

THE RECORDINGS OF JIMMY HARRISON

An Annotated Tentative Personnel - Discography

HARRISON, JIMMY James Henry, born: Louisville, Kentucky, 17th October 1900; died: New York City, 23rd July 1931
Family moved to Detroit in 1906. Jimmy took up trombone at 15 – mainly self-taught – worked locally, then moved with his father to Toledo, Ohio. Helped to run family restaurant, also played semi-professional baseball. Left home to play and sing in a touring minstrel show. In 1919 settled temporarily in Atlantic City: led trio at Philadelphia House Saloon, also played with Charlie Johnson at same venue and with Sam Wooding at Scott's Hotel. Left Wooding to join Hank Duncan's Kentucky Jazz Band at Hotel Ellwood in Detroit, also played with Roland Smith's Band in Detroit. Moved back to Toledo, did local work; first played with June Clark and James P. Johnson at Herman's Club, Toledo. From 1921-23 played in various touring shows, spell with Howard Jordan's Band, then to New York with Fess Williams. Played with pianist Charlie Smith's Band at Ed Small's (sic) Cabaret Club, continued when June Clark was appointed leader (1924). Worked with June Clark at various venues including Palace Gardens and Tango Gardens, New York. During the years 1925 and 1926 Jimmy worked with Billy Fowler's Orchestra, briefly with Henry Saparo, Duke Ellington, and June Clark, then with Elmer Snowden at The Nest and Balconades Ballroom. With Fletcher Henderson from early 1927, left to rejoin Charlie Johnson in 1928, then returned to Fletcher Henderson. Whilst on tour with Henderson during summer of 1930 taken ill at Harrisburg, Pennsylvania, returned to Henderson (1931), joined Chick Webb (spring 1931 to summer 1931). Succumbed to a stomach ailment in the Wiley Private Sanatorium, New York.

(John Chilton, Who's Who of Jazz)

“There are no records I know of that do Jimmie Harrison justice, that show what the man meant to any hall in which he played. Only short solos were recorded in those days, but at night, when he was playing live, he might take five or six choruses. A lot of people didn't have that kind of endurance, didn't have that much to say, but he was doing it and exciting audiences. The records don't show that, unfortunately.”

(Bennie Morton, interview by Stanley Dance)

STYLISTICS

STYLE

After hearing Louis Armstrong together with Joe King Oliver in Chicago in 1923, Jimmy Harrison tried and tended to play second or third trumpet parts – as heard from Armstrong - on his trombone. This led to an Armstrong-inspired solo style using Western rhythm and advanced harmonics with a feeling for dramatic developments. He also explored the upper registers of the trombone and integrated them into his most swinging style, very modern for his time and being the vanguard of swing trombone.

TOPE

Strong and assured tone with “a hard, unsentimental edge” (G. Schuller). Yet, because of his very fast vibrato, his tone sounds “crumbly”.

VIBRATO

Very fast vibrato during the whole length of notes, no final vibrato. This vibrato later develops into a sort of velvet sound of tone which became common for later swing trombonists. In the Chocolate Dandies' recordings he enlarges his vibrato into some sort of lip-trill, also called ‘small shake’ by some, combining the adjacent natural tones to trills. Here he also uses final vibratos at the end of notes.

TIME

Harrison plays urgent and driving and always at the top of the beat, later also using ‘laid-back’ timing at slow tempos.

PHRASING

From early on he always uses the trombone as a distinct melodic instrument – not as some sort of ‘tailgate trombone’ - and he thus plays melodic improvisations in Louis Armstrong's style, later developing into a very independent player in an advanced vertical style, combining long introspective melodic lines with fast and rapid chord changes.

This personnel-discography is based on Rust, Jazz And Ragtime Records 1897 - 1942.

Personnel 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: **Jimmy Harrison**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Jimmy Harrison*
- 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: (*Jimmy Harrison*)

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.

JIMMY HARRISON

001 ALICE LESLIE CARTER Jimmie Johnson's Jazz Boys	New York,	c. Aug. 1921
Alice Leslie Carter – voc;		
June Clark, unknown – cnt; (<i>Jimmy Harrison?</i>) - tbn;		
unknown – clt; unknown – ten;		
James P. Johnson – pno (no pno audible); unknown – bbs, unknown – bells (3)		
Dangerous Blues	Arto 9086,	Doc DOCD-5508
I Want Some Lovin' Blues	Arto 9086,	Doc DOCD-5508
The Also-Ran Blues	Arto 9095,	Doc DOCD-5508
Cry Baby Blues	Arto 9095,	Doc DOCD-5508
You'll Think Of Me Blues	Arto 9096,	Doc DOCD-5508

The Band is named "Jimmie Johnson's Jazz Boys", but you won't hear any piano. So, James P. might only be conducting.

Apart from James P. Johnson, the only musician listed by name in the discographies is June Clark. But very interesting is the note in B. Kernfeld's 'New Grove Dictionary of Jazz' re the trombonist as below!

The instrumentation given by Rust, Hilbert and Trolle is: cnt, tbn, clt, vln, pno, bbs, "possibly other instruments on some sides". So, two of the above mentioned seem to have copied the third, presumably RUST.

I hear: 2 cnt (or tpt), tbn, clt, ten, bbs. On "Cry Baby Blues" there seems to be an alto or a second clt, maybe additionally, but it might also be ten doubling alt or clt. But there certainly is no violin!

Although all these tunes are titled "Blues" only the fifth 'You'll Think Of Me Blues' has 12-bar blues changes.

Notes:

- Rust*3,*4,*6: June Clark -t; unknown -tb; unknown -cl; unknown -vn; James P. Johnson -p; unknown -bb; possibly others on some sides
- BGR*2,*3,*4: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs, poss others on some sides.

Recorded Tunes:

Dangerous Blues Key of F Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Verse 16 bars voc + ens)(Chorus A1 32 bars AA' voc + ens)(Chorus A2 32 bars (ens 28 bars, voc + ens 4 bars))(Coda 2 bars cnt – ens)

I Want Some Lovin' Blues Key of C Arto, Bell, Globe, Hy-Tone
(Intro 7 bars ens)(Verse 16 bars voc + ens)(Chorus A1 18 bars AA' voc + ens)(Chorus A2 18 bars voc + ens)(Chorus A3 18 bars ens)(Coda 2 bars cnt – ens)

The Also-Ran Blues Key of F Arto, Bell, Globe, Hy-Tone
(Intro 4 bars bells – ens)(Vamp 4 bars ens)(Verse 16 bars voc + ens)(Chorus A1 18 bars voc + ens)(Vamp 4 bars ens)(Verse 16 bars voc + ens)(Chorus A2 18 bars voc + ens)

Cry Baby Blues Key of Ab / Db Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Vamp 4 bars reeds – ens)(Verse 16 bars voc + ens)(Chorus A1 20 bars AA' voc + ens)(Vamp 4 bars reeds – ens)(Verse 16 bars voc + ens)(Chorus A2 20 bars voc + ens)(Coda 4 bars ens)

You'll Think Of Me Blues Key of F / Bb Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Vamp 4 bars ens)(Chorus A1 12 bars voc + ens)(Chorus A2 12 bars voc + ens)(Verse 8 bars voc + ens)(Chorus A3 12 bars voc + ens)(Chorus A4 12 bars ens)(Chorus A5 12 bars voc + ens)(Coda 2 bars clt – ens) (This is the only 12-bar blues in the series !)

This last item is one of the records found in June Clark's uncle's house!

Sources :

- The New Grove Dictionary of Jazz, p. 217: Clark, June: "... where the two (June Clark and James P. Johnson – KBR) met Jimmy Harrison and invited him to join them; the group accompanied the blues singer Alice Leslie Carter on recordings made in New York in 1921."

002 ALICE LESLIE CARTER Jimmie Johnson's Jazz Boys	New York,	c. Sep. 1921
Alice Leslie Carter – voc;		
June Clark – cnt; (<i>Jimmy Harrison?</i>) – tbn;		
unknown – clt; unknown – alt;		
James P. Johnson – pno (no pno audible); unknown - bbs		
Aunt Hagar's Children Blues	Arto 9103,	Doc DOCD-5508
Down Home Blues	Arto 9103,	Doc DOCD-5508

Mainly the same of the above mentioned applies to this session. But on ‚Aunt Hagar’s Blues‘ and ‚Down Home Blues‘ I hear: cnt, tbn, clt, alt, bbs. Certainly no vln and no pno as in RUST.

Notes:

- Rust*3,*4,*6: June Clark -t; unknown -tb; unknown -cl; unknown -vn; James P. Johnson -p; unknown -bb; possibly others on some sides
- BGR*2,*3,*4: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs, poss others on some sides.

