

THE RECORDINGS OF WALTER JOHNSON

An Annotated Tentative Personnel - Discography

JOHNSON, Walter, drums

Born: New York City, 18th February 1904; Died: New York City, 26th April 1977

Worked with Freddie Johnson's Red Devils and Bobby Brown's Band before joining Elmer Snowden (1925), worked with Billy Fowler (1926), then again with Elmer Snowden until joining Fletcher Henderson in summer 1929. With Henderson until autumn 1934 (except for spell in 1930), then with Sam Wooding until joining LeRoy Smith at Connie's Inn (1935). Rejoined Fletcher Henderson for a year from summer 1936, then with Lucky Millinder (1938-39), Claude Hopkins (1939), Edgar Hayes, Coleman Hawkins' Big Band (1940), Claude Hopkins (summer 1940). Again with Fletcher Henderson (1941-42), then worked in house band at Elks' Rendezvous, New York. Mainly with Tab Smith from 1944 until 1954, shortly afterwards left full-time music to work as a bank guard, but continued to free-lance. During the 1960s continued to gig in New York, occasional work with pianist Orville Brown. (J. Chilton, Who's Who of Jazz)

WALTER JOHNSON (drums)

b. New York, Feb 18/1904

No relation to Freddie Johnson, although both worked together in Elmer Snowden band into 1928. He replaced Kaiser Marshall in FH orchestra in Jun/29 and stayed with him, except for one or two breaks (during which Marshall or Abbie Foster subbed for him) until breakup in Nov/34. Recorded with Benny Carter (Dec/34); with Sam Wooding, Leroy Smith (1935); rejoined FH (July/36 – Jun/37). Donald Heywood Black Rhythm Orch (Detroit, Jun/37); Lucky Millinder (1938-39); Claude Hopkins (summer/40) Rejoined FH yet again, (Apr/41 – Mar/42); Herman Flintall (1942); Elks Rendezvous band (1942-44). Rehearsed again with FH big band (NY, July/50) but thought it was a big bringdown and never played in public with them. Still gigging in NY, but reportedly recently ill. (W.C. Allen, Hendersonia)

STYLISTICS

Walter Johnson worked with Bobby Brown's Society Orchestra on the New Jersey Coast in early 1924 (photos in Keepnews/Grauer, A Pictorial History of Jazz, p. 109, A. McCarthy, Big Band Jazz, p.54). In the last-named photo he sports a rather large Chinese cymbal (c. 20 inches diameter) on a free-standing cymbal stand. This is a very un-common addition to the regular drum set of the time, and it may thus be recognised in Johnson's drumming style of the years to follow.

He was not a soloist on drums - as playing solo on drums was unfamiliar in the 1920/30s - but he probably was the modernist among band drummers of the late 1920s. Unfortunately, his only recording before 1930 has two isolated cymbal strokes only, and no other sounds of drums.

As the successor of Kaiser Marshall, famous drummer of the Fletcher Henderson Band, Johnson brought a decidedly novel way of playing the drum-kit into the band.

His style on drums was very modern for his time. He had the bass-drum played four-to-the-bar - or on first and third beats per bar, just as required - or possible in fast paces. Press-rolls played on the snare-drum conventionally were sparsely used, and without accents, but very often he used the brushes on the snare drum for a steady rhythm. His use of the hi-hat cymbals in an un-choked manner became the main accompaniment of the band, being played in "cha-ba-dah" way closed, half-closed or open, and played both- or single-handedly with the sticks' shaft. Additionally, he used a larger crash cymbal for accents or choked for a ride rhythm.

Yet, his most prominent attitude in playing was his good taste, his modesty, and his softness and swing.

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: **Walter Johnson**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Walter Johnson*
- 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: (*Walter Johnson*)

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 listed 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.

Walter Johnson was Fletcher Henderson's drummer of choice after Kaiser Marshall's departure from the Henderson band in 1929. Other than his predecessor, Johnson did not make much use of the snare drum, but mainly employed cymbals as his tool for the band rhythm. And this he did from his start with the Henderson band on. He mainly used the hi-hat cymbal (two cymbals clashed together on a mechanic stand, tread on a pedal by the left foot). This hi-hat device he handled with both hands obviously, the cymbals close together or open, or opened/closed while performing a "cha-ba-dah" figure, striking the cymbals with the sticks' shaft, not the tip. Alternately he used to play the snare drum with brushes. He certainly played a steady four-beat bass drum rhythm, but this cannot be recognised on any of his 1930s recordings. I'd assume that Walter Johnson's way to play the drums at around 1930 was the first essential modernisation of playing jazz drums in the history of this music. Players like Chick Webb and Sidney Catlett at that time still were much more dependent on drums with skins than cymbals.

WALTER JOHNSON

BILLY FOWLER AND HIS ORCHESTRA

Billy Fowler – ldr;
Horace Holmes, Tommy Ladnier – tpt; Jimmy Harrison – tbn;
Billy Fowler – reeds; Benny Carter – alt, clt, *oboe*; Prince Robinson – ten, clt;
Freddie Johnson – pno; Clarence Holiday – bjo; Lawrence Costner – bbs; Walter Johnson – dms;
Maude Mills - voc

New York, Sep. 1926
Cameo Club (earlier: Carlin's Park, Balti.)

001 TE ROY WILLIAMS AND HIS ORCHESTRA

(*Rex Stewart*) – cnt; Te Roy Williams – tbn;
Joe Garland – alt, clt; unknown – ten, clt;
Freddy Johnson – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; *Walter Johnson* – dms;
Teddy Nixon - arr
144214-2 Oh! Malinda
144215-3 Lindbergh Hop
Composer credits: 144214 (Razaf – Johnson); 144215 (Nixon – Snowden)

New York, May 25, 1927

Har 439-H, Frog DGF 38
Har 439-H, Frog DGF 38

As you may read below in the notes, this was Elmer Snowden's Nest Club Band. How it came to be re-named after the trombonist is a miracle nobody can explain.

For many years now, the trumpet player on this session has been a matter of discussion, beginning with Walter C. Allen's notice in Storyville 21 (see below). I remember that I assumed this player to be Tommy Ladnier when I first heard these sides on the IAJRC 12 LP. And it is interesting to see that Rust immediately changed his personnel according to Allen's note. Most interesting for me is the note of VJM 169 (see below) which cites a participant of this session – Bob Ysaguirre - claiming it was Rex Stewart, yet. When listening it becomes apparent that the trumpet certainly is not far from Ed Allen, but this certainly is not Allen's tone and vibrato. As I have got to know Rex Stewart's development into a fine trumpet player in the Armstrong mould after Louis' arrival in New York, I would also think that he could be able to play in such a southern style after some years of gigging in Harlem. Accordingly, I would opt for Stewart.

Te Roy Williams was not the bandleader, and it is an unsolved question how he could be put as bandleader on the record label.

Joe Garland was a player of all the saxophones. Performing mostly on tenor sax in later years he was mainly engaged as an alto sax man cum clarinetist in the twenties. I therefore think that he is on alto here and that he is the clarinet soloist (see also Chick Webb's Jungle Band session, where Garland is on alto and clarinet, and not Louis Jordan!). He can be heard in an alto break just after the tenor solo in A3 of 'Oh! Malinda'.

It is definitely known that Prince Robinson arrived at exactly this recording date in Rio de Janeiro as part of the Leon Abbey band (Storyville 73, p.8). Thus, Robinson – who was a tenor player and clarinetist throughout – cannot be present. The tenor solo spots do affirm exactly this fact! But then, who is the tenor player in A3 of the first title? He is a player below Robinson's level! He may also be found playing with the Okeh Melody Stars. At last, it has to be stated that other than Walter Allen's suggestion there are only two reed men on this session! Freddie Johnson is on piano, but I wonder why Rust lists a second pianist who is heard nowhere.

Snowden is the bandleader anyhow, and he plays his banjo in his very own strumming way.

Bob Ysaguirre of early Armand Piron and later Don Redman fame obviously is the tuba player, and Walter Johnson – who later, with Fletcher Henderson, "invented" the modern jazz style of drumming – is heard in his first recording session, playing quite "old-fashioned".

Teddy Nixon, Fletcher Henderson's trombonist of 1923/24, is said to be the arranger of these titles.

Oh yes, the drummer! As this is my Walter Johnson list, I had to listen again (Feb. 20. 2026) to these nice sides to check Mr. Johnson's contributions on skins and cymbals, and all I could notice are two strong cymbal strokes, one at the very ends of both titles, each. I did not notice anything else that would have been produced by a drum-set on these sides, no additional cymbal crash, no snare drum sound, no cowbell, and no wood-blook ricky-tick. The noticeable cymbal strokes at the tune's ends could have been done by anyone else in the studio. Thus, the presence of drummer Walter Johnson on these two sides must certainly be seen as doubtful, but not improbable! According to the band photo in Keepnews/ Grauer, A Pictorial History of Jazz, page 109, we may only say that Walter Johnson was the band's drummer, but cannot say anything on his style or manner of performance. A pity!

Notes:

- Rust*2: ? Rex Stewart – cnt; Te Roy Williams – tbn; Prince Robinson – clt; Joe Garland – clt, ten; Freddie Johnson and another – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson - dms

- Rust*3,*4: Ed Allen -c; Re Roy Williams -tb -ldr; Prince Robinson -cl; unknown -cl -as; Joe Garland -cl -ts; Freddie Johnson and another -p; Elmer Snowden -bj; Bob Ysaguirre -bb; Walter Johnson -d.
 - IAJRC 12, cover text: Snowden: "Te Roy Williams was my trombone player, who was on notice when this record was made. ... This was my Nest Club Band, and to this day, I can't figure out how his name got on the label."
 - Storyville 21, p.112, Walt Allen (Walter C. Allen apparently - KBR): "In Jazz Information, Vol.2 No.2 there appeared a photo of the Elmer Snowden Orchestra at the Nest Club in '1925'. The personnel was Rex Stewart (cnt), TeRoy Williams (tbn), Joe Garland and Prince Robinson (saxes), Freddie Johnson (pno), Elmer Snowden (bjo), Bob Ysaguirre (bbs) and Walter Johnson (dms). So far so good. But in a copy of Melody Maker in 1942 (?) someone proposed that this personnel applied to the Te Roy Williams recordings on Harmony 439-H: Oh! Malinda (Razaf and Johnson) / Lindbergh Hop (Nixon and Snowden). Since that time, this personnel has come to be accepted by Rust and everyone else, with absolutely no corroboration or foundation, purely as the result of someone's suggestion. It seems time to set the record straight. By this time, even Elmer Snowden believes that this is the correct personnel, probably because someone showed him 'the book'. (But did someone actually play him the record ???) I have a fine copy of the record, and on listening, the instrumentation appears to be: trumpet, trombone, three clarinets and saxes, piano, banjo, tuba and drums. The trumpeter, to my ears, is Ed Allen and nothing at all like Rex Stewart. I admit that I am not certain of all the facets of Rex's style, but I do know my Ed Allen from his Clarence Williams work, and Rex never played in that lovely 'singing' style or with that tone. The trombone, apparently, is Te Roy Williams, for obvious reasons. One title being a band original, co-composed by Elmer Snowden, would indicate that his presence on banjo is a distinct possibility, but who 'Nixon' might be, and which particular 'Johnson' wrote 'Oh! Malinda', is something I do not know. Incidentally, is it not strange that as important a Harlem bandleader as Elmer Snowden never recorded under his own name?"
 - Rust*6: Ed Allen, c; Te Roy Williams, tb; Prince Robinson, cl; unknown, cl, as; Joe Garland, cl, ts; Freddie Johnson, and another, p; Elmer Snowden, bj; Bob Ysaguirre, bb; Walter Johnson, d.
 - VJM 169-19: "Juan Carlos Lopez (Spain) interviewed Bob Ysaguirre, Te Roy Williams' bass player, who was very insistent that it was Rex Stewart who plays cornet on the Te Roy Williams Harmony session (see Doctor Jazz Mag. #205, June 2009). The interview took place in 1979 together with Al Vollmer. Incidentally Richard Rains notes that 'Oh! Malinda' was recorded for Vocalion - but rejected - seven weeks earlier by ... Rex Stewart & His Orchestra! Coincidence?"

Tunes Structures:

144214-2 Oh Malinda Key of F / Bb / F Harmony 439-H

(Intro 8 bars ens)(A1 chorus 32 bars AABA tpt 16, clt 8, tpt 6, saxes2)(Verse 8 bars tpt - saxes)(A2 Chorus 32 bars AABA saxes 16, tbn 8, saxes 6, tpt 2 modulation to Bb)(B1 chorus AABA clts 16, pno 8, clts 6, brass 2)(Bridge 2 bars brass modulation to F)(A3 chorus 32 bars AABA ten 14, alt 2, ens 16)(Coda 4 bars ens)

composer credit is: Razaf and Johnson

144215-3 Lindbergh Hop Key of Bb Harmony 439-H

(Intro 4 bars pno - clts)(Verse 1 10 bars AA' clts)(Verse 2 10 bars AA' pno - ens)(A1 chorus 16 bars AA' saxes)(A2 chorus 16 bars AA' tpt)(A3 chorus 16 bars AA' tbn)(Bridge 8 bars ens - tpt and clt breaks)(A4 chorus 16 bars AA' brass - clts)(A5 chorus 16 bars AA' ens tpt lead)(A6 chorus 16 bars AA' clts - brass 8, saxes - brass 8)(A7 chorus 16 bars AA' ens)(Coda 2 bars bbs - ens)

composer credit is: Snowden and Nixon

Solos ad-lib:

144214: RS m-cnt 2+14; ?? clt 2+8; RS m-cnt 6; FJ pno obl 6 + 6; TRW o-tbn 2+8; FJ pno obl 6; RS o-cnt 2; ES bjo 2; FJ pno 8; ?? ten 14; JG alt 2

144215: FJ pno obl 6; TRW o-tbn 1; RS o-cnt 15; TRW o-tbn 15; RS o-cnt 1; JG alt 1; RS o-cnt 15 + 4+2; TRW o-tbn 2+2; RS o-cnt 15

002 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 03, 1930

Russell Smith, Rex Stewart, Bobby Stark - tpt;

Claude Jones, Jimmy Harrison - tbn;

Benny Carter, Harvey Boone - alt, clt; Coleman Hawkins - ten;

Fletcher Henderson - pno; Clarence Holiday - gtr; John Kirby - sbs; Walter Johnson - dms, vib;

Jimmy Harrison - voc (2); Rex Stewart, Claude Jones, Benny Carter - voc-trio (2);

John Nesbitt - arr (1); Benny Carter - arr (2)

150857-1 Chinatown, My Chinatown

Col 2329-D,

Chronological Classics 572

150858-3 Somebody Loves Me

Col 2329-D,

Chronological Classics 572

Composer credits: 150857 (Schwartz - Jerome); 150858 (MacDonald - De Sylva - Gershwin)

About 16 months after the last Fletcher Henderson recording session (May16, 1929) and the "Great Day" disaster the band is back again, and in fantastic form. This - to my ears - is the beginning of "Swing"! The use of a string bass playing four-to-the-bar rhythm and the altered drumming away from accentuating the after beats, together with the smoother sound of the guitar, mark a very distinct change in conception of the music, sweeping along the whole band and - above all - the soloists. And this all supported by forward pointing arrangements of John Nesbitt and Benny Carter.

Soloists are easy to distinguish because of their individual stylistic features. Rex Stewart is heard in a whole solo chorus at the start of the first title showing his further developing horizontal improvisational style - in contrast to Bobby Stark's vertical soloing at the start of the second tune.

As Bobby Stark seems to have been used as main trumpet soloist - he solos more often than Stewart - from now on I shall be listening the trumpet section thus: Russell Smith, Rex Stewart, Bobby Stark - tpt, not regarding Stewart playing the cornet.

Walter Johnson starts his drumming in the 16-bars introduction of 'Chinatown' on - as I hear - snare drum with press rolls mocking the railroad track sounds. But with the first chorus he changes over to his hi-hat cymbals with using the 'chah-ba-dah' way as ride rhythm (much more common later), which he, yet, uses in a somewhat casual manner, not as strict and constant as the later swing drummers like Jo Jones. Unfortunately, recording techniques were not yet sufficiently developed that the bass drum could be recorded. Thus, we have an empty spot in band sound, here, for a long time further on. The instrumental solos he seems to accompany with snare drum press rolls, which is softer and easier to play at this pace. For the last chorus he then uses the 'chah-ba-dah' manner/style on hi-hat again. He performs that same way for the whole 'Somebody Loves Me', leaving out the vocal-choruses, which are accompanied by piano and bass only.

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).

- Rust*3: Russell Smith - Bobby Stark -t; Rex Stewart -c; Jimmy Harrison -tb-v; Claude Jones -tb; Benny Carter -cl-as-a; Harvey Boone -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p-cel -ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; Claude Jones -Benny Carter -v; John Nesbitt -a.

- *Hendersonia*, p. 264: Personnel is reconstructed from identities of the soloists, and matched against known playing personnels of the period: Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Claude Jones, trombones; Harvey Boone, alto sax; Benny Carter, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson – piano; Clarence Holiday – guitar; John Kirby, string bass; Walter Johnson, drums and bells; vocal by “quartet” of band members – Harrison, possibly Carter, Jones and Stewart.

- *Rust*6*: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, Claude Jones, tb; Benny Carter, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj; John Kirby, bb, sb; Walter Johnson, d; v quartet (probably Jones, Stewart, and Carter supporting Harrison, identifiable; John Nesbitt, a.

Solos ad-lib:

150857: RSt o-cnt 30, BC clt 2+16, CJ o-tbn 14, CH ten 4+32

150858: BS o-tpt 8, CH ten 6, JH voc 32

003 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 02, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Clarence Holiday – bjo; John Kirby – bbs; Walter Johnson – dms;

Benny Carter – arr (1)

150997-2 Keep A Song In Your Soul

Col 2352-D,

Chronological Classics 572

150998-2 What Good Am I Without You ?

Col 2352-D,

Chronological Classics 572

Composer credits: 150997 (Waller - Hill); 150998 (Ager)

This again is the Henderson band of 1930 at the transition to Swing, yet somewhat restrained here by using a tuba. Yet, the tuba is mainly played four-to-the bar in the first title, thus giving the whole affair a beautiful depth. Instrumental solos are given below. There obviously is no solo by Rex Stewart on these sides. The trumpet soloist on ‘What Good Am I Without You’, playing the theme very beautifully, certainly is Russell Smith. Russell Procope thought this soloist to be Bobby Stark (see below) and might positively be right because there is difference of tone and vibrato between the trumpet player playing the introduction – and should therefore be the first chair player – and the soloist. But equally Stark or Stewart might have played the intro to give room for Russell Smith’s beautiful and sensitive rendition of the melody.

W.C. Allen, *Hendersonia*, p.264: „The muted trumpet solo at the beginning of ‘What Good Am I Without You ?’ resembles Joe Smith’s work, but Joe was then a member of McKinney’s Cotton Pickers, and Panassie says it is definitely not Joe on this Henderson title, suggesting Russell Smith instead (see session 023 of Nov. 26, 1927 above – KBR). Russell Procope, who listened to this record, suggested that this solo is by Bobby Stark. There is no information in the Columbia files as to personnel or instrumentation.”

Holiday plays banjo and Kirby tuba throughout.

Notes:

- *Rust*2*: Joe Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).

- *Rust*3*: Joe Smith – Bobby Stark – t; Rex Stewart – c; Jimmy Harrison – tb – v; Claude Jones – tb; Benny Carter – cl – as – a; Coleman Hawkins – cl – ts; Fletcher Henderson – p – cel – ldr – a; Clarence Holiday – bj – g; John Kirby – bb – sb; Walter Johnson – d; Benny Carter – a.

- *Hendersonia*, p. 264: Probably same personnel as before (session 034 of Oct. 03, 1930 - KBR). Kirby plays tuba; Holiday may play banjo at least some of the time.

- *Rust*6*: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, Claude Jones, tb; Benny Carter, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj, g; John Kirby, bb, sb; Walter Johnson, d; v quartet (probably Jones, Stewart, and Carter supporting Harrison, identifiable; John Nesbitt, a.

Solos ad-lib:

150997: JH o-tbn 16, FH pno 4, BC alt 16, FH pno 7, CH ten 4+4, BS o-tpt 8

150998: RSm o-tpt 16 + 6, CH ten 16, CH ten 7, BC clt coda 1

004 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 08, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs, sbs; Walter Johnson – dms;

Lois Deppe - voc

E-35668-B We’re Friends Again

Br unissued

not on LP/CD

E-35669-B What Good Am I Without You ?

Br unissued

not on LP/CD

As obviously no tests have been found, nothing can be said about the personnel and musical content of these titles.

W.C. Allen, *Hendersonia*, p. 265: „Instrumentation: Three trumpets, two trombones, three saxes, piano, guitar, tuba, drums. Information on this session was discovered in the English Brunswick files; the personnel would presumably have been the usual for this period.”

Notes:

- *Rust*2*: not listed.

- *Rust*6*: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, Claude Jones, tb; Benny Carter, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj, g; John Kirby, bb, sb; Walter Johnson, d.

005 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Feb. 05, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Clarence Holiday – bjo; John Kirby – bbs; Walter Johnson – dms;

Lois Deppe – voc (1,3); Jimmy Harrison – voc (4);

Bill Challis – arr (2); Benny Carter – arr (3,4), Archie Bleyer – arr (4)

151274-2 I’ve Found What I Wanted

Col 2414-D,

Chronological Classics 572

151275-1 My Gal Sal

Col 2586-D,

Chronological Classics 572

151276-2 My Pretty Girl

Col 2586-D,

Chronological Classics 572

151277-2 Sweet And Hot Col 2414-D, Chronological Classics 555
Composer credits: 151274 (Ward-Endor); 151275 (Dresser); 151276 (Fulcher); 151277 (Yellen – Arlen)

Now, that the Henderson band has a fairly steady personnel with little changes for some months, I shall only remark observations that catch my ear.

Benny Carter is known to have switched over to the Chick Webb band in March 1931, together with Jimmy Harrison. But when listening to these sides I aurally found little indication of his presence here. He usually is easy to determine as the leading saxophone voice, but this I can find only in the last title. And he does not play any solo or any short solo spot at all, what really is remarkable. So, I wonder, did Henderson cancel his solos in anger? Another possible reason might be that the band does not play Carter arrangements here, and the used arrangements do not call for alto sax solos. I also do not think that the clarinet obligato behind Claude Jones trombone melody in 'My Pretty Girl' is by Carter as listed in Hendersonia. There is nothing of Carter's easily recognizable licks and phrases here, and I therefore believe that this is one of the very few solo spots of Harvey Boone.

