

THE RECORDINGS OF LEONARD ‘HAM’ DAVIS

An Annotated Tentative Personnel - Discography

DAVIS, Leonard ‘Ham’ born: St. Louis, Missouri, 4th July, 1905, died: New York City, 1957
First played trumpet in the Odd Fellows Boys’ Band in St. Louis. Worked in Charlie Creath’s bands in 1924 and 1925, then moved to New York; with Charlie Skeets in 1926, with Edgar Hayes at the Alhambra Theatre in 1927, also worked with pianist Arthur Gibbs’ Band in New York 1927-8. Recorded with Eddie Condon (1929). With Charlie Johnson (1928-9), Elmer Snowden (1930-1), Don Redman (1931), Russell Wooding (1932), Benny Carter (1933), Luis Russell (1934-5). With Louis Armstrong’s Orchestra from October 1935 until spring 1937, then rejoined Edgar Hayes until autumn 1938 (including trip to Europe). Worked with the ‘Blackbirds’ show in New York, October 1938 until spring 1939. Free-lanced in New York, then worked with Sidney Bechet nine-piece band at Mimos in March 1940, again worked with Edgar Hayes before joining Maurice Hubbard’s Band in September 1940. In 1940s worked for several years in band led by Alberto Socarras, also with George James in 1943. Left full-time music, but continued gigging. (J. Chilton, Who’s Who in Jazz)

LEONARD “Ham” DAVIS b. St. Louis 1904, d. New York 1957
Played with Russell Wooding (1932); Benny Carter (late/32-1933) possibly including time FH took over Carter band for Pennsylvania dates); Luis Russell (1934-35). (W.C. Allen, Hendersonia)

STYLISTICS

STYLE

Leonard Davis is mainly known for his first part trumpet work in big bands, such as those of Charlie Johnson, Luis Russell, Edgar Hayes and Louis Armstrong. Although his home was St. Louis, and he played in Charlie Creath’s bands, his solo style cannot be derived from the common trumpet style of this area, but has to be seen as a personal style, rather academic, but strong and secure with clear, hot and urgent diction, making frequent use of blue notes when varying the melody line, using final vibrato and off-beat phrasing. There seems to be very little Armstrong influence in it. Concentrating on lead-trumpet, he thus solos only little.

TONE

Tone is beautiful, sharp and clear, as requested from a lead-trumpet player.

VIBRATO

Very slow and wide vibrato on sustained notes, thus clean approach to the melodies, but fast and low – final - vibrato on shorter and more accented notes.

TIME

Very exact, playing at the tip of notes and phrases, urgent and direct.

PHRASING

Very melodious and with wide tension, playing horizontally, probably caused by his main business as lead-trumpet player.

This personnel-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: Leonard Davis
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Leonard Davis*
- 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: (*Leonard Davis*)

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.

LEONARD „HAM“ DAVIS

001	CHAS. CREATH'S JAZZ-O-MANIACS	St. Louis,	c. Dec. 02, 1924
	Charles Creath – tpt; Charlie Lawson – tbn; William Thornton Blue – clt; Sam Long - alt; William Rollins – ten; Cranston Hamilton – pno; Pete Patterson – bjo; Floyd Campbell – dms; Floyd Campbell - voc		
8781-A	Pleasure Mad	OK 8201,	Frog DGF 83
8782-A	Market Street Blues	OK 8201,	Frog DGF 83

There is so much New Orleans influence in this music! They certainly have listened hard to Oliver's records. But first, I do not hear the listed Leonard Davis playing first trumpet parts, and he may safely be omitted from the personnel. Everything played by a trumpet here comes from Charles Creath's hot and urgent horn, and has nothing in common with Davis' clean and sophisticated approach to hot music. Where the brass players are heard together, it is only one trumpet and one trombone and nothing more. And they do not play scored parts! But the leader's horn is great and a joy to hear.

The trombonist plays pleasantly, but overstrains himself when trying to find a convincing end for Armstrong's solo chorus of Oliver's 'Chimes Blues'.

William Thornton Blue already shows his strong and sharp clarinet tone, but still rather stiff and undeveloped as seen against his later virtuoso performances. He is the only musician playing clarinet on these sides, and he does not play saxophone here. In 'Pleasure Mad' he is restricted to play a pre-fixed solo with stiff rhythm and boringly repeated simple phrases and trills.

There is a nice solo chorus by the alto player on 'Market Street Blues'. The tenor saxophone only plays set harmonic parts throughout the whole session.

It is very interesting to note that the band plays both titles in G natural, which is rather uncommon, and certainly is a proof of their advanced musicianship and possibly of their acquaintance with ragtime music.

Notes:

- *Delaunay, New Hot Discography:* Charles Creath, Leonard Davis (tp); Charlie Lawson (tbn); Sam Long, Thornton Blue, William Rollins (s); Cranston Hamilton (p); Pete Patterson (bjo); Pops Foster (b); Floyd Campbell (dm & vo)

- *Carey/McCarthy, Jazz Directory Vol. 2:* Charles Creath, Leonard Davis (tpt); Charlie Lawson (tbn); Sam Long, Thornton Blue, William Rollins (sax); Cranston Hamilton (p); Pete Patterson (bj); Pops Foster (bs); Floyd Campbell (d, vcl)

- *Rust*2:* Leonard Davis (tpt); Charlie Lawson (tbn); Sam Long, Thornton Blue, William Rollins (reeds); Cranston Hamilton (pno); Pete Patterson (bjo); Pops Foster (bbs); Floyd Campbell (dms)

- *Rust*3:* Charles Creath -t -ldr; Leonard Davis -t; Charlie Lawson -tb; Sam Long -William (Thornton) Blue -cl -as; William Rollins -ts; Cranston Hamilton -p; Pete Patterson -bj; Floyd Campbell -d -v

- *Rust*4,*6:* Charles Creath -t dir. Leonard Davis -t; Charlie Lawson -tb; Sam Long -William Thornton Blue -cl -as; William Rollins -ts; Cranston Hamilton -p; Pete Patterson -bj; Floyd Campbell -d

Structure of Tunes:

8781-A *Pleasure Mad* Key of G Okeh
(Intro 4 bars ens)(Vamp 8 bars ens)(Verse 1 12 bars ens)(Chorus 1 32 bars AA' ens)(Chorus 2 32 bars AA' clt + ens)(Verse 2 12 bars ens)(Chorus 3 32 bars AA' tpt)(Chorus 4 32 bars ens)(Tag 3 bars ens)

8782-A *Market Street Blues* Key of G Okeh
(Intro 4 bars ens)(Chorus 1 12 bars tpt + ens)(Chorus 2 12 bars alt)(Chorus 3 12 bars clt - tbn + ens)(Chorus 4 12 bars tbn)(Chorus 5 12 bars voc + ens)(Chorus 6 12 bars ens - 2 bjo-breaks in first 4 bars)(Tag 2 bars ens)

002	CHAS. CREATH'S JAZZ-O-MANIACS	St. Louis,	Mar. 1925
	Leonard Davis, Charles Creath – tpt; Charlie Lawson – tbn; William Thornton Blue – clt; Sam Long - alt; William Rollins – ten; Cranston Hamilton – pno; Pete Patterson – bjo; Floyd Campbell – dms; Floyd Campbell - voc		
9018-A	I Woke Up Cold In Hand	OK 8217,	Frog DGF 83
9019-A	King Porter Stomp	OK 8210,	Frog DGF 83
9020-A	Every Man That Bears Bell-Bottom Britches Ain't No Monkey Man	OK 8210,	Frog DGF 83
9021-A	My Daddy Rocks Me (With One Ateady Roll)	OK 8217,	Frog DGF 83

This personnel now encloses a second trumpet player, Leonard Davis probably, to play first (!) trumpet parts, but it seems that he only delivers a soft second part behind leader Charlie Creath with his strong and bluesy trumpet lead. Perhaps, that Davis was engaged to lead the band in scored dance numbers, other than the titles recorded at this session.

The remaining band obviously is the same as at the previous session, Blue again only playing clarinet – taking half of 'King Porter Stomp' as his solo vehicle – and the other two reeds responsible for the harmonic background. There is beautiful piano behind the vocal of 'I Woke Up Cold In Hand'!

Notes:

- *Delaunay, New Hot Discography:* Charles Creath, Leonard Davis (tp); Charlie Lawson (tbn); Sam Long, Thornton Blue, William Rollins (s); Cranston Hamilton (p); Pete Patterson (bjo); Pops Foster (b); Floyd Campbell (dm & vo)

- *Carey/McCarthy, Jazz Directory Vol. 2:* Charles Creath, Leonard Davis (tpt); Charlie Lawson (tbn); Sam Long, Thornton Blue, William Rollins (sax); Cranston Hamilton (p); Pete Patterson (bj); Pops Foster (bs); Floyd Campbell (d, vcl)

- *Rust*2:* Leonard Davis (tpt); Charlie Lawson (tbn); Sam Long, Thornton Blue, William Rollins (reeds); Cranston Hamilton (pno); Pete Patterson (bjo); Pops Foster (bbs); Floyd Campbell (dms, vcl)

- *Rust*3:* Charles Creath -t -ldr; Leonard Davis -t; Charlie Lawson -tb; Sam Long -William (Thornton) Blue -cl -as; William Rollins -ts;

Cranston Hamilton -p; Pete Patterson -bj; Floyd Campbell -d -v
 - Rust*4,*6: Charles Creath -t dir. Leonard Davis -t; Charlie Lawson -tb; Sam Long -William Thornton Blue -cl -as; William Rollins -ts;
 Cranston Hamilton -p; Pete Patterson -bj; Floyd Campbell -d -v

Structures of Tunes:

9018-A *I Woke Up Cold In Hand* Key of C Okeh

(Intro 4 bars *clt* + ens)(Chorus 1 12 bars *CC m-tpt*)(Chorus 2 12 bars *m-tbn* + ens/saxes)(Chorus 3 12 bars *voc* + *pno*)(Chorus 4 12 bars *voc* + *pno*)(Chorus 5 12 bars *tbn* + ens)(Coda 4 bars *ens* - *pno*)

9019-A *King Porter Stomp* Key of Ab / Db Okeh

(Intro 4 bars *WTB clt* + ens)(Strain A 1 16 bars *WTB clt* + ens)(Strain A 2 16 bars *WTB clt* + ens)(Strain B 1 16 bars *WTB clt* + ens)(Strain B 2 16 bars *WTB clt* + ens)(Bridge / Modulation 4 bars *ens*)(Strain C 1 16 bars *ens*)(Strain C 2 16 bars *ens*)(Strain C 3 16 bars *CC m-tpt*)(Strain C 4 *CC m-tpt* + ens)(Strain C 5 16 bars *ens*)(Tag 2 bars *ens*)

9020-A *Every Man That Bears Bell-Bottom Bridges ...* Key of Bb Okeh

(Intro 4 bars *ens*)(Verse 1 16 bars *AA' ens*)(Chorus 1 16 *AABA ens* - *CL tbn m-br 4*)(Verse 2 16 bars *AA' FC voc* + *ens*)(Chorus 2 16 bars *AABA voc* + *ens*)(Chorus 3 16 bars *AABA CC m-tpt* + *ens* 12 - *voc* + *ens* 4)(Tag 2 bars *FC voc* + *ens*)

9021-A *My Daddy Rocks Me* Key of Fm Okeh

(Intro 4 bars *ens*)(Chorus 1 16 bars *AA'BA ens*)(Chorus 2 16 bars *AA'BA CC tpt*)(Chorus 3 16 bars *AA'BA FC voc* + *CH pno* / *CC m-tpt*)(Chorus 4 16 bars *AA'BA FC voc* + *ens*)(Chorus 5 16 bars *AA'BA ens*)

003 BERTHA HENDERSON	Leonard Davis Trio and Charley Lawson	St. Louis,	Apr. 1925
Bertha Henderson – voc;			
Leonard Davis – tpt; Charlie Lawson – tbn;			
Cranston Hamilton – pno; Pete Patterson or James Robinson – bjo			
9036-A	Discouraged Blues	OK 8265,	Document DOCD-5470
9037-A	Jamboree Blues	OK 8265,	Document DOCD-5470

This accompanying personnel obviously is taken from the Charlie Creath band of the time (see session above). These sides show Leonard Davis – a St. Louis native – with the same sharp-cut no-nonsense and classically shaped trumpet style. He seems to be predetermined to develop into one of the greatest lead-trumpet players of early and classic big band Swing.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
- Carey, McCarthy, Vol. 4: *Leonard Davis Trio and Charley Lawson: unknown personnel*
- BGR*2,*3,*4: *Leonard Davis Trio and Charley Lawson (sic): Leonard Davis, tpt; Charlie Lawson, tbn; poss Cranston Hamilton, pno; Pete Patterson, bjo*
- Rust*3,*4,*6: *Leonard Davis Trio and Charley Lawson (sic): Leonard Davis -t; Charlie Lawson -tb; ?Cranston Hamilton -p; ?Pete Patterson -bj*
- VJM 140-12: Björn Englund informs that the banjo player is James “Banjo Pete” Robinson (no source given).

004 CHAS. CREATH'S JAZZ-O-MANIACS		St. Louis,	c. Nov. 02, 1925
<i>Charles Creath</i> – tpt; <i>Sonny Lee</i> – tbn (1,2,4); <i>Charlie Lawson</i> – tbn (3);			
<i>Horace Eubanks</i> – clt, alt; <i>Sam Long</i> – alt; <i>William Rollins</i> – ten;			
<i>Cranston Hamilton</i> – pno; <i>Pete Patterson</i> – bjo; <i>Lonnie Johnson</i> – vln, voc			
9426-A	<i>Market Street Stomp</i>	OK 8280,	Frog DGF 83
9427-A	<i>Won't Don't Blues</i>	OK 8280,	Frog DGF 83
9028-A	<i>Way Down In Lover's Lane</i>	OK 8257,	Frog DGF 83
9029-A	<i>Grandpa's Spell</i>	OK 8257,	Frog DGF 83

Again, we only have one trumpet on this session, and not Leonard Davis. But some strange things happen at this very session. Not only that Zutty Singleton recounted that two different trombonists played as listed above, but also, that we hear two tenor saxophones in duet in strains D1 and A2 of ‘Market Street Stomp’. As Horace Eubanks is documented as co-composer and perhaps arranger of this tune, he might be one of the two tenor players, the other one being Rollins. Or he – Eubanks – was inspired by the growing reed master Blue and invited him to be his partner in the duet. The duet might even have consisted of Blue together with Rollins, as Blue needs two and a half bars to re-enter with his clarinet in the final ensemble. I favor the alternative of Rollins and Blue, Blue being the lively and strong slap-tongue soloist. And Eubanks was an alto player.

The second title, ‘Won't Don't Blues’, has the rhythm section only with Charles Creath and Thornton Blue in the first two chorusses and from there on Lonnie Johnson singing accompanied by his own violin. I simply did not know that violin playing could go with simultaneous singing. But the record label says: “Lonnie Johnson playing Violin and Singing.” Lonnie Johnson on violin is then joined by Creath and Blue for the last chorus. No saxophonist and no trombonist on this title!

‘Way Down In Lover's Lane’ then has the same two-tenor gimmick in its first chorus. The melody has un-common and interesting chords and the arrangement works with tricky harmonic modulations to link the differently pitched chorusses. Following Zutty Singleton's reminiscences below it is Charlie Lawson on trombone here. This little composition with its neo-romantic chords would easily be by Chicago pianist/composer/ bandleader Clarence Jones.

‘Grandpa's Spell’ has Jelly Roll Morton's nice composition played in a permanent tour-de-force, driven by Zutty's extraordinary swing, and lead by Blue's strong clarinet. It is only sad that we do not yet hear William Thornton Blue's later ingenious and highly individual stylistics. Instead, he is permanently squeezed into the requirements of the scores.

Notes:

- Delaunay, *New Hot Discography*: *Charles Creath, Leonard Davis (tp); Charlie Lawson (tbn); Sam Long, Thornton Blue, William Rollins (s); Cranston Hamilton (p); Pete Patterson (bjo); Pops Foster (b); Floyd Campbell (dm & vo); featuring: Horace Eubanks (cl & s); Lonnie Johnson (v & vo on (2)); Zutty Singleton (dm)*
- Carey/McCarthy, *Jazz Directory Vol. 2: Charles Creath, Leonard Davis (tpt); Charlie Lawson (tbn); Sam Long, Horace Eubanks, William Rollins (sax); Cranston Hamilton (p); Pete Patterson (bj); Pops Foster (bs); Zutty Singleton (d); Lonnie Johnson (vln, vcl (2))*
- Rust*2: *Leonard Davis (tpt); Sonny Lee (tbn); Sam Long, Horace Eubanks, William Rollins (reeds); Cranston Hamilton (pno); Pete Patterson (bjo); Pops Foster (bbs); Zutty Singleton (dms); Lonnie Johnson (vln, vcl)*
- Rust*3: *Charles Creath -t -ldr; Sonny Lee -tb; Horace Eubanks -William (Thornton) Blue -cl -as; William Rollins -ts; Cranston Hamilton -p; Pete Patterson -bj; Floyd Campbell -d -v; Lonnie Johnson -vn -v*
- Rust*4,*6: *Charles Creath -t dir. Sonny Lee -tb; Horace Eubanks -William Thornton Blue -cl -as; William Rollins -ts; Cranston Hamilton -*

p; Pat Patterson -bj; Zutty Singleton -d; Lonnie Johnson -vn -v (2)

- Storyville 45-89, Al Vollmer, Chicago Get-Together: "Zutty Singleton is definitely the drummer on the St. Louis November session, as I played the four sides to him and Marge (Mrs. Singleton – KBR) on August 14th 1971. On hearing 'Grandpa's Spell', Zutty said the trombone sounded like Sonny Lee and went on to recount that Sonny Lee came into the studio and that Charlie Lawson insisted that he play in his place. However, he says that Lawson played on one tune which was a Clarence Jones composition, but not having the Okehs I can't say which this would have been. (OK 8257 bears no composer credits, although 'Grandpa's Spell' is the Morton composition, and Okeh 8280 shows (Creath, Eubanks) for 9426-A and (Creath) for the reverse. Can anyone check that 'Way Down In Lover's Lane' is by Jones – L.W.)"

Structures of Tunes:

9426-A Market Street Stomp Key of Eb Okeh

(Intro 4 bars ens)(Strain A 1 16 bars AA' ens)(Strain A 2 16 bars AA' ens)(Strain B 16 bars AA' CH pno)(Bridge 4 bars CH pno)
(Strain C 16 bars AA CH pno)(Bridge 4 bars ens)(Strain D 1 16 bars AA' saxes (2 ten))(Strain D 2 16 bars AA' CC m-tpt)(Strain
A 3 16 bars AA' ens)(Coda 4 bars ens)

9427-A Won't Don't Blues Key of F Okeh

(Intro 4 bars CC m-tpt + WTB clt)(Chorus 1 12 bars CC m-tpt + WTB clt)(Chorus 2 12 bars CC m-tpt + WTB clt)(Chorus 3 12 bars
LJ voc + LJ vln)(Chorus 4 12 bars LJ voc + LJ vln)(Chorus 5 12 bars LJ voc + LJ vln)(Chorus 6 12 bars CC m-tpt + WTB clt + LJ vln)

9428-A Way Down In Lover's Lane Key of F / Eb / F Okeh

(Intro 8 bars ens)(Chorus 1 32 bars AA' ens)(Verse 12 bars ens – modulation)(Chorus 2 32 bars AA' CL tbn – HE alt + ens)(Bridge
2 bars ens – modulation)(Chorus 3 32 bars AA' ens)

9429-A Grandpa's Spell Key of C / F Okeh

(Intro 4 bars ens)(Strain A 1 16 bars AA ens)(Strain A 2 16 bars AA ens)(Strain B 1 16 bars AA' ens)(Strain B 2 16 bars AA' ens)
(Strain A 3 16 bars AA ens)(Strain C 1 16 bars AA WTB clt + ens)(Strain C 2 16 bars AA WTB clt)(Strain C 3 16 bars AA WTB clt
+ SL tbn)(Strain C 4 16 bars AA WTB clt + ens)(Strain C 5 16 bars ens)(Tag 2 bars ens)

005 CHARLEY SKEETE'S ORCHESTRA

New York,

Jun. 08, 1926

Leonard Davis – cnt; Jimmy Harrison – tbn;

Gene Johnson – alt, clt, bsx; Clifton Glover – ten, clt;

Charley Skeete – pno; Joe Jones – bjo; Bill Brown – bbs; Tommy Benford – dms

11031-A	Tampekoe	Ed 51775,	www.dailymotion.com
11031-B	Tampekoe	Ed 51775,	Palaeophonics 054
11031-C	Tampekoe	Ed 51775,	Rivernmont BSW-1156
11032-A	Deep Henderson	Ed 51775,	Palaeophonics 054
11032-B	Deep Henderson	Ed 51775,	not on LP/CD/www, but heard
11032-C	Deep Henderson	Ed 51775,	Ristic 28

By close listening it becomes apparent that the personnel consist of one trumpet/cornet, one trombone, two saxes – alto and tenor, the alto player obviously doubling on bass sax – and the four-piece rhythm section of piano, banjo, tuba and drums. This is the usual personnel of a jazz/dance band in Harlem of the time in smaller and less well-known clubs or other similar premises.

