

# THE RECORDINGS OF HARVEY BOONE

## An Annotated Tentative Personnelo - Discography

BOONE, Harvey G., alto sax, clarinet  
Worked in New York and on tour with Lucille Hegamin and her Blue Flame Syncopators (c. 1921), then studied at New Haven Conservatory of Music. Worked with Duke Ellington in 1926. With Fletcher Henderson (1930-31), Charlie Johnson (1932), Noble Sissle (c. 1933-35), Don Redman (1936-37), then taught music in Atlanta, Georgia.

born: Newport News, Virginia, c. 1898; died: 1939

(John Chilton, Who's Who of Jazz)

HARVEY G. BOONE (alto sax / clarinet)

b. Newport News, Va., c. 1898; d. fall 1939

Came to New York, spring of 1926; with Percy Glascoe (fall/26); joined Fletcher Henderson (spring 29/ to early Jun/31); Charlie Johnson (Jun/31); Noble Sissle (fall/31 into 1935); Don Redman (1936-39).

(W.C. Allen, Hendersonia)

### STYLISTICS

As Harvey Boone was a section player only, not a hot soloist, we cannot say anything about stylistic features that he might have had in his mind. He still might have had some in his privacy, when practising or trying out new arrangements. But they are not recognisable from his playing documented on record. His only ad-lib performance can be found playing clarinet behind Bessie Brown in sessions 011 and on alto in 012 and 013. They show a remarkably developed musician with jazz and blues – and technique.

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

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

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

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.

**Harvey Boone was a band musician, not a hot soloist, who's name occasionally crops up in the discographies of the cream of Harlem bands. He thus must have been a sincere and legitimate musician, able to play correctly, at sight and with the demanded drive. He was some sort of musical "work-horse", but never one of the stars of the scene. As he played the scores and arrangements throughout, he remained an un-known for the public, but was important for a big band to work and swing. He was not a soloist, as said above, and therefore cannot be identified by any stylistic features of his own. Because of this fact, I am unable to mark any solos of his in this list. But I would like to see it as an appreciation for an otherwise un-sung but important musician of the Harlem jazz scene.**

### HARVEY BOONE

001 **LUCILLE HEGAMIN** her Blue Flame Syncopators  
Lucille Hegamin – voc;  
Wesley Johnson – cnt; *Charlie Irvis* – tbn;  
unknown – clt; Harvey Boone – cms;

New York,

c. Mar. 1921

Bill Hegamin – pno; *Ralph Escudero* – bbs; *George Barber* – dms

18016-1	Arkansas Blues	Arto 9053,	Document DOCD-5419
18016-2	Arkansas Blues	Arto 9053,	Document DOCD-5573
18017-1	I'll Be Good But I'll Be Lonesome	Arto 9053,	Document DOCD-5419
18017-2	I'll Be Good But I'll Be Lonesome	Arto 9053,	Document DOCD-1011

This second Hegamin recording session shows a couple of differences from the first session. Rust\*6 claims the personnel to be possibly the same as for the preceding session. This is in contradiction to Hegamin's own statement that she did not record with her first accompanying band again (RR 39 p. 6). Following her statement and the definite presence of an accomplished C-melody-sax player – probably Harvey Boone as on the band photo (see RR 39-7 or Charters/Kunstadt, Jazz, A History of the New York Scene, p.99) – I assume this personnel mostly identical to the subsequent sessions.

This would deduce that we probably have the afore-mentioned Wesley Johnson on cnt (he may be the cornettist on the Hegamin band photo in RR 39-7) again – as continuously until October 1921, when Miss Hegamin started her 'Shuffle Along' engagement. Obviously, he is given some opportunity to play some ad-lib parts here making him sound a bit relaxed. He may possibly be another trumpet player, Jimmy Wade perhaps (see below).

The trombonist is confined to playing background, being heard in some prominent arranged spots, only. But he owns a fine and soft tone, yet impossible to be definitely identified as Charlie Irvis.

The clarinetist presents some very strange chirping devices in his ad-lib parts, but he is a fine accomplished musician and very much to the fore.

On the second title we hear a prominent sax player who performs a straight rendition of the melody as written. This certainly points to a C-melody-sax, since these instruments were intended to enable reed players to play melody sheets without the necessity to transpose on the spot. This may be the first appearance of the later frequently used Harvey Boone, who is pictured with his C-melody-sax on the first Hegamin band photo (see RR 39-7 or Charters/Kunstadt, Jazz, A History of the New York Scene, p.99).

On piano we probably have Bill Hegamin, Lucille's husband at the time, following her own testimony. Leaves the brass bass player and the drummer, whose names we know from Miss Hegamin's reminiscences.

For Hegamin's second recording session Björn Englund proposed the Jimmy Wade musicians for her accompaniment (see below), yet, the sound does not support this assumption. But in fact, Wade stayed with Hegamin for about two years from 1915 on, and later for an undefined short period in mid-to-late 1922, or perhaps even later when the Wade band held a one-year-long engagement at the Club Alabam in Harlem 1926/7 (see below). Christopher Hillman in his very interesting and suggestive 'Chicago Swingers' does not mention any connection between Wade and his men – in particular Arnett Nelson – and Lucille Hegamin!

#### Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Harris' Blues and Jazz Seven: Wesley Johnson (tpt); Jan Reeve (tbn); Clarence Harris (sax); Wilson Kyer (pno); Bob Escudero (tb); Kaiser Marshall (dms).*

- RR 39: "By June 1921 Lucille Hegamin was first in having her recorded version of 'Arkansas Blues' (Arto) on the market. It was a great hit for her. This blues was prolifically recorded by many for records and music rolls. ... Lucille's version found its way on to Black Swan, Banner, Puritan and other labels. Such was its popularity that these companies were buying up the masters in order to issue it on their respective labels. This formula seemed to follow suit on many of L.H.'s other Arto recordings. The prestige received from her Arto recordings made her a household name."

- Storyville 56 p. 55/6: Article by R. Gulliver "Jimmy Wade": "The earliest professional references date from 1915 when he (Wade) was engaged by pianist Bill Hegamin to join the newly formed accompaniment group for Lucille Hegamin, "The Blue Flame Syncopators". With them he toured the mid-west through to Seattle, Washington, where they stayed for almost two years." "Jimmy's wife of later times, Mrs. Marie Clemons, states that he (Wade) played overseas with a band during World War I and that this later qualified him for a grave monument. This suggests that he was drafted into the army for at least 1918, and would thus disprove that he was continually with Lucille Hegamin until 1922, as has been previously published. However, he and Bill Dover have been noted as members of the Blue Flame Syncopators during their time in New York, although Mrs. Clemons does not think it as early as 1920, when Lucille first arrived and recorded. An article in the *Melody Maker* (25 August 1956) lists Wade, Johnny Dunn, tpts; Bill Dover, Herb Flemming, -- Page, tbn; Lonnie Williams, te; Cecil Smith, reeds/tapdancer; Hegamin or Cyril Fullerton, pno; Buddy Christian, bjo; George Barber, Kaiser Marshall, dms. Strangely, discographies list few of these men, preferring the Harlem regulars of the period." "Bill Hegamin's fighting with his wife prior to their divorce in 1923 disrupted the band so both Wade and Dover returned to Chicago where Jimmy was offered the opportunity to gather a band for the "House That Jack Built" run by Albert Bouche. This was, I (Gulliver!) believe, in mid-to late-1922."

