choice Music CCM245-2 [CD], Hep (E)CD1059 [CD]
 26717-1 Cocoanut groove (es arr) Mosaic MD7-240 [CD]
 26717-A(-2) Cocoanut groove (es arr) Col 35527, CL534, Hep (E)CD1053 [CD], Mosaic MD7-240 [CD]
 26718-A The Sheik of Araby (sextet) Col 35466, CBS Sony (Jap)56AP-674, Col CK45144 [CD], C4K65564 [CD], Franklin Mint GJR038, Masters of Jazz (F)MJCD40 [CD], Properbox (E)98 [CD]
 26718-B The Sheik of Araby (sextet) (*) Columbia C4K65564 [CD], Best of Jazz (F)4032 [CD], Neatwork (Au)RP2067 [CD]
 (no mx.) Untitled tune (breakdown) (sextet) (*) Columbia C4K65564 [CD], Neatwork (Au)RP2067 [CD]
 (no mx.) Untitled tune (sextet) (*) - -
 26719-BD Poor butterfly (breakdown) (sextet) (*) - -
 26719-A Poor butterfly (sextet) Col 35466, Blu-Disc T1011, CBS Realm (E)52538, CBS Sony (Jap)56AP-674, Col CK45144 [CD], C4K65564 [CD], Masters of Jazz (F)MJCD40 [CD], Properbox (E)98 [CD]

Note: This session previously listed as "New York, April 10, 1940" but recently discovered original recording sheets reveal the correct date for this and the next four Los Angeles studio sessions.
All titles, except (*) also on Classics (F)1098 [CD].
One take of Mx 26718 also on CBS (E)BPG62581.

[G3894] Benny Goodman

Broadcast, "Cocoanut Grove", Los Angeles, April 6, 1940

Gone with what wind (sextet) Jazz Archives JA23, Jazz Anthology (F)30JA5181, VJC 1021-2 [CD], JSP (E)909 [CD], Masters Of Jazz (F)MJCD40 [CD], Archives of Jazz (Du)3801232 [CD], Definitive (And)DRCD11386 [CD], Music Memoria (F)34009 [CD]

[G3895] Benny Goodman

Benny Goodman And His Orchestra And Sextet : Arnold Covey out, Charlie Christian plays all broadcasts and record dates in this period.

Los Angeles, April 10, 1940

26739-A	I can't love you anymore (hf vcl, fh arr)	Phontastic (Swd)NOST7610, NCD7721 [CD], Coll Choice Music CCM245-2 [CD]
26740-1	The hour of parting (es arr)	Mosaic MD7-240 [CD]
26740-A(-3)	The hour of parting (es arr)	Col 35527, GL501, CL534, Hep (E)CD1053 [CD], Mosaic MD7-240 [CD]
26741-A	Ev'ry Sunday afternoon (hf vcl, fh arr)	Col 35461, Jazum 41, Coll Choice Music CCM245-2 [CD]
26742-3	Crazy rhythm (fh arr)	Mosaic MD7-240 [CD]
26742-B(-4)	Crazy rhythm (fh arr)	Col 35497, CL524, Mosaic MD7-240 [CD]
26743-BD-1	I surrender dear (breakdown) (sextet) (*)	Columbia C4K65564 [CD], Neatwork (Au)RP2067 [CD]
26743-BD-2	I surrender dear (breakdown) (sextet) (*)	-
26743-A	I surrender dear (sextet) (*)	-
26743-B	I surrender dear (sextet)	Columbia 35482, CBS Sony (Jap)56AP-674, Columbia CK45144 [CD], C4K 65564 [CD], Masters of Jazz (F)MJCD40 [CD], Topaz (E)TPZ1017 [CD], Properbox (E)98 [CD]
26743-A	Grand slam [Boy meets goy] (sextet) (*)	Columbia C4K 65564 [CD]
26744-B	Grand slam [Boy meets goy] (sextet)	Columbia 35482, G30779, CBS Sony (Jap)56AP-674, Franklin Mint GJR038, Columbia CK40846 [CD], Giants of Jazz (Eu)CD53039 [CD], Columbia C4K65564 [CD], Masters of Jazz (F)MJCD40 [CD], Topaz (E)TPZ1017 [CD], Best of Jazz (F)4032 [CD], Definitive (And)DRCD11288 [CD], Properbox (E)98 [CD]

Note: This session previously dated April 16, 1940.
All titles, except (*), also on Classics (F)1131 [CD] titled "Benny Goodman and his orchestra - 1940"; see flwg sessions to November 7, 1940 for rest of CD.
One take of each of Mx 26743 & 26744 also on CBS (E)BPG62581.

[G3896] Benny Goodman

same pers.

Broadcast, "Cocoanut Grove", Los Angeles, April 12, 1940

Roll 'em	Jazz Moderne 001
The Sheik of Araby (sextet)	Jazz Archives JA23, Jazz Anthology (F)30JA5181, Giants of Jazz GoJ1005, Jazz Moderne 001, VJC 1021-2 [CD], JSP (E)909 [CD], Masters of Jazz (F)MJCD40 [CD], Archives of Jazz (Du)3801232 [CD], Topaz (E)TPZ1017 [CD], Definitive (And)DRCD11386 [CD], Uptown UP27.63 [CD], Music Memoria (F)34009 [CD]

[G3897] Benny Goodman

same pers.

Broadcast, "Cocoanut Grove", Los Angeles, April 13, 1940

In the mood	First Time Records FTR1513
Soft winds (sextet)	Vintage Jazz Classics VJC 1021-2 [CD], JSP (E)909 [CD], Masters of Jazz (F)MJCD40 [CD], Music Memoria (F)34009 [CD]

[G3898] Benny Goodman

Broadcast, "Cocoanut Grove", Los Angeles, poss. April 26, 1940

The Sheik of Araby (sextet) (n/c)	JSP (E)909 [CD], Masters of Jazz (F)MJCD40 [CD], Uptown UPCD27.63 [CD], Properbox (E)98 [CD]
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[G3899] Benny Goodman

Broadcast, "Cocoanut Grove", Los Angeles, April 27, 1940

Poor butterfly (sextet) (n/c)	Masters of Jazz (F)MJCD189 [CD], Giants of Jazz (It)CD53049 [CD]
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[G3900] Benny Goodman

Benny Goodman And His Orchestra And Sextet : same pers. plus Fred Astaire (vcl,tap-dance-1)

Los Angeles, April 30, 1940

26807-A(-4)	Who cares ? (fa vcl, es arr)	Col 35517, Nostalgia LP1003, Hep (E)CD1053 [CD], Halcyon (E)124 [CD], Mosaic MD7-240 [CD]
26807-5	Who cares ? (fa vcl, es arr)	Mosaic MD7-240 [CD]
26808-A	The moon won't talk (hf vcl,es arr)	Col 35487, KG32822, Coll Choice Music 245-2 [CD]
26809-1	Just like taking candy from a baby (sextet) (fa vcl,1)	Mosaic MD7-240 [CD]
26809-A(-3)	Just like taking candy from a baby (sextet) (fa vcl,1)	Col 35517, Nostalgia LP1003, Masters of Jazz (F)MJCD189 [CD], Hep (E)CD1059 [CD], Halcyon (E)124 [CD], Mosaic MD7-240 [CD]
26810-A	Mister Meadowlark (hf vcl)	Col 35497, KG32822, CR48902 [CD], Coll Choice Music 245-2 [CD]
26811-A	I can't love you anymore (hf vcl, fh arr)	Col 35487, Jazum 42

Note: This session previously dated May 9, 1940.

Halcyon (E)124 [CD] titled "Fred Astaire - Love of my Life"; see Leo Reisman, Fred Astaire for more titles on this CD.

All above titles also on Classics (F)1131 [CD].

On May 13, 1940 Benny Goodman recorded Bela Bartok's "Contrasts" for Columbia, reissued on Col MK42227 [CD].

[B599] Mildred Bailey

Irving Horowitz (b-cl) Kenny Clarke (d) replace Carl Prager, Bill Beason

New York, May 15, 1940

27302-1	How can I ever be alone ?	Col 35532
27303-1	Tennessee fish fry	- , Tax (Swd)m-8020
27304-1	I'll pray for you (es arr)	35589
27305-1	Blue and broken hearted (es arr)	-

Note: All above titles also on Mosaic MD10-204 [CD], Classics (F)1279 [CD].

[G3901] Benny Goodman

Benny Goodman And His Orchestra : same pers

Broadcast "Peacock Court", Mark Hopkins Hotel, San Francisco, May 28, 1940

Let's dance (theme)	Aircheck 16
Big John special	-
The hour of parting	-
Seven come eleven (sextet) (*)	-

Where do I go from you ? (hc vcl) -
 Goodbye (theme) -

Note: (*) This title also on JSP (E)909 [CD], Masters of Jazz (F)MJCD40 [CD]
 All above titles also on Jazz Unlimited (Dan)2041 [CD] titled "Benny Goodman - The Radio Years volume 1"; see
 flwg session and August 10, 1941 for rest of CD.

[G3902] Benny Goodman

Broadcast "Peacock Court", Mark Hopkins Hotel, San Francisco, June 4, 1940

Let's dance Aircheck 16
 Board meeting -
 Where do I go from you ? (hf vcl) -
 Six appeal (sextet) (*) - , Properbox (E)98 [CD]
 Star dust -
 Goodbye (theme) -

Note: (*) This title also on JSP (E)909 [CD], Masters of Jazz (F)MJCD40 [CD].
 All above titles also on Jazz Unlimited (Dan)2041 [CD].

[G3905] Benny Goodman

Benny Goodman And His Orchestra : Ziggy Elman, Jimmy Maxwell, Irving Goodman (tp) Red
 Ballard, Vernon Brown, Ted Vesely (tb) Benny Goodman (cl) Les Robinson, Toots Mondello (as)
 Jerry Jerome (ts,b-cl) Bus Bassey (ts) Johnny Guarneri (p) Charlie Christian (el-g) Artie Bernstein
 (b) Nick Fatool (d) Helen Forrest (vcl) Eddie Sauter, Les Hite (arr)

Los Angeles, June 25, 1940

26980-A I can't resist you (hf vcl,es arr) Col 35574, Jazum 50, Coll Choice Music 245-2 [CD]
 26981-A Dreaming out loud (hf vcl,es arr) - - , Col CK48902 [CD], Coll Choice
 Music 245-2 [CD]
 26982-A Li'l boy love (hf vcl,lh arr) Col 35594, Jazum 50, Col C4K65564 [CD], Masters of
 Jazz (F)MJCD189 [CD], Coll Choice Music 245-2
 [CD], Properbox (E)98 [CD]
 26982-B Li'l boy love (hf vcl,lh arr) (*) Columbia C4K65564 [CD]
 26983-A Nostalgia (waltz)(es arr) (*) Phontastic (Swd)NOST7610, NCD7721 [CD]
 26983-B Nostalgia (waltz)(es arr) Col 35594, Jazum 50, Hep (E)CD1053 [CD], Mosaic
 MD7-240 [CD]

Note: Date of this session previously listed as July 3, 1940.
 All titles, except (*), also on Classics (F)1131 [CD].

[G3911] Benny Goodman

Benny Goodman And His Orchestra : Alec Fila, Jimmy Maxwell, Cootie Williams, Irving
 Goodman (tp) Lou McGarity, Red Gingler (tb) Benny Goodman (cl) Skippy Martin, Gus Bivona,
 Bob Snyder (as) Georgie Auld, Jack Henderson (ts) Bernie Leighton (p) Fletcher Henderson (p-1)
 Mike Bryan (g) Artie Bernstein (b) Harry Jaeger (d) Helen Forrest (vcl) Fletcher Henderson, Eddie
 Sauter (arr)

New York, November 13, 1940

29062-1 Nobody (hf vcl,es arr) Col 35820, KG32822, CK48902 [CD], Coll Choice
 Music CCM245-2 [CD], Classics (F)1154 [CD]
 29062 Nobody (hf vcl,es arr) Phontastic (Swd)NOST7610, NCD8821 [CD]
 Blu-Disc T1009
 29063-1 The man I love (hf vcl,es arr) Col 55001, CK48902 [CD], Classics (F)1154 [CD]
 29063-2 The man I love (hf vcl,es arr) Col 55001, GL501, CL534, Hep (E)CD1053 [CD], Coll
 Choice Music CCM245-2 [CD]
 29063 The man I love (hf vcl,es arr) Phontastic (Swd)NOST7610, NCD8821 [CD]
 29064 Henderson stomp (fh arr) (1) - -
 29064-1 Henderson stomp (fh arr) (1) Col 35820, CB20, CB4, Jazum 42, Classics (F)1154
 [CD], Hep (E)CD1059 [CD]
 29064-2 Henderson stomp (fh arr) (1) Blu-Disc T1009, Col CK40834 [CD]
 29064-s Henderson stomp (fh arr) (1) Col CL524
 29064-5 Henderson stomp (fh arr) (1) Mosaic MD7-240 [CD]
 29065-1 Benny rides again (es arr) Col 55001, GL501, KG31547, Hep (E)CD1053 [CD],
 Classics (F)1154 [CD], Mosaic MD7-240 [CD]

- 29065-2 Benny rides again (es arr) Time Life STL-J05, Phontastic (Swd)NOST7610, NCD8821 [CD]
 29065-3 Benny rides again (es arr) Blu-Disc T1009, Mosaic MD7-240 [CD]
 Note: Cootie Williams not audible on "The man I love".
 Classics (F)1154 [CD] titled "Benny Goodman and his Orchestra 1940-1941"; see various flwg sessions to January 14, 1941 for rest of CD.

[G3912] Benny Goodman

Benny Goodman Sextet : Benny Goodman (cl) Cootie Williams (tp) Georgie Auld (ts) Count Basie (p) Charlie Christian (el-g) Artie Bernstein (b) Harry Jaeger (d)

Broadcast "Make Believe Ballroom", New York, November 19, 1940

- Benny's bugle Spook Jazz (E)SJP6602, Ariston (It)12079, Jazz Archives JA23, Properbox (E)98 [CD]
 Wholly cats Jazz Archives JA23, Jazz Anthology (F)30JA5181
 Honeysuckle rose Jazz Archives JA23, Jazz Anthology (F)30JA5181, Properbox (E)98 [CD]

Note: All above titles also on VJC 1021-2 [CD], Masters of Jazz (F)MJCD67 [CD], JSP (E)909 [CD], Archives of Jazz (Du)3801232 [CD], Definitive (And)DRCD11386 [CD], Music Memoria (F)34009 [CD].

[G3913] Benny Goodman

Benny Goodman And His Orchestra : Cutty Cutshall (tb) replaces Red Gingler

New York, November 29, 1940

- 29177-1 Taking a chance on love (hf vcl, fh arr) Columbia 35869, CK45338 [CD], CK66198 [CD], Classics (F)1154 [CD], Coll Choice Music CCM245-2 [CD]
 29177-2 Taking a chance on love (hf vcl, fh arr) Columbia KG32822, CK47311 [CD]
 29178-1 Cabin in the sky (hf vcl, fh arr) Columbia 35869, Phontastic (Swd)NOST7610, NCD8821 [CD]
 29178-2 Cabin in the sky (hf vcl, fh arr) Columbia 35869, KG32822, Classics (F)1154 [CD], Coll Choice Music CCM245-2 [CD]
 29179 Frenesi (fh arr) Phontastic (Swd)NOST7612, NCD8821 [CD]
 29179-1 Frenesi (fh arr) Columbia CL524
 29179-2 Frenesi (fh arr) Columbia 35863, Jazum 50, Classics (F)1154 [CD], Mosaic MD7-240 [CD]
 29180-1 Hard to get (hf vcl, es arr) Columbia 35863, KG32822, Classics (F)1154 [CD], Coll Choice Music CCM245-2 [CD]
 29180-2 Hard to get (hf vcl, es arr) Phont (Swd)NOST7612, 7660, 7660 [CD], NCD8821 [CD]

Note: On December 16, 1940 Benny Goodman recorded the Mozart Concerto For Clarinet and Orchestra for Columbia 78rpm records.

[G3914] Benny Goodman

Benny Goodman And His Orchestra : Alec Fila, Jimmy Maxwell, Cootie Williams, Irving Goodman (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Skippy Martin, Gus Bivona (as) Bob Snyder (as, bar) Georgie Auld, Jack Henderson (ts) Bernie Leighton (p) Mike Bryan (g) Artie Bernstein (b) Harry Jaeger (d) Helen Forrest (vcl) Fletcher Henderson, Eddie Sauter (arr)

New York, December 18, 1940

- 29255-1 These things you left me (hf vcl) Col 35910, Nost NR1004, Hep (E)CD1053 [CD], Classics (F)1154 [CD], Coll Choice Music CCM245-2 [CD]
 29256-1 Superman (es arr) Col 55002, CK40834 [CD], Classics (F)1154 [CD], Mosaic MD7-240 [CD]
 29256-s Superman (es arr) Col GL523, Franklin Mint GJR034, Hep (E)CD1053 [CD]
 29256-2 Superman (es arr) Col PG33405, Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
 29256-3 Superman (es arr) Mosaic MD7-240 [CD]
 29257-1 More than you know (hf vcl, es arr) Col 55002, GL523, Hep (E)CD1053 [CD], Classics (F)1154 [CD], Coll Choice Music CCM245-2 [CD]
 29258-1 Moonlight on the Ganges (es arr) Phontastic (Swd)NOST7612, NCD8821 [CD], Mosaic

29258-2 Moonlight on the Ganges (es arr) MD7-240 [CD]
 29258-3 Moonlight on the Ganges (es arr) Mosaic MD7-240 [CD]
 29258-S Moonlight on the Ganges (es arr) Blu-Disc T1004, Mosaic MD7-240 [CD]
 Col GL523, PG33405, Classics (F)1154 [CD]

Note: Blu-Disc T1004 incorrectly states -4 as the take used for "Moonlight on the Ganges".
 Mx. 29258-S is a composite of sections of each of Mx. 29256-3 and 29256-1.
 Collectables COL-CD-7859 [CD] titled "Solid Gold Instrumental Hits".

[G3916] Benny Goodman

Benny Goodman And His Orchestra : Alec Fila, Jimmy Maxwell (tp) Cootie Williams (tp,vcl)
 Irving Goodman (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl,vcl) Skippy Martin, Gus
 Bivona, Bob Snyder (as) Georgie Auld, Jack Henderson (ts) Bernie Leighton (p) Fletcher
 Henderson (p-1) replaces Leighton, Mike Bryan (g) Artie Bernstein (b) Harry Jaeger (d) Helen
 Forrest (vcl) Fletcher Henderson, Eddie Sauter (arr)

New York, December 20, 1940

29262 Yes, my darling daughter (hf,cw,bg vcl) Phontastic (Swd)NOST7612, NCD8821 [CD]
 29262-2 Yes, my darling daughter (hf,cw,bg vcl) Col 35910, Jazum 50, Col CK40834 [CD], Classics
 (F)1154 [CD], Coll Choice Music CCM245-2 [CD]
 29262-1 Yes, my darling daughter (hf,cw,bg vcl) Col P5-15536
 29274 I'm always chasing rainbows (hf vcl, es Blu-Disc T1015
 arr)
 29274 I'm always chasing rainbows (hf vcl, es T1009
 arr)
 29274-1 I'm always chasing rainbows (hf vcl, es Col 35916, Jazum 42, Col CK48902 [CD], Classics
 arr) (F)1154 [CD]
 29274-2 I'm always chasing rainbows (hf vcl, es Phontastic (Swd)NOST7612, NCD8821 [CD],
 arr) Coll Choice Music CCM245-2 [CD]
 29275 Somebody stole my gal (fh arr,1) (unissued)
 29275-1 Somebody stole my gal (fh arr,1) Col 35916, CL524, Classics (F)1154 [CD], Mosaic
 MD7-240 [CD]
 29275-3 Somebody stole my gal (fh arr,1) Blu-Disc T1009, Mosaic MD7-240 [CD]
 29275-2 Somebody stole my gal (fh arr,1) Phontastic (Swd)NOST7612, NCD8821 [CD]
 29276-1 I left my heart in your hand (hf vcl) Col 35937, Jazum 42, Classics (F)1154 [CD],
 Coll Choice Music CCM245-2 [CD]

Note: Personnel from Mosaic MD7-240 [CD].

[G3917] Benny Goodman

Benny Goodman And His Orchestra : Alec Fila, Jimmy Maxwell (tp) Cootie Williams (tp,vcl)
 Irving Goodman (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Skippy Martin, Gus
 Bivona, Bob Snyder (as) Georgie Auld, Jack Henderson (ts) Teddy Wilson (p) Mike Bryan (g) Artie
 Bernstein (b) Dave Tough (d) Helen Forrest (vcl) Fletcher Henderson, Eddie Sauter, Margie
 Gibson (arr)

New York, January 14, 1941

29502-1 Let the door knob hitcha (cw vcl, mg Col 35962, CSP P5.15534, Jazum 50, Classics
 arr) (F)1154 [CD], Hep (E)CD1055 [CD], Mosaic MD7-240
 [CD]
 29502-2 Let the door knob hitcha (cw vcl, mg Phontastic (Swd)NOST7612, NCD8821 [CD], Mosaic
 arr) MD7-240 [CD]
 29502-3 Let the door knob hitcha (cw vcl, mg Blu-Disc T1009, Mosaic MD7-240 [CD]
 arr)
 29503 I hear a rhapsody (hf vcl, es arr) Phontastic (Swd)NOST7612, NCD8821 [CD]
 29503 I hear a rhapsody (hf vcl, es arr) Blu-Disc T1009
 29503-1 I hear a rhapsody (hf vcl, es arr) Col 35937, Jazum 42, Joyce 6016, Col CK48902 [CD],
 Classics (F)1154 [CD], Coll Choice Music CCM245-2
 [CD]
 29504 It's always you (hf vcl, es arr) Col KG32822

- 29504-1 It's always you (hf vcl, es arr) Col 36002, Joyce 6016, Classics (F)1154 [CD], Coll Choice Music CCM245-2 [CD]
- 29505 Corn silk (hf vcl, es arr) Phontastic (Swd)NOST7612, NCD8822 [CD]
- 29505 Corn silk (hf vcl, es arr) Blu-Disc T1009
- 29505-1 Corn silk (hf vcl, es arr) Col 35992, Jazum 50, Col CK48902 [CD], Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]
- 29507-1 Birds of a feather (hf vcl, fh arr) Col 35977, Jazum 51, Joyce 6016, Classics (F)1202 [CD], Coll Choice Music 245-2 [CD]
- 29507-3 Birds of a feather (hf vcl, fh arr) Blu-Disc T1009, Phont NOST7612, NCD8822 [CD]
- Note: Matrix 29506 does not exist.
Classics (F)1202 [CD] titled "Benny Goodman and his orchestra 1941 volume 1"; see flwg ssns to March 4, 1941.
Phontastic (Swd)NCD8822-1/2 [CD] titled "Benny Goodman - The Different Version, vol 2"; see flwg sessions to September 25, 1941 for rest of this two CD set.
Hep (E)CD1055 [CD] titled "Benny Goodman Plays Mel Powell"; see various flwg sessions to May 14, 1946 for rest of CD.

