

# THE PRE-ELLINGTON RECORDINGS OF RUSSELL PROCOPE

## An Annotated Tentative Name-Discography

PROCOPE, Russell, alto sax, clarinet

born: New York City, 11 August 1908; died: New York City, 21 January 1981

His brother, Bill, played violin, sax, and clarinet, their father was a violinist, their mother a pianiste. At six started on violin, played in junior high school orchestra, then began doubling on clarinet, studied with Lt. Eugene Mikell and played in the 369th Cadet Band. Played with Willie Freeman's Band in 1926, during same year also did a spell with drummer Jimmy Campbell's Band in Albany (on sax and violin). Residency at 116th Street Dancing School in New York, then with Henry Saparo at Bamboo Inn, with Charlie Skeete (1927) and trombonist Billy Kato (late 1927-28). Worked with Jelly Roll Morton at Rose Danceland in summer of 1928. In 1929 in Benny Carter's Band at Arcadia Ballroom, then with Chick Webb (1929-1931). With Fletcher Henderson (spring 1931-34), then with Tiny Bradshaw (late 1934-35) in New York and Chicago. In Teddy Hill's Band (1936-37) including tour of Europe, worked with Willie Bryant, then with John Kirby Sextet from May 1938 until called up for service in U.S. Army in late 1943. Demobilised in late 1945, rejoined John Kirby in December 1945. Joined Duke Ellington in spring of 1946. Temporary absence through illness (1971), returned to tour Europe with Duke (autumn 1971), and remained with the band until Duke's death. Often with Brooks Kerr Trio, and free-lancing during the 1970s. (J. Chilton, Who's Who of Jazz)

### STYLISTICS - ALTO SAX

#### STYLE

Procope's alto style cannot be recognised in recordings of the early 1930s, as he mainly worked as first-chair alto player, without many opportunities to solo. Instead, his alto style may be realised later in his work with the John Kirby Orchestra, where he worked as sole alto player.

#### TONE

He owns a rather slim, straight, almost academical and soft tone.

#### VIBRATO

Procope owns an extremely light and fast vibrato with little amplitude.

#### TIME

He plays with great swing and drive, keeps perfect time and is at the front of the beat.

#### PHRASING

Procope's phrases mainly consist of eighth-notes, with the incidental run of sixteenth-notes – or even faster – and triplets. But in the main his phrasing is rather simple and regular, with little off-beat or blues components. He phrases with ease in all tempos.

### STYLISTICS - CLARINET

#### STYLE

Procope was hired by Jelly Roll Morton to play clarinet, what certainly would mean that he – Morton – was impressed by Procope's ability to play clarinet in a "Creole" or Southern, or even New Orleans style. And he uses all the devices known from Southern reed players: triplet-runs, trills, soaring blues-phrases and blue-notes, although not having a New Orleans background.

#### TONE

Procope's tone on clarinet is full-bodied and strong.

#### VIBRATO

Procope uses a slight and fast vibrato with very little amplitude.

#### TIME

His time is very accurate and swinging

#### PHRASING

As said above, his phrasing is jazzy and interspersed with black musical hot elements.

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

Personnels 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: **Russell Procope**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Russell Procope*
- 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: (*Russell Procope*)

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

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session!

Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

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

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

## RUSSELL PROCOPE

001 <b>LUCILLE HEGAMIN</b> <i>the Dixie Daisies</i>	<i>New York,</i>	<i>Feb. 1926</i>
<i>Lucille Hegamin – voc;</i>		
<i>Clifford Bryant – cnt; Cecil Carpenter – tbn; Horace Langhorne – clt;</i>		
<i>J.C. Fullerton – pno; Joseph Johnson – bbs</i>		
1811-A	<i>No Man's Mama</i>	<i>Cam 877, Document DOCD-1011</i>
1811-C	<i>No Man's Mama</i>	<i>Cam 877, Document DOCD-5421</i>
1812-A	<i>Dinah</i>	<i>Cam 877, Document DOCD-1011</i>
1812-C	<i>Dinah</i>	<i>Cam 877, Document DOCD-5421</i>

According to Lucille Hegamin's recollections (see below) we have a definite list of her musicians for these sides. Only, that she had collected a small formation out of her big band. Thus, trumpet and trombone players may be certain, as well as pianist and tuba player. But there seems to be only one clarinet on the recording, and we have to single out one of the reed-men, who certainly all could play the clarinet. We do not have any ascertained examples of Mr. Langhorne's or Mr. Bell's sound and style on the clarinet, and I would not dare to ascribe the clarinet notes on these sides to any of them, but what can be heard in 'Dinah' suggests a clarinetist with a beautiful and soft wooden tone, and this might well accord with what we know from Russell Procope of later years. Yet, these are not Russell Procope's earliest recordings as noted in Storyville 1996/97 below, because of Procope's statement re his first recording (see session 004 below). Still, the instrumentation is the same as on nearly all other Hegamin recordings before, although she now had a big band at disposal. This might probably be explained by the use of Miss Hegamin's former band book for this smaller instrumentation.

### Notes:

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

- BGR\*2: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.

- BGR\*3,\*4: unknown, t; unknown, tb; unknown, cl; unknown, as; unknown, p; unknown, bj; unknown, bb.

- Rust\*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.

- Rust\*4,\*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.

- Storyville 146 p. 66, Edward S. Walker: "1925/6: Bill Hegamin and his New York Singing Syncopators went to Plaza Hotel (Shanghai) in August 1925 and left Shanghai c. June 1926. Personnel included Hegamin d/lr; Darnell Howard, Clinton Morman and Bailey Jackson, reeds. Does anyone know if Lucille went with Bill as there are no recordings by her between April 1925 and February 1926?"

- Storyville 147 p. 91: "There is no mention of Lucille Hegamin in either of these (some reports cited in foregoing article - KBR) reports."

- Storyville 1996/97-206: "An advert in the Baltimore Afro-American (26/11/25 p5) showed that she was to appear at the Regent Theater, Baltimore. She was on tour with a band and a review of a performance in the same paper (2/1/26 5/1) gives the personnel of her accompanying band as J.C. Fullerton, p/lr; James Bell, Russell Procope, Horace Langhorne, sax/cl (the latter also dancing); Clifford Bryant, c; Cecil Carpenter, tb; Walter Thomas, bj; James Harrison, d; Joseph Johnson, sousa."

Storyville 1996/7 p. 206: "On her return to New York, she made a record date for Cameo which produced matrices 1811/1812 with a band, which is presently shown as the white 'Dixie Daisies'. However, this does not sound like the Dixie Daisies and it seems more likely that she would have used personnel from the group that she had been with her on tour. If so, these could be Russell Procope's first recordings. Clearly the band disbanded soon after getting back to New York as subsequent references mention Cyril Fullerton as her pianist and former director of her band'.

- RR 43-6: "In November of that year (1924 – KBR) Lucille formed a band to be known as 'Lucille Hegamin and Her Sunnyland Cotton Pickers' with pianist, J. Cyril Fullerton as musical Director. The personnel consisted of Walter Powell, later replaced by Clifford Bryant, cornet; Cecil Carpenter, trombone; Russell Procope, Horace Langhorn (he later with 'Cliff Jackson and his Krazy Kats' in 1930 – KBR) and James Bell (later probably with the 'Blackbirds of Paradise' – KBR), reeds; Walter Thomas, banjo; Joseph Johnson, tuba, and George Taylor (probably George A. "Dinah" Taylor who worked with June Clark and was the drummer of the John Montague band (with Rex Stewart!) in 1924 in New York – KBR), later replaced by James Harrison on drums. The unit played such theatres as the Hyperion in New Haven, Conn., the Lincoln Theatre in New York City and the Regent in Baltimore, Maryland. Although the press reviews were laudatory and the theatre patronage a-plenty, the unit was only in existence for about 4 months. The inability to obtain assurance of consecutive bookings and the failure of the Keith circuit bookers to provide time caused the disbanding of the unit in February 1926."

- Russell Procope interview, by Chris Albertson and kept at Rutgers University: Procope recalls that his first recording was with J.C. Johnson.

Discernible differences of takes:

1811-A: trumpet break in bars 15/16 of second chorus: starts with sequence of 5 even eighth notes  
 1811-C: trumpet break in bars 15/16 of second chorus: starts with triplet, then dotted quarter note (blue-note Db)  
 1812-A: trumpet in introduction bar 3 plays 1 eighth note C and half note A  
 1812-C: trumpet in introduction bar 3 plays 2 eighth notes C – A and dotted half note A (syncopated)

002 **LUCILLE HEGAMIN** *the Dixie Daisies* New York, Feb. 1926  
 Clifford Bryant – cnt; Cecil Carpenter – tbn;  
 James Bell, Horace Langhorne – clt;  
 unknown, unknown – vln;  
 J.C. Fullerton – pno; Walter Thomas – bjo; Joseph Johnson – bbs; James Harrison - dms  
 1821-D *Poor Papa (He's Got Nuthin' At All)* Cam 902, Document DOCD-5421

This again seems to be the big band personnel quoted in RR 43, but obviously this time complete and not reduced as before. The 2-bar 'vamps' after the two 8-bar introduction I hear played by one – or two? – violin(s), and the reeds-players only use their clarinets, not their saxophones here. Their parts are beautifully arranged and voiced, exploiting full advantage of the clarinets wooden and soft tonal qualities.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: not listed.  
 - BGR\*2: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.  
 - BGR\*3,\*4: unknown, t; unknown, tb; unknown, cl; unknown, as; unknowns, sax; unknown, vn; unknown, vc; unknown, p; unknown, bj; unknown, bb.  
 - Rust\*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.  
 - Rust\*4,\*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.  
 - RR 43-6: Lucille Hegamin and Her Sunnyland Cotton Pickers: see above session  
 - Storyville 1996/97-206: On her return to New York, she made a record date for Cameo which produced matrices 1811/1812 with a band, which is presently shown as the white 'Dixie Daisies'. However, this does not sound like the Dixie Daisies and it seems more likely that she would have used personnel from the group that she had been with her on tour. If so, these could be Russell Procope's first recordings. Clearly the band disbanded soon after getting back to New York as subsequent references mention Cyril Fullerton as 'her pianist and former director of her band'.  
 - Russell Procope interview, by Chris Albertson and kept at Rutgers University: Procope recalls that his first recording was with J.C. Johnson.

003 **LUCILLE HEGAMIN** *the Dixie Daisies* New York, Mar. 1926  
 Lucille Hegamin – voc;  
 Clifford Bryant – cnt; Cecil Carpenter – tbn;  
 James Bell – alt, clt; Horace Langhorne – ten, clt;  
 unknown, unknown – vln;  
 J.C. Fullerton – pno; Walter Thomas – bjo; Joseph Johnson – bbs; James Harrison - dms  
 1867-B *Here Comes Malinda* Cam 907, Document DOCD-5421

As before, we hear the big band personnel of 'Her Sunnyland Cotton Pickers' of RR 43, including violin(s). The instrumental 32-bar AA' chorus is shared by the ensemble 8 bars, violin(s) 6 bars, ensemble break 2 bars, Horace Langhorne on tenor sax 16 bars.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: not listed.  
 - BGR\*2: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.  
 - BGR\*3,\*4: unknown, t; unknown, cl; unknown, bcl; unknowns, ts; unknown, vn; unknown, p; unknown, bj; unknown, bb.  
 - Rust\*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.  
 - Rust\*4,\*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.  
 - RR 43-6: Lucille Hegamin and Her Sunnyland Cotton Pickers: see above session  
 - Storyville 1996/97-206: On her return to New York, she made a record date for Cameo which produced matrices 1811/1812 with a band, which is presently shown as the white 'Dixie Daisies'. However, this does not sound like the Dixie Daisies and it seems more likely that she would have used personnel from the group that she had been with her on tour. If so, these could be Russell Procope's first recordings. Clearly the band disbanded soon after getting back to New York as subsequent references mention Cyril Fullerton as 'her pianist and former director of her band'.  
 - Russell Procope interview, by Chris Albertson and kept at Rutgers University: Procope recalls that his first recording was with J.C. Johnson.

004 **WILLIE JACKSON** New York, Dec. 12, 1927  
 Willie Jackson – voc;  
 Russell Procope – clt, alt;  
 J.C. Johnson - pno  
 145299-1 Long Time Men Col 14432-D, Doc DOCD-5532  
 145400-3 Corn And Bunion Blues Col 14432-D, Doc DOCD-5532  
 Composer credits are: 145299 (Johnson); 145400 (Johnson)

The musician's names are not documented on the record labels! I – KBR - followed later issues of Rust and BGR and the CD booklet with my earlier assumption thus: "This is Ernest Elliott as during his earlier years, only that he plays more legato as before, but still antiquated and unswinging. Stylistically out of his time in phrasing, vibrato and rhythm. J.C. Johnson restrains himself very much, possibly out of necessity for not finding an adequate way to correspond to Mr. Elliott's performance."

ADDITION 22-11-2023: I now see – and hear – the possibility of Russell Procope's presence on these sides, because in an extended interview with Russell Procope, executed by Chris Albertson and kept at Rutgers University, Procope recalls that his first recording was with J.C.

Johnson. Was it this one, perhaps? In this same interview Procope states that he recorded with Clarence Williams a few times. Re-checking against J.C. Johnson's recordings (see my J.C. Johnson list elsewhere at this website), this would be the only possibility of Procope's collaboration with Johnson before the Jelly Roll Morton session of Dec. 06, 1928 (below).

This session might then be Russell Procope's first recording session!

Notes:

- D. Mahony, *Columbia 13/14000-D Series: vocal, saxophone and piano accomp*
- BGR\*2: *unknown clt; unknown alt; unknown pno*
- BGR\*3,\*4: *Ernest Elliott, cl, as; J.C. Johnson, p*
- Rust\*3: *unknown cl -as; unknown -p*
- Rust\*4,\*6: *Ernest Elliott -cl -as; J.C. Johnson -p*
- Document DOCD-5532, booklet: "Willie Jackson, according to a 1966 letter to *Jazz Journal* from his fellow citizen Edmond Souchon, was a popular attraction in New Orleans at venues like the West End, Spanish Fort and the Palace and Lyric Theatres. He "was very much an 'hombre', Souchon commented (presumably refuting a suggestion that he might not have been), and he continued, "quite a ladies man, too! ... also a fine dancer, and a composer of good blues songs."
- Russell Procope interview, by Chris Albertson and kept at Rutgers University: *Procope recalls that his first recording was with J.C. Johnson.*

**005 CLARENCE WILLIAMS' ORCH.**

New York, Sep. 20, 1928

Ed Allen, (*Ed Anderson*) – cnt; Ed Cuffee – tbn;

Albert Socarras, (*Russell Procope*) – alt, clt; Arville Harris – ten, clt;

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

401131-B Organ Grinder Blues

OK 8617, Collectors Classics COCD-28

401132-B I'm Busy And You Can't Come In

OK 8617, Collectors Classics COCD-28

*Composer credits: 401131 (Williams); 401132 (Williams)*

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

Notes:

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

Soloists ad-lib:

401131: *CW pno 2; AS alt 2; EA m-cnt 2; AS alt 4 + 12; CW pno 1*

401132: *AS alt 1+15; EA m-cnt + saxes 15; EC o-tbn 15; EA o-cnt 16*

**006 JELLY ROLL MORTON AND HIS ORCHESTRA**

New York, Dec. 06, 1928

Ed Anderson, Edwin Swayze – tpt; William Kato – tbn;

Russell Procope – alt, clt; Paul Barnes – alt, sop; Joe Garland – ten;

Jelly Roll Morton – pno; Lee Blair - gtr; William 'Bass' Moore – bbs; Manzie Johnson – dms

48433 Everybody Loves My Honey Now

Vic unissued not on LP/CD

48434-1 Red Hot Pepper

Vic V-38055, JSP CD 322

48435-3 Deep Creek

Vic V-38055, JSP CD 322

48436 You Oughta See My Gal

Vic unissued not on LP/CD

*Composer credits: 48434 (Morton); 48435 (Morton)*

This recording session is Morton's second one in New York. But while he used a New Orleans type of instrumentation/personnel for the former session, he assembled a big band personnel for this one. It may have seemed opportune to Morton in New York. But this instrumentation needed scores which he had prepared already for New York demands.

Thus, 'Red Hot Pepper' shows an interesting early effort of big band arrangement by Jelly Roll, combining an over-all structure of ad-lib parts mixed up with scored brass breaks, sparsely harmonized backgrounds for the soloists, hot instrumental breaks, and an almost chaotic ensemble ride-out.

