

THE RECORDINGS OF JOE STEELE

An Annotated Tentative Personnel - Discography

STEELE, JOE , pianist born: ?Boston, c. 1900, died: New York City, 5th February 1964
 Also known as 'Professor'. Graduate of the New England Conservatory. Worked (and recorded) with the Savoy Bearcats (1926). With Henry Saparo at Bamboo Inn, New York (1927), then led own band in New York during the late 1920s. Toured with Pike Davis Orchestra for 'Rhapsody In Black' (1931-2), then worked mainly with Chick Webb from 1932 until 1936. (John Chilton, Who's Who in Jazz')

STEELE, JOE (Joseph A.) *b* c. 1900; *d* New York, 5 Feb. 1964
 Pianist. After studying at the New England Conservatory, he performed and recorded with the Savoy Bearcats (1926). He worked with the banjoist Henry Saparo at the Bamboo Inn, New York (1927), and led his own band there in the late 1920s; among his sidemen were Ward Pinkett, Langston Curl, Jimmy Archey, Charlie Holmes, Joe Garland, and Frank Smith. He made a number of recordings as a leader, including 'Top And Bottom' (1929, Vic. 38066). As a member of the trumpeter Pike Davis's orchestra he toured with the show 'Rhapsody In Black' (1931-32). He later performed mainly with Chick Webb (1932-36), with whom he also recorded (1933-34). (A. McCarthy: Big Band Jazz, New York and London, 1974). (B. Kernfeld, The New Grove Dictionary of Jazz)

STYLISTICS

STYLE

Joe Steele's piano style is dominated by his academical education at the New England Conservatory. In the few piano solos he performs on his recordings, he usually plays with full chords and ten fingers, developing thematic material in a classical way and demonstrating great technic virtuosity. His full-bodied performances when soloing show him to be a performer between jazz and classical music (see Stanley Dance under "Sources" below.)

TIME

The little solo material we have shows him as a rather laid-back player not playing at the tip of his beat, but favouring melody for drive.

PHRASING

He does not play straight-ahead swinging solos with rhythm in his left hand and single-note melody in his right hand. In 'If Dreams Come True' he plays a full chorus in stride-style much interwoven with his classical phrases. It would be interesting to hear him playing in an ad-lib session accompanying the horn men ad-lib, when not being prepared before and having no "composed" material at hand.

JOE STEELE

CHARLESTON BEARCATS	New York,	early 1926
Gilbert Paris, Bobby Stark – tpt; James Reeve – tbn;		
Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;		
Joe Steele – pno; Freddie White – bjo, gr; Chink Johnson – bbs; Willie Lynch – dms		
SAVOY BEARCATS	New York,	May 1926
Gilbert Paris, Demas Dean – tpt; James Reeve – tbn;		
Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;		
Joe Steele – pno; Freddie White – bjo, gr; Harry "Bass" Edwards – bbs; Willie Lynch – dms		
001 SAVOY BEARCATS	New York,	Aug. 09, 1926
Leon Abbey – ldr;		
Gilbert Paris, Demas Dean – tpt; James Reeve – tbn;		
Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;		
Joe Steele – pno; Freddie White – bjo, gr; Harry "Bass" Edwards – bbs; Willie Lynch – dms		
36030-1	Vic unissued on 78,	Frog DGF 12
	Stampede	

36031-2 How Could I Be Blue ? Vic unissued on 78, Frog DGF 12
 Composer credits: 36030 (Fletcher Henderson); 36031 (Daniel Wilson – Andy Razaf)

- ‘Stampede’, Fletcher Henderson’s composition, was recorded by his own band on May 16, 1926, followed by the Savoy Bearcats’ version three months later, re-recorded on October 11, 1926 (session 003 below). But while the Henderson band uses a somewhat powerful fast tempo of c. 236, the Bearcats lift it up to c. 264 bpm and make it hectic that way. What can be observed is that the Bearcats generally tend to take faster paces than other bands of the time, possibly to fulfil dancers’ wishes to fast dances. While Henderson has his clarinet-trio play Strain C in a full-sounding gleaming manner, the Bearcats’ clarinet trio is almost inaudible, two clarinets of them almost drowned by Carmelo Jari’s strong performance. He plays the middle-break of this part all alone, which certainly is a great pity because it is beautifully set in three parts by arranger Don Redman.

- ‘How Could I Be Blue?’ has hot solos by muted Demas Dean in his not-so-hot manner and seldom heard Otto Mikell on alto sax in the second chorus, and in the fourth chorus 16 bars of Carmelo Jari on clarinet, accompanied by Joe Steele and Willie Lynch on choked cymbal only – making this an un-familiar clarinet-piano trio personnel for the time. Jari recorded this same title with Bessie Brown and a Clarence Williams led group for ARC.

Notes:

- Rust, *Victor Master Book, Vol. 2: Duncan Mayers*; 2 c; tb; 3 s; vn; p; bj; bb; d.

- *Storyville 72, Peter Carr, Demas Dean, Travellin’ Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.*

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tunes structures:

36030-1 Stampede Key of Ab Victor
 (Strain A 16 bars AA’ JS pno – ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes – end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC brass – end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts – end-bk ens 2)(Strain B3 32 bars ABAC ens)

36031-2 How Could I Be Blue? Key of C Victor
 (Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA’ ens)(Verse 8 bars ens)(Chorus 2 32 bars AA’ DD m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA’ ens middle-bk JR tbn 2)(Chorus 4 32 bars AA’ CJ clt+JS pno+WL dms 16 – ens 16)(Coda 2 ens)

Notable differences of takes:

36030-1 (session 001): strain C2 has whole chorus of brass section playing from score

36030-7 (session 003): strain C2 initially has 14 bars of hot trumpet solo, probably by first trumpet player, Gilbert Paris

36031-2 (session 001): muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong cymbal crashes on the after-beat

36031-5 (session 003): muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong wood-block strokes on the after-beat leaving the first bar out

002 SAVOY BEARCATS

New York, Aug. 23, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Revey – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry “Bass” Edwards – bbs; Willie Lynch – dms

36059-1 Senegalese Stomp

Vic unissued on 78, Frog DGF 12

36059-2 Senegalese Stomp

Vic 20182, Frog DGF 8

36060-2 Bearcat Stomp

Vic unissued on 78, Frog DGF 12

36060-3 Bearcat Stomp

Vic 20307, Frog DGF 8

36061-1 Nightmare

Vic unissued on 78, Frog DGF 12

36061-2 Nightmare

Vic 20182, Frog DGF 8

Composer credits: 36059 (Clarence Todd); 36060 (Donald Redman); 36061 (Riley – Handler – Meyers)

- ‘Senegalese Stomp’ is a composition by singer/pianist Clarence Todd, contributor to the Clarence Williams Music Publishing Company.

It is not a song tune composed of verse and chorus, but rather an instrumental composition like Jelly Roll Morton’s, derived from ragtime compositions and encompassing three or more thematic strains. Strain A4 features Jari on clarinet in his typical hasty and un-swinging style. Hear Willie Lynch’s - for the time - very modern cymbal playing.

- According to the record label, ‘Bearcat Stomp’ is a Don Redman composition in the common song form with verse and AABA chorus, thus very probably also a Redman arrangement. Demas Dean has some short solo appearances, but the most interesting is Joe Steele’s two-fisted piano solo in exiting Harlem stride style. All other soloists have their spots here, even ‘Bass’ Edwards – one of the real great tuba stylists of the 1920s – has a short solo outing. (It was ‘Bass’ Edwards when with the Charlie Johnson band, who had electric lights fastened on the large bell of his instrument that were switched on and off rhythmically with a foot-pedal while playing!)

- ‘Nightmare’, “surely the best of the seven versions of this number recorded in the decade” as John Capes notes rightly in the Frog CD booklet, is the work of white composers Riley, Handler and Meyers, names that do not ring a bell in my memory in relation with hot and syncopated tunes. And accordingly, it is not used by other bands as a rewarding basis for hot improvisations, but rather to satisfy customer’s need for romanticism and sentiment.

