THE RECORDINGS OF
EDGAR SAMPSON

An Annotated Tentative Personnelo - Discography

SAMPSON, Edgar Melvin 'The Lamb', saxes, violin, arranger, composer

Born: New York City, 31th August 1907; Died: Englewood, New Jersey, 16th January 1973

His Daughter, Gladys, is a successful composer. Began on violin at the age of six, doubled alto sax from early teens. Led own high school band, then began working with pianist Joe Coleman in New York (1924). Did a season with Duke Ellington at the Kentucky Club, then with Bingie Madison and Billy Fowler (1926) before playing at Savoy Ballroom with Arthur Gibbs. With Charlie Johnson Band from1928 until 1930, with Alex Jackson (c. 1930), then joined Fletcher Henderson (1931-32). Briefly with Rex Stewart´s Big Band (1933). Joined Chick Webb in 1934, whilst with Chick he composed many tunes that were to become jazz standards. Left the band in July 1936 and began a long stand as free-lance arranger, scoring for Artie Shaw, Red Norvo, Teddy Hill, Benny Goodman, Teddy Wilson, etc. Brief return to full-time playing: as musical director of Ella Fitzgerald Band from July – November 1939 and on alto/baritone with Al Sears (1943). Resumed regular playing in late 1940s, led own band in New York (1949-51) – mostly on tenor sax. Then arranging for, and playing with, several Latin-American bands including Marcellino Guerra, Tito Puente, and Rodriguez. Led own small band through the 1950s and early 1960s, also gigged regularly with Harry Dial´s Bluesicians. Inactive in the late 1960s through severe illness which necessitated the amputation of a leg.

(J. Chilton, Who´s Who of Jazz)

STYLISTICS ALTO SAX and CLARINET

STYLE
Sampson performed in a very warm, melodic and harmonic personal swing style on both of his instruments. Everything of his performance sounds logical, positive, and lyrical.

TONE
Tone on both instruments is round, smooth, and full.

VIBRATO
Sampson makes use of a very wide vibrato with minimal altitude.

TIME
He likes to play in double-time using many eighth-notes, and also likes to enliven his solos with fast triplets and sixteenth phrases.

PHRASING
His phrasing is clear and of a great feeling for melody, using the interesting notes of the changes.

STYLISTICS VIOLIN

STYLE
Sampson uses the violin according to his playing the reed instruments as described above, but also tends to be rhapsodic and sentimental when accompanying vocalists.

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

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

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

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

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

EDGAR SAMPSON

001 **EVELYN PREER** Duke Ellington´s Orchestra — New York, Jan. 10, 1927

Evelyn Preer – voc;
Bubber Miley – tpt;
Edgar Sampson – alt, vln; *Prince Robinson* – ten, clt;
Duke Ellington – pno; Sonny Greer - dms

37527	Make Me Love You	Vic unissued	not on LP/CD
37528-1	If You Can´t Hold The Man You Love	Vic test,	Frog DGF8

This is a beautiful recording of an early Ellington ensemble outside of his band. I hear clear Miley, Ellington on piano, most interesting brush-work by Greer, two saxophones in the sax section, nice clarinet cum alto behind the singer, and beautiful 6 bars of violin solo wrapped between a piano solo and a trumpet solo. To my ears this is undoubted violin playing by Sampson, and there is no need to assume Hardwick on alto anywhere on this side as the violinist has plenty of time to change from alto to violin and back again! And why should he have been payed for alto playing when another altoist was present! And it is not Hardwick´s style!

Notes:

- Ch. Delaunay, New Hot Discography, 1948: not listed
*- BGR*2,*3,*4: not listed*
*- Rust*2: Bubber Miley (cnt); Rudy Jackson (clt, alt); Otto Hardwick (alt, vln); Duke Ellington (pno); Sonny Greer (dms).*
*- Rust*3,*4,*6: Bubber Miley -c; unknown -cl -as; Otto Hardwick -as -vn; Duke Ellington -p; Sonny Greer -d.*
- Timner, Ellingtonia: Bubber Miley; Rudy Jackson; Otto Hardwick; Duke Ellington; Sonny Greer
- Vail, Duke´s Diary: Bubber Miley (trumpet); Otto Hardwick (alto sax); Prince Robinson (tenor sax); unknown (violin); Duke Ellington (piano); Sonny Greer (drums)
- Booklet to 'D. Ellington Centennial Edition' RCA Ed.09026-63386: Bubber Miley, trumpet; prob Prince Robinson, clarinet/tenor saxophone; Otto Hardwick, alto saxophone; unidentified, violin; Duke Ellington, piano; Sonny Greer, drums; Evelyn Preer, vocal.
- A. Rado, booklet to: Media 7 MJCD 9: Evelyn Preer (voc); Bubber Miley (tpt); Otto Hardwick (Cms, as); prob Edgar Sampson (as, vn); Prince Robinson (ts, cl); Duke Ellington (p); Sonny Greer (d)
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Miley (tp); prob Prince Robinson (cl, ts); Otto Hardwick (as); prob Edgar Sampson (vln); Duke Ellington (p); Sonny Greer (dr). "The real surname of this artist was Peer. The issued title was listed as 37528-3 on RCA 731.043, but is aurally identical to take-1. It was erroneously identified as "It Takes A Good Woman To Keep A Good Man At Home" (36823-2) on Document DOCD-1015. Rust has unknown (cl, as), Otto Hardwick (as, vln). The new edition of "Duke Ellington´s Story on Records" by Luciano Massagli and Giovanni M. Volonté has unknown (cl, ts), Edgar Sampson (as, vln), Hardwick (as). Steven Lasker, in the book of the 24-CD-box RCA 09026-63386-2 has probably Prince Robinson (cl, ts), Hardwick (as), unknown (vln). Mark Tucker, in his book "Ellington, The Early Years" claims that "besides Ellington, Greer, Hardwick and Miley, the ensemble included both a clarinettist and a violinist who doubled on alto saxophone – the latter was probably Edgar Sampson, who had played with Ellington the previous year". Prince Robinson played with Ellington in 1926 as well. In a note to chapter 12 of his book, Tucker writes that "Garvin Bushell, who played with Hardwick in the early 1930s, has stated that the alto saxophonist never played violin. ... Brooks Kerr has suggested Sampson´s name for the unknown saxophonist/violinist. A comparison of some of the violin solos Sampson played with Fletcher Henderson (e.g. "House Of David Blues", recorded July 17, 1931) to the one on "If You Can´t Hold the Man You Love" reveals similarities, especially in the double stops and intonation." Jazz violin expert Anthony Barnett also lists Sampson as a possibility on violin for the Preer session in his discography of Sampson´s recordings on violin. Ref. (Violin Improvisation Studies). There are only two reed players present, as far as we can hear. Although there is no passage where two reed instruments and the violin can be heard simultaneously, we don´t think the violinist could have made the change fast enough to double. Miley (soloist) and Hardwick (in the ensembles) can be aurally identified."

Tune Structure:

37528-1 If You Can´t Hold The Man You Love Key of C Victor
(Intro 10 bars ens BM m-tpt 4 – saxes 4 – BM m-tpt 2)(Verse 1 16 bars AA' EP voc + PR clt - BM m-tpt)(Chorus 1 32 bars AA' EP voc + PR clt - BM m-tpt - ES vln obl)(Verse 2 16 bars AA' EP voc + ES alt - PR clt - BM m-tpt)(1/2 Chorus 2 16 bars A' EP Voc + ES alt – PR ten - BM m-tpt)(Chorus 3 32 bars AA' DE pno 8 – ES vln 6 – BM m-tpt 2+8 – EP voc 4 – EP voc + ens 2)(Tag 2 bars EP voc + ens)

002 **GEORGIA STRUTTERS** — New York, May 23, 1927

Tommy Ladnier – tpt; Jimmy Harrison – tbn;
Edgar Sampson – alt, clt, vln; *Happy Caldwell* – ten, clt;
James P. Johnson – pno; *Billy Taylor* – bbs;
Perry Bradford – voc, *cymbal*

144202-3	Rock, Jenny, Rock	Har 468-H,	Timeless CBC 1-073
144202-4	Rock, Jenny, Rock	Har unissued	not on LP/CD
144203-1	It´s Right Here For You	Har unissued	not on LP/CD
144203-3	It´s Right Here For You	Har 468-H,	Timeless CBC 1-073

Composer credits: 144202 (Bradford); 144203 (Bradford)

Storyville 31 in 1970 carried a very interesting letter by Chris Hillman – "Discographical double takes" – which contained the following passages: "*Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic!) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records as Jabbo Smith. Aurally this is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Tommy Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner (sic) would tend to mask Ladnier´s strong individual style all the trademarks are there to be heard if one listens carefully. The titles are 'Rock, Jenny Rock' and 'It´s Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier´s presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."*

And there certainly is nothing to add, except that this very important – and easy to verify – statement did not find its way into the Rust editions up to the presence! (This, by the way, is my own reason not to trust anything anymore listed in Rust!) From my own listening experience and my audio memory I do not doubt Ladnier´s presence at all. Dan Vernhettes in his great book "Traveling Blues" on Ladnier´s life (p.125) is not as final as I am, but he ends his chapter on this recording thus: "*All this said, Tommy Ladnier can neither be excluded nor included as the cornetist (sic) at this Georgia Strutters session. Suffice to say, it is more likely that he is playing than that there should be anybody else."*

Given that Bradford only hired first-class musicians for this session, I have to ask if there could have been any other top trumpet player in Harlem, unknown and unnoted, and so much into Ladnier´s style just out of the blue? Certainly not! So, I myself definitely stick to Ladnier!

By the way: he played trumpet when with Henderson. (Dan Qualey of Brooklyn, sponsor of Solo Art Records, received this information from Perry Bradford (Jazz Information Vol.1 No.19): "*The cornet player on Bradford´s Okeh record of "Lucy Long", however, is Johnny Dunn, who also recorded with Bradford under the name of the Georgia Strutters, on Harmony, and the Gulf Coast Seven, on Columbia. Besides Dunn these discs, which many of our readers have inquired about, feature Garvin Bushell, clarinet; Brass, Field, drums; and "Speed", banjo"*)

There is no doubt as to Harrison´s presence, and the discos are right on that matter. And certainly, Harrison´s very personal style is easy to recognize, his unique vibrato, his phrasing derived from listening to the Oliver/Armstrong band in 1923, together with his companion June Clark, absolutely new to trombone jazz playing of the twenties. (It is therefore not surprising that Henderson immediately hired Harrison for his band in late 1926 away from Billy Fowler although he had no written parts for him. There were no parts for a second trombone in the arrangements of the time, and, as Benny Morton or Charlie Green were not fired in favour of Harrison´s sole presence, they stick to playing the arranged parts and Harrison played ad-lib parts, what can easily be heard on the recordings. Yet, in January 1927 Don Redman was at hand with a new arrangement of 'Some Of These Days' which comprised one chorus for the trombones in two-part harmony, and this might well be seen as the beginning of the trombone section in jazz big bands.)

The reed players have been listed as Edgar Sampson and Herschel Brassfield. There certainly is nothing to object Sampson´s presence, if alone because of his doubling on violin, which fits perfectly with other examples of his playing. His clarinet or alto style definitely is not as developed as can be heard with the Charlie Johnson band later on and – probably with Clarence Williams in December 1929 (*Zonky, You´ve Got To Be Modernistic*) or even later with Chick Webb.

The problem is the tenor player who is listed as Herschel Brassfield. We only have rather secure knowledge of this man playing with Johnny Dunn´s band in 1922/23, where he plays alto in a rhapsodic singing style, something in the kind of Otto Hardwick of the Ellington band. He played with Ford Dabney and later Will Vodery´s Plantation Band, an organization with which he made an UK trip in 1923, together with Johnny Dunn. Brassfield later migrated to the West Coast joining Curtis Mosby´s Dixieland Blue Blowers, with whom he can be found on a photo of c.1925 and presumably heard on a test pressing of the band which can be found on the Jazz Oracle CD BDW 8003. Later than this date nothing is known of his whereabouts. According to this – and the fact that he played alto on his recordings – I see no reason to hear Brassfield as the tenor cum clarinet man on this Georgia Strutters session. Instead, I would opt for the well-known, but little listed, band-mate with Edgar Sampson in the Arthur Gibbs Orchestra that played the Savoy and the Arcadia Ballrooms from mid 1927 to mid 1928, when part of this band were taken over by Charlie Johnson. His name was Albert Happy Caldwell, and he was a very prominent tenor sax player in Harlem at the time. What can be heard of him in these two titles is – in my opinion – absolutely compatible with other recordings of his known.

From March 1927 on Bradford´s favoured piano player for his band recordings was James P. (Price) Johnson, the so-called "Father of Stride Piano". Johnson´s pianistic skills were definitely much more developed and expert than Bradford´s, and so it is not surprising that Bradford used Johnson on his later recordings, the more so as Johnson was not able to gain public fame and distinction as would have been due. When Johnson was able to record a band under his own name in 1929, he was grateful and decent enough to appoint Bradford as singer. He also used Bradford in this capacity in the Johnson´s Jazzers coupling in September 1927. Bradford himself did not record as pianist any more from October 1926 on. Under these circumstances it is very strange but interesting to note that all editions of Rust have Willie The Lion Smith as pianist, the more so, as nothing stylistically hints to Smith, no broken tenths, no airy melodic phrases, but everything heard is compatible with Johnson´s playing of the time. I therefore do not see any reason not to list James P. Johnson as the most probable pianist on this date. And I herewith revoke emphatically my suggestion in VJM 143 that the pianist might be Bradford himself! (Of all The Lion Smith´s nine recording dates prior to 1934 listed in Rust and subsequently in John Collinson´s Tentative Listing of Smith´s recordings beginning in Storyville 132 I have only been able to appoint two sessions to The Lion – the Mamie Smith sessions of Feb. 14, 1920 and Aug. 10, 1920 – with a relative certainty, another one with strong reservation – Cl. Williams Aug. 07, 1933, see N&N 61 p.16. All other six recording sessions listed do not contain Willie The Lion!)

Rust lists Gus Horsley on banjo in all his editions, although with a question mark from edition 3 on. Han Enderman also lists him with question mark for this session in his very interesting and well-founded article on this musician in N&N 72. From this article I have to receive that Horsley´s activity as banjo player is at least in question if not most improbable, and I have to admit that from Rust I never did question Horsley as banjoist. But Enderman is certainly right in his deductions. Luckily, I am not forced to judge Horsley´s or any other banjo player´s presence on these sides, because there is no such! The listener certainly will be impossible to hear any banjo sounds! The more amazing it is how Johnson (?) on piano drives the band along like nobody´s business.

Lacking any substantiated characteristics of Harry Hull´s tuba style at the time, I can say nothing about his presence here, only, that he obviously had some connexion to James P. Johnson who might well have brought him to the studio. The source of his being listed is unknown to me. But, if my thesis re the presence of Happy Caldwell on this session is right, there might also be the probability of Billy Taylor being the tuba man, as he was with the Arthur Gibbs band as well as Edgar Sampson and Caldwell. And: Taylor was the first, perhaps, to play walking-lines on the tuba, what you can hear easily on these sides.

Well, this then leaves to find out the drummer. And I am afraid that again there is none, because the singular cymbal crashes at the very ends of both titles could have been and probably were provided by the band leader/organizer and singer Perry Bradford himself.

<u>*Order of solos:*</u>

Rock, Jenny, Rock: Ladnier – Bradford voc /Johnson and Ladnier in background – *Caldwell* clt – Harrison – *Caldwell* ten.

It´s Right Here For You: Bradford voc /Johnson pno – Sampson vln – Harrison – Sampson alt – Ladnier – Johnson coda.

<u>*Notes:*</u>

- Ch. Delaunay, New Hot Discography, 1948: probably Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)

*- Rust*2: Bubber Miley cnt; Jimmy Harrison tbn; unknown clt; Edgar Sampson alt, vln; Ben Waters (?)ten; Willie The Lion Smith pno; Gus Horsley bjo; unknown bbs; unknown dms; Perry Bradford vcl*

*- Rust*3,*4,*6: Jabbo Smith, c; Jimmy Harrison, tb; Herschel Brassfield, cl; Edgar Sampson, as, vn; Willie The Lion Smith, p; ?Gus Horsley, bj; ? Harry Hull, bb; unknown, d; Perry Bradford, v*

*- Storyville 31 p. 32, Chris Hillman (1970): "Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic! – KBR) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records (Rust*3 – KBR) as Jabbo Smith. Aurally this identification is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner would tend to mask Ladnier´s strong individual style all the trademarks are there to be heard of one listens carefully. The titles are 'Rock, Jenny Rock' and 'It´s Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier´s presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."*

Tune Structures:

144202-3 Rock, Jennie, Rock Key of Eb - Cm – Eb Harmony

(Intro 4 bars ens Eb)(Vamp 4 bars TL tpt growl Cm)(Verse 18 bars ens Cm)(Chorus 1 12 bars blues tpt-tbn-clt-alt Eb)(Chorus 2 12 bars PB voc + TL tpt Eb)(Chorus 3 12 bars ES clt)(Chorus 4 JH o-tbn + clts)(Chorus 5 12 bars ?HC ten +clt/tpt)(Coda 4 bars ens)

144203-3 It´s Right Here For You (Bradford) Key of F Harmony

(Intro 8 bars ens)(Verse 12 bars ens)(Chorus 1 18 bars PB voc)(Chorus 2 18 bars ES vln)(Chorus 3 18 bars JH o-tbn)(Chorus 4 18 bars ES alt)(Chorus 5 18 bars TL o-tpt)(Chorus 6 18 bars ens)(Coda 4 bars JPJ pno – ens)

Notable differences of takes:

No alternate takes of each title reissued, so no comment possible

003 **CHARLIE JOHNSON´S PARADISE TEN** New York, Jan. 24, 1928

(*Sidney de Paris*), Cladys Jabbo Smith – tpt; Charlie Irvis – tbn;
Ben Whitted, Benny Carter – alt, clt; Ben Waters – ten, clt; Edgar Sampson – vln;
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
Monette Moore – voc (1,2);
Benny Carter – arr (1,2,3,4); Ben Waters – arr (5,6)

41639-1	You Ain´t The One	Vic test,	Frog DGF 12
41639-2	You Ain´t The One	Vic 21247,	Frog DGF 8
41640-1	Charleston Is The Best Dance After All	Vic 21491,	Frog DGF 8
41640-2	Charleston Is The Best Dance After All	Vic test,	Frog DGF 12
41641-1	Hot Tempered Blues	Vic test,	Frog DGF 12
41641-2	Hot Tempered Blues	Vic 21247,	Frog DGF 8

Composer credits are: 41639 (Chas. Johnson – Arthur Porter); 41640 (G. Johnson – A. Porter); 41641 (Chas. Johnson – Arthur Porter)

Now, here we have the Johnson band in full flight. With the extra attraction of Benny Carter´s definitely first (see "Paradise Wobble" above) recorded arrangements, together with his first recorded solo efforts, straight on the way to later hights.
Trumpet soloing is definitely by Jabbo Smith on the first two titles, by another man on the third title, who may be, but is not necessarily Sidney de Paris. Jabbo Smith told Chip Deffaa ('Voices of The Jazz Age') that he left the band because of being accused of bad behaviour, and that de Paris was his successor. This would mean, that Smith would not have been in the band together with de Paris. So, the first trumpet player´s identity has to be questioned, just as in the session of February 25, 1927.
"You Ain´t The One" has a typical Carter reed chorus, this time on clarinets. It is not easy to play and Carter´s colleagues struggle along in three-part harmony, Carter playing lead. Very advanced and interesting modulations in the bridges show Carter´s early mastership. We hear Edgar Sampson with his violin accompanying Monette Moore´s vocal chorus. Sampson has always been listed as saxophonist/violinist in this session, but it has to be kept in mind that he still was a member of Arthur Gibbs´ band until summer 1928, when he together with Leonard Davis changed over to the Johnson band. Ben Waters in his book 'The Key to A Jazzy Life' said that the Johnson band sometimes had more than two trumpets, but never more than three saxes. So, I think, that Charlie Johnson added Sampson only as violinist in this session, just for the thrill of it, maybe being impressed by this young man´s possibilities. The 'Victor Master Book' has three saxes and a violin. We never hear four reeds at the same time, which in 1928 certainly would have been extremely uncommon.
"Charleston Is The Best Dance After All" again have a Carter reed chorus, this time on saxophones. At the end of this saxophone chorus we hear Charlie Johnson´s piano playing into the trumpet break, which seems to be proof of Johnson´s carelessness.
"Hot Tempered Blues" is Ben Waters´ arrangement with his typical bluesy clarinet writing. Then in chorus A4 we hear a trumpet player, who sounds very much like Thomas Morris in his phrasing in take -1, only that he has much better embouchure than Morris had (G. Bushell said about Thomas Morris: "He had some great ideas, but no lip – it just splattered all over the place"). This man here plays assured, with a controlled vibrato/shake and some funny phrases in take -2 which may yet come from de Paris´s art of preaching on his horn (see "The Boy In The Boat" of the next session). Beautiful bluesy four-string violin by Sampson and phantastic free collective improvisation by the whole band in the last two choruses, in Gunther Schuller´s words: "Here the band swings and rocks in a manner way ahead of its time, especially in the final, climactic improvised chorus. In its all-out abandon, it stops just this side of cacophony, a triumph of the art of ensemble improvisation" (Schuller 'Early Jazz').