Rust*2 already names some of the musicians quite correctly as he must have had some knowledgeable informants. John R.T. Davies identified the trombonist correctly as Jimmy Harrison on the Ristic LP sleeve, and so Rust*3 offered a personnel as before, but with Harrison, and adding a second trumpet and a second alto sax. Then Storyville 100 contained an interview of drummer Tommy Benford who named his colleagues in the Skeete band as present on the Edison coupling. But he obviously named the men he remembered as band mates of the time, and not exactly the musicians on the recording. Rust*6 transferred these names without real listening, as he left out Harrison in favour of an otherwise unknown trombonist without regarding the superb trombone playing of which at this time only very few musicians were capable, if at all. At present discussions are going on in the internet on the possible presence of Tommy Ladnier and Coleman Hawkins, as both men had been band mates with Harrison in the Henderson band. But this was at a later time. But who then is really on these Edison sides?

As stated above, there is only one trumpet player, and he is – judging from tone, vibrato and style, definitely Leonard Davis, one of the great "first" trumpet players of the 1920s and 30s. At the time of this recording, he probably played a cornet as he did with the Arthur Gibbs band in 1927, documented on the Gibbs band photographs. In the second half of 'Tampekoe' (choruses 9 and 10) a muted trumpet solo is played which certainly sounds somewhat like played by Tommy Ladnier, but we have documented certainty that Ladnier did not arrive back in New York from Europe earlier than August 02, 1926 (Vernhettes, Lindström, Travelling Blues, The Life and Music of Tommy Ladnier, p.112). It is obvious when listening that Davis grabs a mute while playing an open solo and then continues his solo muted. He continuously uses the same rhythmic figures while playing open or muted. Never on these sides can two trumpets be heard simultaneously.

Then we hear the undisputed master of early swing trombone, the immensely influential Jimmy Harrison, later one of the stars of the Fletcher Henderson band. He had modelled his style after Louis Armstrong whom he had heard in Chicago when touring together with June Clark in 1923, both trying to copy Oliver's and Armstrong's interplay. It was Harrison's duty then to play the Armstrong part as can be heard in the Blue Rhythm Orchestra and Gulf Coast Seven recordings of 1925. I dare say that Harrison with his very special tone, vibrato and phrasing cannot be mistaken for any other trombone player in jazz. John R.T. Davies was absolutely correct here with his assumption as documented on the Ristic LP sleeve. By the way, Davies knew how to play a trombone. Benford named a Tommy Jones as trombonist on these sides, but he certainly was in error here.

On alto sax we hear Gene Johnson, a player who spent most of his professional musical life in Claude Hopkins' Orchestra in the 1930s and later with Chick Webb, Erskine Hawkins and Machito (Chilton, Who's Who in Jazz). He is also named by Tommy Benford (see below).

In the same source Clifton Glover is named by Tommy Benford as tenor saxophonist. He later appears as tenor sax player with Ovie Alston and his Orchestra on Vocalion in October 1938. He should thus have been the natural candidate for the bass sax player, as bass sax and tenor both are tuned in Bb. But it is apparent that Benford attributed the bass sax to Gene Johnson, and he certainly is the much jazzier player of the two saxophonists. The bass sax solo is very good for the time, so much so that collectors have attributed it to Coleman Hawkins, who used this impractical instrument frequently in the Fletcher Henderson band still as late as 1928. But according to W.C. Allen, Hendersonia, p. 171, the Henderson band was on tour from the first of June 1926, only to be back in New York City sometime during the summer. So, Hawkins may safely be ruled out as participant in this recording session. But Gene Johnson – otherwise hidden in the saxophone sections of the bands he worked with – shows himself as an unrecognized but workmanlike jazz improviser of the time. Clifton Glover's very pedestrian and sour sounding tenor sax solo in both titles is proof that he certainly is not playing the bass sax solo. In 'Tempekoe' he plays the first two 8-bar passages of the chorus, is then interrupted by the bass sax for the third eight bars, and enters the fourth eight bars while the bass sax is still soloing. So, Johnson is the obvious soloist on bass sax, as you can never hear three saxophones in the ensemble parts.

Mr. Charley Skeete on piano can not be heard exposed at any time. He is completely confined to leading his band and providing his men with the appropriate chordal accompaniment. He, yet, is said to have been a very respectable piano player.

Support by the rhythm section of banjo, tuba and drums is strong and swinging. Although I myself am a friend of strong four-four banjo playing – like Dave Wilborn of McKCP – I have to admit that the listed Joe Jones (no other mention of him in Rust) plays a beautiful and very supportive banjo in the Harlem mode. On tuba is Bill Brown, just as Joe Jones one of the great numbers of otherwise unknown and unsung musical workmen in the Harlem scene of the time.

By his own account, this was Tommy Benford's first recording session ever. As always on recordings of this time, you can only hear his cymbal crashes when suitable or required by the music. But two years later you can hear him with snare drum, high-hat and other devices on the June 1928 recordings of Jelly Roll Morton's Red Hot Peppers. Without Benford we would know much less about Charley Skeete's Orchestra than we do now.

- 'Tampeekoe' –B is listed on Ristic 28, so that both different takes as reissued recently on the world-wide-web are –A and –C accordingly. Jimmy Harrison's trombone solos on these two latter takes are much more related to each other than his solo on take –B. This same phenomenon appears in Harrison's solos on the three takes of Charlie Johnson's 'Walk That Thing', where the composition of the solos on takes -1 and -3 is very similar, take -2 being very different (Storyville 35: "It is perhaps interesting that Harrison's breaks should be so similar on the first and third takes, and it may be that the order of recording was not that suggested by the numbers allotted."). My conclusion is that take –A of 'Tampeekoe' contains Harrison's solo with the somewhat fluffed phrase in the middle break of his solo. Harrison seems just to be developing his solo. Later, this phrase is much better executed in the other take, thus probably take –C. And Harrison's solo on take –B is of different melodic material.

The assumed take –C as on Rivermont BSW-1156 is also presented on www.youtube.com by "Onkel Greifenklau".

- Of 'Deep Henderson' I had the opportunity to hear and check take -B from an original Edison 78, although via telephone only. The trombone part in bar 28 of the tbn solo is different from the corresponding part on Palaeophonics 054 or on Ristic 28. Consequently Palaeophonics 054 has take –A of 'Deep Henderson', take –C being listed on Ristic 28. Accordingly take –B obviously has not been reissued. Take –A as reissued on Palaeophonics 054 can also be heard in www.youtube.com from Music Box Boy, but this is played too slow, so it is in the key of E instead of F, although the sound is much better.

As it was the custom of Edison Records to cut three takes of each title and mostly issue all of them, we now have knowledge of all three takes of each title. We can only hope that the still unreissued take –B might eventually crop up some day on the world-wide-web or – even better – on a carefully produced CD. I am hopeful.

Dick Bakker's LP GAPS 160 was made by John R.T. Davies and thus contains the same takes as Ristic 28, and Bateau Chinois AA and Audubon ABE!

Notes:

- Rust*2: Leonard Davis (tpt); Tommy Hodge (tbn); Gene Johnson (alto); Clifton Glover (ten); Charlie Skeete (pno, ldr); Joe Jones (bjo); unknown (bbs); Tommy Benford ? (dms)

- Ristic 28 LP: tpt, tbn, clt/ten/bsx; clt/alt/bar; pno; bbs; bjo; ds. "The trombone appears to be played by Jimmy Harrison, and in other respects previously published personnels seem at variance with aural evidence."

- Rust*3: Leonard Davis and another - tpt; Jimmy Harrison - tbn; Gene Johnson - cl -as -bsx; unknown - cl -as; Clifton Glover - cl -ts -bsx; Charlie Skeete - p -ldr; Joe Jones - bj; Bill Brown -bb; Tommy Benford - d.

- Al Vollmer in Storyville 100, Have Drum, Will Travel, Tommy Benford interview: "After that I went with Charlie (sic - KBR) Skeete in Brooklyn at the Strand Ballroom at Fulton and Levins. I stayed with him for two or three years, and while I was with him I made my first records, and we also made a movie with Jean Harlow and Lewis Stone, but we were only on the soundtrack. (I played the Edison coupling to Tommy and he came up with the following personnel: Leonard Davis, Tommy Hodges, t; Tommy Jones, tb; Gene Johnson, cl/as/bsx; Clifton Glover, cl/as/ts; Charlie Skeete, p; Joe Jones (brother of Tommy), bj; Bill Brown, bb and himself on drums – AV). Kenneth Roane was originally on trumpet and was replaced by Leonard Davis, who played all the solo work. Jimmy Archey came in the band after Tommy Jones left, and we had another guy called Tommy on trombone too. Bobby Sands on sax was with us for a time too. Eventually, we left Brooklyn and went to Duprees Hall in Asbury Park. When that closed, I joined my brother, who had just formed his own band. In fact, he took some of Skeete's guys as well as myself."

- Rust*4: Leonard Davis and another - tpt; Jimmy Harrison - tbn; Gene Johnson - cl -as -bsx; unknown - cl -as; Clifton Glover - cl -ts -bsx; Charlie Skeete - p -ldr; Joe Jones - bj; Bill Brown -bb; Tommy Benford - d.

- Rust*6: Leonard Davis, Tommy Hodges, t; Tommy Jones, tb; Gene Johnson, cl, as, bsx; Clifton Glover, cl, as, ts; Charlie Skeete, p, dir; Joe Jones, bj; Bill Brown, bb; Tommy Benford, d.

Tunes structures:

11031 Tampeekoe Key of F / Db Edison

(Intro 6 bars ens)(Verse 1 20 bars saxes)(Verse 2 20 bars ens)(Bridge 2 tpt modulation F – Db)(Chorus 1* 12 bars Db tbn)(Chorus 2 12 bars Db tbn)(Chorus 3 12 bars F bsx)(Chorus 4 12 bars F bsx)(Chorus 5 ens)(Verse 3 20 bars ens)(Bridge 2 bars ens modulation F – Db)(Chorus 6 12 bars Db clts)(Chorus 7 12 bars clts – brass)(Chorus 8 12 bars free ens)(Chorus 9 12 bars muted tpt)(Chorus 10 12 bars muted tpt)(Chorus 11 12 bars brass – clts riff)(Chorus 12 12 bars brass – clts riff)(Chorus 13 12 bars free ens)(Coda 2 bars ens)

11032 Deep Henderson Key of F / Db Edison

(Intro 8 bars ens)(Strain A 32 bars ens, middle 8 tpt)(Strain B1 32 bars tpt, middle 8 saxes)(Strain B2* 32 bars tbn, middle 8 saxes)(Strain B3 32 bars ten, middle 8 bsx)(Bridge 4 bars ens modulation F – Db)(Chorus 1 32 bars Db clts – ens)(Chorus 2 32 bars Db free ens, middle 8 ens)

Discernible differences of takes *:

11031-A: Chorus 1 tbn middle break: 1 eighth break, 3 eighth notes leading to quarter downward slide which gets out of rhythm, then eighth note and quarter note.

11031-B: Chorus 1 tbn middle break: constant row of: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, 2 quarter notes syncopated.

11031-C: Chorus 1 tbn middle break: eighth notes upbeat leading to break, with 1 quarter note, 3 eighth notes leading into downward slide in rhythm, eighth note, quarter note, eighth note, quarter note.

11032-A: Strain B2 tbn break bar 28: four times equally shaped succession of eighth and fourth notes each with the tonal succession F# G – C Eb – A C – F Bb

11032-B: Strain B2 tbn break bar 28: four times equally shaped succession of eighth and fourth notes each with the tonal succession E F – C A – F A – F Bb

11032-C: Strain B2 tbn break bar 28: one octave downward arpeggio f - F, last two (low) Fs syncopated.

Leonard Davis with Edgar Hayes and his Symphonic Harmonists at Alhambra Theatre 1926 - 1927

006 CHARLIE JOHNSON'S ORIGINAL PARADISE TEN
unknown, Cladys Jabbo Smith, Thomas Morris – tpt; Charlie Irvis – tbn;

New York,

Feb. 25, 1927

*Ben Whitted, Benny Carter – alt, clt; Benny Waters – ten, clt;
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
Monette Moore – voc*

38115-1	<i>Paradise Wobble</i>	<i>Vic 20551,</i>	<i>Frog DGF 8</i>
38116-1	<i>Birmingham Black Bottom</i>	<i>Vic 20551,</i>	<i>Frog DGF 8</i>
38116-2	<i>Birmingham Black Bottom</i>	<i>Vic test,</i>	<i>Frog DGF 12</i>
38117-1	<i>Don't You Leave Me Here</i>	<i>Vic 20653,</i>	<i>Frog DGF 8</i>
38117-3	<i>Don't You Leave Me Here</i>	<i>Vic test,</i>	<i>Frog DGF 12</i>

This item is not a Leonard Davis item! It is included here only because Rust*3,*4,*6 list Davis as participant of this session.

The personnel is established as given with the exception of the first trumpet player. Rust's 'Victor Master Book Vol. 2' gives three cnt/tpt. After year-long repeated listening I am unable to hear three trumpet/cornet players. Jabbo Smith joined the band most probably in late 1926 as a replacement for Sidney de Paris, who stayed behind in Atlantic City when the band changed over to NYC, as they usually did when the summer season was over. So, de Paris can be disregarded for this session. All solos – except for "Don't You Leave Me Here" – are by Jabbo Smith. It probably is Thomas Morris soloing in this latter tune. Morris' presence has been suggested by Richard Rains in 'Storyville 153'. So, there might be the possibility that the Johnson band was temporarily without a first trumpet, and Morris had been hired as a sub (the trumpet lead in 'Birmingham Black Bottom' chorus B1 certainly sounds like Morris). But then the listing in the 'Victor Master Book' would have to be wrong. In this respect it has to be borne in mind that it was most uncommon at the time to have three trumpets in a big band. Two were the rule. The great exception was the Henderson band, which had three trumpets since Armstrong had been engaged. From then on, Redman certainly wrote for three trumpets, and after Armstrong's return to Chicago, writing for two trumpets – plus trombone – certainly would have been a musical relapse.

Or they had a lead trumpet player (the very enigmatic Cliff Brazzington has been listed at the time also with the Ellington band) and Morris was added for some other reason, maybe because he provided the arrangement of "Birmingham Black Bottom", which looks rather related in structure and general conception to Morris' own "Ham Gravy" as recorded by Morris' Hot Babies. In return Morris could have been allowed to solo in the unarranged free ensemble of "Don't You Leave Me Here". This then would explain the cited three trumpets/cornets. Yet only two trumpets can be heard in the brass section in chorus A1 of "Paradise Wobble".

Benny Carter was a member of the Johnson band throughout 1927 (Berger, Berger, Patrick 'Benny Carter'), joining – for the second time – in late 1926 and staying until February 1928. He allegedly started arranging with Charlie Johnson, and I can well imagine that "Paradise Wobble" might be one of his first recorded – or even authored – arrangements. (The Berger book names his possibly first recorded arrangement as "P.D.Q. Blues" by Fletcher Henderson. Yet this arrangement definitely sounds as though it was written by a white arranger with its whole-tone parts and is not related to anything Carter has arranged later.)

Alas, Carter cannot be heard in solo in this session. This is the period the Johnson saxophon section was named "The Three Bens" – Whitted, Carter and Waters. Whitted, by the way, was always responsible for the clarinet solos.

McCarthy 'Big Band Jazz' denies Morris' presence on this session and attributes the plunger solos in "Don't You Leave Me Here" to Sidney de Paris. Carter's presence is denied as well.

Richard Rains in 'Storyville' 153 is certainly correct in stating that it is Morris here despite "...Jabbo Smith's assertion when listening to Birmingham Black Bottom, 'That's Ham'". It is believed that Leonard Davis did not join the Johnson Band until some time in 1928." (Davis left the Arthur Gibbs band to join Johnson in summer 1928.)

"Paradise Wobble" is a heavily arranged 12 bar blues. The arrangement is complex, much more so than the two other titles of this session.

And I suggest this to be one of the earliest arrangements of Benny Carter on record – if not the very earliest. Appropriate and even great soloing by Jabbo Smith and Ben Whitted. (Re Ben Whitted: please, forget all nominations of Whitted in former discographies on Clarence Williams! They are completely wrong and out of place and pure unsubstantiated speculation without documented background!)

"Birmingham Black Bottom" is akin remarkably in structure and thematic material to Thomas Morris' "Ham Gravy" and I speculate whether this tune was contributed to this session by Morris himself, if he really is one of the trumpets. On the other hand, this number is a real swinger – very advanced for early 1927 - and perfectly shows the Johnson band abilities.

"Don't You Leave Me Here" is the very well-known Morton tune, here played unarranged in free ensemble with solo contributions by Monette Moore, then 18-year-old Jabbo Smith, and Charlie Irvis. Great functional ensemble playing here without turning chaotic.

Notes:

- *Delaunay, New Hot Discography 1948: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Jazz Directory Vol. Five 1955: Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms, Monette Moore - voc*

- *Rust*2: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter (?) - ten; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust*3: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Storyville 35-185: Jabbo Smith, Leonard Davis, Tom Morris, tpt; Charlie Irvis, tbn; Benny Carter, Ben Whitted, alt, clt; Elmer Harrell, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms; Monette Moore, vcl*

- *Rust*6: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust, The Victor Master Book Vol. 2: 3 c (tp ?) / tb / 3 s / p / bj / bb / d; vocalist: Monette Moore*

Leonard Davis with Arthur Gibbs and his Orchestra at Savoy and Arcadia Ballroom late 1926/ summer 1927 – summer 1928

007 FOWLER'S FAVORITES

New York, Jul. 05, 1927

Leonard Davis, cnt; George Washington, tbn;

Eugene Mikell, clt, alt; Happy Caldwell, ten, sop;

Lem Fowler, pno, voc (1); Arthur Gibbs – pno (2); Paul Burnett, bjo; Billy Taylor, bbs; Sammy Hodges, dms.

144627-1 Percolatin' Blues Col 14230-B, Frog DGF 66

144628-3 Hot Strut Col 14230-B, Frog DGF 66

- The trumpet player of the FAVORITES shows a very exact and clean-cut, no-nonsense playing, with good and clean tone and a good range, but little vibrato. He plays very secure and seems to be a good reader as these two titles certainly were not recorded by a working band – at least there is no one known as Lem Fowler's. At the time of working on the June Clark article I tended to attribute this trumpet work to

Clarence Wheeler who can be heard on the Fowler's Washboard Wonders sides of August/September 1925. Clarence Wheeler recorded with Alex Jackson's Plantation Orchestra on September 16, 1927 in Richmond for Gennett, thus only less than three months after the Fowler's Favorites session. He certainly would have been capable to lead the FOWLER'S FAVORITES through the arrangements. As an alternate possibility I noted Leonard "Ham" Davis in my files, taking into account the very clear, strong and legitimate style of this player. Only the rather thin – or subdued – tone made me wonder and this would not fit to Davis' style of performance (compare Eddie's Hot Shots, February 8, 1929!).

- On trombone we hear a musician with a rather shallow growl tone – not as voluminous and deep as Nanton's or Irvis' – and a nearly motionless expression and phrasing on the first title, whereas very agile and technically profound on the second title, yet here playing without mute, but with good range and speed, although fluffing a note.