Recorded Tunes:

Aunt Hagar’s Children Blues Key of C Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Vamp 2 bars ens)(Chorus A1 12 bars voc + ens)(Chorus A2 12 bars voc + ens)(Verse B1 16 bars voc + ens)(Chorus A3 12 bars voc + ens)(Vamp 2 bars voc + ens)(Verse B2 16 bars voc + ens)(Coda 2 bars clt – ens)
Down Home Blues Key of Ab Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Vamp 8 bars voc + ens)(Chorus B1 12 bars voc + ens)(Verse A2 16 bars ens)(Vamp 8 bars ens)(Chorus B2 12 bars voc + ens)(Coda 2 bars clt – ens)

003 ALICE LESLIE CARTER Jimmie Johnson’s Jazz Boys New York, c. Nov. 1921

Alice Leslie Carter – voc;

June Clark, poss. unknown – cnt; (Jimmy Harrison?) – tbn;

unknown – clt; unknown – ten (1,2);

James P. Johnson – pno (3,4); unknown - bbs

Decatur Street Blues

Arto 9112,

Doc DOCD-5508

Got To Have My Daddy Blues

Arto 9112,

Doc DOCD-5508

Heart Broken Blues

Arto 9118,

Doc DOCD-5508

I Want My Daddy Now

Arto 9118,

Doc DOCD-5508

Mainly the same of the above mentioned applies to this session. But on ‚Decatur Street Blues‘ and ‚Got To Have My Daddy Blues‘ I hear: (possibly) 2 cnt, tbn, clt, ten, bbs. Certainly no vln and no pno. On ‚Heart Broken Blues‘ and ‚I Want My Daddy Now‘ I hear: cnt, tbn, clt, pno, bbs, no vln and no ten. So there might have been two sessions, but lacking matrix-numbers, this is only my assumption.

Notes:

- Rust*3,*4,*6: June Clark -t; unknown -tb; unknown -cl; unknown -vn; James P. Johnson -p; unknown -bb; possibly others on some sides
- BGR*2: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs, poss others on some sides.
- BGR*3,*4: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs. Unknown, ts, definitely present.

Recorded Tunes:

Decatur Street Blues Key of C Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Chorus B1 20 bars voc + ens)(Verse A2 16 bars (stop-time) voc + ens)(Chorus B2 20 bars voc + ens)(Coda 2 bars cnt – ens)
Got To Have My Daddy Blues Key of Bb/Eb Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Chorus A1 12 bars voc + ens)(Chorus A2 12 bars voc + ens)(Verse B1 16 bars voc + ens)(Chorus C1 16 bars AABA voc + ens)(Chorus C2 16 bars AABA voc + ens)(Coda 2 bars clt – ens)
Heart Broken Blues Key of C Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 12 bars voc + ens)(Chorus B1 20 bars AB voc + ens)(Vamp 4 bars ens)(Verse A2 12 bars voc + ens)(Chorus B2 20 bars voc + ens)(Coda 4 bars ens)
I Want My Daddy Now Key of Ab Arto, Bell, Globe, Hy-Tone
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Chorus B1 32 bars AA’ voc + ens)(Chorus B2 32 bars AA’ voc + ens)

004 PERRY BRADFORD’S JAZZ PHOOLS New York, Oct. 07, 1925

possibly:

Perry Bradford - voc;

Thornton G. Brown – cnt; Wilbur de Paris – tbn; William Elliott - sax;

Perry Bradford – pno; George Gilmore – bjo

E-1434 / 35 / 36W Lucy Long

Voc unissued

not on LP/CD

E-1437 / 38 / 39W I Ain’t Gonna Play No Second Fiddle

Voc unissued

not on LP/CD

VJM 188, Ate’s Discographical Ramblings just recently have issued a note on the unissued Vocalion session of Perry Bradford’s Jazz Phoools of 07 October 1925. It says: “In VJM #182 the rejected Vocalion session of 7 October 1925 by Perry Bradford’s was discussed. Walter C. Allen was quoted saying that Bradford used Henderson men instead of his usual men. Coincidentally we found a note in the NY Morning Telegraph of 11 November 1925 which said that ‘Bradford’s Jazz Phoools’ made their first record for Brunswick with personnel Dorner Brown, cornet, Thomas Paris, trombone, William Elliott, saxophone, and George Gilmore, banjo. Thornton Brown and Ernest Elliott were among Bradford’s regulars.”

It has to be questioned whether Thornton Brown and William Elliott were among Perry Bradford’s regulars. Brown was part of the ‘Original Jazz Hounds’, a touring vaudeville band of the ‘7-11 Show’, together with the named William(s) Elliott. Brown certainly was an accomplished cornettist/trumpeter, while William Elliott obviously had nothing to do with his famous namesake Ernest Elliott. Both musicians were used by Bradford only on the four sessions with ‘Original Jazz Hounds’ personnel (see above!).

I happened to have authored an article in N&N 70, July 2014, in which I uttered my assumption that the personnel on this unissued session might possibly be as follows. This has now been made obsolete. See below what I had written:

“At the end of 1925 June Clark cut his lip and injured his teeth, which caused him to have a break for 3 weeks and take the band out of Smalls in December. Out of work the band had at least a few recording sessions with Perry Bradford.

We do not know when Perry Bradford aimed to recruit the Clark band for his own recording purposes. But I see the possibility, that Perry tried out the Clark band on this recording date with disappointing results. Disappointing for himself as for the Vocalion people. The disappointment might have been caused by Clark’s increasing troubles with lips and teeth, trying to copy Louis Armstrong (Rosenberg/Williams draft: Fall 1925 June cut his lip and hurt his teeth making high F’s at Small’s).

So, when a later date for the recording was fixed for November 2nd, 1925, he might have been in an even worse shape, and Bradford recruited Louis with a bunch of Henderson men. But this is only guess-work!”

Notes:

- Rust*2: *personnel similar to the following? (of Nov. 02, 1925 – KBR)*
- Rust*3: *personnel possibly similar to the next personnel below (of Nov. 02, 1925 – KBR)*
- Rust*4: *instrumentation probably similar to the foregoing (Feb. 1924 – KBR); personnel unknown.*
- Rust*6: *instrumentation probably similar to the foregoing (Feb. 1924 – KBR); Perry Bradford, v, dir: unknown personnel.*

005 **BLUE RHYTHM ORCHESTRA** New York, Oct. 29, 1925
 June Clark – cnt; Jimmy Harrison – tbn;
 Buster Bailey – clt; Leonard Fields – alt;
 Charlie “Smitty” Smith – pno; Will “Splivy” Escoffery – bjo
 106358 Keep Your Temper PA 36364, Per 14545, Frog DGF 73

Because of the obvious correlation of this and the following sessions I have taken my liberty to discuss both sessions together under the following date.

Please, note, that ‘Keep Your Temper’ on Frog DGF 71 does in fact play the ‘Keep Your Temper’ of the Gulf Coast Seven session of Nov. 05, 1925. The Blue Rhythm Orchestra ‘Keep Your Temper’ has then been correctly reissued on Frog DGF 73 as shown here!

006 **BLUE RHYTHM ORCHESTRA** New York, c. Nov. 04, 1925
 June Clark – cnt; Jimmy Harrison – tbn;
 Buster Bailey – clt; Leonard Fields – alt;
 Charlie “Smitty” Smith – pno; Will “Splivy” Escoffery – bjo
 106381 Santa Claus Blues PA 36350, Per 14531, Frog DGF 71
 106382 Hold ‘Er Deacon PA 36364, Per 14545, Frog DGF 71

The quotations below make me conclude that these sides of the Blue Rhythm Orchestra are in fact by June Clark’s Creole Band, augmented by Buster Bailey on clt, if it is he. The below mentioned characteristics of the alto player and the piano player are easily recognized on the records, so that the personnel should be thus:

- June Clark: aurally the cornet player is the same man as on the Gulf Coast Seven and not --- Thomas or (presumably Big Charlie Thomas), as given in Rust, Jazz Records. Clark owns a fat tone and a very fiery approach and attack, although sometimes retarding the opening- notes of some phrases (lip trouble? or uncertainty what to play next ?), whereas --- Thomas has a lighter tone, uses a more lyrical style with high interval-jumps, very much like L. Armstrong at that time. Furthermore, Clark owns a rather erratic approach to time/rhythm, which results in a kind of hectic succession of notes.
- Jimmy Harrison: interesting to hear Harrison’s new concept of trombone-playing, like a second/third cornet as cited below. And mind his tone, vibrato, and attack, completely unlike any other trombone player at that time.
- Buster Bailey: although there is no source for this suggestion known to me, the style seems to be Bailey’s. Bailey is not known to have been a permanent member of the group. But do we really know? There is no soprano-sax to be heard anywhere.
- Leonard Fields: this man’s playing is exactly as cited below in ‘Sources’. There is no soprano-sax to be heard anywhere. If the alto-player is indeed Len Fields, this should have some consequences to the personnels of Cl. Williams Blue Five of 12-15-1925 and ca. 01-22-1926 and Cl. Williams Stompers of 01-04-1926, maybe even to D. Ellington a.h. Orch. of 04-01-1926! Mentioning his name at the appropriate places in Tom Lord, Clarence Williams seems quite reasonable! (See my Leonard Fields listing!)
- Charles ‘Smitty’ Smith: Rust and all other discographies list Willie “The Lion” Smith as pianist. This pianist here shows nothing of “The Lion’s” characteristics. The pno breaks at the end of “Hold ‘Er Deacon” with their simple “oom-pah” would exactly apply for “Smitty” Smith as quoted below. Therefore, and because Clark’s piano player at the time was “Smitty” Smith I think that “Smitty” is the pianist here, and not “The Lion”. Maybe “the Lion’s” name was listed in early discographic times because “Keep Your Temper” was believed to be the “Lion’s” tune and “Smitty” was practically unknown!
- Will ‘Splivey’ Escoffery: Rust and all other discographies list Buddy Christian. To me Buddy Christian does not seem to be the banjo player on these sides, comparing this man’s style to that more straight-forward approach of Buddy Christian on the Clarence Williams Blue Five or the Gulf Coast Seven session of Nov. 05, 1925 (see below). Most probably this man is the said “Splivy” Escoffery (see below) as mentioned in Jazz Information No.II/16 of 1941 as regular member of the June Clark band. He plays in that Ragtime derived banjo style common in Harlem in the early days as opposed to the straight 4/4 “Western” style of Buddy Christian. William “Splivey” Escoffery, who is not listed in Rust, 6th ed., may yet be found in the Rust Artist index under “Spivey, -- (bj) having made recordings with Eliza Christmas Lee and with Lavinia Turner in 1921. He might even be the same man, who played bjo/gr in Duke Ellington’s first group at Armstrong High School in Washington DC in 1916, although named William Escoffery here (Lawrence, D. Ellington and his World, p. 12). Now, just look at the notes below re the personnels as listed in the various editions of Rust! That’s what I would call some development!

