

THE BAND FROM PARADISE

CHARLIE JOHNSON

Discography

THE DISCOGRAPHY

This 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 other interested collectors. My own identifications are listed in *italics*, when I hear/see the probability or only possibility of a musician's presence. In other cases, when feeling certain, 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 !

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 aimed to fill some gaps, that have not been treated before.

MARY STAFFORD her Jazz Band	New York,	Jan. 05, 1921
Mary Stafford – voc;		
Charlie Gaines – tpt; Earl Granstaff – tbn;		
Ben Whitted – clt; Nelson Kincaid – alt;		
Charlie Johnson – pno		
79628-3 Royal Garden Blues	Col A3365,	Archeophone 6006
79629-1 Crazy Blues	Col A3365,	Archeophone 6006
MARY STAFFORD her Jazz Band	New York,	Mar. 07, 1921
Mary Stafford – voc;		
Charlie Gaines – tpt; Earl Granstaff – tbn;		
Ben Whitted – clt; Nelson Kincaid – alt; George Breen – vln;		
Charlie Johnson – pno		
79775-2 I'm Gonna Jazz My Way Right Straight Thru Paradise	Col A3390,	Archeophone 6006
79776-3 Down Where They Play The Blues	Col A3390,	Archeophone 6006
MARY STAFFORD her Jazz Band	New York,	May 06, 1921
Mary Stafford – voc;		
Charlie Gaines – tpt; Earl Granstaff – tbn;		
Ben Whitted – clt; <i>unknown – ten (if at all)</i> ;		
Charlie Johnson – pno		
79826-2 If You Don't Want Me, Send Me To My Ma	Col A3418,	Archeophone 6006
79827-2 Strut Miss Lizzie	Col A3418,	Archeophone 6006
MARY STAFFORD her Jazz Band	New York,	May 24, 1921
Mary Stafford – voc;		
Charlie Gaines – tpt; Earl Granstaff – tbn;		
<i>Ben Whitted</i> – clt; <i>unknown – ten</i> ;		
Charlie Johnson – pno; John Warren – bbs		
79857-2 Wild Weeping Blues	Col A3426,	Archeophone 6006
79858-3 I've Lost My Heart To The Meanest Girl In Town	Col A3426,	Archeophone 6006
MARY STAFFORD her Jazz Band	New York,	Sep. 27, 1921
Mary Stafford – voc;		
<i>Addington Major</i> – tpt; Earl Granstaff – tbn;		
<i>Ben Whitted</i> – clt; <i>unknown – alt</i> ;		
Charlie Johnson – pno		
80001-3 Arkansas Blues	Col A3493,	Archeophone 6006
80002-3 Down Home Blues	Col A3511,	Archeophone 6006
80006-2 Blind Man Blues	Col A3493,	Archeophone 6006
MARY STAFFORD her Jazz Band	New York,	Nov. 03, 1921
Mary Stafford – voc;		
<i>Addington Major</i> – tpt; Earl Granstaff – tbn;		
<i>Ben Whitted</i> – clt; <i>unknown – ten</i> ;		
Charlie Johnson – pno		
80047-2 Monday Morning Blues	Col A3511,	Archeophone 6006

CHARLIE JOHNSON'S PARADISE ORCHESTRA New York, c. Feb. 1925
 Leroy Rutledge, Charlie Saunders – tpt; Bud Aiken – tbn;
 Ben Whitted, Billie Barnes – alt, clt; Elmer Harris (or Harrell) – ten, clt;
 Charlie Johnson – pno; Bobby Johnson – bjo; Henry "Bass" Edwards – bbs; George Stafford – dms
 2623 Don't Forget You'll Regret Day By Day Em 10854, Hot'n Sweet FDC 5110
 2624-1 Meddlin' With The Blues Em 10854, Hot'n Sweet FDC 5110

CHARLIE JOHNSON'S ORIGINAL PARADISE TEN New York, Feb. 25, 1927
unknown (if at all), Cladys Jabbo Smith, Thomas Morris – tpt; Charlie Irvis – tbn;
 Ben Whitted, Benny Carter – alt, clt; Benny Waters – ten, clt;
 Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
 Monette Moore – voc
 38115-1 Paradise Wobble Vic 20551, Frog DGF 8
 38116-1 Birmingham Black Bottom Vic 20551, Frog DGF 8
 38116-2 Birmingham Black Bottom Vic test, Frog DGF 12
 38117-1 Don't You Leave Me Here Vic 20653, Frog DGF 8
 38117-3 Don't You Leave Me Here Vic test, Frog DGF 12

CHARLIE JOHNSON'S PARADISE TEN New York, Jan. 24, 1928
 Sidney De Paris, Cladys Jabbo Smith – tpt; Charlie Irvis – tbn;
 Ben Whitted, Benny Carter – alt, clt; Ben Waters – ten, clt;
 Edgar Sampson – vln;
 Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
 Monette Moore – voc (1,2);
 Benny Carter – arr (1,2,3,4); Ben Waters – arr (5,6)
 41639-1 You Ain't The One Vic test, Frog DGF 12
 41639-2 You Ain't The One Vic 21247, Frog DGF 8
 41640-1 Charleston Is The Best Dance After All Vic 21491, Frog DGF 8
 41640-2 Charleston Is The Best Dance After All Vic test, Frog DGF 12
 41641-1 Hot Tempered Blues Vic test, Frog DGF 12
 41641-2 Hot Tempered Blues Vic 21247, Frog DGF 8