- VJM 140 p.12: Björn Englund in his "Additions and Corrections to Jazz and Ragtime Records 1897 – 1942 (vulgo: Rust\*6!) lists: "Acc Jimmy Wade t / William Dover tb /Arnett Nelson cl, rest unknown." Source unknown. On request B. Englund states that he is not able to name his source, but that it may have been the Record Research team's internal memo papers which were on his disposal many years ago.

- BGR\*2, \*3: possibly: *Harris' Blues and Jazz Seven: Wesley Johnson, tpt; Jim Reeve, tbn; unknown, clt; Clarence Harris, alt; Bill Hegamin, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.*

- BGR\*4: *Wesley Johnson, tpt; Jim Reeve, tbn; unknown, clt; Clarence Harris, alt; Bill Hegamin, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.*

- Rust\*3, \*4, \*6: Possibly: *Wesley Johnson -t; Jim Reeve -tb; Clarence Harris -as; Bill Hegamin -p; Ralph Escudero -bb; Kaiser Marshall -d.*

#### Discernible differences of takes:

18016-1:	first note (eb) of clarinet break in coda is started slightly before the beat (the clt breaks in this title are obviously written out and therefore almost identical!)
18016-2:	first note (eb) of clarinet break in coda is started on the beat (the clt breaks in this title are obviously written out and therefore almost identical!)
18017-1:	L.H. sings 8 bars after 16-bar instrumental part (12-bar chorus and 4-bar vamp), followed by 2 x 16-bar vocal (no C-melody-sax solo here!)
18017-2:	L.H. sings 8 bars after 16-bar instrumental part (12-bar chorus and 4-bar vamp), followed by 16-bar C-melody-sax solo (did L.H. forget the words?) and L.H. 16-bar vocal

002 **LUCILLE HEGAMIN** her Blue Flame Syncopators

New York,

c. Mar. 1921

Lucille Hegamin – voc;

Wesley Johnson – tpt; Charlie Irvis – tbn;

unknown – clt; Harvey Boone – cms;

Bill Hegamin - pno; *Ralph Escudero* – bbs; *George Barber* – dms

He's My Man (You'd Better Leave Him Alone)

Arto 9058,

Document DOCD-5419

Mama Whip! Mama Spank! (If Her Daddy Don't Come Home)

Arto 9058,

Document DOCD-5419

Again, the band mostly play written scores for Miss Hegamin's accompaniment. Therefore, individual traces of the musicians are scarce and hard to identify, if existent at all. But the musicians seem to be the same as in the preceding session, which does not correspond to the first session as assumed by Rust and BGR. And there is no violin on these sides.

The names of Seymour Irick, Herb Flemming and Maude Jones as listed in Rust\*6 are too early here when considering that these men belonged to Lucille Hegamin's accompanying band in November 1921.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Harris' Blues and Jazz Seven: Wesley Johnson (tpt); Jan Reevy (tbn); Clarence Harris (sax); Wilson Kyer (pno); Bob Escudero (tu); Kaiser Marshall (dms).*

- E. Biagioni, Herb Flemming p.15: "John Chilton thinks that he (Flemming – KBR) made his jazz-record debut in late 1921 with Johnny Dunn. This is probably not correct, since Brian Rust's most recent discography (Rust\*3 – KBR) (contrarily to the somewhat older edition of the blues discography by Godrich & Dixon (BGR\*2? – KBR)) names Herb as the trombonist for the recording sessions by blues singer Lucille Hegamin from c. March 1921 on.

- BGR\*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvey Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR\*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR\*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, d.

- Rust\*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust\*4,\*6: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if used; Frank Robinson -d if used.

**003 LUCILLE HEGAMIN** her Blue Flame Syncopators

New York,

c. May 1921

Lucille Hegamin – voc;

Wesley Johnson – cnt; Charlie Irvis – tbn;

unknown – clt; Harvey Boone – cms;

Bill Hegamin - pno; Ralph Escudero – bbs; George Barber - dms

I Wonder Where My Brown Skin Daddy's Gone?

Arto 9063,

Document DOCD-5419

You'll Want My Love

Arto 9063,

Document DOCD-5419

Aurally, we find the same accompanying personnel here as before. And still, no violin!

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Harris' Blues and Jazz Seven: Wesley Johnson (tpt); Jan Reevy (tbn); Clarence Harris (sax); Wilson Kyer (pno); Bob Escudero (tu); Kaiser Marshall (dms).*

- RR 39/7: "About May of 1921, Lucille Hegamin with her Arto publicity was on the road with a new band formed by Bill Hegamin. They were on an extended tour under the Cutting-Gellert Attractions management playing Pennsylvania, West Virginia and Ohio. Lucille, at that time coined the band title "Blue Flame Syncopators". According to L.H. there was no real significance to the name. "Some of the boys on Arto records who toured with me were Bill Hegamin, piano; Harvey Boone, sax; Charlie Irvis, trombone; George Barbour, drums. Band members of Sam Wooding were also on some of my records during this period. Bill Hegamin was on all my Arto dates."

Storyville 1996/7 p. 206: (L.H.) Billed to appear at Richmond Market Armory with her Ten Blue Flame Syncopators on Friday 13 May 1921 (Ad BAA 6/5/21 p1). (Wooding's band? - KBR)

- BGR\*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvey Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR\*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR\*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, d.

- Rust\*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; unknown, clt; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust\*4,\*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; unknown -cl; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

**004 LUCILLE HEGAMIN** her Blue Flame Syncopators

New York,

c. May 1921

Lucille Hegamin – voc;

Wesley Johnson – cnt; Charlie Irvis – tbn;

unknown – clt; Harvey Boone – cms;

Bill Hegamin - pno; Ralph Escudero – bbs; George Barber - dms

18070-2 I Like You Because You Have Such Loving Ways

Arto 9068,

Document DOCD-5419

18071-2 Wang Wang Blues

Arto 9068,

Document DOCD-5419

And again, we obviously have the same band-personnel – without violin - on this session. Very interesting is the vocalized version of Wang Wang Blues – probably the very only one on record!

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Harris' Blues and Jazz Seven: Wesley Johnson (tpt); Jan Reevy (tbn); Clarence Harris (sax); Wilson Kyer (pno); Bob Escudero (tu); Kaiser Marshall (dms).*

- BGR\*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvey Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR\*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR\*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, d.