Notes:

- *VJM VLP 5 (LP) Cover text: probably Louis Armstrong and another (cornets); Charlie Irvis (trombone); Buster Bailey (clarinet and soprano saxophone); unknown (alto saxophone); probably Clarence Williams or Dan Parish (piano); Buddy Christian (banjo),*
- *Rust*2: June Clark ? (tpt); Jimmy Harrison ? (tbn); Buster Bailey (clt, sop); Prince Robinson (ten); Willie “The Lion” Smith (pno); Buddy Christian (bjo)*
- *Rust*3: ? --- Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss; Don Redman -cl -as; Clarence Williams or Willie “The Lion” Smith -p; Buddy Christian -bj*
- *Rust*4: June Clark or --- Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss; Prince Robinson -ts; Willie “The Lion” Smith -p; Buddy Christian -bj*
- *Rust*6: Charlie Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Prince Robinson -ts; Willie “The Lion” Smith -p; Buddy Christian -bj*

Recorded Tunes:

Keep Your Temper Key of F / Bb / Eb / Bb *Pathé Actuelle, Perfect*
 (Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA’ (tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (clt 6 bars, reeds 2 bars, clt 7 bars, ens 1 bar))(Bridge 4 bars ens)(C1 Chorus 32 bars AA’ (clt 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, reeds 2 bars, ens 8 bars))

Santa Claus Blues Key of Eb *Pathé Actuelle, Perfect*
 (Intro 4 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(B1 Verse 16 bars ens)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)

Hold ‘er Deacon Key of C *Pathé Actuelle, Perfect*

(A1 Chorus 20 bars ens, clt breaks)(B1 Verse 16 bars ens)(Bridge 4 bars ens)(A2 Chorus 20 bars alt + ens)(A3 Chorus 20 bars ens, ens middle break, bjo breaks)(A4 Chorus 20 bars ens, pno middle break, pno breaks)(A5 Chorus 20 bars ens, tbn middle break, cnt + tbn + alt breaks)

Sources:

- "Small's Sugar Cane Club: Pianist Charlie Smith had a band at the Sugar Cane in 1923. Cornetist June Clark took it over and featured Jimmy Harrison, trombone; Benny Carter, C-melody-sax; Jazz Carson, drums; Prince Robinson, sax; Will "Splivy" Escoffery, banjo; and a fellow named "Stone" on clarinet." (booklet to The Sound Of Harlem, Columbia C3L33)
- "June Clark and Jimmy Harrison used to have a band uptown at Connor's on 135th street, and all of us used to practically live in there. June was very good, but he couldn't read. They used to play some great jazz together. When Jimmy was in Fletcher's band later on, he was the best around." (Don Redman/Frank Driggs: Martin Williams, Jazz Panorama)
- "Most likely we met at Smalls' Sugar Cane on Fifth Avenue. That would be about right because I also met Jimmy Harrison and June Clark there. They were the only musicians in town playing "Western" style with the exception of Happy Caldwell, who had grown up under the influence of Joe Oliver and Louis Armstrong. Hap started teaching me the Western "get-off" style of playing, which had a heavy accented back beat on the second and fourth bars. When you soloed, it was called "taking a Boston". (Rex Stewart, Boy Meets Horn, p. 65)
- "Bamboo Inn: June Clark's Creole Stompers: Clark, cornet; Jimmy Harrison, trombone; Len Fields, alto sax; Harrison Jackson, tenor sax; Charlie Smith, piano; Buddy Christian, guitar; Bill Benford, bass; Joe "Jazz" Carson, drums, January 1926." (booklet to The Sound Of Harlem, Columbia C3L33)
- "During the fall of 1925 the most exciting jazz band in Harlem, according to the many musicians who heard it, was June Clark's Creole Stompers at Ed Small's Sugar Cane Club (up until October 22nd when Small's Paradise opened on Seventh Avenue with Charlie Johnson's band). The main attraction was the brass duo of Clark and trombonist Jimmy Harrison, who modelled their choruses after the two-cornet style of King Oliver and Louis Armstrong." (booklet to The Sound Of Harlem, Columbia C3L33)
- "I remember that in the early 'twenties, "Smalls'" was located on the south-west corner of 135th Street and 5th Avenue. Trumpeter June Clark was the band-leader and Leonard Fields (sax) and Jimmy Harris (sic) (trombone) were in the band, but I don't remember the other names. I do remember that Basie was across the street with a four-piece combo." Freddie Skerritt (Storyville 95, p.183)
- "Leonard Fields was on alto; I never heard anybody play like him, he was really fast and used to do double and triple tongue work on the saxophone." Bobby Booker's Life Story (Storyville 101, p.176)
- "We would go to cabarets and dances to hear the better players as Jimmy Harrison, trombone; Leonard Fields, alto sax;....." Leslie Carr Looks Back (Storyville 139, p. 28)
- "I used to go into Small's Sugar Cane Club quite often..... They had a piano player that they were just crazy about. His name was Smitty, and he was also known as Fat Smitty. He knew all the songs and all the keys and everything, and he played a lot of comp. No matter how much piano anybody else played, nobody could comp for June and Jimmy like Smitty could. So far as they were concerned, he was it. Smitty would just be there with that oompa, oompa, oompa right there behind those cats, laying it on heavy. Oompa, oompa, oompa. That's what made Smitty so great. That's why those guys liked to play with Smitty so much. Oompa, oompa, oompa. Beautiful. Just beautiful." (Count Basie/Albert Murray: Good Morning Blues)

007 THE GULF COAST SEVEN

June Clark – cnt; Jimmy Harrison – tbn;

Leonard Fields – alt; Harrison Jackson – clt, ten;

Charlie "Smitty" Smith – pno; William 'Splivy' Escoffery or Buddy Christian – bjo; Joe "Jazz" Carson – dms

141245-4 Santa Claus Blues

141246-3 Keep Your Temper

New York,

Nov. 05, 1925

Col 14107-D,

Col 14107-D,

Frog DGF 32

Frog DGF 32

Comparing these titles to the Blue Rhythm Orch. titles above, this is the same band with a few changes.

- June Clark: same man as last session.

- Jimmy Harrison: same man as last session.

- Leonard Fields: same man as last session.

- Harrison Jackson: Rust and all other discographies list Prince Robinson. I hear alt and ten/clt on these sides. The style of the tenor sax player is rather pedestrian and shows nothing of Prince Robinson's style on the Washingtonians of Sep. 07, 1925 (4 forceful bars in middle of alto chorus) or of his playing later on. So, this man here, whose clarinet playing is a little better than his tenor playing, may be the said Harrison Jackson. He later became a lawyer.

- Charlie Smith: same man as last session.

- Buddy Christian: seems logical. This man's style is that more straight-forward and light approach of bjo playing on the Cl. Williams Blue 5 of Buddy Christian. But he may as well be the regular banjo player of the Charlie Smith band: William 'Splivy' Escoffery!

- Joe "Jazz" Carson: you hear the appropriate cymbal-crashes at the right places which could have been executed by any drummer. There is no reason to doubt "Jazz" Carson, though. There seems to be some confusion about this drummer's name. The first Rosenberg/Williams draft names him as: "Jazz" Carson Williams. This then is changed to "Jazz" Joe Carson in the second draft, possibly after rechecking the name with June Clark. (Louis Metcalf, RR46/4: "I remember Eddie Carson on drums (with Marge Creath in St. Louis! – KBR). He was Josephine Baker's father.")

- I do not hear any tuba notes!

As I have constantly observed during my/our large research project on the recordings of Clarence Williams (N&N 58 – 61) it was common among composers/publishers to hire musicians from working bands for their own units playing and recording their recent compositions/publications. But very seldom did they hire more than two musicians of one distinct band. Often partnerships of trumpet / trombone players were engaged as cited above. Maybe it was not wanted to transpose the distinct sound of a working band on to the recording unit with another leader's name?! Not so Bradford. He engaged complete bands, even containing the band's leader as a playing member. So, Bradford hired one of the hottest bands in Harlem of the year 1925, residing at "Smalls' Sugar Cane Club" on 2212 Fifth Avenue, forerunner of "Smalls' Paradise". He had a photograph made of this band with himself leaning on the piano ('Pictorial History of Jazz' p. 129 and 'Born with the Blues' p. 147) which obviously was intended as a promotional photo for further use as a Bradford recording unit. So, it seems that Bradford had future plans with them. But only a handful of records resulted out of this combination, as I have shown in my comprehensive article on June Clark, which will be issued in the FROG Yearbook Vol. 4 later this year. Yet, a most interesting point should appropriately be added here: The band – June Clark's! – recorded two titles of their very own repertoire in their own arrangement here. In all other instances of the Gulf Coast Seven output the tunes and titles are Perry Bradford's!