CHARLIE JOHNSON AND HIS PARADISE BAND New York, Sep. 19, 1928
 Leonard Davis, Sidney de Paris – tpt; Jimmy Harrison – tbn, voc exhortations (2,3);
 Ben Whitted, Edgar Sampson – alt, clt; Ben Waters – ten, clt;
 Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
 Ben Waters – arr (2,3,4,5,6); possibly *Ken Macomber* – arr (2,3)
 47530 Gettin' Away From Me Vic unissued, not on LP/CD
 47531-1 The Boy In The Boat BB B10248, Frog DGF
 47531-2 The Boy In The Boat Vic 21712, Frog DGF 8
 47532-1 Walk That Thing Vic test, Frog DGF 12
 47532-2 Walk That Thing Vic 21712, Frog DGF 8
 47532-3 Walk That Thing BB B10248, Frog DGF 12

Note: 47530 N&N 69 - 10

JACKSON AND HIS SOUTHERN STOMPERS New York, Sep. 1928
 Leonard Davis, Sidney de Paris – tpt; Jimmy Harrison – tbn;
 Ben Whitted, Edgar Sampson – alt, clt; Ben Waters – ten, clt;
 Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
 Bob Haring – arr (stock) (1?,2)
 31339-2 Dusky Stevedore Mar 227 (7"), Frog DGF 71
 31340-2 Take Your Tomorrow (Give Me Today) Mar 227 (7"), Frog DGF 71

CHARLIE JOHNSON AND HIS ORCHESTRA New York, May 08, 1929
 Leonard Davis, Sidney de Paris – tpt; George Washington – tbn;
 Ben Whitted, Edgar Sampson – alt, clt; Ben Waters – ten, clt;
 Charlie Johnson – pno; Bobby Johnson – bjo; Billy Taylor – bbs; George Stafford – dms;
 Ben Waters – arr (1,2,3,4); *Benny Carter* – arr (5)
 51298-1 Harlem Drag Vic test, Frog DGF 12
 51298-2 Harlem Drag Vic V38059, Frog DGF 8
 51299-1 Hot Bones And Rice Vic V38059, Frog DGF 8
 51299-2 Hot Bones And Rice Vic test, Frog DGF 12
 53600-1 Mo'lasses Vic test unissued, not on LP/CD
Note: 53600-1 see VJM 167- 21/N&N 69 - 10

CHARLIE JOHNSON AND HIS ORCHESTRA New York, Jan. 25, 1933
 Personnel unknown, but possibly:
 Leonard Davis, Frank Newton, Henry Red Allen – tpt; Dicky Wells – tbn;
 Ben Whitted, Harvey Boone – alt, clt; Leon Chu Berry – ten;
 Charlie Johnson – pno; Bernard Addison – gtr; Billy Taylor – sbs; George Stafford – dms
 unknown title (12 bar blues) unissued on 78 not on LP/CD

Tiger Rag
unknown title

unissued on 78
unissued on 78

not on LP/CD
not on LP/CD

THE RECORDINGS

CHARLIE JOHNSON'S PARADISE ORCHESTRA Emerson session New York, c. Feb. 1925
Leroy Rutledge, Charlie Saunders – tpt; Bud Aiken – tbn;
Ben Whitted, Billie Barnes – alt, clt; Elmer Harris (or Harrell) – ten, clt;
Charlie Johnson – pno; Bobby Johnson – bjo; Henry “Bass” Edwards – bbs; George Stafford – dms

2623-2 Don't Forget You'll Regret Day By Day Key of Ab Emerson
(Intro 4 bars ens)(A1 Chorus 32 bars AA' ens)(A2 Chorus 32 bars tbn + reeds)(B1 Verse 16 bars AA' ens)(A3 Chorus 32 bars ens + hot tpt)
composer credit is:
arrangement: prob. stock arrangement

2624-1 Meddlin' With The Blues Key of Ab / Db / Db m Emerson
(Intro 4 bars ens)(A1 Chorus 12 bars ens)(A2 Chorus 12 bars reeds)(A3 Chorus 12 bars tpt)(A4 Chorus 12 bars tpt)(B1 Chorus 16 bars ens)(B2 Chorus 16 bars ens)(Bridge 6 bars ens)(C1 Chorus (Db minor) 12 bars ten)(C2 Chorus (Db minor) 12 bars ens)(Coda 6 bars reeds)
composer credit is:
arrangement: Charlie Johnson ?

Delaunay 1948 gives for this session:

Probably the same personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gr; Cyrus St. Clair - bbs; George Stafford - dms

Jazz Directory Vol. Five 1955 gives for this session:

Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms

Brian Rust, 2nd edition gives for this session:

Probably: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms

Brian Rust, 3rd edition gives for this session:

Gus Aiken, Leroy Rutledge - tpt; Regis Hartman - tbn; Ben Whitted, Alec Alexander - alt, clt; Elmer Harrell - ten, clt, vln; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms

Brian Rust, 6th edition gives for this session:

Gus Aiken, Leroy Rutledge - tpt; Regis Hartman - tbn; Ben Whitted, Alec Alexander - alt, clt; Elmer Harrell - ten, clt, vln; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms

CHARLIE JOHNSON'S ORIGINAL PARADISE TEN Victor session New York, Feb. 25, 1927
unknown (if at all), Cladys Jabbo Smith, Thomas Morris – tpt; Charlie Irvis – tbn;
Ben Whitted, Benny Carter – alt, clt; Benny Waters – ten, clt;
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
Monette Moore – voc

38115-1 Paradise Wobble Key of Eb Victor
(Intro 8 bars ens - tpt - clt)(A1 Chorus 12 bars blues ens)(A2 Chorus 12 bars Irvis tbn + saxes)(A3 Chorus 12 bars ens breaks bjo – Smith tpt 8 bars)(A4 Chorus 12 bars Smith tpt)(A5 Chorus 12 bars saxes – ens)(A6 Chorus 12 bars Moore voc + Smith tpt obligato)(A7 Chorus 12 bars Moore voc + Smith tpt obligato)(A8 Chorus 12 bars Whitted clt - ens)(A9 Chorus 12 bars brass)(A10 Chorus 12 bars ens)
composer credit is: *F. Johnson - T. Morris*
arrangement:

38116-1 Birmingham Black Bottom Key of Ab / Eb / Ab Victor
(Intro 4 bars ens)(A1 Chorus 12 bars saxes – ens)(A2 Chorus 12 bars saxes – ens)(A3 Chorus 12 bars brass)(A4 Chorus 12 bars Moore voc – ens)(A5 Chorus 12 bars Smith tpt)(A6 Chorus 12 bars Moore voc – ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA ens - Morris (?) tpt lead, middle break Smith tpt)(B2 Chorus 16 bars bjo – middle break Waters ten)(Bridge 4 bars ens + cymbals)(A7 Chorus 12 bars ens + Smith tpt lead)(Coda 6 bars ens + Smith tpt lead)

38116-2 Birmingham Black Bottom Key of Ab / Eb / Ab Victor
same as 38116-1

Discernible differences:

-1 2nd bar of coda: two trombone notes and banjo
-2 2nd bar of coda: two trombone notes and banjo plus two heavy drumbeats and cymbal

composer credit is: *F. Johnson - T. Morris*

arrangement: Thomas Morris ?

38117-1 Don't You Leave Me Here Key of Bb Victor
(Intro 4 bars ens)(A1 Chorus 16 bars AA ens)(B1 Verse 16 bars ens)(A2 Chorus 16 bars Moore + Whitted clt ob-ligato)(A3 Chorus 16 bars Morris tpt)(A4 Chorus 16 bars Irvis tbn)(A5 Chorus 16 bars Moore + Johnson pno obligato)
(A6 Chorus 16 bars ens)

38117-3 Don't You Leave Me Here Key of Bb Victor
same as 38117-1

Discernible differences:

- 1 2nd half of vocal: "Hear that bell a-ringin', hear that whistle sound".
- 2 2nd half of vocal: "Hear that whistle blow, hear that whistle sound".

composer credit is: *Morton*

arrangement: Head arrangement

Delaunay 1948 gives for this session:

Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Jazz Directory Vol. Five 1955 gives for this session:

Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Brian Rust, 2nd edition gives for this session:

Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter (?) - ten; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Brian Rust, 3rd edition gives for this session:

Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Brian Rust, 6th edition gives for this session:

Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Brian Rust, The Victor Master Book Vol. 2 gives for this session:

3 c (tp ?) / tb / 3 s / p / bj / bb / d; vocalist: Monette Moore

STORYVILLE 153 p.89:

McCarthy, Big Band Jazz : It seems unlikely that Benny Carter was present at the first session, while the plunger trumpet soloist sounds more like Sidney DeParis than Thomas Morris. Three numbers were recorded on this date. Two are available in two takes, and all have passable, if rather indifferent, vocals by Monette Moore. The arrangements and ensemble work are best described as highly proficient. The highspots are fluent, adventurous trumpet solos by Jabbo Smith on *Paradise Wobble*, and an excellent plunger solo, presumably by DeParis, on Jelly Roll Morton's *Don't You Leave Me Here*.

CHARLIE JOHNSON'S PARADISE TEN Victor session New York, Jan. 24, 1928
unknown (*Sidney De Paris*), Cladys Jabbo Smith - tpt; Charlie Irvis - tbn;
Ben Whitted, Benny Carter - alt, clt; Ben Waters - ten, clt;
Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms;
Edgar Sampson - vln; Monette Moore - voc (1,2);
Benny Carter - arr (1,2,3,4); Ben Waters - arr (5,6)

41639-1 You Ain't The One Key of C / Eb / F / Eb Victor
(Intro 6 bars ens - Carter alt)(A1 Chorus 32 bars AA' ens)(A2 Chorus 32 bars Moore voc + Sampson vln obligato)(Bridge 4 bars ens)
(B1 Verse 12 bars ens)(A3 Chorus 32 bars / Waters ten + brass 16, Irvis tbn 16)(Bridge 4 bars ens)(A4 Chorus 32 bars clts)(Bridge 4 bars ens)(A5 Chorus 32 bars / Smith tpt 16, ens 16)(Coda 2 bars ens)

41639-2 You Ain't The One Key of C / Eb / F / Eb Victor
same as 41639-1

Discernible differences:

- 1 Intro: first trumpet plays chromatic downward sequence with 3 times: 1 quarter note, 2 eighth notes (second note downward jump), 1 quarter note in chromatic sequence again, band playing even chromatic sequence
- 2 Intro: first trumpet plays even chromatic downward sequence together with band

Composer credit is: *Chas. Johnson - Arthur Porter*

arrangement: Benny Carter

41640-1 Charleston Is The Best Dance After All Key of F Victor
(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Bridge 2 bars* ens)(B1 Verse 20 bars ens /ens 8, saxes 8, ens 4)
(A2 Chorus 32 bars saxes in harmony)(A3 Chorus 32 bars /J. Smith tpt 16, B. Carter alt 8, J. Smith tpt 6, ens 2)

(Bridge 2 bars* ens)(A4 Chorus 32 bars ens /ens 14, C. Johnson pno 2, Ch. Irvis 6, ens 10)(Coda 2 bars bbs - ens)

41640-2 Charleston Is The Best Dance After All Key of F
same as 41640-1

Victor

Discernible differences:

- 1 pno plays into tpt break at end of Chorus A2 and stops abruptly
- 2 pno silent in tpt break at end of Chorus A2, foot thumping instead