- Rust\*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust\*4,\*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

005 **BLUE FLAME SYNCOPATORS**

New York,

c. May 1921

Wesley Johnson – cnt; Charlie Irvis – tbn;

unknown – clt; Harvey Boone – cms;

Bill Hegamin – pno; unknown – bjo; Ralph Escudero – bbs; George Barber – dms

Strut Miss Lizzie

Arto 9069,

Document DOCD-5419

Sweet Mama, Papa's Getting Mad

Arto 9069,

Document DOCD-5419

For this session, Miss Hegamin allowed free play to her accompanists. Again, we obviously have the same personnel, but this time it is strengthened by a banjo, which is not noted in any discography. The banjo suddenly appears in the first strain C of 'Strut Miss Lizzie' with some triplets while its player doubles the melody lines in single-string manner for almost the entire second title. I wonder whether this player might be Lucille Hegamin herself. Do we have any knowledge of her being a banjo player? Or, might this be the generally listed Maud Jones doubling on banjo?

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

- Storyville 1996/97, Lucille Hegamin: "Billed to appear at Richmond Market Armory with her Ten Blue Flame Syncopators on Fri 13 May, 1921 (Ad BAA 6/5/21 p1)"

- BGR\*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some; no vcl.

- BGR\*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb; no vocal.

- BGR\*4: not listed.

- Rust\*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust\*4: Probably: Wesley Johnson -t; Charlie Irvis -tb; unknown -cl; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

- Rust\*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; unknown -cl; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb. The following two titles are instrumental performances by the Blue Flame Syncopators.

006 **LUCILLE HEGAMIN** her Blue Flame Syncopators

New York,

c. May-Jun. 1921

Lucille Hegamin – voc;

Wesley Johnson – cnt; Charlie Irvis – tbn;

unknown – clt; Harvey Boone – cms;

Bill Hegamin – pno; Ralph Escudero – bbs; George Barber – dms

18086-2 Lonesome Monday Morning Blues

Arto 9074,

Document DOCD-5419 ?

18086-3 Lonesome Monday Morning Blues

Arto 9074,

Document DOCD-5419 ?

Getting Old Blues

Arto 9074,

Document DOCD-5419

-2 Getting Old Blues

Arto 9074,

not on LP/CD

-3 Getting Old Blues

Arto 9074,

not on LP/CD

Only one take of both titles is reissued on the Document CD, but sadly Johnny Parth, the utmost meritorious producer of the Document series had obviously not been informed about the take-numbers of the titles on Arto 9074, so that we do not know now. And a confirmation of any alternate take of these titles is thus impossible.

The condition of the source material for this reissue was terrible. The band seems to be the same as before. Very prominent is – as before – the tasteful – possibly Southern – clarinetist. Who plays arranged reed parts together with Boone's C-melody-sax in the second title.

A drummer cannot be recognised here, possibly because of the meagre aural sound condition. On the sessions above he was only partly determinable by his temporary wood-block sounds. But the pianist is not determinable, as well!

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

- BGR\*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR\*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR\*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb.

- Rust\*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust\*4,\*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

Discernible differences of takes:

No identification of takes possible because of lack of alternate takes on LP/CD.

007 **LUCILLE HEGAMIN** her Blue Flame Syncopators

New York,

c. Oct. 1921

Lucille Hegamin – voc;

Seymour Irick or (June Clark) – cnt; Charlie Irvis or Herb Flemming – tbn;

unknown – clt; Harvey Boone – cms; unknown – ten;

Bill Hegamin or Fred Turnstall – pno; Ralph Escudero – bbs; Frank Robinson – dms

Mississippi Blues

Arto 9105,

Document DOCD-5419

Wabash Blues

Arto 9105,

Document DOCD-5419

The accompanying band features a restrained, unsecure and in the first title almost impossible to hear trumpet player. He may possibly be Seymour Irick, trumpet player in the recent accompanying band documented for November at the New York 'Shuffle Inn' (see below). But also, there might be another solution to this problem as discussed below.

Comparing this trumpeter's performance with Seymour Irick's recordings with Lem Fowler and Percy Glascoe do not necessarily be proof of his presence, as his obtrusive staccato playing in 1925 can not be found here. Yet, this may also be explained by the fact that this trumpeter had written scores to play.

A copy of this record was found in June Clark's uncle's house in New York, and might therefore have been belonging to June Clark's own property. It might as well have been a gift to his uncle, thus indicating June's presence and participation. As with all recordings with Clark's possible presence in the early 1920s, there is nothing to definitely identify his trumpet/cornet playing, other than on his recordings from 1925 on. In the middle of the last chorus of 'Wabash Blues' there is a short ad-lib phrase of the cornet which – by attack and tonal quality – might as well be played by a juvenile June Clark.

It is not to recognise whether we still have Charlie Irvis on trombone here, or Herb Flemming, already, who is present in November as documented below (see part 2 of this series).

From the band sound, and then clearly in the coda break of the first title, we hear two saxophones beside the clarinet. As the first – upper – part is played by probably Boone on C-melody-sax, and the second part played by a tenor sax, I assume the tenor sax player to be a recent addition to the band. Obviously, the prominent clarinet mainly plays ad-lib parts. So, we have scored saxophone parts here, much earlier than the Henderson band had them! Again, a drummer cannot be determined here, but might nevertheless be present. And there certainly is no violin.

At this time Fred Turnstall might have been installed as pianist and leader of Hegamin's 'Blue Flame Syncopators', following Lucille and Bill Hegamin's divorce that must have happened in mid-1921.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown accompaniment.*

- RR 40 p.3: "In a recent discussion, veteran trombonist Herb Flemming interjected that he was a member of the SHUFFLE INN pit band during this period (i.e. early 1922). Other members of the band in addition to Herb Flemming, trombone, were: Seymore Irick, trumpet; Bill Hegamin, piano; Frank Roberts, drums & sax; and Maude Jones, violin. Thanks, Herb. (Ed.)"

- Storyville 1996/7 p. 206: (L.H.) at Shuffle Inn 131<sup>st</sup> & 7<sup>th</sup>. Orchestra led by Fred Tunstall, p; Seymour Irick, c; Herbert Fleming, tb; Maud Jones, vn; Frank Robinson, d (NYA 26/11/21).

- BGR\*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR\*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR\*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb.

- Rust\*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust\*4,\*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

**008 LUCILLE HEGAMIN** her Blue Flame Syncopators

New York,

c. Nov. 1921

Lucille Hegamin – voc;

Seymour Irick – cnt; Herb Flemming – tbn;

unknown – clt; Harvey Boone – cms; unknown – ten;

Bill Hegamin or Fred Turnstall - pno; Ralph Escudero – bbs; Frank Robinson - dms

Ain't Givin' Nothin' Away

Arto 9119,

Document DOCD-5419

Can't Feel Jolly Blues

Arto 9119,

Document DOCD-5419

Aurally, we have the tamer cornettist of before again, thus perhaps Seymour Irick. But although the sound of my CD leaves much to be desired I dare to list the instrumentation including a tenor sax as before. And again, a drummer can not be determined.