Notes:

- Rust*2: June Clark ? (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Prince Robinson (ten); Willie "The Lion" Smith (pno); unknown (dms)

- Rust*3,*4,*6: June Clark -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Prince Robinson -ts; ;Willie "The Lion" Smith -p; Buddy Christian -bj; ? Bill Benford -bb; "Jazz" Carson -d.

Recorded Tunes:

Santa Claus Blues Key of Eb Columbia
 (Intro 4 bars ens)(B1 Verse 16 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)(C1 ½ Chorus 16 bars AC ens, clt breaks)

Keep Your Temper Key of F / Bb / Eb / Bb Columbia
 (Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA' (tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (ten 14 bars, ens 2 bars))(Bridge 4 bars ens)(C1 Chorus 32 bars AA' (clt + ens 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, clt 2 bars, ens 8 bars))(B4 Chorus 16 bars ens, cnt middle break)

008 **SARA MARTIN**

New York, c. Nov. 16, 1925

Sara Martin – voc;

Gus Aiken – tpt; Bud Aiken – tbn;

(Clarence Williams) - pno

73753-B Down At The Razor Ball

OK 8283, Document DOCD-5397

73754-A Mournful Blues

OK 8427, Document DOCD-5397

73755-B Georgia Stockade Blues

OK 8427, Document DOCD-5397

There definitely is no June Clark and Jimmy Harrison as given in all the discographies. I have attributed this trumpet playing to Thomas Morris first – and the trombone to Charlie Green, before finding out that these musicians very probably are Gus and Bud Aiken. Although Rust and Tom Lord give June Clark and Jimmy Harrison, this seems to be far off the truth when comparing these sides to the Blue Rhythm Orchestra or the Gulf Coast Seven and the following Sara Martin session of Nov. 23, 1925. This trumpet player here is more of the kind of Thomas Morris than J. Clark. There may be a slight possibility that it is June Clark on a very bad and calm day, maybe because Jimmy Harrison is not with him here as it certainly is not Harrison on trombone. But this man's playing lacks Clark's fire and his vibrato, and his phrases and time are rather straight and mainly on the beat.

Notes:

- BGR*2,*3,*4: unknown, cnt; unknown, tbn; unknown, alt; Clarence Williams, pno; Buddy Christian, bjo

- Rust*3,*4,*6: June Clark –c; Jimmy Harrison –tb; Clarence Williams –p.

- Tom Lord, Clarence Williams: June Clark (cnt), probably Jimmy Harrison (tbn), Clarence Williams (pno)

Tunes:Down At The Razor Ball Key of F OKeh

(Intro 4 bars ens)(A1 Verse 12 bars voc + ens)(B1 Chorus 16 bars ABCA voc + ens)(B2 Chorus 16 bars ens)(B3 Chorus 16 bars voc + ens)(Tag 2 bars voc + ens)(Coda 2 bars ens)

Mournful Blues Key of C OKeh

(Intro 4 bars ens)(A1 Verse 12 bars bl voc + ens)(A2 Verse 12 bars bl voc + ens)(B1 Chorus 16 bars AA voc + ens)(B2 Chorus 16 bars voc (humming) + ens)(B3 Chorus 16 bars voc + ens)(Coda 2 bars cnt - ens)

Georgia Stockade Blues Key of C OKeh

(Intro 4 bars ens)(A1 Verse 12 bars voc + ens)(B1 Chorus 20 bars AA' voc + ens)(B2 Chorus 20 bars voc + ens)

009 **SARA MARTIN** Clarence Williams' Blue Five

New York, Nov. 23, 1925

Sara Martin – voc;

June Clark – cnt; Jimmy Harrison – tbn; Leonard Fields - alt;

Clarence Williams – pno, voc (1,2); Buddy Christian – bjo

73773-B I'm Gonna Hoodoo You

OK 8270, Doc DOCD-5397

73774-B Your Going Ain't Giving Me The Blues

OK 8270, Doc DOCD-5398

73775-B What More Can A Monkey Woman Do

OK 8270, Doc DOCD-5398

This is a Clarence Williams session, and Clarence seems to have taken advantage of the Clark's Creole Stompers' popularity in engaging the frontline of the band for backing Sara Martin.

John R.T. Davies ascribes the cornet-playing on these titles on his otherwise marvellous CD (Timeless) to the mysterious "Big Charlie" Thomas. Although I must admit a certain similarity, I am absolutely positive that this is Clark and not Thomas. Furthermore, as to his own testimony in Jazz Information, June Clark recorded "Hoodoo" with Sara Martin.

Again, when comparing these musicians with the musicians of the sessions above, the following can be stated:

- June Clark: same man as last session. June Clark himself declared having made this recording with Sara Martin!

- Jimmy Harrison: same man as last session.

- Leonard Fields: same man as last session.

- Clarence Williams: see Tom Lord: Clarence Williams

- Buddy Christian: see: Tom Lord: Clarence Williams

This is one of the records found in June Clark's uncle's house!

This personnel is confirmed by June Clark himself!

Notes:

- Rust*3: --- Thomas -c; ? Charlie Irvis-tb; ? Buster Bailey -as; apparently Clarence Williams -p, definitely v where shown (1,2 – KBR); ?Buddy Christian -bj

- Rust*4,*6: --- Thomas -c; ? Charlie Irvis-tb; unknown -as; Clarence Williams -p -v; ?Buddy Christian -bj

BGR*2: --- Thomas, cnt; poss Charlie Irvis, tbn; prob Buster Bailey, alt; Clarence Williams, pno, voc (1,2); prob Buddy Christian -bj

BGR*3,*4: --- Thomas, cnt; poss Charlie Irvis, tbn; unknown, alt; Clarence Williams, pno, voc (1,2); prob Buddy Christian -bj

Recorded Tunes:I'm Gonna Hoodoo You Key of C OKeh

(Intro 4 bars ens)(Vamp 4 bars ens)(A1 Chorus 12 bars voc-duet + ens)(A2 Chorus 12 bars voc-duet + ens)(A3 Chorus 12 bars voc-duet + ens)(A4 Chorus 12 bars voc-duet + ens)(A5 Chorus 12 bars ens)

Your Going Ain't Giving Me The Blues Key of C OKeh

(Intro 4 bars ens)(A1 Chorus 12 bars voc SM + ens)(A2 Chorus 12 bars voc CW + ens)(A3 Chorus 12 bars voc SM + ens)(A4 Chorus 12 bars voc CW + ens)(A5 Chorus 12 bars voc SM + ens)(A6 Chorus 12 bars voc-duet + ens)

What More Can A Monkey Woman Do Key of C OKeh

(Intro 4 bars ens)(A1 Chorus 16 bars voc + ens)(A2 Chorus 16 bars voc + ens)(A3 Chorus 16 bars voc + ens)(A4 Chorus 16 bars voc + ens)(Coda 4 bars ens)

Sources :

- "With Louis gone, Clarence looks around for another hornman. TKD (4) inserts a note, which should come at this time. At this stage something must be said about June Clark. It is clear from information received from a number of sources – including both Clark and Williams – that Williams used Clark on a number of sessions, often in company with Jimmy Harrison (the two men played together with a Bradford unit) (?), and that these sessions fall in the period between Louis Armstrong's leaving New York – between the 2nd and 9th of November 1925 – and early 1926. "(Tom Lord, Clarence Williams, p. 142)

- "An article by Herman Rosenberg (34) on June Clark (the Jazz Information article!) states: There's the vocal duet by Sara Martin and Clarence Williams, with the accompaniment by Clarence Williams' Blue Five; "I'm Gonna Hoodoo You", and "Your Going Ain't Giving Me The Blues" on Okeh 8270. According to June (Clark), the band included himself on cornet, Jimmy Harrison, trombone, Len Fields, sax, and Clarence Williams, piano. A third side from the same session (but not identified by June) was released on Okeh 8283. It's "What More Can A Monkey Woman Do?" by Sara Martin, accompanied by Clarence Williams' Blue Five. The accompanying personnel has been open to question. The cornet has been given as June Clark by Rust (10) and Davies (6). He is the same man as on the session that follows this. Eva identifies him as --- Thomas, a man older than the rest of the musicians, who had a lot of Louis Armstrong's licks. The trombone has been listed as Jimmy Harrison by Rust and Davies, however it sounds as if it might possibly be Charlie Irvis. The alto has quite a prominent part in the ensembles. He has been listed as Len Fields (10,6) on this and the next session (C. W. Blue Five, Dec. 15, 1925 Shake T. Thing / Get It Fixed!). Eva was questioned, but had no recollection of the name. The source of his name is obviously the June Clark article quoted above. Buster Bailey is now considered as quite possibly the alto. However, I feel that the alto on this session is the same as on the following session, where the clarinetist is definitely Bailey, so this alto must remain unknown. He is a strong "correct" player, with arpeggios at his fingertips, but still unknown. The piano has been accepted as played by Clarence, however it's hard to tell." (Tom Lord, Clarence Williams, p. 146)

Now, this is some irritating comment on this session! Why has the problem of personnel – if there really is one – been handled so complicated when it could have been handled very simply: June Clark tells Mr Rosenberg that he recorded "I'm Gonna Hoodoo You" and a second title with Sara Martin, Rust and Davies follow this assertion, and these quotations could simply have been counterchecked with the Blue Rhythm Band and the Gulf Coast Seven recordings and everything would have been cleared at once. Here we have the direct statement of a participant only 15 years after the recording, but this seems to be so much unreliable, that Tom Lord prefers to neglect it and so his personnel, and then Rust's own following him, is far off the mark. Just listen to the Blue Rhythm Orchestras and the Gulf Coast Sevens consecutively, and then these Sara Martins, and you will at once recognize and be convinced!