Composer credit is: *G. Johnson - A. Porter*

arrangement: Benny Carter

41641-1 Hot Tempered Blues Key of Bb

Victor

(Intro 8 bars ens)(A1 Chorus 12 bars blues tpts in harmony)(A2 Chorus 12 bars Irvis tbn)(A3 Chorus 12 bars E. Samp-son vln - clts background riff)(A4 Chorus 12 bars S. de Paris tpt (?))(B1 Verse 16 bars AA clts)(A5 Chorus 12 bars ens riff)(A6 Chorus 12 bars ens ad lib)(Coda 2 bars ens)

41641-2 Hot Tempered Blues Key of Bb

Victor

same as 41641-1

Discernible differences:

- 1 tbn enters for solo in first bar of A2, no Whitted clt in A5
- 2 tbn enters for solo 3 beats before A2, Whitted clt over ens in A5

Composer credit is: *Chas. Johnson - Arthur Porter*

arrangement: Benny Waters

Delaunay 1948 gives for this session:

Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Jazz Directory Vol. Five 1955 gives for this session:

Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Cliff Brazzington - tpt; Charlie Irvis - tbn; Edgar Sampson - alt, clt, vln; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Brian Rust, 2nd edition gives for this session:

Jabbo Smith, Leonard Davis, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter - alt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Brian Rust, 3rd edition gives for this session:

Jabbo Smith, Leonard Davis - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Edgar Sampson - alt, vln; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Brian Rust, 6th edition gives for this session:

Jabbo Smith, Leonard Davis - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Edgar Sampson - alt, vln; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

Brian Rust, The Victor Master Book Vol. 2:

2 c (tp ?) tb / 3 s / vn / p / bj / bb / d; vocalist: Monette Moore

McCarthy, Big Band Jazz : The second session took place almost a year later. Carter was definitely present and Edgar Sampson had been added on violin. Apart from a solo by Jabbo Smith, *You Ain't The One* is an undistinguished performance, though it has been stated that the arrangement was by Benny Carter. *Charleston Is The Best Dance After All* is much more interesting. The ensemble passages are crisply played, the cohesion of the saxes gives a foretaste of what was soon to become the hallmark of any Benny Carter arrangement, and Smith takes a very good solo. The band's high professionalism is evident on *Hot Tempered Blues*, especially in the closing ensemble chorus. There are also reasonable solos from Irvis, Sampson (on violin), and a trumpeter who is probably Leonard Davis.

Schuller !!!!!!!!!!!!!

* last two bars of chorus are already part of the following component of the arrangement, thus seemingly shortening the former chorus by two bars (anticipating this device for about 12 years to Duke Ellington's Concerto For Cootie as exhibited in André Hodeir, *Jazz - It's Evolution and Essence*).

**Davis was with Gibbs from summer 1927 until summer 1928 also Sampson ! foto in Rosencrantz and
www.thereisjazzaftercoltrane.com(?)**

CHARLIE JOHNSON AND HIS PARADISE BAND Victor session

New York, Sep. 19, 1928

Leonard Davis, Sidney de Paris - tpt; Jimmy Harrison - tbn, voc exhortations (2,3);
Ben Whitted - alt, clt; Edgar Sampson - alt, clt; Ben Waters - ten, clt;
Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms;
Ben Waters - arr (2,3,4,5,6); possibly *Ken Macomber* - arr (2,3)

47530 Gettin' Away From Me
unissued

Victor

47531-1 The Boy In The Boat Key of Gm (Bb) Victor, Bluebird
(Intro 12 bars ens)(A1 Verse I 16 bars clts in harmony - brass)(B1 Chorus 16 bars AA' Harrison tbn - clts riff)(C1 Verse II (Vamp ?) 11 bars (!) clts in harmony /clts 7, ens 4)(D1 Chorus 12 bars De Paris tpt - Whitted clt)(D2 Chorus 12 bars De Paris tpt - Harrison voc)(Bridge 2 bars ens)(E1 Verse III 16 bars AA ens)(D3 Chorus 12 bars De Paris tpt - Stafford cymbals)

47531-2 The Boy In The Boat Key of Gm (Bb) Victor
same as 47531-1

Discernible differences:

- 1 Chorus D1: Stafford plays choked high-hat
Chorus D2: Harrison shouts "Yes, yes, yes, yes, yes; preach that thing, brother low-down, do!"
- 2 Chorus D1: Stafford plays hand cymbal
Chorus D2: Harrison shouts "Oh, preach that thing, brother, preach it now; preach it Kid!"

Composer credit is: *C. Johnson*

arrangement: Benny Waters (Ken Macomber?)

47532-1 Walk That Thing Key in C Victor
(Intro 8 bars /pno 4, ens 4)(A1 Chorus 32 bars AA' Waters ten)(B1 Verse 20 bars AA' Waters ten - ens)(C1 Verse II 16 bars AA De Paris tpt - ens)(A2 Chorus 32 bars Harrison tbn)(D1 Verse III 16 bars AA Davis (?) tpt - clts)(D2 Verse III 16 bars Whitted clt - ens)(A3 Chorus 32 bars ens /breaks bbs, bjo, cymbals)(Coda 3 bars clt - ens)

47532-2 Walk That Thing Key in C Victor
same as 47532-1

47532-3 Walk That Thing Key in C Victor, Bluebird
same as 47532-1

Discernible differences:

- 1 ten solo Chorus A1: Waters starts with five notes, 1 eighth not (g), 1 quarter note (g), 3 eighth notes (g-eb-e)
tpt solo in strain C1 (Verse II): tpt plays a three quarter rhythm in second half of strain, breakes in tbn solo
: arpeggio downward from g# to F in first bar, in third bar a syncopated downward sequence
- 2 ten solo Chorus A1: Waters starts with three evenly played notes (g),
breakes in tbn solo : no arpeggio
- 3 ten solo Chorus A1: Waters starts hesitatingly with three nearly evenly played notes (g),
breakes in tbn solo : arpeggio downward from g# to F in first bar, in third bar a downward sequence with 2 eighth notes and 1 quarter note (not syncopated)