John Kirby plays the tuba throughout this session – rather antiquated as you might think – but his occasional four-four rhythm on the big horn together with Walter Johnson's very modern drumming makes this a perfect and beautiful kind of rhythm section! He plays the high-hat cymbal almost throughout, in 'cha-ba-dah' manner or with closed cymbals, yet always with a lot of drive and beautiful soft swing. In 'My Gal Sal' Johnson accompanies on his high-hat again as before in different manners, switching over to brushes for Hawkins' tenor solo at the end of the title. 'My Pretty Girl' is accompanied mainly on closed hi-hat with 'cha-ba-dah' rhythm or just simple single strokes. It seems that Walter Johnson used larger crash cymbals than were commonly played by other drummers at this time (hear the first chorus of 'Sweet And Hot'), and on marked strokes we hear them un-choked. This might also well be the large Chinese cymbal he sports in the 'Big Band Jazz' photo as mentioned in "Stylistics" above. Holiday is on banjo for the whole session.

Arrangements of the last two titles are attributed to Benny Carter in the Mosaic Coleman Hawkins CD-set, but W.C. Allen in Hendersonia attributes 'Sweet And Hot' only to Carter, which in turn is attributed to Archie Bleyer somewhere else – if I only knew, where! But, to be honest, I do not hear any sign of Carter's arranging skills in the four titles here!

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms); Jimmy Harrison (vcl)(4); Lois Deppe (vcl)(1,3).

- Rust*3: Russell Smith – Bobby Stark –t; Rex Stewart –c; Jimmy Harrison –tb-v; Claude Jones –tb; Benny Carter –cl-as-a; Harvey Boone –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p –ldr-a; Clarence Holiday –bj –g; John Kirby –bb –sb; Walter Johnson –d; Lois Deppe –v.

- Hendersonia, p. 266: Personnel is reconstructed from identities of the soloists, and matched against known playing personnels of the period: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Jimmy Harrison, trombone and vocal; Claude Jones, trombone; Benny Carter, clarinet and alto sax; Harvey Boone, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar and banjo; John Kirby, string bass and tuba; Walter Johnson, drums; Lois Deppe, vocals.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, Claude Jones, tb; Benny Carter, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj; John Kirby, bb, sb; Walter Johnson, d.

Solos ad-lib:

151274: ?RSm m-tpt 12 + 12; LD voc 32; CJ m-tbn 12 + 8; CH ten 1+4

151275: BS m-tpt 16, JH o-tbn 30, RSt m-cnt 30, CH ten 4, CH ten 2+8

151276: CH ten 3, BS o-tpt 24, CJ m-tbn+HB clt obl 30, LD voc 32; CH ten 2+8; BS o-tpt 8, CH ten 8, BS o-tpt 4+2

151277: BS o-tpt 8+8, CJ m-tbn 16, JH voc - RSt o-cnt obl 42, CH ten 1+10, CH ten 4, CJ m-tbn 4

006 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 19, 1931

Russell Smith, Bobby Stark, Rex Stewart – tpt;

Claude Jones, Bennie Morton – tbn;

Russell Procope, Harvey Boone – alt, clt; Coleman Hawkins – ten, bar, clt;

Fletcher Henderson – pno (1,2); Horace Henderson – pno (3,4); Clarence Holiday – gtr; John Kirby – bbs; Walter Johnson – dms;

Bill Challis – arr (1); Fletcher Henderson, Don Redman – arr (2,3); Horace Henderson – arr (4,5)

151441-2 Clarinet Marmalade

Col 2513-D, Chronological Classics 555

151442-1 Sugar Foot Stomp

Col 2513-D, Chronological Classics 555

151442-2 Sugar Foot Stomp

Col 2513-D, Mosaic MD8-251 CD02

151443-1 Hot And Anxious

Col 2449-D, Chronological Classics 555

151444-1 Comin' And Going

Col 2449-D, Chronological Classics 555

Composer credits: 151441 (Shields - Ragas); 151442 (Oliver - Melrose); 151443 (Henderson); 151444 (Henderson – Henderson)

On 'Clarinet Marmalade' Stewart plays a typical solo with much straight-ahead steam and swing. After Benny Morton's trombone solo and the immediately following 12 bar minor strain we have a chorus arranged for three-part saxophone section led by a trumpet – obviously Bobby Stark – which makes a four-part harmonized section, a device Benny Carter used to write. Bennie Morton, Jimmy Harrison's replacement, plays very assured in his own inimitable way, using lip-trills throughout his solos. He must have had a wonderful embouchure and great "chops". Russell Procope – new with the band – does not seem to feel at home when listening to his clarinet solo. He certainly had to carry a burden sitting in Benny Carter's chair. In the penultimate chorus there seems to be a baritone sax playing some sort of obligato, leading into a two-bar break, stylistically played by Coleman Hawkins. But I suggest to examine a skilled tenor sax player whether this break could not possibly be played on a tenor sax. I agree that the notes played sound to be played on a baritone sax, but why should Hawkins carry a baritone along for just this two-bar break on this only title of a four-title recording session. (Accordingly, I have written "bar" in the above personnel in italics.)

According to Rex Stewart's own testimony he plays the "Oliver" solo on 'Sugar Foot Stomp', not muted as by Oliver and with much less off-beat, but in the way Armstrong played it in the 1925 Henderson recording. This very solo is repeated afterwards by Benny Morton on trombone.

The last two titles do not have Rex Stewart soloing. They both are arrangements by Horace Henderson – he also has taken over the piano chair – and probably showed his developing talent for arranging. In 'Hot And Anxious' Horace uses the well known 'Tar Paper Stomp' motive which later became famous in Glenn Miller's 'In The Mood', while snatching the first strain of Ellington's 'Doing The Voom Voom' for his theme of 'Comin' And Going'.

Drummer Johnson uses his brushes behind the 'In The Mood' melody in 'Hot And Anxious', while at the end of the fourth title using his hi-hat cymbal in exactly the same way as used as a 'chah-ba-dah' ride rhythm by his colleagues all through the swing era.

W.C. Allen, Hendersonia, p. 266: „Guitar soloist sounds same as "Benny Jackson" on the Chocolate Dandies session, but is presumably Clarence Holiday here.“

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Rex Stewart, Bobby Stark (tp); Benny Morton, Claude Jones (tb); Russell Procope, Harvey Boone (as); Coleman Hawkins (ts); Fletcher Henderson (p & arr); Horace Henderson (p)(4,5); Clarence Holiday (g); John Kirby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Rex Stewart, Bobby Stark (cnt); Benny Morton, Claude Jones (tbn); Harvey Boone, Russell Procope (alt); Coleman Hawkins (ten, clt); Fletcher Henderson (1,2,3), Horace Henderson (4,5) (p); Clarence Holiday (g); John Kirby (bs); Walter Johnson (d)

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, alt); Harvey Boone (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Horace Henderson (pno)(4,5); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).

- Rust*3: Russell Smith - Bobby Stark -t; Rex Stewart -c; Benny Morton -Claude Jones -tb; Russell Procope -Harvey Boone -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p (1,2,3) -ldr-a; Horace Henderson -p (4,5); Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d.

- W.C. Allen, *Hendersonia*, p. 266: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, clarinet, tenor and baritone sax; Fletcher Henderson (first two titles) or Horace Henderson (last two titles), piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums.

- Storyville 125/163: Trumpet (At) Tributes, More Johnny Simmen Snippets (originally in CODA):

"Fletcher Henderson's five 1931 versions of Sugar Foot Stomp. Generally, Rex Stewart is considered to have taken those famous 36 bars on the five well-known versions; one each on Columbia, Brunswick and Crown, and two on Victor. However, in 1949 while discussing his activities with Fletcher Henderson, Rex remarked that he was not sure he was the soloist on all versions. He thought that while he (Rex) was in the band when all the various versions of Sugar Foot Stomp were recorded, Bobby Stark took the three 12-bar choruses on some of them. On his 1966 visit to Europe, Rex and I (Johnny Simmen - KBR) listened to Fletcher's five versions of the tune together, and he clearly identified the trumpet soloist as follows: Columbia: Rex, muted, playing close to Joe Oliver's famous creation. Brunswick: Bobby Stark, open. Victors: Rex, muted, and again playing close to the Oliver version. Crown: Bobby Stark, plunger. This latter came as a surprise, but Rex told me to play Fletcher's House of David Blues as a comparison, and while listening to that, I saw the light - the very special and personal use Bobby made of the plunger. Very unlike Rex. Since that memorable afternoon with Rex, I have heard the Chick Webb Sugar Foot Stomp and there is no doubt that the trumpet soloist is the same as on Fletcher's Crown version - Bobby Stark."

- Rust*4, *6: Fletcher Henderson -p -dir; Russell Smith -Rex Stewart -Bobby Stark -t; Benny Morton -Claude Jones -tb; Harvey Boone -as; Russell Procope -cl -as; Coleman Hawkins -cl -ts -bar; Horace Henderson -p -a (4,5); Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; Bill Challis -a (1)

Solos ad-lib:

151441: BM o-tbn 16, CH ten 1+16, RSt o-cnt 2+16, RP clt 1+16, CH ten 3+2

151442: CJ m-tbn 12, RSt m-cnt 12 + 12 +12, FH pno 8 + 8, BM m-tbn 12 + 12 + 12, CH ten 12 + 10

151443: BS m-tpt growl 12; CH clt 11; CHo gtr 1+11

151444: BM o-tbn 12; BS o-tpt 3 + 3, CH ten 8; BM o-tbn 12; BS o-tpt 10; HH pno 1+1; BM o-tbn 6; HH pno 4

Discernible differences of takes:

151442-1: last note in 2nd chorus of Stewart's solo (upbeat to third chorus): clean note g (same as subsequent note g sustained for 4 bars)

151442-2: last note in 2nd chorus of Stewart's solo (upbeat to third chorus): fluffed note (note jumping up, thus higher than subsequent sustained note g)

007 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

c. Mar./Apr. 1931

Russell Smith, Rex Stewart, Bobby Stark - tpt;

Claude Jones, Benny Morton - tbn;

Russell Procope, Harvey Boone - alt, clt; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Clarence Holiday - gtr; John Kirby - sbs, bbs; Walter Johnson - dms, vib;

unknown - voc (1,4); Bill Challis - arr (2)

1230-2 After You've Gone

Crown 3093,

Chronological Classics 555

1231-3 Star Dust

Crown 3093,

Chronological Classics 555

1232-3 Tiger Rag

Crown 3107,

Chronological Classics 555

1233-3 Somebody Stole My Gal

Crown 3107,

Chronological Classics 555

Composer credits: 1230 (Creamer - Layton); 1231 (Carmichael - Parish); 1232 (DeCosta - Edwards - LaRocca - Sbarbaro - Shields); 1233 (Wood)

This is a rather unrewarding and unattractive recording session of the Henderson band. W.C. Allen attributes the arrangements of the first and fourth titles to "possibly" Benny Carter, but I do not hear any of Carter's known arranging devices and would therefore leave the arranger(s) as unknown.

I hear Rex Stewart solo in 'Star Dust' in his well-known Bix Beiderbecke derived mode in the penultimate chorus.

Other than W.C. Allen I hear Stewart in the trumpet - tenor sax chase chorus in 'Tiger Rag', and not Bobby Stark. Furthermore, it is definitely Claude Jones on trombone in the third strain of this title just before the first trio-part/chorus and not Benny Morton.

Drummer Johnson is on snare drum with brushes mostly through this whole recording session, with a hi-hat 'chah-ba-dah' part in the second half of the first title.

W.C. Allen, *Hendersonia*, p.267: „The identity of the vocalist remains unknown. By aural comparison, it is not Dick Robertson, George Bias, Lois Deppé, nor Orlando Roberson, nor does it sound quite the same as the likewise unidentified vocalist on the next (Melotone) session. Take 3 of 'After You've Gone' has been reported, but its existence is unconfirmed.”

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).

- Rust*3: Russell Smith - Bobby Stark -t; prob Rex Stewart -c; Benny Morton - Claude Jones -tb; Russell Procope - Harvey Boone -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; unknown -v.

- W.C. Allen, *Hendersonia*, p. 266: Russell Smith, prob Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums and bells or vibes; unknown male (white?) vocalist.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d; unknown, v.

Solos ad-lib:

- 1230: FH pno 6; ?? voc 37; CH ten 6; BS o-tpt 8
 1231: RSm m-tpt 32; RP clt 16; RSt m-cnt 32
 1232: RP clt 6; CJ o-tbn 2+2+2; RSt o-cnt 2+4; CH ten 4, RSt o-cnt 4; CH ten 4; RSt o-cnt 4; CH ten 4; RSt o-cnt 4;
 CH ten 2; RP clt 2+32
 1233: BS o-tpt 22; FH pno 2; ?? voc 40; BM o-tbn 2+16; CH ten 22; CH ten 4

008 CONNIE'S INN ORCHESTRA

New York,

Apr. 10, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

Russell Procope, Harvey Boone – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – bjo; John Kirby – bbs; Walter Johnson – dms;

George Bias – voc (1);

Fletcher Henderson, Don Redman – arr (2); Fletcher Henderson – arr (3); Bill Challis – arr (4)

E-36454-A I'm Crazy 'Bout My Baby (And My Baby's Crazy 'Bout Me) Mt M-12145, HEP CD 1016

E-36455-A Sugar Foot Stomp Mt M-12239, HEP CD 1016

E-36456-A Just Blues Mt M-12239, HEP CD 1016

E-36457-A Singin' The Blues Mt M-12145, HEP CD 1016

Composer credits: E-36454 (Hills – Waller); E-36455 (Oliver); E-36456 (Henderson); E-36457 (Lewis – Young – Conrad – Robinson)

Here we have the established Henderson band of the time. Soloists are identified below (not necessarily same as by W.C. Allen!). It certainly is difficult sometimes to separate Stark from Stewart or Jones from Morton! But I have tried my best, just as above! So, here we have Bobby Stark playing the “Oliver” solo in ‘Sugar Foot Stomp’, and he plays it with open horn and gives it a very different treatment (see Allen below).

W.C. Allen, *Hendersonia*, p.267: “Rex Stewart told Johnny Simmen that the “Oliver” solo on ‘Sugar Foot Stomp’ was played by Bobby Stark on this Melotone version and also on the later Crown version, but by himself (Stewart) on the Victor and Columbia versions. Harry Carney (in *Jazz Journal*, April 1963, p.13) identified the clarinet soloist on this same Melotone ‘Sugar Foot Stomp’ as Harvey Boone, but Russell Procope, on hearing the record, identified himself and says Boone did not take clarinet solos at this time. ... Personnel was confirmed by the late Eugene Williams of Decca.”

This ‘Singin’ The Blues, by the way, is the tune, Frank Trumbauer had recorded with his band featuring Bix Beiderbecke in 1927. It became so popular with the white audience, and the coloured as well, that Rex Stewart used to perform it with delight and in high esteem for his young white colleague.

Listen to that gorgeous rhythm section with “antiquated” banjo and tuba and “modern” drumming (and to that wonderful four-four beat by banjo, tuba and drums – on brushes – in ‘Singin’ The Blues’)!

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Harvey Boone (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms); Dick Robertson (vcl).

- Rust*3: Russell Smith – Bobby Stark – t; prob Rex Stewart – c; Benny Morton – Claude Jones – tb; Russell Procope – Harvey Boone – cl – as; Coleman Hawkins – cl – ts; Fletcher Henderson – p – ldr – a; Clarence Holiday – bj – g; John Kirby – bb – sb; Walter Johnson – d; Dick Robertson – v.

- W.C. Allen, *Hendersonia*, p. 267/8: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums and bells or vibes; unknown male (white?) vocalist.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d; George Bias, v.

Solos ad-lib:

E-36454-A: BS m-tpt 16, CJ m-tbn 16, BS m-tpt 1+8, CJ o-tbn 8, ?? voc+BS m-tpt obl 32, CH ten 16, RP clt 12

E-36455-A: CJ m-tbn 12, BS o-tpt 12 x 3, RP clt 12 x 2, BM o-tbn 1+12 x 3, CH ten 12+10, WJ dms 2

E-36456-A: CJ o-tbn 3; BS o-tpt 1, CJ o-tbn 2, BS o-tpt 2, CJ o-tbn 2, BS o-tpt 2, RSt o-cnt 12, CH ten 2, BS o-tpt 2, CH ten 2, BS o-tpt 2, CH ten 2, BM o-tbn 2, BM o-tbn 12, BS o-tpt coda 4

E-36457-A: RexSt o-cnt 32, RP clt obl 8, RP clt 8, RP clt ob 6+ 2

009 CONNIE'S INN ORCHESTRA

New York,

Apr. 29, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

Russell Procope, Harvey Boone – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs; Walter Johnson – dms;

George Bias – voc (3,4,5,6); Fletcher Henderson, Don Redman – arr (1,2); Bill Challis – arr (7,8)

53066-1 Sugar Foot Stomp Vic 22721, Chronological Classics 555

53066-2 Sugar Foot Stomp Vic unissued on 78, Neatwork RP 2016

53067-1 Roll On, Mississippi, Roll On Vic 22698, Chronological Classics 555

53067-2 Roll On, Mississippi, Roll On Vic unissued on 78, Neatwork RP 2016

53068-1 Moan, You Moaners Vic 22698, Chronological Classics 555

53068-2 Moan, You Moaners Vic unissued on 78, Neatwork RP 2016

53069-1 Singin' The Blues (Till My Daddy Comes Home) Vic 22721, Chronological Classics 555

53069-2 Singing The Blues (Till My Daddy Comes Home) Vic 22721, Bluebird ND90413, not on CD?

Composer credits: 53066 (Oliver – Armstrong); 53067 (West – McCafrey – Ringle); 53068: (Williams); 53069 (Lewis – Young – Conrad – Robinson)

Bobby Stark might have had a bad day on this 29 April because you don't hear him soloing. All trumpet solos are Stewart's, although I have to confess that I have some slight doubts concerning the trumpet solo in ‘Singing The Blues’ which could tonally even be Bobby Stark, but it is not known if he ever did take over this task. In ‘Roll On, Mississippi’ (strange 40 bar chorus!) it is Rex Stewart in full flight with his high air-pressure cornet playing.

This 'Singin' The Blues', again, is the tune that made Bix Beiderbecke immortal in the jazz world in 1927. Rex Stewart certainly blew Beiderbecke's solo with care and respect, but it did not have the crystalline clearness of the original, and it sounds like played by a coloured musician. I am not miserably with it!

Walter Johnson mainly plays his hi-hat double cymbal behind the ensemble, but might as well use his snare drum with single-stroke rhythm sometimes. Yet, this all in a much-reserved way and with decency.

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Harvey Boone (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms); Dick Robertson (vcl).

- Rust*3: Russell Smith - Bobby Stark -t; Rex Stewart -c; Benny Morton - Claude Jones -tb; Russell Procope - Harvey Boone -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; George Bias -v. - W.C. Allen, *Hendersonia*, p. 268: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums; George Bias vocal.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, Harvey Boone, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; George Bias, v.

Solos ad-lib:

53966: CJ m.tbn 12; RSt m-cnt 12 + 12 + 12; FH pno 8; FH pno 8; BM o-tbn 12 + 12+ 12; CH ten 12+10

53067: RSt m-cnt 1+22; GB voc+RSt m-cnt obl 40; RP alt 14; BM o-tbn 8

53068: CH ten 2; GB voc+RP clt obl 31; WJ cym 1; RSt o-cnt 8

53069: RSt o-cnt 32; RP clt+CJ o-tbn obl 8; RP clt 8; RP clt+CJ o-tbn obl 8; FH 2

Discernible differences of takes:

53966-1: bar 3 of introduction: afterbeats played by tuba and very soft drums, both exactly on the beat

53966-2: bar 3 of introduction: afterbeats played by tuba and drums, first drum-beat distinctly before first tuba beat

53967-1: band chords in coda: 1 half-note, half note, quarter note, quarter note, eighth note by steam whistle (very short)

53967-2: band chords in coda: 2 half-notes, half note, quarter note, quarter note, distinct quarter note by steam whistle

53968-1: second A part of last chorus: ens phrase, clt upward run, ens phrase, clt upward run, ens phrase

53968-2: second A part of last chorus: ens phrase, clt upward run, ens phrase, clt downward run, ens phrase

53969: Bluebird ND90413 claims to include Singing The Blues take -2. After repeated intense listening no differences from Singing The Blues take -1 on Chronological Classics could be detected! W.C. Allen reports a test pressing of take -2.

010 CONNIE'S INN ORCHESTRA

New York,

Jul. 17, 1931

Russell Smith, Rex Stewart, Bobby Stark - tpt;

Claude Jones, Benny Morton - tbn;

Russell Procope - alt, clt; Edgar Sampson - alt, clt, vln; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Clarence Holiday - gtr; John Kirby - bbs; Walter Johnson - dms;

Nat Leslie - arr (3); Rex Stewart - voc (4)

E-36925-A Low Down On The Bayou

Br 6176,

Chronological Classics 555

E-36926-A The House Of David Blues

Ban 32733,

Chronological Classics 555

E-36927-A Radio Rhythm

Br 6176,

Chronological Classics 555

E-36928-A You Rascal You

Mt M-12216,

Chronological Classics 555

Composer credits: E-36925 (Leslie); E-36926 (Schoebel -Meyers -Mills); E-36927 (Leslie); E-36928 (Theard)

These sides are not so much convincing in terms of soloistic. But we have a documented example of Rex Stewart singing here which certainly is not so easy to find anywhere else. As from the arrangements the session is not rewarding either, with the exception of 'The House Of David Blues' which shows essential scoring, and features beautiful Bobby Stark on trumpet and the new added sounds of Edgar Sampson on violin, and beautiful Benny Morton. And mind Clarence Holiday's nice guitar fill-ins (he obviously plays a steel guitar). The drumming mainly is played on the hi-hat in "chah-ba-dah" manner, but also played both-handed in single strokes. 'The House Of David Blues' again shows Johnson favour for having his larger cymbals being stricken softly to achieve sustained metallic sounds as sound-clouds. The introduction of 'Radio Rhythm' has him on tom-tom, as well as together with the guitar in one single break. This same happens in 'You Rascal You' in larger parts.

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Edgar Sampson (alt, vln); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms); Dick Robertson (vcl).

- Rust*3: Russell Smith - Bobby Stark -t; Rex Stewart -c; Benny Morton - Claude Jones -tb; Russell Procope -cl -as; Edgar Sampson - cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj -g; John Kirby -bb -sb; Walter Johnson -d; Claude Jones -v; Nat Leslie -a.

