

# THE PRE-CHICK WEBB RECORDINGS OF BOBBY STARK

## An Annotated Tentative Personnel - Discography

STARK, 'Bobbie' Robert Victor, trumpet born: New York City, 6<sup>th</sup> January 1906; died: New York City, 29<sup>th</sup> December 1945  
Began on the alto horn at 15, taught by Lt. Eugene Mikell Sr. at M.T. Industrial School, Bordentown, New Jersey, also studied piano and reed instruments before specialising on trumpet. First professional work subbing for June Clark at Small's (*Sugar Cane Club - KBR*), New York (late 1925), then played for many bandleaders in New York including: Edgar Dowell, Leon Abbey, Duncan Mayers, Bobby Brown, Bobby Lee, Billy Butler, and Charlie Turner, also worked briefly in McKinney's Cotton Pickers. Worked with Chick Webb on and off during 1926-7. Joined Fletcher Henderson early in 1928 and remained with that band until late 1933 except for a brief spell with Elmer Snowden in early 1932. With Chick Webb from 1934 until 1939. Free-lancing, then service in U.S. Army from 14<sup>th</sup> November 1943. With Garvin Bushell's Band at Tony Pastor's Club, New York, from April until July 1944, then worked at Camp Unity with Cass Carr until joining Benny Morton's Sextet at Café Society (Downtown) New York in September 1944. (J. Chilton, Who's Who Of Jazz)

BOBBY E. STARK (trumpet), b. New York, Jan. 6/06. d. New York, Dec 29/45.  
Played with Chick Webb's small band (1927); said also to have worked with McKinney's Cotton Pickers, but this seems unlikely; joined Fletcher Henderson Nov/27, stayed until c Mar/34 (except said to have left briefly to Elmer Snowden, early 1932). With Turner's Arcadians (1933? - 34); back to Chick Webb (July /34 - May /39). A fine trumpeter, very modern for his time, and also good at the growl style. He and Sandy Williams were drinking buddies in the FH and Webb bands. (W.C. Allen, Hendersonia)

### STYLISTICS

#### STYLE

As noted by John Chilton, Who's Who Of Jazz, Bobby Stark studied piano and reed instruments in his youth tutored by the very famous and effective Lt. Eugene Mikell, teacher of a whole lot of Harlem jazz musicians. This might be the cause for Bobby Stark's very fluent and fast-fingering style - possibly derived from saxophone playing - and his large range all over the trumpet. (As for fluency his style reminds of Jabbo Smith's.) He is not so much influenced by Louis Armstrong, but features his own technically skilled and vertical style.

#### TOPE

Tone is not sharp, but rather coated.

#### VIBRATO

In long sustained notes he shows a wide yet not distinct vibrato. In his fast-fingered passages vibrato is difficult to determine. Only in shortly held notes ending fast phrases he uses a short but strong final vibrato.

#### TIME

Stark plays with a very tense feeling for rhythm which enables him to keep a strong time, yet also play loose off-beat phrases without hastening or dragging. His time is very strong and assured.

#### PHRASING

Stark plays long enduring melodic phrases changing between horizontal lines and fast vertical arpeggios through the chords. His phrasing is relaxed and owns a rhapsodic charme. He phrases with great ease.

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Bobby Stark**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Bobby Stark*
- 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: (*Bobby Stark*)

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.

### BOBBY STARK

001	<b>JULIA MOODY</b> Dixie Wobblers / Edgar Dowell's Chicago Waddlers	New York,	Sep. 18, 1925
	Julia Moody – voc;		
	Bobby Stark – tpt; Teddy Nixon – tbn;		
	<b>Edgar Dowell</b> – pno; James Thomas – bjo		
	140957-2 That Chicago Wiggle	Col 14121-D,	Document DOCD-5418
	140958-1 Midnight Dan	Col 14121-D,	Document DOCD-5418
	140959-1 Police Blues	Col 14121-D,	Document DOCD-5418
	140960-2 He'll Do You Wrong	Col 14121-D,	Document DOCD-5418

There weren't so many trumpet players in Harlem in 1925 with the brilliance, sheer instrumental power and exuberance as displayed on these sides. Only some six or seven names come to my mind. But here is a youngster unheard of before, incorrectly named as 'Robert Starr', and it seems he owns potential to develop into one the real greats of jazz trumpet further on. When listening to his instrumental technical fireworks, relations to the Dixie Stompers' 'Oh Baby' of April 1928 become apparent, and it does not seem to be exaggerated to name this promising player Bobby Stark.

#### Notes:

- BGR\*2: acc by Her Dixie Wobblers (or Edgar Dowell's Chicago Waddlers): poss Louis Metcalf, cnt; unknown - tbn; Edgar Dowell, pno; prob Elmer Snowden, bjo.  
 - BGR\*3,\*4: acc by Her Dixie Wobblers (1,4) / Edgar Dowell's Chicago Waddlers(2,3): Robert Starr, c; Teddy Nixon, tb; Edgar Dowell, p; James Thomas, bj.  
 - Rust\*3: acc by Her Dixie Wobblers (Col 14121-D) or Edgar Dowell's Chicago Waddlers (Col 14103-D): ? Louis Metcalf - c; unknown - tb; Edgar Dowell - p; ? Elmer Snowden - bj.  
 - Rust\*4,\*6: acc by Her Dixie Wobblers (Col 14121-D) or Edgar Dowell's Chicago Waddlers (Col 14103-D): Robert Starr, c; Teddy Nixon, tb; Edgar Dowell, p; James Thomas, bj.  
 - Storyville 2002-3, p.221: "Back in 1977, John Chilton and I were discussing Afterthought 335 in 'Storyville' 72 with particular reference to cornet player Robert Starr, named on the file cards for Julia Moody's Columbia date of 18 September 1925. John had never heard of a musician of this name and wondered if it might be a misprint for Bobby Stark and mentioned that he had a copy of 'The Needle' from 1944 which had a short piece of Stark. Shortly afterwards he sent on a Xerox with a note saying "I think this makes him prime suspect for the session, I think." His reason for saying so is that one paragraph notes that, "Bobby has recorded with Bessie and Clara Smith, with Monette Moore, Lucille Hegamin and other blues singers." 'Blues And Gospel Records' now identifies him with Bessie Brown, but it might be worth having a close listen where there are other 'unknown' trumpet players, particularly with the artists mentioned."

002	<b>CHICK WEBB'S HARLEM STOMPERS</b>	New York,	Aug. 25, 1927
	Bobby Stark – tpt; Wilbur de Paris – tbn;		
	Johnny Hodges – alt; clt; Elmer Williams – ten, clt;		
	Don Kirkpatrick – pno; Benny James – bjo; Leon England – bbs; Chick Webb – dms, ldr		
	E-6358 Low Levee, High Water	Voc unissued	not on LP/CD

It is very sad that there obviously is no possibility to hear this promising recording as no test seems to be existant. But I'd give something for it!

#### Notes:

- Rust\*2: not listed  
 - Rust\*3: Bobby Stark -t; Johnny Hedges -as; Don Kirkpatrick -p; John Trueheart -g; Chick Webb -d -ldr.  
 - Rust\*4,\*6: Bobby Stark -t; William R. Paris -Johnny Hedges -as; Ed Williams -ts; Don Kirkpatrick -p; Benny James -bj -g; Leon England -bb; Chick Webb -d -ldr.

003	<b>FLETCHER HENDERSON'S COLLEGIANS</b>	New York,	Nov. 26, 1927
	Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Benny Morton – tbn;		
	Don Pasquall, Buster Bailey – alt, sop, clt; Coleman Hawkins – ten, clt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;		
	Andy Razaf - voc		
	622-3 Dear, On A Night Like This	Ban 6128,	Chronological Classics 572
	7624-1 There's A Rickety Rickety Shack	Ban 6129,	Chronological Classics 572
	7624-2 There's A Rickety Rickety Shack	Reg 8442	not on LP/CD
	7638-3 Sorry	Ban 6154,	Neatwork RP 2016
	7638-4 Sorry	Ban 6154,	Chronological Classics 572

This session very probably did not encompass Bobby Stark on trumpet as listed in Rust, but Rex Stewart on cornet.

This certainly is one of the least known Henderson sessions. Henderson's authorship of the first title has even been denied for a long time (see Rust\*3 where it is omitted). Yet, when listening to these titles it becomes obvious that Rex Stewart in his book "Boy Meets Horn" did remember quite correctly his own presence here. As always in remembrances of musicians' facts have been mixed and changed, and thus Stewart certainly was wrong when attributing "Whiteman Stomp" to this very recording session (see below)! (Or did he perhaps also play on the "Whiteman Stomp" session of May 11, 1927?) W.C.Allen already assumed Stewart's presence in RR 19 as early as 1960, yet also to admit Ladnier's presence as a possibility! This did not find entrance into any discography up to now although the stylistic characteristics of the trumpet/cornet solo late in both takes of "Sorry" are clearly Stewart's. His own recollection, yet, should be proof now! But what

fantastic hot solos Rex was able to deliver at this early time! His solos here, yet, are not played muted as noted by W.C.Allen in RR 19, but open. Allen's supposition certainly is caused by the sound quality of the ARC recordings which leaves much to be desired.

Rex Stewart was off and on with the Fletcher Henderson band in 1927 and 1928, requested from Horace Henderson's Wilberforce band whenever it was necessary to fill a vacant chair until Bobby Stark joining the band.

Rex Stewart, *Boy Meets Horn*, p. 114: "... It was on this date that Don Redman's *Whiteman Stomp* was produced. .... The other side of the record was a *ballad, Dear, On A Night Like This*, and there's a little story to be told. .... We made what we thought was a perfect take the first time but, on hearing the playback, smack in the middle of Russell's high and muted solo, just 16 bars before the end, we heard a foreign cluster of sound. .... This was just a problem that prevented Henderson's band (and others) from being recorded to best advantage."

Notes:

- *Record Research 19-13*: "... The first trumpet solo on *SORRY* might be Joe Smith, and a hotter muted near the end might be Ladnier or Rex Stewart."

- *W.C. Allen, Hendersonia*, 245: probably: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, trombone; Buster Bailey, clarinet, alto sax; Jerome Pasquall, soprano & alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums; Andy Razaf, vocals. "Instrumentation seems to be as above; of the trumpeters, only one is heard in solos, playing in a new fast-fingering style totally unlike anything Ladnier had played – presumably Stark, in his recorded debut."  
- *Rust\*6*: probably Russell Smith, Joe Smith, Bobby Stark, t; Benny Morton, tb; Buster Bailey, cl, as; Jerome Pasquall, ss, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Charlie Dixon, bj; June Cole, bb; Kaiser Marshall, d; Andy Razaf, v.

Solos ad-lib:

- *Dear On A Night Like This*: AR voc 32, no ad-lib solos

- *There's A Rickety Rickety Shack*: AR voc 32, RexSt 16

- *Sorry*: RS 30 straight, AR voc 32, CH 8, RexSt 2+16

Discernible differences of takes:

- *There's A Rickety Rickety Shack*: as take -2 has not been reissued differences could not be determined!

- *Sorry*: -3 no ad-lib clarinet in final ensemble (16 bars);

- 4 Buster Bailey plays ad-lib clt over final ensemble (16 bars)

**004 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Mar. 14, 1928

Russell Smith, Joe Smith, Bobby Stark – tpt;

Benny Morton, Jimmy Harrison – tbn;

Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Bill Challis – arr (2)

145763-3 King Porter Stomp

Col 1543-D,

Chronological Classics 572

145764-3 "D" Natural Blues

Col 1543-D,

Chronological Classics 572

'King Porter Stomp' shows the classic Henderson band in all its glory, with tremendous improvised solos, an unbelievable musical looseness in playing their head-arrangement parts, filling open areas with fitting ad-lib playing, and swinging like mad. This is Henderson at his best.

"D" Natural Blues' just is an arrangement by Bill Challis, showing very little solistic, and thus does not reach musical heights like the first tune. The band is known to have played 'King Porter Stomp' in engagements much longer than the limited time allowed by the 78

recording. They have enlarged its duration as long as 45 minutes as has been told.

Notes:

- *Rust\*2*: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- *Rust\*3*: Bobby Stark Tommy Ladnier, Russell Smith –t; Charlie Green –tb; Buster Bailey –cl-ss-as; Jerome Pasquall –cl-as; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d.