Composer credit is: *C. Johnson*

arrangement: Benny Waters

Delaunay 1948 gives for this session:

Leonard Davis, Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms

Jazz Directory Vol. Five 1955 gives for this session:

Leonard Davis, Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms

Brian Rust, 2nd edition gives for this session:

Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whitted - alt, clt; Edgar Sampson - alt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms

Brian Rust, 3rd edition gives for this session:

Leonard Davis, Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whitted - alt, clt; Edgar Sampson - alt, clt, vln; Ben Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; unknown male exhortations

Brian Rust, 6th edition gives for this session:

Leonard Davis, Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whitted - alt, clt; Edgar Sampson - alt, clt, vln; Ben Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; unknown male exhortations

Brian Rust, The Victor Master Book Vol. 2 gives for this session:

2 t / tb / 3 s / p / bj / bb / d

McCarthy, Big Band Jazz : From a session in September 1928, one title was rejected, although *Walk That Thing* and, particularly, *The Boy In The Boat* rank with the best big band jazz of the period. *The Boy* begins strongly, with excellent ensemble work and a theme divided between brass and clarinets, followed by an outstanding solo from trombonist Jimmy Harrison. A plunger trumpet solo by DeParis is among

the best work he ever recorded. *Walk* is slightly less successful; the solos from Benny Waters (tenor saxophone) and Ben Whittet (clarinet) are reasonable, and no more. However, Harrison is again very fine and Leonard Davis good.

Storyville 35: According to files, this title (*The Boy In The Boat*) was recorded as THE ROCK, and assumably the master will have been inscribed thus.

Storyville 35: Takes of "Walk That Thing": NOTE. It is perhaps interesting that Harrison's breaks should be so similar on the first and third takes, and it may be that the order of recording was not that suggested by the numbers allotted. (*So poss take -2 first - B. Waters entrance of solo most simple, then take -3 B. Waters solo nearly same, then take -1 Waters' entrance more complicated*)

Sampson, as member of band, does NOT play violin in the Johnson band on record anymore !

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

31339-2 Dusky Stevedore Key of F / Bb / Ab Marathon
(Intro 8 bars ens)(A1 Chorus (F) 32 bars AABA Waters (?) ten - ens)(B1 Verse I 20 bars ens)(Bridge 8 bars ens modulation to Bb)(A2 Chorus (Bb) 32 bars Whitted (?) clt)(C1 Verse II (Vamp ?) 20 bars /ens 4, Davis tpt 8, Sampson (?) alt 4, ens 4 - modulation to Ab)(A3 Chorus (Ab) 32 bars /ens - Davis tpt lead 16, saxes 8, ens 8)(Coda 4 bars ens)

Composer credit is:
arrangement:

31340-2 Take Your Tomorrow (Give Me Today) Key of F / Bb / Ab Marathon
(Intro 6 bars ens)(Verse 8 bars ens)(A1 Chorus (F) 32 bars AA' saxes)(A2 Chorus (F) 32 bars /Davis tpt 16, Waters (?) ten 16)(Bridge 4 bars Davis tpt - ens modulation to Bb)(A3 Chorus (Bb) 32 bars /Harrison tbn 8, Whitted (?) clt 8, Harrison tbn 16*)(Bridge 4 bars ens modulation to Ab)(A4 Chorus (Ab) 32 bars ens /ens 8, Sampson (?) 8, ens 8, bjo 4, ens 4)(Coda 2 bars ens)

Composer credit is:
arrangement:

Delaunay does not list this session

Jazz Directory Vol. Five 1955 does not list this session

Brian Rust, 2nd edition does not list this session.

Brian Rust, 3rd edition gives for this session:
2 unknown - tpt ; unknown - tbn ; unknown - alt, clt ; unknown - alt ; Ben Waters - ten ; ? Mike Jackson - pno ; unknown - bjo ; unknown - bbs ; unknown – dms

Brian Rust, 6th edition gives for this session:
probably:
Leonard Davis, *Sidney De Paris* - tpt ; Jimmy Harrison - tbn ; Ben Whittet, *Edgar Sampson* - alt, clt ; Ben Waters - ten, clt ; *Charlie Johnson* - pno ; Bobby Johnson - bjo ; Cyrus St. Clair - bbs ; George Stafford - dms

Davis' majestic trumpet
Carterish alto-solo in Take
suitcase !!!!!!!!!!!!!

* last two bars of chorus are already part of the following component of the arrangement, thus seemingly shortening the former chorus by two bars (anticipating this device for about 12 years to Duke Ellington's Concerto For Cootie as exhibited in André Hodeir, *Jazz – It's Evolution and Essence*).

