

### III. THE JAZZ COMPONENT

#### B. THE WORLD OF JAZZ

Although this introduction to the world of jazz includes music and styles and artists covering the entire spectrum of jazz's first century, it is such a complex and arbitrary process to sort through the material to set it into different "periods" - especially since so many of the greatest jazz performers, like Louis Armstrong, had careers that spanned several decades - that the listing follows the usual custom of most jazz encyclopedias and lexicons which list the artists alphabetically, with dates of recording as a guide to listeners approaching jazz for the first time. An exception has been made for jazz of our own period, which is so distinct and with so many concepts of jazz performance which set it apart from the earlier traditions, that it is listed separately. Listeners should also turn to the Fantasy Collection, with its unparalleled gathering of jazz of the 1950s and 1960s, as well as Latin jazz, and the selection of the new jazz styles in the Jazz Component.

Extensive collections documenting the careers of Louis Armstrong, Bix Beiderbecke, Duke Ellington, Billie Holiday, and Jelly Roll Morton are listed separately.

CANNONBALL ADDERLEY *Spontaneous Combustion - The Savoy Sessions*  
*Dodd LPs 998a & 998b*

with Nat Adderley, Donald Byrd, Horace Silver, Kenny Clarke, Jerome Richardson, and Paul Chambers, 1955

HENRY "RED" ALLEN *The Henry Allen Collection* *Dodd CD 1735*  
Volume 3 from a complete collection of early Allen recordings, 1935-1936.

SVEND ASMUSSEN & STEPHANE GRAPPELLI *Two of a Kind*  
*Dodd LP 999*

duets recorded in Copenhagen, 1965.

B SHARP JAZZ QUARTET *Dodd CD 1736*  
Los Angeles based new jazz, 1994.

CHET BAKER *Candy* *Dodd LP 1000*  
with Jean Louis Rassinfosse and Michel Graillier, 1985.

COUNT BASIE *Basie's Best* *Dodd CD 1737 (Volume 1), & Dodd CD 1738*  
*(Volume 2)*  
the classic recordings, 1937-1939

COUNT BASIE and LESTER YOUNG *Dodd LP 1001*  
these are live recordings by the Count Basie orchestra which feature tenor soloist Young, 1943-44.

BUNNY BERIGAN *The Complete Recordings, 1937*  
*Dodd LPs 1002a & 1002b*

Trumpeter Berigan was able to build a career on his recording of "I Can't Get Started," which is still quoted by every new generation of jazz trumpeters. He was an eloquent soloist, his career undermined by alcoholism.

THE RUBY BRAFF/ GEORGE BARNES QUARTET *Dodd LP 1003*

Braff cornet, and Barnes, guitar, with John Guifrida and Wayne Wright, 1973.

RUBY BRAFF and DICK HYMAN *Fat's Waller's Heavenly Jive* *Dodd LP 1004*

Cornet and organ duets in the Waller style, 1977.

BOB BROOKMEYER *Dodd LP 1005*

featuring John Williams and Red Mitchell, material not dated.

CHARLIE BYRD *Byrd At The Gate* *Dodd LP 1006*

A live session with Byrd's trio and guests Clark Terry and Seldon Powell, 1963

CAB CALLOWAY and his COTTON CLUB ORCHESTRA *Minnie the Moocher*  
*Dodd CD 1739*

the great showman, sly entertainer, and band leader, 1932-34.

HOAGY CARMICHAEL with CURTIS HITCH *Dodd LP 1007*

with Hitch's Happy Harmonists, Hoagy Carmichael & his Pals, Carmichael's Collegians, and Emil Seidel and His Orchestra, 1923-1927.

Although he is known today as the composer of standard classics like "Stardust," and as the unforgettable "barroom" pianist for a number of Hollywood films, Carmichael was one of the free spirits of the 1920s Jazz Age. In May, 1925 when he replaced Hitch as pianist with the band to record his own compositions "Boneyard Shuffle" and "Washboard Blues," a legendary musical career had begun, but certainly nobody in the studio in the time was aware that anything out of the way had just taken place.

CHARLIE CHRISTIAN with BENNY GOODMAN SEXTET and ORCHESTRA  
*Dodd LP 1008*

with Goodman, Lionel Hampton, Count Basie, and Dave Tough, 1939-1941.

Tragically there was to be no more of Christian's ground breaking solo work with Goodman and his small groups. He was a young, promising guitarist from Oklahoma City who had grown up hearing the new style of the local "Western Swing" bands and their electric guitarists, and when he came into the Goodman orchestra he brought an entire new sound and melodic sense to jazz. He had as great an effect on the young musicians like Dizzy Gillespie, Charlie Parker, and Thelonious Monk whom he met at after hours jam sessions at Minton's Club in Harlem when the orchestra was in New

York. A touring musician's life is demanding and chaotic, and, sadly, Christian was already suffering from tuberculosis. He died in 1942 at the age of twenty-four.