[G3919] Benny Goodman

Benny Goodman And His Orchestra : Alec Fila, Jimmy Maxwell, Cootie Williams, Irving Goodman (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Skippy Martin, Gus Bivona, Bob Snyder (as) Georgie Auld, Jack Henderson (ts) Teddy Wilson (p) Mike Bryan (g) Artie Bernstein (b) Dave Tough (d) Helen Forrest (vcl) Fletcher Henderson, Eddie Sauter, Margie Gibson, Edgar Sampson (arr) . On (4) Hymie Schertzer (as) Count Basie (p) replace Skippy Martin , Teddy Wilson

New York, January 21, 1941

- 29529-1 I'm not complaining (4,esam arr) Col 36022, Jazum 42, Hep (E)CD1055 [CD], Classics (F)1202 [CD], Mosaic MD7-240 [CD]
- 29529-2 I'm not complaining (4,esam arr) Phontastic (Swd)NOST7612, NCD8822 [CD], Mosaic MD7-240 [CD]
- 29529-4 I'm not complaining (4,esam arr) Mosaic MD7-240 [CD]
- 29530 Time on my hands (es arr) Phontastic (Swd)NOST7612, NCD8822 [CD]
- 29530-1 Time on my hands (es arr) Col 36180, Jazum 42, Franklin Mint GJR038, Hep (E)CD1053 [CD], Classics (F)1202 [CD], Mosaic MD7-240 [CD]
- 29530 Time on my hands (es arr) Col PG33405, Collectables COL-CD-7859 [CD]
- 29531 You're dangerous (hf vcl) Phontastic (Swd)NOST7612, NCD8822 [CD]
- 29531-1 You're dangerous (hf vcl) Col 35977, Jazum 51, Joyce 6016, Col CK48902 [CD], Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]
- 29532 The mem'ry of a rose (hf vcl) Phontastic (Swd)NOST7612, NCD8822 [CD]
- 29532-1 The mem'ry of a rose (hf vcl) Col 35992, Jazum 51, Joyce 6016, Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]

[G3920] Benny Goodman

Benny Goodman And His Orchestra : Skippy Martin (bar) Les Robinson (as) replaces Bob Snyder, Benny Goodman (vcl)

New York, January 28, 1941

- 29577 This is new (hf vcl) Phontastic (Swd)NOST7615, NCD8822 [CD]
- 29577-1 This is new (hf vcl) Col 35944, Jazum 42, Col CK48902 [CD], Classics (F)1202, Coll Choice Music CCM245-2 [CD]
- (no mx) Jenny (hf,bg vcl) Blu-Disc T1006, Coll Choice Music CCM245-2 [CD]
- (no mx) Jenny (hf,bg vcl) (rehearsal) Blu-Disc T1006
- (no mx) Jenny (hf,bg vcl) Blu-Disc T1006, Phontastic (Swd)NOST7615, NCD8822 [CD], Classics (F)1202 [CD]
- 29578 Perfidia [Tonight] (hf vcl, es arr) Meritt 11
- 29578 Perfidia [Tonight] (hf vcl, es arr) Phontastic (Swd)NOST7615, NCD8822 [CD]
- 29578-1 Perfidia [Tonight] (hf vcl, es arr) Col 35962, Joyce 6019, Col CK48902 [CD], Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]
- 29579 Bewitched, bothered and bewildered (hf vcl, es arr) Phont (Swd)NOST7615, NCD8822 [CD], Columbia CK48902 [CD]
- 29579-1 Bewitched, bothered and bewildered

(hf vcl, es arr)

Columbia 35944, KG32822, Joyce 6019, Phontastic (Swd)NOST7661, CD7660 [CD], Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]

Note: The three versions of "Jenny" were discovered on a Columbia "safety" disc (see note for session Sept 13, 1939) and are all on Blu-Disc LP. They were recorded after "This is New" although no matrix number was assigned.

[G3924] Benny Goodman

Benny Goodman And His Orchestra : Alec Fila, Jimmy Maxwell, Irving Goodman, Cootie Williams (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Les Robinson, Gus Bivona (as) Georgie Auld, Pete Mondello (ts) Bob Snyder (bar) Johnny Guarneri (p) Mike Bryan (g) Artie Bernstein (b) Dave Tough (d) Helen Forrest (vcl) Buster Harding, Eddie Sauter, Fletcher Henderson, Margie Gibson (arr)

New York, February 19, 1941

(no mx)	Afraid to say hello (hf vcl)	Phontastic (Swd)NOST7615, NCD8822 [CD], Classics (F)1202 [CD]
29774	Lazy river (hf vcl,es arr)	Phontastic (Swd)NOST7615, NCD8822 [CD]
29774-1	Lazy river (hf vcl,es arr)	Col 36012, KG32822, Classics (F)1202 [CD]
29774	Lazy river (hf vcl,es arr)	Blu-Disc T1009
29774-2	Lazy river (hf vcl,es arr)	Col 36012, Jazum 51, Joyce 6019, Col CK48902 [CD], Coll Choice Music CCM245-2 [CD]
29775-4	Scarecrow (bh arr)	Phontastic (Swd)NOST7615, NCD8822 [CD], Mosaic MD7-240 [CD]
29775-3	Scarecrow (bh arr)	Time Life Set STL-J05, Mosaic MD7-240 [CD]
29775-2	Scarecrow (bh arr)	Blu-Disc T1009, Columbia CK40834 [CD], Mosaic MD7-240 [CD]
29775-1	Scarecrow (bh arr)	Col 36180, PG33405, Sunbeam 144, Phontastic (Swd)NOST 7661, CD7660 [CD], Col CK47311 [CD], Hep (E)CD1055 [CD], Classics (F)1202 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
29776	Yours (hf vcl,mg arr)	Phontastic NOST7615, NCD8822 [CD]
29776-1	Yours (hf vcl,mg arr)	Col 36067, KG32822, Joyce 6019, CK48902 [CD], Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]
29777-1	You lucky people, you (hf vcl)	Col 36002, Jazum 51, Joyce 6019, Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]
29777	You lucky people, you (hf vcl)	Phontastic NOST7615, NCD8822 [CD]

Note: Time Life STL-J05 incorrectly lists take 2 and Blu-Disc T1009 incorrectly lists take 4 as the take being used.

[G3925] Benny Goodman

Benny Goodman and His Orchestra And His Septet : for the septet : Cootie Williams tp Benny Goodman cl Georgie Auld ts Count Basie (p) Charlie Christian (el-g) Artie Bernstein b Dave Tough d

NBC radio program, "What's New", New York, February 24, 1941

Let's dance (theme)	
Frenesi (fh arr)	Jazz Heritage Society 5262997 [CD]
The moon won't talk (hf vcl,es arr)	-
Let's dance (evolution & complete fh arr)	
Yours (hs vcl,es arr)	Jazz Heritage Society 5262997 [CD]
The fives (cb-p with rhythm, bg out)	
Gone with what draft (septet)	Fran Staterna (No#), Tribute 1001, Masters of Jazz (F)MJCD74 [CD], JSP (E)909 [CD], Jazz Heritage Society 5262997 [CD], Properbox (E)98 [CD]
Let the doorknob hitcha (mg arr)	Jazz Heritage Society 5262997 [CD]
Let's dance (theme)	

[G3926] Benny Goodman

Benny Goodman And His Orchestra And Septet : Alec Fila, Jimmy Maxwell, Irving Goodman, Cootie Williams (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Skippy Martin, Gus

Bivona (as) Georgie Auld, Pete Mondello (ts) Bob Snyder (bar) Milt Raskin (p) Mike Bryan (g) Artie Bernstein (b) Dave Tough (d) Helen Forrest (vcl) Buster Harding, Eddie Sauter (arr) plus flwg added : Jack Teagarden (tb-1,vcl-1) Count Basie (p-3) Charlie Christian (g-2,3)

Broadcast, "What's New", New York, March 3, 1941

Chonk, Charlie, chonk [Solo flight] (2) Beppo KOG14800, Queen Disc (It)016, Masters of Jazz (F)MJCD74 [CD], JSP (E)909 [CD], Properbox (E)98 [CD]
 Jack hits the road (1) Queen Disc (It)016
 Six appeal (My Daddy Rocks Me) (septet) (3) Fran Staterna (No#), Tribute 1001, Masters of Jazz (F)MJCD74 [CD], JSP (E)909 [CD]

Note: Same septet as February 24, 1941.

[G3927] Benny Goodman

Benny Goodman And His Orchestra : same pers except Johnny Guarnieri (p) replaces Milt Raskin, Charlie Christian (g-1) replaces Mike Bryan, Margie Gibson, Jimmy Mundy (arr)

New York, March 4, 1941

29862 Oh, look at me now (hf vcl) Phontastic NOST7615, NCD8822 [CD]
 29862-1 Oh, look at me now (hf vcl) Col 36012, KG32822, Joyce 6019, Col CK48902 [CD], Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]
 29863-3 Take it (ens vcl,mg arr) Blu-Disc T1009, Mosaic MD7-240 [CD]
 29863-2 Take it (ens vcl,mg arr) Phontastic (Swd)NOST7615, NCD8822 [CD], Mosaic MD7-240 [CD]
 29863-1 Take it (ens vcl,mg arr) Col 36067, Swing Era LP1001, Col CK47311 [CD], Hep (E)CD1055 [CD], Classics (F)1202 [CD], Mosaic MD7-240 [CD]
 29864-1 My sister and I (hf vcl,es arr) Col 36022, Jazum 42, Joyce 6019, Classics (F)1202 [CD], Coll Choice Music CCM245-2 [CD]
 29865-1 Solo flight (jm arr) (1,*) Columbia 36684, G30779, CBS (E)62581, CBS Sony (Jap)56AP-674, Col CK40846 [CD], C4K65564 [CD], Classics (F)1202 [CD], Masters of Jazz (F)MJCD74 [CD], Mosaic MD7-240 [CD], Properbox (E)98 [CD]
 29865-2 Solo flight (jm arr) (1,*) Columbia CL652, Time-Life STL-J12, CBS Realm (E)52538, Phontastic (Swd)NOST7615, CBS Sony (Jap)56AP-674, Phontastic (Swd)NCD8822 [CD], Columbia C4K65564 [CD], Masters of Jazz (F)MJCD74 [CD], Mosaic MD7-240 [CD]

Note: (*) These 2 titles also on Le Jazz (Eu)CD11 [CD].

One take of (*) also on Topaz (E)TPZ1017 [CD], Definitive (And)DRCD11288 [CD], Giants of Jazz (It)CD53049 [CD].

[G3928] Benny Goodman

special guest Gene Krupa (d-1) replaces Dave Tough

Broadcast, "What's New", New York, March 10, 1941

Drum boogie (hf vcl,1) Joyce LP1137

[G3934] Benny Goodman

Benny Goodman And His Orchestra : Billy Butterfield, Jimmy Maxwell, Irving Goodman (tp) Cootie Williams (tp-1) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Les Robinson, Gus Bivona (as) Georgie Auld, Pete Mondello (ts) Skippy Martin (bar) Johnny Guarnieri (p) Mike Bryan (g) Artie Bernstein (b) Dave Tough (d) Helen Forrest (vcl) Jimmy Mundy, Eddie Sauter, Margie Gibson (arr)

New York, March 27, 1941

30069 Amapola (Pretty little poppy) (hf vcl,mg arr) Phontastic (Swd)NOST7615, NCD8822 [CD]
 30069 Amapola (Pretty little poppy) (hf vcl,mg arr) Blu-Disc T1009

30069-1	Amapola (Pretty little poppy) (hf vcl,mg arr)	Col 36050, KG32822, Col CK48902 [CD], Classics (F)1236 [CD], Coll Choice Music CCM245-2 [CD]
30070-2	Intermezzo (A love story) (one of the reeds doubles on b-cl,es arr)	Phontastic (Swd)NOST7615, NCD8822 [CD]
30070	Intermezzo (A love story) (one of the reeds doubles on b-cl,es arr)	Blu-Disc T1009
30070-1	Intermezzo (A love story) (one of the reeds doubles on b-cl,es arr)	Col 36050, GL523, Hep (E)CD1053 [CD], Classics (F)1236 [CD], Mosaic MD7-240 [CD]
30071-2	Fiesta in blue [Cootie grows] (jm arr,1)	Phontastic (Swd)NOST7615, NCD8822 [CD], Mosaic MD7-240 [CD]
30071-1	Fiesta in blue [Cootie grows] (jm arr,1)	Col 36755, PG33405, Swing Era LP1001, Hep (E)CD1055 [CD], Classics (F)1236 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
30072-3	Cherry (1)	Phontastic NOST7616, NCD8822 [CD], Mosaic MD7-240 [CD]
30072-2	Cherry (1)	Blu-Disc T1009, Mosaic MD7-240 [CD]
30072-1	Cherry (1)	Har 1061, Epic EE22025, Col CK40834[CD], Classics (F)1236 [CD], Mosaic MD7-240 [CD]

[G3942] Benny Goodman

***Benny Goodman And His Orchestra* : same**

Broadcast, "What's New", New York, May 5, 1941

Superman

Queen Disc (It)016, Fanfare 119

[G3943.10] Benny Goodman

***Benny Goodman And His Orchestra* : Billy Butterfield, Jimmy Maxwell, Irving Goodman, Cootie Williams (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Les Robinson, Jimmy Horvath (as) Georgie Auld, Pete Mondello (ts) Skippy Martin (bar) Teddy Wilson (p) Mike Bryan (g) Artie Bernstein (b) Jo Jones (d) Helen Forrest (vcl) Jimmy Mundy, Eddie Sauter, Margie Gibson (arr)**

New York, May 6, 1941

30419-1	Good evenin', good lookin' (hf vcl,jm arr)	Col 36136, Jazum 42, Joyce 6019, Hep (E)CD1055 [CD], Classics (F)1236 [CD], Coll Choice Music CCM245-2 [CD]
30419-2	Good evenin', good lookin' (hf vcl,jm arr)	Phontastic (Swd)NOST7616, NCD8822 [CD]
30420-2	Something new [Negra soy] (es arr)	Phontastic (Swd)NOST7616, NCD8822 [CD], Mosaic MD7-240 [CD]
30420-1	Something new [Negra soy] (es arr)	Col 36209, PG33405, CK45338 [CD], Hep (E)CD1053 [CD], Classics (F)1236 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
30421-1	Air mail special (jm arr)	Col 36254, PG33405, CK45338 [CD], Hep (E)CD1055 [CD], Classics (F)1236 [CD], Best of Jazz (F)4007 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
30422-1	I found a million dollar baby (hf vcl,es arr)	Phontastic (Swd)NOST7616, NCD8822 [CD]
30422-2	I found a million dollar baby (hf vcl,es arr)	Col 36136, Jazum 42, Joyce 6019, Col CK40834 [CD], Classics (F)1236 [CD], Coll Choice Music CCM245-2 [CD]
Test 104	Don't be that way	Phontastic (Swd)NOST7616, NCD8822 [CD], Col CK45338 [CD], CK47311 [CD], Mosaic MD7-240 [CD]

[G3952] Benny Goodman

***Benny Goodman And His Orchestra* : Billy Butterfield, Cootie Williams, Jimmy Maxwell, Al "Slim" Davis (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Skippy Martin, Clint Neagley (as) Vido Musso, George Berg (ts) Chuck Gentry (bar) Mel Powell (p,arr) Tom Morgan (g) John**

Simmons (b) Sidney Catlett (d) Tommy Taylor (vcl) Eddie Sauter, Mary Lou Williams (arr)

Chicago, August 1, 1941

CCO-3925-1	From one love to another [Danza lucumij] (tt vcl)	Col 36305, Jazum 51, Classics (F)1236 [CD]
CCO-3926-1	Anything (tt vcl)	- - -
CCO-3927-3	The Count (mlw arr)	Mosaic MD7-240 [CD]
CCO-3927-3	The Count (mlw arr)	Mosaic MD7-240 [CD]
CCO-3927-1	The Count (mlw arr)	Col 36379, PG33405, Classics (F)1236 [CD], Hep (E)CD1055 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
CCO-3928-1	Pound ridge (?sm arr)	Phontastic (Swd)NOST7616, NCD8822 [CD], Mosaic MD7-240 [CD]
CCO-3928-2	Pound ridge (?sm arr)	Col 36421, PG33405, CK40834 [CD], Classics (F)1236 [CD], Best of Jazz (F)4007 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
CCO-3928-3	Pound ridge (?sm arr)	Mosaic MD7-240 [CD]
CCO-3928-4	Pound ridge (?sm arr)	Mosaic MD7-240 [CD]

[G3953] Benny Goodman

Helen Forrest (vcl) added

Broadcast, "Hotel Sherman", Chicago, August 10, 1941

Let's dance (theme)	Fanfare 19-119
The Count	-
Time was (tt vcl)	-
Clarinet a la king	-
Soft as spring (hf vcl)	-
Perfidia (hf vcl)	-
Caprice XXIV Paganini	-
Anything (tt vcl)	-
A smooth one (incomplete)	-

Note: all titles on Jazz Unlimited (Dan)2041 [CD]

[G3954] Benny Goodman

Peggy Lee (vcl) replaces Helen Forrest

Chicago, August 15, 1941

CCO-3950-1	Elmer's tune (pl vcl)	Phont (Swd)NOST7616, NCD8822 [CD], Col CK53422 [CD]
CCO-3950-2	Elmer's tune (pl vcl)	Col 36359, Har HL7005, CK7005 [CD], C2K65686 [CD], Classics (F)1271 [CD], ASV Living Era (E)CDAJA5237 [CD]
CCO-3951-1	The birth of the blues (es arr)	Col PG33405, Classics (F)1271 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]

Note: Col CK53422 [CD] titled "Benny Goodman - Featuring Peggy Lee"; see flwg session to December 10, 1941 for the rest of this CD.

Columbia C2K65686 [CD] titled "Peggy Lee and Benny Goodman - The Complete Recordings"; see various flwg sessions to December 2, 1947 for rest of this 2 CD set.

Classics (F)1271 [CD] titled "Benny Goodman and his Orchestra 1941 Vol. 3"; see various flwg sessions to October 8, 1941 for rest of CD.

ASV Living Era (E)CDAJA5237 [CD] titled "Peggy Lee - Why Don't You Do Right?".

[G3955] Benny Goodman

Chicago, August 20, 1941

CCO-3951-2	The birth of the blues (es arr)	Col 36359, Jazum 51, Hep (E)CD1053 [CD], Classics (F)1271 [CD], Mosaic MD7-240 [CD]
CCO-3980-1	Clarinet a la king (es arr)	Col PG33405, Classics (F)1271 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
CCO-3980-2	Clarinet a la king (es arr)	Phontastic (Swd)NOST7616, NCD8822 [CD], Mosaic MD7-240 [CD]
CCO-3980-3	Clarinet a la king (es arr)	Mosaic MD7-240 [CD]
CCO-3980-4	Clarinet a la king (es arr)	Mosaic MD7-240 [CD]
CCO-3981-1	My old flame (pl vcl, es arr)	Phontastic (Swd)NOST7616, NCD8822 [CD], Classics

CCO-3982-1 I see a million people (But all I can see
is you)
(pl vcl,es arr) (F)1271 [CD]
Col 36379, CSM890/891, CK53422 [CD], C2K65686
[CD], Classics (F)1271 [CD], ASV Living Era
(E)CDAJA5237 [CD]

[G3956] Benny Goodman

Marty Blitz (b) replaces John Simmons

Broadcast, "Meadowbrook", Cedar Grove, N.J., September 11, 1941

Tuesday at ten	Honeysuckle Rose	HR5004, VJC 1032	[CD]
When the sun comes out (pl vcl)	-	-	
A smooth one	-	-	
Roll 'em (1)	Honeysuckle Rose	HR5005, VJC 1032	[CD]

Note: The released version of (1) is a splice-up from several broadcasts totalling 9 min. 3 sec.. See also Sept 14 and Sept 23.

[G3957] Benny Goodman

Broadcast, "Meadowbrook", Cedar Grove, N.J., September 14, 1941

Benny rides again	Honeysuckle Rose	HR5004	
Take it (band vcl)	-	-	, VJC 1032 [CD]
Concerto for Cootie	-	-	, VJC 1032 [CD]
Roll 'em (faded out before sign off,1)	Honeysuckle Rose	HR5005, VJC 1032	[CD]

Note: See note re (1) for Sept 11, 1941 broadcast.

[G3958] Benny Goodman

Broadcast, "Meadowbrook", Cedar Grove, N.J., September 16, 1941

The Count	Honeysuckle Rose	HR5004, VJC 1032	[CD]
Smoke gets in your eyes (pl vcl)	-	-	
The Earl (mp arr)	Honeysuckle Rose	HR5004, VJC 1032	[CD]
Roll 'em		HR5005	
Birth of the blues		HR5004, VJC 1032	[CD]
Same time tomorrow [Pound ridge]	-	-	

[G3959] Benny Goodman

Broadcast, "Meadowbrook", Cedar Grove, N.J., September 20, 1941

Lef's dance (theme)	Joyce	LP1056, LP1097	
The Earl	-	-	
It's so peaceful in the country (pl vcl)	-	-	
Delilah (es arr)	-	-	
Time was (tt vcl)	-	-	
Tuesday at ten	-	-	
Intermezzo	-	-	
Benny rides again	-	-	, Honeysuckle Rose HR5005

[G3960] Benny Goodman

Broadcast, "Meadowbrook", Cedar Grove, N.J., September 23, 1941

The Earl	Honeysuckle Rose	HR5005	
If it's true (tt vcl)	Honeysuckle Rose	HR5005, VJC 1032	[CD]
Roll 'em (1)	-	-	
One o'clock jump (to sign off)	-	-	

Note: See note re title (1) under Sept 11, 1941. The LP notes but not the CD notes also credit a September 26 broadcast with contributing a segment.

[G3961] Benny Goodman

Benny Goodman And His Orchestra : same pers except on this session Jo Jones (d) replaces Sidney Catlett, only on title (1). The remaining titles have no drums.