- Although Rust has three reed players in his editions from #3, on there certainly are only two of them, just as you might expect: an alto player who obviously doubles on clarinet, and a tenor player who doubles on soprano. There might even be the possibility that in the second half of chorus A1 of "Percolatin' Blues" the clarinet is played by the tenorist and the soprano played by the altoist! Be that as it may, the altoist is a hell of a reed player, very advanced – more so on alto than on clarinet, and it is unbelievable that Rust listed so limited a player as Ernest Elliott as clarinetist. As I see it, Rust found himself in a dilemma when he became aware that the altoist was much too good to be Elliott, and so he had to invent a third reed player – on alto – and gave him the name of Charlie Holmes, obviously of stylistic reasons. Only that Charlie Holmes moved to New York (together with Harry Carney) in early 1927 – at about the time of this session – and it is to be questioned whether he would have been engaged for a recording session at that early stage of his career – the more so for only one half-chorus. (His earliest documented recording being with Oliver's Dixie Syncopators in November 1928 – his questioned participation with James P. Johnson's Orchestra of June 1928 seems to be unfounded.) At no place of these two sides can you hear clarinet and alto played simultaneously, which certainly is further proof that both reeds are played by one player.

- The tenorist certainly is remarkable a player as is the altoist. And it is understandable that the author of the FROG CD-booklet assumed him to be Benny Waters. But this player here is a lot smoother and more swinging than Waters in his early years, and there is ample reason to suggest that this man is a "western" player. (When thinking of other jazz tenor players in Harlem of the time it is interesting to note that there were not many distinct tenorists – apart from Hawkins, Prince Robinson, Benny Waters and a small couple of others fewer than might be expected!)

- On piano – and on vocal – we certainly hear Mr. Lem Fowler himself, he very probably hailing from the mid-west, judging from his piano style. (The FROG CD-booklet offers a couple of details known of his life that shall not be repeated here.)

- In the rhythm section we hear a capable banjo player, a remarkably capable tuba player, and a drummer playing the traps that were allowed him to play in this early state of recording technology – Andrew Hilaire of J.R. Morton's Red Hot Peppers already used the bass drum clearly on the Victor recordings of half a year earlier.

These then are the players heard, not in any way those as listed in the discographies above! The most consistent name found in the discos is Ernest Elliott, and I have to report that after compiling a listing of all his recordings and non-recordings – yet listed in the discos to encompass him – I have found him not to be present on these sides. But then: who were these capable and impressive players?

The cardinal point of my recognition was the trombone player. This one-dimensional growl playing I knew from George Washington, trombonist with the Charlie Johnson band of 1928/9 (see my articles on Charlie Johnson in N&N57 and N&N63), and later the Mills Blue Rhythm Band and Louis Armstrong's Orchestra of the late 30s and early 40s. On Ch. Johnson's "Harlem Drag" a very similar growl solo by Washington can be heard, and – as I have attempted to show in N&N60 – he can also be heard on a couple of Clarence Williams items of late 1929 – obviously borrowed from the Ch. Johnson band. This player certainly can be heard on these two Fowler's Favorites sides!

My second acknowledgement was that there weren't so many tenor saxophonists in Harlem at that time playing "western" style – as said above. Checking through the few names known I came to Mr. Happy Caldwell – he coming from the Chicago jazz scene of the early twenties and thus playing in a swinging western style, to be heard with Thomas Morris' Seven Hot Babies – not Elliott here! – and Eddie Condon's Hot Shots, as well as possibly shown in my article on the Georgia Strutters in N&N73.

In L. Wright's article on Caldwell – "Happy Horn" in Storyville 99 – Happy recalls: *"One of the bands I worked with in New York was Arthur Gibbs – that would be around 1927, or maybe 1926. I've played so many places ... night clubs and cabarets, that I just can't remember. I know we made records with Arthur Gibbs, that was in the Victor (sic!) studio downtown. We had Leonard Davis on trumpet, Gene Mikell and myself were the reeds, we had to double on clarinet and soprano sax. George Washington was the trombone player... Bob Bennett (sic!) on guitar and ... Billy Taylor, that's the father of Billy Taylor, on bass and tuba and Sammy Hodges on drums. He was no relation of Johnny or of Tommy. We also worked the Savoy, and the guys had made records before I joined them."*

With these two distinct players in mind, I remembered a very interesting photo in Timme Rosenkrantz's beautiful book "Is This To Be My Souvenir?" of the Arthur Gibbs band of 1927/8, a band which is not commonly known, but which played the Savoy and Arcadia ballrooms in New York mid 1927 to mid 1928. (A different photo of this elusive band can be found in "thereisjazzbeforetrane.blogspot.de). Washington and Caldwell both were members of that band. The trumpet player of this band then was Leonard 'Ham' Davis, a musician I had earlier assumed to be a candidate for the trumpet player (see above) on the Fowler sides. 'Ham' Davis can also be heard majestically on the Condon's Hot Shots sides, and with the Charlie Johnson band (also with Jackson's Southern Serenaders, a Ch. Johnson pseudonym). On this photo Davis shows a cornet, not a trumpet, as his instrument, and this might be a hint as to his rather thin tone on the Fowler sides. His tone is much more voluminous on the Condon's Hot Shots and the Charlie Johnson sides, where he plays a trumpet!

Having now found three musicians that were in an appropriate class as those heard on the Fowler sides – and who could very well be the musicians searched for – it became urgent to see who the clarinetist/altoist could be. As it was often the case with musicians of the Harlem scene who had contracts with recording companies, but no steady band, did they hire parts of other bands or even complete units to use them for recording under their own name. So, it was necessary to check if one of the two reedmen on the photo – Edgar Sampson and Eugene Mikell – could be our altoist.

Eugene Mikell certainly is a very well-known name in early big bands of the Harlem scene, but he is not distinctly known as a soloist or improviser. He seems to have been more a reliable section man, not so much of a soloist, and in his reminiscences in the Storyville yearbook 1998/9 he only talks about others plying the solos. I myself would get into trouble to tell the reader where Mikell could be heard soloing, except for the baritone parts on the Joe Steele Orchestra sides! But following Happy Caldwell's report above Mikell very probably is the clarinet/alto player here on the Fowler's Favorites sides, and it is really astonishing how he handles the clarinet part and – even more so – the alto solo breaks in Chorus B1 of "Hot Stuff". I have to admit that I thought of Sampson as alto/clarinet player because of this player's fine craftsmanship before getting aware of Happy Caldwell's remembrance.

On piano then we certainly hear the leader himself, Lem Fowler. The compositions are his, showing typical piano pieces that he played as piano solos otherwise, with a row of different strains. The Columbia people obviously were interested to attribute him a qualified band for his last recording session showing no further interest in recording him. And it is my firm suggestion that they made use of the just then forming Arthur Gibbs band, possibly offered by Gibbs himself, a way of recruiting musicians that was common in the 20s and – as I have shown in several cases (see also N&N 73, Georgia Strutters of May 23, 1927) – employed by Clarence Williams, Perry Bradford and others. If I am right, the rhythm players would certainly also be found in the Gibbs band: Paul Burnett, banjo, Billy Taylor, tuba, and Sammy Hodges, drums.

ADDITION 08-06-2021: - In 'Hot Strut' we surprisingly hear a different pianist, then, using Harlem stride pianistic techniques, such as single-note cum chord rhythm in the left hand together with broken rhythm (shifted bass beats), and chordal playing in the right hand.

Because of this I believe that on this side the factual leader of this band, Arthur Gibbs, has taken over the piano stool. This, after all that we have got to know of Lem Fowler's piano possibilities, is not he himself! This pianist owns a much superior pianistic technique.

Billy Taylor is no unknown, and this tuba player's characteristics accord with the tuba playing on the last Charlie Johnson session and the McKinney Cotton Pickers sessions from November 1929 on. He certainly was an experienced and attentive player, even that early in his career. And obviously one of the first to play bass-lines.

Paul Burnett on banjo and Sammy Hodges on drums are not unknowns, but their styles seem not to be documented on record anywhere as they are not listed in any editions of Rust.

Burnett, yet, is mentioned as banjo player with Earle Howard in 1923 (Storyville 88-135) and with Wen Talbert and Bubber Miley in the early 1930s (Storyville 87-98/9). Bob Bennett – as reported by Caldwell above – yet, was Stuff Smith's guitarist in 1936.

Drummer Sammy Hodges' naming in the Caldwell article is the only one I could find anywhere.

Concluding, I feel very certain to have found the FOWLER'S FAVORITES personnel as explained above. Happy Caldwell's remembrance of the Victor studio can safely be ignored as – very often in recollections of jazz musicians – their memories have suffered with age and the recording of two titles sometime between job and going home for a little rest is not as significant as to remember it exactly after so many years. Suffice it to say that it was one of the leading record companies. But Caldwell's naming Mikell – and not Sampson, the more famous one – seems to be important as this kind of remembrance certainly is correct.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Lemuel Fowler (p & vo); other personnel unknown.*

- Carey, McCarthy, *Jazz Directory, Vol.3: Lem Fowler (p, vcl); unknown tpt; tbn; ten; alt; clt; bj; tu; d.*

- Rust*2: *unknown (tpt); unknown (tbn); unknown (clt, alt); unknown (ten); Lemuel Fowler (pno, vcl); unknown (bjo); unknown (bbs); unknown (dms)*

- Rust*3,*4,*6: *unknown -t; unknown -tb; ?Ernest Elliott -clt -ss; ?Charlie Holmes -as; unknown -ts; Lemuel Fowler -p -v; unknown -bj; unknown -bb; unknown -d*

Tunes structures:

144627-1 Percolatin' Blues (Fowler) Key of Bb / Eb Columbia 14230-D
 (Intro 4 bars clt – ens) (V1 Verse 16 bars AA' ens (tpt, tbn, clt, ten)) (V2 Verse 16 bars AA' clt/tbn 8 bars – clt 4 bars – tbn 2 bars – clt/tbn 2 bars) (A1 Chorus 32 bars ABAC tpt/ten 16 bars – sop/clt 16 bars) (A2 Chorus 32 bars ABAC voc – acc tpt/tbn) (V3 Verse AA' 16 bars ens (tpt, tbn, clt, ten)) (Bridge 4 bars ens modulation Bb to Eb) (B1 Chorus 18 bars AA' tbn) (B2 Chorus 18 bars AA' alt/ten in harmony) (B3 Chorus 18 bars AA' ens) (coda 2 bars cymbal)

144628-3 Hot Strut (Fowler) Key of Bb / Eb Columbia 14320-D
 (Intro 4 bars ens) (A1 Chorus 18 bars AA' ens (tpt, tbn, clt, ten)) (A2 Chorus 18 bars AA' ten) (V1 Verse 16 bars AA' ens) (V2 Verse AA' clt/ten 8 bars – tbn 8 bars) (A3 Chorus 18 bars AA' ens) (Bridge 4 bars pno) (B1 Chorus 16 bars AA' alt/ten 8 bars – ens/alt 8 bars) (B2 Chorus 16 bars AA' pno) (B3 Chorus 16 bars AA' ens) (Coda 8 bars ens – ten- clt – tpt – ens)

008 CHARLIE JOHNSON AND HIS PARADISE BAND

New York,

Sep. 19, 1928

Leonard Davis, Sidney de Paris – tpt; Jimmy Harrison – tbn;

Ben Whitted, Edgar Sampson – alt, clt; Ben Waters – ten, clt;

Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;

Jimmy Harrison –voc exhortations (2,3); Ben Waters – arr (2,3,4,5,6); possibly Ken Macomber – arr (2,3)

47530	Gettin' Away From Me	Vic unissued	not on LP/CD
47531-1	The Boy In The Boat	BB B10248,	Frog DGF 12
47531-2	The Boy In The Boat	Vic 21712,	Frog DGF 8
47532-1	Walk That Thing	Vic test,	Frog DGF 12
47532-2	Walk That Thing	Vic 21712,	Frog DGF 8
47532-3	Walk That Thing	BB B10248,	Frog DGF 12

Every time the Johnson band was in the studio, the Victor people restricted the band's output to three titles. Even more so, they rejected one of these few titles on this and the last Victor session. Can it be that the band was so undisciplined or unrehearsed? Just think of Victor's attempt to use Eddie Condon to bring a rehearsed Fats Waller band into the studio!

So, the first title had been rejected. For what reason I dare to ask? For me, this session marks the climax of the whole Charlie Johnson output. "The Boy In The Boat" certainly is one of the greatest recordings in classic jazz, "Walk That Thing" is a phantastic early swinger. What then might have been the cause for the failure of "Getting' Away From Me"? I'd certainly give a lot would somebody offer me a test pressing!

At least we can be certain now of the whole personnel. Leonard Davis had come over from Arthur Gibbs. He had stayed with Gibbs from summer 1927 until summer 1928. Before Gibbs he had played with Edgar Hayes and his Symphonic Harmonists at the Alhambra Theatre from 1926 until summer 1927. Now with Johnson he teamed with Sidney de Paris, one of the real great growl and hot trumpeters, for me much more impressiv than Bubber Miley with the Duke. I can only wonder what the Duke could have made with de Paris in his band. (Did he ever try to hire him?). Where Miley was stuck in his Johnny-Dunn influenced triplets and rather stiff phrasing, de Paris owns a phantastic looseness which enables him really to preach and talk on his trumpet. And then we have Harrison, one of the greatest stylists and giants of classic jazz. What a wealth of brass players!

On saxophones the always reliable Ben Whitted, with Johnson from the early twenties on. He always played the clarinet solos with the band and was responsible for arranging the hits of the day. Reportedly he did arrange Louis Armstrong's solos harmonized for the brass. Young and promising Edgar Sampson had also come over from Arthur Gibbs as steady member of the band. It is interesting to note, that Sampson, as a steady member of the band now, dno longer plays the violin on Johnson band recordings. Ben Waters and the rhythm section were the back-bones of the whole aggregation.

"The Boy In The Boat" has been called "the black diamond of early jazz" somewhere in a book the title of which I am unable to recall. But listen to the row of solos: first Harrison, then de Paris with a call-and-response pattern, first with Whitted, then with Harrison's voice. De Paris here is absolutely equivalent with everything Cootie or Tricky Sam could do. The answering voice is unmistakably Harrison. And then listen to the great but unsung George Stafford using some recent devices for drummers, a choked high-hat in take -1 and a hand-high-hat in take -2. This recording is absolutely phantastic, only that take -2 is very slight degree better to my taste.

The arrangement must be Ben Water's. When the author of this little article played this very title at the Breda Jazz Festival in 1972, the door opened and in walked Benny Waters, immediately shouting into the room "Hey, that's my arrangement!" On the other hand he told pianist Keith Nichols, that the arrangement was Ken Macomber's, who as a young white arranger made the rounds through Harlem trying to sell his arrangements, using his beautiful young wife as bait to gain attention. Stylistically the arrangement is pure Waters! Fats Waller's "Squeeze Me" was originally titled "The Boy In The Boat", just as this "The Boy In The Boat" here was recorded as "The Rock" (STORYVILLE 35). "Walk That Thing" is not as outweighed, but it nevertheless has beautiful soloing by Whitted on clarinet, de Paris on C1 (strain C / verse II) and probably Davis on D1 (Verse III / strain D). But the peak is Harrison's solos in all three takes, take -2 the least perfect. As takes -1 and

-3 are very similar in Harrison's solo and take -2 differing mostly in the breaks, the recording order might originally have been take -2, take -1 and take -3. And then St.Clair's majestic tuba breaks in the last chorus, together with Bobby Johnson's banjo breaks and Stafford's drum artistics: phantastic!

Notes:

- *Delaunay, New Hot Discography 1948: Leonard Davis, Sidney De Paris (tp); Jimmy Harrison (tb); Ben Whitted (cl); Edgar Sampson (as & v); Ben Waters (ts); Charlie Johnson (p); Bobby Johnson (g); Cyrus St. Clair (b); George Stafford (dm)*
 - *Jazz Directory Vol. Five 1955: Leonard Davis, Sidney De Paris (tpt); Jimmy Harrison (tbn); Ben Whitted (clt); Edgar Sampson (alt, vln); Ben Waters (ten); Charlie Johnson (p); Bobby Johnson (bj); Cyrus St. Clair (tu); George Stafford (d)*
 - *Rust*2: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter (?) - ten; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
 - *Rust*3: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
 - *Storyville 35-185: Jabbo Smith, Leonard Davis, Tom Morris, tpt; Charlie Irvis, tbn; Benny Carter, Ben Whitted, alt, clt; Elmer Harrell, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms; Monette Moore, vcl*
 - *Rust*6: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
 - *Rust, The Victor Master Book Vol. 2: 3 c (tp ?) / tb / 3 s / p / bj / bb / d; vocalist: Monette Moore*

Tune Structures:

47530 *Gettin' Away From Me* Victor

unissued

47531-1 *The Boy In The Boat* Key of Gm (Bb) Victor, Bluebird

(Intro 12 bars ens)(A1 Verse I 16 bars clts in harmony - brass)(B1 Chorus 16 bars AA' Harrison tbn - clts riff)(C1 Verse II (Vamp ?) 11 bars (!) clts in harmony / clts 7, ens 4)(D1 Chorus 12 bars De Paris tpt - Whitted clt)(D2 Chorus 12 bars De Paris tpt - Harrison voc)(Bridge 2 bars ens)(E1 Verse III 16 bars AA ens)(D3 Chorus 12 bars De Paris tpt - Stafford cymbals)

47531-2 *The Boy In The Boat* Key of Gm (Bb) Victor

same as 47531-1

arrangement: Benny Waters (Ken Macomber?) / composer credit is: C. Johnson

47532-1 *Walk That Thing* Key of C Victor

(Intro 8 bars /pno 4, ens 4)(A1 Chorus 32 bars AA' Waters ten)(B1 Verse 20 bars AA' Waters ten - ens)(C1 Verse II 16 bars AA De Paris tpt - ens)(A2 Chorus 32 bars Harrison tbn)(D1 Verse III 16 bars AA Davis (?) tpt - clts)(D2 Verse III 16 bars Whitted clt - ens)(A3 Chorus 32 bars ens /breaks bbs, bjo, cymbals)(Coda 3 bars clt - ens)

47532-2 *Walk That Thing* Key of C Victor

same as 47532-1

47532-3 *Walk That Thing* Key of C Victor, Bluebird

same as 47532-1

Discernible differences of takes:

47531-1 Chorus D1: Stafford plays choked high-hat
 Chorus D2: Harrison shouts "Yes, yes, yes, yes, yes; preach that thing, brother low-down, do!"

47531-2 Chorus D1: Stafford plays hand cymbal
 Chorus D2: Harrison shouts "Oh, preach that thing, brother, preach it now; preach it Kid!"

47532-1 ten solo Chorus A1: Waters starts with five notes, 1 eighth note (g), 1 quarter note (g), 3 eighth notes (g-eb-e) tpt solo in strain C1 (Verse II): tpt plays a three-quarter rhythm in second half of strain C1, breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a syncopated downward sequence

47532-2 ten solo Chorus A1: Waters starts with three evenly played notes (g), breaks in tbn solo: no arpeggio

47532-3 ten solo Chorus A1: Waters starts hesitatingly with three nearly evenly played notes (g), breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a downward sequence with 2 eighth notes and 1 quarter note (not syncopated)

009 JACKSON AND HIS SOUTHERN STOMPERS

New York,

Sep. 1928

Leonard Davis, Sidney de Paris – tpt; Jimmy Harrison – tbn ;
 Ben Whitted, Edgar Sampson – alt, clt ; Ben Waters – ten, clt;
 Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
 Bob Haring – arr (stock) (1?,2)

31339-2 Dusky Stevedore

Mar 227 (7"),

Frog DGF 71

31340-2 Take Your Tomorrow (Give Me Today)

Mar 227 (7"),

Frog DGF 71

This elusive coupling was only issued on a 7" Marathon disc. The small size of the disc resulted in very narrow groove which in turn made the sound of the disc very muddy. The first reissue of these two sides came out on John R.T. Davies' Ristic 28 in 1969, announced as "the greatest sleeper of recent years". As I have been told a whole cardboard box full of this very record, had been discovered in the 1960s in Europe – probably France? – unknown until then. Davies reissued the item and I was lucky enough to get hold of a copy through the very great services of Dick M. Bakker, then of Deventer, The Netherlands. My immediate reaction when listening was, that this band was in many respects akin or even identical with the Charlie Johnson Band. Certainly, there was Jimmy Harrison on trombone, Ben Waters on tenor and George Stafford on drums. I wrote a letter to John R.T. telling him my suggestions, but he wanted to have none of it. The reader may imagine my satisfaction when Rust*4 listed exactly what I had distinguished.

Particulars of the tune "Dusky Stevedore" and its issue and publication can be found in Bruce Bastin 'Never Sell a Copyright', p.44/45.