- *Rust\*4*: Russell Smith, Joe Smith, Bobby Stark –t; Jimmy Harrison, Benny Morton –tb; Buster Bailey –cl; Jerome Pasquall –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p –a –dir; Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d; Bill Challis –a.

- *W.C. Allen, Hendersonia*, p246: Russell Smith, Joe Smith, Bobby Stark, trumpets; Jimmy Harrison, Benny Morton, trombone; Buster Bailey, clarinet; Don Pasquall, clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel is reconstructed from identification of soloists and his regular playing personnel of the time"

- *Rust\*6*: Russell Smith, Joe Smith, Bobby Stark, t; Jimmy Harrison, Benny Morton, tb; Buster Bailey, cl; Jerome Pasquall, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; June Cole, bb; Kaiser Marshall, d; Bill Challis, a.

Solos ad-lib:

- *King Porter Stomp*: BS 23, CH 1+16, JS muted 16, BB 1+16, JH muted 16

- "D" Natural Blues: BS 12

**005 THE DIXIE STOMPERS**

New York,

Apr. 06, 1928

Rex Stewart, Bobby Stark – tpt; Charlie Green – tbn;

Buster Bailey – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Don Pasquall - bsx; Kaiser Marshall – dms;

Maceo Pinkard – arr (3)

145975-1 Oh, Baby!

Har 636-H,

Chronological Classics 572

145976-1 Feelin' Good

Har 636-H,

Chronological Classics 572

145977-2 I'm Feelin' Devilish

Har 974-H,

Chronological Classics 572

As will be discussed later in this work, it is difficult to discriminate the trumpet soloists. Stewart's and Stark's styles are rather similar in their virtuosic and fast-fingering approach. It will, yet, be my aim to distinguish one from the other, and I hope to find correct answers. A couple of notes re this similarity in earlier publications will be most helpful in this respect. First, let me cite Hendersonia, p.247: "The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but when these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never played with Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green – c.f. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax."

So, everything has been said here, except that it seems to be Stark all over the first title, probably Rex Stewart playing lead after Stark's growl solo and before Green's trombone solo in *Feelin' Good*, and the trumpet break in the middle of the last chorus. In *I'm Feeling Devilish* it seems to be Stark again all over. If it wouldn't have been for Stewart's recollection as above, I would probably have denied his presence on this session at all. It should be added that Stewart's style at this time was strongly influenced by Louis Armstrong whereas Stark displays a fast and more technical approach to his playing, using open final vibrato.

Notes:

- Rust\*2: Bobby Stark, Rex Stewart (cnts); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust\*3: Bobby Stark -t; Jimmy Harrison -tb; Buster Bailey -cl-ss-as; Jerome Pasquall -cl-as-bs; Coleman Hawkins -cl-ts; Fletcher Henderson -p-ldr-a; Kaiser Marshall -d.

- W.C. Allen, *Hendersonia*, p247: Rex Stewart, Bobby Stark, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Jerome Pasquall, bass sax; Kaiser Marshall, drums.

- Rust\*6: Rex Stewart, Bobby Stark, t; Charlie Green, tb; Buster Bailey, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Jerome Pasquall, bss; Charlie Dixon, bj; Kaiser Marshall, d.

Solos ad-lib:

- Oh Baby: BS 6, CG 2, BS 6, CH 2+6, BS 2+8, CH 16, BS 8, CH 8, BB 14, CG 2+8, BB 6, CG 2+15, BS 6

- Feelin' Good: CH 16, BS muted 8, CH 6, RexSt lead 12, RexSt 1+4, CG 1+16, BB 8, CG 6, DP 2, BS 16, CH 2, CG 2, BB 2, RexSt 2

- I'm Feelin' Devilish: BB 16 over ens, BS 8, BB 8 over ens, BB 30, BB 24 over ens, CH 16, CG 8, CH 6, BS 2+16, DP 8, BB 10 over ens

**006 FLETCHER HENDERSON AND HIS ORCHESTRA**

Chicago,

Sep. 14, 1928

Russell Smith, Joe Smith, Bobby Stark - tpt;

Benny Morton, Charlie Green - tbn;

Don Pasquall, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Clarence Holiday - bjo; June Cole - bbs; Kaiser Marshall - dms;

C-2315-A

Hop Off

Br 4119,

Chronological Classics 572

C-2316-

Ready For The River

Br unissued

not on LP/CD

And once again the Henderson band in its glory. I would give a little fortune to hear that unissued title. Is there nobody out there who owns a test? But then 'Hop Off' once again is one of the Henderson numbers showing the band in their relaxed looseness, full of great solos and surprising bits that obviously are not written in the arrangement. Contrary to Mr. W.C. Allen I identify Bobby Stark as the first soloist, playing the introduction and the first A-strain ad-lib. Bobby Stark has absolutely different tone, phrasing and approach to soloing here (e.g. when substituting the changes of bars 2 and 11 by diminished chords - Ab dim instead of Ab) than Joe Smith who is listed by W.C. Allen for this part. Solists are easily recognized, and I do not see any reason not to identify Charlie Green as the trombone soloist. This recording has an additional plus for showing - even if faintly in the background - Kaiser Marshall's beautiful accompaniment and solistics on the high-hat. In the short Hawkins solo before the bridge - 8 bars - he uses the hand-cymbals as lately invented and distributed by the Avedis Zildjian company, and in every up-to-date drummer's use at this time. This is phantastic early big band jazz!

Notes:

- Rust\*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust\*3: Russell Smith, Bobby Stark -t; Benny Morton (and Charlie Green?) -tb; Buster Bailey -cl-ss-as; Jerome Pasquall -cl-as; Coleman Hawkins -cl-ts; Fletcher Henderson -p-ldr-a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

- Rust\*4: Russell Smith, Joe Smith, Bobby Stark -t; Charlie Green, Benny Morton -tb; Buster Bailey -cl; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Bill Challis -a.

- W.C. Allen, *Hendersonia*, p247: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, Charlie Green ?, trombone; Buster Bailey, clarinet and alto sax; Don Pasquall, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel reconstructed from soloists, and consists of his regular playing personnel of the time. Trombone soloist is not Harrison, who had in fact stayed in New York with Charlie Johnson."

- Rust\*6: Russell Smith, Joe Smith, Bobby Stark, t; Charlie Green, Benny Morton, tb; Buster Bailey, cl, as; Jerome Pasquall, as; Coleman Hawkins, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; June Cole, bb; Kaiser Marshall, d; Bill Challis, a.

Solos ad-lib:

- Hop Off: BS 4+15, CH 1+8, BB 16, CG 1+16, CH 16, KM 4, Ch 4

**007 GRANT AND WILSON**

New York,

Nov. 1928

Coot Grant, Kid Wesley Wilson - voc-duet;

Bobby Stark - tpt; Buster Bailey - clt (if at all); Benny Carter - alt;

Fletcher Henderson - pno

3489-B

Ducks

Cam 9015,

Document DOCD-5563

3490-A

Mama Didn't Do It And Papa Didn't Do It

Cam 9015,

Document DOCD-5563

As W.C. Allen writes in *Hendersonia*, p. 248 "Positive identification is impossible because there are no solo spots." I have to add that the sound of the CD reissue is very thin as a consequence of bad quality of ARC recordings and battered originals. It is thus absolutely impossible to give a reliable statement as to the musicians present and playing. I hear a trumpet, a saxophone and a piano. There may be faint signs of a clarinet on the second title, but only sporadically, if at all, but no trombone. Considering the definite presence of Benny Carter on the band title below, the saxophone sound heard here very probably is he on alto sax. But I feel unable to say anything of the trumpeter's identity. Only, that it probably is Bobby Stark as explained in session 026 below.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by the Whoopee Makers: Jimmy McPartland (c); Jack Teagarden (tb); Benny Goodman (cl); Gil Rodin (as); Larry Binyon (as); Vic Briedis (p); Dick Morgan (bjo); Harry Goodman (b); Ray Bauduc (dm).*

- Rust\*3: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p; Clarence Holiday -bj -g.

- W.C. Allen, *Hendersonia* p248: Rex Stewart ?, cornet; Charlie Green ?, trombone; Buster Bailey, clarinet; unknown, sax; Fletcher Henderson, piano. "Instrumentation is as above; positive identification is impossible because there are no solo spots. In the past, this was listed as by a Ben Pollack group because of the way the accompaniment was listed on Perfect; however, Goddman and Teagarden experts agree this is not a Pollack date."

- Rust\*4, \*6: ?Rex Stewart -c; ?Charlie Green -tb; Buster Bailey -cl; ?-as; Fletcher Henderson -p.

- BGR\*4: poss. Rex Stewart, c; Charlie Green, tb; Buster Bailey, cl; unknown sax; Fletcher Henderson, p.

008 HENDERSON'S HAPPY SIX ORCHESTRA

New York,

Nov. 1928

Bobby Stark – tpt; Charlie Green – tbn;  
Buster Bailey – clt; Benny Carter – alt;  
Fletcher Henderson – pno; Clarence Holiday – bjo; Coleman Hawkins – bsx  
3491-A Old Black Joe's Blues

Cam 9033,

Chronological Classics 572

W.C. Allen, *Hendersonia*, p. 224: “Clarence Holiday replaced Dixon about this time (middle of November), and Benny Carter replaced Pasquall before mid November; at least. Carter can be heard on alto sax and clarinet on recordings from this period, and a bass sax is seen in front of him in a later photo of the band. .... Joe Smith and his brother Russell actually joined the pit band for the touring company of Lew Leslie's BLACKBIRDS show, as confirmed by pianist Louis Hooper. Joe's chair was filled by Rex Stewart, into the band for the second time; it is Rex or Bobby Stark who plays the growl trumpet solos from this period – Rex had already learned to use the plunger from Bubber Miley. Russell Smith's replacement was not secured until about January or February, but Jimmy Harrison had left Charlie Johnson to rejoin the band. Benny Morton left to join Chick Webb, and Charlie Green came back in.” Bobby Stark is reported as third trumpet player with the Henderson band from at least early 1928 on. From research published after the publication of *Hendersonia* we know that very probably Bobby Stark was the growl soloist in the Henderson band, not Stewart. (I believe that Stewart had always been taken as growl soloist because he was an “Ellington man”, and he therefore seemed to be the natural choice for the growl device. But this is at least doubtful. He did not join Ellington before 1935!) This trumpet player shows a rather coated trumpet sound and uses broken chorus phrases, thus vertical phrasing and not horizontal phrasing as Stewart does. Furthermore, he has no final vibrato on sustained notes. In all probability it is thus Bobby Stark playing trumpet on this recording session (nos. 149, 150, 151).

This single band title features an arranged first chorus that sounds to have been pinned down on the spot by Benny Carter. Then it is Buster Bailey in a clarinet solo chorus with a horribly out of tune clarinet, followed by a beautiful and typical chorus by Charlie Green on trombone. This is concluded by a two-bar break by Benny Carter in his inimitable style. Follows a trumpet solo chorus which features phrases known from Bobby Stark on some Dixie Stompers and other Henderson band recordings of later (jumping trill phrasings in Bubber Miley style in bars 15, 16, 17 of his solo here). Or is it Rex Stewart, yet? The tune is ended by another 16 bar strain which is played in harmony over different changes from before. Henderson's piano may be there, but cannot be heard possibly drowned by the banjo and Hawkins' bass sax. Comparing the trumpet parts heard with what I know of Rex Stewart I do believe that it is Bobby Stark here on trumpet – not Stewart – and he may thus also be the trumpet player of the Grant and Wilson sides before and later. Also, this trumpeter lacks Stewart's fire, and he seems to be rather insecure. Or is it booze again? (Bobby Stark was known as a heavy drinker! As to Stark's growl soloing, see below!)

Notes:

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: Exact personnel unknown*

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

- W.C. Allen, *Hendersonia: Rex Stewart, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Benny Carter, alto sax; Fletcher Henderson, piano; Charlie Dixon or Clarence Holiday, banjo; Coleman Hawkins, bass sax.*

- Rust\*2: Rex Stewart (cnt); Charlie Green ? poss Jimmy Harrison (tbn); Buster Bailey (clt); Benny Carter (alt); Coleman Hawkins (bsx); Fletcher Henderson (pno); Clarence Holiday (gtr).

- Rust\*3: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p; Clarence Holiday -bj -g.

