

THE RECORDINGS OF ELMER WILLIAMS

An Annotated Tentative Discography

WILLIAMS, Elmer A. 'Tone' Born: Red Bank, New Jersey, 1905; died: Red Bank, New Jersey, June 1962
Nickname was 'Tone'. With Claude Hopkins (1926 -27), then joined Chick Webb, worked mainly with Chick Webb until 1934 (briefly with McKinney's Cotton Pickers in summer of 1931). Regularly with Fletcher Henderson from 1936 until 1939. Joined Horace Henderson in June 1939. With Ella Fitzgerald in 1941, subsequently with Lucky Millinder (1944 – 45), Claude Hopkins (1946), etc.. Toured with Herbert 'Cat' Cowens in summer of 1950, later in the 1950s worked in Milan, Italy, with tenorist Freddie Mitchell's Band. In later life he suffered from diabetes; eventually he had both legs amputated, but continued to play gigs in a wheelchair. (J. Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Elmer Williams' style on tenor sax is decidedly influenced by the early Coleman Hawkins. Yet, he played a more linear style, not so much depending on chord changes and their shaping. His style is a narrating one, straight and head-on.

TONE

Williams owns a big and strong, somewhat metallic, tone, with good volume and a sharp edge. It is no wonder that he was nick-named "tone". He also uses dirty-tone features in some of his solos.

VIBRATO

He displays a rather short vibrato with a medium amplitude.

TIME

His time is excellent, swinging and always urgent and at the top of the beat.

PHRASING

Williams phrases in a dramatic way, producing tension and relieving it with inherent call-and-response practices. He can often be recognised by fast descending runs.

This personnel-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: Elmer Williams
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Elmer Williams*
- 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: (*Elmer Williams*)

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.

ELMER WILLIAMS**001 CHICK WEBB'S HARLEM STOMPERS**

Bobby Stark – tpt; *Wilbur de Paris* – tbn;
 Johnny Hodges – alt; clt; Elmer Williams – ten, clt;
 Don Kirkpatrick – pno; Benny James – bjo; Leon England – bbs; Chick Webb – dms, ldr
 E-6358 Low Levee, High Water

New York, Aug. 25, 1927

Voc unissued not on LP/CD

To my utmost regret, there is no test of this recording left for our interest and delight!

Following my remarks about trombone player William Paris in my article on the Original Jazz Hounds (see elsewhere on this website) the personnel for Chick Webb's Harlem Stompers of 25 August 1927 in Rust*6 should certainly be: Bobby Stark – tpt; William R. Paris (recte Wilbur de Paris) – tbn; Johnny Hodges – alt; Elmer Williams – ten; Don Kirkpatrick – pno; Benny James – bjo, gtr; Leon England – bbs; Chick Webb – dms. This is the common dance band instrumentation of the period in Harlem when not augmented for larger premises.

Arrangements were written for this basic personnel with possible parts for additional musicians. A personnel of tpt – 2 altos – ten – rhythm as listed in Rust*6 would have been very un-normal at the time, Frankie Newton used it ten years later, and possibly others, too. No William Paris is mentioned anywhere as altoist, but certainly as trombonist, but should be recognised as Wilbur de Paris.

Notes:

*Rust*2: not listed*

*Rust*3: Bobby Stark -t; Johnny Hodges -as; Don Kirkpatrick -p; John Trueheart -g; Chick Webb -d -ldr*

*Rust*4,*6: Bobby Stark -t; William R. Paris -Johnny Hodges -as; Ed Williams -ts; Don Kirkpatrick -p; Benny James -bj -g; Leon England -bb; Chick Webb -d -ldr*

002 CHICK WEBB AND HIS ORCHESTRA

Ward Pinkett, Edwin Swayze – tpt; Bennie Morton – tbn;
 Hilton Jefferson, Bobby Holmes – alt, clt; Elmer Williams – ten, clt;
 Don Kirkpatrick – pno; John Trueheart – bjo, gtr; unknown – bbs; Chick Webb – dms;
 James Barton – voc (2); George "Shorty" Snowden, unknown – dancers

New York, c. late 1928
 Paramount film 'After Seben'

I Ain't Got Nobody (fragment)

not on LP/CD, www.youtube.com

Waitin' For The Evenin' Mail

not on LP/CD, www.youtube.com

Sweet Sue (3 fragments)

Ristic Special SAC (LP) not on CD

Tiger Rag (incomplete)

Ristic Special SAC (LP) not on CD

I Ain't Got Nobody (fragment)

Ristic Special SAC (LP) not on CD

These unfortunately very short musical examples of an early Chick Webb band accompany a dance-contest in a Harlem night club on film.

What this fantastic band might have sounded like if recorded with adequate equipment! First issued by John R.T. Davies on his Ristic label, later also on Harlequin HQ 2038 'Black Bands on Film 1928 – 1935'.

- The 'I Ain't Got Nobody' eight-bars fragment at the beginning certainly has the Webb band playing (and not a studio band as I have found stated somewhere!), with syncopated muted-trumpet by Edwin Swayze. And Chick Webb can clearly be recognised playing press-rolls in ragtime-derived style and a final cymbal stroke to end the number. Another eight-bars fragment of this tune is played at the end of the film, but the drummer is less audible, there. This first fragment of 'I Ain't Got Nobody' then has to be seen as the first documented appearance of Chick Webb playing drums.

- Two of the three 'Sweet Sue' fragments each comprise a three-quarter chorus by the band with dancing by different couples of dancers, the third fragment comprising a whole chorus. The first chorus has a muted-trumpet solo by very probably Ward Pinkett, the second chorus a muted-trombone solo by Bennie Morton, and the third chorus a muted-trumpet solo by Ward Pinkett, again.

- The clarinet solo on the 'Tiger Rag' part is played by Bobby Holmes, who, by the way, is shown with his clarinet at hand in the entire band-part of the film, his alto lying on the floor besides his feet. In this title he shows a fast multi-toned and straight-ahead clarinet performance with little harmonic and rhythmic finesse, but swinging and giving a lift to the band.

- It is very interesting to note that no written arrangements are used, and the band play entirely ad-lib for the whole duration of the band parts. The saxophones noodle along ad-lib, creating a thick harmonic background, yet un-structured – for the brass soloists. This, I presume, was the usual way Harlem big bands played for dancing when they were assembled lately and for short duration only, and lacked a sufficiently large band-book of arrangements.

Notes:

- not listed in the discographies

Solos ad-lib:

LAGN: ES m-tpt + CW dms + ens 12

WFTEM: DK pno 2; JB voc + DK pno obl 12+24+28

SS: WP m-tpt + ens 24; BM o-tbn + ens 24; WP m-tpt + ens 32

TR: BH clt + ens 14; WP m-tpt + ens 2; BH clt + ens 14; WP m-tpt + ens 2; BH clt + ens 16

LAGN: ES o-tpt + ens 8

003 THE JUNGLE BAND

Ward Pinkett, Edwin Swayze – tpt; Robert 'Mack' Horton – tbn;
 Hilton Jefferson, Joe Garland – alt, clt; Elmer Williams – ten, clt;
 Don Kirkpatrick – pno; John Trueheart – bjo; Elmer James – bbs; Chick Webb – dms, ldr;
 Ward Pinkett – voc; Benny Carter - arr

New York, Jun. 14, 1929

E-30039-A Dog Bottom

Br 4450, Chronological Classics 502

Composer credits: E-30039 (Webb)

This is absolute first-class Harlem big band music. Chick Webb soloing on the Ludwig hand-cymbal. I firmly believe that this is a Benny Carter arrangement. Solos by Horton (or Bennie Morton? see below!), Kirkpatrick, Jefferson, Williams, probably Swayze tpt and Pinkett voc. Elmer Williams delivers a hard-swinging tenor solo built on horizontal lines, some honking bass notes, and a one-bar long downward run to end. And this all with his big tone.

I found myself unable to decide the identity of the trombonist! But this certainly is not Bennie Morton.

Notes:

- Charles Delaunay, *New Hot Discography, 1948/1963: Featuring Ward Pinkett (tp & vo); Chick Webb (dm & leader)*
 - Storyville 14, Richard Rains, 'Conversations with Doc' (Cheatham and Benny Morton! - KBR): "We first played the Jungle Band's 'Dog Bottom' because we suspected that Benny (Morton - KBR) was on it. He recognised the arrangement at once but could not remember the session. He felt, however, that he must have been there, after having said that the trombone was not Jimmy Harrison, Robert Horton, or Sandy Williams. He said that both trumpet solos were taken by Ward Pinkett (who, incidentally, passed for white on occasion). ... Chick Webb must have an Ellington sound in mind, more by design than accident, on both this date and thirteen days later when 'Jungle Mama' was made with a slightly different personnel. Benny said that the trombone was definitely not himself (! - KBR) but was more like Joe Nanton than Harrison or Horton, one of whom might be deliberately imitating the style of Nanton, however."
 - Rust*2: Ward Pinkett (tpt, vcl); Edwin Swayzee (tpt); Jimmy Harrison (tbn); Albert Nicholas (clt); Louis Jordan (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); John Kirby (bbs); Chick Webb (dms)
 - Rust*3: Ward Pinkett -t -v; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson -cl -as; Louis Jordan -as; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d
 - Rust*4,*6: Ward Pinkett -t -v; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson, Louis Jordan -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d
 - Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Ward Pinkett (tp, vcl); Edwin Swayzee (tp); Robert Horton (tb); Hilton Jefferson, Louis Jordan (as); Elmer Williams (ts); Don Kirkpatrick (p); John Trueheart (bjo); Elmer James (tu); Chick Webb (d)

Tunes structures:

E-30039-A *Dog Bottom* Key of Ab / Db / Ab Brunswick
 (Intro 8 bars ens)(Vamp 4 bars ens)(Strain A1 14 bars AA' saxes)(Interlude 6 bars brass+CW cymb)(Strain B 8 bars ?RMH o-tbn)
 (Strain C1 8 bars brass)(Strain C2 8 bars DK pno 6 - ens 2)(Tag 2 bars ens 2)(Strain D 16 bars JG alt)(1/2 Strain D 8 bars saxes
 br 4 - ens 4)(Bridge 4 bars brass+ CW cymb)(1/2 Strain A 8 bars ens)(Strain A2 16 bars EW ten)(Strain A3 16 bars ES o-tp)(Strain
 A 4 16 bars WP scat-voc)(1/2 Strain A 8 bars ens)(Coda 6 bars ens)

004 THE JUNGLE BAND

New York, Jun. 27, 1929

Ward Pinkett, Edwin Swayze - tpt; Robert 'Mack' Horton - tbn;
 Hilton Jefferson, Joe Garland - alt, clt; Elmer Williams - ten, clt;
 Don Kirkpatrick - pno; John Trueheart - gtr; Elmer James - bbs; Chick Webb - dms, ldr
 E-30091-A *Jungle Mama*
 Composer credits: E-30091 (Webb)

Br 4450, Chronological Classics 502

And a first-class big band blues by this early Chick Webb band. Solos by probably Pinkett muted, Jefferson or rather Garland clarinet, Horton muted, probably Swayze. Chick Webb can clearly be heard using his Ludwig hand-cymbal at the very end of this title. He is thus not omitted from proceedings as listed in the discographies.

Joe Garland's presence is affirmed by Johnny Simmen of Zurich, Switzerland, from Garland's own recollections.

And yes, the Mosaic booklet is right in stating that John Trueheart switches to guitar on this side. But who may be the eleventh men participating? A third trumpet would be the first possibility, but the brass section does not sound like it. Nor does the clarinet section sound to have four players. And: arrangements of this time did usually not include parts for third trumpet or fourth saxophone/clarinet! So, I - KBR - would rather see this statement resulting in some negligent observation of a studio assistant.

Notes:

- Charles Delaunay, *New Hot Discography, 1948/1963: Featuring Ward Pinkett (tp & vo); Chick Webb (dm & leader)*
 - Storyville 14, Richard Rains, 'Conversations with Doc' (Cheatham and Benny Morton! - KBR): "We first played the Jungle Band's 'Dog Bottom' because we suspected that Benny (Morton - KBR) was on it. He recognised the arrangement at once but could not remember the session. He felt, however, that he must have been there, after having said that the trombone was not Jimmy Harrison, Robert Horton, or Sandy Williams. He said that both trumpet solos were taken by Ward Pinkett (who, incidentally, passed for white on occasion). ... Chick Webb must have an Ellington sound in mind, more by design than accident, on both this date and thirteen days later when 'Jungle Mama' was made with a slightly different personnel. Benny said that the trombone was definitely not himself (! - KBR) but was more like Joe Nanton than Harrison or Horton, one of whom might be deliberately imitating the style of Nanton, however."
 - Rust*2: Ward Pinkett (tpt, vcl); Edwin Swayzee (tpt); Jimmy Harrison (tbn); Albert Nicholas (clt); Louis Jordan (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); John Kirby (bbs); Chick Webb (dms)
 - Rust*3: Ward Pinkett -t -v; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson -cl -as; Louis Jordan -as; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d
 - Rust*4,*6: Ward Pinkett -t -v; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson, Louis Jordan -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d
 - Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Ward Pinkett (tp, vcl); Edwin Swayzee (tp); Robert Horton (tb); Hilton Jefferson, Louis Jordan (as, cl); Elmer Williams (ts, cl); Don Kirkpatrick (p); John Trueheart (g); Elmer James (tu); Chick Webb (d); "The Brunswick ledgers show that 11 men were used for this recording."

Tunes structures:

E-30091-A *Jungle Mama* Key of Eb Brunswick
 (Intro 6 bars ens)(Chorus 1 12 bars WP m-tp)(Chorus 2 12 bars WP m-tp)(Chorus 3 12 bars ?JG clt)(Chorus 4 12 bars ?JG clt)
 (Chorus 5 12 bars RMH m-tbn 10 - ES o-tp 2)(Chorus 6 12 bars ES o-tp)(Chorus 7 12 bars ens)

005 CHICK WEBB AND HIS ORCHESTRA

New York, Mar. 30, 1931

Shelton Hemphill, Louis Hunt, Louis Bacon - tpt; Jimmy Harrison - tbn;
 Benny Carter, Hilton Jefferson - alt, clt; Elmer Williams - ten, clt;
 Don Kirkpatrick - pno, cel, vib; John Trueheart - gtr; Elmer James - sbs; Chick Webb - dms, ldr;
 Louis Bacon - voc (2); Benny Carter - arr

| | | | |
|-----------|-------------------|-----------|------------------|
| E-36432- | Heebie Jeebies | Voc 1607, | Mosaic MD8-252-I |
| E-36433-A | Blues In My Heart | Voc 6156, | Mosaic MD8-252-I |
| E-36434- | Soft And Sweet | Voc 1607, | Mosaic MD8-252-I |

Composer credits: E-36432 (Boyd Atkins); E-36433 (B. Carter - I. Mills); E-36434 (Edgar Sampson)

Note: Takes -A and -B were cut of the first and third titles, but it is not known which takes were used for issue!

This is one of the early Chick Webb bands before their long-lasting engagement as house-band at the Savoy Ballroom with its quite steady personnel. The band sounds typically Carterish in playing Benny Carter arrangements. Yet, we do not hear any ad-lib Carter solos on these sides, except for his eleven clarinet notes at the very end of 'Soft And Sweet'. Jimmy Harrison was in a bad state because of his cancer ailment, and he had to live less than four months, only. Yet, he still shines in his un-comparable trombone style.