New York, September 25, 1941

31363	How deep is the ocean ? (pl vcl,1)	Blu-Disc T1015, Classics (F)1271 [CD]
31364-?	The Earl (mp arr,1)	Blu-Disc T1014, Classics (F)1271 [CD], Mosaic MD7-240 [CD]
31364	The Earl (mp arr) (rehearsal take)	Phontastic (Swd)PH86
31364-1	The Earl (mp arr)	V-Disc 425, Epic EE22025, Time Life STL-J05, Phont (Swd)NOST7616, 7661, CD7660 [CD], NCD8822 [CD], Mosaic MD7-240 [CD]
31363	How deep is the ocean ? (pl vcl)	Phont (Swd)NOST7616, NCD8822 [CD], Col CK40834 [CD]
31363-1	How deep is the ocean ? (pl vcl)	Blu-Disc T1014, Columbia C2K65686 [CD], Classics (F)1271 [CD]
31364-2	The Earl (mp arr)	Ok 6474, Col GL501, CL534, PG33405, CK40834 [CD], Hep (E)CD1055 [CD], Classics (F)1271 [CD], Mosaic MD7-240 [CD], Collectables COL-CD-7859 [CD]
31365	'Tis autumn (tt vcl,es arr)	Phontastic (Swd)NOST7617, NCD8823 [CD]
31365	'Tis autumn (tt vcl,es arr)	Blu-Disc T1014
31365-1	'Tis autumn (tt vcl,es arr)	Columbia GL523, Classics (F)1271 [CD]
31366-1	That's the way it goes (pl vcl,es arr)	Phontastic (Swd)NOST7617, NCD8823 [CD]
31366-2	That's the way it goes (pl vcl,es arr)	Col GL523, Har HL7005, Columbia CK7005 [CD], CK53422[CD], C2K65686 [CD], Classics (F)1271 [CD]
31367-1	Let's do it [Let's fall in love] (pl vcl)	Col P6-14538
31367-2	Let's do it [Let's fall in love] (pl vcl)	Okeh 6474, Epic EE22025, Columbia KG31547, C2K65686 [CD], Classics (F)1271 [CD]

Note: The above is the actual order of recording despite the matrix nos. being out of sequence. See note on Columbia "safeties" for September 13, 1939 session.
Phontastic (Swd)NCD8823 [CD] titled "Benny Goodman - The Different Version, Vol 3"; see flwg sessions to March 12, 1942 and the December 31, 1941 "Metronome All Stars" session for the rest of this 2 CD set.

[G3962] Benny Goodman

Benny Goodman And His Orchestra : Billy Butterfield (tp) Cootie Williams (tp,vcl) Jimmy Maxwell, Al "Slim" Davis (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Skippy Martin (as,arr) Clint Neagley (as) Vido Musso, George Berg (ts) Chuck Gentry (bar) Mel Powell (p,arr) Tom Morgan (g) Marty Blitz (b) Sidney Catlett (d) Peggy Lee (vcl) Eddie Sauter (arr)

Broadcast, "Meadowbrook", Cedar Grove, N.J., September 27, 1941

Don't let the doorknob hitcha (cw vcl) Sunbeam SB158

[G3963] Benny Goodman

Broadcast, "Meadowbrook", N.J., September 11-October 8, 1941

Sing, sing, sing Honeysuckle Rose HR5005, VJC 1032 [CD]

Note: Both the LP and CD releases of this title show a date of October 1, 1941 without a suggestion that it is a splice-up. D.R. Connor, however, gives the above range of dates and indicates a composite performance.

[G3964] Benny Goodman

New York, October 2, 1941

31390-1	Caprice XXIV Paganini (sm arr)	Col 36411, Epic EE22025, Col CK40834 [CD], Hep (E)CD1055 [CD], Classics (F)1271 [CD], Mosaic MD7-240 [CD]
31391-1	I got it bad (pl vcl,es arr)	Col 36421, Epic EE22025, Columbia CK53422 [CD], CK66198 [CD], C2K65686 [CD], Classics (F)1271 [CD] ASV Living Era (E)CDAJA5237 [CD]
31392	My old flame (pl vcl)	Blu-Disc T1014
31392-1	My old flame (pl vcl)	Columbia 36754, Harmony HL7005, Columbia CK7005 [CD], CK45338 [CD], CK53422 [CD], C2K65686 [CD], Classics (F)1271 [CD], ASV Living Era (E)CDAJA5237 [CD]
31393-1	Clarinet a la king (es arr)	Phontastic (Swd)NOST7617, NCD8823 [CD]
31393	Clarinet a la king (es arr)	Blu-Disc T1014
31393-2	Clarinet a la king (es arr)	Okeh 6544, Epic EE22025, Col CK40834 [CD], Franklin Mint GJR038, Col CK47311 [CD], Giants of Jazz (Eu)CD53054 [CD], Classics (F)1271 [CD], Best

31393	Clarinet a la king (es arr)	of Jazz (F)4007 [CD], Mosaic MD7-240 [CD]
31402-2	I'm here (mp arr)	Blu-Disc T1014
31402-1	I'm here (mp arr)	Phontastic (Swd)NOST7617, NCD8823 [CD], Mosaic MD7-240 [CD]
		Col 36411, Epic EE22025, Hep (E)CD1055 [CD], Classics (F)1271 [CD], Mosaic MD7-240 [CD]

Note: Matrices in between not by Benny Goodman.
Giants of Jazz (Eu)CD53054 [CD] titled "Benny Goodman - his orchestra and combos 1941 - 1955"; see flwg sessions to December 14, 1955 for the rest of this CD. This CD is also part of a 3 CD set Giants of Jazz (Eu)CDB1206 [CD] titled "Benny Goodman 1935-1955, The Jazz Collection".

[G3965] Benny Goodman

on (1) Benny Goodman Trio with Benny Goodman (cl) Mel Powell (p) Sid Catlett (d); Orchestra same.

Broadcast "Matinee at the Meadowbrook", Cedar Grove, N.J., October 4, 1941

Ida (1)	Sunbeam SB158, Honeys Rose HR5005, VJC 1032 [CD]
Delilah	-
Clarinet a la king	-
Soft as spring (pl vcl)	-
I'm here	Sunbeam SB158
Caprice XXIV Paganini	Joyce 1097
Let's dance (theme)	Joyce 1097, 1056

[G3966] Benny Goodman

orch. same

Broadcast, "Meadowbrook", Cedar Grove, N.J., October 7, 1941

Rose room	Queen Disc (It)016
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[G3967] Benny Goodman

Mary Lou Williams (arr)

New York, October 8, 1941

31363-3	How deep is the ocean ? (pl vcl)	Col 36754, Epic EE22025, Columbia CK40035 [CD], CK53422 [CD], C2K65686 [CD], Classics (F)1271 [CD]
31426-1	Shady lady bird (pl vcl)	ASV Living Era (E)CDAJA5237 [CD]
31427-1	Buckle down Winsocki (tt vcl)	Col 36429, Classics (F)1271 [CD]
(no mx.)	Roll 'em (part 1) (mlw arr)	V-Disc 55, -
(no mx.)	Roll 'em (part 1) (mlw arr)	Blu-Disc T1014, Classics (F)1271 [CD], Mosaic MD7-240 [CD]
(no mx.)	Roll 'em (part 2) (mlw arr)	Blu-Disc T1014, Classics (F)1271 [CD], Mosaic MD7-240 [CD]

Note: Columbia CK40035 [CD] is titled "Irving Berlin"; rest of this CD by others.

[G3968] Benny Goodman

Benny Goodman And His Orchestra

Broadcast, "Meadowbrook", Cedar Grove, N.J., October 8, 1941

Clarinet a la king	Honeysuckle Rose HR5005, VJC 1032 [CD]
I'm here	-
Let the door knob hitcha (cw vcl)	Queen Disc (It)016, Honeysuckle Rose HR5005, VJC 1032 [CD]

[G3969] Benny Goodman

Cootie Williams out, Julie Schwartz (as) Sid Weiss (b) Ralph Collier (d) replace Skippy Martin, Marty Blitz, Sidney Catlett, Tommy Dix (vcl)

New York, October 21, 1941

31367-3	Let's do it (let's fall in love) (pl vcl,mp arr)	Phontastic (Swd)NOST7617, NCD8823 [CD]
31367-4	Let's do it (let's fall in love) (pl vcl,mp)	Okeh 6474, Col CL6033, CK53422 [CD], C2K65686 [CD],

- arr)
- | | | |
|---------|------------------------------------|---|
| 31426-3 | Shady lady bird (pl vcl) | Classics (F)1303 [CD],
Col 36429, Epic EE22025, CK53422 [CD], Classics
(F)1303 [CD] |
| 31426-2 | Shady lady bird (pl vcl) | Phontastic (Swd)NOST7617, NCD8823 [CD], Col
C2K65686 [CD] |
| 31427-3 | Buckle down Winssocki (td,ens vcl) | Phontastic (Swd)NOST7617, NCD8823 [CD] |
| 31427-2 | Buckle down Winssocki (td,ens vcl) | Col 36429, Jazum 51, Classics (F)1303 [CD] |
| 31427-5 | Buckle down Winssocki (bg,ens vcl) | Epic EE22025, Classics (F)1303 [CD] |
- Note: Classics (F)1303 [CD] titled "Benny Goodman and his orchestra, 1941-1942"; see flwg sessions to January 15, 1942 for rest of CD.

[G3970] Benny Goodman

possibly sometime in the period Oct 21,1941 to May 14, 1942

- | | | |
|-----------|-----------------------|------------------|
| (no. mx.) | Somebody stole my gal | Col CK45338 [CD] |
|-----------|-----------------------|------------------|

Note: the above title is definitely not from the December 20,1940 session. BG researcher Eric Gee suggests its sound is more compatible with the November 20, 1945 session. D.R. Connor in "Wrappin' It Up" (Scarecrow Press, 1996) suggests this 1941-2 time period because of the possible presence of Vido Musso (ts) and the absence of Sid Catlett (d)

[G3971] Benny Goodman

Cootie Williams (tp) added, Alec Wilder (arr)

NBC radio broadcast, "Terrace Room", Hotel New Yorker, New York, October 22, 1941

- | | | |
|--|--|--|
| Let's dance | | |
| Caprice XXIV Paganini (see note) | Jazz Heritage Society 5262997 [CD] | |
| I see a million people (pl vc,es arr) | - | |
| Moon and sand (es arr) | Fanfare 19-119, Jazz Heritage Society 5262997 [CD] | |
| Superman (es arr) | Jazz Heritage Society 5262997 [CD] | |
| Who can I turn to ? (tt vcl; aw? arr) | - | |
| Something new (es arr) | - | |
| I don't want to set the world on fire (pl vcl) | - | |
| A smo-o-o-oth one (orchestra version) | - | |
| Let's dance (theme) | | |

Note: JHS CD liner gives title as "Caprice XXIII Paganini".

[G3972] Benny Goodman

Cootie Williams out

New York, October 23, 1941

- | | | |
|-----------|-----------------------------|---|
| 31393-"1" | Clarinet a la king (es arr) | Phont (Swd)NOST7617, 7661, CD7660 [CD], 8823 [CD] |
| 31393-3 | Clarinet a la king (es arr) | Okeh 6544, Col GL501, Hep (E)CD1053 [CD], Classics
(F)1303 [CD] |
| 31393-4 | Clarinet a la king (es arr) | Mosaic MD7-240 [CD] |
| (no mx.) | I'll get by | Phontastic (Swd)NOST7617, NCD8823 [CD], Classics
(F)1303 [CD], Mosaic MD7-240 [CD] |

[G3973] Benny Goodman

Benny Goodman And His Orchestra And Quartet : Cootie Williams (tp) added

Broadcast, "Fitch Bandwagon", New York, October 26, 1941

- | | |
|---|---------------|
| The shrine of St. Cecilia (pl vcl,es arr) | Sunbeam SB158 |
| You and I (quartet,1) | - |

Note: (1) Quartet : Lou McGarity (tb) Benny Goodman (cl) Mel Powell (p) Ralph Collier (d)

[G3974] Benny Goodman

Benny Goodman Sextet : Lou McGarity (tb) Benny Goodman (cl) Mel Powell (p) Tom Morgan (g) Sid Weiss (b) Ralph Collier (d) Cootie Williams out

New York, October 28, 1941

31609-1	If I had you	Epic EE22025
31609-2	If I had you	Okeh 6486, Jazum 51, Col CK44437 [CD], Phontastic (Swd)NOST7661, CD7660 [CD], Classics (F)1303 [CD]
31609	If I had you	Blu-Disc T1002
31609	If I had you	Blu-Disc T1004, Phont (Swd)NOST7617, NCD8823 [CD]
31610-1	Limehouse blues	Okeh 6486, Epic EE22025, Col CK44437 [CD], Classics (F)1303 [CD]
31610	Limehouse blues	Blu-Disc T1002
31610	Limehouse blues	Blu-Disc T1002, Phont (Swd)NOST7617, NCD8823 [CD]
31610-2	Limehouse blues	Blu-Disc T1004, Col CK44437 [CD]

[G3975] Benny Goodman
Benny Goodman And His Orchestra

Broadcast, "Terrace Room", Hotel New Yorker, New York, November 1, 1941

Caprice XXIV Paganini	Sunbeam SB158
That did it, Marie (pl vcl)	-

[G3976] Benny Goodman

Broadcast, "Terrace Room", New York, November/December 1941

After you've gone	Jazum 35
Goodbye (theme)	-

[G3987] Benny Goodman

Benny Goodman And His Orchestra : Bernie Privin, Jimmy Maxwell, Johnny Napton (tp) Lou McGarity, Cutty Cutshall (tb) Benny Goodman (cl) Bud Shiffman, Sol Kane (as) Vido Musso, George Berg (ts) Art Ralston (bar) Mel Powell (p,arr) Tom Morgan (g) Sid Weiss (b) Ralph Collier (d) Peggy Lee, Art London (vcl) Eddie Sauter, Tutti Camarata (arr)

New York, March 12, 1942

32600-1	Before [Rachmaninoff special] (tc arr)	Okeh 6644, Epic EE22025, Classics (F)1324 [CD], Mosaic MD7-240 [CD]
32600	Before [Rachmaninoff special] (tc arr)	Blu-Disc T1006, Phont (Swd)NOST7644, NCD8823 [CD]
32601	I threw a kiss in the ocean (pl vcl)	Phontastic (Swd)NOST7644, NCD8823 [CD]
32601-1	I threw a kiss in the ocean (pl vcl)	Okeh 6652, Col 36590, CBS/Sony (Jap)22/23, Harmony 7005, Col CK7005 [CD], C2K65686 [CD], Classics (F)1324 [CD]
32602	We'll meet again (pl vcl)	Phontastic (Swd)NOST7644, NCD8823 [CD]
32602-1	We'll meet again (pl vcl)	Okeh 6644, CBS/Sony (Jap)22/23, Harmony 7005, Col CK7005 [CD], C2K65686 [CD], Classics (F)1324 [CD], ASV Living Era (E)CDAJA5237 [CD]
32603	Full moon [Noche la luna] (pl vcl)	Phontastic (Swd)NOST7644, NCD8823 [CD]
32603-1	Full moon [Noche la luna] (pl vcl) (1)	Okeh 6652, Col 36590, CBS/Sony (Jap)22/23, Harmony 7005, Col CK7005 [CD], C2K65686 [CD], Classics (F)1324 [CD], ASV Living Era (E)CDAJA5237 [CD]
32604-1	There won't be a shortage of love	CSP P5.15536, CBS/Sony (Jap)22/23, Columbia C2K65686 [CD], Classics (F)1324 [CD]
32604-2 (no mx.)	There won't be a shortage of love Peter and the wolf (es arr)	Phontastic (Swd)NOST7644, NCD8824 [CD] Epic EE22025, Phontastic (Swd)NOST7644, NCD8824 [CD], Classics (F)1324 [CD], Mosaic MD7-240 [CD]

Note: The Harmony 7005, Columbia CK7005 [CD] and C2K65686 [CD] releases of title (1) are missing the intro and first chorus.

Phontastic (Swd)NCD8824 [CD] titled "Benny Goodman - The Different Version, Vol. 4"; see various flwg sessions to May 7, 1945 for rest of this 2 CD set.

[G3988] Benny Goodman

Benny Goodman And His Orchestra : Charlie Castaldo (tb) Alvin Stoller (d) replace Cutty Cutshall, Ralph Collier

New York, May 14, 1942

32793	You're easy to dance with (pl vcl)	Blu-Disc T1014
32793-1	You're easy to dance with (pl vcl)	CBS/Sony (Jap)22/23, Col P5-15536, CK44158 [CD],

		C2K65686 [CD], Phontastic (Swd)NOST7644, NCD8824 [CD], Classics (F)1324 [CD]
32794	All I need is you (pl vcl)	Phontastic (Swd)NOST7644, NCD8824 [CD]
32794-1	All I need is you (pl vcl)	Col 36617, Harmony HL7005, Columbia C2K65686 [CD], Classics (F)1324 [CD]
32795-1	I've got a gal in Kalamazoo (al vcl)	Phontastic (Swd)NOST7644, NCD8824 [CD], Classics (F)1324 [CD]
32796	Take me (al vcl)	Joyce 6015
32796-1	Take me (al vcl)	Phontastic (Swd)NOST7644, NCD8824 [CD], Classics (F)1324 [CD]

[G4000] Benny Goodman

Benny Goodman And His Orchestra : Benny Goodman (cl,vcl) Lee Castle, Ray Linn, Bobby Guyer (tp) Charlie Castaldo, Miff Mole (tb) Hymie Schertzer, Leonard Kaye (as) Jon Walton, Bob Taylor (ts) Joe Rushton (bassax) Jess Stacy (p) Bart Roth (g) Gus Van Camp (b) Louie Bellson (d) Peggy Lee (vcl) Eddie Sauter (arr)

AFRS broadcast, "Downbeat", Los Angeles, March 1943

Air mail special	Swing House (E)SWH46
I love a piano (pl,bg vcl)	-
I'm just wild about Harry (es arr)	-
Why don't you do right ? (pl vcl)	-
Stealin' apples (to sign off)	-

[G4001] Benny Goodman

The Gang's All Here (Feature Film) : ***Benny Goodman And His Orchestra*** : Alice Faye (vcl) Carmen Miranda (vcl) added, Harold Peppie (tp) replaces Ray Linn, Eddie Miller (ts) recording solos (Bob Taylor on screen)

Film soundtrack, Hollywood, late March/early April, 1943

Let's dance	CIF 3003
Minnie's in the money (bg vcl,es arr)	-
Soft winds (full orchestra behind dialogue)	-
No love, no nothin' (af vcl)	-
No love, no nothin' (for DeMarco-Ryan dance)	-
Minnie's in the money (for solo dance number)	-
Paducah (bg, cm vcl)	-
A journey to a star (finale : all cast vcl incl bg)	-

Note: CIF stands for Classic International Film-musicals. All above titles also on Sandy Hook SH2009, SH2009 [CD] titled "The Gang's All Here".

[G4002] Benny Goodman

The Gang's All Here : ***Benny Goodman And His Orchestra***

Film studio pre-recordings, Hollywood, late March/April 1943

Let's dance	20th Century Fox TCF233
Minnie's in the money (bg vcl)	-
Paducah (bg vcl)	TCF237
Paducah (cm vcl)	TCF238

Note: These very rare publicity recordings were distributed only to radio stations.

[B607] Mildred Bailey

Mildred Bailey With Paul Baron And The CBS Radio Orchestra : Mildred Bailey (vcl) acc by the following collective personnel for the series : Billy Butterfield, Roy Eldridge, Yank Lawson, Chris Griffin, Jimmy Maxwell, Charlie Shavers (tp) Will Bradley, Ward Silloway, Trummy Young (tb) Hank D'Amico, Ernie Caceres (cl,sax) Nick Caiazza, Paul Ricci (sax) unknown woodwind Red Norvo

(vib) Teddy Wilson (p) Remo Palmieri (g) Al Hall, Billy Taylor (b) Specs Powell (d) Elaine Vito (harp) plus unidentified strings Paul Baron (cond) Julian Work, Clyde Hart, Paul Link, Phil Moore, Walter Morant, Eddie Sauter, Johnny Thompson, Alec Wilder (arr) with this program's guest : Tony Pastor (vcl)

CBS broadcast, "Mildred Bailey and Company", New York, July 26, 1944

Honeysuckle rose (mb)
 Hep hollow blues (featuring Ward Sillaway, tb)
 I'll be around (mb)
 After you've gone (sextet) Jazz Archives JA36
 Sometimes I feel like a motherless child (mb vcl, jw arr) (see note) V-Disc 434(Army), 214(Navy), Classics (F)1316 [CD]
 Sweet Lorraine (featuring Teddy Wilson, p) V-Disc 456(Army), 236(Navy), Jazz Archives JA36
 Straighten up and fly right (tp vcl)
 Long about midnight (mb vcl)

Note: Sextet personnel is Roy Eldridge (tp), Red Norvo (vib), Remo Palmieri (g), Al Hall (b), Specs Powell (d). V-Disc 456(Army), 236(Navy) has been compared to Jazz Archives JA36 and they are the same.

[B608] Mildred Bailey

guest artists on this program : Duke Ellington (p-1) Edward Vito, Elaine Vito (harp-2)

CBS broadcast, "Mildred Bailey and Company", New York, August 2, 1944

It had to be you (mb vcl)
 Porgy and Bess medley (2)
 I'll remember april (mb vcl)
 If dreams come true (sextet) Jazz Archives JA36
 Harlem lullaby (mb vcl)
 Four in a bar (3) IAJRC 17
 Take the "A" train (brief theme)
 Dancers in love (1)
 Scrap your fat (mb vcl)

Note: Title (3) features Roy Eldridge (tp), Chris Griffin (tp), Yank Lawson (tp) Jimmy Maxwell (tp)
 Sextet personnel as July 26, 1944 (see note).

[B609] Mildred Bailey

guest artist : Cab Calloway (vcl) Yank Lawson (tp)

CBS broadcast, "Mildred Bailey and Company", New York, August 9, 1944

Hold on (mb vcl) (theme)
 I'll get by (mb vcl)
 Yank's lament
 More than you know (mb vcl)
 Flying home (sextet)
 I'll be seeing you (mb vcl)
 Hallelujah (featuring Teddy Wilson, piano) V-Disc 456(Army), 236(Navy), Fonit Cetra
 (It) VDL1006
 We the cats shall hep you (cc vcl)
 Straighten up and fly right (mb vcl)

Note: Sextet probably as July 26, 1944.
 Raben discography (Jazz Records) tentatively assigns V-Disc 456/236 to this session.
 This session previously listed by Sears V-Disc books as August 11. New date confirmed by recently discovered program discs.

[B610] Mildred Bailey

guest artists : Slam Stewart (b-1) Coleman Hawkins (ts-3)

CBS broadcast, "Music 'Til Midnight", New York, August 18, 1944

From the land of the sky blue water (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 From the land of the sky blue water (mb

vcl)
 Play fiddle play [Bass feature] (1) Swing House (E)SWH13
 Time waits for no one (mb vcl)
 Untitled (sextet)
 I'll never be the same (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 I'll never be the same (mb vcl)
 Four in a bar (reh) (2) - -
 Four in a bar (2)
 Man I love (reh) (3) - -
 Man I love (3) Jazz Soc (Swd)AA504, Philips (Jap)15PJ-15, Vee Jay
 (Jap)RJL2636M, Bean (It)01
 Shoutin' in the Amen corner (mb vcl)

Note: As all the programs in this series were broadcast live, the rehearsal takes (reh) were performed earlier in the day.
 Sextet personnel as July 26, 1944.
 See note to August 2, 1944 session for featured personnel of (2).
 This was the first in a new series of Friday broadcasts 11:30p.m. to midnight which continued weekly until
 February 9, 1945.