Notes:

- Rust, *Victor Master Book, Vol. 2: 2 c; tb; 3 s; vn; p; bj; bb; d.*

- *Storyville 72, Peter Carr, Demas Dean, Travellin’ Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.*

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tunes structures:

36059 Senegalese Stomp Key of C Victor
(Intro 8 bars ens)(Strain A1 20 bars AB OM bar middle-bk ens 2 – end-bk ens 2)(Strain B 24 bars AA' ens)(Strain A2 20 bars AB ens middle-bk OM bar 2)(Strain A3 20 bars AB saxes)(Strain C1 8 bars GP m-tpt)(Strain C2 8 bars JR m-tbn)(Strain C3 8 bars CJ clt)(Strain A4 20 bars AB CJ clt)(Strain A5 20 bars AB ens middle-bk FW bjo 2)

36040 Bearcat Stomp Key of Bb Victor
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 4 – DD m-tpt 4 – ens 4 – DD m-tpt 4 – ens 8 – HBE bbs 4 – ens 4)(Chorus 2 32 bars AABA ens middle-bk DD m-tpt 2)(Chorus 3 32 bars AABA JS pno 16 – ens 8 – JS pno 6 – ens 2)(Verse 16 bars AA' ens)(Chorus 4 32 bars AABA CJ clt 6 – RH ten 2 – CJ clt 4 – RU ten 2 – JR o-tbn 8 – ens 8)(1/2 Chorus 5 16 bars BA ens)

36061 Nightmare Key of C Victor
(Intro 22 bars DD m-tpt)(Vamp 4 bars ens)(Strain A1 22 bars AABA DD m-tpt over ens 12 – ens 4 – DD m-tpt over ens 6)(Strain B1 16 bars AB ens)(Strain C 16 bars AABA ens 8 – JR o-tbn 4 – ens 4)(Bridge 4 bars ens)(Vamp 4 bars ens)(Strain A2 22 bars OM bar 2 – ens 4 – OM bar 2 – ens 4+4 – OM bar 2 – ens 4)(Strain B2 16 bars AB ens)(Bridge 4 bars m-brass wa-wa)(Vamp 4 bars ens)(Strain A3 22 bars AABA CJ clt 2 – ens 4 – CJ clt 2 – ens 4+4 – CJ clt 2 – ens 4)(Coda 4 bars ens)

Notable differences of takes:

36059-1: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth Db, then 1 quarter pause (2 inaudible fluffed notes), then 2 eighth notes G - Bb and long held Bb in first bar of strain A4

36059-2: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth note Db, 1 quarter note Bb, 3 eighth notes F# - G - Bb, 1 quarter note G in first bar of strain A4

36060-2: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind trombone slides

36060-3: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind first trombone slide and one only behind second trombone slide

36061-1: Demas Dean - muted trumpet - plays eighth and quarter notes in bars 17 and 18 of strain A1 (no sixteenth triplets)

36061-2: Demas Dean - muted trumpet - plays sixteenth triplets in bars 17 and 18 each of strain A1

003 SAVOY BEARCATS

New York,

Oct. 11, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Revey – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry “Bass” Edwards – bbs; Willie Lynch – dms;

Joe Steele – arr (5)

36030-7	Stampede	Vic 20460,	Frog DGF 8
36031-5	How Could I Be Blue?	Vic 20307,	Frog DGF 8
36809-1	Hot Notes	Vic unissued on 78,	Frog DGF 12
36809-2	Hot Notes	Vic 20460,	Frog DGF 8
36810-1	Senorita Mine	Vic unissued on 78,	Frog DGF 12

Composer credits: 36030 (Fletcher Henderson); 36031 (Daniel Wilson – Andy Razaf); 36809 (Rodemich - Scatterfield); 36810: (---)

- This ‘Stampede’ take -7 is even faster with c. 280 bpm than take -1 of session 001. I wonder whether dancers at the Savoy Ballroom would have had fun with dancing on it. But it is played with precision and with great enthusiasm. And only one player of the clarinet trio declines to co-operate in the middle-break of strain C3 (first reed player Jari is all alone in this break in take -1 of this tune - see above.)

- ‘How Could I Be Blue?’ seems to be of higher tension here than before. And again, take notice of pianist Joe Steele’s fine work accompanying Carmelo Jari in strain C3!

Both these numbers were recorded on the first session above already, but rejected for issue by the Victor people.

- First trumpet player Gilbert Paris is the sole trumpet soloist in ‘Hot Notes’, but here he can easily be recognized not to be an improviser. His attributions are stiff and tightly depending on the written melodic material. In strain B3 the rhythm players on banjo and drums (here cymbal only) have some soloistic duties to fulfill.

- Melodious and charming ‘Senorita Mine’, a collaboration of Clarence Williams and Fats Waller, with attributions from Spencer Williams – the words, probably – and dancer Eddie Rector, is played at a moderate pace, with soloistic attributions by Demas Dean, Otto Mikell, Joe Steele and Freddie White.

Notes:

- Rust, Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin’ Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tunes structures:

36030-7 Stampede Key of Ab Victor
(Strain A 16 bars AA' JS pno – ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes – end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC GP o-tpt 14 – brass 16 – end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts – end-bk ens 2)(Strain B 3 32 bars ABAC ens)

36031-5 How Could I Be Blue? Key of C Victor
(Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA' ens)(Verse 8 bars ens)(Chorus 2 32 bars AA' DD m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA' ens middle-bk JR tbn 2)(Chorus 4 32 bars AA' CJ clt+JS pno+WL dms 16 – ens 16)(Coda 2 ens)

36809 Hot Notes Key of C Victor
(Intro 6bars ens)(Strain A1 16 bars AA' GP o-tpt over ens)(Strain B1 32 bars AABA ens)(Strain A2 16 bars AA' GP o-tpt)(Strain B2 32 bars clts)(Strain A3 16 bars AA' CJ alt)(Strain B3 32 bars FW bjo 16 – ens+ WL cymbal 8 – ens 8)

36810-1 Senorita Mine Key of Eb Victor
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens 22 – BB m-tpt 6 – ens 4)(Verse 16 bars AA' JR m-tbn 4 – ens 4 – JR m-tbn 4 – ens 4)
 (Chorus 2 32 bars AABA ens 16 – JR o-tbn 4 – ens 4 + 8)(Bridge 3 bars)(3/4 Chorus 3 24 bars AAB OM bar 16 – ens 8)(Chorus 4 32
 bars AABA JS pno 8 – FW bjo 8 – OM alt 8 – ens 8)

Notable differences of takes:

36030-1 (session 001): strain C2 has whole chorus of brass section playing from score
 36030-7 (session 003): strain C2 initially has 14 bars of hot trumpet solo, probably by first trumpet player, Gilbert Paris
 36031-2 (session 001): muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong cymbal crashes on the after-beat
 36031-5 (session 003): muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong wood-block strokes on the after-beat
 leaving the first bar out
 36809-1: first trumpet holds a high Ab for 6 beats (a six-quarter note) in bars 5 and 6 of introduction
 36809-2: first trumpet plays an eighth triplet, 2 eighth notes and 1 quarter note in bar 5 of introduction

SAVOY BEARCATS

Langston Curl, Demas Dean, Rex Stewart – tpt; Charlie Green – tbn;
 Carmelo Jari, Harvey Boone – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;
 Joe Steele – pno; Freddie White – bjo, gr; Harry “Bass” Edwards – bbs; Willie Lynch – dms

New York, early 1927

LEON ABBEY AND HIS ORCHESTRA

John Brown, Demas Dean – tpt; Robert Horton – tbn;
 Carmelo Jari, Joe Garland – alt, clt; Prince Robinson – ten, clt;
 Earl Frazier – pno; P. Franklin Blackburn – bjo; Harry “Bass” Edwards – bbs; Willie Lynch – dms
 Leon Abbey – vln, dir

New York second half of 1927

WILLIE LYNCH AND HIS ORCHESTRA

Archey Johnson, Freddie Jenkins – tpt; Jimmy Archey – tbn;
 Charlie Holmes, unknown – alt; Greely Walton – ten;
 Joe Steele – pno; unknown – bjo; Frank Smith – bbs; Willie Lynch – dms