- W.C. Allen, *Hendersonia*, p. 268: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, clarinet and alto sax; Edgar Sampson, clarinet, alto sax and violin; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums; Rex Stewart, vocal. "Brunswick files list above instrumentation, but omit the tuba which is plainly audible; they also name the vocalist (Stewart) on the fourth title."

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, cl, as; Edgar Sampson - cl -as -vn; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Rex Stewart, v.

Solos ad-lib:

E-36925: RSt m-cnt 8, RSt m-cnt 8, CJ o-tbn 10, BM o-tbn 4

E-36926: CH ten 16, BS m-tpt 15, ES vln 1+15, BM o-tbn 1+12

E-36927: BM o-tbn 8, RP alt 32, CJ o-tbn 4 + 4

E-36928: CH ten 16, RSt voc 16 + 16 + 16 + 16

011 FLETCHER HENDERSON AND HIS CONNIE INN ORCHESTRA

New York,

Jul. 31, 1931

Bobby Stark, Rex Stewart - tpt; Claude Jones - tbn;

Russell Procope - alt, clt; Edgar Sampson - alt, clt, vln; Benny Carter - alt (3); Coleman Hawkins - ten, clt;

Horace Henderson - pno; Clarence Holiday - gtr; John Kirby - bbs; Walter Johnson - dms, bells;

Dick Robertson - voc;

Archie Bleyer – arr (1)

70140-1	Oh, It Looks Like Rain	Vic 22786,	Chronological Classics 555
70141-1	Sweet Music	Vic 22775,	Chronological Classics 555
70142-1	My Sweet Tooth Says I Wanna (But My Wisdom Tooth Says No)	Vic 22786,	Chronological Classics 546
70143-1	Malinda's Weddin' Day	Vic 22775,	Chronological Classics 546

Composer credits: 70140 (Harburg - Ager); 70141 (Dietz - Schwartz); 70142 (Young - Clare - Stept); 70143 (Weldon)

Following the Victor files there are only two trumpets here. We hear both trumpeters solo, and I believe that Stewart plays the first trumpet part as he did in sessions 029 and 030 of my Fl. Henderson Classic Period list. But apart from that he also took most of the solos as seen below. Bobby Stark might have been in poor shape?

W.C. Allen, *Hendersonia*, p.270: “*Victor files show the instrumentation as above (two trumpets, one trombone), and the names have been filled in from the identified soloists. Robertson's name is on the record labels. I find it difficult to be sure whether or not there is a third trumpet present; if so, it would be either Russell Smith or possibly Mrs. Leora Henderson, who did recall filling in for someone during this period. I cannot hear two trombones at any one time, and all the solos are by Jones; Morton seems to have left the band about this time, a period of low morale and changing personnel.*”

ADDENDUM 20-04-2024: Anthony Coleman, NYC, in correspondence with the author points to the obvious fact that Horace Henderson must be the pianist on this session (see below under Notes!). I gladly agree and follow Mr. Coleman. Thanks a lot, Anthony!

But also, he doubts the alto solo in ‘My Sweet Tooth ...’ to be played by Russell Procope. Edgar Sampson cannot be the player, as he immediately before plays the violin solo and would not have time to switch instruments. And the clarinet solo in ‘Malinda’s ...’ decidedly is played by Russell Procope. Mr. Coleman assumes Benny Carter to be the alto soloist, and I can’t help but agree, although with a little remaining doubt. In my appreciation of the Carter genius, Benny Carter uses to play much clearer and structured than heard on this side. But it may have been his habit to attend the recording studios for other reasons as he probably did on the Decca recording session of Sept. 25, 1934 (see session 185 of Fletcher Henderson Swing period elsewhere at this website). On this session he solos on ‘Liza’ although he is not part of the band, just as - very probably - here.

There is Johnson’s metallic sounding large cymbal in the introduction of the first title. The rest is accompanied by the hi-hat cymbals both-handed in a couple of variations, chah-ba-dah, closed or half-closed. ‘My Sweet Tooth ...’ has Johnson with brushes on snare drum throughout, while ‘Malinda’s Wedding Day’ we hear him play the high-hat in closed or open ‘chah-ba-dah’ manner. And pay attention: in the vocal’s verse the drums are silent, but church bells are ringing. So, we now know the bell ringer’s name: Walter Johnson.

Notes:

- Rust*3: *Russell Smith –Bobby Stark –t; Rex Stewart –c; J.C. Higginbotham or Sandy Williams –tb; Russell Procope –cl–ss–as; Edgar Sampson –cl–as–vn; Coleman Hawkins –cl –ts; Fletcher Henderson –p–ldr–a; Clarence Holiday –bj –g; John Kirby –bb –sb; Walter Johnson –d; Claude Jones –v; Nat Leslie –a.*

- W.C. Allen, *Hendersonia*, p. 270: *Rex Stewart, Bobby Stark, trumpets; Claude Jones, trombone; Russell Procope, clarinet and alto sax; Edgar Sampson, alto sax and violin; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums and bells; Dick Robertson, vocal.*

- Rust*6: *Rex Stewart, Bobby Stark, t; Claude Jones, tb; Russell Procope, cl, as; Edgar Sampson – cl –as –vn; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Dick Robertson, v.*

Solos ad-lib:

70140:	CH 1+1; DR voc+RSt m-cnt obl 32; CH ten 15; ES vln 1+8; CH ten 1+8; RSt m-cnt 16; CJ o-tbn 8; RSt o-cnt 8; HH pno 8
70141:	DR voc+HH pno obl 32; HH pno 2; HH pno 2; ES vln 15; CH ten 1+16+2; DR voc+HH pno obl 16
70142:	DR voc+ES vln obl 32; ES vln 16; RP clt 16; BS o-tpt 16
70143:	RSt m-cnt fills 32; DR voc+RSt m-cnt obl 32; RP clt 1+16; CH ten16

012 CONNIE’S INN ORCHESTRA

New York,

Aug. 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones – tbn, J. C. Higginbotham – tbn;

Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – sbs; Walter Johnson – dms;

Claude Jones – voc (1,2);

Nat Leslie – arr (3,4,6); Fletcher Henderson, Don Redman – arr (5)

1431-2	You Rascal, You	Crown 3180,	Neatwork RP 2016
1431-3	You Rascal, You	Crown 3180,	Chronological Classics 546
1432-1	Blue Rhythm	Crown 3180,	Neatwork RP 2016
1432-3	Blue Rhythm	Crown 3180,	Chronological Classics 546
1433-3	Sugar Foot Stomp	Crown 3194,	Chronological Classics 546
1434-3	Low Down On The Bayou	Crown 3194,	Chronological Classics 546

Composer credits: 1431 (Theard); 1432 (Leslie - Mills); 1433 (Oliver - Armstrong); 1434 (Leslie - Mills)

Note: Oliver solo on - 33 is by Bobby Stark – plunger muted!

Stewart seems not to have convinced when singing ‘You Rascal, You’ on session 048 – and he certainly was very far from Armstrong’s way to deliver the tune vocally. So, Henderson tried out Claude Jones as vocalist here, and he is much more convincing. The trumpet section have some pitch problems which might be a sign for a different first trumpet than listed – or just for Stewart intoxicated. This might possibly be the cause for Rex Stewart not soloing on this session. This might also have been the cause for Bobby Stark to take over the famous “Oliver” solo from Stewart. And he plays it very beautifully in his own way. With Higginbotham we have one of the most exiting brass players of the classic jazz period in this band. Listen how he handles his three “Oliver” choruses in ‘Sugar Foot Stomp’! Great. Walter Johnson shines in his very own modern way of playing the hi-hat cymbals, almost throughout. He switches to brushes in part of ‘Sugar Foot Stomp’ only.

W.C. Allen, *Hendersonia*, p.270: “*Presumably full band personnel but see above session for remarks on third trumpeter. Two trombone soloists are again present. Rex Stewart has identified Stark as soloist on this version of ‘Sugar Foot Stomp’.*”

Notes:

- Rust*2: *Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Edgar Sampson (alt, vln); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms); Claude Jones (vcl).*

- Rust*3: Russell Smith –Bobby Stark -t; Rex Stewart –c; Benny Morton - Claude Jones –tb; Russell Procope –cl –as; Edgar Sampson – cl – as –vn; Coleman Hawkins –cl –ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj -g; John Kirby –bb -sb; Walter Johnson –d; Claude Jones –v; Nat Leslie –a.

- W.C. Allen, *Hendersonia*, p. 270: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, J.C. Higginbotham, trombones; Russell Procope, Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass; Walter Johnson, drums; Claude Jones, vocal.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, J.C. Higginbotham, tb; Russell Procope, Edgar, Sampson, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Rex Stewart, v.

Solos ad-lib:

1431: CH ten 16

1432: CJ o-tbn 7; CJ o-tbn 14; RP clt 30

1433: CJ o-tbn 12; BS m-tpt 12 + 12 + 12; JCH o-tbn 12 + 12 + 12; CH 12+10

1434: CJ o-tbn 12, JCH o-tbn 4

Discernible differences of takes:

1431-2: Second vocal chorus, second line: "I'll be standing on the corner high"

1431-3: Second vocal chorus, second line: "I'll be standing on the corner lap down"

1432-1: Second chorus - alto solo bars 15/16: a row of eight dotted same notes (F), then two downward dotted notes

1432-3: Second chorus - alto solo bars 15/16: six alternating dotted notes and one sustained higher note

013 CONNIE'S INN ORCHESTRA

New York,

Oct. 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt; J. C. Higginbotham – tbn;

Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs; Walter Johnson – dms;

Fletcher Henderson – arr (2)

1503-2 12th Street Rag

Crown 3212,

Chronological Classics 546

1506-3 Milenbug Joys

Crown 3212,

Chronological Classics 546

Composer credits: 1503 (Bowman - Razaf); 1504 (Morton – Melrose - Mares)

We hear a rather soft Rex Stewart solo on the first title, but this may also be caused by Crown's not so effective recording equipment? Stark solos in the second title. And there is no sign of a second trombonist. Whether Kirby plays string bass or tuba is very difficult to differentiate. But I believe that he plays the tuba on both titles. Johnson on brushes/snare drum in the first chorus and verse of '12th Street Rag', changes to hi-hat then. In 'Milenbug Joys' he starts with brushes for 10 bars only to take his sticks again to use the cymbals.

W.C. Allen, *Hendersonia*, p. 271: „If this session was indeed recorded in October, the Henderson band had already left Connie's Inn, and Claude Jones (who is not audible on these sides) had left Henderson to join Don Redman's new band which was soon to begin playing at Connie's Inn itself. See previous sessions for remarks on trumpeters; the bass instrument is not well resolved.”

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, Claude Jones (tbn); Russell Procope (clt, sop, alt); Edgar Sampson (alt, vln); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gtr); John Kirby (bbs); Walter Johnson (dms).

- Rust*3: probably: Russell Smith –Bobby Stark -t; Rex Stewart –c; J.C. Higginbotham or Sandy Williams –tb; Russell Procope –cl –ss –as; Edgar Sampson – cl –as –vn; Coleman Hawkins –cl –ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj -g; John Kirby –bb -sb; Walter Johnson –d; Claude Jones –v; Nat Leslie –a.

- W.C. Allen, *Hendersonia*, p. 271: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham, trombone; Russell Procope, Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba or string bass; Walter Johnson, drums.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, tb; Russell Procope, Edgar Sampson, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d.

Solos ad-lib:

1503: JCH o-tbn 2, JCH o-tbn 14, CH ten 16, RSt o-cent 14

1504: BS o-tpt 16, JCH o-tbn 15

014 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 15, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt; J. C. Higginbotham – tbn;

Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – gtr, bjo; John Kirby – sbs, bbs; Walter Johnson – dms, vib;

Les Reis – voc;

Frank Skinner – arr (2)

151845-1 Singin' The Blues

Col 2565-D,

Chronological Classics 546

151846-3 It's The Darndest Thing

Col 2565-D,

Chronological Classics 546

Composer credits: 151845 (Fields - McHugh); 151846 (McHugh)

This is nice commercial Henderson, beautifully played. One solo by Rex Stewart in the first title. The rhythm section is guitar and string bass in the first title, and banjo and tuba in the second title. Great four-four tuba by John Kirby and Walter Johnson on snare drum with brushes in the first title, and on hi-hat in the second one.

This is not Frankie Trumbauer's and Bix Beiderbecke's 'Singing The Blues'

W.C. Allen, *Hendersonia*, p. 271: „On the next two (this one and the next – KBR) Columbia record dates, I cannot positively hear a second trombone. It is apparently Rex Stewart who takes the lovely, muted "talking" style trumpet solos on 'Singin' The Blues' and 'Sugar'; he plays in similar vein on some other Henderson recordings, and on some of McKinney's records, especially 'Rocky Road'. At one time, I had thought it was not Rex, because of contemporary evidence that he was then playing (and recording) with McKinney's Cotton Pickers; but on the other hand, these solos are NOT by Smith or Stark, and Stanley Dance says, "on 'Singin' The Blues' there's an upward flare of a kind I never heard anyone but Rex do." Frank Driggs' LP notes, Hugues Panassie, and Dance all agree these solos are by Rex Stewart.”

W.C. Allen, *Hendersonia*, p. 272: „See remarks on previous pages about trumpet solos. Les Reis' name is from the Columbia files. The tune 'Singin' The Blues' on this date is not the Con Conrad – J. Russell Robinson tune of that name, from 1927, which had been recorded for all time by Frankie Trumbauer's band with Bix Beiderbecke on cornet, and the arrangement of which had been re-orchestrated, probably by Bill Challis, for Henderson's Melotone and Victor recordings of the past months. Rather, it, and 'It's The Darndest Thing', were from a Negro musical named 'Singin' The Blues' which opened at the Liberty Theater, New York, on Sept. 16, 1931.

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); J.C. Higginbotham, Sandy Williams (tbn); Russell Procope (clt, alt); Edgar Sampson (alt, vln); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms); Les Reis (vcl).

- Rust*3: Russell Smith – Bobby Stark – t; Rex Stewart – c; J.C. Higginbotham – Sandy Williams – tb; Russell Procope – cl – ss – as; Edgar Sampson – cl – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p-ldr-a; Clarence Holiday – bj – g; John Kirby – bb – sb; Walter Johnson – d; Les Reis – v.

- W.C. Allen, *Hendersonia*, p. 272: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham, trombone; Russell Procope, clarinet and alto sax; Edgar Sampson, alto sax and violin; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums; Les Reis, vocals.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, tb; Russell Procope, Edgar Sampson, cl, as, vn; Coleman Hawkins, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Les Reis, v.

Solos ad-lib:

151845: RSt m-cnt 24, BS o-tpt 1+8, LR voc 32; BS o-tpt 8, CH ten 8, BS o-tpt 8; CH ten 4

151846: FH pno 4, BS m-tpt 16, BS m-tpt 8, JCH o-tbn 8, LR voc 32; CH ten 16

015 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 16, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt; J. C. Higginbotham – tbn;
Russell Procope – alt, clt; Edgar Sampson – alt, vln; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – bjo; John Kirby – bbs; Walter Johnson – dms;
Les Reis – voc (1,2);

Archie Bleyer – arr (3)

151847-1 Blues In My Heart

Col 2559-D,

Chronological Classics 546

151848-1 Sugar

Col 2559-D,

Chronological Classics 546

151849-1 Business In F

Col 2615-D,

Chronological Classics 546

Composer credits: 151847 (Carter - Mills); 151848 (Meyer - Young); 15849 (Bleyer)

This is not one of the average Henderson sessions of 1931 in that we have a beautiful rendition of 'Blues In My Heart', yet not played with the ubiquitous Benny Carter arrangement, but in a different version, the arranger of which is not documented. J.C. Higginbotham plays the melody with a feeling, and it is certainly Bobby Stark on trumpet behind the singer, and not Rex Stewart as given by Walter C. Allen. The following 'Sugar' encompasses great violin by Edgar Sampson, a fiery and enthusiastic trumpet solo by Bobby Stark and an equally lively muted cornet solo by Rex Stewart. In comparison 'Business In F' is inferior for composition and arrangement.

But listen to that great rhythm section again: Holiday and Kirby throughout on banjo and tuba and Walter Johnson with his hi-hat, a finger-post to future drum styles.

W.C. Allen, *Hendersonia*, p. 272: „There were two earlier tunes entitled ‚Sugar‘ – one by Alexander, Mitchell and Pinkard, recorded by McKenzie and Condon’s Chicagoans among others; and one by Red Nichols in collaboration with Yellen, Ager and Crum. The tune recorded at this session is the third!”

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); J.C. Higginbotham, Sandy Williams (tbn); Russell Procope (clt, alt); Edgar Sampson (alt, vln); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms); Les Reis (vcl).

- Rust*3: Russell Smith – Bobby Stark – t; Rex Stewart – c; J.C. Higginbotham – Sandy Williams – tb; Russell Procope – cl – ss – as; Edgar Sampson – cl – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p-ldr-a; Clarence Holiday – bj – g; John Kirby – bb – sb; Walter Johnson – d; Les Reis – v.

- W.C. Allen, *Hendersonia*, p. 272: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham, trombone; Russell Procope, clarinet and alto sax; Edgar Sampson, alto sax and violin; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums; Les Reis, vocals.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, tb; Russell Procope, cl, as; Edgar Sampson, as, vn; Coleman Hawkins, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d; Les Reis, v.

Solos ad-lib:

151847: JCH m-tbn 16, JCH m-tbn 8, LR voc+BS m-tpt obl 32, CH ten 1+8

151848: ES vln 2+16, BS o-tpt 14, LR voc 31; RSt m-cnt 32

151849: CH ten 16, JCH o-tbn 8, CH ten 8

016 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 10, 1932

Russell Smith, Rex Stewart, Bobby Stark – tpt;
J. C. Higginbotham, Sandy Williams (if at all) – tbn;
Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – bjo, gtr; John Kirby – bbs, sbs; Walter Johnson – dms, bells; unknown – effects (2);
“John Dickens” – voc (1); Ikey Robinson – voc (2); Baby Rose Mary – voc (3,4); Harlan Lattimore – voc (5,6);
Benny Carter – arr (2,6)

71938-1 Strangers Vic 22955, Chronological Classics 546

71939-1 Take Me Away From The River Vic 24008, Chronological Classics 546

71940-1 Say That You Were Teasing Me Vic 22960, Chronological Classics 546

71941-1 Take A Picture Of The Moon Vic 22960, Chronological Classics 546

71942-1 I Wanna Count Sheep (Till The Cows Come Home) Vic 22955, Chronological Classics 546

71943-1 Poor Old Joe Vic 24008, Chronological Classics 546

Composer credits: 71938 (O’Flynn - Coots); 71939 (Parker); 79940 (Turk - Ahlert); 79941 (Young - Little); 79942 (Little - Young); 79943 (Carmichael)

This now is a real commercial recording session – oh yes, everything in the music business was commercial! But read the titles, there is no title of any jazz origin. And no identifiable Rex Stewart trumpet solo here.

‘Strangers’ has short solos by Hawkins and Bobby Stark – not Rex Stewart as given by Allen. And also: what Allen identifies as trombone duet is really a trombone leading the saxophone section, a device Benny Carter had already developed in his arrangement for Charlie Johnson’s ‘Mo’Lasses’ of 1929.

In 'Take Me Away From The River' it is the great banjo virtuoso Ikey Robinson who sings the melody. But according to his own testimony (Storyville 2002-3, p.56) he did not play, but only sang. There is little soloing – Coleman Hawkins 15 bars and Fletcher Henderson 16 bars. But there is beautiful tuba playing here by John Kirby. W.C. Allen guesses that this is a Benny Carter arrangement, and there certainly are some devices that Carter used in other tunes, e.g. the saxophone voicings in the last chorus. But as a whole I would tend to suggest another arranger.

For the third and fourth titles, please, read W.C. Allen's comment below.

'I Wanna Count Sheep' brings a couple of short solos by Hawkins, Stark and Higginbotham, but the extraordinary is Kirby's slapping string bass which dominates authoritatively the rhythm section – and swings like hell.

W.C. Allen attributes the trumpet obligato behind the first vocal chorus in 'Poor Old Joe' to Rex Stewart, but I believe this player to be Stark. The glockenspiel in the second chorus is by Walter Johnson whose brushes are silent whenever the glockenspiel sounds. The clarinetist behind the second vocal chorus probably is Russell Procope, whereas the clarinetist in the last chorus is another player, most probably Edgar Sampson – or perhaps even Coleman Hawkins? Here also Allen suggests Carter as arranger.

But at no instance do I hear two trombones or any sign of Sandy Williams. Is he really there?

And it is still banjo and tuba in the rhythm section, but also guitar and string bass. Interesting: in 'I Wanna Count Sheep' Johnson prefers to play choked-cymbal while he is on brushes entirely in 'Poor Old Joe'.

W.C. Allen, *Hendersonia*, p.307: "Victor files give the same instrumentation as above, except that they specify string bass only. The plethora of vocalists seems strange for this period of economic hardship, but is real. "John Dickens" is not Bias, Deppe or Reis, nor Dick Robertson, present on the previous Gene Kardos session (adjacent matrices 71934-37). Ike Robinson, Negro banjoist-singer known as "Banjo Ike" and not to be confused with Dick Robertson, recalled making this one title with the Henderson band. The two titles by then-child-star Babe Rose Marie (reminding one of a much-later Brenda Lee) were apparently made as an afterthought, as an audition "on approval" with the band reading from stocks; without the Victor information, one would never know from listening to them that it was the Henderson band behind her – there are NO instrumental solos or even hot accompaniments. Harlan Lattimore was then regularly singing with Don Redman's orchestra, but did make this and a few other record dates as a guest vocalist in the Bing Crosby vein. ... Two takes were made of all six titles, but only the #1 take in each case was mastered. There seems no possibility of the existence of alternate takes from this session."

Notes:

- Rust*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Benny Morton, J.C. Higginbotham (tbn); Russell Procope (clt, sop, alt);

Edgar Sampson (alt, vln); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); unknown (gr); John Kirby (bbs); Walter Johnson (dms);

Ikey Robinson (vcl) (and may be the bjo, gr on all records in this chapter (Connie's Inn Orch. – KBR); John Dickens (vcl)(1,2); Baby Rose Marie (vcl)(3,4); Harlan Lattimore (vcl)(5,6).