Notes:

- Delaunay, New Hot Discography 1948: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whittet - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc
- Jazz Directory Vol. Five 1955: Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Cliff Brazzington - tpt; Charlie Irvis - tbn; Edgar Sampson – alt, clt, vln; Benny Carter – alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc
*- Rust*2: Jabbo Smith, Leonard Davis, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whittet - alt, clt; Benny Carter - alt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
*- Rust*3: Jabbo Smith, Leonard Davis - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Edgar Sampson - alt, vln; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
*- Rust*6: Jabbo Smith, Leonard Davis - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Edgar Sampson - alt, vln; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
- Rust, The Victor Master Book Vol. 2: 2 t / tb / 3 s / vn / p / bj / bb / d; vocalist: Monette Moore

Tunes structures:

41639-1 You Ain´t The One Key of C / Eb / F / Eb Victor

(Intro 6 bars ens – Carter alt)(A1 Chorus 32 bars AA´ ens)(A2 Chorus 32 bars Moore voc + Sampson vln obl)(Bridge 4 bars ens) (B1 Verse 12 bars ens)(A3 Chorus 32 bars / Waters ten + brass 16, Irvis tbn 16)(Bridge 4 bars ens)(A4 Chorus 32 bars clts)(Bridge 4 bars ens)(A5 Chorus 32 bars / J. Smith tpt 16, ens 16)(Coda 2 bars ens)

41639-2 You Ain´t The One Key of C / Eb / F / Eb Victor

same as 41639-1
arrangement: Benny Carter / composer credit is: Chas. Johnson - Arthur Porter

41640-1 Charleston Is The Best Dance After All Key of F Victor
(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Bridge 2 bars ens)(B1 Verse 20 bars ens /ens 8, saxes 8, ens 4)*
(A2 Chorus 32 bars saxes in harmony)(A3 Chorus 32 bars /J. Smith tpt 16, B. Carter alt 8, J. Smith tpt 6, ens 2)
(Bridge 2 bars ens)(A4 Chorus 32 bars ens /ens 14, Ch. Johnson pno 2, Ch. Irvis 6, ens 10)(Coda 2 bars bbs - ens)*
41640-2 Charleston Is The Best Dance After All Key of F Victor
same as 41640-1
arrangement: Benny Carter / composer credit is: G. Johnson - A. Porter
(this bridge actually consists of four bars, two of which are the last two bars of the previous chorus. This same device has been called "an unprecedented practice in the history of jazz arrangements" by Andre Hodeir in his book JAZZ, IT'S EVOLUTION AND ESSENCE, only that he discusses Ellington's "Concerto For Cootie" of March 1940. Ellington had used this same device in his "Stevedore Stomp", but never as early as Carter does here. So, who is the originator of this little beautiful trick?)*
41641-1 Hot Tempered Blues Key of Bb Victor
(Intro 8 bars ens)(A1 Chorus 12 bars blues tpts in harmony)(A2 Chorus 12 bars Irvis tbn)(A3 Chorus 12 bars E. Sampson vln - clts background riff)(A4 Chorus 12 bars S. de Paris(?) tpt)(B1 Verse 16 bars AA clts)(A5 Chorus 12 bars ens riff)(A6 Chorus 12 bars ens ad lib)(Coda 2 bars ens)
41641-2 Hot Tempered Blues ey of Bb Victor
same as 41641-1
arrangement: Benny Waters / composer credit is: Chas. Johnson - Arthur Porter
Discernible differences of takes:

41639-1	*Intro: first trumpet plays chromatic downward sequence with 3 times: 1 quarter note, 2 eightth notes (second note downward jump), 1 quarter note in chromatic sequence again, band playing even chromatic sequence*
41639-2	*Intro: first trumpet plays even chromatic downward sequence together with band*
41640-1	*pno plays into tpt break at end of Chorus A2 and stops abruptly*
41640-2	*pno silent in tpt break at end of Chorus A2, foot thumping instead*
41641-1	*tbn enters for solo in first bar of A2, no Whitted clt in A5*
41641-2	*tbn enters for solo 3 beats before A2, Whitted clt over ens in A5*

004 **CHARLIE JOHNSON AND HIS PARADISE BAND** New York, Sep. 19, 1928
Leonard Davis, Sidney de Paris – tpt; Jimmy Harrison – tbn, voc exhortations (2,3);
Ben Whitted, Edgar Sampson – alt, clt; Ben Waters – ten, clt;
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
Ben Waters – arr (2,3,4,5,6); possibly *Ken Macomber* – arr (2,3)

47530	Gettin´ Away From Me	Vic unissued	not on LP/CD
47531-1	The Boy In The Boat	BB B10248,	Frog DGF 12
47531-2	The Boy In The Boat	Vic 21712,	Frog DGF 8
47532-1	Walk That Thing	Vic test,	Frog DGF 12
47532-2	Walk That Thing	Vic 21712,	Frog DGF 8
47532-3	Walk That Thing	BB B10248,	Frog DGF 12

Composer credits are: 47531 (C. Johnson); 47532 (C. Johnson)

Every time the Johnson band was in the studio, the Victor people restricted the band´s output to three titles. Even more so, they rejected one of these few titles on this and the last Victor session. Can it be that the band was so undisciplined or unrehearsed ? Just think of Victor´s attempt to use Eddie Condon to bring a rehearsed Fats Waller band to the studio!
So, the first title had been rejected. For what reason I dare to ask? For me, this session marks the climax of the whole Charlie Johnson output. "The Boy In The Boat" certainly is one of the greatest recordings in classic jazz, "Walk That Thing" is a phantastic early swinger. What then might have been the cause for the failure of "Getting´ Away From Me"? I´d certainly give a lot would somebody offer me a test pressing!
At least we can be certain now of the whole personnel. Leonard Davis had come over from Arthur Gibbs. He had stayed with Gibbs from summer 1927 until summer 1928. Before Gibbs he had played with Edgar Hayes and his Symphonic Harmonists at the Alhambra Theatre from 1926 until summer 1927. Now with Johnson he teamed with Sidney de Paris, one of the real great growl and hot trumpeters, for me much more impressiv than Bubber Miley with the Duke. I can only wonder what the Duke could have made with de Paris in his band. (Did he ever try to hire him?). Where Miley was stuck in his Johnny-Dunn influenced triplets and rather stiff phrasing, de Paris owns a phantastic looseness which enables him really to preach and talk on his trumpet. And then we have Harrison, one of the greatest stylists and giants of classic jazz. What a wealth of brass players!
On saxophones the always reliable Ben Whitted, with Johnson from the early twenties on. He always played the clarinet solos with the band and was responsible for arranging the hits of the day. Reportedly he did arrange Louis Armstrong´s solos harmonized for the brass. Young and promising Edgar Sampson had also come over from Arthur Gibbs as steady member of the band. It is interesting to note, that Sampson, as a steady member of the band now, dno longer plays the violin on Johnson band recordings. Ben Waters and the rhythm section were the back-bones of the whole aggregation.
"The Boy In The Boat" has been called "the black diamond of early jazz" somewhere in a book the title of which I am unable to recall. But listen to the row of solos: first Harrison, then de Paris with a call-and-response pattern, first with Whitted, then with Harrison´s voice. De Paris here is absolutely equivalent with everything Cootie or Tricky Sam could do. The answering voice is unmistakably Harrison. And then listen to the great but unsung George Stafford using some recent devices for drummers, a choked high-hat in take -1 and a hand-high-hat in take -2. This recording is absolutely phantastic, only that take -2 is very slight degree better to my taste.
The arrangement must be Ben Water´s. When the author of this little article played this very title at the Breda Jazz Festival in 1972, the door opened and in walked Benny Waters, immediately shouting into the room "Hey, that´s my arrangement!" On the other hand he told pianist Keith Nichols, that the arrangement was Ken Macomber´s, who as a young white arranger made the rounds through Harlem trying to sell his arrangements, using his beautiful young wife as bait to gain attention. Stylistically the arrangement is pure Waters! Fats Waller´s "Squeeze Me" was originally titled "The Boy In The Boat" just as this "The Boy In The Boat" here was recorded as "The Rock" (STORYVILLE 35).
"Walk That Thing" is not as outweighed, but it nevertheless has beautiful soloing by Whitted on clarinet, de Paris on C1 (strain C / verse II) and probably Davis on D1 (Verse III / strain D). But the peak are Harrison´s solos in all three takes, take -2 the least perfect. As takes -1 and -3 are very similar in Harrison´s solo and take -2 differing mostly in the breaks, the recording order might originally have been take -2, take -1 and take -3. And then St.Clair´s majestic tuba breaks in the last chorus, together with Bobby Johnson´s banjo breaks and Stafford´s drum artistics: phantastic!
Tunes structures:
47530 Gettin´ Away From Me Victor
unissued

47531-1 The Boy In The Boat Key of Gm (Bb) *Victor, Bluebird*
(Intro 12 bars ens)(A1 Verse I 16 bars clts in harmony - brass)(B1 Chorus 16 bars AA´ Harrison tbn - clts riff)(C1 Verse II (Vamp ?) 11 bars (!) clts in harmony /clts 7, ens 4)(D1 Chorus 12 bars De Paris m-tpt - Whitted clt)(D2 Chorus 12 bars De Paris m-tpt - Harrison voc)(Bridge 2 bars ens)(E1 Verse III 16 bars AA ens)(D3 Chorus 12 bars De Paris m-tpt - Stafford cymbals)
47531-2 The Boy In The Boat Key of Gm (Bb) *Victor*
same as 47531-1
arrangement: Benny Waters (Ken Macomber?) / composer credit is: C. Johnson
47532-1 Walk That Thing Key of C *Victor*
(Intro 8 bars /pno 4, ens 4)(A1 Chorus 32 bars AA´ Waters ten)(B1 Verse 20 bars AA´ Waters ten - ens)(C1 Verse II 16 bars AA De Paris o-tpt - ens)(A2 Chorus 32 bars Harrison o-tbn)(D1 Verse III 16 bars AA Davis (?) o-tpt - clts)(D2 Verse III 16 bars Whitted clt - ens)(A3 Chorus 32 bars ens /breaks bbs, bjo, cymbals)(Coda 3 bars clt - ens)
47532-2 Walk That Thing Key of C *Victor*
same as 47532-1
47532-3 Walk That Thing Key of C *Victor, Bluebird*
same as 47532-1
Discernible differences of takes:

47531-1	*Chorus D1: Stafford plays choked high-hat*
	Chorus D2: Harrison shouts "Yes, yes, yes, yes, yes; preach that thing, brother low-down, do!"
47531-2	*Chorus D1: Stafford plays hand cymbal*
	Chorus D2: Harrison shouts "Oh, preach that thing, brother, preach it now; preach it Kid!"
47532-1	*ten solo Chorus A1: Waters starts with five notes, 1 eighth not (g), 1 quarter note (g), 3 eighth notes (g-eb-e)*
	tpt solo in strain C1 (Verse II): tpt plays a three-quarter rhythm in second half of strain C1,
	breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a syncopated downward sequence
47532-2	*ten solo Chorus A1: Waters starts with three evenly played notes (g),*
	breaks in tbn solo: no arpeggio
47532-3	*ten solo Chorus A1: Waters starts hesitatingly with three nearly evenly played notes (g),*
	breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a downward sequence with 2 eighth notes and 1 quarter note (not syncopated)

005 **JACKSON AND HIS SOUTHERN STOMPERS** New York, Sep. ?, 1928
Leonard Davis, *Sidney de Paris* – tpt; Jimmy Harrison – tbn ;
Ben Whitted, Edgar Sampson – alt, clt ; *Ben Waters* – ten, clt;
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
Bob Haring – arr (stock) (*1*?,2)

31339-2	Dusky Stevedore	Mar 227 (7"),	Frog DGF 71
31340-2	Take Your Tomorrow (Give Me Today)	Mar 227 (7"),	Frog DGF 71

Composer credits are: 31339 (Razaf & Johnson); 31340 (Razaf & Johnson)

This elusive coupling was only issued on a 7" Marathon disc. The small size of the disc resulted in very narrow groove which in turn made the sound of the disc very muddy. The first reissue of these two sides came out on John R.T. Davies´ Ristic 28 in 1969, announced as "the greatest sleeper of recent years". As I have been told a whole cardboard box full of this very record, had been discovered in the 1960s in Europe – probably France? – unknown until then. Davies reissued the item and I was lucky enough to get hold of a copy through the very great services of Dick M. Bakker, then of Deventer, The Netherlands. My immediate reaction when listening was, that this band was in many respects akin or even identical with the Charlie Johnson Band. Certainly, there was Jimmy Harrison on trombone, Ben Waters on tenor and George Stafford on drums. I wrote a letter to John R.T. telling him my suggestions, but he wanted to have none of it. The reader may imagine my satisfaction when Rust*4 listed exactly what I had distinguished.
Particulars of the tune "Dusky Stevedore" and its issue and publication can be found in Bruce Bastin 'Never Sell a Copyright', p.44/45.

The personnel for this recording can only be concluded aurally and seems to be as given above. There seem to be two trumpets because of the thickness of sound and because certainly the arrangement required two, but only one can be distinguished clearly. And this player seems to be Leonard Davis with his majestic horn (listen to Eddie´s Hot Shots for a sample of his great trumpet playing). He seems to be the only trumpet soloist here. Then we hear unequivocally the one and only Jimmy Harrison on trombone. Ben Whitted might be on first alsto, because he was the saxophone leadman with the Johnson band. Presuming this to be the Johnson band the other alto has to be Edgar Sampson, who was with the band from mid 1928 on, just as Leonard Davis was. Although I do not know any Sampson solo that early, I assume that Sampson – as successor to Benny Carter – might have been under his influence. This could be a clue to the alto solo in the second title. The tenor solo in the beginning of the first title certainly sounds like what we have come to know of Ben Waters. Yet, when asked late in his life, Waters denied his presence here. Well, I have become aware of so many errors of memory and judgement of the surviving musicians in my research, that I am inclined not to believe in Waters´ memory here. The rhythm section certainly is the one of the Johnson band. Only, that the presence of a piano cannot be stated with certainty. So, can it be the case, that the Johnson band recorded without their leader? For contractual reasons? Or because Charlie Johnson just did not care? Or because he simply was "upstairs" gambling? We do not know, yet the music is fantastic!
"Dusky Stevedore" follows the published arrangement of the Triangle Music Company of Joe Davis, as do the recordings of Thelma Terry and the Mills Hotsy Totsy Gang of the same year. The staff arranger might have been Bob Haring as with the next title. Great soloing by Waters (?), Whitted and Davis.
"Take Your Tomorrow (Give Me Today)" is a stock arrangement definitely by Bob Haring, published by the Triangle Music Company. Very typical Jimmy Harrison solo in chorusA3 and a very Carterish eight bar solo by the second alto player, who in my estimation must be Edgar Sampson (in this relation I would like to ask the reader to listen to Clarence Williams´ "Zonky" and "You´ve Got To Be Modernistic" of December 3, 1929. I think that we have the same musician here.)
And then the fantastic punch and swing of the band! What an aggregation!
Once again, at (*) we have the device of starting a new chorus or bridge – in this case – on the two last bars of the preceding unit, just as before in "Charleston´s The Best Dance After All". See there!
Notes:
- Delaunay, New Hot Discography 1948: not listed
- Jazz Directory Vol. Five 1955: not listed
*- Rust*2: not listed*
- John R.T. Davies, cover text of Ristic 28: 2 tpts; tmb; alt; poss. Buster Bailey – clt, alt; Prob Prince Robinson – ten; Cyrus St. Clair – bbs; prob Leroy Harris – bjo; unknown – dms (Tom Lord in 'Clarence Williams' gives the same personnel)

*- Rust*3: 2 unknown - tpt; unknown - tbn; unknown - alt, clt; unknown - alt; Ben Waters - ten; ?Mike Jackson - pno; unknown - bjo;unknown - bbs; unknown – dms*
*- Rust*6: probably: Leonard Davis, Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whittet, Edgar Sampson - alt, clt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms*
Tunes structures:
31339-2 Dusky Stevedore Key of F / Bb / Ab Marathon
(Intro 8 bars ens)(A1 Chorus (F) 32 bars AABA Waters (?) ten - ens)(B1 Verse I 20 bars ens)(Bridge 8 bars ens modulation to Bb)(A2 Chorus (Bb) 32 bars Whitted (?) clt)(C1 Verse II (Vamp ?) 20 bars / ens 4, Davis tpt 8, Sampson (?) alt 4, ens 4 - modulation to Ab) (A3 Chorus (Ab) 32 bars /ens - Davis o-tpt lead 16, saxes 8, ens 8)(Coda 4 bars ens)
arrangement: stock arrangement possibly by Bob Haring (see also Thelma Terry on Columbia and Mills´ Hotsy Totsy Gang on Duo) (Bruce Bastin, 'Never Sell A Copyright', p. 45) / composer credit is: Razaf & Johnson
31340-2 Take Your Tomorrow (Give Me Today) Key of F / Bb / Ab Marathon
(Intro 6 bars ens)(Verse 8 bars ens)(A1 Chorus (F) 32 bars AA´ saxes)(A2 Chorus (F) 32 bars / Davis tpt 16, Waters (?) ten 16) (Bridge 4 bars Davis o-tpt - ens modulation to Bb)(A3 Chorus (Bb) 32 bars / Harrison o-tbn 8, Whitted (?) clt 8, Harrison o-tbn 16)(Bridge 4 bars ens modulation to Ab)(A4 Chorus (Ab) 32 bars ens / ens 8, Sampson (?) alt 8, ens 8, bjo 4, ens 4) (Coda 2 bars ens)*
Arrangement: stock arrangement by Bob Haring (Bruce Bastin, 'Never Sell A Copyright', p. 45) / Composer credit is: (not having been able to inspect a copy of this rare disc, I would like to add that the composers of this tune were Andy Razaf and J.C. Johnson)

006 **CHARLIE JOHNSON AND HIS ORCHESTRA** New York, May 08, 1929
Leonard Davis, Sidney de Paris – tpt; George Washington – tbn ;
Ben Whitted, Edgar Sampson – alt, clt ; Ben Waters – ten, clt;
Charlie Johnson – pno; Bobby Johnson – bjo; Billy Taylor – bbs; George Stafford – dms;
Ben Waters – arr (1,2,3,4); *Benny Carter* – arr (5)

51298-1	Harlem Drag	Vic test,	Frog DGF 12
51298-2	Harlem Drag	Vic V38059,	Frog DGF 8
51299-1	Hot Bones And Rice	Vic V38059,	Frog DGF 8
51299-2	Hot Bones And Rice	Vic test,	Frog DGF 12
53600-1	Mo´lasses	Vic test uniss.	www.soundcloud.com

Composer credits are: 51298 (B. Waters); 51299 (C. Johnson); 53600 (no composer credit on test, but composer is Luckey Roberts)
Note: 53600-1 see VJM 167- 21/ N&N 63-12, 69 - 10

