

THE RECORDINGS OF ED CUFFEE

An Annotated Tentative Personnelo - Discography

CUFFEE, 'Ed' Edward Emerson, trombone born: Norfolk, Virginia 7th June 1902; died: New York City, 3rd January 1959
Boyhood friend of Jimmy Archey. Moved to New York in the mid-1920s, shortly afterwards became a regular on Clarence Williams' recording sessions. Worked with pianist LeRoy Tibbs at Connie's Inn in 1929, then worked with Bingie Madison before working with McKinney's Cotton Pickers (1930-34), during this period worked briefly in Ellsworth Reynolds – Kaiser Marshall Bostonians. With Fletcher Henderson (1936-39), gigged in New York before joining Leon Abbey (1940). Joined Count Basie in January 1941, left seven months later, worked occasionally with Leon Abbey, regularly in Chris Columbus Band in 1944. Gigged and recorded with Bunk Johnson in late 1947. Left full-time music to work as an electrician, but continued gigging in the 1950s. (Ed Cuffee's name was once printed as Cuffee Davidson, the error snowballed and for over 30 years he has been mistakenly referred to by this name.) (J. Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Ed Cuffee's style on trombone is decidedly not based on the style of earlier black trombone players, but instead on the style of white trombone star Miff Mole, thus very academic and sober, and without blues and funk elements, seemingly rather un-emotional. He mostly plays horizontal lines with a soft staccato in fast tunes, but soft and very melodic in slow titles.

TONE

Full, soft and round, in the mid-1930s getting velvety.

VIBRATO

Wide and slow vibrato with little amplitude.

TIME

Cuffee has exact time and does not drag nor hurry.

PHRASING

At fast tempos Cuffee plays multi-toned but melodic on-the-beat phrases with no off-beat. He does not play bluesy or with funk, rather in a sober or intellectual way.

This personnelo-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnel are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Ed Cuffee**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Ed Cuffee*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: **unknown**
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Ed Cuffee*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

ED CUFFEE

001 **CLARENCE WILLIAMS' ORCHESTRA** New York, c. Oct. 1927
 Ed Allen – cnt; Jimmy Harrison – tbn;
 Buster Bailey – alt, clt; Coleman Hawkins – ten;
 Clarence Williams – pno; Cyrus St. Clair – bbs
 2887-2 Shake Em Up Pm 12587, Frog DGF 37
 2888-2 Jingles Pm 12587, Frog DGF 37

Here we certainly have a unit from the Henderson band, this time band-mates Bailey and Hawkins, and decidedly Jimmy Harrison on trombone – and not Cuffee, although listed in all Rusts and Tom Lord!

Notes:

- Storyville 21: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p219: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

-Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

-Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Coleman Hawkins -ts; Clarence Williams -p; Cyrus St. Clair -bb.

002 **CLARENCE WILLIAMS' JAZZ KINGS** New York, Jan. 12, 1928
 Ed Allen – tpt; Charlie Irvis – tbn;
 Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair – bbs
 145521-1 Dreaming The Hours Away Col 14193-D, Frog DGF 14
 145522-2 Close Fit Blues Col 14193-D not on LP/CD
 145522-3 Close Fit Blues Col 14193-D, Frog DGF 14

And again, the Henderson reeds (without Don Redman who was not a soloist fitting into the Williams mode) plus the Williams rhythm team. Our group identified Buddy Christian here because of the banjo sound – bell-like, opposite to Leroy Harris' rather dry sound. And we certainly hear Charlie Irvis' legato style trombone and not the Miff Mole inspired staccato style of Ed Cuffee as always given. And what a most beautiful ride-out chorus they play in the first title!

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 21: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p222: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

-Rust*2: Ed Allen (cnt); Charlie Irvis (?) (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

-Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Coleman Hawkins -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

Notable differences of takes:

145522-2: this take -2 not reissued, therefore no comment possible.

003 **CLARENCE WILLIAMS' JAZZ KINGS** New York, Apr. 10, 1928
 Ed Allen – tpt; Ed Cuffee – tbn; Buster Bailey – clt;
 Clarence Williams – pno, voc; Leroy Harris – bjo; Henry Bass Edwards – bbs
 145992-1 Sweet Emmalina Col 14287-D, Frog DGF 14
 145993-1 Any Time Col 14287-D, Frog DGF 14

This seems to be the first session involving Ed Cuffee on trombone. Following Chilton, Cuffee came to NYC in the mid 1920, becoming a regular in Clarence Williams recording sessions shortly afterwards. As we believe this to be Cuffee's first session with Williams, Chilton's statement must be questioned. We do not know of any engagements before these Williams sessions. He seems to have been employed by Leroy Tibbs in 1929 before joining McKinney's Cotton Pickers in 1930.

There might be a different piano player behind Clarence's vocal on 'Any Time'.

Juan Lopez Göttig suggests Bass Edwards on tuba here, and he may be right (I – KBR - agree)! But, contrary to his regular style, he plays legato notes throughout, perhaps requested by Clarence Williams who wanted a "St. Clair" tuba?

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 23: Ed Allen (cnt); unknown (tbn); prob Buster Bailey (clt); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p225: Ed Allen (cnt); poss Ed Cuffee (tbn); prob Buster Bailey (clt); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt); Charlie Irvis (?) (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

-Rust*3: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Arville Harris -as; Coleman Hawkins -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d.

-Rust*4,*6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

004 **CLARENCE WILLIAMS' JAZZ KINGS** New York, May 29, 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;
 Arville Harris – clt, alt;
 Clarence Williams – pno; Cyrus St. Clair - bbs
 146365-1 Red River Blues
 146365-2 Red River Blues
 146366-1 I Need You
 146366-3 I Need You

Col 14326-D,	Frog DGF 14
Col unissued	not on LP/CD
Col unissued	not on LP/CD
Col 14326-D,	Frog DGF 14

The cornet team of Ed Allen and King Oliver with some superb small band jazz.

In the first title St. Clair starts proceedings with his majestic tuba – and Clarence forgets that there is no banjo to carry the rhythm. Arville Harris then takes over on clarinet. Ed Allen continues with a beautiful muted cornet/trumpet chorus. Then St. Clair again being answered by Allen, Cuffee and Harris. Then we have a nice melodious trombone solo chorus, with Oliver playing the riff all alone – Allen silent and Harris ad-libbing – and Oliver leading the last two bars of the title, recognisable by his sharp sound. Possibly, Ed Allen may be providing a second part behind Oliver in the last chorus, but this then would be most soft and low. In 'I Need You' Oliver plays the lead in the four-bar introduction. Then Ed Allen takes over for the 16-bar verse, Arville Harris on alto sax ad-libbing the first chorus close to the melody, with the two cornets scored in accompaniment. Cuffee has the second chorus, also close to the melody, with nice answering by Oliver behind him. Ed Allen then takes over the lead of the ensemble with muted horn, Oliver and Cuffee with a scored riff below him, and Harris ad-lib on clarinet.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
 - Storyville 21: Ed Allen, Joe Oliver (cnt); prob Ed Cuffee (tbn); poss Ben Waters (clt, alt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p230: Ed Allen, Joe Oliver (cnt); prob Ed Cuffee (tbn); Arville Harris or Ben Waters (clt, alt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Albert Socarras -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.
 - Rust*4,*6: Ed Allen, King Oliver -c; ?Ed Cuffee -tb; ?Albert Socarras -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

005 CLARENCE WILLIAMS' ORCH.

New York, Jun. 23, 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;
 (Albert Socarras) - alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St.Clair – bbs; Floyd Casey - dms
 400818-A Lazy Mama
 400819-A Mountain City Blues

OK 8592,	Collectors Classics COCD-19
OK 8592,	Collectors Classics COCD-19

Beautiful big band sound of the Clarence Williams - Harlem kind. The tenor player is certainly Arville Harris, and the alto player I assume to be Albert Socarras, successor of Carmello Jari's place. Some people say that there is no piano player, as Williams cannot be heard.

Notes:

- Storyville 22: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); unknown (clt, alt); Arville Harris (clt, alt, ten); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms); Clarence Williams (dir).
 - Lord, Clarence Williams p234: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); unknown (clt, alt); Arville Harris (clt, alt, ten); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms); Clarence Williams (dir).
 - Rust*2: Ed Allen, King Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt, ten); Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
 - Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; unknown -cl -as; Arville Harris -cl -as -ts; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d; Clarence Williams -dir -a.

006 CLARENCE WILLIAMS' JAZZ KINGS

New York, Aug. 01, 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;
 Albert Socarras – alt, clt; Ben Waters – ten, clt;
 Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs;
 Ed Allen, Clarence Williams – voc (2)
 146825-3 The Keyboard Express
 146826-3 Walk That Broad

Col 14348-D,	Frog DGF 14
Col 14348-D,	Frog DGF 14

Our group agrees to the previously stated personnel with the only exception: the tenor player. Some of us hear Ben Waters playing, and not Arville Harris. King Oliver as second trumpet has been named, but is not confirmed. There certainly is a second tpt/cnt player, who very often drops out of the ensemble in the first title (because of lacking sight-reading skill?), but is much more secure in the second title. This could give a hint to Oliver.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
 - Storyville 22: Ed Allen (cnt); Ed Cuffee (tbn); prob Albert Socarras (clt, alt); prob Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p241: Ed Allen, poss Joe Oliver (cnt); Ed Cuffee (tbn); prob Albert Socarras (clt, alt); prob Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: prob Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Albert Socarras -cl -as; Arville Harris -cl -as -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

007 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Aug. 13, 1928

Ed Anderson, Joe King Oliver – tpt; Ed Cuffee – tbn;
 Omer Simeon – clt; Arville Harris – ten;
 Leroy Tibbs – pno; Leroy Harris – bjo; (William 'Bass' Moore) – bbs; unknown – dms (4,5);

Andy Pendleton, Willie Jackson – voc duet			
E-28055-A	Got Everything (Don't Want Anything But You)	Br 4028,	Frog DGF 35
E-28055-B	Got Everything (Don't Want Anything But You)	Br 4028,	Frog DGF 35
E-28055-G	Got Everything	G 7890,	Frog DGF 35
E-28056-A or B	Four Or Five Times	Br 4028,	Frog DGF 35
E-28056-G	Four Or Five Times	BrG 7890,	Frog DGF 35

Composer credits are: E-28055 (Razaf-Palmer); E-28056 (Hellman-Gay)

The personnel is identified by singer Andy Pendleton who owned a copy of the record, with the exception of Omer Simeon who was unknown in New York at the time of recording, but who identified himself when hearing the record in 1940 (L. Wright, "King" Oliver, p. 100). Clarence Williams assumed Henry "Bass" Edwards as tuba player when hearing the record. Ed Anderson – for me – is the trumpet player in the first and last chorus of 'Got Everything', Oliver probably taking over for 8 bars only, playing the verse on open cornet. (Ed Anderson is known for playing in a style very close to Oliver's. Thus, he played all solo work on the subsequent Oliver Dixie Syncopators session 010, as is sincerely reported!) Ed Cuffee is easily identified by his sober trombone playing, and Simeon is clear when hearing his tone and phrases that he also uses on his recordings with Morton's Red Hot Peppers in Chicago in late 1926. Then we have Arville Harris with his quivering tone, soloing on tenor sax, not on alto as given in the discos. There is little Leroy Tibbs piano soloing on this side, but he improvises one chorus on 'Four Or Five Times' in his very own moderate "classical" style. The banjo player is reported to be Leroy Harris. I sincerely doubt Clarence Williams' identification of the tuba player as 'Bass' Edwards, because he owns a much shorter and harder tone, and he swings much more. Our tuba player drags, and owns a rather smooth and full tone, and may thus probably be 'Bass' Moore as on the 'Georgia Gigolos' and the 'Luis Russell's Burning Eight', where his forename is listed as Ernest (?). I assume that Clarence Williams – when asked – mixed up both tuba players because of their identical sobriquet 'Bass'. And now I have to ask everybody to listen to the last eight bars of 'Four Or Five Times' – both takes. Because: I hear somebody hitting a snare-drum in acceptable time and execution in the last half-chorus of 8 bars (the first half of this chorus is not played). May this have been one of the singers using a studio drum-set?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Henry Allen (tp); James Archey (tb); Omer Simeon, Leroy Harris, Barney Bigard (s); Will Johnson (bjo); Lawson Buford (b); Paul Barbarin (dm); Willy Edwards and Andy Pendleton (vo duet)*. "Probable personnel, according to Omer Simeon who played clarinet on the date."

- Rust*2,*3,*4: King Oliver, Ed Anderson (cnt); Ed Cuffee (tbn); Omer Simeon (clt); Arville Harris (alt); Leroy Tibbs (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Andy Pendleton, Willie Jackson (vcl).

- Rust*6: King Oliver, Ed Anderson, c; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, poss William Bass Moore, bb; Andy Pendleton, Willie Jackson, v.

- L. Wright, "King" Oliver: Joe King Oliver, c; Edward Anderson, t; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, bb; Andy Pendleton, Willie Jackson, vcl duet.

Tunes Structures:

E-28055-A-B *Got Everything (Don't Want Anything But You)* Key of Bb Brunswick
(Intro 8 bars ens)(Chorus 1 32 bars AABA EA m-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA AP+WJ voc duet 30 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 6 – EA o-tpt break 2 – ens 8)(Coda 2 bars ens)

E-28055-G *Got Everything (Don't Want Anything But You)* Key of Bb Brunswick (G)
(Intro 8 bars ens)(Chorus 1 32 bars AABA EA o-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA OS clt 16 – LT pno 14 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 16)(Coda 2 bars ens)

E-28056-A or B *Four Or Five Times* Key of Eb Brunswick
(Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AP+WJ voc duet)(Chorus 4 16 bars AA' AP+WJ voc duet)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 – AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS clt over ens)

E-28056-G *Four Or Five Times* Key of Eb Brunswick (G)
(Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AH ten 14 – EC o-tbn 2)(Chorus 4 16 bars AA' EC o-tbn)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 – AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS clt over ens)

Notable differences of takes:

E-28055-A: Bar 8 of Verse (tbn-solo): EA tpt fluffs melody

E-28055-B: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-eb-d / title has vocal chorus

E-28055-G: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-eb-d / title has no vocal chorus, but clarinet solo (16 bars) and piano solo (16 bars) instead

E-28055-A or B: Title has vocal chorus

E-28055-G: Title has no vocal chorus, but alto sax solo (16 bars) and trombone solo (16 bars) instead

008 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City, c. Aug. 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;

(Ben Whitted), (Harvey Boone) – alt, clt; Ben Waters – ten, clt;

Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs

151	Long, Deep And Wide	QRS R-7004,	Frog DGF 48
152-A	Speakeasy	QRS R-7004,	Frog DGF 48
153	Squeeze Me	QRS R-7005,	Frog DGF 48
154-A	New Down Home Blues	QRS R-7005,	Frog DGF 48

Now, for me this is the epitome of all Clarence Williams music. Wonderful Harlem big band music, full of blues, relaxed yet swinging, very melodic and musically. The only uncertainties are the (probably) two alto saxes. Benny Morton (of the Joe Jordan band) certainly out of the picture, so it might be Harris, had there been any recognizable trait of his style. But taking Ben Waters for granted (Waters identified himself on matrices 151 – 154, but was less sure for the subsequent QRS dates – Storyville 1998/9), it would be very significant to suggest Ben Whitted, who was Waters' band mate from the Charlie Johnson band, just as St. Clair was. Whitted was an experienced 1st alto man and played all the clarinet solos – in a very bluesy style – in the Johnson band. Harvey Boone on alto had been listed in Cl. Williams' files as playing on an QRS date.