JUNIE COBB     *The Junie Cobb Collection*     Dodd CD 1740  
selections by Junie Cobb's Hometown Band, Junie C. Cobb and his Grains of Corn,  
and other groups, 1926-1929.

AL COHN & ZOOT SIMS     *Motoring Along*     Dodd LP 1009  
with Horace Parlan, Hugo Rasmussen, and Sven Erik Noregaard, 1974

NAT "KING" COLE     *Jumpin' at Capitol*     Dodd CD 1741  
The King Cole Trio, 1943-1946.  
Although Cole is remembered now mainly as one of the premier popular singers of  
his era, he was also an excellent jazz pianist, and this collection presents the best of his  
early trio sessions.

ORNETTE COLEMAN     *Dancing in Your Head*     Dodd LP 1010  
with Coleman, alto saxophone, Robert Palmer, clarinet and Master Musicians of  
JouJouka, Morocco, 1977.

JOHN COLTRANE     *Blue Trane*     Dodd CD 1742  
from the Prestige albums, 1957-8.

JOHN COLTRANE     *Crescent*     Dodd LP 1011  
with McCoy Tyner, Jimmy Garrison, Elvin Jones, 1964

JOHN COLTRANE-WILBUR HARDIN     *Dial Africa - The Savoy Sessions*  
*Dodd LP 1012*  
with Wilbur Harden, Curtis Fuller, and Art Taylor, 1958.

JOHN COLTRANE     *The Gentle Side of John Coltrane*     Double  
*Dodd LPs 1013a & 1013b*  
with McCoy Tyner, Jimmy Garrison, and Elvin Jones, with appearances by Duke  
Ellington, Roy Haynes, and Eric Dolphy, 1962-1963.

LARRY CORYELL     *Return*     Dodd LP 1014  
with Larry, Darius, Chris, and Dan Brubeck and Ray Mantilla, 1979.

LARRY CORYELL     *Spaces*     Dodd CD 1743  
with John McLaughlin, Chick Corea, Miroslav Vitous, and Billy Cobham, 1969.

"WILD BILL" DAVISON     *But Beautiful*     Dodd LP 1015  
Recorded in Copenhagen with local musicians, 1974.

EDDIE "LOCKJAW" DAVIS & HARRY "SWEETS" EDISON *Volumes 1 and 2*  
*Dodd LP 1016 (Volume 1), & Dodd LP 1017 (Volume 2)*  
with Kenny Drew, among others, 1976.

MILES DAVIS *Kind of Blue* *Dodd CD 1744*  
with Bill Evans, Cannonball Adderley, John Coltrane, Wynton Kelly, Paul Chambers,  
and Jimmy Cobb, 1959.

One of the seminal albums of the modern jazz era. The session was a free-flowing  
association of musical ideas, fueled by heroin, but guided by the genius of Davis and  
Evans, who gave the music its shape and eloquence.

MILES DAVIS *Live in Zurich* *Dodd CD 1745*  
with John Coltrane, Wynton Kelly, Paul Chambers, Jimmy Cobb, 1960.

MILES DAVIS *Milestones* *Dodd CD 1746*  
with Coltrane, Adderley, Red Garland, Paul Chambers, Philly Joe Jones, 1958..

VIC DICKENSON'S QUINTET *Dodd LP 1018*  
with Buddy Tate, George Duvivier, 1976.

JOHNNY DODDS *Volume 1 and Volume 2 10"LPs* *Dodd LP 1019 (Volume 1), &*  
*Dodd LP 1020 (Volume 2)*  
Dodds, clarinet, with Tommy Ladnier, Natty Dominique, Jimmy Blythe, Blind Blake,  
1926-1928.

JOHNNY DODDS *Spirit of New Orleans Vol. 1* *Dodd LP 1021*  
with Louis Armstrong, George Mitchell, Natty Dominique, Barney Bigard, and Lill  
Armstrong, among others, 1926-1927.

Dodds made most of his great recordings as a member of other groups, among them  
the immortal first sessions with King Oliver, and as a member of Louis Armstrong's Hot  
Five. This album, however, includes four titles he recorded with his own band, the Black  
Bottom Stompers, in 1927. One of the selections, "When Erastus Plays His Old Kazoo"  
has what most connoisseurs of 1920s jazz consider to be the most exciting two cornet duet  
recorded in the classic era, the chorus by George Mitchell and Natty Dominique.

ERIC DOLPHY *Recordings* *Dodd LP 1022*  
with Donald Byrd and Nathan David, among others, 1964.

ART FARMER *A Sleeping Bee* *Dodd LP 1023*  
with Red Mitchell and Sabu Martinez, among others, 1974

STAN GETZ - CHARLIE BYRD *Jazz Samba* *Dodd LP 1024*  
with Charlie Byrd, Keter Betts, 1962.