But the band had a solid trumpet soloist in Louis Bacon, who stayed with Webb until 1934. Don Kirkpatrick and John Trueheart are Webb's life-long friends and stalwarts.

And they had a most able tenor sax man with a strong musical identity and tone, Elmer Williams, soloing on each title of this session to great advantage of the band – and largely relating to the tune's melody.

There are two very short spots of a celesta heard in the first title, and two spots of vibraphone heard in the second, the first of these – at the start of the first chorus – might possibly also well be the sound of a tubular-bell. The Mosaic booklet adjoins these sounds to drummer/bandleader Chick Webb. But – regarding the fact that Webb would have to get up from his seat, go to the celesta or the vibraphone and hit some very few notes and then go back – I would like to adjoin these notes to be played by the pianist, who would have been annoyed much less than the drummer. And he knew the notes much better!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Shelton Hemphill, Louis Hunt, Louis Bacon (tp); Jimmy Harrison (tb); Benny Carter, Hilton Jefferson, Elmer Williams (s); Don Kirkpatrick (p); John Trueheart (bjo); Elmer James (b); Chick Webb (dm)

- Rust*2: Shelton Hemphill, Louis Hunt (tpt); Louis Bacon (tpt, vcl); Jimmy Harrison (tbn); Benny Carter (clt, alt, vcl, arr); Hilton Jefferson (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo); Elmer James (bbs, sbs); Chick Webb (dms, ldr)

- Rust*3,*4,*6: Shelton Hemphill -Louis Hunt -t; Louis Bacon -t -v; Jimmy Harrison -tb; Benny Carter -cl -as -a; Hilton Jefferson -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb -sb; Chick Webb -d -ldr

- Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Shelton Hemphill, Louis Hunt (tp); Louis Bacon (tp, vcl); Jimmy Harrison (tb); Benny Carter (cl, as, arr); Hilton Jefferson (cl, as); Elmer Williams (cl, ts); Don Kirkpatrick (p); John Trueheart (g); Elmer James (b); Chick Webb (d, cel, bells)

Tunes structures:

E-36432: *Heebie Jeebies* Key of Bb

Vocalion

(Intro 8 bars LB o-tpt + ens 6 – ens 2)(Chorus 1 18 bars AA' ens)(Tag 2 bars ens (Verse 8 bars LB o-tpt)(Chorus 2 18 bars AA' EW ten)(Bridge 4 bars ens)(Chorus 3 18 bars AA' DK pno)(Chorus 4 18 bars AA' saxes)(Tag 2 bars ens)(Chorus 5 18 bars AA' JH o-tbn)(Chorus 6 18 bars AA' LB o-tpt + pno)(Chorus 7 18 bars AA' ens 4 – LB o-tpt + ens 14)

E-36433: *Blues In My Heart* Key of Bb

Vocalion

(Intro 6 bars ?SH o-tpt + ens)(Chorus 1 32 bars AABA saxes 16 – SH o-tpt 8 - saxes 8)(Verse 8 bars ens)(Chorus 2 32 bars AABA LB voc + DK pno obl)(Chorus 3 32 bars AABA EW ten 16 – ens 8 – SH o-tpt 8)

E-36434: *Soft And Sweet* Key of Bbm / Db

Vocalion

(Intro 4 bars ens)(Chorus 1 16 bars AABA clts/tpts + JH o-tbn 8 – ens 4 – clts/tpts + JH o-tbn 4)(Chorus 2 16 bars AABA ens + JH o-tbn 16 – EW ten 8 – ens 4)(Bridge 12 bars ens + EW ten + JH o-tbn)(Chorus 3 16 bars AABA ens – EW ten 8 – JH o-tbn 4 – ens + EW ten 4)(Bridge 4 bars LB m-tpt)(Chorus 4 16 bars AABA LB o-tpt 8 – DK pno 4 – LB o-tpt 4)(Interlude 8 bars LB o-tpt)(Chorus 5 16 bars AABA ens 7 – JH o-tbn 1 + 4 – ens 4)(Tag 4 bars ens + JH o-tbn 1 – BC clt 2)

006 BILLY BANKS AND HIS ORCHESTRA

New York,

May 10, 1932

Billy Banks – voc, ldr;

Ed Anderson – tpt;

Crawford Wethington – alt; Gene Mikell – alt, clt; Elmer Williams – ten;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; Chick Webb or O'Neil Spencer? – dms

72560-1 The Scat Song

Vic 24027,

Classics 969

72561-1 Mighty Sweet

Vic 23399,

Classics 969

72562-1 Minnie The Moocher's Weddin' Day

Vic 24027,

Classics 969

72562-2 Minnie The Moocher's Weddin' Day

Vic uniss., but test exists

not on LP/CD

Given, that Crawford Wethington's confirmation in Storyville 109 is correct – which seems to be without doubt for the first session, at least – a probable small-band personnel for this session would be: Ed Anderson – tpt; Crawford Wethington, Charlie Holmes – alt, clt; Joe Garland – ten, clt; Edgar Hayes – pno, arr; Benny James – bjo, gtr; Hayes Alvis – sbs; O'Neil Spencer – dms, according to the contemporaneous personnel of the MBRB. So, let's see what we can hear and recognize:

- The trumpet player plays a distinct southern trumpet style in Louis Armstrong's footsteps, and could very well be and should therefore be identified as Ed Anderson, during this period the hot trumpet soloist with the MBRB.

- Unfortunately, we do not have any solo performance by either of the two alto saxophonists on this session which could give us a hint as to his person. According to the known personnel of the MBRB of the day we have to assume the alto players to be Wethington and Charlie Holmes.

- On 'Mighty Sweet' we find a strong and urgent 16-bars solo of "dirty" clarinet which is not the work of one of the assumed reed players.

Although Garland was responsible for most of the MBRB's clarinet work, this dirty tone soloing was not his – and neither that of the alto saxophonists listed. Yet, we read that Gene Mikell – Holmes' successor with the MBRB – remarks in his interview in Storyville 1998/99:

"See, in all those cassettes of the Blue Rhythm Band you sent me, I'm playing baritone and alto, but most of the clarinet work was done by Joe Garland." As we know that Mikell did not join the MBRB before August 1932, his presence on this session would seem to be unlikely.

Charlie Holmes was the band's alto soloist until c. August 1932, and certainly, he played clarinet as well – it was generally required from a qualified reed player in a big band. He is identified by himself in soloing on clarinet on the MBRB session of 28 April 1932 in 'Cabin In The Cotton'. But this solo does not contain any 'dirty' playing. Quite in the contrary, Holmes plays with warmth and beauty, and even more so, he is not known for dirty notes on his alto saxophone either. But from Mikell's own statement in Storyville 1998/99, p.105 we know that he was one of the few clarinetists at the time playing "growl" clarinet, the other players being Edmond Hall with the Claude Hopkins Band, and William Thornton Blue who had disappeared from the musical scene by early 1931. Another clarinetist playing "growl" solos would be Rudy Powell, but he – by his own firm statement – did not learn to play the clarinet earlier than 1932. To strengthen this statement, I'd like to cite Gene Mikell via the late Johnny Simmen of Switzerland: "Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me" (Coda Nov. 1975, p. 25). So, we cannot but assume that this is Mikell here, having had earlier relations to the MBRB/Irving Mills circle and having been asked by Billy Banks to participate in this recording session. Compare Mikell's growl solos in the MBRB's 'Let's Have A Jubilee' of October 04, 1934!

- Wethington also played clarinet, but he is not known as a hot soloist – neither on alto sax nor on clarinet – and can thus be excluded from the clarinet solo work. Instead, he is responsible for the beautiful silken lead-parts of the reed section.

- ADDITION August 2025: In a recent letter to the author, Norwegian jazz collector and aficionado – and legitimate musician! – Ola Rønnow stated that my identification of the tenor sax player on these sides must be doubted, and that he should be named Elmer Williams, instead. After a short (!) and intensive listening I must admit that Ola is distinctly right in his assumption, and I gladly – and a bit ashamed – follow him in this respect. I also must admit that I received a letter from Phil Mellick, of Charleston, WV, about a year ago, that I carelessly missed to check out. In this letter, Phil stated: “*The Billy Banks session of May 10, 1932, plainly includes Elmer Williams, the cheap little guitar sounds like the one used by Trueheart, and the strict tempo may be noticeable, something that Garvin Bushell noted about Webb. Dan Morgenstern (RIP) endorsed my suggestion that this was the Webb band at the Canadian Collectors Congress (RIP as well) years ago. (And I believe it’s the Mills Blue Rhythm Band on the other Banks Victor session.)*” There is reason to think it all over, I believe.

- The pianist definitely can be identified as Edgar Hayes on this session, recognizable by his very strong and mighty modified stride-piano style. And – of course – he was the musical leader of the MBRB.

- According to these recognitions we can be quite certain of the presence of Benny James on his light and swinging four-string guitar, the powerful and unjustly under-recognised bass playing of Hayes Alvis (Duke Ellington with his distinct liking for capable bass players certainly knew why he hired Alvis in early 1935) and the young O’Neil Spencer on drums. In contrast to his contemporaneous recordings with the full MBRB he does not use his hi-hat rhythm nor press-rolls played with sticks, but he restricts himself to brushes. This might cause some irritation as to the person’s identity, but the few audible cymbal sounds heard – hi-hat and crash-cymbals – are compatible with those heard on the MBRB sides, and would thus ascertain Spencer’s presence.

- ADDITION August 2025: Re Phil Mellick’s letter as cited above, I must agree that the drummer heard on these Banks sides and his restriction to brushes – and without any use of cymbals and bass-drum – might well be a reason to assume Chick Webb (compare with the Mezz Mezzrow sides of May 7, 1934!) Spencer mainly uses sticks on cymbals on contemporaneous MBRB recordings.

- Thus, we might in fact have a band with mixed personnel from the MBRB and Chick Webb’s Orchestra, here. Any other – and better – suggestions, somebody?

Notes:

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

- Rust*2, *3, *4, *6: unknown tpt; unknown, unknown alt; unknown alt; unknown ten; unknown pno; unknown gtr; unknown sbs; unknown dms; Billy Banks vcl

- B. Rust, *The Victor Master Book Vol. 2*: t / 3s / p / g / b / d; vocalist: Billie Banks.

- RCA Jazz Tribune No 58: Shelton Hemphill (tp); Charlie Holmes (cl, as); Crawford Wethington (as); Joe Garland (ts, bar sax); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O’Neil Spencer (dm); Baron Lee (ldr)

- Tom Lord, *Discography*: unknown tp, 2 as, ts, p, g, b, d

- Storyville 1998/99, L. Wright, *Did You Know*: “Two entries in the same column in the *Defender* (16/7/32 6/2) pose a small problem: The first notes Baron Lee and his Blue Rhythm band back at the Cotton Club in New York and the second reports Billy Banks leading his own orchestra at Connie’s Inn. It goes on to say that his first phonograph record for the Victor company has just been released. It is ‘Cabin In The Cotton’ and ‘The Scat Song’ on the Reverse. This coupling is not known to me and it has been assumed that the Blue Rhythm band accompanied Banks on recordings from this time. This is most likely a piece of misreporting and refers to Victor 24027, but who was in Banks’s orchestra at Connie’s Inn?”

- Storyville 1998/99, *Afterthoughts* No 742: “Billy Banks, late of Baron Lee’s orchestra, is now heading his own band at Club Madrid, Cleveland.” (PC 15/10/32 7/4) Is this a clue to the accompanying band on Victor of 18 August 1932?”

Tunes:

72560 *The Scat Song* Key of Eb Victor
(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens)(Chorus 2 32 bars AABA BB scat-voc + ens 16 – EA m-tpt 16)(Chorus 3 32 bars AABA EW ten 4 – ens 4 – EW ten 4 – ens 4 – EH pno 8 – EW ten 4 – ens 4)(Chorus 4 32 bars AABA BB voc – ens)(tag 2 ens)

72561 *Mighty Sweet* Key of F Victor
(Intro 4 bars ens)(Vamp 4 bars ens)(Chorus 1 32 bars AABA BB voc + ens)(Vamp 4 bars ens)(Chorus 2 32 bars AABA GM clt 16 – EA o-tpt 8 – EW ten 8)(Vamp 4 bars BJ gtr)(Verse 16 bars AB BB voc + ens)(Chorus 3 32 bars AABA BB voc + ens)(Coda 4 bars BB voc + ens)

72562 *Minnie The Moocher’s Weddin’ Day* Key of Ab Victor
(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens 16 – BB voc + choir 8 – BB voc + ens 8)(Interlude A 18 bars ens 1 – EW ten 1 – EA o-tpt 2 – ens 2 – EA o-tpt 2 – ens 10)(Interlude B 20 bars BB voc + ens)(1/2 Chorus 2 16 bars BA BB voc + choir 8 – BB voc + ens 8)(Tag 4 bars BB voc + ens)

007 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Dec. 08, 1932

Louis Armstrong – tpt, voc, ldr;

Louis Hunt, Billy Hicks, Louis Bacon – tpt; Charlie Green – tbn;

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

Joe Steele or Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – bbs; Chick Webb – dms;

Mezz Mezzrow – bells (3,4), unknown - train effects (3,4)

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

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

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

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

- ‘That’s My Home’: Louis shares a too-short chase part in the verse with Elmer Williams on tenor. Williams seems to be a bit confused in his first tenor spot in the first take of ‘That’s My Home’, but he is completely “at home” in his subsequent soloistic additions to the proceedings.

Otherwise, it’s Armstrong throughout in this tune, except, perhaps, for two possibly ad-lib bars by probably Louis Bacon on the trumpet.