Notes:

- Storyville 22: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p243: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen, King Oliver (cnt); Charlie Irviss or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Arville Harris, ?unknown third -cl -as; Ben Waters -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.
 - Rust*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; prob Arville Harris -cl; Ben Waters -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

009 **VICTORIA SPIVEY** Clarence Williams' Blue 5 New York, Sep. 12, 1928
 Victoria Spivey – voc;
 Joe King Oliver – cnt; Eddie Durham – tbn; Omer Simeon – clt;
 Clarence Williams – pno; Eddie Lang – gtr
 W401114-B My Handy Man OK 8615, Document DOCD-5317
 W401115-A Organ Grinder Blues Spivey 2001 (LP), Document DOCD-5317
 W401115-C Organ Grinder Blues OK 8615, Document DOCD-5317

No problems here with the personnel, had Victoria Spivey not brought Eddie Durham's name to the fore (see RR 87 p.3). In fact, the trombone player here plays very restrained as if uncomfortable with the situation, and very bluesy and rudimentary. Nothing really to identify Ed Cuffee with. And although we have found so many obviously wrong identifications of musicians by Clarence himself or other participants, why should not Victoria be right with her suggestion, just as the statement is so much out of the familiar. Durham himself said that he roamed about in NYC together with his brother in the late 20s. And Victoria might have known him from her activities in the mid-west.

Notes:

- Storyville 22: Joe Oliver (cnt); Ed Cuffee (tbn); Omer Simeon (clt); Clarence Williams (pno); Eddie Lang (gtr).
 - Lord, Clarence Williams p247: Joe Oliver (cnt); prob Ed Cuffee (tbn); Omer Simeon (clt); Clarence Williams (pno); Eddie Lang (gtr).
 - BGR*2: Joe Oliver, cnt; Ed Cuffee, tbn; Omer Simeon, clt; Clarence Williams, pno; Eddie Lang, gtr.
 - BGR*3,*4: King Oliver, c; Eddie Durham, tb; Omer Simeon, cl; Clarence Williams, p; Eddie Lang, g.
 - Rust*3,*4,*6: King Oliver -c; Ed Cuffee -tb; Omer Simeon -cl; Clarence Williams -p; Eddie Lang -g.

Notable differences of takes: (as musical variations are very vague, the author has devoted to the durations of takes.)

W401115-A: Duration of performance 3:24 m. Strong rumbling background noises in middle area of record.
 W401115-C: Duration of performance 3:13 m.

010 **CLARENCE WILLIAMS' ORCH.** New York, Sep. 20, 1928
 Ed Allen, (Ed Anderson) – cnt; Ed Cuffee – tbn;
 Albert Socarras, (Russell Procope) – alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs; Floyd Casey – dms
 401131-B Organ Grinder Blues OK 8617, Collectors Classics COCD-28
 401132-B I'm Busy And You Can't Come In OK 8617, Collectors Classics COCD-28

Again, beautiful Clarence Williams big band music. Recognizable musicians are Allen, Cuffee, Socarras, and the rhythm section. Doubtful are the second trumpet player, second (third!) alto and the tenor man. Also, Ed Anderson, who has been listed in the past, as have Russell Procope and Arville Harris. Harris may be OK, but there is nothing to identify Anderson or even Procope. And for all the listings of Procope, our group has been unable to find any certain prove of his presence in the Williams ranks before 1937, although he himself has stated that his first recordings were with Williams.

Notes:

- Storyville 23: Ed Allen and another (cnt); Ed Cuffee (tbn); poss Russell Procope (clt, alt); Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
 - Lord, Clarence Williams p249: Ed Allen, poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Russell Procope (clt, alt); Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
 - Rust*2: Ed Allen, Ed Anderson (cnt); Ed Cuffee (tbn); Russell Procope, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
 - Rust*3,*4,*6: Ed Allen, ?Ed Anderson -c; Ed Cuffee -tb; ?Russell Procope, Albert Socarras -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d.

011 **KATHERINE HENDERSON** Clarence Williams and his Orchestra Long Island City Sept. 1928
 Katherine Henderson – voc;
 Ed Allen – cnt; Ed Cuffee – tbn; Arville Harris – clt;
 Clarence Williams – pno
 235-A West End Blues QRS R-7024, Frog DGF 48
 236-A St. Louis Blues QRS R-7024, Frog DGF 48

The personnel for this session seem clear, but some doubts are raised as to the presence of Ed Cuffee on trombone when hearing the trombone's sound. Yet, these seem to be un-founded. The ensemble parts played in 'West End Blues' are entirely scored, while improvised in 'St. Louis Blues'. And Clarence plays a strong fundamental and consequent piano accompaniment, without any help by anybody else. By the way: Miss Henderson was Mrs. Cyrus St. Clair.

Notes:

- Storyville 23: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno).
 - Lord, Clarence Williams p253: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno).
 - BGR*2,*3,*4: Ed Allen, cnt; Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno.
 - Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p.

012 **CLARENCE WILLIAMS & HIS ORCHESTRA** Long Island City, c. Nov. 1928

Ed Allen – cnt; Ed Cuffee – tbn;		
Arville Harris – alt, clt; Ben Waters – ten, clt;		
Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair - bbs		
267- Wildflower Rag	QRS R-7033,	Frog DGF 48
267-A Wildflower Rag	QRS R-7033,	Frog DGF 48
268- Midnight Stomp	QRS R-7033,	Frog DGF 48
268-A Midnight Stomp	Pm 12839,	Frog DGF 48
269-A I'm Through	QRS R-7040,	Frog DGF 48

The listening team express strong doubts as to the presence of two cornets. Although the team do not agree in the cornetist's identity, the majority opts for Ed Allen's presence. YFS hears two cornets at 1:29 of the first title.

It has sometimes been suggested that there is also a soprano sax present, but this is probably mishearing Harris on clarinet.

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno, scat vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p257: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno, scat vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

Notable differences of takes (from Lord p259):

267- : Last bar of second 12-bar strain (bar 60 of tune): upbeat to tenor-sax solo: 1 quarter note Gb, 2 eighth notes Gb – Eb, 1 quarter note Gb on last beat.

267-A: Last bar of second 12-bar strain (bar 60 of tune): upbeat to tenor-sax solo: 2 eighth notes F – E on last beat.

268- : Last bar of first ens chorus (bar 40 of tune): upbeat to tenor-sax solo: 1 quarter note E, 1 eighth note C.

268-A: Last bar of first ens chorus (bar 40 of tune): no upbeat to tenor-sax solo.

013 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City, c. Nov. 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;
Buster Bailey – clt; Arville Harris – alt, clt; Ben Waters – ten, clt;
Clarence Williams – pno; Cyrus St. Clair - bbs

270 Bozo	QRS R-7034,	Frog DGF 48
271-B Bimbo	QRS R-7034,	Frog DGF 48
272-A Longshoreman's Blues	QRS R-7040,	Frog DGF 48

Oliver's presence was noted by Bill Russell who saw Williams' files on this session. Although Bennie Morton has been suggested as the clarinet soloist, this is impossible due to his presence either in Detroit or on the West Coast on the date of the recording. There are two cornets throughout although one is extremely quiet leading to the suggestion that Allen might be absent and have been replaced by an unknown musician.

Storyville 141 reported: “Peter Morgan wrote back in July 1988 that he had two different versions of Longshoreman's Blues on London AL 3561 (which claims matrix 272 on the sleeve) and Biograph BLP 12038 (which claims 272-A). I (Laurie Wright – KBR) have now heard the London, and can confirm that it is different to my QRS which is as reported in the book. However, I note that the sleeve of this LP quotes ‘plain’ takes for all items, and it should not therefore be assumed that this is 272, it might equally be 272-B! The takes may be identified by the pick-phrase on the alto after the four-bar intro: 272-A: two short notes; long note, short note. London AL: four evenly spaced notes. Can anyone confirm a QRS showing something other than 272-A?” After acquiring a copy of this London LP this author (KBR) published an article on this matter in Names&Numbers 55 thus: “The only difference – and there really is one – is, that someone who transcribed the source disc to LP did not notice – or did not care – that there was a needle jump exactly during the third note of the alto – the long one! – shortening it to the length of the other notes, and dropping half a bar (two beats) of the alto solo, so that the solo seemed to begin with four “evenly notes”, as L. Wright wrote in STORYVILLE. The remaining 2:30 minutes are absolutely identical to take 272-A on all other reissues.” Really: we cannot listen carefully enough!

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Buster Bailey (clt); Arville Harris (clt, alt); prob Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p259: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Buster Bailey (clt); Arville Harris (clt, alt); prob Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Buster Bailey -cl; Arville Harris -cl -as; Ben Waters -cl -ts; Clarence Williams -p -v; Cyrus St. Clair -bb.

014 SARA MARTIN Clarence Williams and his Orchestra

Long Island City, c. Nov. 1928

Sara Martin – voc;
(Ed Anderson), Joe King Oliver – cnt; Ed Cuffee – tbn;
Arville Harris – clt;
Clarence Williams – pno; Cyrus St. Clair - bbs

276- Hole In The Wall	QRS R-7035,	Frog DGF 49
276-A Hole In The Wall	QRS R-7035,	Frog DGF 49
277-B Don't Turn Your Back On Me	QRS R-7035,	Frog DGF 49

There is some doubt that there are 2 cornets present, but in the intro to “Don't Turn ...” and in the break at 0:33 into “Hole In The Wall” you can easily hear two trumpets and one trombone. Williams decidedly confirmed Oliver. Possibly Anderson plays the intro on “Hole In The Wall” and other first parts. He was working steadily with Oliver at this time (compare Oliver's “Aunt Hagar's Blues”, where following confirmations of participants Oliver did NOT play, but only Anderson), but the other work is consistent with Oliver, just as the trombone playing sounds like Cuffee's other work.

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p262: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2,*3,*4: Ed Allen, Joe Oliver, cnt; Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

Notable differences of takes (KBR):

- 276- : bars 3/4 of intro: bbs plays 5 quarter notes: c – g in bar three, c – g – c in bar four.
 276-A: bars 3/4 of intro: bbs plays 2 quarter notes: c – g in bar three, 1 three-quarter note in bar four.

015 SARA MARTIN	Clarence Williams and his Orchestra	Long Island City,	c. Nov. 1928
Sara Martin – voc;			
Ed Anderson – cnt; Ed Cuffee – tbn; Arville Harris – clt;			
Clarence Williams – pno; Cyrus St. Clair – bbs			
278-	Death Sting Me Blues	QRS R-7042,	Frog DGF 49
278-A	Death Sting Me Blues	QRS unissued?	not on LP/CD

Although Sara Martin claimed not to have recorded with Oliver, Williams confirms Oliver here. Possibly Martin meant that she did not record under Oliver's leadership. But very recently doubts as to the presence of Oliver have resulted in our suggestion of Ed Anderson, who had been working steadily with Oliver at this time (again compare with Oliver's "Aunt Hagar's Blues" where only Anderson plays).

Addition/correction: discussion with Bob Hitchens of UK makes me – KBR - think of Ed Cuffee as trombonist here now.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: King Oliver, Ed Allen ©; Benny Waters (ts); Clarence Williams (p); Cyrus St. Clair (tuba).
 - Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p263: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - BGR*3,*4: prob King Oliver, c; unknown, tb; Arville Harris, cl; Clarence Williams, pn; Cyrus St. Clair, bb.
 - Rust*3,*4,*6: King Oliver -c; unknown -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

016 CLARENCE WILLIAMS' ORCHESTRA		New York,	Dec. 19, 1928
Ed Anderson – cnt; Ed Cuffee – tbn;			
Ben Whitted, unknown – alt, clt; Arville Harris – ten, clt;			
Leroy Tibbs – pno; Leroy Harris – bjo; Billy Taylor – bbs; Floyd Casey – dms			
401466-C	Watchin' The Clock	OK 8663,	Collectors Classics COCD-28
401467-B	Freeze Out	OK 8663,	Collectors Classics COCD-28

This session raises a number of doubts regarding the personnel. Anderson is identified from his playing with King Oliver's Dixie Syncopators around the same time and Cuffee is undisputed. The reeds and rhythm section are less clear with suggestions that the musicians were recruited wholesale from existing bands (Bingie Madison or Leroy Tibbs). Casey, the Harrises and Socarras are possible compared to their other work, but several other names have been suggested, including Prince Robinson, Ben Waters, Bingie Madison and Ben Whitted. The pianist is a modern, for the time, stride player and the names Leroy Tibbs, Claude Hopkins, Joe Steele and Gene Rodgers were all put forward. In the past, there were suggestions that the rhythm section, and presumably some of the wind players, were from the Fletcher Henderson Orchestra.

Notes:

- Storyville 24: Ed Allen (cnt); Ed Cuffee (tbn); poss Ben Whittet (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms).
 - Lord, Clarence Williams p267: poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Ben Whittet (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms).
 - Rust*2: Ed Allen, (?) Tommy Ladnier (cnt); Ed Cuffee (tbn); Albert Socarras (?), Russell Procope (?) (clt, alt); Arville Harris (clt, ten); Fats Waller (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
 - Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; ?Ben Whittet, another -cl -as; Arville Harris -cl -ts; unknown -p; ?Charlie Dixon -bj; ?June Cole -bb; ?Kaiser Marshall -d.