The Johnson band was able to keep a steady personnel over lengthy periods, possibly because of Ed Smalls´ generosity and Johnson´s happy-go-lucky attitude. Yet Arthur Gibbs´ disbanding in summer 1928 opened up the opportunity to engage some young and promising musicians and thus to fill vacancies. There had not been a distinct first trumpet player, such as the Henderson band and the Ellington band had. Here now, with Leonard Davis, a perfect man for this role had been hired. Together with him arrived Edgar Sampson to fill Benny Carter´s footsteps. These two musicians seem to have been engaged immediately and had already been recorded in the two preceding sessions of September 1928. Later arrivals from the same Gibbs band – it really is a pity they were not recorded under Gibbs´ name (but they were under 'Lem Fowler´s Favorites') – were trombonist George Washington to fill Harrison´s place and Billy Taylor sen. as replacement for Cyrus St. Clair. Both chairs were not easy to fill, as their earlier inhabitants left very big holes when leaving. And quite naturally the band lost a lot of impetus after the change.
Thus, it is no wonder that these two issued titles leave something to be desired. The band certainly sounds a bit tame here, inspite of the competent playing and soloing by all participants. Whereas every Victor session before produced at least one issued up-tempo tune, this session had only two slow-to-medium titles, the unissued title probably a fast one. A pity! We do not know anything about this title, but it should be added, that there exists a ragtime composition of that very name by C. Luckeith "Lucky" Roberts, recorded as piano roll on QRS in 1923. A quite lively and exciting tune and I wonder if it is the same as recorded here.
"Harlem Drag" is a rather neat blues composition, enlivened by some 16 bar strains. There is some variety in Waters´ arrangement and phantastic trumpet lead playing by Len Davis. Whitted is beautiful on clarinet, and I certainly wonder why Harry Dial rated him so poorly in his book 'All This Jazz About Jazz'. With Johnson he played beautiful down-to-earth bluesy clarinet, just the right notes at the right places, just as he did later on on record with Eubie Blake´s Orchestra (listen to "St. Louis Blues"!). Very interesting growl playing of an individual kind by George Washington. And again, prominently de Paris on trumpet. Although all earlier discographies list Gus Aiken as trumpet here, he certainly is not on the record nor was he a permanent member of the band.
"Hot Bones And Rice", a Charlie Johnson composition arranged by Waters is a sombre, partly minor, tune basing on extended blues structure, which only shows off its qualities when listened to carefully. Soloists again Whitted, Washington and de Paris. If only they had issued the third title!
These two tunes, together with the two issued titles of September 19, 1928, exhibit what we identify as the Charlie Johnson band sound. Yet it has to be stated that the Charlie Johnson band did not own an individual sound as the Ellington band or the Henderson band. These two last named bands had in Redman – later Benny Carter – and Ellington himself arrangers in their ranks, who were able to create a distinctive charasteristic band sound, whereas the Johnson band relied on stock arrangements and arrangements from other sources. Johnson is known to have bought everything available from outside arrangers. Thus, he played two different arrangements of "Rhapsody In Blue" from different people, one of them Benny Carter. Moreover, Ben Whitted was responsible to make fitting arrangements out of every hit tune published and he is known to have harmonized Louis Armstrong´s recorded solos for three-part brass for the band.
It certainly was a major event for similarly interested collectors when the discovery of a hitherto unknown test pressing of this session´s third recorded title "Mo´lasses" was published on the world-wide-web.
On this title we hear one of the hottest bands in Harlem at the end of the 1920s, very compact here, smoothly swinging their way with an arrangement which certainly is not by Benny Waters, as with most of the other band recordings. Waters´style was more down-to-earth – more rudimentary, in three-part harmony. Here now we hear an arrangement very much pointing forward to Swing-style Jazz. Certain elements of the arrangement – the rhythmic conception, the augmented chords - are very similar to the two titles by Joe Steele´s Orchestra, of which we know that their arrangements were the work of a youthful Benny Carter. The young arrangers at that time made the rounds through the dancing-establishments to sell their latest works to the bands and earn some money and reputation. But as Carter had been a long-serving member of the Johnson band – now with Fletcher Henderson´s band – he probably also had been an important contributor to the Johnson band book. We know that Johnson bought every arrangement suitable for his band. With Johnson´s band Carter had made the earliest recordings of his arrangements (*Charleston Is The Best Dance After All* and *You Ain´t The One* of January 24, 1928). The rhythmic approach, the chords, the chord-progressions and the four-part harmony force me to the conclusion that this has to be a Benny Carter arrangement.
As soloists we hear a rather smooth – or tame – Benny Waters on tenor, then 6 bars of a very unusual – for its time – saxophone section led by trombone in close four-part harmony (who would have thought of something like that but Benny Carter?) (B1), then a short clarinet solo by the

band´s clarinet man Ben Whitted (B2), then unmistakeably Sidney de Paris with his peppery hot style for one chorus (A2). In between and just after de Paris we hear two alto breaks by what must be the young Edgar Sampson. The style is very much like what we know of Benny Carter, and certainly Sampson was - as successor to Carter in the Johnson band - influenced by the growing giant Carter. This then supports very unexpectedly my claim in our Clarence Williams series part 3, session 096 in N&N 60, that Sampson might actually be the altoist of Williams´ 'Zonky' and 'You´ve Got To Be Modernistic'! There aren´t any further recordings of Sampson that early, except for the two Charlie Johnson sessions of September 1928. The "middle-eight" of the trumpet chorus is filled by a beautiful melodious trombone solo by Washington, not in his usual growl manner. He certainly was one of the many sadly overlooked great musicians of the Jazz-Age. In the last chorus (A3), again in the "middle-eight", we hear as soloist the majestic – and clear – Leonard Davis, he too one of the sadly neglected greats.
Furthermore I´d like the reader – and listener – to take notice of Billy Taylor Sr.´s 2 octave tuba-glissando in bar 8 of the last chorus (A3). Marvelous! (He was Duke Ellington´s bass player in the late 1930 - another unsung master of Jazz.) And what I love to notice is the very amiably nonchalant inaccuracy of the band playing the music. Quite different from white bands of the time. But I love that! And the band swings like hell!
The title "Mo´lasses" is a tune by the great Harlem pianist C. Luckeyth "Lucky" Roberts, one of the fathers of Harlem stride piano. He composed the tune for his show "Go! Go!" in the early 20s. He also recorded this tune on piano-roll QRS 2306 in August 1923, reissued on LP Biograph BLP 1001. Words were by Alex Rogers. The tune has a Chorus in C, starting in minor chords in AABA form 32 bars, then goes – after a bridge – into a very unusual structure of 24 bars AAB in almost immovable harmonies. Then again it goes back to the chorus of the beginning. The Johnson recording (Carter arrange-ment?) follows this structure, yet expanding it harmonically, according to the possibilities of the band and in contempo-raneous style.

Notes:

Delaunay, new Hot Discography 1948: Leonard Davis, Sidney De Paris, Gus Aiken - tpt; George Washington - tbn; Ben Whittet - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Billy Taylor - bbs; George Stafford - dms
- Jazz Directory Vol. Five 1955: Gus Aiken, Sidney De Paris - tpt; George Stevenson - tbn; Ben Whittet - clt; Edgar Sampson – alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford – dms
*- Rust*2: Sidney De Paris, Gus Aiken - tpt; George Stephenson - tbn; Ben Whittet - alt, clt; Edgar Sampson - alt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*
*- Rust*3: Leonard Davis, Sidney De Paris - tpt; George Stephenson - tbn; Edgar Sampson, Ben Whittet - alt, clt; Ben Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*
- Rust, The Victor Master Book Vol. 2: 2 t / tb / 3 s / p / bj / bb / d.

Tunes structures:

51298-1 Harlem Drag Key of Eb Victor
(A1 Chorus 12 bars blues Davis tpt - ens)(A2 Chorus 12 bars Whitted clt)(B1 Vamp 16 /ens 4, De Paris tpt 4, ens 4, De Paris tpt 2, ens 2)(C1 Verse 16 bars AABA ens)(C2 Verse 16 bars /De Paris tpt 8, saxes 4, Washington tbn 4) (Bridge 4 bars ens)(A3 Chorus 12 bars ens)(Coda 4 bars ens)

51298-2 Harlem Drag Key of Eb Victor
same as 51298-1
arrangement: Benny Waters / composer credit is: Benny Waters

51299-1 Hot Bones And Rice Eb / Eb m / Eb Victor
(Intro 4 bars ens)(A1 Verse I 16 bars extended blues Whitted clt - ens)(Vamp 4 bars ens)(B1 Chorus (Eb minor) 16 bars AA´ Washington o-tbn)(C1 Verse II (Vamp ?) 8 bars clts in harmony)(Bridge 4 bars ens)(B2 Chorus 16 bars De Paris tpt) (A2 Verse I 16 bars ens)

51299-2 Hot Bones And Rice Eb / Eb m / Eb Victor
same as 51299-1
arrangement: Benny Waters / composer credit is: Chas. Johnson

53600 Mo´lasses Key of C (Am) / F / C (Am) Victor unissued test
(Intro ens 4 bars)(Chorus A1 32 bars AABA ens 16 - saxes 8 - ens 8)(Bridge ens 8 bars mod to F)(Chorus B1 24 bars AAB BWa ten 6 - ens 2 - BWa ten 6 - ens 2 – GW o-tbn+saxes 6 - ens 2)(Chorus B2 24 bars BWh clt 6 – ens 2 – BWh clt 6 – ens 2 – ens 8 mod to C (Am)) (Chorus A2 32 bars AABA SdP m-tpt 14 – ES alt 2 – GW o-tbn 8 – SdP m-tpt 1+6 – ES alt 2 (Tag 6 bars ES alt 2 – ens 4) (Chorus A3 32 bars AABA ens 16 – LD o-tpt 6 – ens 2 – ens 8)(Tag ens 2)
arrangement: prob Benny Carter / composer credit is: C. Luckeyth "Lucky" Roberts (not on test)

Discernible differences of takes:

51298-1	*tpt II (De Paris) plays double-time in 7th bar of B1 Vamp*
51298-2	*tpt II (De Paris) does not play double-time in 7th bar of B1 Vamp*
51299-1	*A1 starts rather chaotic, clt plays 23 notes in first 4 bars*
51299-2	*A1 starts clean, clt plays only 13 notes in first 4 bars*

007 **CLARENCE WILLIAMS AND HIS JAZZ KINGS** New York, Dec. 03, 1929
Ed Anderson or *(Charlie Gaines)* – tpt; George Washington – tbn;
Edgar Sampson – alt, clt; Arville Harris – ten, clt;
James P. Johnson – pno; Leroy Harris – bjo; *Richard Fulbright* – sbs;
Eva Taylor – voc

149665-4	Zonky	Columbia 14488-D,	Frog DGF 17
146666-3	You´ve Got To Be Modernistic	Columbia 14488-D,	Frog DGF 17

This is a session where there was much discussion about possible personnel. Our listening group were unanimous to exclude Leonard Davis from this personnel. Leonard Davis had been suggested by Charlie Gaines, who in turn denied his own presence. But Davis seems to be far off the mark. As Gaines and Ed Anderson were the trumpet players of Williams´ choice at the time, Anderson seems to be the best possibility, although I (KBR) would certainly see the possibility to assign the linear muted-trumpet solo at the start of 'Zonky' to Charlie Gaines. As trombonist George Washington with his shallow and dirty trombone sound – and band-mate to Edgar Sampson in the Charlie Johnson band at this time – has to be regarded with priority. Sampson is nominated on the grounds of an alto solo on "Take Your Tomorrow" by Jackson & His Southern Stompers, now identified as the Charlie Johnson band. Formerly Benny Carter had been considered as the soloist, but Carter denied ever having recorded or played with Williams. Sampson having been Carter´s successor in the Johnson band sounds very Carterish here as he does on the above-named title. From the clarinet solo in the second title we can easily and securely identify Arville Harris, brother of banjo player Leroy Harris. The source of listing Fullbright is unknown to the group and we therefore consider the possibility of James P. Johnson´s bass player at the time, Harry Hull. Harris was frequently employed on reeds by Williams during this period and the tenor work is absolutely appropriate for him. It should also be kept in mind that Sampson and Washington were band mates in the Johnson band, and it was Clarence´s use to hire two or more musicians from one band each.

Notes:
- Storyville 26: Charlie Gaines, poss Leonard Davis (tpt); unknown (tbn); unknown (clt, alt); Benny Carter (alt); unknown (clt, ten); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl)
- T. Lord, Clarence Williams, p.303: Leonard Davis, unknown (tpt); unknown (tbn); poss 2 unknown (alt, clt); unknown (ten, clt); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl); Clarence Williams (dir)
*- Rust*2: unknown (tpt); Geechie Fields (tbn); Arville Harris, unknown (clt, alt); Prince Robinson (clt, ten); James P. Johnson (pno); Leroy Harris (bjo); Richard Fullbright? (sbs); Eva Taylor (vcl)*
*- Rust*3: Charlie Gaines -?Leonard Davis -t; unknown -tb; Benny Carter -unknown -cl -as; unknown -cl -ts; James P. Johnson -p; Leroy Harris -bj; Richard Fullbright -sb; Eva Taylor -v*
*- Rust*4,*6: Leonard Davis -unknown -t; ?Geechie Fields -tb; ?Don Redman -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Leroy Harris -bj; ?Richard Fullbright -sb; Eva Taylor -v*
Tunes structures:
149665 Zonky Key of F / G / F *Columbia*
(Intro 4 bars ens)(Chorus 1 32 bars AABA ?EA or ?CG m-tpt 30 – saxes 2)(Tag 2 bars ens)(Verse 16 bars ens)(Chorus 2 32 bars AABA ET voc)((Bridge 6 bars ens modulation)(Chorus 3 32 bars AABA GW o-tbn 16 – ES alt 8 – ens 8)
149666 You´ve Got To Be Modernistic Key of Db *Columbia*
(Strain A1 16 bars ?EA or ?CG o-tpt + ens)(Strain A2 16 bars ET voc)(Strain B 16 bars clts 12 – ens 4)(Strain C 16 bars ens)(Bridge 4 bars ens)(Strain A3 16 bars GW o-tbn)(Strain A4 16 bars AH clt)(Strain A5 16 bars ES alt)(Strain A6 16 bars ?EA or ?CG o-tpt + ens)

008 **CONNIE´S INN ORCHESTRA** New York, Jul. 17, 1931
Russell Smith, Rex Stewart, Bobby Stark – tpt;
Claude Jones, Benny Morton – tbn;
Russell Procope – alt, clt; Edgar Sampson – alt, clt, vln; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs; Walter Johnson – dms;
Nat Leslie – arr (3); Rex Stewart – voc (4)

E-36925-A	Low Down On The Bayou	Br 6176,	Chronogical Classics 555
E-36926-A	The House Of David Blues	Ban 32733,	Chronogical Classics 555
E-36927-A	Radio Rhythm	Br 6176,	Chronogical Classics 555
E-36928-A	You Rascal You	Mt M-12216,	Chronogical Classics 555

These sides are not so much convincing solistically. But we have a documented example of Rex Stewart singing here which certainly is not so easy to find anymore. As from the arrangements the session is not rewarding either, with the exception of 'The House Of David Blues' which shows essential scoring and features beautiful Bobby Stark on trumpet and the new added sounds of Edgar Sampson on violin, and beautiful Benny Morton. And mind Clarence Holiday´s nice guitar fill-ins (he obviously plays a steel guitar).
Notes:
*- Rust*3: Russell Smith –Bobby Stark -t; Rex Stewart –c; Benny Morton -Claude Jones –tb; Russell Procope –cl –as; Edgar Sampson – cl –as –vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj -g; John Kirby –bb -sb; Walter Johnson –d; Claude Jones –v; Nat Leslie -a.*
- W.C. Allen, Hendersonia, p. 268: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, Benny Morton, trombones; Russell Procope, clarinet and alto sax; Edgar Sampson, clarinet, alto sax and violin; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums; Rex Stewart, vocal. "Brunswick files list above instrumentation, but omit the tuba which is plainly audible; they also name the vocalist (Stewart) on the fourth title."
*- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, Benny Morton, tb; Russell Procope, cl, as; Edgar Sampson – cl –as –vn; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Rex Stewart, v.*
Solos ad-lib:
E-36925*: RexSt m-cnt 2+8 + 8; CJ o-tbn 10; BM o-tbn 4*
E-36926*: CH ten 16; BS m-tpt 1+15; ES vln 1+15; BM o-tbn 1+12*
E-36927*: BM m-tbn 8; RP alt 32; CJ o-tbn 4 + 4*
E-36928*: CH ten 16, RexSt voc 16 + 16 + 16 + 16*

009 **FLETCHER HENDERSON AND HIS CONNIE INN ORCHESTRA** New York, Jul. 31, 1931
Rex Stewart, Bobby Stark – tpt; *J.C. Higginbotham* or *Sandy Williams* – tbn;
Russell Procope – alt, clt; Edgar Sampson – alt, clt, vln; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs; Walter Johnson – dms;
Dick Robertson – voc; Archie Bleyer – arr (1)

70140-1	Oh, It Looks Like Rain	Vic 22786,	Chronogical Classics 555
70141-1	Sweet Music	Vic 22775,	Chronogical Classics 555
70142-1	My Sweet Tooth Says I Wanna	Vic 22786,	Chronogical Classics 546
70143-1	Malinda´s Weddin´ Day	Vic 22775,	Chronogical Classics 546

Following the Victor files there are only two trumpets here. We hear both trumpeters solo, and I believe that Stewart plays the first trumpet part as he did in sessions 028, 031 and 032. But apart from that he also took most of the solos as seen below. Bobby Stark might have been in poor shape?
W.C. Allen, Hendersonia, p.270: "*Victor files show the instrumentation as above (two trumpets, one trombone), and the names have been filled in from the identified soloists. Robertson´s name is on the record labels. I find it difficult to be sure whether or not there is a third trumpet present; if so, it would be either Russell Smith or possibly Mrs. Leora Henderson, who did recall filling in for someone during this period. I cannot hear two trombones at any one time, and all the solos are by Jones; Morton seems to have left the band about this time, a period of low morale and changing personnel.*"
Notes:
*- Rust*3: Russell Smith –Bobby Stark -t; Rex Stewart –c; J.C. Higginbotham or Sandy Williams –tb; Russell Procope –cl–ss–as; Edgar Sampson – cl–as–vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj -g; John Kirby –bb -sb; Walter Johnson – d; Claude Jones –v; Nat Leslie -a.*
- W.C. Allen, Hendersonia, p. 270: Rex Stewart, Bobby Stark, trumpets; Claude Jones, trombone; Russell Procope, clarinet and alto sax; Edgar Sampson, alto sax and violin; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba; Walter Johnson, drums and bells; Dick Robertson, vocal.