Beautiful solos by Procope on "Creole" clarinet, both trumpeters – Swayze in his hot Oliver staccato manner and Anderson's legato swing, the most interesting and robust William Kato, and the driving and essential tenor sax of a forceful Joe Garland. Garland obviously trying out his abilities on the tenor sax, leaving the alto aside. But where is Paul Barnes? His soprano sax should be recognised from its high soprano sounds notorious in the second title. But there are none. For me, this would mean that he plays alto in the ensembles and below the soloists in 'Red Hot Pepper'! Thus, the personnel should be amended as above. Guitarist Lee Blair is not accustomed to play ad-lib guitar, yet, and his breaks sound amateurish and thin. The first trumpet solo in 'Red Hot Pepper' obviously is by Edwin Swayze, played in a rhythmically tense and rigid style, whereas the second solo and the ride-out of the last chorus is by Southerner Ed Anderson, playing flexibly and with sentiment.

Astonishing is tuba player William 'Bass' Edwards with his very retained but singing tuba style, mostly playing sustained long notes, melodious and with great feeling and a silken tone. There is no staccato rhythm here. And not to forget Manzie Johnson's forward pointing brushes rhythm.

'Deep Creek' is a 12-bar blues tune with organ-like backgrounds by brass or reeds – and the soft tuba. This all below a row of fine solos by Anderson, a wonderful smooth and masculine Billie – or rather William – Kato on trombone, he himself a respected bandleader in the Harlem taxi-dance scene. Then there is Paul Barnes from New Orleans performing a very sensitive soprano sax solo in fine Southern style. Morton propelling pace in his solo, followed by Procope's soaring bluesy clarinet – great 'Bass' Moore below him - and Barnes' fine soprano over the final ensemble.

Notes:

- Rust\*2: Ed Anderson, Edwin Swayzee (tpts); William Cato (tbn); Russell Procope (clt); Paul Barnes (sop); Joe Garland (ten); Jelly Roll Morton (pno); Lee Blair (bjo); William Moore (bbs); Manzie Johnson (dms).
- Rust\*3: Ed Anderson, Edwin Swayzee -t; William Cato -tb; Russell Procope -cl -as; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.
- Rust\*4,\*6: Ed Anderson, Edwin Swayzee -t; William Cato -tb; Russell Procope -cl; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.
- J.R.T. Davies, L. Wright, Morton's Music: "The personnel for this group was first established by Ken Hulsizer many years ago in a series of interviews with Morton and confirmed by later interviews with other members of the band. However, Anderson's name does not appear in the published transcript of the Morton interviews and in view of the fact that Pinkett was a regular member of the group we wonder if he was in fact present. We have noted earlier that the first trumpet solo on 'Red Hot Pepper' bears a resemblance to the work of Punch Miller on the Levee Serenaders sides (now accepted to be Edwin Swayze - KBR) and would point out that Doc Cheatham recalled this year (1968 - KBR) that Pinkett was frequently employed because of his ability to emulate other trumpet styles."
- L. Wright, Mr. Jelly Lord, p. 60: Edward Anderson, Edwin Swayze, t; William G. Kato, tb; Russell Procope, cl, as; Paul Barnes, ss; Joe Garland, ts; Jelly Roll Morton, p; Lee Blair, g; William Moore, bb; Manzie Johnson, d.
- [www.doctorjazz.co.uk](http://www.doctorjazz.co.uk): Ed Anderson, Edwin Swayze (tp); William Cato (tb); Russell Procope (cl -as); Paul Barnes (ss -as); Joe Garland (ts); Jelly Roll Morton (p); Lee Blair (bj); William Moore (bb); Manzie Johnson (d).

Soloists ad-lib:

- 48434: RP clt 1+1; JRM pno 2; LB gtr 2 + 2 + 2; RP clt 2 + 2 + 2; ES o-tpt 4+15; JRM pno 1+16; RP clt + JG ten in ens 2 + 2 + 2; WK o-tbn 4; RP clt 14; JG ten 14; EA o-tpt 14; EA o-tpt lead+ens 16
- 48435: EA o-tpt 12; WK o-tbn 12; PB sop 12; JRM pno 12; RP clt 12; PB sop in ens 12

007 CLARENCE WILLIAMS' ORCHESTRA

New York,

Dec. 19, 1928

Ed 'Andy' Anderson - tpt; Ed Cuffee - tbn;

Ben Whitted, (Russell Procope) - alt, clt; Ben Waters - ten, clt;

unknown - pno; Leroy Harris - bjo; Billie Taylor - bbs; Floyd Casey or (George Stafford?) - dms

401466-C Watchin' The Clock

OK 8663, Collectors Classics COCD-28

401467-B Freeze Out

OK 8663, Collectors Classics COCD-28

Composer credits: 401466 (Oliver); 401467 (Waller)

This session raises a number of doubts regarding the personnel. Anderson is identified from his playing with King Oliver's Dixie Syncopators around the same time and Cuffee is undisputed. The reeds and rhythm section are less clear, with suggestions that the musicians were recruited wholesale from existing bands (Bingie Madison or Leroy Tibbs). Casey, the Harris and Socarras are possible compared to their other work, but several other names have been suggested, including Prince Robinson, Ben Waters, Bingie Madison and Ben Whitted. The pianist is a modern, for the time, stride player and the names Leroy Tibbs, Claude Hopkins, Joe Steele and Gene Rodgers were all put forward. In the past, there were suggestions that the rhythm section, and presumably some of the wind players, were from the Fletcher Henderson Orchestra. But these suggestions certainly do not find consent with our actual estimation (February 2024):

- Ed 'Andy' Anderson on trumpet is agreed upon for stylistic, technical and sound reasons.

- Also, there is no doubt as to Cuffee's presence for performance and stylistic reasons.

- The first alto player owns a much thicker sound and a much more appropriate approach to his horn than Albert Socarras. His swing is of the 'Harlem' style and much more driving. If we accept that this player also is the author of the 4-bar clarinet solo - what would be appropriate from a stock arrangement - I would suggest Ben Whitted from the Charlie Johnson band as our man here. This also for reasons discussed later. His rather bluesy and funky clarinet solo in the final 4-bar A part of the third chorus are compatible with what we know of Whitted. It has to be added that there are no Whitted alto-sax solos among the Charlie Johnson recordings. He only soloed on clarinet was this band. He did also solo on alto with Fats Waller and his Rhythm on the May 16, 1934 session.

- according to Russell Procope's reminiscences at Rutgers University he might as well be the third (second) alto saxophonist at this session. But lacking any decided individual strains heard, we do not know.

- The tenor sax soloist's tone is much stronger and slimmer than Arville Harris'. The same applies to his vibrato. As we have learned in our Clarence Williams investigation of years ago, Williams almost always hired a group of two or three musicians from a noted and respected working band in Harlem for his recordings. If we accept Ben Whitted as one of the reed players, it would consequently make sense to have a look for further musicians from Charlie Johnson band for this session, here. Thus, Ben Waters, Johnson's tenor player, may be a pretty nice candidate for our tenor sax player. More appropriate than Arville Harris, or Prince Robinson, or Happy Caldwell for stylistic, sound and tone reasons.

- The pianist? No idea! Yet, he presents a very individual ephemeral style in advanced harmonics, but lacking a basic left-hand bass.

- The banjo player "is more adventurous than usual" as he Storyville 'team' remarks in Storyville 24. This - I am sorry - I cannot hear. What I hear is a retained banjo player, almost drowned by the horn-men's strong sound and the drummer's cymbal smashes. And his strumming is swinging and exact, without being unusual. Thus, I do not see any reason to doubt Leroy Harris' presence.

- The tuba player got me on the track of the Charlie Johnson band. Stylistically and tonally he unmistakably is Billy Taylor - Sr. that is - who was with the Charlie Johnson at this time. It decidedly is his rather light, a bit multi-noted and retained sound what can be recognised here. And his somewhat coated tone, not that bell-like sound of St. Clair.

- On drums I would tend to hear Clarence Williams' regular drummer Floyd Casey. But it seems to me that someone had ordered him to play more offensive than usual, and that they had supplied him with a couple of additional cymbals, as he plays a choked hi-hat cymbal in almost the whole 'Watchin' The Clock', alternated by a choked single cymbal in some short parts. In 'Freeze Out' it is the "modern" choked hi-hat cymbal again, played with single or double strokes. As usually, a snare drum cannot be recognised. The drummer's concept sounds a bit erratic, but this might well fit with Floyd Casey's way of playing. Alternately, the presence of Johnson's drummer George Stafford could also be considered. But this only in a state of alcoholic intoxication, as I think.

For this Socarras listing it has yet to be determined that Albert Socarras is not on these sides!

Notes:

- Storyville 24: Ed Allen (cnt); Ed Cuffee (tbn); poss Ben Whitted (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms). Note: (Aug./Sep. 1969) "Two cornets have previously been shown for this session, the second being given as Tommy Ladnier. We can see the reason for this suggestion, but at no time are two men heard simultaneously and all the cornet work is compatible with Ed Allen. Again, the pianist is usually named as Fats Waller, but although this is certainly not Williams, we are equally certain that this is not Fats, since the cross-handed gimmicky playing would be out of character for him and the left hand lacks the firmness associated with him. We can go no further here than to say that it is a Harlem stride man of the second rank. Further problems crop up with the rhythm team which is clearly not one normally associated with Williams; the banjo is more adventurous than usual, the brass lacks the sensitivity of St. Clair and the drummer is much too busy for Casey and his fondness for cymbal

work is suggestive of Kaiser Marshall – which leads us to think that this may well be the Henderson rhythm section, and although it is unlikely that Fletcher would have sat in under the nominal leadership of another man the pianistics are well within his technical ability.”

- Lord, Clarence Williams p. 267: poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Ben Whitted (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms).

- Rust\*2: Ed Allen, (?) Tommy Ladnier (cnt); Ed Cuffee (tbn); Albert Socarras (?), Russell Procope (?) (clt, alt); Arville Harris (clt, ten); Fats Waller (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust\*3,\*4,\*6: Ed Allen -c; Ed Cuffee -tb; ?Ben Whitted, another -cl -as; Arville Harris -cl -ts; unknown -p; ?Charlie Dixon -bj; ?June Cole -bb; ?Kaiser Marshall -d.

Solos ad-lib:

401466: EA m-tpt 1; EC o-tbn 16; ?BWh clt 4; EA m-tpt 8; ? pno 4; EA m-tpt 4

401467: ? pno 14; ?BWa ten 2+16

008 **EVA TAYLOR** Clarence Williams' Orchestra New York, Dec. 20, 1928

Eva Taylor – voc;

Ed Allen – cnt;

Albert Socarras – flt; (Russell Procope) – alt; unknown – ten;

Clarence Williams – pno; Cyrus St. Clair – bbs

401469-A Happy Days And Lonely Nights OK 8665, Collectors Classics COCD-28

401470-B If You Want The Rainbow (You Must Have The Rain) OK 8665, Collectors Classics COCD-28

Composer credits: 401469 (Rose - Fisher); 401470 (Rose – Dixon - Levant)

The flute can be heard throughout. There are two other reed players present, one of whom plays alto sax and the other one tenor sax. The alto plays very straight and legitimately and has been suggested as Procope (see below).

All accompaniment is scored on these sides, and there is only very little room for ad-lib playing, mainly by Ed Allen, but also by Socarras on flute for very short 8 bars in the second title. The most tasteful St. Clair with his tuba is a real joy to hear – as always!

Notes:

- Storyville 24: Ed Allen (cnt); unknown (clt, alt); Russell Procope (alt); Albert Socarras (flt, clt); Clarence Williams (pno); Cyrus St. Clair (bbs). “Russell Procope states that he had recorded with Williams at about this time and aurally, this is he. The unknown reed player is a “legitimate” musician.”

- Lord, Clarence Williams p. 268: Ed Allen (cnt); unknown (clt, alt); Russell Procope (alt); Albert Socarras (flt, clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Rust\*3: Ed Allen -c; unknown -as; Albert Socarras -f; Clarence Williams -p; Cyrus St. Clair -bb.

- Rust\*4,\*6: Ed Allen -c; Albert Socarras -cl -f; unknown -cl -as; Russell Procope -as; Clarence Williams -p; Cyrus St. Clair -bb.

- BGR\*2: Ed Allen, cnt; unknown alt; Albert Socarras, flt; Clarence Williams, pno; Cyrus At. Clair, bbs.

- BGR\*3,\*4: Ed Allen, c; unknown, cl, as; Russell Procope, as; Albert Socarras, f, cl; Clarence Williams, pno; Cyrus At. Clair, bb.

Solos ad-lib:

401469: EA m-cnt 8

401470: EA m-cnt 8; EA m-cnt 1+16; AS flt 8

009 **CLARENCE WILLIAMS' ORCHESTRA** New York, Jan. 15, 1930

Leonard Davis – tpt; George Washington – tbn;

Ben Whitted, Russell Procope – alt, clt; Arville Harris – ten, clt;

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

403630-B Left All Alone With The Blues OK 8763, Collector's Classics COCD 29

403631-A I've Found A New Baby OK 8763, Collector's Classics COCD 29

Composer credits: 403630 (Williams – Johnson); 403631 (Palmer – Williams)

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

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

The trombonist has that “shallow” growl sound I have got to know from George Washington, as can be heard at Charlie Johnson's recording session of 1929. Both players had joined the Johnson band in early 1929 coming from the Arthur Gibbs band. The Arthur Gibbs band was a very ambitious band, established in Harlem in 1926, playing a couple of important ballrooms and other premises at this time, but unable to state a decent recording contract. As their only recording I have identified the two sides by Lemuel Fowler's Favorites (see my list on Lem Fowler and my article ‘A Case of Sudden Enlightenment’ at this website!).

The first alto sax is probably played by Ben Whitted, he the first chair altoist with the Charlie Johnson band for many years, and contemporaneously together with Davis and Washington with this famed houseband of ‘Smalls' Paradise’. He certainly is not Socarras with his sophisticated tone, nor is he Cecil Scott as assumed earlier.

There also is a second (third) alto present, but he only plays section parts, except for 8 solo bars in the middle of James P.'s piano solo in the second title. He might well be Russell Procope, as he - by his own statement in interview (Rudgers University) – had his first recording session with J.C. Johnson – and not with Clarence Williams, as stated earlier. This must accordingly have been sometime in 1928 or earlier, before his documented Jelly Roll Morton session in December of that year (see session 001!).

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

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

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

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

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

Notes:

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

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

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

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

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

- *Russell Procope interview, by Chris Albertson and kept at Rutgers University: Procope recalls that his first recording was with J.C. Johnson. He also recorded with Clarence Williams a few times.*

Solos ad-lib:

403630: BB bbs 15; LD o-tpt 1+16; GW o-tbn 15; AH clt 2 + 2+4

403631: LD o-tpt 32; JPJ pno 16; AH ten 8; JPJ pno 8; GW m-tbn 16; BW alt 8; GW m-tbn 8; AH clt obl 16; BW alt 8

**010 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Mar. 19, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny 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

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. Benny 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 is a baritone playing some sort of obligato leading into a two-bar break, obviously played by Coleman Hawkins

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 show 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’.

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:

- *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\*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, Harvey Boone, cl, as; Coleman Hawkins, cl, ts, bar; Fletcher Henderson, p (1,2,3), dir; Horace Henderson, p (4,5); Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d.

Solos ad-lib:

151441: BM o-tbn 16, CH ten 16, RexSt o-cnt 16, RP clt 16, CH bar 3+2  
 151442: CJ m-tbn 12, RexSt m-cnt 12 x 3, FH pno 8, FH pno 8, BM m-tbn 12 x 3, CH ten 12, CH ten10  
 151443: BS m-tpt growl 12, CH ten clt 11, CHo gtr 1+11  
 151444: BM o-tbn 12, BS o-tpt 3, RP alt 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 (upward beat to third chorus): clean note (same as tone held for 4 bars)  
 151442-2: last note in 2nd chorus of Stewart's solo (upward beat to third chorus): fluffed note (note jumping upward, thus higher than long held tone)

**011 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

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 as unknown.

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

Other than 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.