- 'Hobo, ...': there is beautiful 4/4 tuba by Elmer James all over, a tenor sax chorus by Williams, and a rather modern muted swing/bluesy trombone chorus – a bit shaky, perhaps. (Charlie Green had obviously listened to the younger trombonists of his time.)
 - 'I Hate To Leave You, Now': Louis Bacon – probably – plays a nice muted obligato behind Louis' vocal. Then it is all Louis again.
 - 'You'll Wish ... Born': obviously is an early setting of his 'You Rascal, You'. There are fine solo outings by Elmer Williams, by Green with a solo in early swing fashion and nice Pete Clark on clarinet.
 The pianist is listed as Don Kirkpatrick. (J. Chilton's 'Who's Who of Jazz' says that Kirkpatrick "worked mainly with Chick Webb until late 1932, then long spell with Don Redman from early 1933." When listening to these late 1932 Victor sides it strikes that the pianist here plays very similar to Joe Steele's style (two tags in 'I Hate To Leave You Now' and the piano below the ensemble parts in 'You'll Wish You'd ...') with its filigree harmonics. I therefore have added Steele as possible pianist for these sides instead of Kirkpatrick.
 I believe not to have heard Elmer James on string-bass here, but on tuba only throughout this session.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong (tp & vo); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Don Kirkpatrick (p); John Trueheart (g); Elmer James (b); Chick Webb (dm)
 - B. Rust, *The Victor Master Book*, Vol. 2: LA-t-v; 3t; tb; 3s; vn; p; g; b-bb; d.
 - Rust*2: Louis Armstrong (tpt, vcl); Louis Bacon, Louis Hunt, Billy Hicks (tpt); Charlie Green (tbn); Pete Clark, Edgar Sampson (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (gtr); Elmer James (sbs); Chick Webb (dms); Mezz Mezzrow (bells)
 - Rust*3, *4, *6: Louis Armstrong -t -v; Louis Bacon -Louis Hunt -Billy Hicks -t; Charlie Green -tb; Pete Clark -cl -as; Edgar Sampson -as -vn; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -g; Elmer James -bb -sb; Chick Webb -d; Mezz Mezzrow -bells
 - J. Willems, *All Of Me, The complete discography of Louis Armstrong*: Louis Armstrong (tp, voc); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green, tb); Pete Clark (cl, as); Edgar Sampson (as); Elmer Williams (ts); Don Kirkpatrick (p); John Trueheart (g); Elmer James (tu); Chick Webb (d)
 - Louis Armstrong, *The complete RCA Victor Recordings*, booklet: Armstrong, trumpet and vocals; Louis Bacon, Louis Hunt, Billy Hicks, trumpets; Charlie Green, trombone; Pete Clark, clarinet and alto sax; Edgar Sampson alto sax and violin; Elmer Williams tenor sax; Don Kirkpatrick, piano; John Trueheart, guitar; Elmer James, tuba and bass; Chick Webb, drums; Mezz Mezzrow, bells.

Tunes structures:

74820: *That's My Home* Key of Ab / Bb Victor
 (Intro 8 bars ens 4 – LA o-tpt 4)(Chorus 1 32 bars AABA LA voc + ens)(Bridge 4 bars ens)(Verse 16 bars LA o-tpt 4 – EW ten 3 – LA o-tpt 1+4 – EW ten 4)(Chorus 2 32 bars AABA LA o-tpt + ens)
 74821: *Hobo, You Can't Ride This Train* Key of Bb Victor
 (Intro 16 bars ens)(Verse 28 bars AABC ens)(Chorus 1 16 bars AA LA voc + ens)(Chorus 2 16 bars AA LA voc + ens)(Chorus 3 16 bars AA EW ten)(Chorus 4 16 bars AA LA voc + ens)(Chorus 5 16 bars AA CG o-tbn)(Chorus 6 16 bars AA LA o-tpt)(Chorus 7 16 bars AA LA o-tpt 8 – ens + LA voc 8)
 74822: *I Hate To Leave You Now* Key of F / Bb / F Victor
 (Intro 4 bars ens)(Chorus 1 32 bars AABA LA-m-tpt + ens 30 – DK pno 2)(Bridge 2 bars JS or DK pno)(Chorus 2 32 bars AABA LA voc + ens + LB m-tpt obl 30 – JS or DK pno 2)(Bridge 2 bars JS or DK pno)(1/2 Chorus 3 16 bars AA LA o-tpt)
 74823: *You'll Wish You'd Never Been Born* Key of F Victor
 (Intro ? bars LA o-tpt)(Chorus 1 16 bars AA'BA ens)(Chorus 2 16 bars AABA ens + EW ten)(Chorus 3 16 bars AA'BA LA voc + ens)(Chorus 4 16 bars AA'BA LA voc + ens)(Chorus 5 16 bars AA'BA EW ten)(Chorus 6 16 bars AA'BA LA voc + ens)(Chorus 7 16 bars AA'BA CG o-tbn)(Chorus 8 16 bars AA'BA LA voc)(Chorus 9 16 bars AA'BA PC clt)(Chorus 10 16 bars AA'BA LA o-tpt)(Chorus 11 16 bars AA'BA LA o-tpt)

Notable differences of takes:

74820-1: Introduction: single chimes-strokes in bars 1, 2 and 3 (prob by Webb), rhythm-section starting on measure 3 of bar 6
 74820-2: Introduction: one single chimes-stroke at the end of bar 4, rhythm-section starting with measure 1 of bar 6
 74821-1: Train-effects at start of tune: 2 bell-strokes, then steam-effects and train-whistle; LA beginning with "My, my, my, ..."
 74821-2: Train-effects at start of tune: train-whistle, then 2 bell-strokes, then steam-effects; LA beginning vocal with "Boy, ..."
 74822-1: Introduction bar 4: LA starts with eighth-notes c-d-e-f-f, then quarter-note e (upbeat to melody)
 74822-2: Introduction bar 4: LA starts with eighth-note c and quarter note c (syncopated), then 2 eighth-notes c (upbeat to melody)
 74823-1: LA begins introduction with: half-note a, 6 eighth-notes bb-a-ab-a-c-c
 74823-2: LA begins introduction with: half-note a, 2 eighth-notes c-b, quarter-note bb

008 CHICK WEBB'S SAVOY ORCHESTRA

New York, Dec. 20, 1933

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

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

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

Taft Jordan – voc (1);

Benny Carter – arr (2)

152658-1 On The Sunny Side Of The Street

Col 2875-D, Chronological Classics 502

152659-2 Darktown Strutters Ball

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

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

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

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

As the reader/listener may see in session 008, 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-tp)(Chorus 1 32 bars AABA TJ voc 30 – EW ten 2)(Chorus 2 32 bars AABA TJ o-tp)(Tag 2 bars TJ o-tp)
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-tp 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-tp 5)(Chorus 8 20 bars AA' ens)

009 CHICK WEBB'S SAVOY ORCHESTRA

New York,

Jan. 15, 1934

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

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

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

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

152659-4 *Darktown Strutters Ball*

Col CB-754,

www.youtube.com

152686-3 *If Dreams Come True*

Col 2883-D,

Chronological Classics 502

152687-2 *Get Together*

Col 2883-D,

Chronological Classics 502

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

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

010 CHICK WEBB'S SAVOY ORCHESTRA

New York,

May 09, 1934

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

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

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

Taft Jordan – voc (1,3); Chuck Richards – voc (2);

Edgar Sampson – arr (1,3)

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

Col 2920-D,

Chronological Classics 502

152734-1 *Imagination*

Col 2920-D

not on LP/CD

152734-2 *Imagination*

Col 2920-D,

Chronological Classics 502

152735 *Why Should I Beg For Love?*

Col unissued

not on LP/CD

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

'I Can't Dance' is Philadelphia trumpeter Charlie Gaines' famous party tune, sung by Taft Jordan and a band choir and arranged by Edgar Sampson in his no-nonsense arranging style.

On another level is the somewhat trashy stock arrangement of 'Imagination' with its queer chorus structure, sung in an adequate way by white singer Chuck Roberts, but rescued in some way by Jordan's very jazzy trumpet outings.

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.

011 CHICK WEBB'S SAVOY ORCHESTRA

New York,

May 18, 1934

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

152735-4 Why Should I Beg For Love?

Col 2926-D,

Chronological Classics 502

152740-2 Stomping At The Savoy

Col 2926-D,

Chronological Classics 502

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

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

Notes:

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

- Rust*2,*3,*4,*6: Mario Bauza, Reunald Jones (tpt); Taft Jordan (tpt, vcl); Sandy Williams (tbn); Pete Clark (alt); Edgar Sampson (alt, arr); Elmer Williams (ten); Joe Steele (pno); John Trueheart (bjo, gtr); John Kirby (sbs); Chick Webb (dms, ldr)

Tunes structures:

152735-4 *Why Should I Beg For Love?* Key of C / Ab Columbia
 (Chorus 1 32 bars AABA SW m-tbn 16 – ens 8 – SW m-tbn 6 – JS pno 2)(Chorus 2 32 bars AABA TJ voc)(Bridge 4 bars EW ten+ens modulation) (1/2 Chorus 3 16 bars AA TJ o-tpt)

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

012 CHICK WEBB'S SAVOY ORCHESTRA

New York,

Jul. 06, 1934

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

152769-2 Blue Minor

OK 41572,

Chronological Classics 502

152770-2 True

OK 41571,

Chronological Classics 502

152771-2 Lonesome Moments

OK 41572,

Chronological Classics 502

152772-2 If It Ain't Love

OK 41571,

Chronological Classics 502

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

Although listed as a member of the Chick Webb band in all Rusts for this date, Arbello is not present here.
 Again, one of Edgar Sampson's unobtrusive but beautiful compositions/arrangements: 'Blue Minor'. Sampson seems not to have liked arranged modulations of keys. He always changes from one key to another without any modulation, the direct way. So, 'Blue Minor' starts in Bb minor, solos are in Db major, and the whole affair ends with a half-chorus in Bb minor, again. There is much space for beautiful improvisation. This tune was also recorded for Decca two months later, on 11 September, 1934. Diversities to this recording (not alternate takes!) may be found in the corresponding 'Tunes Structures' below. John Kirby plays a wonderful legato tuba here in 'True'. In 'If It Ain't Love' it's Webb on his hi-hat cymbal in the beginning, 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 Arbello (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Wayman Carver (ts & fl); Joe Steele (p); John Trueheart (bj & g); John Kirby (b); Chick Webb (dm); Taft Jordan, Ella Fitzgerald, Charlie Linton (vo)

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

Tunes structures:

152769-2 *Blue Minor* Key of Bbm / Db / Bbm Columbia
 (Intro 8 bars ens 7 – ES alt 1)(Chorus A1 32 bars AABA ens 16 – ES 8 – ens 8)(Chorus B1 32 bars AABA SW o-tbn 16 – ens 8 – SW o-

tbm 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)

013 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, Chronological Classics 735

38549-A I Ain't Gonna Sin No More

Dec 141, Chronological Classics 735

38549-B I Ain't Gonna Sin No More

Dec 141, Swingtime ST 1031 (LP)

38550-A Trade Mark

Br 02045, Chronological Classics 735

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

Dec 234, Chronological Classics 735

Composer credits are: 38548 (Young – Judell - Washington); 38549 (Conrad – Magidson); 28550 (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 Claude Jones instead of Sandy Williams. (I think that Williams would have interjected some of his boisterous marks.) In 'Trade Mark' we also have – together with the trumpeter - a tenor saxophonist, presumably Elmer Williams – it is his tone and phrasing.

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

- 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? (pno); John Trueheart (gtr); John Kirby (sbs); Sampson and the three rhythm only (4)

Discernible differences of takes:

38549-A As above, I have been unable to find any differing spots in the two assumed double-takes on Swingtime ST 1031! Both takes seem to be identical and accord with take -A on Chronological Classics. I'd be interested in other listener's opinions!

38549-B (see take -A above)

014 CHICK WEBB'S AND HIS ORCHESTRA

New York,

Sep. 10, 1934

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Claude Jones, Sandy Williams – tbn;

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

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

Taft Jordan – voc (1,2);

Edgar Sampson – arr (4,5)

38593-A That Rhythm Man

Dec 173, Chronological Classics 502

38594-A On The Sunny Side Of The Street

Dec 172, Chronological Classics 502

38595-A Lona

Dec 173, Chronological Classics 502

38596-A Blue Minor

Dec 172, Chronological Classics 502

38596-B Blue Minor

Dec 172, not on LP/CD

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

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

There is an entire chorus of piano solo in 'Lona' and an 8-bar solo spot in 'Blue Minor', and both solos are played in a linear style with typical Stride-style embellishments in Joe Steele's "symphonic" style.

And: Claude Jones still is with the Henderson band recordings for Decca until September 25, 1934. So, was he really with the Chick Webb band on this date? All trombone solos on these sides are apparently by Sandy Williams. And again, listen to John Kirby's fantastic bass

playing. There are vibraphone sounds at the very end of 'Lona' and might well be by Webb. And what a jazzy singer and trumpet player Taft Jordan was – very much in Armstrong's style.

Notes:

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

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

- Rust*4,*6: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Sandy Williams -Claude Jones -tb; Pete Clark -cl -as; Edgar Sampson -as -a; Elmer Williams -ts; Wayman Carver -ts -f; Don Kirkpatrick -p; John Trueheart -bj -g; John Kirby -bb -bs); Chick Webb -d -ldr
- Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); Claude Jones, Sandy Williams (tb); Pete Clark (cl, as); Edgar Sampson (as, arr); Elmer Williams, Wayman Carver (ts); Joe Steele (p); John Trueheart (g); John Kirby (b); Chick Webb (d, bells); "Some discographies list a -B take for 'Blue Minor', however, this has yet to surface and does not exist as a metal part or test pressing in the Decca vault."

Tunes structures:

38593-A *That Rhythm Man* Key of Ab Decca
(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BS o-tpt 16 – ES alt 8 – BS o-tpt 8)(Chorus 3 32 bars AABA TJ voc)(Chorus 4 32 bars AABA SW m-tbn 32)(Chorus 5 32 bars AABA ens 16 – TJ o-tpt 8 – ens 6 – TJ o-tpt 2)(Coda 14 bars TJ o-tpt 6 – ens 8)

38594-A *On The Sunny Side Of The Street* Key of C Decca
(Intro 4 bars ens)(Chorus 1 32 bars AABA TJ m-tpt 16 – ens 8 – TJ m-tpt 7 – EW ten 1)(Chorus 2 32 bars AABA TJ voc 30 – EW ten 2)(1/2 chorus 16 bars BA TJ o-tpt)

38595-A *Lona* Key of D Decca
(Intro 4 bars EW ten)(Chorus 1 32 bars AA' MB m-tpt 30 – ES alt 2)(Chorus 2 32 bars AA' ES alt)(Chorus 3 32 bars AA' JS pno)(Chorus 4 32 bars AA' ens)

38596-B *Blue Minor* Key of Bbm / Db / Bbm Decca
(Intro 8 bars ens 7 - ES alt 1)(Chorus A1 32 bars AABA ens 16 – ES 8 – ens 8)(Chorus B1 32 bars AABA SW m-tbn 16 - ens 8 – SW m-tbn 6 – PC clt 2)(Chorus B2 32 bars AABA PC clt 16 – JS pno 8 – PC clt 6 – ens 2)(Chorus B3 32 bars AABA BS m-tpt 16 – ES alt 8 – BS m-tpt 8)(1/4 Chorus A2 8 bars BA ens 7 – BS m-tpt 1)

015 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. And let's not forget Elmer Williams beautiful solo on all three A-parts of the tune, leaving the middle-eight to the tune's composer and arranger.

'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: arranger and pianist 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.

There are very nice solo spots by Sandy Williams in the first number, and by Elmer Williams in his chorus in 'Don't Be That Way'. Strong and somewhat majestic without being brutal. There also is a great tenor solo in 'What A Shuffle', which, yet, is much too short!