Nevertheless, there is a strong similarity between June Clark and Charlie Thomas. John R. T. Davies has been confused here when compiling his CD on "Big" Charlie Thomas on Timeless.

Yet, by careful listening and comparing these two men, you will see (or hear respectively) that both men have a lot of Armstrong phrases and licks at their disposal, but Thomas has a rather light tone with little vibrato, whereas Clark owns a fat tone with much vibrato. His vibrato starts immediately with the beginning of the tone, not, as very often the case with other trumpet players, being developed out of a straight tone, loosening up into a "terminal" vibrato.

010	ALBERTA HUNTER	Perry Bradford's Mean Four	New York,	c. Dec. 12, 1925
	Alberta Hunter – voc;			
	June Clark – cnt; Jimmy Harrison – tbn; Leonard Fields - alt;			
	Perry Bradford – pno			
73830-B	Your Jelly Roll Is Good	OK 8268,	Doc DOCD-5424	
73831-B	Take That Thing Away	OK 8268,	Doc DOCD-5424	

It is very interesting to note, that Perry Bradford in his book 'Born With The Blues' does not mention anything in regard of June Clark or Jimmy Harrison. There is only the photograph of the band, together with Perry Bradford on it. It is known that there has been some connection, and obviously Perry - as he did with Jimmy Wade - engaged June Clark's band for some recording purposes. This session seems to be the prove.

Now under Perry Bradford's guidance we again find the three horn-men of the Creole Stompers, this time backing Alberta Hunter:

- June Clark: same as above session
 - Jimmy Harrison: same as above session
 - Leonard Fields: same as above session
 - Perry Bradford: piano is very much in the background, and as P. Bradford's piano-style is not well-known and seems not to have been very marked I am following the discographies.

Notes:

- Rust*3,*4,*6: prob Bubber Miley -c; Charlie Green -tb; Don Redman -as; Perry Bradford -p
 BGR*2,*3,*4: unknown, cnt; unknown, tbn; unknown, alt; Perry Bradford -pno

Recorded Times:

<u>Your Jelly Roll Is Good</u>	<u>Key of Bb</u>	<u>OKeh</u>
(Intro 4 bars ens)(A1 Verse 16 bars voc + ens)(B1 Chorus 32 bars AA' voc + ens)(B2 Chorus 32 bars (ens 24 bars, voc + ens 8 bars))		
<u>Take That Thing Away</u>	<u>Key of F</u>	<u>OKeh</u>
(Intro 4 bars ens)(A1 Verse 16 bars AB voc + ens)(B1 Chorus 18 bars AB voc + ens)(A2 Verse 16 bars ens)(B2 Chorus 18 bars voc + ens)(Coda 3 bars voc + ens)		

011	LOUISE VANT	Perry Bradford's Mean Four	New York,	c. Jan. 04, 1926
	Louise Vant – voc;			
	June Clark – cnt; Jimmy Harrison – tbn ;			
	Charles "Smitty" Smith – pno; Will "Splivy" Escoffery – bjo			
73890-A	I'm Tired Of Everything But You	OK 8275,	Doc DOCD-5353	
73891-A	I Would Be Where I Am If You Hadn't Gone Away	OK 8275,	Doc DOCD-5353	
73892-B	Do Right Blues	OK 8293,	Doc DOCD-5353	

Once again, a Perry Bradford session, this time with cnt and tbn only, no alt, but pno and additional bjo.

- June Clark: same as above session
 - Jimmy Harrison: same as above session
 - Perry Bradford: same as above session, but the discos are in doubt and therefore add a question-mark after Bradford's name.

After Rosenberg/Williams draft Perry Bradford claimed that it was this band that was photographed, but lacking any signs of Bradford's individual stylistics and the retained and essential 'comping' this must be Charles 'Smitty' Smith here.

- banjo: I hear correspondence with the banjoist of the 'Blue Rhythm Band' player, therefore 'Splivy' Escoffery. Will 'Splivey' Escoffery was banjo player with the June Clark band at the time, and this banjo player's style is compatible to Escoffery's known playing. This definitely is not the style of Buddy Christian, who can be heard on the Gulf Coast Seven (pseudonym of the Clark band!) session of Nov. 05, 1925 (see also Names&Numbers 69 p 16).

The singer is terrible! (KBR)

Notes:

- Rust*3,*4,*6: unknown -c; unknown -tb; ? Perry Bradford -p; unknown -bj

BGR*2,*3,*4: unknown, cnt; unknown, tbn; pres Perry Bradford -pno; unknown, bjo

Recorded Tunes:

I'm Tired Of Everything But You Key of Eb OKeh

(Intro 8 bars ens)(A1 Verse 16 bars voc + ens)(B1 Chorus 32 bars AA' voc + ens)(B2 Chorus 32 bars (ens 16 bars, voc + ens 16 bars))

I Would Be Where I Am If I Hadn't Gone Away Key of F OKeh

(Intro 4 bars ens)(A1 Verse 16 bars voc + ens)(B1 Chorus 20 bars AABA' voc + ens)(B2 Chorus 20 bars ens)(B3 Chorus 20 bars voc + ens)(Coda 2 bars voc + ens)

Do Right Blues Key of Bb OKeh

(Intro 4 bars ens)(A1 Chorus 12 bars voc + ens)(A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(A4 Chorus 12 bars cnt)(A5 Chorus 12 bars tbn)(A6 Chorus 12 bars voc + ens)(Coda 2 bars ens)

012 DUKE ELLINGTON AND HIS ORCHESTRA

New York,

Mar. 30, 1926

Leroy Rutledge, Harry Cooper - tpt; Jimmy Harrison - tbn;

Otto Hardwick - alt, bar, Don Redman - alt, clt; Prince Robinson - ten, clt;

Duke Ellington - pno; Fred Guy - bjo; Henry "Bass" Edwards - bbs; Sonny Greer - dms;

Sonny Greer - voc (1); Jimmy Harrison - voc (2);

Bob Haring - arr (1)

X-57-A (You've Got Those) Wanna Go Back Again Blues

Gnt 3291,

Frog DGF 78

X-58-A If You Can't Hold The Man You Love

Gnt 3291,

Frog DGF 78

There is much controversy about the trombonist and one of the singers on this recording.

The trombonist(s): Certainly, Charlie Irvis was trombone player with Ellington at that time. But Jimmy Harrison, the undisputed trombone star among Harlem musicians at that time, had just departed from June Clark's band at Smalls' Sugar Cane Club and every band-leader of note wanted to hire him. So did Ellington. And we know that trombonist Harrison was part of a short tour of Connecticut with the Ellington band in early April 1926! And from April 12 to April 26 the Ellington band - with Harrison added to the band as recalled by Ellington, Benny Carter and Harry Cooper - played a two-week engagement doubling at Ciro's and the Lafayette Theatre (S. Lasker, VJM 157). I have contributed a note on the problems inherent in this session in VJM 155 At's Discographical Ramblings, which has been commented by Steven Lasker in VJM 157. As it seems he does agree with my thesis re the singer(s), but he does not concerning the trombonist ("*Contrary to Greer's recollection - but in agreement to Mr. Rau - three friends of mine who've extensively studied Jimmy Harrison and his style - Brad Kay, Dan Weinstein and Jon Zeiderman - are of the opinion that the vocalist on If You Can't Hold The Man You Love is actually Harrison and not Greer (unlike Mr. Rau, however, none of the three contends he plays trombone on the date.)*" Steven Lasker VJM 157). It seems that I stand all alone against the world in stating that I hear Harrison as sole trombone player on this session.

ADDITION 19-11-2020: A note from S. Lasker recently received, says: "*As was noted above, the Kentucky Club was padlocked for six months beginning March 21, 1926. Without the prospect of steady work in the interim, Charley Irvis and Henry "Bass" Edwards found employment elsewhere, Irvis with Charlie Johnson's Orchestra at Small's (sic) Paradise, and Edwards with the Charleston Bearcats (soon to be re-named the Savoy Bearcats) at the Savoy Ballroom, which opened on March 12.*" This would very probably mean that Irvis had already left Ellington's band at the recording date of March 30! He certainly had to earn a living.

ADDITION 30-08-2019: I have just listened again to these titles on the excellent CD reissue Frog DGF 78, and I am the more convinced of Harrison's presence here on trombone! I feel unable to understand that anybody might hear Irvis on these sides. And I have to ask Mr. Lasker's trombone-playing friends (above) whether they have really listened - or only judged with Irvis in their minds!