017 SARA MARTIN	Clarence Williams and his Orchestra	Long Island City,	c. Dec. 1928
Sara Martin – voc;			
Joe King Oliver – cnt; Ed Cuffee – tbn;			
Clarence Williams – pno; Cyrus St. Clair – bbs			
305-A	Mean Tight Mama	QRS R-7043,	Frog DGF 49
306-	Mistreating Man Blues	QRS R-7042,	Frog DGF 49
307-A	Kitchen Man Blues	QRS R-7043,	Frog DGF 49

Controversy is mainly on the identity of the trombone player who could be Green due to the presence of the Henderson band in New York at the time, but it might also be Joe Williams. In view of the facts stated in connection with session 070, there still are some doubts as to Oliver's presence. This trumpet player might also possibly be Ed Anderson.

Addition/correction: discussion with Bob Hitchens of UK makes me think now of Ed Cuffee as trombonist here.

Notes:

- Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p269: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - BGR*3,*4: prob King Oliver, c; unknown, tb; Clarence Williams, p; Cyrus St. Clair, bb.
 - Rust*3,*4,*6: King Oliver -c; unknown -tb; Clarence Williams -p; Cyrus St. Clair -bb.

018 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City, c. Dec. 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;

Arville Harris – alt, clt; Ben Waters – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair - bbs

308-- Beau-Koo-Jack

QRS R-7044,

Frog DGF 49

309--A Sister Kate

QRS R-7044,

Frog DGF 49

310-- Pane In The Glass

Pm test,

Frog DGF 49

310-A Pane In The Glass

Pm 12870,

Frog DGF 49

Agreement on the personnel as listed above.

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p270: Ed Allen Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts -?cm; Clarence Williams -p, possibly not playing on the first side below; Leroy Harris -bj; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts -?cm; Clarence Williams -p, (apparently absent from 308); Leroy Harris -bj; Cyrus St. Clair -bb.

Notable differences of takes:

310- : last bar of third chorus (ten – ens)(bar 44 of tune): no bbs under three-quarter note brass chord.

310-A: last bar of third chorus (ten – ens)(bar 44 of tune): bbs plays Bb under three-quarter note brass chord.

019 MEMPHIS JAZZERS

New York, c. Mar. 1929

Ed Allen – cnt; Ed Cuffee – tbn;

Arville Harris – alt, clt; (Ben Waters) - ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs

3394-B Close Fit Blues

GG 1718,

Frog DGF 37

3396-B Baby, Won't You Please Come Home

GG 1718,

Frog DGF 37

The alto player is tentatively identified as Harris. There is some tenor playing that could be Ben Waters, but altogether there is too little exposed reed playing to be certain.

Notes:

- Storyville 25: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p283: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: similar to Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Arville Harris -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

020 CLARENCE WILLIAMS' JAZZ KINGS

New York, Apr. 06, 1929

Ed Allen – cnt; Ed Cuffee – tbn;

Albert Socarras – alt, clt; Prince Robinson – ten, clt;

Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair - bbs

148104-4 Breeze (Blow My Baby Back To Me)

Col 14422-D,

Frog DGF 17

148104-6 Breeze (Blow My Baby Back To Me)

Col unissued,

not on LP/CD

148105-4 Mountain City Blues

Col unissued,

not on LP/CD

148105-5 Mountain City Blues

Col 14422-D,

Frog DGF 17

Contrary to the findings by Lord and the Storyville team, consensus in our listener's group is that it is the same two reed players throughout the session. Robinson is proposed on account of the virile tenor playing behind Ed Allen on "Breeze" and his documented presence at the recording location two days later.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 25: Ed Allen (cnt); Ed Cuffee (tbn); Albert Socarras (clt, alt)(1); Russell Procope (clt, alt)(2); Prince Robinson (clt, ten)(1); unknown (clt, ten)(2); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p284: Ed Allen (cnt); Ed Cuffee (tbn); Albert Socarras (clt, alt)(1); Prince Robinson (clt, ten)(1); Russell Procope (clt, alt)(2); unknown (clt, ten)(2); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Albert Socarras, Russell Procope -cl -as; Prince Robinson -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

021 CLARENCE WILLIAMS AND HIS BAND

New York, Apr. 16, 1929

Frankie Newton – tpt; Ed Cuffee – tbn;

Albert Socarras - alt, clt; Cecil Scott – ten, clt;

Don Frye – pno; Leroy Harris – bjo; (Mack Walker) – bbs

51230-1 I'm Not Worrying

Vic V-38630,

Frog DGF 37

51231-1 Touch-Down Vic V-38630, Frog DGF 37
 Composer credits are: 51230 (C. Williams – “Fats” Waller); 51231 (“Fats” Waller)

Newton was identified aurally by the author a few years ago and this identification has been confirmed by Newton's discographer, Bob Weir, and others. In view of Williams' habit of using groups of musicians from bands resident in Harlem around the times of his recording sessions, the remaining unidentified musicians may well be from the Cecil Scott band, although the straight alto playing is probably Alberto Socarras, a musician probably employed by Williams for his sight-reading skills.

The tenor sax playing behind the trumpet in the first chorus – as well as the clarinet - is decidedly typical for Cecil Scott's fluent and flexible style. This chase-chorus might have been the idea of Scott, as Newton was trumpeter in his band, and they both certainly knew how to cooperate. And listen to Newton's most individual and typical way of phrasing with its melodic “fragility” and the unequalled way of “hesitation” in its inner rhythm. (Very surprising for me was some author's remark in an article on Frankie Newton somewhere in the internet, that he “did not believe” in Newton's presence on these sides. Just a plain statement, un-substantiated, without any explanation and reason. This is not the way of dealing with such an interesting point. And I – KBR – am very (!) certain on this Newton matter.)

The musicians given for the rhythm section in Rust and other discographic works do not correspond with what can be heard. The piano may well be Don Frye and the tuba is probably Mack Walker – both players from the Cecil Scott Orchestra of this time, whereas the banjo player probably is Clarence Williams' regular of the time, Leroy Harris. It has to be kept in mind that it was a normal procedure for owners of recording contracts without steady bands to snatch single - or even groups of - musicians from working bands for recording purposes. It is not Clarence Williams on piano here, but obviously Don Frye from the Scott Brothers' band.

The somewhat unusual arrangements used may be caused by the fact that they were Fats Waller compositions and thus possibly be published – and used - as piano sheet-music.

Notes:

- Storyville 25: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).

- Rust, Victor Master Book Vol.2: c; tb; 2s; p; bj; bb.

- Lord, Clarence Williams p285: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).

- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: unknown -c; Ed Cuffee -tb; ?Albert Socarras and another -cl -as; ?J.C. Johnson -p; unknown -bj; unknown -bb.

Tunes structures:

51230-1 I'm Not Worrying Key of C Victor
 (Intro 4 bars ens)(Verse 8 bars tbn 4 – saxes 4)(Chorus 1 32 bars AABA FN m-tpt + CS ten 16 – ens 8 – FN m-tpt 8)(Chorus 2 32 bars AABA CS clt + FN o-tpt + DF pno obbl)

51231-1 Touch-Down Key of C/F Victor
 (Strain A1 8 bars ens)(Strain A2 8 bars saxes)(Bridge 4 bars ens)(Strain B 32 bars AABA saxes 6 – FN o-tpt 2 – clt+ten 8 – EC o-tbn 6 – ens 2 - saxes 6 – ens 2)(Strain C 12 bars EC o-tbn 6 – ens 4)(Strain D1 32 bars AB FN o-tpt+reeds)(Strain D 32 bars EC o-tbn+clts 28 – ens 4)

022 MCKINNEY'S COTTON PICKERS

New York, Jan. 31, 1930

Don Redman – alt, dir;

Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

John Nesbitt – arr (1); Don Redman – arr (2,3,4); Will Hudson – arr (5);

Dave Wilborn – voc (1); George Thomas – voc (2,3,4); Frank Marvin – voc (5)

58543-2	I'll Make Fun For You	Vic V-38142,	Frog DGF 26
58544-1	Words Can't Express The Way I Feel	Vic V-38112,	Frog DGF 26
58545-1	If I Could Be With You One Hour Tonight	Vic unissued test,	Frog DGF 27
58545-2	If I Could Be With You One Hour Tonight	Vic V-38118,	Frog DGF 26
58547-1	Then Someone's In Love	Vic V-38142,	Frog DGF 26

These are the original McKinney's Cotton Pickers now John Nesbitt, Ed Cuffee and Prince Robinson as hot soloists, and George 'Fathead' Thomas as their featured singer. The sound of the band is very different from the sound of the “New York” McKinney's Cotton Pickers as heard at the preceding sessions. But again, I only hear a three-part saxophone section, with Redman as fourth player only when he plays the melody. Never do I hear a second (fourth) tenor sax part as given in most discs. And on band photos George Thomas, the assumed second (fourth) tenor saxophonist, always holds an alto sax!

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Frank Marvin (vcl)

- Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Frank Marvin -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Frank Marvin -v

- Chilton, McKinney's Music: John Nesbitt, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Frank Marvin, v

Solos ad-lib:

58543-2: EC o-tbn 15, PR ten 8, JN o-tpt 6, EC o-tbn 16+6 obbl over voc

58544-1: JS m-tpt 8+14 melody, EC o-tbn 10 over ens

58545-1-2: JS o-tpt 4+4 melody

58547-1: no ad-lib solos

Discernible differences of takes:

58545-1: bar 6 of intro: 4 beats pause

58545-2: bar 6 of intro: a celesta bling (Bb) on second beat

023 **McKINNEY'S COTTON PICKERS**

New York,

Feb. 03, 1930

Don Redman – alt, sop, dir;

Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr (1,2); John Nesbitt – arr (3,4);

Donald King – voc (1,2); Dave Wilborn – voc (3); George Thomas – voc (4)

58546-1 Honeysuckle Rose

Vic unissued test,

Frog DGF 27

58546-2 Honeysuckle Rose

Pirate MPC 518 (EP),

Frog DGF 26

59140-1 Zonky

Vic V-38118,

Frog DGF 26

59141-2 Travelin' All Alone

Vic V-38112,

Frog DGF 26

The same as before must be said for this session. Redman plays soprano sax in the beautiful coda of 'Honeysuckle Rose', but not baritone sax on 'Travelin' All Alone' as listed by John Chilton. There is not a single note by a baritone heard!

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)

- Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d

- Chilton, McKinney's Music: John Nesbitt, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms, glockenspiel

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

58546-1-2: JN o-tpt 4+4, EC o-tbn 8, JN o-tpt 4, DR alt 32 under voc, PR ten 4+4+ 8 over ens, JS o-tpt 4 melody, DR sop 4 coda

59140-1: EC o-tbn 2+30, JN o-tpt 2+30, PR ten 2

59141-2: JS m-tpt 6 melody, TR pno 27 obbl under voc

Discernible differences of takes:

58546-1: Introduction: there are several cymbal-crashes in the first three bars, but not consequently on the same beat of the bars

58546-2: Introduction: there are no cymbal-crashes in the first three bars, the first one appearing on beat 2 of bar 4

024 **McKINNEY'S COTTON PICKERS**

Camden, N.J.

Jul. 28, 1930

Don Redman – alt, clt, dir;

Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

John Nesbitt – arr (1); Don Redman – arr (2); Dave Wilborn – voc (1); George Thomas – voc (2)

64002-2 Just A Shade Corn

Vic 23012,

Frog DGF 26

64003-3 Baby, Won't You Please Come Home?

Vic 22511,

Frog DGF 26

For this session, James P. Johnson is listed as pianist in all Rust editions, but the piano solo played certainly is Todd Rhodes' work. John Chilton in his great 'McKinney's Music' gives George 'Buddy' Lee as third trumpet replacing John Nesbitt, but I have my strong doubts, as the trumpet solo work includes rhythmic weaknesses and tonal irregularities heard from Nesbitt in the sessions above.

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)

- Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d

- Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64002-2: JN o-tpt 15, TR pno 14, EC o-tbn 7

64003-3: DR alt 6 intro, DR alt 18 melody, EC o-tbn 18, DR clt 18+36 obbl to voc

025 **McKINNEY'S COTTON PICKERS**

Camden, N.J.

Jul. 29, 1930

Don Redman – alt, bar, dir;

Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

John Nesbitt – arr (1); Don Redman – arr (2); George Thomas – voc (1); Don Redman – voc (2)

64004-2 Okey, Baby

Vic 23000,

Frog DGF 26

64005-2 Blues Sure Have Got Me

Vic 40-0116,

Frog DGF 26

And here again we hear the original McKinney's Cotton Pickers, certainly with their original pianist Todd Rhodes – not James P. Johnson – and obviously a new trumpet soloist, George 'Buddy' Lee, a flashy player with a brighter tone than Nesbitt, and more rhythmic security.

Don Redman probably plays baritone sax in the introduction of the second title in which he also sings accompanied by Todd Rhodes on piano. John Chilton in his 'McKinney's Music' notes that – unusually - Joe Smith leads the brass section in the second title.

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64004-2: TR pno/CA dms 4, EC o-tbn 1, GBL o-tpt 1, PR ten 1, LC m-tpt 8+6 melody, JS plunger-tpt 30, LC o-tpt/PR clt 15 chase, PR ten 1+8, TR pno 8, PR ten 8, TR pno 6, PR clt 8, GBL o-tpt 8, PR clt 8, GBL o-tpt 6
 64005-2: TR pno 16 obbl to voc, EC plunger-tbn 5

026 MCKINNEY'S COTTON PICKERS

Camden, N.J.

Jul. 30, 1930

Don Redman – alt, bar, dir;

Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; Dave Wilborn – voc (1); George Thomas – voc (2,3,4)

64006-3	Hullabaloo	Vic 22511,	Frog DGF 26
64007-2	I Want A Little Girl	Vic unissued test,	Frog DGF 27
64007-3	I Want A Little Girl	Vic 23000,	Frog DGF 26
64007-4	I Want A Little Girl	Vic 23000,	Frog DGF 27

On 'Hullabaloo' there is an extended baritone sax solo by Don Redman. John Chilton in 'McKinney's Music' says of 'I Want A Little Girl' that "the trumpet work on this title has long been the subject of controversy. Wiser men than me (oh, how unassuming! – KBR) insist that it is by Joe Smith, to me (J. Chilton – KBR) it sounds like someone imitating Joe Smith." I (KBR) must admit that I did never doubt Joe Smith playing the melody here. But what should have been the reason for someone else – Langston Curl or Buddy Lee are the only possibilities – to imitate Joe Smith? Smith's drinking habits or his inconsistency? We certainly will never know, nor shall we know whether John Chilton is right with his assumption. Yet, he was a very experienced and professional trumpet player. And he should have known. Who else!