W.C. Allen, Hendersonia, p.267: „The identity of the vocalist remains unknown. By aural comparison, it is not Dick Robertson, George Bias, Lois Deppe, 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, CH ten 6, BS o-tpt 8  
 1231: RexSt o-cnt 30  
 1232: RP clt 6, CJ o-tbn 2+2+2, RexSt o-cnt 2+4, CH ten 4, RexSt o-cnt 4, CH ten 4, RexSt o-cnt 4, CH ren 4, RexSt o-cnt 4, CH ten 2, RP clt 2+32  
 1233: BS o-tpt 22, BM o-tbn 2+16, CH ten 22, CH ten 4

**012 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;  
 unknown – voc (1,4); Fletcher Henderson, Don Redman – arr (2); Fletcher Henderson – arr (3); Bill Challis – arr (4)  
 E-36454-A I'm Crazy 'Bout My Baby 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 Singing The Blues Mt M-12145, HEP CD 1016

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."

Listen to that gorgeous rhythm section with "antiquated" banjo and tuba and "modern" drumming (there is guitar and string bass on these sides).

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: BS m-tpt 16, CJ m-tbn 16, BS m-tpt 1+8, CJ o-tbn 8, BS m-tpt obl 32, CH ten 16, RP clt 12  
E-36455: 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: CJ o-tbn 3, BS o-tp 1, CJ o-tbn 2, BS o-tpt 2, CJ o-tbn 2, BS o-tpt 2, RexSt 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 4  
E-36457: RexSt o-cnt 32, RP clt obl 8, RP clt 8, RP clt obl 6+ 2

013 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	Singing The Blues	Vic 22721,	Chronological Classics 555
53069-2	Singing The Blues	Vic 22721,Bluebird ND90413 ,	not onCD?

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.

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:

53066: CJ m-tbn 12, RexSt m-cnt 12 x 3, FH pno 8, FH pno 8, BM o-tbn 12 x 3, CH ten 12+10  
53067: RexSt m-cnt 1+22, RexSt m-cnt obl 40, RP alt 14, BM o-tbn 8  
53068: CH ten 2, RP clt obl 32, RexSt o-cnt 8  
53069: RexSt o-cnt 32, RP clt - CJ o-tbn obl 8, RP clt 8, RP clt -CJ o-tbn obl 8, FH pno 2

Discernible differences of takes:

53066-1: Bar 3 of introduction: afterbeats played by tuba and very soft drums, both exactly on the beat  
53066-2: Bar 3 of introduction: afterbeats played by tuba and drums, first drum-beat distinctly before first tuba beat  
53067-1: Band chords in coda: half note, half note, quarter note, quarter note, eighth note by steam whistle(very short)  
53067-2: Band chords in coda: half note, half note, quarter note, quarter note, distinct quarter note by steam whistle  
53068-1: Second A part of last chorus: ens phrase, clt upward run, ens phrase, clt upward run, ens phrase  
53068-2: Second A part of last chorus: ens phrase, clt upward run, ens phrase, clt downward run, ens phrase  
53069: 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.

014 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

These sides are not so much convincing solistically. But we have a documented example of Rex Stewart singing here which certainly is not so easy to find anymore. 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).

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: RexSt m-cnt 8, RexSt 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, CJ o-tbn 4

E-36928: CH ten 16, RexSt voc 16 x 4

**015 FLETCHER HENDERSON AND HIS CONNIE INN ORCHESTRA**

New York,

Jul. 31, 1931

Rex Stewart, Bobby Stark – tpt; J.C. Higginbotham or Sandy Williams – tbn;

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

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

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

Vic 22786,

Chronological Classics 546

70143-1 Malinda's Weddin' Day

Vic 22775,

Chronological Classics 546

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.

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 028, 031 and 032. 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."

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 ten 1+1, RexSt m-cnt obl 32, CH ten 15, ES vln 1+8, CH ten 8, RexSt m-cnt 16, CJ o-tbn 8, RexSt o-cnt 8, HH pno 8

70141: HH pno 2, HH pno 2, ES vln 15, CH ten 1+16+2

70142: ES vln obl 32, ES vln 16, RP alt 16, BS o-tpt 16

70143: RexSt m-cnt fills 32, RexSt m-cnt obl 32, RP alt 1+16, CH ten 16

**016 CONNIE'S INN ORCHESTRA**

New York,

Aug. 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones – tbn, voc (1,2); 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;

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

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 show 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.

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 alt 30

1433: CJ o-tbn 12, BS m-tpt 12 x 3, JCH o-tbn 12 x 3, CH ten 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

**017 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 12<sup>th</sup> Street Rag

Crown 3212,

Chronological Classics 546

1506-3 Milenburg Joys

Crown 3212,

Chronological Classics 546

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 tuba on both titles.

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, RexSt o-cnt 14

1506: BS o-tpt 16, JCH o-tbn 15

**018 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

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.

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' there's n 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: RexSt m-cnt 24, BS o-tpt 8, BS o-tpt 8, CH ten8, CH ten 4  
151846: FH pno 4, BS m-tpt 16, BS m-tpt 8, JCH o-tbn 8, CH ten 16

**019 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

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 of 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 trumpet/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, BS m-tpt obl 32, CH ten 1+8  
151848: ES vln 2+16, BS o-tpt 14, RexSt m-cnt 32  
151849: CH ten 16, JCH o-tbn 8, CH ten 8

**020 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 Vic 22955, Chronological Classics 546  
71943-1 Poor Old Joe Vic 24008, Chronological Classics 546

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.

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, Deppé 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 Hendersonband 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 (gtr); John Kirby (bbs); Walter Johnson (dms); Ikey Robinson (vcl) (and may be the bjo, gtr 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: CH ten 16, BS o-tpt 14  
 71939: CH ten 15, FH pno 1+16  
 71940: No ad-lib solos  
 71941: No ad-lib solos  
 71942: CH ten 2, FH pno 4, CH ten 16, BS o-tpt 8, CH ten 8+2, JCH o-tbn 4, BS o-tpt 4  
 71943: BS o-tpt obl 8 + 8, CH ten 8, RP clt obl 32, ES clt 8, CH ten 1+1

#### 021 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 – gtr; 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-A 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

'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 loose 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.

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 alt 16

11446: RexSt m-cnt 14, CH ten 14, ?LH o-tpt 14

11447: CH ten 4, JCH o-tbn 1+16, BS o-tpt 2, RexSt m-cnt obl 16, CH ten 1+16, SW o-tbn 4+2, ES alt 2, RexSt o-cnt 1, ES alt 1, SW o-tbn 1, CH ten 1 + 2, BS o-tpt 2

11448s: BS m-tpt 16, JCH o-tbn 14, CH ten 1+1, CH ten coda 1

Discernible differences of takes (W.C. Allen)

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"

**022 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 – gtr; 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

It seems that 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."

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

152325: BS m-tpt 24, BS m-tpt 16, CH ten 16, SW o-tbn 16, RexSt o-cnt 16, JCH o-tbn 32

152326: CH ten 6, CH ten 1+6, RexSt o-cnt 8, CH ten 1+6, JCH o-tbn 8, CH ten coda 2

**023 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 – gtr; Bob Ysaguirre 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 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 1950/60s.

'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.

'... 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 outings by Procope and Hawkins, again. 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 it's 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; 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

024 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'.

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: RP clt 30; 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#

025 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Aug./Sep. 1933

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

film soundtrack 'Emperor Jones'

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*

unissued on 78,

RA-CD-3

*un-identified slow title*

unissued on 78,

RA-CD-3

Casa Loma Stomp

unissued on 78,

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 cut 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

**026 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 023 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. 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: 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-tpt 32; CH ten 18 + 8



265138: CH ten 2; HRA o-tpt 2; unkn. 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'

**027 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);

265154 (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 on '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 (see session 179). 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-re-listening: TUBA!

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; 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.

**028 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Mar. 06, 1934

Russell Smith, Joe Thomas, Henry Red Allen – tpt;

Claude Jones, Keg Johnson – tbn;

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

Fletcher Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Vic Angle – dms;

Charles Holland – voc (3);		
Will Hudson – arr (1,2); Russ Morgan – arr (3,4,6,7); Fletcher Henderson – arr (5)		
81787-1	Hocus Pocus	BB B-5682, Chronological Classics 535
81787-2	Hocus Pocus	BB uniss 78, Neatwork RP 2016
81788-1	Phantom Fantasie	Vic uniss test, Neatwork RP 2016
81788-2	Phantom Fantasie	Vic 24699, Chronological Classics 535
81789-2	Harlem Madness	Vic uniss test, Neatwork RP 2016
81790-1	Tidal Wave	BB B-5682, Chronological Classics 535
81790-2	Tidal Wave	Col uniss 78, Mosaic MD8-251 5
<i>Composer credits: 81787 (Hudson); 81788 (Morgan); 81789 (Williams - Henderson); 81790 (Hudson)</i>		

Half-a-year after their last recording session we still have almost the same personnel, the only changes being Keg Johnson on trombone for Dicky Wells, Joe Thomas for Bobby Stark on trumpet, and a white drummer Vic Angle – or Engle as Rust lists him – subbed for ill Walter Johnson. Furthermore, Buster Bailey was added as a fourth reed player to the band, about ten years after his first start of work with the Henderson band. A photo exists of exactly this band personnel (see Timme Rosencrantz, Swing Photo Album 1939) with Bailey is placed next to Coleman Hawkins holding a tenor sax. Might this mark the point of time when the Henderson Band started to use four-part scores for the reeds?

'Hocus Pocus' again is one of Will Hudson's un-eventful arrangements. The Henderson brothers have supplied so many admirable and suiting arrangements for the band that it really seems to be unnecessary to use acquired arrangements of less quality by other arrangers. Or was it on demand of the recording companies? 'Phantom Fantasie' sounds like phantoms arising from the under-ground and 'Tidal Wave' like fast running rippling tide-waters, while 'Harlem Madness' has nothing of what it is named for, although it is a very nice number although marred by the singer. For me, there's too much "symphonic" at this session.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Thomas, Henry 'Red' Allen (tp); Sandy Williams, Keg Johnson (tb); Buster Bailey (cl); Russell Procope (cl, as); Hilton Jefferson (as); Coleman Hawkins (ts); Fletcher Henderson (p); Bernard Addison (g); John Kirby (b); Vic Angle (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 4: Russell Smith, Joe Thomas, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Bernard Addison (g); John Kirby (bs); Vic Angle (d); Charles Holland (vcl)*

- Rust\*2: *Russell Smith, Joe Thomas, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Bernard Addison (g); John Kirby (bs); Vic Engle (d); Charles Holland (vcl)*

- Rust\*3: *Russell Smith -Joe Thomas -Henry Allen -t; Claude Jones -Keg Johnson -tb; Buster Bailey -cl; Russell Procope -Hilton Jefferson -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p -ldr-a; Bernard Addison -g; John Kirby -sb; Vic Engle -d; Charles Holland -v; Will Hudson -Russ Morgan -a*

- W.C. Allen, *Hendersonia, p. 313: Russell Smith, Joe Thomas, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Vic Angle, drums; Charles Holland, vocal*

- B. Rust, *The Victor Master Book, Vol. 2: 3t/ 2tb/ 4s/ p/ g/ b/ d. vocalist Charles Holland*

- Rust\*4,\*6: *Fletcher Henderson -p -dir; Russell Smith -Joe Thomas -Henry Allen -t; Claude Jones -Keg Johnson -tb; Buster Bailey -cl; Russell Procope -Hilton Jefferson -cl -as; Coleman Hawkins -ts; Bernard Addison -g; John Kirby -sb; Vic Engle -d; Charles Holland -v; Will Hudson -?Russ Morgan -a*

Solos ad-lib:

81787: BB clt 16 + 16; CH ten 16 + 16; HRA o-tpt 16

81788: FH pno 4 + 1; CH ten 12; FH pno 1

81789: CH ten 2 + 1+8; BB clt 1; CH ten 16; FH pno 1 + 1 + 1 + 2; BB clt 8 + 16; CH voc + HRA m-tpt 32; HJ alt 8

81790: CH ten 32; FH pno 6 + 6 + 6; HRA o-tpt 8; CH ten 4 + 1; BB clt 16

Discernible differences of takes:

81787-1: Third chorus: B. Bailey starts his clarinet solo with an up-beat quarter-note eb on the very last beat of second chorus

81787-2: Third chorus: B. Bailey starts his clarinet solo with a quarter-note ab on very first beat of third chorus

81788-1: Introduction: B. Addison plays strict rhythm throughout

81788-2: Introduction: B. Addison plays a guitar arpeggio in sixth bar

81790-1: First chorus, bar 25 (start of third A-part) V. Angle plays 3 rim-shots on snare -drum

81790-2: First chorus, bar 25 (start of third A-part) V. Angle plays 2 rim-shots on snare-drum and 1 cymbal crash

**029 FLETCHER HENDERSON AND HIS ORCHESTRA**

unknown,

Aug./ Sep. 1934

Probably:

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

Claude Jones, Keg Johnson – tbn;

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

Fletcher Henderson (or Horace H.) pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson – dms

Rug Cutter Swing

Air check

not on LP/CD

Wild Party

Air check

not on LP/CD

Unfortunately, I have been unable to get access to a copy of these titles. Thus, I am unable to comment. A pity!

Notes:

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

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

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

- W.C. Allen, *Hendersonia, p. 315: probable personnel: 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 or Horace Henderson, piano; Lawrence Lucie, guitar; Elmer James, string bass; Walter Johnson, drums.*

**030 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Sep. 11, 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); Horace Henderson – pno (2,3,4); Lawrence Lucie – grt;

Elmer James – sbs; Walter Johnson – dms;

Leora Henderson – arr (1); Fletcher Henderson – arr (2); Horace Henderson – arr (3); Benny Carter -arr (4)

38598-A	Limehouse Blues	Dec 157,	Chronological Classics 535
38599-A	Shanghai Shuffle	Dec 158,	Chronological Classics 535
38560-A	Big John's Special	Dec 214,	Chronological Classics 535
38601-B	Happy As The Day Is Long	Dec 214,	Chronological Classics 535

Composer credits: 38598 (Furber - Braham); 38599 (Roderlich - Conley); 381600 (Henderson); 38601 (Koehler - Arlen)

For the first title, the very fast 'Limehouse Blues', an arrangement was used that was ascribed to Benny Carter in all discos for an "eternity", although Walter C. Allen remarks on the very last page of his 'Hendersonia' that "*Omer Simeon and Darnell Howard both told Johnny Simmen that 'Limehouse Blues' was arranged by Leora Henderson, and not by Benny Carter as given above. (Bulletin of Hot Club de France, April 1973, p.21)*" Like many readers of the book probably, I did not care to check the very last two sides with their sub-title "Addenda To Addenda" until today (Oct. 2023)! But now we know. As we did know, Leora Henderson was Fletcher's wife, and she seems to have had a more important role in the band than known (see session 023 – last session of 'Fl. Henderson – Transitional Period 2' – were she most probably plays the trumpet lead in the band).

'Shanghai Shuffle' is the re-vitalisation of a title the Henderson band recorded in October 1924, shortly after Louis Armstrong's joining the band. Buster Bailey starts to solo – he did not solo on the first version of this title in 1924 – and the modest but highly regarded Irving Randolph has a very nice trumpet solo, one of very few known of him.

And it's Irving Randolph again with the first – and very nice - trumpet solo in 'Big John's Special' and Red Allen later with his chorus which contains all his fire and rhythm. But does anybody know what actually is in 'Big John's Special'?

Benny Carter's arrangement on 'Happy As The Day Is Long' brings much work for the saxophone section, followed by great Claude Jones – one of the un-sung greats of jazz trombone – and Red Allen again and a much too short little bit of Hilton Jefferson, one of the masters of romantic melodic alto performances. Ben Webster is a perfect substitute for Coleman Hawkins who had left the Henderson band to conquer the European jazz scene for five years – after eleven years with the Henderson 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 (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 – grt; 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 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 **TINY BRADSHAW AND HIS ORCHESTRA**

New York,

Sep. 19, 1934

Tiny Bradshaw - voc, ldr;

Max Maddox, Lincoln Mills, Shad Collins - tpt;

Eugene Simon or Eugene Green, George Matthews - tbn;

Bobby Holmes - alt, clt; Eddie Williams - alt; Edgar Courance - ten, bar, clt; Happy Caldwell - ten, clt;

Clarence Johnson - pno; Bob Lessey - gtr; Ernest Williamson - sbs; Arnold Bolden - dms;

38693-A Shout, Sister, Shout

Dec 456,

Harlequin HQ 2053 (LP)

38694-A Mister, Will You Serenade

Dec 317,

Harlequin HQ 2053 (LP)

38695-A The Darktown Strutters' Ball

Dec 194,

Harlequin HQ 2053 (LP)

38696-A The Sheik Of Araby

Dec 194,

Harlequin HQ 2053 (LP)

This is the little known, but beautifully swinging big band of the late Harlem period, led by Tiny Bradshaw, singer in a Cab Calloway mode. His band of ten years later achieved national fame with several big-selling records (Chilton, 1970).