[H5112] Woody Herman

Woody Herman And His Orchestra : Neal Hefti (tp,arr) Dick Munson, Ray Wetzel, Pete Candoli, Conte Candoli (tp) Ralph Pfeffner, Bill Harris, Ed Kiefer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, Bill Shine (as) Flip Phillips, Pete Mondello (ts) Skippy DeSair (bar) Ralph Burns (p,arr) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d) Frances Wayne (vcl) Allan Jones (announcer) Eddie Sauter (arr)

"Old Gold Show Rehearsal", New York, August 23, 1944

Red top (nh arr) (1) Hindsight 134, Jazz Unlimited (Dan)201-2085 [CD]
 Sweet Lorraine (wh vcl) -
 Blues on parade (tt arr) -
 The golden wedding (jn arr)
 Noah (wh vcl)
 Blue flame Jazz Unlimited (Dan)201-2085 [CD]

Note: Title (1) also listed on August 16 show but this is probably the original broadcast date and AFRS cross-dubbed this title into the August 16 show. However this Hindsight issue is from the rehearsal.
 Jazz Unlimited (Dan)201-2085 [CD] titled "The Woody Herman Shows 1944-1946".

[B611] Mildred Bailey

guest artist: Vaughn Monroe (vcl)

CBS broadcast, "Music 'Til Midnight", New York, August 25, 1944

Please don't talk about me when I'm gone
 (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 Please don't talk about me when I'm gone (mb vcl)
 Smile (featuring Red Norvo,vib)
 Everyday of my life (mb vcl)
 China boy (sextet) (reh) Hindsight HSR133, London (E)HMA5056
 China boy (sextet)
 Nobody knows the trouble I've seen
 (mb vcl)
 Body and soul (featuring Teddy Wilson) Hindsight HSR133, London (E)HMA5056
 Body and soul (featuring Teddy Wilson)
 Racing with the moon (brief theme intro)
 Vesti la giubba (swing version) (vm vcl)
 Straighten up and fly right (mb vcl)

Note: Sextet personnel as session July 26, 1944.

[H5113] Woody Herman

AFRS One Night Stand 365

"Cafe Rouge, Hotel Pennsylvania", New York, August 28, 1944

Straighten up and fly right (wh vcl)
 It could happen to you First Heard (E)FH2
 125th St. Prophet (pm arr)
 Sweet Lorraine (wh vcl)
 Come out, come out, wherever you are
 (fw vcl)
 I ain't got nothin' but the blues (wh vcl)
 Flying home (rb arr) -

Note: First Heard (E)FH2 titled "Woody Herman His Orchestra & The Woodchoppers, 1944-1946".

[H5114] Woody Herman**"Old Gold Show Rehearsal", New York, August 30, 1944**

Jones beachhead (nh arr) Hindsight 134
 Four or five times (wh band vcl; dm arr) -
 Do nothin' till you hear from me

[B612] Mildred Bailey

guest artists: Josh White (g-1,vcl-1) Mitch Miller (oboe-2) Stuff Smith (vln-3) trio poss. with Jimmy Jones (p) John Levy (b) , but Roy Eldridge out

CBS broadcast, "Music 'Til Midnight", New York, September 1, 1944

Lover come back to me (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 Lover come back to me (mb vcl)
 I'm gonna move to the outskirts of town
 (1)
 It could happen to you (mb vcl)
 I've found a new baby (sextet)
 Swing low, sweet chariot (mb vcl)
 Nostalgia (2)
 Bugle call rag (3) (rehearsal) AB Fable (E)ABMC0014 [Cass]
 Bugle call rag (3) Jazzum 3, Swing House (E)SWH13, AB Fable
 (E)ABMC0014 [Cass]
 St. Louis blues (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 St. Louis blues (mb vcl)

Note: Sextet personnel is Charlie Shavers (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (d).

AB Fable (E)ABMC0014 [CD] titled "Stuff Smith, Selected Broadcast Performances, 1936-1945", included with the Stuff Smith discography "Desert Sands" by Anthony Barnett.

[H5115] Woody Herman**V Disc Recording Session, RCA Studios, New York, September 5, 1944**

Happiness is just a thing called Joe
 (fw vcl; rb arr) V Disc 323, Joyce 2020, Dan (Jap)VC5007, HEP (E)34
 HEP (E)34/35 [CD], Time-Life OPCD-4537 [CD]
 Red top (nh arr) V Disc 382, Joyce 2021, First Heard (E)FH2, FH36,
 Dan (Jap)VC5007, Solid Sender (G)SOL503, HEP
 (E)34, 34/35 [CD]
 Jones beachhead [Half past jumpin'
 time] (nh arr) V Disc 761, Joyce 2022, First Heard (E)FH2, Ginzo
 Berks 705, Dan (Jap)VC5007, Solid Sender
 (G)SOL503, Hep (E)34, 34/35 [CD]
 Jones beachhead [Half past jumpin'
 time]
 (alt take) HEP (E)35, 34/35 [CD], IAJRC 51
 I can't put my arms around a memory
 (fw vcl) V Disc 824, Elec (Jap)KV120, Hep (E)34/35 [CD]
 I can't put my arms around a memory
 (fw vcl) (alt) Hep (E)35, 34/35 [CD]

Note: "Jones beachhead" as "Half past jumping time" on First Heard (E)FH2.

IAJRC 51 titled "V-Disc stomp".

Time-Life OPCD4537 [CD] titled "V-Disc - The songs that went to war"; see September 10, 1944 for one more

title; rest of this 2 CD set (OPCD4537/OPCD4538) by others.

[H5116] Woody Herman

plus studio orchestra with strings and chorus on (1) Allan Jones (vcl,announcer)

Broadcast "Old Gold Show", New York, September 6, 1944

You never say yes (aj vcl) (1)	Joyce 1037, Starline SLC61201 [Cass]
Perdido (dm arr)	-
I can't believe that you're in love with me (wh vcl)	-
Softly, as in a morning sunrise (aj vcl) (1)	- , Starline SLC61201 [Cass]
Who dat up dere ? (wh ens vcl)	-
In the still of the night (aj vcl) (1)	- , Starline SLC61201 [Cass]
Some other time (aj vcl) (1)	-
Golden wedding (jn arr)	-

Note: the title "You never say yes" is mislabelled "She didn't say yes" on Joyce 1037.

[B613] Mildred Bailey

guest artists: Gene Krupa (d-1) G-Noters (vcl group)

CBS Broadcast, "Music 'Til Midnight", New York, September 8, 1944

Lonesome road (mb vcl)	
Summertime (featuring Charlie Shavers,tp) (reh)	Swing House (E)SWH13
Summertime (featuring Charlie Shavers,tp)	
I didn't know about you (mb vcl)	
Diga diga doo (sextet)	
Rockin' chair (mb vcl)	
That drummer's band (brief theme)	
Jungle bolero (1)	
(final title unknown)	

Note: Sextet personnel : Jimmy Maxwell (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (d).

[H5117] Woody Herman

V Disc Recording Session, "Liederkrantz Hall", New York, September 10, 1944

There are no wings on a foxhole (wh vcl; rb arr)	V Disc 305, Black Jack (G)3002,
	Solid Sender (G)SOL503
Apple honey (rb arr)	V Disc 369, Dan (Jap)VC5007, First Heard (E)FH2,
	Time-Life OPCD4538 [CD], Jasmine (E)JASM16 [CD]
Time waits for no one (fw vcl; es arr)	V Disc 357

Note: All titles from Joyce 2020, Elec (Jap)KV120, Hep (E)34, 34/35 [CD].
Time-Life OPCD4538 titled "V-Disc - The songs that went to war"; see September 5, 1944 for one more title; rest of this 2 CD set by others.

[H5118] Woody Herman

"Old Gold Show Rehearsal", New York, September 13, 1944

125th St. Prophet (pm arr)	Hindsight 134
Somebody loves me (wh vcl)	-

[B614] Mildred Bailey

guest artists : Will Bradley (tb-1) Phil Moore (p-1,arr-1) Frank Parker (vcl)

CBS broadcast, "Music 'Til Midnight", New York, September 15, 1944

Hold on (mb vcl,*)	V-Disc 328(Army), 108(Navy), Classics (F)1316 [CD]
Specie Americana (1)	
It could happen to you (mb vcl)	

Untitled (sextet)
 Brown bird singing (fp vcl)
 When day is done (mb,fp vcl)

Note: (*) is tentatively identified as a possible source for the V-Disc issue (see note for October 20, 1944 broadcast).
 Sextet personnel same as September 1, 1944 session.

[H5119] Woody Herman

Charles Frankhauser, Carl Warwick (tp) replaces Dick Munson, Conte Candoli, John LaPorta (ts)
 replaces Bill Shine

"Old Gold Show Rehearsal", New York, September 20, 1944

Basie's basement (gs arr) Hindsight 134
 (There'll be) A hot time in the town of
 Berlin
 (wh vcl) -
 (There is) No greater love (unissued)

[H5120] Woody Herman

Marjorie Hyams (vib) added

"Old Gold Show Rehearsal", New York, September 27, 1944

1-2-3-4 jump (Woodchoppers) Hindsight 134, Jazz Unlimited (Dan)201-2085 [CD]
 Is you is or is you ain't my baby (wh vcl) - , Jazz Unlimited (Dan)201-2085 [CD]
 Noah (wh vcl)

[B615] Mildred Bailey

guest artists : Peters Sisters (vcl group)

CBS broadcast, "Music 'Til Midnight", New York, September 29, 1944

I'll get by (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 I'll get by (mb vcl)
 Just friends (featuring Jimmy
 Maxwell,tp)
 I'll be seeing you (mb vcl)
 Rose room (sextet) Joker (It)SM3119, Caracol (F)426, Jazz Archives
 JA36
 Ghost of a chance (mb vcl)
 Liza (featuring Teddy Wilson,p)
 Russia is her name (ps vcl)
 I'm gonna see my baby (mb vcl)

Note: Sextet personnel as September 1, 1944.

[H5121] Woody Herman

"Old Gold Show Rehearsal", New York, October 4, 1944

Apple honey Hindsight 134

[B616] Mildred Bailey

Phil Moore (p) replaces Teddy Wilson, Billy Taylor (b) replaces Al Hall, with guest Paul Whiteman
 (talk)

CBS broadcast, "Music 'Til Midnight", New York, October 6, 1944

Someday sweetheart (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 Someday sweetheart (mb vcl) Mr. Music MMCD7013 [CD]
 Cherry (featuring Ernie Caceres,bar) -
 I dream of you (mb vcl) -
 I dream of you (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 Seven come eleven (sextet) Joker (It)SM3119, Caracol (F)426, Mr. Music
 MMCD7013 [CD]
 There'll be a jubilee (mb vcl) Mr. Music MMCD7013 [CD]
 The man I love (mb vcl) -
 Begin the beguine (pm,jw arr) -
 Rhapsody in blue (brief theme) -

(Mildred Bailey reminisces with Paul Whiteman)	-
(Whiteman medley :)	-
Georgia on my mind (mb vcl)	-
I'll never be the same (mb vcl)	-

Note: Sextet personnel: Charlie Shavers (tp), Red Norvo (vib), Phil Moore (p), Remo Palmieri (g), Billy Taylor (b), Specs Powell (d)
Mr. Music MMCD7013 [CD] titled "Mildred Bailey - Music Till Midnight"; see flwg broadcast for rest of CD.

[H5122] Woody Herman
AFRS Downbeat 141

possibly from "Old Gold Shows" New York, Aug. - Sept., 1944

Perdido (dm arr)	Jazum 55, First Heard (E)FH36
Apply honey (rb arr)	-
Always (fw vcl)	-
Noah (wh vcl,rb arr)	-
Half past jumpin' time (nh arr) (1)	-
Two again (fw vcl)	Jazum 56
Golden wedding (jn arr)	- , First Heard (E)FH36
Four or five times (wh band vcl)	-

Note: All titles on Solid Sender (G)SOL506.
Title (1) aka "Jones Beachhead".

[B617] Mildred Bailey

Teddy Wilson (p) replaces Phil Moore, guest artist : Hazel Scott (p-1)

CBS broadcast, "Music 'Til Midnight", New York, October 13, 1944

'Tain't me (mb vcl)	Mr. Music MMCD7013 [CD], Mr. Music MMCD-7028 [CD]
I'm living for today (featuring Trummy Young,tb)	-
I didn't know about you (mb vcl) (reh)	Hindsight HSR133, London (E)HMA5056
I didn't know about you (mb vcl)	Mr. Music MMCD7013 [CD], Mr. Music MMCD-7028 [CD]
Sweet Georgia Brown (sextet)	-
More than you know (mb vcl)	-
I'm seeing her tonight (mb vcl)	-
Soon (1)	-
I'm gonna see my baby (mb vcl)	- , Mr. Music MMCD-7028 [CD]

Note: Sextet personnel : Charlie Shavers (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Billy Taylor (b), Specs Powell (d).

[H5123] Woody Herman
AFRS One Night Stand 396

Broadcast, Hollywood Palladium, CA, October 17, 1944

Who dat up dere ? (wh,ens vcl)	Jass JCD621 [CD]
Let me love you tonight (fw vcl)	-
'Tain't me (wh vcl)	-
Time waits for no one (fw vcl; es arr)	-
I've got you under my skin (rb arr)	-
Somebody loves me (wh vcl)	-
Come out, come out, wherever you are (fw vcl)	-
Woodchopper's ball	-
Theme	-

Note: Opening night. During the band's stay in Hollywood they filmed "Earl Carroll's Vanities" for Republic films in which they played "Apple Honey" (only the first half of the number is audible in the final print).

[H5124] Woody Herman

CBS Radio Broadcast, Hollywood Palladium, October 18, 1944

Who dat up dere ? (wh ens vcl)	
I'll walk alone (fw vcl)	Jass JCD621 [CD]

I'll get by (wh vcl)
 One-two-three-four jump
 (Woodchoppers)
 Times waits for no one (fw vcl; es arr)
 I can't believe that you're in love with
 me
 (wh vcl)
 Red top (nh arr)

[B618] Mildred Bailey

guest artist : Coleman Hawkins (ts-1)

CBS Broadcast, "Music 'Til Midnight", New York, October 20, 1944

Hold on (mb vcl) (see note)
 Mad about the boy (featuring Hank
 D'Amico,cl) V-Disc 833
 I'll walk alone (mb vcl)
 Stompin' at the Savoy (sextet)
 Summertime (mb vcl) V-Disc 414(Army), 194(Navy), VJC 1006-2 [CD],
 Classics (F)1316 [CD]
 Bugle call rag
 Yesterdays (1) Jazz Panorama LP2, Phoenix LP8
 Evalina (mb vcl)

Note: Although Sears (V-Disc discography, 1980) shows the V-Disc issues of "Hold On" as originating with this broadcast it is a different performance possibly originating with the September 15, 1944 broadcast (see there).
 Sextet personnel as for October 13, 1944.

[H5125] Woody Herman

AFRS One Night Stand 412

Broadcast, Hollywood Palladium, October 24, 1944

Who dat up dere ? (wh ens vcl)
 Happiness is just a thing called Joe
 (fw vcl; rb arr)
 I'll get by (wh vcl)
 One-two-three-four jump
 (Woodchoppers) First Heard (E)FH2, Swing House (E)SWH19
 I'll remember April (wh vcl)
 Come out, come out, wherever you are
 (fw vcl)
 Apple honey (rb arr)

[H5126] Woody Herman

AFRS One Night Stand 439

Hollywood Palladium, CA, October 25, 1944

'Tain't me (wh vcl)
 I'll walk alone (fw vcl)
 Skyscraper (woodchoppers) Swing House (E)SWH19
 Always (fw vcl)
 There goes that song again (wh vcl)
 Helen of Troy (* see note below) Jazz Unlimited (Dan)201-2085 [CD]
 Red top

Note: (*) The version of "Helen of Troy" used on Jazz Unlimited (Dan)201-2085 [CD] could be this session or
 November 2, 1944 or August 20, 1945.

[B619] Mildred Bailey

guest artists : Benny Goodman (cl-2,3) Sid Weiss (b-3) Morey Feld (d-3) John Sebastian (hca-1)

CBS broadcast, "Music 'Til Midnight", New York, October 27, 1944

Somebody loves me (mb vcl)
 Holiday for string (1)
 I'm making believe (mb vcl)
 Four in a bar Swing House (E)SWH13

Let's dance (brief theme)
 Henderson stomp (2)
 Rachel's dream (quintet-3)
 Opus 2 [Slipped disc] (quintet-3)
 I'll never be the same (mb vcl)
 'Tain't me (mb vcl)

Note: Quintet personnel: Benny Goodman (cl), Red Norvo (vib), Teddy Wilson (p), Sid Weiss (b), Morey Feld (d).

[H5127] Woody Herman
AFRS One Night Stand 426

Hollywood Palladium, October 31, 1944

Who dat up dere ? (wh ens vcl)	Joyce 1047		
Time waits for no one (fw vcl; es arr)	-		
One-two-three-four jump (Woodchoppers)	-		
It must be jelly (wh,fw vcl; rb arr)	-	, First Heard (E)FH36	
Don't blame me (wh vcl)	-		
Sweet Lorraine (wh vcl)	-		
Red top (nh arr)	-	, First Heard (E)FH10	
Is you is or is you ain't my baby (wh vcl)	-		

[H5128] Woody Herman
AFRS One Night Stand 464

"Hollywood Palladium", Hollywood, CA, November 2, 1944

Straighten up and fly right (wh vcl)	Solid Sender (G)SOL515, Tulip 107		
And then you kissed me (fw vcl)	-		
Helen of Troy (nh arr) (1)	-		
125th St. Prophet (pm arr)	-		
The man I love (fw vcl)	-		
'Tain't me (wh vcl)	-		
Apple honey (rb arr)	-		

Note: Title (1) was later renamed "The Good Earth".
 Tulip TLP107 titled "A batch of jazz"; side two of this LP by Harry James.
 All above titles also on RST (Au)91536-2 [CD].

[B620] Mildred Bailey

Al Hall (b) replaces Billy Taylor, guest artist : Stuff Smith (vln-1)

CBS broadcast, "Music 'Til Midnight", New York, November 3, 1944

There'll be a hot time in the town of Berlin (mb vcl)			
Reckonin' with Specs	Swing House (E)SWH13		
Right as rain	V-Disc 387(Army), 167(Navy), Elec (Jap)KV332, Jass 7, VJC 1006-2 [CD], Classics (F)1316 [CD]		
Flying home (sextet)			
He's funny that way (mb vcl)			
Dark eyes	Swing House (E)SWH13		
Humoresque (1)			
St. Louis bues (mb vcl)			

Note: Sextet personnel : Charlie Shavers (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (d).
 On (1) Stuff Smith replaces Charlie Shavers, rest of sextet same.

[B621] Mildred Bailey

guest artists : Sal Franzella (cl-1) Carl Kress (g-2)

CBS broadcast, "Music 'Til Midnight", New York, November 10, 1944

I never knew (mb vcl) (reh)	Hindsight HSR133, London (E)HMA5056
I never knew (mb vc)	
What is this thing called love ? (1)	

Wish you were waiting for me (mb vcl)
 How high the moon (sextet) Jazz Archives JA36
 Together (mb vcl) (reh) Vintage Jazz Classics 1006-2 [CD]
 Am I blue V-Disc 373, Swing House (E)SWH13, Classics
 (F)1386 [CD]
 Lady be good (2)
 Evalina (mb vcl) (reh) Hindsight HSR133, London (E)HMA5056
 Evalina (mb vcl) Vintage Jazz Classics 1006-2 [CD]

Note: Sextet personnel as November 3, 1944.
 Classics (F)1386 [CD] titled "Red Norvo 1945-1947"; see session of Feb 2, 1945 and Red Norvo for rest of CD.

[B622] Mildred Bailey

guest artists : Bill Coleman (tp) Tony Pastor (vcl)

CBS broadcast, "Music 'Til Midnight", New York, November 17, 1944

I didn't know about you (mb vcl)
 Russian lullaby (featuring Bill
 Coleman, tp)
 I'm confessin' (mb vcl)
 Speculatin' (sextet)
 From the land of the sky blue water (mb
 vcl) V-Disc 414 (Army), 194 (Navy), VJC 1006-2 [CD],
 Classics (F)1316 [CD]
 Toreador song (mb vcl)
 Accentuate the positive (mb vcl)
 On the sunny side of the street (tp vcl)

[S4954] Artie Shaw

Artie Shaw And His Orchestra : Roy Eldridge, Ray Linn, Jimmy Pupa, George Schwartz (tp) Ray
 Conniff (tb, arr) Harry Rogers, Pat McNaughton, Charles Coolidge (tb) [Skip Morr (tb)] Artie Shaw
 (cl, arr) Les Clarke (as) [Les Goldberg (as)] Tom Mace (as) Jon Walton, Herbie Steward (ts)
 Chuck Gentry (bar) Dodo Marmarosa (p) Barney Kessel (g) Morris Rayman (b) Louis Fromm (d)
 Imogene Lynn (vcl) Jimmy Mundy, Buster Harding, Eddie Sauter, George Siravo, Bobby Sherwood
 (arr)

Hollywood, CA, November 23 & 24, 1944

D4VB 1052-1 Accentuate the positive (il vcl, rc arr) Vic 20-1612, Bluebird AXM2-5579, Reader's Digest
 RD25-N2, Sounds of Swing 117
 D4VB 1053-1 Lady Day (jm arr) Vic 20-1620, LPM1201, LPV582, HMV (E)B9431, RCA
 (F)FXM1-7336, Bluebird AXM2-5579, Pair PDL2-1012,
 Bluebird 2432-2-RB [CD], Phontastic (Swd)CD7672
 [CD], RCA (Eu)ND89914 [CD], Properbox (E)85 [CD],
 Mosaic MD7-244 [CD], Jazz Heritage 513244 [CD]
 D4VB 1054-1 Let's take the long way home (il vcl, rc
 arr) Vic 20-1620, Bluebird AXM2-5579, Sounds of Swing
 117
 D4VB 1055-1 Jumpin' on the merry-go-round (rc arr) Vic 20-1612, HMV (E)B9431, Bluebird AXM2-5579,
 Sounds of Swing 101, RCA (F)PM42403, (Eu)ND89914
 [CD], Properbox (E)85 [CD], Mosaic MD7-244 [CD]

Note: In the Shaw band book, the original title for "Jumpin' on the merry-go-round" was "Pickin' a chicken".
 RCA Victor LPV582 titled "Artie Shaw and Roy Eldridge".
 Phontastic (Swd)CD7672 [CD] titled "I'm Beginning To See The Light - 1944"; rest of CD by others.
 RCA (Eu)ND89914 [CD] =(Eu)NL89914 [CD] titled "The Indispensable Artie Shaw vol 5/6 (1944-1945); see
 following sessions to August 2, 1945 for rest of this 2 CD set.
 All above titles also on Classics (F)1242 [CD].