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64006-3: DR bar 16+10, GBL m-tpt 32 obbl to voc, PR ten 4, GBL o-tpt 4, PR clt 16+8+12, EC o-tbn 8, DR bar 2
 64007-2-3-4: JS m-tpt 30 melody – DR clt obbl to tpt, TR pno 4 modulation, DR clt 30 obbl to voc, PR ten 2 modulation, EC o-tbn 4+4, PR ten 8, JS m-tpt 8 melody – DR clt obbl to tpt

Discernible differences of takes:

64007-2: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 4 repeated syncopated quarter Ab, then quarter triplet Ab-G-Gb, ending with half note F
 64007-3: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 1 half note Ab and 1 half note F
 64007-4: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 7 repeated syncopated quarter Ab, then quarter triplet Ab-G-Gb, ending with half note F

027 MCKINNEY'S COTTON PICKERS

Camden, N.J.

Jul. 31, 1930

Don Redman – alt, dir;

Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; George Thomas – voc

64008-2	Cotton Picker's Scat	Vic 23012,	Frog DGF 26
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This is the last recording session before the sad and tragic motor-car accident which caused George 'Fathead' Thomas - the band's darling's - un-timely death. Joe Smith piloted the car.

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, George Byas, v

- Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; John Nesbitt, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64008-2: DR alt 2, PR ten 8

028 McKINNEY'S COTTON PICKERS

New York,

Nov. 03, 1930

Don Redman – alt, dir;

Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; Don Redman - voc

64605-1 Talk To Me

Vic 22640,

Frog DGF 26

64605-2 Talk To Me

Vic unissued test,

Frog DGF 27

64606-1 Rocky Road

Vic 22932,

Frog DGF 26

As for John Chilton's 'McKinney's Music' Joe Smith is not with the band anymore, except for the band's ultimate session of September 8 1931 (see there). Rex Stewart is his temporary replacement, but Joe Smith is listed in all editions of Rust. John Chilton still has Buddy Lee, and I am inclined to follow him. And Benny Carter fills out the late George 'Fathead' Thomas' alto sax chair which was deserted since its owner's tragic death in a motor-car accident.

W.C. Allen, Hendersonia, p. 264: „On November 3-4-5, 1930, Rex Stewart and Benny Carter recorded eight titles for Victor with McKinney's Cotton Pickers. Although they did play later with this band as regulars, they were at this time with Henderson.”

It seems that McKinney's Cotton Pickers always needed some expert support from New York musicians when coming to the East. Just see what had happened with the MKCP in November 1929! But this time the reason probably was a very severe one: after J. Chilton Rex Stewart and Benny Carter subbed for Joe Smith and George 'Fathead' Thomas who both had been affected by a car-crash. George Thomas with fatal results. This then would mean that, different from Rust naming Joe Smith as trumpeter, it should be Nesbitt on second trumpet, although the temporal sequence of the car-crash, Thomas' untimely death and this recording session seem a bit unclear. Also, there seems to be some insecurity on Edward Inge's joining the band as replacement for Thomas. After Chilton Inge joined together with Quentin Jackson in December 1930, what then would leave Jimmy Dudley as first alto/saxophone. As the reader/listener might see: I am following John Chilton's personnel as listed in his "McKinney's Music", which certainly is more up-to-date than Rust, and certainly evaluated with more knowledge – musically and historically. The personnels in the Frog CD booklets follow Rust!

Notes:

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d

- Chilton, McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64605-1-2: GBL o-tpt 4 intro, BC alt 8, PR ten 8, GBL o-tpt 2+2, PR ten 6, EC o-tbn 8

64606-1: RS m-cnt 32, TR pno 32 obbl to voc, BC alt 8

Discernible differences of takes:

64605-1: GBL plays the un-accompanied introduction flawless and secure.

Second line of vocal: "Awh, Baby, talk to me when you're feeling blue."

64605-2: GBL fluffs in the third bar of un-accompanied introduction.

Second line of vocal: "Baby, talk to me when you're feeling blue."

029 McKINNEY'S COTTON PICKERS

New York,

Nov. 04, 1930

Don Redman – alt, dir;

Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; Bill Coty - voc

64607-1 Laughing At Life

Vic unissued test,

Frog DGF 27

64607-2 Laughing At Life

Vic 23020,

Frog DGF 26

64608-1 Never Swat A Fly

Vic 23020,

Frog DGF 26

64608-2 Never Swat A Fly

Vic unissued test,

Frog DGF 27

These three November 1930 sessions are only noted in this list because in all editions of Rust Joe Smith is still listed as a member of the band. Instead, Rex Stewart plays in his own un-mistakable style.

This is the continuation of the recording session of the day before, having the same personnel, except the singer who replaces the late George 'Fathead' Thomas. Again, I am following J. Chilton's personnel!

Notes:

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Bill Coty (vcl)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Bill Coty -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, v

- Chilton, McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Bill Coty, v

Solos ad-lib:

64607-1-2: DW gtr 4 into unaccompanied, DR clt 30 melody – TR cel obbl, TR cel 2, TR cel 2, RS m-cnt 16, PR ten

64608-1-2: GBL m-tpt 30 obbl to voc, EC o-tbn 16, TR pno 8, EC o-tbn 7, GBL o-tpt 16, BC clt 8, GBL o-tpt 6, BC clt 16, PR ten 1+8, BC clt 8

Discernible differences of takes:

64607-1: vocal chorus bar 11: Coty sings: "No road is lonely, if you will o-h-only ... (with a little yodeller a fifth upward)

64607-2: vocal chorus bar 11: Coty sings: "No road is lonely, if you will only ... (straight, no yodeller, just plain "only")

64608-1: trombone chorus: Cuffee starts solo on 1st beat of first bar. CA plays snare drum press-rolls throughout.

64608-2: trombone chorus: Cuffee starts with two-toned upward beat in last bar of vocal chorus. CA pauses for two bars to switch over to brushes in bars 16/17, then plays brushes bars 18 – 24 (pno-solo) until switching back again to press-rolls.

030 **McKINNEY'S COTTON PICKERS**

New York,

Nov. 05, 1930

Don Redman – alt, dir;

Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; Dave Wilborn – voc (1,2,3); George Byas – voc (4,5)

63195-1 I Want Your Love

Vic unissued test,

Frog DGF 27

63195-2 I Want Your Love

Vic 22683,

Frog DGF 26

63196-2 Hello !

Vic 23031,

Frog DGF 26

64609-2 After All, You're All I'm After

Vic 23024,

Frog DGF 26

64610-2 I Miss A Little Miss

Vic 23024,

Frog DGF 26

Again, there is no Joe Smith on this session although listed in all editions of Rust.

John Chilton in his great 'McKinney's Music' says that Todd Rhodes plays vibes on 'I Want Your Love'. He also says that Benny Carter also plays tenor sax in the ensemble of 'Hello'. This may be right as the saxophone section has a detectable depth here. But it would be interesting to know where Chilton got his knowledge from. I myself feel unable to recognize the presence of a second tenor sax in the ensemble. Did Carter tell him? Or any other participant of the session? Rex Stewart, perhaps?

In contrast to John Chilton 'McKinney's Music' I hear Benny Carter playing the clarinet obligato to the vocal chorus in 'After All, You're All I'm After'. Benny Carter's clarinet tone is much softer than Don Redman's, and you will never hear Redman play a jumping trill in his solos. Therefore Carter! Again, I am following J. Chilton's personnel! My soloist identifications on these last 3 sessions might not implicitly correspond with Chilton's!

Notes:

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); George Byas (vcl)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Chilton, McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v

Solos ad-lib:

63195-1-2: TR pno 32 obbl to voc, BC alt 4, PR ten 4, EC o-tbn 4

63196-2: EC m-tbn 30 obbl to voc, LC m-tpt 8 melody, PR ten 8+4, RS m-cnt 4 coda

64609-2: ?BC clt 2+2 with voc, EC o-tbn 2, BC alt 8

64610-2: EC o-tbn 8 unaccomp. intro, LC m-tpt 7, TR pno 2, TR cel 30 obbl to voc, ?LC o-tpt 2+4, EC o-tbn 4, ?LC o-tpt 4, EC o-tbn 4, PR ten 8, DR clt + TR cel 4

Discernible differences of takes:

63195-1: last bar (bar 32) of first chorus (ensemble): fourth beat of bar no cymbal crash.

4-bar alto solo after vocal chorus: BC plays 4 eighth notes and then 2 quarter notes Bb – Eb in second bar of solo

63195-2: last bar (bar 32) of first chorus (ensemble): fourth beat of bar distinct cymbal crash (immediately before verse).

4-bar alto solo after vocal chorus: BC plays succession of eighth notes in second bar of solo.

031 **McKINNEY'S COTTON PICKERS**

New York,

Dec. 17, 1930

Don Redman – alt, dir;

Langston Curl, George 'Buddy' Lee, Sidney de Paris – tpt; Ed Cuffee, Wilbur DeParis – tbn;

Benny Carter, Edward Inge – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo, gtr (1); Billy Taylor – bbs; Cuba Austin – dms;

Lois Deppe – voc (1); Dave Wilborn – voc (2); Don Redman – arr (1); Edward Inge – arr (2)		
64055-2 To Whom It May Concern	Vic 23035,	Chronological Classics 649
64056-2 You're Driving Me Crazy	Vic 23031,	Chronological Classics 649

According to the McKinney's Cotton Pickers personnel for the sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931 in the various editions of Rust, Rex Stewart should be a member of the band on these dates. But although subbing for Joe Smith on the MKCP sessions of November 1930 Rex Stewart did not join McKinney's Cotton Pickers earlier than August 1931 on a regular basis. He therefore is not on the band's recording sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931.

And regarding Dave Wilborn's below cited letter – which I do not doubt at all as I have met Mr. Wilborn as a very lively person at a Breda Jazz Festival in the 1970s – the de Paris brothers should be accepted as substitutes for regular musicians of the band when recording in NYC. There would be nothing unusual to this matter. After George 'Fathead' Thomas' early death in a car-crash, the band was in some state of flux, but still fulfilling their obligations. And thus, it would have been just a very normal matter to fill their ranks with respected other musicians when one or more of the band members were unable to perform – or were missing. John Chilton in his fantastic research on McKinney's Cotton Pickers - 'McKinney's Music', published in 1978 - did not consider this first-hand recollection of a contemporary witness and maintained a musician in his personnel that only was a band-member "for a very short time" and "never recorded with the band" (D. Wilborn).

There is little soloistic appearance of Sidney de Paris (if we accept his presence on this session), a four-bar short hot outburst in the second B-part of the minor trombone chorus, and the muted background playing behind Dave Wilborn's first vocal chorus. (Now, here we have a direct and very close relationship of Wilborn and de Paris, which Dave Wilborn certainly had kept in his mind!)

This is the first MKCP recording session with two trombones.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (d); Dave Wilborn, Lois Deppe (vo) - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl) - Rust*3,*4,*6: Langston Curl -Buddy Lee -t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v*

- B. Rust, *The Victor Master Book Vol. 2: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; Lois Deppe -Dave Wilborn -v*

- J. Chilton, *McKinney's Music: Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt/sop/alt; Jimmy Dudley, Edward Inge, clt/alt; Todd Rhodes, pno; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Lois Deppe, Dave Wilborn, v*
 - B. H. Behncke, *McKinney's Cotton Pickers: George 'Buddy' Lee, Clarence Ross, Langston Curl, t; Ed Cuffee, Quentin Jackson, tb; Don Redman, cl/ ss/ as/ vibes/ v; Jimmy Dudley, cl/ as; Edward Inge, cl/ as; Prince Robinson, cl/ ts; Todd Rhodes, p; Dave Wilborn, bj/ g/ v; Ralph Escudero, bb; Cuba Austin, d; Louis Deppe, v*

- *Jazz Journal May 1975, letter from Dave Wilborn to Douglas Hoard: "Nice to hear from you, and to know that someone still remembers the old Graystone Ballroom days – there was nothing like it! Clarence Ross never recorded with the band – he was only a member for a very short time. The person who played that solo on 'You're Driving Me Crazy' was Sidney de Paris, brother of the trombone player Wilbur – they were both on that session. Musically yours, Dave Wilborn"*

Tunes Structures:

64055-2 *To Whom It May Concern* Key of Db / F Victor
 (Intro 6 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 6 bars DR alt + ens modulation)(Chorus 2 32 bars AABA LD voc)(Tag 2 bars o-tpts)(Verse 16 bars ens)(Chorus 3 32 bars AABA EC o-tbn 8 – saxes 8 – ens 8 – LD voc 6 – DR alt 2)(Tag 2 bars LD voc + ens)

64056-2 *You're Driving Me Crazy* Key of F / Ab (Fm) / F Victor
 (Intro 10 bars ens + DR speech)(Chorus 1 32 bars AABA ens + EI clt 16 – EI clt 8 – ens + EI clt 6 – TR pno 2)(Bridge 6 bars TR pno modulation)(Chorus 2 32 bars AABA tbn + EI clt 12 – SdP o-tpt 4 – PR ten 8 – tbn + EI clt 6 – EI clt 2)(Tag 2 bars EI clt 2 modulat.) (Chorus 3 32 bars AABA DW voc + SdP m-tpt)(Chorus 4 32 bars AABA DW scat-voc + PR ten)(Chorus 5 32 bars AABA ens + EI clt 16 – PR ten 8 – ens + EI clt 8)

032 MCKINNEY'S COTTON PICKERS

Camden, NJ, Dec. 18, 1930

Don Redman – alt, sop, dir;

Langston Curl, George 'Buddy Lee', Sidney de Paris – tpt; Ed Cuffee, Wilbur de Paris or Quentin Jackson – tbn;

Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Quentin Jackson – voc; Don Redman – arr

64058-2 Come A Little Closer

Vic 23035,

Frog DGF 26

According to the McKinney's Cotton Pickers personnel for the sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931 in the various editions of Rust, Rex Stewart should be a member of the band on these dates. But although subbing for Joe Smith on the MKCP sessions of November 1930 Rex Stewart did not join McKinney's Cotton Pickers earlier than August 1931 on a regular basis. He therefore is not on the band's recording sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931.