- W.C. Allen, *Hendersonia* p248: Rex Stewart, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Benny Carter, alto sax; Fletcher Henderson, piano; Charlie Dixon or Clarence Holiday, banjo; Coleman Hawkins, bass sax. “Instrumentation and soloists identified as above. ... Dick Holbrook has told me he thinks this side sounds like a white band with Vic Berton on drums, but I hear no drums at all and these sound like Henderson men to me.”

“Rex Stewart (in ‘Downbeat’, April 7, 1966) has recalled a story about Hawkins bringing a bass sax to a recording session, amid much laughter and kidding; but on that occasion, he simply could not coax a coherent solo out of the monster, so that that (this one ?) was one of the few Henderson dates without a Hawkins solo.”

- Rust\*4: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -as; Coleman Hawkins, bsx; Fletcher Henderson -p (?inaudible); Charlie Dixon or Clarence Holiday -bj.

- Rust\*6: Rex Stewart, c; Charlie Green, tb; Buster Bailey, cl; Benny Carter, as; Fletcher Henderson, p; Coleman Hawkins, bsx; Charlie Dixon or Clarence Holiday, bj.

009 COOT GRANT

New York,

Nov. 1928

Leola B. Wilson – voc;  
Bobby Stark – tpt; Charlie Green – tbn;  
Buster Bailey – clt; Coleman Hawkins – ten (or bsx?);  
Fletcher Henderson – pno  
3492-A Stevedore Blues  
3492-B Stevedore Blues

Cam 9240,

Document DOCD-5564

Ro 1042

not on LP/CD

Again, there is nothing to definitely indicate Rex Stewart's playing here, and I assume that it is Bobby Stark again. Bailey and Green can easily be recognized, Henderson on piano as well, but there is a saxophone playing in the background of which I am not certain if it is Hawkins tamely on his tenor sax, or if he is still trying to get his bass sax going. W.C. Allen, *Hendersonia*, p.248: “Rex Stewart (in *Down Beat*, April 7, 1966) has recalled a story about Hawkins bringing a bass sax to a recording session, amid much laughter and kidding; but on that occasion, he simply could not coax a coherent solo out of the monster, so that the session (this one? KBR) was one of the few Henderson dates without a Hawkins solo.” This might possibly mean that Stewart was on the session but, it might also have been hearsay to him only, thus no proof for Stewart's presence, the more so as this particular session is not dated anyhow.

Notes:

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

- W.C. Allen, *Hendersonia: Rex Stewart?, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; (no sax or banjo audible).*

- Rust\*3: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p; Clarence Holiday -bj -g.

- W.C. Allen, *Hendersonia* p248: Rex Stewart ?, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano. (No sax or banjo audible.) “Same remarks as above.”

- Rust\*4,\*6: ?Rex Stewart -c; ?Charlie Green -tb; Buster Bailey -cl; ?-as; Fletcher Henderson -p.

- BGR\*4: poss. Rex Stewart, c; Charlie Green, tb; Buster Bailey, cl; unknown sax; Fletcher Henderson, p.

<b>010 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Dec. 12, 1928
Rex Stewart – cnt; Bobby Stark – tpt; Charlie Green – tbn;		
Buster Bailey – alt, clt; Benny Carter – alt; Coleman Hawkins – ten;		
Fletcher Henderson – pno; Clarence Holiday – bjo; June Cole – bbs; Kaiser Marshall – dms;		
Benny Carter – voc (1); Benny Carter - arr		
147421-3 Come On, Baby!	Col 14392-D,	Chronological Classics 572
147422-2 Easy Money	Col 14392-D,	Chronological Classics 572

Now, this is one of my favourite Henderson sessions. With all those little gems heard: Carter's great arrangements and his genial alto solos, Charlie Green's fine trombone playing, Hawkins' virile tenor solos, Marshall's beautiful and melodious cymbal playing (he must have mounted his cymbal close to the mike, you don't hear any other drum sounds than the cymbal, played with two sticks while choking it with the left hand) and the fervent trumpet solos. Yet, Bailey's playing wrong harmonies at the end of *Come On, Baby* should not be kept back here. The only problem is: who does play which trumpet solos? I believe that in *Come On, Baby* Stewart plays the lead in intro and first chorus being relieved by Stark in the chase chorus together with Carter, each one playing eight bars each. From then on it seems to be Stewart again playing lead until the end. In *Easy Money* we hear Stark first for 16 bars, then after the Hawkins solo it seems to be Stewart leading the ensemble, and after the clarinet solo then again Stark for an eight-bar solo. Obviously did Henderson appoint Stewart to play first parts and gave the solo portions to Bobby Stark here. Rex Stewart owns the clearer tone of both players. Charlie Green's presence is documented by Benny Carter's statement after hearing the side that it is Green. Close inspection of Green's playing characteristics supports Carter's statement.

Notes:

- Jazz Directory Vol. 4: Rex Stewart, Bobby Stark (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Bobby Stark (cnts); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gtr); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – Benny Morton – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Kaiser Marshall -d. - W.C. Allen, *Hendersonia*, p248: Rex Stewart, Bobby Stark, trumpets; Charlie Green?, trombone; Buster Bailey, clarinet and alto sax; Benny Carter, alto sax and vocal; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel reconstructed from instrumentation and known playing personnel of the period. Joe and Russell Smith had left, and the personnel was in a state of flux. Pannassie says all the trumpet solos are by Stark, but some sound to me more like Stewart."

- Rust\*6: Rex Stewart, Bobby Stark, t; ? Charlie Green, tb; Buster Bailey, cl, as; Benny Carter, as, a, v; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj, v; June Cole, bb; Kaiser Marshall, d.

Solos ad-lib:

- *Come On, Baby*: RexSt 8, RexSt 6, BS muted 7, BC 1+8, BS muted 8, BC 6, CG 8, BC voc 8, CH 8, BB clt 6

- *Easy Money*: BS 16, CG 8, CH 6, BB 8, BS 6

<b>011 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Mar. 13, 1929
Russell Smith, Bobby Stark – tpt; Rex Stewart – cnt; Charlie Green – tbn;		
Buster Bailey, Benny Carter – alt, clt; Coleman Hawkins – ten;		
Fletcher Henderson – pno; Clarence Holiday – bjo, voc (1); June Cole – bbs; Kaiser Marshall – dms		
148064-3 My Kinda Love	Col unissued	not on LP/CD
148065-3 Basin Street Blues	Col unissued	not on LP/CD

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

Notes:

- W.C. Allen, *Hedersonia*, p. 249: "presumably full band personnel of the period. No information in the Columbia files except for the name of the vocalist (Clarence Holiday) who was the band's banjoist."

- Rust\*3: Russell Smith -Rex Stewart - Bobby Stark -t-c; Jimmy Harrison – Benny Morton – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Kaiser Marshall -d.

- Rust\*6: probably Rex Stewart, Bobby Stark, t; ? Charlie Green, tb; Buster Bailey, cl, as; Benny Carter, as, a, v; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj, v; June Cole, bb; Kaiser Marshall, d.

<b>012 BESSIE BROWN</b>	New York,	c. Mar./Apr. 1929
Bessie Brown – voc;		
Rex Stewart – cnt; Charlie Green – tbn;		
Harvey Boone – clt; Coleman Hawkins – ten;		
Fletcher Henderson – pno; Clarence Holiday – bjo; Del Thomas – bbs		
E-29531 Song From A Cotton Field	Br 4409,	Document DOCD-5456
E-29532 He Just Don't Appeal To Me	Br 4409,	Document DOCD-5456

This is a beautiful swinging affair accompanying singer Bessie Brown, with a selection of Henderson band heroes playing mainly ad-lib. W.C. Allen, *Hendersonia*, p.249: "Instrumentation is as above; except for Hawkins, who takes a long solo, it is difficult to recognize the players. However, the Brunswick files contain the following quotation from an apparent publicity blurb for Brunswick 4409: "Fletcher Henderson and his Orch. accomp. hot trumpet – trombone and wailing sax. Composer assisted in making record. High and low clarinets, muted trumpet, shaking trombone – blue piano chords." This confirms this date as a Henderson session, although the reference to "composer" assisting may indicate that (Porter) Grainger played some of the piano."

The trumpet part is played very functionally and sparingly, different from Bobby Stark's multi-toned and fast-fingering style, and very much in Armstrong mode. I therefore definitely believe in Stewart's presence here. The trombone is what can be expected from Green. Hawkins is easy to identify. Harvey Boone's presence on clarinet is obviously derived from his known membership with the band at this time and period. The same applies to the banjo player – Clarence Holiday – and the tuba player – Delbert Thomas. Piano playing is very unobtrusive,

but effective, and there are little snippets which I would not attribute to Porter Grainger's style as I know it. I therefore opt for Henderson. Grainger's possible presence is certainly assumed from the fact that both items are his compositions as listed on the record label.

Notes:

- *Hendersonia*, p. 249: *Rex Stewart or Bobby Stark – trumpet; Charlie Green – trombone; Harvey Boone – clarinet; Coleman Hawkins – tenor sax; Fletcher Henderson or Porter Grainger – piano; Clarence Holiday – banjo; Del Thomas ? – tuba*  
 - *MBR\*4: poss Rex Stewart or Bobby Stark, t; Charlie Green, tb; Harvey Boone, cl; Coleman Hawkins, ts; Fletcher Henderson or poss. Porter Grainger, p, dir; Clarence Holiday, bj; poss Del Thomas, bb*  
 - *Rust\*6: Rex Stewart or Bobby Stark, t; Charlie Green, tb; Harvey Boone, cl; Coleman Hawkins, ts; Fletcher Henderson or Porter Grainger, p, dir; Clarence Holiday, bj;? Del Thomas, bb*

013 HENDERSON'S ROSELAND ORCHESTRA

New York,

Apr. 1929

Rex Stewart – cnt; Bobby Stark – tpt;  
 Jimmy Harrison, *Charlie Green* (if at all) – tbn;  
 Buster Bailey, Harvey Boone – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Clarence Holiday – bjo; *Del Thomas* – bbs;  
 Benny Carter - arr  
 3798-B Freeze And Melt  
 3799-A Raisin' The Roof

Cam 9174, Chronological Classics 572  
 Cam 9175, Chronological Classics 572

W.C. Allen, *Hendersonia*, p.249: „*Personnel is reconstructed from identification of soloists and his playing personnel of the period. Cootie Williams was long thought to be one of the trumpeters, playing the growl solo on the second title, but on comparison with his Ellington work, they are really not at all alike. Panassie identifies the growl soloist as Rex Stewart, and I (W.C.Allen - KBR) agree. Rex had already learned growl technique from Bubber Miley, whereas Cootie has already left Henderson to join Ellington (mid Feb. 1929), and had not yet learned the growl style. His earliest known growl solos with Ellington do not occur until September 1929. The alto sax/clarinet soloist, other than Bailey, is not Benny Carter, who had already left to form his own band; perhaps it was Harvey Boone, who had joined this early. Driggs names Claude Jones as one of the trombones, but Claude did not come east until Henderson was with GREAT DAY in Atlantic City (late June 1929). I cannot hear any drums.*”

This again is one of the Henderson sessions where the band sounds fat and urgent using Benny Carter's arrangements. As in session 152 it seems that Stewart plays the first trumpet parts, with Stark on second trumpet. But this would probably mean that Stark is the soloist of the growl solo on the second title. Yet, compared with other reported Stark growl solos (Henderson's 'The House Of David Blues' et al.) this player here owns a stronger and straight-ahead yet less flexible tone than Stark and plays in an essential and not fast-fingered style, and therefore is very probably Stewart. The solo's growl style is derived from Miley's, whereas Stark's growl style is rather similar to Cootie Williams'. The trombone soloist definitely is Harrison, Bailey solos on clarinet, Hawkins on tenor sax. The only questionable solo is in the last chorus of the second title, 8 bars on alto sax which probably come from Boone, not from Bailey. It certainly is a great pity that Kaiser Marshall is not on this session.

ADDENDUM 12-2021: Anthony Coleman, composer, pianist, and teacher at the New England Conservatory in Boston recently doubted my identification of Rex Stewart as growl soloist on 'Raisin' The Roof', and I am inclined to follow him, against the opinions of Panassié and W.C. Allen respectively. He vividly denies Rex Stewart as soloist of the growl trumpet solo in 'Raisin' The Roof'.