New York, summer 1928
 Savoy Ballroom

JOE STEELE AND HIS ORCHESTRA

Wendell Culley – tpt; Jimmy Archey – tbn;
 Eugene Mikell – alt, clt, bar; Trenton Harris – ten, clt;
 Joe Steele – pno; Percy Richardson – bjo; Frank Smith – bbs; Gerald Hobson – dms;
 Note: Storyville 1998/99, Gene Mikell

New York, Nest Club (for 2 weeks) 1929

004 JOE STEELE AND HIS ORCHESTRA

Wendell Culley, Ward Pinkett – tpt; Jimmy Archey – tbn;
 Eugene Mikell – alt, clt, bar; Bobby Holmes – alt, clt; Trenton Harris – ten, clt;
 Joe Steele – pno; Percy Richardson – bjo; Frank Smith – bbs; Gerald Hobson – dms;
 Benny Carter – arr (1,2,3,4)
 53808-1 Coal-Yard Shuffle
 53808-2 Coal-Yard Shuffle
 53809-1 Top And Bottom
 53809-2 Top And Bottom

New York, Jun. 04, 1929

Vic V-38066, Frog DGF 8
 Vic 741057 (LP), Frog DGF 12
 Vic V-38066, Frog DGF 8
 Vic 741057 (LP), Frog DGF 12

Note: Composer credits are: 53808 (Joe Steele), 53809 (F. Eugene Mikell)

Storyville 1998-9 carries a beautiful and most interesting interview with Gene Mikell by Peter Carr and Al Vollmer which tackles these sides. And nothing more you need to know to enjoy this music to the full. Both tunes have arrangements by Benny Carter – 22 years of age at the time – showing his early use of augmented chords.

Bandleader Joe Steele shines with two 8-bar piano solos in his semi-classical style, encompassing great technique and inventiveness and imagination, but not so much suited for swinging and driving big band music. His nickname ‘Professor’ certainly was not un-justified. His most complex solo spots certainly are settled beforehand.

There is much hot soloing by – above all – Ward Pinkett (all open tpt solos), and Jimmy Archey, Gene Mikell, and Bobby Holmes (6 bars only). Pinkett and Holmes – Bobby, not Charlie! – were not regular members of the band. And, as I have been emphatically pointed to by pianist/composer Anthony Coleman of New York: listen to the all-too-short muted-trumpet solo spot in ‘Top And Bottom’ by Wendell Cully! A. Coleman: “It’s quite moving and chilling that someone made two great solos in his life, decades apart – Basie’s ‘Li’l Darling’”

Notes:

- Storyville 56-80: “Peter Carr says that Freddie White, the banjo player on the Savoy Bearcats sides, and who is now working as a pianist at Saronac Lake, New York, told him that the banjo player on the Joe Steele Victor is Percy Richardson.”

- Storyville 80-80: “Gene Mikell told Peter Carr that he is the baritone sax on the Joe Steel Victor. Bobby Holmes rather than Charlie (to whom he was not related) is the alto, tenor sax is Trenton Harris and the trumpets Ward Pinkett and Wendell Culley. Both tunes are Benny Carter arrangements. Gene Mikell, and several other musicians have commented that not only did Bobby and Charlie share their surname, but that their sound was so alike that both were frequently misidentified even by their closest friends when heard broadcasting – a sort of amusement to them both!”

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

- Rust*2: Ward Pinkett, Jack Wilson or Langston Curl (tpt); James Archey (tbn); Charlie Holmes (alt); F. Eugene Mikell (ten); Harry Carney (bar); Joe Steele (pno, ldr); unknown (bjo); Frank Smith (bbs); unknown (dms).

- Rust*3: Ward Pinkett, Jack Wilson or Langston Curl -t; James Archey -tb; Charlie Holmes -cl -ss -as; F. Eugene Mikell -ts; Joe Garland -bar; Joe Steele -p -ldr; unknown -bj; Frank Smith -bb; Gerald Hobson -d.

- Rust*4,*6: Ward Pinkett, Jack Wilson or Langston Curl, t; James Archey, tb; Charlie Holmes, cl, ss, as; F. Eugene Mikell, ts; Joe Garland, bar; Joe Steele, p, dir; Percy Richardson, bj; Frank Smith, bb; Gerald Hobson, d.

Tunes structures:

Coal-Yard Shuffle Key of Bb / C Victor
 (Intro 4 bars ens)(Strain A1 32 bars AA' ens)(Tag 2 bars ens)(Strain B 16 bars AB ens)(Strain A2 32 bars AA' ens 8 – EM bar 8
 – ens 8 – EM bar 8)(Strain A3 32 bars AA' ens 8 – WP o-tpt 8 – ens 8 – WP o-tpt 8)(Strain A4 32 bars AA' JS pno 8 – ens 8 – BH alt 6
 – ens 2)(Tag 2 bars ens modulation)(Strain A5 32 bars AA' JA o-ibn 8 – saxes 8 – ens 16)

Top And Bottom Key of F / C / F Victor
 (Intro 8 bars WP o-tpt + ens)(Strain A1 16 bars AABA WP o-tpt + ens)(Interlude 8 bars WP o-tpt + ens modulation)(Strain B1 16 bars
 AA' saxes 8 – ens 8)(Strain A2 16 bars AABA JS pno 8 – WC m-tpt 8)(Interlude 8 bars ens 5 – WP o-tpt 3)(Strain A3 16 bars AABA
 JA o-ibn 8 – EM bar 4 – ens 4)(Tag 2 bars ens)

Notable differences of takes:

53808-1: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 1 and 6
 53808-2: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 5 and 8
 53809-1: Pace c. 100 bpm / WP m-tpt solo after pno solo starts with: 3 quarter-notes a, eighth-note a, dotted eighth-note bb,
 sixteenth-note f, 2 quarter-notes d
 53809-2: Pace c. 134 bpm / WP m-tpt solo after pno solo starts with: 2 quarter-notes d, half-note d, dotted-eighth-note d,
 sixteenth-note c, quarter-note bb

PIKE DAVIS ORCHESTRA Rhapsody in Black New York, 1931
 Demas Dean, Augusto Coen, Pike Davis – tpt; James Revey – tbn;
 Emerson Harper – alt, clt, oboe; Alberto Socarras – alt, clt, flt; Rafael Dieppa, Joseph G. Ortiz – ten, clt;
 Felix Weir, William Carroll, Joshua Sadler, Oscar Madera, Ricardo Rodriguez, Jr. – vln; H. Leonard Jeter – vco;
 Joseph A. Steele, Isadore Myer – pno; Fred Peters – sbs; Hugh Davis – dms, tym, bells

005 LOUIS ARMSTRONG AND HIS ORCHESTRA New York, Dec. 08, 1932

Louis Armstrong – tpt, voc, ldr;
 Louis Hunt, Billy Hicks, Louis Bacon – tpt; Charlie Green – tbn;
 Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten;
 Joe Steele or Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – bbs; Chick Webb – dms;
 Mezz Mezzrow – bells (3,4), unknown - train effects (3,4)

74820-1	That's My Home	Vic 24200,	Chronological Classics 536
74820-2	That's My Home	BB B-10236,	BMG 09026 68682 2 II
74821-1	Hobo, You Can't Ride This Train	Vic 24200,	Chronological Classics 536
74821-2	Hobo, You Can't Ride This Train	Vic uniss 78,	BMG 09026 68682 2 II
74822-1	I Hate To Leave You Now	Vic 24204,	Chronological Classics 536
74822-2	I Hate To Leave You Now	Vic 1A-2016,	BMG 09026 68682 2 II
74823-1	You'll Wish You'd Never Been Born	Vic 40-0102,	BMG 09026 68682 2 II
74823-2	You'll Wish You'd Never Been Born	Vic 24204,	Chronological Classics 536

Composer credits: 74820 (Leon & Otis Rene – Ben Ellison); 74821 (Louis Armstrong); 74822 (Dorothy Dick – Harry Link – Fats Waller);
 74823 (Louis Armstrong)

This recording session is played by the early Chick Webb band under Armstrong's name, when Louis did not have a band of his own. As almost always in later years, these titles are feature-numbers for Armstrong, and nothing will be said here in praise of Louis as so much has been said before, and certainly more appropriate than I would be able to.