[B623] Mildred Bailey

guest artists : Stuff Smith (violin) Mary Lou Williams (p) replaces Teddy Wilson, Red Norvo out

CBS broadcast, "Music 'Til Midnight", New York, November 24, 1944

Don't fence me in (mb vcl)
 Roll 'em V-Disc 375, Caracol (F)CAR423, Font Cetra

(It)VDL1013, Classics (F)814 [CD]
 I'm makin' believe (mb vcl)
 The Baron riffs V-Disc 373, Sunbeam SB211, Swing House (E)SWH13
 Gjon Mili jam session (sextet) V-Disc 375, Caracol (F)CAR423, Joker (It)SM3112,
 Fonit Cetra (It)VDL1013, Classics (F)814 [CD]
 Stormy weather (mb vcl) Sunbeam SB209, Kings of Jazz (It)KLJ20035
 Humoresque (1)
 'Tain't me (mb vcl) Sunbeam SB209, Kings of Jazz (It)KLJ20035

Note: Sextet personnel : Charlie Shavers (tp), Trummy Young (tb), Mary Lou Williams (p), Remo Palmieri (g), Al Hall (b), Specs Powell (d).
 On (1) Stuff Smith (violin) replaces both Charlie Shavers and Trummy Young; rest of "sextet" same.
 Classics (F)814 [CD] titled "Mary Lou Williams 1944"; rest of CD by Mary Lou Williams & Nora Lee King.

[B624] Mildred Bailey

guest artists: Hot Lips Page (tp-1,vcl-1) Vernon Duke (p-2) and Tommy Kay (g) replaces Remo Palmieri

CBS broadcast, "Music 'Til Midnight", New York, December 1, 1944

Lover come back to me (mb vcl)
 Uncle Sam blues (1)
 Right as rain (mb vcl)
 Just a blue riff (sextet) V-Disc 881, Caracol (F)CAR423
 Summertime (mb vcl)
 It takes one deep breath - , Swing House (E)SWH13
 (Vernon Duke medley :) (2)
 The love I long for (mb vcl) V-Disc 879, Elec (Jap)KV123, Baldwin Street Music (Can)BJH-306 [CD], Classics (F)1316 [CD]
 I can't get started (mb vcl)
 April in Paris (mb vcl)
 Taking a chance on love (mb vcl)
 I'm gonna see my baby (mb vcl)

Note: Sextet personnel : as November 24, 1944 except Tommy Kay (g).
 Baldwin Street Music (Can)BJH-306 [CD] titled "Mildred Bailey - The Blue Angel Years 1944-1947"; see fmg sessions to November 20, 1947, "WNEW Saturday Night Swing Session" and "Esquire All Stars" for rest of CD.

[B626] Mildred Bailey

guest artists : Jimmy Dorsey (as-1,cl-2) Delta Rhythm Boys (vcl group)

CBS broadcast, "Music 'Til Midnight", New York, December 15, 1944

Hold on (mb vcl)
 Snoqualmie Jo Jo (drb vcl)
 I didn't know about you (mb vcl)
 Dinah (sextet) V-Disc 656, IAJRC 24, Classics (F)1316 [CD], Mr. Music MMCD-7028 [CD]
 He's funny that way (mb vcl)
 A second win
 Contrasts (1)
 I got rhythm (2) Jazz Archives JA36, Giants of Jazz (It)53283 [CD]
 Evalina (mb vcl)

Note: Sextet personnel as December 8, 1944.
 For (3) personnel is as sextet plus Jimmy Dorsey (cl), Trummy Young (tb).

[B627] Mildred Bailey

guest artists : Count Basie (p-1) Josh White, Josh White Jr. (g-2)

CBS broadcast, "Music 'Til Midnight", New York, December 22, 1944

Don't fence me in (mb vcl)
 One meat ball (2)
 More than you know (mb vcl)
 Red Bank boogie (sextet) Jazz Archives JA36
 Home (mb vcl)
 Jingle bells (*)

I got rhythm (1)
There'll be a Jubilee (mb vcl)

Note: (*) may be the source of this title on "AFRS Christmas Jubilee" on VJC 1016-2 [CD].
Sextet personnel as noted for the December 8, 1944 broadcast.

[B628] Mildred Bailey

guest artists : Cootie Williams (tp) Art Tatum (p-1) Remo Palmieri (g) Oscar Pettiford (b) Specs Powell (d) Leonard Feather (m.c.)

CBS broadcast, "Music 'Til Midnight", New York, December 29, 1944

Somebody loves me (mb vcl)
I can't give you anything but love (1) Storyville (Dan)101-8332 [CD], 108-8603 [CD]
(All of a sudden) My heart sings (mb vcl)
I'm confessin' (mb vcl)
Invitation to a trance
Tea for two (sextet) Jazz Archives JA36
From rockin' horse to rockin' chair (mb vcl)

Note: Sextet personnel : Cootie Williams (tp), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Oscar Pettiford (b), Specs Powell (d).
(1) Art Tatum (p) Remo Palmieri (g) Specs Powell (d).

[B629] Mildred Bailey

guest artist Tommy Dorsey (tb-1)

CBS broadcast, "Music 'Til Midnight", New York, January 5, 1945

It had to be you (mb vcl) (reh,*) Hindsight HSR133, London (E)HMA5056
It had to be you (mb vcl) Fanfare 14-114
Summertime (featuring Charlie Shavers,tp) Nostalgia Arts (Dan)301-3030 [CD]
Sleigh ride in July (mb vcl) -
Swing low, sweet chariot (mb vcl) Nostalgia Arts (Dan)301-3030 [CD]
Enchantment -
I'm getting sentimental over you (brief theme) -
Smoke gets in your eyes (1) -
Which of the great forty-eight (mb vcl) V-Disc 444(Army), 224(Navy), Classics (F)1316 [CD]
Hold on (theme) Nostalgia Arts (Dan)301-3030 [CD]

Note: All titles, except (*), also on Nostalgia Arts (Dan)301-3030 [CD] titled "Mildred Bailey Radio Shows - Original 1945 Broadcasts"; see broadcasts of January 19 and 26, 1945, and Red Norvo for rest of CD.
All titles, except (*), also on Storyville (Dan)103-8412 [CD] titled "Mildred Bailey Legendary Radio Broadcasts"; see January 19 & 26, 1945 for rest of CD.

[S4955] Artie Shaw

Paul Cohen, Tony Faso (tp) replaces Ray Linn, Jimmy Pupa

New York, January 9, 1945

D5VB 0028-6 I'll never be the same (rc arr) Vic 20-1638, V Disc 412(Army), 192(Navy), Vic LPM1570, LPV582, RCA (E)RD27065, DPM2041, Bluebird AXM2-5579, RCA (F)FXM1-7336, Pair PDL2-1012, Mosaic MD7-244 [CD]
D5VB 0029-11 Can't help lovin' dat man (il vcl,bs arr)(*) Vic 20-1931, Bluebird AXM2-5579, Camden CAL515, (E)CDN137, RCA (F)PM42403
D5VB 0030-2 'S wonderful (rc arr) Vic 20-1638, V Disc 412(Army), 192(Navy), Vic LPM 1648, RCA (E)UPS6062, DPM2041, DYK001, Bluebird AXM2-5579, RCA (F)FXM1-7336, Reader's Digest (E)RDS6913, Franklin Mint 38, Properbox (E)85 [CD], Mosaic MD7-244 [CD], RCA Victor 09026-63753-2 [CD]
D5VB 0031-10 Bedford Drive (bh arr) Vic 20-1696, HMV (E)B9454, Bluebird AXM2-5579, RCA LEJ-11, (E)DPM2028, (F)FXM1-7336, Properbox (E)85 [CD], Mosaic MD7-244 [CD]

Note: Jimmy Pupa (tp) replaced Ray Linn in early December but in turn was replaced by Paul Cohen beginning this session (Ian Crosbie research).

All titles, except (*), also on RCA (Eu)ND89914 [CD].

All above titles also on Classics (F)1242 [CD].

[B630] Mildred Bailey

guest artists : Woody Herman (cl-2,vcl-2) Deryck Sampson (p-1)

CBS broadcast, "Music 'Til Midnight", New York, January 12, 1945

'Tain't me (mb vcl)		
Sweet Georgia Brown (1)		
More and more (mb vcl)	Sunbeam SB209, Kings of Jazz (It)KLJ20035	
Smiles (sextet)	-	
Summertime (mb vcl)	-	-
Funiculi, funicula	-	, Swing House (E)SWH13
The blues (2)	-	
Robin Hood (mb vcl)	-	, Kings of Jazz (It)KLJ20035

Note: Sextet personnel same as for December 8, 1944 broadcast.

Title (2) has sextet plus Woody Herman (cl,vcl).

[B631] Mildred Bailey

guest artist : Earl Hines (p-1)

CBS broadcast, "Music 'Til Midnight", New York, January 19, 1945

I'm beginning to see the light	Sunbeam SB209, Kings of Jazz (It)KLJ20035
Trummin' on a riff (featuring Trummy Young, tb)	-
I didn't know about you (mb vcl)	-
He's funny that way (mb vcl)	Sunbeam 209, Kings of Jazz (It)KLJ20035
Night music	Nostaliga Arts (Dan)301-3030 [CD]
Rosetta (brief theme) (1)	-
Boogie woogie on the St. Louis blues (1)	V-Disc 424(Army), 204(Navy), Caracol (F)CAR423
I'm gonna see my baby (mb vcl)	Nostaliga Arts (Dan)301-3030 [CD]
Hold on (theme)	-

Note: All above titles also on Nostaliga Arts (Dan)301- 3030 [CD], Storyville (Dan)103-8412 [CD].

[B632] Mildred Bailey

guest artists : Milt Yaner (as-1) Cozy Cole (d-2)

CBS broadcast, "Music 'Til Midnight", New York, January 26, 1945

Don't fence me in (mb vcl)	
Star dust (1)	Sunbeam SB211
Wish you were waitin' for me (mb vcl)	
Dinah (quintet)	Jazum 3
Sometimes I feel like a motherless child (mb vcl)	Nostaliga Arts (Dan)301-3030 [CD]
At home with a gnome	-
Stompin' at the Savoy (2)	-
Evalina (mb vcl)	-
Hold on (theme)	-

Note: Quintet personnel is sextet of December 8, 1944 without Red Norvo.

Above titles from Nostaliga Arts (Dan)301-3030 [CD].

[B633] Mildred Bailey

guest artist: Stuff Smith (vln)

CBS broadcast, "Music 'Til Midnight", New York, February 2, 1945

I'm beginning to see the light (mb vcl)	
Just friends (featuring Jimmy Maxwell)	
The man I love (mb vcl)	
Just you, just me (sextet)	V-Disc 444(Army), 224(Navy), Rarities (E)23, Caracol (F)CAR423, Classics (F)1386 [CD]

(Unknown selection with Stuff
Smith,violin)

Wish you were waitin' for me (mb vcl) V-Disc 715, Classics (F)1316 [CD]

Note: Sextet personnel is same as for broadcast of December 8, 1944.

[B634] Mildred Bailey

CBS broadcast, "Music 'Til Midnight", New York, February 9, 1945

Sleigh ride in July (mb vcl)
The man I love (featuring Red
Norvo,vib)
Rockin' chair (mb vcl) V-Disc 656, Elec (Jap)KV217, Classics (F)1316 [CD]
Rose room (sextet)
Honeysuckle rose (mb vcl) V-Disc 715, Elec (Jap)KV206, Classics (F)1316 [CD]
Cabaret V-Disc 453(Army), 233(Navy)
Sweet Lorraine (featuring Teddy
Wilson,p) V-Disc 456(Army), 236(Navy), Fonit Cetra
(It)VDL1006
Hold on (mb vcl)

Note: Sextet personnel same as for broadcast of December 8, 1944.
This was the final program in the series.

[M4739] Ray McKinley

Rusty Dedrick, Chuck Genduso, Jack Steele (tp) Jim Harwood, Charlie Castaldo (tb) Peanuts
Hucko (cl,as) Walt Milford, Harry Wuest (as) Chuck Grant (ts) Larry Molinelli (bar) Whitey Woods
(p) Mundell Lowe (g) Ward Erwin (b) Rollo Laylan (d) Ray McKinley (d,vcl,ldr) Evelyn Stallings,
Teddy Norman (vcl) Eddie Sauter (arr)

AFRS One Night Stand 940, Hotel Commodore, New York City, February 28, 1946

Howdy friends (rm vcl) (theme) First Time/Onward To Yesterday 2501, Limited
Edition 102
Breakin' in a new pair of shoes Limited Edition 102, First Time/OTY 2501,
Aero Space RACD1033 [CD]
A jug of wine (es vcl) Limited Edition 102
Have you got any gum,chum (rm vcl)
Day by day (tn vcl) -
No baby, nobody but you (rm vcl) - , Aero Space RACD1033 [CD]
Savannah - , Aero Space RACD1033 [CD]
We'll gather lilacs (es vcl,es arr)
The carioca (es arr)
Sandstorm (es arr)
Curtain call (closing theme) (rmk vcl) Aero Space RACD1033 [CD]

Note: Aero Space RACD1033 [CD] titled "Jiminy Crickets"; see flwg sessions to December 23, 1949 for rest of CD.

[B637] Mildred Bailey

Mildred Bailey Acc By Eddie Sauter Orchestra/Ted Dale Orchestra : Mildred Bailey (vcl) acc by
Eddie Sauter Orchestra , on (1) and Ted Dale Orchestra , on (2) including : Ellis Larkins (p) Al Hall
(b) Specs Powell (d) plus strings Eddie Sauter (arr,cond)

New York, March 5, 1946

T671-5 All that glitters is not gold (1) Majestic 1034, Regent MG-6032, Savoy SJL1151
T671-3 All that glitters is not gold (1,*) Savoy SJL1151
(incomplete)
T672-1 In love in vain (1) Majestic 1034, Regent MG-6032, Col C3L22, Allegro
LP4010, Halo LP50236, CBS (E)BPG62100
T673 It's a woman's prerogative (2) Majestic 1040, Mon Ever MES6814, Regent MG-6032,
Savoy SJL1151
T674 Penthouse serenade (2) Majestic 1040, Mon Ever MES 6814, Savoy SJL1151,
Festival (Aus)CRF10-148

Note: All titles, except (*), also on Definitive (And)DRCD11104 [CD], Classics (F)1337 [CD].
Both titles from Majestic 1040 (T673+T674) also on Allegro LP4007, Halo LP50236, Archives of Folk&Jazz
FS269, Ember (E)CJS830.

All titles from Regent MG6032 also on Savoy MG12219, Realm (E)RM196. All titles from Regent MG6032 also on Savoy SV-0200 [CD] titled "Sings me and the Blues"; see October 18, 1946 & 1947 for rest of CD.

[M4740] Ray McKinley

Ray McKinley And His Band : Chuck Genduso, Jack Steele, Rusty Dedrick (tp) Irv Dinkin, Jim Harwood (tb) Peanuts Hucko (cl,ts) Harry Wuest, Ray Beller (as) Chuck Grant (ts) Larry Molinelli (bar) Lou Stein (p) Mundell Lowe (g) Ward Erwin (b) Rollo Laylan (d) Ray McKinley (d,vcl,ldr) Ann Hathaway, Teddy Norman (vcl) Eddie Sauter, Murray Kane (arr)

New York, March 7, 1946

T675-5	We'll gather lilacs (ah vcl; es arr)	Majestic 7178, Savoy SJL2261
T676-4	Have ya got any gum, chum ? (rmck,ens vcl; mk arr)	- -
T677	In the land of the Buffalo Nickel (rm vcl; es arr)	Majestic 7184, Allegro 4015, Savoy SJL2261
T678	Sandstorm (es arr)	- , - , Savoy MG12024, SJL2261, SV0203 [CD]

Note: Savoy MG12024, SV0203 [CD] both titled "Borderline"; see following sessions to November 1947 for rest of LP & CD.
Savoy SJL2261 titled "The most versatile band in the land"; see various flwg sessions to November 1947 for the rest of this 2 LP set.

[M4741] Ray McKinley

Ray McKinley And His Orchestra : Pete Chico, Chuck Genduso, Jack Steele, Chubby Kuster (tp) Vern Friley, Jim Harwood, Irv Dinkin (tb) Ray Beller, Harry Wuest (as) Peanuts Hucko (cl,ts) Chuck Grant (ts) Walt Milford (bar) Lou Stein (p) Mundell Lowe (g) Ward Erwin (b) Rollo Laylan (d) Ray McKinley (d,vcl,ldr) Chris Adams, Teddy Norman (vcl) Eddie Sauter (arr)

New York, April 23, 1946

T714-7	One love (tn vcl)	Majestic 7189, Savoy SJK2261
T715-5	Down the road a piece (rmck vcl; es arr)	- , Allegro 4015, LP4129, Pickwick SH3309

Note: Both above titles also on Savoy SJL2261.

[M4742] Ray McKinley

AFRS One Night Stand 976, Hotel Commodore, New York City., April 24, 1946

Howdy friends (rm vcl) (theme)	
Moon is low	JRC 1407
They say it's wonderful (tn vcl)	-
Without a penny in your pocket (rm vcl)	-
Welcome to my dream (ca vcl)	-
Breakin' in a new pair of shoes	
In the land of the buffalo nickel (rm vcl, es arr)	
Along with me (es arr)	
Tuesday at ten	

[M4743] Ray McKinley

Ray McKinley's Soda Fountain Seven : Chuck Genduso (tp) Vern Friley (tb) Ray Beller (as) Lou Stein (p) Mundell Lowe (g) Ward Erwin (b) Ray McKinley (d) Chris Adams (vcl)

New York, April 29, 1946

T722-7	I'm a big girl now (pt 1) (ca vcl)	Majestic 7190, Royale EP250, Savoy SJL2261
T723-5	I'm a big girl now (pt 2) (ca vcl)	- - -

Note: Both titles also on Allegro LP4129.

[M4744] Ray McKinley

Ray McKinley And His Band : full band personnel as before

AFRS One Night Stand 994, Hotel Commodore, New York City, May 1, 1946

Howdy friends (rm vcl) (theme)
 Sandstorm (es arr)
 Come rain or come shine (ca vcl)
 In the land of the Buffalo Nickel (rm
 vcl,es arr)
 Summertime Limited Edition 102
 Tuesday at ten (es arr) -
 They say its wonderful (tn vcl)
 Without a penny in your pocket (rm vcl)
 The carioca (es arr)
 The moon lis low

[M4745] Ray McKinley**AFRS One Night Stand 1055, Meadowbrook, Cedar Grove, N.J., June 25, 1946**

Howdy friends (rm vcl) (theme) Joyce 1115
 Hangover Square (es arr) -
 More than you know (ca vcl) -
 Don't be a baby, baby -
 Down the road a piece (rm vcl, es arr) -
 In love in vain (tn vcl) -
 Fruit cake -
 Surrender (ca vcl) -
 The carioca (es arr) -
 Tuesday at ten (es arr) -

[M4746] Ray McKinley

Chuck Genduso, Joe Ferrante, Jack Steele, Nick Travis (tp) Vern Friley, Irv Dinkin, James Harwood (tb) Peanuts Hucko (cl,ts) William Ainsworth (as) Pete Terry (ts) Walt Milford (bar) Ray Beller (as) Lou Stein (p) Mundell Lowe (g) Ward Erwin (b) Paul Kashishian (d) Ray McKinley (d,vcl,ldr) Teddy Norman, Chris Adams (vcl) Eddie Sauter (arr)

New York, July 9, 1946

T788-8 That little dream got nowhere (tn vcl, es arr)(*) Majestic 7201, Savoy SJL2261
 T789-8 Tumblebug (es arr) Majestic 7206, Allegro 4015, Savoy MG12024, SJL2261
 T790-5 Hangover Square (es arr) Majestic 7201, Allegro 4015, Savoy MG12024, SJL2261
 T791 Comin' out (unissued) (+)

Note: (+) See January 1947 for a remake of this title.
 All titles, except (*), also on Savoy SV0203 [CD], (Jap)COCY-75942 [CD].

[M4747] Ray McKinley

Curley Broyles (tp) replaces Jack Steele

New York, August 12, 1946

T864-9 Borderline (es arr) Majestic 7206, Allegro 4015, Savoy MG12024, SJL2261, SV0203 [CD], (Jap)COCY-75942 [CD]
 T865 Waiting for the waiting to end (unissued)
 T866-4 Passe (tn vcl) Majestic 7207
 T867-3 Hoodle addle (rm vcl acc by rhythm only) - , Royale EP250, Savoy SJL2261

[M4748] Ray McKinley

Ray McKinley And His Musicians 1946-1949 : Curley Broyles, Chuck Genduso, Nick Travis, Joe Ferrante (tp) Vern Friley, Irv Dinkin, Jim Harwood (tb) Ray Beller (as,cl) Billy Ainsworth (as) Peanuts Hucko (ts,cl) Pete Terry (ts) Dean Kincaide (bar) Lou Stein (p) Mundell Lowe (g) John Chance (b) Paul Kashishian (d) Ray McKinley (d,vcl,ldr) Chris Adams, Teddy Norman (vcl) Eddie Sauter, Dean Kincaide (arr)

AFRS Magic Carpet 500, "Meadowbrook", Cedar Grove, N.J., October, 1946

Without a penny in your pocket	
Hangover Square (es arr)	First Heard (E)FHR11
Come rain or come shine (ca vcl)	-
The carioca (es arr)	-
The gypsy (tn vcl)	

[M4749] Ray McKinley**New York, December 18, 1946**

T1022-2	Jiminy Crickets (es arr)	Majestic	7216,	Savoy	MG12024,	SJL2261,	SV0203[CD]
T1023-2	That's where I came in (ca vcl; dk arr)		7211,			-	
T1024-1	Howdy friends [E.T.O. curtain call]						
	(rm vcl; es arr) (*)		-		-	-	-
T1025	Ol' tag along	(unissued)					

Note: (*) This title was Ray McKinley's theme song.

(*) This title also on Allegro LP4015, Golden Era 15026.

First & Third titles also on Savoy (Jap)COCY-75942 [CD].

[M4750] Ray McKinley**Broadcast "The Century Room", Hotel Commodore, New York, December 19, 1946**

Howdy friends (rm vcl) (theme)	First Heard (E)FHR11
The chief	-
Summertime	-
Hoodle addle (rm vcl acc by rhythm only)	-

[M4751] Ray McKinley**New York, January, 1947**

T1063-5	Red silk stockings (rm,ens vcl, es arr)	Majestic	7216,	Royal	EP250,	Design	DLP184,	Savoy
				SJL22K1,	Allegro	LP4129		
T1064	I gotta right to sing the blues (rm vcl,es arr)	Savoy	MG12024,	SJL22K1,	SV0203 [CD],			
		(Jap)COCY-75942 [CD]						
		(unissued)						
T1065	Ol' tag along							
T1066	Comin' out (es arr) (*)	Savoy	MG12024,	SJL2261,	Allegro	LP4015		
T1067	The chief (es arr)	Savoy	MG12024,	SJL2261,	SV0203 [CD],			
		(Jap)COCY-75942 [CD]						

Note: (*) This title is a remake of Mx. T791 (July 6,1946).