- Rust*3: Russell Smith – Bobby Stark – t; Rex Stewart – c; Sandy Williams – J.C. Higginbotham – tb; Russell Procope – cl – as; Edgar Sampson – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p – ldr – a; Ikey Robinson – g – v; John Kirby – bb – sb; Walter Johnson – d; John Dickens – Harlan Lattimore – Baby Rose Marie – v.

- W.C. Allen, *Hendersonia*, p. 272: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham, Sandy Williams, trombones;

Russell Procope, Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano;

Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums and bells; vocals by "John Dickens", Ike Robinson,

Baby Rose Marie -----, Harlan Lattimore, and chorus from band.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, Sandy Williams, tb; Russell Procope, cl, as; Edgar Sampson, cl, as,

vn; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d; John Dickens, Ikey

Robinson, Harlan Lattimore, Baby Rose Marie, v.

Solos ad-lib:

71938: JCH m-tbn 16; CH ten 16; JD voc 32; BS o-tpt 14

71939: RP clt 16; CH ten 15; FH pno 2+16; IR voc 32

71940: BRM voc 12+32+32; no ad-lib solos

71941: BRM voc 16+32+32; no ad-lib solos

71942: CH ten 2; FH pno 4; HL voc 32; CH ten 1+16; BS o-tpt 8; CH ten 8+2; JCH o-tbn 4; BS o-tpt 4

71943: HL voc+BS o-tpt obl 8 + 8; CH 8, HL voc+RP clt obl 32; ES clt 8; CH ten 1+1

017 CONNIE'S INN ORCHESTRA

New York,

Mar. 11, 1932

Leora Henderson, Rex Stewart, Bobby Stark – tpt;

J. C. Higginbotham, Sandy Williams – tbn;

Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – gr; John Kirby – bbs; Walter Johnson – dms;

Harlan Lattimore – voc (3,4,5);

Gene Gifford – arr (1); Fletcher Henderson – arr (2)

11445-A Casa Loma Stomp

Ban 32701,

HEP CD 1016

11446-B Blue Moments

Mt M-12368 (not issued),

HEP CD 1016

11447-A How'm I Doin', Hey, Hey

Ban 32440,

HEP CD 1016

11447-B How'm I Doin', Hey, Hey

Mt 91340-A (test)

not on LP/CD

11448-A Good-Bye Blues

Mt M-12340,

HEP CD 1016

Composer credits: 11445 (Gifford); 11446 (Henderson); 11447 (Branch - Redman); 11448 (McHugh - Fields - Johnson)

'Casa Loma Stomp' is exactly the arrangement the Casa Loma Orchestra used for their signature song, only that – as must be expected – the instrumental solos are those of the Henderson musicians.

'Blue Moments', possibly one of the earliest arrangements of bandleader Henderson himself, was not issued on 78 originally, probably because of its very below-par trumpet solo in the second half or the title (a display of this strange phenomenon can be found below). The Columbia people, when preparing their famous LP set 'A Study In Frustration', edited this solo out, with the strange consequence that the tune did not lose exactly 16 bars (= 64 beats), but an uneven number of beats which caused a change of meter in the bridge leading into the final chorus. (Which means that there remained one bar with only three beats or one bar with five beats. Very crazy!) But we are compensated with beautiful solos by Rex Stewart and Coleman Hawkins. The complete tune – together with Leora Henderson's, the bandleader's wife's! – goofed trumpet solo is issued on later days CDs.

Don Redman's title 'How Am I Doin'?' comprises good soloing by Higginbotham, an obligato by probably Stewart behind the vocal verse, a great 2 bar augmented alto break by Edgar Sampson in the first A part of the last chorus, and a number of short solo bits by others, among which Sandy Williams' earliest solo performances in the Henderson band come a bit uneven. As for W.C. Allen there exists an unissued take – B of 'How Am I Doin'?' on test, obviously sadly unissued until now.

Oh yes, and then the very beautiful 'Good-Bye Blues' – which, by-the-way, is everything but a blues. Contrary to W.C. Allen I think that it is Bobby Stark taking the first trumpet solo. And what a wonderful ride-out band chorus, swinging like mad.

Holiday plays guitar and Kirby plays tuba throughout. And, as always before, Walter Johnson swings along nicely using his hi-hat cymbals with sticks or brushes on snare drum, alternately. But still, we do not hear bass drum sounds.

W.C. Allen, *Hendersonia*, p.308: "Instrumentation is from the ARC files. Personnel is as for previous session, except that Fletcher and Leora Henderson thought she had played trumpet on some Brunswick sessions from this period, and seemed to recall 'Casa Loma Stomp' as one tilte. There is a trumpet solo on 'Blue Moments' (so bad it was deleted from the Columbia LP issue) which is not at all like any known work of Bobby Stark or Rex Stewart, who are both heard on other titles on this session. It does not sound like Russell Smith either, but although Leora said she never recorded any solos with the band, I am tentatively ascribing it to her. (John Chilton essentially agrees – a straight player, out of practice.)"

Notes:

- Rust*3: Russell Smith –Bobby Stark -t; Rex Stewart –c; Sandy Williams - J.C. Higginbotham –tb; Russell Procope –cl –as; Edgar Sampson –as –vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Ikey Robinson –g-v; John Kirby –bb -sb; Walter Johnson –d; Harlan Lattimore –v.

- W.C. Allen, *Hendersonia*, p. 308: Rex Stewart, Bobby Stark, possibly Leora Henderson, trumpets; J.C. Higginbotham, Sandy Williams, trombones; Russell Procope, Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, banjo and guitar; John Kirby, string bass and tuba; Walter Johnson, drums; vocals by Harlan Lattimore, and chorus from band.

- Rust*6: Leora Henderson, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, Sandy Williams, tb; Russell Procope, Edgar Sampson, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a; Clarence Holiday, bj, g; John Kirby, bb, sb; Walter Johnson, d; Harlan Lattimore, v; Gene Gifford -a

Solos ad-lib:

11445: JCH o-tbn 16; CH ten 16; BS o-tpt 16; RP clt 16

11446: RSt m-cnt 14; CH ten 14; LH o-tpt 14

11447: CH ten 4; JCH o-tbn 1+16; BS o-tpt 2; HL voc+RSt m-cnt obl 16; HL voc+choir 16+14; CH ten 1+16; HL voc+choir 16; SW o-tbn 4+2, ES alt 2, RSt o-cnt 1, ES alt 1, SW o-tbn 1, CH ten 1, CH ten 2, BS o-tpt 2

11448: BS m-tpt 16, JCH o-tbn 1+14, HL voc 32; CH ten 1+1, CH ten coda 1

Discernible differences of takes:

11447-A: First and second vocal chorus, Lattimore sings: "Oh, gee baby, oh shaw"

11447-B: First and second vocal chorus, Lattimore sings: "Oh, gee baby, hee shaw" (W.C. Allen)

018 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 09, 1932

Russell Smith, Rex Stewart, Bobby Stark – tpt;

J. C. Higginbotham, Sandy Williams – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Freddie White – grt; John Kirby – sbs (aluminum); Walter Johnson – dms;

Katherine Handy – voc (3);

Claude Hopkins, Fletcher Henderson – arr (1); Fletcher Henderson – arr (2,3)

152324-1 Honeysuckle Rose

Col 2732-D,

HEP CD 1016

152325-1 New King Porter Stomp

OK 41565,

HEP CD 1016

152326-1 Underneath The Harlem Moon

Col 2732-D,

HEP CD 1016

Composer credits: 152324 (Waller - Razaf); 152325 (Morton); 152326 (Revel - Gordon)

It seems that we have arrived in big band swing now. This is very modern jazz music for late 1932.

The first two titles show an array of soloists – all the big names of the Henderson aggregation. It is a pity only that they did not find time and room for both the magnificent alto saxophonists they had in their ranks. And it is a pity that this is Rex Stewart final record session with Henderson.

Rust gives an issued take -2 of 'Underneath The Harlem Moon', but Allen does not!

W.C. Allen, *Hendersonia*, p. 308: „Session organized by John Hammond, whose reports in *Melody Maker* cited soloists. White recalled making 'Harlem Moon' with the band." And it is Walter Johnson all through playing his hi-hat, and John Kirby swings magnificently on his metal bass which certainly was some kind of technical experiment that was not carried on.

Notes:

- Rust*3: Russell Smith –Bobby Stark -t; Rex Stewart –c; Sandy Williams - J.C. Higginbotham –tb; Russell Procope –cl –as; Edgar Sampson –as –vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Bernard Addison –g; John Kirby –bb -sb; Walter Johnson –d; Katherine Handy –v.

- W.C. Allen, *Hendersonia*, p. 308: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham, Sandy Williams, trombones; Russell Procope, Hilton Jefferson, alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Freddie White, guitar; John Kirby, aluminum string bass; Walter Johnson, drums; Katherine Handy, vocal.

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, Sandy Williams, tb; Russell Procope, Hilton Jefferson, as; Coleman Hawkins, ts; Fletcher Henderson, p, a; Freddie White, g; John Kirby, sb; Walter Johnson, d; Katherine Handy, v

Solos ad-lib:

152324: JCH o-tbn 32; CH ten 32; BS o-tpt 32; FH pno 8

152325: BS m-tpt 24; BS m-tpt 16; CH ten 1+16; SW m-tbn 16; RSt m-cnt 16; JCH m-tbn 32

152326: CH ten 6; CH ten 1+6, RSt o-cnt 8, CH ten 1+6, KH voc+FH pno obl 32; JCH m-tbn 8, CH ten coda 2 + 2

019 HENRY ALLEN – COLEMAN HAWKINS AND THEIR ORCHESTRA

New York,

Mar. 27, 1933

Henry 'Red' Allen – tpt; Dicky Wells – tbn;

Russell Procope – alt, clt; Coleman Hawkins – ten;

Don Kirkpatrick – pno; Bernard Addison – grt; Bob Ysaqure or John Kirby? – sbs; Walter Johnson - dms

13183-A Someday, Sweetheart

Br unissued,

Chronological Classics 540

13184-A I Wish I Could Shimmy Like My Sister Kate

Br unissued,

Chronological Classics 540

Composer credits: 13183 (Spikes – Spikes); 13184 (Piron)

These first sides of a 'Red' Allen recording band were recorded when Allen still was with the Luis Russell Orchestra, but occasionally doubled in the Henderson band. He teamed up with the famous tenor sax star of the Henderson band, Coleman Hawkins.

They assembled the key members of the band to cut two initial sides for Brunswick which curiously were rejected for issue by the ARC company officials. What was the cause? As it seems, British collector John R.T. Davies got hold of the tests and published them on his 'Ristic' label in the 1950s/60s.

'Someday, Sweetheart' has a beautiful introduction by Hawkins on his rhapsodic tenor, which is followed by the first chorus, the melody played by Procope's clarinet with a muted trumpet obligato by Red Allen. Then it is Hawkins with one great chorus on his sax in his inimitable style, followed by a quarter chorus taken by fabulous young-star Dicky Wells on trombone and subsequent ensemble with Procope's free clarinet. Walter Johnson delivers an utter simple four-beat on his hi-hat – or snare drum? '... Sister Kate' has a theme chorus by Allen on open horn, then Procope on clarinet, followed by amazing Dicky Wells, and two choruses by Hawkins. And a final riff-chorus with some ad-lib outtings by Procope and Hawkins, again. Drummer Johns accompanies with a very soft "cha-ba-dah" rhythm. Fantastic! Rust*6 name Bob Ysaguirre as a possibility for the bass player instead of John Kirby. He might have been brought to this session by his band-mate of the Don Redman band, Don Kirkpatrick. I do not know the source for this assumption and its truth, but comparing bass playing on these sides with Kirby's on the subsequent session shows a much sparer and essential style, and might thus actually be Ysaguirre. Be that as it may, this bass player is part of a tremendous rhythm section, at least partly that of the contemporaneous Fletcher Henderson band.

Notes:

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

- Rust*2, *3, *4: Henry Allen (tpt, vcl); Dicky Wells (tbn); Russell Procope (clt, alt); Coleman Hawkins (ten); Don Kirkpatrick (pno); Bernard Addison (?) (gtr); prob John Kirby or Bob Ysaguirre (sbs); Walter Johnson (?) (dms)

- Rust*3, *4: Henry Allen -t -v; Dicky Wells -tb; Russell Procope -cl -as; Coleman Hawkins -ts; Don Kirkpatrick -p; Bernard Addison -g; prob John Kirby or Bob Ysaguirre -bb -sb; ?Walter Johnson -d

- Rust*6: Henry Allen, t, v; Dicky Wells, tb; Russell Procope, cl, as; Coleman Hawkins, ts; Don Kirkpatrick, p; Bernard Addison, g; ?Bob Ysaguirre or John Kirby, sb; ?Walter Johnson, d

- W.C. Allen, *Hendersonia*: Henry Allen, trumpet; Dicky Wells, trombone; Russell Procope, clarinet and alto sax; Coleman Hawkins, tenor sax; Don Kirkpatrick, piano; Lawrence Lucie, guitar; John Kirby, bass; Walter Johnson, drums

Solos ad-lib:

13183: CH ten 4; RP clt+HRA m-tpt obl 32; CH ten 2+32; DW o-tbn 2+7; RP clt 2; CH ten 2

13184: HRA o-tpt 4 + 18; RP clt 18; DW o-tbn 18; CH ten 18 + 18; RP clt 2; CH ten 10

020 HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA	New York,	Jul. 21, 1933
Henry 'Red' Allen – tpt, voc; Dicky Wells – tbn;		
Hilton Jefferson – alt; Coleman Hawkins – ten;		
Horace Henderson – pno; Bernard Addison – gtr, bjo; John Kirby – bbs, sbs; Walter Johnson - dms		
13616-1	The River's Takin' Care Of Me	Ban 32840, Chronological Classics 540
13617-1	Ain'tcha Got Music?	Ban 32840, Chronological Classics 540
13618-1	Stringin' Along On A Shoe String	Ban 32829, Chronological Classics 540
13618-2	Stringin' Along On A Shoe String	Ban 32829, RA-CD-3
13619-1	Shadows On The Swanee	Ban 32829, Chronological Classics 540
13619-2	Shadows On The Swanee	Ban 32829, RA-CD-3
<i>Composer credits: 13616 (Adams – Greer); 13617 (Johnson); 13618 (Adamson - Lane); 13619 (Young – Burke – Spina)</i>		

This is a recording session of mixed quality and significance. Allen and Hawkins share almost all solo space contained herein. And there is very little trombone and just plain 16 bars of Hilton Jefferson alto sax. This in fact is a great pity. 'The River Is Takin' Care Of Me' is a rather un-eventful recording containing a long vocal chorus by Allen and an ad-lib final part. 'Ain't Cha Got Music' then is a nice swinger with soloistic by everyone. Very nice. Listen to Hilton Jefferson's melodic alto solo, and then Hawkins and Wells. Great. 'Stringin' Along On A Shoe String' has fabulous Allen singing a song of Epicurean thoughts and one chorus of Hawkins. 'Shadows Of The Swanee' is a bit weird number with a permanently repeated verse and two improvised 8-bars sequences. A bit boring. Also, as for Walter Johnson's permanent old-fashioned after-beat cymbal strokes. And it is a bit strange that the recording officials obviously requested the banjo and tuba rhythm. They seem to have been two years behind. Drummer Johnson, yet, is very modern with his hi-hat performances.

The last two numbers are said to feature alternate takes, reissued on CD by Franz Hoffmann, indefatigable chronicler of Henry 'Red' Allen and his work, and editor of these distinct takes. But both takes -2 of the last two titles do not feature differing performances of the soloists, as far as I am able to differ. So, it seems that Franz Hoffman – publisher of RA-CD-3 and -4 – is right in writing: "Together with John R.T. Davies I cannot hear any difference in opposite to an US-Coleman-Hawkins-fan circle around Ren Mocklar (who? – KBR) are sure to believe differences in clarinet and sax solos." (F. Hoffmann, *The Henry 'Red' Allen & J.C. Higginbotham – Collection part 1a*)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp); Dicky Wells (tb); Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (bjo); John Kirby (b); Walter Johnson (d)

- Rust*2: Henry Allen (tpt, vcl); Dicky Wells (tbn); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (sbs); Walter Johnson (dms)

- Rust*3, *4: Henry Allen -t -v; Dicky Wells -tb; Hilton Jefferson -as; Coleman Hawkins -ts; Horace Henderson -p; Bernard Addison -bj -g; John Kirby -sb; Walter Johnson -dm

- Rust*6: Henry Allen, t, v; Dicky Wells, tb; Hilton Jefferson, as; Coleman Hawkins, ts; Horace Henderson, p; Bernard Addison, g, bj; John Kirby, sb, bb; ?Walter Johnson, d

- W.C. Allen, *Hendersonia*: Henry Allen, trumpet and vocal; Dicky Wells, trombone; Hilton Jefferson, alto sax; Coleman Hawkins, tenor sax; Horace Henderson, piano; Bernard Addison, guitar, banjo; John Kirby, string bass and tuba; Walter Johnson, drums

Solos ad-lib:

13616: HRA o-tpt 4 + 16; CH ten 16; HRA voc 32; CH ten 2+ens 8

13617: HH pno 4; HRH voc 32; HJ alt 14; HRH o-tpt 4+16+2; CH ten 1+16; DW o-tbn 8; CH ten 1+6; HRH o-tpt 16; CH ten 8

13618: HRA o-tpt 4; HH pno 2; HRA m-tpt 31; CH ten 2; HRA voc 31; CH ten 2+24; HRA o-tpt + DW o-tbn 8

13619: HRA o-tpt 4; DW o-tbn 8; CH ten 8; HRA o-tpt 8

Discernible differences of takes:

13618-1: After listening for several times, I believe both takes of 13618 as issued on CD to be identical. Only, that the trumpet intro is missing on RA-CD-3, but this certainly is caused by the bad condition of the source disc used.

13619-1: Here, as well, I feel unable to recognize any differences in the two improvised solos of Coleman Hawkins and Henry

13619-2: 'Red' Allen. Most interestingly, Walter C. Allen does not list takes -2 of each title in his *Hendersonia*!

021 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Aug. 18, 1933

Russell Smith, Bobby Stark, Henry Red Allen – tpt;
 Sandy Williams, Dicky Wells – tbn;
 Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms;
 Fletcher Henderson – arr (3,4,6,7); Horace Henderson – arr (1,2,5)
 13827-1 Yeah Man! Voc 2527, Chronological Classics 535
 13827-2 Yeah Man! Br A-9771, Neatwork RP 2016
 13828-1 King Porter’s Stomp Voc 2527, Chronological Classics 535
 13828-2 King Porter’s Stomp Br A-9771, Neatwork RP 2016
 13829-1 Queer Notions Voc 2583, Chronological Classics 535
 13830-1 Can You Take It? Voc 2527, Chronological Classics 535
 13830-2 Can You Take It? Col 35671, Neatwork RP 2016

Composer credits: 13827 (Sissle - Robinson); 13828 (Morton); 13829 (Hawkins); 13830 (Henderson)

We hear the Henderson Band now in full flight, playing arrangements of the Henderson brothers, who really know how to provide the band with hot and swinging note material as frames for the band’s soloists. There is a steady immensely driving four-four beat by the rhythm section, with drummer Johnson delivering new cymbal sounds in his very own individual style marking all accentuations and structures of the arrangements. And the soloists play most virtuoso and individually, performing in their very own developed style, with much off-beat phrasing and blue-blowing. And then there is ‘Queer Notions’, arranged by Horace Henderson, making extended use of augmented chords, very much to Coleman Hawkins’ delight, as I assume.

All titles/takes are included in Mosaic MD8-251 ‘Coleman Hawkins’.