The personnel for this recording can only be concluded aurally and seems to be as given above. There seem to be two trumpets because of the thickness of sound and because certainly the arrangement required two, but only one can be distinguished clearly. And this player seems to be Leonard Davis with his majestic horn (listen to Eddie's Hot Shots for a sample of his great trumpet playing). He seems to be the only trumpet soloist here. Then we hear unequivocally the one and only Jimmy Harrison on trombone. Ben Whitted might be on first alto, because he was the saxophone leadman with the Johnson band. Presuming this to be the Johnson band the other alto has to be Edgar Sampson, who was with the band from mid 1928 on, just as Leonard Davis was. Although I do not know any Sampson solo that early, I assume that Sampson – as successor to Benny Carter – might have been under his influence. This could be a clue to the alto solo in the second title. The tenor solo in the beginning of the first title certainly sounds like what we have come to know of Ben Waters. Yet, when asked late in his life, Waters denied his presence here. Well, I have become aware of so many errors of memory and judgement of the surviving musicians in my research, that I am inclined not to believe in Waters' memory here. The rhythm section certainly is the one of the

Johnson band. Only, that the presence of a piano cannot be stated with certainty. So, can it be the case, that the Johnson band recorded without their leader? For contractual reasons? Or because Charlie Johnson just did not care? Or because he simply was “upstairs” gambling? We do not know, yet the music is fantastic!

“Dusky Stevedore” follows the published arrangement of the Triangle Music Company of Joe Davis, as do the recordings of Thelma Terry and the Mills Hotsy Totsy Gang of the same year. The staff arranger might have been Bob Haring as with the next title. Great soloing by Waters (?), Whitted and Davis.

“Take Your Tomorrow (Give Me Today)” is a stock arrangement definitely by Bob Haring, published by the Triangle Music Company. Very typical Jimmy Harrison solo in chorus A3 and a very Carterish eight bar solo by the second alto player, who in my estimation must be Edgar Sampson (in this relation I would like to ask the reader to listen to Clarence Williams’ “Zonky” and “You’ve Got To Be Modernistic” of December 3, 1929. I think that we have the same musician here.)

And then the fantastic punch and swing of the band! What an aggregation!

Once again, at (*) we have the device of starting a new chorus or bridge – in this case – on the two last bars of the preceding unit, just as before in “Charleston’s The Best Dance After All”. See there!

Notes:

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

- *Jazz Directory Vol. Five 1955*: not listed

- Rust*2: not listed

- John R.T. Davies, cover text of *Ristic 28*: 2 tpts; tmb; alt; poss. Buster Bailey – clt, alt; Prob Prince Robinson – ten; Cyrus St. Clair – bbs; prob Leroy Harris – bjo; unknown – dms (Tom Lord in ‘Clarence Williams’ gives the same personnel)

- Rust*3: 2 unknown - tpt; unknown - tbn; unknown - alt, clt; unknown - alt; Ben Waters - ten; ?Mike Jackson - pno; unknown - bjo; unknown - bbs; unknown – dms

- Rust*4, *6: probably: Leonard Davis, Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whittet, Edgar Sampson - alt, clt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms

Tune Structures:

31339-2 *Dusky Stevedore* Key of F / Bb / Ab

Marathon

(Intro 8 bars ens)(A1 Chorus (F) 32 bars AABA Waters (?) ten - ens)(B1 Verse I 20 bars ens)(Bridge 8 bars ens modulation to Bb)(A2 Chorus (Bb) 32 bars Whitted (?) clt)(C1 Verse II (Vamp ?) 20 bars / ens 4, Davis tpt 8, Sampson (?) alt 4, ens 4 - modulation to Ab)(A3 Chorus (Ab) 32 bars / ens - Davis tpt lead 16, saxes 8, ens 8)(Coda 4 bars ens)

Arrangement: stock arrangement possibly by Bob Haring (see also Thelma Terry on Columbia and Mills’ Hotsy Totsy Gang on Duo) (Bruce Bastin, ‘Never Sell A Copyright’, p. 45) / composer credit is: Razaf & Johnson

31340-2 *Take Your Tomorrow (Give Me Today)* Key of F / Bb / Ab

Marathon

(Intro 6 bars ens)(Verse 8 bars ens)(A1 Chorus (F) 32 bars AA’ saxes)(A2 Chorus (F) 32 bars / Davis tpt 16, Waters (?) ten 16)(Bridge 4 bars Davis tpt - ens modulation to Bb)(A3 Chorus (Bb) 32 bars / Harrison tbn 8, Whitted (?) clt 8, Harrison tbn 16*)(Bridge 4 bars ens modulation to Ab)(A4 Chorus (Ab) 32 bars ens / ens 8, Sampson (?) 8, ens 8, bjo 4, ens 4)(Coda 2 bars ens)

Arrangement: stock arrangement by Bob Haring (Bruce Bastin, ‘Never Sell A Copyright’, p. 45) / Composer credit is: (not having been able to inspect a copy of this rare disc, I would like to add that the composers of this tune were Andy Razaf and J.C. Johnson)

010 EDDIE’S HOT SHOTS

New York,

Feb. 08, 1929

Leonard Davis – tpt; Jack Teagarden – tbn, voc;

Mezz Mezzrow – cms; Happy Caldwell – ten;

Joe Sullivan – pno; Eddie Condon – bjo; George Stafford – dms

48345-1 I’m Gonna Stomp, Mr. Henry Lee

Vic V-38046,

Chronological Classics 742

48345-2 I’m Gonna Stomp, Mr. Henry Lee

BB B-10168,

Timeless CBC 1-024

48346-1 That’s A Serious Thing

BB B-10168,

Timeless CBC 1-024

48346-2 That’s A Serious Thing

Vic V-38046,

Chronological Classics 742

This recording session was – in the eyes of its organiser Eddie Condon – the first one of a “racially” mixed band. And – as Eddie told it in his book ‘We Called it Music’ – it initially aroused disapproval and apprehension among Victor officials when Condon proposed his idea to Victor’s A&R man and promoter Ralph Peer. But Peer was an open and liberal person, thus paving the way for future inter-racial recording activities following increasing co-operation and social intercourse among black and white musicians in Harlem. Certainly, some sort of a milestone of humanity.

These sides are a bit dry and academic, perhaps, lacking a sort of “Dixieland” approach by the lack of a clarinet, but they swing like mad. Being a renowned lead-trumpet player in big band circles with very little ad-lib solo possibilities, it is a joy to hear Leonard Davis playing melodies as he pleases. He propels the whole group like nobody’s business, frequently using the high register of his horn.

Mr. “T” almost standing in L. Davis’ shade on these sides, but performing beautifully on trombone on the second title and singing in his “lazy” manner on both titles.

The most over-looked and under-emphasized Happy Caldwell can be heard breaking the ice by playing a solo in chorus 2 of the first title in his very own somewhat erratic and quirky manner. Mezz Mezzrow – the provider of “pot/dope” or “coke” or other kinds of “weeds” for musicians – can be heard in his general style on C-melody-sax in one chorus in the second number.

On piano we hear Joe Sullivan, the pianist of the former ‘Chicagoans’, in his very own and very fascinating solo style, when not not comping behind the soloists. He is supported by Eddie Condon on his swinging and driving banjo.

The greatest surprise, yet, is that we can hear the perhaps most glorified yet least famous drummer of early Swing, George Stafford, mainstay of the Charlie Johnson band through all their career, very clear and distinct here on his entire drum-set and un-muffled by the recording engineers. He plays – always founded by his bass-drum in one/three – press-rolls combined with interesting cross-beat rim-shots on his snare-drum, uses his early high-hat cymbals behind Happy Caldwell’s chorus on the first title, and accompanies Sullivan’s piano solos with fast triplets on his woodblock. Fascinating!

All ensemble parts are pencilled down, possibly on the session, giving firm harmonic underground for Leonard Davis’ majestic trumpet-part.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Leonard Davis (tp); Jack Teagarden (tb & vo); Mezz Mezzrow (C melody sax); Happy Caldwell (ts); Joe Sullivan (p); Eddie Condon (bjo); George Stafford (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Leonard Davis (tpt); Jack Teagarden (tbn, vcl); Mezz Mesirov (c-mel); Happy Caldwell (ten); Eddie Condon (bj); George Stafford (d)

- Rust*2, *3, *4, *6: Leonard Davis (tpt); Jack Teagarden (tbn, vcl); Mezz Mezzrow (c-mel.); Happy Caldwell (ten); Joe Sullivan (pno); Eddie Condon (bjo); George Stafford (dms)

Tune Structures:

48345 *I'm Gonna Stomp, Mr. Henry Lee* Key of Eb Victor
 (Intro 16 bars ens)(Chorus 1* 32 bars AA' ens)(Chorus 2 32 bars AA' HC ten)(Chorus 3 32 bars AA' JT voc)(Chorus 4 32 bars AA' JS pno)(Chorus 5 32 bars AA' ens)

48346 *That's A Serious Thing* Key of Bb (blues changes) Victor
 (Intro 8 bars ens)(Chorus 1 12 bars tpt - ens)(Chorus 2 12 bars tpt - ens)(Chorus 3 12 bars JT voc)(Chorus 4 12 bars JS pno)
 (Chorus 5 12 bars JT tbn)(Chorus 6 12 bars MM cms)(Chorus 6 12 bars ens)

Discernible differences of takes (by KBR and Michael Rader):

48345-1: tpt in bar 15* of Chorus 1 plays 1 eighth note bb and 1 quarter note c as upbeat to second half of chorus

48345-1: tpt in bar 15* of Chorus 1 plays sequence of eighth notes bb - a - bb - b - c - db - d as upbeat to second half of chorus.

48346-1: vocal aside in bar 7 of vocal chorus: "I think everybody knows that's a mighty serious thing"

48346-2: vocal aside in bar 7 of vocal chorus: "Everybody knows that's an awful serious thing"

011 CHARLIE JOHNSON AND HIS ORCHESTRA

New York, May 08, 1929

Leonard Davis, Sidney de Paris – tpt; George Washington – tbn ;
 Ben Whitted, Edgar Sampson – alt, clt ; Ben Waters – ten, clt;
 Charlie Johnson – pno; Bobby Johnson – bjo; Billy Taylor – bbs; George Stafford – dms;
 Ben Waters – arr (1,2,3,4); Benny Carter – arr (5)

51298-1	Harlem Drag	Vic test,	Frog DGF 12
51298-2	Harlem Drag	Vic V38059,	Frog DGF 8
51299-1	Hot Bones And Rice	Vic V38059,	Frog DGF 8
51299-2	Hot Bones And Rice	Vic test,	Frog DGF 12
53600-1	Mo'lasses	Vic test unis.on 78,	www.soundcloud.com

Note: 53600-1 see VJM 167- 21/ N&N 63-12, N&N 69 - 10

The Johnson band was able to keep a stable personnel over lengthy periods, possibly because of Ed Smalls' generosity and Johnson's happy-go-lucky attitude. Yet Arthur Gibbs' disbanding in summer 1928 opened up the opportunity to engage some young and promising musicians and thus to fill vacancies. There had not been a distinct first trumpet player, such as the Henderson band and the Ellington band had. Here now, with Leonard Davis, a perfect man for this role had been hired. Together with him arrived Edgar Sampson to fill Benny Carter's footsteps. These two musicians seem to have been engaged immediately and had already been recorded in the two preceding sessions of September 1928. Later arrivals from the same Gibbs band – it really is a pity they were not recorded under Gibbs' name (but they were under 'Lem Fowler's Favorites') – were trombonist George Washington to fill Harrison's place and Billy Taylor sen. as replacement for Cyrus St.Clair. Both chairs were not easy to fill, as their earlier inhabitants left very big holes when leaving. And quite naturally the band lost a lot of impetus after the change.

Thus, it is no wonder that these two issued titles leave something to be desired. The band certainly sounds a bit tame here, in spite of the competent playing and soloing by all participants. Whereas every Victor session before produced at least one issued up-tempo tune, this session had only two slow-to-medium titles, the unissued title probably a fast one. A pity! We do not know anything about this title, but it should be added, that there exists a ragtime composition of that very name by C. Luckeyth "Lucky" Roberts, recorded as piano roll on QRS in 1923. A quite lively and exciting tune and I wonder if it is the same as recorded here.

"Harlem Drag" is a rather neat blues composition, enlivened by some 16 bar strains. There is some variety in Waters' arrangement and fantastic trumpet lead playing by Len Davis. Whitted is beautiful on clarinet, and I certainly wonder why Harry Dial rated him so poorly in his book 'All This Jazz About Jazz'. With Johnson he played beautiful down-to-earth bluesy clarinet, just the right notes at the right places, just as he did later on on record with Eubie Blake's Orchestra (listen to "St. Louis Blues"!). Very interesting growl playing of an individual kind by George Washington. And again, prominently de Paris on trumpet. Although all earlier discographies list Gus Aiken as trumpet here, he certainly is not on the record nor was he a permanent member of the band.

"Hot Bones And Rice", a Charlie Johnson composition arranged by Waters is a sombre, partly minor, tune basing on extended blues structure, which only shows off its qualities when listened to carefully. Soloists again Whitted, Washington and de Paris. If only they had issued the third title!

These two tunes, together with the two issued titles of September 19, 1928, exhibit what we identify as the Charlie Johnson band sound. Yet it has to be stated that the Charlie Johnson band did not own an individual sound as the Ellington band or the Henderson band. These two last named bands had in Redman – later Benny Carter – and Ellington himself arrangers in their ranks, who were able to create a distinctive characteristic band sound, whereas the Johnson band relied on stock arrangements and arrangements from other sources. Johnson is known to have bought everything available from outside arrangers. Thus, he played two different arrangements of "Rhapsody In Blue" from different people, one of them Benny Carter. Moreover, Ben Whitted was responsible to make fitting arrangements out of every hit tune published and he is known to have harmonized Louis Armstrong's recorded solos for three-part brass for the band.

It certainly was a major event for similarly interested collectors when the discovery of an hitherto unknown test pressing of this session's third recorded title 'Mo'lasses' was published on the world-wide-web.

On this title we hear one of the hottest bands in Harlem at the end of the 1920s, very compact here, smoothly swinging their way with an arrangement which certainly is not by Benny Waters, as with most of the other band recordings. Waters' style was more down-to-earth, more rudimentary, in three-part harmony. Here now we hear an arrangement very much pointing forward to Swing-style Jazz. Certain elements of the arrangement – the rhythmic conception, the augmented chords - are very similar to the two titles by Joe Steele's Orchestra, of which we know that their arrangements were the work of a youthful Benny Carter. The young arrangers at that time made the rounds through the dancing-establishments to sell their latest works to the bands and earn some money and reputation. But as Carter had been a long-serving member of the Johnson band – now with Fletcher Henderson's band – he probably also had been an important contributor to the Johnson band book. We know that Johnson bought every arrangement suitable for his band. With Johnson's band Carter had made the earliest recordings of his arrangements ('Charleston Is The Best Dance After All' and 'You Ain't The One' of January 24, 1928). The rhythmic approach, the chords, the chord-progressions and the four-part harmony force me to the conclusion that this has to be a Benny Carter arrangement.

As soloists we hear a rather smooth – or tame – Benny Waters on tenor, then 6 bars of a very unusual – for its time – saxophone section led by trombone in close four-part harmony (who would have thought of something like that but Benny Carter?) (B1), then a short clarinet solo by the band's clarinet man Ben Whitted (B2), then unmistakably Sidney de Paris with his peppery hot style for one chorus (A2). In between and just after de Paris we hear two alto breaks by what must be the young Edgar Sampson. The style is very much like what we know of Benny Carter, and certainly Sampson was - as successor to Carter in the Johnson band - influenced by the growing giant Carter. This then supports very unexpectedly my claim in our Clarence Williams series part 3, session 096 in N&N 60, that Sampson might actually be the altoist of Williams' 'Zonky' and 'You've Got To Be Modernistic'! There aren't any further recordings of Sampson that early. The "middle-eight" of the tpt chorus is filled by a beautiful melodious trombone solo by Washington, not in his usual growl manner. He certainly

was one of the many sadly overlooked great musicians of the Jazz-Age. In the last chorus (A3), again in the “middle-eight”, we hear as soloist the majestic – and clear – Leonard Davis, he too one of the sadly neglected greats. Furthermore I’d like the reader – and listener – to take notice of Billy Taylor Sr.’s 2 octave tuba-glissando in bar 8 of the last chorus (A3). Marvellous! (He was Duke Ellington’s bass player in the late 1930 - another unsung master of Jazz.) And what I love to notice is the very amiably nonchalant inaccuracy of the band playing the music. Quite different from white bands of the time. But I love that! And the band swings like hell!

The title ‘Mo’lasses’ is a tune by the great Harlem pianist C. Luckeyth “Lucky” Roberts, one of the fathers of Harlem stride piano. He composed the tune for his show “Go! Go!” in the early 20s. He also recorded this tune on piano-roll QRS 2306 in August 1923, reissued on LP Biograph BLP 1001. Words were by Alex Rogers. The tune has a Chorus in C, starting in minor chords in AABA form 32 bars, then goes – after a bridge – into a very unusual structure of 24 bars AAB in almost immovable harmonies. Then again it goes back to the chorus of the beginning. The Johnson recording (Carter arrange-ment?) follows this structure, yet expanding it harmonically, according to the possibilities of the band and in contemporaneous style.

Notes:

Delaunay, New Hot Discography 1948: Leonard Davis, Sidney De Paris, Gus Aiken (tp); George Washington (tb); Ben Whittet (cl); Edgar Sampson (as & v); Ben Waters (ts); Charlie Johnson (p); Bobby Johnson (g); Billy Taylor (b); George Stafford (dm)
- Jazz Directory Vol. Five 1955: Gus Aiken, Sidney De Paris (tpt); George Stevenson (tbn); Ben Whittet (clt); Edgar Sampson (alt, vln); Ben Waters (ten); Charlie Johnson (p); Bobby Johnson (bj); Billy Taylor (tu); George Stafford (d). “The trombonist on this session may be George Washington.”

*- Rust*2: Sidney De Paris, Gus Aiken - tpt; George Stephenson - tbn; Ben Whittet - alt, clt; Edgar Sampson - alt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*

*- Rust*3: Leonard Davis, Sidney De Paris - tpt; George Stephenson - tbn; Edgar Sampson, Ben Whittet - alt, clt; Ben Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*

- Rust, The Victor Master Book Vol. 2: 2 t / tb / 3 s / p / bj / bb / d.

Tune Structures:

51298-1 Harlem Drag Key of Eb Victor

(A1 Chorus 12 bars blues Davis tpt - ens)(A2 Chorus 12 bars Whittet clt)(B1 Vamp 16 /ens 4, De Paris tpt 4, ens 4, De Paris tpt 2, ens 2)(C1 Verse 16 bars AABA ens)(C2 Verse 16 bars /De Paris tpt 8, saxes 4, Washington tbn 4) (Bridge 4 bars ens)(A3 Chorus 12 bars ens)(Coda 4 bars ens)

51298-2 Harlem Drag Key of Eb Victor

same as 51298-1

arrangement: Benny Waters / composer credit is: Benny Waters

51299-1 Hot Bones And Rice Eb / Eb m / Eb Victor

(Intro 4 bars ens)(A1 Verse I 16 bars extended blues Whittet clt - ens)(Vamp 4 bars ens)(B1 Chorus (Eb minor) 16 bars AA' Washington tbn)(C1 Verse II (Vamp ?) 8 bars clts in harmony)(Bridge 4 bars ens)(B2 Chorus 16 bars De Paris tpt) (A2 Verse I 16 bars ens)

51299-2 Hot Bones And Rice Eb / Eb m / Eb Victor

same as 51299-1

arrangement: Benny Waters / composer credit is: Chas. Johnson

53600 Mo'lasses Key of C (Am) / F / C (Am) Victor unissued test

(Intro ens 4 bars) (A1 Chorus 32 bars AABA ens 16 - saxes 8 - ens 8 bars - alto break in bars 7/8) (bridge ens 8 bars modulation to F) (B1 Chorus 24 bars AAB Waters ten 6 - ens 2 - Waters ten 6 - ens 2 - tbn + saxes 6 - ens 2) (B2 Chorus 24 bars Whittet clt 6 - ens 2 - clt 6 - ens 2 - ens 8 modulation back to C (Am)) (A2 Chorus 32 bars AABA de Paris tpt 14 - Sampson alt 2 - Washington tbn 8 - de Paris tpt 2 6 - Sampson alt 2) (tag 6 bars Sampson alt 2 - ens 4) (A3 Chorus 32 bars AABA ens 16 - L. Davis tpt 6 - ens 2 - ens 8) (tag ens 2)

arrangement: Benny Carter / composer credit is: C. Luckeyth “Lucky” Roberts (not on test?)