[M4752] Ray McKinley

Ray McKinley And His Orchestra : Curley Broyles, Chuck Genduso, Nick Travis, Joe Ferrante (tp) Vern Friley, Irv Dinkin, Jim Harwood (tb) Ray Beller (as,cl) Billy Ainsworth (as) Sam Butera, Pete Terry (ts) Dean Kincaide (bar,arr) John Potoker (p) John Gray (g) John Chance (b) Ray McKinley (d,vcl,ldr) Paul Kashishian (d) Chris Adams, Teddy Norman (vcl) Eddie Sauter (arr)

New York, May, 1947

T1100-1	Ivy (tn vcl)	Majestic	7223
T1101-2	Meet me at no special place (and I'll be there at no particular time) (rm vcl)		- , Savoy SJL2261, Allegro LP4129

[M4753] Ray McKinley**AFRS "Magic Carpet" Hotel Commodore, N.Y., c. mid 1947**

Harold in Italy (es arr)	Golden Era	GE15030,	Aero Space	RACD1033 [CD]
For you, for me, for evermore (ca vcl)				
The seventh veil (es arr)				-
In my merry Oldsmobile				

[M4754] Ray McKinley**New York, June, 1947**

T1213-1	Pancho Maximillion Hernandez (rm,ens vcl,es arr)	Majestic 7249, Savoy SJL2261
T1214-1	The turntable song (rm vcl)	-
T1215	A man's best friend is a bed	(unissued)

[M4755] Ray McKinley

Marcy Lutes (vcl) replaces Chris Adams

New York, September, 1947

T1346-2	Those things money can't buy (ml vcl)	Majestic 7274
T1347-2	Your red wagon (rm vcl; dk arr)	7275, Savoy SJL2261
T1348-1	Civilization (rm vcl, es arr)	7274, Design DLP184, Savoy SJL2261
T1349-2	A man's best friend is a bed (rm vcl; dk arr)	7275, Savoy SJL2261

[M4756] Ray McKinley**Ray McKinley And His Orchestra** : Lynn Warren (vcl) replaces Marcy Lutes, Teddy Norman out**New York, November, 1947**

T1387-1	Mint julep (es arr)	Majestic 1187, Savoy MG12024, SJL2261, SV0203 [CD]
T1388-2	Over the rainbow (lw vcl,es arr)	- - - -
T1389-2	Lazy bones (rm vcl; dk arr)	1185, -
T1390-2	You don't have to know the language (rm vcl)	-

[M4757] Ray McKinley

Chuck Madeiro, Don Thomas (tp) replaces Chuck Genduso, Curley Broyles, Joe Ferrante, Louis Ott, Ernie Perry (ts) replaces Sam Butera, Pete Terry, Marcy Lutes (vcl) replaces Lynn Warren, Ray McKinley (d,vcl)

New York, December 17, 1947

D7VB2818	A man could be a wonderful thing (ml,rmck vcl)	Victor 20-2768
D7VB2819	Mumbo jumbo in your gumbo (rm vcl)	20-3097
D7VB2820	Arizay (rm vcl)	20-2736, 47-2873, 420/447-0196

[M4758] Ray McKinley

Chuck Genduso, Curley Broyles, Joe Ferrante, Joe Graves (tp) replaces Chuck Madeiro, Don Thomas, Pete Terry (ts) replaces Ernie Perry

New York, December 28, 1947

D7VB2921	Caesar and Cleopatra theme (es arr)	Camden CAL295, CAE384
D7VB2922	Harold in Italy (es arr)	- -
D7VB2923	McKinley for president (es arr)	- -
D7VB2924	The seventh veil (es arr) (*)	- - , Aero Space RACD1033 [CD]
D7VB3045	Bahama mama (rm vcl)	Victor 20-2993
D7VB3046	Cicinatti (rm vcl)	20-2736, 47-2873
D7VB3047	Put 'em in a box, tie 'em with a ribbon (rm vcl)	20-2873
D7VB3048	Tambourine (rm vcl)	20-2768
D7VB3049	You can't run away from love (ml vcl)	20-2873
D7VB3050	What did I do ? (rm vcl)	20-3124

Note: (*) This title as "The eighth veil" on Aero Space RACD1033 [CD].
Camden CAL295 titled "One band - two styles".

[M4759] Ray McKinley

Buddy Morrow (tb) replaces Irv Dinkin, Artie Malvin (vcl) added

New York, December 29, 1947

D7VB3073	The morning glory road (am vcl)	Victor 20-3049, 20-3124
D7VB3074	All the way from San Jose (rm vcl)	20-2993, 20-3097
D7VB3075	Idiot's delight (es arr)	20-3086, Camden CAL295, Limited Edition 102
D7VB3076	Judaline (rm vcl)	(unissued)

[M4760] Ray McKinley

Chuck Madeiro, Don Thomas (tp) replaces Curley Broyles, Joe Ferrante, Joe Graves, Ernie Perry (as) replaces Pete Terry

New York, December 31, 1947

D7VB3108	Cyclops (es arr)	Camden CAL295, Limited Edition 102, Aero Space RACD1033 [CD]
D7VB3109	For heaven's sake (ml vcl)	Victor 20-2913
D7VB3110	My kind of love (am vcl)	20-3049
D7VB3111	You came a long way from St. Louis (rm vcl,*)	20-2913, 47-2872, 420/447-0196

Note: (*) This title with rhythm section only.

[M4772] Ray McKinley

Ray McKinley And His Orchestra : Nick Travis, Larry Forand, Bill Hodges (tp) Vern Friley, Irv Dinkin, Dave Pitman (tb) Harvey Nevins (as,fl,cl) Bobby Jones (as) Bunny Bardach (ts,cl) Ernie Perry (ts) Dean Kincaide (bar,arr) Joe Cribari (p) Jim Thorpe (b) Paul Kashishian (d) Ray McKinley (d,vcl) Dale Nunally (vcl) Eddie Sauter (arr)

Thesaurus transcription recording session, New York, July 27, 1949

Along with me (dn vcl,es arr)	Hep (E)4
I'm tired of waiting for you (dn,rm vcl)	
A man could be a wonderful thing (dn,rm vcl)	
Now that I need you (dn vcl)	
You were meant for me (dn vcl)	Limited Edition 102
Arizay (rm vcl)	
I gotta right to sing the blues (rm vcl)	
Laura	
Tacos, enchiladas and beans	
Waitin' for the evenin' mail (rm vcl)	
Borderline (es arr)	Hep (E)4
Don't be that way (dk arr)	- , First Heard (E)FH11
Mississippi mud	
Pancho Maximillian Hernandez (rm vcl,es arr)	-
Stompin' at the Savoy (dk arr)	Hep (E)4, Swing That Thing 174, Golden Era 15030, First Heard (E)FH11, Big Band Landmarks 14, Aero Space RACD1033 [CD]

Note: All above titles issued to radio stations on 16" Thesaurus discs.
Golden Era GE15030 titled "Arrangements & Compositions of Eddie Sauter".
Hep (E)4 titled "Class of '49".

[S5004] Artie Shaw

Artie Shaw And His Orchestra : Don Fagerquist, Don Paladino, Dale Pierce, Victor Ford (tp) Ange Callea, Porky Cohen, Sonny Russo, Fred Zito (tb) Artie Shaw (cl,arr) Herbie Steward, Frank Socolow (as) Al Cohn (ts,arr) Zoot Sims (ts) Danny Bank (bar) Gil Barrios (p) Jimmy Raney (g) Dick Nivison (b) Irv Kluger (d) Pat Lockwood (vcl) Gene Roland, Johnny Mandel, Tadd Dameron, John Bartee, Roger Segure, Paul Jordan, Ray Conniff, Eddie Sauter (arr)

Thesaurus transcriptions, New York, December 1, 1949

D9 MM2463	Star dust	Solid Sender (G)SOL508, SoS 116, Dance Band Days (E)DBCD07 [CD], Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Tea for two (es arr)	Solid Sender (G)SOL508, Artie Shaw Club 3, SoS 117 Landmarks 12, Dance Band Days (E)DBCD07 [CD]
	They can't take that away from me (rc arr)	Solid Sender (G)SOL508, Artie Shaw Club 5, SoS 116, Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Things are looking up (gs arr)	Solid Sender (G)SOL508, First Heard (E)FH1005,

	Softly, as in a morning sunrise	SoS 116, Dance Band Days (E)DBCD07 [CD] Solid Sender (G)SOL508, First Heard (E)FH1005, Sounds of Swing LP125, Dance Band Days (E)DBCD07 [CD]
D9 MM2464	He's funny that way (pl vcl)	Solid Sender (G)SOL508, Dance Band Days (E)DBCD07
	I only have eyes for you	Solid Sender (G)SOL508, First Heard (E)FH6, Dance Band Days (E)DBCD07 [CD]
	Let's fall in love (pl vcl)	Solid Sender (G)SOL508, First Heard (E)FH1005, Dance Band Days (E)DBCD07 [CD]
	So in love	Solid Sender (G)SOL508, First Heard (E)FH6, Dance Band Days (E)DBCD07 [CD]
	You do something to me (pl vcl)	Solid Sender (G)SOL508, First Heard (E)FH1005, Dance Band Days (E)DBCD07 [CD]
D9 MM2465	I get a kick out of you (gr arr)	Solid Sender (G)SOL508, First Heard (E)FH6, SoS 116, Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Begin the beguine	Solid Sender (G)SOL508, First Heard (E)FH6, FH1005, Dance Band Days (E)DBCD07 [CD]
	I concentrate on you 'S wonderful (rc arr)	Solid Sender (G)SOL508, SoS 117 Solid Sender (G)SOL508, First Heard (E)FH6, FH1005, SoS 118, Dance Band Days (E)DBCD07 [CD], Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Orinoco (jb arr)	Solid Sender (G)SOL508, First Heard (E)FH1005, SoS 118, Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
D9 MM2466	Carnival (pj arr)	Solid Sender (G)SOL509, Landmarks 12, First Heard (E)FH6, Dance Band Days (E)DBCD07 [CD], Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Comes love I cover the waterfront	Solid Sender (G)SOL509, SoS 117 Solid Sender (G)SOL509, SoS 118, Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Krazy kat	Solid Sender (G)SOL509, Landmarks 12, ASC-3, Sounds of Swing LP125, First Heard (E)FH6, Dance Band Days (E)DBCD07 [CD], Music Master CIJD6 0234 [CD], EmArcy 982.8706 [CD]
D9 MM2467	Love walked in Moonglow So easy (td arr)	Solid Sender (G)SOL509, SoS 118 Solid Sender (G)SOL509, SoS 116 Solid Sender (G)SOL509, SoS 118, Landmarks 12, Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Innuendo	Solid Sender (G)SOL509, Sounds of Swing LP125, ASC-5, Landmarks 12, First Heard (E)FH6, FH1005, Music Masters CIJD6 0234 [CD], Dance Band Days (E)DBCD07 [CD], EmArcy 982.8706 [CD]
	Gue-le-le	Solid Sender (G)SOL509, SoS 118, ASC-4, Landmarks 12, First Heard (E)FH1005, Dance Band Days (E)DBCD07 [CD]
D9 MM2469	Nightmare (two versions) (as arr,#)	Solid Sender (G)SOL508, First Heard (E)FH6, FH1005, Dance Band Days (E)DBCD07 [CD]
	Cool daddy	Solid Sender (G)SOL509, First Heard (E)FH6, FH1005, Big Band Archives 2204, Landmarks 12, Sounds of Swing LP125, Dance Band Days (E)DBCD07 [CD]
	Easy to love (rc arr) Minnesota	Solid Sender (G)SOL510 Solid Sender (G)SOL510, First Heard (E)FH6, SoS 118, Landmarks 12, Dance Band Days (E)DBCD07 [CD]
	Smooth and easy	Solid Sender (G)SOL510, SoS 117, Landmarks 12, Dance Band Days (E)DBCD07 [CD], Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Aesop's foibles (gr arr) (*,#)	Music Masters CIJD6 0234 [CD], EmArcy 982.8706 [CD]
	Afro-Cubana (jb arr) (*,#)	Music Masters CIJD6 0234 [CD], EmArcy 982.8706

[CD]
 Mucho de nada (jb arr) (*,#) Music Masters CIJD6 0234 [CD], EmArcy 982.8706
 [CD]

Note: (*) These titles could alternatively be part of the "January, 1950" session.
 First Heard (E)FH6 titled "Artie Shaw and his Musicians - 1949".
 Music Masters CIJD6 0234 [CD] = Music Masters 5026 [CD] = Limelight 820817-2 [CD] = Fresh Sound
 (Swi)FSCD2012 [CD] all titled "Artie Shaw and his orchestra 1949"; see session of "January, 1950" for rest of
 CDs.
 EmArcy 982.8706 [CD] titled "So Easy".
 Dance Band Days (E)DBC07 [CD] titled "Artie Shaw and his orchestra - Begin The Beguine"; see following
 session and "January, 1950" for rest of CD.
 All titles from Music Masters CIJD6 0234 [CD] also on Fresh Sound (Sp)FSRCD397 [CD] titled "Artie Shaw & His
 Bop Band 1949"; see January 1950 for rest of CD.
 All titles, except (#), also on Hep (E)CD89/90 [CD] titled "Artie Shaw, The Complete Thesaurus Transcriptions
 1949"; this is a 2 CD set.

[M4773] Ray McKinley

Thesaurus transcription recording session, New York, December 23, 1949

Howdy friends (rm vcl) (opening theme)	
Howdy friends (rm vcl) (closing theme)	First Heard (E)FH11
It's only a paper moon	Golden Era 15030, Aero Space RACD1033 [CD]
The carioca (es arr)	Hep (E)4, Swing That Thing 174, Golden Era 15030, First Heard (E)FH11, Big Band Landmarks 14, Aero Space RACD1033 [CD]
Celery stalks at midnight	Hep (E)4
Hard hearted Hannah (rm vcl)	-
How high the moon (jc arr)	Hep (E)4, Swing That Thing 174, First Heard (E)FH11, Big Band Landmarks 14
I kiss your hand, Madame	Hep (E)4, Golden Era 15030, AeroSpace RACD1033[CD]
Blue moon (dk arr)	-
Hoodle addle (rm vcl)	-
Jiminy Crickets (es arr)	-
Lullaby in rhythm (jc arr)	Hep (E)4, Swing That Thing 174, First Heard (E)FH11, Big Band Landmarks 14
Soon (es arr)	Hep (E)4, Swing That Thing 174, Golden Era 15030, Big Band Landmarks 14, Aero Space RACD1033 [CD]
Down the road a piece (rm vcl, es arr)	First Heard (E)FH11, Dance Band Days (E)DBD05
Harlem nocturne (dk arr)	First Heard (E)FH11, Big Band Landmarks 14, Golden Era 15030, Aero Space RACD1033 [CD]
Pete's cafe [Roy's Cafe *]	Swing That Thing 174 *, Big Band Landmarks 14 Golden Era 15030, Aero Space RACD1033 [CD]
Red silk stockings and green perfume (rm vcl,es arr)	First Heard (E)FH11, Dance Band Days (E)DBD05
Star dust (es arr)	Swing That Thing 174, Big Band Landmarks 14, Golden Era 15030, Aero Space RACD1033 [CD]

Note: All above titles originally distributed to radio stations on 16" Thesaurus transcriptions.

[M4774] Ray McKinley

New York, December 23, 1949

D9VB2822	I gotta have my baby back (rm vcl)	Victor 20-3678, 47-3201
D9VB2823	For you my love (rm vcl)	-
D9VB2830	Thou swell	20-3662, 47-3185, LPM1071, Camden CAL295
D9VB2831	The blue room	Victor 20-3662, 47-3185, Camden CAL295

[M4775] Ray McKinley

New York, January 5, 1950

E0VB3042	Blue moon (dk arr)	Victor 20-3660, 47-3183, Camden CAL295
E0VB3043	It's easy to remember (dn vcl)	20-3661, 47-3184, -
E0VB3044	My heart stood still	20-3660, 47-3183, -
E0VB3045	You took advantage of me (rm vcl)	20-3661, 47-3184, -

Limited Edition 102

[M4776] Ray McKinley

Bobby Styles (tp) replaces Bill Hodges, Sebastian "Jock" Giacco (as) replaces Harvey Nevins

New York, February 7, 1950

E0VB3201	The 3rd man theme (dk arr)	Victor 20-3709, 47-3242
E0VB3202	I don't wanna be kissed (dn vcl,dk arr)	- -

[M4777] Ray McKinley

Guy Erlandsen (tp) replaces Nick Travis, Danny Bank (bar) replaces Dean Kincaide

New York, March 2, 1950

E0VB3829	The carioca (es arr)	(unissued)
E0VB3830	Rock-a-bye the boogie (rm vcl)	Victor 20/47-3849, Bandstand 7107
E0VB3831	Hard hearted Hannah (rm vcl)	(unissued)
E0VB3832	Boogie woogie washerwoman (rm vcl)	Victor 20/47-3849
	(*)	

Note: (*) This title has small group only with Stiles, Friley, Jones, Barbach, Cribari, Thorpe and McKinley.

[M4778] Ray McKinley

Dean Kincaide (barr,arr) replaces Danny Bank

New York, April 3, 1950

E0VB4121	Let's call the whole thing off (rm vcl)	(unissued)
E0VB4122	The lonestomest whistle (rm vcl,jc arr)	Victor 20/47-3769
E0VB4123	Cane bottom chair (rm vcl)	-
E0VB4124	Then I had to turn around and get married	(unissued)

[S1526] Sauter-Finegan Orchestra

New Directions In Music : Sauter/Finegan Orchestra : Joe Ferrante, Bobby Nichols, Nick Travis (tp) Bill Harris, Vern Friley (tb) Bart Varsalona (b-tb) Bill Barber (tu) Sid Cooper, Al Klink (as,cl,fl) Babe Fresk (ts,cl) Boomie Richman (ts,b-cl) Sol Schlinger (bar,reeds) Ralph Burns (p) Verley Mills (harp) Barry Galbraith (g) Trigger Alpert (b) Don Lamond (d) Walter Rosenberger, Jim Timmens (perc) Eddie Sauter, Bill Finegan (arr,dir)

New York, May 12, 1952

E2VB-6344	Doodletown fifers (es,bf arr)	RCA Victor 20/47-4866, LPT/EBT3115, LPM/LSP1227, RCA (E)DPM2025, Time-Life STBB15, Bluebird 6468-2 [CD], Jasmine (E)JASCD459 [CD]
E2VB-6345	Azure te [Paris blues] (es,bf arr)	(same issues)

Note: RCA Victor LPM/LSP1227 titled "New Directions in Music".

Time-Life STBB15 titled "Big Band Bash"; lists date as October 15, 1952; rest of LP by others.

Bluebird 6468-2-RB [CD] titled "Directions in music"; see various flwg sessions to March 18, 1958 for rest of CD.

Collector's Choice Music DMC12171 [CD] titled "The Best of Sauter-Finegan"; see flwg sessions to May 29, 1957 for rest of CD.

Jasmine (E)JASCD459 [CD] titled "Inside The Sound"; see following sessions to January 11, 1955 for rest of CD.

[S1527] Sauter-Finegan Orchestra

Danny Bank (fl,cl,bar) Paul Hurst (tu) replace Sol Schlinger, Bill Barber

New York, May 19, 1952

E2VB-6357	Tweedle dee and tweedle dum	RCA Victor 20/47-5166, LPM/EPB1009, RCA (E)DPM2025 Collector's Choice Music DMC12171 [CD], Jasmine (E)JASCD459 [CD]
E2VB-6358	Concerto in F	RCA Victor LPM/EPC1051, Jasmine (E)JASCD459 [CD]
E2VB-6359	Stop ! sit down ! relax ! think ! (ens vcl)	RCA Victor 20/47-4867, LPT/EBT3115, LPM/LSP1227, LPM/LSP2473

Note: RCA Victor LPM/EPB1009 titled "The sound of Sauter-Finegan".

[S1528] Sauter-Finegan Orchestra

Joe Ferrante, Bobby Nichols, Nick Travis (tp) Kai Winding, Vern Friley (tb) Bart Varsalona (b-tb)

Fred Pfaff (tu) Sid Cooper, Al Klink (as,cl,fl) Phil Bodner (ts,cl) Boomie Richman (ts,b-cl) Sol Schlinger (bar,reeds) Ralph Burns (p) Barry Galbraith (g) Reinhart Elster (harp) Trigger Alpert (b) Don Lamond (d) Walter Rosenberger, Jim Timmens (perc) Florence Fogelson (vcl) Eddie Sauter, Bill Finegan (arr,dir)

New York, July 1, 1952

E2VB-6644-1 April in Paris (ff vcl;es,bf arr) RCA Victor 20/47-4927, LPM/LSP1227, LPM/LSP2473, LPT/EBT3115, RCA (E)DPM2025, Bluebird 6468-2-RB [CD], 66088-2 [CD]

E2VB-6645 Rain RCA Victor 20/47-4867, LPM/LSP1227, LPM/LSP-2473, LPT/EBT3115, RCA (E)DPM2025

Note: Bluebird 66088-2 [CD] titled "RCA Victor Jazz - The first half century - The 20s-60s"; rest of CD by others.
Both above titles also on Collector's Choice Music DMC12171 [CD], Jasmine (E)JASCD459 [CD].