I think, it all started with Columbia's magnificent four-LP-Box 'A Study In Frustration' issued in the early 1960s, as I remember. Here, in the opulent booklet, Frank Driggs identified Cootie Williams as the growl soloist in 'Raisin' The Roof', and listed him in the included discography as additional (first chair) trumpet player. Rust\*2 – contemporary with the Columbia set – is the only discography that lists Williams as band member, as well, although as one of two trumpeters, only, Bobby Stark being the other one. (It should be mentioned that the Henderson band included three trumpet players from Louis Armstrong's time with the band on. And thus, the Henderson band-book had three trumpet parts in their band-book, accordingly.) Russell Smith had left the band in late 1928 to join Lew Leslie's 'Blackbirds' show. From then on, all discographies list Henderson's trumpet section for this very title with the two names Rex Stewart and Bobby Stark. This, obviously, is due to Walter C. Allen's profound and solid explanation in his 'Hendersonia' of 1971. And indeed, only two trumpets can be distinguished at this session. For many years, I shared this opinion – nobody but Cootie Williams would play such rhythmical phrases – only to be persuaded through Walter C. Allen's 'Hendersonia', that this could not be Williams just for temporal reasons. Thus, the question being only: Stark or Stewart.

Cootie Williams himself – in Storyville 71-170 - recounts that he started to play growl solos with the use of a plunger-mute not earlier than about two months after joining the Ellington band. (A growl solo of the 'Raisin' The Roof' kind would then be impossible to expect from Williams when with Henderson.) And Walter C. Allen writes: “*He (Cootie W. – KBR) is not heard using the growl style of Miley until some seven months later (thus ca. Sep. 1929 – KBR), and takes none of the growl solos on the records which Fletcher Henderson made that spring (of 1929 – KBR). Bobby Stark is remembered, instead, as a capable growl man with Henderson.*”

In this elaboration on Rex Stewart, I attributed the growl solo of 'Raisin' The Roof' to Rex Stewart – thus following Panassié and Allen deliberately – to be contradicted by Anthony Coleman quite some time ago with the following most interesting opinion: “*I will explain why I don't think it is Rex Stewart. It doesn't particularly have to do with the growl. For me there's two major things when I'm listening to 20s trumpet players: their approach to the quarter note and their approach to triplets. I've certainly listened to literally hundreds of Rex solos, and going back as far as The Stampede and Off To Buffalo and as far forward as, say, Boy Meets Horn and Kissing My Baby Good Night (obviously I could go further forward) I always hear the same approach to hitting the quarter notes square on, and I've never heard him play an internal dragged triplet as this trumpet player does (and as Cootie does often) for example on measures 5 – 8 and 13 – 16 of the solo on Raisin' The Roof.*”

As a non-scholar of music (I am an architect of profession, but a life-long amateur musician and long-time band leader), I developed my criteria for assessing the musician's characteristics myself. I did not know of any official ways of hermeneutics possibly existant. Thus, Mr Coleman's ways to value musicians' playing were new to me, but I will certainly add his points to my own criteria from now on. Sadly, I only mentioned his note when revoking my original attribution of the solo to Stewart and when handing it over to Bobby Stark, omitting Mr. Coleman's significant and most interesting explications as cited above. Sorry for that, Mr. Coleman!

But now, having checked Cootie Williams' early growl solos with the Ellington band in late 1929, and having checked Stark's growl solos of earlier Henderson recordings, I can see Stark only as the originator, knowing of no other trumpeter of the time in Harlem (on records!) to be accustomed to play a solo of this kind. Bobby Stark's off-beat triplets in the last chorus of 'Old Black Joe's Blues' of Henderson's Happy Six Orchestra of Nov. 1928 should be taken into account.

If we have to emit Rex Stewart, we only have Bobby Stark as an alternative, Cootie Williams being with Ellington, already, and not yet accustomed to growl techniques, and Russell Smith, long-time first/lead trumpet player of the Henderson band, being with Lew Leslie. (At this time, Henderson had hired trumpet player Jack Wilson as his road manager – not as trumpeter – yet he subbed for Joe Smith on occasion

(Hendersonia, p. 225). Nothing is known of his stylistic features – he is not on the Joe Steele band sides as in Rust! – and we have to ignore him as a possible candidate.) Yet, the trumpet sound heard still makes me think of Rex Stewart, but it may vary depending on the recording technique used by the record company.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: No information on the following recordings. (!)*  
 - A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: similar as: Rex Stewart, Bobby Stark (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)*  
 - Rust\*2: Cootie Williams, Bobby Stark (tpt); Claude Jones (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gtr); John Kirby (bbs); Walter Johnson (dms).  
 - Rust\*3: two of: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson –d.  
 - Rust\*4,\*6: Rex Stewart –Bobby Stark -t; Jimmy Harrison –Charlie Green -tb; Buster Bailey –?Harvey Boone -cl -as; Coleman Hawkins -ts -cl; Fletcher Henderson -p -dir; Clarence Holiday -bj; ?Del Thomas -bb  
 - W.C. Allen, *Hendersonia*, p. 249: Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green? – trombones; Buster Bailey, Harvey Boone – clarinets and alto saxes; Coleman Hawkins –clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday –banjo; Del Thomas ? – tuba. “Personnel is reconstructed from identification of soloists and his playing personnel of the period. Cootie Williams was long thought to be one of the trumpeters, playing the growl solo on the second title, but on comparison with his Ellington work, they are really not at all alike. Panassié identifies the growl soloist as Rex Stewart, and I agree. Rex had already learned growl technique from Bubber Miley, whereas Cootie had already left Henderson to join Ellington (mid Feb. 1929), and had not yet learned the growl style. His earliest known growl solos with Ellington do not occur until September 1929. The alto sax/clarinet soloist, other than Bailey, is not Benny Carter, who had already left to form his own band; perhaps it was Harvey Boone, who had joined this early. Driggs names Claude Jones as one of the trombones, but Claude did not come east until Henderson was with ‘Great Day’ in Atlantic City (late June, 1929). I cannot hear any drums.”

Solos ad-lib:

3798-B: CH ten 6x2, RexSt o-tpt 16, JH o-tbn 16, BB clt 4x2, RexSt o-tpt 8, BB clt 2  
 3799-A: BS m-tpt growl 30, CH ten 18, BB clt 8, CH ten 8, ?HB alt 8

**014 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

May 16, 1929

Rex Stewart – cnt; Bobby Stark – tpt;  
 Jimmy Harrison, Charlie Green (if at all) – tbn;  
 Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Clarence Holiday – bjo; Del Thomas – bbs; Kaiser Marshall – dms;  
 Benny Carter - arr

148540-2	Blazin’	Col 1913-D,	Chronological Classics 572
148541-3	The Wang Wang Blues	Col 1913-D,	Chronological Classics 572

And another session of the Henderson band playing Benny Carter arrangements, and again the band sounds fat and urgent. All discographies say that now – after a period of Russell Smith’s absence and the attempt to install young Cootie Williams as lead trumpeter – Russell Smith is back again on his stool, but I still do hear only two trumpet players as in the former sessions, together with possibly one trombone only.

Listen to the brass section chorus in Blazin’ and the brass parts in Wang Wang Blues and keep in mind that Benny Carter in his arrangements wrote four-part harmony – and that he led and arranged for the Savoy Play Boys at exactly this time, with two trumpeters and two trombonists, which might be the cause for the instrumentation of these Henderson personnels! So, for my taste, Russell Smith’s presence is highly questionable, as is Charlie Green’s. With Bobby Stark taking the main part of trumpet soloing it seems that Stewart again plays first trumpet as he obviously did in the last sessions. A delicate instance occurs at the beginning of the trumpet solo of The Wang Wang Blues (first chorus): Bobby Stark with his rather coated tone starts his solo for one bar, is then interrupted by Rex Stewart with his clean tone in a one bar uprising phrase, and continues his solo in a lowly started, but also uprising phrase, without being interrupted again.

The trombone soloist definitely is Jimmy Harrison, and Green’s presence cannot be verified by the recorded sound.

With Buster Bailey in Europe now (from early May on), Harvey Boone probably played the first alto with the band, but the sound of the first alto here is so much that of Benny Carter, that I feel positively certain that he had been hired to lead the saxophones here, Boone playing third sax (second alto). And thus Carter might also be responsible for the two 4 bar solo alto bridges in Blazin’ (the B parts of 16 bar AABA choruses). After Berger, Berger, Patrick, Benny Carter Vol. II, p. 6, no engagements of the Savoy Play Boys – led by Carter – are documented for May 1929, so he might have been in New York at this time. W.C. Allen assumes possibly Arville Harris on second alto – and following him Rust, but I feel unable to follow as well.

W.C. Allen, *Hendersonia*, p. 250: „The growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassié identified all the trumpet solos as by Bobby Stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie Johnson’s statements, but Pasquall had gone back to Chicago in late 1928 and staid until 1932, so could hardly have recorded these titles.”

Notes:

- Rust\*3: two of: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson –d.  
 - Hendersonia, p. 250: Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period: Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green ? – trombones; Harvey Boone, poss Arville Harris – clarinets and alto saxes; Coleman Hawkins –clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday –banjo; Del Thomas ? – tuba

- Rust\*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, ?Charlie Green, tb; Buster Bailey, ?Harvey Boone, cl, as; Coleman Hawkins, ts, cl; Fletcher Henderson, p, dir; Clarence Holiday, bj; ? Del Thomas, bb

Solos ad-lib:

- Blazin’: CH 2+4+2, BS 4+2, JH 8, RexSt 2, BS 8, HB 4, BS 4, CH 1+8, BS 4, CH 4, FH 2, HB 4, RexSt 4  
 - The Wang Wang Blues: BS 16 with RexSt in bar 2, RexSt muted 10, RexSt 8, BS 1+1, JH 2+14, RexSt 2, BS growl 14, RexSt 14, CH 2+16

**015 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Oct. 03, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;  
 Claude Jones, Jimmy Harrison – tbn;  
 Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;



Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – sbs; Walter Johnson – dms, vib;  
 Jimmy Harrison – voc (2); Rex Stewart, Claude Jones, Benny Carter – voc-trio (2);  
 John Nesbitt – arr (1); Benny Carter – arr (2)  
 150857-1 Chinatown, My Chinatown Col 2329-D, Chronological Classics 572  
 150858-3 Somebody Loves Me Col 2329-D, Chronological Classics 572

About 16 months after the last Fletcher Henderson recording session (032) and the “Great Day” disaster the band is back again, and in fantastic form. This – to my ears – is the beginning of “Swing”! The use of a string bass playing four-to-the-bar rhythm and the altered drumming away from accentuating the after beats, together with the smoother sound of the guitar, mark a very distinct change in conception of the music, sweeping along the whole band and – above all – the soloists. And this all supported by forward pointing arrangements of John Nesbitt and Benny Carter.

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

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

Notes:

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

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

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

Solos ad-lib:

- Chinatown, My Chinatown: RexSt 30, BC clt 2+16, CJ 14, CH 4+32

- Somebody Loves Me: BS 8, CH 6, JH voc 32

**016 THE CHOCOLATE DANDIES**

New York,

Dec. 04, 1930

Rex Stewart – cnt; Jimmy Harrison – tbn;

Benny Carter – alt, voc; Coleman Hawkins – ten;

Horace Henderson – pno; Clarence Holiday – bjo; John Kirby – sbs

404566-A

Goodbye Blues

Col 35679,

Jazz Archives No 67

In a way, this recording, together with its companions of session 019, seem to mark the beginning of what is called Swing to me – and this at an early time. But here we find a group of young and up-to-date musicians - we would call them “hip” today – trying out what could be done with the musical things they had in their minds. Harrison and Hawkins certainly were seniors – if only of a few years – of the young bunch, but they were equally advanced musically.

The other day, just by casual listening when getting some other things done, I heard the trumpet solo finishing this title, and I immediately recognized Rex Stewart’s playing as opposite to Stark’s solo style. I recognized his sharp tone, his linear phrasing, his work with tonal colours, and his dramatic recital. After re-hearing the whole title it became apparent that it was Stewart, too, in the first chorus, as tone, vibrato and thematic concept of the solo are not Stark’s with his arpeggiated vertical way of improvising. I definitely now identify Rex Stewart as cornet/ trumpet player on this first ‘Chocolate Dandies’ session under Benny Carter!