It would be most probable that Sidney de Paris still officiated as third trumpet player, while his brother Wilbur would have made room for the lately hired Quentin Jackson – who was mainly hired for singing. It might thus even be possible that Wilbur de Paris would still be on the second trombone chair as a 'sub'. Regarding this problem it should be considered that up to this date the MKCP only had one trombonist. With the advent of Quentin Jackson – in the main as a singer – there certainly was no scored second trombone part and de Paris was a much more experienced musician than the young Jackson. Chilton writes: "Jackson, whose memory was excellent, said he joined the band on the 7th of December 1930. He made his debut record with the band less than a fortnight after joining, on his first vocal ('Come A Little Closer') he sang in his natural voice, but it was soon made clear to him that he was expected to imitate George Thomas, which he did thereafter."

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (d); Dave Wilborn, Lois Deppe (vo) - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl) - Rust*3,*4,*6: Langston Curl -Buddy Lee -t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d;*

Lois Deppe -v

- B. Rust, *The Victor Master Book Vol. 2: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; Quentin Jackson -v*

- Chilton, *McKinney's Music: George Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, Edward Inge, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Quentin Jackson, vcl*

Tunes Structures:

64058-2 *Come A Little Closer* Key of Eb / G / Db / Eb

Victor

(Intro 6 bars ens)(Chorus 1 32 bars AABA clts + GBL? m-tpt 16 – EC m-tbn 8 – clts + GBL? m-tpt 8)(Tag 2 bars ens modulation)

(Chorus 2 32 bars AABA QJ voc + DR clt obbl 30 – ens 2)(Tag 6 bars ens 2 – TR pno 4 modulation)(Chorus 3 32 bars AABA

DR sop + ens modulation 8 – ens + EI clt 16 – QJ voc 8)(Tag 2 bars ens)

033 **McKINNEY'S COTTON PICKERS**

Camden, NJ,

Feb. 12, 1931

Don Redman – alt, vib, dir;

Langston Curl, unknown, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Dave Wilborn – voc (1,2,3); Donald King – voc (4,5); choir of band musicians – voc (1,2)

Don Redman – arr

67934-1 It's A Lonesome Old Town

Vic test uniss. on 78,

Frog DGF 27

67934-2 It's A Lonesome Old Town

Vic 22628,

Frog DGF 27

67935-1 She's My Secret Passion

Vic 22628,

Frog DGF 27

67935-2 She's My Secret Passion

Vic test uniss. on 78,

Frog DGF 27

Both titles are played in Don Redman arrangements – it seems he was collecting a band-book for his own purposes at that time – and we have a rather sweet first title sung not convincingly by Mr. King, but with a bluesy theme chorus by Ed Cuffee. By the way, Ed Cuffee shows himself to be an original and independent trombone player. Very good. The second title then carries some unexpected really hot trombone bars in the first chorus (passion!) and a nice saxophone section chorus arranged in the manner of Redman's improvising – just like Benny Carter was working in his early years. Beautiful! As Rex Stewart was not yet with the band at this time the improvised trumpet parts must be by another player, I assume this player to be 'Buddy' Lee. (Dave Wilborn: on Clarence Ross who popped up in the personnel for these sessions some decades ago: "Clarence Ross never recorded with the band – he was only a member for a very short time." see session 019 above). Consequently, the second trumpet chair must then be occupied by somebody else whose name we do not know. In case Wilborn does not recall correctly, the man might then possibly be the said Clarence Ross. I (KBR) follow Dave Wilborn's statement.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: probably similar to: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge (cl, as); Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Donald King (vo)*

- B. Rust, *The Victor Master Book Vol. 2: 3t/ 2tb/ 3s/ p/ bj/ bb/ d; vocalists: Lois Deppe, Donald King*

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr);

Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)(1); Donald King (vcl)(2)

- Rust*3: Rex Stewart -Buddy Lee, Langston Curl -t; Ed Cuffee, Quentin Jackson -tb; Don Redman -cl -as -bar -v -ldr -a; Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v (1)

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Buddy Lee, Rex Stewart, Langston Curl -t; Ed Cuffee, Quentin Jackson -tb; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v

- Chilton, *McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms*

Solos ad-lib:

67934-2: EC m-tbn 22; BG voc 22 – EI clt obbl; ?GBL m-tpt 6; GB voc 8

67935-1: EC o-tbn 12; EC o-tbn 4; TR pno 4; TR pno 2, GB voc 32 – ?GBL m-tpt obbl; PR ten 8b+ 1

Discernible differences of takes:

67934-1: Muted trumpet plays in bar 7 of middle-eight of last chorus: 2 eighth notes c-c, 1 quarter-note b

67934-2: Muted trumpet plays in bar 7 of middle-eight of last chorus: 1 quarter-note c, 1 dotted quarter-note b

67935-1: Trombone starts solo in first chorus with downward upbeat: 2 eighth-notes d-b, 1 quarter-note G

67935-2: Trombone starts solo in first chorus with upward upbeat: 2 eighth-notes D-E, 1 quarter-note G

034 **McKINNEY'S COTTON PICKERS**

Camden, N.J.,

Sep. 08, 1931

Benny Carter – dir;

Adolphus "Doc" Cheatham, Joe Smith – tpt; Rex Stewart – cnt;

Quentin Jackson, Ed Cuffee – tbn;

Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – gtr; Billy Taylor – bbs; Cuba Austin – dms;

Quentin Jackson – voc; Benny Carter – arr

68300-1 Do You Believe In Love At Sight?

Vic unissued on 78 (test),

Frog DGF 27

68300-2 Do You Believe In Love At Sight?

Vic 22811,

Frog DGF 27

70495-1 Wrap Your Troubles In Dreams

Vic 22811,

Frog DGF 27

70495-2 Wrap Your Troubles In Dreams

Vic unissued on 78 (test),

Frog DGF 27

Although there are some uncertainties concerning the personnel, we hear a very typical Rex Stewart full-chorus hot solo in the first title. The second title brings muted Doc Cheatham taking the melody and Joe Smith taking over for snatches of the melody in his own very special muted smooth style. Smith is clearly recognizable, and so Buddy Lee is not on the record as listed by Rust. Benny Carter leads the saxophone section in his very own inimitable way, leaving no room for Hilton Jefferson who obviously had not yet joined the band at this

recording date. The second alto (third sax) will then probably be Jimmy Dudley, and not Joe Moxley who was only regularly with the band from 1932 on (Chilton 'McKinney's Music).

Notes:

- Rust*2: Rex Stewart (cnt); Joe Smith, Adolphus "Doc" Cheatham (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); James Hoxley, Hilton Jefferson (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Adolphus "Doc" Cheatham – Buddy Lee – Rex Stewart –t; Ed Cuffee- Quentin Jackson – tb; Benny Carter –cl-as-ldr-a; Joe Moxley – Hilton Jefferson -cl-as; Prince Robinson –cl-ts; Todd Rhodes –p-cel; Dave Wilborn –bj-v; Billy Taylor –bb; Cuba Austin –d;
 - J. Chilton, McKinney's Music: Rex Stewart, Joe Smith, Adolphus 'Doc' Cheatham, tpts; Ed Cuffee, Quentin Jackson, tbn; Benny Carter, clt, alt; Jimmy Dudley, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, gtr; Billy Taylor, bbs, sbs; Cuba Austin, dms.
 - Rust*4: Benny Carter -cl -as -dir; Rex Stewart -c; Buddy Lee, Adolphus "Doc" Cheatham -t; Ed Cuffee -tb; Quentin Jackson -tb -v; Joe Moxley, Hilton Jefferson -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v
 - Chilton, McKinney's Music: Rex Stewart, Joe Smith, Adolphus 'Doc' Cheatham, tpt; Ed Cuffee, Quentin Jackson, tbn; Benny Carter, Jimmy Dudley, clt, alt; Prince Robinson, ten; Todd Rhodes, pno, vibes; Dave Wilborn, gtr; Billy Taylor, bbs, sbs; Cuba Austin, dms
 - Rust*6: Benny Carter, cl, as, dir; Rex Stewart, c; Buddy Lee, Doc Cheatham, t; Ed Cuffee, tb; Quentin Jackson, tb, v; Joe Moxley, Hilton Jefferson, cl, as; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g; Billy Taylor, bb; Cuba Austin, d.

Solos ad-lib:

68300-1-2: RexSt muted 36, RexSt muted obligato 24 (in -1 only), PR 10, PR 4
 70495-1-2: ADC muted 16, ADC muted 8, JS muted 4, JS muted 4, JS muted 4, TR 4, BC clt obligato 30

Discernible differences of takes:

68300-1: cnt break at end of cnt solo chorus: phrase of eight double eighth notes declining in steps, then three more single notes
 68300-2: cnt break at end of cnt solo chorus: downward phrase of ten notes starting with an upward "rip"
 70495-1: tpt in first chorus, end of 2nd A- part, last phrase leading to B-part: 4 eighth notes, one quarter note
 70495-2: tpt in first chorus, end of 2nd A- part, last phrase leading to B-part: 2 eighth notes, one half note

035 **FLETCHER HENDERSON AND HIS ORCHESTRA**

Chicago,

Mar, 27, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Scoops Carey, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (2,4); Horace Henderson – pno (1,3); Bob Lessey – gtr; John Kirby – sbs; Sidney Catlett – dms;

Horace Henderson – arr (1,3); Dick Vance – arr (2); head arrangement (4)

C-1331-1 Christopher Columbus (A Rhythm Cocktail)

Voc/OK 3211, Chronological Classics 527

C-1332-1 Grand Terrace Swing (Big Chief De Sota)

Voc/OK 3213, Chronological Classics 527

C-1333-1 Blue Lou

Voc/OK 3211, Chronological Classics 527

C-1334-1 Stealin' Apples

Voc/OK 3213, Chronological Classics 527

Composer credits: C-1331 (Berry – Razaf); C-1332 (Razaf - Arbeld) (recte: Arbello!); C-1333 (Sampson – Mills); C-1334 (Waller – Razaf)

The Fletcher Henderson Orchestra replaced the famous Earl Hines band at Chicago's 'Grand Terrace Ballroom' on Sunday, January 26th 1926. The 'Grand Terrace Ballroom' was "a large ballroom, beautifully decorated with mirrors and blue lights, a bar, raised bandstand and dance floor" (E. Hines). A couple of empty chairs in Henderson's band had to be filled with Chicago musicians for Union reasons. This band – for me – is the zenith of 'swing-jazz'. This band enclosed a group of absolute top jazz soloists of the time, carried by a top rhythm section, with only the bandleader a certain instrumental weak point in the personnel.

In 'Christopher Columbus' they had a tune in their book "which soon became forever associated with Fletcher Henderson. ... The tune became a nation-wide hit, thanks to Fletcher's air time and his recording; and other bands followed suit with cover versions." (W.C. Allen, *Hendersonia*, p. 332). "The band play host nightly to armies of white musicians who flock in after their respective café close to get a tab on the fashion in which the Henderson aggregation dispense their numbers. Out side of Fletcher, who plays the ivories, Chu Berry, saxophonist supreme, and little Roy Eldridge of the trumpet section, receive the most attention." (Ibid, p.333).

This 'Christopher Columbus' starts the first recording session of the Henderson band in Chicago. And it decidedly is an instance of premium jazz with hot improvisation, immense but lazy swing, a simple but striking arrangement, and full of 'joie de vivre'. Eldridge blows a half-chorus in his "high-pressure" style, but most musically and not shrieking, followed by a modest but beautifully phrasing Ed Cuffee on smooth trombone. Then Eldridge again for the fourth and last part of the chorus. Majestic Chu Berry on tenor sax for an entire chorus and six bars of Bailey's clarinet, and the tune is over. And this all above the great arrangement by Fletcher's brother Horace Henderson, with the world-known riff-theme played by trombones and reeds, and invented by Chu Berry. The second title is a bit un-eventful and obviously aimed at the dancers. 'Blue Lou' has fantastic solos by Eldridge and Berry and muted Cuffee, included in a great arrangement by Horace Henderson. Listen to the superb drumming by Catlett, especially behind the Chu Berry solo. This same remarks apply to Fats Waller's 'Stealin' Apples'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Scoops Carey (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (b); Sid Catlett (d)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Scoops Carey (alt); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Dick Vance, Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey clarinet and alto sax; Scoops Carey, alto sax; Elmer Williams, Chu Berry, tenor saxes; Fletcher and Horace Henderson, pianos; Bob Lessey, guitar; John Kirby, bass; Sidney Catlett, drums

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey

(clt); Scoops Carey (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); John Kirby (sbs); Sidney Catlett (dms)
 - Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -cl -as; Scoops Carey -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; John Kirby -sb; Sidney Catlett -d
Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

C-1331: RE o-tpt 16; EC o-tbn 8; RE o-tpt 8; CB ten 32; BB clt 6
 C-1332: RE o-tpt 16+16; CB ten 16; FH pno 16; BB clt 16
 C-1333: RE o-tpt 16; EC m-tbn 8; RE o-tpt 8; CB ten 32 + 8; RE m-tpt 8
 C-1334: FH pno 4 + 32; CB ten 32; RE m-tpt 1+32; BB clt 32

036 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Apr, 09, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Omer Simeon, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (3); Horace Henderson – pno (1,2,4); Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms;

Fletcher Henderson – arr (1,3,4); Horace Henderson – arr (2); Dick Vance – arr (1,2); Roger Moore – arr (4)

100360-1 I'm A Fool For Loving You Vic 25297, Chronological Classics 527

100361-1 Moonrise On The Lowlands Vic 25297, Chronological Classics 527

100362-1 I'll Always Be In Love With You Vic 25317, Chronological Classics 527

100363-1 Jangled Nerves (Jungled Nerves) Vic 25317, Chronological Classics 527

Composer credits: 100360 (Lewis - Wendling); 100361 (Neiburg - Levinson); 100362 (Ruby - Green - Stept); 100363 (Henderson - Moore)

As the preceding Vocalion session brought us four decided jazz tunes, now, with Henderson's change over to Victor, the tunes become rather commercial and romantic. The recorded sound is more brilliant than on the Vocalions above, and we hear the band much better. There is great Roy Eldridge for half-a-chorus in the first title, and strong Catlett on the drums. Elmer Williams and Buster Bailey stick to the melody too much – required, perhaps? 'Moonrise On The Lowlands' has a half-chorus by the trombone section led by Williams' tenor sax with its metallic tone, and a nice modest tenor solo by Chu Berry, followed by a short but hot outing by Eldridge. 'I'll Always' gives us Elmer Williams, Buster Bailey and a very modest Roy Eldridge, while Henderson on piano is dragging. Roger Moore is the author of the arrangement of 'Jangled Nerves', very much in his common manner. Very fast, and in Eldridge's solo Catlett even increases the speed, while this is an easy match for Cuffee on his soft trombone.