These sides are most remarkable for the space left to the instrumental soloists. We hear the very much under-rated Shad Collins as principal trumpet soloist, the even more under-rated George Matthews on trombone with his warm and smooth lip-trills, and a couple of other Harlem musicians, among them Happy Caldwell on tenor sax and altoist Eddie Williams, a special favourite of mine for his perpetual use of augmented chords (whole-step scales) when improvising.

I have relied on Johnny Simmen's personnel listing on the LP cover of Harlequin HQ 2053. Mr. Simmen was a life-long jazz fan from the 1920s on and spent a large part of his well-to-do life in contacting and interviewing jazz musicians and discussing their recordings. His knowledge was immense and his recollections always are most informative. He did not list Russell Procope as a member of the Tiny Bradshaw recordings, but Eddie Williams instead, and what can be heard and recognised certainly proves his statement. Although Russell Procope was part of this band for a time, he is not on these sides!

The Harlequin LP lists - certainly on Mr. Simmen's instigation - Eugene Simon as an alternative trombonist for Eugene Green. I'd assume that either Gene Simon was the factual trombonist - apart from Matthews - at this session (Simon recorded with Benny Carter and Don Redman and therefore was favoured by Mr. Simmen) or that in fact an otherwise un-known player with the surname Green was hired. He is listed for this one single session only in Rust. I'd favour to consider (Eu)gene Simon to be the trombonist for this player's advanced technique but simple phrasing - and rough and sharp tone. And that the name Green was simply a mis-recollection for a young - and un-known - Gene Simon who served in the Redman band from 1936 on.

Notes:

- Rust\*2: 2 (?) unknown tpts; unknown tbn; unknown alt; Edgar Courance (sic), Happy Caldwell (clts, tens); unknown pno; unknown gtr; Ernest Hill (sbs); Arnold Bolden (dms); Tiny Bradshaw (vcl)

- Rust\*3,\*4,\*6: Lincoln Mills - Shad Collins - Max Maddox - t; George Matthews - Eugene Green - tb; Bobby Holmes - Russell Procope - as; Edgar Courance, Happy Caldwell - cl - ts; Clarence Johnson - p; Bob Lessey - g; Ernest Williamson - sb; Arnold Bolden - d; Tiny Bradshaw - v - ldr.

- Record Research 71, Bertrand Demeusy: "The complete personnel of the Tiny Bradshaw's records made in NYC, September 19th, 1934 and October 3rd, 1934 for the label Decca ('Shout, Sister, Shout', 'Mister, Will You Serenade', 'Ol' Man River', 'I Ain't Got Nobody', etc.) is the following: Lincoln Mills, Shad Collins, Max Maddox (tp); George Matthews, Eugene Green (tb); Bobby Holmes, Russell Procope (as); Spider Courance, Happy Caldwell (ts); Clarence Johnson (p); Bob Lessey (g); Ernest Williamson (b); Arnold Bolden (dr); Tiny Bradshaw (voc). The personnel was confirmed to me by both George Matthews and Bob Lessey. G. Matthews added that he took the trombone solo on 'I Ain't Got Nobody' and Eugene Green is the soloist on 'I'm A Ding Dong Daddy'."

- Harlequin HQ 2053, LP cover, Johnny Simmen: Lincoln Mills, Lawrence "Max" Maddox, Lester "Shad" Collins (tpt); "Big" George Matthews, Eugene Green or Eugene Simon (tbn); Bobby Holmes (clt, alt); Eddie Williams (alt); Edgar "Spider" Courance (clt, ten, bar);

Albert "Happy" Caldwell (ten); Clarence Johnson (pno, arr); Bob Lessey (gtr); Ernest Williamson (sbs); Arnold "Scrippy" Boling (dms); Myron "Tiny" Bradshaw (voc, ldr)

*d-lib solos (after Johnny Simmen, with own alterations):*

38693-A BL gtr 4; SC o-tpt 16; EC clt 8; SC o-tpt 8; ?LM m-tpt obl 32; GM o-tbn 16; HC ten 8; GM o-tbn 8; EW alt 8.  
 38694-A SC o-tpt 32; EW alt 4; BH clt 4 + 4; HC ten 4 + 4; GM o-tbn 8.  
 38695-A SC m-tpt 20 + 18; EW alt 2 + 18; CJ pno 20 + 20; GM o-tbn 20.  
 38696-A LM m-tpt 32; EC ten 16; GM o-tbn 16; BH clt 16; EW alt 16.

033 **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 – gtr; 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 it's composer, and it's a flag-waver. We had it under the name 'Yeah Man' in session 177 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".

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

034 **TINY BRADSHAW AND HIS ORCHESTRA**

New York,

Oct. 03, 1934

Tiny Bradshaw – voc, ldr;

Max Maddox, Lincoln Mills, Shad Collins – tpt;

Eugene Simon or Eugene Green, George Matthews – tbn;

Bobby Holmes – alt, clt; Eddie Williams – alt; Edgar Courance – ten, bar, clt; Happy Caldwell – ten, clt;

Clarence Johnson – pno; Bob Lessey – gtr; Ernest Williamson – sbs; Arnold Bolden – dms;

38785-A Ol' Man River Dec 236, Harlequin HQ 2053 (LP)

38786-A	<i>I Ain't Got Nobody</i>	Dec 456,	<i>Harlequin HQ 2053 (LP)</i>
38787-A	<i>I'm A Ding Dong Daddy (From Dumas)</i>	Dec 236,	<i>Harlequin HQ 2053 (LP)</i>
38788-A	<i>She'll Be Coming Round The Mountain</i>	Dec 317,	<i>Harlequin HQ 2053 (LP)</i>

The same personnel again, equally inspired and enthusiastic. I again followed the late Johnny Simmen in his identification of the soloists. And I must add that Johnny Simmen was in contact with many great jazz musicians for all his life and might had reported Mr. Courance's own testimony.

This personnel of the Tiny Bradshaw Orchestra is the band that played the Renaissance Ballroom in 1934. But although Russell Procope was part of this band for a time, he is not on these sides!

Notes:

- Rust\*2: 2 (?) unknown tpts; unknown tbn; unknown ast; Edgar Courance (sic), Happy Caldwell (clts, tens); unknown pno; unknown gtr; Ernest Hill (sbs); Arnold Bolden (dms); Tiny Bradshaw (vcl)

- Rust\*3,\*4,\*6: Lincoln Mills -Shad Collins -Max Maddox -t; George Matthews -Eugene Green -tb; Bobby Holmes -Russell Procope -as; Edgar Courance, Happy Caldwell -cl -ts; Clarence Johnson -p; Bob Lessey -g; Ernest Williamson -sb; Arnold Bolden -d; Tiny Bradshaw -v -ldr.

- Record Research 71, Bertrand Demeusy: "The complete personnel of the Tiny Bradshaw's records made in NYC, September 19th, 1934 and October 3rd, 1934 for the label Decca ('Shout, Sister, Shout', 'Mister, Will You Serenade', 'Ol' Man River', 'I Ain't Got Nobody', etc.) is the following: Lincoln Mills, Shad Collins, Max Maddox (tp); George Matthews, Eugene Green (tb); Bobby Holmes, Russell Procope (as); Spider Courance, Happy Caldwell (ts); Clarence Johnson (p); Bob Lessey (g); Ernest Williamson (b); Arnold Bolden (dr); Tiny Bradshaw (voc). The personnel was confirmed to me by both George Matthews and Bob Lessey. G. Matthews added that he took the trombone solo on 'I Ain't Got Nobody' and Eugene Green is the soloist on 'I'm A Ding Dong Daddy'."

- Harlequin HQ 2053, LP cover, Johnny Simmen: Lincoln Mills, Lawrence "Max" Maddox, Lester "Shad" Collins (tpt); "Big" George Matthews, Eugene Green or Eugene Simon (tbn); Bobby Holmes (clt, alt); Eddie Williams (alt); Edgar "Spider" Courance (clt, ten, bar); Albert "Happy" Caldwell (ten); Clarence Johnson (pno, arr); Bob Lessey (gtr); Ernest Williamson (sbs); Arnold "Scrippy" Boling (dms); Myron "Tiny" Bradshaw (voc, ldr)

Ad-lib solos (after Johnny Simmen, with own alterations – and thanks to Jan Evensmo):

38785-A	EW alt 32 + 16; GM o-tbn 16.
38786-A	SC o-tpt 4; SC m-tpt 16; HC ten 8; SC m-tpt 8; GM o-tbn 16; BH clt 8; GM o-tbn 8.
38787-A	SC o-tpt 16; EC ten 16; ES/EG o-tbn 16; EC bar 16.
38788-A	BH clt obl 16; SC o-tpt 16; BH clt 16; SC m-tpt 16 + 16.

**035 BENNY CARTER AND HIS ORCHESTRA**

New York,

Dec. 13, 1934

Benny Carter – alt, clt, 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 in his back, or 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 are 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! But there is no room to ad-lib for Mr. Procope.

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)

### 036 TEDDY HILL AND HIS ORCHESTRA

New York,

Feb. 26, 1935

Bill Dillard, Bill Coleman, Roy Eldridge – tpt; Dicky Wells – tbn;  
Russell Procope, Howard Johnson – alt, clt; Teddy Hill, Leon Chu Berry – ten;  
Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;  
Bill Dillard – voc (2,4)

16923-1 (Lookie, Lookie, Lookie) Here Comes Cookie Ban 33384, Chronological Classics 645

16924-1 Got Me Doin' Things Ban 33384, Chronological Classics 645

16925-1 When The Robin Sings His Song Again Ban 33397, Chronological Classics 645

16926-1 When Love Knocks At Your Heart Ban 33397, Chronological Classics 645

Composer credits: 16923 (M. Gordon); 16924 (M. Gordon); 16925 (Parish – Coots); 16926 (Hill – De Rose)

Teddy Hill, bandleader in Harlem all through the 1930s, was a veteran on tenor sax of the important Luis Russell Band in Harlem in the late 1920s. His most important band in the 1930s had the above personnel and featured outstanding musicians of the time in Roy Eldridge and Chu Berry. These are the first recordings the band made, a bit short in jazz content and more on the dance band side, but with good swing and excellent musician-ship. Bill Coleman plays a solo chorus in the third title, muted, with urgent and acid playing and upward jumps in his very personal style. And listen to that soft muted trumpet chorus by Eldridge in the last title. Very beautiful and un-usual. These are Roy Eldridge's first issued recordings!

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Dillard, Bill Coleman, Roy Eldridge (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill (as); Leon "Chu" Berry (ts); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Bill Dillard, Roy Eldridge, Bill Coleman (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Leon "Chu" Berry (ten); Sam Allen (p); John Smith (g); Richard Fulbright (bs); Bill Beason (d)

- Rust\*2: Bill Dillard, Roy Eldridge, Bill Coleman (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Chu Berry (ten); Sam Allen (pno); John Smith (gtr); Richard Fulbright (sbs); Bill Beason (dms)

- Rust\*3: Bill Dillard -Roy Eldridge -Bill Coleman -t; Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr;

Chu Berry -ts; Sam Allen -p; John Smith -g; Richard Fulbright -sb; Bill Beason -d

- Rust\*4,\*6: Teddy Hill -ts -ldr; Bill Dillard -Roy Eldridge -Bill Coleman -t; Dicky Wells -tb; Russell Procope -cl -as; Howard Johnson -as;

Chu Berry -ts; Sam Allen -p; John Smith -g; Richard Fulbright -sb; Bill Beason -d

#### Tunes structures:

16923-1 (Lookie, Lookie, Lookie) Here Comes Cookie Key of C/F/Db Banner

(Intro 8 bars ens 4 – RE o-tpt 4)(Chorus 1 34 bars AABA' ens)(Chorus 2 34 bars AABA' saxes 4 – RE o-tpt 1+4- saxes 4 – RE o-tpt 2+4 – ens 8 – saxes 4 – BD o-tpt 6)(Bridge 4 bars ens)(Verse 16 bars ens modul.)(Chorus 3 34 bars AABA' CB ten 16 – DW o-tbn 1+1+8 – CB ten 10)(Interlude 10 bars ens modul.)(1/4 Chorus 4 10 bars A' ens)

16924-1 Got Me Doin' Things Key of F/G/Ab Banner

(Intro 4 bars ens)(Chorus 1 34 bars AB ens)(Chorus 2 34 bars AB BD voc)(Bridge 6 bars ens 2 – SA pno 4 modul.)(Chorus 3 34 bars AB TH ten + ens modul.)(1/2 Chorus 4 18 bars B ens)

16925-1 When The Robin Sings His Song Again Key of F Banner

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BC m-tpt 16 – HJ alt 8 – BC m-tpt 8)(Chorus 3 32 bars AABA CB ten 16 – DW o-tbn 1+8 – CB ten 8)(Chorus 4 32 bars AABA ens 16 – SA pno 1+8 – ens 8)(Tag 2 bars ens)

16926-1 When Love Knocks At Your Heart Key of Bb/C Banner

(Chorus 1 32 bars ABAC ens)(Chorus 2 32 bars ABAC BD voc)(Chorus 3 32 bars ABAC RE m-tpt)(1/2 Chorus 4 AC ens)

### 037 BOB HOWARD AND HIS ORCHESTRA

New York,

May 07, 1935

Bob Howard – voc, ldr;  
Benny Carter – tpt; Russell Procope – clt;  
Teddy Wilson – pno; Clarence Holiday – gtr; Billy Taylor – sbs; Cozy Cole – dms

39518-A Corinne, Corinna Dec 484

39519-A Ev'ry Day Dec 460

39520-A A Porter's Love Song (To A Chambermaid) Dec 460

39521-A I Can't Dance (I Got Ants In My Pants) Dec 484

Composer credits: 39518 (Williams - Chatman); 39519 (Fain – Nahal); 39520 (Johnson – Razaf); 39521 (Williams – Gaines)

These are all Bob Howard's light-hearted vocals accompanied by a group of young swing musicians. Benny Carter already had an international reputation, but Russell Procope was known only as a Fletcher Henderson sideman. Teddy Wilson, yet, was just two months ahead of his first own band recordings that brought him world-wide fame. And Clarence Holiday, Billy Taylor, and Cozy Cole were sort-of work-horses of the big band scene in Harlem, New York.

On these sides under Bob Howard's name, Benny Carter sounds a bit silly, I must report. He uses simple trumpeter's stereotypes here that do not suffice his growing reputation and fame in the jazz world, as I think. And I miss his elegance and immense feeling for form and harmonic. His blowing-pal is Russell Procope on clarinet, leaving his alto sax aside. And thus we can hear and recognise his developing jazz style, which is hidden in his work with the big bands where he performs mainly as a first chair alto sax player. Teddy Wilson is his well-known self already as an immaculate and superbly swinging jazz pianist. Clarence Holiday was a first-class guitarist with the Fletcher Henderson and Don

Redman bands before prematurely dying of a lung ailment in 1937. And Billy Taylor was a pillar of strength for any jazz orchestra for decades, just as Cozy Cole was.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bob Howard - nor Howard Joyner - not listed at all*  
 - *Carey, McCarthy, Jazz Directory, Vol. 5: Benny Carter (tpt); Russell Procope (clt, alt); Teddy Wilson (p); Clarence Halliday (g); Billy Taylor (bs); Cozy Cole (d); Bob Howard (vcl)*  
 - *Rust\*2: Benny Carter (tpt, alt); Russell Procope (clt, alt); Teddy Wilson (p); Clarence Haliday (g); Billy Taylor (bs); Cozy Cole (d); Bob Howard (vcl)*  
 - *Rust\*3, \*4, \*6: Benny Carter -t -as; Russell Procope -cl -as; Teddy Wilson -p; Clarence Holiday -g; Billy Taylor -sb; Cozy Cole -d; Bob Howard -v*

Solos ad-lib:

39518: *BC m-tpt + RP clt 12; RP clt 12; BH voc + BC m-tpt obl 12 + 12; TW pno 12 + 12; BH voc + BC m-tpt + RP clt obl 12 + 12; BC o-tpt 1+12 + 12; BH voc + choir 8*  
 39519: *TW pno 4; TW pno 16; RP clt 8; TW pno 8; BH voc + RP clt obl 32; BC o-tpt 1+16; TW pno 8; BC o-tpt 8; BH voc + BD o-tpt + RP clt obl 16*  
 39520: *TW pno 8; BC o-tpt + RP clt 32; BH voc + RP clt obl 32; TW pno 32; BH voc + BC o-tpt + RP clt obl 16 + 4*  
 39521: *CC dms 4; TW pno 32; RP clt 16; BC m-tpt 8; RP clt 8; BH voc + RP clt obl 32 + 32; CC dms 2; BC o-tpt 16; RP clt 8; BC o-tpt + RP clt 8*

038 **TEDDY HILL AND HIS ORCHESTRA**

New York, Apr. 01, 1936

Teddy Hill – ldr, ten, dir;

Bill Dillard, Frank Newton, Shad Collins – tpt; Dicky Wells – tbn;

Russell Procope – alt, clt; Howard Johnson – alt; Kenneth Hollon – ten;

Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms

18911-1 Uptown Rhapsody

Voc 3294, Chronological Classics 645

18912 Christopher Columbus

Voc unissued not on LP/CD

*Composer credits: 18911 (Hill – Johnson - Berry)*

‘Uptown Rhapsody’ has a very interesting chord sequence, its A-parts consisting mainly of whole-tone chords, in the tradition of Fletcher Henderson’s ‘Queer Notions’ and Don Redman’s ‘Chant Of The Weed’. And altoist Howard Johnson makes the best of it in “standing harmony”, the band swinging smoothly. Tenorist Kenneth Hollon takes one B-part to solo only - in common chording - as do Russell Procope and Dicky Wells.