Discernible differences of takes:

51298-1 tpt II (De Paris) plays double-time in 7th bar of B1 Vamp

51298-2 tpt II (De Paris) does not play double-time in 7th bar of B1 Vamp

51299-1 A1 starts rather chaotic, clt plays 23 notes in first 4 bars

51299-2 A1 starts clean, clt plays only 13 notes in first 4 bars

012 THE LITTLE CHOCOLATE DANDIES

New York,

Sep. 18, 1929

Leonard Davis – tpt; J. C. Higginbotham – tbn;

Don Redman, Benny Carter – alt, clt; (Robert Carroll) – ten;

Thomas Fats Waller – pno; Dave Wilborn – bjo; Billy Taylor – bbs; George Stafford – dms; Don Redman – cel;

J. C. Higginbotham, Don Redman, Benny Carter - voc-trio; Don Redman – scat voc;

Benny Carter – arr

402965-C That’s How I Feel Today

OK 8728,

Jazz Archives No 67

402966-D Six Or Seven Times

OK 8728,

Jazz Archives No 67

This very beautiful recording band certainly is some sort of early All Star band collected by advice of or by Benny Carter himself, as I believe, not by Don Redman as stated in Berger, Berger, Patrick, Benny Carter Vol. II, p. 39. The musicians are lured out of the Charlie Johnson band (Len Davis, Cyrus St. Clair, George Stafford), the Henderson band – perhaps! (Rex Stewart, Coleman Hawkins), and Luis Russell (J.C. Higginbotham). Redman was with McKinney’s Cotton Pickers, Carter with the Savoy Play Boys, and Fats Waller was his own bandleader-soloist. The only person not known until today is the banjo player. If you’d allow me “an educated guess” I would opt for Dave Wilborn of the McKinney’s Cotton Pickers, band mate of Redman, and known for his very strict four-four playing which you may hear on these two sides. He might have been in New York together with Redman, just like on Dec. 05, 1928, when both men were members of Louis Armstrong’s Savoy Ballroom Five – the ‘Save It, Pretty Mama’ session. This player certainly is not Bobby Johnson from the Charlie Johnson band because of this player’s strict 4/4 playing which is not Johnson’s style. Bobby Johnson uses trills and tremolos very often and everywhere. There might even be the possibility that Carter brought the Savoy Play Boys’ banjo player, Talcott Reeves, later with Don Redman. The light ringing banjo sound might even be Buddy Christian’s.

After an introduction with typical Carterish four part harmonized chords a trumpet player starts musical proceedings with a beautiful ad-lib solo in the first chorus of ‘That’s How I Feel Today’, playing only the three A parts of the chorus in front of Don Redman’s clarinet obligato, the middle B part being played by the Carter led saxophone section in typical Carter style. This player’s tone and style is clear, hot and urgent, making frequent use of blue notes when varying the melody line in his solo, using final vibrato and off-beat phrasing. But close listening reveals that there is only one trumpeter present at this session. And because of Rex Stewart’s absence from New York with the

Fletcher Henderson band in September 1929, this trumpet player has to be Davis judging from style and tone. After Fats Waller's piano solo it is Carter soloing on the three A parts of the chorus again, the B part arranged for three saxophones in inimitable Carter style. After the bridge we hear the ensemble led by the majestic Leonard Davis in 4 bar riffs followed by Higginbotham on trombone and a 16-bar band ride out. This title definitely is arranged by Carter. As comparison listen to the same title by McKinney's Cotton Pickers of November 09, 1929 – there titled 'The Way I Feel Today' – with a definite Don Redman arrangement.

On 'Six Or Seven Times' little trumpet can be heard. The whole title consists of a Benny Carter alto solo, a three-part vocal chorus and a chase chorus with Carter on alto and Don Redman answering him scat singing. And then finally the phrase that later as a riff was part of Count Basie's 'One O'Clock Jump', which, by the way, is also played as an introduction.

Cyrus St. Clair's presence is distinctly questioned, and stylistic reasons point to Billy Taylor, Charlie Johnson's tuba man at this time – and band-mate to Len Davis. But George Stafford's great cymbal work is a joy to hear. He certainly was one of the real great drummers of his time. I only wished we had a bunch full of more titles of this great pick-up band.

The only really noteworthy fact is that Coleman Hawkins does not play any solo note at all! Would Hawkins really be that modest and unassuming to be part of an all-star pick-up recording band and not to solo? Nothing at all points at his presence. May this possibly mean that we do have another tenor sax player here? Because of Redman's presence we might possibly hear Prince Robinson on tenor, or because of the many Charlie Johnson men in this aggregation they might also have brought Benny Waters, but I assume that Benny Carter brought Robert Carroll, tenorist of the band Carter led at this time at the Alhambra Ballroom.

And this certainly means that no Henderson musician at all is present here, as the Henderson band was at the Pla-Mor Ballroom in Kansas City in September 1929, not being back in New York before late November. Unfortunately, the record on the label does not say anything about the participants. It would be very interesting therefore to be told whose recognition the presence of Hawkins and Stewart was.

This session bore the name 'The Little Chocolate Dandies' as can be verified in L. Wright's 'Okeh Race Records, The 8000 Series, p. 177, which shows an advert from the Chicago Defender clearly carrying this particular name. This beautiful group of musicians very sadly only made the above two sides. The 'Chocolate Dandies' band name, yet, had also been used by Okeh records for a four-title session by the genuine McKinney's Cotton Pickers in October 1928. The last title of this session with a reduced personnel was also released under the 'Little Chocolate Dandies' name on Par R-365 without any relationship to the session discussed here, but for Redman's and Wilborn's presence as regular members of the McKinney's Cotton Pickers. The name 'Chocolate Dandies' was later used for a number of additional recording sessions by Columbia, also under Benny Carter's guidance.

Notes:

- Jazz Directory, Vol.2, Vol.6: not listed (!)

- Delaunay, *New Hot Discography 1948*: Leonard Davis, Rex Stewart (tp); J.C. Higginbotham (tb); Don Redman (vo & s); Benny Carter (as); Coleman Hawkins (ts); Fats Waller (p); and others.

- Rust*3,*4: Rex Stewart –c; Leonard Davis –t; J.C. Higginbotham –tb-v; Don Redman, Benny Carter –cl-as-v; Coleman Hawkins –ts; Fats Waller –p; unknown –bj; Cyrus St.Clair –bb; George Stafford –d

- W.C. Allen, *Hendersonia*, p.250: „On September 18, 1929, Coleman Hawkins recorded two titles for Okeh with a pickup group, *The Chocolate Dandies*.“

- Berger, *Berger, Patrick, Benny Carter Vol. II*, p.39: Rex Stewart, Leonard Davis (tp); J.C. Higginbotham (tb); DonRedman, Benny Carter (as, cl, v); Coleman Hawkins (ts); Fats Waller (p); Bobby Johnson (bj); Cyrus St. Clair (tuba); George Stafford (d)

- L. Wright, *Okeh Race Records, The 8000 Race Series*: no personnel.

- L. Wright, *Fats In Fact*: Rex Stewart, c; Leonard Davis, t; J.C. Higginbotham, tb; Don Redman, cl, as, v (2); Benny Carter, as, v (2); Coleman Hawkins, ts; Fats Waller, p, cel (2); Bobby Johnson, bj; Cyrus St. Clair, bb; George Stafford, d. „Note that a vocal version of the first title was originally selected for issue, but the choice was later changed in favour of the non-vocal take. Both tunes were arranged by Benny Carter.“

- Rust*6: Rex Stewart, c; Leonard Davis, t; J.C. Higginbotham, tb-v; Don Redman, Benny Carter, cl,as,v; Coleman Hawkins, ts; Fats Waller, p; unknown bj; Cyrus St.Clair, bb; George Stafford, d.

LP/CD covers

- Folkways (US) FJ 2808 (LP), cover: Leonard Davis, Rex Stewart, trumpets; J.C. Higginbotham, trombone; Don Redman, vocal and saxophone; Benny Carter, alto sax; Coleman Hawkins, tenor sax; 'Fats' Waller, piano; others unknown or disputed.

- Odeon (G) 83 247 (LP), cover: Rex Stewart, Leonard Davis (cornet and trumpet); J.C. Higginbotham (trombone); Don Redman, Benny Carter (alto saxophones); Coleman Hawkins (tenor saxophone); Thomas 'Fats' Waller (piano); unknown banjo, brass bass, and drums.

- Parlophone (UK) PMC 7038 (LP), cover: Rex Stewart (cornet); Leonard Davis (trumpet); J.C. Higginbotham (trombone); Don Redman, Benny Carter (clarinets, alto saxophones and vocal duet on 'Six Or Seven Times'); Coleman Hawkins (tenor saxophone); Fats Waller (piano); unknown banjo; Cyrus St.Clair (tuba); George Stafford (drums).

- Swaggie (Aus) S 1249 (LP), cover: Rex Stewart, cornet; Leonard Davis, trumpet; Jay C. Higginbotham, trombone; Don Redman, Benny Carter, clarinets and alto saxophones; Fats Waller, piano; unknown, banjo; Cyrus St. Clair, tuba; George Stafford, drums.

- Jazz Archives No 67 (F) 157982 (CD), booklet: Rex Stewart (cnt); Leonard Davis (tp); J.C. Higginbotham (tb); Don Redman (cl, as, vo); Benny Carter (cl, as, vo); Coleman Hawkins (ts); Fats Waller (p); unknown (bjo); Cyrus St. Clair (tu); George Stafford (dm).

- Media 7 (F) MJCD 22 (CD), booklet: Rex Stewart, Leonard Davis (tp); J.C. Higginbotham (tb); Don Redman (cl, as, voc, arr); Benny Carter (as, cl, voc); Coleman Hawkins (ts); Fats Waller (p); Bobby Johnson (bj); Cyrus St. Clair (tu); George Stafford (d).

- JSP Records (UK) JSP 928A, booklet: Rex Stewart – trumpet; Claude Jones – trombone; Don Redman – sax, vocal; Benny Carter – alto sax; Coleman Hawkins – tenor sax; Fats Waller – piano; unknown – tuba, drums, banjo; unknown – vocal trio.

Tune Structures:

402965-C That's How I Feel Today Key of Eb Okeh

(Intro 8 bars ens)(Chorus 1 32 bars AABA tpt LD – clt obligato DR / middle eight sax section)(Chorus 2 32 bars pno TFW)(Chorus 3 32 bars alt BC / middle eight sax section)(Bridge 6 bars / ens 2 – pno 4)(Chorus 4 32 bars ens – tbn JCH / middle and last eight ens)

402966-D Six Or Seven Times Key of Eb Okeh

(Intro 8 bars ens 2 saxes!)(Chorus 1 16 bars ens)(Chorus 2 16 bars alto BC)(Vamp 4 bars pno TFW)(Chorus 3 16 bars vocal trio)(Chorus 4 16 bars alt BC chase with voc DR)(Chorus 5 16 bars alt BC alternating with ens)(Coda 8 bars ens 2 saxes)

Solos ad-lib:

- 402965-C: LD 16+6, FW 2+32, BC 16+5, FW 4, JCH 4+4

- 402966-D: BC 16, FW 4, BC – DR trades 16

013 MCKINNEY'S COTTON PICKERS

New York,

Nov. 05, 1929

Don Redman – alt, clt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Leroy Tibbs – pno, cel; Dave Wilborn – bjo, gr; Billy Taylor – bbs; Kaiser Marshall – dms;

Don Redman – arr (2); John Nesbitt – arr (1);

Don Redman – voc			
57064-2	Plain Dirt	Vic V-38097,	Frog DGF 25
57065-1	Gee, Ain't I Good To You?	Vic V-38097,	Frog DGF 25

This McKinney's Cotton Pickers session is the first in a series of three, recorded on three consecutive days, with a personnel that is more an all-star group of Harlem musicians of the day than the name-giving band. J. Chilton, McKinney's Music: *"The Cotton Pickers' popularity in Detroit actually brought them problems, complications arose when the band were offered a series of recording dates in New York in November 1929, the N.A.C. refused to let the band to the East Coast studios. Don Redman explained, 'The band became so popular at the Graystone that Jean Goldkette wouldn't let me take all the men to New York with me when we got the offer from Victor to record. That's one of the reasons why there were so many different guys on those sessions' ... Panassie wrote in the Irish magazine 'Hot Notes': I also asked Don about the famous McKinney's Cotton Pickers dates with Hawkins. He was positive that the piano on all sides but two was Fats Waller, not James P. Johnson. In the two other sides "it was a guy named Leroy Tibbs". As I wanted to be sure we listened together to 'Miss Hannah'. As for the sides in which Leroy Tibbs is on piano they are probably 'Plain Dirt' and 'Gee Baby Ain't I Good To You'. These sides were the first to be made, and the pianist confines himself to background stuff."* As to the personnel the 'Orchestra World' of November 1929 mentioned Redman's visit to New York: *"Don Redman, director of McKinney's Cotton Pickers, now at Graystone Ballroom, stopped off in New York recently to do five records for Victor, mostly his own compositions. To this end he was assisted by Benny Carter, five other members of Carter's orchestra, and five of Fletcher Henderson's Orchestra."*

And Les Airey of Ontario, Canada, writes in Storyville 58-144: *"Regarding the tentative inclusion of Charlie Alexander in the McKinney's Cotton Pickers personnel for the famous New York recording sessions on 5, 6 and 7 November, 1929 (Storyville 33), the short-lived Irish jazz magazine 'Hot Notes' number 12, for December 1947, carries an interesting interview with Don Redman by Hugues Panassie in which Redman states that the second pianist is "a guy named Leroy Tibbs." Panassie goes on to say, "As for the sides in which Leroy Tibbs is on piano, they are probably 'Plain Dirt' and 'Gee Baby Ain't I Good To You'. Those two sides were the first to be made and the pianist confines himself to background stuff." I've just telephoned Dave Wilborn about this and several other discographical matters, and Dave recalled Leroy Tibbs as a first-class New York pianist who was nevertheless relatively 'unknown', but was a favourite of Don Redman and who worked in Redman's later bands."*

As far as I can see, there are three men only from the McKinney's band: Redman, Joe Smith, Dave Wilborn; three men from the Charlie Johnson band: Leonard Davis, Sidney de Paris, Billy Taylor; three men from the Henderson band: Coleman Hawkins, Claude Jones, Kaiser Marshall; two from Carter's band: Carter himself and Ted McCord; and Leroy Tibbs or Fats Waller as free-lancers. ADDITION 22-06-2021: Kaiser Marshall was not a member of the Henderson band anymore at this time, having quitted his service with the ill-famed 'Great Day' debacle in May 1929.

One interesting subject on these sessions is reedman Theodore 'Jobetus' or 'Joe Bettus' McCord. In November he was part of Benny Carter's reed section at the Arcadia Ballroom, together with Howard Johnson and Bob Carroll. As Carroll was a tenor sax player and Howard Johnson an alto sax man, McCord certainly also played alto to make it a three-part sax section, Benny Carter being the front-man, and not distinctly part of the sax section. Ted McCord always is listed as alto saxophonist (only Rust has him also playing tenor!), whereas his brother Castor always plays a tenor sax. Furthermore, big band arrangements in late 1929 were still confined to three-part scores, a fourth part being added not earlier than in c. 1932. So, in my opinion, Redman made the front-man at these sessions, leading the reed section sometimes, or singing and supplying the arrangements. There are no ad-lib solos by Redman anywhere on these sides. Hawkins and Carter being the main soloists apart from the brass-men. And Ted McCord's job was to complete the three-part sax section on alto sax! He cannot be heard playing solo.

Listen to Kaiser Marshall's beautiful high-hat playing behind Claude Jones' trombone solo in 'Plain Dirt': very modern and forward-looking!

Notes:

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Leroy Tibbs, pno; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d; John Nesbitt, a

Solos ad-lib:

57064-2: SdP o-tpt 8, CJ o-tbn 8, CH ten 4+4+2

57065-1: JS m-tpt 8+4 theme, SdP o-tpt 8+4, BC alt 15, ?LD m-tpt 16 obbl. behind voc

014 MCKINNEY'S COTTON PICKERS

New York,

Nov. 06, 1929

Don Redman – alt, clt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

Don Redman – voc; Don Redman – arr (1,2,3)

57066-2 I'd Love It

Vic V-38133,

Frog DGF 25

57067-1 The Way I Feel Today

Vic V-38102,

Frog DGF 25

57068-2 Miss Hannah

Vic V-38102,

Frog DGF 25

This is the continuation of the session of the preceding day. The personnel is the same, only that Fats Waller has taken over the piano chair, and he certainly does not confine himself to "background stuff".

Great solos by Benny Carter, Sidney de Paris, Claude Jones, Fats Waller, and always the very hot Coleman Hawkins "cooking" the last chorus' middle-eights. And mind Kaiser Marshall's beautiful work on the high-hat cymbals, Billy Taylor's walking tuba, and the dead certain banjo 4/4 rhythm of Dave Wilborn.

Notes:

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a
 - Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d
Solos ad-lib:
 57066-2: BC alt 31, CJ o-tbn 4, FW pno 8, CJ o-tbn 7, CH ten 8
 57067-1: CJ o-tbn 7+6+6, FW pno 4 modulation, JS o-tpt 12, FW pno 32 obbl under voc, CH ten 1+8
 57068-2: FW pno 32 obbl under voc, SdP o-tpt 2+16, BC clt 16, FW pno 4, CJ o-tbn 4, CH ten 8

015 MCKINNEY'S COTTON PICKERS

New York,

Nov. 07, 1929

Don Redman – alt, clt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Theodore Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

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

57139-3 Peggy

Vic V-38133,

Frog DGF 25

57140-2 Wherever There's A Will, Baby

Vic 22736,

Frog DGF 25

57140-3 Wherever There's A Will, Baby

Vic unissued test,

Frog DGF 27

Continuation and conclusion of this series of exquisite and highest-class big band jazz at the end of the classic period of jazz. This is superb Harlem big band jazz by a Detroit band, although only 3 members of the original McKinney's Cotton Pickers are present. Please, note, that there are two titles at these sessions arranged by John Nesbitt, hot trumpet star of the original MKCP, but not present in the studio. All other arrangements are by Don Redman. And he leads the ensemble in the first chorus of 'Wherever There's A Will, Baby'.

Notes:

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Lonnie Johnson (gtr); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d

- Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

Solos ad-lib:

57139-3: SdP o-tpt 2+2+2+2+2, DR alt 30, CJ o-tbn 6

57140-2-3: BC alt 3 intro, ?LD o-tpt 16, CH ten 28+6, FW pno 8, DR alt 3 coda

Discernible differences of takes:

57140-2: DR vocal, bars 17/18: "Love will find a way for us, won't it, Baby?"

57140-3: DR vocal, bars 17/18: "Love will find a way for us, you'll see, Baby?"

016 CLARENCE WILLIAMS AND HIS JAZZ KINGS

New York,

Dec. 03, 1929

Ed Anderson or (Charlie Gaines) – tpt; George Washington – tbn;

Edgar Sampson – alt, clt; Arville Harris – ten, clt;

James P. Johnson – pno; Leroy Harris – bjo; Harry Hull or Richard Fullbright – sbs;

Eva Taylor – voc

149665-2 Zonky

Col unissued

not on LP/CD

149665-4 Zonky

Columbia 14488-D,

Frog DGF 17

149666-2 You've Got To Be Modernistic

Col unissued

not on LP/CD

146666-3 You've Got To Be Modernistic

Columbia 14488-D,

Frog DGF 17

This is a session where there was much discussion about possible personnel. Our listening group were unanimous to exclude Leonard Davis from this personnel. Leonard Davis had been suggested by Charlie Gaines, who in turn denied his own presence. But Davis seems to be far off the mark. As Gaines and Ed Anderson were the trumpet players of Williams' choice at the time, Anderson seems to be the best possibility, although I (KBR) would certainly see the possibility to assign the linear muted-trumpet solo at the start of 'Zonky' to Charlie Gaines. As trombonist George Washington with his shallow and dirty trombone sound – and band-mate to Edgar Sampson in the Charlie Johnson band at this time – has to be regarded with priority. Sampson is nominated on the grounds of an alto solo on "Take Your Tomorrow" by Jackson & His Southern Stompers, now identified as the Charlie Johnson band. Formerly Benny Carter had been considered as the soloist, but Carter denied ever having recorded or played with Williams. Sampson having been Carter's successor in the Johnson band sounds very Carterish here as he does on the above-named title. From the clarinet solo in the second title we can easily and securely identify Arville Harris, brother of banjo player Leroy Harris. The source of listing Fullbright is unknown to the group and we therefore consider the possibility of James P. Johnson's bass player at the time, Harry Hull. Harris was frequently employed on reeds by Williams during this period and the tenor work is absolutely appropriate for him. It should also be kept in mind that Sampson and Washington were band mates in the Johnson band, and it was Clarence's use to hire two or more musicians from one band each.