*- Rust*6: Rex Stewart, Bobby Stark, t; Claude Jones, tb; Russell Procope, cl, as; Edgar Sampson – cl –as –vn; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Dick Robertson, v.*
Solos ad-lib:
70140: CH ten 1+1, RSt m-cnt obl 32, CH ten 15, ES vln 1+8, CH ten 8, RSt m-cnt 16, CJ o-tbn 8, RSt o-cnt 8, HH pno 8
70141: HH pno 2, HH pno 2, ES vln 15, CH ten 1+16+2
70142: ES vln obl 32, ES vln 16, RP alt 16, BS o-tpt 16
70143: RSt m-cnt fills 32, RSt m-cnt obl 32, RP alt 1+16, CH ten 16

010 **CONNIE´S INN ORCHESTRA** New York, Aug. 1931
Russell Smith, Rex Stewart, Bobby Stark – tpt;
Claude Jones – tbn, voc (1,2); J. C. Higginbotham – tbn;
Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – sbs; Walter Johnson – dms;
Nat Leslie – arr (3,4,6); Fletcher Henderson , Don Redman – arr (5)

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

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

Stewart seems not to have convinced when singing 'You Rascal, You' on session 048 – and he certainly was very far from Armstrong´s way to deliver the tune vocally. So, Henderson tried out Claude Jones as vocalist here, and he is much more convincing. The trumpet section show some pitch problems which might be a sign for a different first trumpet than listed – or just for Stewart intoxicated. This might possibly be the cause for Rex Stewart not soloing on this session. This might also have been the cause for Bobby Stark to take over the famous "Oliver" solo from Stewart. And he plays it very beautifully in his own way. With Higginbotham we have one of the most exiting brass players of the classic jazz period in this band. Listen how he handles his three "Oliver" choruses in 'Sugar Foot Stomp'! Great.
W.C. Allen, Hendersonia, p.270: "*Presumably full band personnel but see above session for remarks on third trumpeter. Two trombone soloists are again present. Rex Stewart has identified Stark as soloist on this version of 'Sugar Foot Stomp'."*
Notes:
*- Rust*3: Russell Smith –Bobby Stark -t; Rex Stewart –c; Benny Morton - Claude Jones –tb; Russell Procope –cl –as; Edgar Sampson – cl –as –vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj -g; John Kirby –bb -sb; Walter Johnson –d; Claude Jones –v; Nat Leslie -a.*
- W.C. Allen, Hendersonia, p. 270: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Claude Jones, J.C. Higginbotham, trombones; Russell Procope, Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass; Walter Johnson, drums; Claude Jones, vocal.
*- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Claude Jones, J.C. Higginbotham, tb; Russell Procope, Edgar Sampson, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Rex Stewart, v.*
Solos ad-lib:
1431: CH ten 16; CJ voc 15 + 15 + 15
1432: CJ o-tbn 1+7 + 14; RP alt 30
1433: CJ o-tbn 12; BS m-tpt 12 + 12 + 12; JCH o-tbn 12 + 12 + 12; CH ten 12 + 10
1434: CJ o-tbn 12; JCH o-tbn 4
Discernible differences of takes:
1431-2: Second vocal chorus, second line: "I´ll be standing on the corner high"
1431-3: Second vocal chorus, second line: "I´ll be standing on the corner lap down"
1432-1: Second chorus - alto solo bars 15/16: a sequence of eight dotted same notes f, then two downward dotted notes
1432-3: Second chorus - alto solo bars 15/16: six alternating dotted notes and one sustained higher note

011 **CONNIE´S INN ORCHESTRA** New York, Oct. 1931
Russell Smith, Rex Stewart, Bobby Stark – tpt; J. C. Higginbotham – tbn;
Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs; Walter Johnson – dms;
Fletcher Henderson – arr (2)

1503-2	12th Street Rag	Crown 3212,	Chronogical Classics 546
1506-3	Milenburg Joys	Crown 3212,	Chronogical Classics 546

We hear a rather soft Rex Stewart solo on the first title, but this may also be caused by Crown´s not so effective recording equipment? Stark solos in the second title. And there is no sign of a second trombonist. Whether Kirby plays string bass or tuba is very difficult to differentiate. But I believe that he plays tuba on both titles.
W.C. Allen, Hendersonia, p. 271: „*If this session was indeed recorded in October, the Henderson band had already left Connie´s Inn, and Claude Jones (who is not audible on these sides) had left Henderson to join Don Redman´s new band which ewas soon to begin playing at Connie´s Inn itself. See previous sessions for remarks on trumpeters; the bass instrument is not well resolved."*
Notes:
*- Rust*3: probably: Russell Smith –Bobby Stark -t; Rex Stewart –c; J.C. Higginbotham or Sandy Williams –tb; Russell Procope –cl–ss–as; Edgar Sampson – cl–as–vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj -g; John Kirby –bb -sb; Walter Johnson –d; Claude Jones –v; Nat Leslie -a.*
- W.C. Allen, Hendersonia, p. 271: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham, trombone; Russell Procope, Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, tuba or string bass; Walter Johnson, drums.
*- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, tb; Russell Procope, Edgar Sampson, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d.*
Solos ad-lib:
1503: JCH o-tbn 2 + 14; CH ten 16; RexSt o-cnt 14

1506: *BS o-tpt 16; JCH o-tbn 15*

012 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Oct. 15, 1931
Russell Smith, Rex Stewart, Bobby Stark – tpt; J. C. Higginbotham – tbn;
Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – gtr, bjo; John Kirby – sbs, bbs; Walter Johnson – dms, vib;
Les Reis – voc; Frank Skinner – arr (2)

151845-1	Singin´ The Blues	Col 2565-D,	Chronogical Classics 546
151846-3	It´s The Darndest Thing	Col 2565-D,	Chronogical Classics 546

This is nice commercial Henderson, beautifully played. One solo by Rex Stewart in the first title. The rhythm section is guitar and string bass in the first title, and banjo and tuba in the second title. Great four-four tuba by John Kirby.
W.C. Allen, Hendersonia, p. 271: *„On the next two (this one and the next – KBR) Columbia record dates, I cannot positively hear a second trombone. It is apparently Rex Stewart who takes the lovely, muted "talking" style trumpet solos on 'Singin´ The Blues' and 'Sugar'; he plays in similar vein on some other Henderson recordings, and on some of McKinney´s records, especially 'Rocky Road'. At one time, I had thought it was not Rex, because of contemporary evidence that he was then playing (and recording) with McKinney´s Cotton Pickers; but on the other hand, these solos are NOT by Smith or Stark, and Stanley Dance says, "on 'Singin´' there´s n upward flare of a kind I never heard anyone but Rex do." Frank Driggs´ LP notes, Hugues Panassie, and Dance all agree these solos are by Rex Stewart."*
W.C. Allen, Hendersonia, p. 272: *„See remarks on previous pages about trumpet solos. Les Reis´ name is from the Columbia files. The tune 'Singin´ The Blues' on this date is not the Con Conrad – J. Russell Robinson tune of that name, from 1927, which had been recorded for all time by Frankie Trumbauer´s band with Bix Beiderbecke on cornet, and the arrangement of which had been re-orchestrated, probably by Bill Challis, for Henderson´s Melotone and Victor recordings of the past months. Rather, it, and 'It´s The Darndest Thing', were from a Negro musical named 'Singin´ The Blues' which opened at the Liberty Theater, New York, on Sept. 16, 1931.*
<u>Notes:</u>
*- Rust*3: Russell Smith –Bobby Stark -t;Rex Stewart –c; J.C. Higginbotham - Sandy Williams –tb; Russell Procope –cl –ss –as; Edgar Sampson – cl –as –vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj -g; John Kirby –bb -sb; Walter Johnson –d; Les Reis –v.*
- W.C. Allen, Hendersonia, p. 272: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham, trombone; Russell Procope, clarinet and alto sax; Edgar Sampson, alto sax and violin; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums; Les Reis, vocals.
*- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, tb; Russell Procope,Edgar Sampson, cl, as, vn; Coleman Hawkins, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb; Walter Johnson, d; Les Reis, v.*
<u>Solos ad-lib:</u>
151845: *RexSt m-cnt 24; BS o-tpt 8; BS o-tpt 8; CH ten 8; BS o-tpt 8; CH ten 4*
151846: *FH pno 4; BS m-tpt 16 + 8; JCH o-tbn 8; CH ten 16*

013 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Oct. 16, 1931
Russell Smith, Rex Stewart, Bobby Stark – tpt; J. C. Higginbotham – tbn;
Russell Procope – alt, clt; Edgar Sampson – alt, vln; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – bjo; John Kirby – bbs; Walter Johnson – dms;
Les Reis – voc (1,2); Archie Bleyer – arr (3)

151847-1	Blues In My Heart	Col 2559-D,	Chronogical Classics 546
151848-1	Sugar	Col 2559-D,	Chronogical Classics 546
151849-1	Business In F	Col 2615-D,	Chronogical Classics 546

This is not one of the everage Henderson sessions of 1931 in that we have a beautiful rendition of 'Blues In My Heart', yet not played with the ubiquitous Benny Carter arrangement, but in a different version the arranger of which is not documented. J.C. Higginbotham plays the melody with a feeling, and it is certainly Bobby Stark on trumpet behind the singer, and not Rex Stewart as given by Walter C. Allen.
The following 'Sugar' encompasses great violin by Edgar Sampson, a fiery and enthusiastic trumpet solo by Bobby Stark and an equally lively muted trumpet/cornet solo by Rex Stewart. In comparison 'Business In F' is inferior for composition and arrangement.
But listen to that great rhythm section again: Holiday and Kirby throughout on banjo and tuba and Walter Johnson with his hi-hat a finger-post to future drum styles.
W.C. Allen, Hendersonia, p. 272: *„There were two earlier tunes entitled ‚Sugar' – one by Alexander, Mitchell and Pinkard, recorded by McKenzie and Condon´s Chicagoans among others; and one by Red Nichols in collaboration with Yellen, Ager and Crum. The tune recorded at this session is the third!"*
<u>Notes:</u>
*- Rust*3: Russell Smith –Bobby Stark -t;Rex Stewart –c; J.C. Higginbotham - Sandy Williams –tb; Russell Procope –cl –ss –as; Edgar Sampson – cl –as –vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj -g; John Kirby –bb -sb; Walter Johnson –d; Les Reis –v.*
- W.C. Allen, Hendersonia, p. 272: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham, trombone; Russell Procope, clarinet and alto sax; Edgar Sampson, alto sax and violin; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums; Les Reis, vocals.
*- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, tb; Russell Procope, cl, as; Edgar Sampson, as, vn; Coleman Hawkins, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d; Les Reis, v.*
<u>Solos ad-lib:</u>
151847: *JCH m-tbn 16 + 8; BS m-tpt obl 32; CH ten 1+8*
151847: *<u>ES vln 2+16</u>; BS o-tpt 14; RexSt m-cnt 32*
151847: *CH ten 16; JCH o-tbn 8; CH ten 8*

014 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Mar. 10, 1932
Russell Smith, Rex Stewart, Bobby Stark – tpt;
J. C. Higginbotham, *Sandy Williams* (if at all) – tbn;
Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – bjo, gtr; John Kirby – bbs, sbs; Walter Johnson – dms, bells; unknown – effects (2);

"John Dickens" – voc (1); Ikey Robinson – voc (2); Baby Rose Mary – voc (3,4); Harlan Lattimore – voc (5,6); *Benny Carter* – arr (2,6)

71938-1	Strangers	Vic 22955,	Chronogical Classics 546
71939-1	Take Me Away From The River	Vic 24008,	Chronogical Classics 546
71940-1	Say That You Were Teasing Me	Vic 22960,	Chronogical Classics 546
71941-1	Take A Picture Of The Moon	Vic 22960,	Chronogical Classics 546
71942-1	I Wanna Count Sheep	Vic 22955,	Chronogical Classics 546
71943-1	Poor Old Joe	Vic 24008,	Chronogical Classics 546

This now is a real commercial recording session – oh yes, everything in the music business was commercial! But read the titles, there is no title of any jazz origin. And no identifiable Rex Stewart trumpet solo here.
Strangers has short solos by Hawkins and Bobby Stark – not Rex Stewart as given by Allen. And also: what Allen identifies as trombone duet is really a trombone leading the saxophone section, a device Benny Carter had already developed in his arrangement for Charlie Johnson´s 'Mo´Lasses' of 1929.
In 'Take Me Away From The River' it is the great banjo virtuoso Ikey Robinson who sings the melody. But according to his own testimony (Storyville 2002-3, p.56) he did not play, but only sang. There is little soloing – Coleman Hawkins 15 bars and Fletcher Henderson 16 bars. But there is beautiful tuba playing here by John Kirby. W.C. Allen guesses that this is a Benny Carter arrangement, and there certainly are some devices that Carter used in other tunes, e.g. the saxophone voicings in the last chorus. But as a whole I would tend to suggest another arranger.
For the third and fourth titles, please, read W.C. Allen´s comment below.
'I Wanna Count Sheep' brings a couple of short solos by Hawkins, Stark and Higginbotham, but the extraordinary is Kirby´s slapping string bass which dominates authoritatively the rhythm section – and swings like hell.
W.C. Allen attributes the trumpet obligato behind the first vocal chorus in 'Poor Old Joe' to Rex Stewart, but I believe this player to be Stark. The glockenspiel in the second chorus is by Walter Johnson whose brushes are silent whenever the glockenspiel sounds. The clarinettist behind the second vocal chorus probably is Russell Procope, whereas the clarinettist in the last chorus is another player, most probably Edgar Sampson – or perhaps even Coleman Hawkins? Here also Allen suggests Carter as arranger.
But at no instance do I hear two trombones or any sign of Sandy Williams. Is he really there?
And it is still banjo and tuba in the rhythm section, but also guitar and string bass.
W.C. Allen, Hendersonia, p.307: "*Victor files give the same instrumentation as above, except that they specify string bass only. The plethora of vocalists seems strange for this period of economic hardship, but is real. "John Dickens" is not Bias, Deppe or Reis, nor Dick Robertson, present on the previous Gene Kardos session (adjacent matrices 71934-37). Ike Robinson, Negro banjoist-singer known as "Banjo Ike" and not to be confused with Dick Robertson, recalled making this one title with the Henderson band. The two titles by then-child-star Babe Rose Marie (reminding one of a much-later Brenda Lee) were apparently made as an afterthought, as an audition "on approval" with the band reading from stocks; without the Victor information, one would never know from listening to them that it was the Henderson band behind her – there are NO instrumental solos or even hot accompaniments. Harlen Lattimore was then regularly singing with Don Redman´s orchestra, but did make this and a few other record dates as a guest vocalist in the Bing Crosby vein. … Two takes were made of all six titles, but only the #1 take in each case was mastered. There seems no possibility of the existence of alternate takes from this session."*
Notes:
*- Rust*3: Russell Smith –Bobby Stark -t;Rex Stewart –c; Sandy Williams - J.C. Higginbotham –tb; Russell Procope –cl –as; Edgar Sampson – as –vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Ikey Robinson –g-v; John Kirby –bb -sb; Walter Johnson –d; John Dickens – Harlan Lattimore –Baby Rose Marie –v.*
- W.C. Allen, Hendersonia, p. 272: Russell Smith, Rex Stewart, Bobby Stark, trumpets; J.C. Higginbotham,Sandy Williams, trombones; Russell Procope,Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, string bass and tuba; Walter Johnson, drums and bells; vocals by "John Dickens", Ike Robinson, Baby Rose Marie -----, Harlan Lattimore, and chorus from band.
*- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, Sandy Williams,tb; Russell Procope, cl, as; Edgar Sampson, cl, as, vn; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Clarence Holiday, g; John Kirby, bb, sb; Walter Johnson, d; John Dickens, Ikey Robinson, Harlan Lattimore, Baby Rose Marie, v.*
Solos ad-lib:

71938:	*CH ten 16; JD voc 32; BS o-tpt 14*
71939:	*CH ten 15; FH pno 2+16; IR voc 32*
71940:	*No ad-lib solos*
71941:	*No ad-lib solos*
71942:	*CH ten 2; FH pno 4; HL voc 30; CH ten 1+16; BS o-tpt 8; CH ten 8+2; JCH o-tbn 4; BS o-tpt 4*
71943:	*HL voc 32 + BS o-tpt obl 8 + 8; CH ten 8; HL+unknown voc 32 + RP clt obl 32; ES clt 8; CH ten 1+1*

015 **CONNIE´S INN ORCHESTRA** New York, Mar. 11, 1932
Leora Henderson, Rex Stewart, Bobby Stark – tpt;
J. C. Higginbotham, Sandy Williams – tbn;
Russell Procope, Edgar Sampson – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs; Walter Johnson – dms;
Harlan Lattimore – voc (3,4,5); Gene Gifford – arr (1); Fletcher Henderson – arr (2)

11445-A	Casa Loma Stomp	Ban 32701,	HEP CD 1016
11446-A	Blue Moments	Mt M-12368 (not issued),	HEP CD 1016
11447-A	How´m I Doin´, Hey, Hey	Ban 32440,	HEP CD 1016
11447-B	How´m I Doin´, Hey, Hey	Mt 91340-A (test)	not on LP/CD
11448-A	Good-Bye Blues	Mt M-12340,	HEP CD 1016

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

Don Redman´s title 'How Am I Doin´?' comprises good soloing by Higginbotham, an obligato by probably Stewart behind the vocal verse, a great 2 bar augmented alto break by Edgar Sampson in the first A part of the last chorus, and a number of short solo bits by others, among which Sandy Williams´ earliest solo performances in the Henderson band come a bit uneven. As for W.C. Allen there exists an unissued take – B of 'How Am I Doin´?' on test, obviously sadly unissued until now.
Oh yes, and then the very beautiful 'Good-Bye Blues' – which, by the way, is everything but a blues. Contrary to W.C. Allen I think that it is Bobby Stark taking the first trumpet solo. And what a wonderful ride-out band chorus, swinging like mad.
Holiday plays guitar and Kirby plays tuba throughout.
W.C. Allen, Hendersonia, p.308: *"Instrumentation is from the ARC files. Personnel is as for previous session, except that Fletcher and Leora Henderson thought she had played trumpet on some Brunswick sessions from this period, and seemed to recall 'Casa Loma Stomp' as one tilte. There is a trumpet solo on 'Blue Moments' (so bad it was delelted from the Columbia LP issue) which is not at all like any known work of Bobby Stark or Rex Stewart, who are both heard on other titles on this session. It does not sound like Russell Smith either, but although Leora said she never recorded any solos with the band, I am tentatively ascribing it to her. (John Chilton essentially agrees – a straight player, out of practice."*
Notes:
*- Rust*3: Russell Smith –Bobby Stark -t;Rex Stewart –c; Sandy Williams - J.C. Higginbotham –tb; Russell Procope –cl –as; Edgar Sampson – as –vn; Coleman Hawkins –cl -ts; Fletcher Henderson –p-ldr-a; Ikey Robinson –g-v; John Kirby –bb -sb; Walter Johnson –d; Harlan Lattimore –v.*
- W.C. Allen, Hendersonia, p. 308: Rex Stewart, Bobby Stark, possibly Leora Henderson, trumpets; J.C. Higginbotham, Sandy Williams, trombones; Russell Procope,Edgar Sampson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Clarence Holiday, banjo and guitar; John Kirby, string bass and tuba; Walter Johnson, drums; vocals by Harlan Lattimore, and chorus from band.
*- Rust*6: Leora Henderson, Rex Stewart, Bobby Stark, t; J.C. Higginbotham, Sandy Williams,tb; Russell Procope, Edgar Sampson, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a; Clarence Holiday, bj, g; John Kirby, bb, sb; Walter Johnson, d; Harlan Lattimore, v; Gene Gifford -a*
Solos ad-lib:
11445: JCH o-tbn 16; CH ten 16; BS o-tpt 16; RP clt 16
11446: RexSt m-cnt 14; CH ten 14; LH o-tpt 14
11447: CH ten 4; JCH o-tbn 1 + 1+16; BS o-tpt 4; HL voc 16 + 16 + 16 + RexSt m-cnt obl 16; CH ten 1+16; HL voc 14; SW o-tbn 4 + 2; ES alt 2; RexSt o-cnt 1; ES alt 1; SW o-tbn 1; CH ten 1; CH ten2; BS o-tpt 2
11448: BS m-tpt 16; JCH o-tbn 1+14; HL voc 16 + FH pno obl 16; CH ten 1+2; CH ten coda 1
Discernible differences of takes: (thanks to Walter C. Allen, Hendersonia)
11447-A: First and second vocal chorus, Lattimore sings: "Oh gee baby oh shaw"
11447-B: First and second vocal chorus, Lattimore sings: "Oh gee baby hee shaw"

016 **LOUIS ARMSTRONG AND HIS ORCHESTRA** Camden, Dec. 08, 1932
Louis Armstrong – tpt, voc, ldr;
Louis Hunt, Billy Hicks, Louis Bacon – tpt; Charlie Green – tbn;
Pete Clark, Edgar Sampson– alt, clt; Elmer Williams – ten;
Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – bbs; Chick Webb – dms;
Mezz Mezzrow – bells (3,4), unknown - train effects (3,4)

74820-1	That´s My Home	Vic 24200,	Chronogical Classics 536
74820-2	That´s My Home	BB B-10236,	BMG 09026 68682 2 II
74821-1	Hobo, You Can´t Ride This Train	Vic 24200,	Chronogical Classics 536
74821-2	Hobo, You Can´t Ride This Train	Vic uniss 78,	BMG 09026 68682 2 II
74822-1	I Hate To Leave You Now	Vic 24204,	Chronogical Classics 536
74822-2	I Hate To Leave You Now	Vic 1A-2016,	BMG 09026 68682 2 II
74823-1	You´ll Wish You´d Never Been Born	Vic 40-0102,	BMG 09026 68682 2 II
74823-2	You´ll Wish You´d Never Been Born	Vic 24204,	Chronogical Classics 536