DIZZY GILLESPIE *Dee Gee Days - The Savoy Sessions* *Dodd LPs 1025a & 1025b*  
with among others John Coltrane, Milt Jackson, Percy Heath, and Art Blakey, 1951-1952.

DIZZY GILLESPIE *Giants* *Dodd LP 1026*  
with Mary Lou Williams, Bobby Hackett, Grady Tate, and George Duvivier, 1971.

DIZZY GILLESPIE *Groovin' High* *Dodd CD 1747*  
Classic recordings from the beginning of Gillespie's great career, 1942-1949.

BENNY GOODMAN *All-Time Greatest Hits* *Dodd LPs 1027a & 1027b*  
with Goodman's orchestra, trios, quartets, and sextets, featuring Teddy Wilson, Lionel Hampton, Harry James, Ziggy Elman, Mel Powell, Jess Stacy, Gene Krupa, and Peggy Lee, 1938-1945.

It is difficult to follow all of the complex arguments that swirl around Goodman and his orchestra today. For many black critics the term "King of Swing," which was used for the orchestra in the 1930s seems to be a conscious rejection of the black role in the development of jazz as a musical art form. Goodman's orchestra was, without question, the dominant swing group of the period, as far as the size of their audience, and they didn't achieve their awesome success simply because they were a white group with skillful management. As is well known, Goodman did use African American arrangers, like Fletcher Henderson and Jimmy Mundy, among others, and at the time his presentation of African American musicians like Teddy Wilson, Charlie Christian, and Lionel Hampton, on stage with his orchestra was considered to be a striking protest against the segregation that sharply limited the economic opportunities of black musicians. Goodman himself, however, was also a brilliant musician and a demanding band leader who assembled a group of remarkable soloists and forged them into a breath-taking ensemble. Many of their successful arrangements were by white musicians like Eddie Sauter and Mel Powell, and the small group recordings, which combined white and black musicians, remain classics of small group swing. For many swing fans the orchestra's "Sing Sing Sing," included here from their historic 1938 Carnegie Hall concert was the greatest single moment of the swing era, and there is still an impact in its great shout of excitement that brought the audience out into the aisles to dance.

DEXTER GORDON *The Dial Sessions* *Dodd LP 1028*  
with Wardell Gray, Teddy Edwards, Melba Liston, Jimmy Rowles, among others, 1947.

The album includes the blistering two horn duel with Gray, "The Chase," released on both sides of a 78 rpm single, which became a classic text of the popular two tenor saxophone duels of the era.

STEPHANE GRAPPELLI and YEHUDI MENUHIN *Fascinating Rhythm*  
*Dodd LP 1029*  
with small group accompaniment, 1975.

BUNKY GREEN    *Transformations*    *Dodd LP 1030*  
recorded in 1977.

BOBBY HACKETT    *Live at the Roosevelt Grill*    *Dodd LP 1031*  
Hackett, cornet, with Vic Dickenson and Dave McKenna, among others, 1970.

HARLEM HAMFATS    *Hot Chicago Jazz, Blues & Jive*    *Dodd LP 1032*  
with Herb Morand, Odell Rand, Joe McCoy, Charlie McCoy and others, 1936-1937.

LIONEL HAMPTON    *Jazz Man For All Seasons*    *Dodd LP 1033*  
a collection of recordings released by Hampton on his own Glad or Glad-Hamp labels and released on Folkways Records. Recordings done in the mid-1960s.

“SIR” ROLAND HANNA    *Swing Me No Waltzes*    *Dodd LP 1034*  
solo piano, 1979.

COLEMAN HAWKINS    *The Hawk In Flight*    *Dodd LP 1035*  
with among others Benny Carter, Fats Navarro, J. J. Johnson, and Max Roach, 1939-1947.

COLEMAN HAWKINS    *The Genius of Coleman Hawkins*    *Dodd LP 1036*  
with Oscar Peterson, Ray Brown, Herb Ellis, Alvin Stoller, 1957.

COLEMAN HAWKINS    *The Hawk in Holland*    *Dodd LP 1037*  
with the Dutch College Swing Orchestra, 1936-1937.

Worn down by the difficulties of racism in America and the economic uncertainties of the Depression, Hawkins moved to Europe in 1934. Ironically he sailed for Germany, but the Hitler government had closed its borders to “Negroes” and Hawkins found himself in Holland. As one of jazz’s most sought-after soloists he spent the next five years out of the United States, essentially performing as a soloist with orchestral back-up, much as Armstrong was doing in the United States on his perpetual tours. Hawkins’ presence also had the effect of a tutorial for a generation of European jazz musicians, and on his first recording session when he returned to the United States in 1930 his version of “Body and Soul” became the most influential instrumental solo of that point in jazz’s development.

COLEMAN HAWKINS    *Master of Jazz, Vol. 12*    *Dodd CD 1748*  
with Bud Powell, Kenny Drew, Billy Taylor, Milt Hinton, Jo Jones, among others, 1954-1968.