It certainly is a great pity that the Vocalion people did not issue this version of ‘Christopher Columbus’!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Dillard, Frank Newton, “Shad” Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Cecil Scott (s); Sam Allen (p); John Smith (g); Richard Fullbright (b); Bill Beason (dm)*

- *Carey, McCarthy, Jazz Directory, Vol. 4: Bill Dillard, Frank Newton, Lester ‘Shad’ Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ten); Sam Allen (p); John Smith (g); Richard Fullbright (bs); Bill Beason (d)*

- *Rust\*2: Bill Dillard, Frank Newton, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ts); Sam Allen (pno); John Smith (gtr); Richard Fullbright (sbs); Bill Beason (dms)*

- *Rust\*3: Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Cecil Scott -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d*

- *Rust\*4: Teddy Hill -ts -ldr; Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Cecil Scott -ts -bar; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d*

- *Rust\*6: Teddy Hill -ts -ldr; Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Kenneth Hollon -ts -bar; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d*

Solos ad-lib:

18911: *HJ alt 16 +8; KH ten 8; RP clt 8; DW o-tbn 8*

039 **TEDDY HILL AND HIS ORCHESTRA**

New York, May 04, 1936

Teddy Hill – ldr, ten, dir;

Bill Dillard, Frank Newton, Shad Collins – tpt; Dicky Wells – tbn;

Russell Procope – alt, clt; Howard Johnson – alt; Cecil Scott – ten, clt, bar;

Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;

Chappie Willett – arr (2)

19175-1 At The Rug Cutter’s Ball

Voc 3247, Chronological Classics 645

19176-1 Blue Rhythm Fantasy

Voc 3247, Chronological Classics 645

19177-1 Passionette

Voc 3294, Chronological Classics 645

*Composer credits: 19175 (Procope - Hill); 19176 (C. Willett – T. Hill); 191877 (Willie ‘The Lion’ Smith)*

In ‘... Rug Cutter’s Ball’ Cecil Scott is immediately recognisable by his light and slim tone on tenor sax – and his fluency. The same applies for his baritone work later-on in the title. Frankie Newton obviously does not feel at ease with this fast pace, and his solos lacks in beauty and structure. What has been identified by Johnny Simmen – via Hugues Panassié and the Hill Orchestra (see cover text Harlequin HQ 2053) - as a duet of alto sax and clarinet (Johnson and Procope) I interpret as a clarinet solo over a riff by one of the trumpet players, what sounds like some chase-chorus. ‘Blue Rhythm Fantasy’ then is much more interesting with its beautiful arrangement featuring great Dicky Wells, Russell Procope, Frankie Newton, and Cecil Scott. Willie ‘The Lion’ Smith’s filigree piano composition ‘Passionette’ certainly is a bit hard to adapt to a big band. And thus, it features a string of 16-bar solos only – deriving from the antiquated ragtime formula. It’s a pity



that this item oozes out with a tedious riff.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Dillard, Frank Newton, "Shad" Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Cecil Scott (s); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (dm)*

- *Carey, McCarthy, Jazz Directory, Vol. 4: Bill Dillard, Frank Newton, Lester "Shad" Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ten); Sam Allen (p); John Smith (g); Richard Fulbright (bs); Bill Beason (d)*

- *Rust\*2: Bill Dillard, Frank Newton, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ts); Sam Allen (pno); John Smith (gtr); Richard Fulbright (sbs); Bill Beason (dms)*

- *Rust\*3: Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Cecil Scott -ts; Sam Allen -p; John Smith -g; Richard Fulbright -sb; Bill Beason -d*

- *Rust\*4,\*6: Teddy Hill -ts -ldr; Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Cecil Scott -ts -bar; Sam Allen -p; John Smith -g; Richard Fulbright -sb; Bill Beason -d*

Solos ad-lib:

19175: SA pno 16; CS ten 32; FN o-tpt 32; RP clt 32; CS bar 8; DW o-tbn 8

19176: DW o-tbn 16; HJ alt ; RP clt 3 + 2 + 16, FN o-tpt 14; CS ten 2+16 + 2 + 2 + 2

19177: SA pno 4 + 16 + 16; SC m-tpt 16; HJ alt 16; DW o-tbn 16

**040 HAVEN JOHNSON AND HIS ORCHESTRA**

New York,

Jan. 27, 1937

Haven Johnson – voc, ldr;

Jonah Jones – tpt;

Russell Procope – alt, clt; Stanley Payne – alt; Ben Webster – ten;

Clyde Hart – pno; Bobby Bennett – gtr; Mack Walker – sbs; Ira Bolling (Arnold Bolden?) – dms

20586-1 Before We Part Voc 3457

not on LP/CD ?

20587-1 There Is No Moon

Voc 3457

not on LP/CD ?

Unfortunately, never in my collecting life have I come across an LP or CD including these very interesting sides! What is the reason? Also, even Discogs do not name any medium carrying these sides.

Notes:

- *Carey, McCarthy, Jazz Directory, Vol. 5: poss Henry Allen (tpt); unknown (clt); unknown (alt); unknown (ten); poss Teddy Wilson (p); unknwn (g); unknown (bs); unknown (d)*

- *Rust\*2: Henry Allen (?)(tpt); unknown (clt); unknown (alt); unknown (ten); Teddy Wilson (?)(pno); unknwn (gtr); unknown (sbs); unknown (dms)*

- *Rust\*3,\*4,\*6: Jonah Jones -t; Russell Procope -cl -as; Stanley Payne -as; Ben Webster -ts; Clyde Hart -p; Bobby Bennett -g; Mack Walker -sb; Ira Bolling -d; Haven Johnson -v*

**041 TEDDY HILL AND HIS NBC ORCHESTRA**

New York,

Mar. 26, 1937

Teddy Hill – ldr, ten, dir;

Bill Dillard, Frank Newton, Shad Collins – tpt; Dicky Wells – tbn;

Russell Procope – alt, clt; Howard Johnson – alt; Cecil Scott – ten, clt, bar;

Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;

Teddy Hill – voc (3); Bill Dillard – voc (1,3); Beatrice Douglas – voc (2,4); band – voc (1)

06462-1 The Love Bug Will Bite You

BB B-6897,

Chronological Classics 645

06463-1 Would You Like To Buy A Dream?

BB B-6897,

Chronological Classics 645

06464-1 Big Boy Blue

BB B-6908,

Chronological Classics 645

06465-1 Where Is The Sun?

BB B-6898,

Chronological Classics 645

06466-1 The Harlem Twister (The New Sensation)

BB B-6908,

Chronological Classics 645

06467-1 My Marie

BB B-6898,

Chronological Classics 645

*Composer credits: 06462 (Pinky Tomlin); 06463 (S. Cahn – S. Chaplin); 06464 (Lawrence – Howell - Tinturin); 06465 (J. Redmond – L. David); 06466 (---); 06467(Berlin)*

The Teddy Hill band now has been taken under Victor's wing recording for their cheap label 'Bluebird'. And the recorded repertoire growing to be more commercial. Yet, the band is in top form and swinging like mad, although I'd wished for more hot solos. There are just too few solos by Dicky Wells and Frankie Newton, and I'd liked to hear more from the young Shad Collins. Sam Allen is a much overlooked fine pianist, and the rest of the rhythm section is fantastic, with a strong but dry guitar, voluminous string-bass, and soft but driving snare-drumming. Very good!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Dillard, Frank Newton, "Shad" Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Cecil Scott (s); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (dm); Beatrice Douglas (vo)*

- *Carey, McCarthy, Jazz Directory, Vol. 4: Bill Dillard, Frank Newton, Lester "Shad" Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ten); Sam Allen (p); John Smith (g); Richard Fulbright (bs); Bill Beason (d); Beatrice Douglas (vcl)*

- *Rust\*2: Bill Dillard, Frank Newton, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ts); Sam Allen (pno); John Smith (gtr); Richard Fullbright (sbs); Bill Beason (dms); Bill Dillard (vcl); vcl ensemble; Teddy Hill (vcl)*

- *Rust\*3: Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Cecil Scott -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -members of the Orchestra -v*

- *Rust\*4,\*6: Teddy Hill -ts -ldr; Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Cecil Scott -ts -bar; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -v*

Solos ad-lib:

06462-1: CS clt 8 + obl 32; BDi + choir 32; SA pno 16; SC o-tpt 8

06463-1: BDo voc 32; SA pno 2+8; BDo voc 16

06464-1: BDi voc 8 + 32; TH voc 12; BD m-tpt 32; TH voc 8

06465-1: BDo voc 32; CS ten 4; FN o-tpt 1+4 + 2

06466-1: RP clt 16; BB dms 4; DW o-tbn 16; CS ten 4 + 2 + 2 + 6; SA pno 16; SC o-tpt 2 + 2 +2+4; BB dms 2; CS ten 4

06467-1: CS ten 1 + 2 + 8 + 2 + 2 + 5; SA pno 32; DW o-tbn 3+32; BB dms 1

## 042 FRANK NEWTON AND HIS UPTOWN SERENADERS

New York,

Apr. 15, 1937

Frank Newton – tpt, ldr;

Edmond Hall – clt, bar; Pete Brown, Russell Procope – alt; Cecil Scott – ten, clt;

Don Frye – pno; John Smith – gtr; Richard Fullbright – sbs; Cozy Cole – dms;

Slim Gaillard – voc;

Frank Newton - arr

M-402-2 I Found A New Baby

Vri VA-571,

Chronological Classics 643

M-403-2 The Brittwood Stomp (I'm A Ding Dong Daddy)

Vri VA-571,

Chronological Classics 643

M-404-2 There's No Two Ways About It

Vri VA-550,

Chronological Classics 643

M-405-2 'Cause My Baby Says It's So

Vri VA-550,

Chronological Classics 643

Composer credits: M-402 (Williams - Palmer); M-403 (Newton); M-404 (Adamson - McHugh); M-405 (Warren – Dubin)

Wow! 206 beats per minute are the slowest tempo they perform in! And they start with about 300 beats in the first two titles. There is no room for pensive or sensitive improvising, nor is there a place for a piano solo or a solo break for the guitarist. Frankie Newton had assembled a team of high-gear and intense jazz musicians able to play whatever they wanted.

Trumpeter Newton contributed some rudimental arrangements for everybody to improvise hot and swingingly. And he presents himself to be one of the top masters of off-beat playing. (Newton by chance was the first black trumpet player I – KBR - got to know on record decades ago, and I still have his most individual rhythm concept of improvising in my aural memory. This, by the way, brought me to identify him as the trumpet player on the Clarence Williams' recording of 16 April, 1929.) More than all other trumpeters of the Swing era he seems to abandon basic rhythm in his phrasing. And he owns a kind of very sensitive hesitation in his improvising – yet still swinging – that nobody else has.

All reed players have their solos, according to their celebrity or even fame at the time of recording. Thus, a man like Russell Procope has the least exhibition here, apart from the rhythm "servants". But they all swing like hell!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Frank Newton (tp); Russel Procope, Pete Brown (as); Ed Hall (cl & s); Cecil Scott (ts & cl); Don Frye (p); John Smith (g); Dick Fulbright (b); Cozy Cole (dm); Slim Gaillard (vo)

- Carey, McCarthy, *Jazz Directory, Vol. 5*: Frank Newton (tp); Russel Procope, Pete Brown (as); Ed Hall (cl & s); Cecil Scott (ts & cl); Don Frye (p); John Smith (g); Dick Fulbright (b); Cozy Cole (dm); Slim Gaillard (vo)

- Rust\*2,\*3,\*4,\*6: Frank Newton (tpt); Russel Procope, Pete Brown (alt); Cecil Scott (clt, ten); Edmond Hall (clt, bar); Don Frye (pno); John Smith (gtr); Richard Fulbright (sbs); Cozy Cole -d; Slim Gaillard -v

Solos ad-lib:

M-402: CC dms 2; FN o-tpt 32 + 30; CS ten 2+32; EH clt 2+32 + 24; FN o-tpt + EH clt 8

M-403: FN o-tpt 1+32; PB alt 4 + 32; RP clt 16; EH bar 1+32; RP clt 1+10

M-404: FN o-tpt 4 + 32; SG voc + PB alt obl 32; EH clt 1+32; PB alt 1+30; FN o-tpt 2+16; CS ten 2+8

M-405: PB alt 4; FN o-tpt 32; SG voc + PB alt obl 32; PB alt 32; EH clt 1+16; RP alt 1+8; EH clt 8; FN o-tpt 8; FN o-tpt + EH clt 8

## 043 TEDDY HILL AND HIS NBC ORCHESTRA

New York,

Apr. 23, 1937

Teddy Hill – ldr, ten, dir;

Bill Dillard, Frank Newton, Shad Collins – tpt; Dicky Wells – tbn;

Russell Procope, Howard Johnson – alt, clt; Cecil Scott – ten, clt, bar;

Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;

Bill Dillard – voc (1,2,3)

07925-1 I Know Now

BB B-6954,

Chronological Classics 645

07926-1 The Lady Who Couldn't Be Kissed

BB B-6954,

Chronological Classics 645

07927-1 (Have You Forgotten) The You And Me That Used To Be?