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

This recording session is played by the early Chick Webb band under Armstrong´s name, when Louis did not have a band of his own. As almost always in later years, these titles are feature-numbers for Armstrong, and nothing will be said here in praise of Louis as so much has been said before, and certainly more appropriate than I would be able to.
In consequence, there is little solo performance of band members on these sides. But the following should be mentioned:
- 'That´s My Home': Louis shares a too-short chase part in the verse with Elmer Williams on tenor. Otherwise, it´s Armstrong throughout in this tune, except, perhaps, for two ad-lib bars by probably Louis Bacon on the trumpet.
- 'Hobo, …': there is beautiful 4/4 tuba by Elmer James all over here, a tenor sax chorus by Williams, and a rather modern muted swing/bluesy trombone chorus – a bit shaky, perhaps. (Charlie Green had obviously listened to the younger trombonists of his time.)
- 'I Hate To Leave You, Now': Louis Bacon – probably – plays a nice muted obligato behing Louis´ vocal. Then it is all Louis again.
- 'You´ll Wish … Born': obviously is an early setting of his 'You Rascal, You'. There are fine solo outings by Elmer Williams, by Green with a solo in early swing fashion and nice Pete Clark on clarinet.
I believe not to have heard Elmer James on string-bass here, but on tuba only throughout this session.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Don Kirkpatrick (p); John Trueheart (g); Elmer James (b); Chick Webb (dm)
- B. Rust, The Victor Master Book, Vol. 2: LA-t-v; 3t; tb; 3s; vn; p; g; b-bb; d.
*- Rust*2: Louis Armstrong (tpt, vcl); Louis Bacon, Louis Hunt, Billy Hicks (tpt); Charlie Green (tbn); Pete Clark, Edgar Sampson (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (gtr); Elmer James (sbs); Chick Webb (dms); Mezz Mezzrow (bells)*
*- Rust*3,*4,*6: Louis Armstrong -t -v; Louis Bacon -Louis Hunt -Billy Hicks -t; Charlie Green -tb; Pete Clark -cl -as; Edgar Sampson -as -vn; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -g; Elmer James -bb -sb; Chick Webb -d; Mezz Mezzrow -bells*
- J. Willems, All Of Me, The complete discographx of Louis Armstrong: Louis Armstrong (tp, voc); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green, tb); Pete Clark (cl, as); Edgar Sampson (as); Elmer Williams (ts); Don Kirkpatrick (p); John Trueheart (g); Elmer James (tu); Chick Webb (d)
- Louis Armstrong, The complete RCA Victor Recordings, booklet: Armstrong, trumpet and vocals; Louis Bacon, Louis Hunt, Billy Hicks, trumpets; Charlie Green, trombone; Pete Clark, clarinet and alto sax; Edgar Sampson alto sax and violin; Elmer Williams tenor sax; Don

Kirkpatrick, piano; John Trueheart, guitar; Elmer James, tuba and bass; Chick Webb, drums; Mezz Mezzrow, bells.
Solos ad-lib:
- 74820: LA voc 32; LA o-tpt 4; EW ten 3; LA o-tpt 4; EW ten 3; LA o-tpt 1+32
- 74821: LA voc 16 + 8; EW ten 16; LA voc 16; CG o-tbn 16; LA o-tpt 16 + 8
- 74822: LB m-tpt 1+31; DK pno 4; LA voc + LB m-tpt obl 31; DK pno 2+4; LA o-tpt 16
- 74823: LA o-tpt without time; EW ten 10 obl; LA voc 16 + 16; EW ten 1+16; LA voc 16; CG o-tbn 16; LA voc 16; PC clt 16; LA o-tpt 16 + 16
Notable differences of takes:
74820-1: Introduction: single chimes-strokes in bars 1, 2 and 3 (prob by Webb), rhythm-section starting on measure 3 of bar 6
74820-2: Introduction: one single chimes-stroke at the end of bar 4, rhythm-section starting with measure 1 of bar 6
74821-1: Train-effects at start of tune: 2 bell-strokes, then steam-effects and train-whistle; LA beginning with "My, my, my, …"
74821-2: Train-effects at start of tune: train-whistle, then 2 bell-strokes, then steam-effects; LA beginning vocal with "Boy, …"
74822-1: Introduction bar 4: LA starts with eighth-notes c-d-e-f-f then quarter-note e (upbeat to melody)
74822-2: Introduction bar 4: LA starts with eighth-note c and quarter note c (syncopated), then 2 eighth-notes c (upbeat to melody)
74823-1: LA begins introduction with: half-note a, 6 eighth-notes bb-a-ab-a-c-c
74823-2: LA begins introduction with: half-note a, 2 eighth-notes c-b, quarter-note bb

017 **CHICK WEBB´S SAVOY ORCHESTRA** New York, Dec. 20, 1933
Mario Bauza, Reunald Jones, Taft Jordan – tpt; Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, bells, ldr;
Taft Jordan – voc (1);
Benny Carter – arr (2)

152658-1	On The Sunny Side Of The Street	Col 2875-D, Chronogical Classics 502
152659-2	Darktown Strutters Ball	Col CBS CL-2639 (LP), HEP CD 1023

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

This is the start of the Chick Webb band in their classic and more modern form, only Bobby Stark not yet on his chair. 'Sunny Side Of The Street' shows young Taft Jordan´s capability in following Armstrong´s way of playing and singing.
The band swings like mad in 'Darktown Strutters Ball', played in a Benny Carter arrangement showing Carter´s generous handling of tune structures and chord sequencies. And then there is Sandy Williams´ sharp and moderately dirty way of soloing, and a nice chorus of little-known Reunald Jones. Sadly, Joe Steele´s complex piano solo cannot match the given pace of the arrangement, and is even more disturbed by someone´s silly tinkling with bells. I have found these bells attributed to bandleader Webb somewhere. And I did not believe. But listening, you may recognise that the drums are silent for the duration of the piano solo, and thus Chick Webb really might have got up from his drum-seat to use the bells – a single one, that is.
As the reader/listener may see in session 018, this 'Darktown Strutters Ball' take -2 seems to be the only one existing (see next session)! But I certainly would like to hear of an explanation different from mine of this problem.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Renald Jones, Taft Jordan (tp); Sandy Williams (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3,*4,*6: Mario Bauza, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)*
Tunes structures:
152658-1 On The Sunny Side Of The Street Key of C Columbia
(Intro 4 bars TJ m-tpt)(Chorus 1 32 bars AABA TJ voc 30 – EW ten 2)(Chorus 2 32 bars AABA TJ o-tpt)(Tag 2 bars TJ o-tpt)
152659-2 Darktown Strutters Ball Key of Eb Columbia
(Intro 8 bars ens)(Chorus 1 20 bars AA' ens)(Chorus 2 20 bars AA' RJ m-tpt 18 – ens 2)(Tag 2 bars ens)(Chorus 3 20 bars AA' EW ten 18 – ens 2)(Chorus 4 20 bars AA' JS pno + ? bells 8 – ens 4 – SW o-tbn 6 – ens 2)(Chorus 5 20 bars AA' ens)(Chorus 6 20 bars AA' PC clt 16 – ens 4)(Tag 2 bars ens)(Chorus 7 20 bars AA' ens 15 – MB o-tpt 5)(Chorus 8 20 bars AA' ens)

018 **CHICK WEBB´S SAVOY ORCHESTRA** New York, Jan. 15, 1934
Mario Bauza, Reunald Jones, Taft Jordan – tpt; Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, *bells*, ldr;
Benny Carter – arr (1); Edgar Sampson – arr (2,3)

152659-4	*Darktown Strutters Ball*	*Col CB-754, www.youtube.com*
152686-3	If Dreams Come True	Col 2883-D, Chronogical Classics 502
152687-2	Get Together	Col 2883-D, Chronogical Classics 502

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

It seems that this take of 'Darktown Strutters Ball' was not reissued up to now, but you may find it on "YouTube". I – KBR – did, with the help of my "good ole" friend Michael Rader. The "YouTube" version does not show a take designation – the matrix number 152659 only – but clearly the disc number CB-754. But much to my displeasure, this take seems to be identical to take -2 above. Every anchor-phrase in the instrumental solos are identical, even the tinkling bell sounds during the piano solo with silent drums.
As the matrix number of "this" 'Darktown Strutters Ball' does not belong to the matrix-block of January 15, I assume that there is no take -4, but take -2 only from the December 20 date. Thus, I´d prefer to list it in italics, here.
Take -2 – as we know it - might not have been issued early on, but found in the Columbia vaults by Miss Chmura and issued on CBS CL-2639, and used for CD reissues since then. Strange to say, Rust*2 lists the title as rejected in December 20, while all other Rusts list it as on the Columbia LP CL-2639. Take -4 is listed in all Rusts as on Col CB-754 from January 15, 1934.
The other two tunes are typical Edgar Sampson arrangements, the first title 'If Dreams Come True' a Sampson original that has become famous among jazz musicians in the subsequent years as a session number. In this tune we find an entire chorus of piano soloing by Steele, here in profound Harlem stride-style, yet played in his kind of symphonic manner. Great solos by Edgar Sampson, Sandy Williams and little known Reunald Jones, but no solos by Taft Jordan. And strong eight bars by Elmer Williams on tenor in the second title.

ADDENDUM 10-09-2024: Ph. Melick sent me a photo of Col 2883-D showing the title´s name as a plain 'Get Together'.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Renald Jones, Taft Jordan (tp); Sandy Williams (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3,*4,*6: Mario Bauza, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)*
Tunes structures:
152686-3 If Dreams Come True Key of F Columbia
(Chorus 1 32 bars ABAB' brass+JS pno 16 – saxes 8 – brass+JS pno 6 – ES alt 2)(Chorus 2 32 bars ABAB' ES alt 16 – RJ m-tpt 8 – ES alt 8)(Chorus 3 32 bars ABAB' JS pno)(Chorus 4 32 bars ABAB' SW m-tbn)(Chorus 5 32 bars ABAB' ens)
152687-2 Get Together Key of C Columbia
(Chorus 1 32 bars AABA ens) (Chorus 2 32 bars AABA RJ m-tpt)(Chorus 3 32 bars AABA ES alt 16 – SW o-tbn 8 – ES alt 8)(Chorus 4 32 bars AABA ens 16 – EW ten 8 – ens 8)(Coda 22 bars ens)

019 **CHICK WEBB´S SAVOY ORCHESTRA** New York, May 09, 1934
Mario Bauza, Reunald Jones, Taft Jordan – tpt; Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;
Taft Jordan – voc (1,3); Chuck Richards – voc (2);
Edgar Sampson – arr (1,3)

152733-2	I Can´t Dance (I Got Ants In My Pants)	Col 2920-D,	Chronogical Classics 502
152734-1	Imagination	Col 2920-D	not on LP/CD
152734-2	Imagination	Col 2920-D,	Chronogical Classics 502
152735	Why Should I Beg For Love?	Col unissued	not on LP/CD

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

'I Can´t Dance' is Philadelphia trumpeter Charlie Gaines´ famous party tune, sung by Taft Jordan and a band choir and arranged by Edgar Sampson in his no-nonsense arranging style.
On another level is the somewhat trashy stock arrangement of 'Imagination' with its queer chorus structure, sung in an adequate way by white singer Chuck Roberts, but rescued in some way by Jordan´s very jazzy trumpet outings.
I have just recently (10-09-2024) been informed by Phil Melick of Charleston, W.V. that *"at least two copies of Col 2920-D were pressed with 152734-1, a quite noticeably different performance of 'Imagination' especially in Jordan´s solos."* (Unfortunately, I was not able to hear this take and compare.)
No Steele solos, here, but he is apparent behind the opening ensembles of 'I Can´t Dance'. But we have fine solos by both players with the name of Williams. And I believe this session to be the first one Webb drives the band along by using the high-hat cymbals in ride manner.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Renald Jones, Taft Jordan (tp); Sandy Williams (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3,*4,*6: Mario Bauza, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr); Chuck Richards (vcl)*
Tunes structures:
152733-2 I Can´t Dance Key of Db Columbia
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Tag 6 bars ens)(Chorus 2 32 bars AABA TJ voc+choir 30 – SW o-tbn 2)(Chorus 3 32 bars AABA SW o-tbn 16 – RJ m-tpt 8 – SW o-tbn 6 – PC clt 2)(Chorus 4 32 bars AABA PC clt 16 – EW ten 7 – PC clt 9)(Coda 8 bars TJ voc+choir 7 – ens 1)
152734-2 Imagination Key of F Columbia
(Intro 8 bars PC clt 4 – EW ten 2 – ens 2)(Chorus A1 24 bars ABA ens)(Chorus B1 32 bars AABA CR voc)(Tag 2 bars ens)(Chorus A2 24 bars ABA TJ o-tpt 8 – CR voc 8 – TJ o-tpt 8)
Notable differences of takes:
152734-1: Having no access to this generally in-known take, I am un-able to comment.
152734-2: Having no access to the above take -1, I am un-able to comment on differences.

020 **CHICK WEBB´S SAVOY ORCHESTRA** New York, May 18, 1934
Mario Bauza, Reunald Jones, Taft Jordan – tpt; Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;
Taft Jordan – voc (1);
Edgar Sampson – arr

152735-4	Why Should I Beg For Love?	Col 2926-D,	Chronogical Classics 502
152740-2	Stomping At The Savoy	Col 2926-D,	Chronogical Classics 502

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

The first title – like 'Imagination' of the session before – is part of the sentimental and commercial side of the Webb band. And it is a showcase for Taft Jordan´s Armstrong-oriented performance. His final trumpet half-chorus is beautiful but little original. But listen to Joe Steele´s piano accompaniment in his very own semi-classical style, which is expertly played and very tasteful and elegant. Steele fills all "empty" spaces of Sampson´s arrangements perfectly.
'Stompin´ At The Savoy' is one of the all-time jazz tunes, arranged by its composer/originator Edgar Sampson, who on this way gave the classic Chick Webb band their shape. Great solos by the horn men. (The personnel of HEP CD 1023 have Bobby Stark as trumpet soloist on 'Savoy', but this seems to be wrong and is not in accordance with the discos.)
Edgar Sampson´s arrangements with their light and flowing texture are in strong contradiction to Benny Carter´s full and condensed scores, often lacking introductions and/or codas.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Renald Jones, Taft Jordan (tp); Sandy Williams (tb); Pete Clark, Edgar

Sampson, Elmer Williams (s); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3,*4,*6: Mario Bauza, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)*
Tunes structures:
152735-4 Why Should I Beg For Love? Key of C / Ab *Columbia*
(Chorus 1 32 bars AABA SW m-tbn 16 – ens 8 – SW m-tbn 6 – JS pno 2)(Chorus 2 32 bars AABA TJ voc)(Bridge 4 bars EW ten+ens modulation) (1/2 Chorus 3 16 bars AA TJ o-tpt)
152740-2 Stomping At The Savoy Key of Db / D *Columbia*
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA ens 16 - MB m-tpt 8 – ens 8)(Chorus 3 32 bars AABA SW o-tbn 16 – EW ten 8 – SW o-tbn 8)(Chorus 4 32 bars AABA RJ m-tpt 16 – PC clt 8 – RJ m-tpt 8)(Chorus 5 32 bars AABA ens 16 – ES alt 8 – ens 8)

021 **CHICK WEBB´S SAVOY ORCHESTRA** New York, Jul. 06, 1934
Mario Bauza, Bobby Stark, Taft Jordan – tpt; Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt; Wayman Carver – ten, clt, flt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs, bbs; Chick Webb – dms, ldr;
Charles Linton – voc (2,4);
Edgar Sampson – arr

152769-2	Blue Minor	OK 41572,	Chronogical Classics 502
152770-2	True	OK 41571,	Chronogical Classics 502
152771-2	Lonesome Moments	OK 41572,	Chronogical Classics 502
152772-2	If It Ain´t Love	OK 41571,	Chronogical Classics 502

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

Although listed as a member of the Chick Webb band in all Rusts for this date, Arbello is not present here.
Again, one of Edgar Sampson´s unobtrusive but beautiful compositions/arrangements: 'Blue Minor'. Sampson seems not to have liked arranged modulations of keys. He always changes from one key to another without any modulation, the direct way. So, 'Blue Minor' starts in Bb minor, solos are in Db major, and the whole affair ends with a half-chorus in Bb minor, again. There is much space for beautiful improvisation. This tune was also recorded for Decca two months later, on 11 September, 1934. Diversities to this recording (not alternate takes!) may be found in the corresponding 'Tunes Structures' below. John Kirby plays a wonderful legato tuba here in 'True'. In 'If It Ain´t Love' it´s Webb on his hi-hat cymbal in the beginning, again, and below singer Linton we hear the very under-rated Joe Steele delivering a nice piano accompaniment.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Fernando Arbelo (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3,*4,*6: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Fernando Arbello (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr); Charles Linton (vcl)*
Tunes structures:
152769-2 Blue Minor Key of Bbm / Db / Bbm *Columbia*
(Intro 8 bars ens 7 - ES alt 1)(Chorus A1 32 bars AABA ens 16 – ES alt 8 – ens 8)(Chorus B1 32 bars AABA SW o-tbn 16 - ens 8 – SW o-tbn 8)(Chorus B2 32 bars AABA BS m-tpt 16 – ES alt 8 – BS m-tpt 6 – ens 2)(1/2 Chorus A2 16 bars BA JS pno 8 – ens 7 – BS m-tpt 1)
152770-2 True Key of Bb *Columbia*
(Intro 4 bars ens)(Chorus 1 32 bars AA' TJ m-tpt 24 – ens 8)(Chorus 2 32 bars AA' TJ voc + BS m-tpt)(Chorus 3 32 bars AA' EW ten 16 – TJ o-tpt 16)
152771-2 Lonesome Moments Key of F *Columbia*
(Intro 8 bars JT gtr 4 – JS pno 4)(Chorus 1 32 bars AABA ?MB m-tpt 16 – SW o-tbn 8 - ?MB m-tpt 8)(Chorus 2 32 bars AABA EW ten 16 – PC clt 8 – EW ten 8)(Chorus 3 32 bars AABA ens 4 – TJ o-tpt 4 – ens 4 – TJ o-tpt 4 – ES alt 8 – ens 8)
152772-2 If It Ain´t Love Key of Eb / C / Eb *Columbia*
(Intro 4 bars ens)(Chorus 1 32 bars TJ o-tpt 16 – EW ten 12 – ens 4 modulation)(Chorus 2 32 bars ABAC CL voc)(Tag 2 bars modul.) (Chorus 3 32 bars ABAC ens 8 – SW o-tbn 8 – ens 16)

022 **ETHEL WATERS** New York, Sep. 05, 1934
Ethel Waters – voc;
Bobby Stark – tpt; Fernando Arbello – tbn;
Edgar Sampson – alt, vln; Elmer Williams – ten, clt;
Joe Steele – pno; John Trueheart - gtr; John Kirby – sbs; *Chick Webb – cymbal (2,3)*

38548-A	Give Me A Heart To Sing To	Dec 141,	Chronogical Classics 735
38549-A	I Ain´t Gonna Sin No More	Dec 141,	Chronogical Classics 735
38549-B	*I Ain´t Gonna Sin No More*	*Dec 141,*	*Swingtime ST 1031 (LP)*
38550-A	Trade Mark	Br 02045,	Chronogical Classics 735
38551-A	You´re Going To Leave The Old Home, Jim	Dec 234,	Chronogical Classics 735