1 – KBR – have a distinct feeling that there are two clarinet soloists in ‘Yeah Man!’, Procope playing the first 16 bars followed by Jefferson for the second 16 bars. And in ‘Queer Notions’ Johnson plays mainly snare drum press rolls, additionally ride cymbal in the last chorus. But, still, no bass drum.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Bobby Stark, Henry ‘Red’ Allen (tp); Sandy Williams, Dicky Wells (tb); Russell Procope (cl, as), Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (g); John Kirby (b); Walter Johnson (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 4: Russell Smith, Bobby Stark, Henry Allen (tpt); Sandy Williams, Dicky Wells (tbn); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (p); Bernard Addison (g); John Kirby (bs); Walter Johnson (d)*

- Rust*2: *Russell Smith, Bobby Stark, Henry Allen (tpt); Sandy Williams, Dicky Wells (tbn); Russell Procope (clt, sop, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (bbs); Walter Johnson (dms)*

- Rust*3: *Russell Smith - Bobby Stark - Henry Allen - t; Sandy Williams - Dicky Wells - tb; Russell Procope - Hilton Jefferson - cl - as; Coleman Hawkins - cl - ts; Horace Henderson - p - a; Bernard Addison - g; John Kirby - sb; Walter Johnson - d; Fletcher Henderson - ldr - a - W.C. Allen, Hendersonia, p. 310: Russell Smith, Bobby Stark, Henry Allen, trumpets; Dicky Wells (all four titles), Sandy Williams (last two titles only), trombones; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Walter Johnson, drums*

- Rust*4, *6: *Fletcher Henderson - p - dir; Russell Smith - Bobby Stark - Henry Allen - t; Dicky Wells - Sandy Williams - tb; Russell Procope - Hilton Jefferson - cl - as; Coleman Hawkins - ts; Bernard Addison - g; John Kirby - sb; Walter Johnson - d; Horace Henderson - a*

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

13827: *RB clt 30 (or RP clt 16; HJ clt 14?); BS o-tpt 1+30; CH ten 32; HRA o-tpt 8; CH ten 8*

13828: *BS m-tpt 24; BS m-tpt 16; RP clt 16; DW o-tbn 1+16; CH ten 16; HRA o-tpt 16 + 16*

13829: *CH ten 4; CH ten 10; HRA m-tpt 16; CH ten 2 + 2; HRA m-tpt 8; CH ten 8*

13830: *CH ten 32; SW o-tbn 32; HJ alt 32; HRA o-tpt 4+12; FH pno 8*

Discernible differences of takes:

13827-1: *Bobby Stark starts his tpt solo with a short upbeat of 1 eighth-note d and 2 quarter-notes e - g*

13827-2: *Bobby Stark starts his tpt solo with a sequence of 3 eighth-notes d-e-g and 2 quarter-notes e - d*

13828-1: *Second half of tbn solo starts with a sustained db for 11 beats*

13828-2: *Second half of tbn solo starts with a row of 7 quarter-notes db and 1 quarter-note f*

13830-1: *Last chorus bars 9 – 11: H.R. Allen plays 1 eighth-note a, 2 syncopated quarter-notes and 1 half-note c#*

13830-2: *Last chorus bars 9 – 11: H.R. Allen plays 2 quarter-triplets and 1 half-note c#*

022 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Aug./Sep. 1933

Russell Smith, Bobby Stark, Henry Red Allen – tpt;
 Sandy Williams, Dicky Wells – tbn;
 Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms
 un-identified title
 un-identified slow title
 Casa Loma Stomp

unissued on 78,
 unissued on 78,
 unissued on 78,

RA-CD-3
 RA-CD-3
 RA-CD-3

A million thanks to the immensely industrious Franz Hoffmann for his all-encompassing work on Henry ‘Red’ Allen and his music. Without Hoffmann, I would not have been equipped with copies of his Red Allen CD series, and would not have got knowledge of these two Henderson titles from the ‘Emperor Jones’ soundtrack. About the film Klaus Stratemann writes: “According to a report by John Hammond in ‘Melody Maker’ of Oct. 7, 1933, “the Henderson band recently made several sequences for ‘The Emperor Jones’, the new Paul Robeson film.” It is normally assumed that these sequences were cur from the final release print. On the soundtrack, however, in accompaniment to a dance act by Harold Nicholas, an orchestra of regular big band instrumentation, is heard which could well be the Henderson aggregation. Positive identification is impossible, though, by aural means.” (Stratemann, *Negro Bands on Film*, Vol. 1)

What can be heard is a big band playing a fast tune of the AABA type with a hot trumpet player who could well be Allen – judging from the off-beat rhythm he performs in – soloing above the band for two choruses accompanying tap-dancer Harold Nicholas, as well as c. 20 bars of a slow tune of the AABA type, and a short sequence of ‘Casa Loma Stomp’ for c. 20 bars.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948:*

- Carey, McCarthy, *Jazz Directory, Vol. 4*: not listed
 - Rust*2,*3,*4,*6: not listed
 - W.C. Allen, *Hendersonia*, p. 310: not listed

Solos ad-lib:

un-identified title: ?HRA o-tpt 32 + 32
 un-identif. slow title: no solos
 CLS: no solos

023 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 22, 1933

Russell Smith, Bobby Stark, Henry Red Allen – tpt;
 Claude Jones, Dicky Wells – tbn;
 Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;
 Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs, bbs (2,3); Walter Johnson – dms; unknown – vib (5);
 Henry Red Allen – voc (5);
 Fletcher Henderson – arr (2,3); Horace Henderson – arr (1,5); Will Hudson – arr (4)

265135-2	Queer Notions	Col CB-678,	Chronological Classics 535
265136-2	It's The Talk Of The Town	Col uniss 78,	Mosaic MD8-251 4
265136-3	It's The Talk Of The Town	Col 2825-D,	Chronological Classics 535
265137-2	Night Life	Col CB-727,	Chronological Classics 535
265138-2	Nagasaki	Col 2825-D,	Chronological Classics 535

Composer credits: 265135 (Hawkins); 265136 (Levinson – Symes - Neiburg); 265137 (Hudson); 265138 (Warren - Dixon)

And it is 'Queer Notions' again, a bit faster than on session 177 above, but again, it seems that Hawkins and Red Allen have their delight – or even fun – with improvising on these "queer" chords. 'It's The Talk Of The Town' then, is – perhaps – the first tune used as a special feature on record for the band's main improviser Coleman Hawkins, and it is not a fast rabble-rouser, but a thoughtful ballad in medium pace with an intro by Procope's clarinet. Hawkins solos beautifully, yet still in his old-fashioned staccato manner. The last four beats of the theme-chorus are taken by Red Allen with a free version of the appropriate melody. And it should be noted that John Kirby plays his tuba on this title to supply a firm harmonic base of the sections. In the B-part of Hawkins' solo chorus a baritone sax seems to be apparent, yet this might possibly also be an attempt of Kirby's to use his bowed string-bass instead of the tuba. In the subsequent third A-part, yet, it is the tuba again.

Bobby Stark is given much solo space in 'Night Life', whereas there is little room only for Red Allen in this typically un-eventful arrangement by Will Hudson. As a compensation, Allen then can sing one chorus and jam two others on his trumpet in the following 'Nagasaki', with short solos by Dicky Wells on trombone, Bobby Stark on trumpet and – finally – Hawkins on tenor. Great!

But there remains one single question: who is the vibraphonist in 'Nagasaki'? It cannot be Walter Johnson as he is heard with some drum-strokes behind the vibes. Horace Henderson is on piano, here, and Fletcher certainly was in the studio. So, one of them might be responsible. Drummer Johnson is most reticent all through this session, and we hear him mostly on snare drum with bushes. All titles/takes are included in Mosaic MD8-251 'Coleman Hawkins'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Bobby Stark, Henry 'Red' Allen (tp); Claude Jones, Dicky Wells (tb); Russell Procope (cl, as), Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (g); John Kirby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (p); Bernard Addison (g); John Kirby (bs); Walter Johnson (d)
 - Rust*2: Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, sop, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (bbs); Walter Johnson (dms); Henry Allen (vcl)
 - Rust*3: Russell Smith – Bobby Stark – Henry Allen – t; Claude Jones – Dicky Wells – tb; Russell Procope – Hilton Jefferson – cl – as; Coleman Hawkins – cl – ts; Horace Henderson – p – a; Bernard Addison – g; John Kirby – sb; Walter Johnson – d; Fletcher Henderson – ldr – a; Henry Allen – v; Will Hudson – a

- W.C. Allen, *Hendersonia*, p. 310: Russell Smith, Bobby Stark, Henry Allen, trumpets; Dicky Wells, Claude Jones, trombones; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Horace Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Walter Johnson, drums; unk. vibes on 265138 (not Walter Johnson); Henry Allen, vocal

- Rust*4,*6: Fletcher Henderson – p – dir; Russell Smith – Bobby Stark – t; Henry Allen – t – v; Dicky Wells – Sandy Williams – tb; Russell Procope – Hilton Jefferson – cl – as; Coleman Hawkins – cl – ts; Horace Henderson – p – a; Bernard Addison – g; John Kirby – sb; Walter Johnson – d; Will Hudson – a

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

265135: CH ten 4; CH ten 10; HRA o-tpt 18; CH ten 2 + 2; HRA o-tpt 8; CH ten 8
 265136: RP clt 4; HRA o-tpt 3; CH ten 32
 265137: ?HJ clt + CH ten intro; HH pno 8; HRA o-tpt 8; HH pno 8; BS o-tp 32; CH ten 18 + 8; HH pno obl 4
 265138: CH ten 2; HRA o-tpt 2; ?? vib 4; HH pno 32; HRA voc 32; HRA o-tpt 32 + 32; HH pno 4; DW o-tbn 4; BS o-tpt 4; CH ten 8

Discernible differences of takes:

265136-2: Coleman Hawkins starts his solo with a very short upbeat 'a' and a clear quarter-note 'b'
 265136-3: Coleman Hawkins starts his solo with a clear half-note 'a'

024 COLEMAN HAWKINS AND HIS ORCHESTRA

New York,

Sep. 29, 1933

Henry Red Allen – tpt, voc; J.C. Higginbotham – tbn;
 Hilton Jefferson – alt, clt; Coleman Hawkins – ten;
 Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms;
 Horace Henderson - arr

265143-2	The Day You Came Along	Par R-1685,	Chronological Classics 587
265144-1	Jamaica Shout	OK 41566,	Jazz Oracle BDW 8047
265144-2	Jamaica Shout	OK 41566,	Chronological Classics 587
265145-2	Heartbreak Blues	OK 41566,	Chronological Classics 587

Composer credits: 265143 (Sam Coslow - Coleman Hawkins); 265144 (Horace Henderson); 265145 (Hawkins)

This very first recording session under Hawkins' name starts with a half-chorus by Jefferson's clarinet and then has eight bars by Higginbotham's great trombone, to be followed by eight bars scored ensemble and four bars clarinet transition to hear Mr. Coleman Hawkins on his opulent and baroque tenor saxophone. And he fills the second chorus - his solo chorus with runs and phrases full of multi-toned beauty and sentiment. Red Allen has a half-chorus then at his disposition to let Hawkins end the number with four bars tenor sax. The 'Jamaica Shout' theme begins with interesting 2 bars of chromatic descent in each A-part of the chorus. Very nice and un-common. The composer is Horace Henderson, Fletcher's younger brother - who also is the pianist of the group. The number starts with four nice guitar bars and is then filled with great solos by Hawkins half-chorus B-A, Red Allen playing all A-parts of the third chorus, leaving the middle-eight to Higginbotham. Then follows Hawkins with a complete chorus for his "axe". There are four "middle-eights" each for alto sax, trombone, Allen's trumpet, and Hawkins again to end the title. 'Heartbreak Blues' has an AABA structure (no blues!) in slow pace and is used as solo vehicle for Red Allen -first - Coleman Hawkins then, one chorus each. Listen that beautiful sound of the guitar all along! Allen and Hawkins end the number with a half-chorus B-A, eight bars for both. Wonderful music, and as it seems, out of composer Hawkins' heart.

Bassist and drummer are most restrained all through, so much so, that I do not hear any reason to assume Sidney Catlett here on drums. 'Big Sid' certainly would have left some of his accents to recognise him. Instead, we hear Walter Johnson's most delicate and soft drumming, on brushes in titles one and three, and on hi-hat - and very soft snare drum perhaps - in the second title.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (bjo); John Kirby (b); Walter Johnson (dm)*
 - *Carey, McCarthy, Jazz Directory, Vol. 4: Henry Allen (tpt); J.C. Higginbotham (tbn); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (p); Bernard Addison (g); John Kirby (bs); Walter Johnson (d)*
 - *Rust*2: Henry Allen (tpt); J.C. Higginbotham (tbn); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (bbs); Walter Johnson (dms)*
 - *Rust*3,*4,*6: Henry Allen -t; J.C. Higginbotham -tb; Hilton Jefferson -cl-as; Coleman Hawkins -ts; Horace Henderson -p-a; Bernard Addison -g; John Kirby -sb; Walter Johnson -d*
 - *W.C. Allen, Hendersonia, p. 311: Henry Allen, trumpet; J.C. Higginbotham, trombone; Hilton Jefferson, clarinet and alto sax; Coleman Hawkins, tenor sax; Horace Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Walter Johnson or Sid Catlett, drums*
Solos ad-lib:

265143: HH pno 1; HJ clt 16; JCH o-tbn 8; HJ clt 4; CH ten 31; HRA o-tpt 1+8; CH ten 4

265144: BA gtr 4; HRA o-tpt 2; CH ten 2; CH ten 16; HRA o-tpt 16; JCH o-tbn 8; HRA o-tpt 8; CH ten 32; HJ alt 4; JCH o-tbn 4; HRA o-tpt 4; CH ten 4

265145: HRA o-tpt 32; CH ten 1+32; HRA o-tpt 8; CH ten 8

Discernible differences of takes:

265144-1: B-part of first (AABA) chorus: Red Allen pauses in bar 2 (in this bar only Hawkins and Jefferson are audible)

265144-2: B-part of first (AABA) chorus: Red Allen plays one quarter-note 'eb' on measure 3 in bar 2

025 HORACE HENDERSON AND HIS ORCHESTRA

New York,

Oct. 03, 1933

Russell Smith, Bobby Stark, Henry Red Allen - tpt;

Claude Jones, Dicky Wells - tbn;

Russell Procope, Hilton Jefferson - alt, clt; Coleman Hawkins - ten, clt;

Horace Henderson - pno; Bernard Addison - gtr; John Kirby - sbs, bbs; Walter Johnson - dms;

Henry Red Allen - voc (3);

Horace Henderson - arr (1,2,4); Will Hudson - arr (3); Fletcher Henderson - arr (5,6)

265150-2 Happy Feet

Par R-1792,

HEP CD 1028

265151-1 Rhythm Crazy

Par R-1743,

HEP CD 1028

265152-1 Ol' Man River

Par R-1766,

HEP CD 1028

265153-2 Minnie The Moocher's Wedding Day

Par R-2031,

HEP CD 1028

265154-1 Ain't Cha Glad?

Par R-1717,

HEP CD 1028

265155-1 I've Got To Sing A Torch Song

Col CB-701,

HEP CD 1028

265155-2 I've Got To Sing A Torch Song

Col test exists

not on LP/CD

Composer credits: 265155 (Ager - Yellen); 265151 (Fletcher Henderson); 265152 (Kern - Hammerstein II); 265153 (Arlen - Koehler);

565154 (Waller - F. Henderson); 265155 (Dubin - Warren)

Although these sides are recorded under Horace Henderson's name, this actually is Fletcher Henderson's Orchestra. The band seems to be more in a pensive mood, here, and there is one vocal only on these sides - by Henry Red Allen in 'Ol' Man River'. 'Minnie The Moocher's Wedding Day' gets a band treatment, only. Obviously, they did not have a singer to present this song in an appropriate way. But there is phantastic soloing all over, at the most by Coleman Hawkins, then by Dicky Wells on his silken and ruptured off-beat trombone, a rather tame Henry Red Allen on open trumpet, and additionally some solo spots by Bobby Stark, Hilton Jefferson on clarinet, and a mere eight fine bars by Claude Jones on muted trombone.

This is the entire Fletcher Henderson band lent to his brother Horace who, nevertheless, was the band's main pianist at that time, playing more up-to-date piano than Fletcher, and more to the musicians' liking. Obviously, Horace kept a contract for these recordings mediated by John Hammond, but without having a working band. So, Fletcher helped out with his entire band.

'Happy Feet' has a rather conventional arrangement the author of which seems to be unknown. But the tune starts with a nice lightly swinging piano solo by Horace Henderson followed short solos by Red Allen in his very personal way as well as by Dicky Wells, also very much his own. Follows 'Rhythm Crazy' in Horace's arrangement, with an array of soloists including Bobby Stark, shortly before leaving the Henderson stable and changing over to Chick Webb. He plays a typical personal solo, very vertical and much in contrast to Henry Red Allen's horizontal approach. 'Ol' Man River' is played at a tame pace compared to other versions of this famous warhorse of 1927. Red Allen gets both a vocal chorus and a trumpet solo. Cab Calloway's tune 'Minnie The Moocher's Wedding Day' as part or chapter of the very macabre and amusing story of his heroine Minnie The Moocher gets a fair instrumental treatment, but loses all its charms of the vocal version. As in Fletcher Henderson's arrangement of 'It's The Talk Of The Town' (of session 179) I hear John Kirby on very smooth tuba in 'Ain't Cha Glad?', playing long sustained notes. This certainly is not a bowed bass violin. Again, I am supported by Jörg Kuhfuss here. And this arrangement probably is by Fletcher Henderson, too. So, I assume that he had a special liking for the old-fashioned bass instrument in slow to medium tunes. (I have a special liking for this!) On the other hand, I feel unable to determine whether it is an adventurous Claude Jones or a retained Dicky Wells playing the trombone solo at the beginning. And again in 'Torch Song' I hear a tuba. Rather bowed string bass here, or yet tuba? I am entangled! But after re-re-listening: TUBA! Walter Johnson is the band's drummer, keeping snare drum with brushes - and/or sticks? - rhythm while using sticks in the very last title, and no (!) hi-hat cymbals. I assume that he was eager to keep a homogeneous rhythm for the whole session.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Bobby Stark, Henry 'Red' Allen (tp); Sandy Williams, Dicky Wells (tb); Russell Procope (cl, as), Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (g); John Kirby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (p); Bernard Addison (g); John Kirby (bs); Walter Johnson (d) - Rust*2: Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, sop, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (bbs); Walter Johnson (dms); Henry Allen (vcl) - Rust*3: Russell Smith - Bobby Stark -t; Henry Allen -t -v; Claude Jones -Dicky Wells -tb; Russell Procope -Hilton Jefferson -cl -as; Coleman Hawkins -ts; Horace Henderson -p -a; Bernard Addison -g; John Kirby -sb; Walter Johnson -d

- W.C. Allen, *Hendersonia*, p. 312: Russell Smith, Bobby Stark, Henry Allen, trumpets; Dicky Wells, Claude Jones, trombones; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Horace Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Walter Johnson, drums; unk. vibes on 265138 (not Walter Johnson); Henry Allen, vocal

- Rust*4,*6: Russell Smith -Bobby Stark -t; Henry Allen -t -v; Claude Jones -Dicky Wells -tb; Russell Procope -Hilton Jefferson -cl -as; Coleman Hawkins -cl -ts; Horace Henderson -p -a; Bernard Addison -g; John Kirby -sb; Walter Johnson -d; ?Fletcher Henderson -a

Solos ad-lib:

265150: HH pno 32; HRA o-tpt 8; DW o-tbn 2+16; CH ten 1+5

265151: CJ m-tbn 8; CH ten 1+30; BS o-tpt 1+32; DW o-tbn 30

265152: HH pno 4; HRA voc 31; HRA o-tpt 30; CH ten 1+16 + 6

265153: DW o-tbn 1+32; HRA o-tpt 32; CH ten 1+16; HRA o-tpt 8 chase; CH ten 1+8; HJ clt 8

265154: DW o-tbn 16; HRA o-tpt 1+8; RP clt 16; CH ten 8

265155: HRA o-tpt 8; HH pno 4; CH ten 32 + 24 + 1

Discernible differences of takes:

265155: Unfortunately, the reputedly existing second take of this title was not issued up to now. Comparison is thus impossible.

The March 6, 1934 recording session by the Fletcher Henderson Orchestra does not have Walter Johnson on drums, but a white English drummer by the name of Vic Angle, because Johnson was ill. As W.C. Allen 'Hendersonia' mention: the source of this information is not known!

027 HENRY ALLEN AND HIS ORCHESTRA

New York,

May 01, 1934

Henry Red Allen – tpt, voc; Dicky Wells – tbn;

Buster Bailey – clt, alt, ten (3,4); Hilton Jefferson - alt;

Horace Henderson – pno; Lawrence Lucie – gtr; John Kirby – bbs, sbs; Walter Johnson - dms

15146-1 I Wish I Were Twins

Ban 33081,

Chronological Classics 551

15147-1 I Never Slept A Wink Last Night

Ban 33081,

Chronological Classics 551

15148-2 Why Don't You Practice What You Preach?

Ban 33054,

Chronological Classics 551

15149-1 Don't Let Your Love Go Wrong

Ban 33054,

Chronological Classics 551

Composer credits: 15146 (Loesser – DeLange - Meyer); 15147 (Razaf - Simon); 15148 (Whiting – Schwartz – Johnson); 15149 (Sigler – Goodhart – Hoffman)

We now have reached the recording sessions under Henry Allen's own – and exclusive – name. Coleman Hawkins' withdrawal actually leaves a whole in the band's sound, as compared with the above sessions. For this reason, obviously, they have Buster Bailey take over tenor sax duties in titles three and four. This is not surprising at all, as Bailey can be examined on a photo of the Fletcher Henderson band of February 1934 holding a tenor sax and sitting right to Hawkins' side (see W.C. Allen, *Hendersonia*: first photo insert, Figure 16). (Delaunay and Rust*2 confusedly add Ben Webster as tenor sax player!). The main soloist on this session is Henry Allen, blowing trumpet and singing, while Dicky Wells, the top black jazz trombonist at this time, perhaps, has three solos, only. Instead, we have the benefit of hearing melodious Hilton Jefferson more often than before. Bailey delivers three clarinet solos, expectedly fast and most technical, added to his tenor sax parts. Horace Henderson sadly does not solo on these sides, adding a beautiful obligato to Allen's vocal in the second title, only. His great work on piano should be deserved much more! With him the rhythm section swing beautifully and drive the band. And I – KBR - love John Kirby playing the tuba. But don't forget his bass-pluckin'! Fantastic! Johnson uses the brushes almost throughout. But the last title receives a soft Latin touch by Johnson's sticks on the snare drum rim. (This certainly is unique in classic jazz of the 1930s.)

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Allen (tp); Dicky Wells (tb); Hilton Jefferson (cl & as); Ben Webster (ts); Horace Henderson (p); Lawrence Lucie (g); prob John Kirby (b); Walter Johnson (d)

- Rust*2: Henry Allen (tpt, vcl); Pee Wee Erwin (tpt); Dicky Wells (tbn); Hilton Jefferson (clt, alt); Ben Webster (ten); Horace Henderson (pno); Lawrence Lucie (gtr); John Kirby (sbs); Walter Johnson (dms)

- Rust*3,*4,*6: Henry Allen -t -v; Dicky Wells -tb; Buster Bailey -cl; Hilton Jefferson -as; Horace Henderson -p; Lawrence Lucie -g; John Kirby -sb; Walter Johnson -d

- W.C. Allen, *Hendersonia*, p. 313: "Instrumentation is from the ARC files, and personnel with amendments is from standard sources. Pee Wee Erwin is named in those sources as second trumpet, but no such added instrument is audible. Ben Webster is also therein on tenor sax, but no tenor sax is audible (sic! – KBR). Instead, Bailey's clarinet is clearly audible in solos."