Notes:

- Storyville 26: Charlie Gaines, poss Leonard Davis (tpt); unknown (tbn); unknown (clt, alt); Benny Carter (alt); unknown (clt, ten); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl)

- T. Lord, Clarence Williams, p.303: Leonard Davis, unknown (tpt); unknown (tbn); poss 2 unknown (alt, clt); unknown (ten, clt); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl); Clarence Williams (dir)

- Rust*2: unknown (tpt); Geechie Fields (tbn); Arville Harris, unknown (clt, alt); Prince Robinson (clt, ten); James P. Johnson (pno); Leroy Harris (bjo); Richard Fullbright? (sbs); Eva Taylor (vcl)

- Rust*3: Charlie Gaines -?Leonard Davis -t; unknown -tb; Benny Carter -unknown -cl -as; unknown -cl -ts; James P. Johnson -p; Leroy Harris -bj; Richard Fullbright -sb; Eva Taylor -v

- Rust*4,*6: Leonard Davis -unknown -t; ?Geechie Fields -tb; ?Don Redman -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Leroy Harris -bj; ?Richard Fullbright -sb; Eva Taylor -v

Tunes structures:

149665 Zonky Key of F / G / F Columbia
(Intro 4 bars ens)(Chorus 1 32 bars AABA ?EA or ?CG m-tpt 30 – saxes 2)(Tag 2 bars ens)(Verse 16 bars ens)(Chorus 2 32 bars AABA ET voc)((Bridge 6 bars ens modulation)(Chorus 3 32 bars AABA GW o-tbn 16 – ES alt 8 – ens 8)

149666 You've Got To Be Modernistic Key of Db Columbia
(Strain A1 16 bars ?EA or ?CG o-tpt + ens)(Strain A2 16 bars ET voc)(Strain B 16 bars clts 12 – ens 4)(Strain C 16 bars ens)(Bridge 4 bars ens)(Strain A3 16 bars GW o-tbn)(Strain A4 16 bars AH clt)(Strain A5 16 bars ES alt)(Strain A6 16 bars ?EA or ?CG o-tpt + ens)

017 FATS WALLER AND HIS BUDDIES

New York,

Dec. 18, 1929

Leonard Davis, Henry Red Allen – tpt;

Jack Teagarden, J. C. Higginbotham – tbn;

Otto Hardwick, Albert Nicholas – alt, clt; Larry Binyon – ten;

Thomas Fats Waller – pno; Will Johnson – bjo; Pops Foster – sbs; Kaiser Marshall – dms;

Orlando Roberson – voc (1,4)

57926-1 Lookin' For Another Sweetie

Vic V-38110, Chronological Classics 720

57927-3 Ridin' But Walkin'

Vic V-38119, Chronological Classics 720

57928-1 Won't You Get Off It, Please?

Vic V-38119, Chronological Classics 720

57929-2 When I'm Alone

Vic V-38110, Chronological Classics 720

This is a very loose and softly swinging big band session under Fats Waller's leadership, and thus mirrors Fats' easy approach to our music. There aren't so much arrangements and those used or very sketchy ones, mostly restricted to written background harmonies. Little can be recognized of Leonard Davis here. He is mainly with the saxes to deliver the background and some short ensemble parts. Henry Red Allen is the main soloist on open-trumpet, both trombonists have a single solo chorus each, Otto Hardwick shines in his romantic manner leading the saxophones in two melody choruses in the first and fourth titles. Clarinet and the alto solo in 'When I'm Alone' are by Albert Nicholas, while white musician Larry Binyon has two solos – obviously influenced by Coleman Hawkins – in two titles (see "Tune Structures" below). This again is a "racially" mixed band recording, half-a-year after the first (?) of its kind, led by Eddie Condon (see session 010 above). And its organizer – the ebullient genius of stride-piano, composer, performer on piano and organ, singer, and lover of life – is a model of modesty here in taking 16 bars of solo only in the last tune. The rhythm section itself is a model of hard-swinging but modest function for the band, with Kaiser Marshall offering a phantastic exampel of how a drummer had to propel a band, using which tools, and where. Oh yes, the singer!?

Notes:

- Rust*2: Henry Allen, Leonard Davis (tpt), J.C. Higginbotham or ?Charlie Green, Jack Teagarden (tbn), Albert Nicholas, Charlie Holmes (clt, alt); Larry Binyon (ten), Fats Waller (pno), Will Johnson (bjo), Pops Foster (sbs), Kaiser Marshall (dms), Orlando Roberson (vcl)

- Rust*3,*4,*6: Henry Allen -Leonard Davis -t; Jack Teagarden -tb -vib, J.C. Higginbotham -tb; Albert Nicholas -Charlie Holmes -cl -as;

Larry Binyon -ts; Fats Waller -p; Will Johnson -bj; Pops Foster sb; Kaiser Marshall -d; Orlando Roberson -v

- Storyville 162-216: "Al Vollmer writes that he played the 18 December 1929 Buddies sides to Charlie Holmes who said that the alto was not by himself nd that he had never recorded with Larry Binyon. Without any prompting he suggested Otto Hardwick. Al also mentions that he thinks the trombone solo on 57928 is Higgy rather than Teagarden and that when he played it for Higgy, Higgy thought it was by himself but was not absolutely positive saying: "You know my style better than I do."

Tune Structures:

57926-1 Lookin' For Another Sweetie Key of Ab Victor
(Intro 4 bars ens)(Chorus 1 32 bars AABA OH alt + ens)(Chorus 2 32 bars AABA OR voc)(Chorus 3 32 bars AABA ens 16 – HRA o-tpt + ens 16)(Tag 2 bars HRA o-tpt + ens)

57927-3 Ridin' But Walkin' Key of F (blues changes) Victor

(Intro 4 bars LB ten + ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars AN clt)(Chorus 3 12 bars HRA o-tpt)(Chorus 4 12 bars

LB ten)(Chorus 5 12 bars JT o-tbn)(Chorus 6 12 bars ens)

57928-1 Won't You Get Off It, Please? Key of F Victor

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 16 – AN clt 8 – ens 8)(Chorus 2 32 bars AABA HRA o-tpt)(Chorus 3 32 bars AABA

LB ten)(Chorus 4 32 bars AABA JCH o-tbn)(Chorus 5 32 bars AABA HRA o-tpt + ad-lib ens)(Tag 3 bars ens)

57929-2 When I'm Alone Key of F Victor

(Intro 6 bars ens)(Chorus 1 32 bars AABA OH alt + ens)(Chorus 2 32 bars AABA OR voc)(Chorus 3 32 bars AABA TFW pno 16 – AN alt 8 – HRA o-tpt 8)(Chorus 4 32 bars AABA ens 16 – HRA o-tpt 8 – ens 8)(Tag 2 bars ens)

018 CLARENCE WILLIAMS' ORCHESTRA

New York,

Jan. 15, 1930

Leonard Davis – tpt; George Washington – tbn;

Ben Whitted, unknown – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno (1); James P. Johnson – pno (2); Billy Taylor – bbs; Floyd Casey – dms

403630-B Left All Alone With The Blues

OK 8763, Collector's Classics COCD 29

403631-A I've Found A New Baby

OK 8763, Collector's Classics COCD 29

With a fresh look and further developed ears, I – KBR – have to state a partially new personnel for this Clarence Williams session, in parts different from what our listening group had agreed to about ten years ago, but without consulting my former – or still present – co-workers. Sorry! I have now discovered a much more reasonable personnel as follows:

The trumpet player shows that clean and strong trumpet sound as owned by Leonard Davis. It is characterized by his academic approach to his instrument as typical for first-chair trumpet players. Please, listen to the two Charlie Johnson sessions of September 1928 and 1929 or the McKinney's Cotton Pickers sessions of November 1929.

The trombonist has that "shallow" growl sound I have got to know from George Washington, as can be heard at Charlie Johnson's recording

session of 1929. Both players had joined the Johnson band in early 1929 coming from the Arthur Gibbs band. The Arthur Gibbs band was a very ambitious band, established in Harlem in 1926, playing a couple of important ballrooms and other premises at this time, but unable to state a decent recording contract. As their only recording I have identified the two sides by Lemuel Fowler's Favorites (see my list on Lem Fowler and my article 'A Case of Sudden Enlightenment' at this website!).

The first alto sax is probably played by Ben Whitted, he the first chair altoist with the Charlie Johnson band for many years, and contemporaneously together with Davis and Washington with this famed houseband of 'Smalls' Paradise'. He certainly is not Socarras with his sophisticated tone, nor is he Cecil Scott as assumed earlier. There also is a second (third) alto present, but he only plays section parts, except for 8 solo bars in the middle of James P.'s piano solo in the second title. He might not be Russell Procope, as he - by his own statement - had his first recording session with Clarence Williams. This must accordingly have been sometime in 1928, before his documented Jelly Roll Morton session in December of that year.

Arville Harris is audible briefly on clarinet, mainly playing tenor sax parts.

As can be easily differentiated, we have two pianists: Clarence himself on the first title and the father of the 'Harlem Stride' piano - James P. Johnson - on the second. Oddly, there is no banjo player on these sides.

On tuba we certainly do not hear Cyrus St. Clair, the master. But instead, the above-named horn men obviously have brought their band-mate Billy Taylor - of the Johnson band, as well as the former Arthur Gibbs band - with his multi-toned more modern approach to bass playing - to this session. I believe Taylor to be one of the originators of 'bass-lines' playing, on tuba as well as on his string bass of subsequent years. He became one of the most sought-after bassists of the Swing era.

The drum playing is restricted to soft cymbal playing in the background - the afterbeat double-strokes on cymbal - and the occasional strategic cymbal-crash. This is what we know as from Floyd Casey.

The following is what our listening group agreed to be the personnel when checking all Clarence Williams band recordings about ten years ago: *Ed Anderson* - tpt; *Henry Hicks* - tbn; *Ben Whitted* or *Cecil Scott*, *Russell Procope* - alt, clt; *Arville Harris* - ten, clt; *Clarence Williams* - pno (1); *James P. Johnson* - pno (2); *Cyrus St. Clair* - bbs; *Floyd Casey* - dms. We also wrote: "The drum playing is restricted to cymbal crashes and could be anyone, although we list Casey. Harris is audible briefly on clarinet. The lead alto is not Socarras and Procope is a possibility. Both Anderson and Charlie Gaines were discussed for trumpet and Anderson seems more likely on comparison with Gaines' solo work during the period. The trombonist is uncertain: Rust gives Geechie Fields and George Washington has also been suggested. Hicks is a suggestion, because he was band mate with Anderson in Willie Lynch's band - later Mills Blue Rhythm Band - at the time of recording and on aural grounds compared with his contemporaneous work with the Jungle Town Stompers, the Musical Stevedores and Jasper Davis/Georgia Gigolos."

Notes:

- *Storyville 26: Charlie Gaines (tpt); unknown (tbn); poss Ben Whitted (alt); poss Russell Procope (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cymbal).*

- *Lord, Clarence Williams p311: Charlie Gaines or Roy Eldridge (tpt); unknown (tbn); possibly Ben Whitted, possibly Russell Procope (if present) (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cym); Clarence Williams (dir).*

- *Rust*2: Charlie Gaines, ?another (tpt); unknown (tbn); Ben Whitted, ?Russell Procope (clt, alt); Arville Harris or poss Prince Robinson (clt, ten); ?Fats Waller (pno); Cyrus St. Clair (bbs); Floyd Casey (dms)*

- *Rust*3: Charlie Gaines -t; unknown -tb; ?Ben Whitted, ?Russell Procope -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Cyrus St. Clair -bb; ?Floyd Casey (or anyone) -cymbal.*

- *Rust*4,*6: Charlie Gaines, t; ?Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; James P. Johnson, p; Cyrus St. Clair, bb; ?Floyd Casey, d.*

019 **DON REDMAN AND HIS ORCHESTRA**

New York,

Sep. 24, 1931

Don Redman - alt, ldr;

Leonard Davis, Bill Coleman, Henry Red Allen - tpt;

Claude Jones, Fred Robinson, Benny Morton - tbn;

Rupert Cole, Edward Inge - alt, clt; Robert Carroll - ten, clt;

Horace Henderson - pno; Talcott Reeves - bjo, gtr; Bob Ysaguirre - bbs, sbs; Manzie Johnson - dms, vib;

Don Redman - voc (1,3); Lois Deppe - voc (2); Horace Henderson - arr (1); Don Redman - arr (2,3,4,5)

E-37222-A I Heard Br 01280, HEP CD 1001

E-37223-A Trouble, Why Pick On Me ? Br 6233, Chronological Classics 543

E-37224-A Shakin' The African Br 01244, Chronological Classics 543

E-37225-A Chant Of The Weed Br 6211, Chronological Classics 543

E-37225-B Chant Of The Weed Br A-500160, RA CD 3

Don Redman reminisced about his first on band (Frank Driggs, Don Redman Jazz Composer-Arranger, in 'Jazz Panorama): "I barely had the band organized when Irving Mills had gotten me a recording contract with Brunswick. Mills and Horvath were set to manage the band, but they were cut out when Rockwell took over. We rehearsed for two weeks and I didn't even have my trombone section set when we cut the first sides. Red Allen had to fill in for Sidney de Paris, because he was kind of temperamental and didn't show up for the date. Leonard Davis and Shirley Clay were with the band then, and so was Bennie (sic) Morton. Fred Robinson was also in the band but he quit after a while because he wasn't getting enough solo work. I thought Bennie was the best around in those days anyway."

This then are the first recordings of the newly assembled Don Redman Orchestra, with their provisional personnel, yet. The band is full of fire and extraordinarily but smoothly swinging.

But Len Davis was not Don Redman's considered lead-trumpet player. This was Langston Curl, first trumpet with McKinney's Cotton Pickers, who at - that time - still was with the Cotton Pickers. As second trumpeter, Bill Coleman was with the band, but he cannot be distinguished at any spot on these sides as all soloistic exposure goes to Red Allen. The main soloist is Red Allen, he, yet, a substitute for Sidney de Paris. And there is great Bennie (sic!) Morton on his smooth trombone, very unconventional Ed Inge on the clarinet and fine Robert Carrol from Horace Henderson's Wilberforce Band on tenor sax. And, listen to this rhythm section!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Langston Curl, Leonard Davis, Henry Allen (tp); Claude Jones, Fred Robinson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Horace Henderson (p & arr); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr); Lois Deppe (vo)*

- *Rust*2: Langston Curl, Leonard Davis, Henry Allen (tpt); Claude Jones, Fred Robinson, Benny Morton (tbn); Edward Inge, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Lois Deppe (vcl)*

- *Rust*3: Leonard Davis -Bill Coleman -Henry Allen (tpt); Claude Jones -Fred Robinson -Benny Morton (tbn); Edward Inge -Rupert Cole*

-cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Lois Deppe -v
 - Rust*4,*6: Don Redman -as -v -a -dir; Leonard Davis -Bill Coleman -Henry Allen (tpt); Claude Jones -Fred Robinson -Benny Morton (tbn); Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Lois Deppe -v

Tunes structures:

E-37222-A I Heard Key of Eb Brunswick
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens 30 – BM o-tbn 2 brk)(Chorus 2 32 bars AABA EI clt 4 – RC ten 4 – EI clt 4 – RC ten 4 – tbn 8 – EI clt 4 – RC ten 2 – EI clt 2 brk)(Chorus 3 32 bars AABA DR voc 30 – brass 2 brk)(Chorus 4 32 bars AABA brass 15 – BM o-tbn 9 – brass 8)(Chorus 5 32 bars AABA DR and ?LD voc conversation – brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 – RC ten 9 – ens + EI clt 8)

E-37223-A Trouble, Why Pick On Me? Key of Eb / Gb Brunswick
 (Intro 4 bars ens)(Chorus 1 32 bars AABA LD voc)(Bridge 2 bars saxes)(Chorus 2 32 bars AABA HRA o-tpt 4 – ens 4 – HRA o-tpt 4 – ens 4 – RC ten 6 – ?RC alt 2 – HRA o-tpt 4 – ens 4)(Bridge 2 bars ens modulation)(1/2 Corus 16 bars BA saxes 6 – pno 2 – tpts 8)

E-37224-A Shakin' The African Key of Ab (Fm) Brunswick
 (Intro 12 bars slow ens + DR voc 8 – HRA fast o-tpt 4 brk)(Vamp 8 bars saxes + DR voc)(Chorus 1 32 bars AABA HRA o-tpt 16 – RC ten 8 – HRA o-tpt 8)(Chorus 2 32 bars AABA DR voc)(Chorus 3 32 bars AABA tpt/tbn/clt 16 – EI clt 8 – tpt/tbn/clt 7 – DR voc 1) (1/4 Chorus 8 bars AABA DR voc)(Chorus 4 32 bars AABA ens 6 – BM o-tbn 2 – ens 8 – BM o-tbn 8 – ens 8)

E-37225 Chant Of The Weed Key of Db Brunswick
 (Intro 4 ens)(Chorus 1 32 bars AABA ens)(Verse 16 bars AABA DR alt + ens)(Chorus 2 32 bars AABA EI clt 4 – ens 4 – EI clt 4 – ens 4 – EI clt 8 – EI clt 4 – ens 2 + 2)(Bridge 4 bars ens 2 – HH pno 4)(Chorus 3 32 bars AABA ens 16 – saxes 8 – ens 8)

020 DON REDMAN AND HIS ORCHESTRA

New York,

Oct. 15, 1931

Don Redman – alt, voc, arr;

Leonard Davis, Langston Curl, Henry Red Allen – tpt;

Claude Jones, Fred Robinson, Benny Morton – tbn;

Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;

Horace Henderson – pno, arr (2); Talcott Reeves – bjo, gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, vib;

Don Redman – voc; Horace Henderson – arr (2); Don Redman – arr (1)

E-37291-A Shakin' The African

Br 6211,

Chronological Classics 543

E-37292-A I Heard

Br 6233,

Chronological Classics 543

Leonard Davis is still with the Redman band here, making the trumpet section a three-part one. Bill Coleman is not in the band anymore, and Langston Curl, former first trumpet man with McKinney's Cotton Pickers has joined the Redman band, now, and will be the lead-trumpet player for the years to come. Davis still was lead-trumpet player with the Charlie Johnson band at Smalls' Paradise for the early 1930s (see session 021).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Langston Curl, Leonard Davis, Henry Allen (tp); Claude Jones, Fred Robinson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Horace Henderson (p & arr); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr); Lois Deppe (vo)*

- Rust*2: Langston Curl, Leonard Davis, Henry Allen (tpt); Claude Jones, Fred Robinson, Benny Morton (tbn); Edward Inge, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Lois Deppe (vcl)

- Rust*3: Leonard Davis -Langston Curl, -Henry Allen (tpt); Claude Jones -Fred Robinson -Benny Morton (tbn); Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Lois Deppe -v

- Rust*4,*6: Don Redman -as -v -a -dir; Leonard Davis -Langston Curl -Henry Allen (tpt); Claude Jones -Fred Robinson -Benny Morton (tbn); Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Lois Deppe -v

Tunes structures:

E-37291-A Shakin' The African Key of Ab (Fm) Brunswick
 (Intro 12 bars slow ens + DR voc 8 – HRA fast o-tpt 4 brk)(Vamp 8 bars saxes)(Chorus 1 32 bars AABA HRA o-tpt 16 – RC ten 8 – HRA o-tpt 8)(Chorus 2 32 bars AABA DR voc)(Chorus 3 32 bars AABA tpt/tbn/clt 16 – EI clt 8 – tpt/tbn/clt 7 – DR voc 1) (1/4 Chorus 8 bars AABA DR voc)(Chorus 4 32 bars AABA ens 6 – BM o-tbn 2 – ens 8 – BM o-tbn 8 – ens 8)

E-37292-A I Heard Key of Eb Brunswick
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens 30 – BM o-tbn 2 brk)(Chorus 2 32 bars AABA EI clt 4 – RC ten 4 – EI clt 4 – RC ten 4 – tbn 8 – EI clt 4 – RC ten 2 – EI clt 2 brk)(Chorus 3 32 bars AABA DR voc 30 – brass 2 brk)(Chorus 4 32 bars AABA brass 16 – BM o-tbn 8 – brass 8)(Chorus 5 32 bars AABA ?LD and DR voc conversation – brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 – RC ten 9 – ens + EI clt 8)

021 ELMER SNOWDEN AND HIS SMALLS PARADISE BAND

New York,

1932

Elmer Snowden – ldr, dir;

Leonard Davis, Red Harlan, Roy Eldridge – tpt;

film "Smash Your Baggage"

George Washington, Dicky Wells – tbn;

Otto Hardwick, Wayman Carver – alt, clt; Al Sears – ten;

Don Kirkpatrick – pno; Elmer Snowden – bjo; Richard Fulbright – sbs, bbs; Sidney Catlett – dms;

Mabel Scott – voc; The Smalls Paradise Chorus – dance; Smalls Paradise Entertainers

Sequence behind opening credit – unknown tune

unissued

not on LP/CD

Bugle Call Rag

Ristic Special SAC (LP)

Tiger Rag

Ristic Special SAC (LP)

Stop The Sun, Stop The Moon (My Man Is Gone)

Ristic Special SAC (LP)

Concentratin' On You

Ristic Special SAC (LP)

Closing music – unknown tune

Ristic Special SAC (LP)

The Vitaphone short-film 'Smash Your Baggage' may be watched in its entirety on [www.youtube!](http://www.youtube.com) The story: The red-caps of 'Great

Central Station' need money to support an ailing colleague in hospital. They organize a dancing and artistic contest to acquire the necessary money. The music is performed by Elmer Snowden's Smalls Paradise Band.