COLEMAN HAWKINS    *Plays the Blues*    *Dodd CD 1749*  
with among others Pepper Adams, John Coltrane, Red Garland, J. J. Johnson, and others, 1957-59.

FLETCHER HENDERSON and his CONNIE'S INN ORCHESTRA *Smack*  
*Dodd LP 1038*

Classic sessions from 1926/1927 and 1931 with the greatest soloists of the era.

Although Henderson and his orchestra have lost their primacy of place to Duke Ellington and his orchestra, in the 1920s it was Henderson's musicians who held center stage in Harlem. His orchestra was a swinging, creative ensemble that unlike Ellington gave its soloists the freedom to set their own stamp on the band's arrangements. For great soloists like Coleman Hawkins, Rex Stewart, Charlie Green, or Joe Smith, the band was a setting for their incomparable creativity. Even Armstrong, fresh from Chicago and King Oliver's orchestra in 1923 found himself challenged and stimulated by the musicianship of the others around him, and when the orchestra disbanded, Henderson, the pianist and arranger, set his own stamp on the early sound of the Benny Goodman orchestra.

EARL HINES *Original Recordings* *Dodd CD 1750*  
with Louis Armstrong and Sidney Bechet, among others, 1928-1941.

EARL HINES *Live at the New School* *Dodd CD 1751*  
solo piano, 1973.

EARL HINES *Quintessential Recording Session* *Dodd LP 1039*  
solo piano, 1978.

No pianist ever had more influence on the development of jazz than Hines. He managed to free jazz's rhythm, find a melodic style that matched the rhythmic innovations of Louis Armstrong, and create an entire new style of solo jazz piano - all within the space of a few months in 1928, when he made his first influential solo recordings, accompanied Jimmy Noone in the great Apex Orchestra sides, and then challenged Louis Armstrong in their fiery duels in Armstrong's second "Hot Five." Nothing in classic jazz matches the lyric inventiveness of their unaccompanied duet on "Weather Bird." Hines went on for several decades, playing and recording, and sometimes, despite all the odds, he did achieve some of the freshness and wonder of his playing in those halcyon years.

MILT HINTON *Old Man Time* *Dodd CD 1752*

A tribute to the great bass player, recorded within over an extended period, with Hinton, Doc Cheatham, Cab Calloway, Clark Terry, Al Grey, Ralph Sutton, Dizzy Gillespie, and Lionel Hampton, 1989-1990.

KEITH INGHAM *Out of the Past* *Dodd CD 1753*  
solo jazz piano, 1990.

BUNK JOHNSON *The Last Testament of a Great New Orleans Jazzman*  
*Dodd LP 1040*

with Garvin Bushell, Ed Cuffee, Don Kirkpatrick, Danny Barker, Wellman Braud, Alphonso Steele, 1947.

Everything about Bunk Johnson's career was marked by virulent disagreement and controversy, and probably never in musical history has a musician of such modest talents caused so much trouble. This last recording caused another storm of wrangling dispute, when he ditched the group of New Orleans veterans, including George Lewis, who had been with him in the first band he led in New York, and chose a group of New York veterans to do a very modest album of dance melodies.

ELVIN JONES     *New Agenda*     *Dodd CD 1754*  
with among others Frank Foster and Kenny Barron, 1974.

THAD JONES     *Live at Monmartre, Copenhagen*     *Dodd CD 1755*  
with the Danish Radio Big Band,

THE THAD JONES - MEL LEWIS QUARTET     *Dodd LP 1041*  
with Jones, Lewis, Harold Danko, and Rufus Reid, 1977.

FREDDIE KEPPARD     *The Legendary New Orleans Cornet*     *Dodd LP 1042*  
Keppard, cornet, with, among others, Cook's Dreamland Orchestra, Cookie's Gingersnaps, Freddie Keppard's Jazz Cardinals, and Jasper Taylor and His State Street Boys, 1924-1927.

Keppard was the first of the New Orleans cornet "kings" to leave the city before the first World War. He toured vaudeville leading his New Orleans "Creole" orchestra and it has long been rumored that he was offered an opportunity to make a record with his group, which would have preceded the recordings of another New Orleans band, the Original Dixieland Jass Band, as the first releases. Keppard is said to have turned down the offer with the explanation that he ". . . didn't want anybody else stealing his stuff."

BARNEY KESSEL     *Just Friends*     *Dodd LP 1043*  
Live recording with his trio, Stockholm, 1973.

TOMMY LADNIER     *Blues and Stomps*     10" *Dodd LP 1044*  
Ladnier, cornet, with Lovie Austin's Blues Serenaders and Ollie Powers and his Orchestra, 1923-1925.

EDDIE LANG     *Jazz Guitar Virtuoso*     *Dodd LP 1045*  
The album includes his duets with Lonnie Johnson, among others, 1927-1932.  
Jazz guitar began with Lang, whose early death in 1933 deprived jazz of one of its most gifted and sensitive soloists.