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

51298-1 Harlem Drag Key of Eb Victor
(A1 Chorus 12 bars blues Davis tpt - ens)(A2 Chorus 12 bars Whitted clt)(B1 Vamp 16 /ens 4, De Paris tpt 4, ens 4,

De Paris tpt 2, ens 2)(C1 Verse 16 bars AABA ens)(C2 Verse 16 bars /De Paris tpt 8, saxes 4, Washington tbn 4) (Bridge 4 bars ens)(A3 Chorus 12 bars ens)(Coda 4 bars ens)

51298-2 Harlem Drag Key of Eb Victor
same as 51298-1

Discernible differences:

- 1 tpt II (De Paris) plays double-time in 7th bar of B1 Vamp
- 2 tpt II (De Paris) does not play double-time in 7th bar of B1 Vamp

Composer credit is: *Benny Waters*
arrangement: Benny Waters

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

51299-2 Hot Bones And Rice Eb / Eb m / Eb Victor
same as 51299-1

Discernible differences:

- 1 A1 starts rather chaotic, clt plays 23 notes in first 4 bars
- 2 A1 starts clean, clt plays only 13 notes in first 4 bars

Composer credit is: *Chas. Johnson*
arrangement: Benny Waters

53600 Mo'lasses Victor
unissued

McCarthy, Big Band Jazz : One title from the final session of May 1929 was again rejected, but *Harlem Drag* has attractive solos from DeParis, trumpeter Gus Aiken, and Waters (clarinet). DeParis plays open, with a full, Armstrong-like tone. The final issued title, Hot Bones And Rice, displays the cohesiveness of the ensemble and has worthwhile solos from trombonist George Washington and DeParis, who uses a plunger. The last two sessions certainly prove that the Johnson of that period was a very good one and it is a pity that it did not record again.

Mo'lasses Ragtime no by Lucky Roberts.

Delaunay 1948 gives for this session:

Leonard Davis, Sidney De Paris, Gus Aiken - tpt; George Washington - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Billy Taylor - bbs; George Stafford - dms

Jazz Directory Vol. Five 1955 gives for this session:

Gus Aiken, Sidney De Paris - tpt; George Stephenson - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms

Brian Rust, 2nd edition gives for this session:

Sidney De Paris, Gus Aiken - tpt; George Stephenson - tbn; Ben Whitted - alt, clt; Edgar Sampson - alt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms

Brian Rust, 3rd edition gives for this session:

Leonard Davis, Sidney De Paris - tpt; George Stephenson - tbn; Edgar Sampson, Ben Whitted - alt, clt; Ben Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms

Brian Rust, The Victor Master Book Vol. 2 gives for this session:

2 t / tb / 3 s / p / bj / bb / d.

CHARLIE JOHNSON AND HIS ORCHESTRA broadcast

New York, Jan. 25, 1933

Personnel unknown, but possibly:

Leonard Davis, Frank Newton, Henry Red Allen – tpt; *Dicky Wells* – tbn;

Ben Whitted, Harvey Boone – alt, clt; *Leon Chu Berry* – ten;

Charlie Johnson – pno; *Bernard Addison* – gtr; *Billy Taylor* – sbs; George Stafford - dms

unknown title (12 bar blues) key of G (?) broadcast unissued

(A1 Chorus 12 bar blues fragment of tbn (?) chorus/ saxes – 2 bars only)(A2 Chorus 12 bars F. Newton (?) muted tpt)(A3 Chorus 12 bars Ch. Berry (?) ten)(A4 Chorus 12 bars ens syncopated riff)(A5 Chorus 12 bars ens call-and-response riff (saxes – brass))(A6 Chorus 12 bars ens)(Coda 3 bars ens)

Composer credit is: none

arrangement:

Tiger Rag key of Bb, Eb, Ab broadcast unissued

(A1 strain A 32 bars /8 bars ens / 8 bars ens / 8 bars clt breaks Whitted (?) / 8 bars ens)(B1 strain B 32 bars ens – breaks clt Whitted (??))(C1 Chorus strain C 32 bars ens – clt Whitted (??))(C2 Chorus strain C 32 bars ‘Red’ Allen (?) tpt solo) (C3 Chorus strain C 32 bars Ch. Berry (?) ten solo - some bars missing)(C4 Chorus strain C 32 bars ens riff)

Composer credit is: none

arrangement: Ben Whitted ?

unknown title key of Eb (?) broadcast unissued

(c. 29 bars of Chorus 32 bars AABA (?) ens – ten interjections / out tune, announcer over band)

Composer credit is: none

arrangement:

THE ARRANGEMENTS

Don't Forget You'll Regret Day By Day

Obviously stock arrangement, same as used by Fletcher Henderson (saxophone section in second strain is played by clarinets on the Henderson version)

Meddlin' With The Blues

Possibly Ch. Johnson arrangement (c.f. arpeggiated cadence at the end which might have originated in a pianist's mind)

Paradise Wobble

Birmingham Black Bottom

Thomas Morris arrangement ?

Don't You Leave Me Here

Head arrangement

You Ain't The One

Benny Carter arrangement

Charleston's The Best Dance After All

Benny Carter arrangement

Hot-Tempered Blues

Ben Waters arrangement

The Boy In The Boat

Ben Waters arrangement (Ben Waters told Keith Nichols, that this was a Ken Macomber arrangement.

Macomber was a young white arranger, who

Walk That Thing
Ben Waters arrangement

Dusky Stevedore
Stock arrangement possibly by Bob Haring (see also Thelma Terry on Columbia)

Take Your Tomorrow
Stock arrangement by Bob Haring (Never Sell A Copyright, p. 45)

Harlem Drag
Ben Waters arrangement

Hot Bones And Rice
Ben Waters arrangement

unknown title (12 bar blues)

Tiger Rag
possibly Ben Whitted arrangement

unknown title

THE MUSICIANS

Chilton

other sources

Aiken, Gus	tpt	5-1929 / 1930	briefly 1930
Aiken, Bud	tbn, tpt		Feb. 1925 (Storyv.)(tbn), fall 1925 (tpt)
Alexander, Alec	alt, clt		Nov. 1925
Allen, Henry "Red"	tpt	1932 – 1933	fall 1932 – c. Feb. 04, 1933 (Hoffmann)
Anderson, Edward "Andy"	tpt	briefly 1929 - 1930	
Archey, Jimmy	tbn		? (Archey 62)