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

No need to say something on Ethel Waters.
Now, that´s some crazy combination: part of the Chick Webb Band cum strings! But where are these? There is only one fiddle audible, and the player would be Sampson. Chordal backgrounds are played by wind-instruments plus one violin. But we find one of the great un-sung pianists of the 1920/30s here: Joe Steele. And the fiddle soloist is Edgar Sampson. Beautiful. And listen to muted Bobby Stark in the second title. And the rhythm! But, please, tell me: who plays the final cymbal-stroke at the end of 'I Ain´t Gonna Sin No More'?!
The accompanying band is sufficiently identifiable as members of the Chick Webb band. But, as what can be heard from the trumpet player, this clearly is Bobby Stark with his fast vertical phrasing in some short instances, and his growl technique which we know from his Fletcher Henderson period (Jordan plays horizontally in an Armstrong manner). But there are only a few moments when a trombone may be heard in

the background, and from his soft tone and playing I would favour Fernando Arbello instead of Sandy Williams. (I think that Williams would have interjected some of his boisterous marks.) In 'Trade Mark' we also have – together with the trumpeter - a tenor saxophonist, presumably Elmer Williams – it is his tone and phrasing.
The most featured musician is the violinist. He is listed in the discos together with a viola-player and a cello-player. Of the latter two I do not hear anything in these titles, but the violinist – when playing – is accompanied by the horn men. It would therefore be most feasible that Edgar Sampson is the sole violinist. It has to be reminded that he was ascertained enough and liked to play violin solos on records from 1927 on, whenever he was in a studio. Yet, he does not show any characteristics identifiable as Sampson´s here.
There is expert ad-lib piano accompaniment in the middle-eight of the first chorus of the first title.
'I Ain´t Gonna Sin No More' then has very nice jazz accompaniment with great driving string bass from John Kirby and a decent growl trumpeter, most probably Bobby Stark, and some Elmer Williams, Sampson fiddling intro and extro.
The first and last titles have Ethel Waters at her most commercial.
Swingtime ST 1031 (LP) claims to have take -B of 'I Ain´t Gonna Sin No More', but close listening and comparing did not unearth any diversities and are – in my opinion – identical.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- BGR*2,*3,*4: not listed*
*- Rust*2: Taft Jordan (tpt); Sandy Williams (tbn); Edgar Sampson (alt, vln); Elmer Williams (ten); unknown strings; Joe Steele (?) (pno); John Trueheart (gtr); John Kirby (sbs)*
*- Rust*3,*4,*6: Taft Jordan -t; Sandy Williams -tb; Edgar Sampson -as, -vn; Elmer Williams -ts; unknown -vn; unknown -vl; unknown vc; ?Joe Steele -p; John Trueheart -g; John Kirby -sb; or Sampson and the three rhythm only (5)*
Soloists ad-lib:

38548:	*ES vln 4; ES vln obl 16; JS pno obl 8; ES vln obl 8; ES vln 8; ES vln obl 8*
38549:	*ES vln 4; ES vln+EW ten obl 16; BS m-tpt 32 + 32 + 16; ES vln 4*
38550:	*BS m-tpt 4; ES vln obl 8; BS m-tpt+ES vln 8; ES vln obl 16; BS m-tpt obl 16; JS pno obl 4; BS m-tpt obl 4; JS pno obl 4; EW ten obl 4; JS pno obl 4; ES vln obl 4; JS pno obl 4; BS m-tpt+ES vln obl 8*
38551:	*ES vln 4; ES vln obl 32 + 16*

Notable differences of takes:

38549-A:	*This take as noted on Chronogical Classics 735. Swingtime ST 1031 (LP) aurally and very probably carries this same take!*
38549-B:	*This take as noted on Swingtime ST 1031 (LP). No diversities recognisable.*

023 **CHICK WEBB AND HIS ORCHESTRA** New York, Sep. 10, 1934
Mario Bauza, Bobby Stark, Taft Jordan – tpt;
Claude Jones, Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten, clt; Wayman Carver – ten, clt, flt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, *vib,* ldr;
Taft Jordan – voc (1,2);
Edgar Sampson – arr (4,5)

38593-A	That Rhythm Man	Dec 173,	Chronogical Classics 502
38594-A	On The Sunny Side Of The Street	Dec 172,	Chronogical Classics 502
38595-A	Lona	Dec 173,	Chronogical Classics 502
38596-A	Blue Minor	Dec 172,	Chronogical Classics 502
38596-B	*Blue Minor*	*Dec 172,*	not on LP/CD

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

This is the first recording of the Chick Webb band under the name of 'Chick Webb and his Orchestra', the 'Savoy' addition dropped.
There is an entire chorus of piano solo in 'Lona' and an 8-bar solo spot in 'Blue Minor', and both solos are played in a linear style with typical Stride-style embellishments in Joe Steele´s "symphonic" style.
And: Claude Jones still is with the Henderson band recordings for Decca until September 25, 1934. So, was he really with the Chick Webb band on this date? All trombone solos on these sides are apparently by Sandy Williams. And again, listen to John Kirby´s fantastic bass playing. There are vibraphone sounds at the very end of 'Lona' and might well be by Webb.
And what a jazzy singer and trumpet player Taft Jordan was – very much in Armstrong´s style.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)*
*- Rust*4,*6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs); Chick Webb -d -ldr*
- Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Claude Jones, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d, bells); "Some discographies list a -B take for 'Blue Minor', however, this has yet to surface and does not exist as a metal part or test pressing in the Decca vault."
Tunes structures:
38593-A That Rhythm Man Key of Ab Decca
(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BS o-tpt 16 – ES alt 8 – BS o-tpt 8)(Chorus 3 32 bars AABA TJ voc)(Chorus 4 32 bars AABA SW m-tbn 32)(Chorus 5 32 bars AABA ens 16 – TJ o-tpt 8 – ens 6 – TJ o-tpt 2)(Coda 14 bars TJ o-tpt 6 – ens 8)
38594-A On The Sunny Side Of The Street Key of C Decca
(Intro 4 bars ens)(Chorus 1 32 bars AABA TJ m-tpt 16 – ens 8 – TJ m-tpt 7 – EW ten 1)(Chorus 2 32 bars AABA TJ voc 30 – EW ten 2) (1/2 chorus 16 bars BA TJ o-tpt)
38595-A Lona Key of D Decca
(Intro 4 bars EW ten)(Chorus 1 32 bars AA' MB m-tpt 30 – ES alt 2)(Chorus 2 32 bars AA' ES alt)(Chorus 3 32 bars AA' JS pno) (Chorus 4 32 bars AA' ens)
38596-B Blue Minor Key of Bbm / Db / Bbm Decca

(Intro 8 bars ens 7 - ES alt 1)(Chorus A1 32 bars AABA ens 16 – ES alt 8 – ens 8)(Chorus B1 32 bars AABA SW m-tbn 16 - ens 8 – SW m-tbn 6 – PC clt 2)(Chorus B2 32 bars AABA PC clt 16 – JS pno 8 – PC clt 6 – ens 2)(Chorus B3 32 bars AABA BS m-tpt 16 – ES alt 8 – BS m-tpt 8)(1/4 Chorus A2 8 bars BA ens 7 – BS m-tpt 1)

024 **CHICK WEBB AND HIS ORCHESTRA** New York, Nov. 19, 1934

Mario Bauza, Bobby Stark, Taft Jordan – tpt;
Claude Jones, Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten; Wayman Carver – ten, clt, flt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;
Taft Jordan – voc (1);
Edgar Sampson – arr (1,2,4); Don Kirkpatrick – arr (3)

39138-A	It´s Over Because We´re Through	Dec 483,	Mosaic MD8-252-I
39140-A	Don´t Be That Way	Dec 483,	Mosaic MD8-252-I
39141-A	What A Shuffle	Dec 1087,	Mosaic MD8-252-I
39142-A	Blue Lou	Dec 1065,	Mosaic MD8-252-I

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

Taft Jordan stars on 'It´s Over Because We´re Through' on trumpet and singing this Willie Bryant tune in his own Armstrong mould. And listen to Joe Steele´s fine piano accompaniment to Jordan´s vocal. The second tune is one of Edgar Sampson´s very famous compositions and performed in his typically simple and unobtrusive arrangement.
And 'Don´t Be That Way' carries an eight-bars drum solo by the master in the last chorus, played with brushes in fast triplets.
'What A Shuffle' is a composition – if you like to call it one – and an arrangement by pianist Don Kirkpatrick … and it really is a shuffle. Seldom did I have such difficulties in analysing an arrangement and distinguish the different parts. (Please, excuse, if I am partly wrong here!) Most interestingly: Kirkpatrick did not leave room for the pianist to solo.
And, at the end of this session another Sampson composition, 'Blue Lou', one of my own very favourite swing-tunes, with an entire piano-chorus by Joe Steele – beside his exemplary band accompaniment.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)*
*- Rust*4,*6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs); Chick Webb -d -ldr*
- Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Claude Jones, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d)
Tunes structures:
39138-A It´s Over Because We´re Through Key of Ab Decca
(Intro 4 bars ens+ CJ o-tbn)(Chorus 1 32 bars AABA TJ m-tpt 16 – ens 8 – TJ m-tpt 6 – JT gtr 2)(Chorus 2 32 bars AABA TJ voc 30 – SW o-tbn 2)(1/2 Chorus 16 bars BA TJ o-tpt)
39140-A Don´t Be That Way Key of D / G Decca
(Chorus 1 32 bars AABA ens 16 – tbns 8 – ens 8)(Tag 2 bars ens)(Chorus 2 32 bars AABA EW ten 16 – ES alt 8 – EW ten 6 – ens 2) (Chorus 3 32 bars AABA CJ m-tbn 16 – TJ o-tpt 8 – CJ m-tbn 6 – ens 2)(Chorus 4 32 bars AABA ens 16 – CW dms 8 – ens 8)
39141-A What A Shuffle Key of Bb Decca
(Intro 4 bars ens)(Chorus 1 16 bars AABA ens)(Chorus 2 16 bars ABAA EW ten 8 – ens 8)(Bridge 4 bars ens)(Chorus 3 16 bars AABA TJ o-tpt 8 – ens 8)(Interlude 1 8 bars brass)(Chorus 4 16 bars AABA BS m-tpt 8 – ES alt 8)(Interlude 2 12 bars ES alt) (Interlude 3 16 bars SW m-tbn 8– ES alt 4)(Chorus 5 16 bars AABA ens)(Chorus 6 16 bars AABA ens)(Coda 4 bars ens+ TJ o-tpt)
39142-A Blue Lou Key of G Decca
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BS m-tpt16 – ES alt 8 – BS m-tpt 8)(Chorus 3 32 bars AABA JS pno)(Chorus 4 32 bars AABA ens)(Coda 4 bars ens)

025 **CHICK WEBB AND HIS ORCHESTRA** New York, Jun. 12, 1935

Mario Bauza, *Reunald Jones* or (*Bobby Stark*), Taft Jordan – tpt;
Fernando Arbello, Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten; Wayman Carver – ten, clt, flt;
Joe Steele – pno; John Trueheart – gtr; John Kirby – sbs; Chick Webb – dms, ldr;
Ella Fitzgerald – voc (4); Charles Linton – voc (3);
Edgar Sampson – arr (1,3); Wayman Carver – arr (2); George Bassman – arr (4)

39614-A	I´ll Chase The Blues Away	Br 02602,	Mosaic MD8-252-I
39615-A	Down Home Rag	Dec 785,	Mosaic MD8-252-I
39616-A	Are You Here To Stay?	Dec 494,	Mosaic MD8-252-I
39617-A	Love And Kisses	Dec 494,	Mosaic MD8-252-I

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

We have the very young Ella Fitzgerald at age 17 here, at her very first recording session. And what an impact she makes!
I have Reunald Jones on trumpet substituting for Bobby Stark for this and the subsequent session in my notes (see Ken Vail´s Jazz Itineraries, Vol.2, 'Ella Fitzgerald'). There is no soloing recognisable as by Stark on these sides. Certainly, Fernando Arbello was a reputed musician in Harlem jazz circles, and yet, he can be heard only in 8 bars in 'Love And Kisses' at this session. (Ken Vail´s 'Ella Fitzgerald' has no Fernando Arbello anywhere!)
Again, on piano we hear Joe Steele with fast linear runs on these sides, playing beautifully. And it´s Wayman Carver on flute in 'Down Home Rag' and 'Are You Here To Stay?'. This is the "commercial" Chick Webb band with little hot soloing. It is reported that Webb wanted his band to sound like the famous white bands!

Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*
*- Rust*4,*6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs); Chick Webb -d -ldr; Ella Fitzgerald -Charles Linton -v*
- Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); poss Fernando Arbello, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams (ts); Wayman Carver (ts, fl, arr); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d, bells); Ella Fitzgerald, Charles Linton (vcl)
Tunes structures:
39614-A *I´ll Chase The Blues Away Key of D / C / Ab* *Brunswick*
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA EF voc)(Chorus 3 32 bars AABA TJ o-tpt – EW ten 8 – ens 8)
39615-A *Down Home Rag Key of Ab / Fm / F / Bb* *Decca*
(Intro 4 bars ens)(Strain A1 8 bars WC flt + PC clt)(Strain A 2 8 bars WC flt + PC clt)(Strain A3 8 bars brass)(Strain B 1 8 bars ens)(Strain B 2 8 bars EW ten)(Strain B 3 8 bars TJ o-tpt)(Strain C 1 8 bars ens)(Strain C 2 8 bars JS pno)(Strain C 3 8 bars JS pno)(Strain D 1 8 bars PC clt)(Strain D 2 8 bars PC clt)(Strain E 1 8 bars ens)(Strain E 2 8 bars ens)(Strain E 3 8 bars ens) (Strain E 4 8 bars ens)(Coda 4 bars ens)
39616-A *Are You Here To Stay? Key of Eb / F / Eb* *Decca*
(Intro 4 bars ens)(Verse 8 bars CL voc)(Chorus 1 32 bars AABA CL voc)(Tag 3 bars ens modulation)(Chorus 2 32 bars AABA ens 16 – CL voc 16)
39617-A *Love And Kisses Key of Ab / C* *Decca*
(Intro 4 bars ens)(Verse? 24 bars ABA MB m-tpt 8 – FA m-tbn 8 – ens 8)(Tag 2 bars ens)(Chorus 1 32 bars AABA EF voc)(Tag 3 bars ens)(Chorus 2 32 bars AABA brass 4 – EW ten 4 – brass 4 - EW ten 4 – ens 15 – ES alt 1)(Coda 2 bars ES alt 1 – ens 1)

026 **CHICK WEBB AND HIS ORCHESTRA** New York, Oct. 12, 1935
Mario Bauza, *Reunald Jones* or (*Bobby Stark*), Taft Jordan – tpt;
Fernando Arbello, Sandy Williams – tbn;
Pete Clark – alt, clt; Edgar Sampson – alt, clt, bar; Elmer Williams – ten; Wayman Carver – ten, clt;
Joe Steele – pno; John Trueheart – gtr; Bill Thomas – sbs; Chick Webb – dms, ldr;
Ella Fitzgerald – voc (1,3); Charles Linton – voc (2); Taft Jordan – voc (4);
Edgar Sampson – arr (3,5)

60054-A	Rhythm And Romance	Dec 588,	Mosaic MD8-252-I
60055-A	Moonlight And Magnolias	Dec 588,	Mosaic MD8-252-I
60056-A	I´ll Chase The Blues Away	Dec 640,	Mosaic MD8-252-I
60057-A	I May Be Wrong (But I Think You´re Wonderful)	Dec 640,	Mosaic MD8-252-I
60058-A	Facts And Figures	Dec 830,	Mosaic MD8-252-I

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

Bandleader Chick Webb, wanting his band "to sound like the famous white bands", is now on his way to more commercialism. His repertoire will more and more be dominated by arrangements of young white arranger Van Alexander, and by Ella Fitzgerald´s fame.
At this session, we still have two arrangements by Edgar Sampson played. And I believe that it´s Sampson leading the reed section in 'I´ll Chase The Blues Away'.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); Bill Thomas (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3,*4: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*
*- Rust*6: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*
- Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Nat Story, Sandy Williams (tb); Pete Clark (cl,as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); Bill Thomas (b); Chick Webb (d); Ella Fitzgerald, Charles Linton (vcl)
Solos ad-lib:
60054: ES alt 3; EF voc 32; EF voc 16
60055: CL voc 32
60056: EF voc 32; TJ o-tpt 16; EW ten 8
60057: TJ m-tpt 28; TJ voc 32; FA m-tbn 2+16; TJ o-tpt 16
60058: ES alt 16; PC clt 7; ES 1+8+2; TJ o-tpt 30; FA m-tbn 8; CW temple-blocks 2

027 **BUNNY BERIGAN AND HIS BLUE BOYS** New York, Dec. 13, 1935

Bunny Berigan – tpt;
Edgar Sampson – alt, clt (3); Eddie Miller – ten, clt;
Cliff Jackson – pno; Grachan Moncur – sbs; Ray Bauduc – dms

60229-A	You Took Advantage Of Me	Dec 18117,	Chronogical Classics 734
60229-B	You Took Advantage Of Me	Dec unissued,	Mosaic MD7-219
60230-A	Chicken And Waffles	Dec 18117,	Chronogical Classics 734
60231-A	I´m Coming, Virginia	Dec 18117,	Chronogical Classics 734
60232-A	Blues	Dec 18117,	Chronogical Classics 734

Composer credits: 60229 (R. Rodgers – L. Hart); 60230 (Bunny Berigan); 60231 (W.M. Cook – D. Heywood); 60232 (Bunny Berigan)

It is most seldom that I tackle a recording session executed by a half-white-half-black band at this web-site 'The Harlem Fuss', but it is heart-warming to see that there were musicians of stature and fame who were willing to cross the "colour-line". Bunny Berigan was one of them, and there are quite some recordings of his where this happens.
Cliff Jackson mainly delivers a two-fisted four-four rhythm for the band, but in his solo parts he performes in his common stride style, with frequent 'broken-rhythms'. Listening reveals that Edgar Sampson plays clarinet – besides his alto sax - in all titles except for the 'Blues', where I hear Eddie Miller using this instrument. In Sampson and Miller, Berigan had a couple of very modest saxophonists. On string-bass we hear the 20-years young Grachan Moncur, later famous with Al Coopers´s Savoy Sultans. And I would have loved to hear Ray Bauduc´s bass-drum all through, but obviously, they did not concede him his.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Bunny Berigan (tp); Eddie Miller (ts & cl); Edgar Sampson (as & cl); Cliff Jackson (p); Grachan Moncur (b); Ray Bauduc (dm).
*- Rust*2,*3,*4,*6: Bunny Berigan (tpt); Edgar Sampson (clt, alt); Eddie Miller (clt, ten); Cliff Jackson (pno); Grachan Moncur (sbs); Ray Bauduc (dms).*
Soloists ad-lib:

60229:	*CJ pno 4; BB m-tpt 32; EM ten 16; CJ pno 14; BB o-tpt 2+16: ES alt 16; free ens 32*
60230:	*EM ten 16; ES clt 1+8; EM ten 8; BB o-tpt 32; CJ pno 30; free ens 32*
60231:	*CJ pno 4; BB o-tpt 4; free ens 24; ES clt 24; CJ pno 22; free ens 2+24 + 24*
60232:	*CJ pno 4; free ens 12; EM clt 12 + 12; ES alt 12; CJ pno 12; BB o-tpt 12 +12*

Discernible differences of takes:

60229-A:	*Bar four of introduction: B. Berigan plays 2 syncopated quarter-notes bb – bb as upbeat to the first chorus*
60229-B:	*Bar four of introduction: B. Berigan plays 1 quarter-note bb and 1 eighth-note g as upbeat to the first chorus*

028 **CHUCK WARNER AND HIS ORCHESTRA** New York, Feb. 19, 1936

Mario Bauza, Bobby Stark, *(Taft Jordan?)* – tpt;
Nat Story, Sandy Williams – tbn;
Pete Clark – alt, clt; Edgar Sampson – alt, clt, bar; Teddy McRae – ten, clt; Wayman Carver – ten, clt, flt;
Joe Steele – pno; John Trueheart – gtr; Bill Thomas – sbs; Chick Webb – dms, ldr;
Ella Fitzgerald – voc (2,5,7, 12); Charles Linton – voc;
Van Alexander - arr (8); Charlie Dixon – arr (12)

W-1249	Big John Special	World Transcriptions,	Circle CCD-72
W-1250	You Hit The Spot	World Transcriptions,	Circle CCD-72
W-1251	Stompin´ At The Savoy	World Transcriptions,	Circle CCD-72
W-1252	Don´t Be That Way	World Transcriptions,	Circle CCD-72
W-1265	Shine	World Transcriptions,	Circle CCD-72
W-1266	Go Harlem	World Transcriptions,	Circle CCD-72
W-1267	Darktown Strutters´ Ball	World Transcriptions,	Circle CCD-72
W-1268	Keepin´ Out Of Mischief Now	World Transcriptions,	Circle CCD-72
W-1269	Nit Wit Serenade	World Transcriptions,	Circle CCD-72
W-1270	King Porter Stomp	World Transcriptions,	Circle CCD-72
W-1271	If Dreams Come True	World Transcriptions,	Circle CCD-72
W-1272	Rhythm And Romance	World Transcriptions,	Circle CCD-72