BB B-6941,

Chronological Classics 645

07928-1 A Study In Brown

BB B-6943,

Chronological Classics 645

07929-1 Twilight In Turkey

BB B-6943,

Chronological Classics 645

07930-1 China Boy

BB B-6941,

Chronological Classics 645

Composer credits: 07925 (A. Dubin – H. Warren); 07926 (A. Dubin – H. Warren); 07927 (W. Bullock – A. Wrubel); 07928 (L. Clinton); 07929 (R. Scott); 07930 (D. Winfree – P. Boutelje)

One month after the fore-going session 040 we have the same band/personnel still again. And the music is yet more commercial. There is little spectacular soloing on these sides, but listen to Dick Fullbright's powerful slap-bass at the end of 'Twilight In Turkey'. Sam Allen can be heard stretching out in solo in the very fast 'China Boy'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Dillard, Frank Newton, "Shad" Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Cecil Scott (s); Sam Allen (p); John Smith (g); Richard Fullbright (b); Bill Beason (dm); Beatrice Douglas (vo)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Bill Dillard, Frank Newton, Lester "Shad" Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ten); Sam Allen (p); John Smith (g); Richard Fulbright (bs); Bill Beason (d); Beatrice Douglas (vcl)

- Rust\*2: Bill Dillard, Frank Newton, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ts); Sam Allen (pno); John Smith (gtr); Richard Fullbright (sbs); Bill Beason (dms); Bill Dillard (vcl)

- Rust\*3: Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Cecil Scott -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -members of the Orchestra -v

- Rust\*4,\*6: Teddy Hill -ts -ldr; Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Cecil Scott -ts -bar; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -v

Solos ad-lib:

07925-1: BD voc 32; SA pno 8

07926-1: DW o-tbn 2; BD voc 32+2; ?FN o-tpt 8

07927-1: BD voc 32; SC o-tpt 8

07928-1: SC o-tpt 16; CS ten 2+14; DW o-tbn 2+14

07929-1: BB dms 2; JS gtr 2; BB dms 8; CS ten 16

07930-1: SA pno 4 + 32 + 30 + 28; FN o-tpt 2+16; CS bar 8; FN o-tpt 6; BB dms 2; SA pno 20

## 044 TEDDY HILL AND HIS NBC ORCHESTRA

New York,

May 17, 1937

Teddy Hill – ldr, ten, dir;  
 Bill Dillard, Shad Collins, Dizzy Gillespie – tpt; Dicky Wells – tbn;  
 Russell Procope, Howard Johnson – alt, clt; Robert Carroll – ten;  
 Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;  
 Bill Dillard – voc (1,2,3,4);  
 Chappie Willett – arr (6)

010206-1	San Anton´	BB B-6988,	Chronological Classics 645
010207-1	I´m Happy, Darling, Dancing With You	BB B-6989,	Chronological Classics 645
010208-1	Yours And Mine	BB B-7013,	Chronological Classics 645
010209-1	I´m Feeling Like A Million	BB B-7013,	Chronological Classics 645
010210-1	King Porter Stomp	BB B-6988,	Chronological Classics 645
010211-1	Blue Rhythm Fantasy	BB B-6989,	Chronological Classics 645

Composer credits: 010206 (A. Razaf – P. Denniker); 010207 (J. Young – F.E. Ahlert); 010208 (A. Freed – F.A. Brown); 010209 (A. Freed – F.A. Brown); 10210 (F. Morton); 010211 (T. Hill – Chappie Willett)

Let´s not forget that the bands in Harlem had to deliver music for dancing. Not necessarily music with much hot soloistic. (By the way: the Fletcher Henderson band was famed for their beautiful waltzes they played at their performances!) And that´s just what the Hill band had recorded with their first four titles, plain swinging music for dancing. The hot jazz was added in the last two tunes. ‘King Porter Stomp’, Jelly Roll Morton´s composition of twenty years ago, still proves its attractiveness for swing/dance bands with this Teddy Hill version in an own arrangement. It is distinctively different from thirty other versions of this title listed in Rust\*6. Although recorded in 1937 already, this very version seems to be the most musically modern one before 1942, the riffs being different, and above all, there is young Dizzy Gillespie with his most fiery style of playing and the use of his newly developed harmonic devices. Equally inspiring is ‘Blue Rhythm Fantasy’ with its arrangement by Chappie Willett, recorded by the Hill band one year ago for Vocalion (see session 038). Great solos by Dicky Wells in his most individual style, Russell Procope fluid and big-toned clarinet, Robert Carroll´s agile tenor sax, and Dizzy Gillespie´s phenomenal trumpet.

This really is fantastic swing jazz music of the highest order.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Dillard, Dizzy Gillespie, “Shad” Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Robert Carroll (s); Sam Allen (p); John Smith (g); Richard Fullbright (b); Bill Beason (dm); Beatrice Douglas (vo)  
 - Carey, McCarthy, *Jazz Directory, Vol. 4*: Bill Dillard, Dizzy Gillespie, Lester ‘Shad’ Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Robert Carroll (ten); Sam Allen (p); John Smith (g); Richard Fullbright (bs); Bill Beason (d); Beatrice Douglas (vcl)

- Rust\*2: Bill Dillard, Dizzy Gillespie, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Robert Carroll (ts); Sam Allen (pno); John Smith (gtr); Richard Fullbright (sbs); Bill Beason (dms); Bill Dillard (vcl)

- Rust\*3: Bill Dillard - Dizzy Gillespie - Shad Collins -t; Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Robert Carroll -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -members of the Orchestra -v

- Rust\*4, \*6: Teddy Hill -ts -ldr; Bill Dillard -t -v; Shad Collins -Dizzy Gillespie -t; Dicky Wells -tb; Russell Procope -cl -as; Howard Johnson -as; Robert Carroll -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -v

Solos ad-lib:

010206-1:	BD voc 16 + 16; SA pno 2+8; DW o-tbn 4; RC ten 6; BD voc 8
010207-1:	SC o-tpt 1+7; BD voc 32; HJ alt 4
010208-1:	RC ten 4; BD voc 32; RC ten 2 + 2; SC o-tpt 16 + 6; BB dms 2; SA pno 4
010209-1:	BD voc 32; DW m-tbn 2+16; RC ten 2+10+2
010210-1:	DG o-tpt 2+16; HJ alt 16; DW o-tbn 16; RC ten 16; DG o-tpt 16
010211-1:	DW o-tbn 1 + 1 + 10; RP clt 2 + 2 + 16; DG o-tpt 1+14; RC ten 2+14 + 14

## 045 CLARENCE WILLIAMS´ SWING BAND

New York,

c. Apr. 29, 1937

Ed Allen – tpt;  
 Buster Bailey – alt, clt; Russell Procope – alt, clt; Cecil Scott – ten, clt;  
 Clarence Williams – pno, voc; Richard Fullbright – sbs, voc; Floyd Casey or (Bill Beason) – dms;  
 Bill Cooley, Clarence Williams, Richard Fullbright, choir incl. Eva Taylor – voc

MS 07862-1	Ev´ry Time I Feel De Spirit	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	Old Time Religion	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	The Lord Delivered Daniel	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	Sweet Kisses	Lang-Worth Prog. 268,	Circle CCD-4
MS 07863-1	Go Down, Moses	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	Do You Call That Religion?	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	Joshua Fit The Battle Of Jericho	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	The Lazy Swing	Lang-Worth Prog. 270,	Circle CCD-4

The horn players are identified by Clarence himself on the second title, and this is the first time we definitely hear Russell Procope with Clarence, all other – earlier – assumptions seemingly being only pure guesses. In a Storyville note (see Storyville 68/63) it is assumed that Clarence might not be the pianist on this first session. Yet, what we hear is a pianist exactly in the Clarence Williams mode, albeit a little more developed to smoother playing in the swing mode. The bass player may be Fullbright as he was with the Teddy Hill band at the time, together with Scott and Procope. In a letter to Eric Townley Cozy Cole stated that he never did record with Clarence Williams (Storyville 68-63). Cole had been named as drummer in earlier discographies. The drummer is mostly listed as Floyd Casey after Cole had been cancelled. But this drummer here is a much more swinging drummer than Casey, so Casey´s presence here is at least in doubt. Instead, we would opt for Bill Beason on drums here (i.e. on “Sweet Kisses”!), who also was with the Hill band at the time.

Notes:

- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Russell Procope (alt); Cecil Scott (ten); prob Clarence Williams (pno, vcl interjections); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).

- Lord, Clarence Williams p387: Ed Allen (cnt); Buster Bailey, Russell Procope (alt, clt); Cecil Scott (ten, clt); prob Clarence Williams (pno, talk); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).

- Rust\*2: not listed

- Rust\*3: Ed Allen -c; Buster Bailey -cl; Russell Procope -as; Cecil Scott -ts; Clarence Williams -p; ?Richard Fullbright -bb; ?Cozy Cole -d; William Cooley -v.

- Rust\*4,\*6: Ed Allen -c; Buster Bailey, Russell Procope -cl -as; Cecil Scott -cl -ts; Clarence Williams -p; unknown -sb; Floyd Casey -d; William Cooley -v.

Solos ad-lib:

MS 07862 ETIFDS: EA m-tpt obl 16; EA m-tpt 15 + 16; CS ten 1+16; EA m-tpt obl 16

MS 07862 OTR: CW pno 8; EA m-tpt obl 16; EA m-tpt 8; CS ten 8; RP alt 8

S 07862 TLDD: CS ten 1+16; EA o-tpt 8 + 8 + 8

MS 07862 SK: BB clt 1+32; EA o-tpt + BB clt 1+16; RP alt 1+16; BB clt obl 2+32

MS 07863 GDM: no ad-lib solos

MS 07863 DYCTR: EA o-tpt 8; EA m-tpt 8; CS ten 16; EA o-tpt 16

MS 07863 JFTBOJ: EA m-tpt obl 16 + 16; CS ten 16; EA o-tpt obl 16

MS 07863 LS: EA o-tpt 20; CS ten 20; EA m-tpt 20; BB clt 1+20

**046 CLARENCE WILLIAMS' SWING BAND**

New York,

c. Oct. 1937

Ed Allen – tpt;

Buster Bailey – alt, clt; Russell Procope – alt, clt; Cecil Scott – ten, clt;

Clarence Williams – pno, voc; *Cyrus St. Clair* – sbs; *Floyd Casey* or (*Bill Beason*) – dms;

Bill Cooley, Clarence Williams, choir incl. Eva Taylor – voc

MS 014994-1 Roll, Jordan, Roll

Lang-Worth Prog. 399,

Circle CCD-4

MS 014994-1 Heaven, Heaven

Lang-Worth Prog. 399,

Circle CCD-4

MS 014994-1 There Is Love

Lang-Worth Prog. 399,

Circle CCD-4

MS 014995-1 It's Me, O Lord, Standin' In The Need Of Prayer

Lang-Worth Prog. 400,

Circle CCD-4

MS 014995-1 Get On Board, Li'l Chillun

Lang-Worth Prog. 400,

Circle CCD-4

MS 014996-1 Step On It

Lang-Worth Prog. 438,

Circle CCD-4

MS 014996-1 Swing Low, Sweet Chariot

Lang-Worth Prog. 438,

Circle CCD-4

Personnel seems to be the same as on session # 044 with the possible exception of the bass player, who may be St.Clair on string bass, although we do not know on which grounds his name has been stated in the discographies. Again, we hear a slightly modernized Clarence Williams on piano, and again we opt for Beason as the drummer (see above).

Notes:

- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Russell Procope (alt); Cecil Scott (ten); prob Clarence Williams (pno, vcl injections); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).

- Lord, Clarence Williams p389: Ed Allen (cnt); Buster Bailey, Russell Procope (alt, clt); Cecil Scott (ten, clt); prob Clarence Williams (pno, talk, vcl); Cyrus St. Clair (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).

- Rust\*2: not listed

- Rust\*3: Ed Allen -c; Buster Bailey -cl; Russell Procope -as; Cecil Scott -ts; ?Clarence Williams -p; Richard Fullbright -sb; ?Cozy Cole -d; William Cooley -v.

- Rust\*4,\*6: Ed Allen -c; Buster Bailey, Russell Procope -cl -as; Cecil Scott -cl -ts; ?Clarence Williams -p -v -speech; Cyrus St. Clair -sb; ?Floyd Casey -d; William Cooley -v.

Solos ad-lib:

MS 014994 RJR: EA o-tpt 1+16; EA m-tpt 8; CS ten 4 + 4

MS 014994 HH: EA o-tpt 16

MS 014994 TIL: EA o-tpt + RP alt 28; CS clt obl 32; CS clt 30; EA m-tpt 2+24; EA m-cnt + CS clt 8

MS 014995 IMOLSITNOP: EA o-tpt 16 + 24; EA m-tpt obl + 2 clts 16; EA o-tpt 16

MS 014995 GOBLC: EA tpt 1+15; CS ten 8

MS 014995 SOI: EA o-tpt 16; BB clt 1+8; RP alt 8; BB clt 8; EA m-tpt 2+8; CS ten 8; EA m-tpt 8; CS ten 8

MS 014995 SLSC: EA o-tpt 1+14; EA m-tpt 18 (slow)

**047 TIMME ROSENKRANTZ AND HIS BARRELHOUSE BARONS**

New York,

May 27, 1938

Billy Hicks – tpt; Rex Stewart – cnt; Tyree Glenn – tbn, vib;

Russell Procope, Rudy Williams – alt; Don Byas – ten;

Billy Kyle – pno; Brick Fleagle – gtr; Walter Page – sbs; Jo Jones – dms;

Inez Cavanaugh – voc (2,3);

Leo Mathisen – arr

023502-1 A Wee Bit Of Swing

Vic 25876,

Chronological Classics 919

023503-1 Is This To Be My Souvenir?

Vic 25876,

Chronological Classics 919

023504-1 When Day Is Done

Vic 25883,

Chronological Classics 919

023505-1 The Song Is Ended

Vic 25883,

Chronological Classics 919

Composer credits: 023502: (Mathiesen - Rosenkrantz); 023503 (Mathiesen - Rosenkrantz); 023504 (DeSylva - Katcher); 023505 (Berlin)

Timme Rosenkrantz was a Danish nobleman, who first fell in love with jazz and then went to the USA to experience jazz from the roots, and second fell in love with a singer by the name of Inez Cavanaugh. And for some years lived on Harlem's Sugar Hill and on 46 th Street. In Harlem he ran a music shop, 'The Melodee-Music Shop' and for some time had his own radio program on WNEW New York by the name 'Rhythm Is Our Business' (F. Büchmann-Möller, Is This To Be My Souvenir?). So, it seems that many European jazz enthusiasts before and after WW II are indebted to him more than we probably know.

For instance, for collecting a group of outstanding jazz musicians from the Harlem scene and let them play some arrangements of a famous Danish pianist and arranger of the 1930s/40s, Leo Mathisen.

These remarkable sides feature the first recordings of tenorist Don Byas and trombonist Tyree Glenn. And both immediately show their immense abilities: Rudy Williams with his sharp cutting alto sax on the border to modern jazz, already, and Tyree Glenn with his warm and soft portato style on trombone and his beautiful arpeggiating vibraphone. Billy Hicks was a trumpet player of second rank in New York, but he plays swinging and workman-like, but has to give way for Rex Stewart's high-up fiery cornet. He, Stewart, decidedly is of another class. Russell Procope plays convincingly ad-lib, but mostly leads the reed-section as in former times. And then the rhythm section: Billy Kyle with his very individual pearly style without a thumping left-hand rhythm, Stewart's friend Brick Fleagle on guitar, and the Basie alumni Walter Page and Jo Jones, the backbones of the Basie rhythm section.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Rex Stewart, Billy Hicks (tp); Tyree Glenn (tb & vib); Rudy Williams, Russell Procope, Don Byas (s); Billy Kyle (p); Brick Fleagle (g); Walter Page (b); Jo Jones (dm); Inez Cavanaugh (vo)*

- *Rust\*2,\*3,\*4,\*6: Rex Stewart, Billy Hicks (tpt); Tyree Glenn (tbn, vib); Rudy Williams, Russell Procope (alt); Don Byas (ten); Billy Kyle (pno); Brick Fleagle (gtr); Walter Page (sbs); Jo Jones (dms); Inez Cavanaugh (vcl)*

Solos ad-lib:

023502: *RP alt 4; TG o-tbn 32; BK pno 4; RW alt 32; BK pno 4; TG vib 2+32; RS o-cnt 2 + 2 + 2 + 2; DB ten 8; RS o-cnt 2 + 2*

023503: *DB ten + TG vib 4; IC voc 32; DB ten 16; RS o-cnt 8; DB ten 6; RS o-cnt 2*

023504: *BH o-tpt 4 + 14; RS o-cnt 2+8; TG o-tbn 8; IC voc 32; BK pno 8; TG o-tbn 4; RS o-cnt 1*

023505: *TG vib 4; RP alt 16; BH – tpt 8; TG vib 8; RW alt 16; RS o-cnt 8; RW alt 8; BK pno 32; TG o-tbn 1+8*

From here on, Russell Procope's career is almost exclusively determined by his work with the John Kirby Orchestra until 1946, with a two-years' intermission with the US Army. The Kirby band had a remarkably steady style and personnel, and I shall refrain from commenting on all their recording sessions, including those made under others' names. All their music is of the highest quality – musically and technically – but also a bit of uniform and commercial. And it is funny to hear all their try-outs with the classics. As their instrumentation always is trumpet, clarinet, alto sax, piano, bass, and drums, it is very simple to identify the musicians while listening. I shall comment only on sessions with different personnel from here on!

**048 MIDGE WILLIAMS AND HER JAZZ JESTERS**

New York,

Jun. 10, 1938

Midge Williams – voc, ldr;

Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;

Billy Kyle – pno; Danny Barker – gtr; Johnny Williams – sbs; O'Neil Spencer – dms;

band choir – voc (4)

23054-2 Don't Wake Up My Heart

Voc 4192,

Chronological Classics 745

23055-1 Where In The World

Voc 4177,

Chronological Classics 745

23056-1 In Any Language

Voc 4177,

Chronological Classics 745

23057-1 Rosie The Redskin

Voc 4192,

Chronological Classics 745

*Composer credits: 23054 (Lewis – Meyer – Wendling); 23055 (Gordon – Revel); 23056 (Gordon – Revel); 23057 (Stillman – Jacobs)*

There is little known of this Californian singer who mainly performed in the Far East until 1934. In 1936 she at least reached New York where she recorded seven sessions under her own name. This one is her last one, and she is accompanied by the newly formed John Kirby Orchestra, although Johnny Williams replacing Kirby, and with an added guitarist, Danny Barker from New Orleans. In the late 1930s she appeared with Louis Armstrong Big Band and in the 1940s she appeared as a solo singer, but nothing seems to be known of her, further.