Autrey, Herman	tpt	late 1933 - 1934	
Barnes, Billy	alt, clt		Feb. 1925
Bernhardt, Clyde	tbn		1934 ? (C. Bernh.)
Berry, Leon "Chu"	ten, clt	1932 - 1933	
Boone, Harvey	alt, clt		
Brazzington, Cliff	tpt		Dec. 1925
Britton, Joe	tbn	1936	
Caldwell, Albert "Happy"	ten, clt	1929	
Carr, Leslie	alt, clt		? (Archey, 62)
Carter, Benny	alt, clt, arr	1927 - 1928	1-1926 – 4-1926 / late 1926 – 2-1928 (Carter II,5/6)
Coleman, Bill	tpt	1930	2-1931 - ? (Coleman 74)
Davis, Leonard	tpt	1928 - 1929	from summer 1928 on
De Paris, Sidney	tpt	1926 – 1927 / 1928 – 1931 / 1937 - 1938	
Edwards, Henry "Bass"	bbs	1923 - 1925	
Eldridge, Roy	tpt	1931 ?	1932
Flood, Bernard	tpt	1936 - 1937	
Gaines, Charlie	tpt	before 1930 occasionally	
Gibbs, Eddie	bjo, gtr	?	
Goodwin, Henry (sub)	tpt	c. 1935 – 1936	5-1938 (C. Bernh.)
Harrell, Elmer	ten, clt		Nov. 1925
Harris, Elmer (Harold ??)	ten, clt		Feb. 1925
Harrison, Jimmy	tbn, voc	1928	
Hartman, Regis	tbn.		Nov. 1925
Hite, Mattie	voc	at Paradise, Atlantic City with Charles Johnson Jazzopators and Frankie Jaxon on 29 May 1920 and 10 Sep. 1921 (St. 2002/181)	
Holland, Red (Harlan?)	tpt		c. 1933 ? (Storyv. 85)
Horton, Robert	tbn	c. 1930	5-1938 (C. Bernh.)
Irvis, Charlie	tbn	Aug. 1926 - 1928	
Frankie Half-Pint Jaxon (St	voc	with Mattie Haite and Ch. Johnson 29 May 1920 and 30 April 1921 2002/185)	
Johnson, Bobby	bjo, gtr		1921 – c. 1931 / 1936
Jones, Reunald	tpt	?	early 30's
McRae, Teddy	ten	1927	early 30's
Metcalf, Louis	tpt	Feb. – Aug. 1926 (RR 46/6)	
Moore, Alton "Slim"	tbn	1939	1938

Moore, Monette	voc	at Standard Theater, Philadelphia, with Charlie Johnson's Orchestra 21 February 1931 (St 2002/202)	
Morris, Thomas	tpt		
Newton, Frankie	tpt	c. 1930 / c. 9-1933 – early 1936	1932 – 1933 (B. Weir)
Pinkett, Ward	tpt	1926	
Powell, Rudy	alt, clt		5-1938 (C. Bernh.)
Roane, Kenneth	tpt		c. 1932
Rutledge, Leroy	tpt		Feb. 1925 – Nov. 1925 (at least)
St. Clair, Cyrus	bbs	1926 – 1931	Nov. 1925 - ??
Sampson, Edgar	alt, clt, vln	1928 - 1930	
Saunders, Charlie	tpt		Feb. 1925
Shavers, Charlie (sub)	tpt		
Shoffner, Bob (sub)	tpt		
Smith, Cladys "Jabbo"	tpt	1925 - 1928	
Snaer, Albert (sub)	tpt		
Stevenson, George	tbn	1932 - 1933	
Taylor, Billy	bbs, sbs	1927 – 1929 / 1932 - 1933	
Thigpen, George	tpt		1932 (Hendersonia)
Washington, George	tbn	1928 - ?	
Waters, Benny	ten, alt, clt, arr	1925 – 1932	1925 – 1932 / 1936 – 1937 (1939 Hendersonia)
Wells, Dicky	tbn	1933 (<i>sic</i>)	1930 - ? (Night People)
Whitted, Ben	alt, clt, arr		1921 – 1936 (?)
Wilson, George	tbn		1942 (C. Bernh.)

THE BAND PERSONNEL

(still developing !!!!)

Feb. 1925*(Rec. Em / foto)*Charlie Johnson's Paradise
Orchestra (Nest Club !)Leroy Rutledge
Charlie Saunders

Bud Aiken

Ben Whitted
Billy Barnes
Elmer Harris / HaroldCharlie Johnson
Bobby Johnson
Henry Bass Edwards
George Stafford**Nov. 1925***(Orch. World 11/25)*Charlie Johnson's Original
Paradise BandLeroy Rutledge
Bud Aiken

Regis Hartman

Ben Whitted
Alec Alexander
Elmer HarrellCharlie Johnson
Bobby Johnson
Cyrus St. Clair
George Stafford

Monette Moore

Dec. 1925*(J. Smith / Balliett, B. Waters)*Cliff Brazzington
Bud Aiken

Charlie Irvis

Ben Whitted
Ben Waters
Elmer Harrell (?)Charlie Johnson
Bobby Johnson
Cyrus St. Clair
George Stafford**Jan. 1926**Ward Pinkett
Cladys Jabbo Smith

Charlie Irvis (?)