Listen to the new-comer on string-bass, young Israel Crosby in all the titles a magnificent swinger of Chicago origin. And Omer Simeon replaces Scoops Carey, coming over from the Earl Hines band for a short time.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Omer Simeon (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Omer Simeon (alt, bar); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Dick Vance, Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey, Omer Simeon, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Omer Simeon (clt, alt, bar); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -cl -as; Omer Simeon -cl -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Sidney Catlett -d
Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

100360: EW ten 8; RE o-tpt 16; BB clt 6

100361: HH pno 6; CB ten 20; RE o-tpt 8

100362: EW ten 8; BB clt 16; RE o-tpt 14; FH pno 32; CB ten 8

100363: CB ten 24; RE o-tpt 24; SC dms 2; EC o-tbn 24; BB clt 4

037 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

May 23, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (1,2,3); Horace Henderson – pno (4,5); Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms;

Teddy Lewis – voc;

Fletcher Henderson – arr (4,5); Horace Henderson – arr (1,2,3,4); Dick Vance – arr (5); Spud Murphy – arr (2)

100557-1 Where There's You There's Me Vic 25334, Chronological Classics 527

100558-1 Do You Or Don't You Love Me? Vic 25334, Chronological Classics 527

100559-1 Grand Terrace Rhythm Vic 25339, Chronological Classics 527

100560-1 Riffin' Vic 25339, Chronological Classics 527

100561-1 Mary Had A Little Lamb Vic uniss 78, Chronological Classics 527

Composer credits: 100557 (Sigler – Goodhart - Hoffman); 100558 (Nesbit - Small); 100559 (Henderson); 100560 (Henderson); 100561 (trad.)

The Victor people obviously set high value on commercialism so that more recorded time is spent on straight vocals than on hot solos. 'Grand Terrace Rhythm' is a Fletcher Henderson composition on blues-changes with only one single solo chorus by Roy Eldridge for the entire title. 'Riffin'' is a Horace Henderson composition and is started by his piano, followed by hot Eldridge trumpet with Catlett playing press-rolls. All band parts are accompanied by Catlett's high-hat whereas he uses his tom-tom behind the trombone choir. 'Mary Had A Little Lamb' was unissued at the time, probably because this title was recorded several times by other bands at the time. But this is the real swinger of the session, with a number of great solos and supreme drum work by Sid Catlett – later 'Big Sid'. The saxophone section is led by Chicagoan Don Pasquall who worked with the Henderson in this same position in 1927/28 already.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Jerome Pasquall (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Dick Vance, trumpet and vocal; Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey, Don Pasquall, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums; Teddy Lewis, vocal

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms); Teddy Lewis (vcl)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -Jerome Pasquall -cl -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Sidney Catlett -d; Teddy Lewis -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

100557: CB ten 15; BB clt 1+8

100558: CB ten 1+16; RE o-tpt 16

100559: RE o-tpt 12

100560: HH pno intro 4; RE o-tpt 16; RE o-tpt 8; HH pno 4

100561: RE o-tpt 16 + 12; BB clt 16; EC o-tbn 8; BB clt 1+11; ?FH pno 1+3; CB ten 16

038 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Aug. 04, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams – ten, clt; Chu Berry – ten, clt, bar;

Fletcher Henderson – pno; Horace Henderson – pno (7); Bob Lessey – gtr; Israel Crosby – sbs; Walter Johnson – dms;

Roy Eldridge – voc (1,4,5); ‘Georgia Boy’ Simpkins – voc (2); Ed Cuffee – voc (4,5); Dick Vance – voc (7);

L.J. Russell – arr (1); Spud Murphy – arr (2,3); Horace Henderson – arr (2,3,4,5,6); Dick Vance – arr (4); Fletcher Henderson – arr (6,7)

100882-1 Shoe Shine Boy Vic 25375, Chronological Classics 527

100883-1 Sing, Sing, Sing (With A Swing) Vic 25375, Chronological Classics 527

100884-1 Until Today Vic 25373, Chronological Classics 527

100885-1 Knock, Knock, Who’s There? Vic 25373, Chronological Classics 527

100885-2 Knock, Knock, Who’s There? Vic 25373, Neatwork RP 2016

100886-1 Jim Town Blues Vic 25379, Chronological Classics 527

100887-1 You Can Depend On Me Vic 25379, Chronological Classics 527

Composer credits: 100882 (Kahn - Chaplin); 100883 (Prima); 100884 (Levant – Coats - Davis); 100885 (Morris – Lopez – Tyson - Davis);

100886 (Davis - Rose); 100887 (Dunlap – Carpenter - Hines)

Much to my regret, Catlett has left the Henderson band now to switch over to Don Redman, and Walter Johnson is his replacement.

Roy Eldridge sings the vocal starting ‘Shoe Shine Boy’ and continues with a beautiful solo chorus – together with Buster Bailey. Ed Cuffee continues in his tasteful style with a half-chorus, this then followed by nice Chu Berry. ‘Sing, Sing, Sing’ – of Benny Goodman fame – gets a Horace Henderson treatment (possibly by Spud Murphy) in arrangement, far away from the Goodman version. Great Chu Berry and Roy Eldridge. Cuffee in his smooth way and Bailey rather intellectual. ‘Until Today’ is the only romantic title recorded at this session, yet without a singer. Instead, Elmer Williams is featured with a short rhapsodic solo in his metallic sound. And then we hear Roy Eldridge singing (first) and Ed Cuffee (second) in ‘Knock, Knock, ...’ It is Horace Henderson’s arrangement again. And there is baritone sax solo which is assumed to be by Chu Berry. Fantastic Eldridge again in ‘Jim Town Blues’, also typical Bailey - and a nice trombone section part. Eldridge starts ‘You Can Depend On Me’ in his very own inimitable way, followed by Chu Berry on tenor sax. And there is nice Horace Henderson behind singer Dick Vance, the lead trumpet player!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Jerome Pasquall (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (p); Bob Lessey (g); John Kirby (bs); Walter Johnson (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Roy Eldridge, trumpet and vocal; Joe Thomas, trumpet; Fernando Arbello, trombone; Ed Cuffee, trombone and vocal; Buster Bailey, Don Pasquall, clarinet/alto sax; Elmer Williams, Chu Berry, clarinets / tenor / baritone saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Walter Johnson, drums; Lee ‘Georgia Boy’ Simpkins, vocal

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Bob Lessey (gtr); Israel Crosby (sbs); Walter Johnson (dms); Georgia Boy Simpkins (vcl)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -Jerome Pasquall -cl -as; Elmer Williams -Chu Berry -cl -ts -bs; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Walter Johnson -d; Dick Vance -Roy Eldridge -Arthur Lee ‘Georgia Boy’ Simpkins -Ed Cuffee -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

100882: RE voc 32; RE m-tpt 16; BB clt 8; RE m-tpt 8; EC o-tbn 16; CB ten 8

100883: GBS voc 32; CB ten 24; RE o-tpt 16; EC o-tbn 8; RE o-tpt 8; BB clt 8

100884: EW ten 8;

100885: RE o-tpt 4; RE + band voc 32; ?CB bar 16; RE o-tpt 8; EC + band voc 32

100886: RE o-tpt 1+16; BB clt 15; CB ten 14

100887: RE o-tpt 30; CB ten 16; EC o-tbn 8; CB ten 6; DV voc + HH pno 30; BB clt 8; CB ten 30

Discernible differences of takes (thanks to W.C. Allen!):

100885-1: 2 “knocks” before the “Fletcher” routine

100885-2: 6 “knocks” before the “Fletcher” routine

039 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago, end 1936/early 1937
broadcast from Grand Terrace Ballroom

Dick Vance, Joe Thomas, Emmett Berry – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno; *Horace Henderson* – pno; Bob Lessey – gtr; Israel Crosby – sbs; Walter Johnson – dms

Sugar Foot Stomp

Neatwork RP 2016

This broadcast was recorded off the air by well-known Jerry Newman, a collector very busy in preserving an impressive lot of swing jazz of the time in recording radio broadcasts on acetates.

Very unfortunately only, that the only accessible reissue of this title on CD (see above) does not include the trombone solo nor the trumpet solo. It starts with the last bar of the trumpet solo. This may be caused by the fact that the original acetate was in poor playing condition. Yet, for the sake of common interest it would certainly have been worth not to cut these solos off! A pity! Roy Eldridge has left the band now to start his own band at the 'Three Deuces Club' in Chicago, and is replaced by Emmett Berry.

Notes:- *Rust**2,*3,*4,*6: not listed- *W.C. Allen, Hendersonia: Full band with solos by trombone (not Higginbotham, possibly Cuffee), trumpet (not Eldridge; possibly Emmett Berry), and tenor sax (definitely Chu Berry).*Solos ad-lib (thanks to W.C. Allen!):?EC o-tbn 12; ?EB o-tpt 12+12+12; CB ten 12+12+10; WJ dms 2

040 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Mar. 02, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

George Washington, Ed Cuffee, J.C. Higginbotham – tbn;

Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr, stg; Israel Crosby – sbs; Walter Johnson – dms;

Dorothy Derrick – voc; Jerry Blake – voc (3,4);

Fletcher Henderson – arr (1,2); Benny Carter – arr (5); Jerry Blake – arr (3,4)

20752-1 What Will I Tell My Heart?

Voc 3485, Chronological Classics 527

20753-1 It's Wearin' Me Down

Voc 3487, Chronological Classics 519

20754-1 Slumming On Park Avenue

Voc 3485, Chronological Classics 519

20754-2 Slumming On Park Avenue

Voc 3485, Mosaic MD7-236 II

20755-1 Rhythm Of The Tambourine

Voc 3487, Chronological Classics 527

Composer credits: 20752 (Tinturin - Lawrence); 20753 (Johnson - Henderson); 20754 (Berlin); 20755 (Franklin (on LP!))

The Henderson band back in the 'Big Apple' after more than a year's absence in Chicago. No wonder that we find some other musicians in the band than before.

The first title has Hilton Jefferson with half-a-chorus of playing the melody ad-lib. This is decidedly Jefferson with his very own choice of notes. There are short four bars only immediately after the vocal played by a four-piece trombone section, the fourth part taken by Williams on tenor sax. And there is Lawrence Lucie using a Hawaiian steel-guitar in the coda. With this same device he starts 'It's Wearin' Me Down', followed by - probably - Dick Vance on trumpet. It is 19 years old Jerry Blake singing Irving Berlin's 'Slummin' On Park Avenue', followed by a short Chu Berry solo. 'Rhythm Of The Tambourine' has a string of great solos by Emmett Berry in hot Eldridge manner, Chu Berry in his unmistakable individuality, and young Jerry Blake on growl clarinet. This last arrangement is authored by the great Benny Carter. And there is great Israel Crosby all over in the rhythm section. There are no trombone solos on these sides!

Notes:- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Dick Vance, Emmett Berry (tp); George Washington, J.C. Higginbotham, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Chu Berry (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson (dm)*- *Carey, McCarthy, Jazz Directory, Vol. 4: Russell Smith, Dick Vance, Emmett Berry (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Leon "Chu" Berry (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Walter Johnson (d)*- *W.C. Allen, Hendersonia: Dick Vance, Russell Smith, trumpet; George Washington, Ed Cuffee, J.C. Higginbotham trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, alto sax; Elmer Williams, Chu Berry, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar/Hawaiian guitar; Israel Crosby, bass; Walter Johnson, drums; Dorothy Derrick, vocal*- *Rust**2: *Russell Smith, Dick Vance, Emmett Berry (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Walter Johnson (dms); Dorothy Derrick (vcl)*- *Rust**3: *Russell Smith -Emmett Berry -t; Dick Vance - t -a; George Washington -J.C. Higginbotham -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Benny Carter -a*- *Rust**4,*6: *Fletcher Henderson -p -a -dir; Dick Vance -Russell Smith -Emmett Berry -t; George Washington -Ed Cuffee -J.C. Higginbotham -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g -stg; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Benny Carter -a*Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

20752: HJ alt 16; DD voc + FH pno 30; LL stg 1

20753: LL stg 2; ?DV o-tpt 6; DD voc 32

20754: JB voc 32; CB ten 8

20755: EB o-tpt 30; CB ten 2+32; JB clt obl 16; JB clt growl 8; JB clt obl 8; IC sbs 2

Discernible differences of takes (thanks to W.C. Allen!):

20754-1: Jerry Blake starts singing: "Let's go slummin'..."

20754-2: Jerry Blake starts singing: "Now, let's go slummin'..."

041 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Mar. 22, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

George Washington, Ed Cuffee, J.C. Higginbotham – tbn;
 Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Chu Berry – ten, clt;
 Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Walter Johnson – dms;
 Fletcher Henderson – arr (1,2,3); Dick Vance – arr (4)
 B-20857-2 Stampede Voc 3534, Chronological Classics 527
 B-20858-1 Back In Your Own Backyard Voc 3511, Chronological Classics 527
 B-20859-1 Rose Room (In Sunny Roseland) Voc 3511, Chronological Classics 527
 B-20860-2 Great Caesar's Ghost Voc 3534, Chronological Classics 527
Composer credits: B-20857 (Henderson); B-20858 (Jolson – Rose – Dryer); B-20859 (Williams – Hickman); B-20860 (Vance)

This session is a feast for lovers of Fletcher Henderson's arrangements as there are three of them recorded here. Henderson recorded 'The Stampede' in May 1926 already, using an arrangement by Don Redman. Here now, he uses an arrangement by himself which, yet, is modernised but still sticks closely to the Redman oeuvre. Unfortunately, it only has little room for improvisations. '... Backyard' swings nicely and has some improvisational spots. 'Rose Room' as well is more arrangement than instrumental solo work. As I said: a feast for arrangement lovers. Listen to that strong guitar of Lucie. 'Great Caesar's Ghost' is Dick Vance's arrangement, and he proves himself to be a comprehensively gifted musician.