Judging from the note in the New York Age of 26 Nov. 1921 (see above) L. Hegamin appeared at the 'Shuffle Inn' 131<sup>st</sup> & 7<sup>th</sup>, accompanied by an orchestra including trumpeter Seymour Irick, trombonist Herb Flemming, violiniste Maud Jones and drummer Frank Robinson. It would then be wise to assume these musicians to be present on this recording date, possibly also on the preceding date. It is interesting to note that we have a three-part reed section from the preceding date on, and we know that Miss Hegamin had divorced her former husband Bill Hegamin.

Notes:

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

- BGR\*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR\*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb; unknown pac or o, added.

- BGR\*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, pac.

- Rust\*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust\*4,\*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

**009 LUCILLE HEGAMIN** her Blue Flame Syncopators

New York,

c. Jan. 1922

Lucille Hegamin – voc;

(Wesley Johnson), Seymour Irick – tpt; unknown or Herb Flemming – tbn;

unknown – flt; Harvey Boone – cms; unknown – ten;

Bill Hegamin or Fred Turnstall - pno; Ralph Escudero – bbs; Frank Robinson - dms

He May Be Your Man But He Comes To See Me Sometimes

Arto 9129,

Document DOCD-5419

You've Had Your Day

Arto 9129,

Document DOCD-5419

We now hear a complete big band accompaniment, encompassing two trumpets/cornets and three reeds, as noted in a newspaper advertisement of 6 May, 1921 in the Baltimore Afro-American (see above), yet with a flutist - who may be the clarinetist of the former sessions – on both titles. Because of the long-time interval to the May 1921 recordings above, Charlie Irvis' presence on these later sessions has to be very doubtful. And again, the drummer is undeterminable and might as well be absent, together with the violinist.

Most discographies list an organ or a piano-accordeon for this session. But this would certainly mean that there would be chordal portions played by the organist – whether Fred Turnstall or anybody else. Instead, we only hear single-note passages as part of the reed-section, while the so prominent clarinet of the previous session is silent. And these are flute sounds to me, playing first-saxophone-parts, mostly in lower register, by a player who was not a very accomplished flutist. Or the scores did not reward further technique. Or, we do possibly hear the clarinetist of before who might have flirted with this particular instrument. Yet, on the second title he dares to play long sustained trills in a convincing manner. Perseverers of the organ or accordeon idea might still declare, that the organist/accordeonist plays the first melody-part of

the reeds with his right hand on a reed-organ or a harmonium, but this certainly would not make any sense for the bandleader. The only reason might be that the clarinetist would not have shown up for the session. And also, there is no violinist as listed before, who could then have substituted for the ailing clarinetist.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown accompaniment.*  
 - RR 40 p.3: "In a recent discussion, veteran trombonist Herb Flemming interjected that he was a member of the SHUFFLE INN pit band during this period (i.e. early 1922). Other members of the band in addition to Herb Flemming, trombone, were: Seymore Irick, trumpet; Bill Hegamin, piano; Frank Roberts, drums & sax; and Maude Jones, violin. Thanks, Herb. (Ed.)"  
 - BGR\*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some; organ added.  
 - BGR\*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb; unknown pac or o, added.  
 - BGR\*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, pac.  
 - Rust\*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.  
 - Rust\*4: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p -or; Ralph Escudero -bb.  
 - Rust\*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p -or; Ralph Escudero -bb; Bill Hegamin? doubling organ, first side only.

**010 CLARENCE WILLIAMS & HIS ORCHESTRA**

Long Island City,

c. Aug. 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;  
 (Ben Whitted), unknown (Harvey Boone) – alt, clt; Ben Waters – ten, clt;  
 Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs

151	Long, Deep And Wide	QRS R-7004,	Frog DGF 48
152-A	Speakeasy	QRS R-7004,	Frog DGF 48
153	Squeeze Me	QRS R-7005,	Frog DGF 48
154-A	New Down Home Blues	QRS R-7005,	Frog DGF 48

Now this is the epitome of all Clarence Williams music. Wonderful Harlem big band music, full of blues, relaxed yet swinging, very melodic and musicianly. The only uncertainties are the (probably) two alto saxes. Benny Morton (of the Joe Jordan band) certainly out of the picture, so it might be Harris, had there been any recognizable traits of his style. But taking Ben Waters for granted (Waters identified himself on matrices 151 – 154, but was less sure for the subsequent QRS dates – Storyville 1998/9), it would be very significant to suggest Ben Whitted, who was Waters' band mate from the Charlie Johnson band, just as St. Clair was. Whitted was an experienced 1<sup>st</sup> alto man and played all the clarinet solos – in a very bluesy style – in the Johnson band. Harvey Boone on alto had been listed in Cl. Williams' files as playing on a QRS date.

Notes:

- Storyville 22: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Lord, Clarence Williams p243: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Rust\*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Rust\*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Arville Harris, ?unknown third -cl -as; Ben Waters -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.  
 - Rust\*4,\*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; prob Arville Harris -cl; Ben Waters -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

**011 BESSIE BROWN**

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  
 E-29532 He Just Don't Appeal To Me

Br 4409,	Document DOCD-5456
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. His performance on ad-lib clarinet here is surprisingly assured and musically convincing, including a lot of blues elements and jazzy phrases never heard anywhere else. Very good!

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  
 - BGR\*2: unknown cnt; unknown tbn; unknown clt; unknown ten; unknown pno; unknown bjo; unknown bbs.  
 - BGR\*3,\*4: Rex Stewart or Bobby Stark, t; Charlie Green, tb; Harvey Boone, cl; Coleman Hawkins, ts; Fletcher Henderson or poss

Porter Grainger, p; Clarence Holiday, bj; poss Del Thomas - bbs

- Rust\*3; unknown t; unknown tb; Buster Bailey -cl; Coleman Hawkins -ts; Fletcher Henderson -p; unknown bj; unknown bb.

- Rust\*4, \*6: Rex Stewart or Bobby Stark -t; Charlie Green -tb; Harvey Boone -cl; Coleman Hawkins -ts; Fletcher Henderson or Porter Grainger -p; Clarence Holiday -bj; ? Del Thomas -bb.

Solos ad-lib:

E-29531: BB voc + free ens 4 + 16 + 32 + 16; free ens 16; BB voc + free ens obl 32; free ens 4. No instrumental solos.

E-29532: Free ens 4; BB voc + free ens 16 + 16; CH ten + ens 16; BB voc + free ens 16; free ens 4.

#### 012 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

Cam 9174,

Chronological Classics 572

3799-A Raisin' The Roof

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 existent. 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 Bubba 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 2+16, BB clt 8, CH ten 8, HB alt 8

### 013 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:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Bobby Stark, Rex Stewart, Cootie Williams (tp); Jimmy Harrison, prob Benny Morton (tb); Benny Carter (as); Coleman Hawkins (ts); Fletcher Henderson (p); unknown (g); June Coles (b); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: similar as: Rex Stewart, Bobby Stark, Cootie Williams (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); 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: 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.