In consequence, there is little solo performance of band members on these sides. But the following should be mentioned:

- 'That's My Home': Louis shares a too-short chase part in the verse with Elmer Williams on tenor. Otherwise, it's Armstrong throughout in this tune, except, perhaps, for two possibly ad-lib bars by probably Louis Bacon on the trumpet.
- 'Hobo, ...': there is beautiful 4/4 tuba by Elmer James all over, a tenor sax chorus by Williams, and a rather modern muted swing/bluesy trombone chorus – a bit shaky, perhaps. (Charlie Green had obviously listened to the younger trombonists of his time.)
- 'I Hate To Leave You, Now': Louis Bacon – probably – plays a nice muted obligato behind Louis' vocal. Then it is all Louis again.
- 'You'll Wish ... Born': obviously is an early setting of his 'You Rascal, You'. There are fine solo outings by Elmer Williams, by Green with a solo in early swing fashion and nice Pete Clark on clarinet.

The pianist is listed as Don Kirkpatrick. (J. Chilton's 'Who's Who of Jazz' says that Kirkpatrick "worked mainly with Chick Webb until late 1932, then long spell with Don Redman from early 1933." When listening to these late 1932 Victor sides it strikes that the pianist here plays very similar to Joe Steele's style (two tags in 'I Hate To Leave You Now' and the piano below the ensemble parts in 'You'll Wish You'd ...') with its filigree harmonics. I therefore have added Steele as possible pianist for these sides instead of Kirkpatrick.

I believe not to have heard Elmer James on string-bass here, but on tuba only throughout this session.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (tp & vo); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Don Kirkpatrick (p); John Trueheart (g); Elmer James (b); Chick Webb (dm)

- B. Rust, *The Victor Master Book, Vol. 2*: LA-t-v; 3t; tb; 3s; vn; p; g; b-bb; d.

- Rust*2: Louis Armstrong (tpt, vcl); Louis Bacon, Louis Hunt, Billy Hicks (tpt); Charlie Green (tbn); Pete Clark, Edgar Sampson (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (gtr); Elmer James (sbs); Chick Webb (dms); Mezz Mezzrow (bells)

- Rust*3,*4,*6: Louis Armstrong -t -v; Louis Bacon -Louis Hunt -Billy Hicks -t; Charlie Green -tb; Pete Clark -cl -as; Edgar Sampson -as -vn; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -g; Elmer James -bb -sb; Chick Webb -d; Mezz Mezzrow -bells

- J. Willems, *All Of Me, The complete discography of Louis Armstrong*: Louis Armstrong (tp, voc); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green, tb); Pete Clark (cl, as); Edgar Sampson (as); Elmer Williams (ts); Don Kirkpatrick (p); John Trueheart (g); Elmer James (tu); Chick Webb (d)

- Louis Armstrong, *The complete RCA Victor Recordings, booklet*: Armstrong, trumpet and vocals; Louis Bacon, Louis Hunt, Billy Hicks, trumpets; Charlie Green, trombone; Pete Clark, clarinet and alto sax; Edgar Sampson alto sax and violin; Elmer Williams tenor sax; Don Kirkpatrick, piano; John Trueheart, guitar; Elmer James, tuba and bass; Chick Webb, drums; Mezz Mezzrow, bells.

Tunes structures:

74820: *That's My Home* Key of Ab / Bb Victor
 (Intro 8 bars ens 4 – LA o-tpt 4)(Chorus 1 32 bars AABA LA voc + ens)(Bridge 4 bars ens)(Verse 16 bars LA o-tpt 4 – EW ten 3 – LA o-tpt 1+4 – EW ten 4)(Chorus 2 32 bars AABA LA o-tpt + ens)

74821: *Hobo, You Can't Ride This Train* Key of Bb Victor
 (Intro 16 bars ens)(Verse 28 bars AABC ens)(Chorus 1 16 bars AA LA voc + ens)(Chorus 2 16 bars AA LA voc + ens)(Chorus 3

16 bars AA EW ten)(Chorus 4 16 bars AA LA voc + ens)(Chorus 5 16 bars AA CG o-tbn)(Chorus 6 16 bars AA LA o-tpt)(Chorus 7 16 bars AA LA o-tpt 8 – ens + LA voc 8)

74822: *I Hate To Leave You Now* Key of F / Bb / F

Victor

(Intro 4 bars ens)(Chorus 1 32 bars AABA LA-m-tpt + ens 30 - DK pno 2)(Bridge 2 bars JS or DK pno)(Chorus 2 32 bars AABA LA voc + ens + LB m-tpt obl 30 – JS or DK pno 2)(Bridge 2 bars JS or DK pno)(1/2 Chorus 3 16 bars AA LA o-tpt)

74823: *You'll Wish You'd Never Been Born* Key of F

Victor

(Intro ? bars LA o-tpt)(Chorus 1 16 bars AA'BA ens)(Chorus 2 16 bars AABA ens + EW ten)(Chorus 3 16 bars AA'BA LA voc + ens)(Chorus 4 16 bars AA'BA LA voc + ens)(Chorus 5 16 bars AA'BA EW ten)(Chorus 6 16 bars AA'BA LA voc + ens)(Chorus 7 16 bars AA'BA CG o-tbn)(Chorus 8 16 bars AA'BA LA voc)(Chorus 9 16 bars AA'BA PC clt)(Chorus 10 16 bars AA'BA LA o-tpt)(Chorus 11 16 bars AA'BA LA o-tpt)

Notable differences of takes:

74820-1: Introduction: single chimes-strokes in bars 1, 2 and 3 (prob by Webb), rhythm-section starting on measure 3 of bar 6

74820-2: Introduction: one single chimes-stroke at the end of bar 4, rhythm-section starting with measure 1 of bar 6

74821-1: Train-effects at start of tune: 2 bell-strokes, then steam-effects and train-whistle; LA beginning with "My, my, my, ..."

74821-2: Train-effects at start of tune: train-whistle, then 2 bell-strokes, then steam-effects; LA beginning vocal with "Boy, ..."

74822-1: Introduction bar 4: LA starts with eighth-notes c-d-e-f-f, then quarter-note e (upbeat to melody)

74822-2: Introduction bar 4: LA starts with eighth-note c and quarter note c (syncopated), then 2 eighth-notes c (upbeat to melody)

74823-1: LA begins introduction with: half-note a, 6 eighth-notes bb-a-ab-a-c-c

74823-2: LA begins introduction with: half-note a, 2 eighth-notes c-b, quarter-note bb

006 CHICK WEBB'S SAVOY ORCHESTRA

New York,

Dec. 20, 1933

Mario Bauza, Reunald Jones, Taft Jordan – tpt; Sandy Williams – tbn;

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

Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, bells, ldr;

Taft Jordan – voc (1);

Benny Carter – arr (2)

152658-1 On The Sunny Side Of The Street

Col 2875-D, Chronological Classics 502

152659-2 Darktown Strutters Ball

Col CBS CL-2639 (LP), HEP CD 1023

Composer credits: 152658 (Fields - McHugh); 152659 (Brooks)

This is the start of the Chick Webb band in their classic and more modern form, only Bobby Stark not yet on his chair. 'Sunny Side Of The Street' shows young Taft Jordan's capability in following Armstrong's way of playing and singing.

The band swings like mad in 'Darktown Strutters Ball', played in a Benny Carter arrangement showing Carter's generous handling of tune structures and chord sequences. And then there is Sandy Williams' sharp and moderately dirty way of soloing, and a nice chorus of little-known Reunald Jones. Sadly, Joe Steele's complex piano solo cannot match the given pace of the arrangement, and is even more disturbed by someone's silly tinkling with bells. I have found these bells attributed to bandleader Webb somewhere. And I did not believe. But listening, you may recognise that the drums are silent for the duration of the piano solo, and thus Chick Webb really might have got up from his drum-seat to use the bells – a single one, that is.