So, let's see - and hear - what happens! In 'Wanna Go Back ...' the trombonist plays solo in all three A-parts of the chorus with the B-part taken over by the reeds. Ellington scholar Mark Tucker writes about this solo: "*... is a paraphrase solo by Irvis on muted trombone (one of the few extended examples where he uses this technique)*" In my estimation this remark could only be interpreted that Tucker judges this solo as untypical for Irvis. This I can whole-heartedly underline and support. Irvis' style was above all a legato style and he used staccato notes only at the beginning of a phrase; exceptions to this statement might certainly be found on records, but as a rule he played legato with strong linear horizontal phrases and melody. His tone was rather straight, not much vibrato, with a rather antiquated punctuated phrasing. Nothing of this can be heard here. Instead, the trombone paraphrase of the theme melody is played staccato, in vertical manner and with a tone and vibrato owned by Harrison. Absolutely different to Irvis' playing. The difference is even bigger when listening to the eight-bar trombone solo in "*If You Can't Hold The Man ...*". Here we hear a short eight-bar solo on vamp-like changes, played staccato, vertical and in a definite preaching manner completely different to anything I know of Irvis. And just listen to the dramatic construction of the short solo: three slightly changing and developing phrases of acclamation and a resulting answer as a fourth phrase. This is completely beyond Charlie Irvis' power of imagination and capability. The third phrase contains a short jumping-lip-trill unheard in Charlie Irvis' solos. Furthermore, a kind of solo like that could have been played by Louis Armstrong; and we know that Harrison formed his style (together with June Clark) after listening to Oliver and Armstrong in Chicago 1923, Harrison playing the Armstrong part in his duets with Clark!

I played trombone myself a couple of years in my youth, and I am not at all unfamiliar with trombone playing. Mr. Lasker in his comment then concludes: "*Thus, Harrison didn't join Ellington's ranks until a couple of weeks after the Gennett date on which some contend he took part.*" Now, if the Gennett date is given as c. April 01, the band toured shortly to Connecticut and then started at Ciro's on April 12, Mr. Lasker is wrong in maintaining that Harrison joined "a couple of weeks" after the Gennett date. There is only room for a couple of days.

And certainly, the Duke had negotiated the terms with Harrison in the meantime. And there certainly was an opportunity to take him into a recording studio as part of his band if only as substitute for Irvis. And the recording date is not securely settled and might also have taken place a few days later! So, the temporal aspect of this matter would certainly not rule Harrison out.

From this background I am absolutely positive that this is Jimmy Harrison on trombone. And with repeated listening I am growing more and more positive about it. May I ask everybody who wants to make his own opinion to first listen really very carefully?! And do not rely on what has been published in the discographies! I suppose that many supporters of the Irvis side only rely on the given personnels without checking it out and because "it has always been listed like that". (By the way, Mr. Tucker, the Washingtonians do not "skip the verse" in *Wanna Go Back Again Blues*! They certainly play it just after the first chorus and before the trombone solo.)

The singers: For years George "Fathead" Thomas has been listed as the singer on the first title, Jimmy Harrison as the singer on the second title. If compared to the rather strange sound of George Thomas' voice familiar from the McKinney's Cotton Pickers recordings ('deep,

barrel-chested' as Joel O'Sickey describes it, I would say 'squeezed') the singer on the first title has a much lighter sound and approach. And from his own testimony we know that Sonny Greer was the singer here. This sounds quite reasonable. From 1925 until 1930 George Thomas was a member of the MKCP (Chilton, McKinney's Music) playing the Detroit's Graystone Ballroom. He was not one of the Harlem bunch of musicians, certainly not known in Harlem as the MKCP had not recorded yet (Don Redman took over the band as front-man in the summer of 1927 – first recordings in July 1928 - and certainly would not have promoted a singer/saxophone player whom he did not know in early 1926). So, the presence of George Thomas can easily be ruled out.

The singer on the second title has hitherto been listed as Jimmy Harrison. Here as well, in an interview Sonny Greer claimed his own responsibility as singer. The Frog CD notes say that Greer was adamant on this claim. This writer feels unable to prove the contrary, but comparing the first singer – Greer – to the second, it is my firm belief that the second singer shows better timing and more looseness in his singing – and a different kind of off-beat. Here I opt for Jimmy Harrison. The voice on the Frog CD sounds much crisper than it did on earlier issues – thanks to the great work of Nick Dellow – but when comparing it to Harrison's voice on the recent Coleman Hawkins issue on MOSAIC there seems to be accordance.

If we agree that the singer on the first title is not George Thomas but Greer, there is no need left to list him as a fourth reed player, the more so on tenor as mainly noted. Big bands in the 20s had three reeds – two altos and one tenor, the reedmen doubling on other reed instruments – and not four. Arrangements were made and sold for these three reed players. And it was only in the 1930s that reed sections were augmented. Armstrong/Russell had four reeds in 1935 (two altos, two tenors), Calloway added a fourth reed player – Eddie Barefield – in 1933 (a third alto!), Duke Ellington did so in 1932 (also a third alto with Otto Hardwick back in the band!), Goodman added a second tenor in 1934, Benny Carter used four reeds – two altos, two tenors apart from himself on alto in the Spike Hughes sessions of May 1933 and Fletcher Henderson had four reeds in 1934. So, a fourth reed player in a big band in 1926 would have been completely superfluous. There would not have been any parts for a third man to play. Which means, that we can safely rule out George "Fathead" Thomas as participant in this session of the Ellington band. It simply makes no sense whatsoever! If you listen to the first title 'Wanna Go Back Again Blues' chorus A1 you will hear Hardwick on baritone alternating with clearly two clarinets – Redman and Robinson. If there had been four reed players it would have made sense to write the score for three clts against the baritone sax. But not so here! I only wonder who invented this tale or who absurdly misidentified the singer on the first title as George Thomas.

ADDITION 17-09-20: I have just been informed by Steven Lasker that the recording date of this session is transmitted as March 30th, 1926 by the original Gennett file cards as held by the Institute of Jazz Studies, Rutgers University, Newark, USA.

Notes:

- Jazz Directory Vol. 3: unknown personnel: 2 tpt; tbn; Don Redman, another (sax); Duke Ellington (p); bj; tu; d.

- Rust*2: Harry Cooper, Leroy Rutledge (tpts); Charlie Irvis, Jimmy Harrison (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Prince Robinson (clt, ten); George Thomas (clt, ten, vcl); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)

- Rust*3,*4,*6: Harry Cooper -Leroy Rutledge -t; Charlie Irvis -tb; Jimmy Harrison -tb -v; Otto Hardwick -as -bar; Don Redman -cl -as; Prince Robinson -George Thomas -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

Tunes:

X-57-A (You've Got Those) Wanna Go Back Again Blues Key of Gm / Ab / Bb / Ab Gennett

(Intro 8 bars ens)(A1 Chorus 32 bars AABA bar 16 / tpts 8 / clts 4 / brass 4)(Bridge 8 bars ens (saxes 4 / tpts 4) this is a shortened verse)(A2 Chorus 32 bars tbn (Irvis ? or Harrison ?) 16 / saxes 8 / tbn (Irvis ? or Harrison ?) 8)(A3 Chorus 32 bars voc (Greer ?) – pno)(A4 Chorus 32 bars ens)(Tag 2 bars ens)

X-58-A If You Can't Hold The Man You Love Key of Bb Gennett

(Intro 4 bars ens)(A1 Chorus 32 bars ABAC ens)(B1 Verse 16 bars AA ens)(A2 Chorus 32 bars voc (Harrison) - saxes)(C1 Vamp 16 bars tpts)(C2 Vamp 16 bars bjo 8 / tbn (Harrison) 8)(A3 Chorus 32 bars ens (clt Robinson in bars 24-28)

013 CHARLEY SKEETE'S ORCHESTRA

New York,

Jun. 08, 1926

Leonard Davis – tpt; Jimmy Harrison – tbn;

Gene Johnson – alt, clt, bsx; Clifton Glover – ten, clt;

Charlie Skeete – pno; Joe Jones – bjo; Bill Brown – bbs; Tommy Benford – dms

11031-A	Tampeekoe	Ed 51775,	www.dailymotion.com
11031-B	Tampeekoe	Ed 51775,	Palaeophonics 054
11031-C	Tampeekoe	Ed 51775,	www.youtube.com ,
11032-A	Deep Henderson	Ed 51775,	Palaeophonics 054
11032-B	Deep Henderson	Ed 51775,	not on LP/CD
11032-C	Deep Henderson	Ed 51775,	Ristic 28/GAPS 160

Against drummer Tommy Benford's own personal reminiscences in Storyville 100 (see below), I am definitely certain that this trombone player cannot be anybody else than Harrison. His style of playing is exactly what is known of Harrison, and the named Tommy Jones must have been a much less proficient player as he does appear nowhere else in the sources.

'Tampeekoe' –B is listed on Ristic 28, so that both different takes as reissued recently on the wwweb are –A and –C accordingly. Jimmy Harison's trombone solos on these two latter takes are much more related to each other than his solo on take –B. This same phenomenon appears in Harrison's solos on the three takes of Charlie Johnson's 'Walk That Thing', where the composition of the solos on takes -1 and -3 is very similar, take -2 being very different (Storyville 35: "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."). My conclusion is that take –A of 'Tampeekoe' contains Harrison's solo with the somewhat fluffed phrase in the middle break of his solo. Harrison seems just to be developing his solo. Later, this phrase is much better executed in the other take, thus probably take – C. And Harrison's solo on take –B is of different melodic material.

The assumed take – C as on Rivermont BSW-1156 is also presented on www.youtube.com by "Onkel Greifenklau".

Of 'Deep Henderson' I had the opportunity to hear and check take –B from an original Edison 78, although via telephone only. The trombone part in bar 28 of the tbn solo is different from the corresponding part on Palaeophonics 054 or on Ristic 28. Consequently, Palaeophonics 054 has take – A of 'Deep Henderson', take –C being listed on Ristic 28. Accordingly take –B obviously has not been reissued. Take –A as reissued on Palaeophonics 054 can also be heard in www.youtube.com from Music Box Boy, but this is played too slow, so it is in the key of E instead of F, although the sound is much better.