- W.C. Allen, *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. “As described for the Cameo session on the previous page, the growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be present 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 stayed until 1932, so could hardly have recorded these titles.”

- Rust\*4: Russell Smith -Rex Stewart -Bobby Stark -t; Jimmy Harrison -?Charlie Green -tb; Harvey Boone -?Arville Harris -cl -as; Coleman Hawkins -ts -cl; Fletcher Henderson -p -dir; Clarence Holiday -bj; ?Del Thomas -bb

- 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:



- 148540-2: CH ten 2+4+2, BS o-tpt 4+2, JH o-tbn 8, RexSt o-cnt 2, BS m-tpt 8, HB alt 4, BS m-tpt 4, CH ten 19, BS o-tpt 4, CH ten 4, FH pno 2, HB alt 4, RexSt o-tpt 4
- 148541-3: BS o-tpt 16 with RexSt o-cnt in bar 2, RexSt m-cnt 10, RexSt m-cnt 8, BS o-tpt 2, JH m-tbn 16, RexSt o-cnt 2, BS m-tpt growl 14, BS o-tpt 14, CH ten 14

#### 014 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\*2: Russell Smith, Bobby Stark (tpt); Rex Stewart (cnt); Jimmy Harrison, Claude Jones (tbn); Benny Carter (clt, alt); Harvey Boone (alt); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (gtr); John Kirby (bbs, sbs); Walter Johnson (dms).

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

- Hendersonia, p. 264: Personnel is reconstructed from identities of the soloists, and matched against known playing personnels of the period:

Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Claude Jones, trombones; Harvey Boone, alto sax; Benny Carter, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson – piano; Clarence Holiday – guitar; John Kirby, string bass; Walter Johnson, drums and bells; vocal by “quartet” of band members – Harrison, possibly Carter, Jones and Stewart.

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

#### Solos ad-lib:

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

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

#### 015 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 02, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

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

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

Benny Carter – arr (1)

150997-2 Keep A Song In Your Soul

Col 2352-D,

Chronological Classics 572

150998-2 What Good Am I Without You ?

Col 2352-D,

Chronological Classics 572

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

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

Holiday plays banjo and Kirby tuba throughout.

#### Notes:

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

- Rust\*3: Joe Smith – Bobby Stark –t; Rex Stewart –c; Jimmy Harrison –tb-v; Claude Jones –tb; Benny Carter –cl-as-a; 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; Benny Carter –a.

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

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

#### Solos ad-lib:

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

15998: RSm o-tpt 16+6, CH ten 16, CH ten 7, BC clt coda 1

016 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 08, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

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

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

Lois Deppe – voc

E-35668-B We're Friends Again

Br unissued

not on LP/CD

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

Br unissued

not on LP/CD

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

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

Notes:

- Rust\*2: not listed.

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

017 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Feb. 05, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

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

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

Lois Deppe – voc (1,3); Jimmy Harrison – voc (4); Bill Challis – arr (2); Benny Carter – arr (3,4); Archie Bleyer – arr (4)

151274-2 I've Found What I Wanted

Col 2414-D,

Chronological Classics 572

151275-1 My Gal Sal

Col 2586-D,

Chronological Classics 572

151276-2 My Pretty Girl

Col 2586-D,

Chronological Classics 572

151277-2 Sweet And Hot

Col 2414-D,

Chronological Classics 555

Now, that the Henderson band has a fairly 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 of his presence here. He usually is easy to determine as the leading saxophone voice, but this I can find only in the last title. And he does not play any solo or any short solo spot at all, what really is remarkable. So, I wonder, did Henderson cancel his solos in anger? Another possible reason might be that the band does not play Carter arrangements here, and the used arrangements do not call for alto sax solos. I also do not think that the clarinet obligato behind Claude Jones trombone melody in 'My Pretty Girl' is by Carter as listed in Hendersonia. There is nothing of Carter's easily recognizable licks and phrases here, and I therefore believe that this is one of the very few solo spots of Harvey Boone.

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

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

Notes:

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

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

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

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

Solos ad-lib:

151274: CH 4

151275: BS m-tpt 16, JH o-tbn 30, RexSt m-cnt 30, CH ten 4, CH ten2+8

151276: CH ten 3, BS o-tpt 24, HB clt obl 30, CH ten 2+8, BS o-tpt 8, CH ten 8, BS o-tpt 4+2

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

018 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 19, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

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

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

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

151441-2 Clarinet Marmalade

Col 2513-D,

Chronological Classics 555

151442-1 Sugar Foot Stomp

Col 2513-D,

Chronological Classics 555

151442-2 Sugar Foot Stomp

Col 2513-D,

Mosaic MD8-251 CD02

151443-1 Hot And Anxious

Col 2449-D,

Chronological Classics 555

On 'Clarinet Marmalade' Stewart plays a typical solo with much straight-ahead steam and swing. After Benny Morton's trombone solo and the immediately following 12 bar minor strain we have a chorus arranged for three-part saxophone section led by a trumpet – obviously Bobby Stark – which makes a four-part harmonized section, a device Benny Carter used to write. Benny Morton, Jimmy Harrison's replacement, plays very assured in his own inimitable way, using lip-trills throughout his solos. He must have had a wonderful embouchure and great "chops". Russell Procope – new with the band – does not seem to feel at home when listening to his clarinet solo. He certainly had to carry a burden sitting in Benny Carter's chair. In the penultimate chorus there is a baritone playing some sort of obligato leading into a two-bar break, obviously played by Coleman Hawkins.

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

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

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

#### Notes:

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

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

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

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

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

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

#### Solos ad-lib:

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

151442: CJ m-tbn 12, RexSt m-cnt 12 x 3, FH pno 8, FH pno 8, BM m-tbn 12 x 3, CH ten 12, CH ten 10

151443: BS m-tpt growl 12, CH clt 11, ClHol gtr 1+11

151444: BM o-tbn 12, BS o-tpt 3, RP alt 8, BM o-tbn 12, BS o-tpt 10, FH pno 1+1, BM o-tbn 6, FH pno 4

#### Discernible differences of takes:

151442-1: last note in 2nd chorus of Stewart's solo (upward beat to third chorus): clean tone (same as tone held for 4 bars)

151442-2: last note in 2nd chorus of Stewart's solo (upward beat to third chorus): fluffed tone (tone jumping up, thus higher than long held tone)

### 019 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

c. Mar./Apr. 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

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

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

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

1230-2 After You've Gone

Crown 3093,

Chronological Classics 555

1231-3 Star Dust

Crown 3093,

Chronological Classics 555

1232-3 Tiger Rag

Crown 3107,

Chronological Classics 555

1233-3 Somebody Stole My Gal

Crown 3107,

Chronological Classics 555

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

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

Other than Allen I hear Stewart in the trumpet – tenor sax chase chorus in 'Tiger Rag', and not Bobby Stark. Furthermore it is definitely

Claude Jones on trombone in the third strain of this title just before the first trio-part/chorus and not Benny Morton.