The band was working at Smalls Paradise at this time, but had two additional regular members not playing for filming: Robert Cheek – tpt, and Garvin Bushell – reeds.

Noticable are: the young Roy Eldridge playing a four-bar trumpet break in 'Bugle Call Rag' (c. 3 years before the start of his recording career – with Teddy Hill band in Feb. 1935), Dicky Wells with a four-bar trombone break in the same tune, Don Kirkpatrick's strong band piano, the swinging bass playing of Dick Fullbright – on strings and on the tuba – and the youthful all-time master of the jazz drums, Sidney Catlett – not yet "Big Sid"!

Not to forget Mabel Scott's dramatic singing and the fantastic dancers and acrobates.

Notes:

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

- K. Stratemann, *Negro Bands on Film, Vol. 1, Big Bands 1928 – 1950: Roy Eldridge, Red Harlan, Leonard Davis -tp; Dicky Wells, George Washington -tb; Otto Hardwicke, Wayman Carver, Al Sears -reeds; Don Kirkpatrick -p; Elmer Snowden -p, -ld; Dick Fullbright -b; Big Sid Catlett -dm; Mabel Scott -vcl*

Tune Structures:

sequence behind opening credit – unknown tune Key of G (blues changes) film soundtrack
(Chorus 16 bars ens)

Bugle Call Rag Key of Ab film soundtrack

(Chorus 1 12 bars brass brk 4 – ens 8)(Chorus 2 12 bars RE o-tpt brk 4 – ens 8)(Chorus 3 12 bars DW o-tbn brk 4 – ens 8)(unknown strain 20 bars ens)

Tiger Rag Key of Bb / Eb / Ab (Dancers / Tap Dancers - Acrobates in strains D3 /D4) film soundtrack

(Strain A 1 16 bars ens)(Strain A 2 16 bars ens)(Strain B 1 16 bars ens – ?WC 2 clt breaks)(Strain B 2 16 bars ens - ?RH tpt break – DK pro break)(unkn. strain 16 bars ens)(Interlude 8 bars double-tempo ens)(Strain D 1 32 bars double-tempo ens)(Strain D 2 32 double-tempo ens)(Strain D 3 32 bars double-tempo saxes 16 – ens 16)(Strain D 4 32 bars double-tempo ens)

Stop The Sun, Stop The Moon (My Man's Gone) Key of Dm (Mabel Scott) film soundtrack

(1/4 Chorus 8 bars A MS voc – ens)(Chorus 32 bars AABA MS voc – ens)

Concentratin' On You Key of Eb (Rope skippers) film soundtrack

(Chorus 1 32 bars AABA saxes)(Chorus 2 32 bars AABA saxes)

unknown tune Key of G (Chorus-line / dancers) film soundtrack

(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA ens – 2 dms breaks in B-part)(Tag 4 bars ens)

022 CHARLIE JOHNSON AND HIS ORCHESTRA

New York, Jan. 25, 1933

Personnel unknown, but probably:

Broadcast from SMALLS' PARADISE

Leonard Davis, Frank Newton, Henry Red Allen – tpt;

CLUB 135th Street & 7th Avenue

Dicky Wells – tbn;

Ben Whitted, Harvey Boone – alt, clt; Leon Chu Berry – ten;

Charlie Johnson – pno; Bernard Addison – gtr; Billy Taylor – sbs; George Stafford - dms

unknown title (12 bar blues)

broadcast not on LP/CD, but held

Tiger Rag

broadcast not on LP/CD, but held

unknown title

broadcast not on LP/CD, but held

When I first came into contact to John R.T. in 1969, he told me, that a number of Johnson radio transcriptions existed, and that he was optimistic about owning them some day. My latest inquiry on this matter happened to be just a couple of months before his sad untimely death, but he let me know that he still did not have them. The years before I had virtually asked everybody possible about this matter, but nobody knew anything about it. But 'Storyville' 35 positively stated in their Charlie Johnson disco, that "some broadcast items of Charlie Johnson's band from a later period exist, and it is to be hoped that these will appear on record eventually."

Finally, in ca. 2005 I found these – or some of these – items mentioned in Jan Evensmo's 'History of Jazz Tenor Saxophone' Vol. 1. You might imagine my surprise because I had regarded these items as simple rumours without actual value. It still cost me another two years to get hold of them, and I have to tell everybody interested that these items – there are three of them – are in fact very interesting, but that they are audible with great difficulty only because of their surface noise. And most of the listeners might judge it simply not worthwhile to listen. But we can hear a Charlie Johnson band of the day (early 1933) playing in advanced swing style as we know it from Count Basie in the beginning of his band's recording career. Benny Moten had just recorded his last Victor sessions in November 1932. These recordings are generally regarded as the first swing recordings. Now, 3 months later, Charlie Johnson shows us, that his band was perfectly aware of the developments in jazz music, and his band was at the forefront of what was going on.

The first title is a 12-bar blues tune, the first choruses missing, because the eager "recording engineer" switched his apparatus on too late.

But we can hear a beautiful muted (?) trumpet chorus, which might come from Frankie Newton stylistically since he was a member of the band for some years. He is followed by a tenor solo with some counter-rhythm triplet phrasing on the sub-dominant part of the chorus. This might easily stem from Chu Berry who was Johnson's tenor man at the time, although I have to admit, that Evensmo prefers to leave this musician unknown, and it simply may be my own wishful thinking. Anyway, this beautiful tune then ends with some powerful riffs and a very advanced coda with extended chords.

"Tiger Rag" is played in a rather conventional arrangement – probably by Ben Whitted – with a competent solo clarinet on strains A and B.

Then we have a full chorus of clarinet, followed by a full chorus of very exiting trumpet – probably Henry Red Allen, as he joined the band every evening after finishing his own engagement at another spot. Then a difficult to hear tenor chorus played by – perhaps – Chu Berry.

This tenor chorus is divided into two parts, some bars missing in the middle. This because obviously the "recording engineer" had filled his disc with the first tune and the then following first half of "Tiger Rag". He then had to turn over his disc and record the second half of "Tiger Rag" and the following out-tune.

The title ends with a beautiful uncommon last riff chorus.

The last title, again unnamed, sounds very Ellingtonian, but is unknown to me or anybody else I have asked. Most of the sound is overlapped by the radio announcer, who brings the whole broadcast "from Smalls' Paradise" to an end.

Notes:

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

Tunes structures:

unknown title (12 bar blues) key of G (?) broadcast unissued

(A1 Chorus 12 bar blues fragment of tbn (?) chorus/ saxes – 2 bars only)(A2 Chorus 12 bars F. Newton (?) muted tpt)(A3 Chorus 12

bars Ch. Berry (?) ten)(A4 Chorus 12 bars ens syncopated riff)(A5 Chorus 12 bars ens call-and-response riff (saxes – brass))(A6

Chorus 12 bars ens)(Coda 3 bars ens)

arrangement: ? / no composer credit

Tiger Rag key of *Bb/Eb/Ab* broadcast unissued

(A1 strain A 32 bars /8 bars ens /8 bars ens /8 bars clt breaks Whitted (?) /8 bars ens)(B1 strain B 32 bars ens – breaks clt Whitted (??))(C1 Chorus strain C 32 bars ens – clt Whitted (??))(C2 Chorus strain C 32 bars ‘Red’ Allen (?) tpt solo) (C3 Chorus strain C 32 bars Ch. Berry (?) ten solo - some bars missing)(C4 Chorus strain C 32 bars ens riff)

arrangement: Ben Whitted ? / no composer credit

unknown title key of *Eb* (?) broadcast unissued

(c. 29 bars of Chorus 32 bars AABA (?) ens – ten interjections / out tune, announcer over band)

arrangement: ? / no composer credit

023 BENNY CARTER AND HIS ORCHESTRA

New York,

Mar. 14, 1933

Benny Carter – alt, clt, tpt, dir;

Leonard Davis, Bill Dillard, Shad Collins – tpt;

Wilbur de Paris, George Washington – tbn;

Howard Johnson – alt; Chu Berry – ten;

Rod Rodriguez – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Big Sid Catlett – dms;

Benny Carter – arr (1,2,4); Spike Hughes – arr (3); Benny Carter – voc (1); unknown – voc (2,4)

265090-2	Swing It	Col CB-628,	Chronological Classics 522
265091-3	Synthetic Love	Col CB-636,	Chronological Classics 522
265092-2	Six Bells Stampede	Col CB-628,	Chronological Classics 522
265093-2	Love, You’re Not The One For Me	Col CB-636,	Chronological Classics 522

It is my firm believe that Carter does not sing on titles 2 and 4 of this session, instead, I would suggest a singer whom I know from some Fletcher Henderson recording which I still have to find out. Carter singing voice is a rather humble one, while the singer heard on titles 2 and 4 certainly belongs to the group of educated and high-pitched performers fashionable at this time (Orlando Roberson or Harlan Lattimore, for instance).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington, Wilbur de Paris (tb);*

Benny Carter (as & cl); Howard Johnson (as); Chu Berry (ts); Rodriguez (p); Lawrence Lucie (g); “Bass” Hill (b); Sid Catlett (dm)

- Rust*2: *Shad Collins, Leonard Davis, Bill Dillard (tpt); George Washington, Wilbur de Paris (tbn); Benny Carter (clt, alt); Howard*

Johnson (alt); Chu Berry (ten); Rod Rodriguez (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms); Benny Carter (vcl)

- Rust*3: *Shad Collins -Leonard Davis -Bill Dillard -t; George Washington -Wilbur de Paris -tb; Benny Carter -cl -as -t -v; Howard*

Johnson -as; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d

- Rust*4,*6: *Benny Carter -t -cl -as -v -dir; Shad Collins -Leonard Davis -Bill Dillard -t; George Washington -Wilbur de Paris -tb; Howard*

Johnson -as; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d -vib

Tunes structures:

265090-2 *Swing It* Key of *Eb* Columbia

(Intro 4 bars ens)(Chorus 1 32 bars AABA saxes 16 – ens 8 – saxes 8)(Bridge 12 bars ens)(Chorus 2 32 bars AABA BC voc)(Chorus 3 32 bars AABA SC m-tpt 15 – saxes 8 – SC m-tpt 8)(Chorus 4 32 bars AABA BC alt)(Bridge 4 bars ens)(Chorus 5 32 bars AABA GW o-tbn 16 – CB ten 8 – ens 8)

265091-3 *Synthetic Love* Key of *F* Columbia

(Intro 5 bars ens)(Chorus 1 32 bars AABA BC o-tpt 16 – saxes 8 – BC o-tpt 6 – LL gtr 2)(Chorus 2 32 bars AABA ?? voc)(Vamp 2 bars ens)(Chorus 3 32 bars AABA GW m-tbn 16 – BC clt 16)(Chorus 4 32 bars AABA ens 8 – CB ten 8 – ens 16)(Tag 4 bars ens)

265092-2 *Six Bells Stampede* Key of *C/Eb/C* Columbia

(Intro 16 bars RR pno)(Chorus 1 32 bars AABA ens)(Bridge 16 bars ens)(Chorus 2 32 bars AABA GW m-tbn 16 – CB ten 8 – ens 8)

(Interlude 8 bars ens)(Chorus 3 32 bars AABA RR pno 4 – ens 20 – RR pno 4 – ens 4)(Tag 2 bars ens)

265093-2 *Love, You’re Not The One For Me* Key of *Eb (Cm)* Columbia

Chorus 1 32 bars AABA GW m-tbn 16 – m-brass 8 – GW m-tbn 8)(Chorus 2 32 bars AABA ?? voc)(Chorus 3 32 bars AABA ens 4 – BC alt 4 – ens 8 – BC alt 4+8 – GW m-tbn 6 – ens 2)

024 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

Apr. 18, 1933

Benny Carter – alt, clt, dir;

Leonard Davis, Bill Dillard, Shad Collins – tpt;

Wilbur de Paris, George Washington, Dicky Wells – tbn;

Wayman Carver, Howard Johnson – alt, clt; Coleman Hawkins – ten, clt;

Rod Rodriguez – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Kaiser Marshall – dms;

Benny Carter – voc (2); Spike Hughes – arr, comp

B-13257-A	Nocturne	Dec F-3563,	Chronological Classics 522
B-13258-A	Someone Stole Gabriel’s Horn	Dec F-3563,	Chronological Classics 522
B-13259-A	Pastorale	Dec F-3606,	Chronological Classics 522
B-13260-A	Bugle Call Rag	Dec F-3606,	Chronological Classics 522

This is the contemporary Benny Carter band occupied by British band-leader, bassist, composer and arranger Spike Hughes. Hughes uses the Carter band as a vehicle for his own compositions/arrangements, and what a vehicle. Probably the best he could have found world-wide! Contrary to all former discographies, Kaiser Marshall was the only drummer on this session (see below)!

Berger, Berger, Patrick, Benny Carter, *A Life in American Music: “Spike Hughes had been impressed by the musicianship of the Carter orchestra at a rehearsal and the band became the nucleus for these three sessions of his music. Soloists like Henry Allen and Coleman Hawkins were added. Carter is not heavily featured as a soloist but as Raymond Horricks observes, “No one else but Carter ... would have been capable of leading a saxophone section on to produce such a unique variety of tonal blends. Throughout all these sessions, the composer and rehearsal leader complemented each other perfectly, so that their names became inseparable”. The label of the original issue of ‘Someone Stole Gabriel’s Horn’ lists Monette Moore as vocalist; Carter filled in when she failed to appear.”*

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Shad Collins, Leonard Davis, Bill Dillard (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter, Wayman Carver, Howard Johnson (as); Coleman Hawkins (ts); Rodriguez (p); Lawrence Lucie (g); “Bass” Hill (b); Kaiser Marshall (dm)(1,2); Sid Catlett (dm) (3,4)*

- Rust*2: not listed

- Rust*3,*4,*6: Shad Collins -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -Wayman Carver -Howard Johnson -cl -as; Coleman Hawkins -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Kaiser Marshall -d (1,2); Sid Catlett -d (3,4); Spike Hughes -dir -a; Benny Carter -v, deputising for Monette Moore.

- Johnny Simmen, Ernest 'Bass' Hill tel que je l'ai connu, Le Point de Jazz 6-40: "Au fait, cela me rappelle une erreur discographique inexplicable qui a perduré jusqu'à ce jour: Kaiser Marshall joue dans tous les quatre morceaux de la première session du avril et non seulement – comme on le prétend partout – dans 'Nocturne' et 'Somebody Stole Gabriel's Horn'. Kaiser et Bass ont affirmé tous deux avec conviction que Big Sid n'avait pas joué du tout à cette session-là."

Tunes structures:

B-13257-A Nocturne Key of C Decca

(Intro 4 bars ens)(Chorus 1 32 bars AABA GW m-tbn 16 – ens 8 – GW m-tbn 8)(Vamp 4 bars ens)(Chorus 2 32 bars AABA CH ten 16 – BC clt 8 – CH 8)(1/2 Chorus 16 bars BA ens 8 – GW m-tbn 8)(Tag 2 bars ens)

B-13258-A Someone Stole Gabriel's Horn Key of F / Eb / C / A Decca

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Vamp 8 bars ens)(Chorus 2 32 bars AABA BC voc + SC m-tpt obbl)(Vamp 8 bars ens)(Chorus 3 32 bars AABA CH ten 16 – DW o-tbn 8 – CH ten 8)(Vamp 10 bars ens)(Chorus 4 32 bars AABA ens 8 – BC alt 8 – ens 8 + 8)(Tag 2 bars ens)

B-13259-A Pastorale Key of Ab Decca

(Chorus 1 32 bars AABA BD m-tpt 16 – saxes 8 – BD m-tpt 8)(Vamp 8 bars ens)(Chorus 2 32 bars AABA BC alt 14 – DW o-tbn 2+8+8)(Vamp 4 bars ens)(Chorus 3 32 bars AABA ens 8 – saxes 8 – CH ten 8 – BD m-tpt 8)(Tag 2 bars BD m-tpt)

B-13260-A Bugle Call Rag Key of Bb Decca

(Strain A1 12 bars ens)(Strain A2 12 bars ens)(Strain A3 12 bars ens)(Strain A4 12 bars ens)(Strain B1 16 bars CH ten)(Strain B2 16 bars SC m-tpt)(Strain B3 16 bars BC alt)(Strain B4 16 bars DW o-tbn)(Strain A5 12 bars ens)(Strain A6 12 bars KM dms 4 – ens 8)(Strain B5 16 bars ens)(Strain B6 16 bars ens)(Tag 6 bars ens)

025 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

May 18, 1933

Benny Carter – alt, clt, dir;

Leonard Davis, Bill Dillard, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, Dicky Wells – tbn;

Wayman Carver – alt, clt, flt; Howard Johnson – alt, clt; Coleman Hawkins, Chu Berry – ten, clt;

Luis Russell – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Big Sid Catlett – dms;

Spike Hughes – arr, comp

B-13352-A Arabesque Dec F-3639, Chronological Classics 522

B-13353-A Fanfare Dec F-3639, Chronological Classics 522

B-13354-A Sweet Sorrow Blues Dec F-5101, Chronological Classics 522

B-13355-A Music At Midnight Dec F-3836, Chronological Classics 522

This again is the Benny Carter band performing Spike Hughes' music and compositions.