JIMMY LUNCEFORD     *Rhythm Is Our Business*     *Dodd LP 1046*  
One of the definitive black swing orchestras of the 1930s, this collection 1934-1935.

JIMMY LUNCEFORD     *The Golden Swing Years*     *Dodd LP 1047*  
this collection 1946.

WARNE MARSH QUINTET *Jazz Exchange Volume one* Dodd LP 1048  
with Lee Konitz, among others, 1975.

THE PAT MATHENY GROUP *American Garage* Dodd LP 1049  
with Lyle Mays, Mark Egan, and Dan Gottlieb, recorded in 1979.

DAVE McKENNA *Dodd LP 1050*  
Piano solos, 1977.

MEZZ MEZZROW-SIDNEY BECHET *The Best of the King Jazz Story*  
*Dodd LPs 1051a & 1051b*  
with Mezzrow on clarinet, Bechet, soprano sax, and among others “Lips” Page, Sammy Price, Wellman Braud, and “Baby” Dodds, 1945-1947.

Although Mezzrow’s name led Bechet’s on the record labels, Bechet, of course, was the legendary New Orleans musician who blazed through New York on his way to Paris in the 1920s, and preferred to remain in Paris where he quickly became a living legend. Bechet was one of classic jazz’s most powerful soloists, and he is heard at his best in these duets which were considered classics at the time of their release.

GLENN MILLER *The Best of Glenn Miller* Dodd LP 1052  
classic recordings from the late 1930s.

CHARLES MINGUS *Better Git It In Your Soul* Dodd CD 1756  
with Ted Curzon, Eric Dolphy, Booker Ervin, and Danny Richmond, 1960

CHARLES MINGUS *Fables of Faubus* Dodd CD 1757  
with Clifford Jordan, Eric Dolphy, Jaki Byard, and Danny Richmond, 1964.

CHARLES MINGUS *Tijuana Moods* Dodd CD 1758  
with Jimmy Knepper, Danny Richmond, among others, 1962.

CHARLES MINGUS *Trio* Dodd LP 1053  
with Hampton Hawes and Danny Richmond, not dated

THELONIOUS MONK *Solo Monk* Dodd LP 1054  
Solo piano, material not dated.

MOUND CITY BLUE BLOWERS *Dixieland 10”* Dodd LP 1055  
with Muggsy Spanier, Glenn Miller, Coleman Hawkins, Pee Wee Russell, Red McKenzie, among others, and Wingy Manone and his Band on B-side, 1929-1931.  
The Mound City was a novelty band whose records sold widely. There was no fixed personnel, and leader McKenzie, who sang and played the comb, added whatever musicians happened to be in New York when a session was scheduled. This album includes their immortal “Hello Lola,” which turned the main solo space over to the great

Coleman Hawkins, of the Fletcher Henderson Orchestra, who blew everyone out of the studio with three of his most stunning choruses.

GERRY MULLIGAN *The Age of Steam* *Dodd LP 1056*  
with Tom Scott, Bob Brookmeyer, "Sweets" Edison, among others, 1971.

GERRY MULLIGAN - CHET BAKER *Carnegie Hall Concert Volume 1 and 2*  
*Dodd LP 1057 (Volume 1), & Dodd LP 1058 (Volume 2)*  
with Ron Carter, Bob James, John Scofield, and Harvey Mason, among others, 1974.

This concert was one of the most emotional moments I experienced during this particular period of listening to jazz. Although he does not appear on the LPs, Stan Getz was also a featured artist on the concert - which was before a jammed Carnegie Hall audience - and clearly, as he and Mulligan introduced Chet Baker, there was some apprehension about his performance with them, since, as was well known, Baker had long been addicted to heroin and his playing could be tentative and weak. Instead, a trim, nervously smiling Baker strode onto the stage and on Mulligan's composition "It's Sandy On The Beach" he played what seemed at that moment to be one of the greatest trumpet solos I had ever heard, and Carnegie Hall erupted in the enthusiasm. When the albums were released a few months later I listened with some concern about whether the solo would have the same effect on record - and at the end of the piece I breathed a sigh - it *was* one of the greatest trumpet solos I had heard in my life.

GERRY MULLIGAN'S NEW SEXTET *Idol Gossip* *Dodd LP 1059*  
with Dave Samuels, George Duvivier, among others, 1976.

KING OLIVER'S CREOLE JAZZ BAND *Louis Armstrong and King Oliver*  
*Dodd CD 1759*

with Oliver, Armstrong, Lil Hardin, Johnny Dodds, Honore Dutrey, Stomp Evans, and Sidney Bechet, 1923-1924.