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

#### Notes:

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

- Rust\*3: Russell Smith –Bobby Stark –t; prob Rex Stewart –c; Benny Morton – Claude Jones –tb; Russell Procope – Harvey Boone –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p–ldr–a; Clarence Holiday –bj –g; John Kirby –bb –sb; Walter Johnson –d; unknown –v.  
 - W.C. Allen, *Hendersonia*, p. 266: Russell Smith, prob Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums and bells or vibes; unknown male (white?) vocalist.  
 - Rust\*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, Harvey Boone, cl, as; Coleman Hawkins, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d; unknown, v.

Solos ad-lib:

1230: FH pno 6, CH ten 6, BS o–tpt 8  
 1231: RexSt o–cnt 30  
 1232: RP clt 6, CJ o–tbn 2+2+2, RexSt o–cnt 2+4, CH ten 4, RexSt o–cnt 4, CH ten 4, RexSt o–cnt 4, CH ten 4, RexSt o–cnt 4, CH ten 2, RP clt 2+32  
 1233: BS o–tpt 22, BM o–tbn 2+16, CH ten 22, CH ten 4

**020 CONNIE'S INN ORCHESTRA**

New York, Apr. 10, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

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

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

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

E-36454-A I'm Crazy 'Bout My Baby Mt M-12145, HEP CD 1016

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

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

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

Here we have the established Henderson band of the time. Soloists are identified below (not necessarily same as by W.C. Allen!). It certainly is difficult sometimes to separate Stark from Stewart or Jones from Morton! But I have tried my best, just as above! So, here we have Bobby Stark playing the “Oliver” solo in ‘Sugar Foot Stomp’, and he plays it with open horn and gives it a very different treatment (see Allen below). W.C. Allen, *Hendersonia*, p.267: “Rex Stewart told Johnny Simmen that the “Oliver” solo on ‘Sugar Foot Stomp’ was played by Bobby Stark on this Melotone version and also on the later Crown version, but by himself (Stewart) on the Victor and Columbia versions. Harry Carney (in *Jazz Journal*, April 1963, p.13) identified the clarinet soloist on this same Melotone ‘Sugar Foot Stomp’ as Harvey Boone, but Russell Procope, on hearing the record, identified himself and says Boone did not take clarinet solos at this time. ... Personnel was confirmed by the late Eugene Williams of Decca.”

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

Notes:

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

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

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

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

Solos ad-lib:

E-36454: BS m–tpt Verse 16, CJ m–tbn 16, BS m–tpt 1+8, CJ o–tbn 8, BS m–tpt obl 32, CH ten 16, RP clt 12  
 E-36455: CJ m–tbn 12, BS o–tpt 12 x 3, RP clt 12 x 2, BM o–tbn 1+12 x 3, CH ten 12+10, WJ dms 2  
 E-36456: CJ o–tbn 3, BS o–tpt 1, CJ o–tbn 2, BS o–tpt 2, CJ o–tbn 2, BS o–tpt 2, RexSt o–cnt 12, CH ten 2, BS o–tpt 2, CH ten 2, BS o–tpt 2, CH ten 2, BM o–tbn 2, BM o–tbn 12, BS o–tpt coda 4  
 E-36457: RexSt o–cnt 32, RP clt obl 8, RP clt 8, RP clt obl 6+ 2

**021 CONNIE'S INN ORCHESTRA**

New York, Apr. 29, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Benny Morton – tbn;

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

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

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

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

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

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

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

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

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

53069-1 Singing The Blues Vic 22721, Chronological Classics 555

53069-2 Singing The Blues Vic 22721, Bluebird ND90413, not on CD?

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

Notes:

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

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

- W.C. Allen, *Hendersonia*, p. 268: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, Harvey Boone, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums; George Bias vocal.

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

Solos ad-lib:

53066: CJ m-tbn 12, RexSt m-cnt 12 x 3, FH pno 8, FH pno 8, BM o-tbn 12 x 3, CH ten 12+10

53067: RexSt m-cnt 1+22, RexSt m-cnt obl 40, RP alt 14, BM o-tbn 8

53068: CH ten 2, RP clt obl 32, RexSt o-cnt 8

53069: RexSt o-cnt 32, RP clt - CJ o-tbn obl 8, RP clt 8, RP clt -CJ o-tbn obl 8, FH pno 2

Discernible differences of takes:

53066-1: Bar 3 of introduction: afterbeats played by tuba and very soft drums, both exactly on the beat

53066-2: Bar 3 of introduction: afterbeats played by tuba and drums, first drum-beat distinctly before first tuba beat

53067-1: Band chords in coda: half note, half note, quarter note, quarter note, eighth note by steam whistle(very short)

53067-2: Band chords in coda: half note, half note, quarter note, quarter note, distinct quarter note by steam whistle

53068-1: Second A part of last chorus: ens phrase, clt upward run, ens phrase, clt upward run, ens phrase

53068-2: Second A part of last chorus: ens phrase, clt upward run, ens phrase, clt downward run, ens phrase

53069: Bluebird ND90413 claims to include Singing The Blues take -2. After repeated intense listening no differences from Singing The Blues take -1 on Chronological Classics could be detected! W.C. Allen reports a test pressing of take -2.

**022 NOBLE SISSE AND HIS INTERNATIONAL ORCHESTRA**

Chicago,

Aug. 15, 1934

Noble Sissle – voc, ldr;

Wendell Cully, Demas Dean, Clarence Brereton – tpt; Chester Burrill – tbn;

Harvey Boone – alt, clt; Ramon Usera – alt, vln; James Tolliver – ten; Sidney Bechet – clt, sop;

Oscar Madera – vln;

Harry Brooks – pno; Howard Hill – gtr; Edward Coles – sbs; Jack Carter – dms;

Billy Banks – voc (2); Lavaida Carter – voc (3); band choir – voc (2)

C-9295 Under The Creole Moon

Dec 153, Classic Jazz Masters 22 (LP)

C-9296-A The Old Ark Is Moverin’

Dec 154, Classic Jazz Masters 22 (LP)

C-9297-A Loveless Love

Dec 154, Classic Jazz Masters 22 (LP)

C-9298-A Polka Dot Rag

Dec 153, Classic Jazz Masters 22 (LP)

Composer credits: C-9294 (???); C-9296 (???); C-9297 (Handy); C-9298 (Bechet – Toliver – Sissle)

Now, this is a remarkable session. A singer/bandleader has a recording session – with his own band – and leaves most of the singing to other singers. I’d be interested to get to know the reason! And then: Noble Sissle does not sing a jazz tune, but a some sort of Caribbean song and played in caribbean manner with a corresponding rhythm. This is nice and pleasing, but a bit strange in a jazz context. I’d presume that Mr. Sissle’s organization was more inclining to the dance band sector of popular music in the U.S.A.

The second – biblical – title only has two very short band parts, intro and some sort of finale, and apart from these, a long enduring vocal with or without choir part of about 160 bars, which I resist to analyse.