Solos ad-lib:

15146: HRA o-tpt 4; BB clt 2+32; HRA voc + HJ alt obl 32; HJ alt 1+14; HRA o-tpt 16 + 32

15147: HJ alt 4; HRA m-tpt 1+8; HRA voc + HH pno obl 30; DW o-tbn 1+8; HRA o-tpt 8; HJ alt 6; BB clt 2+obl 6+4

15148: HRA voc 32; HJ alt 16; HH pno 6; HRA o-tpt 2+8

15149: HRA voc 31; DW m-tbn 16; HJ alt 8; DW m-tbn 6; BB clt 16; HRA o-tpt 16 + 10

028 HENRY ALLEN AND HIS ORCHESTRA

New York,

Jul. 28, 1934

Henry Red Allen – tpt, voc; Keg Johnson – tbn (1,2); Claude Jones – tbn (3,4);

Buster Bailey – clt, ten (1,2,4); Hilton Jefferson – alt;

Horace Henderson – pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson – dms

15471-1 There's A House In Harlem For Sale

Ban 33178,

Chronological Classics 551

15472-1 Pardon My Southern Accent

Ban 33129,

Chronological Classics 551

Here now, we do hear the whole sound of the drummer: the bass drum on one and three in the very fast 'Limehouse Blues' together with the hi-hat in cha-ba-dah in the introduction, followed by temple-block strokes on one and three. The rest seems to be press rolls. In 'Shanghai Shuffle' he plays the closed hi-hat with sticks – or is it press rolls, instead? In 'Big John's Special' we very probably hear press rolls on the snare drum – and the bass drum below – throughout. The last title then has closed hi-hat with one-three bass drum again.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Irving Randolph, Henry Allen (tp); Keg Johnson, Claude Jones (tb); Hilton Jefferson, Russell Procope, Buster Bailey, Ben Webster (s); Fletcher or Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm); Benny Carter, Russ Morgan (arr)*

- *Carey, McCarthy, Jazz Directory, Vol. 4: Russell Smith, Irving Randolph, Henry Allen (tpt); Keg Johnson, Claude Jones (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)*

- *Rust*2: Russell Smith, Irving Randolph, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)*

- *Rust*3: Russell Smith –Irving Randolph –Henry Allen –t; Claude Jones –Keg Johnson –tb; Buster Bailey –Russell Procope –Hilton Jefferson –cl –as; Ben Webster –ts; Fletcher or Horace Henderson –p –a; Lawrence Lucie –g; Elmer James –sb; Walter Johnson –d; Benny Carter –Russ Morgan –a*

- *W.C. Allen, Hendersonia, p. 315: Russell Smith, Irving Randolph, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Ben Webster, tenor sax; Fletcher (1) or Horace Henderson (2,3,4), piano; Lawrence Lucie, guitar; Elmer James, string bass; Walter Johnson, drums.*

- *Rust*4,*6: Fletcher Henderson –p –dir; Russell Smith –Irving Randolph –Henry Allen –t; Claude Jones –Keg Johnson –tb; Buster Bailey –cl; Russell Procope –Hilton Jefferson –as; Ben Webster –ts; Horace Henderson –p (2,3,4); Lawrence Lucie –g; Elmer James –sb; Walter Johnson –d; Benny Carter –a*

Solos ad-lib:

38598: HRA o-tpt 1+32; BB clt 32; KJ o-tbn 8 + 8; CH ten 30

38599: BB clt 32; IR o-tpt 30; ?HJ alt 1+8

38600: IR o-tpt 1+16; HJ alt 8; IR o-tpt 8; HH pno 8 + 8; HRA o-tpt 16

38601: CJ o-tbn 1+32; BW ten 2+32; HRA o-tpt 1+32; HJ alt obl 3; HJ alt 2

031 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 12, 1934

Russell Smith, Irving Randolph, Henry Red Allen – tpt;

Claude Jones, Keg Johnson – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Ben Webster – ten; Buster Bailey – clt, ten;

Fletcher Henderson – pno (1,2); Horace Henderson – pno (3,4); Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson – dms;

Russ Morgan – arr (1); Fletcher Henderson – arr (2,3,4,5)

38602-A Tidal Wave

Dec 213,

Chronological Classics 535

38603-A Down South Camp Meeting

Dec 213,

Chronological Classics 535

38604-B Wrappin' It Up

Dec 157,

Chronological Classics 535

38605-A Memphis Blues

Dec 158,

Chronological Classics 535

38605-B Memphis Blues

Dec uniss 78,

Neatwork RP 2016

Composer credits: 38602 (Hudson); 38603 (Henderson - Mills); 38604 (Henderson); 38605 (Handy)

Note: Chronological Classics 535 plays Memphis Blues -A – and not -B as given on CD booklet!

The second Henderson session for Decca starts with 'Tidal Wave' which the band recorded already for Victor in March '34 (session 181 above). It is the same Russ Morgan arrangement with too many simple technical but un-jazzy piano phrases that I do not favour. But Ben Webster on his tenor gives the whole procedure a more swinging approach. Fletcher Henderson on piano and Buster Bailey do not add to this off-beat way, but perform fast, fluent but un-swingingly.

With 'Down South Camp Meeting' we have the tune on which Benny Goodman based much of his success as 'The King of Swing' two years later. Here we have the first recording of this corner-stone of 'Swing' music in Fletcher Henderson's famous arrangement. And it swings much better than the first title. The deep clarinets in the last chorus are wonderful. A pity only, that there is so little room for hot solos. 'Wrappin' It Up' brings a wonderful chorus of lazily swinging romantic Hilton Jefferson. And then hot and off-beat – and a bit atonal Henry Allen. Really great.

The last title of this session is W.C. Handy's 'Memphis Blues'. Starting with Ben Webster's tenor sax, then Keg Johnson's sharp and high-up trombone, Webster again, and two bits of Jefferson on alto, and a final chorus by Irving Randolph. This all based on Walter Johnson's delicate and soft drumming, Lawrence Lucie's smart guitar, and Elmer James light and faultless swinging slap-bass. What more could you wish? Fantastic!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Irving Randolph, Henry Allen (tp); Keg Johnson, Claude Jones (tb); Hilton Jefferson, Russell Procope, Buster Bailey, Ben Webster (s); Fletcher or Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm); Benny Carter, Russ Morgan (arr)*

- *Carey, McCarthy, Jazz Directory, Vol. 4: Russell Smith, Irving Randolph, Henry Allen (tpt); Keg Johnson, Claude Jones (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)*

- *Rust*2: Russell Smith, Irving Randolph, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)*

- *Rust*3: Russell Smith –Irving Randolph –Henry Allen –t; Claude Jones –Keg Johnson –tb; Buster Bailey –Russell Procope –Hilton Jefferson –cl –as; Ben Webster –ts; Fletcher or Horace Henderson –p –a; Lawrence Lucie –g; Elmer James –sb; Walter Johnson –d; Benny Carter –Russ Morgan –a*

- *W.C. Allen, Hendersonia, p. 316: Russell Smith, Irving Randolph, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Ben Webster, tenor sax; Fletcher (1,2) or Horace Henderson (3,4), piano; Lawrence Lucie, guitar; Elmer James, string bass; Walter Johnson, drums.*

- *Rust*4,*6: Fletcher Henderson –p –dir; Russell Smith –Irving Randolph –Henry Allen –t; Claude Jones –Keg Johnson –tb; Buster Bailey –cl; Russell Procope –Hilton Jefferson –cl –as; Ben Webster –ts; Horace Henderson –p (3,4,5); Lawrence Lucie –g; Elmer James –sb; Walter Johnson –d; Russ Morgan –a*

Solos ad-lib:

38602: *BW ten 32; FH pno 6 + 6 + 6; IR o-tpt 1+8; HJ alt 2; BB clt 6 + 6 + 6 + 6*
 38603: *HRA m-tpt 1+24*
 38604: *HJ alt 32; HRA o-tpt 8; HRA o-tpt 1+16; BB clt 6*
 38605: *BW ten obl 12; KJ o-tbn 16; BW ten obl 12; RP alt 1+4 + 4; IR o-tpt 12*

Discernible differences of takes:

38605-A: *Bars 9/10 of trombone solo: KJ plays a sequence of 1 quarter-note d, 1 dotted quarter-note eb, 1 eighth-note d plus 1 half-note d*
 38605-B: *Bars 9/10 of trombone solo: KJ plays a sustained lip-trill of 7 beats*

032 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 25, 1934

Russell Smith, Irving Randolph, Henry Red Allen – tpt;

Claude Jones, Keg Johnson – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Benny Carter – alt (4); Ben Webster – ten; Buster Bailey – clt, ten;

Fletcher Henderson – pno (2,3,4); Horace Henderson – pno (1,4); Lawrence Lucie – grt; Elmer James – sbs; Walter Johnson – dms; unknown – chimes;

Russ Morgan – arr (1); Horace Henderson – arr (2,3); Benny Carter – arr (4)

38723-A	Wild Party	Dec 342,	Chronological Classics 527
38724-A	Rug Cutter's Swing	Dec 342,	Chronological Classics 527
38725-A	Hotter Than 'Ell	Dec 555,	Chronological Classics 527
38728-A	Liza	Dec 555,	Chronological Classics 527

Composer credits: 38723 (Hudson); 38724 (Henderson); 38725 (Henderson); 38726 (Kahn – Gershwin – Gershwin)

And again, for the begin of the recording session, they took an arrangement of Russ Morgan on a composition by Will Hudson. There certainly was something commercial going on between the Decca people and Mr. Morgan, or between Mr. Henderson and Mrs. Hudson and Morgan. I don't know. But the Henderson band certainly had better and more interesting things in their book.

Anyway, 'Wild Party' is one of the un-eventful arrangements of these guys, and Bailey plays a lot of notes without any off-beats while young Keg Johnson plays an interesting slim and fluent trombone style with a smooth tone. Red Allen and Ben Webster are the stars on this side. And the music moves from Eb major to F major, and to G major and finally to Ab major.

Red Allen presents the riff theme of 'Rug Cutter's Swing', followed by Bailey, Claude Jones with his immense technique playing very soft and thoughtful (beautiful! what a musician!). The 8-bar alto solo is played by Russell Procope, as I believe, judging from tone, rhythm and phrasing. Then Ben Webster takes over in his elegant hot Western style, relieved by his co-Westerner Keg Johnson and, finally, the Southern trumpet man Allen.

Horace Henderson's 'Hotter Than 'Ell' is a fast swinger arranged by its composer, and it's a flag-waver. We had it under the name 'Yeah Man' in session 021 above! Hot improvising abounds. What a band!

The last title's arranger is not documented, unfortunately, but as Benny Carter is added to the saxophone section for this only title, he might possibly be counted as the arranger, I think – just listen how the brass accompaniment behind his alto solo is structured referring closely to Carter's solo! He takes the first solo in his immaculate personal style – and the sun is shining. (The reader may know, that for me Benny Carter is one of the absolute top jazz musicians!) Poor Keg Johnson – or is it Claude Jones? – is struggling to join – but he fails. So sorry for this great musician – the one or the other. Russell Procope, section leader of the reeds, unfortunately has little solo space for himself at these Decca sessions, as he is busy enough to play the lead parts, but here he has as few as eight bars to shine in a short solo.

Still, we have the great rhythm team as before and it swings like mad. The sequence of piano breaks – of Fletcher or Horace Henderson, respectively – are taken from Walter C. Allen. Moreover, there is somebody tolling the tubular bells on the last beat of the introduction. As Fletcher played the piano break shortly before. Horace may be the man "who the bell tolls". And throughout it is Walter Johnson with his extraordinary soft beat on the snare drum – with sticks or brushes – driving the band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Irving Randolph, Henry Allen (tp); Keg Johnson, Claude Jones (tb); Hilton Jefferson, Russell Procope, Buster Bailey, Ben Webster (s); Fletcher or Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm); Benny Carter, Russ Morgan (arr)*

- Carey, McCarthy, *Jazz Directory, Vol. 4: Russell Smith, Irving Randolph, Henry Allen (tpt); Keg Johnson, Claude Jones (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope, Benny Carter (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)*

- Rust*2: *Russell Smith, Irving Randolph, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Hilton Jefferson, Russell Procope, Benny Carter (alt); Ben Webster (ten); Fletcher Henderson (p)(1,3); Horace Henderson (p)(2,4); Lawrence Lucie (g); Elmer James (bs); Walter Johnson (d)*

- Rust*3: *Russell Smith – Irving Randolph – Henry Allen – t; Claude Jones – Keg Johnson – tb; Buster Bailey – Russell Procope – Hilton Jefferson – cl – as; Benny Carter – as; Ben Webster – ts; Fletcher or Horace Henderson – p – a; Lawrence Lucie – g; Elmer James – sb; Walter Johnson – d; Benny Carter – Russ Morgan – a*

- W.C. Allen, *Hendersonia, p. 316: Russell Smith, Irving Randolph, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Benny Carter, alto sax; Ben Webster, tenor sax; Fletcher (2,3) or Horace Henderson (1,4), piano; Lawrence Lucie, guitar; Elmer James, string bass; Walter Johnson, drums.*

- Rust*4, *6: *Fletcher Henderson – p – dir; Russell Smith – Irving Randolph – Henry Allen – t; Claude Jones – Keg Johnson – tb; Buster Bailey – cl; Russell Procope – Hilton Jefferson – cl – as; Benny Carter – as; Ben Webster – ts; Horace Henderson – p (1,4); Lawrence Lucie – g; Elmer James – sb; Walter Johnson – d; Russ Morgan – a*

Solos ad-lib:

38723: *BB clt 32; BB clt 8; KJ o-tbn 15; HJ alt 8; KJ o-tbn 8; HRA m-tpt 16; BW ten 6; HRA m-tpt 6; BB clt obl 16*

38724: *HRA m-tpt 32; BB clt 16 + 8; CJ o-tbn 6 + 6; ?RP alt 8; CJ o-tbn 6; BW ten 16; KJ o-tbn 8; BW ten 8; HRA o-tpt 8; HRA m-tpt 8*

38725: *BB clt 28; HRA o-tpt 32; BW ten 32; BW ten 8*

38728: *FH pno 4; HH pno 4; BC alt 32; IR o-tpt 8; ?KJ o-tbn 16; RP alt 8; ?KJ o-tbn 1+8; FH pno 8*

033 BENNY CARTER AND HIS ORCHESTRA

New York,

Dec. 13, 1934

Benny Carter – alt, clt, tpt, arr, ldr;

Russell Smith, Otis Johnson, Irving Randolph – tpt;

Bennie Morton, Keg Johnson – tbn;

Ben Smith, Russell Procope – alt, clt; Ben Webster – ten;

Teddy Wilson – pno; Clarence Holiday – gtr; Elmer James – sbs; Walter Johnson – dms;
Charles Holland – voc

16412-1	Shoot The Works	Voc 2898,	Chronological Classics 530
16413-1	Dream Lullaby	Voc 2898,	Chronological Classics 530
16414-1	Everybody Shuffle	Voc 2870,	Chronological Classics 530
16415-1	Synthetic Love	Voc 2870,	Chronological Classics 530

Composer credits: 16412-1 (B. Carter); 16413-1 (B. Carter – I. Mills); 16414-1 (B. Carter); 16415-1 (B. Carter – I. Mills - Washington)

This session is the last one the classic Benny Carter band had put to wax. The recorded work of this band – with various personnel – is deplorably small as measured by his contemporary bandleaders. But Carter did not have an Irving Mills at his back, or a similar man eager to make a fortune from other people's musical work.

"These are the last recordings of the band Carter had formed in 1932. With engagements slacking off and no prospects for steady work for his men, within a few weeks of this session Carter reluctantly disbanded. The legend of this band has grown steadily; many of its illustrious alumni have called it the finest unit in which they ever played. By this session, Carter was already putting together personnels on a job-to-job basis, drawing from the Fletcher Henderson band to fill some slots." (Berger, Berger, Patrick, Benny Carter, Vol. 2, p.56)

Carter's composing work and its subsequent arranging does not include the finding of melodies for singing, but he works with 8-bar periods of riff-like phrases over fast-changing harmonies which he uses to write four-part brass or reeds scores. Only at times he composes singable tunes like 'Blues In My Heart' or 'Love, You're Not The One For Me'. There is not compositional beauty in his tunes, but when he starts a solo on his alto the sun rises brightly.

Thus, of all four Carter compositions recorded here we have three titles of the "riff" type and the last one of the "song"-type.

The personnel for this session is in a large part lent from the Fletcher Henderson band – the 'Down South Camp Meeting' band. And listen to that beautiful rhythm-section, controlled by Teddy Wilson and Elmer James. Very good! On drums we find our friend Walter Johnson who had left the Henderson band not long ago. His playing is just like we have got to anticipate: fine and swinging drive and modesty. Johnson mainly uses his brushes to keep good time and swing. And that is what he delivers here – and no gimmicks at all.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Otis Johnson, Irving Randolph (tp); Benny Morton, Keg Johnson (tb); Benny Carter, Ben Smith, Russell Procope, Ben Webster (s); Teddy Wilson (p); Clarence Holiday (sic) (g); Elmer James (b); Walter Johnson (dm). Morton takes the trombone solos on 'Everybody Shuffle' and 'Synthetic Love'*

- Carey, McCarthy, *Jazz Directory, Vol. 2: Russell Smith, Otis Johnson, Irving Randolph (tpt); Benny Morton, Keg Johnson (tbn); Benny Carter (clt, alt); Ben Smith, Russell Procope (alt); Ben Webster (ten); Teddy Wilson (p); Clarence Holiday (g); Elmer James (b); Walter Johnson (dm).*

- Rust*2: Russell Smith, Otis Johnson, Irving Randolph (tpt); Benny Morton, Keg Johnson (tbn); Benny Carter (clt, alt); Ben Smith, Russell Procope (alt); Ben Webster (ten); Teddy Wilson (pno); Clarence Holiday (gtr); Elmer James (sbs); Walter Johnson (dms)

- Rust*3: Russell Smith -Otis Johnson -Irving Randolph -t; Benny Morton -Keg Johnson -tb; Benny Carter -cl -as -v?); Ben Smith -Russell Procope -as; Ben Webster -ts; Teddy Wilson -p; Clarence Holiday -g; Elmer James -sb; Walter Johnson -d

- Rust*4,*6: Benny Carter -cl -as -dir; Russell Smith -Otis Johnson -Irving Randolph -t; Benny Morton -Keg Johnson -tb; Ben Smith -Russell Procope -as; Ben Webster -ts; Teddy Wilson -p; Clarence Holiday -g; Elmer James -sb; Walter Johnson -d; Charles Holland -v

- Berger, Berger, Patrick, Benny Carter: Carter (cl, as, arr, comp); Russell Smith, Otis Johnson, Irving Randolph (tp); Benny Morton, Keg Johnson (tb); Ben Smith, Russell Procope (as); Ben Webster (ts); Teddy Wilson (p); Clarence Holiday (g); Elmer James (b); Walter Johnson (d); Charles Holland (v)

Tunes structures:

16412-1 Shoot The Works Key of Eb / G Vocalion
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA saxes 16 – ?OJ or ?RS m-tpt 8 – saxes 8)(Chorus 3 32 bars AABA IR o-tpt)(Tag 4 bars ens)(Chorus 4 32 bars AABA TW pno)(Chorus 4 32 bars AABA ens 16 – BW ten 8 – ens 8)

16413-1 Dream Lullaby Key of Ab Vocalion
(Intro 4 bars TW pno)(Chorus 1 24 bars AAB ens)(Chorus 2 24 bars AAB BW ten 16 – TW pno 8)(1/3 Chorus 3 8 bars A ens)

16414-1 Everybody Shuffle Key of Eb / Ab Vocalion
(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Vamp 20 bars ens 4 – BC alt 4 – ens 4 – BC alt 4 – ens 4)(Chorus 2 32 bars AABA ens 16 – IR o-tpt 16)(Chorus 3 32 bars AABA BW ten 16 – KJ o-tbn 16)(Chorus 4 32 bars AABA BC alt 16 – ens 16)(Chorus 5 32 bars AABA ens)

16415-1 Synthetic Love Key of F / Bb Vocalion
(Intro 8 bars ens 6 – TW pno 2)(Chorus 1 bars 32 AABA IR m-tpt 16 – ens 8 – IR m-tpt 8)(Chorus 2 32 bars AABA CH voc)(Chorus 3 32 bars AABA BM o-tbn 16 – TW pno 8 – ens 8)(Tag 2 bars ens)

034 PUTNEY DANDRIDGE AND HIS ORCHESTRA

New York,

Aug. 02, 1935

Putney Dandridge – voc, ldr;

Henry Allen – tpt; Buster Bailey – clt, alt;

Teddy Wilson – pno; Lawrence Lucie – gtr; John Kirby – sbs; Walter Johnson – dms

17934-1	I'm In The Mood For Love	Voc 3007,	Timeless CBC 1-023
17935-1	Isn't This A Lovely Day?	Voc 3006,	Timeless CBC 1-023
17936-1	Cheek To Cheek	Voc 3006,	Timeless CBC 1-023
17937-1	That's What You Think	Voc 3007,	Timeless CBC 1-023
17938-1	Shine	Voc 3024,	Timeless CBC 1-023

Composer credits: 17934 (McHugh - Fields); 17935 (Berlin); 17936 (Berlin); 17937 (Tomlin – Poe - Jasper); 17938 (Mack – Brown - Dabney)

Singer/pianist Putney Dandridge, who had made a name in Buffalo for many years, came to New York in March 1935, and immediately recorded many vocal sides for Vocalion – as a provided opponent to Victor's super pianist/singer Fats Waller - accompanied by the creme of New York musicians.

This very backing group was made out of Henderson alumni, in company with young Teddy Wilson on piano. These were best musicians to be engaged for this task.

Walter Johnson, Henderson's drummer for half-a-decade now, contributes very restrained drumming on snare drum with brushes, together with the final cymbal stroke at the very ends of the tunes. He delivers a very modest but swinging and driving rhythm.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Ben Webster (ts); Teddy Wilson (p); Lawrence Lucie (g); John Kirby (b); Walter Johnson (dm)*
 - *Cary, McCarthy, Jazz Directory, Vol. 2: Henry Allen (tpt); Ben Webster (ten 1-4); Buster Bailey (clt 5); Teddy Wilson (p); Lawrence Lucie (g); John Kirby (bs); Walter Johnson (d); Putney Dandridge (prob. vcl only)*
 - *Rust*2: Henry Allen (tpt); Buster Bailey (clt); Ben Webster (ten, except the last title); Teddy Wilson (pno); Lawrence Lucie (gtr); John Kirby (sbs); Walter Johnson (dms); Putney Dandridge (vcl)*
 - *Rust*3,*4,*6: Henry Allen -t; Buster Bailey -cl -?as; Teddy Wilson -p; Lawrence Lucie -g; John Kirby -sb; Walter Johnson -d; Putney Dandridge -v*

035 PUTNEY DANDRIDGE AND HIS ORCHESTRA

New York,

Oct. 21, 1935

Putney Dandridge – voc, ldr;

Shirley Clay – tpt; Charlie Holmes - alt;

Teddy Wilson – pno; Clarence Holiday – gtr; John Kirby – sbs; Walter Johnson – dms

18183-1 I'm On A See-Saw

Voc 3082,

Timeless CBC 1-023

18184-1 Eeny Meeny Miney Mo

Voc 3083,

Timeless CBC 1-023

18185-1 Double Trouble

Voc 3082,

Timeless CBC 1-023

18186-1 Santa Claus Came In The Spring

Voc 3083,

Timeless CBC 1-023

Composer credits: 18183 (Carter - Ellis); 18184 (Mercer - Malneck); 18185 (Rubin - Whiting -.- Rainger); 18186 (Mercer)

Vocalion's subsequent session has slightly different backing with New Orleanian trumpeter Shirley Clay, Luis Russell's saxophone star Charlie Holmes, and the fore-going rhythm section of the contemporary Fletcher Henderson Band. It is very good and nice music, but it certainly lacks Fats Waller's exuberance.