And: I would have loved to hear Lips Page and Cozy Cole with the Henderson unit. A pity! (See below!) There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*; Russell Smith, *Dick Vance, Emmett Berry (tp)*; George Washington, J.C. Higginbotham, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Chu Berry (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*; Russell Smith, *Dick Vance, Hot Lips Page (tpt)*; George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Leon "Chu" Berry (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Cozy Cole (d)

- W.C. Allen, *Hendersonia: Dick Vance, Russell Smith, trumpet*; George Washington, Ed Cuffee, J.C. Higginbotham trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar/Hawaiian guitar; Israel Crosby, bass; Walter Johnson, drums; Dorothy Derrick, vocal. "Some discographies list Oran "Hot Lips" Page, trumpet, and Cozy Cole, drums, in place of E. Berry and Johnson. This seems to be without foundation, the trumpet solos being not by Page but by Emmett Berry. This erroneous personnel first appeared in 'Jazz Directory, Vol. 3' and was unfortunately repeated by Rust in his 'Jazz Records, 1932 – 1942'."

- Rust*2: Russell Smith, *Dick Vance, Hot Lips Page (tpt)*; George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Cozy Cole (dms); Dorothy Derrick (vcl)

- Rust*3: Russell Smith -Emmett Berry -t; Dick Vance -t -a; George Washington -J.C. Higginbotham -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Cozy Cole -d; Dorothy Derrick -v; Benny Carter -a

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -Russell Smith -Emmett Berry -t; George Washington -Ed Cuffee -J.C. Higginbotham -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams -Chu Berry -cl -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g -stg; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Dick Vance -a

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

B-20857-2: EB o-tpt 8; EW ten 4
 B-20858-1: JB clt 16; CB ten 16; FH pno 8; CB ten 6; EB o-tpt 6
 B-20859-1: JB clt 2+16; EB o-tpt 8; JB clt growl 6; CB ten 4+16
 B-20860-2: DV m-tpt+HJ alt+JB clt 4; ?DV m-tpt 16; CB ten 16; JB clt 4+2; FH pno 8

042 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Jun. 30, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;
 John McConnell, Al Wynn, Ed Cuffee – tbn;
 Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Chu Berry – ten, clt;
 Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms;
 Chuck Richards – voc (1,2); Jerry Blake – voc (3);
 Horace Henderson – arr (2,4); Jerry Blake – arr (3)

C-1955-1 If You Ever Should Leave Voc 3627, Chronological Classics 519
 C-1956-1 Posin' Voc 3627, Chronological Classics 519
 C-1957-2 All God's Chillun Got Rhythm Voc 3641, Chronological Classics 519
 C-1958-1 Chris And His Gang Voc 3641, Chronological Classics 519

Composer credits are: C-1955 (Kahn – Chaplin); C-1956 (Kahn – Chaplin); C-1957 (Kahn – Jurmann – Kaper); C-1958 (Henderson – Henderson)

In the first title we hear one of the much too seldom solos of the great Hilton Jefferson. Main soloist of the entire session is Jerry Blake on clarinet or singing on the third title – for which he had also attributed the arrangement. The last title then brings us some extended jazz solos. Chu Berry starts with a chorus on his tenor in typical manner. It's Blake then on clarinet and Emmett Berry on open trumpet following. There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*; Russell Smith, *Dick Vance, Emmett Berry (tp)*; Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Chu Berry (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*; Russell Smith, *Dick Vance, Emmett Berry (tpt)*; Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Leon "Chu" Berry (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Walter Johnson (d)

- W.C. Allen, *Hendersonia: Dick Vance, Russell Smith, trumpet*; John McConnell, Albert Wynn, Ed Cuffee, trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums; Chuck Richards, vocal.

- Rust*2: Russell Smith, *Dick Vance, Emmett Berry (tpt)*; Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Walter

Johnson (dms); Jerry Blake (vcl); Chuck Richards (vcl)
 - Rust*3: Russell Smith -Emmett Berry -t; Dick Vance - t -a; George Hunt -Milt Robinson -Ed Cuffee -tb; Jerry Blake -cl -as -v -
 a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Walter
 Johnson -d; Chuck Richards -v
 - Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Russell Smith -Emmett Berry -t; John McConnell -Albert Wynn -Ed Cuffee -tb;
 Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams -Chu Berry -cl -ts; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d;
 Chuck Richards -v; Horace Henderson -a
Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):
 C-1955-1: HJ alt 22; JB clt 8
 C-1956-1: ?EB o-tpt 2; EB m-tpt 16; JB clt 8
 C-1957-2: JB voc 32; CB ten 2+10; EB o-tpt 6; JB clt 2+14
 C-1958-1: CB ten 16; JB clt 16; EB o-tpt 16

043 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 22, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;
 John McConnell, Al Wynn, Ed Cuffee – tbn;
 Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Ben Webster – ten, clt;
 Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;
 Chuck Richards – voc (2,4); Jerry Blake – voc (1,3);
 Dick Vance – arr (2); Jerry Blake – arr (3); Fletcher Henderson – arr (4)

21731-1	Let 'Er Go	Voc 3713,	Chronological Classics 519
21732-1	Worried Over You	Voc 3713,	Chronological Classics 519
21733-1	What's Your Story (What's Your Jive)	Voc 3760,	Chronological Classics 519
21734-1	Trees	Voc 3760,	Chronological Classics 519

Composer credits: 21731: (Clinton – Kay); 21732 (Nelson – Rose – Nelson); 21733 (Johnson – Henderson); 21734 (Kilmer – Rasbach)

Note: a test pressing exists of 21731-2 (Allen, Hendersonia)

Unfortunately, we are not informed on the author of the arranger of 'Let 'Er Go', but I assume that Horace Henderson was responsible. And this title features a much too short solo by the new-comer on tenor sax, Ben Webster. 'Worried Over You' brings us drummer Pete Suggs on vibraphone, following the trashy singing of Chuck Richards. 'What's Your Story' has a Jerry Blake arrangement – and vocal. It really is surprising how a twenty years old musician can stamp his influence on a band of years-long importance and individual style – and this without sounding peculiar. And it is surprising that an arranger of world-wide fame for his jazz scores as Fletcher Henderson increasingly tends to write romantic and commercial music. There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Ben Webster (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Pete Suggs (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (p);

Lawrence Lucie (g); Israel Crosby (bs); Pete Suggs (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; John McConnell, Albert Wynn, Ed Cuffee, trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, alto sax; Elmer Williams, Ben Webster, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums; Chuck Richards, vocal.

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Pete Suggs (dms, vib); Chuck Richards (vcl)

- Rust*3,*4: Russell Smith -Emmett Berry -t; Dick Vance - t -a; George Hunt -Milt Robinson -Ed Cuffee -tb; Jerry Blake -cl -as -v -
 a; Hilton Jefferson -as; Elmer Williams -Ben Webster -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs
 -d -vib; Chuck Richards -v

- Rust*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Russell Smith -Emmett Berry -t; John McConnell -Albert Wynn -Ed Cuffee -tb;
 Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams - Ben Webster -cl -ts; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs
 -d -vib; Chuck Richards -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

21731:	JB voc 6+6; EB o-tpt 4; JB voc 8+6; IC sbs 4; JB voc 2; BW ten 16; EB o-tpt 8; JB clt 8
21732:	?HJ alt 2; PS vib 16; BW ten 4
21733:	JB voc 32; JB clt 1+8
21734:	EW ten 8

044 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 25, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;
 John McConnell, Al Wynn, Ed Cuffee – tbn;
 Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Ben Webster – ten, clt;
 Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;
 Chuck Richards – voc (1,3);
 Fletcher Henderson – arr (1,2); Dick Vance – arr (3); head arrangement (4)

21940-1	If It's The Last Thing I Do	Voc 3850,	Chronological Classics 519
21941-1	Sing You Sinners	Voc 4125,	Chronological Classics 519
21942-1	You're In Love With Love	Voc 3850,	Chronological Classics 519
21943-1	Stealin' Apples	Col uniss 78,	Chronological Classics 519

Composer credits: 21940 (Kahn – Chaplin); 21941 (Coslow – Hartling); 21942 (Kuhn – McGrain); 21943 (Waller – Razaq)

Again, we hear Fletcher Henderson's superficial commercial dance music in the first title. 'Sing You Sinners' is much more in jazz manner and features good solos by Berry, Blake and Webster. The third title again belongs to the romantic bunch of the repertoire. And then we have a recreation of one of the swingers of the band's first Chicago session March 1936, 'Stealin' Apples'. Only, that there is much less tension and swing in this Fats Waller title. Israel Crosby restricts himself to play a permanent two-beat rhythm – what Pete Suggs has

preferred to do since he had joined the band. And thus, we long for the pulsating rhythm Sid Catlett had put underneath the band when he was the drummer (listen to session 035 above!). A pity, again! There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Ben Webster (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Pete Suggs (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Pete Suggs (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; John McConnell, Albert Wynn, Ed Cuffee, trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, alto sax; Elmer Williams, Ben Webster, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums; Chuck Richards, vocal.

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Pete Suggs (dms, vib); vocalists uncertain

- Rust*3,*4: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -John McConnell -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Ben Webster -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

- Rust*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Russell Smith -Emmett Berry -t; John McConnell -Albert Wynn -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams - Ben Webster -cl -ts; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

21940: no solos

21941: EB o-tpt 1+15; EB o-tpt 1+6; JB clt 1+16; BW ten 15

21942: ?DV m-tpt 16

21943: FH pno 32; BW ten 32; EB o-tpt 32; JB clt 32

045 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

May 27, 1938

Russell Smith, Dick Vance, Emmett Berry – tpt;

John McConnell or George Hunt or Fred Robinson, Al Wynn, Ed Cuffee – tbn;

Eddie Barefield – alt, clt, bar; Budd Johnson – alt, clt; Elmer Williams, Franz Jackson or Ben Webster – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;

Chuck Richards – voc

C-2231-1 Don't Let The Rhythm Go To Your Head

Voc 4180,

Chronological Classics 519

C-2232-1 (I've Been) Saving Myself For You

Voc 4154,

Chronological Classics 519

C-2233-1 There's Rain In My Eyes

Voc 4167,

Chronological Classics 519

Composer credits: C-2231 (Kahn – Chaplin); C-2232 (Kahn – Chaplin); C-2233 (Ager – McCarthy – Schwartz). Note: A test pressing exists of C-2232-2!

Oh yes, these three titles are classified "Fox Trot", and that's what they are, just plain dance music without improvised hot jazz parts, and even Emmett Berry is very tame on these sides. There are no trombone solos on these sides!

There is a baritone sax in 'Savin' Myself For You', I assume the player to be Eddie Barefield.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Ben Webster (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Pete Suggs (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Pete Suggs (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; Albert Wynn, Ed Cuffee, poss George Hunt or Fred Robinson, trombone; Eddie Barefield, clarinet and alto sax; prob Budd Johnson, alto sax; Elmer Williams, Ben Webster or Franz Jackson, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums and vibes; Chuck Richards, vocal.

"The band's personnel, then at the Grand Terrace, was in a state of flux as regards the trombone and reed section. There is no personnel information in the Columbia files; the above is a composite of Eddie Barefield's recollections, and the information on personnel changes on pages 350-351 (of 'Hendersonia – KBR'). There are no tenor sax solos, so no way to positively pinpoint the instrumentalists. Hilton Jefferson is usually listed as the second alto sax, but he is reputedly on Chick Webb's May 1938 recordings, so must have left Henderson by this time, to be replaced by Budd Johnson."

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Pete Suggs (dms, vib); vocalists uncertain

- Rust*3: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -John McConnell -Ed Cuffee -tb; Eddie Barefield -cl -as; Hilton Jefferson -as; Elmer Williams -Ben Webster -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

- Rust*4,*6: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -George Hunt or Fred Robinson -Ed Cuffee -tb; Eddie Barefield -cl -as; Budd Johnson -as; Elmer Williams -?Franz Jackson -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

C-2231: ?EB o-tpt 2

C-2232: ?EW ten 16; EB o-tpt 8

C-2233: EB o-tpt 6; EB clt 4 + 8

046 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

May 28, 1938

Russell Smith, Dick Vance, Emmett Berry – tpt;

John McConnell or George Hunt or Fred Robinson, Al Wynn, Ed Cuffee – tbn;

Eddie Barefield, Budd Johnson – alt, clt; Elmer Williams, Franz Jackson or Ben Webster – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;
 Chuck Richards – voc;

Fletcher Henderson – arr (3)

C-2234-2	What Do You Hear From The Mob In Scotland?	Voc 4167,	Chronological Classics 519
C-2235-2	It's The Little Things That Count	Voc 4154,	Chronological Classics 519
C-2236-1	Moten Stomp	Voc 4180,	Chronological Classics 519

Composer credits: C-2234 (Kahn – Chaplin); C-2235 (Gillespie – Simons); C-2236 (Moten)

And the Fox Trots with commercial and boring vocals are pursued. The second title at least carries a hot solo by Emmett Berry. Only the last title really swings – and it has Suggs playing press-rolls (!) on his snare-drum and later swing high-hat. It is no wonder that this title was the only one of these last sessions enclosed into the wonderful LP collection 'The Fletcher Henderson Story - A Study In Frustration' of about half-a-century ago – which I still cherish immensely.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Ben Webster (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Pete Suggs (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (p);

Lawrence Lucie (g); Israel Crosby (bs); Pete Suggs (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; Albert Wynn, Ed Cuffee, poss George Hunt or Fred Robinson, trombone; Eddie Barefield, clarinet and alto sax; prob Budd Johnson, alto sax; Elmer Williams, Ben Webster or Franz Jackson, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums and vibes; Chuck Richards, vocal.