The third title, W. C. Handy’s ‘Loveless Love’, is the fourth version of the tune in this Noble Sissle list, and it – at last - is a jazzy tune with a good female singer (aka Lavada Carter, one of the two sisters of famous trumpet player/singer Valaida Snow, and wife of drummer Jack Carter), she being accompanied in her second chorus by the very fine muted trumpet of Clarence ‘Minnow’ Brereton. A real joy to hear.

The last title is listed to be a co-composition of Sidney Bechet, tenorist James Tolliver, and of bandleader Sissle. A tune in “ragtime” style with a sixteen-bar chorus and fine swing, featuring two rather moderate choruses by tenorist Tolliver and violinist Madera. Both of them not the hottest of the players in the band, but followed in solo by one of the all-time masters of hot jazz, Sidney Bechet. ‘Nuff said.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Wendell Culley, Demas Dean, Clarence Brereton (tp); Chester Burrill (tb); James Toliver, Ramon Usera, Harvey Boone, Sidney Bechet (s); Oscar Madera (v); Harry Brooks (p); Howard Hill (g); Edward Coles (b); Jack Carter (dm)

- Rust\*2: Wendell Culley, Demas Dean, Clarence Brereton (tpt); Chester Burrill (tbn); Sidney Bechet (clt, sop); James Toliver, Harvey Boone (clt, alt); Ramon Usera (ten); Oscar Madera (vln); Harry Brooks (pno); Howard Hill (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl); Billy Banks (vcl); Lavaida Carter (vcl)

- Rust\*3,\*4,\*6: Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet -cl -ss; Harvey Boone -cl -as; Ramon Usera -as -vn; James Tolliver -ts; Oscar Madera -vn; Harry Brooks -p; Howard Hill -g; Edward Coles -sb; Jack Carter -d; Noble Sissle -v -ldr; Billy Banks -Lavaida Carter -v

Tunes structures:

C-9295 Under The Creole Moon Key of G / Bb Decca

(Intro 6 bars ens)(Vamp 12 ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 AABA NS voc + ens)(Verse 16 bars NS voc + ens)

(Bridge bars 4 ens)(Vamp 4 bars ens)(Chorus 3 32 bars AABA ens)

C-9296 The Old Ark Is Moverin’ Key of G Decca

(Intro 6 bars ens)(Vamp 4 bars ens)(Vocal – choir section un-analysed c. 160 bars)(Band finale 12 bars ens)

C-9297 Loveless Love Key of G / D / G / F Decca

(Intro 8 bars ens)(Chorus 1 16 bars AB ens)(Chorus 2 16 bars AB CB m-tpt)(Chorus 3 16 bars AB SB sop)(Bridge 8 bars ens 6

- HB pno 2 mod)(Chorus 4 16 bars AB LC voc)(Chorus 5 16 bars AB LC voc + CB m-tpt obl 14 - JT ten 2)(Chorus 6 16 bars AB

JT ten)(Chorus 7 16 bars AB JT ten)(Chorus 8 16 bars AB ens)(Chorus 9 16 bars AB ens)(Chorus 10 16 bars AB ens)

C-9298 Polka Dot Rag Key of F / Bb Decca

(Intro 4 bars ens)(Strain A1 32 bars AA’ ens)(Bridge 4 bars SB clt + ens mod)(Strain B1 16 bars ens)(Strain B2 16 bars ens)(Strain B3

16 bars ?CT ten)(Strain B4 16 bars OM vln)(Strain B5 16 bars ens)(Strain B6 16 bars SB sop)(Strain B7 16 bars SB sop + ens)

(Strain B8 16 bars ens)(Coda 8 bars ens)

023 **DON REDMAN AND HIS ORCHESTRA**

New York,

May 07, 1936

Don Redman – alt, dir;

Reunald Jones, Shirley Clay, Sidney de Paris – tpt;

Gene Simon, Benny Morton – tbn;

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

Don Kirkpatrick – pno; Talcott Reeves – gtr; Bob Ysaguirre – sbs; Manzie Johnson – dms, vib;

Don Redman – voc (1,4); Harlan Lattimore – voc (2,3)

19202-1 A Little Bit Later On

ARC 6-08-02, Chronological Classics 553

19203-1 Lazy Weather

ARC 6-07-09, Chronological Classics 553

19204-1 Moonrise On The Lowlands

ARC 6-07-09, Chronological Classics 574

19205-1 I Gotcha

ARC 6-08-02, Chronological Classics 574

We hear a new lead trumpet player here, Reunald Jones, a young man of 26 years, who adds a bit of fire and drive to the trumpet section, and to the whole band as well. Reunald Jones was a cousin of Roy Eldridge, and he shows it. And we have a baritone-based saxophone section for the first time. The band sounds very different than before, and it would be interesting to know the arranger. Is this Don Redman again, or somebody else? I believe Don Redman playing the soprano sax at the end of 'Moonrise On The Lowlands'.

There is much less soloistic than before, and we seem to be on the way from big band jazz to big band music.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Renald Jones, Shirley Clay, Sidney de Paris (tp); Gene Simon, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Manzie Johnson (dm)

- Rust\*2: Reunald Jones, Shirley Clay, Sidney de Paris (tpt); Gene Simon, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Talcott Reeves (gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms); Harlan Lattimore (vcl)

- Rust\*3: Reunald Jones-Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -as -v -ldr -a; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

- Rust\*4, \*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Shirley Clay -Sidney de Paris -t; Gene Simon -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Talcott Reeves -g; Bob Ysaguirre -sb; Manzie Johnson -d -vib; Harlan Lattimore -v

Solos ad-lib:

19202-1: BM o-tbn 8

19203-1: ?RJ m-tpt 1+8,

19204-1: DR sop 8

19205-1: no ad-lib solos

024 **DON REDMAN AND HIS ORCHESTRA**

New York,

Sep. 30, 1936

Don Redman – alt, voc, arr, dir;

Reunald Jones, Otis Johnson, Harold Baker – tpt;

Gene Simon, Benny Morton, Quentin Jackson – tbn;

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

Don Kirkpatrick – pno; Clarence Holiday – gtr; Bob Ysaguirre – sbs; Sidney Catlett – dms;

Don Redman – voc (1,2); Harlan Lattimore – voc (1)

19979-1 Who Wants To Sing My Love Song?