These recordings are one of the rocks upon which the edifice of jazz was constructed. Although they were poorly recorded and had limited distribution they helped introduce the sound of the black jazz idiom to an excited listening audience. Oliver, the cornet "king" of New Orleans, was mentor and father figure to the young Louis Armstrong, and brought him up from the southern city to join his band in Chicago shortly before the first recordings were made. Armstrong's sound is muffled in the acoustic jumble, but the "Chimes Blues" contains his first recorded solo, and Oliver's great muted solo on "Dipper Mouth Blues" presents the power and majesty of his own style. The recordings also document the sometimes breathtaking two cornet breaks that Oliver and Armstrong improvised on the band stand. The CD is enriched with the New York recordings Armstrong did with a small studio group organized by Clarence Williams, the Red Onion Jazz Babies, in which the growing technical virtuosity and musical excitement is evident. The "Cake Walking Babies from Home" is one of two fiercely competitive recordings he made within a few week, dueling with the other dominant instrumental soloist of the period, Sidney Bechet.

**KING OLIVER'S DIXIE SYNCOPATORS** 12" *Dodd LP 1060*

Oliver, cornet, with among others Kid Ory, Albert Nicholas, Barney Bigard, Luis Russell, Burt Cobb, and Paul Barbarin, 1926-1931.

Oliver formed this larger band after Armstrong had left his Creole Band with the band's pianist Lil Hardin, who had now become his wife. This was a strong, rousing group, as an ensemble they were more technically advanced than the earlier band, which still has its legendary status as both the first of Oliver's bands and for the presence of Armstrong. This album included two versions of "Snag It," which features a break by Oliver that is still played or quoted by trumpeters in a wide range of jazz styles.

**KING OLIVER' DIXIE SYNCOPATORS** *Volume 1 and 2. Dodd LP 1061 (Volume 1), & Dodd LP 1062 (Volume 2)*

These albums extend the documentation of the Syncopators, with titles not included in the previous album. Volume 1 covers the years 1926-1927 and Volume 2 covers 1926-1928.

**THE ORIGINAL DIXIELAND JAZZ BAND** *Sensation* *Dodd CD 1760*

with Nick LaRocca, Larry Shields, Eddie Edwards, Henry Ragas, among others, a collection of their earliest recordings, 1917-1920.

Although there are many people who now insist that this white New Orleans group was not a major jazz influence, the truth is that in February, 1917, as the Original Dixieland Jazz Band, they recorded the first music that is in a clearly identifiable jazz style. Those recordings, "Livery Stable Blues" and "Dixie Jazz Band One-Step," which open this collection, sound rough and crude to modern ears, but the energy and the revolutionary sound of the quintet stunned the world, and their continuous touring, as well as their nine month engagement in a London dance palace in 1919, helped bring the concept of jazz to audiences everywhere. In 1917 the word jazz was still unknown to anyone outside a small group of New Orleans musicians. The band's repertoire and ensemble style, in part derived from the swirl of tunes played by many other groups, white and black, in New Orleans, set the musical agenda for an entire jazz idiom, which as its modern counterpart, dixieland jazz, is today the most widespread and broadly popular of any style of jazz. Once the listener's ears have gotten accustomed to the noise and the mannerisms of the band it is clear that clarinetist Shields is a strong jazz soloist, and that in a selection like their classic "Tiger Rag" their ensemble style is carefully and brilliantly imagined. Even cornetist LaRocca, who usually kept himself to the melodies, in the 1920 "I've Lost My Heart in Dixieland," adds a unique muted duet part to Shield's low-register clarinet variation, the first on record. Personality difficulties brought about their break-up in the mid-1920s, when their creative moment had passed, but they had played their role as pioneers of a new musical style with verve and enthusiasm.

**THE ORIGINAL DIXIELAND JAZZ BAND** *The Complete Original Dixieland Jazz Band (1917-1936)* *Dodd CD 1850*

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TINY PARHAM and HIS MUSICIANS *Volumes 1 and 2* *Dodd LP 1063 (Volume 1), & Dodd LP 1064 (Volume 2)*

with among others Punch Miller, Milt Hinton, and Charles Johnson, 1928-1930.

TINY PARHAM and HIS MUSICIANS *Hot Chicago Jazz from the Late 1920's*  
*Dodd LP 1065*

as above, some alternate titles.

PARIS REUNION BAND *For Klook* *Dodd LP 1066*

with Woody Shaw, Nat Adderley, Joe Henderson, Nathan Davis, Grachan Moncur III, Kenny Drew, Jimmy Woode, and Idris Muhammad, 1986.

This was one of the great "reunion" bands of the period. All of the musicians had worked in Paris, which gave them their name, and they had been associated with the legendary drummer Kenny Clarke, whose nickname was "Klook." With a band like this it was impossible to keep all of the major soloists together long enough to build any kind of audience base, so their albums sold very poorly. The music, however, still is with us on their brilliant recordings.

CHARLIE PARKER *Bird - The Savoy Sessions (Master Takes)*  
*Dodd LPs 1067a & 1067b*

These are the crucial 78s, released between 1944 and 1948, which set jazz on a new course.