This session demonstrates her remarkably and jazzy delivery of songs. And she attaches a lot of solo space to her accompanists.

Notes:

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

- *Rust\*2,\*3\*4,\*6: Charlie Shavers (tpt); Buster Bailey (clt); Russell Procope (alt); Billy Kyle (pno); Danny Barker (gtr); Johnny Williams (sbs); O'Neil Spencer (dms)*

Solo ad-lib:

23054: *BK pno 2; RP alt obl 30; RP alt 8; CS m-tpt 8*

23055: *BB clt 8; BK pno 8*

23056: *BK pno 4; CS o-tpt 16; BB clt 8; RP alt 8; BK pno 4*

23057: *RP alt 16; CS m-tpt 8; BB clt 8; BK pno obl 8*

**049 MILDRED BAILEY AND HER ORCHESTRA**

New York,

Sep. 29, 1938

Mildred Bailey – voc, ldr;

Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;

Red Norvo – vib; Billy Kyle – pno; John Kirby – sbs, ldr; O'Neil Spencer – dms

23516-3 St. Louis Blues

Voc 4801,

Mosaic MD10-204 VII

23516-4 St. Louis Blues

Voc 4801,

Mosaic MD10-204 VII

23519-1 Have You Forgotten So Soon?

Voc 4432,

Mosaic MD10-204 VII

23519-2 Have You Forgotten So Soon?

Voc uniss on 78,

Mosaic MD10-204 VII

**050 JOHN KIRBY AND HIS ONYX CLUB BOYS**

New York,

Oct. 28, 1938

Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;

Billy Kyle – pno, arr; John Kirby – sbs; O'Neil Spencer – dms, voc

64708-A Rehearsin' For A Nervous Breakdown

Dec 2367,

Chronological Classics 750

64709-A From A Flat To C

Dec 2216,

Chronological Classics 750

64710-A Pastel Blue

Dec 2367,

Chronological Classics 750

64711-A Undecided

Dec 2216,

Chronological Classics 750

64712-A By The Waters Of Minnetonka

Dec F-7809,

Chronological Classics 750

**051 BUSTER BAILEY AND HIS RHYTHM BUSTERS**

New York,

Dec. 07, 1938

Frank Newton – tpt; Buster Bailey – clt, ldr; Russell Procope – alt;

Billy Kyle – pno; James McLin – gtr; Johnny Williams – sbs; O'Neil Spencer – dms

M-940-1 Chained To A Dream

Voc 5510,

Chronological Classics 904

M-941-1 Light Up

Voc 4564,

Chronological Classics 904

M-942-1 Man With A Horn Goes Berserk

Voc 4564,

Chronological Classics 904

**052 JOHN KIRBY AND HIS ORCHESTRA**

New York,

Jan. 09, 1939

Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;

Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms		
23935-1	It Feels Good	Voc/OK 4624, Chronological Classics 750
23936-1	Effervescent Blues	Voc/OK 4624, Chronological Classics 750
23937-1	The Turf	Voc/OK 4653, Chronological Classics 750
23938-1	Dawn On The Desert	Voc/OK 4653, Chronological Classics 750

**053 MILDRED BAILEY AND HER ORCHESTRA**

New York, Jan. 18, 1939

Mildred Bailey – voc, ldr;		
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;		
Red Norvo – vib; Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms;		
Eddie Sauter - arr		
23986-2	I Cried For You	Voc 4619, Mosaic MD10-204 VII
23987-2	Begin The Beguine	Voc 4619, Mosaic MD10-204 VII
23988-1	What Shall I Say?	Voc 4632, Mosaic MD10-204 VII

**054 MILDRED BAILEY AND HER ORCHESTRA**

New York, Feb. 28, 1939

Mildred Bailey – voc, ldr;		
Charlie Shavers - tpt; Buster Bailey – clt; Russell Procope – alt;		
Red Norvo – vib; Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms		
24178-1	It’s Slumbertime Along The Swanee	Voc 4708, Mosaic MD10-204 VII
24179-1	‘Tain’t What You Do	Voc 4708, Mosaic MD10-204 VII
24179-2	‘Tain’t What You Do	Voc uniss on 78, Mosaic MD10-204 VII
24180-1	Love Is A Necessary Thing	Voc 4749, Mosaic MD10-204 VII
24180-2	Love Is A Necessary Thing	Voc uniss on 78, Mosaic MD10-204 VII
24182-1	Down Hearted Blues	Voc 4800, Mosaic MD10-204 VII
24183-1	I Can Read Between The Lines	Voc 4749, Mosaic MD10-204 VII

**055 LEO WATSON** the John Kirby SextetNew York, Mar. 24, 1939  
The Rudy Vallee Radio Show

Leo Watson – voc;		
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;		
Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms, voc		
Honeysuckle Rose		Merritt 503 (LP)

**056 LIONEL HAMPTON AND HIS ORCHESTRA**

New York, Apr. 03, 1939

Lionel Hampton – vib, voc, ldr;		
Irving Randolph – tpt;		
Hymie Schertzer, Russell Procope – alt, clt; Jerry Jerome – ten, clt, bcl; Chu Berry – ten, clt;		
Clyde Hart – pno; Allan Reuss – gtr; Milt Hinton – sbs; Cozy Cole – dms;		
Fred Norman – arr (2)		
035392-1	I Can Give You Love	Vic 26343, Mosaic MD5-238 II
035393-1	High Society	Vic 26209, Mosaic MD5-238 II
035394-1	It Don’t Mean A Thing (If It Ain’t Got That Swing)	Vic 26254, Mosaic MD5-238 II
035394-2	It Don’t Mean A Thing (If It Ain’t Got That Swing)	Vic unissued, Mosaic MD5-238 II
035395-1	Johnny Get Your Horn And Blow It	Vic 26343, Mosaic MD5-238 II

*Composer credits: 035392 (L. Hampton – J. Evans); 035393 (A.J. Piron – C. Williams); 035394 (D. Ellington – I. Mills); 035395 (Hathaway – Hirsch – Hampton)*

This is one of Lionel Hampton’s most famous 1930 Victor sessions, made with all-star groups assembled from the temporarily leading American bands. But not from the Kirby band, here. Just look at the personnel! We hear Irving Randolph, a great but too modest trumpet player of the time, known from his stunts with the Carter, Henderson and Calloway bands, here featured as sole trumpet soloist. On tenor sax we have the one-and-only Chu Berry, Russell Procope on alto sax soloing in the second title, and Hymie Scherzer obviously at the end of the fourth title. And Jerry Jerome is featured on the un-common bass clarinet. Clyde Hart’s always interesting piano can be heard sparsely only, while Hampton plays his vibes and sings. OK, it is his recording session! But let’s not forget the superb bass playing of Milt Hinton, Allan Reuss’ dependable guitar strumming, and Cozy Cole’s “anachronistic” snare-drum rolls! A joy to hear!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Irving Randolph (tp); Jerry Jerome, Hymie Schertzer, Chu Berry, Russel Procope (s); Clyde Hart (p); Allan Reuss (g); Milt Hinton (b); Cozy Cole (dm); Lionel Hampton (vb)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Irving Randolph (tpt); Jerry Jerome, Choo Berry (ten); Hymie Schertzer, Russel Procope (alt); Clyde Hart (p); Allan Reuss (g); Milt Hinton (bs); Cozy Cole (d); Lionel Hampton (vib)

- Rust\*2,\*3,\*4,\*6: Irving Randolph (tpt); Hymie Schertzer, Russel Procope (alt); Jerry Jerome, Chu Berry (ten); Clyde Hart (pno); Allan Reuss (gtr); Milt Hinton (sbs); Cozy Cole (dms); Lionel Hampton (vib, vcl)

Solos ad-lib:

035392: CH pno 4; LH vib obl 16; IR o-tpt 1+8; LH vib obl 6; IR o-tpt 1; LH voc + CH pno obl 30; CB ten 2+8; LH vib obl 6

035393: CC dms 18 + IR o-tpt 6; IR o-tpt 1+16; LH vib 32; JJ b-clt 32; RP alt 16; CB ten 16; LH vib 32

035394: CH pno obl 8; CC dms 4; IR o-tpt 4 + 4; CB ten 8; IR o-tpt 4; LH voc 4 + 4 + 12; LH vib 16 + 8; CH pno 4 + 4+8; LH vib obl 8

035395: IR o-tpt 16; LH vib 8; IR o-tpt 8; CB ten 8; LH voc 30; CB ten 32; ?HS alt 8

Discernible differences of takes:

035394-1: Introduction: piano starts on third bar

035394-2: Introduction: piano plays from beginning

057 **MILDRED BAILEY AND HER ORCHESTRA** New York, Apr. 24, 1939  
 Mildred Bailey – voc, ldr;  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Red Norvo – vib; Billy Kyle – pno; John Kirby – sbs; O'Neil Spencer – dms

24427-A	That Sly Old Gentleman	Voc 4815,	Mosaic MD10-204 VIII
24428-A	Tit Willow	Voc 4845,	Mosaic MD10-204 VIII
24429-A	The Lamp Is Low	Voc 4845,	Mosaic MD10-204 VIII
24439-A	And The Angels Sing	Voc 4815,	Mosaic MD10-204 VIII

058 **JOHN KIRBY AND HIS ORCHESTRA** New York, May 19, 1939  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Billy Kyle – pno, arr; John Kirby – sbs; O'Neil Spencer – dms

24677-A	Anitra's Dance	Voc/OK 4890,	Chronological Classics 750 Merritt 503 (LP)
24678-A	Sweet Georgia Brown	Col 36001,	Chronological Classics 750
24678-B	Sweet Georgia Brown	Voc/OK 4890,	Chronological Classics 750
24679-A	Drink To Me Only With Thine Eyes	Voc/OK 4890,	Chronological Classics 750
24680-A	Minute Waltz	Voc/OK 4890,	Chronological Classics 750

059 **LIONEL HAMPTON AND HIS ORCHESTRA** New York, Jun. 09, 1939  
 Lionel Hampton – vib, dms, voc, ldr;  
 Ziggy Elman – tpt;  
 Hymie Schertzer – alt, clt; Russell Procope – alt, clt, sop; Jerry Jerome, Chu Berry – ten;  
 Clyde Hart – pno; Danny Barker – gtr; Milt Hinton – sbs; Cozy Cole – dms;  
 Fred Norman – arr (1,2,4,5)

037614-1	If It's Good (Then I Want It)	Vic unissued on 78,	Mosaic MD5-238 III
037615-1	Stand By! For Further Announcements (And More Good News)	Vic 26296,	Mosaic MD5-238 III
037616-1	Ain't Cha Comin' Home?	Vic 26362,	Mosaic MD5-238 III
037617-1	Big-Wig In The Wigwam	Vic 26296,	Mosaic MD5-238 III
037617-2	Big-Wig In The Wigwam	Vic unissued,	Mosaic MD5-238 III

*Composer credits: 037614 (W. Hirsch – G. Marks); 037615 (Brown – Stept - Tobias); 037616 (Bernardi – Hampton - Hathaway); 037617 (D. Katz – B. Young)*

And again, we have the Lionel Hampton band recording for Victor, with a very similar personnel as before, including some Benny Goodman and Cab Calloway musicians. We hear a hot and tasteful Ziggy Elman on trumpet, great Chu Berry, and nice Russell Procope on soprano sax. Very good Clyde Hart again, and the leader playing the tom-toms to give us some "savage" sounds and feeling.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Ziggy Elman (tp); Jerry Jerome, Hymie Schertzer, Chu Berry, Russel Procope (s); Clyde Hart (p); Danny Barker (g); Milt Hinton (b); Cozy Cole (dm); Lionel Hampton (vb & dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Ziggy Elman (tpt); Jerry Jerome, "Choo" Berry (ten); Hymie Schertzer, Russel Procope (alt); Clyde Hart (p); Danny Barker (g); Milt Hinton (bs); Cozy Cole (d); Lionel Hampton (vib, d)

- Rust\*2,\*3,\*4,\*6: Ziggy Elman (tpt); Hymie Schertzer, Russel Procope (alt); Jerry Jerome, Chu Berry (ten); Clyde Hart (pno); Danny Barker (gtr); Milt Hinton (sbs); Cozy Cole (dms); Lionel Hampton (vib, dms)

Solos ad-lib:

037614: LH vib 4; LH voc + ZE m-tpt obl 32 + LH voc 6; LH vib 16; CB ten 8

037615: CC dms 4; ZE o-tpt 2 + 2+2+8; LH vib 4; LH voc + ZE o-tp obl 32; CB ten 4 + 1+4; LH vib 8; LH vib obl 16+8

037616: LH vib 4; ZE m-tpt 16; CH pno 1+8; ZE m-tpt 7; CB ten 1+16; LH vib 1+16

037617: LH dms 8 + 2 + 4 + 4+4; ZE o-tpt 16 + 8; RP sop 16; LH dms 8 + 8

Discernible differences of takes:

037617-1: Soprano-solo starts with 1 quarter-note c (up-beat) and 1 sustained four-quarter note f

037617-2: Soprano-solo starts with 3 eighth-notes c-c'-c (up-beat) and 1 quarter-note c

060 **MILDRED BAILEY AND HER ORCHESTRA** New York, Jun. 14, 1939  
 Mildred Bailey – voc, ldr;  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Red Norvo – vib; Billy Kyle – pno; John Kirby – sbs; Cozy Cole – dms

24427-A	That Sly Old Gentleman	Voc 4815,	Mosaic MD10-204 VIII
24428-A	Tit Willow	Voc 4845,	Mosaic MD10-204 VIII
24429-A	The Lamp Is Low	Voc 4845,	Mosaic MD10-204 VIII
24439-A	And The Angels Sing	Voc 4815,	Mosaic MD10-204 VIII

061 **MILDRED BAILEY AND HER ORCHESTRA** New York, Jun. 27, 1939  
 Mildred Bailey – voc, ldr;  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Red Norvo – vib; Billy Kyle – pno; John Kirby – sbs; O'Neil Spencer – dms

24820-A	The Little Man Who Wasn't There	Voc 4966,	Mosaic MD10-204 VIII
24821-A	Ghost Of A Chance	Voc 5086,	Mosaic MD10-204 VIII
24822-A	You're The Moment In My Life	Voc 5006,	Mosaic MD10-204 VIII
24823-A	You And Your Love	Voc 5006,	Mosaic MD10-204 VIII

062 **JOHN KIRBY AND HIS ORCHESTRA** New York, Jul. 28, 1939  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;

Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms			
24944-A	Serenade (Schubert)	Voc unissued	not on LP/CD
24945-A	Front And Center	Voc/OK 5520,	Chronological Classics 750
24946-A	Royal Garden Blues	Voc/OK 5187,	Chronological Classics 750
24947-A	Opus 5	Voc/OK 5048,	Chronological Classics 750
<b>063 JOHN KIRBY AND HIS ORCHESTRA</b>		New York,	Aug. 10, 1939
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms			
24995-A	Impromptu	Voc/OK 5570,	Chronological Classics 750
24996-A	Blue Skies	Voc/OK 5187,	Chronological Classics 750
24997-A	Rose Room (In Sunny Roseland)	Col 36000,	Chronological Classics 750
24998-A	It May Be Wrong (But I Think You’re Wonderful)	Voc/OK 5048,	Chronological Classics 750
<b>064 JOHN KIRBY AND HIS ORCHESTRA</b>		Chicago,	Oct. 12, 1939
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms			
WC-2781-A	Little Brown Jug	Voc/OK 5570,	Chronological Classics 750
WC-2782-A	Nocturne	Voc/OK 5520,	Chronological Classics 750
WC-2783-A	One Alone	Voc/OK 5605,	Chronological Classics 770
WC-2784-A	Humoresque (Dvorak)	Voc/OK 5605,	Chronological Classics 770
WC-2785-A	Serenade (Schubert)	Col 36001,	Chronological Classics 770
<b>065 JOHN KIRBY AND HIS ORCHESTRA</b>		Los Angeles,	Feb. 26, 1940
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms			
LA-2159	You Go Your Way	Voc unissued	not on LP/CD
LA-2160	Milumbu	Voc unissued	not on LP/CD
LA-2161	Jumpin In The Pump Room	Voc unissued	not on LP/CD
LA-2162	20th Century Closet	Voc unissued	not on LP/CD
<b>066 JOHN KIRBY AND HIS ORCHESTRA</b>		New York,	Apr. 22, 1940
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms			
26757-A	Jumpin In The Pump Room	OK 5661,	Chronological Classics 770
26758-A	Milumbu	Col 35920,	Chronological Classics 770
26759-A	You Go Your Way	Voc/OK 5542,	Chronological Classics 770
26760-A	20th Century Closet	Col 36000,	Chronological Classics 770
<b>067 MAXINE SULLIVAN</b> John Kirby and his Orchestra		New York,	May 01, 1940
Maxine Sullivan – voc, ldr;			
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms			
26788-C	St. Louis Blues	Col 36341,	Chronological Classics 991
26789-B	The Hour Of Parting	Col 36341,	Chronological Classics 991
<b>068 BUSTER BAILEY AND HIS SEXTET</b>		New York,	May, 1940
Charlie Shavers – tpt; Buster Bailey – clt, ldr; Russell Procope – alt;			
Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms			
US-1759-1	Should I?	Var 8337,	Chronological Classics 904
US-1760-1	The Tea Room	Var 8333,	Chronological Classics 904
US-1761-1	April In Paris	Var 8337,	Chronological Classics 904
US-1762-1	Am I Blue?	Var 8333,	Chronological Classics 904
<b>069 JOHN KIRBY AND HIS ORCHESTRA</b>		New York,	May 27, 1940
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms			
26854-	Temptation	OK 5661,	Chronological Classics 770
26855-A	Blues Petite	OK 5805,	Chronological Classics 770
26856-A	On A Little Street In Singapore	OK 5761,	Chronological Classics 770
2657-A	Chloe	OK 5632,	Chronological Classics 770
<b>070 MAXINE SULLIVAN</b> John Kirby and his Orchestra		New York,	Jun. 11, 1940
Maxine Sullivan – voc, ldr;			
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms			
26916	Mad About The Boy	Col unissued	not on LP/CD
26917	Under The Greenwood Tree	Col unissued	not on LP/CD



<b>071 JOHN KIRBY AND HIS ORCHESTRA</b>	New York,	Jul. 09, 1940
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt; Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms; Charlie Shavers – arr (6)		
26997-A           Andiology	OK 5805,	Chronological Classics 770
26998-A           Can’t We Be Friends	Col 35920,	Chronological Classics 770
26999-A           Then I’ll Be Happy	Col 35999,	Chronological Classics 770
28000-A           I Love You Truly	Col 36165,	Chronological Classics 770
28001-A           Frasquita Serenade	OK 5705,	Chronological Classics 770
28002-A           Sextet From “Lucia”	OK 5705,	Chronological Classics 770
28003-A           Coquette	Col 35999,	Chronological Classics 770
28004-A           Zooming At The Zombie	OK 5761,	Chronological Classics 770
 <b>072 MAXINE SULLIVAN</b> John Kirby and his Orchestra	New York,	Aug. 01, 1940
Maxine Sullivan – voc, ldr; Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt; Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms		
27766-1           If I Had A Ribbon Bow	Col 36233,	Chronological Classics 991
27767-1           Who Is Sylvia?	Col 36233,	Chronological Classics 991
27768-1           Molly Malone	Col 35710,	Chronological Classics 991
27769-1           Barbara Allen	Col 35710,	Chronological Classics 991
 <b>073 GINNY SIMMS</b>	New York,	Dec. 17, 1940
Ginny Simms – voc; Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt; Eddie South – vln; David Martin – pno; Eddie Gibbs – gtr; Doles Dickens – sbs; Specs Powell – dms		
29251-1           Sighs And Tears	OK 6087,	Chronological Classics 737
29252-1           I’m Out Of Style	OK 5990,	Chronological Classics 737
29253-1           These Things You Left Me	OK 5990,	Chronological Classics 737
29254-1           You Danced With Dynamite	OK 6087,	Chronological Classics 737
 <b>074 JOHN KIRBY AND HIS ORCHESTRA</b>	New York,	Jan. 15, 1941
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt; Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms		
29508-1           Bounce Of The Sugar Plum Fairy	Col 35998,	Chronological Classics 770
29509-           Beethoven Riffs On	CBS CL 502 (LP),	Chronological Classics 770
29510-1           Double Talk	Col 35998,	Chronological Classics 770
29511-1           Cuttin’ The Campus	Col 35998,	Chronological Classics 770
 <b>075 JOHN KIRBY AND HIS ORCHESTRA</b>	New York,	c. early 1941
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt; Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms		
VP-635           Coquette	V-Disc 237,	Chronological Classics 792
VP-635           Royal Garden Blues	V-Disc 237,	Chronological Classics 792
 <b>076 JOHN KIRBY AND HIS ORCHESTRA</b>	New York,	Jul. 25, 1941
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt; Billy Kyle – pno, arr; John Kirby – sbs; O’Neil Spencer – dms; Lou Singer – arr (2)		
066895-1           Close Shave	Vic 27568,	Chronological Classics 792
066896-1           Bugler’s Dilemma	Vic 27568,	Chronological Classics 792
066897-1           It’s Only A Paper Moon	Vic 27598,	Chronological Classics 792
066898-1           Fifi’s Rhapsody	Vic 27598,	Chronological Classics 792
 <b>077 UNA MAE CARLISLE AND HER JAM BAND</b>	New York,	May 01, 1941
Una Mae Carlisle – voc, ldr; Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt; Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms		
063837-1           I See A Million People	BB B-11181,	Chronological Classics 1209
063838-1           Oh, I’m Evil	BB B-11159,	Chronological Classics 1209
063839-1           You Mean So Much To Me	BB B-11159,	Chronological Classics 1209
063840-1           The Boogie Woogie Piggy	BB B-11181,	Chronological Classics 1209
066879-1           Can’t Help Lovin’ Dat Man	BB B-11257,	Chronological Classics 1230
066880-1           Can’t Help Lovin’ Dat Man	BB B-11271,	Chronological Classics 1230
066881-1           Anything	BB B-11257,	Chronological Classics 1230
066882-1           City Called Heaven	BB B-11271,	Chronological Classics 1230
 <b>078 MAXINE SULLIVAN</b> John Kirby and his Orchestra	New York,	Jun. 17, 1941

- Maxine Sullivan – voc, ldr;  
 Red Solomon – tpt; Jimmy Lytell – clt; Russell Procope – alt;  
 Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms
- |         |                   |           |                           |
|---------|-------------------|-----------|---------------------------|
| 69364-A | Loch Lomond       | Dec 3954, | Chronogical Classics 1020 |
| 69369-A | Just Like A Gypsy | Dec 3954, | Chronogical Classics 1020 |
| 69370-A | My Blue Heaven    | Dec 4154, | Chronogical Classics 1020 |
| 69370-B | My Blue Heaven    | Dec 4154  | not on LP/CD ?            |
| 69371-A | St. Louis Blues   | Dec 4154, | Chronogical Classics 1020 |
| 69371-B | St. Louis Blues   | Dec 4154  | not on LP/CD ?            |
- 079 JOHN KIRBY AND HIS ORCHESTRA** New York, prob summer 1941  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms (1,2,3,4,9,10); Cosy Cole – dms (5,6,7,8)  
 Maxine Sullivan – voc (3)
- |                                    |              |
|------------------------------------|--------------|
| Polonaise (Chopin)                 | JP LP-5 (LP) |
| Prelude For Trumpet                | JP LP-5 (LP) |
| Last Night The Nightingale Woke Me | JP LP-5 (LP) |
| I Give You My Word                 | JP LP-5 (LP) |
| Rustle Of Spring (Sinding)         | JP LP-5 (LP) |
| Ida, Sweet As Apple Cider          | JP LP-5 (LP) |
| The Peanut Vendor                  | JP LP-5 (LP) |
| Revolutionary Etude (Chopin)       | JP LP-5 (LP) |
| Blue Fantasy                       | JP LP-5 (LP) |
| The Same Old Story                 | JP LP-5 (LP) |
- 080 JOHN KIRBY AND HIS ORCHESTRA** New York, prob summer 1941  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms
- |                                    |                        |
|------------------------------------|------------------------|
| It Feels So Good                   | Collector’s 12-10 (LP) |
| Blue Fantasy                       | Collector’s 12-10 (LP) |
| Whirlaway                          | Collector’s 12-10 (LP) |
| Arabian Nightmare                  | Collector’s 12-10 (LP) |
| Rose Room                          | Collector’s 12-10 (LP) |
| Rehearsin’ For A Nervous Breakdown | Collector’s 12-10 (LP) |
| Echoes Of Harlem                   | Collector’s 12-10 (LP) |
| Original Dixieland One-Step        | Collector’s 12-10 (LP) |
| Charlie’s Prelude                  | Collector’s 12-10 (LP) |
| Beethoven Riffs On                 | Collector’s 12-10 (LP) |
| Bounce Of The Sugar Plum Fairy     | Collector’s 12-10 (LP) |
| Rustle Of Spring (Sinding)         | Collector’s 12-10 (LP) |
| Peanut Vendor Boogie               | Collector’s 12-10 (LP) |
| Royal Garden Blues                 | Collector’s 12-10 (LP) |
- 081 JOHN KIRBY AND HIS ORCHESTRA** New York, prob summer 1941  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms
- |  |                        |
|--|------------------------|
| Ida, Sweet As Apple Cider              | Collector’s 12-11 (LP) |
| Close Shave                            | Collector’s 12-11 (LP) |
| One Alone                              | Collector’s 12-11 (LP) |
| Then I’ll Be Happy                     | Collector’s 12-11 (LP) |
| Coquette                               | Collector’s 12-11 (LP) |
| 20th Century Closet                    | Collector’s 12-11 (LP) |
| Milumbu                                | Collector’s 12-11 (LP) |
| Frasquita                              | Collector’s 12-11 (LP) |
| Serenade (Schubert)                    | Collector’s 12-11 (LP) |
| Dawn On The Desert                     | Collector’s 12-11 (LP) |
| Front And Center                       | Collector’s 12-11 (LP) |
| Temptation                             | Collector’s 12-11 (LP) |
| Can’t Help Lovin’ Dat Man              | Collector’s 12-11 (LP) |
| Lucia Di Lammermoor Sextet (Donizetti) | Collector’s 12-11 (LP) |
- 082 JOHN KIRBY AND HIS ORCHESTRA** New York, prob summer 1941  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Billy Kyle – pno; John Kirby – sbs; O’Neil Spencer – dms
- |                          |                 |
|--------------------------|-----------------|
| Front And Center         | Pol 236523 (LP) |
| Down On The Rminent      | Pol 236523 (LP) |
| Feeling In A Mellow Mood | Pol 236523 (LP) |
| Humoresque (Dvorak)      | Pol 236523 (LP) |
- 083 UNA MAE CARLISLE AND HER JAM BAND** New York, Oct. 03, 1941  
 Una Mae Carlisle – voc, ldr;  
 Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;

Billy Kyle – pno; John Kirby – sbs; Specs Powell – dms			
067962-2	I'm The One Who Loves You	BB B-11362,	Chronological Classics 1230
067963-1	My Wish	BB B-11330,	Chronological Classics 1230
067964-1	Coffee And Cakes	BB B-11362,,	Chronological Classics 1230
067965-1	Moonlight Masquerade	BB B-11330,	Chronological Classics 1230
<b>084 JOHN KIRBY AND HIS ORCHESTRA</b>		New York,	Oct. 07, 1941
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno; John Kirby – sbs; Specs Powell – dms;			
Lou Singer – arr (1)			
067977-1	Night Whispers	Vic 27667,	Chronological Classics 792
067978-1	Tweed Me	Vic 27667,	Chronological Classics 792
067979-1	Move Over	Vic 27712,	Chronological Classics 792
067980-1	Wondering Where	Vic 27712,	Chronological Classics 792
<b>085 MAXINE SULLIVAN</b>	John Kirby and his Orchestra	New York,	Dec. 03, 1941
Maxine Sullivan – voc, ldr;			
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno; John Kirby – sbs; O'Neil Spencer – dms			
69988	When Your Lover Has Gone	Dec unissued	not on LP/CD
69989	My Ideal	Dec unissued	not on LP/CD
69990	The Night We Called It A Day	Dec unissued	not on LP/CD
69991	Concerto For Two (A Love Song)	Dec unissued	not on LP/CD
<b>086 MAXINE SULLIVAN</b>	John Kirby and his Orchestra	New York,	Jan. 28, 1942
Maxine Sullivan – voc, ldr;			
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt, <i>bar</i> ;			
Billy Kyle – pno; John Kirby – sbs; O'Neil Spencer – dms			
70244-A	Kentucky Babe	Dec 18349,	Chronological Classics 1020
70245-A	Ma Curly-Headed Baby	Dec 18349,	Chronological Classics 1020
70246-A	When Your Lover Has Gone	Dec 18555,	Chronological Classics 1020
70247-A	My Ideal	Dec 18555,	Chronological Classics 1020
<b>087 JOHN KIRBY AND HIS ORCHESTRA</b>		New York,	Feb. 11, 1942
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno; John Kirby – sbs; Specs Powell – dms;			
Charlie Shavers, Buster Bailey, Russell Procope – voc (1);			
Lou Singer – arr (1)			
071900-1	Keep Smilin'	Vic 27890,	Chronological Classics 792
071901-1	Comin' Back	Vic 27890,	Chronological Classics 792
071902-1	No Blues At All	Vic 27926,	Chronological Classics 792
071903-1	St. Louis Blues	Vic 27926,	Chronological Classics 792
071903-2	St. Louis Blues		Vic LPM-10016 (LP)
<b>088 UNA MAE CARLISLE AND HER JAM BAND</b>		New York,	Feb. 13, 1942
Una Mae Carlisle – voc, ldr;			
Charlie Shavers – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno; John Kirby – sbs; O'Neil Spencer – dms			
071908-1	Don't Tetch It	BB B-11491,	Chronological Classics 1230
071909-1	So Long, Shorty	BB B-11507,	Chronological Classics 1230
071910-1	I'm Tryin'	BB B-11491,	Chronological Classics 1230
071911-1	Sweet Talk	BB B-11507,	Chronological Classics 1230
<b>089 MAXINE SULLIVAN</b>		New York,	Mar. 19, 1942
Maxine Sullivan – voc, ldr;			
<i>big band with unknown personnel</i>			
70541-A	Beside The River Clyde	Dec 4308,	Chronological Classics 1020
70542-A	How Do I Know Its Real?	Dec 4307,	Chronological Classics 1020
<b>090 JOHN KIRBY AND HIS ORCHESTRA</b>		New York,	Jan. 09, 1946
Clarence Brereton – tpt; Buster Bailey – clt; Russell Procope – alt;			
Billy Kyle – pno; John Kirby – sbs, ldr; Bill Beason – dms;			

Sara Vaughan - voc			
BL 18	I'm Scared	Crown 107,	Chronological Classics 964
BL 19	You Go To My Head	Crown 109,	Chronological Classics 964
BL 20	I Could Make You Love Me	Crown 118,	Chronological Classics 964
BL 21	It Might As Well Be Spring	Crown 108,	Chronological Classics 964

091 **JOHN KIRBY AND ORCHESTRA**

Clarence Brereton – tpt; Buster Bailey – clt; Russell Procope – alt;  
 Billy Kyle – pno; John Kirby – sbs, ldr; Bill Beason – dms;  
 Shirley Moore - voc (3,4)

New York, Apr. 26, 1946

366	Desert Sands	Disc 5043,	Chronological Classics 964
367	Move Over	Disc 5041,	Chronological Classics 964
368	Slowly	Disc 5041,	Chronological Classics 964
369	My Old Flame	Disc 5042,	Chronological Classics 964
370	Close Shave	Disc 5042,	Chronological Classics 964
371	Campus	Disc 5043,	Chronological Classics 964
10-A	Freedom Blues	Baronet TR 1,	Chronological Classics 964

*Note: Freedom Blues as by BUSTER BAILEY'S SIX.*

Russell Procope joined the Duke Ellington Orchestra in spring 1946 and stayed with them until Duke's death in 1974. His recordings with the Ellington band in these years are countless, and I shall not attempt to list them here.

I – KBR – had the good fortune and the extraordinary pleasure to hear the Duke Ellington Orchestra with Russell Procope live several times. One of my most beautiful reminiscences is hearing Russell Procope playing a blues number in “Creole” style as a feature with the band!

K. – B. Rau  
 22-06-2020  
 31-10-2024