On these sides Walter Johnson also uses his hi-hat cymbals together with snare drum press-rolls on the snare drum, but is on brushes in the last title. Together with Teddy Wilson on piano and John Kirby and Clarence Holiday's guitar this again is a perfect rhythm section.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Ben Webster (ts); Teddy Wilson (p); Lawrence Lucie (g); John Kirby (b); Walter Johnson (dm)*

- *Cary, McCarthy, Jazz Directory, Vol. 2: Henry Allen (tpt); Ben Webster (ten); Teddy Wilson (p); Lawrence Lucie (g); John Kirby (bs); Walter Johnson (d); Putney Dandridge (prob. vcl only)*

- *Rust*2: Henry Allen (tpt); Ben Webster (ten); Teddy Wilson (pno); Lawrence Lucie (gtr); John Kirby (sbs); Walter Johnson (dms); Putney Dandridge (vcl)*

- *Rust*3: Henry Allen -t; Ben Webster -ts; Teddy Wilson -p; Lawrence Lucie -g; John Kirby -sb; Walter Johnson -d; Putney Dandridge -v*

- *Rust*4,*6: Shirley Clay -t; Charlie Holmes -as; Teddy Wilson -p; Clarence Holiday -g; John Kirby -sb; Walter Johnson -d; Putney Dandridge -v*

036 HENRY ALLEN AND HIS ORCHESTRA

New York,

May 21, 1936

Henry Allen – tpt, voc; J. C. Higginbotham – tbn;

Cecil Scott – ten, clt; Happy Caldwell – ten, clt;

Jimmy Reynolds – pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson - dms

19300-1 You

Voc 3244,

Collectors Classics COCD-13

19301-1 Tormented

Voc 3245,

Collectors Classics COCD-13

19302-1 Nothing's Blue But The Sky

Voc 3245,

Collectors Classics COCD-13

19303-1 Would You?

Voc 3244,

Collectors Classics COCD-13

Composer credits: 19300 (Adamson - Donaldson); 19301 (Will Hudson); 19302 (Newman - Spina); 19303 (Freed - Bown)

Oh yes, this is beautiful and first-class early swing music, a little tame, perhaps. Henry 'Red' Allen on trumpet and singing. It is pop music of the 1930s. Allen's long-time colleague and friend "Higgy" Higginbotham on trombone and a bunch of respected reedmen of the time. Listen to Happy Caldwell's improvised modulation from C to Eb leading into the last chorus of 'You'. He is also heard leading over from the first ensemble chorus to Allen's vocal in 'Would You?'

But, what of the other reedmen listed in the discos? After proper listening I would deny the presence of an alto sax on these sides, quite in contradiction to what I have noted before! We accordingly have a two-part reed section behind the solos, consisting of two tenors. Cecil Scott is hitherto listed as clarinetist, and also on tenor since Rust*6, but the short clarinet solo heard in 'Nothing's Blue But The Sky' does not show his very individual features known. Yet, the tenor sax solos in the last chorus in 'Nothing's Blue But The Sky' I would attach to Scott, not Caldwell as Jan Evensmo in his Tenor Sax Solography does. The tenor sound decidedly is Scott's.

At no point I do hear Tab Smith, who had just joint Mills' Blue Rhythm Band and was featured there as an exuberant alto soloist. Insofar it would be incomprehensible that he would not have been given any solo spot at all on these sides. Yet, he is much in the foreground at Allen's next recording session of June 19, just a few weeks later. It is thus my assumption that there simply is no altoist on these sides, and that the background was played by two tenor saxophones.

The little-known Jimmy Reynolds plays very good Teddy Wilson influenced sparkling piano. He is further known only from his recordings with Hot Lips Page and Jabbo Smith. The other participants play and deliver a very unobtrusive but solid rhythm, as can be expected from Fletcher Henderson band musicians.

'You' is a very special tune of the AABA form, in that it has 64 bars instead of the regular 32.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J.C. Higginbotham (tb); Tab Smith (as); Happy Caldwell (ts); Jimmy Reynolds (p); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm)*

- *Rust*2: Henry Allen (tpt, voc); Arville Harris (clt); Happy Caldwell (ten); Jimmy Reynolds (pno); Lawrence Lucie (gtr); Elmer James (sbs); Walter Johnson (dms)*

- Rust*3,*4: Henry Allen -t -v; J.C. Higginbotham -tb; Cecil Scott -cl; ?Tab Smith -as; Happy Caldwell -ts; Jimmy Reynolds -p; Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d
 - Rust*6: Henry Allen, t, v; J.C. Higginbotham, tb; Cecil Scott, cl, ts; ?Tab Smith, as; Happy Caldwell, ts; Jimmy Reynolds, p; Lawrence Lucie, g; Elmer James, sb; Walter Johnson, d.

Solos ad-lib:

19300: HRA o-tpt 56; JCH o-tbn 2; HRA voc 62; HC ten 4; HRA o-tpt 16
 19301: HRA m-tpt 4 + 8; JR pno 4; HRA voc + JR pno obl 32; JR pno 8; HRA o-tpt 16; JR pno 2; HRA o-tpt 2
 19302: HRA o-tpt 30; JCH o-tbn 2+2; HRA voc + JR pno obl 32; JR pno 16; HC clt 8; JR pno 8; CS ten 16; HRA o-tpt 16; CS ten 2
 19303: HRA o-tpt 24; HC ten 2; HRA voc 30; JCH o-tbn 2+32; HRA o-tpt 1+32

037 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Aug. 04, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

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

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

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

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

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

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

100884-1 Until Today Vic 25373, Chronological Classics 527

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

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

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

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

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

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

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

Roy Eldridge sings the vocal starting ‘Shoe Shine Boy’ and continues with a beautiful solo chorus – together with Buster Bailey. Ed Cuffee

continues in his tasteful style with a half-chorus, this then followed by nice Chu Berry. ‘Sing, Sing, Sing’ – of Benny Goodman fame – gets

a Horace Henderson treatment (possibly by Spud Murphy) in arrangement, far away from the Goodman version. Great Chu Berry and Roy

Eldridge. Cuffee in his smooth way and Bailey rather intellectual. ‘Until Today’ is the only romantic title recorded at this session, yet

without a singer. Instead, Elmer Williams is featured with a short rhapsodic solo in his metallic sound. And then we hear Roy Eldridge

singing (first) and Ed Cuffee (second) in ‘Knock, Knock, ...’ It is Horace Henderson’s arrangement again. And there is baritone sax solo

which is assumed to be by Chu Berry. Fantastic Eldridge again in ‘Jim Town Blues’, also typical Bailey - and a nice trombone section part.

Eldridge starts ‘You Can Depend On Me’ in his very own inimitable way, followed by Chu Berry on tenor sax. And there is nice Horace

Henderson behind singer Dick Vance, the lead trumpet player!

Drummer Walter Johnson is with the band again. He throughout plays with sticks on the hi-hat, in cha-ba-dah manner as well as closed.

And obviously now, he sometimes also plays that same rhythm synchronously on the snare drum.

Notes:

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

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

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

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

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

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

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

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

100884: EW ten 8;

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

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

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

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

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

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

038 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

end 1936/early 1937

Dick Vance, Joe Thomas, Emmett Berry – tpt;

broadcast from Grand Terrace Ballroom

Fernando Arbello, Ed Cuffee – tbn;

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

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

Sugar Foot Stomp

Neatwork RP 2016

This broadcast was recorded off the air by well-known Jerry Newman, a collector very busy in preserving an impressive lot of swing jazz of

the time in recording radio broadcasts on acetates.

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

Notes:

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

- W.C. Allen, *Hendersonia*: Full band with solos by trombone (not Higginbotham, possibly Cuffee), trumpet (not Eldridge; possibly Emmett Berry), and tenor sax (definitely Chu Berry).

Solos ad-lib (thanks to W.C. Allen!):

?EC o-tbn 12; ?EB o-tpt 12+12+12; CB ten 12+12+10; WJ dms 2

039 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 02, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

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

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

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

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

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

20752-1 What Will I Tell My Heart? Voc 3485, Chronological Classics 527

20753-1 It's Wearin' Me Down Voc 3487, Chronological Classics 519

20754-1 Slumming On Park Avenue Voc 3485, Chronological Classics 519

20754-2 Slumming On Park Avenue Voc 3485, Mosaic MD7-236 II

20755-1 Rhythm Of The Tambourine Voc 3487, Chronological Classics 527

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

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

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

The Fletcher Henderson Band, having spent one year in Chicago locations, is back in New York. In contrast to the Chicago Victor recording session of August 4, 1936 (above), Johnson is much under-recorded, and nothing might be said about his drumming, here. Added to that we can say that the Vocalion surfaces obviously are not the best. But 'Rhythm of the Tambourine' gives us a better insight: Johnson still swings like mad. On the hi-hat, as most any time before.

Notes:

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

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

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; George Washington, Ed Cuffee, J.C. Higginbotham trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, alto sax; Elmer Williams, Chu Berry, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar/Hawaiian guitar; Israel Crosby, bass; Walter Johnson, drums; Dorothy Derrick, vocal

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

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

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

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

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

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

20754: JB voc 32; CB ten 8

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

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

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

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

040 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 22, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

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

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

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

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

B-20857-2 Stampede Voc 3534, Chronological Classics 519

B-20858-1 Back In Your Own Backyard Voc 3511, Chronological Classics 519

B-20859-1	Rose Room (In Sunny Roseland)	Voc 3511,	Chronological Classics 519
B-20860-2	Great Caesar's Ghost	Voc 3534,	Chronological Classics 519
<i>Composer credits: B-20857 (Henderson); B-20858 (Jolson – Rose – Dryer); B-20859 (Williams – Hickman); B-20860 (Vance)</i>			

This session is a feast for lovers of Fletcher Henderson's arrangements as there are three of them recorded here. Henderson recorded 'The Stampede' in May 1926 already, using an arrangement by Don Redman. Here now, he uses an arrangement of himself which, yet, is modernised but still sticks closely to the Redman oeuvre. Unfortunately, it only has little room for improvisations. But there are eight nice bars by Emmett Berry's trumpet and four short bars by Williams' tenor sax. '... Own Backyard' swings nicely and has some improvisational spots. 'Rose Room' as well is more arrangement than instrumental solo work. As I said: a feast for arrangement lovers. Listen to that strong guitar of Lucie. 'Great Caesar's Ghost' is Dick Vance's arrangement, and he proves himself to be a comprehensively gifted musician. And: I would have loved to hear Lips Page and Cozy Cole with the Henderson unit. A pity! (See below!) There are no trombone solos on these sides! Drummer Johnson uses sticks for very soft press rolls in the ensemble, with the occasional cymbal stroke. Everything swinging and decent. Only in the very last chorus of 'Great Caesar's Ghost' we find an incident to hear Mr. Johnson firing some volleys of rim-shots and double-time strokes and bass drum accents. Absolutely un-expected, but now we know he could do it!

Notes:

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

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

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

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

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

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

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

B-20857-2: EB o-tpt 8; EW ten 4

B-20858-1: JB clt 16; CB ten 16; FH pno 8; CB ten 6; EB o-tpt 6

B-20859-1: JB clt 2+16; EB o-tpt 8; JB clt growl 6; CB ten 4+16

B-20860-2: DV m-tpt+HJ alt+JB clt 4; ?DV m-tpt 16; CB ten 16; JB clt 4+2; FH pno 8

041 COLEMAN HAWKINS' ALL-STAR OCTET

New York,

Jan. 03, 1940

Benny Carter – tpt; J.C. Higginbotham – tbn;

Danny Polo – clt; Coleman Hawkins – ten, ldr;

Gene Rodgers – pno; Lawrence Lucie – gtr; Johnny Williams – sbs; Walter Johnson – dms

046156-1 When Day Is Done

BB B-10693,

Chronological Classics 634

046157-1 The Sheik Of Araby

BB B-10693,

Chronological Classics 634

046158-1 My Blue Heaven

BB B-10693,

Chronological Classics 634

046159-1 Bouncing With Bean

BB B-10693,

Chronological Classics 634

Composer credits: 046156 (De Sylva – Katscher); 046157 (Smith – Wheeler – Snyder); 046158 (Whiting – Donaldson); 046159 (Hawkins)

These recordings were cut by a group under Coleman Hawkins name during his time as a big band leader in New York. Although Arthur Herbert was Hawkins' band drummer at this time, Walter Johnson – Hawkins' band colleague for long in the 1940s Fletcher Henderson band – was called for this session. We do not know the reason for it.

The session resulted in three quite well-known titles of the common jazz repertoire, plus a Hawkins-invented fast title without melody, but with the 'I've Found A New Baby' chord structure. Every title starts and ends with a Benny Carter trumpet-led first chorus and features a sequence of marvellous and fine swing solos of the participants, with Hawkins - as the nominal leader - taking the last ones doubled. Walter Johnson is on brushes on snare drum throughout – without any cymbal sound.

Notes:

- *Ch. Delaunay, New Hot Discography, 1938: Benny Carter (tp); J.C. Higginbotham (tb); Danny Polo (cl); Coleman Hawkins (ts); Gene Rodgers (p); Lawrence Lucie (g); Johnny Williams (b); Walter Johnson (dm)*

- *Carey, McCarthy, Jazz Directory Vol. 4: Benny Carter (tpt); J.C. Higginbotham (tbn); Danny Polo (clt); Coleman Hawkins (ten);*

Gene Rodgers (p); Lawrence Lucie (g); Johnny Williams (bs); Walter Johnson (d)

- *Rust*2,*3,*4,*6: Benny Carter (tpt); J.C. Higginbotham (tbn); Danny Polo (clt); Coleman Hawkins (ten); Gene Rodgers (pno); Lawrence Lucie (gtr); Johnny Williams (sbs); Walter Johnson (dms)*

Solos ad-lib:

046156: GR pno 4; BC o-tpt+ ens 16; CH ten 16; DP clt 16; JCH m-tbn 16; CH ten 24; BC o-tpt+ens 8

046157: GR pno 4; BC o-tpt+ens 32; DP clt 2+32; JCH m-tbn 32; CH ten 1+32 + 32

046158: GR pno 4; BC o-tpt+ens 32; DP clt 32; JCH m-tbn 32; CH ten 2+24; BC o-tpt+ens 8

046159: GR pno 4; BC o-tpt+ens 32; DP clt 32; JCH o-tbn 32; GR pno 32; CH ten 32 + 16; BC o-tpt+ens 16

042 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Apr. 24, 1941

Russell Smith, Alec Fila, Peanuts Holland – tpt;

Benny Morton, Sandy Williams – tbn;

George Dorsey, Eddie Barefield – alt, clt; Mickey Folus, Freddy Mitchell – ten, clt;
Fletcher Henderson – pno; John Collins – gtr (3,4,5), egt (1,2); Ted Sturgis – sbs; Walter Johnson – dms;
Helen Young – voc;

Fletcher Henderson – arr (1,2,5); Brick Fleagle – arr (3)

CO-30307-1	Let's Go Home	Col 36214,	Chronological Classics 648
CO-30307-2	Let's Go Home	Col 36214	not on LP/CD
CO-30308-1	A Pixie From Dixie	Col 36289,	Chronological Classics 648
CO-30309-1	We Go Well Together	Col 36289,	Chronological Classics 648
CO-30310-1	I Like My Sugar Sweet	Col 36214,	Chronological Classics 648

Composer credits: CO-30307 (Williams – Holland); CO-30308 (Fleagle – Henderson); CO-30309 (Robin – Kent); CO-30310 (Henderson – Vanscoyk)

In my opinion, Henderson has moderated his style of arranging rhythmically in direction to the Basie band. And there is less opportunity for the players to solo. The last two titles are vocal chorus plus arrangement, almost entirely. 'A Pixie From Dixie' seems to be a co-work of Henderson with Brick Fleagle, noted guitarist and Rex Stewart's friend. But Fleagle is explicitly named as arranger, and indeed, the details of his arrangement are individual and not of the Henderson kind. There is nice tenor sax of Western style played by Freddie Mitchell. 'Let's Go Home' is Henderson's arrangement, he himself improvising the first solo chorus on piano, followed by Herbert Lee Holland – nick-named 'Peanuts' – playing an interesting and uncommon trumpet style of improvising. This first title of the session was also issued as alternate take -2, although not on LP or CD. Walter C. Allen gives the difference in that John Collins takes the solo in the second chorus. Probably, Henderson generously gave the solo space to his more modern colleague. By the way: I hear Collins on electric guitar on the first title only, the subsequent titles played on acoustic guitar!

There only is room for one short trombone solo on these sides, and this is given not to Henderson's long-time band member Bennie Morton, but strangely to Chick Webb's former rough trombonist Sandy Williams.

After some years of accompaniment mainly played on the snare drum with brushes or very soft sticks, Walter Johnson here plays the hi-hat as a ride rhythm in Jo Jones' manner, i.e. with the tip of his sticks on the hi-hat in cha-ba-dah manner. And for solo choruses he uses a larger ride cymbal in "rick-ricky-tick" manner, which also is novel for his way to play the drums. But we have to consider that the last recording session we heard was four years ago. And in these four years, Walter Johnson certainly developed along the way of modernisation of styles and techniques. But he maintained his sympathetic moderate way of playing the drums very much "to the benefit of the band" (as Baby Dodds would have called it).

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 4: Russell Smith, Peanuts Holland, Alec Fila (tpt); Benny Morton, Sandy Williams (tbn); George Dorsey (alt); Eddie Barefield (alt, clt); Freddy Mitchell, Mickey Folus (ten); Fletcher Henderson (p); John Collins (g); Ted Sturgis (bs); Walter Johnson – dms*

- W.C. Allen, *Hendersonia: Alec Fila, Russell Smith, Peanuts Holland, trumpets; Benny Morton, Sandy Williams, trombones; George Dorsey, alto sax; Eddie Barefield, clarinet and alto sax; Mickey Folus, Freddie Mitchell, tenor sax; Fletcher Henderson, piano; John Collins, amplified guitar; Ted Sturgis, bass; Walter Johnson, drums; Helen Young, vocals*

- Rust*2: *Russell Smith, Peanuts Holland, Alec Fila (tpt); Benny Morton, Sandy Williams (tbn); George Dorsey (alt); Eddie Barefield (alt, clt); Freddy Mitchell, Mickey Folus (ten); Fletcher Henderson (p); John Collins (g); Ted Sturgis (bs); Walter Johnson – dms*

- Rust*3: *Russell Smith -Peanuts Holland -Alec Fila -t; Benny Morton -Sandy Williams -tb; Eddie Barefield -cl -as; George Dorsey -as; Freddy Mitchell -Mickey Folus -ts; Fletcher Henderson -p John Collins -g; Fred Sturgess -sb; Walter Johnson -d; Helen Young -v; Brick Fleagle -a*

- Rust*4, *6: *Fletcher Henderson -p -a -dir; Alec Fila -Russell Smith -Peanuts Holland -t; Benny Morton -Sandy Williams -tb; George Dorsey -as; Eddie Barefield -cl -as; Mickey Folus -Freddy Mitchell -ts; John Collins -elg; Ted Sturgis -sb; Walter Johnson -d; Helen Young -v; Brick Fleagle -a*

Solos ad-lib:

CO-30307-1: *JC egt 2; FH pno 15; FM ten 8; FH pno 7; PH o-tpt 15; SW o-tbn 8; PH o-tpt 8; TS sbs 8*

CO-30308-1: *FM ten 16; FH pno 2 + 2; EB clt 2+8*

CO-30309-1: *HY voc 32; FH pno 8*

CO-30310-1: *HY voc 32; PH o-tpt 4*

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

CO-30307-1: *F. Henderson plays pno solo in second chorus, 16 and 8 bars*

CO-30307-2: *J. Collins plays amplified guitar solo in second chorus, 16 and 8 bars – instead of pno*

043 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago, Nov. 28, 1941
broadcast CBS Grand Terrace Cafe

Joe Keyes, Wally ?Wilson, Peanuts Holland – tpt;

Nat Atkins, Claude Jones – tbn;

George Dorsey, Rudy Powell – clt, alt; George Irish, Freddie Mitchell – clt, ten;

Fletcher Henderson – pno; Huey Long – gtr; Ted Sturgis – sbs; Walter Johnson – dms

Christopher Columbus

not on LP/CD ?

Sugar Foot Stomp

not on LP/CD ?

Panama

not on LP/CD ?

Fletcher's Blues

not on LP/CD ?

These sides do not seem to be issued on LP or CD. Therefore, listening was impossible.

Notes:

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

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

- W.C. Allen, *Hendersonia: Joe Keyes, Wally ?Wilson, Peanuts Holland, trumpets; Nat Atkins, Claude Jones, trombones; George Dorsey, Rudy Powell, clarinets and alto saxes; George Irish, Freddie Mitchell, clarinet and tenor saxes; Fletcher Henderson, piano; Huey Long, guitar; Ted Sturgis bass; Walter Johnson drums. These are home recordings taken off the air by Don Metcalf, on the band's opening night at the Grand Terrace. The sound quality of tapes made from these is only fair. Personnel of the band was provided by Huey Long.*

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

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

044 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago, Jan. 03, 1942
 broadcast Grand Terrace Ballroom
 Joe Keyes, Wally ?Wilson, Peanuts Holland – tpt;
 Nat Atkins, Claude Jones – tbn;
 George Dorsey, Rudy Powell – clt, alt; George Irish, Freddie Mitchell – clt, ten;
 Fletcher Henderson – pno; Huey Long – gtr; Ted Sturgis – sbs; Walter Johnson – dms
 Sugar Foot Stomp

not on LP/CD ?

This side does not seem to be issued on LP or CD. Therefore, listening was impossible.

Notes:

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

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

- W.C. Allen, *Hendersonia: Joe Keyes, Wally ?Wilson, Peanuts Holland, trumpets; Nat Atkins, Claude Jones, trombones; George Dorsey, Rudy Powell, clarinets and alto saxes; George Irish, Freddie Mitchell, clarinet and tenor saxes; Fletcher Henderson, piano; Huey Long, guitar; Ted Sturgis bass; Walter Johnson drums. This was another home recording, taken off the air by the late Don Townsend, form a broadcast over WJR, Detroit. Soloists were identified by Huey Long. The sound quality of the tape is fair.*

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

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

In the post-war years Walter Johnson joined saxophonist Tab Smith's "pop jazz" group, that kept their swing-style for many years. In this group he maintained his modest and un-assuming way to swing a band. Yet with somewhat modernised devices, but keeping his approved manners and technique.