CHARLIE PARKER *Bird At The Roost - The Savoy Sessions* *Dodd LP 1068*

with Kenny Dorham, Al Haig, Max Roach, Milt Jackson, Lucky Thompson, and Tommy Potter, 1949.

CHARLIE PARKER *Encores - The Savoy Sessions* *Dodd LP 1069*

with among others Miles Davis, Dizzy Gillespie, Bud Powell, and Max Roach, 1944 - 1948.

CHARLIE PARKER *In Sweden* *Dodd LP 1070*

with Swedish jazz artists, including Arne Domnerus and Rolf Ericson, 1950.

CHARLIE PARKER *One Night In Birdland* *Double LP Dodd LPs 1071a & 1071b*

featuring Bud Powell and Fats Navarro, live recording, 1950.

CHARLIE PARKER *The Verve Years* *Double LP Dodd LPs 1072a & 1072b*

featuring the Neal Hefti Orchestra, Hank Jones, Dizzy Gillespie, and Thelonious Monk, among others, 1948 - 1950.

This includes the session with strings that upset many of Parker's jazz fans, but produced the beautiful "Just Friends" that was the closest he came to a mainstream, crossover hit.

ART PEPPER     *Among Friends*     *Dodd CD 1761*  
with Russ Freeman, Bob Magnussen, and Frank Butler, 1978.

MEL POWELL     *Duplicates*     *Dodd CD 1762*  
Recorded in 1992.

Although Powell was much better known as the teenage pianist and arranger who helped drive the rhythm section of the Benny Goodman Orchestra and who later recorded a brilliant series of small group albums with musicians as varied as Ruby Braff and Paul Quinichette, he left jazz to become a classical composer and teacher, winning a Pulitzer Prize for this concerto for two pianos.

MEL POWELL     *The Return of Mel Powell*     *Dodd CD 1763*  
with Benny Carter, Howard Alden, Milt Hinton, and Louis Bellson, 1987.

JOE ROBICHAUX & His Hot New Orleans Rhythm Boys     *Dodd LP 1073*  
New Orleans small band jazz in the swing era, 1933.

RED RODNEY     *Yard's Pad*     *Dodd LP 1074*  
with Red Mitchell and Ed Thigpen, among others, 1976.

SONNY ROLLINS     *Airegin*     *Dodd CD 1764*  
with among others Miles Davis, Thelonious Monk, and Clifford Brown, 1951-1956.

LUIS RUSSELL and His Orchestra     *Dodd LP 1075*  
with Henry Allen, J. S. Higginbotham, Albert Nicholas, Charlie Holmes, Dickey Wells, Rex Stewart, among others, 1930-1934.

LUIS RUSSELL and his Louisiana Swing Orchestra     Double LP *Dodd LPs 1076a & 1076b*  
as above, but with a more extensive documentation of the band's recordings.

JOE SAMPLE     *Collection*     *Dodd CD 1765*  
A compilation covering the heart of his career, 1983-1991.

ARCHIE SHEPP     *New York Contemporary Five*     *Dodd LP 1077*  
with Don Cherry, John Tchicai, Don Moore, J. C. Moses, 1965.

SAHIB SHIHAB     *Sentiments*     *Dodd LP 1078*  
with Kenny Drew, Jimmy Hopps, and Nils Henning Orsted Pedersen, 1971.

JABBO SMITH *The Trumpet Ace of the '20s Volumes 1 and 2. Dodd LP 1079 (Volume 1), & Dodd LP 1080 (Volume 2)*

with among others Omer Simeon, Cassino Simpson, Ikey Robinson, Jabbo Smith and his Rhythm Aces, and Charlie Johnson's Paradise Ten, 1927-1930.

Smith was the Dizzy Gillespie of the classic era trumpeters - dazzling, exciting, and at the same time a warm, engaging singer and entertainer. His career at the time was overshadowed by Armstrong, but he has become more and more of a dominant figure as new listeners continue to discover his breathtaking solos and intriguing compositions.

STUFF SMITH QUARTET *Swingin' Stuff Dodd LP 1081*

with Kenny Drew, recorded in Copenhagen, 1965.

MUGGSY SPANIER *Archive of Jazz Volume 5 Dodd LP 1082*

various small groups recorded in Chicago, 1925-1926.

MUGGSY SPANIER *Dodd LP 1083*

with Miff Mole, Pee Wee Russell, Bob Haggart, among others, 1945.

JAMES SPAULDING *Plays the Legacy of Duke Ellington Dodd LP 1084*

with among others Cedar Walton and Sam Jones, 1976.

SONNY STITT with HANK JONES TRIO *Good Life Dodd CD 1757*

with Stitt, Jones, George Duvivier, and Grady Tate, 1960.

JOE SULLIVAN *Piano Dodd LP 1085*

with small groups led by Sidney Bechet and piano solos recorded 1944-1946.

RALPH SUTTON QUARTET *Dodd LP 1086*

Recorded in Copenhagen, 1976.