A fifth title recorded on this session was performed by a small unit, not comprising Leonard Davis.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Leonard Davis, Bill Dillard, Henry Allen (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter (as & cl); Howard Johnson (as); Wayman Carver (as & flute); Chu Berry, Coleman Hawkins (ts); Luis Russell (p); Lawrence Lucie (g); "Bass" Hill (b); Sid Catlett (dm)*

- Rust*2: not listed

- Rust*3: Henry Allen -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -Howard Johnson -cl -as; Wayman Carver -as -f; Coleman Hawkins -Chu Berry -ts; Luis Russell -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d; Spike Hughes -dir -a

- Rust*4,*6: Spike Hughes -dir -a; Henry Allen -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -Howard Johnson -cl -as; Wayman Carver -cl -as -f; Coleman Hawkins -cl -ts; Chu Berry -ts; Luis Russell -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d

Tunes structures:

B-13352-A Arabesque Key of Eb Decca

(Chorus 1 32 bars AABA CH ten + ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA DW o-tbn 16 – saxes 8 – DW o-tbn 8)(Chorus 3 32 bars AABA ens + flt 16 – CH ten + ens 16)

B-13353-A Fanfare Key of Bb / Bbm (blues changes) Decca

(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars CB ten)(Chorus 4 12 bars CH ten)(Chorus 5 12 bars DW o-tbn)

(Chorus 6 12 bars DW o-tbn)(Chorus 7 12 bars minor changes ens)(Chorus 8 12 bars HRA o-tpt)(Chorus 9 12 bars HRA o-tpt)

(Chorus 10 12 bars BC clt)(Chorus 11 12 bars BC clt)(Chorus 12 12 bars ens)(Tag 2 bars ens)

B-13354-A Sweet Sorrow Blues Key of Eb / Ebm (blues changes) Decca

(Chorus 1 12 bars ens)(Chorus 2 12 bars DW o-tbn)(Chorus 3 12 bars HRA o-tpt)(Chorus 4 12 bars ens)(Chorus 5 12 bars CH

ten)(Chorus 6 12 bars ens)(Tag 4 bars ens – CH ten)

B-13355-A Music At Midnight Key of Eb Decca

(Intro 16 bars ens + DW m-tbn)(Chorus 1 32 bars AABA DW m-tbn 16 – saxes 8 – DW m-tbn 8)(Interlude 24 bars ens 8 – BC alt 12 – ens 4)(Chorus 2 32 bars AABA CB ten 16 – CH ten 16)(Vamp 2 bars ens)(Chorus 3 32 bars AABA ens 4 – BC clt 4 + 4 – ens 4 – HRA o-tpt 8 – ens 8)

026 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

May 19, 1933

Benny Carter – alt, sop, dir;

Leonard Davis or (Bill Dillard), Howard Scott, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, Dicky Wells – tbn;

Wayman Carver – alt, clt, flt; Howard Johnson – alt, clt; Coleman Hawkins, Chu Berry – ten, clt;

Rod Rodriguez – pno – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Big Sid Catlett – dms;

Spike Hughes – arr, comp

B-13359-A Air In D Flat Dec F-5101, Chronological Classics 522

B-13360-A Donegal Cradle Song Dec F-3717, Chronological Classics 522

B-13361-A Firebird Dec F-3717, Chronological Classics 530

The only source listing Howard Scott for this session is Rust. I do not know where his information came from. But it is obvious that - whether he really participated or not - his job had only been to play second trumpet, Leonard Davis very probably on first chair as lead trumpeter and Henry Red Allen in the third chair taking all the solos. Thus, there is no chance to hear Scott as soloist as usually the second chair player's duty is to play the middle part of the chords and give them their timbre. Since Davis was one of the well acclaimed first chair players of the 20/30s and thus not to be waived, it is obvious that Scott must have replaced Bill Dillard. The muted trumpet solo in 'Air In D Flat', yet, seems to be played by Leonard Davis, but might nevertheless be possibly the work of Howard Scott.

The tenor-sax solo with its beautiful clarinet background in 'Donegal Cradle Song' is generally attributed to Coleman Hawkins, but I have some minor doubts. The soft playing and the smooth and even tone could as well be Berry's.

In 'Firebird' Benny Carter leads the saxophone-section on soprano sax. "Unfortunately, Benny had pawned his soprano saxophone some years before; he had not only long ago lost the ticket, of course, but he had also forgotten the name of the pawnbroker" But: "... it was allowed out of the pawnshop only on condition that it was returned immediately after use!" (S. Hughes, Second Movement). But the resulting sound really is extraordinary and most beautiful. 'Music At Sunrise' seems to be the first tune in classic jazz without the general structure of chorus - verse or different strains. Instead, the structural elements are in parts without the usual 4-bar units (the A-part of the first chorus, for instance, has 9 bars!), and thus are more European, perhaps, in composition and structure (I have to excuse possible mis-interpretations of the elements of 'Music At Sunrise' in my "Tunes Structures" below).

A fifth title recorded on this session was performed by a small unit only, not comprising Leonard Davis.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Leonard Davis, Bill Dillard, Henry Allen (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter (as & cl); Howard Johnson (as); Wayman Carver (as & flute); Chu Berry, Coleman Hawkins (ts); Rodriguez (p); Lawrence Lucie (g); "Bass" Hill (b); Sid Catlett (dm)

- Rust*2: not listed

- Rust*3: Henry Allen - Leonard Davis - Howard Scott - t; Dicky Wells - Wilbur de Paris - George Washington - tb; Benny Carter - cl - as - ss; Howard Johnson - cl - as; Wayman Carver - as - f; Coleman Hawkins - Chu Berry - ts; Rod Rodriguez - p; Lawrence Lucie - g; Ernest Hill - sb; Sid Catlett - d; Spike Hughes - dir - a

- Rust*4,*6: Spike Hughes - dir - a; Henry Allen - Leonard Davis - Howard Scott - t; Dicky Wells - Wilbur de Paris - George Washington - tb; Benny Carter - cl - as - ss; Howard Johnson - cl - as; Wayman Carver - cl - as - f; Coleman Hawkins - cl - ts; Chu Berry - ts; Rod Rodriguez - p; Lawrence Lucie - g; Ernest Hill - sb; Sid Catlett - d

Tunes structures:

B-13359-A *Air In D Flat* Key of Db / Gb / Db Decca
(Chorus 1 32 bars AABA saxes 16 - brass 8 - saxes 8)(Bridge 4 bars ens)(Interlude 16 bars ?LD m-tp)(Chorus 2 32 bars AABA DW o-tbn 16 - CH ten 16)(Chorus 3 32 bars AABA ens 16 - tbn 8 - saxes 8)(Tag 2 bars ens)

B-13360-A *Donegal Cradle Song* Key of Bb Decca
(Chorus 1 32 bars AABA m-brass 16 - clts 8 - m-brass 8)(Bridge 4 bars m-brass)(Chorus 2 32 bars AABA CB ten 16 - tbn 8 - CB ten 8)(1/4 Chorus 8 bars A m-brass)

B-13361-A *Firebird* Key of C / Eb Decca
(Intro 8 bars ens)(Verse 1 32 bars AABA saxes 16 - brass 8 - saxes 8)(Bridge 8 bars ens)(Chorus 1 32 bars AA' CH ten)(Chorus 2 32 bars AA' HRA o-tp)(Chorus 3 32 bars AA' DW o-tbn)(Verse 2 32 bars AABA ens 16 - WC flt 8 - ens 8)(Tag 8 bars ens - SC cymbals)

B-13362-A *Music At Sunrise* Key of C Decca
(Strain A 34 bars AABA' ens)(Interlude 8 bars tbn 2 - ens 2 - tbn 2 - ens 2)(Strain B 20 bars saxes 8 - ens 2 - saxes 8 - ens 2)(Strain C 20 bars DW o-tbn 8 - saxes 8 - ens 4)(Strain D 1 20 bars ens)(Interlude 8 bars CH ten)(Strain D 2 20 bars ens)

027 LUIS RUSSELL AND HIS ORCHESTRA

New York,

Aug. 08, 1934

Leonard Davis, Gus Aiken - tpt; Rex Stewart - cnt;

Nathaniel Story, James Archey - tbn;

Henry "Moon" Jones, Charlie Holmes - alt, clt; Bingie Madison, Greely Walton - ten, clt;

Luis Russell - pno; Lee Blair - gtr; Pops Foster - sbs; Paul Barbarin - dms, vib;

Sonny Woods - voc (1,2,6); The Palmer Brothers - voc (3)

15571-1 At The Darktown Strutters' Ball

Ban 33179, Chronological Classics 606

15572-1 My Blue Heaven

Ban 33399, Chronological Classics 606

15573-1 Ghost Of The Freaks

Ban 33367, Chronological Classics 606

15574-1 Hocus Pocus

Ban 33367, Chronological Classics 606

15575-1 Primitive

Ban 33399, Chronological Classics 606

15576-1 Ol' Man River

Ban 33179, Chronological Classics 606

After being fired from the Henderson band to make room for Henry 'Red' Allen, Rex Stewart tried out being his own bandleader with engagements at the Empire Ballroom and other premises for a year, only to find himself in the ranks of the Luis Russell band. His stay did not last as long as that with Henderson or that with Ellington later. He does not tell us much about it in his 'Boy Meets Horn'.

The whole concept is different from that of the Russell band in its heyday, just plain run-of-the-mill Swing music, with little hot soloing.

Rex Stewart at least is the busiest trumpet soloist on this session, with the only exception of the trumpet solo in the first title which I would like to attach to Gus Aiken. On 'Ol' Man River' Stewart plays his solo in a very fast manner showing that he had developed into one of the best technicians in the then whole world of jazz. His later development in the Ellington band was only possible with this capability.

Other soloists are tried to be identified as well as I could.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Leonard Davis, Bobby Cheek, Rex Stewart (tp); Henry Hicks, James Archey (tb); Henry Jones, Charlie Holmes, Bingie Madison, Greely Walton (s); Luis Russell (p & arr); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)

- Rust*2: Leonard Davis, Rex Stewart, Gus Aiken (tpt); Nathaniel Story, James Archey (tbn); Henry Jones, Charlie Holmes (alt); Bingie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl trio (3)

- Rust*3: Leonard Davis - Gus Aiken - t; Rex Stewart - c; Nathaniel Story - James Archey - tb; Henry Jones - Charlie Holmes - cl - as; Bingie Madison - Greely Walton - cl - ts; Luis Russell - p-ldr; Lee Blair - g; Pops Foster - sb; Paul Barbarin - d - vib; Sonny Woods - The Palmer Brothers - v.

- Rust*6: Leonard Davis, Gus Aiken, t; Rex Stewart, c; Nathaniel Story, James Archey, tb; Henry Jones, Charlie Holmes, cl, as; Bingie Madison, Greely Walton, cl, ts; Luis Russell, p, ldr; Lee Blair, g; Pops Foster, sb; Paul Barbarin, d, vib; Sonny Woods, The Palmer Brothers, v.

Tunes structures:

15571-1 At The Darktown Strutters' Ball Key of Db Banner
 (Intro 8 bars HMJ alt 4 – ens 4)(Chorus 1 20 bars AA' ens)(Chorus 2 20 bars AA' ens 8 – saxes 12)(Chorus 3 20 bars AA' GA o-tpt 18 – ens 2)(Chorus 4 20 bars AA' SW voc)(Chorus 5 20 bars AA' JA o-tbn 18 – BM ten 2)(Chorus 6 20 bars AA' BM ten 18 – ens 2)(Chorus 7 20 bars AA' ens 12 – SW voc 8)

15572-1 My Blue Heaven Key of Ab Banner
 (Intro 4 bars ens)(Chorus 1 32 bars AABA clts + ens)(Chorus 2 32 bars AABA brass 6 – saxes 2 + 8 – NS o-tbn 8 – ens 8)(Chorus 3 32 bars AA' SW voc)

15573-1 Ghost Of The Freaks Key of Bb (blues changes) Banner
 (Intro 10 bars ens)(Chorus 1 12 bars JA o-tbn)(Chorus 2 12 bars CH alt)(Vamp 4 bars LB gtr)(Chorus 3 12 bars TPB voc + RS cnt/BM clt obl)(Chorus 4 12 bars TPB voc + RS cnt/BM clt obl)(Bridge 4 bars LR pno)(Strain A 16 bars AA clts + ens)(Strain B 8 bars clts + ens)

15574-1 Hocus Pocus Key of F/Bb Banner
 8 bars ens)(Strain A1 24 bars AA'A ens)(Strain A2 24 bars AA'A – saxes)(Bridge 4 bars ens modulation)(Chorus 1 32 bars AABA brass 16 – CH alt 8 – ens 8)(Bridge 4 bars saxes)(Chorus 2 32 bars AABA BM ten 16 – RS o-cnt 8 – BM ten 8)(Bridge 4 bars tpts)(Chorus 3 32 bars AABA ens 16 – CH alt 8 – ens 8)(Tag 2 bars ens)

15575-1 Primitive Key of Eb Banner
 (Intro 4 bars clts)(Chorus 1 32 bars AABA clts 16 – ens 16)(Vamp 6 bars ens 4 – LR pno 2)(Chorus 2 32 bars AABA ?CH or ?HMJ clt)(Chorus 3 32 bars AABA BM ten)(Chorus 4 32 bars AABA saxes 16 – ens 16)(Vamp 4 bars LR pno)(Chorus 5 32 bars AABA RS o-cnt)(Chorus 6 32 bars AABA ens)(Tag 4 bars ens 2 - CH alt 2)

15576-1 Ol' Man River Key of Eb Banner
 (Intro 8 bars ens 6 – PB dms 2)(Chorus 1 64 bars AABA SW voc + BM clt obl)(Chorus 2 64 bars AABA RS o-cnt 32 – CH alt 28 – ens 4)(Chorus 3 64 bars AABA ens 32 – JA o-tbn 16 – ens 16)

Solos ad-lib:

- 15571-1: GA o-tpt 18, JA o-tbn 18, BM ten 2+18
- 15572-1: no hot solos
- 15573-1: JA o-tbn growl 12, CH alt 12, LB gtr 4, RexSt o-cnt + BM clt obligato 12 x 2, LR pno 4
- 15574-1: CH? alt 8, BM ten 16, RexSt o-cnt 8, BM ten 8, CH alt 8
- 15575-1: ?CH or HMJ clt 32, BM ten 32, RexSt cnt 32
- 15576-1: BM clt obl 64, RexSt m-cnt 32, CH alt 28, JA o-tbn 16

From this date on (June 1935) I have not checked the listed sessions critically. This may be a duty of the future. In July 1936 Teddy Wilson started his incomparable series of small-band swing recordings – to be followed by other groups with the same methods – and thus draws a time-line between the beginning of Swing Jazz and the end (?) of 'Harlem Jazz' for me.

028 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Oct. 03, 1935

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry White, James Archey – tbn;

Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

60021-A I'm In The Mood For Love

Dec F-5785, Ambassador CLA 1901

60021-F I'm In The Mood For Love

Dec 579, not on LP/CD?

60022-A You Are My Lucky Star

Dec 580, Ambassador CLA 1901

60023-E La Cucaracha

Dec 580, Ambassador CLA 1901

60024-A Got A Bran' New Suit

Dec 579, Ambassador CLA 1901

60024-B Got A Bran' New Suit

Dec 579, Ambassador CLA 1901

029 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Nov. 21, 1935

Louis Armstrong – tpt, voc;

Leonard Davis, Gus Aiken, Louis Bacon – tpt;

Harry White, James Archey – tbn;

Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;

band – voc (3,4,5)

60155-A I've Got My Fingers Crossed

Dec 623, Ambassador CLA 1901

60155-D I've Got My Fingers Crossed

Dec 623, Ambassador CLA 1901

60156-A Old Man Mose

Dec F-5895, Ambassador CLA 1901

60156-D Old Man Mose

Dec Y-5051, Ambassador CLA 1901

60156-E Old Man Mose

Dec 622, Ambassador CLA 1901

60157-C I'm Shooting High

Dec 623, Ambassador CLA 1901

60158-D Falling In Love With You

Dec 622, Ambassador CLA 1901

030 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Dec. 13, 1935

Louis Armstrong – tpt, voc;

- Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry White, James Archey – tbn;
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 60227-A Red Sails In The Sunset Dec 648, Ambassador CLA 1901
 60228-A On Treasure Island Dec 648, Ambassador CLA 1901
- 031 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Dec. 19, 1935
 Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry White, James Archey – tbn;
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 60249-A Thanks A Million Dec 666, Ambassador CLA 1901
 60249-B Thanks A Million Dec 666, Ambassador CLA 1901
 60250-A Shoe Shine Boy Dec 672, Ambassador CLA 1901
 60251-A Solitude Dec 666, Ambassador CLA 1901
 60251-B Solitude Dec 666, Ambassador CLA 1901
 60251-C Solitude Dec unissued, Ambassador CLA 1901
 60252-B I Hope Gabriel Likes My Music Dec 672, Ambassador CLA 1901
 60252-C I Hope Gabriel Likes My Music Dec 672, Ambassador CLA 1901
- 032 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jan. 18, 1936
 Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry White, James Archey – tbn;
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 60362-A The Music Goes Round And Around Dec 685, Ambassador CLA 1902
 60363-A Rhythm Saved The World Dec 685, Ambassador CLA 1902
 60363-B Rhythm Saved The World Swaggie JCS-33774, Ambass. CLA 1902
- 033 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 28, 1936
 Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry White, Snub Mosley, Jimmy Archey – tbn;
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 61058-A I Come From A Musical Family Dec 797, Ambassador CLA 1902
 61075-A Somebody Stole My Break Dec 797, Ambassador CLA 1902
- 034 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 29, 1936
 Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry White, Snub Mosley, Jimmy Archey – tbn;
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 61059-A If We Never Meet Again Dec 906, Ambassador CLA 1902
- 035 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 18, 1936
 Louis Armstrong – tpt, voc;
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry White, Snub Mosley, Jimmy Archey – tbn;
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 61106-A Lyin' To Myself Dec 835, Ambassador CLA 1902
 61107-A Ev'ntide Dec 835, Ambassador CLA 1902
 61108-A Swing That Music Dec 866, Ambassador CLA 1902
 61109-A Thankful Dec 866, Ambassador CLA 1902
 61110-A Red Nose Dec 1049, Ambassador CLA 1902
 61111-A Mahogany Hall Stomp Dec 824, Ambassador CLA 1902
- 036 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, summer 1936
 Louis Armstrong – tpt, voc; Norge Household, broadcast transcription
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;
 Harry White, Snub Mosley, Jimmy Archey – tbn;
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms
 Dinah Ambassador CLA 1902
 Swing That Music Ambassador CLA 1902

037 EDGAR HAYES AND HIS ORCHESTRA	New York,	May 25, 1937
Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, Joe Britton – tbn; Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington, Joe Garland – ten, clt; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Ralph Sawyer, chorus – voc (4)		
62217-A	Caravan	Dec 1338, Chronological Classics 730
62217-B	Caravan	Br not on LP/CD ?
62218-A	Edgar Steps Out	Dec 1338, Chronological Classics 730
62219-A	Laughing At Life	Br 02520, Chronological Classics 730
62220-A	Stompin' At The Renny	Dec 1416, Chronological Classics 730
 038 EDGAR HAYES AND HIS ORCHESTRA	 New York,	 Jul. 27, 1937
Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, David Jelly James – tbn; Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington, Joe Garland – ten, clt; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Bernard Flood – voc (1); Ruth Ellington - voc (2)		
62450-A	Laughing At Life	Dec 1416, Chronological Classics 730
62451-A	High, Wide And Handsom	Dec 1382, Chronological Classics 730
62452-A	Satan Takes A Holiday (Spooky Takes A Holiday)	Dec 1382, Chronological Classics 730
 039 EDGAR HAYES AND HIS ORCHESTRA	 New York,	 Oct. 11, 1937
Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, David Jelly James – tbn; Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington, Joe Garland – ten, clt; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Bill Darnell – voc (2,3,4)		
62675-A	Queen Isabella	Dec 1527, Chronological Classics 730
62676-A	Old King Cole	Dec 1527, Chronological Classics 730
62677-A	Shindig	Dec 2048, Chronological Classics 730
62678-A	Let's Love	Dec 1665, Chronological Classics 730
<i>Note: additional titles of this session are without L. Davis</i>		
 040 EDGAR HAYES AND HIS ORCHESTRA	 New York,	 Jan. 14, 1938
Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, David Jelly James – tbn; Rudy Powell, Roger Boyd – alt, clt; William Mitchner – ten; Joe Garland – ten, bar; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Earlene Howell – voc (4)		
63157-A	Meet The Band	Dec 1940, Chronological Classics 730
63158-A	Fugitive From A Harem	Dec 1748, Chronological Classics 730
63159-A	Swingin' In The Promised Land	Dec 1665, Chronological Classics 730
63160-A	Barbary Coast Blues	Dec 1940, Chronological Classics 730
 041 EDGAR HAYES AND HIS ORCHESTRA	 New York,	 Feb. 17, 1938
Leonard Davis, Bernard Flood, Henry Goodwin – tpt; Robert Horton, Clyde Bernhardt, David Jelly James – tbn; Rudy Powell, Roger Boyd – alt, clt; William Mitchner – ten; Joe Garland – ten, bar; Edgar Hayes – pno; Andy Jackson – grt; Elmer James – sbs; Kenny Clark – dms; Clyde Bernhardt – voc (2); James Anderson – voc (3); Joe Garland – arr (4)		
63294-A	Help Me	Dec 2193, Chronological Classics 1053
63295-A	Without You	Dec 2193, Chronological Classics 1053
63296-A	You're My First Thought Every Morning	Dec 2048, Chronological Classics 1053
63297-A	In The Mood	Dec 1882, Chronological Classics 1053
63298-A	Star Dust	Dec 1882, Chronological Classics 1053
63299-A	Sophisticated Swing	Dec 1748, Chronological Classics 1053