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

39141-A *What A Shuffle* Key of Bb Decca
(Intro 4 bars ens)(Chorus 1 16 bars AABA ens)(Chorus 2 16 bars ABAA EW ten 8 – ens 8)(Bridge 4 bars ens)(Chorus 3 16 bars

AABA TJ o-tpt 8 – ens 8)(Interlude 1 8 bars brass)(Chorus 4 16 bars AABA BS m-tpt 8 – ES alt 8)(Interlude 2 12 bars ES alt)
(Interlude 3 16 bars SW m-tbn 8 – ES alt 8)(Chorus 5 16 bars AABA ens)(Chorus 6 16 bars AABA ens)(Coda 4 bars ens+ TJ o-tpt)
39142-A Blue Lou Key of G Decca
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BS m-tpt 16 – ES alt 8 – BS m-tpt 8)(Chorus 3 32 bars AABA JS pno)(Chorus 4 32 bars AABA ens)(Coda 4 bars ens)

016 TAFT JORDAN AND THE MOB

New York,

Feb. 21, 1935

Taft Jordan – tpt, voc, ldr; Ward Silloway – tbn;

Johnny Mince – clt; Elmer Williams – ten;

Teddy Wilson – pno; Bobby Johnson – gtr; John Kirby – sbs; Eddie Dougherty – dms

16906-1 Night Wind

Lucky 5050,

Meritt 8 (LP)

16906-2 Night Wind

Ban 33385,

HEP CD 1065

16907-1 If The Moon Turns Green

Lucky 5050

not on LP/CD ?

16907-2 If The Moon Turns Green

Ban 33385,

HEP CD 1065

Composer credits: 16906 (Rothberg – Pollack); 16907 (Cates – Hanighen)

Note: My album cover of Meritt 8 lists take -1 of 'Night Wind' with emphasized take number -1. In case that this is correct, the Lucky 5050 disc might have carried this title with the wrong take number. On purpose, perhaps, or not?

Taft Jordan was Chick Webb's hot (third) trumpet player from 1933 on until the leader's death. (Bandleader Webb appointed him to play first trumpet parts in the last choruses of the titles, because he was much hotter than the first (lead) trumpet player, and the titles would thus get much more of a lift.) Jordan continued his work with the band – now Ella Fitzgerald's – and later joined the Duke Ellington Orchestra for a couple of years. Among musicians he is said to have been in bad repute for his "naughty" narrations. But as a hot trumpet player, influenced by Louis Armstrong, he did a very good job in Chick's band. Thus, there is no surprise that he was offered recording activity under his own name, as with so many of the famed soloists of the big bands in vogue.

Surprisingly, he has two white performers in the band: Ward Silloway on trombone, and Johnny Mince, clarinet. Both these men were part of the Joe Haymes Big Band and the Tommy Dorsey – Glenn Miller circles. And they knew what had to be done. Also, he collected a marvellous rhythm section with young Teddy Wilson on piano, Bobby Johnson, Charlie Johnson's guitar work-horse for many years, on guitar, John Kirby, Henderson's long-time bassist, and the young and swinging Eddie Dougherty on drums. And not to forget his band-mate from the Webb band, Elmer Williams on his wonderful dramatic and strong tenor sax.

These players present a wonderful array of delicately and softly played tunes with slight but essential arrangements and a smoothly swinging rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Taft Jordan (tp); Ward Silloway (tb); Johnny Mince (cl); Elmer Williams (ts); Teddy Wilson (p); Bobby Johnson (g); John Kirby (b); Eddie Dougherty (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 5: Taft Jordan (tpt); Ward Silloway (tbn); Johnny Mince (clt); Elmer Williams (ten); Teddy Wilson (p); Bobby Johnson (g); John Kirby (bs); Eddie Dougherty (d)

- Rust*2,*3: Taft Jordan (tpt); Ward Silloway (tbn); Johnny Mince (clt); Elmer Williams (ten); Teddy Wilson (pno); Bobby Johnson (gtr); John Kirby (sbs); Eddie Dougherty (dms)

- Rust*4,*6: Taft Jordan -t -v); Ward Silloway -tb; Johnny Mince -(cl; Elmer Williams -ts; Teddy Wilson -p; Bobby Johnson -g; John Kirby -sb; Eddie Dougherty -d

Solos ad-lib:

16906: TW pno 4; JM clt 8; TJ m-tpt 16; EW ten 8; WS m-tbn 8; TW pno 16; JM clt 8; TW pno 8; free ens 16

16907: TW pno 4; WS o-tbn 14; TW pno 8; JM clt 7; TW pno 1+1; TJ m-tpt 14; EW ten 8; free ens 7+6

Discernible differences of takes:

16906-1: Very much to my sorrow, I am unable to hear any differences between take -1 on Meritt 8 LP – which I am proud to

16906-2: own and which pretends to carry take -1, and take -2 as issued on HEP CD 1065. So, what is there to say?

017 TAFT JORDAN AND THE MOB

New York,

Feb. 22, 1935

Taft Jordan – tpt, voc, ldr; Ward Silloway – tbn;

Johnny Mince – clt; Elmer Williams – ten;

Teddy Wilson – pno; Bobby Johnson – gtr; John Kirby – sbs; Eddie Dougherty – dms;

--- Rains - arr

16914-1 Devil In The Moon

ARC unissued

not on LP/CD

16914-2 Devil In The Moon

Ban 33398,

HEP CD 1065

16915-1 Louisiana Fairy Tale

ARC unissued

not on LP/CD

16915-2 Louisiana Fairy Tale

Ban 33398,

HEP CD 1065

Composer credits: 16914 (Alex Hill); 16915 (Parish – Gillespie - Coots)

As on the above Taft Jordan session, the music is of great taste and elegance and beauty, and is nice proof that mixed bands could produce music of fine quality without any signs of different complexions. Elmer Williams takes the first solo in 'Devil In The Moon' in his own inimitable way, followed by nice and lazy trombonist Silloway and elegant Teddy Wilson. And Jordan leading the closing ensemble in a beautiful way.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Taft Jordan (tp); Ward Silloway (tb); Johnny Mince (cl); Elmer Williams (ts); Teddy Wilson (p); Bobby Johnson (g); John Kirby (b); Eddie Dougherty (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 5: Taft Jordan (tpt); Ward Silloway (tbn); Johnny Mince (clt); Elmer Williams (ten); Teddy Wilson (p); Bobby Johnson (g); John Kirby (bs); Eddie Dougherty (d)

- Rust*2,*3: Taft Jordan (tpt); Ward Silloway (tbn); Johnny Mince (clt); Elmer Williams (ten); Teddy Wilson (pno); Bobby Johnson (gtr); John Kirby (sbs); Eddie Dougherty (dms)

- Rust*4,*6: Taft Jordan -t -v); Ward Silloway -tb; Johnny Mince -(cl; Elmer Williams -ts; Teddy Wilson -p; Bobby Johnson -g; John Kirby -sb; Eddie Dougherty -d

Solos ad-lib:

16914: EW ten 8; WS o-tbn 1+16; TW pno 16; TJ m-tpt 16; JM clt 8; JM clt obl 24+2

16915: TW pno 4; TJ m-tpt 32; TW pno 16; WS o-tbn 16; JM clt 8; EW ten 8; TJ o-tpt 8; free ens 8

018 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!) Elmer Williams has 8 bars of majestic tenor sax after 16 fine bars by Taft Jordan in the first title. Both players again share solo parts in 'Down Home Rag'. And there is room for Williams' wonderful tenor again in the last title in exchange with the trumpet section, again, plus four bars of leading the saxophone section on his tenor.

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 16 – 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 A2 8 bars WC flt + PC clt)(Strain A3 8 bars brass)(Strain B1 8 bars ens)(Strain B2 8 bars EW ten)(Strain B3 8 bars TJ o-tpt)(Strain C1 8 bars ens)(Strain C2 8 bars JS pno)(Strain C3 8 bars JS pno)(Strain D1 8 bars PC clt)(Strain D2 8 bars PC clt)(Strain E1 8 bars ens)(Strain E2 8 bars ens)(Strain E3 8 bars ens)(Strain E4 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)

019 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’. This fine tune has an eight-bar tenor sax solo by Elmer Williams which is his last one on any Chick Webb recording, as Williams quit the Webb band not willing to tour for extended periods.

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: ?ES alt 4; 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

020 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Mar, 27, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Scoops Carey, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (2,4); Horace Henderson – pno (1,3); Bob Lessey – gtr; John Kirby – sbs; Sidney Catlett – dms;

Horace Henderson – arr (1,3); Dick Vance – arr (2); head arrangement (4)

C-1331-1 Christopher Columbus (A Rhythm Cocktail)

Voc/OK 3211, Chronological Classics 527

C-1332-1 Grand Terrace Swing (Big Chief De Sota)

Voc/OK 3213, Chronological Classics 527

C-1333-1 Blue Lou

Voc/OK 3211, Chronological Classics 527

C-1334-1 Stealin’ Apples

Voc/OK 3213, Chronological Classics 527

Composer credits: C-1331 (Berry – Razaf); C-1332 (Razaf – Arbeld) (recte: Arbello!); C-1333 (Sampson – Mills); C-1334 (Waller – Razaf)

The Fletcher Henderson Orchestra replaced the famous Earl Hines band at Chicago’s ‘Grand Terrace Ballroom’ on Sunday, January 26th 1926. The ‘Grand Terrace Ballroom’ was “a large ballroom, beautifully decorated with mirrors and blue lights, a bar, raised bandstand and dance floor” (E. Hines). A couple of empty chairs in Henderson’s band had to be filled with Chicago musicians for Union reasons. This band – for me – is the zenith of ‘swing-jazz’. This band enclosed a group of absolute top jazz soloists of the time, carried by a top rhythm section, with only the bandleader a certain instrumental weak point in the personnel.

In ‘Christopher Columbus’ they had a tune in their book “which soon became forever associated with Fletcher Henderson. ... The tune became a nation-wide hit, thanks to Fletcher’s air time and his recording; and other bands followed suit with cover versions.” (W.C. Allen, *Hendersonia*, p. 332). “The band play host nightly to armies of white musicians who flock in after their respective café close to get a tab on the fashion in which the Henderson aggregation dispense their numbers. Out side of Fletcher, who plays the ivories, Chu Berry, saxophonist supreme, and little Roy Eldridge of the trumpet section, receive the most attention.” (Ibid, p.333).

This ‘Christopher Columbus’ starts the first recording session of the Henderson band in Chicago. And it decidedly is an instance of premium jazz with hot improvisation, immense but lazy swing, a simple but striking arrangement, and full of ‘joie de vivre’. Eldridge blows a half-chorus in his “high-pressure” style, but most musically and not shrieking, followed by a modest but beautifully phrasing Ed Cuffee on smooth trombone. Then Eldridge again for the fourth and last part of the chorus. Majestic Chu Berry on tenor sax for an entire chorus and six bars of Bailey’s clarinet, and the tune is over. And this all above the great arrangement by Fletcher’s brother Horace Henderson, with the world-known riff-theme played by trombones and reeds, and invented by Chu Berry. The second title is a bit un-eventful and obviously aimed at the dancers. ‘Blue Lou’ has fantastic solos by Eldridge and Berry and muted Cuffee, included in a great arrangement by Horace Henderson. Listen to the superb drumming by Catlett, especially behind the Chu Berry solo. These same remarks apply to Fats Waller’s ‘Stealin’ Apples’.

Elmer Williams’ obvious job in the Henderson band now was to play third parts on tenor sax in the strengthened saxophone section, and thus giving Chu Berry more room to “straighten out”.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948:* Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Scoops Carey (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (b); Sid Catlett (d)

- Carey, McCarthy, *Jazz Directory, Vol. 4:* Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Scoops Carey (alt); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia:* Dick Vance, Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey clarinet and alto sax; Scoops Carey, alto sax; Elmer Williams, Chu Berry, tenor saxes; Fletcher and Horace Henderson, pianos; Bob Lessey, guitar; John Kirby, bass; Sidney Catlett, drums

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Scoops Carey (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); John Kirby (sbs); Sidney Catlett (dms)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -cl -as; Scoops Carey -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; John Kirby -sb; Sidney Catlett -d

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

C-1331: RE o-tpt 16; EC o-tbn 8; RE o-tpt 8; CB ten 32; BB clt 6

C-1332: RE o-tpt 16+16; CB ten 16; FH pno 16; BB clt 16
 C-1333: RE o-tpt 16; EC m-tbn 8; RE o-tpt 8; CB ten 32 + 8; RE m-tpt 8
 C-1334: FH pno 4 + 32; CB ten 32; RE m-tpt 1+32; BB clt 32

021 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Apr, 09, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Omer Simeon, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (3); Horace Henderson – pno (1,2,4); Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms;

Fletcher Henderson – arr (1,3,4); Horace Henderson – arr (2); Dick Vance – arr (1,2); Roger Moore – arr (4)

100360-1 I'm A Fool For Loving You Vic 25297, Chronological Classics 527

100361-1 Moonrise On The Lowlands Vic 25297, Chronological Classics 527

100362-1 I'll Always Be In Love With You Vic 25317, Chronological Classics 527

100363-1 Jangled Nerves (Jungled Nerves) Vic 25317, Chronological Classics 527

Composer credits: 100360 (Lewis - Wendling); 100361 (Neiburg - Levinson); 100362 (Ruby - Green - Stept); 100363 (Henderson - Moore)

As the preceding Vocalion session brought us four decided jazz tunes, now, with Henderson's change over to Victor, the tunes become rather commercial and romantic. The recorded sound is more brilliant than on the Vocalions above, and we hear the band much better. There is great Roy Eldridge for half-a-chorus in the first title, and strong Catlett on the drums. Elmer Williams and Buster Bailey stick to the melody too much – required, perhaps? 'Moonrise On The Lowlands' has a half-chorus by the trombone section led by Williams' tenor sax with its metallic tone, and a nice modest tenor solo by Chu Berry, followed by a short but hot outing by Eldridge. 'I'll Always' gives us Elmer Williams, Buster Bailey and a very modest Roy Eldridge, while Henderson on piano is dragging. Roger Moore is the author of the arrangement of 'Jangled Nerves', very much in his common manner. Very fast, and in Eldridge's solo Catlett even increases the speed, while this is an easy match for Cuffee on his soft trombone.

Listen to the new-comer on string-bass, young Israel Crosby in all the titles a magnificent swinger of Chicago origin. And Omer Simeon replaces Scoops Carey, coming over from the Earl Hines band for a short time.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Omer Simeon (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Omer Simeon (alt, bar); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs); Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Dick Vance, Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey, Omer Simeon, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Omer Simeon (clt, alt, bar); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Horace Henderson (pno); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -cl -as; Omer Simeon -cl -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Sidney Catlett -d

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

100360: EW ten 8; RE o-tpt 16; BB clt 6

100361: HH pno 6; CB ten 20; RE o-tpt 8

100362: EW ten 8; BB clt 16; RE o-tpt 14; FH pno 32; CB ten 8

100363: CB ten 24; RE o-tpt 24; SC dms 2; EC o-tbn 24; BB clt 4

022 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

May 23, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno (1,2,3); Horace Henderson – pno (4,5); Bob Lessey – gtr; Israel Crosby – sbs; Sidney Catlett – dms;

Teddy Lewis – voc;

Fletcher Henderson – arr (4,5); Horace Henderson – arr (1,2,3,4); Dick Vance – arr (5); Spud Murphy – arr (2)

100557-1 Where There's You There's Me Vic 25334, Chronological Classics 527

100558-1 Do You Or Don't You Love Me? Vic 25334, Chronological Classics 527

100559-1 Grand Terrace Rhythm Vic 25339, Chronological Classics 527

100560-1 Riffin' Vic 25339, Chronological Classics 527

100561-1 Mary Had A Little Lamb Vic uniss 78, Chronological Classics 527

Composer credits: 100557 (Sigler – Goodhart - Hoffman); 100558 (Nesbit - Small); 100559 (Henderson); 100560 (Henderson); 100561 (trad.)