[S1529] Sauter-Finegan Orchestra

Joe Ferrante, Bobby Nichols, Nick Travis (tp) Bill Harris, Vern Friley (tb) Bart Varsalona (b-tb) Bill Barber (tu) Lenny Hambro, Sid Cooper (as,cl,fl) Boomie Richman, Romeo Penque (ts,reeds) Sol Schlinger (bar,reeds) Ralph Burns (p) Mundell Lowe (g) Eddie Vito (harp) Trigger Alpert (b) Ray McKinley (d) Walter Rosenberger, Jim Timmens (perc) Eddie Sauter, Bill Finegan (arr,dir)

New York, July 14, 1952

E2VB-6689-1 Moonlight on the Ganges RCA Victor 20/47-4927, LPT/EBT3115, LPM/LSP1227, LPM/LSP2473, RCA (E)DPM2025

E2VB-6694 Camptown races RCA Victor LPM1227

[S1530] Sauter-Finegan Orchestra

Doc Severinsen, Joe Ferrante, Nick Travis (tp) Kai Winding, Vern Friley, Bill Harris (tb) Bart Varsalona (b-tb) Bill Barber (tu) Al Klink, Sid Cooper (as,fl) Joe Palmer, Charlie Albertine (ts,cl) Danny Bank (bar,fl,cl) Ralph Burns (p) Verley Mills (harp) Mundell Lowe (g) Trigger Alpert (b) Don Lamond (d) Walter Rosenberger, Jim Timmens (perc) Eddie Sauter, Bill Finegan (arr,dir)

New York, September 22, 1952

E2VB-7308-1 Midnight sleighride RCA Victor 20/47-4995, LPT/EPB3115, LPM/LSP1227, RCA (E)DPM2025, Bluebird 6468-2-RB [CD], Collector's Choice Music DMC12171 [CD], Jasmine (E)JASCD459 [CD]

E2VB-7309-2 When hearts are young (same issues)

[S1531] Sauter-Finegan Orchestra

Bobby Nichols, Joe Ferrante, Nick Travis (tp) Vern Friley, Bill Harris (tb) Bart Varsalona (b-tb) Bill Barber (tu) Al Klink, Sid Cooper (as,fl) Joe Palmer, Charlie Albertine (ts) Sol Schlinger (bar) Lou Stein (p) Mundell Lowe (g) Trigger Alpert (b) Don Lamond (d) Dick Ridgley, Phil Kraus (perc) Verley Mills (harp) Joe Mooney (vcl) with Ray Charles Singers : Gene Lowell, Artie Malvin, Steve Steck (vcl) The Doodlers : Sally Sweetland, Lillian Clark (vcl) Eddie Sauter (arr,dir,toy-tp-1) Bill Finegan (arr,dir)

New York, November 3, 1952

E2VB-7692-1 Nina never knew (jm,rsc vcl) RCA Victor 20/47-5065, LPM/EPB1009, LPM/LSP2473, RCA (E)DPM2025, Reader's Digest Issue, Side 7, Bluebird 6468-2-RB [CD]

E2VB-7693-1 Love is a simple thing (jm,yd vcl,1) RCA Victor 20/47-5065, LPM/EPB1009, RCA (E)DPM2025, Bluebird 6468-2-RB [CD]

Note: Both above titles also on Collector's Choice Music DMC12171 [CD], Jasmine (E)JASCD459 [CD].

[S1532] Sauter-Finegan Orchestra

Ralph Burns (p) replaces Lou Stein

New York, November 18, 1952

E2VB-7732 Hit the road to dreamland (jm,td vcl) RCA Victor 20/47-5614, RCA (E)DPM2025, Collector's Choice Music DMC12171 [CD]

[J4092] Jo Jo Johnson

Jo Jo Johnson (vcl) [aka Dorothy Loudon (vcl)] acc by Joe Ferrante, Tony Faso, Bobby Nichols (tp) Irv Dinkin, Vern Friley (tb) Larry Elgart, Al Klinkowski, Charlie Albertine, Walter Bettman (sax) Lou Stein (p) Terry Snyder (vib) Mundell Lowe (g) Trigger Alpert (b) Don Lamond (d) Eddie Sauter (dir)

New York, December 12, 1952

E2VB-8008	Last stop	Vic 20-5262
E2VB-8009	I'm with you	-

[S1535] Sauter-Finegan Orchestra

Sauter-Finegan Orchestra : Joe Ferrante, Bobby Nichols, Tony Faso (tp) Bill Harris, Vern Friley (tb) Bart Varsalona (b-tb) Bill Barber (tu) Sid Cooper, Al Klink (as,fl) Joe Palmer, Charlie Albertine (ts) Sol Schlinger (bar) Ralph Burns (p) Mundell Lowe (g) Trigger Alpert (b) Don Lamond (d) Bunny Shawker, Milton Schlesinger (perc) The Doodlers (vcl) Eddie Sauter (arr,dir,toy-tp-1) Bill Finegan (arr,dir)

New York, January 12, 1953

E3VB-0328	Stop beatin' around the mulberry bush (td vcl)	RCA Victor 20/47-5166, LPM/EPB1009, RCA (E)DPM2025
E3VB-0329-1A	Yankee doodle town (1)	20/47-5248, - RCA Victor LPM/LSP1227, Collector's Choice Music DMC12171 [CD]

Note: "Yankee doodle town" as "A doodletown Yankee" on RCA Victor LPM/LSP1227.
Both above titles also on Jasmine (E)JASCD459 [CD].

[S1536] Sauter-Finegan Orchestra

Joe Ferrante, Bobby Nichols, Nick Travis (tp) Eddie Bert, Kai Winding (tb) Bart Varsalona (b-tb) Bill Barber (tu) Sid Cooper, Al Klink (as,fl) Charlie Albertine, Russ Banzer (ts,reefs) Danny Bank (bar,fl) Ralph Burns (p) Mundell Lowe (g) Trigger Alpert (b) Don Lamond (d) Bunny Shawker, Walter Rosenberger (perc) Eddie Sauter, Bill Finegan (arr,dir)

New York, February 18, 1953

E3VB-0545	Child's play	RCA Victor LPM/EPB1009
E3VB-0546	Horseplay (es arr)	- , Bluebird 6468-2-RB [CD]

Note: Both above titles also on Collector's Choice Music DMC12171 [CD], Jasmine (E)JASCD459 [CD].

[S1537] Sauter-Finegan Orchestra

Stumpy Brown (b-tb) replaces Bart Varsalona, Anita Boyer (vcl) Ray Charles Singers (vcl) added

New York, March 2, 1953

E3VB-0579-1A	Now that I'm in love (ab,rcs vcl)	RCA Victor 20/47-5248, LPM/EPM1009, RCA (E)DPM2025 Collector's Choice Music DMC12171 [CD], Jasmine (E)JASCD459 [CD]
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[S1538] Sauter-Finegan Orchestra

Joe Ferrante, Bobby Nichols, Doc Severinsen (tp) Mort Bullman, Kai Winding (tb) Al Godlis (b-tb) Bill Barber (tu) Sid Cooper, Al Klink (as,fl) Charlie Albertine, Russ Banzer (ts) Danny Bank (bar,fl) Joe Carisi (p) Verley Mills (harp) Mundell Lowe (g) Trigger Alpert (b) Don Lamond (d) Bunny Shawker, Terry Snyder (perc) Eddie Sauter, Bill Finegan (arr,dir)

New York, March 22, 1953

E3VB-0584	Holiday [Heart play]	RCA Victor EPA-542
E3VB-0590	Dream play	- , Bluebird 6468-2-RB [CD]

[S1539] Sauter-Finegan Orchestra

Bobby Nichols, Joe Ferrante, Nick Travis (tp) Frank Rehak, Kai Winding (tb) Chauncey Welsch (b-tb) Joe Novotony (tu) Sid Cooper, Al Klink (as,fl) Charlie Albertine, Teddy Lee (ts) Danny Bank

(bar,fl) Ralph Burns (p) Verley Mills (harp) Mundell Lowe (g) Trigger Alpert (b) Don Lamond (d) Walter Rosenberger, Bunny Shawker (perc) Joe Mooney, Florence Fogelson (vcl) Eddie Sauter, Bill Finegan (arr,dir)

New York, April 6, 1953

E3VB-1045	Time to dream (jm,ff vcl)	RCA Victor 20/47-5307, LPM/EPB1009, Jasmine (E)JASCD459 [CD]
E3VB-1046	Pale moon (ff,ens vcl)	RCA Victor 20/47-5826
E3VB-1047	It's mutual (jm vcl)	LPM1227

Note: RCA Victor LPM1227 titled "New directions in music".

[S1541] Sauter-Finegan Orchestra

Joe Ferrante, Nick Travis, Doc Severinsen (tp) Sonny Russo, Jimmy Thompson (tb) Gil Cohen (b-tb) Harvey Phillips (tu) Wally Kane, Harvey Estrin (as,cl) Romeo Penque, Al Block (ts) Danny Bank (bar,fl) John Lesko (p) Mundell Lowe (g) Verley Mills (harp) Trigger Alpert (b) Mousie Alexander (d) Elden C. Bailey, Walter Rosenberger (perc) The Doodlers : Gene Lowell, Artie Malvin, Steve Steck, Sally Sweetland, Lillian Clark (vcl) Eddie Sauter, Bill Finegan (arr,dir)

New York, June 3, 1953

E3VB-1386	The moon is blue (ss,td vcl)	RCA Victor 20/47-5359, LPM/LSP2473, RCA (E)DPM2025 Collector's Choice Music DMC12171 [CD]
E3VB-1387	A foggy day (td vcl)	RCA Victor 20/47-5432, RCA (E)DPM2025, Bluebird 6468-2-RB [CD], EMI (G)ED2607691 [CD]
E3VB-1388	"O" [Oh !] (td vcl)	RCA Victor 20/47-5359

Note: RCA Victor LPM2473(mono) = LSP2473(fake stereo).
RCA Victor LPM2473 titled "Inside Sauter-Finegan revisited".

[S1542] Sauter-Finegan Orchestra

Al Derisi, Bobby Nichols, Doc Severinsen (tp) Vince Forrest, Jimmy Thompson (tb) Tom Mitchell (b-tb) Harvey Phillips (tu) Harvey Estrin, Wally Kane (as,cl) Al Block, Ray Shriner (ts) Gene Allen (bar) Sid d'Aquita (harp) Dan Finton (p) Mundell Lowe (g) Max Bennett (b) Mousie Alexander (d) Sperie Karas, Joe Venuto (perc) Sally Sweetland (vcl) Eddie Sauter, Bill Finegan (arr,dir)

New York, September 30, 1953

E3VB-2412	Doodletown races	RCA Victor 20/47-5506, RCA (E)DPM2025, Collector's Choice Music DMC12171 [CD]
E3VB-2413	Of thee I sing	RCA Victor 20/47-5826
E3VB-2414	What is this thing called love ?	20/47-6025, RCA (E)DPM2025

[S1543] Sauter-Finegan Orchestra

Nick Travis (tp) Gil Cohen (tb) Verley Mills (harp) replace Doc Severinsen, Vince Forrest, Sid d'Aquita, Andy Roberts (vcl)

New York, October 14, 1953

E3VB-2436	Joey's theme	RCA Victor 20/47-5506
E3VB-2437	'S wonderful	LJM1008
E3VB-2442	Where or when (ss vcl)	LPM/EPC1051, LPM/SLP2473, RCA (E)DPM2025, Jasmine (E)JASCD459 [CD]

Note: RCA Victor LPM/EPC1051 titled "Concert jazz".

[S1544] Sauter-Finegan Orchestra

That's All : Vaughn Monroe, The Doodlers, Sally Sweetland (vcl)

Broadcast "Camel Caravan", Kansas, November 16, 1953

Opening to the show	Magic (E)DAWE80 [CD]
Many times (vm vcl)	-
Oh !	-
I love Paris (vm vcl)	-
You, you, you (vm,tdq vcl)	-
No other love (ss vcl)	-

Of thee I sing -
 I know for sure (vm vcl) -
 Closing to show -

Note: See November 30, 1953 & February 13, 1957 for the rest of Magic (E)DAWE80 [CD].

[S1545] Sauter-Finegan Orchestra

Vaughn Monroe, The Doodlers, Sally Sweetland (vcl)

Broadcast "Camel Caravan", Omaha, Nebraska, November 30, 1953

Rags to riches (vm,tdq vcl) Magic (E)DAWE80 [CD]
 Moonlight on the Ganges -
 You alone (vm vcl) -
 That's all (ss vcl) -
 Off shore -
 Tonight love (vm vcl) -
 Close to show -

[S1546] Sauter-Finegan Orchestra

Al Maiorca, Bobby Nichols, Nick Travis (tp) Sonny Russo (tb,vcl) Jimmy Thompson (tb) Tom Mitchell (b-tb,arr) Jay McAllister (tu) Harvey Estrin, Wally Kane (as,cl) Ray Shriner, Al Block (ts,reeds) Gene Allen (bar) Mary Jane Barton (harp) Dan Finton (p) Parke Hill (g) Max Bennett (b) Mousie Alexander (d) Alan Abel, Joe Venuto (perc) Sally Sweetland, Andy Roberts (vcl) Eddie Sauter, Bill Finegan (arr,dir)

New York, December 27, 1953

E3VB-2860 Where's Ace ? (ss,band vcl) RCA Victor 20/47-5614, HMV (E)7M192
 E3VB-2861 Science fiction 20/47-5720, HMV (E)DLP1027

[S1547] Sauter-Finegan Orchestra

Inside Sauter-Finegan : Ralph Burns (p) replaces Dan Finton, Jim Timmens (perc) added

New York, February 24-26, 1954

E4VB-3581 September sorrow RCA Victor LJM/EJC1003
 E4VB-3582 Ten thousand B.C. - , SPA-7-3
 E4VB-3583 Autumn leaves (ss vcl; bf arr) - , LPM/LSP2473, RCA
 (E)DPM2025, Bluebird 6468-2-RB [CD]
 E4VB-3584 Wild wings in the woods (es arr,2) RCA Victor LJM/EJC1003, Bluebird 6468-2-RB [CD]
 E4VB-3585 Eddie and the witch doctor (es arr,1) - , LPM/LSP2473
 E4VB-3586 Four horsemen -
 E4VB-3587 Old folks (ar vcl; es arr,3) - , Bluebird 6468-2-RB [CD]
 E4VB-3588 Finegan's wake (bf arr) -
 E4VB-3589 The thundisbreak [The thunderer] (bf arr) - , 20/47-5720, Bluebird
 6468-2-RB [CD]
 E4VB-3590 New York, four a.m. RCA Victor LJM/EJC1003
 E4VB-3591 How about choo (head arr,4) - , Bluebird 6468-2-RB [CD]
 E4VB-3592 Pennies from Heaven (sr,ss vcl) -
 E4VB-3595 When two trees fall in love -

Note: (1) Some sources list this title as "Eddie's the doctor".

(2) Harvey Estrin (fl) Al Block (fl) Ray Shiner (oboe) Wally Kane (cl) Gene Allen (b-cl) only.

(3) Andy Roberts (vcl) with rhythm section only.

(4) Nick Travis (tp) Ralph Burns (p), Park Hill (g) Max Bennett (b) Mousie Alexander (d) only.

All above titles also on Jasmine (E)JASCD459 [CD].

[S1548] Sauter-Finegan Orchestra

Bobby Nichols, Al Maiorca, Nick Travis (tp) Sonny Russo, Jimmy Thompson (tb) Tom Mitchell (b-tb) Jay McAllister (tu) Harvey Estrin, Wally Kane (as,cl) Al Block, Ray Shriner (ts,reeds) Gene Allen (bar) Eddie Vito (harp) Charlie Henry (p) Mundell Lowe (g) Francis James (b) Mousie Alexander (d) Joe Venuto, Sperie Karas (perc) Anita Darian, Andy Roberts (vcl) Eddie Sauter, Bill Finegan (arr,dir)

New York, October 21, 1954

E4VB-5819	Exactly like you (ar vcl)	RCA Victor LPM/LSP1227, EPA789, Collector's Choice Music DMC12171 [CD]
E4VB-5821	The loop	RCA Victor LPM/ECP1051, EPA961, Smithsonian RD108 [CD], Jasmine (E)JASCD459 [CD]
E4VB-5822	John Henry (ar vcl)	RCA Victor LPM/ECP1051, Jasmine (E)JASCD459 [CD]
E4VB-5823	Madame X	- -

Note: Smithsonian RD108 [CD] titled "Big Band Renaissance"; rest of this 4 CD set by others.

[S1549] Sauter-Finegan Orchestra

same pers.

New York, October 31, 1954

E4VB-5849	The land between	RCA Victor LPM/EPC1051
E4VB-5850	Pictures from Sauter-Finegan land (ar,ad vcl)	-
E4VB-5851	Sadie Thompson	-

Note: All above titles also on Jasmine (E)JASCD459 [CD].

[S1550] Sauter-Finegan Orchestra

Al Maiorca, Bobby Nichols, Nick Travis (tp) Sonny Russo, Earl Green (tb) Gil Cohen (b-tb) Jay McAllister (tu) Harvey Estrin, Wally Kane (as,cl) Ray Shriner, Al Block (ts,reeds) Gene Allen (bar) Joe Cohen (p) Eddie Vito (harp) Mundell Lowe (g) Francis James (b) Mousie Alexander (d) Sperie Karas, Joe Venuto (perc) Anita Darian, Andy Roberts (vcl) The Doodlers : Lillian Lane, Sally Sweetland, Jerry Duane, Alan Sokoloff (vcl) Eddie Sauter, Bill Finegan (arr,dir)

New York, November 2, 1954

E3VB-5584	Mobile (ar,ad,td vcl)	RCA Victor 20/47-5947, RCA (E)DPM2025
E3VB-5585	Joe's tune	- LPM/EPC1051, Jasmine (E)JASCD459 [CD]

Note: "Joe's tune" as "Solo for Joe" on RCA Victor LPM/EPC1051.

RCA Victor LPM1888 titled "Concerto for jazz band and Symphony Orchestra" with Sauter-Finegan (possibly with their orchestra) recorded with the Chicago Symphony Orchestra and is considered outside the scope of this work. The composition name is the same as the LP title and is a Rolf Liebermann composition. The conductor is Fritz Reiner.

[S1551] Sauter-Finegan Orchestra

Bobby Nichols, Al Maiorca, Nick Travis (tp) Sonny Russo, Rex Peer (tb) Tom Mitchell (b-tb) Jay McAllister (tu) Harvey Estrin, Wally Kane (as,cl) Al Block, Ray Shriner (ts,reeds) Gene Allen (bar) Ralph Burns (p) Francis James (b) Mousie Alexander (d) Walter Rosenberger, Joe Venuto (perc) Eddie Sauter, Bill Finegan (arr,dir)

New York, January 11, 1955

F2PB-0659	Honey babe (band vcl)	RCA Victor 20/47-6025
F2PB-0660	Sleepy village	LPM/EPC1051, Jasmine (E)JASCD459 [CD]
F2PB-0661	The fickle finger of fate (*)	(unissued)

Note: (*) This title NOT to be issued by order of Mr. Finegan!

[S1555] Sauter-Finegan Orchestra

Bobby Nichols, Al Maiorca, Joe Ferrante (tp) Sonny Russo, Jack Rains (tb) Tom Mitchell (b-tb) Jay McAllister (tu) Harvey Estrin, Wally Kane (as,fl) Al Block, Fred Dornbeck (ts,reeds) Gene Allen (bar) Dave Hildinger (p) Mundell Lowe (g) Francis James (b) Mousie Alexander (d) Don Knapp, Joe Venuto (perc) Eddie Sauter, Bill Finegan (arr,cond)

New York, April 5, 1955

F2PB-3108	Don't be angry	RCA Victor 20/47-6106
F2PB-3109	Theme from I am a camera [Why do I]	-

[S1557] Sauter-Finegan Orchestra

Adventure In Time : Bobby Nichols (tp,flhrn) Rex Peer (tb) Al Block (fl) Nancy Horton (harp) Dave Hildinger (p) Trigger Alpert (b) Pete Cardino, Warren Harte, Joe Venuto (perc) Eddie Sauter, Bill Finegan (arr,cond)

New York, October 10, 1955

F2JB-9158	Abstraction	RCA Victor LPM1240
F2JB-9159	The Jukes family takes a holiday	-
F2JB-9160	Swingcussion	-
F2JB-9161	The stone age	-

[S1558] Sauter-Finegan Orchestra

same pers

New York, October 11, 1955

F2JB-9162	The minute	RCA Victor LPM1240
F2JB-9163	World without time	-
J2JB-9164	A Chinese painting	-
F2JB-9165	Kinetic energy	-

[S1559] Sauter-Finegan Orchestra

same pers

New York, October 13, 1955

F2JB-9166	Time machine	RCA Victor LPM1240
F2JB-9167	E-Mc Squarded	-
F2JB-9168	Roulette - P.S. he lost	-
F2JB-9169	Whoo doo voo doo	-

[S3411] Tony Scott

The Touch Of Tony Scott : **Tony Scott Orchestra** : Jimmy Maxwell, Jimmy Nottingham, Idrees Sulieman, Joe Wilder (tp) Jimmy Cleveland, Urbie Green, Rex Peer (tb) Bart Varsalona (b-tb) Tony Scott (cl,arr,cond) Gigi Gryce, Sam Marowitz (as) Seldon Powell, Zoot Sims (ts) Danny Bank (bar) Bill Evans (p) Mundell Lowe (g) Milt Hinton (b) Osie Johnson (d) Jimmy Mundy, Ralph Burns, Eddie Sauter (arr)

New York, July 2, 1956

G2JB5901	You're driving me crazy (jm arr)	RCA Victor LPM1353, EPA941, (Jap)RGP-1056
G2JB5902	Poinciana (rb arr)	- , EPA942
G2JB5903	Rock me but don't roll me (ts arr)	- , EPA941
G2JB5904	The moon walks (es arr)	- , EPA941

Note: All above titles also on RCA (Eu)43078.

[S3412] Tony Scott

New York, July 3, 1956

G2JB5943	Yesterdays (ts arr)	RCA Victor LPM1353, EPA941, RCA (Eu)42187
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[S1560] Sauter-Finegan Orchestra

Under Analysis : Bobby Nichols, Joe Ferrante, Nick Travis, Sonny Russo (tp) Rex Peer (tb) Gil Cohen (b-tb) Don Butterfield (tu) Harvey Estrin, Wally Kane (as,fl) Paul Horn (fl,ts) Chuck Russo (ts,b-cl) Don Ashworth (bar,reeds) Nancy Horton (harp) Dave Hildinger (p) Barry Galbraith (g) Arnold Fishkin (b) Don Lamond (d) Walter Rosenberger, Joe Venuto (perc) Andy Roberts (vcl) Eddie Sauter, Bill Finegan (arr,cond)

New York, July 30, 1956

G2JB-6512	Rockin' chair (bf arr)	RCA Victor LPM1341
G2JB-6513	Got a date with an angel (es arr,*)	-
G2JB-6514	It's a lonesome old town	-

Note: (*) This title also on Collector's Choice Music DMC12171 [CD].

[S1561] Sauter-Finegan Orchestra

same pers

New York, July 31, 1956

G2JB-6515	Thinking of you (es arr)	RCA Victor LPM1341
G2JB-6516	How am I too know (bf arr)	-
G2JB-6517	Avalon (es arr)	- , RCA (It)LPM10044

[S1562] Sauter-Finegan Orchestra

same pers

New York, August 1, 1956

G2JB-6518	Chant of the weed (es arr)	RCA Victor LPM1341
G2JB-6519	In a mist (es arr)	-
G2JB-6520	I get a kick out of you (ar vcl,bf arr)	-
G2JB-6521	Star dust (ar vcl,bf arr)	-
G2JB-6522	Liza (bf arr)	-

[S1563] Sauter-Finegan Orchestra

prob collective pers. : Joe Ferrante, Al Maiorca, Nick Travis (tp) Sonny Russo (tb-2) Rex Peer (tb) Tom Mitchell (b-tb) Jay McAllister (tu) Gene Allen, Al Block, Harvey Estrin, Wally Kane, Ray Shriner (reeds) Dave Hildinger, Moe Wechsler (p) Johnny Guarneri (p-1) Nancy Horton, Janet Putnam (harp) Barry Galbraith, Mundell Lowe (g) Milt Hinton (b) Don Lamond (d) Joe Venuto (perc) Dick Haymes, Anita Darian (vcl) Eddie Sauter, Bill Finegan (arr,dir)

Broadcast "NBC Bandstand", New York, February 11 & 13, 1957

Doodletown fifers (introduction & theme)	Golden Era GE15071, Joyce LP1132, Collector's Choice Music CCM-032-2 [CD]
When hearts are young	(same issues)
True love (ad vcl)	-
My melancholy baby (dh vcl,1)	Golden Era GE15071, Collector's Choice Music CCM-032-2 [CD]
Avalon	Golden Era GE15071, Joyce LP1132, Collector's Choice Music CCM-032-2 [CD]
How am I to know ? (Medley :)	(same issues) Golden Era GE15071, Collector's Choice Music CCM-032-2 [CD]
Tenderly	(same issues)
Charmaine	-
Where or when (dh vcl)	-
Pennies from Heaven (2)	-
Midnight sleighride	-
Moonlight on the Ganges	Golden Era GE15071, Joyce LP1132
The surray with the fringe on top	-
Liza	Joyce LP1132
Musical interlude	-
Thinking of you	-
Autumn leaves	-
Lover come back to me	-
Exactly like you	-
Got a date with an angel	Collector's Choice Music CCM-032-2 [CD]
Camptown races	-
You're an old smoothie	-
How about you ?	-
I could have danced all night (ad vcl)	-
Dancing on the ceiling	-
Goodbye for now	-

Note: "Dancing on the ceiling" mistitled "Interlude" on Magic CD; this title may possibly be the same as "Musical interlude" on Joyce LP1132.