As it was the custom of Edison Records to cut three takes of each title and mostly issue all of them, we now have knowledge of all three takes of each title. We can only hope that the still un-reissued take – B might eventually crop up some day on the world-wide-web or – even better – on a carefully produced CD. I am hopeful.

Dick Bakker's LP GAPS 160 was made by John R.T. Davies and thus contains the same takes as Ristic 28, and Bateau Chinois AA, and Audubon ABE!

Notes:

- Rust*2: Leonard Davis (tpt); Tommy Hodge (tbn); Gene Johnson (alto); Clifton Glover (ten); Charlie Skeete (pno, ldr); Joe Jones (bjo); unknown (bbs); Tommy Benford ? (dms)
- Ristic 28 LP: tpt, tbn, clt/ten/bsx; clt/alt/bar; pno; bbs; bjo; ds. "The trombone appears to be played by Jimmy Harrison, and in other respects previously published personnels seem at variance with aural evidence."
- Rust*3: Leonard Davis and another - tpt; Jimmy Harrison - tbn; Gene Johnson - cl -as -bsx; unknown - cl -as; Clifton Glover - cl -ts -bsx; Charlie Skeete - p -ldr; Joe Jones - bj; Bill Brown -bb; Tommy Benford - d.
- Al Vollmer in Storyville 100, Have Drum, Will Travel, Tommy Benford interview: "After that I went with Charlie (sic - KBR) Skeete in Brooklyn at the Strand Ballroom at Fulton and Levins. I stayed with him for two or three years, and while I was with him I made my first records, and we also made a movie with Jean Harlow and Lewis Stone, but we were only on the soundtrack. (I played the Edison coupling to Tommy and he came up with the following personnel: Leonard Davis, Tommy Hodges, t; Tommy Jones, tb; Gene Johnson, cl/as/bsx; Clifton Glover, cl/as/ts; Charlie Skeete, p; Joe Jones (brother of Tommy), bj; Bill Brown, bb and himself on drums - AV). Kenneth Roane was originally on trumpet and was replaced by Leonard Davis, who played all the solo work. Jimmy Archey came in the band after Tommy Jones left, and we had another guy called Tommy on trombone too. Bobby Sands on sax was with us for a time too. Eventually, we left Brooklyn and went to Duprees Hall in Asbury Park. When that closed, I joined my brother, who had just formed his own band. In fact, he took some of Skeete's guys as well as myself."
- Rust*4: Leonard Davis and another - tpt; Jimmy Harrison - tbn; Gene Johnson - cl -as -bsx; unknown - cl -as; Clifton Glover - cl -ts -bsx; Charlie Skeete - p -ldr; Joe Jones - bj; Bill Brown -bb; Tommy Benford - d.
- Rust*6: Leonard Davis, Tommy Hodges, t; Tommy Jones, tb; Gene Johnson, cl, as, bsx; Clifton Glover, cl, as, ts; Charlie Skeete, p, dir; Joe Jones, bj; Bill Brown, bb; Tommy Benford, d.

Tune Structures:

11031 Tampeekoe Key of F / Db Edison

(Intro 6 bars ens)(Verse 1 20 bars saxes)(Verse 2 20 bars ens)(Bridge 2 tpt modulation F - Db)(Chorus 1* 12 bars Db tbn)(Chorus 2 12 bars Db tbn)(Chorus 3 12 bars F bsx)(Chorus 4 12 bars F bsx)(Chorus 5 ens)(Verse 3 20 bars ens)(Bridge 2 bars ens modulation F - Db)(Chorus 6 12 bars Db clts)(Chorus 7 12 bars clts - brass)(Chorus 8 12 bars free ens)(Chorus 9 12 bars muted tpt)(Chorus 10 12 bars muted tpt)(Chorus 11 12 bars brass - clts riff)(Chorus 12 12 bars brass - clts riff)(Chorus 13 12 bars free ens)(Coda 2 bars ens)

11032 Deep Henderson Key of F / Db Edison

(Intro 8 bars ens)(Strain A 32 bars ens, middle8 tpt)(Strain B1 32 bars tpt, middle8 saxes)(Strain B2* 32 bars tbn, middle8 saxes)(Strain B3 32 bars ten, middle8 bsx)(Bridge 4 bars ens modulation F - Db)(Chorus 1 32 bars Db clts - ens)(Chorus 2 32 bars Db free ens, middle8 ens)

Discernible differences of takes *:

- 11031-A: Chorus 1 tbn middle pause: 1 eighth break, 3 eighth notes leading to quarter downward slide which gets out of rhythm, then eighth note and quarter note.
- 11031-B: Chorus 1 tbn middle break: constant row of: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, 2 quarter notes syncopated.
- 11031-C: Chorus 1 tbn middle break: eighth notes upbeat leading to break, with 1 quarter note, 3 eighth notes leading into downward slide in rhythm, eighth note, quarter note, eighth note, quarter note.
- 11032-A: Strain B2 tbn break bar 28: four times equally shaped succession of eighth and fourth notes each with the tonal succession F# G - C Eb - A C - F Bb
- 11032-B: Strain B2 tbn break bar 28: four times equally shaped succession of eighth and fourth notes each with the tonal succession E F - C A - F A - F Bb
- 11032-C: Strain B2 tbn break bar 28: one octave downward arpeggio f - F, last two (low) Fs syncopated.

Storyville 1996/97, 'Billy Fowler': "An article in the 'Afro-American (11-9-26) noted that he (Billy Fowler - KBR) was returning to New York for an indefinite run at 'Club Cameo' and had played the 'Orpheum', Newark. It claimed he was leading a 10-piece band but named only the following nine - the tenth is probably a trombonist: Tommy Ladnier, Horace Holmes, t; Billy Fowler, reeds/ldr; Bennett Carter, as/cl/ob; Prince Robinson, ts/cl; Walter Johnson, p; Clarence Holiday, bj; Lawrence Costner, tu; Walter P. Johnson, d; with Maude Mills, v. An advert in the New York Age (30-10-26) said he would be an added attraction at the Savoy on the 2nd November."

The un-named trombonist very probably was Jimmy Harrison.

014 CLARENCE WILLIAMS' BLUE SEVEN	New York,	Oct. 29, 1926
Personnel unknown, presumably including Clarence Williams - pno		
W 80197 Would Ya?	OK unissued	not on LP/CD
W 80198 Senegalese Stomp	OK unissued	not on LP/CD

Note: Lacking any recording ledger or any other documents this session must remain in absolute obscurity. It might be interesting to note that Happy Caldwell recalled "a Clarence Williams date on which he played with Jimmy Harrison, the trombonist". As our group now believes that we do not hear Hawkins on sessions #026 and #027, we maintain our suggestions to hear A. Harris on #026 and Prince Robinson on #027. So, Caldwell might have been recalling this unissued session #025. Another session with Harrison playing trombone is definitely #044 - although hitherto not acknowledged as such - but here we are sufficiently sure that it is Hawkins on tenor, not Caldwell.

Notes:

- Storyville 20: unknown personnel and instrumentation, but probably similar to, if not identical to, that on the remake session which took place on 10 December, 1926.
- Lord, Clarence Williams p188: possibly Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*2, *3, *4, *6: instrumentation and personnel unknown; prob similar to that of session 10 December 1926.

015 EVA TAYLOR Clarence Williams' Blue Seven	New York,	Nov. 16, 1926
Eva Taylor - voc;		
Tommy Ladnier - tpt; Jimmy Harrison - tbn;		
Carmelo Jari - clt; Arville Harris - ten, clt;		
Clarence Williams - pno; Buddy Christian - bjo		
80214-A Candy Lips (I'm Stuck On You)	OK 8414,	Document DOCD-5409
80215-A Scatter Your Smiles	OK 8414,	Document DOCD-5409

The absolutely great team of Ladnier and Harrison in the Henderson aggregation must have been a sensation in Harlem. And immediately Clarence Williams recruits them for his recording date. And again, we hear Carmelo Jari on alto and clarinet with his characteristic “bouncing trill” style. The tenor player may be Arville Harris, whose first performance in the Williams stable this seems to be.

Notes:

- *Storyville 20: possibly Ed Allen (cnt); poss Ed Cuffee (tbn); unknown (clt, alt); poss Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*
 - *Lord, Clarence Williams p190: possibly Ed Allen (cnt); poss Ed Cuffee (tbn); unknown (clt, alt); poss Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*
 - *Rust*3,*4,*6: Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -cl; Coleman Hawkins -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.*
 - *BGR*2: Tommy Ladnier, tpt; Jimmy Harrison, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Clarence Williams, pno; Leroy Harris, bjo; Cyrus St. Clair, bbs.*
 - *BGR*3,*4: poss Ed Allen, t; poss Ed Cuffee, tb; unknown, cl, as; poss Arville Harris, ts; Clarence Williams, p; prob Leroy Harris, bj.*

016 CLARENCE WILLIAMS' BLUE SEVEN

New York, Dec. 10, 1926

Tommy Ladnier – tpt; Jimmy Harrison – tbn;
 Carmelo Jari – clt, alt; *Prince Robinson* – ten, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St.Clair – bbs
 74443-A Would Ya? OK 8443, Frog DGF 81
 74444-B Senegalese Stomp OK 8443, Frog DGF 81

It is Jari again here – certainly not Bailey - with his previously mentioned characteristics and obviously his session mate from the Savoy Bearcats, Prince Robinson. Although the tenor playing has a tone reminiscent of Hawkins, the lack of a solo chorus Hawkins certainly would have demanded is further evidence for a different tenor player here. We have gained sufficient knowledge of Clarence’s habit of recruiting band-mates from successful Harlem bands to suggest Prince Robinson here.