As the reader/listener may see in session 008, this 'Darktown Strutters Ball' take -2 seems to be the only existing! But I certainly would like to hear of an explanation different from mine of this problem.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Mario Bauza, Renald Jones, Taft Jordan (tp); Sandy Williams (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); 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, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bj, gtr); John Kirby (sbs); Chick Webb (dms, ldr)

Tunes structures:

152658-1 *On The Sunny Side Of The Street* Key of C

Columbia

(Intro 4 bars TJ m-tpt)(Chorus 1 32 bars AABA TJ voc 30 – EW ten 2)(Chorus 2 32 bars AABA TJ o-tpt)(Tag 2 bars TJ o-tpt)

152659-2 *Darktown Strutters Ball* Key of Eb

Columbia

(Intro 8 bars ens)(Chorus 1 20 bars AA' ens)(Chorus 2 20 bars AA' RJ m-tpt 18 – ens 2)(Tag 2 bars ens)(Chorus 3 20 bars AA' EW ten 18 – ens 2)(Chorus 4 20 bars AA' JS pno + ? bells 8 – ens 4 – SW o-tbn 6 – ens 2)(Chorus 5 20 bars AA' ens)(Chorus 6 20 bars AA' PC clt 16 – ens 4)(Tag 2 bars ens)(Chorus 7 20 bars AA' ens 15 – MB o-tpt 5)(Chorus 8 20 bars AA' ens)

007 CHICK WEBB'S SAVOY ORCHESTRA

New York,

Jan. 15, 1934

Mario Bauza, Reunald Jones, Taft Jordan – tpt; Sandy Williams – tbn;

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

Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, bells, ldr;

Benny Carter – arr (1); Edgar Sampson – arr (2,3)

152659-4 *Darktown Strutters Ball*

Col CB-754,

www.youtube.com

152686-3 If Dreams Come True

Col 2883-D,

Chronological Classics 502

152687-2 Let's Get Together

Col 2883-D,

Chronological Classics 502

Composer credits: 152686 (Mills – Sampson - Goodman); 152687 (Webb)

It seems that this take of 'Darktown Strutters Ball' was not reissued up to now, but you may find it on "YouTube". I – KBR – did, with the help of my "good ole" friend Michael Rader. The "YouTube" version does not show a take designation – the matrix number 152659 only – but clearly the disc number CB-754. But much to my displeasure, this take seems to be identical to take -2 above. Every anchor-phrase in the instrumental solos is identical, even the tinkling bell sounds during the piano solo with silent drums.

As the matrix number of "this" 'Darktown Strutters Ball' does not belong to the matrix-block of January 15, I assume that there is no take -4, but take -2 only from the December 20 date. Thus, I'd prefer to list it in italics, here.

Take -2 – as we know it - might not have been issued early on, but found in the Columbia vaults by Miss Chmura and issued on CBS CL-2639, and used for CD reissues since then. Strange to say, Rust*2 lists the title as rejected in December 20, while all other Rusts list it as on the Columbia LP CL-2639. Take -4 is listed in all Rusts as on Col CB-754 from January 15, 1934.

The other two tunes are typical Edgar Sampson arrangements, the first title 'If Dreams Come True' a Sampson original that has become

famous among jazz musicians in the subsequent years as a session number. In this tune we find an entire chorus of piano soloing by Steele, here in profound Harlem stride-style, yet played in his kind of symphonic manner. Great solos by Edgar Sampson, Sandy Williams and little known Reunald Jones, but no solos by Taft Jordan.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Mario Bauza, Renald Jones, Taft Jordan (tp); Sandy Williams (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); 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, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)

Tunes structures:

152686-3 *If Dreams Come True* Key of F Columbia
(Chorus 1 32 bars ABAB' brass+JS pno 16 – saxes 8 – brass+JS pno 6 – ES alt 2)(Chorus 2 32 bars ABAB' ES alt 16 – RJ m-tpt 8 – ES alt 8)(Chorus 3 32 bars ABAB' JS pno)(Chorus 4 32 bars ABAB' SW m-tbn 32)(Chorus 5 32 bars ABAB' ens)

152687-2 *Let's Get Together* Key of C Columbia
(Chorus 1 32 bars AABA RJ m-tpt)(Chorus 2 32 bars AABA ES alt 16 – SW o-tbn 8 – ES alt 8)(Chorus 3 32 bars AABA ens 16 – EW ten 8 – ens 8)(Coda 22 bars ens)

008 CHICK WEBB'S SAVOY ORCHESTRA

New York,

May 09, 1934

Mario Bauza, Reunald Jones, Taft Jordan – tpt; Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;
Taft Jordan – voc (1,3); Chuck Richards – voc (2);
Edgar Sampson – arr (1,3)

152733-2 I Can't Dance (I Got Ants In My Pants)

Col 2920-D,

Chronological Classics 502

152734-2 Imagination

Col 2920-D,

Chronological Classics 502

152735 Why Should I Beg For Love?

Col unissued

not on LP/CD

Composer credits: 152733 (Gaines – Williams); 152734 (Van Heusen)

'I Can't Dance' is Philadelphia trumpeter Charlie Gaines' famous party tune, sung by Taft Jordan and a band choir and arranged by Edgar Sampson in his no-nonsense arranging style. On another level is the somewhat trashy stock arrangement of 'Imagination' with its queer chorus structure, sung in an adequate way by white singer Chuck Roberts, but rescued in some way by Jordan's very jazzy trumpet outings. No Steele solos, here, but he is apparent behind the opening ensembles of 'I Can't Dance'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Mario Bauza, Renald Jones, Taft Jordan (tp); Sandy Williams (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); 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, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr); Chuck Richards (vcl)

Tunes structures:

152733-2 *I Can't Dance* Key of Db Columbia
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Tag 6 bars ens)(Chorus 2 32 bars AABA TJ voc+choir 30 – SW o-tbn 2)(Chorus 3 32 bars AABA SW o-tbn 16 – RJ m-tpt 8 – SW o-tbn 6 – PC clt 2)(Chorus 4 32 bars AABA PC clt 16 – EW ten 7 – PC clt 9)(Coda 8 bars TJ voc+choir 7 – ens 1)

152734-2 *Imagination* Key of F Columbia
(Intro 8 bars PC clt 4 – EW ten 2 – ens 2)(Chorus A1 24 bars ABA ens)(Chorus B1 32 bars AABA CR voc)(Tag 2 bars ens)(Chorus A2 24 bars ABA TJ o-tpt 8 – CR voc 8 – TJ o-tpt 8)

009 CHICK WEBB'S SAVOY ORCHESTRA

New York,

May 18, 1934

Mario Bauza, Reunald Jones, Taft Jordan – tpt; Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;
Taft Jordan – voc (1);
Edgar Sampson – arr

152735-4 Why Should I Beg For Love?

Col 2926-D,

Chronological Classics 502

152740-2 Stomping At The Savoy

Col 2926-D,

Chronological Classics 502

Composer credits: 152735 (Sampson); 152740 (Razaf – Goodman – Sampson – Webb)

The first title – like 'Imagination' of the session before – is part of the sentimental and commercial side of the Webb band. And it is a showcase for Taft Jordan's Armstrong-oriented performance. His final trumpet half-chorus is beautiful but little original. But listen to Joe Steele's piano accompaniment in his very own semi-classical style, which is expertly played and very tasteful and elegant. Steele fills all "empty" spaces of Sampson's arrangements perfectly.

'Stompin' At The Savoy' is one of the all-time jazz tunes, arranged by its composer/originator Edgar Sampson, who on this way gave the classic Chick Webb band their shape. Great solos by the horn men. (The personnel of HEP CD 1023 have Bobby Stark as trumpet soloist on 'Savoy', but this seems to be wrong and is not in accordance with the discos.)