Ben Whitted
Benny Carter
Ben WatersCharlie Johnson
Bobby Johnson
Cyrus St. Clair
George Stafford**Feb. 1926**

Louis Metcalf

(Carter out)

May 1926*(Hendersonia p. 170)*Louis Metcalf
Cladys Jabbo Smith

George Washington

Aug. 1926*(Storyv. 80/51)
(RR 46/6)*Louis Metcalf
Cladys Jabbo Smith

Charlie Irvis

Ben Whitted
Benny Carter
Ben WatersCharlie Johnson
Bobby Johnson
Cyrus St. Clair
George Stafford**Nov. 1926**(Metcalf out)
Cladys Jabbo Smith

Jimmy Harrison

Feb. 1927*(Rec. Vic Feb. 25, 1927)*Charlie Johnson's Original
Paradise TenSidney de Paris (?)
Cladys Jabbo Smith
Thomas Morris

Charlie Irvis

Ben Whitted
Benny Carter
Ben WatersCharlie Johnson
Bobby Johnson
Cyrus St. Clair
George Stafford

Monette Moore

summer 1927

Ted McRae (?)

Dec. 1927*(Bill Coleman p. 51)*

Cladys Jabbo Smith

Charlie Johnson

Cyrus St. Clair
George Stafford

Jan. 1928

(Rec. Vic Jan. 24, 1928)

Charlie Johnson's Paradise
Ten

Sidney de Paris (not *Leonard Davis*)
Cladys Jabbo Smith

Charlie Irvis

Ben Whitted
Benny Carter
Ben Waters

Charlie Johnson
Bobby Johnson
Cyrus St. Clair
George Stafford

Edgar Sampson vln
Monette Moore

Sep. 1928

(Rec. Vic Sep. 19, 1928)

Charlie Johnson and his
Paradise Band

Leonard Davis
Sidney de Paris

Jimmy Harrison

Ben Whitted
Edgar Sampson
Ben Waters

Charlie Johnson
Bobby Johnson
Cyrus St. Clair
George Stafford

Jan. 1929

(Waters p.38)

Ed Anderson

Happy Caldwell
(5 months sub for Waters)

May 1929

(Rec. Vic May 08, 1929)

Charlie Johnson And His
Orchestra

Leonard Davis
Sidney de Paris

George Washington

Ben Whitted
Edgar Sampson
Ben Waters

Charlie Johnson
Bobby Johnson
Billy Taylor
George Stafford

Jan. 1930

(Lord, Cl- Williams p. 547)

Kenneth Roane (?)

May 1930

Gus Aiken (?)
Andy Anderson (?)
Sidney de Paris (?)
Robert Horton

Sep. 1930

Roy Eldridge (?)

Feb. 1931

(Bill Coleman p. 74)

Leonard Davis
Bill Coleman
Frank Newton
Sidney de Paris (for tour only)
Dicky Wells

Ben Whitted
Harvey Boone
Ben Waters

Charlie Johnson
Bobby Johnson
Dell Thomas
George Stafford

June 1931

(B. Col. p. 74/ Hendersonia p.257) (Lord. Cl Williams p. 527)

Leonard Davis
Bill Coleman
Frank Newton

Dicky Wells

Ben Whitted
Harvey Boone
Ben Waters

Charlie Johnson
Bobby Johnson
Dell Thomas
George Stafford

Oct. 1931

Charlie Green (in Boston)

early 1932

Ben Waters

1932

George Thigpen
Roy Eldridge (after Elmer Snowden band)

late 1932

Frank Newton (?) (B. Weir)
Henry Red Allen

Chu Berry

Billy Taylor

early 1933

(booklet Sound of Harlem)

Frank Newton (?) (B. Weir)
Henry Red Allen

(Ben Whitted)
(Harvey Boone)
Chu Berry

Charlie Johnson
Bernard Addison
Billy Taylor
George Stafford

Mabel Scott (St. 2002/127)

Sep. 1933

(J. Chilton)

Frank Newton

late 1933

Frank Newton
Herman Autrey

early 1934

Frank Newton
Hertman Autrey

1935

Frank Newton

1936	May 1936 (Melody Maker My 9 th , 1936)	late 1936
Frank Newton	Gus McClung Frankie Newton Henry Goodwin Joe Britton Ben Whitted Clarence Frederick Ben Williams Charlie Johnson Bobby Johnson Lewis Thompson George Stafford	Ben Waters (alt !)

1937	summer 1937 (Herbie Cat Cowens, p. 236)
Ben Waters	Charlie Johnson's Original Paradise Orchestra Leonard Davis Sidney De Paris Henry Goodwin Ben Whitted Benny Waters Charlie Johnson Herbie Cat Cowens

SMALLS' PARADISE :

Albert "Happy" Caldwell is at Small's Night Club 7th Ave & 135th St with Willie Gant's Paradise Ramblers (St. 2002/155) **21 August 1926**

Willie Gant & his Paradise Ramblers : Leroy Rutledge, Ward Pinkett – tpt; Joe Williams – tbn; Clarence Adams, Freddie Skerritt – alt, clt; Happy Caldwell – ten, clt; Willie Gant – pno; Johnny Lee – bjo; Billy Taylor – bbs; Mancey Johnson – dms (St. 2002/165) **31 July, 1926**

The Alabaminans under Marion Hardy replace Ch. Johnson at Smalls' on 26 February 1931 (St. 2002/170) **26 February 1931**

The Alabaminans under Marion Hardy replace Ch. Johnson at Smalls' on c. 08 July 1931 (St. 2002/171). Stayed 16 weeks. Ch. Johnson's band on tour. **08 July 1931**

ABBREVIATIONS

italics identity of musician open to doubt (probably, possibly)

cnt	cornet
tpt	trumpet
tbn	trombone
clt	clarinet
sop	soprano saxophone
alt	alto saxophone
ten	tenor saxophone
bar	baritone saxophone
pno	piano
gui	guitar
bjø	banjo
sbs	string-bass
bbs	brass bass / tuba
bsx	bass saxophone
dms	drums
vln	violin
voc	vocal
ens	ensemble
brs	brass
sxs	saxes
rds	reeds