The Victor people obviously set high value on commercialism so that more recorded time is spent on straight vocals than on hot solos.

'Grand Terrace Rhythm' is a Fletcher Henderson composition on blues-changes with only one single solo chorus by Roy Eldridge for the entire title. 'Riffin'' is a Horace Henderson composition and is started by his piano, followed by hot Eldridge trumpet with Catlett playing press-rolls. All band parts are accompanied by Catlett's high-hat whereas he uses his tom-tom behind the trombone choir. 'Mary Had A Little Lamb' was unissued at the time, probably because this title was recorded several times by other bands at the time. But this is the real swinger of the session, with a number of great solos and supreme drum work by Sid Catlett – later 'Big Sid'. The saxophone section is led by Chicagoan Don Pasquall who worked with the Henderson in this same position in 1927/28 already.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Jerome Pasquall (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Sid Catlett (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher or Horace Henderson (p); Bob Lessey (g); John Kirby (bs);

Sid Catlett (dm)

- W.C. Allen, *Hendersonia*: Dick Vance, trumpet and vocal; Joe Thomas, Roy Eldridge, trumpet; Fernando Arbello, Edward Cuffee, trombone; Buster Bailey, Don Pasquall, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Sidney Catlett, drums; Teddy Lewis, vocal
 - Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Bob Lessey (gtr); Israel Crosby (sbs); Sidney Catlett (dms); Teddy Lewis (vcl)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -Jerome Pasquall -cl -as; Elmer Williams -Chu Berry -ts; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Sidney Catlett -d; Teddy Lewis -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

100557: CB ten 15; BB clt 1+8
 100558: CB ten 1+16; RE o-tpt 16
 100559: RE o-tpt 12
 100560: HH pno intro 4; RE o-tpt 16; RE o-tpt 8; HH pno 4
 100561: RE o-tpt 16 + 12; BB clt 16; EC o-tbn 8; BB clt 1+11; ?FH pno 1+3; CB ten 16

023 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Aug. 04, 1936

Dick Vance, Joe Thomas, Roy Eldridge – tpt;

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams – ten, clt; Chu Berry – ten, clt, bar;

Fletcher Henderson – pno; *Horace Henderson* – pno (7); Bob Lessey – gtr; Israel Crosby – sbs; Walter Johnson – dms;

Roy Eldridge – voc (1,4,5); ‘Georgia Boy’ Simpkins – voc (2); Ed Cuffee – voc (4,5); Dick Vance – voc (7);

L.J. Russell – arr (1); Spud Murphy – arr (2,3); Horace Henderson – arr (2,3,4,5,6); Dick Vance – arr (4); Fletcher Henderson – arr (6,7)

| | | | |
|----------|---------------------------------|------------|----------------------------|
| 100882-1 | Shoe Shine Boy | Vic 25375, | Chronological Classics 527 |
| 100883-1 | Sing, Sing, Sing (With A Swing) | Vic 25375, | Chronological Classics 527 |
| 100884-1 | Until Today | Vic 25373, | Chronological Classics 527 |
| 100885-1 | Knock, Knock, Who’s There? | Vic 25373, | Chronological Classics 527 |
| 100885-2 | Knock, Knock, Who’s There? | Vic 25373, | Neatwork RP 2016 |
| 100886-1 | Jim Town Blues | Vic 25379, | Chronological Classics 527 |
| 100887-1 | You Can Depend On Me | Vic 25379, | Chronological Classics 527 |

Composer credits: 100882 (Kahn - Chaplin); 100883 (Prima); 100884 (Levant – Coots - Davis); 100885 (Morris – Lopez – Tyson - Davis); 100886 (Davis - Rose); 100887 (Dunlap – Carpenter - Hines)

Much to my regret, Catlett has left the Henderson band now to switch over to Don Redman, and Walter Johnson is his replacement.

Roy Eldridge sings the vocal starting ‘Shoe Shine Boy’ and continues with a beautiful solo chorus – together with Buster Bailey. Ed Cuffee continues in his tasteful style with a half-chorus, this then followed by nice Chu Berry. ‘Sing, Sing, Sing’ – of Benny Goodman fame – gets a Horace Henderson treatment (possibly by Spud Murphy) in arrangement, far away from the Goodman version. Great Chu Berry and Roy Eldridge. Cuffee in his smooth way and Bailey rather intellectual. ‘Until Today’ is the only romantic title recorded at this session, yet without a singer. Instead, Elmer Williams is featured with a short rhapsodic solo in his metallic but beautiful sound. And then we hear Roy Eldridge singing (first) and Ed Cuffee (second) in ‘Knock, Knock, ...’ It is Horace Henderson’s arrangement again. And there is baritone sax solo which is assumed to be by Chu Berry. Fantastic Eldridge again in ‘Jim Town Blues’, also typical Bailey - and a nice trombone section part.

Eldridge starts ‘You Can Depend On Me’ in his very own inimitable way, followed by Chu Berry on tenor sax. And there is nice Horace Henderson behind singer Dick Vance, the lead trumpet player!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Joe Thomas, Roy Eldridge (tp); Fernando Arbello, Edward Cuffee (tb); Buster Bailey (cl & as); Jerome Pasquall (as); Elmer Williams, Chu Berry (ts); Fletcher or Horace Henderson (p); Bob Lessey (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Dick Vance, Joe Thomas, Roy Eldridge (tpt); Fernando Arbello, Edward Cuffee (tbn); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (p); Bob Lessey (g); John Kirby (bs); Walter Johnson (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Roy Eldridge, trumpet and vocal; Joe Thomas, trumpet; Fernando Arbello, trombone; Ed Cuffee, trombone and vocal; Buster Bailey, Don Pasquall, clarinet /alto sax; Elmer Williams, Chu Berry, clarinets / tenor / baritone saxes; Fletcher or Horace Henderson, pianos; Bob Lessey, guitar; Israel Crosby, bass; Walter Johnson, drums; Lee ‘Georgia Boy’ Simpkins, vocal

- Rust*2,*3: Dick Vance (tpt, vcl); Roy Eldridge (tpt, vcl); Joe Thomas (tpt); Fernando Arbello (tbn); Ed Cuffee (tbn, vcl); Buster Bailey (clt); Jerome Pasquall (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno, ldr); Bob Lessey (gtr); Israel Crosby (sbs); Walter Johnson (dms); Georgia Boy Simpkins (vcl)

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Joe Thomas -Roy Eldridge -t; Fernando Arbello -Ed Cuffee -tb; Buster Bailey -Jerome Pasquall -cl -as; Elmer Williams -Chu Berry -cl -ts -bs; Horace Henderson -p -a; Bob Lessey -g; Israel Crosby -sb; Walter Johnson -d; Dick Vance -Roy Eldridge -Arthur Lee ‘Georgia Boy’ Simpkins -Ed Cuffee -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

100882: RE voc 32; RE m-tpt 16; BB clt 8; RE m-tpt 8; EC o-tbn 16; CB ten 8
 100883: GBS voc 32; CB ten 24; RE o-tpt 16; EC o-tbn 8; RE o-tpt 8; BB clt 8
 100884: EW ten 8
 100885: RE o-tpt 4; RE + band voc 32; ?CB bar 16; RE o-tpt 8; EC + band voc 32
 100886: RE o-tpt 1+16; BB clt 15; CB ten 14
 100887: RE o-tpt 30; CB ten 16; EC o-tbn 8; CB ten 6; DV voc + HH pno 30; BB clt 8; CB ten 30

Discernible differences of takes (thanks to W.C. Allen!):

100885-1: 2 “knocks” before the “Fletcher” routine
 100885-2: 6 “knocks” before the “Fletcher” routine

024 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

end 1936/early 1937

Dick Vance, Joe Thomas, Emmett Berry – tpt;

broadcast from Grand Terrace Ballroom

Fernando Arbello, Ed Cuffee – tbn;

Don Pasquall, Buster Bailey – alt, clt; Elmer Williams, Chu Berry – ten, clt;
Fletcher Henderson – pno; *Horace Henderson* – pno; Bob Lessey – gtr; Israel Crosby – sbs; Walter Johnson – dms
Sugar Foot Stomp

Neatwork RP 2016

This broadcast was recorded off the air by well-known Jerry Newman, a collector very busy in preserving an impressive lot of swing jazz of the time in recording radio broadcasts on acetates.

Very unfortunately only, that the only accessible reissue of this title on CD (see above) does not include the trombone solo nor the trumpet solo. It starts with the last bar of the trumpet solo. This may be caused by the fact that the original acetate was in poor playing condition. Yet, for the sake of common interest it would certainly have been worth not to cut these solos off! A pity! Roy Eldridge has left the band now to start his own band at the 'Three Deuces Club' in Chicago, and is replaced by Emmett Berry.

Notes:

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

- W.C. Allen, *Hendersonia*: Full band with solos by trombone (not Higginbotham, possibly Cuffee), trumpet (not Eldridge; possibly Emmett Berry), and tenor sax (definitely Chu Berry).

Solos ad-lib (thanks to W.C. Allen!):

?EC o-tbn 12; ?EB o-tpt 12+12+12; CB ten 12+12+10; WJ dms 2

025 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 02, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;
George Washington, Ed Cuffee, J.C. Higginbotham – tbn;
Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Chu Berry – ten, clt;
Fletcher Henderson – pno; Lawrence Lucie – gtr, stg; Israel Crosby – sbs; Walter Johnson – dms;
Dorothy Derrick – voc; Jerry Blake – voc (3,4);
Fletcher Henderson – arr (1,2); Benny Carter – arr (5); Jerry Blake – arr (3,4)

| | | | |
|---------|----------------------------|-----------|----------------------------|
| 20752-1 | What Will I Tell My Heart? | Voc 3485, | Chronological Classics 527 |
| 20753-1 | It's Wearin' Me Down | Voc 3487, | Chronological Classics 519 |
| 20754-1 | Slumming On Park Avenue | Voc 3485, | Chronological Classics 519 |
| 20754-2 | Slumming On Park Avenue | Voc 3485, | Mosaic MD7-236 II |
| 20755-1 | Rhythm Of The Tambourine | Voc 3487, | Chronological Classics 527 |

Composer credits: 20752 (Tinturin - Lawrence); 20753 (Johnson - Henderson); 20754 (Berlin); 20755 (Franklin (on LP!))

The Henderson band back in the 'Big Apple' after more than a year's absence in Chicago. No wonder that we find some other musicians in the band than before.

The first title has Hilton Jefferson with half-a-chorus of playing the melody ad-lib. This is decidedly Jefferson with his very own choice of notes. There are short four bars only immediately after the vocal played by a four-piece trombone section, the fourth part taken by Williams on tenor sax. And there is Lawrence Lucie using a Hawaiian steel-guitar in the coda. With this same device he starts 'It's Wearin' Me Down', followed by - probably - Dick Vance on trumpet. It is 19 years old Jerry Blake singing Irving Berlin's 'Slummin' On Park Avenue', followed by a short Chu Berry solo. 'Rhythm Of The Tambourine' has a string of great solos by Emmett Berry in hot Eldridge manner, Chu Berry in his unmistakable individuality, and young Jerry Blake on growl clarinet. This last arrangement is authored by the great Benny Carter. And there is great Israel Crosby all over in the rhythm section. There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Dick Vance, Emmett Berry (tp); George Washington, J.C. Higginbotham, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Chu Berry (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Dick Vance, Emmett Berry (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Leon "Chu" Berry (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Walter Johnson (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; George Washington, Ed Cuffee, J.C. Higginbotham trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, alto sax; Elmer Williams, Chu Berry, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar/Hawaiian guitar; Israel Crosby, bass; Walter Johnson, drums; Dorothy Derrick, vocal

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Walter Johnson (dms); Dorothy Derrick (vcl)

- Rust*3: Russell Smith -Emmett Berry -t; Dick Vance -t -a; George Washington -J.C. Higginbotham -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Benny Carter -a

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -Russell Smith -Emmett Berry -t; George Washington -Ed Cuffee -J.C.

Higginbotham -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g -stg; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Benny Carter -a

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

| | |
|--------|---|
| 20752: | HJ alt 16; DD voc + FH pno 30; LL stg 1 |
| 20753: | LL stg 2; ?DV o-tpt 6; DD voc 32 |
| 20754: | JB voc 32; CB ten 8 |
| 20755: | EB o-tpt 30; CB ten 2+32; JB clt obl 16; JB clt growl 8; JB clt obl 8; IC sbs 2 |

Discernible differences of takes (thanks to W.C. Allen!):

20754-1: Jerry Blake starts singing: "Let's go slummin'..."

20754-2: Jerry Blake starts singing: "Now, let's go slummin'..."

026 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 22, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;
George Washington, Ed Cuffee, J.C. Higginbotham – tbn;
Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Chu Berry – ten, clt;
Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Walter Johnson – dms;
Fletcher Henderson – arr (1,2,3); Dick Vance – arr (4)

| | | | |
|-----------|----------|-----------|----------------------------|
| B-20857-2 | Stampede | Voc 3534, | Chronological Classics 519 |
|-----------|----------|-----------|----------------------------|

| | | | |
|-----------|-------------------------------|-----------|----------------------------|
| B-20858-1 | Back In Your Own Backyard | Voc 3511, | Chronological Classics 519 |
| B-20859-1 | Rose Room (In Sunny Roseland) | Voc 3511, | Chronological Classics 519 |
| B-20860-2 | Great Caesar's Ghost | Voc 3534, | Chronological Classics 519 |

Composer credits: B-20857 (Henderson); B-20858 (Jolson – Rose – Dryer); B-20859 (Williams – Hickman); B-20860 (Vance)

This session is a feast for lovers of Fletcher Henderson's arrangements as there are three of them recorded here. Henderson recorded 'The Stampede' in May 1926 already, using an arrangement by Don Redman. Here now, he uses an arrangement of himself which, yet, is modernised but still sticks closely to the Redman oeuvre. Unfortunately, it only has little room for improvisations. But there are eight nice bars by Emmett Berry's trumpet and four short bars by Williams' tenor sax. '... Own Backyard' swings nicely and has some improvisational spots. 'Rose Room' as well is more arrangement than instrumental solo work. As I said: a feast for arrangement lovers. Listen to that strong guitar of Lucie. 'Great Caesar's Ghost' is Dick Vance's arrangement, and he proves himself to be a comprehensively gifted musician.

And: I would have loved to hear Lips Page and Cozy Cole with the Henderson unit. A pity! (See below!) There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Dick Vance, Emmett Berry (tp); George Washington, J.C. Higginbotham, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Chu Berry (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Dick Vance, Hot Lips Page (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Leon "Chu" Berry (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Cozy Cole (d)

- W.C. Allen, *Hendersonia: Dick Vance, Russell Smith, trumpet; George Washington, Ed Cuffee, J.C. Higginbotham trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar/Hawaiian guitar; Israel Crosby, bass; Walter Johnson, drums; Dorothy Derrick, vocal*. "Some discographies list Oran "Hot Lips" Page, trumpet, and Cozy Cole, drums, in place of E. Berry and Johnson. This seems to be without foundation, the trumpet solos being not by Page but by Emmett Berry. This erroneous personnel first appeared in 'Jazz Directory, Vol. 3' and was unfortunately repeated by Rust in his 'Jazz Records, 1932 – 1942'."