W.C. Allen, Hendersonia, p. 264, says: “Personnel is from standard discographical references, except that the trumpet soloist sounds more like Rex Stewart than like Bobby Stark, usually listed for this session (cf. ‘Chinatown’ above)”

- My assumptions re trumpet player until today (July 09 2019): To my ears this very probably is Bobby Stark on trumpet here, having a very different vibrato from Stewart’s, and a different and not so brilliant tone. Furthermore, this player plays vertical and fast phrases just as Bobby Stark does in the Dixie Stompers session of April 06, 1928 (session 024). He does not show Stewart’s final open vibrato. This is my personal opinion after several listening sessions, which then was severely damaged when checking Berger, Berger, Patrick, Benny Carter, p.43! There we find what obviously is Benny Carter’s own opinion, although given in what circumstances we do not know. I reluctantly have to bow to the inevitable. But, although I have the utmost respect for Carter’s knowledge, experience and his genius – Carter is one of my utmost favourite musicians - I still maintain my doubt as to his agreement for Stewart and still stick to Stark as trumpeter inside. Or, could it be Rex Stewart on cornet in the last 8 bars only of this title? On casual listening this might be a different player – tone and phrase – from Stark, and could well be Stewart.

The other participants obviously are as given, with the exception of the guitarist. I definitely do hear a banjo on this side, very much in the range of Clarence Holiday, who was banjoist/guitarist with the Henderson band at this time, and would have been first choice for the session. He has the same slim and even banjo sound as Holiday on other Henderson recording sessions of this time. A Benny Jackson as listed in the discos for years was a guitarist with the mid-Western bands of Oliver Cobb’s Rhythm Kings and Eddie Johnson’s Crackerjacks, whose presence in New York at this time would be rather doubtful and unlikely. There is no significant reason to doubt Clarence Holiday’s presence at both sessions, the more so, as Rex Stewart himself told Esben Kr. Aamot of Norway (letter in Storyville 57): “He (Rex Stewart – KBR) praised Clarence Halliday (sic) (the father of Billie Holiday he told me ... a fact which was not common knowledge in Norway at that time) for his guitar work, especially on the ‘Comin’ And Goin’ session. ... He did not mention (and I’m sure of this even now) that anybody else played guitar on the Chocolate Dandies records, which we also played through.”

Notes:

- Rust\*3: Bobby Stark – t; Jimmy Harrison – tb-v; Benny Carter – cl – as-v – a; Coleman Hawkins – ts; Horace Henderson – p; Benny Jackson – g; John Kirby – sb.

- Hendersonia, p. 264: Rex Stewart ?, trumpet; Jimmy Harrison, trombone; Benny Carter, alto sax and vocal; Coleman Hawkins, tenor sax; Horace Henderson, piano; Benny Jackson ?, guitar; John Kirby, string bass.

- Berger, Berger, Patrick, Benny Carter II, p.43: “Rust lists Bobby Stark (tp) for Stewart; W.C. Allen’s Hendersonia suggests Stewart. Carter agrees that it is Stewart.” (But, did he really listen? He obviously did not hear the banjo! – KBR)

- Rust\*6: Bobby Stark, t; Jimmy Harrison, v (sic); Benny Carter, cl, as, v, a; Coleman Hawkins, ts; Horace Henderson, p; Benny Jackson or Clarence Holiday, g; John Kirby, sb.

<b>017 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Dec. 08, 1930
Russell Smith, Rex Stewart, Bobby Stark – tpt;			
Claude Jones, Jimmy Harrison – tbn;			
Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;			
Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs, sbs; Walter Johnson – dms;			
Lois Deppe - voc			
E-35668-B	We're Friends Again	Br unissued	not on LP/CD
E-35669-B	What Good Am I Without You ?	Br unissued	not on LP/CD

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

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

Notes:

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

<b>018 THE CHOCOLATE DANDIES</b>		New York,	Dec. 31, 1930
Bobby Stark – tpt; Jimmy Harrison – tbn, voc (2);			
Benny Carter – alt, clt, arr (3); Coleman Hawkins – ten;			
Horace Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs;			
Benny Carter – arr (2,3,4)			
404596-B	Cloudy Skies	Col 35679,	Jazz Archives No 67
404597-B	Got Another Sweetie Now	Col 36009,	Jazz Archives No 67
404598-B	Bugle Call Rag	Col 2543-D,	Jazz Archives No 67
404599-B	Dee Blues	Col 2543-D,	Jazz Archives No 67

Referring to session 016 above: These are the same musicians – all from the Henderson band – in fine fettle and showing the way ahead in the development of jazz music. But Rex Stewart is not on this session as before.

This composition by Benny Carter obviously is no blues, but a combination of a 32-bar AABA chorus in G, improvised by Stewart, and a succession of 16-bar AABA choruses in F with different changes from the afore-named chorus. Carter on alto takes over and loosely delivers the theme of his composition in his own inimitable way by inserting a few virtuoso phrases. It is Harrison then exquisitely on trombone, followed by Carter's vocal, and by rhapsodic Coleman Hawkins on his tenor, who also delivers the modulation for Stewart to end the title with 8 bars of his initial 32-bar chorus. All solos are accompanied by Carter's beautifully voiced instrumental riffs.

Gunther Schuller in 'Early Jazz' writes: "On Dee Blues' and 'Bugle Call Rag' with the Chocolate Dandies, Harrison plays his two most perfect solos. The one on 'Dee Blues' consists of only one chorus of twelve-bar blues, but is so simple and concisely constructed, so clean and relaxed rhythmically, that one is forced to make comparisons with trombonists of at least two decades later. Particularly in the first four bars, Harrison caught hold of a relaxed swing which until then only Armstrong had achieved. His lead-in notes to the solo are only four repeated b flats, but their pure tone and swing can only be described as sublime. The more agitated response (in the second bar) to the four note "call" makes a perfect two-part phrase structure, one of those fleeting moments in which a jazz musician transcends himself and his instrument." Now you know! What else is there to say? In 'Got Another Sweetie Now' we have a vocal chorus by Harrison.

These are exceptionally classic recordings of the art of improvising in jazz. The recording unit is an all-star aggregation from the Henderson band of the time. There is no significant reason to doubt Clarence Holiday's presence here as in session 044.

Notes:

- Rust\*3: Bobby Stark -t; Jimmy Harrison -tb-v; Benny Carter -cl -as-v -a; Coleman Hawkins - ts; Horace Henderson - p; Benny Jackson - g; John Kirby - bb.

- Hendersonia, p. 265: Bobby Stark, trumpet; Jimmy Harrison, trombone; Benny Carter, clarinet and alto sax; Coleman Hawkins, tenor sax; Horace Henderson, piano; Benny Jackson ?, guitar; John Kirby, tuba. "Personnel is from the standard discographical references; most of the band were then members of Fletcher Henderson's orchestra. Benny Jackson's connection remains obscure; alternatively, it might have been Clarence Holiday on this instrument. Early reviews of the English issues in the 'Melody Maker' stated that these were variously contingents from McKinney's Cotton Pickers, a Don Redman group, and even the Chick Webb band!"

- Berger, Berger, Patrick, Benny Carter II, p.43: Bobby Stark (tp) Jimmy Harrison (tb, v) Benny Carter (cl, as, arr, com) Coleman Hawkins (ts) Horace Henderson (p) Benny Jackson (g) John Kirby (tuba)

- Rust\*6: Bobby Stark, t; Jimmy Harrison, v (sic); Benny Carter, cl, as, v, a; Coleman Hawkins, ts; Horace Henderson, p; Benny Jackson or Clarence Holiday, g; John Kirby, sb.

<b>019 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Feb. 05, 1931
Russell Smith, Rex Stewart, Bobby Stark – tpt;			
Claude Jones, Jimmy Harrison – tbn;			
Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;			
Fletcher Henderson – pno; Clarence Holiday – bjo; John Kirby – bbs; Walter Johnson – dms;			
Lois Deppe – voc (1,3); Jimmy Harrison – voc (4);			
Bill Challis – arr (2); Benny Carter – arr (3,4), Archie Bleyer – arr (4)			
151274-2	I've Found What I Wanted	Col 2414-D,	Chronological Classics 572
151275-1	My Gal Sal	Col 2586-D,	Chronological Classics 572
151276-2	My Pretty Girl	Col 2586-D,	Chronological Classics 572
151277-2	Sweet And Hot	Col 2414-D,	Chronological Classics 555

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

Benny Carter is known to have switched over to the Chick Webb band in March 1931, together with Jimmy Harrison. But when listening to these sides I aurally found little indication for his presence here. He usually is easy to determine as the leading saxophone voice, but this I can find only in the last title. And he does not play any solo or any short solo spot at all, what really is remarkable. So I wonder, did Henderson cancel his solos in anger? Another possible reason might be that the band does not play Carter arrangements here, and the used

arrangements do not call for alto sax solos. I also do not think that the clarinet obligato behind Claude Jones trombone melody in 'My Pretty Girl' is by Carter as listed in Hendersonia. There is nothing of Carter's easily recognizable licks and phrases there, and I therefore believe that this is one of the very few solo spots of Harvey Boone.

John Kirby plays the tuba throughout this session – rather antiquated as you might think – but his occasional four-four rhythm on the big horn together with Walter Johnson's very modern drumming makes this a perfect and beautiful kind of rhythm section! Holiday is on banjo for the whole session.

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

Notes:

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

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

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

Solos ad-lib:

- I Found What I Wanted: CH 4

- My Gal Sal: BS muted 16 Verse, JH 30, RexSt muted 30, CH 4, CH 2+8

- My Pretty Girl: CH 3, BS 24 Verse, HB clt obligato 30, CH 2+8, BS 8, CH 8, BS 4+2

- Sweet And Hot: BS 8+8, CJ muted 16, JH voc - RexSt obligato 42, CH 10, CH 4, CJ muted 4

**020 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 (1,2,3); Horace Henderson – pno (4,5); 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 sittin g 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\*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 Henderon, 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:

- Clarinet Marmalade: BM 16, CH 16, RexSt 16, RP clt 16, CH bar 3+2

- Sugar Foot Stomp: *CJ muted 12, RexSt muted 12 x 3, FH 8, FH 8, BM muted 12 x 3, CH 12, CH 10*  
 - Hot And Anxious: *BS growl 12, CH clt 11, ClHol gtr 1+11*  
 - Comin' And Going: *BM 12, BS 3, RP 8, BM 12, BS 10, FH 1+1, BM 6, FH 4*

Discernible differences of takes:

- Sugar Foot Stomp: last tone in 2nd chorus of Stewart's solo (upbeat to third chorus) : -1 clean tone (same as tone held for 4 bars)  
 - 2 muffed tone (tone jumping up, thus higher than long held tone)

021 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\*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:

- After You've Gone: FH 6, CH 6, BS 8

- Star Dust: RexSt 30

- Tiger Rag: RP clt 6, CJ 2+2+2, RexSt 2+4, CH 4, RexSt 4, CH 4, RexSt 4, CH 4, RexSt 4, CH 2, RP clt 2+32

- Somebody Stole My Gal: BS 22, BM 2+16, CH 22, CH 4

022 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\*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:

- I'm Crazy 'Bout My Baby: BS muted Verse 16, CJ muted 16, BS muted 1+8, CJ 8, BS muted obligato 32, CH 16, RP clt 12

- Sugar Foot Stomp: CJ muted 12, BS 12 x 3, RP clt 12 x 2, BM 1+12 x 3, CH 12+10, WJ 2

- *Just Blues*: CJ 3, *BS 1*, CJ 2, *BS 2*, CJ 2, *BS 2*, *RexSt 12*, CH 2, *BS 2*, CH 2, *BS 2*, CH 2, BM 2, BM 12, *BS coda 4*  
 - *Singing The Blues*: *RexSt 32*, *RP clt obligato 8*, *RP clt 8*, *RP clt obligato 6+ 2*

## 023 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, <i>Bluebird ND90413</i> ,	<i>not on CD?</i>

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\*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:

- *Sugar Foot Stomp*: CJ muted 12, RexSt muted 12 x 3, FH 8, FH 8, BM 12 x 3, CH 12+10

- *Roll On, Mississippi, Roll On*: RexSt muted 1+22, RexSt muted obligato 40, RP 14, BM 8

- *Moan, You Moaners*: CH 2, RP It obligato 32, RexSt 8

- *Singing The Blues*: RexSt 32, RP clt - CJ obligato 8, RP clt 8, RP clt - CJ obligato 8, FH 2

Discernible differences of takes:

- *Sugar Foot Stomp*: bar 3 of introduction: -1 afterbeats played by tuba and very soft drums, both exactly on the beat  
 -2 afterbeats played by tuba and drums, first drum-beat distinctly before first tuba beat

- *Roll On, Mississippi*: band chords in coda: -1 half note, half note, quarter note, quarter note, eighth note by steam whistle (very short)  
 -2 half note, half note, quarter note, quarter note, distinct quarter note by steam whistle

- *Moan, You Moaners*: second A part of last chorus: -1 ens phrase, clt upward run, ens phrase, clt upward run, ens phrase  
 -2 ens phrase, clt upward run, ens phrase, clt downward run, ens phrase

- *Singing The Blues*: *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.