Edgar Sampson's arrangements with their light and flowing texture are in strong contradiction to Benny Carter's full and condensed scores, often lacking introductions and/or codas.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Mario Bauza, Renald Jones, Taft Jordan (tp); Sandy Williams (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); 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, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)

Tunes structures:

152735-4 *Why Should I Beg For Love?* Key of C / Ab Columbia
(Chorus 1 32 bars AABA SW m-tbn 16 – ens 8 – SW m-tbn 6 – JS pno 2)(Chorus 2 32 bars AABA TJ voc)(Bridge 4 bars EW ten+ens)

modulation) (1/2 Chorus 3 16 bars AA TJ o-tpt)

152740-2 *Stomping At The Savoy* Key of Db / D Columbia
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA ens 16 - MB m-tpt 8 - ens 8)(Chorus 3 32 bars AABA SW
 o-tbn 16 - EW ten 8 - SW o-tbn 8)(Chorus 4 32 bars AABA RJ m-tpt 16 - PC clt 8 - RJ m-tpt 8)(Chorus 5 32 bars AABA ens 16 - ES
 alt 8 - ens 8)

010 CHICK WEBB'S SAVOY ORCHESTRA

New York, Jul. 06, 1934

Mario Bauza, Bobby Stark, Taft Jordan - tpt; 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, bbs; 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

Composer credits: 152769 (Sampson); 152770 (Sampson); 152771 (Sampson - Webb); 152772 (Razaf - Redman - Waller)

Although listed as a member of the Chick Webb band in all Rusts for this date, Arbello is not present here.

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 takes!) may be found in the corresponding 'Tunes Structures' below. John Kirby plays a wonderful legato tuba here in 'True'. In 'If It Ain't Love' it's Webb on his hi-hat cymbal in the beginning, and below singer Linton we hear the very under-rated Joe Steele delivering a nice piano accompaniment.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Fernando Arbello (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 Arbello (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:

152769-2 *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)

152770-2 *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)

152771-2 *Lonesome Moments* Key of F Columbia
 (Intro 8 bars JT gtr 4 - JS pno 4)(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)

152772-2 *If It Ain't Love* Key of Eb / C / Eb Columbia
 (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)

011 ETHEL WATERS

New York, Sep. 05, 1934

Ethel Waters - voc;
 Bobby Stark - tpt; Claude Jones 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>I Ain't Gonna Sin No More</i>	Dec 141,	<i>Swingtime ST 1031 (LP)</i>
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

Composer credits: 38548 (Young - Judel - Washington); 38549 (Conrad - Magidson); 38550 (Easton); 38551 (trad.)

No need to say something on Ethel Waters.

Now, that's some crazy combination: part of the Chick Webb Band plus strings! But where are they? There is only one fiddle audible, and the player would be Sampson. Chordal backgrounds are played by wind-instruments plus one violin. But we find one of the great un-sung pianists of the 1920/30s here: Joe Steele. And the fiddle soloist is Edgar Sampson. Beautiful. And listen to muted Bobby Stark in the second title. And the rhythm! But, please, tell me: who plays the final cymbal-stroke at the end of 'I Ain't Gonna Sin No More'?! 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 Claude Jones 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 discos 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 as noted on *Chronological Classics 735*. *Swingtime ST 1031 (LP)* aurally and very probably carries this same take!

38549-B: This take as noted on *Swingtime ST 1031 (LP)*. No diversities recognisable.

012 CHICK WEBB'S AND HIS 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;

Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, vib, ldr;

Taft Jordan – voc (1,2);

Edgar Sampson – arr

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

Composer credits: 38593 (Brooks – Razaf – Waller); 38594 (J. McHugh – D. Fields); 38595 (Mario Bauza); 38596 (Edgar Sampson)

This is the first recording of the Chick Webb band under the name of 'Chick Webb and his Orchestra', the 'Savoy' addition dropped.

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 in Joe Steele's "symphonic" style.

And: Claude Jones still is with the Henderson band recordings for Decca until September 25, 1934. So, was he really with the Chick Webb band on this date? All trombone solos on these sides are apparently by Sandy Williams. And again, listen to John Kirby's fantastic bass playing. There are vibraphone sounds at the very end of 'Lona' and might well be by Webb.

And what a jazzy singer and trumpet player Taft Jordan was – very much in Armstrong's style.

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 MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, 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); "Some discographies list a -B take for 'Blue Minor', however, this has yet to surface and does not exist as a metal part or test pressing in the Decca vault."

Tunes structures:

38593-A 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)

38594-A 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)

38595-A 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' JS pno)(Chorus 4 32 bars AA' ens)

38596-B 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 6 – PC clt 2)(Chorus B2 32 bars AABA PC clt 16 – JS 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)

013 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;

Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;

Taft Jordan – voc (1);

Edgar Sampson – arr (1,2,4); 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
 Composer credits: 39138 (W. Bryant – L. Reed); 39140 (Goodman – Sampson - Parish); 39141 (Don Kirkpatrick); 39142 (Edgar Sampson)

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.

And 'Don't Be That Way' carries an eight-bars drum solo by the master in the last chorus, played with brushes. '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 leave room for the pianist to solo.

And, at the end of this session another Sampson composition, 'Blue Lou', one of my own very favourite swing-tunes, with an entire piano-chorus by Joe Steele – beside his exemplary band accompaniment.

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 MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions, 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:

39138-A *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)

39140-A *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)

39141-A *What A Shuffle* Key of Bb Decca
 (Intro 4 bars ens)(Chorus 1 16 bars AABA ens)(Chorus 2 16 bars ABAA 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)

39142-A *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 JS pno)(Chorus 4 32 bars AABA ens)(Coda 4 bars ens)

014 **CHICK WEBB AND HIS ORCHESTRA**

New York, Jun. 12, 1935

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

Fernando Arbello, Sandy Williams – tbn;

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

Joe Steele – 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

Composer credits: 39614 (E. Sampson – K. Harrison); 39615 (L. Brown – W. Sweatman); 39616 (E. Sampson – K. Harrison); 39617

(Whiting – Schwartz - Johnson)

We have the very young Ella Fitzgerald at age 17 here, at her very first recording session. And what an impact she makes!

I have Reunald Jones on trumpet substituting for Bobby Stark for this and the subsequent session in my notes (see Ken Vail's Jazz Itineraries, Vol.2, 'Ella Fitzgerald'). There is no soloing recognisable as by Stark on these sides. Certainly, Fernando Arbello was a reputed musician in Harlem jazz circles, and yet, he can be heard only in 8 bars in 'Love And Kisses' at this session. (Ken Vail's 'Ella Fitzgerald' has no Fernando Arbello anywhere!)

Again, on piano we hear Joe Steele with 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, gtr); 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 MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions, 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:

39614-A *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)

39615-A *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 JS pno)(Strain C 3 8 bars JS 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)

39616-A *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 16 – CL voc 16)

39617-A *Love And Kisses* Key of Ab / C Decca

(Intro 4 bars ens)(Verse? 24 bars ABA MB m-tpt 8 – FA 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 15 – ES alt 1)(Coda 2 bars ES alt

015 **CHICK WEBB AND HIS ORCHESTRA**

New York,

Oct. 12, 1935

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

Fernando Arbello, Sandy Williams – tbn;

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

Joe Steele – pno; John Trueheart – gtr; Bill Thomas – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc (1,3); Charles Linton – voc (2); Taft Jordan – voc (4);

Edgar Sampson – arr (3,5)

60054-A Rhythm And Romance

Dec 588,

Mosaic MD8-252-I

60055-A Moonlight And Magnolias

Dec 588,

Mosaic MD8-252-I

60056-A I'll Chase The Blues Away

Dec 640,

Mosaic MD8-252-I

60057-A I May Be Wrong (But I Think You're Wonderful)

Dec 640,

Mosaic MD8-252-I

60058-A Facts And Figures

Dec 830,

Mosaic MD8-252-I

*Composer credits: 60054 (Burton – Johnson – Whiting); 60055 (P. DeRose – H. Gillespie); 60056 (E. Sampson – K. Harrison); 60057 (H.**Ruskin – H. Sullivan); 60058 (Edgar Sampson)*

Bandleader Chick Webb, wanting his band “to sound like the famous white bands”, is now on his way to more commercialism. His repertoire will more and more be dominated by arrangements of young white arranger Van Alexander, and by Ella Fitzgerald’s fame.

At this session, we still have two arrangements by Edgar Sampson played. And I believe that it’s Sampson leading the reed section in ‘I’ll Chase The Blues Away’.