045 TAB SMITH AND HIS ORCHESTRA

New York, May 10, 1944
 Frank 'Fat Man' Humphries – tpt;
 Tab Smith – alt; Mike Hedley – ten;
 Raymond Tunia – pno; Trevor Bacon – gtr; Al McKibbon – sbs; Walter Johnson – dms;
 Trevor Bacon – voc (4)

72094 You, Lovely You

72095 I Live True To You

72096 Brown Skin Blues

72097 All Night Long

Decca 8661, Saxophonog. BP-503 (LP)

Decca 8661

Decca 48039

Dec 60042, Saxophonograph BP-503 (LP)

046 TAB SMITH AND HIS ORCHESTRA

New York, Nov. 1944
 Frank Humphries – tpt;
 Tab Smith – alt; Mike Hedley – ten;
 Raymond Tunia – pno; Trevor Bacon – gtr; Al McKibbon – sbs; Walter Johnson – dms;
 Trevor Bacon – voc (1,2); Margaret Watkins – voc (3,4)

S1187 I Was Wrong

S1188 Rosa Lee Blues

S1193 One Hour Mama

S1194 I Hear You Knocking

Regis 1015

Regis 1015, Saxophonograph BP-503 (LP)

Manor 1035

Manor 1035

047 TAB SMITH AND HIS ORCHESTRA

New York, Dec. 06, 1944
 Frank Humphries – tpt;
 Tab Smith – alt; Mike Hedley – ten;
 Raymond Tunia – pno; Trevor Bacon – gtr; Al McKibbon – sbs; Walter Johnson – dms;
 Trevor Bacon – voc (4)

72602 I've Been Good To You

72603 Loving You Just The Same

72604 It's All Over But The Shouting

72605 Sorry About The Whole Affair

Decca unissued

Decca 48039

Decca unissued

Decca 60042

048 TAB SMITH AND HIS ORCHESTRA

Chicago, Feb. 1945
 Archie Johnson – tpt;
 Tab Smith – alt; Mike Hedley – ten;
 Red Richards – pno; Trevor Bacon – gtr; Al McKibbon – sbs; Walter Johnson – dms;
 Trevor Bacon – voc (1,3,4)

C1251 The Things You Are

C1252 Tab Steps Out

Don't Blame Me

Once In A While

Regis 7000

Regis 7000, Saxophonograph BP-503 (LP)

Manor 1097

Manor 1097

049 DOC POMUS acc. TAB SMITH & HIS BAND

New York,

1945

- Doc Pomus – voc;
 Taft Jordan – tpt;
 Tab Smith – alt; Harold Stein – ten;
 Leonard Feather – pno; Chuck Wayne – gtr; Joe Brown - sbs; Walter Johnson – dms
- | | | | |
|----------------|---------------------|------------|--|
| (R1313) | Naggin' Wife Blues | Apollo 401 | |
| R 1038 (R1314) | Blues In The Red | Apollo 393 | |
| (R1315) | Alley Alley Blues | Apollo 401 | |
| R 1040 (R1316) | Blues Without Booze | Apollo 393 | |
- 050 TAB SMITH AND HIS ORCHESTRA** Los Angeles, Aug. 1945
 Frank Galbreath – tpt;
 Tab Smith – alt; Johnny Hicks – ten; Larry Belton – bar;
 Red Richards – pno; John Drummond – sbs; Walter Johnson – dms;
 Robie Kirk – voc
- | | | | |
|--------|-------------------------------------|--|-------------|
| BEL 15 | Granny Dodging At The Savoy | 20 th Cent. 20-45, Saxophono. | BP-503 (LP) |
| BEL 16 | Believe Me When I Tell You | King 4264 | |
| BEL 17 | Robie's Blues | King 4180, Saxophonograph | BP-503 (LP) |
| BEL 18 | I Don't Want To Play In the Kitchen | King 4180, Saxophonograph | BP-503 (LP) |
| BEL 19 | So This Must Be Love | 20 th Century 20-45 | |
- 051 TAB SMITH SEPTETTE** New York, Oct. 15, 1945
 Taft Jordan – tpt;
 Tab Smith – alt; John Hicks – ten;
 Leonard Feather – pno; Chuck Wayne – gtr; Ben Brown – sbs; Walter Johnson – dms;
 Willie Bryant – voc
- | | | | |
|---------|---------------------------------|------------|------------|
| R1034 | Blues Around The Clock, I | Apollo 364 | on LP/CD ? |
| R1035-? | Blues Around The Clock, II | Apollo 364 | on LP/CD ? |
| R1035-? | Blues Around The Clock, III | Apollo 364 | on LP/CD ? |
| R1036 | It's Over Because We're Through | Apollo 369 | on LP/CD ? |
| R1037 | Amateur Night In Harlem | Apollo 369 | on LP/CD ? |
- 052 TAB SMITH AND HIS ORCHESTRA** New York, c. Nov. 1945
 Frank Humphries – tpt;
 Tab Smith – alt; Johnny Hicks – ten;
 Red Richards – pno; Joe Brown - sbs; Walter Johnson – dms;
 Tab Smith – voc (1,2); Betty Mays – voc (4)
- | | | | |
|--------|---------------------------|--------------------------|-------------|
| Hu 401 | Riffin' The Bass | Hub 3009, Saxophonograph | BP-503 (LP) |
| Hu 402 | Darlin' You're All I Need | Hub 3000, Saxophonograph | BP-503 (LP) |
| Hu 404 | Sunny Side Of the Street | Hub 3000, Saxophonograph | BP-503 (LP) |
| Hu 408 | Fat Mouth Blues | Hub 3009, Saxophonograph | BP-503 (LP) |
- 053 TAB SMITH AND HIS ORCHESTRA** New York, c. Nov. 1945
 Frank Galbreath, Russell Royster – tpt;
 Tab Smith – alt; Johnny Hicks – ten; Larry Belton – bar;
 Red Richards – pno; Johnny Williams - sbs; Walter Johnson – dms;
 Tab Smith – voc (2); Gloria Robinson – voc (1)
- | | | | |
|--------|---|--------------------------|-------------|
| Hu 488 | My Mellow Man | Hub 3024 | |
| Hu 491 | I Can't Believe That You're In Love With Me | Hub 3000, Saxophonograph | BP-511 (LP) |
| Hu 497 | Pitch A Boogie, Part 1 | Hub 3026 | |
| Hu 498 | Pitch A Boogie, Part 2 | Hub 3026 | |
- 054 TAB SMITH AND HIS ORCHESTRA** New York, c. Nov. 1945
 Bobby Woodlen, Pat Jenkins – tpt;
 Tab Smith – alt; Johnny Hicks – ten; Larry Belton – bar;
 Red Richards – pno; Johnny Williams - sbs; Walter Johnson – dms;
 Deborah Murphy – voc
- | | | | |
|--------|-------------|--------------------------|-------------|
| Hu 539 | Too Late | Hub 3024 | |
| Hu 541 | Easy Street | Hub 3000, Saxophonograph | BP-511 (LP) |
- Note: Storyville 85-18, Bobby Woodlen.*
- 055 CLYDE BERNHARDT with LEONHARD FEATHER'S BLUE SIX** New York, Nov. 26, 1945
 Joe Guy – tpt; Clyde Bernhardt – tbn; Tab Smith -alt;
 Leonard Feather – pno,ldr; Jimmy Shirley – gtr; Al Hall – sbs; Walter Johnson – dms;
 Clyde Bernhardt – voc
- | | | | |
|------|---|--------------------------|-----------|
| 5341 | Lost Weekend Blues (Juice On The Loose) | Musicraft 345, Blue Moon | BMCD 6016 |
| 5342 | Blues In The Red | Musicraft 348, Blue Moon | BMCD 6016 |
| 5343 | The Lady In Debt | Musicraft 345, Blue Moon | BMCD 6016 |
| 5344 | Scandal-Monger Mama | Musicraft 348, Blue Moon | BMCD 6016 |
- 056 TAB SMITH AND HIS ORCHESTRA** New York, late 1945

- Frank Galbreath, Russell Royster – tpt;
 Tab Smith – alt; Johnny Hicks – ten; Larry Belton – bar;
 Red Richards – pno; Johnny Williams - sbs; Walter Johnson – dms;
 Robie King – voc (1,6)
- | | | | |
|-------|-----------------------|---------------------------------------|--|
| IN 58 | Where Is Your Husband | King 4110 | |
| IN 71 | Joy At The Savoy | Southern 124 | |
| IN 72 | Keep Right On Doin | Southern 124 | |
| IN 73 | Jumpin' At The Savoy | Southern 123, Saxophonog. BP-503 (LP) | |
| IN 74 | Morning Blues | Southern 123, Saxophonog. BP-503 (LP) | |
| IN 77 | Let's Go Upstairs | King 4011 | |
- 057 TAB SMITH AND HIS ORCHESTRA** New York, late 1945
 Frank Galbraith, Russell Royster – tpt;
 Tab Smith – alt; Johnny Hicks – ten; Larry Belton – bar;
 Red Richards – pno; Johnny Williams - sbs; Walter Johnson – dms;
 Herbert Lancaster – voc
- | | | | |
|-------|--------------------|------------|--|
| IN 87 | If You Don't | Ebony 104 | |
| IN 88 | Tab's Purple Heart | Queen 4171 | |
| IN 89 | Sweet Old Me | Queen 4123 | |
| IN 90 | Trunk Packed Up | Queen 4123 | |
| IN 91 | On The Jersey Side | Ebony 104 | |
- 058 DINAH WASHINGTON acc. TAB SMITH'S ORCHESTRA** New York, 1946
 Dinah Washington – voc;
 possibly
 Frank Galbraith, Russell Royster – tpt;
 Tab Smith – alt; Johnny Hicks – ten; Larry Belton – bar;
 Red Richards – pno; Johnny Williams – sbs; Walter Johnson – dms
- | | | | |
|-----|----------------------------------|--------------|------------|
| 562 | A Slick Chick | Mercury 8024 | on LP/CD ? |
| 563 | Postman Blues | Mercury 8024 | on LP/CD ? |
| 564 | That's When A Woman Loves A Heel | Mercury 8030 | on LP/CD ? |
- 059 WYNONIE HARRIS AND HIS ALL STARS** New York, Nov. 30, 1946
 Wynonie Harris – voc, ldr;
 Pat Jenkins, Joe Newman – tpt;
 Tab Smith – alt; Allan Eager – ten; Larry Belton – bar;
 Bill Doggett, Leonard Feather – pno; Mary Osborne – gtr; Al McKibbon – sbs; Walter Johnson – dms
- | | | | |
|----|------------------------------|------------|------------|
| 75 | Mr. Blues Jumped A Rabbit | Aladin 171 | on LP/CD ? |
| 76 | Rugged Road | Aladin 172 | on LP/CD ? |
| 77 | Come Back Baby | Aladin 172 | on LP/CD ? |
| 78 | Whiskey And Jelly-Roll Blues | Aladin 171 | on LP/CD ? |
- 060 TAB SMITH AND HIS ORCHESTRA** New York, 1947 or 1948
 Frank Humphries, Russell Green – tpt;
 Tab Smith – alt; Hal Singer – ten;
 Red Richards – pno; Johnny Williams - sbs; Walter Johnson – dms;
 Jimmy 'Baby Face' Lewis – voc
- | | | | |
|---------|----------------------------|------------|--|
| HS 1000 | Riffin' At The Savoy | Manor 1162 | |
| HS 1001 | Good Woman Blues | Manor 1162 | |
| FI 739 | I'm Wise To You, Baby | Manor 1164 | |
| FI 743 | The Red Rider | Manor 1164 | |
| | Bulging Eyes | Arco 1205 | |
| | Every Sunday Before Monday | Arco 1205 | |
- 061 TAB SMITH AND HIS ORCHESTRA** New York, Feb. 15, 1949
 Irving Woods or (*Frank Humphries*)– tpt;
 Tab Smith – alt; Charlie Wright – ten;
 Teddy Brannon – pno; Jimmy Stiles - sbs; Walter Johnson – dms;
 Jimmy 'Baby Face' Lewis – voc
- | | | | |
|-------|------------|---|--|
| A 200 | Echo Blues | Atlantic 961, Saxophonogra. BP-503 (LP) | |
| A 802 | Moon Dream | Atlantic 961 | |
- 062 JOE MEDLIN with TAB SMITH ORCHESTRA** New York, 1949
 Joe Medlin – voc;
 probably:
 Irving Woods, Charlie Wright – tpt;
 Tab Smith – alt;
 Teddy Brannon – pno; Jimmy Styles – sbs; Walter Johnson – dms
- | | | | |
|-------|---------------------------------|--------------|------------|
| A 196 | If I Give You My Love | Atlantic 877 | on LP/CD ? |
| A 197 | What More Can A Poor Fellow Do? | Atlantic 877 | on LP/CD ? |
| | Bewitched | Atlantic 867 | on LP/CD ? |

I'm Glad For Your Sake	Atlantic 867	on LP/CD ?
063 TAB SMITH AND HIS ORCHESTRA	Chicago,	1950
Sonny Cohn – tpt;		
Tab Smith – ten; Leon Washington – ten;		
Pete Johnson No. 2 (<i>T. Brannon?</i>) – pno; Wilfred Middlebrooks - sbs; Walter Johnson – dms;		
Chick Young – voc		
UB 51195	Messin' Around	Premium/Chess 874
UB 51196	Love	Chess 1501
UB 51197	Spider Rock	Premium/Chess 874, Saxop. BP-511 (LP)
	Anytime For You	Premium/Chess 876
	Jimmy's Blues	Premium/Chess 876
	Slow And Easy	Chess 1501, Saxophonogra. BP-511 (LP)
064 TAB SMITH AND HIS ORCHESTRA	Chicago,	1951
Sonny Cohn – tpt;		
Tab Smith – alt; Leon Washington – ten;		
<i>Lavern Dillon or Teddy Brannon</i> – pno; Wilfred Middlebrooks - sbs; Walter Johnson – dms		
1013	Because Of You	United 104
1014	Milk Train	United 113
1015	Down Beat	United 115
1018	Dee Jay Special	United 104
065 TAB SMITH AND HIS ORCHESTRA	Chicago,	1951
Sonny Cohn – tpt;		
Tab Smith – alt; Leon Washington – ten;		
<i>Lavern Dillon or Teddy Brannon</i> – pno; Wilfred Middlebrooks - sbs; Walter Johnson – dms		
1021	Can't We Take A Chance	United U107, Saxophonogra. BP-511 (LP)
1022	(It's No) Sin	United U107, Saxophonogra. BP-511 (LP)
1023	Hands Across The Table	United U108
1024	Boogie Joogie	United U108, Saxophonogra. BP-503 (LP)
1025	Under A Blanket Of Blue	United U115
1026	Love Is A Wonderful Thing	United U113, Saxophonogra. BP-511 (LP)
066 TAB SMITH AND HIS ORCHESTRA	Chicago,	Feb. 1952
Probably:		
Sonny Cohn – tpt;		
Tab Smith – alt; Leon Washington – ten;		
<i>Lavern Dillon or Teddy Brannon</i> – pno; Wilfred Middlebrooks - sbs; Walter Johnson – dms		
1074	All My Life	United U162, Saxophonogra. BP-511 (LP)
1077	Strange	United U171
1078	Jumptime	United U171
1080	Cuban Boogie	United U147
1081	Cottage For Sale	United U187, Saxophonogra. BP-511 (LP)
067 TAB SMITH AND HIS ORCHESTRA	Chicago,	Apr. 18, 1952
Irving Woods – tpt;		
Tab Smith – alt; Charlie Wright – ten; unknown – bar;		
Teddy Brannon – pno; Wilfred Middlebrooks - sbs; Walter Johnson – dms		
1117	A Bit Of Blues	United U124
1118	Sunny Side Of The Street	United U124
1119	Red, Hot And Blue	United U140
1120	These Foolish Things	United U140
1121	My Mother's Eyes	United U147
068 TAB SMITH AND HIS ORCHESTRA	Chicago,	c. Sep. 1952
Probably:		
Irving Woods – tpt;		
Tab Smith – ten; Charlie Wright – ten;		
<i>Lavern Dillon</i> – pno; Wilfred Middlebrooks - sbs; Walter Johnson – dms		
1136	Rug Cutter's Stomp	United ????
1137	Auf Wiedersehen	United U131
1138	You Belong To Me	United U131, Saxophonogra. BP-511 (LP)
1139	Ace High	United U178, Saxophonogra. BP-511 (LP)
069 TAB SMITH AND HIS ORCHESTRA	Chicago,	1953
Probably:		
Irving Woods – tpt;		
Tab Smith – alt; Charlie Wright – ten;		
<i>Lavern Dillon</i> – pno; Wilfred Middlebrooks - sbs; Walter Johnson – dms		

1303	Seven Up	United U162	
1304	I've Had The Blues	United U153	
1306	Cherry	United U153	
1309	My Baby	United U174	
1423	For You Only	United U190	
1424	Rock City	United U174	
1425	Top 'n Bottom	United U190	
1426	How Long Has It Been	United U178	
070 TAB SMITH AND HIS ORCHESTRA		Chicago,	1954
Probably:			
Tab Smith – alt; Robert Darby, Charlie Wright – ten;			
Lavern Dillon – pno; Lloyd Anderson - sbs; Walter Johnson – dms			
1454	Mr Gee	United U184	
1455	Tabolino	United U187	
1480	In A Little Spanish Town	United U184	
071 TAB SMITH AND HIS ORCHESTRA		Chicago,	1955-57
Tab Smith – alt;			
Lavern Dillon – pno; Sam Malone - org; Vernon King - sbs; Walter Johnson – dms			
1545	Mean To Me	United U195	
1546	Someone To Watch Over Me	United U209	
1547	Spider's Webb	United U195	
1548	T.G. Blues	United U199, Saxophonogra. BP-511 (LP)	
1549	Hurricane T.	United U199	
072 TAB SMITH AND HIS ORCHESTRA		Chicago,	c. Sep. 1956
Irvin Woods – tpt;			
Tab Smith – alt; Charlie Wright, Robert Darby – ten;			
<i>Lavern Dillon</i> or <i>Teddy Brannon</i> – pno; Wilfred Middlebrooks - sbs; Walter Johnson – dms;			
Ray King - voc			
1579	Yo Yo Blues	United U203	
1581	Feel Like I Wanna Die	United U203, Saxophonogra. BP-503 (LP)	
	Moon Stone	B&F 1348	
	Pickin' The Tab	B&F 1348	
073 DANNY BARKER AND HIS RIVER BOAT RAMBLERS		New York,	1958
Joe Muranyi – clt;			
Don Frye – pno; Danny Barker – bjo, voc; Wellman Braud – sbs; Walter Johnson – dms			
	Bye Bye Blackbird	Period SPL1205/S2205 (LP)	
	Lazy River	Period SPL1205/S2205 (LP)	
	Bill Bailey	Period SPL1205/S2205 (LP)	
	Careless Love	Period SPL1205/S2205 (LP)	
	The World is Waiting For The Sunrise	Period SPL1205/S2205 (LP)	
	Tiger Rag	Period SPL1205/S2205 (LP)	
	Tishomingo Blues	Period SPL1205/S2205 (LP)	
	Chinatown	Period SPL1205/S2205 (LP)	
	Royal Garden Blues	Period SPL1205/S2205 (LP)	
	Sweet Sue	Period SPL1205/S2205 (LP)	
	Charleston	Period SPL1205/S2205 (LP)	

SOURCES:

- Storyville 41-186, J. Simmen, Mrs. Emily Kraft Banga and Mr. Kaiser Marshall: "He (Kaiser Marshall) often mentioned Walter Johnson – his successor with Fletcher Henderson – and always stressed that Walter was one of the finest drummers ... yet another instance of Kaiser's objectivity. Many years later I (J. Simmen – KBR) learnt from Rex Stewart that when Kaiser left Fletcher for the first time in 1929, it was decided that Walter Johnson would be only a temporary replacement and that the job would be Kaiser's again as soon as he'd be back. And Kaiser did come back. However, according to Rex, most of the musicians in the Henderson band (Rex among them, but not Fletcher himself) had appreciated Walter so much that they wanted him back, saying that the band was swinging more with him. Finally, Fletcher had to give in and let Kaiser go, and Walter Johnson became the regular drummer with the Henderson band."

- Storyville 55-23, J. Simmen, Coleman Hawkins in Switzerland: "On this Hampton record ('Buzzin' Around With The Bee' – KBR) I'm most impressed by Cozy Cole's fantastic drumming. ... But Walter Johnson, Chick Webb, Sid Catlett, Gene Krupa and Kaiser Marshall could have played as well as Cozy."

- B. Korall, Drummin' Men, Ray McKinley: "When the high-hat came in the early 1930s and Walter Johnson – with the Fletcher Henderson band – and chick Webb played it so well, I worked hard to get the knack of performing on those cymbals. The same thing happened when

bass drum technique was updated and changed – from playing on “two” and “four” with double-ups to straight “four”. I went with the flow. I had to.”

- Ibid. Jo Jones: “Jones was never too open about the influence of others on his playing, but he did acknowledge the strong effect on him of Walter Johnson, the great Fletcher Henderson drummer. An artful and subtle high-hat stylist before Jones became famous in the Basie band, Johnson provided the foundation for what was later played by Jones, Alvin Burroughs, and other drummers who learned on the high-hat.

- Ibid. Jo Jones, Lawrence Lucie: “He (Jo Jones – KBR) was a great admirer of our drummer Walter Johnson. He got a lot from Walter, particularly the smooth way of playing the high-hat and other cymbals.

- Ibid. Jo Jones, Danny Barker: “One of the greatest drummers I ever worked with was Walter Johnson. He’d sell it soft, you know. Walter would sit up there, saying nothing, just laying it down. He was a machine, but smooth. He never hit cymbals too hard. His drums were well tuned. Drummers could learn from Walter Johnson.

I’d (D. Barker – KBR) sit in front of him with my head in about the center of his bass drum. He didn’t get in nobody’s way. He never was annoyed by anything. He just kept looking straight ahead. And he was the handsomest man I ever saw. There’d be fifteen, twenty women standing by the bandstand, looking over my head at Walter Johnson. If you were looking for a woman, you just hung around Walter.

I can’t forget his drumming. Everything he did, man – it was in the right place. He knew how and when to play the cymbal, when to hit the bass drum, the snare drum, how to run that high-hat. It was a pleasure. He looked at you with a nice expression. And he never got wringing wet, like other drummers. He was cool; his tie and suit remained fresh and in place.

Walter helped a band. When the excitement began to build, he was right there, supporting the feeling. The man was precise, quick. All the younger drummers came around. All of them, including Jo Jones. Walter made his reputation with Fletcher Henderson’s band in the early 1930s. And everybody wanted to hear *that* band.”

K.–B. Rau
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