## 024 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\*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:

- *Low Down On The Bayou*: RexSt muted 8, RexSt muted 8, CJ 10, BM 4

- *The House Of David Blues*: CH 16, *BS muted 15*, ES vln 1+15, BM 1+12

- *Radio Rhythm*: BM 8, RP 32, CJ 4, CJ 4

- *You Rascal You*: CH 16, RexSt voc 16 x 4

<b>025 FLETCHER HENDERSON AND HIS CONNIE INN ORCHESTRA</b>		New York,	Jul. 31, 1931
Rex Stewart, Bobby Stark – tpt; <i>J.C. Higginbotham</i> or <i>Sandy Williams</i> – 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;			
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

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:

- *Oh, It Looks Like Rain: CH 1+1, RexSt muted obligato 32, CH 15, ES vln 1+8, CH 8, RexSt muted 16, CJ 8, RexSt 8, FH 8*

- *Sweet Music: FH 2, FH 2, ES vln 15, CH 1+16+2*

- *My Sweet Tooth Says I Wanna: ES vln obligato 32, ES vln 16, RP 16, BS 16*

- *Malinda's Weddin' Day: RexSt muted fills 32, RexSt muted obligato 32, RP 1+16, CH 16*

<b>026 CONNIE'S INN ORCHESTRA</b>		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\*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:

- *You Rascal, You: CH 16*

- *Blue Rhythm: CJ 7, CJ 14, RP 30*

- *Sugar Foot Stomp: CJ 12, BS muted 12 x 3, JCH 12 x 3, CH 12+10*

- *Low Down On The Bayou: CJ 12, JCH 4*

Discernible differences of takes:

- *You Rascal, You: second vocal chorus, second line: - 2 “I’ll be standing on the corner high”*

- 3 “I’ll be standing on the corner lap down”

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

- 3 six alternating dotted notes and one sustained higher note

## 027 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  
 1506-3 Milenburg Joys

Crown 3212, Chronological Classics 546  
 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\*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:

- 12<sup>th</sup> Street Rag: JCH 2, JCH 14, CH 16, RexSt 14  
 - Milenburg Joys: BS 16, JCH 15

## 028 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  
 151846-3 It's The Darndest Thing

Col 2565-D, Chronological Classics 546  
 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\*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:

- Singin' The Blues: RexSt muted 24, BS 8, BS 8, CH 8, CH 4  
 - It's The Darndest Thing: FH 4, BS muted 16, BS muted 8, JCH 8, CH 16

## 029 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  
 151848-1 Sugar  
 151849-1 Business In F

Col 2559-D, Chronological Classics 546  
 Col 2559-D, Chronological Classics 546  
 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 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\*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:

- Blues In My Heart: JCH muted 16, JCH mutes 8, BS muted obligato 32, CH 1+8

- Sugar: ES vln 2+16, BS 14, RexSt mutes 32

- Business In F: CH 16, JCH 8, CH 8

**030 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, Deppe or Reis, nor Dick Robertson, present on the previous Gene Kardos session (adjacent matrices 71934-37). Ike Robinson, Negro banjoist-singer known as “Banjo Ike” and not to be confused with Dick Robertson, recalled making this one title with the Henderson band. The two titles by then-child-star Babe Rose Marie (reminding one of a much-later Brenda Lee) were apparently made as an afterthought, as an audition “on approval” with the band reading from stocks; without the Victor information, one would never know from listening to them that it was the 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\*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:

- Strangers: CH 16, BS 14



- *Take Me Away From The River*: CH 15, FH 1+16
- *Say That You Were Teasing Me*: No ad-lib solos
- *Take A Picture Of The Moon*: No ad-lib solos
- *I Wanna Count Sheep*: CH 2, FH 4, CH 16, BS 8, CH 8+2, JCH 4, BS 4
- *Poor Old Joe*: BS obligato 8, BS obligato 8, CH 8, RP clt obligato 32, ES clt 8, CH 1+1

## 031 CONNIE'S INN ORCHESTRA

New York,

Mar. 11, 1932

Leora Henderson, Rex Stewart, Bobby Stark – tpt;

Sandy Williams, 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;

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:

- Casa Loma Stomp: JCH 16, CH 16, BS 16, RP 16

- Blue Moments: RexSt muted 14, CH 14, LH 14

- How'm I Doin', Hey, Hey: CH 4, JCH 1+16, BS 2, RexSt muted obligato 16, CH 1+16, SW 4+2, ES 2, RexSt 1, ES 1, SW 1, CH 1, CH 2, BS 2

- Good-Bye Blues: BS muted 16, JCH 14, CH 1+1, CH coda 1

Discernible differences of takes:

- How'm I Doin', Hey, Hey: first and second vocal chorus, Lattimore sings: - A "Oh gee baby oh shaw"

- B "Oh gee baby hee shaw" (W.C. Allen)

## 032 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 09, 1932

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Sandy Williams, J. C. Higginbotham – 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

This is the very session notorious for the Henderson band's unreliability and unpunctuality at the time (*Hendersonia*, p. 279 and 'Hear Me Talkin' To Ya', p.214), but it seems that we have arrived in big band swing now. This is very modern jazz music for late 1932.

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

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

W.C. Allen, *Hendersonia*, p. 308: „*Session organized by John Hammond, whose reports in Melody Maker cited soloists. White recalled making 'Harlem Moon' with the band.*”

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:

- Honeysuckle Rose: JCH 32, CH 32, BS 32

- New King Porter Stomp: BS muted 24, BS muted 16, CH 16, SW 16, RexSt 16, JCH 32

- Underneath The Harlem Moon: CH 6, CH 1+6, RexSt 8, CH 1+6, JCH 8, CH coda 2

**033 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Aug. 18, 1933

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

Sandy Williams, Dicky Wells (5,6,7) – 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 Stomp

Voc 2527,

Chronological Classics 535

13828-2 King Porter Stomp

Br A-9771,

Neatwork RP 2016

13829-1 Queer Notions

Voc 2583,

Chronological Classics 535

13830-1 Can You Take It?

Voc 2583,

Chronological Classics 535

13830-2 Can You Take It?

Col 35671,

Neatwork RP 2016

With Henderson replacing Rex Stewart by Henry 'Red' Allen of New Orleans – coming from the great Luis Russell band – the Henderson band was definitely one big step further on the way to Swing of the late 1930s. *Hendersonia*, p.285: “*Once into the Henderson band, Red found it to his liking; he could experiment; for example on the middle-eight of 'Yeah Man', which Horace Henderson liked so much that he scored it for the brass section. Horace's arrangements provided a chordal background on which Red could improvise freely.*” This, however, might have been a sign on the wall for Bobby Stark to find his future place in another aggregation. Soloistic features grew sparse for him, and Henry Red Allen was the man to overwhelm any other trumpeter in the band for a time.

Sandy Williams is noted for first trombone chair in the Henderson band, and Dicky Wells then would be the hot soloist. But I do believe that it is Sandy Williams playing the trombone solo in 'King Porter Stomp' and not Dicky Wells as noted by W.C. Allen in *Hendersonia*. This trombone bears Sandy Williams' "sandy" sound and not Dicky Wells' extreme off-beat. To me it looks like Dicky Wells being the one trombonist present only on the last two titles - the ARC ledgers do NOT name the trombonist missing on the two first titles, and I have thus attributed the 'King Porter Stomp' trombone solo to Sandy Williams because of stylistic and tonal reasons! That Wells be the soloist, as read below, is definitely W.C. Allen's opinion. Yet, I definitely feel certain about this!

That Bobby Stark and Sandy Williams still are members of the band seems a bit peculiar as they should have been fired from the band for that curious "firecracker" event of July 1933 now (*Hendersonia*, p. 286). All other personnel are easily recognizable. And listen to Hilton Jefferson two choruses in 'Can You Take It?', one of the most individual solo voices of classic jazz on his way to mastery!

Notes:

- Rust\*3: Russell Smith, Bobby Stark, Henry Allen – t; Sandy Williams, Dicky Wells – tb; Russell Procope, Hilton Jefferson –as –cl; Coleman Hawkins –cl -ts; Horace Henderson –p; Bernard Addison –g; John Kirby –sb; Walter Johnson –d

- Rust\*4,\*6: Russell Smith, Bobby Stark, Henry Allen – t; Dicky Wells – tb; Sandy Williams –tb added for the last two titles; Russell Procope, Hilton Jefferson –as –cl; Coleman Hawkins –cl -ts; Fletcher Henderson –p; Bernard Addison –g; John Kirby –sb; Walter Johnson –d

- 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. “*Personnel is that of the period; ARC files show instrumentation as above, namely with only ONE trombone (Wells is the soloist) on the first two titles, and two trombones on the other two. The pianist has been listed as Horace Henderson, but the only piano solo is obviously by Fletcher Henderson.*”

Solos ad-lib:

- Yeah Man: RP clt 32, BS 32, Ch 32, HRA 8, CH 8

- King Porter Stomp: BS muted 24, BS muted 16, RP clt 16, DW or SW 16, CH 16, HRA 16+16

- Queer Notions: CH 10, HRA 16, CH 2+2, HRA 8, CH 8

- Can You Take It?: CH 32, HRA 16, HJ 24, HRA 13, HH 8

Discernible differences of takes:

- Yeah Man: bars 9 and 10 of first trumpet solo (B. Stark): -1 5 short notes upbeat in bar 9, then sustained note (E) with strong vibrato in bar 10

-2 no upbeat notes in bar 9, sustained note (E) with strong vibrato in bar 10 beginning on third beat of bar 9

- King Porter Stomp: start of clarinet solo: -1 three times citation of 2 bar melody phrase

-2 once citation of 2 bar melody phrase, then two times citation in modified form each

- Can You Take It?: end of trumpet solo, before start pno solo: -1 ends unspectacularly on (middle A), followed by very short note (C#)

-2 ends on high note(A), then octave jump downward to (middle A)

## 034 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Aug. / Sep. 1933  
movie- soundtrack "Emperor Jones"

probably:

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; Walter Johnson – dms;  
 Harold Nicholas - dance

unidentified tune (2 chorusses fast 'I Got Rhythm' type tune)	unissued in 78,	RA CD-3/4
unidentified tune (22 bars of medium standard type AABA tune)	unissued in 78,	RA CD-3/4
Casa Loma Stomp (2 incomplete chorusses)	unissued in 78,	RA CD-3/4

These are sequences from the United Artists film 'Emperor Jones' of 1933 featuring the Henderson band. John Hammond, Melody Maker 07 October 1933: The Henderson band recently made several sequences for 'Emperor Jones', the new Paul Robeson film." Dr. V. Stratemann: "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 H. 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." David Meeker, Jazz in the Movies, lists the film, but does not mention the Henderson band. The three excerpts are listed above. The first comprises two choruses of a fast 'I Got Rhythm' type tune as accompaniment to the dancer Harold Nicholas. We hear the saxophone section plus rhythm with a soling trumpeter above the band with distinct features of Henry Red Allen's flamboyant style. The second has part of a slow-to-middle tempo standard song tune played by the whole band, lead prominently by Russell Smith. The third bit then features two incomplete very fast riff chorusses of 'Casa Loma Stomp' played by the entire band without soloist.

The film can be viewed in the net (You Tube) and the sequence comes after c. 16 minutes from the start. Only two musicians – a trumpet player and a saxophonist – both unidentifiable and not necessarily part of the Henderson band – can be seen in the film. It is not clearly discernible whether the band on the sound-track comprises the whole Henderson (?) band or only one trumpet and the saxophone and rhythm sections! So, with the exception of possibly Henry Red Allen, no brass player of the band might be present here and these recordings would thus – strictly speaking – not belong to a Bobby Stark discography.

These film sequences have been issued on private CD by Henry Red Allen researcher and discographer Franz Hoffmann.