Thanks to George H. Buck, Jr´s immensely fertile efforts to reissue hundreds of performances of the jazz and Swing eras out of the scope of the big record companies, we find these wonderful transcriptions on his Circle label. These transcriptions were not made for commercial sale, but for radio broadcasts. "*Due to contractual agreements, the transcriptions credited the artists as Chuck Warner and his Orchestra with vocals by Evelyn Fields and Carl Landon*" (Frank Diggs, booklet to Circle CCD 72). According to this same booklet, Taft Jordans presence is doubtful. A possible replacement is named as Wallace Jones of Ellington fame, but lacking any solos nothing substantial can be said.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2: not listed*
*- Rust*3,*4: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*
*- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Sandy Williams, Claude Jones, tb; Pete Clark, cl, as; Edgar Sampson, as, a; Ted McRae, cl, ts; Wayman Carver, ts, f; Don Kirkpatrick, p; John Trueheart, g; Bill Thomas, sb; Ella Fitzgerald, Charles Linton, v*
Solos ad-lib:

W-1249	*BS o-tpt 16; ES alt 8; BS o-tpt 7; JS pno 16 + 8; BS o-tpt 16*
W-1250:	*JS pno 4; EF voc 31; EF voc 10*
W-1251:	*SW o-tbn 16; TMR ten 8; SW o-tbn 8; BS o-tpt 16; PC clt 8; BS o-tpt 6; ES alt 1+8*
W-1252:	*PC clt 7+7 + 7; SW o-tbn 16; BS o-tpt 8; SW o-tbn 7; CW dms 8*
W-1265:	*TMR ten 7; EF voc 32 + 4*
W-1266:	*TMR ten 8; PC clt 1+6; SW o-tbn 1+4*
W-1267:	*EF voc 19; EF voc 19*

W-1268: *ES alt 2; PC clt 1+21; BS m-tpt 1+21; TMR ten 4; JS pno 4; TMR ten 4; JS pno 4*
W-1269: *TMR ten 12; BS m-tpt 12; SW m-tbn 12*
W-1270: *BS o-tpt 22; TMR ten 2+16; SW o-tbn 4 + 4; TMR ten 16; SW o-tbn 16 + 16; ES alt 16; BS o-tpt 16; TMR ten 16 + 1+1 + 2*
W-1271: *JS pno 4; ES alt 2+16; SW m-tbn 15; JS pno 32; CL voc 30*
W-1272: *EF voc 32 + 16*

029 **CHICK WEBB AND HIS ORCHESTRA** New York, Apr. 07, 1936
Mario Bauza, Bobby Stark, Taft Jordan – tpt;
Nat Story, Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Teddy McRae – ten, clt; Wayman Carver – ten, bar, clt;
Joe Steele – pno; John Trueheart – gtr; Bill Thomas – sbs; Chick Webb – dms, ldr;
Ella Fitzgerald – voc;
Van Alexander – arr (1,2,4); *Edgar Sampson – arr (3)*

60999-A	Love, You´re Just A Laugh	Dec unissued	Mosaic MD8-252-I
61000-A	Crying My Heart Out For Love	Dec 785,	Mosaic MD8-252-I
61001-A	Under The Spell Of The Blues	Dec 831,	Mosaic MD8-252-I
61002-A	When I Get Low I Get High	Dec 1123,	Mosaic MD8-252-I

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

From now on, young white Van Alexander is an integral part of the Chick Webb organisation as the chief arranger, relieving Edgar Sampson who left the band to become a free-lance arranger in July 1936 – out of annoyance, perhaps? And the whole affair tends to become less airy and soft, but more academical and strict. And the band loses their original adolescence and chastity. What a pity.
A little special are Chick Webb´s two soft drum breaks on the "traps" at the end of the last title, very melodic and with feeling.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Claude Jones (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); Bill Thomas (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2,*3,*4: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Claude Jones (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald, Charles Linton (vcl)*
*- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Sandy Williams, Claude Jones, tb; Pete Clark, cl, as; Edgar Sampson, as, a; Ted McRae, cl, ts; Wayman Carver, ts, f; Don Kirkpatrick, p; John Trueheart, g; Bill Thomas, sb; Ella Fitzgerald, v*
- Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); Claude Jones, Sandy Williams (tb); Pete Clark (cl,as); Edgar Sampson (as, arr); Elmer Williams (ts); Wayman Carver (bari); Joe Steele (p); John Trueheart (g); Bill Thomas (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)
Solos ad-lib:
61000: *BS o-tpt 4; EF voc 32; PC clt 4 + 2; JS pno 6*
61001: *NS m-tbn 7+7 + 8; EF voc 30 + 7*
61002: *ES alt 2+2; EF voc 32; PC clt 3; TMR ten 4; CW dms 2 + 2; EF voc 4*

030 **CHICK WEBB AND HIS ORCHESTRA** New York, Jun. 02, 1936
Mario Bauza, Bobby Stark, Taft Jordan – tpt;
Nat Story, Sandy Williams – tbn;
Pete Clark, Edgar Sampson – alt, clt; Teddy McRae – ten, clt; Wayman Carver – ten, bar, clt, flt;
Joe Steele – pno; John Trueheart – gtr; Bill Thomas – sbs; Chick Webb – dms, ldr;
Ella Fitzgerald – voc;
Edgar Sampson – arr (1); Van Alexander – arr (2,3,4,5)

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

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

James P. Johnson´s interesting title 'Go Harlem' carries the charm of Sampson´s arrangement, with a couple of very short solo spots embedded, the most beautiful of them being Sandy Williams´ "squeezed" trombone break with its upward glissando "rip" of an octave. (Williams certainly is one of the closest heirs of Jimmy Harrison.) And the three minimal drum breaks by Webb – very nice.
'Sing Me A Swing Song' is Ella Fitzgerald´s title in the new style and includes a fantastic drum break in Chick Webb manner in sixteenth pace.
There is little room now for hot soloistic by the horn men, but plenty of space for Ella. Instead, the improved recording technique makes us hear very clearly Chick Webb´s drumming in bridges and breaks, and his use of the high-hat cymbal in driving the band. To be heard in 'A Little Bit Later On' and in 'Love, You´re Just A Laugh'.
Have a look at my 'Solos ad-lib' list below to see what has been lost in soloistic and jazz-wise, compared to the earlier days of the band. And: this is Joe Steele´s last recorded session with the Webb band. The more so, it´s the last recording session after all of this remarkable and extra-ordinary musical and sensitive pianist.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Sandy Williams, Nat Story (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); Bill Thomas (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)
*- Rust*2: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Nat Story (tbn); Pete Clark (alt); Edgar Sampson (alt,arr); Elmer Williams (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald (vcl)*

*- Rust*2,*3,*4: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams(tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Ted McRae (ten); Wayman Carver (ten, flt); Joe Steele (pno); John Trueheart (bjo, gtr); Bill Thomas (sbs); Chick Webb (dms, ldr); Ella Fitzgerald (vcl)*
*- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, Sandy Williams, tb; Pete Clark, cl, as; Edgar Sampson, as, a; Ted McRae, cl, ts; Wayman Carver, ts, f; Don Kirkpatrick, p; John Trueheart, g; Bill Thomas, sb; Ella Fitzgerald, v*
- Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Teddy McRae (ts); Wayman Carver (bari); Joe Steele (p); John Trueheart (g); Bill Thomas (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)
Solos ad-lib:

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

031 **STUFF SMITH AND HIS LUCIDIN ORCHESTRA** — New York, Biltmore Hotel — Jan. 06, 1937 WMCA broadcast

Stuff Smith – vln, ldr;
Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;
Ella Fitzgerald – voc (2,5,7);
Edgar Sampson – arr, dir

The Lucidin Theme Intro	AB Fable ABCD I-024
Did You Mean It?	AB Fable ABCD I-024
Stardust	AB Fable ABCD I-024
Stompin´ At The Savoy	AB Fable ABCD I-024
Oh Yes, Take Another Guess	AB Fable ABCD I-024
The World Is Waiting For The Sunrise	AB Fable ABCD I-024
Goodnight, My Love, Blue Prelude, Make Believe Ballroom, The Lucidin Theme Signoff	AB Fable ABCD I-024

This 'Stuff Smith and his Lucidin Orchestra' is a recording-band formed for the advertising campaign of the 'Lucidin Company', an eye-lotion manufacturer of New York, and is compiled of musicians of the contemporary Chick Webb, Cab Calloway, and Stuff Smith bands. The recordings were preserved on a couple of studio-lacquer-discs, which were held for many years by some of the participating musicians. The titles recorded on these six recording sessions were published in an extra-ordinarily exact and well-descriptive CD cum booklet edition on the British AB Fable label in 2010.
Bushell seems to play lead parts only, except for eight bars of clarinet solo at this first session above.
Soloists ad-lib:

TLTI:	*JJ m-tpt 8*
DYMI?:	*EF voc 32 + 32; SW o-tbn 2+6; EF voc 2+6+1*
S:	*CH pno 4; JJ m-tpt 16; BW ten 8; JJ m-tpt 8; SW o-tbn 16*
SATS:	*CC dms 1; SW o-tbn 6; SS vln 2+16; BW ten 8; SS vln 6; JJ o-tpt 2+16; CH pno 8; JJ o-tpt 6; CC dms 2; ES alt 1+8*
OYTAG:	*EF voc 32; BW ten 4 + 4; EF voc 1+20*
TWIWFTS:	*CH pno 4; SW o-tbn 32 + 32 + 32; CC dms 2; SW o-tbn 4*
GML, BP, MBB:	*EF voc 4; SW o-tbn 3*

032 **STUFF SMITH AND HIS LUCIDIN ORCHESTRA** — New York, Biltmore Hotel — Jan. 08, 1937 WMCA broadcast

Stuff Smith – vln, ldr;
Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;
Ella Fitzgerald – voc;
Edgar Sampson – arr, dir

The Lucidin Theme Intro	AB Fable ABCD I-024
I Got Rhythm	AB Fable ABCD I-024
Goodnight, My Love	AB Fable ABCD I-024
Make Believe Ballroom	AB Fable ABCD I-024
Blue Prelude	AB Fable ABCD I-024
Copper Colored Girl	AB Fable ABCD I-024
(If You Can´t Sing It), You´ll Have To Swing It (Mr Paganini), The Organ Grinder´s Swing, I´m A Ding Dong Daddy (From Dumas), The Lucidin Theme Signoff	AB Fable ABCD I-024

Although the CD booklet names two additional trumpet players plus a second trombonist and an additional alto saxophonist to be probably/ possibly present. After close listening I state that I only hear two trumpets, thus Mario Bauza from the Calloway band and Jonah Jones from Stuff Smith´s combo. And I do not hear Stuff Smith´s guitarist at all.
The announcer, Don Kerr, annouces "starring Helen Ward, at present recovering from a serious illness"! I - KBR – am very sorry, but I can´t help but hear Ella Fitzgerald! Or could it be my progressing age?
Soloists ad-lib:

TLTI:	*JJ m-tpt 9*
IGR:	*SS vln 34; BW ten 16; SW o-tbn 8; BW ten 10; JJ o-tpt 34; CH pno 7*
GML:	*EF voc+SS vln obl 36; WFT ten 4; EF voc+SS vln obl 28*
MBB:	*CH pno 4; CH pno 8; WFT ten 4+16 + 6; JJ o-tpt 2+15; SW o-tbn 1+7; JJ o-tpt 1+6; CC dms 2; WFT ten 2*
BP:	*CH pno 4; SW o-tbn+CH pno obl 32+8; SS vln 2; SW o-tbn 8*
CCG:	*BW ten 2+16; SS vln 16; BW ten 4*
YHTSI, TOGS, IADDD:	*EF voc 3; JJ o-tpt 8; JJ m-tpt 7*

033 **STUFF SMITH AND HIS LUCIDIN ORCHESTRA** New York, Jan. 11, 1937
Stuff Smith – vln, ldr; Biltmore Hotel WMCA broadcast
Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;
Ella Fitzgerald – voc;
Edgar Sampson – arr, dir

	The Lucidin Theme Intro	AB Fable ABCD I-024
	Love Marches On	AB Fable ABCD I-024
	The Organ Grinder´s Swing	AB Fable ABCD I-024

Then there is Sandy Williams from the Chick Webb Orchestra. Most interesting is that there is much decided praise for Sandy Williams on these Lucidin broadcasts, while Williams is not that much featured with the Webb band. But I appreciate it! He is a fantastic player in the close vicinity to Jimmy Harrison´s style, although a bit more aggressive and powerful.
Soloists ad-lib:
TLTI: JJ m-tpt 3
LMO: EF voc+SS vln obl 30; JJ m-tpt 1+7; EF voc 20
TOGS: CH pno 8; SS vln 8; CH pno 8; SS vln 8; JJ m-tpt 12+12; SS vln 12+12; SW o-tbn 12+12; CH pno 8

034 **BILLIE HOLIDAY AND HER ORCHESTRA** New York, Jan. 12, 1937
Billie Holiday – voc;
Jonah Jones – tpt;
Edgar Sampson – alt, clt; Ben Webster – ten;
Teddy Wilson – pno; Allan Reuss – gtr; John Kirby – sbs; Cozy Cole - dms

20506-1	One Never Knows, Does One?	Voc/OK 3431,	Chronogical Classics 582
20507-2	I´ve Got My Love To Keep Me Warm	Voc/OK 3431,	Chronogical Classics 582
20508-1	If My Heart Could Only Talk	Voc/OK 3440,	Chronogical Classics 582
20509-1	Please Keep Me In Your Dreams	Voc/OK 3440,	Chronogical Classics 582

Composer credits: 20506 (M. Gordon – H. Revel); 20507 (I. Berlin); 20508 (W. Samuels – L. Whitcup – T. Powell); 20609 (T. Seymour – V. Lawnhurst)

Billie Holiday started her singing career in the early 1930s in quite some of New York´s clubs before being heard by white and wealthy John Hammond, jazz lover par excellence. He brought her to record some few sides with the Benny Goodman Orchestra in 1933, and she attracted a wide attention in jazz circles from then on.
This very session was the third one issued under her own name. Besides Teddy Wilson, Jonah Jones gets the most solo space at this session. But we also hear a lot of Edgar Sampson´s very fine clarinet - does he play alto at all here? – and then there still is Ben Webster, with two solo-choruses but no participation in the obligatoes. Fantastic music!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Jonah Jones (tp); Edgar Sampson (as); Ben Webster (ts); Teddy Wilson (p); Allan Reuss (g); John Kirby (b); Cozy Cole (dm)
*- Rust*2,*3,*4,*6: Jonah Jones (tpt); Edgar Sampson (clt, alt); Ben Webster (ten); Teddy Wilson (pno); Allan Reuss (gtr); John Kirby (sbs); Cozy Cole (dms); Billie Holiday (vcl)*
Soloists ad-lib:
20506: JJ o-tpt+ES clt+TW pno obl 32; JJ o-tpt 2+8; TW pno obl 8; JJ m-tpt+TW pno obl 10
20507: TW pno 4; ES clt obl 56; BW ten 16; ES clt 8; JJ m-tpt+ES clt+TW pno obl 16
20508: JJ m-tpt 4; JJ m-tpt+BW ten obl 32; ES clt 16; JJ m-tpt 16; JJ m-tpt+TW pno obl 16
20509: TW pno 4; ES clt obl 32; BW ten 16; JJ m-tpt 16; JJ m-tpt+ES clt+TW pno obl 32

035 **STUFF SMITH AND HIS LUCIDIN ORCHESTRA** New York, Jan. 15, 1937
Stuff Smith – vln, ldr; Biltmore Hotel WMCA broadcast
Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;
Ella Fitzgerald – voc;
Edgar Sampson – arr, dir

	The Lucidin Theme Intro	AB Fable ABCD I-024
	I Found A New Baby	AB Fable ABCD I-024
	Oh Say, Can You Swing?	AB Fable ABCD I-024
	Roses Of Picardy	AB Fable ABCD I-024
	It´s De-Lovely	AB Fable ABCD I-024
	Put On Your Old Grey Bonnet	AB Fable ABCD I-024
	In The Chapel In The Moonlight, Basin Street Blues, Honeysuckle Rose,	
	The Lucidin Theme Signoff	AB Fable ABCD I-024

In the reed section there are two alto saxes, only, thus Bushell and Sampson, while the big sound is a consequence of the two tenor sax players. With them the band sound well in the fast 'I Found A New Baby'.
Sandy Williams plays his trombone solo on the French song 'Roses of Picardy', strictly in the original three-quarter measure. I – KBR – have thus counted the bars as 64! Clyde Hart, young pianist with the Stuff Smith Combo, attributes a nice piano obligato.
Soloists ad-lib:
TLTI: JJ m-tpt 8
IFANB: BW ten 2; CH pno 4 + 4; SS vln 1+14; JJ m-tpt 2+16; BW ten 8
OSCYS?: CH pno 2; EF voc+CH pno obl 32 + 32
ROP: SW m-tbn 64
IDL: EF voc 6+36; BW ten 4 + 4; EF voc 20

POYOGB: *GB alt 2+14; SS vln 4+30; SW o-tbn 32; JJ o-tpt 30; CC dms 2; WFT ten 12; JK sbs 2*
ITCITM, BSB, HR: *EF voc 1+3; JJ o-tpt 3*

036 **STUFF SMITH AND HIS LUCIDIN ORCHESTRA** New York, Jan. 18, 1937
Stuff Smith – vln, ldr; Biltmore Hotel WMCA broadcast
Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;
Ella Fitzgerald – voc;
Edgar Sampson – arr (1,2,3,5,6,7), dir; Stuff Smith – arr (4)

The Lucidin Theme Intro	AB Fable ABCD I-024
Basin Street Blues	AB Fable ABCD I-024
That Man Is Here Again	AB Fable ABCD I-024
Clouds	AB Fable ABCD I-024
In The Chapel In The Moonlight	AB Fable ABCD I-024
Honeysuckle Rose	AB Fable ABCD I-024
There´s Frost On the Moon, Sweet Sue, Just You, I´m Coming, Virginia, The Lucidin Theme Signoff	AB Fable ABCD I-024

The AB FABLE CD booklet somewhere states that the personnel of these sessions was remembered to be of fourteen musicians. My assumed personnel above numbers thirteen musicians – including Ella – only. And there are some few parts in the ensembles where three trumpet players might be present, but in the main the brass section sounds like three men, only, Bauza, Jones, and Williams.
This session starts with a beautiful performance of classic 'Basin Street Blues' with Jonah Jones as only soloist. He plays it his way, not Armstrong´s. 'Clouds' is a feature of the "bandleader" Stuff Smith, and he presents it his own very special individual way. 'Honeysuckle Rose' then has un-usual – for the time - saxophone section parts lead by Sandy Williams´ trombone. Very nice! And one of Garvin Bushell´s most rare clarinet solos. 'That Man Is Here Again' includes a very tasteful drum solo by Cozy Cole.
Soloists ad-lib:
TLTI: *JJ m-tpt 8*
BSB: *JJ o-tpt 8 + 16 + 16 + 8+4*
TMIHA: *EF voc 16 + 32; CC dms 14; EF voc 12*
C: *CH pno 2; SS vln 2 + 32 + 32*
ITCITM: *EF voc 32 + 15*
HR: *BW ten 16; CH pno 8; BW ten 6; SW m-tbn 2+24; GB clt 6; CC dms 2*
TIFOTM, SSJY, ICV: *EF voc 2; JJ o-tpt 4; JJ m-tpt 3*

037 **STUFF SMITH AND HIS LUCIDIN ORCHESTRA** New York, Jan. 22, 1937
Stuff Smith – vln, ldr; Biltmore Hotel WMCA broadcast
Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;
Ella Fitzgerald – voc;
Edgar Sampson – arr

(This Is) My Last Affair	AB Fable ABCD I-024
Shine	AB Fable ABCD I-024
You Dropped Me Like A Red Hot Penny, The Darktown Strutter´s Ball, The Lucidin Theme Signoff	AB Fable ABCD I-024

