



Sugar Ray Robinson

EARL HINES And His Orchestra

Associated Booking Corp

JOE GLASER, President
NEW YORK, CHICAGO, HOLLYWOOD

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THE CHRONOLOGICAL



EARL HINES
1953-1954

with Dickie Wells, Gene Redd, Geechie Smith,
Budd Johnson, Haywood Henry, Sugar Ray Robinson,
Morris Lane, Johnny Hartman...

CLASSICS

EARL HINES
1953-1954

1	**I SHOULDA BE ON MY MERRY WAY** (Welsmantel-Glover) *(K-8419)*	*08-19-53*	**2:52**
2	**KNOCK HIM DOWN WHISKEY** (Watts-Kelly-Glover) *(K-8420)*	*08-19-53*	**2:34**
3	**HOT SOUP** (Hines-Johnson) *(K-8421)*	*08-19-53*	**2:33**
4	**SLEEP WALKING** (Hines) *(K-8422)*	*08-19-53*	**2:49**
5	**A PRETTY GIRL IS LIKE A MELODY** (Berlin) *(K-8427)*	*08-22-53*	**2:50**
6	**WHEN I DREAM OF YOU** (Hines-Carpenter) *(K-8428)*	*08-22-53*	**2:35**
7	**IN THE ATTIC** (Hines-Glover) *(K-8429)*	*08-22-53*	**2:26**
8	**SPACE SHIP** (Hines-Glover-Smith) *(K-8430)*	*08-22-53*	**2:22**
9	**CRAZY RHYTHM** (Meyer-kahn-Caesar)	*07/08-54*	**2:26**
10	**HOLLYWOOD HOP** (Hines-Mundy)	*07/08-54*	**2:38**
11	**A JUMPIN' SOMETHING** (Hines-Lovett)	*07/08-54*	**2:49**
12	**THE WEB** (Hines-Lovett)	*07/08-54*	**3:08**
13	**ALMOST LIKE BEING IN LOVE** (Loewe-Lerner) *(1344)*	*07/08-54*	**2:32**
14	**I DON'T HEAR SWEET MUSIC ANYMORE** (Hines-Rufo) *(1345)*	*07/08-54*	**2:45**
15	**GONE WITH THE WIND** (Wrubel-Magidson)	*07/08-54*	**2:47**
16	**IF I HAD YOU** (Wright-Bessinger-Malie)	*08-21-54*	**3:10**
17	**I'M A LITTLE BLACKBIRD LOOKING FOR A BLUEBIRD** (Meyer-Johnston-Turk-Clarke)	*08-21-54*	**2:50**
18	**I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME** (McHugh-Gaskill)	*08-21-54*	**2:02**
19	**HUMORESQUE** (Dvorak)	*08-21-54*	**3:52**
20	**PENNIES FROM HEAVEN** (Burke-Johnston)	*08-21-54*	**1:38**
21	**NEW ORLEANS** (Carmichael)	*08-21-54*	**3:43**
22	**NICE WORK IF YOU CAN GET IT** (Gershwin-Gershwin)	*08-21-54*	**2:32**
23	**EARL HINES INTERVIEW**	*c. 08-54*	**5:28**

Special thanks to Georges Debroe, Léon Dierckx and Marcel Rapp.
Interviewer : Joan Juliet Buck (Paris, May 2006).

CLASSICS 1440

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1449 : MEZZ MEZZROW 1953-54...

EARL HINES
1953-1954

"Hines's ability to change his style but retain his identity as a pianist undoubtedly conditioned his attitudes as a band leader." (New Grove Dictionary of Jazz) This skill allowed Earl Hines to adapt his orchestra to current trends and to develop an open mindedness towards young musicians. From the mid-fifties to the early sixties, Hines made a living by playing old time jazz with veterans but was always happy to play more contemporary music whenever an opportunity came along. His artistic identity really did not change much.

Earl Kenneth "Fatha" Hines was born in Duquesne, a suburb of Pittsburgh, on December 28, 1903. His father played cornet in local bands and Hines' mother was an organist. His first instrument was also the cornet which he soon gave up in order to study the piano. Before he turned twenty, Hines was discovered by vocalist Lois Deppe who also organised his first local band. He then moved to Chicago where he worked with different groups as well as on his own. In 1927 be became musical director of Louis Armstrong's Stompers at the Sunset Café in Chicago. Soon after he began working with clarinetist Jimmie Noone's band at the Apex Club and recorded many legendary sides with these two groups. Although Earl Hines presented his own band in December 1928 at the Grand Terrace, which remained his base for more than ten years, he continues to record prolifically, now under his own name. His orchestra toured regularly and was among the nation's most popular big band. Like many other band leaders, Earl Hines had to disband his orchestra after the war (1947). Between 1948 and 1951 he was a member of the newly formed Louis Armstrong All Stars. Throughout the next 30 years he led many different groups, working as the leader of a temporarily formed big band or playing long residencies as solo pianist. Earl Hines had toured Europe regularly since the fifties and was very popular among audiences all over the world. He was able to work regularly until a few days before his death on April 22, 1983 in Oakland, California.