Notes:

- W.C. Allen, *Hendersonia*, p. 287: "Fletcher Henderson ... recently made several sequences for 'The Emperor Jones', the new Paul Robeson film. .... There are many other Harlem celebrities in the picture, including Jimmy Johnson, who plays piano in a gin mill ... John Hammond, *Melody Maker*, Oct. 07, 1933 "

## 035 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); Walter Johnson – dms;  
 Henry Red Allen – voc (4);  
 Fletcher Henderson – arr (2); Horace Henderson – arr (1,4); Will Hudson – arr (3)

265135-2	Queer Notions	Col CB-687,	Chronological Classics 535
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

The session starts with an exceedingly novel tune and arrangement in mainly augmented chords suitably named 'Queer Notions' – and it must have sounded such to the general public. But for the musicians it certainly was a most interesting and daring demand, and only Hawkins and Allen, the most advanced musicians in the band – are the soloists. (I remember that I was very much confused when hearing this title for the first time after acquiring my beloved 'A Study In Frustration' LP set many, many years ago. I simply did not understand what was going on here!) The use of augmented chords in jazz was not entirely new to jazz musicians at this time – it certainly started in the middle 1920s, mostly used by pianists who were influenced by European composers, but it was unaccustomed in its implicit entirety of the tune.

Then we hear one of Henderson's earliest arrangements – very modest and customary – and most interesting that he has Kirby play the tuba! It mainly is a vehicle for Hawkins' rhapsodic ballad playing, an outlook on things to come. Jörg Kuhfuss – he himself a professional tuba player – supports my hearing a tuba in 'It's The Talk Of The Town'.

'Night Life' is a conventional arrangement by white arranger Will Hudson which, yet, starts with an introduction of augmented chords as heard already in 'Queer Notions' above. This title features an entire solo chorus by Bobby Stark, the last in his recorded legacy in the Henderson band.

'Nagasaki' was a hit of the day and is a showcase for Henry Red Allen, leaving only very little room for other soloists. Bobby Stark just has meagre 4 bars to shine. Instead we hear Red Allen's great trumpet playing and related singing.

Notes:

- Rust\*3,\*4,\*6: Russell Smith, Bobby Stark, Henry Allen – t; Claude Jones, Dicky Wells – tb; Russell Procope, Hilton Jefferson – as -cl; Coleman Hawkins – cl -ts; Horace Henderson – p; Bernard Addison – g; John Kirby – sb; Walter Johnson – d; Henry Allen – v.

- W.C. Allen, *Hendersonia*, p.310: Russell Smith, Bobby Stark, Henry Allen, trumpets; Claude Jones, Dicky Wells, 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; unknown vibes on 265138 (not Walter Johnson); Henry Allen, vocal. "Personnel is from standard references, and contemporary reports (John Hammond, 'Melody Maker' Nov. 4, 1933)."

Solos ad-lib:

- *Queer Notions*: CH 4, CH 10, HRA 17, CH 2+2, HRA 8, CH 8

- *It's The Talk ...*: RP clt 4, HRA 4, CH 32

- *Night Life*: RP clt 2, CH 2, HH 8, HRA 8, HH 8, BS 32, CH 1+18, CH 8

- *Nagasaki*: CH 2, HRA 2, HH 32, HRA voc – RP clt obligato 32, HRA tpt 32+31, HH 2+2, DW 4, BS 4, CH 8

## 036 HORACE HENDERSON AND HIS ORCHESTRA

New York, Oct. 03, 1933

Russell Smith, Bobby Stark, Henry Red Allen – tpt;  
 Dicky Wells, Claude Jones – tbn;  
 Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;

Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs, bbs (5,6); Walter Johnson – dms;  
 Henry Red Allen – voc (3);  
 Fletcher Henderson – arr (5?); Horace Henderson – arr (2,4); Will Hudson – arr (3)  
 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

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 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 035) 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 035). 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 faible 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!

Notes:

- Rust\*3,\*4: Russell Smith, Bobby Stark –t; Henry Allen – t-v; Claude Jones, Dicky Wells – tb; Russell Procope, Hilton Jefferson –as -cl; Coleman Hawkins –cl -ts; Horace Henderson – p -a; Bernard Addison –g; John Kirby – sb; Walter Johnson –d  
 - Rust\*4,\*6: Russell Smith, Bobby Stark, Henry Allen – t; Dicky Wells – tb; Sandy Williams –tb added for the last two titles; Russell Procope, Hilton Jefferson –as -cl; Coleman Hawkins –cl -ts; Fletcher Henderson – p; Bernard Addison –g; John Kirby – sb; Walter Johnson –d

*W.C. Allen, Hendersonia, p.310: Russell Smith, Bobby Stark, Henry Allen, trumpets; Claude Jones, Dicky Wells, trombones; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Horace Henderson, piano; Bernard Addison, guitar; John Kirby, bass; Walter Johnson, drums; Allen, vocal.*

Solos ad-lib:

- Happy Feet: HH 1+32, HRA 1+8, DW 2+16, HH 2, CH 2+4  
 - Rhythm Crazy: CJ muted 8, CH 2+32, BS 1+32, DW 32  
 - Ol' Man River: HH 4, HRA voc 32, HRA tpt 32, CH 16, CH 6  
 - Minnie The Moocher's Wedding Day: DW 1+32, HRA 32, Ch 1+16, HRA chase with band 8, CH 8, RP clt 8  
 - Ain't Cha Glad?: DW or CJ 16, HRA 8, CH 8  
 - I've Got To Sing A Torch Song:

037 **CHICK WEBB'S SAVOY ORCHESTRA**

New York, Jul. 06, 1934

Mario Bauza, Bobby Stark, Taft Jordan – tpt;  
 Fernando Arbelo, Sandy Williams – tbn;  
 Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt; Wayman Carver – ten, clt, flt;  
 Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;  
 Charles Linton – voc (2,4); Edgar Sampson – arr  
 152769-2 Blue Minor OK 41572, Chronological Classics 502  
 152770-2 True OK 41571, Chronological Classics 502  
 152771-2 Lonesome Moments OK 41572, Chronological Classics 502  
 152772-2 If It Ain't Love OK 41571, Chronological Classics 502

Again, one of Edgar Sampson's unobtrusive but beautiful compositions/arrangements: 'Blue Minor'. Sampson seems not to have liked arranged modulations of keys. He always changes from one key to another without any modulation, the direct way. So, 'Blue Minor' starts in Bb minor, solos are in Db major, and the whole affair ends with a half-chorus in Bb minor, again. There is much space for beautiful improvisation. This tune was also recorded for Decca two months later on 11 September, 1934. Diversities to this recording (not alternate take !) may be found in the corresponding 'Tunes Structures' below.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Fernando Arbelo (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)*

- Rust\*2,\*3,\*4,\*6: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Fernando Arbelo (tbn); Pete Clark (alt); Edgar Sampson (alt,arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr); Charles Linton (vcl)

Tunes structures:

*Blue Minor Key of Bbm / Db / Bbm Columbia*  
 (Intro 8 bars ens 7 - ES alt 1)(Chorus A1 32 bars AABA ens 16 - ES 8 - ens 8)(Chorus B1 32 bars AABA SW o-tbn 16 - ens 8 - SW o-tbn 8)(Chorus B2 32 bars AABA BS m-tpt 16 - ES alt 8 - BS m-tpt 6 - ens 2)(1/2 Chorus A2 16 bars BA JS pno 8 - ens 7 - BS m-tpt 1)

*True Key of Bb Columbia*  
 (Intro 4 bars ens)(Chorus 1 32 bars AA' TJ m-tpt 24 - ens 8)(Chorus 2 32 bars AA' TJ voc + BS m-tpt)(Chorus 3 32 bars AA' EW ten 16 - TJ o-tpt 16)

*Lonesome Moments Key of F Columbia*  
 (Intro 8 bars JT gtr 2 - JS pno 2)(Chorus 1 32 bars AABA ?MB m-tpt 16 - SW o-tbn 8 - ?MB m-tpt 8)(Chorus 2 32 bars AABA EW ten 16 - PC clt 8 - EW ten 8)(Chorus 3 32 bars AABA ens 4 - TJ o-tpt 4 - ens 4 - TJ o-tpt 4 - ES alt 8 - ens 8)

(Intro 4 bars ens)(Chorus 1 32 bars TJ o-tpt 16 – EW ten 12 – ens 4 modulation)(Chorus 2 32 bars ABAC CL voc)(Tag 2 bars modul.)  
(Chorus 3 32 bars ABAC ens 8 – SW o-tbn 8 – ens 16)

038 **ETHEL WATERS**

New York,

Sep. 05, 1934

Ethel Waters – voc;

Bobby Stark – tpt; Fernando Arbelo or (Sandy Williams) – tbn;

Edgar Sampson – vln, alt; Elmer Williams – ten;

Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs

38548-A Give Me A Heart To Sing To

Dec 141,

Chronological Classics 735

38549-A I Ain't Gonna Sin No More

Dec 141,

Chronological Classics 735

38549-B *I Ain't Gonna Sin No More*

Dec 141,

Swingtime ST 1031 (LP)

38550-A Trade Mark

Br 02045,

Chronological Classics 735

38551-A You're Going To Leave The Old Home, Jim

Dec 234,

Chronological Classics 735

This session has a small unit from the Chick Webb band of the day, very certainly encompassing Bobby Stark, and not Taft Jordan as listed in all discographies.

The accompanying band is sufficiently identifiable as members of the Chick Webb band. But, as what can be heard from the trumpet player, this clearly is Bobby Stark with his fast vertical phrasing in some short instances, and his growl technique which we know from his Fletcher Henderson period (Jordan plays horizontally in an Armstrong manner). But there are only a few moments when a trombone may be heard in the background, and from his soft tone and playing I would favour Fernando Arbelo instead of Sandy Williams. (I think that Williams would have interjected some of his boisterous marks.) In 'Trade Mark' we also have – together with the trumpeter – a tenor saxophonist, presumably Elmer Williams – it is his tone and phrasing.

The most featured musician is the violinist. He is listed in the discs together with a viola-player and a cello-player. Of the latter two I do not hear anything in these titles, but the violinist – when playing – is accompanied by the horn men. It would therefore be most feasible that Edgar Sampson is the sole violinist. It has to be reminded that he was ascertained enough and liked to play violin solos on records from 1927 on, whenever he was in a studio. Yet, he does not show any characteristics identifiable as Sampson's here.

There is expert ad-lib piano accompaniment in the middle-eight of the first chorus of the first title.

'I Ain't Gonna Sin No More' then has very nice jazz accompaniment with great driving string bass from John Kirby and a decent growl trumpeter, most probably Bobby Stark, and some Elmer Williams, Sampson fiddling intro and extro.

The first and last titles have Ethel Waters at her most commercial.

Swingtime ST 1031 (LP) claims to have take -B of 'I Ain't Gonna Sin No More', but close listening and comparing did not unearth any diversities and are – in my opinion – identical.

Notes:

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

- BGR\*2, \*3, \*4: not listed

- Rust\*2: Taft Jordan (tpt); Sandy Williams (tbn); Edgar Sampson (alt, vln); Elmer Williams (ten); unknown strings; Joe Steele (?) (pno); John Trueheart (gtr); John Kirby (sbs)

- Rust\*3, \*4, \*6: Taft Jordan -t; Sandy Williams -tb; Edgar Sampson -as, -vn; Elmer Williams -ts; unknown -vn; unknown -vl; unknown vc;

? Joe Steele -p; John Trueheart -g; John Kirby -sb; or Sampson and the three rhythm only (5)

Notable differences of takes:

38549-A: This take on Chronological Classics 735. Swingtime ST 1031 (LP) very probably carries this same take!

38549-B: No diversities recognisable.

039 **CHICK WEBB'S SAVOY ORCHESTRA**

New York,

Sep. 10, 1934

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Claude Jones, Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt; Wayman Carver – ten, clt, flt;

Don Kirkpatrick – pno; John Trueheart – bjo, gtr; John Kirby – bbs, sbs; Chick Webb – dms, ldr;

Taft Jordan – voc (1,2); Edgar Sampson – arr (3,4,5)

38593-A That Rhythm Man

Dec 173,

Chronological Classics 502

38594-A On The Sunny Side Of The Street

Dec 172,

Chronological Classics 502

38595-A Lona

Dec 173,

Chronological Classics 502

38596-A Blue Minor

Dec 172,

Chronological Classics 502

38596-B Blue Minor

Dec 172,

not on LP/CD ?