Golden Era GE15071 titled "The Sauter-Finegan Orchestra - Revisited".

Joyce LP1132 titled "One Night Stand with the Sauter-Finegan Orchestra".

Collector's Choice Music CCM-032-2 [CD] titled "NBC Bandstand Live !"; see May, 1957 for rest of CD.

[S1564] Sauter-Finegan Orchestra

Anita Darian, Dick Haymes (vcl)

Broadcast "NBC Bandstand", New York, February 13, 1957

Opening to the show	Magic (E)DAWE80 [CD]
Moonlight on the Ganges	-
On the street where you live (ad vcl)	-
Love is a great big nothing (dh vcl)	-
Liza	-
Autumn leaves (ad vcl)	-
Lover come back to me	-
Just in time (dh vcl)	-
Exactly like you	-
Goodbye and close to show	-

[S1565] Sauter-Finegan Orchestra

Straight Down The Middle : Al Maiorca, Joe Ferrante, Nick Travis (tp) Sonny Russo, Rex Peer (tb) Tom Mitchell (b-tb) Jay McAllister (tu) Harvey Estrin, Wally Kane (as,cl) Al Block, Ray Shriner (ts,reeds) Gene Allen (bar) Nancy Horton (harp) Dave Hildinger (p) Barry Galbraith (g) Milt Hinton (b) Don Lamond (d) Sperie Karas, Joe Venuto (perc) Eddie Sauter, Bill Finegan (arr,cond)

New York, March 11, 1957

H2JB-2164	Paradise (es arr)	RCA Victor LPM1497, Collector's Choice Music DMC12171 [CD]
H2JB-2165	Whirlpool (es arr)	RCA Victor LPM1497
H2JB-2166	The surrey with the fringe on top (es arr)	-
H2JB-2167	Scotch and Sauter (es arr)	-

[S1566] Sauter-Finegan Orchestra

Al Maiorca, Joe Ferrante, Nick Travis (tp) Sonny Russo, Rex Peer (tb) Tom Mitchell (b-tb) Harvey Estrin, Wally Kane (as,cl) Al Block, Ray Shriner (ts,reeds) Gene Allen (bar) Moe Wechsler (p) Barry Galbraith (g) Milt Hinton (b) Don Lamond (d) Joe Venuto (perc) Eddie Sauter, Bill Finegan (arr,cond)

New York, April 22, 1957

H2JB-3574	Straight down the middle of (bf arr)	RCA Victor LPM1497
H2JB-3575	Alright already (bf arr)	-
H2JB-3576	These foolish things (es arr)	- , Bluebird 6468-2-RB [CD]

[S1567] Sauter-Finegan Orchestra

similar pers.

Live dance session, Portland, Oregon, May, 1957

You do something to me	Collector's Choice Music CCM-032-2 [CD]
The thunderer (aka The thundisbreak)	-
William Tell Overture (into)	-
Goodnight	-

Note: "The thunderer" issued as "Stars and stripes forever".

[S1568] Sauter-Finegan Orchestra

Janet Putnam (harp) added, Lou Stein (p) Mundell Lowe (g) replace Moe Wechsler, Barry Galbraith, Tom Mitchell (arr)

New York, May 29, 1957

H2JB-4312	Sunshine girl (bf arr)	RCA Victor LPM1497, RCA (E)DPM2025
H2JB-4313	When a woman loves a man (bf arr)	-
H2JB-4314	Have you met Miss Jones ? (bf arr,*)	-
H2JB-4315	Aren't you glad you're you ? (tm arr)	-

Note: (*) This title also on Collector's Choice Music DMC12171 [CD].

[S1520] Eddie Sauter

Historic Donaueschingen Jazz Concert 1957 : The Eddie Sauter Big Band : Rolf Schneebiegl (tp) Otto Bredl (tb) Hans Koller (ts) Rudi Flierl (bar) Dave Hildinger (p,perc) Blanche Birdsong (harp) Dave Moore (b) Sperie Karas (d) Eddie Sauter (arr,dir) poss. others

Donaueschingen, Germany, October 27, 1957

Tropic of Kommingen	MPS (G)68161, Pausa PR7081
Kinetic energy	-
Dodo	-

Note: The rest of MPS (G)68161, Pausa PR7081 by the Modern Jazz Quartet, Andre Hodeir.

[S1521] Eddie Sauter

In Germany : Eddie Sauter Big Band : Klaus Mitschele, Rolf Schneebiegl, Kurt Sauter (tp) Heinz Hermannsdorfer, Otto Bredl, Werner Betz (tb) Walter Rehfeld (tu) Adi Feuerstein, Hans Koller, Rudi Flierl, Bernd Fischer (saxes,reeds) Hans Hammerschmid (p) Blanche Birdsong (harp) Dave Moore (p) Sperie Karas (d) Dave Hildinger (perc) Eddie Sauter (arr,dir)

Baden-Baden, Germany, 1957-1958

Dodo	Big Band International (G)LP2706
Suddenly it's spring	-
Blues	-
Studio X	-
Wonderful	-
A night in Tunisia	-
Soon	-
Where or when	-
I'll see you again	-
For Bud	-
A girl to remember	-
Fascinating rhythm	-
Goofin'	-
Saxophonat	-

My funny Valentine	-
High tide	--
Laura	--
I'll remember April	--
	-

Note: The above is a double LP.

[S1522] Eddie Sauter

Eddie Sauter In Germany : same or similar pers.

Germany, 1957-1959

Dancing on the ceiling (es arr)	Big Band Landmarks Vol. XV
Two sleepy people (bj arr)	-
You make me feel so young (dh arr)	-
Cherokee (es arr)	-
Melancholy baby (es arr)	-
It had to be you (es arr)	-
They that that falling in love is wonderful (bj arr)	-
I'm always chasing rainbows (es arr)	-
High tor (es arr)	-
Dancing in Sauterland (es arr)	-
Superman (es arr,1)	-
Theme (es arr)	-

[M7887] The New Glenn Miller Orchestras

Something Old, New, Borrowed And Blue : *Ray McKinley And The New Glenn Miller*

Orchestra : Ed Zandy, Jimmy Maxwell, Fern Caron, Don Hafer (tp) Tom Parker, Hank Stampf, Joe Hambrick, Roy DeSio (tb) Lenny Hambro (cl,as,arr) Fred Pranio (as) Gale Curtis, Lou Chev (ts) Irv Mosher (bar) Vern Austin (p) Ronnie Craig (g,vcl) Chuck Andrus (b) Harry Hawthorne (d) Ray McKinley (d,vcl) Lorry Peters (vcl) Joe Cribari, Eddie Sauter, Dean Kincaide (arr)

New York, January 6 & 7, 1958

J2PB0224	Canadian sunset (dk arr)	Victor LPM1678, (E)RD27099, (E)SF5002, P8S5051
J2PB0225	Domino (dk arr)	- - - -
J2PB0226	(Medley :)	- - - -
	Stairway to the stars	- - - -
	Naughty but nice (lp vcl)	- - - -
	Stardreams	- - - -
	Blue evening (jc arr)	- - - -
J2PB0227	I'm glad there is you (lp vcl)	- - - -
J2PB0228	Pancho Maxmillion Hernandez (rmk,band vcl;es arr)	- - - -
J2PB0229	Red silk stockings and green perfume (rmk,band vcl;es arr)	- - - -
J2PB0230	Movin' along	- - - -
J2PB0231	It never entered my mind (rc vcl,jc arr)	- - - -
J2PB0232	Starlit hour (rc vcl,jc arr)	- - - -
J2PB0233	I'm in love again (rmk vcl,jc arr)	- - - -

Note: All above titles also on Victor KPS2008, CPS136.

Above titles from Victor (E)P855051 also on Montpellier (E)MONTCD061 [CD].

[S1569] Sauter-Finegan Orchestra

In Hi-Fi - Sauter-Finegan Memories Of Goodman And Miller : Al DeRisi, Joe Ferrante,

Doc Severinsen (tp) Sonny Russo, Rex Peer (tb) Tom Mitchell (b-tb) Jay McAllister (tu) Walt Levinsky (cl) Wally Kane, Phil Woods (as) Al Klink, Al Block (ts) Gene Allen (bar) Lou Stein (p) Mundell Lowe (g) Nancy Horton (harp) George Duvivier (b) Don Lamond (d) Joe Venuto (perc) Eddie Sauter, Bill Finegan (arr,dir)

New York, March 18, 1958

J2JB-2180	Benny rides again (es arr)	RCA Victor LPM/LSP1634, RCA (E)RD27093
J2JB-2181	Clarinet a la king (es arr)	- -
J2JB-2182	Tchaikowsky's piano concerto (bf arr)	RCA (E)DPM2025, Bluebird 6468-2-RB [CD] (unissued)

[M7888] The New Glenn Miller Orchestras

The Miller Sound : Louis Pastel (b) replaces Chuck Andrus

New York, April 2 & 3, 1958

J2PB2579	Nobody knows the trouble I've seen (dk arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]
J2PB2580	The lady is a tramp (lp vcl,jc arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]
J2PB2581	Confetti for clarinet (mp arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]
J2PB2582	Too little time (jc arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD061 [CD]
J2PB2583	Pennies from Heaven (lp vcl,jc arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]
J2PB2584	Candlelight serenade (jc arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]
J2PB2585	Jiminy Crickets (es arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]
J2PB2586	Oranges and lemons (rmk,lp,rc vcl,jc arr)	Victor LPM1852, (E)RD27114
J2PB2587	You smiled (rc vcl,jc arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]
J2PB2588	Good lord, keep an eye on me (rmk vcl,dk arr)	Victor (E)RD27114
J2PB2589	Civilization (rmk vcl,es arr)	Victor LPM1852, (E)RD27114
J2PB2590	Greensleeves (jc arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]
J2PB2591	Hey jealous lover (rmk vcl,jc arr)	Victor LPM1852, (E)RD27114, Montpellier (E)MONTCD057 [CD]

Note: Victor LPM1852(Mono) = LSP1852(Stereo).

[S1570] Sauter-Finegan Orchestra

Nick Travis (tp) replaces Doc Severinsen, Wally Kane out

New York, April 21, 1958

J2JB-2971	Song of the Volga boatmen (bf arr)	RCA Victor LPM/LSP 1634, RCA (E)RD27093
J2JB-2972	Ramona (es arr)	- -
J2JB-2973	Soft as spring (es arr)	- -
J2JB-2974	Superman (es arr)	- -

[S1571] Sauter-Finegan Orchestra

Don Butterfield (tu) Wally Kane (as,cl) Doug Allen, Arnold Goldberg (perc) replaces Walt Levinsky, Jay McAllister, Joe Venuto

New York, April 28, 1958

J2JB-3086	Swing low, sweet chariot (bf arr)	RCA Victor LPM/LSP1634, RCA (E)RD27093, DPM2025
J2JB-3087	Little brown jug (bf arr)	- -

[S1574] Sauter-Finegan Orchestra

The Return Of The Doodletown Fifers : Bobby Nichols, Joe Ferrante, Nick Travis (tp) Eddie Bert, Sonny Russo (tb) Tom Mitchell (b-tb) Harvey Phillips (tu) Joe Soldo, Wally Kane (cl,as) Al Block, Ray Shrinier (ts,reeds) Gene Allen (bar) no piano, Dave Seyer (cello) Mundell Lowe (g) George Duvivier (b) Mousie Alexander (d) David Grupp (perc) Eddie Sauter, Bill Finegan (arr,cond)

New York, December 15, 1960

Doodletown fifers (es,bf arr)	United Artists 45-1519, WW7511, WW7515/WWS8515
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Rain	United Artists WW7511
Moonlight on the Ganges	United Artists 45-1519, WW7511

[S1575] Sauter-Finegan Orchestra

Urbie Green (tb) replaces Eddie Bert, John Barrows (fhr) Janet Putnam (harp) Al Klink (fl,ts) added, and replaces Al Block, or Ray Shriner, Buddy Weed (p) added, or Bernie Leighton (p) added, Don Lamond (d) replaces Mousie Alexander, Eddie Costa, Arnold Goldberg, Art Marottla, Bradley Spinney (perc) replaces David Grupp, Florence Blumberg (vcl) added

New York, December 1960

April in Paris (fb vcl)	United Artists 45-1520, WW7511
The churchmouse	-
When hearts are young (bf arr)	-
One is a lonely number (es arr)	-
Doodletown races (bf arr)	-
Sleigh ride (es,bf arr)	-
A foggy day (fb vcl)	- , UAL3271/UAS6271
Thursday's child (es arr)	-
Darn that dream	-

Note: United Artists WW7511(mono) = WWS8511(stereo).

All titles from United Artists WW7511 also on Sunset (E)SL550253, EMI (F)ED260769 [CD].

[S1576] Sauter-Finegan Orchestra

The Sauter-Finegan Orchestra Revisited : Bobby Nichols, Joe Ferrante, Nick Travis, Eddie Bert (tp) Sonny Russo (tb) Tom Mitchell (b-tb) Harvey Phillips (tu) Harvey Estrin, Chuck Russo, Al Block, Ray Shriner, Gene Allen (reeds) Janet Putnam (harp) Bernie Leighton (p) Mundell Lowe (g) George Duvivier (b) Gus Johnson (d) Bobby Rosengarden, Joe Venuto (perc) Eddie Sauter, Bill Finegan (arr)

New York, June 6, 1961

Blue moon	United Artists WW7516
Rama lama ding dong	-
Messin' around	-

[S1577] Sauter-Finegan Orchestra

same pers

New York, June 7, 1961

The Bilbao song	United Artists WW7516
The pony dance [Pony time]	-
I've told every little star	-

[S1578] Sauter-Finegan Orchestra

Don Ashworth, Danny Bank (reeds) Buddy Weed (p) replace Ray Shriner, Chuck Russo, Bernie Leighton

New York, June 12, 1961

Lullaby of the leaves	United Artists WW7516
Trust in me	-
You can depend on me	-

[S1579] Sauter-Finegan Orchestra

same pers

New York, June 15, 1961

Messin' around (completed)	United Artists WW7516
You can depend on me (completed)	-
That old black magic	-

Note: United Artists WW7516(mono) = WWS8516(stereo).

[G1584] Stan Getz

Focus : Stan Getz With Hershey Kay And His Orchestra : Stan Getz (ts) Gerald Tarack, Alan Martin (vln) Jacob Glick (viola) Bruce Rogers (cello) John Neves (b) Roy Haynes (d) Hershel Kay (cond) Eddie Sauter (comp,arr) the strings known as Beaux Arts String Ensemble Ensemble, + unknown (p) and woodwind section.

New York, July 14, 1961

61VK275	I'm late, I'm late	Verve V/V6-8412, 821982-2 [CD], 511468-2 [CD], (F)847430-2 [CD]
	I'm late, I'm late (45rpm take)	Verve 40337 [CD]
61VK276	Her	Verve V/V6-8412, 821982-2 [CD], 511468-2 [CD]
61VK277	Pan	- - , Franklin Mint GJR036
61VK278	I remember when	- - , 513631-2 [CD]
	I remember when (45 rpm take)	Verve 40337 [CD]

Note: All above titles also on Verve 40337 [CD] titled "Focus"; see flwg session for rest of CD.

[G1585] Stan Getz

same pers.

New York, July 28, 1961

61VK279	Night rider	Verve V/V6-8412, 821982-2 [CD], 513631-2 [CD]
61VK280	Once upon a time	- -
61VK281	A summer afternoon	- -

Note: All above titles also on Verve (E)SVSP29/30, (F)2317094, Metro 2682026, Verve 40337 [CD].

All titles from Verve V/V6-8412 also on Verve (E)2304.159, (Jap)MV2071, (Jap)POCJ-2103 [CD], Verve (G)821982-2 [CD].

All titles from Verve V/V6-8412 also on Jazz World JW77033 [CD] titled "A Summer Afternoon".

Verve 513631-2 [CD] titled "Compact Jazz - Stan Getz with strings"; see various flwg sessions to November 1971 and The Modern Jazz Society for the rest of this CD.

[B13143] Bob Brookmeyer

Gloomy Sunday And Other Bright Moments : Bernie Glow, Doc Severinsen, Joe Newman, Clark Terry (tp) Bob Brookmeyer (v-tb,arr) Billy Byers, Wayne Andre, Alan Raph (tb) Phil Woods (as,cl) Gene Quill (as-2) replaces Woods, Eddie Caine (as) Al Cohn (ts,arr) Walter Kane (bassoon-1) replaces Cohn, Phil Bodner (ts,eng-hrn,oboe) Gene Allen (bar,b-cl) Eddie Costa (vib) Hank Jones (p) George Duvivier (b) Mel Lewis (d) Gary McFarland, Eddie Sauter, Ralph Burns (arr)

New York, November 6, 1961

61VK507	Gloomy Sunday (1)	Verve MGV8455
61VK508	Caravan (2)	- , PM12, (Jap)V-DJ4
61VK509	Some of my best friends	-

Note: Recording date may be November 8, 1961.

Verve PM12, (Jap)V-DJ4 are promotional LPs.

All above titles also on Verve 314 527658-2 [CD] titled "Garry McFarland - How to Succeed in Business Without Really Trying; Bob Brookmeyer - Gloomy Sunday and other Bright Moments"; see following 2 sessions and Garry McFarland for rest of CD.

[B13144] Bob Brookmeyer

Bernie Glow, Doc Severinsen, Nick Travis, Clark Terry (tp) Bob Brookmeyer (v-tb,arr) Bill Elton, Wayne Andre, Alan Raph (tb) Phil Woods (as,cl) Eddie Caine (as) Al Cohn (ts,arr) Phil Bodner (ts,eng-hrn,oboe) Gene Allen (bar,b-cl) Eddie Costa (vib) Hank Jones (p) George Duvivier (b) Mel Lewis (d) Gary McFarland, Eddie Sauter, Ralph Burns (arr)

New York, November 7, 1961

61VK512	Ho hum	Verve MGV8455, (G)2615.044, Franklin Mint GJR034
61VK513	Why are you blue	-
61VK514	Days gone by, oh my !	-

Note: All above titles also on Verve 314 527658-2 [CD].

[B13145] Bob Brookmeyer

Billy Byers (tb) Eddie Wasserman (as) replace Bill Elton, Phil Woods

New York, November 8, 1961

61VK510	Detour ahead	Verve	MGV8455
61VK511	Where oh where	-	-

Note: Recording date may be November 6, 1961.
 Verve MGV8455(mono) = V6-8455(stereo).
 Both above titles also on Verve 314 527658-2 [CD].

[G1616] Stan Getz

Stan Getz Plays Music From The Soundtrack of "Mickey One" : Stan Getz With Eddie Sauter's Orchestra : Harvey Estrin, Al Block, Clark Terry (tp) Jimmy Buffington, Eddie Bert, Sonny Russo, Herbert Baumel (tb) Stan Getz (ts) Roger Kellaway, Roger Kellaway (p) Barry Galbraith (g) Richard Davis (b) Mel Lewis (d) Elden Bailey (perc) Eddie Sauter (arr,comp,cond) Norman Card, Bernard Eichen, Charles McCracken, Bruce Rogers (strings)

Soundtrack "Mickey One", New York, April/May/June, 1965

65-XY-762	Once upon a time	MGM	E4312
	Mickey's theme	-	, (E)2682.026
	On stage [I'm a Polack Noel Coward]	-	-
	Mickey's flight	-	-
	The crushout [Total death]	-	-
	Is there any word from the Lord	-	-
	Up from limbo	-	-
	If you ever need me	-	-
65-XY-763	A taste of living	-	-
	Shaley's neighborhood sewer and the pickle rock	-	-
	The agent	-	-
	The stripper	-	-
	Sucubba	-	-
	Mickey polka	-	-
	Where I live	-	-
	The apartment	-	-
	Cleaning up for Jenny	-	-
	The Polish landlady	-	-
	I put my life in your hands	-	-
	A girl named Jenny	-	-
	Yes - the creature machine	-	-
	Guilty of being innocent	-	-
	Touching in love	-	-
	A five day life	-	-
	The syndicate	-	-
	Darkness before the day	-	-
	Morning ecstasy [Under the scaffold]	-	-
	As long as I live	-	-
	Is there any word ?	-	-
	So this is the word	-	-

Note: Many of the titles are linked together and Stan Getz is not featured on every title on this album. On some titles Getz plays by means of multi-track recording.
 MGM E4312(mono) = SE4312(stereo).
 All above titles also on MGM K13430, C80001, (E)CS8001.

[G1618] Stan Getz

A Song After Sundown : Stan Getz With The Boston Pops Orchestra : Stan Getz (ts) Gary Burton (vib) Jim Hall (g) Steve Swallow (b) Roy Haynes (d) acc by The Boston Pops Orchestra, Arthur Fiedler (cond) Eddie Sauter, Johnny Mandel, David Raksin, Manny Albam, Alec Wilder, Antonio Carlos Jobim (arr)

Tanglewood, Lenox, Mass., August 2 & 3, 1966

Tanglewood concerto	RCA Vic LM2925, RCA Bluebird ND86284 [CD]
Three ballads for Stan	-
Where do you go ? (*)	-
Love is for the very young	-
A song after sundown	-
The girl from Ipanema (*)	-
Edelweiss	(unissued)

Note: (*) These two titles also on Bluebird 66089-2 [CD] titled "RCA Victor jazz, The first half century, The 20s-60's"; rest of this CD by others.

All above titles also on Bluebird 6284-2-RB [CD] titled "A Song After Sundown". Bluebird CD issue gives date incorrectly as August 23, 1966.

All titles from RCA LM2925 also on RCA (Jap)BVCJ5003 [CD], RCA Bluebird 6284-2-RB [CD].