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs);

Pete Suggs (dms, vib); vocalists uncertain

- Rust*3: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -John McConnell -Ed Cuffee -tb; Eddie Barefield -cl -as; Hilton Jefferson -as; Elmer Williams -Ben Webster -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

- Rust*4,*6: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -George Hunt or Fred Robinson -Ed Cuffee -tb; Eddie Barefield -cl -as; Budd Johnson -as; Elmer Williams -?Franz Jackson -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

C-2234: no solos

C-2235: ?FJ ten 8; EB o-tpt 16

C-2236: PS vib 1+32; EB clt 16; EC o-tbn 6; PS dms 2 + 2; EB alt 8

047 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,
air-check

Jul. 11, 1938
Grand Terrace Ballroom

Russell Smith, Dick Vance, Emmett Berry – tpt;

Fred Robinson, Al Wynn, Ed Cuffee – tbn;

Eddie Barefield – alt, clt, bar; Budd Johnson – alt, clt; Elmer Williams, Franz Jackson – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;

Chuck Richards – voc

Christopher Columbus

Jazz Unlimited JUCD 2053

Down South Camp Meeting

Jazz Unlimited JUCD 2053

You Go To My Head

Jazz Unlimited JUCD 2053

Don't Be That Way

Jazz Unlimited JUCD 2053

This Time It's Real

Jazz Unlimited JUCD 2053

Cathedral In The Pines

Jazz Unlimited JUCD 2053

Savin' Myself For You

Jazz Unlimited JUCD 2053

unidentified title

Jazz Unlimited JUCD 2053

The Moon Looks Down And Laughs

Jazz Unlimited JUCD 2053

The Little Things That Count

Jazz Unlimited JUCD 2053

Rosie The Redskin

Jazz Unlimited JUCD 2053

Bugle Blues

Jazz Unlimited JUCD 2053

Christopher Columbus

Jazz Unlimited JUCD 2053

This and the following air-check from the Grand Terrace Ballroom were issued by Jazz Unlimited of Sweden thirty years ago, and they certainly were a sensation for the ardent collector. Personnel is identified from the last documented one of session 046. There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed

- Carey, McCarthy, *Jazz Directory, Vol. 4*: not listed

- W.C. Allen, *Hendersonia*: not listed

- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

(1): no solos

(2): EB o-tpt 1+24

(3): no solos

(4): EB o-tpt 15 + 7; EB clt 16; EW ten 8

(5): no solos

(6): EB o-tpt 1+16; EW ten 16; EB o-tpt 8; EB clt 8

(7): EW ten 14; EB o-tpt 8

(8): EB o-tpt 15; ?FJ ten 8; EB clt 16

(9): no solos

(10): ?FJ ten 8; EB m-tpt 16

(11): EB clt 1+4 + 1+4; EB m-tpt 7; FJ ten 8

- (12): *EW ten 23; ?DV or EB o-tpt 24; EB clt 16 + 16; EB o-tpt 4 + 4*
 (13): *no solos*

048 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago, Jul. 13, 1938
 air-check Grand Terrace Ballroom

Russell Smith, Dick Vance, Emmett Berry – tpt;
 Fred Robinson, Al Wynn, Ed Cuffee – tbn;
 Eddie Barefield – alt, clt, bar; Budd Johnson – alt, clt; Elmer Williams, Franz Jackson – ten, clt;
 Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;
 Chuck Richards – voc

Christopher Columbus	Jazz Unlimited JUCD 2053
Beale Street Blues	Jazz Unlimited JUCD 2053
This Time It's Real	Jazz Unlimited JUCD 2053
The Little Things That Count	Jazz Unlimited JUCD 2053
You Go To My Head	Jazz Unlimited JUCD 2053
Music, Maestro, Please	Jazz Unlimited JUCD 2053
When They Played The Polka	Jazz Unlimited JUCD 2053
You Taught Me To Love Again	Jazz Unlimited JUCD 2053
Panama	Jazz Unlimited JUCD 2053
Will You Remember Tonight Tomorrow?	Jazz Unlimited JUCD 2053
Don't Wake Up My Heart	Jazz Unlimited JUCD 2053
There's Honey On The Moon Tonight	Jazz Unlimited JUCD 2053
Christopher Columbus	Jazz Unlimited JUCD 2053

Another air-check from the Grand Terrace Ballroom

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Carey, McCarthy, *Jazz Directory, Vol. 4: not listed*
- W.C. Allen, *Hendersonia: not listed*
- Rust*2,*3,*4,*6: not listed
- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

- (1): *no solos*
 (2): *EC o-tbn 8 + 12 + 10; EB o-tpt 12 + 12; ?FJ ten 12 + 12; EB clt 12*
 (3): *no solos*
 (4): *?FJ ten 8; EB m-tpt 16*
 (5): *no solos*
 (6): *EB clt 3; EW ten 4*
 (7): *EB o-tpt 24; FJ ten 4; EC o-tbn 8*
 (8): *PS vib 2*
 (9): *EB clt 32; ?EC o-tbn 14*
 (10): *EB clt 4 + 3*
 (11): *?DV o-tpt 12; EB o-tpt 1+4; FJ ten 8 + 7*
 (12): *FJ ten 15; EB m-tpt 8; EB clt 14*
 (13): *EB o-tpt 1+10*

Although Fletcher Henderson and his Orchestra spent long periods of the years 1936 to 1938 in Chicago, the Henderson band still are part of the Harlem / New York sphere of jazz. For this reason, I have commented on every recording session of the Henderson "Christopher Columbus" band (named for their theme-song).

From 1939 on, Ed Cuffee gigged in New York until joining Count Basie in January 1941. Although the Basie band played long periods of the late 1930s in New York and everywhere else in the U.S.A., I would not see them as part of the 'Harlem' jazz music. Therefore, Cuffee's later recording sessions are listed without 'Notes' and comments. The same applies to the Bunk Johnson Band of 1947.

049 COUNT BASIE AND HIS ORCHESTRA

New York, January 28, 1941

Ed Lewis, Al Killian, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Ed Cuffee, Dickie Wells – tbn;
 Earl Warren – alt; Tab Smith – alt, sop; Don Byas, Buddy Tate – ten; Jack Washington – bar;
 Count Basie – pno, ldr; Freddy Green – gtr; Walter Page – sbs; Jo Jones – dms;
 Jimmy Rushing – voc;
 Dudley Brooks – arr (3,4); Tab Smith – arr (6,7,8); Skippy Martin – arr (9)

29580-1	Music Makers	OK 6047,	Chronological Classics 623
29580-2	Music Makers	OK uniss 78,	CBS (F) 66101 16 (LP)
29581-1	Jump The Blues Away	OK 6157,	Chronological Classics 623
29581-1	Jump The Blues Away	OK uniss 78,	CBS (F) 66101 16 (LP)
29582-1	Deep In The Blues	OK uniss 78,	CBS (F) 66101 16 (LP)
29583-1	The Jitters	OK 6095,	Chronological Classics 623
29583-2	The Jitters	OK uniss 78,	CBS (F) 66101 16 (LP)
29583-?	The Jitters	OK uniss 78,	CBS (F) 66101 16 (LP)
29584-1	Tuesday At Ten	OK 6071,	Chronological Classics 623
29585-1	Undecided Blues	OK 6071,	Chronological Classics 623

050 COUNT BASIE AND HIS ORCHESTRA

Chicago,

April 10, 1941

Ed Lewis, Al Killian, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Ed Cuffee, Dickie Wells – tbn;
 Earl Warren – alt; Tab Smith – alt, sop; Don Byas, Buddy Tate - ten; Jack Washington – bar;
 Count Basie – pno, ldr; Freddy Green - gtr; Walter Page - sbs; Jo Jones – dms;
 Jimmy Rushing – voc; Coleman Hawkins – ten (2,3,6,7);
 Jimmy Mundy – arr (1); Buster Harding – arr (2,3); Buck Clayton – arr (4,5)

C-3677-1	I Do Mean You	OK 6180,	Chronological Classics 623
C-3678-1	9:20 Special	OK 6244,	Chronological Classics 623
C-3678-2	9:20 Special	OK uniss 78,	CBS (F) 66101 17 (LP)
C-3679-1	H And J	OK 6365,	Chronological Classics 623
C-3679-2	H And J	OK uniss 78,	Mosaic MD8-251 CD06
C-3680-1	Feedin' The Bean	OK 6180,	Chronological Classics 623
C-3680-	Feedin' The Bean	OK uniss 78,	Mosaic MD8-251 CD06
C-3681-1	Goin' To Chicago Blues	OK 6244,	Chronological Classics 623

051 COUNT BASIE AND HIS ORCHESTRA

New York,

May 21, 1941

Ed Lewis, Al Killian, Harry Edison, Buck Clayton – tpt;
 Dan Minor, Ed Cuffee, Dickie Wells – tbn;
 Earl Warren – alt; Tab Smith – alt, sop; Don Byas, Buddy Tate - ten; Jack Washington – bar;
 Count Basie – pno, ldr; Freddy Green - gtr; Walter Page - sbs; Kenny Clark – dms (1,2,3,4,5,6); Jo Jones – dms (7,8,9,10);
 Earl Warren – voc; Jimmy Mundy – arr (7,8,9);

30520-1	You Betcha My Life	OK uniss 78,	CBS (F) 66101 18 (LP)
30520-2	You Betcha My Life	OK 6221,	Chronological Classics 652
30520-3	You Betcha My Life	OK uniss 78,	CBS (F) 66101 18 (LP)
30521-1	Down, Down, Down	OK 6221,	Chronological Classics 652
30521-2	Down, Down, Down	OK 6221,	CBS (F) 66101 18 (LP)
30521-3	Down, Down, Down	OK 6221,	CBS (F) 66101 18 (LP)
30522-1	Tune Town Shuffle	OK 6267,	Chronological Classics 652
30522-2	Tune Town Shuffle	OK uniss 78,	CBS (F) 66101 18 (LP)
30522-3	Tune Town Shuffle	OK uniss 78,	CBS (F) 66101 19 (LP)
30523-1	I'm Tired Of Waiting For You	OK uniss 78,	CBS (F) 66101 19 (LP)

052 COUNT BASIE AND HIS ORCHESTRA

New York,

July 02, 1941

Ed Lewis, Al Killian, Harry Edison, Buck Clayton – tpt;
 Robert Scott, Ed Cuffee, Eli Robinson – tbn;
 Earl Warren – alt; Tab Smith – alt, sop; Don Byas, Buddy Tate - ten; Jack Washington – bar;
 Count Basie – pno, ldr; Freddy Green - gtr; Walter Page - sbs; Kenny Clark – dms (1,2,3,4,5,6); Jo Jones – dms (7,8,9,10);
 Jimmy Rushing – voc (1,2,3,4,5); Earl Warren – voc (9); Eddie Durham – arr (10,11,12);

30831-1	One, Two, Three, O'Lairy	OK 6319,	Chronological Classics 652
30831-2	One, Two, Three, O'Lairy	OK uniss 78,	CBS (F) 66101 19 (LP)
30831-3	One, Two, Three, O'Lairy	OK uniss 78,	CBS (F) 66101 19 (LP)
30831-4	One, Two, Three, O'Lairy	OK uniss 78,	CBS (F) 66101 19 (LP)
30831-5	One, Two, Three, O'Lairy	OK uniss 78,	CBS (F) 66101 19 (LP)
30832-1	Basie Boogie	OK 6330,	Chronological Classics 652
30832-2	Basie Boogie	OK uniss 78,	CBS (F) 66101 20 (LP)
30832-3	Basie Boogie	OK uniss 78,	CBS (F) 66101 20 (LP)
30833-1	Fancy Meeting You	OK 6319,	Chronological Classics 652
30834-1	Diggin' For Dex	OK 6365,	Chronological Classics 652
30834-2	Diggin' For Dex	OK uniss 78,	CBS (F) 66101 20 (LP)
30834-3	Diggin' For Dex	OK uniss 78,	CBS (F) 66101 20 (LP)

053 BUNK JOHNSON AND HIS BAND

New York,

Nov. 08, 1947

Bunk Johnson – tpt; Ed Cuffee – tbn; Garvin Bushell – clt;
 Don Kirkpatrick – pno; Danny Barker – gtr; Wellman Braud – sbs; Alphonse Steele – dms

Please Don't Talk About Me When I'm Gone	Nola LP3,	Document JPCD-1530-2
Peg O My Heart	Nola LP3,	Document JPCD-1530-2
Ugly Child	Nola LP3,	Document JPCD-1530-2
Please	Nola LP3,	Document JPCD-1530-2
Pagan Love Song	Nola LP3,	Document JPCD-1530-2
I Can't Give You Anything But Love	Nola LP3,	Document JPCD-1530-2
Margie	Nola LP3,	Document JPCD-1530-2
Royal Garden Blues	Nola LP3,	Document JPCD-1530-2
Sweet Lorraine	Nola LP3,	Document JPCD-1530-2
Darktown Strutters Ball	Nola LP3,	Document JPCD-1530-2
Tishomingo Blues (1)	Nola LP3,	Document JPCD-1530-2

Tishomingo Blues (2)		Nola LP3,	Document JPCD-1530-2
054 BUNK JOHNSON AND HIS BAND		New York,	Dec. 23, 1947
Bunk Johnson – tpt; Ed Cuffee – tbn; Garvin Bushell – clt;			
Don Kirkpatrick – pno; Danny Barker – gtr; Wellman Braud – sbs; Alphonse Steele – dms			
151	The Entertainer	Col GL 520 (LP),	Delmark DD 225
152	The Minstrel Man	Col GL 520 (LP),	Delmark DD 225
153	Chloe	Col GL 520 (LP),	Delmark DD 225
154	Someday	Col GL 520 (LP),	Delmark DD 225
055 BUNK JOHNSON AND HIS BAND		New York,	Dec. 24, 1947
Bunk Johnson – tpt; Ed Cuffee – tbn; Garvin Bushell – clt;			
Don Kirkpatrick – pno; Danny Barker – gtr; Wellman Braud – sbs; Alphonse Steele – dms			
155	Hilarity Rag	Col GL 520 (LP),	Delmark DD 225
156	Kinklets	Col GL 520 (LP),	Delmark DD 225
157	You're Driving Me Crazy	Col GL 520 (LP),	Delmark DD 225
158	Someday	Col GL 520 (LP),	Delmark DD 225
056 BUNK JOHNSON AND HIS BAND		New York,	Dec. 26, 1947
Bunk Johnson – tpt; Ed Cuffee – tbn; Garvin Bushell – clt;			
Don Kirkpatrick – pno; Danny Barker – gtr; Wellman Braud – sbs; Alphonse Steele – dms			
159	That Teasin' Rag	Col GL 520 (LP),	Delmark DD 225
160	Some Of These Days	Col GL 520 (LP),	Delmark DD 225
161	Till We Meet Again	Col GL 520 (LP),	Delmark DD 225
162	Maria Elena	Col GL 520 (LP),	Delmark DD 225

K. – B. Rau
08-05-2023
17-09-2023