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); Bill Thomas (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)*

- Rust*2, *3, *4: *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); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*

- Rust*6: *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); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*

- *Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Nat Story, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); Bill Thomas (b); Chick Webb (d); Ella Fitzgerald, Charles Linton (vcl)*

Solos ad-lib:

60054: ES alt 3; EF voc 32; EF voc 16

60055: CL voc 32

60056: EF voc 32; TJ o-tpt 16; EW ten 8

60057: TJ m-tpt 28; TJ voc 32; FA m-tbn 2+16; TJ o-tpt 16

60058: ES alt 16; PC clt 7; ES 1+8+2; TJ o-tpt 30; FA m-tbn 8

016 **CHUCK WARNER AND HIS ORCHESTRA**

New York,

Feb. 19, 1936

Mario Bauza, Bobby Stark, unknown – tpt;

Nat Story, Sandy Williams – tbn;

Pete Clark – alt, clt; Edgar Sampson – alt, clt, bar; Teddy McRae – ten, clt; Wayman Carver – ten, clt;

Joe Steele – pno; John Trueheart – gtr; Bill Thomas – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc (2,5,7, 12); Charles Linton – voc;

Edgar Sampson – arr (1,2,3,4,5,6,7,9,11,12); Van Alexander - arr (8); Charlie Dixon – arr (10)

W-1249 Big John Special

World Transcriptions,

Circle CCD-72

W-1250 You Hit The Spot

World Transcriptions,

Circle CCD-72

W-1251 Stompin’ At The Savoy

World Transcriptions,

Circle CCD-72

W-1252 Don’t Be That Way

World Transcriptions,

Circle CCD-72

W-1265 Shine

World Transcriptions,

Circle CCD-72

W-1266 Go Harlem

World Transcriptions,

Circle CCD-72

W-1267 Darktown Strutters’ Ball

World Transcriptions,

Circle CCD-72

W-1268 Keepin’ Out Of Mischief Now

World Transcriptions,

Circle CCD-72

W-1269 Nit Wit Serenade

World Transcriptions,

Circle CCD-72

W-1270	King Porter Stomp	World Transcriptions,	Circle CCD-72
W-1271	If Dreams Come True	World Transcriptions,	Circle CCD-72
W-1272	Rhythm And Romance	World Transcriptions,	Circle CCD-72

Thanks to George H. Buck, Jr's immensely fertile efforts to reissue hundreds of performances of the jazz and Swing eras out of the scope of the big record companies, we find these wonderful transcriptions on his Circle label. These transcriptions were not made for commercial sale, but for radio broadcasts. "Due to contractual agreements, the transcriptions credited the artists as *Chuck Warner and his Orchestra with vocals by Evelyn Fields and Carl Landon*" (Frank Diggs, booklet to Circle CCD 72). According to this same booklet, Taft Jordans presence is doubtful. A possible replacement is named as Wallace Jones of Ellington fame, but lacking any solos nothing substantial can be said. And there is pianist Joe Steele with a whole solo chorus in "Big John Special". His style is clearly recognisable. Arrangers V. Alexander and C. Dixon are designated in the Circle-CD booklet, only. I – KBR – have attributed all other arrangements to Edgar Sampson to the best of my knowledge.

Notes:

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

- Rust*2: not listed

- Rust*3,*4: 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); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)

- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Sandy Williams, Claude Jones, tb; Pete Clark, cl, as; Edgar Sampson, as, a; Ted McRae, cl, ts; Wayman Carver, ts, f; Don Kirkpatrick, p; John Trueheart, g; Bill Thomas, sb; Ella Fitzgerald, Charles Linton, v

Solos ad-lib:

W-1249 BS o-tpt 16; ES alt 8; BS o-tpt 7; JS pno 16 + 8; BS o-tpt 16

W-1250: JS pno 4; EF voc 31; EF voc 10

W-1251: SW o-tbn 16; TMR ten 8; SW o-tbn 8; BS o-tpt 16; PC clt 8; BS o-tpt 6; ES alt 1+8

W-1252: PC clt 7+7 + 7; SW o-tbn 16; BS o-tpt 8; SW o-tbn 7; CW dms 8

W-1265: TMR ten 7; EF voc 32 + 4

W-1266: TMR ten 8; PC clt 1+6; SW o-tbn 1+4

W-1267: EF voc 19; EF voc 19

W-1268: ES alt 2; PC clt 1+21; BS m-tpt 1+21; TMR ten 4; JS pno 4; TMR ten 4; JS pno 4

W-1269: TMR ten 12; BS m-tpt 12; SW m-tbn 12

W-1270: BS o-tpt 22; TMR ten 2+16; SW o-tbn 4 + 4; TMR ten 16; SW o-tbn 16 + 16; ES alt 16; BS o-tpt 16; TMR ten 16 + 1+1 + 2

W-1271: JS pno 4; ES alt 2+16; SW m-tbn 15; JS pno 32; CL voc 30

W-1272: EF voc 32 + 16

017 CHICK WEBB AND HIS ORCHESTRA

New York,

Apr. 07, 1936

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Nat Story, Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Teddy McRae – ten, clt; Wayman Carver – ten, bar, clt;

Joe Steele – pno; John Trueheart – gtr; Bill Thomas – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc;

Van Alexander – arr (1,2,4); *Edgar Sampson – arr (3)*

60999-A Love, You're Just A Laugh

Dec unissued

Mosaic MD8-252-I

61000-A Crying My Heart Out For Love

Dec 785,

Mosaic MD8-252-I

61001-A Under The Spell Of The Blues

Dec 831,

Mosaic MD8-252-I

61002-A When I Get Low I Get High

Dec 1123,

Mosaic MD8-252-I

Composer credits: 60999 (Cahn – Chaplin - Gardner); 61000 (C. Hopkins – J.C. Johnson); 61001 (E. Sampson – K. Harrison); 61002 (Marion Sunshine)

From now on, young white Van Alexander is an integral part of the Chick Webb organisation as the chief arranger, relieving Edgar Sampson who left the band to become a free-lance arranger in July 1936 – out of annoyance, perhaps? And the whole affair tends to become less airy and soft, but more acedemical and strict. And the band loses their original adolescence and chastity. What a pity.

A little special are Chick Webb's two soft drum beaks on the "traps" at the end of the last title, very melodic and with feeling.

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); Bill Thomas (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)*

- Rust*2,*3,*4: 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); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)

- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Sandy Williams, Claude Jones, tb; Pete Clark, cl, as; Edgar Sampson, as, a; Ted McRae, cl, ts; Wayman Carver, ts, f; Don Kirkpatrick, p; John Trueheart, g; Bill Thomas, sb; Ella Fitzgerald, v

- Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); Claude Jones, Sandy Williams (tb); Pete Clark (cl,as); Edgar Sampson (as, arr); Elmer Williams (ts); Wayman Carver (bari); Joe Steele (p); John Trueheart (g); Bill Thomas (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)*

Solos ad-lib:

61000: BS o-tpt 4; EF voc 32; PC clt 4 + 2; JS pno 6

61001: NS m-tbn 7+7 + 8; EF voc 30 + 7

61002: ES alt 2+2; EF voc 32; PC clt 3; TMR ten 4; CW dms 2 + 2; EF voc 4

018 CHICK WEBB AND HIS ORCHESTRA

New York,

Jun. 02, 1936

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Nat Story, Sandy Williams – tbn;

Pete Clark, Edgar Sampson – alt, clt; Teddy McRae – ten, clt; Wayman Carver – bar, clt, flt;

Joe Steele – pno; John Trueheart – gr; Bill Thomas – sbs; Chick Webb – dms, ldr;
Ella Fitzgerald – voc;

Edgar Sampson – arr (1); Van Alexander – arr (2,3,4,5)

61123-A	Go Harlem	Dec 995,	Mosaic MD8-252-II
61124-A	Sing Me A Swing Song (And Let Me Dance)	Dec 830,	Mosaic MD8-252-II
61125-A	A Little Bit Later On	Dec 831,	Mosaic MD8-252-II
61126-A	Love, You're Just A Laugh	Dec 1114,	Mosaic MD8-252-II
61127-A	Devoting My Time To You	Dec 995,	Mosaic MD8-252-II

Composer credits: 61123 (J.P. Johnson – A. Razaf); 61124 (H. Carmichael – S. Adams); 61125 (J. Livingston – A. Neiburg); 61126 (Cahn – Chaplin - Gardner); 61127 (C. Webb – C. Williams)

James P. Johnson's interesting title 'Go Harlem' carries the charm of Sampson's arrangement, with a couple of very short solo spots embedded, the most beautiful of them being Sandy Williams' "squeezed" trombone break with its upward glissando "rip" of an octave. (Williams certainly is one of the closest heirs of Jimmy Harrison.) And the three minimal drum breaks by Webb – very nice.