- Rust*2: Russell Smith, Dick Vance, Hot Lips Page (tpt); George Washington, J.C. Higginbotham, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Cozy Cole (dms); Dorothy Derrick (vcl)

- Rust*3: Russell Smith -Emmett Berry -t; Dick Vance -t -a; George Washington -J.C. Higginbotham -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Cozy Cole -d; Dorothy Derrick -v; Benny Carter -a

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -Russell Smith -Emmett Berry -t; George Washington -Ed Cuffee -J.C. Higginbotham -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams -Chu Berry -cl -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g -stg; Israel Crosby -sb; Walter Johnson -d; Dorothy Derrick -v; Dick Vance -a

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

B-20857-2: EB o-tpt 8; EW ten 4

B-20858-1: JB clt 16; CB ten 16; FH pno 8; CB ten 6; EB o-tpt 6

B-20859-1: JB clt 2+16; EB o-tpt 8; JB clt growl 6; CB ten 4+16

B-20860-2: DV m-tpt+HJ alt+JB clt 4; ?DV m-tpt 16; CB ten 16; JB clt 4+2; FH pno 8

027 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Jun. 30, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

John McConnell, Al Wynn, Ed Cuffee – tbn;

Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Chu Berry – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms;

Chuck Richards – voc (1,2); Jerry Blake – voc (3);

Horace Henderson – arr (2,4); Jerry Blake – arr (3)

C-1955-1 If You Ever Should Leave

Voc 3627, Chronological Classics 519

C-1956-1 Posin'

Voc 3627, Chronological Classics 519

C-1957-2 All God's Chillun Got Rhythm

Voc 3641, Chronological Classics 519

C-1958-1 Chris And His Gang

Voc 3641, Chronological Classics 519

Composer credits are: C-1955 (Kahn – Chaplin); C-1956 (Kahn – Chaplin); C- 1957 (Kahn – Jurmann – Kaper); C-1958 (Henderson – Henderson)

In the first title we hear one of the much too seldom solos of the great Hilton Jefferson. Main soloist of the entire session is Jerry Blake on clarinet or singing on the third title – for which he had also attributed the arrangement. The last title then brings us some extended jazz solos. Chu Berry starts with a chorus on his tenor in typical manner. It's Blake then on clarinet and Emmett Berry on open trumpet following. There are no trombone solos on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Chu Berry (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Leon "Chu" Berry (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Walter Johnson (d)

- W.C. Allen, *Hendersonia: Dick Vance, Russell Smith, trumpet; John McConnell, Albert Wynn, Ed Cuffee, trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, clarinet and alto sax; Elmer Williams, Chu Berry, clarinets and tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums; Chuck Richards, vocal*.

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Chu Berry (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Walter Johnson (dms); Jerry Blake (vcl); Chuck Richards (vcl)

- Rust*3: Russell Smith -Emmett Berry -t; Dick Vance – t -a; George Hunt -Milt Robinson -Ed Cuffee -tb; Jerry Blake -cl -as -v – a; Hilton Jefferson -as; Elmer Williams -Chu Berry -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Walter Johnson -d; Chuck Richards -v

- Rust*4,*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Russell Smith -Emmett Berry -t; John McConnell -Albert Wynn -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams -Chu Berry -cl -ts; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d; Chuck Richards -v; Horace Henderson -a

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

C-1955-1: HJ alt 22; JB clt 8
C-1956-1: ?EB o-tp 2; EB m-tp 16; JB clt 8
C-1957-2: JB voc 32; CB ten 2+10; EB o-tp 6; JB clt 2+14
C-1958-1: CB ten 16; JB clt 16; EB o-tp 16

028 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 22, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

John McConnell, Al Wynn, Ed Cuffee – tbn;

Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Ben Webster – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;

Chuck Richards – voc (2,4); Jerry Blake – voc (1,3);

Dick Vance – arr (2); Jerry Blake – arr (3); Fletcher Henderson – arr (4)

21731-1 Let 'Er Go

Voc 3713, Chronological Classics 519

21732-1 Worried Over You

Voc 3713, Chronological Classics 519

21733-1 What's Your Story (What's Your Jive)

Voc 3760, Chronological Classics 519

21734-1 Trees

Voc 3760, Chronological Classics 519

Composer credits: 21731: (Clinton – Kay); 21732 (Nelson – Rose – Nelson); 21733 (Johnson – Henderson); 21734 (Kilmer – Rasbach)

Note: a test pressing exists of 21731-2 (Allen, Hendersonia)

Unfortunately, we are not informed on the author of the arranger of 'Let 'Er Go', but I assume that Horace Henderson was responsible. And this title features a much too short solo by the new-comer on tenor sax, Ben Webster. 'Worried Over You' brings us drummer Pete Suggs on vibraphone, following the trashy singing of Chuck Richards. 'What's Your Story' has a Jerry Blake arrangement – and vocal. It really is surprising how a twenty years old musician can stamp his influence on a band of years-long importance and individual style – and this without sounding peculiar. And it is surprising that an arranger of world-wide fame for his jazz scores as Fletcher Henderson increasingly tends to write romantic and commercial music. There are no trombone solos on these sides! The only half-way hot solos are two spots by Elmer Williams in 'Trees', a four-bar sequence with typical downward phrase, and later a seven-bar sequence of half-improvised theme using his fat tone yet too much adhering to the melody.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Ben Webster (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Pete Suggs (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Pete Suggs (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; John McConnell, Albert Wynn, Ed Cuffee, trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, alto sax; Elmer Williams, Ben Webster, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums; Chuck Richards, vocal.

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Pete Suggs (dms, vib); Chuck Richards (vcl)

- Rust*3,*4: Russell Smith -Emmett Berry -t; Dick Vance – t -a; George Hunt -Milt Robinson -Ed Cuffee -tb; Jerry Blake -cl -as -v – a; Hilton Jefferson -as; Elmer Williams -Ben Webster -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

- Rust*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Russell Smith -Emmett Berry -t; John McConnell -Albert Wynn -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams - Ben Webster -cl -ts; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

21731: JB voc 6+6; EB o-tp 4; JB voc 8+6; IC sbs 4; JB voc 2; BW ten 16; EB o-tp 8; JB clt 8

21732: ?HJ alt 2; PS vib 16; BW ten 4

21733: JB voc 32; JB clt 1+8

21734: EW ten 4; EW ten 7

029 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 25, 1937

Russell Smith, Dick Vance, Emmett Berry – tpt;

John McConnell, Al Wynn, Ed Cuffee – tbn;

Hilton Jefferson, Jerry Blake – alt, clt; Elmer Williams, Ben Webster – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;

Chuck Richards – voc (1,3);

Fletcher Henderson – arr (1,2); Dick Vance – arr (3); head arrangement (4)

21940-1 If It's The Last Thing I Do

Voc 3850, Chronological Classics 519

21941-1 Sing You Sinners

Voc 4125, Chronological Classics 519

21942-1 You're In Love With Love

Voc 3850, Chronological Classics 519

21943-1 Stealin' Apples

Col uniss 78, Chronological Classics 519

Composer credits: 21940 (Kahn – Chaplin); 21941 (Coslow – Hartling); 21942 (Kuhn – McGrain); 21943 (Waller – Razaq)

Again, we hear Fletcher Henderson's superficial commercial dance music in the first title. 'Sing You Sinners' is much more in jazz manner and features good solos by Berry, Blake and Webster. The third title again belongs to the romantic bunch of the repertoire. And then we have a recreation of one of the swingers of the band's first Chicago session March 1936, 'Stealin' Apples'. Only, that there is much less tension and swing in this Fats Waller title. Israel Crosby restricts himself to play a permanent two-beat rhythm – what Pete Suggs has preferred to do since he had joined the band. And thus, we long for the pulsating rhythm Sid Catlett had put underneath the band when he was the drummer (listen to session 035 above!). A pity, again! There are no trombone solos on these sides! And no tenor sax solo by Mr.

Williams.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Ben Webster (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Pete Suggs (dm)
 - Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Pete Suggs (d)
 - W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; John McConnell, Albert Wynn, Ed Cuffee, trombone; Jerry Blake, clarinet, alto sax and vocal; Hilton Jefferson, alto sax; Elmer Williams, Ben Webster, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums; Chuck Richards, vocal.
 - Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Pete Suggs (dms, vib); vocalists uncertain
 - Rust*3, *4: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -John McConnell -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -as; Elmer Williams -Ben Webster -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v
 - Rust*6: Fletcher Henderson -p -a -dir; Dick Vance -t -a; Russell Smith -Emmett Berry -t; John McConnell -Albert Wynn -Ed Cuffee -tb; Jerry Blake -cl -as -v -a; Hilton Jefferson -cl -as; Elmer Williams - Ben Webster -cl -ts; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v
Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):
 21940: no solos
 21941: EB o-tpt 1+15; EB o-tpt 1+6; JB clt 1+16; BW ten 15
 21942: ?DV m-tpt 16
 21943: FH pno 32; BW ten 32; EB o-tpt 32; JB clt 32

030 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

May 27, 1938

Russell Smith, Dick Vance, Emmett Berry – tpt;

John McConnell or George Hunt or Fred Robinson, Al Wynn, Ed Cuffee – tbn;

Eddie Barefield – alt, clt, bar; Budd Johnson – alt, clt; Elmer Williams, Franz Jackson or Ben Webster – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;

Chuck Richards – voc

C-2231-1 Don't Let The Rhythm Go To Your Head

Voc 4180, Chronological Classics 519

C-2232-1 (I've Been) Saving Myself For You

Voc 4154, Chronological Classics 519

C-2233-1 There's Rain In My Eyes

Voc 4167, Chronological Classics 519

Composer credits: C-2231 (Kahn – Chaplin); C-2232 (Kahn – Chaplin); C-2233 (Ager – McCarthy – Schwartz). Note: A test pressing exists of C-2232-2!

Oh yes, these three titles are classified "Fox Trot", and that's what they are, just plain dance music without improvised hot jazz parts, and even Emmett Berry is very tame on these sides. There are no trombone solos on these sides!

There is a baritone sax in 'Savin' Myself For You', I assume the player to be Eddie Barefield. As before, Elmer Williams with his beautiful tone is destined to play the melody straight for sixteen bars, only to lead the saxophone section on his tenor for the third eight bars of the chorus.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Ben Webster (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Pete Suggs (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 4*: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Pete Suggs (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; Albert Wynn, Ed Cuffee, poss George Hunt or Fred Robinson, trombone; Eddie Barefield, clarinet and alto sax; prob Budd Johnson, alto sax; Elmer Williams, Ben Webster or Franz Jackson, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums and vibes; Chuck Richards, vocal.

"The band's personnel, then at the Grand Terrace, was in a state of flux as regards the trombone and reed section. There is no personnel information in the Columbia files; the above is a composite of Eddie Barefield's recollections, and the information on personnel changes on pages 350-351 (of 'Hendersonia – KBR'). There are no tenor sax solos, so no way to positively pinpoint the instrumentalists. Hilton Jefferson is usually listed as the second alto sax, but he is reputedly on Chick Webb's May 1938 recordings, so must have left Henderson by this time, to be replaced by Budd Johnson."

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Pete Suggs (dms, vib); vocalists uncertain

- Rust*3: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -John McConnell -Ed Cuffee -tb; Eddie Barefield -cl -as; Hilton Jefferson -as; Elmer Williams -Ben Webster -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

- Rust*4, *6: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -George Hunt or Fred Robinson -Ed Cuffee -tb; Eddie Barefield -cl -as; Budd Johnson -as; Elmer Williams -?Franz Jackson -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

C-2231: ?EB o-tpt 2

C-2232: ?EW ten 16; EB o-tpt 8

C-2233: EB o-tpt 6; EB clt 4 + 8

031 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

May 28, 1938

Russell Smith, Dick Vance, Emmett Berry – tpt;

John McConnell or George Hunt or Fred Robinson, Al Wynn, Ed Cuffee – tbn;

Eddie Barefield, Budd Johnson – alt, clt; Elmer Williams, *Franz Jackson* or *Ben Webster* – ten, clt;
Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;
Chuck Richards – voc;

Fletcher Henderson – arr (3)

| | | | |
|----------|--|-----------|----------------------------|
| C-2234-2 | What Do You Hear From The Mob In Scotland? | Voc 4167, | Chronological Classics 519 |
| C-2235-2 | It's The Little Things That Count | Voc 4154, | Chronological Classics 519 |
| C-2236-1 | Moten Stomp | Voc 4180, | Chronological Classics 519 |

Composer credits: C-2234 (Kahn – Chaplin); C-2235 (Gillespie – Simons); C-2236 (Moten)

And the Fox Trots with commercial and boring vocals are pursued. The second title at least carries a hot solo by Emmett Berry. Only the last title really swings – and it has Suggs playing press-rolls (!) on his snare-drum and later swing high-hat. It is no wonder that this title was the only one of these last sessions enclosed into the wonderful LP collection 'The Fletcher Henderson Story - A Study In Frustration' of about half-a-century ago – which I still cherish immensely.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Dick Vance, Emmett Berry (tp); Albert Wynn, "Rock" John McConnell, Edward Cuffee (tb); Jerry Blake (cl, s, arr); Hilton Jefferson (as); Elmer Williams, Ben Webster (ts); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (b); Pete Suggs (dm)

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Russell Smith, Dick Vance, Emmett Berry (tpt); Al Wynn, John "Rock" McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (p); Lawrence Lucie (g); Israel Crosby (bs); Pete Suggs (d)

- W.C. Allen, *Hendersonia*: Dick Vance, Russell Smith, trumpet; Albert Wynn, Ed Cuffee, poss George Hunt or Fred Robinson, trombone; Eddie Barefield, clarinet and alto sax; prob Budd Johnson, alto sax; Elmer Williams, Ben Webster or Franz Jackson, tenor saxes; Fletcher Henderson, piano; Lawrence Lucie, guitar; Israel Crosby, bass; Pete Suggs, drums and vibes; Chuck Richards, vocal.