ARC 7-03-03, Chronological Classics 574

19980-2 Too Bad

ARC 6-12-18, Chronological Classics 574

19981-1 We Don't Know From Nothin'

ARC 7-03-03, Chronological Classics 574

19982-1 Bugle Call Rag

ARC 6-12-18, Chronological Classics 574

The Redman band's development into more commercial fields of American jazz oriented dance and Swing music - after Benny Goodman's phantastic success at the Palomar Ballroom of Los Angeles and the begin of the Swing craze in 1935 - may possibly be seen as the result of his change-over of band management to the Mills Music, Inc.. With this we notice the change of the drummer, Sidney Catlett – later Big Sid – and the hiring of the elegant and smooth get-off trumpet man Harold 'Shorty' Baker. Both choices may have happened at Irving Mills' instigation, I feel. But not the worst for it. Although Manzie Johnson was a reliable and swinging drummer, Sid Catlett had no equal among jazz drummers in the second half of the 1930s. Just listen to his – for the time - very modern high-hat rhythm and his rim-shots when pushing the band and accentuating rhythmic figures. And Harold 'Shorty' Baker from St. Louis was a rising model of tasteful trumpet playing.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Renald Jones, Otis Johnson, Harold Baker (tp); Gene Simon, Quentin Jackson, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Talcott Reeves (g); Bob Ysaguirre (b); Sidney Catlett (dm)

- Rust\*2: Reunald Jones, Otis Johnson, Harold Baker (tpt); Gene Simon, Quentin Jackson, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Clarence Holiday (gtr); Bob Ysaguirre (sbs); Sidney Catlett (dms); Harlan Lattimore (vcl)

- Rust\*3: Reunald Jones -Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -ss -as -v -ldr; Robert Carroll -ts; Don Kirkpatrick -p -a; Clarence Holiday -g; Bob Ysaguirre -sb; Sidney Catlett -d -vib; Harlan Lattimore -v

- Rust\*4, \*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -Otis Johnson -Harold Baker -tp; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Clarence Holiday -g; Bob Ysaguirre -sb; Sidney Catlett -d; Harlan Lattimore -v

Solos ad-lib:

19979-1: no ad-lib solos  
 19980-2: no ad-lib solos  
 19981-1: HB o-tpt 16; SC dms 4; ?RJ o-tpt 8  
 19982-1: ?HB o-tpt 4; EI clt obl 8; ?RJ o-tpt 4; EI clt obl 8; DR alt 4; EI clt obl 8; EI clt obl 8; ?HB alt 16; HB o-tpt 32; BM o-tbn 16; EI clt obl 8+4

**025 DON REDMAN AND HIS ORCHESTRA**

New York,

Sep. 30, 1936

Don Redman – alt, voc, arr, dir;  
 Reunald Jones, Otis Johnson, Harold Baker – tpt;  
 Gene Simon, Benny Morton, Quentin Jackson – tbn;  
 Rupert Cole, Edward Inge – alt, clt; Harvey Boone – alt, clt, bar; Robert Carroll – ten, clt;  
 Don Kirkpatrick – pno; Bob Lessey – gtr; Bob Ysaguirre – sbs; Sidney Catlett – dms;  
 Don Redman – voc (3); The Swing Choir – voc (1,2,4)  
 M-505-2 Stormy Weather  
 M-506-1 Exactly Like You  
 M-507-1 The Man On The Flying Trapeze  
 M-508-1 On The Sunny Side Of The Street  
 M-509-2 Swingin' With The Fat Man  
 M-510-1 Sweet Sue  
 M-510-2 Sweet Sue  
 M-511-1 The Naughty Waltz

Vri 605, Chronological Classics 574  
 Vri 580, Chronological Classics 574  
 Vri 635, Chronological Classics 574  
 Vri 580, Chronological Classics 574  
 uniss on 78, Chronological Classics 574  
 unissued on 78, Realm 52539 (LP)  
 Vri 605, Chronological Classics 574  
 Vri 635, Chronological Classics 574

Now at the latest, Redman had changed over to the Mills Music, Inc., of which he complained thus: *“Around 1937 we went under the Mills banner, although they never did much for us as far as records went. We started working the Savoy quite a bit around that time, but I was getting tired of the road. The excitement, the bright lights, the star billing, and all that I'd had, and I said, give me some money now. Actually, I always liked to write, and liked that part of the business best anyhow. I wasn't even playing too much myself then, and I never did go too much for Don Redman's playing. I could play parts, pretty things, arrangements, but there were guys like Benny Carter around, and I never fooled myself thinking I could play jazz like they could”* (Don Redman in F. Driggs, Don Redman Jazz Composer-Arranger in M. Williams, Jazz Panorama).

The Variety label, for which Redman recorded at this session, indubitably was part of the Mills estate.

And this fact, I assume, is the cause for the complete change of style the band undergoes. Just like at all the 1936 ARC sessions, the band lack all their common dry humour and wit, Redman had imprinted them with his arranging skills in the years before. This here is another style of jazz big band music, depending heavily on the band's own choir singing riffs and rhythmic variations of the themes and melodies, but little on hot and swinging soloistic. If I hear it right, there is a lot of the way the Lunceford band (with Sy Oliver) handled tunes and arrangements – and choir singing. But, a pity, the Redman touch and absurd wit are gone!

But, listen to that phantastic drumming of “Big Sid” Catlett all over, ... and to the immensely swinging but un-sung bassist Bob Ysaguirre!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Renald Jones, Otis Johnson, Harold Baker (tp); Gene Simon, Quentin Jackson, Benny Morton (tb); Edward Inge, Gene Porter, Harvey Boone, Don Redman, Rupert Cole (s); Don Kirkpatrick (p); Bob Lessey (g); Bob Ysaguirre (b); Sidney Catlett (dm)

- Rust\*2: Reunald Jones, Otis Johnson, Harold Baker (tpt); Gene Simon, Quentin Jackson, Benny Morton (tbn); Edward Inge, Harvey Boone, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Gene Porter (ten); Don Kirkpatrick (pno); Bob Lessey (gtr); Bob Ysaguirre (sbs); Sidney Catlett (dms); Harlan Lattimore (vcl)

- Rust\*3: Reunald Jones -Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Don Redman -cl -ss -as -v -ldr; Robert Carroll -ts; Don Kirkpatrick -p -a; Bob Lessey -g; Bob Ysaguirre -sb; Sidney Catlett -d -vib; Harlan Lattimore -v

- Rust\*4,\*6: Don Redman -cl -ss -as -v -dir; Reunald Jones -t -a; Otis Johnson -Harold Baker -t; Gene Simon -Quentin Jackson -Benny Morton -tb; Edward Inge -Rupert Cole -cl -as; Harvey Boone -cl -as -bar; Robert Carroll -ts; Don Kirkpatrick -p -a; Bob Lessey -g; Bob Ysaguirre -sb; Sidney Catlett -d; The Swing Choir -v

Solos ad-lib:

M-505-2: DR sop obl over tbns 32 + 2  
 M-506-1: ?RJ m-tpt 32; BM o-tbn 4 + 32 obbl under choir 32+4  
 M-507-1: ?OJ m-tpt 15  
 M-508-1: ?HB o-tpt 32; BM o-tbn chase with choir 6  
 M-509-2: ?alt 8; ?RJ o-tpt 16; BM o-tbn 8; RC ten 8; ?HB o-tpt 8; ?alt 8  
 M-510: ?RJ o-tpt 6  
 M-511-1: ?DR sop 8 + 8; HB o-tpt 30; EI clt 32; SC dms 8

K.- B. Rau  
 21-03-2020  
 26-08-2025