This session unfortunately is incompletely conserved only. But there is Stuff Smith accompanying Ella beautifully on his violin. 'Shine' is a solo number for pianist Clyde Hart. Listen to the trumpet section: it´s two players, only! Plus the trombone.
Soloists ad-lib:
MLA: *EF voc+SS vln obl 32 + 16*
S: *CH pno 32*
YDMLARHP, TDSB: *EF voc 8*

038 **STUFF SMITH AND HIS LUCIDIN ORCHESTRA** New York, c. Feb. 1937
Stuff Smith – vln, ldr; Biltmore Hotel WMCA broadcast
Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;
Ella Fitzgerald – voc;
Edgar Sampson – arr

The Lucidin Theme Intro	AB Fable ABCD I-024
Make Believe Ballroom	AB Fable ABCD I-024
Copper Colored Gal	AB Fable ABCD I-024

And another incomplete session, but very good and interesting, for the soloists, for Ella´s youthful singing, and the fine rhythm section, although the guitar is un-recognised. Was it really part of the personnel?
Soloists ad-lib:
TLTI: *JJ m-tpt 10*
MBB: *CH pno 4; CH pno 8; WFT ten 4+16 + 1+6; JJ m-tpt 2+15; SW o-tbn 1+8; JJ m-tpt 6; CC dms 2*
CCG: *EF voc+SS vln obl 32*

039 **DICK PORTER AND HIS ORCHESTRA** New York, Feb. 16, 1937

Dick Porter – voc;
Jonah Jones – tpt; Edgar Sampson – alt, clt;
Clyde Hart – pno; Bobby Bennett -gtr; John Kirby – sbs; Cozy Cole - dms

20682-2	Swing, Boy, Swing	Voc 3478,	Chronogical Classics 972
20683-1	May I Have The Next Romance With You?	Voc 3469,	Chronogical Classics 972
20684-2	There´s No Two Ways About It	Voc 3469,	Chronogical Classics 972
20685-1	Poor Robinson Crusoe	Voc 3478,	Chronogical Classics 972

Composer credits: 20682 (Mysels - Porter); 20683 (Gordon - Revel); 20684 (Adamson - McHugh); 20685 (Stillman – Hyde - Adlam)

The 'The Harlem Fuss' reader/listener may insult me, but I am unable to find anything out about singer Dick Porter. The fact that he also was a pianist – he played piano and sang on his first recording session and was accompanied by Eddie Condon and Joe Marsala, among others – makes me conclude that he was of white complexion. His singing is not at all bad musically, but it contains so many characteristics of Thomas 'Fats' Waller´s way of performing, that I would rather like to hear the original. I – KBR – think that the rarity of these sides also results from their lack of originality for a jazz public.
Mr. Dick Porter´s accompaniment just simply is the contemporary Stuff Smith Onyx Club band with Edgar Sampson replacing the bandleader – Stuff Smith. And this band certainly is of a very high quality. Just listen!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Jonah Jones (tp); Edgar Sampson (as); Clyde Hart (p); Bobby Bennett (g); John Kirby (b); Cozy Cole (dm)
*- Rust*2,*3,*4,*6: Jonah Jones (tpt); Edgar Sampson (alt); Clyde Hart (pno); Bobby Bennett (gtr); John Kirby (sbs); Cozy Cole (dms)*
Soloists ad-lib:
20682: JJ o-tpt 16; CH pno 8; ES clt 6; CH pno 2; ES alt 16; JJ o-tpt 8; ES alt 8; free ens obl 16+2
20683: JJ m-tpt 2; ES clt 16; CH pno 16; JJ m-tpt obl 32; JJ m-tpt 16; CH pno obl 8; JJ o-tpt obl 8
20684: CH pno 4; JJ m-tpt 16; ES clt 8; JJ m-tpt 8; ES clt obl 32; CH pno 16; JJ m-tpt 8; CH pno 8; free ens obl 16
20685: CC dms 4; JJ o-tpt 16; ES alt 8; JJ o-tpt 16; CH pno obl 50; JJ o-tpt+ES alt obl 4

040 **LIONEL HAMPTON AND HIS ORCHESTRA** New York, Jan. 18, 1938
Lionel Hampton – vib, voc;
Cootie Williams – tpt;
Johnny Hodges – alt; Edgar Sampson – bar;
Jess Stacy – pno; Allan Reuss – gtr; Billy Taylor – sbs; Sonny Greer – dms;
Edgar Sampson – arr (5)

018335-1	You´re My Ideal	Vic 25771,	Chronogical Classics 524
018336-1	The Sun Will Shine Tonight	Vic uniss. on 78,	Mosaic MD-5 238 II
018336-2	The Sun Will Shine Tonight	Vic 25771,	Chronogical Classics 524
018337-1	Ring Dem Bells	Vic 25771,	Chronogical Classics 524
018338-1	Don´t Be That Way	Vic 25771,	Chronogical Classics 534

Composer credits: 018335 (F. Waller – S. Williams); 018336 (Rose – Fetter - Lehac); 018337 (D. Ellington – I. Mills); 018338 (Goodman – Sampson - Parish)

They have coupled Edgar Sampson with a group of Ellington men, here. Cootie Williams and Johnny Hodges are at the first peak of their careers. But Edgar Sampson was out of the band business at this time. He earned his money with compositions and arrangements on a free-lance basis. These he worked out for almost all the big bands of the time. He is restricted to the baritone sax which he handles with bravoura, but I – KBR - would have liked him better on alto. And Jess Stacy delights us with his fine very personal piano style here, as well as guitarist Allan Reuss. Both were Benny Goodman´s band rhythm players for a couple of years. This really is swing music of the very finest!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Cootie Williams (tp); Johnny Hodges (as); Edgar Sampson (bs); Jess Stacy (p); Allan Reuss (g); Billy Taylor (b); Sonny Greer (dm); Lionel Hampton (vb & vo)
*- Rust*2,*3,*4,*6: Cootie Williams (tpt); Johnny Hodges (alt); Edgar Sampson (bar); Jess Stacy (pno); Allan Reuss (gtr); Billy Taylor (sbs); Sonny Greer (dms); Lionel Hampton (vib, vcl)*
Soloists ad-lib:
018335: ES bar 4; JH alt 16; CW m-tpt 8; JH alt 6; ES bar 4; JH alt+JS pno obl 32; AR gtr 4; LH vib 8; CW m-tpt+ens 8
018336: LH vib 16; CW m-tpt 8; LH vib 8; JS pno 4; JH alt obl 32; JS pno 4; JH alt 8; LH vib 8+2
018337: LH vib 16 + 16; JH alt 16; JH alt obl 16; SG dms 4; CW m-tpt 16 + 16; ES bar 16; LH vib 16 + 16 + 16 + 16 + 16
018338: LH vib 16; ES bar 8; LH vib 8; JH alt 16; CW m-tpt 8; JH alt 8; LH vib 16
Discernible differences of takes:
018336-1: Ultimate final note of whole title is a single treble Bb by the guitar
018336-2: Ultimate final notes of whole title are 2 eighth-notes a-g by the vibraphone

041 **TEDDY WILSON AND HIS ORCHESTRA** New York, Oct. 31, 1938
Harry James – tpt; Bennie Morton – tbn;
Edgar Sampson, Benny Carter – alt; Herschal Evans, Lester Young – ten;
Teddy Wilson – pno, ldr; Albert Casey – gtr; Walter Page – sbs; Jo Jones – dms;
Billie Holiday – voc;
Benny Carter - arr

B-23642-1	Everybody´s Laughing	Br 8259,	Chronogical Classics 556
B-23643-1	Here It Is Tomorrow Again	Br 8259,	Chronogical Classics 556

Composer credits: B-23642 (Lerner – Oakland); B-23643 (Gibbons – Ringwald)

There is a phenomenally soft four-part saxophone section behind Billie in the first chorus of 'Everybody Is Laughing', and it is easy to assume Benny Carter´s authorship. These are Carter´s first recordings with Billie Holiday. The Carter brand is more evident in the second title, but these are Teddy Wilson sides, and even Carter gets no room to solo. The rhythm-section drags behind the piano-solo in 'Everybody´s Laughing'. There is nice trumpet playing by Harry James in both titles, and I wonder whether it is Herschal Evans on tenor soloing after James in the second title.
Notes:

- Ch. Delaunay, New Hot Discography, 1948: Harry James (tp); Benny Morton (tb); Edgar Sampson, Benny Carter (as); Hershal Evans, Lester Young (ts); Teddy Wilson (p); Al Casey (g); Walter Page (b); Joe Jones (dm); Billie Holiday (vo)
*- Rust*2,*3,*4,*6: Harry James (tpt); Benny Morton (tbn); Edgar Sampson, Benny Carter (alt); Hershal Evans, Lester Young (ten); Teddy Wilson (pno); Al Casey (gtr); Walter Page (sbs); Joe Jones (dms); Billie Holiday (vcl)*
Soloists ad-lib:
B-23642: TW pno 2; TW pno obl 30; TW pno 16; LY ten 8; TW pno 8; HJ o-tpt 8 + 1
B-23643: TW pno 3; HJ o-tpt 8; HE ten 8; TW pno 16; BM o-tbn 8; TW pno 1 + 1

042 **TEDDY WILSON AND HIS ORCHESTRA** New York, Nov. 09, 1938
Harry James – tpt; Benny Morton – tbn;
Edgar Sampson, Benny Carter – alt; Herschal Evans, Lester Young – ten;
Teddy Wilson – pno, ldr; Albert Casey – gtr; Walter Page – sbs; Jo Jones – dms;
Billie Holiday – voc;
Benny Carter - arr

B-23687-1	Say It With A Kiss	Br 8270,	Chronogical Classics 556
B-23688-1	April In My Heart	Br 8265,	Chronogical Classics 556
B-23688-2	April In My Heart	uniss 78,	Sony Lady Day Disc 9
B-23689-1	I´ll Never Fail You	Br 8265,	Chronogical Classics 556
B-23690-1	They Say	Br 8270,	Chronogical Classics 556
B-23690-2	They Say	uniss 78,	Sony Lady Day Disc 9

Composer credits: B-23687 (Mercer - Warren); B-23688 (Meinardi - Carmichel); B-23689 (Taylor - Mizzy); B-23690 (Heyman – Mann -Wiss)

As before, we have Billie Holiday "wrapped up" in Benny Carter´s arrangements. It´s the same Count Basie alumni group again, except for Fats Waller´s guitarist Al Casey. And, in fact, the presence of Harry James and Edgar Sampson.
Bennie Morton with his soft tone and vibrato starts 'Say It With A Kiss' and Billie Holiday with her unique diction has the first solo, followed by wonderful and a bit dirty Harry James, then Lester Young for eight bars, four bars by Teddy Wilson´s piano, and the last four by the ensemble. And this all knit together by Benny Carter´s arrangement. Carter himself starts the second title with his unmistakable and fantastic alto sax playing, and then lets Billie take over. It´s Teddy on piano who gets the next chorus 12 bars for Harry James and meagre four bars for Herschal Evans before the tune ends. James´ trumpet starts 'I´ll Never Fail You', and then it´s Wilson´s piano until Billie sings her chorus. Then Herschal Evans 8 bars and Wilson take over, again. Harry James follows with 8 bars and the tune ends with another eight. 'They Say' was included in one of those great Columbia LP-boxes of the 1960s, and this tune with its fantastic Carter arrangement was my very favourite. It ends this recording session with two takes, their variations listed below. Harry James presents the verse with his fat trumpet sound, Teddy Wilson then playing the melody/chorus, and Carter playing a beautiful bridge and leading the saxophone section below Billie. Listen to his marvellous sax back-ground to Billie´s vocal. This is pure genial invention. And immediately after the vocal he starts one of his immense solo outings so melodic and poetic in an inexplicable manner.
This is Teddy Wilson music with a big touch of Benny Carter, and the unbelievable Billie Holiday singing. And with Carter as arranger and soloist it is only for Sampson to lead the reed section.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Harry James (tp); Benny Morton (tb); Edgar Sampson, Benny Carter (as); Hershal Evans, Lester Young (ts); Teddy Wilson (p); Al Casey (g); Walter Page (b); Joe Jones (dm); Billie Holiday (vo)
*- Rust*2,*3,*4,*6: Harry James (tpt); Benny Morton (tbn); Edgar Sampson, Benny Carter (alt); Hershal Evans, Lester Young (ten); Teddy Wilson (pno); Al Casey (gtr); Walter Page (sbs); Joe Jones (dms); Billie Holiday (vcl)*
- Berger, Berger, Patrick, Benny Carter Vol. II, p. 77: "Carter remembers that recording with Billie Holiday was never "just another gig," but rather a special musical occasion marked by the empathy that existed between the players and the vocalist who truly appreciated and understood their work."
Soloists ad-lib:
B-23687: TW pno 4; BM o-tbn 16; TW pno 14; TW pno obl 30; TW pno 2; HJ o-tpt 24; LY ten 8; TW pno 4
B-23688: TW pno 4; BC alt 20; TW pno 20; HJ o-tpt 12; HE ten 4; TW pno 2
B-23689: HJ o-tpt 4; TW pno 2; HJ o-tpt 2; TW pno 14; HE ten 8; TW pno 8; HJ o-tpt 8 + 4
B-23690: TW pno 2; HJ o-tpt 16; TW pno 16; BC alt 4; BC alt 2+12; TW pno 2
Discernible differences of takes:
B-23688-1: Harry James starts his solo with up-beat 1 eighth-note e, 1 half-note f
B-23688-2: Harry James starts his solo with upbeat 3 eighth-notes a-c-e, 1 half-note g
B-23690-1: Carter´s up-beat break starting his solo: 11 eighth-notes C-d-f-a-f-g-d-db-C-a-C, 1 half-note f (this last f being the first note in his solo chorus)
B-23690-2: Carter´s up-beat break starting his solo: 9 eighth-notes C-d-f-a-c-a-f-d-C, 1 quarter-note d, 1 eighth-note C, 1 half-note f (this last f being the first note in his solo chorus)

043 **TEDDY WILSON AND HIS ORCHESTRA** New York, Nov. 28, 1938
Bobby Hackett – cnt; Trummy Young – tbn;
Edgar Sampson or *Ted Buckner,* Toots Mondello – alt; Bud Freeman, Chu Berry – ten;
Teddy Wilson – pno, ldr; Albert Casey – gtr; Milt Hinton – sbs; Cozy Cole – dms;
Billie Holiday – voc

B-23760-1	You´re So Desirable	Br 8283,	Chronogical Classics 556
B-23760-2	You´re So Desirable	Br unissued,	Queen-Disc 065 (I) (LP)
B-23761-1	You´re Gonna See A Lot Of Me	Br 8283,	Chronogical Classics 556
B-23761-2	You´re Gonna See A Lot Of Me	Br unissued,	Queen-Disc 065 (I) (LP)
B-23762-1	Hello My Darling	Br 8283,	Chronogical Classics 556
B-23762-2	Hello My Darling	Br unissued,	Queen-Disc 065 (I) (LP)
B-23763-1	Let´s Dream In The Moonlight	Br unissued,	Queen-Disc 065 (I) (LP)
B-23763-2	Let´s Dream In The Moonlight	Br 8283,	Chronogical Classics 556

Composer credits: B-23760 (R. Noble); B-23761 (A. Goodheart – M. Kurtz – A. Hoffman); B-23762 (F. Loesser – F. Hollaender); B-23763 (R. Walsh – M. Malneck)

All discographies give Ted Buckner for the first alto man, but the fine British HEP CD 1043 of 1994 has Edgar Sampson at this place. And

listen to the alto sound in the four-bars intro to 'Hello My Darling'! As the late John R.T. Davies co-worked on this CD, I am inclined to trust in this man´s expertise and follow his CD´s personnel. Unfortunately, there are not many solo outings on these sides. Not surprisingly, there are piano solos in all titles - Teddy Wilson was the bandleader – but there are short solos by Bobby Hackett only, and one each by Trummy Young and Chu Berry. The rest is Billie Holiday, the commercial one.

Soloists ad-lib:

B-23760: TW pno 30; TW pno 2; BH cnt 2
B-23761: BH cnt 1+16; TW pno 8; TW pno 1 + 2
B-23762: ?ES alt 4; TW pno 24
B-23763: TW pno 2; TY o-tbn 1+8; TW pno 14; BH m-cnt 2 + 2; CB ten 4

Discernible differences of takes:

B-23760-1: Piano starts first chorus with upbeat: 3 quarter-notes D-E-G
B-23760-2: Piano starts first chorus with upbeat: 4 eighth-notes D-D-E-E, 1 quarter-note G
B-23761-1: Bar 4 of first chorus: cnt plays: 1 eighth-note d, 1 three-qurter-note e
B-23761-2: Bar 4 of first chorus: cnt plays: 5 eighth-notes d-e-d-bb-g, 1 quarter-note D
B-23762-1: Piano in bar 4 of introduction: 1 eighth-note D, 1 quarter-note G; 2 eighth-notes c# - d', 1 quarter-note d'
B-23762-2: Piano in bar 4 of introduction: 5 eighth-notes D- G – bb - d - d', 1 quarter-note D
B-23763-1: Piano in bar 4 of introduction: 5 eighth-notes ab – a – bb – b – c; 1 quarter-note C
B-23763-2: Piano in bar 4 of introduction: d – c - C# - D – a – c; 2 sixteenth-notes a – c; 1 half-note a

044 **EDGAR SAMPSON AND HIS ORCHESTRA** New York, May 25, 1939

Edgar Sampson – alt;
unknown, unknown – tpt; unknown – tbn;
unknown – pno; unknown – sbs; unknown – dms;
The Three Swingers – voc

WM-1023-A	Don´t Try Your Jive On Me	Voc 4942	not on LP/CD
WM-1024-A	Pick Your Own Lick	Voc 4942	not on LP/CD
WM-1025-A	Sly Mongoose	Voc unissued	not on LP/CD

I – KBR – have never found these titles on LP or CD as long as I am collecting jazz records. Thus, I am unable to say anything about the music. So sorry!

Notes:

- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2: Instrumentation and personnel unknown apart from Edgar Sampson (clt, alt)*
*- Rust*3,*4,*6: 2 t; tb; Edgar Sampson -as; p; sb; d; The Three Swingsters -v*

045 **EDGAR SAMPSON AND HIS ORCHESTRA** New York, Apr. 02, 1956

Edgar Sampson – arr, ldr;
Mel Solomon, Jimmy Nottingham, Charlie Shavers – tpt;
Tyree Glenn, Lou McGarity – tbn;
Milt Yaner, Hymie Scherzer – alt; Boomie Richman, George Berg – ten;
Lou Stein – pno; Allan Hanlon – gtr; Beverly Peer – sbs; Terry Snyder – dms

Lullaby In Rhythm	Coral CRL 57049 (LP)
Hoopdee Whodee	Coral CRL 57049 (LP)
If Dreams Come True	Coral CRL 57049 (LP)
Stompin´ At The Savoy	Coral CRL 57049 (LP)
I´ll Be Back For More	Coral CRL 57049 (LP)

046 **EDGAR SAMPSON AND HIS ORCHESTRA** New York, Apr. 03, 1956

Edgar Sampson – arr, ldr;
Mel Solomon, Jimmy Nottingham, Charlie Shavers – tpt;
Tyree Glenn, Lou McGarity – tbn;
Milt Yaner, Hymie Scherzer – alt; Boomie Richman, George Berg – ten;
Lou Stein – pno; Allan Hanlon – gtr; Beverly Peer – sbs; Terry Snyder – dms

Blue Lou	Coral CRL 57049 (LP)
Don´t Be That Way	Coral CRL 57049 (LP)
Happy And Satisfied	Coral CRL 57049 (LP)
Cool And Groovy	Coral CRL 57049 (LP)

047 **EDGAR SAMPSON AND HIS ORCHESTRA** New York, Apr. 04, 1956

Edgar Sampson – arr, ldr;
Mel Solomon, Jimmy Nottingham, Charlie Shavers – tpt;
Tyree Glenn, Lou McGarity – tbn;
Milt Yaner, Hymie Scherzer – alt; Boomie Richman, George Berg – ten;
Lou Stein – pno; Allan Hanlon – gtr; Beverly Peer – sbs; Terry Snyder – dms

Light And Sweet	Coral CRL 57049 (LP)

The Blues Let Me Feel That Way	Coral CRL 57049 (LP)
The Sweetness Of You	Coral CRL 57049 (LP)

K. – B. Rau
23-11-2024
03-11-2026