BUDDY TATE QUARTET *Dodd LP 1087*

with Tete Montoliu, 1975.

ART TATUM *Footnotes to Jazz, Vol. 2 Rehearsal 10" Dodd LP 1088*

with Slam Stewart and Tiny Grimes, 1944

One of the jazz legends is the story that once when Fats Waller was appearing on stage he noticed Art Tatum come into the room, and Waller interrupted his performance to say, "Ladies and Gentlemen, God has come into the room." There never was another jazz pianist like Tatum, with a technical virtuosity and a untiring inspiration. Sometimes the basic rhythms of an improvisation seemed to settle under the weight of his flood of ideas, but every run and arpeggio was played with a limpid touch and a breathtaking speed. It is said that even the great classical virtuoso of the 1930s, Vladimir Horowitz, came to hear his playing. This little known 10" Folkways LP consists of material that was recorded at a rehearsal for a session for Moses Asch's Disc label, and then forgotten in a storage can until the LP era.

JACK TEAGARDEN *Giants of Jazz* *Dodd LPs 1089a, 1089b, & 1089c*

This Time/Life deluxe package presents the great trombonist and vocalist in recordings from 1928 to 1950. The photographs from his early career were worth the purchase price by themselves

CLARK TERRY *Big-B-A-D-Band Live! at Buddy's Place* *Dodd LP 1090*

A seventeen piece orchestra led by trumpeter Terry, and including Frank Wess and Ernie Wilkins, recorded in 1976.

THE CLARK TERRY SPACEMEN *Squeeze Me!* *Dodd CD 1758*

A big band including Phil Woods, Britt Woodman, and John Campbell, 1989.

SARAH VAUGHAN *Golden Hits!* *Dodd LP 1091*

selections not dated.

JOE VENUTI and EARL HINES *Hot Sonatas* *Dodd LP 1092*

Duets recorded in 1975.

JOE VENUTI and ZOOT SIMS *Dodd LP 1093*

with John Bunch, Milt Hinton, and Bobby Wilcox, and a guest appearance of Spiegel Wilcox, 1975.

Admirers of Venuti's classic recordings from the 1920s will recognise Spiegel Wilcox, who played with Venuti in the great Gene Goldkette Orchestra of 1927, which also included Bix Beiderbecke and Frankie Trumbauer.

JOE VENUTI and ZOOT SIMS *Joe and Zoot* *Dodd LP 1094*

with George Duvivier, Dick Wellstod and Cliff Leeman, 1974.

FATS WALLER *Piano Solos* *Dodd LPs 1095a & 1095b*

piano solos, 1929-1941.

CHICK WEBB and His Orchestra, featuring ELLA FITSGERALD *Dodd LP 1096*

radio air shots from 1939.

BEN WEBSTER *Did You Call?* *Dodd LP 1097*

with Tete Montoli, 1972.

BEN WEBSTER *Giants of Jazz* *Dodd LPs 1098a, 1098b, & 1098c*

This expensively packaged compilation published by Time/Life Records is an impressive overview of the career of this great tenor soloist, from his recordings in 1932 with the Benny Moten Orchestra in Kansas City - which would become the Count Basie Orchestra - to his crucial solos with the 1930 Duke Ellington Orchestra to duets with Coleman Hawkins in 1957 and back-ups for blues singer Jimmy Witherspoon in 1962.

LEE WILEY *Back Home Again* *Dodd LP 1099*

with Dick Hyman and Bucky Pizzarello among others, 1971

Wiley was one of the unforgettable vocalists of the 1930s, as notorious for her uncontrolled life style as for her matchless singing. This attempt to revive her career was not a successful reminder of what she had achieved forty years before..

CLARENCE WILLIAMS *Jazz Classics* *Dodd CD 1759*

with among others, Red Allen, Louis Metcalf, Cecil Scott, and Willie "The Lion" Smith, 1927-1934.

CLARENCE WILLIAMS *& The Washboard Bands* *Dodd LP 1100*

with, among others, King Oliver, Ed Allen, Buster Bailey, 1927-1930.

MARY LOU WILLIAMS *The Asch Recordings, 1944-47* *Dodd LPs 1101a & 1101b*

various groups including Frankie Newton and Don Byas, 1944-1947.

Pianist, composer, and arranger Mary Lou Williams was one of a handful of women who had decisive instrumental careers in the very masculine world of jazz. During the period these recordings were made she had the support of company owner Moses Asch who recorded her for his Disc and Asch labels, allowing her the creative freedom to present her own music.

MARY LOU WILLIAMS *Live at the Cookery* *Dodd LP 1102*

piano solos with bass accompaniment, 1975.

TEDDY WILSON *The Noble Art of Teddy Wilson* *Dodd LP 1103*

Recorded in Copenhagen, 1968.

LESTER YOUNG *Lady Be Good* *Dodd CD 1760*

The essential recordings with Count Basie, 1936-1938.