'Sing Me A Swing Song' is Ella Fitzgerald's title in the new style and includes a fantastic drum break in Chick Webb manner in sixteenth pace.

There is little room now for hot soloistic by the horn men, but plenty of space for Ella. Instead, the improved recording technique makes us hear very clearly Chick Webb's drumming in bridges and breaks, and his use of the high-hat cymbal in driving the band. To be heard in 'A Little Bit Later On' and in 'Love, You're Just A Laugh'.

Have a look at my 'Solos ad-lib' list below to see what has been lost compared to the earlier days of the band. And: this is Joe Steele's last recorded session with the Webb band. The more so, it's the last recording session at all of this remarkable and extra-ordinary musical and sensitive pianist.

Notes:

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

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

- Rust*2, *3, *4: *Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Ted McRae (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald (vcl)*

- Rust*6: *Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, Sandy Williams, tb; Pete Clark, cl, as; Edgar Sampson, as, a; Ted McRae, cl, ts; Wayman Carver, ts, f; Don Kirkpatrick, p; John Trueheart, g; Bill Thomas, sb; Ella Fitzgerald, v*

- *Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Teddy McRae (ts); Wayman Carver (bari); Joe Steele (p); John Trueheart (g); Bill Thomas (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)*

Solos ad-lib:

61123: TMR ten 1+8; PC clt 7; SW o-tbn 1+4; CW dms 1+1+1
61124: EF voc 16 + 32; CW dms 2; EF voc 3 + 20 + 8
61125: TMR ten 4; EF voc 32; BS o-tpt 8; SW o-tbn 8
61126: TMR ten 5; EF voc 32; TMR ten 4; EF voc 16
61127: TMR ten 4; EF voc 32; PC clt 4; EF voc 12; TJ o-tpt 1+3+3

OOO

SOURCES:

Stanley Dance, *The World of Duke Ellington*, Tom Whaley: "Joe Steele, who was at the New England Conservatory nine years, used to tell me a whole lot of things. He knew only music. He'd tell you *where* everything was, and *why* everything was. When he played *Rhapsody In Blue* at the Lafayette Theatre, George Gershwin jumped up on the stage and kissed him! Joe was a Boston boy who played with Chick Webb. We got along great."

Storyville 88, *Those Were The Days*: "(Billy Butler) added that Joe Steele left to go with Lew Leslie, where he was featured pianist in a production of 'Rhapsody In Blue'."

Storyville 72, *Travellin' Man*: "That was one of the greatest bands I ever played with. The personnel was: Joe Steele (soloist on 'Rhapsody In Blue', piano, Arthur Gibbs, piano – we had two pianos, Gibbs replaced Meyers – Pike Davis, Demas Dean, and Ken Roane, trumpets (later A Coen), Alberto Socarras, Emerson Harper, and Raffael Dieppe, clarinets and saxes, Hugh Davis, tympani and drums, Frank Peters and Henry Edwards, tuba and string bass, John Long, French horn, Allie Ross and Leroy Smith (*not* Stuff Smith), conductors."

Storyville 107, *Greely Walton's Life Story*: "I went up to the Savoy with Willie Lynch's band. We had Joe Steele, piano, Charlie Holmes, alto, Archie Johnson, trumpet, Willie Lynch, drums, Freddie Jenkins, trumpet, Frank Smith, bass – he was a friend of Jimmy Archey, they were both from Norfolk. That band worked up there during the summer of 1928."

Storyville 73, *Leon Abbey*: "All the arrangements (of the Savoy Bearcats – KBR) were from Fletcher and Don Redman ... I don't think Steele made any of those we recorded except maybe 'Senorita Mine' ... he did a lot after. We bought them from Fletcher, and Don would come over and rehearse us."

Charters, *Kunststadt, Jazz – A History of the New York Scene*, p. 191: “(Savoy Bearcats - KBR) The pianist, Steele, was already anticipating innovations in rhythm and melody that the Chicago pianist Earl Hines made his reputation on a year or two later. Steele never became well known, despite some recordings with an orchestra under his own name, but it is hard to find many pianists in the twenties who could measure up to him.”

Ibid, p. 204: “Joe Steele, the pianist with the Savoy Bearcats, had taken over most of the band and they had opened a place called the Bamboo Club. They recorded ‘Top And Bottom’ and ‘Coal Yard Shuffle’ on Victor 38066. It was an exciting swinging band, with Steele taking a fiery solo on ‘Coal Yard Shuffle’. Ward Pinkett, who had been recording with Jelly Roll Morton, was with the band, as well as Jimmy Archey and Charlie Holmes (No! Bobby! – KBR).”

Ibid, p. 208: “Even as a piano player Ellington would have had to play over his head to match men like Joe Steele, with the Savoy Bearcats, or Luis Russell, or New York men like James P. Johnson, Fats Waller, Cliff Jackson, and Willie Smith.”

Ibid, p. 217: “(on Henry Saparo’s band) ... the orchestra shows the result of rehearsal with good team work and comprises Jos. E. Steel (sic), piano; Jas. Archer (sic), trombone; Jack Wilson, trumpet; Harry Carney, sax and clar.; A. Taylor, drums; Herni (sic) Saparo, banjo and leader.”

James Archey, RR 71, p.8: “Personnel of the orchestra in Pictorial History of Jazz, page III, given to me by James Archey: (probably the pers. For the recording session – June 4, 1929 with perhaps one or two additions for the record.): Left to right on the picture: Joe Steele (p) sitting; Freddie White (bjo.g); Sam Frederick (dr); Frank Smith (b, tba); Craig Watson (as); Trenton Harris (ts); James Elmer (tp); J. Archey (tb).

Storyville 1998-99, Gene Mikell: “The Bamboo Inn was a Chinese restaurant, but it had entertainment, and it was something different because nowhere in Harlem did you see a Chinese restaurant that had entertainment. You know, they had nice food and that, but this one had entertainment, and right there in the midst of Harlem, it did very good there. We went to work at nine o’clock, we’d finish I think, two o’clock, because there used to be a lot of people used to come in from theatres down town to catch the last show up there, which went on ... I think it was at twelve o’clock. We had Frank Smith, he’s dead now, he played bass with us. There was Tent Harris, he played tenor and I played alto, we only had two saxes, and, well, naturally Joe Steele was playing piano. And this feller ... got to be quite a Dixieland player, little Archey, he was playing trombone with us. Wendell Cully played trumpet with us up there, because Joe Steele knew him from Boston. See, Joe Steele was from Boston and Wendell Cully was from Boston, too. That was the band, trumpet, trombone and two reeds. Joe Steele recorded later, but he augmented for that ... he augmented just to make the record because, we had Ward Pinkett on it to make the record, so we’d have two trumpets.

Storyville 135, Interview “Nick” Rodriguez: “After that we went to Boston ... took the train, took us five or six hours and we arrived in the afternoon and Louis (Armstrong – KBR) took me to see Joe Steele, a very great pianist who’d lost his mind ... just Louis and me.”

Storyville 67, Fess Williams: “For the summer season of 1937 Fess led a sextet at the Hofbrau on Cross Bay Boulevard at Rockaway Park, with Elmer Edwards, trumpet, Lem Johnson, tenor sax, James P. Johnson, piano, Richard Fullbright, bass, Larry Hinton, drums. During the fall and winter months they played Remy’s ballroom on 66th and Columbia Avenues, a taxi-dance hall. Jimmy Johnson, alto sax, was added, and Joe Steele replaced, or substituted, for James P. on this particular job.”