This volume 11 of the recordings of Earl Hines presented in chronological order, opens with two spectacular sessions he made for King. On the earlier date, Hines is surrounded by several musicians who had previously played with him, notably Budd Johnson on tenor sax. The vocals by boxer Sugar Ray Robinson are amazing – few full time jazz vocalists would have done so well in a boxing ring ! A few days later a combo is first heard backing Johnny Hartman whose warm voice is reminiscent of Billy Eckstine. Although Morris Lane plays quite well, it would have been interesting to hear Budd Johnson with his former boss. The following year Hines presented his "New Sound" Orchestra - which presented sounds that were not all that new. The music from this somewhat unbalanced session was first issued on department store budget labels. The trio tracks were made a little later and feature Hines as a singer. Don Schlitten remarked that "(Hines') own accompaniment on all the vocals is so special that you would think there was a piano player there as well as a singer. Only Fatha's Number One Son, Nat King Cole was also capable of that feat. (...) His piano playing on the vocals is sensational enough, but on the instrumentals you get an even better feel for the genius of this man." Few other pianists besides Earl Hines dared to play "Humoresque" which is so closely identified with Art Tatum. This CD ends with some musings by Hines taken from a rare "Nocturne" promo-LP. To be continued...

Anatol Schenker, June 2007

SUGAR RAY ROBINSON WITH EARL HINES AND HIS ORCHESTRA (4641)**/EARL HINES AND HIS ORCHESTRA:** Vernon "Geechie" Smith-Johnny Letman-Gene Redd-t/Henderson Chambers-Benny Green-tb/Lawrence "Jackie" Fields-as/Budd Johnson-Aaron Sachs-ts/Haywood Henry-bar/Earl Hines-p/Carl Pruitt-b/Osie Johnson-d/Sugar Ray Robinson-v.

New York, May 22, 1953

K-8419-1	I Shoulda Been On My Merry Way -vSRR-unknown fem	King 4641
K-8420	Knock Him Down Whiskey -vSRR-vocal group	King 4641
K-8421	Hot Soup	King 4645
K-8422	Sleep Walking	King 4645

EARL HINES AND HIS ORCHESTRA: Vernon "Geechie" Smith-t/Henderson Chambers-tb/Morris Lane-ts/Earl Hines-p/Carl Pruitt-b/Edward Bourne-d/Johnny Hartman-v/vocal chorus.

New York, August 19, 1953

K-8427-1	A Pretty Girl Is Like A Melody -vJH-vc	King 4682
K-8428-1	When I Dream Of You -vJH-vc	King 4667
K-8429-1	In The Attic	King 4667
K-8430-1	Space Ship	King 4682

EARL "FATHA" HINES His piano, his voice, and his "New Sounds" orchestra: Gene Redd-t/Dickie Wells-tb/LeRoy Harris-cl-as-bar/Jerome Richardson-ts-fl-v/Earl Hines-p-v-celeste/Paul Binnings-b/Hank Milo-d/The Hines Varieties (Redd, Wells, Harris, Richardson)-v/Willie Maiden-Jay Hill-a.

Los Angeles, July-August, 1954

	Crazy Rhythm –vHV	Nocturne NLP5 (LP)
	Hollywood Hop	Nocturne NLP5 (LP)
	A Jumpin' Something	Nocturne NLP5 (LP)
	The Web	Nocturne NLP5 (LP)
1343	Almost Like Being In Love –vJR	Nocturne NRS105
1344	I Don't Hear Sweet Music Anymore –vJR-HV	Nocturne NRS105
	Gone With The Wind	Tops L1599 (LP)

EARL "FATHA" HINES His piano, his voice, and his "New Sounds" orchestra: Earl Hines-p-v/Paul Binnings-b/Hank Milo-d.

Los Angeles (NY ?), August 21, 1954

If I Had You	Nocturne NLP5 (LP)
I'm A Little Blackbird looking For A Bluebird -vEH	Nocturne NLP5 (LP)
I Can't Believe That You're In Love With Me -vEH	Nocturne NLP5 (LP)
Humoresque	Nocturne NLP5 (LP)
Pennies From Heaven -vEH	Tops L1599 (LP)
New Orleans -vEH	Tops L1599 (LP)
Nice Work If You Can Get It	Tops L1599 (LP)

EARL HINES INTERVIEW

c. August 1954

NPTI-1	Earl Hines Interview	Nocturne transcription