This is the Webb band without their long-time pianist Joe Steele. Steele is not known to have recorded after this date. But it has to be noted that the Mosaic Records issue 'Chick Webb and Ella Fitzgerald Decca Sessions (1934 – 1941)' in their CD booklet have Steele on piano until the recording session of June 02, 1936! There is an entire chorus of piano solo in 'Lona' and an 8-bar solo spot in 'Blue Minor', and both solos are played in a linear style with typical Stride-style embellishments, and not in a "symphonic" style as known from Joe Steele.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)

- Rust\*2, \*3: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)

- Rust\*4, \*6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs; Chick Webb -d -ldr

- Mosaic Records MD8-252, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Claude Jones, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d, bells)

Tunes structures:

*That Rhythm Man* Key of Ab

Decca

(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BS o-tpt 16 – ES alt 8 – BS o-tpt 8)(Chorus 3 32 bars AABA TJ voc)(Chorus 4

32 bars AABA SW m-tbn 32)(Chorus 5 32 bars AABA ens 16 – TJ o-tpt 8 – ens 6 – TJ o-tpt 2)(Coda 14 bars TJ o-tpt 6 – ens 8)  
*On The Sunny Side Of The Street* Key of C Decca  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA TJ m-tpt 16 – ens 8 – TJ m-tpt 7 – EW ten 1)(Chorus 2 32 bars AABA TJ voc 30 – EW  
 ten 2)(1/2 chorus 16 bars BA TJ o-tpt)  
*Lona* Key of D Decca  
 (Intro 4 bars EW ten)(Chorus 1 32 bars AA' MB m-tpt 30 – ES alt 2)(Chorus 2 32 bars AA' ES alt)(Chorus 3 32 bars AA' DK pno  
 (Chorus 4 32 bars AA' ens)  
*Blue Minor* Key of Bbm / Db / Bbm Decca  
 (Intro 8 bars ens 7 – ES alt 1)(Chorus A1 32 bars AABA ens 16 – ES 8 – ens 8)(Chorus B1 32 bars AABA SW m-tbn 16 – ens 8 – SW  
 m-tbn 8)(Chorus B2 32 bars AABA PC clt 16 – DK pno 8 – PC clt 6 – ens 2)(Chorus B3 32 bars AABA BS m-tpt 16 – ES alt 8 – BS m-  
 tpt 8)(1/4 Chorus A2 8 bars BA ens 7 – BS m-tpt 1)  
Notable differences of takes:  
 38596: *As take -B seems not to be reissued, comparison was impossible.*

## 040 CHICK WEBB AND HIS ORCHESTRA

New York,

Nov. 19, 1934

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Claude Jones, Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten; Wayman Carver – ten, clt, flt;

Don Kirkpatrick – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;

Taft Jordan – voc (1); Edgar Sampson – arr (1,2,3,4); Don Kirkpatrick – arr (3)

39138-A It's Over Because We're Through Dec 483, Mosaic MD8-252-I

39140-A Don't Be That Way Dec 483, Mosaic MD8-252-I

39141-A What A Shuffle Dec 1087, Mosaic MD8-252-I

39142-A Blue Lou Dec 1065, Mosaic MD8-252-I

Taft Jordan stars on 'It's Over Because We're Through' on trumpet and singing this Willie Bryant tune in his own Armstrong mould. The second tune is one of Edgar Sampson's very famous compositions and performed in his typically simple and unobtrusive arrangement. 'What A Shuffle' is a composition – if you like to call it one – and an arrangement by pianist Don Kirkpatrick ... and it really is a shuffle. Seldom did I have such difficulties in analysing an arrangement and distinguish the different parts. (Please, excuse, if I am partly wrong here!) Most interestingly: Kirkpatrick did not trouble to solo himself.

And, at the end of this session another Sampson composition, 'Blue Lou', one of my own very favorite swing-tunes. We have an entire piano-chorus here, and it is easy to hear that this player is not Joe Steele anymore, but the linear playing Don Kirkpatrick.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)*

- Rust\*2,\*3: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)

- Rust\*4,\*6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs; Chick Webb -d -ldr

- Mosaic Records MD8-252, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Claude Jones, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d)

Tunes structures:*It's Over Because We're Through* Key of Ab

Decca

(Intro 4 bars ens+ SW o-tbn)(Chorus 1 32 bars AABA TJ m-tpt 16 – ens 8 – TJ m-tpt 6 – JT gtr 2)(Chorus 2 32 bars AABA TJ voc 30 – SW o-tbn 2)(1/2 Chorus 16 bars BA TJ o-tpt)

*Don't Be That Way* Key of D / G

Decca

(Chorus 1 32 bars AABA ens 16 – tbn 8 – ens 8)(Tag 2 bars ens)(Chorus 2 32 bars AABA EW ten 16 – ES alt 8 – EW ten 6 – ens 2)  
 (Chorus 3 32 bars AABA CJ m-tbn 16 – TJ o-tpt 8 – CJ m-tbn 6 – ens 2)(Chorus 4 32 bars AABA ens 16 – CW dms 8 – ens 8)

*What A Shuffle* Key of Bb

Decca

(Intro 4 bars ens)(Chorus 1 16 bars AABA ens)(Chorus 2 16 bars AABA EW ten 8 – ens 8)(Bridge 4 bars ens)(Chorus 3 16 bars AABA TJ o-tpt 8 – ens 8)(Interlude 1 8 bars brass)(Chorus 4 16 bars AABA BS m-tpt 8 – ES alt 8)(Interlude 2 12 bars ES alt)

(Interlude 3 16 bars SW m-tbn 8 – ES alt 4)(Chorus 5 16 bars AABA ens)(Chorus 6 16 bars AABA ens)(Coda 4 bars ens+ TJ o-tpt)

*Blue Lou* Key of G

Decca

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BS m-tpt 16 – ES alt 8 – BS m-tpt 8)(Chorus 3 32 bars AABA DK pno)(Chorus 4 32 bars AABA ens)(Coda 4 bars ens)

## 041 CHICK WEBB AND HIS ORCHESTRA

New York,

Jun. 12, 1935

Mario Bauza, Reunald Jones or (Bobby Stark), Taft Jordan – tpt;

Claude Jones, Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten; Wayman Carver – ten, clt, flt;

Don Kirkpatrick – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc (4); Charles Linton – voc (3);

Edgar Sampson – arr (1,3); Wayman Carver – arr (2); George Bassman – arr (4)

39614-A I'll Chase The Blues Away Br 02602, Mosaic MD8-252-I

39615-A Down Home Rag Dec 785, Mosaic MD8-252-I

39616-A Are You Here To Stay? Dec 494, Mosaic MD8-252-I

39617-A Love And Kisses Dec 494, Mosaic MD8-252-I

Rust\*2,\*3 still list four more sessions with Steele in the Webb band while it certainly is Kirkpatrick at the keyboard. But we have the very young Ella Fitzgerald here, at her very first recording session. And what an impression she produces!

I have Reunald Jones on trumpet substituting for Bobby Stark for this and the subsequent session in my notes. Unfortunately, I do not remember the source for this information. There is no soloing recognisably as by Stark on these sides.

Again, on piano we hear Don Kirkpatrick with his fast linear runs on these sides. This is the "commercial" Chick Webb band with little hot soloing. It is reported that Webb wanted his band to sound like the famous white bands!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)*

- *Rust\*2,\*3: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gr); John Kirby (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*

- *Rust\*4,\*6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs; Chick Webb -d -ldr; Ella Fitzgerald -Charles Linton -v*

- *Mosaic Records MD8-252, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); poss Fernando Arbello, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams (ts); Wayman Carver (ts, fl, arr); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d, bells); Ella Fitzgerald, Charles Linton (vcl)*

Tunes structures:

*I'll Chase The Blues Away Key of D / C / Ab Brunswick*

*(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA EF voc)(Chorus 3 32 bars AABA TJ o-tpt - EW ten 8 - ens 8)*

*Down Home Rag Key of Ab / Fm / F / Bb Decca*

*(Intro 4 bars ens)(Strain A1 8 bars WC flt+PC clt)(Strain A 2 8 bars WC flt+PC clt)(Strain A3 8 bars brass)(Strain B 1 8 bars ens)(Strain B 2 8 bars TJ o-tpt)(Strain C 1 8 bars ens)(Strain C 2 8 bars DK pno)(Strain C 3 8 bars DK pno)(Strain D 1 8 bars PC clt)(Strain D 2 8 bars PC clt)(Strain E 1 8 bars ens)(Strain E 2 8 bars ens)(Strain E 3 8 bars ens)(Strain E 4 8 bars ens)(Coda 4 bars ens)*

*Are You Here To Stay? Key of Eb / F / Eb Decca*

*(Intro 4 bars ens)(Verse 8 bars CL voc)(Chorus 1 32 bars AABA CL voc)(Tag 3 bars ens modulation)(Chorus 2 32 bars AABA ens 16 - CL voc 16)*

*Love And Kisses Key of Ab / C Decca*

*(Intro 4 bars ens)(Verse? 24 bars ABA MB m-tpt 8 - CJ m-tbn 8 - ens 8)(Tag 2 bars ens)(Chorus 1 32 bars AABA EF voc)(Tag 3 bars ens)(Chorus 2 32 bars AABA brass 4 - EW ten 4 - brass 4 -EW ten 4 - ens 5 - ES alt 1)(Coda 2 bars ES alt 1 - ens 1)*

Bobby Stark joined Chick Webb's Orchestra in June 1934 (Rust\*6) to stay with the band and later under Ella Fitzgerald's name until early 1940.

In this long time, he only once recorded with another bandleader as listed below.

<b>042 PUTNEY DANDRIDGE AND HIS ORCHESTRA</b>	New York,	Jun. 01, 1936
Putney Dandridge - voc;		
Bobby Stark - tpt; Teddy McRae - ten;		
Teddy Wilson - pno; John Trueheart - gr; John Kirby - sbs; Cozy Cole - dms		
19352-1	It's A Sin To Tell A Lie	Voc 3252, Timeless CBC 1-023
19353-2	All My Life	Voc 3252, Timeless CBC 1-023
19354-1	Ol' Man River	Voc 3269, Timeless CBC 1-023
19355-1	Why Was I Born?	Voc 3269, Timeless CBC 1-023
<b>043 HELEN HUMES with LEONARD FEATHER'S HIPTET</b>	New York,	Nov. 20, 1944
Helen Humes - voc;		
Bobby Stark - tpt; Herbie Fields - alt, clt; Prince Robinson - ten;		
Leonard Feather - pno; Chuck Wayne - gr; Oscar Pettiford - sbs; Denzil Best - dms		
S-5745	I Would If I Could	Savoy 5513, Chronological Classics 892
S-5746	Keep Your Mind On Me	Savoy 5514, Chronological Classics 892
S-5747	Fortune Tellin' Man	Savoy 5513, Chronological Classics 892
S-5748	Suspicious Blues	Savoy 5514, Chronological Classics 892
<b>044 BENNY MORTON'S ALL STARS</b>	New York,	1945
Bobby Stark - tpt; Benny Morton - tbn; Prince Robinson - clt;		
Sammy Benskin - pno; Jimmy Butts - sbs; Eddie Dougherty - dms		
	Boogie	Stinson 506, Chronological Classics 906
	Williphant Willie	Stinson 506, Chronological Classics 906
	Stardust	Stinson 507, Chronological Classics 906
	Chicken At The Chester	Stinson 507, Chronological Classics 906

Bobby Stark, has claimed to have recorded with Clara Smith, but after checking all Clara Smith's recordings with unknown trumpeters I have been unable to attribute any of the trumpet playing at Clara Smith sessions 034, 049, 056, and 066 to Bobby Stark (see Storyville 2002/3, p. 221).

With many thanks to:

Walter C. Allen, Brian Rust, Laurie Wright, John Chilton, Johnny Parth and so many more who have contributed to find out how it all happened in the twenties! And also to Jörg Kuhfuss for his advice and support ... and contradiction.

I have tried to find out the soloists of the big bands listed in this personello-discography – which is based on Allen and Rust – on my own, and have then checked the results against the list in Allen, Hendersonia. In some instances I have accepted his opinion, in others I have listed my own conclusions.

Sources:

Walter C. Allen, Hendersonia  
Berger, Berger, Patrick, Benny Carter  
John Chilton, Who's Who Of Jazz  
Brian Rust, Jazz Records 1897 – 1942, various editions  
Laurie Wright, Storyville

Erlangen, August 01, 2016