- Rust*2: Russell Smith, Dick Vance, Emmett Berry (tpt); Albert Wynn, John McConnell, Edward Cuffee (tbn); Jerry Blake (clt, alt); Hilton Jefferson (alt); Elmer Williams, Ben Webster (ten); Fletcher Henderson (pno); Lawrence Lucie (gtr); Israel Crosby (sbs); Pete Suggs (dms, vib); vocalists uncertain

- Rust*3: Russell Smith -Emmett Berry -t; Dick Vance – t -a; Albert Wynn -John McConnell -Ed Cuffee -tb; Eddie Barefield -cl -as; Hilton Jefferson -as; Elmer Williams -Ben Webster -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

- Rust*4,*6: Russell Smith -Emmett Berry -t; Dick Vance – t -a; Albert Wynn -George Hunt or Fred Robinson -Ed Cuffee -tb; Eddie Barefield -cl -as; Budd Johnson -as; Elmer Williams -?Franz Jackson -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

| | |
|---------|--|
| C-2234: | no solos |
| C-2235: | ?FJ ten 8; EB o-tpt 16 |
| C-2236: | PS vib 1+32; EB clt 16; EC o-tbn 6; PS dms 2 + 2; EB alt 8 |

032 FLETCHER HENDERSON AND HIS ORCHESTRA

| | |
|-----------|------------------------|
| Chicago, | Jul. 11, 1938 |
| air-check | Grand Terrace Ballroom |

Russell Smith, Dick Vance, Emmett Berry – tpt;

Fred Robinson, Al Wynn, Ed Cuffee – tbn;

Eddie Barefield – alt, clt, bar; Budd Johnson – alt, clt; Elmer Williams, Franz Jackson – ten, clt;

Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;

Chuck Richards – voc

| | |
|--------------------------------|--------------------------|
| Christopher Columbus | Jazz Unlimited JUCD 2053 |
| Down South Camp Meeting | Jazz Unlimited JUCD 2053 |
| You Go To My Head | Jazz Unlimited JUCD 2053 |
| Don't Be That Way | Jazz Unlimited JUCD 2053 |
| This Time It's Real | Jazz Unlimited JUCD 2053 |
| Cathedral In The Pines | Jazz Unlimited JUCD 2053 |
| Savin' Myself For You | Jazz Unlimited JUCD 2053 |
| unidentified title | Jazz Unlimited JUCD 2053 |
| The Moon Looks Down And Laughs | Jazz Unlimited JUCD 2053 |
| The Little Things That Count | Jazz Unlimited JUCD 2053 |
| Rosie The Redskin | Jazz Unlimited JUCD 2053 |
| Bugle Blues | Jazz Unlimited JUCD 2053 |
| Christopher Columbus | Jazz Unlimited JUCD 2053 |

This and the following air-check from the Grand Terrace Ballroom were issued by Jazz Unlimited of Sweden thirty years ago, and they certainly were a sensation for the ardent collector. Personnel is identified from the last documented one of session 198.

Obviously, this is what the Henderson band sounded when playing for the dancers in the ballrooms. But, unfortunately the band did not perform any waltzes on these air-checks, although the Henderson band was famous for their ability to play them.

Elmer Williams is given just eight short bars of solo in 'Don't Be That Way', a title which is related to him strongly since his time with the Chick Webb Band. 'Cathedral In The Pines', 'Savin' Myself For You' and 'Bugle Blues' then leave more room for this great musician with the nick-name "Tone".

Notes:

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

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

- W.C. Allen, *Hendersonia*: not listed

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

Solos ad-lib:

| | |
|--------|--|
| CC: | no solos |
| DSCM: | EB o-tpt 1+24 |
| YGTMH: | no solos |
| DBTW: | EB o-tpt 15 + 7; EB clt 16; EW ten 8 |
| TTIR: | no solos |
| CITP: | EB o-tpt 1+16; EW ten 16; EB o-tpt 8; EB clt 8 |

SMFY: *EW ten 14; EB o-tpt 8*
 unid. title: *EB o-tpt 15; ?FJ ten 8; EB clt 16*
 TMLDAL: *no solos*
 TLTTTC: *?FJ ten 8; EB m-tpt 16*
 RTR: *EB clt 1+4 + 1+4; EB m-tpt 7; FJ ten 8*
 BB: *EW ten 23; ?DV or EB o-tpt 24; EB clt 16 + 16; EB o-tpt 4 + 4*
 CC: *no solos*

033 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,
air-check

Jul. 13, 1938
Grand Terrace Ballroom

Russell Smith, Dick Vance, Emmett Berry – tpt;
 Fred Robinson, Al Wynn, Ed Cuffee – tbn;
 Eddie Barefield – alt, clt, *bar*; Budd Johnson – alt, clt; Elmer Williams, Franz Jackson – ten, clt;
 Fletcher Henderson – pno; Lawrence Lucie – gtr; Israel Crosby – sbs; Pete Suggs – dms, vib;
 Chuck Richards – voc

| | |
|-------------------------------------|--------------------------|
| Christopher Columbus | Jazz Unlimited JUCD 2053 |
| Beale Street Blues | Jazz Unlimited JUCD 2053 |
| This Time It's Real | Jazz Unlimited JUCD 2053 |
| The Little Things That Count | Jazz Unlimited JUCD 2053 |
| You Go To My Head | Jazz Unlimited JUCD 2053 |
| Music, Maestro, Please | Jazz Unlimited JUCD 2053 |
| When They Played The Polka | Jazz Unlimited JUCD 2053 |
| You Taught Me To Love Again | Jazz Unlimited JUCD 2053 |
| Panama | Jazz Unlimited JUCD 2053 |
| Will You Remember Tonight Tomorrow? | Jazz Unlimited JUCD 2053 |
| Don't Wake Up My Heart | Jazz Unlimited JUCD 2053 |
| There's Honey On The Moon Tonight | Jazz Unlimited JUCD 2053 |
| Christopher Columbus | Jazz Unlimited JUCD 2053 |

Another air-check from the Grand Terrace Ballroom

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
 - Carey, McCarthy, *Jazz Directory*, Vol. 4: not listed
 - W.C. Allen, *Hendersonia*: not listed
 - Rust*2, *3, *4, *6: not listed
 - Rust*2, *3, *4, *6: not listed

Solos ad-lib:

CC *no solos*
 BSB: *EC o-tbn 8 + 12 + 10; EB o-tpt 12 + 12; ?FJ ten 12 + 12; EB clt 12*
 TTIR *no solos*
 TLTTTC: *?FJ ten 8; EB m-tpt 16*
 YGTMH: *no solos*
 MMP: *EB clt 3; EW ten 4*
 WTPTP: *EB o-tpt 24; FJ ten 4; EC o-tbn 8*
 YMTLA: *PS vib 2*
 P: *EB clt 32; ?EC o-tbn 14*
 WYRTT?: *EB clt 4 + 3*
 DWUMH: *?DV o-tpt 12; EB o-tpt 1+4; FJ ten 8 + 7*
 TIHOTMT: *FJ ten 15; EB m-tpt 8; EB clt 14*
 CC: *EB o-tpt 1+10*

034 FLETCHER HENDERSON conducts HORACE HENDERSON AND HIS ORCHESTRA

Chicago, Feb. 27, 1940

Fletcher Henderson – dir;
 Harry 'Pee Wee' Jackson, Ray Nance, Emmett Berry – tpt;
 Edward Fant, Nat Atkins – tbn;
 Delbert Bright – alt, clt; Willie Randall – alt; Elmer Williams, Dave Young – ten;
 Horace Henderson – pno, arr; Hurley Ramey – gtr; Jesse Simpkins – sbs; Oliver Coleman – dms;
 Ray Nance – vln;
 Viola Jefferson – voc;

Horace Henderson – arr (1,2,3); Fletcher Henderson – arr (4)

| | | |
|-----------|---------------------------|---|
| WC-2963-A | Shufflin' Joe | Voc / OK 5518, Chronological Classics 648 |
| WC-2964-A | Oh Boy, I'm In The Groove | Voc / OK 5433, Chronological Classics 648 |
| WC-2965-A | Kitty On Toast | Voc / OK 5433, Chronological Classics 648 |
| WC-2966-A | I Got Rhythm | Voc / OK 5518, Chronological Classics 648 |

Composer credits: WC-2963 (Henderson); WC-2964 (Fitzgerald); WC-2965 (Henderson – Henderson); WC-2966 (Gershwin – Gershwin)

W.C. Allen, *Hendersonia*, p. 403: "Fletcher's connection with this session was apparently solely to lend his name to help promote his brother's band., then playing actively in Chicago with this fine local crew. The identity of some of the soloists is open to question: the Roy Eldridge-like trumpeter is assumed to be Berry, using his earlier recordings with Fletcher as a criterion; and the Hawkins-like tenor sax is assumed to be Young, although solos by Williams on available Taft Jordan and Chick Webb records are in similar style."

This certainly is fine aggregation of musicians of the Chicago circle and it's a good band. But, as these and the subsequent sides by the Horace Henderson band are also recorded in Chicago, they simply do not belong to Harlem body of jazz records. Yet, for the sake of this great musician – Elmer Williams – I'd like to add these records to my list of Harlem Jazz.

And I like to follow W.C. Allen's identifications of soloists. The tenor sax solos heard are different from Elmer Williams manner insofar as their instrumental style is much simpler rhythmically and tonally more polished than Williams' style. So, no Elmer Williams solos on these sides!

Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Emmett Berry, Harry 'Pee Wee' Jackson (tpt); Ray Nance (tpt, vln, vcl); Edward Fant, Nat Atkins (tbn); Willie Randall (alt); Dalbert Bright (alt, clt); Elmer Williams, Dave Young (ten); Horace Henderson (p); Hurley Ramey (g); Jesse Simpkins (bs); Oliver Coleman (d); Viola Jefferson (vcl); Fletcher Henderson (arr)

- W.C. Allen, *Hendersonia*: Harry 'Pee Wee' Jackson, Emmett Berry, trumpet; Ray Nance, trumpet and violin; Ed Fant, Nat Atkins, trombones; Delbert Bright, clarinet and alto sax; Willie Randall, alto sax; Elmer Williams, Dave Young, tenor saxes; Horace Henderson, piano; Hurley Ramey, guitar; Jesse Simpkins, bass; Oliver Coleman, drums; Viola Jefferson, vocal

- Rust*2,*3: Emmett Berry, Harry 'Pee Wee' Jackson (tpt); Ray Nance (tpt, vln, vcl); Edward Fant, Nat Atkins (tbn); Willie Randall (alt); Dalbert Bright (alt, clt); Elmer Williams, Dave Young (ten); Horace Henderson (p); Hurley Ramey (g); Jesse Simpkins (bs); Oliver Coleman (d); Viola Jefferson (vcl); Fletcher Henderson (dir, arr)

- Rust*4,*6: Russell Smith -Emmett Berry -t; Dick Vance - t -a; Albert Wynn -George Hunt or Fred Robinson -Ed Cuffee -tb; Eddie Barefield -cl -as; Budd Johnson -as; Elmer Williams -?Franz Jackson -ts; Fletcher Henderson -p -ldr -a; Lawrence Lucie -g; Israel Crosby -sb; Pete Suggs -d -vib; Chuck Richards -v

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

WC-2963: EB o-tpt 16; DY ten 32; EB o-tpt 16 + 8; DY ten 8; DB clt 8; EB o-tpt 16

WC-2964: HH pno 4; VJ voc 32; ?EF o-tbn 16; EB o-tpt 16; VJ voc 32; HH pno 16; DY ten 14; ?RN o-tpt 1+4 + 1+10; JS sbs 2; ?RN -tpt 2+8

WC-2965: HH pno 4; RN vln 32 + 32; HH pno 16; ?RN o-tpt 8

WC-2966: OC dms 4; VJ voc 32 + 32; ?RN o-tpt 32; VJ voc 16

035 HORACE HENDERSON AND HIS ORCHESTRA

Chicago,

May 08, 1940

Harry 'Pee Wee' Jackson, Ray Nance, Emmett Berry - tpt;

Edward Fant, Nat Atkins - tbn;

Delbert Bright - alt, clt; Willie Randall - alt, bar; Elmer Williams, Dave Young - ten;

Horace Henderson - pno, arr; Hurley Ramey - gtr; Jesse Simpkins - sbs; Oliver Coleman - dms;

Viola Jefferson - voc (1,2); Ray Nance - voc (5);

Horace Henderson - arr (1,4)

WC-3048-A You're Mine, You

Voc / OK 5606, Chronological Classics 648

WC-3049-A Honeysuckle Rose

Voc / OK 5579, Chronological Classics 648

WC-3050-A Chloe

OK 5632, Chronological Classics 648

WC-3051-B Swingin' And Jumpin'

Voc / OK 5606, Chronological Classics 648

WC-3052-A They Jittered All The Time

Voc / OK 5579, Chronological Classics 648

Composer credits: WC-3048 (Heyman - Green); WC-3049 (Razaf - Waller); WC-3050 (Kahn - Moret); WC-3051 (Swingin' and Jumpin'); WC-3052 (Wells - Wells)

Notwithstanding the fact that this is Horace Henderson's Chicago band with mainly Chicago musicians, Elmer Williams is on tenor as before and can be heard soloing shortly in 'You're Mine, You' (see notes session 034 above). The band is Horace Henderson's, and a part of the titles recorded are arranged by the bandleader.

'Honeysuckle Rose' gets a strange treatment as the arranger did not keep the original chord structure, but finds original new ways of chording.

The last two titles, at least, have a baritone sax in the section, and I believe its player to be Willie Randall.

Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Emmett Berry, Harry 'Pee Wee' Jackson (tpt); Ray Nance (tpt, vln, vcl); Edward Fant, Nat Atkins (tbn); Willie Randall (alt); Dalbert Bright (alt, clt); Elmer Williams, Dave Young (ten); Horace Henderson (p); Hurley Ramey (g); Jesse Simpkins (bs); Oliver Coleman (d); Viola Jefferson (vcl); Fletcher Henderson (arr)

- Rust*2,*3,*4,*6: Emmett Berry, Harry 'Pee Wee' Jackson (tpt); Ray Nance (tpt, vln, vcl); Edward Fant, Nat Atkins (tbn); Willie Randall (alt); Dalbert Bright (alt, clt); Elmer Williams, Dave Young (ten); Horace Henderson (p); Hurley Ramey (g); Jesse Simpkins (bs); Oliver Coleman (d); Viola Jefferson (vcl); Fletcher Henderson (dir, arr)

Solos ad-lib:

WC-3048: ?RN m-tpt 4; EW ten 4; VJ voc 32 +1

WC 3049: VJ voc 32; DY ten 11; EB o-tpt 16; VJ voc 32 + 8; EB o-tpt 8 +2

WC-3050: ?EB o-tpt 32

WC-3051: EB o-tpt 2; DY ten 2; ?RN o-tpt 2; EB o-tpt 2+16; ?NA o-tbn 6; EB o-tpt 8; HH pno 16; ?RN o-tpt 8; HH pno 8; ?WR bar 8

WC-3052: RN o-tpt 8; VJ voc 36; DY ten 8 + 8

036 HORACE HENDERSON AND HIS ORCHESTRA

Chicago,

Jul. 12, 1940

Harry 'Pee Wee' Jackson, Gail Brockman, Emmett Berry - tpt;

Edward Fant, Nat Atkins - tbn;

Delbert Bright - alt, clt; Willie Randall - alt, bar; Elmer Williams, Mosey Gant - ten;

Horace Henderson - pno, arr; Hurley Ramey - gtr; Jesse Simpkins - sbs; Oliver Coleman - dms;

Viola Jefferson - voc (1,2); Ray Nance - voc (5);

Fletcher Henderson - arr (1); Horace Henderson - arr (2,3)

WC-3186-A Sultan Serenade

OK 6026, Chronological Classics 648

WC-3187-A Ginger Bells

OK 5978, Chronological Classics 648

WC-3188-B Do-Re-Mi

OK 5978, Chronological Classics 648

Composer credits: WC-3186 (Henderson); WC-3188 (Henderson); WC-3188 (Henderson)

One more session of very good dance music with much arranging skill and inventiveness, but little jazz. No musical sign of Elmer Williams except for his part of the band sound. And a nice handling of the trombone section.

Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Emmett Berry, Harry 'Pee Wee' Jackson, Gail Brockman (tpt); Edward Fant, Nat Atkins (tbn); Willie Randall (alt); Dalbert Bright (alt, clt); Elmer Williams, Mosey Gant (ten); Horace Henderson (p); Hurley Ramey (g); Jesse Simpkins (bs); Oliver Coleman (d); Viola Jefferson (vcl); Fletcher Henderson (arr)

- Rust*2: Emmett Berry, Harry 'Pee Wee' Jackson, Gail Brockman (tpt); Edward Fant, Nat Atkins (tbn); Willie Randall (alt); Dalbert Bright (alt, clt); Elmer Williams, Mosey Gant (ten); Horace Henderson (p); Hurley Ramey (g); Jesse Simpkins (bs); Oliver Coleman (d); Fletcher Henderson (dir, arr)

- Rust*3,*4,*6: Emmett Berry -Harry 'Pee Wee' Jackson -Gail Brockman -t; Edward Fant -Nat Atkins -tb; Dalbert Bright -as -cl; Willie Randall -as; Elmer Williams -Mosey Gant -ts; Horace Henderson -p; Hurley Ramey -g; Jesse Simpkins -bs; Oliver Coleman -d; Fletcher Henderson -a

Solos ad-lib:

WC-3186: NA o-tbn 8; DB clt 16 + 8; EB o-tpt 16; DY ten 8

WC 3187: HH pno 7 + 7 + 7; EB o-tpt 15 + 7; NA o-tbn 5; HH pno 2 + 2

WC-3188: EB o-tpt 2 + 2; ?WR alt 16; DY ten 8; HH pno 16

037 HORACE HENDERSON AND HIS ORCHESTRA

Chicago,

Aug. 13, 1940

Harry 'Pee Wee' Jackson, Ray Nance, Emmett Berry – tpt;

Edward Fant, Joe McLewis – tbn;

Delbert Bright – alt, clt; Willie Randall – alt, bar; Elmer Williams, Dave Young – ten;

Horace Henderson – pno, arr; Leroy Harris – gtr; Israel Crosby – sbs; Oliver Coleman – dms;

Horace Henderson – arr (2)

WC-3270-A When Dreams Come True

OK 5748, Chronological Classics 648

WC-3271-A I Still Have My Dreams

OK 5841, Chronological Classics 648

WC-3272-A Turkey Special

OK 6026, Chronological Classics 648

WC-3273-A Flying A Whing Ding

OK 5748, Chronological Classics 648

WC-3274-A Coquette

OK 5841, Chronological Classics 648

Composer credits: WC-3270 (Sampson – Webb - Goodman); WC-3271 (Henderson); WC-3272 (Crowder); WC-3273 (Pease); WC-3274 (Kahn – Lombardo – Green)

Horace Henderson's Chicago band recorded this bunch of titles at the end of their stay at the 5100 Club in the Windy City. There is very much excellent arrangement all over, and some very good soloistic.

The second title then features Elmer Williams' sonorous tenor sax with its strong and sharp tone. And as so often in the titles above: he plays very close to the melody. He still has eight bars in the last title to solo.

Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 4: Emmett Berry, Harry 'Pee Wee' Jackson (tpt); Ray Nance (tpt, vln, vcl); Edward Fant, Joe McLewis (tbn); Willie Randall (alt); Dalbert Bright (alt, clt); Elmer Williams, Dave Young (ten); Horace Henderson (p); Leroy Harris (g); Israel Crosby (bs); Oliver Coleman (d); Viola Jefferson (vcl); Fletcher Henderson (arr)

- Rust*2: Emmett Berry, Harry 'Pee Wee' Jackson, Gail Brockman (tpt); Edward Fant, Joe McLewis (tbn); Willie Randall (alt); Dalbert Bright (alt, clt); Elmer Williams, Mosey Gant (ten); Horace Henderson (p); Leroy Harris (g); Jesse Simpkins (bs); Oliver Coleman (d); Fletcher Henderson (dir, arr)

- Rust*3,*4,*6: Emmett Berry -Harry 'Pee Wee' Jackson -t; Ray Nance -t -vn; Edward Fant -Joe McLewis -tb; Dalbert Bright -as -cl; Willie Randall -as; Elmer Williams, Dave Young -ts; Horace Henderson -p -a; Leroy Harris -g; Israel Crosby -sb; Oliver Coleman -d

Solos ad-lib:

WC-3270: HH pno 30; ?RN m-tpt 2+28; OC dms 2; ?DB alt 1+8; IC sbs 6

WC-3271: EW ten 4; EW ten 6 + 6 + 6; EB o-tpt 16; ?EF o-tbn 8; EB o-tpt 8; EW ten 3

WC-3272: OC dms 2; EB o-tpt 16; DB alt 8; EF o-tbn 8; DY ten 12; HH pno 16; DY ten 8

WC-3273: IC sbs 6; HH pno 10; EB o-tpt 12 + 12; HH pno 11; IC sbs 4; HH pno 1

WC-3274: EB o-tpt 2+16; EW ten 8; HH pno obl 16 + 4

038 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

Los Angeles,

Jul. 31, 1941

Ella Fitzgerald – voc, ldr;

Dick Vance, Irving 'Mouse' Randolph, Taft Jordan – tpt;

George Matthews, Earl Hardy, John McConnell – tbn;

Pete Clark, Chauncey Haughton – alt, clt; Teddy McRae, Sam Simmons, Elmer Williams – ten, clt;

Tommy Fulford – pno; Ulysses Livingston – gtr; Beverley Peer – sbs; Jesse Price – dms

DLA-2607-A I Can't Believe That You're In Love With Me

Dec 18421, Chronological Classics 644

DLA-2608-A I Must Have That Man

Dec 18530, Chronological Classics 644

DLA-2609-A When My Sugar Walks Down The Street

Dec 18587, Chronological Classics 644

DLA-2610-A I Got It Bad (And That Ain't Good)

Dec 3968, Chronological Classics 644

DLA-2611-A Melinda The Mousie

Dec 3968, Chronological Classics 644

DLA-2612-A Can't Help Lovin' Dat Man

Dec 18421, Chronological Classics 644

Composer Credits are: DLA-2607 (Gaskill - McHugh), DLA-2608 (McHugh - Fields), DLA 2609 (Austin – McHugh - Mills). DLA-2610 (Ellington - Webster); DLY-2611 (Irvin – Gannon – Myrow); DLY-2612 (Kern – Hammerstein)

We are even further away from good old Harlem, now. And this still is the old Chick Webb band – or what has remained of it after Chick's decease - but under Ella Fitzgerald's name. But also, this is the old band's "Swan Song": there aren't any more recordings of this great Band thereafter!

Ella sings marvellously throughout, but there only is very little space for any of the old meritorious musicians of earlier years. There are some very few ad-lib piano transitions and breaks, and even Taft Jordan is given eight muted trumpet bars. And Elmer Williams has 4 bars on his fine and strong tenor sax – straight, only (!) – but I assume these to be a recognition and compliment for great merits of many years ago. The tenor sax spots in the last two titles I believe to be played not by Williams, but possibly by Sam Simmons, Teddy McRae being the section leader and front-man.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Dick Vance, Irving Randolph, Taft Jordan (tp); George Matthews, Earl Hardy, John McConnell (tb); Pete Clark, Chauncey Haughton, Teddy McRae, Lonnie Simmons, Elmer Williams (s); Tommy Fulford (p); Ulysses Livingston (g); Beverley Peer (b); Jesse Price (dm); Ella Fitzgerald (vcl)*
 - *Carey, McCarthy, Jazz Directory, Vol. 3: Dick Vance, Irving Randolph, Taft Jordan (tpt); George Matthews, Earl Hardy, John McConnell (tbn); Pete Clark, Chauncey Haughton (clt, alt); Teddy McRae, Lonnie Simmons, Elmer Williams (ten); Tommy Fulford (p); Ulysses Livingston (g); Beverley Peer (bs); Jesse Price (d); Ella Fitzgerald (vcl)*
 - *Rust*2: Dick Vance, Irving Randolph, Taft Jordan (tpt); George Matthews, Earl Hardy, John McConnell (tbn); Pete Clark, Chauncey Haughton (clt, alt); Teddy McRae, Lonnie Simmons, Elmer Williams (ten); Tommy Fulford (p); Ulysses Livingston (g); Beverley Peer (bs); Jesse Price (d); Ella Fitzgerald (vcl)*
 - *Rust*3,*4,*6: Dick Vance -Irving Randolph -Taft Jordan -t; John McConnell -George Matthews -Earl Hardy -tb; Pete Clark -Chauncey Haughton -cl -as; Sam Simmons -Elmer Williams -ts; Teddy McRae -ts -bar; Tommy Fulford -p; Ulysses Livingston -g; Beverley Peer -sb; Jesse Price -d; Ella Fitzgerald -v*
 - *Ken Vail's Jazz Itineraries: 2, Ella Fitzgerald 1935 – 1948, p.56: "Jesse Price quits Fitzgerald's Ork. St. Louis – Jesse Price, drummer-band leader who disbanded his own Kansas City Jump outfit to take a job as hide-beater with Ella Fitzgerald's orchestra, quit the band here recently after an altercation with Teddy McRae, tenor saxist. One of the best known drummers in the Middlewest, Price, a former Harlan Leonard star sideman, who joined Fitzgerald after Ella persuaded him to abandon his own outfit, left the ork under Ella's protest. McRae has been rehearsing the band under Miss Fitzgerald's orders."*

Solos ad-lib:

DLA-2607: no instrumental solos
 DLA-2608: no instrumental solos
 DLA-2609: *EW ten 4+4; TF pno 12*
 DLA-2610: *TF pno 1+4*
 DLA-2611: *TJ m-tpt 8; ?SS ten 8*
 DLA-2612: *?SS ten 4; TF pno 2*

039 LUCKY MILLINDER AND HIS ORCHESTRA

New York,

May 26, 1944

Lucky Millinder – voc, ldr;

Ludwig 'Joe' Jordan, Curtis Murphy, Leroy Elton Hill, Freddie Webster - tpt;

Joe Britton, Gene Simon, Alfred Cobbs – tbn;

Preston Love, Bill Swindell - alt; Elmer Williams, Eddie 'Lockjaw' Davies, Lucky Thompson (3) – ten; Ernest Leavy – bar;

Ellis Larkins – pno; Lawrence Lucie - gtr; Al McKibbin – sbs; David 'Panama' Francis – dms;

Judy Carol – voc (2,3); Wynonie 'Mr. Blues' Harris – voc (1,4)

72177 Hurry, Hurry

Dec 18609, Chronological Classics 1026

72178 Darlin'

Dec 18779, Chronological Classics 1026

72179 I Can't See For Lookin'

Dec 18609, Chronological Classics 1026

72180 Who Threw The Whiskey In The Well

Dec 18774, Chronological Classics 1026

Composer Credits are: 72177 (Larkins - Carter), 72178 (Reckling – Millinder), 72179 (Robinson – Stanford), 72180 (De Lange – Brooks)

Although there are a bunch of soloistic experts, nobody gets a chance to really get off. A Pity! Elmer Williams is only heart – if at all – in the sax section playing first tenor sax parts.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Freddie Webster, Ludwig Jordan, Curtis Murphy (tp); Eugene Simon, Alfred Cobbs, Joe Britton (tb); Preston Love, William Swindell, Elmer Williams, Eddie Davis, Ernest Leavy, Lucky Thompson (s); Ellis Larkins (p); Lawrence Lucie (g); Al McKibbin (bs); Dave Francis (dm)*

- *J.G. Jepsen, Jazz Records 1942 – 1962, Vol 5: Freddie Webster, Joe Jordan, Curtis Murphy, Leroy Elton Hill (tp); Gene Simon, Alfred Cobbs, Joe Britton (tb); Preston Love, Bill Swindell (as); Elmer Williams, Lucky Thompson, Eddie Davis (ts); Ernest Leavy (bars); Ellis Larkins (p); Lawrence Lucie (g); Al McKibbin (b); Panama Francis (dr), Judie Carol, Wynonie Harris (vcl)*

Solos ad-lib:

72177: *WH voc 12 + 12 + 12; FW o-tpt 4; WH voc 12*

72178: *EL pno 2; JC voc 32 + 8*

72179: *JC voc 32; LT ten 8; JC voc 8+2*

72180: *WH voc 16 + 16; band choir + WH voc 16 + 16 + 16; DPF dms 2*

040 LUCKY MILLINDER AND HIS ORCHESTRA

New York,

Jun. 22, 1945

Lucky Millinder – voc, ldr;

Lamar Wright, Henry Glover, Thomas Grider, Archie Johnson - tpt;

George Matthews, Alfred Cobbs, Gene Simon, Harold Johnson – tbn;

Bernie Peacock, John Harrington - alt; 'Bullmoose' Jackson, Elmer Williams – ten; Ernest Purce – bar;

Bill Doggett – pno; Bernard Mackie - gtr; Beverly Peer – sbs; David 'Panama' Francis – dms;

Leon Ketchum - voc

72949 Someday

Dec 18867, Chronological Classics 1026

72952 All The Time

Dec 18779, Chronological Classics 1026

Composer Credits are: 72949 (Costello), 72952 (Skylar)

The first number is almost entirely singer Leon Ketchum – no jazz here. And 'All The Time' has 3 choruses by 'Bullmoose' Jackson, 1 chorus by a stratospheric trombonist who I assume to be Alfred Cobbs, followed by 2 choruses by a similarly high-reaching trumpeter who

may be Archie Johnson. Our friend Elmer Williams only has section duties on these sides. And this again must greatly be regretted for his fine way of jazz playing and his exceptional tone.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Henry Glover, Thomas Grider, Archie Johnson (tp); George Matthews, Alfred Cobbs, Eugene Simon (tb); Bernie Peacock, John Harrington, Ben Jackson, Elmer Williams, Ernest Purce (s); Bill Doggett (p); Bernard Mackey (g); Beverley Peer (bs); Dave Francis (dm)

- J.G. Jepsen, *Jazz Records 1942 – 1962, Vol 5*: Lamar Wright, Henry Glover, Thomas Grider, Archie Johnson (tp); George Matthews, Alfred Cobbs, Gene Simon, Harold Johnson (tb); Bernie Peacock, John Harrington (as); Bullmoose Jackson, Elmer Williams (ts); Ernest Purce (bars); Bill Doggett (p); Bernard Mackey (g); Beverley Peer (bs); Dave Francis (dm); Leon Ketchum (vcl)

Solos ad-lib:

72949: BD pno 1+1; LK voc 32 + 8+2

72952: BJ ten 12 + 12 + 12; AC o-tbn 12; ?AJ o-tp 12 + 12; DPF dms 4;

I have to thank my collecting colleague Ola Rønnow of Oslo, Norway, for giving me a hint on one of the most attractive and interesting tenor saxophonists of the early jazz years, Elmer Williams. Although Williams was tenorist of the Chick Webb band for many years, he never stepped to the fore, and his solo duties were a few only. But what we hear of his outings, his abilities were immense, his playing technique was adequate for one of the top big bands of the Harlem period, and his tone was fantastic! Thank you, Ola!

K. – B. Rau
08-10-2024
21-08-2025