These certainly are two of the most beautiful recordings by Clarence Williams. Essentially, the same band as on session #014. This is the instrumentation of the fundamental Harlem dance band which could be easily augmented when a larger unit was needed. And here we have the beginning of a year-long artistic partnership with the entrance of Cyrus St. Clair – brass bass player sans-pareil – into the Williams circle.

Notes:

- *Storyville 20: prob Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); poss Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*
 - *Lord, Clarence Williams p191: prob Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*
 - *Rust*2,*3,*4,*6: Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

017 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jan. 19, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;
 Jimmy Harrison, Bennie Morton – tbn;
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms;
 Evelyn Thompson – voc
 E-4394 Baby, Won’t You Please Come Home ? Voc 1079, Chronological Classics 597
 E-4395 Baby, Won’t You Please Come Home ? Voc 1079 not on LP/CD
 E-4397 Some Of These Days Voc 1079, Chronological Classics 597
 E-4398 Some Of These Days Voc 1079 not on LP/CD
Composer credits: E-4394/5 (Warfield – Williams); E 4397/8 (Brooks)

When I consider this Henderson band as “classic”, I mean the second half of the 1920s, when Tommy Ladnier played “Western” style trumpet solos in Louis Armstrong’s tradition, Buster Bailey played “Southern” clarinet in a way, and when Coleman Hawkins developed his exuberant style on tenor sax and enthused listeners and – above all – his fellow musicians. In short: when the band really started swinging, playing hot solos and presenting swinging arrangements out of Don Redman’s realm of ideas. This classification is even reinforced when Henderson hired the great Jimmy Harrison - trombonist extraordinaire – as masterful trombone soloist and a most inspiring comedian/vocalist in the Bert Williams way.

When listening to the subsequent titles/sessions encompassing Harrison it becomes apparent that Redman’s or anybody else’s arrangements did not have a second trombone part. Big Bands up to this time did not have a second trombonist. Consequently, Harrison mostly ad-libbed his trombone parts until arrangements had been written for a two-part trombone section or extant arrangements had been adapted.

Harrison had joined the Henderson Band in late 1926, and immediately Don Redman had inserted a two-trombone half-chorus in close harmony in ‘Some Of These Days’. This trombone duet very certainly is the first arranged two-trombone part in the history of jazz. John R.T. Davies suggested Charlie Green as second trombonist in Bennie Morton’s chair here. Yet, the first part in this duet is definitely played by Jimmy Harrison, and Harrison also plays the solos in both titles, which makes me believe that Bennie Morton had to stand back soloing, and not Charlie Green, who would probably have grown very angry on this distribution of soloistic space.

As noted by Walter C. Allen in his ‘Hendersonia’ the singer might probably be Evelyn Preer, known from recordings under her own name, but recently married to one Edward Thompson (see below).

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).*
 - *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*
 - *Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms); Evelyn Thompson (vcl).*

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d
 - W.C. Allen, *Hendersonia*, p.197: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba; Kaiser Marshall, drums; Evelyn Preer Thompson, vocals. "The Brunswick files show 12 men were used, which agrees with the above instrumentation. Singer/actress Evelyn Preer had married one Edward Thompson, and some Vocalion sessions described in contemporary news releases as having been recorded by Evelyn Preer were in fact released as by 'Evelyn Thompson'. Likewise, the voice on the two titles below is aurally similar to authentic recordings by Evelyn Preer on other labels."
 - Rust*4: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d; Evelyn Preer Thompson -v.

- Rust*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb -v; Kaiser Marshall -d; Evelyn Thompson -v.
Solos ad-lib:

E-3494: CD gtr 14, TL o-tpt 16, CH ten 14, JS m-tpt obl to voc 30, JH o-tbn 14, JS o-tpt over ens 16

E-3497: JH o-tbn 15, CH ten 1+16, JS m-tpt obl to voc 32, JS o-tpt over ens 16

Discernible differences of takes:

E-4394 / 5: as take 4395 has not been reissued, differences of takes could not be determined!

E-4397 / 8: as take 4398 has not been reissued, differences of takes could not be determined!

A plea of the author of this website (Dec. 2023): Is there anybody in the world reading this, owning takes E-4395 and E-4398 of the above sides, and being willing to share them with me in the form of a CD, with or without pay? If there is one, please, contact me under my address given at the "Home" page of this website!

018 THE DIXIE STOMPERS

New York,

Jan. 20, 1927

Joe Smith, Tommy Ladnier – tpt; Bennie Morton, Jimmy Harrison – tbn;
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall -dms;
 Ken Macomber – arr (1); Don Redman – arr (3)

143332-3 Have It Ready

Har 467-H,

Chronological Classics 597

143333-2 Ain't She Sweet?

Har 353-H,

Chronological Classics 597

143334-2 Snag It

Har 353-H,

Chronological Classics 597

Very interesting to note is the stylistic approximation of Joe Smith and Tommy Ladnier on their trumpets, and it could possibly be seen as sign of their mutual respect to each other.

As trombonist in the last chorus of 'Ain't She Sweet' and below Joe Smith in the "Oliver" chorus on 'Snag It' I would rather suggest Harrison than Morton. Jan Evensmo/Ola Rönnow in their solography of Bennie Morton also deny Bennie Morton as soloist, whereas Walter C. Allen names Morton as probable trombonist. Obviously, there was no second trombone part in the arrangement, so Harrison only played ad-lib parts where possible.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Ken Macomber (arr)(1).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Record Research* 33-13: 2 tp (Joe Smith, Tommy Ladnier); 1 tb; 3 reeds (Bailey cl, Hawkins tenor); piano; banjo;tuba; drums

- Rust*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr);

Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.197: Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums. "Instrumentation seems to be as above; since there are no trombone solos, it is impossible to say which of the two trombonists was used on this session. No tuba is clearly audible, but there are passages which sound as if a baritone sax and piano in unison were playing the bass part."

- Rust*4: Joe Smith, Tommy Ladnier -t; ?Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d.

- Rust*6: Joe Smith, Tommy Ladnier, t; ?Benny Morton, tb; Buster Bailey, cl, as; Don Redman, cl, as, a; Coleman Hawkins, cl, ts, bar; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; June Cole, bb, v; Kaiser Marshall, d.

Solos ad-lib:

143332-3: JS o-tpt 4, FH pno 5

143333-2: JS o-tpt 16, BB clt 16, JH or BM o-tbn over ens 16, Ch ten 8, JH o-tbn over ens 6

143334-2: CH ten 2+2 bks, TL o-tpt 12, TL o-tpt 12, TL o-tpt over clts 12, JS o-tpt 12 + JH o-tbn below JS 8

019 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 21, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

unknown – klaxon-horn (2); Don Redman – voc (2)

Don Redman – arr (1,2)

143344-3 Rocky Mountain Blues

Col 970-D,

Chronological Classics 597

143345-4 Tozo!

Col 970-D,

Chronological Classics 597

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “probably Morton (soloing on Rocky Mountain Blues – KBR). Does not sound like Harrison.” Agreed!

This is the classic Henderson band in full flight, playing Don Redman’s arrangements and giving space to every soloist – if only little – to show his soloistic powers. Redman’s arrangements are a bit over-arranged if measured against ‘Clarinet Marmalade’ of session 133, where the main moment is on jazz improvisation. Here we hear a growing arranger toying with compositional methods (whole-tone scales etc.) and finesse. This side of Henderson’s spectrum probably is – I assume – the side of which Henderson has been compared with Paul Whiteman (see also ‘Whiteman Stomp’ and other titles below). But as complex as the arrangements are, this band always handle them with fervour and swing. Listen, for instance, to Redman’s arrangement of ‘Tozo’ with its tricky 3/4 rhythm by clarinets and trumpets chasing each other laid over a solid 4/4 rhythm by the rhythm section.

There seems to be a klaxon-horn in the introduction (see/hear Jelly-Roll Morton’s ‘Steamboat Stomp’ on Victor!); or is it a trombone?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.198*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and vocal; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums.

- Rust*4, *6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

143344-3: FH pno 2+2 bks, JS o-tpt over clts 6+8, FH pno 2 bk, CH ten 2+6+6, TL o-tpt 6+6, BM o-tbn 4+2, FH pno 2+2 bks

143345-4: CH ten 16, TL o-tpt 12+14

020 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 22, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Ken Macomber – arr (2)

E-4404-W (E-21422-W) Stockholm Stomp

Br 3460,

Chronological Classics 597

E-4406-W (E-21424-W) Have It Ready

Br 3460,

Chronological Classics 597

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “Curious solo this, to me it sounds like a parody of the over-hectic Hawkins solo that precedes it. Probably a nervous young Morton, as you (me – KBR) indicated. Definitely not Harrison, who plays the shorter solo towards the end.”

Comparison of Bennie Morton with Jimmy Harrison in the first title certainly results in a very unfavorable manner for Morton, but he might have been in a strong stress situation when measured against the undisputed hero of Harlem trombone at this time.

From the manner ‘Stockholm Stomp’ is arranged I would suggest Don Redman’s elaborate and great facilities are the source of it. Of the second title Ken Macomber, a young and ambitious white arranger, is listed by Allen to be the originator.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -t -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.198*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Fats Waller has been suggested as pianist on this date, but there is no aural evidence of his presence.”

- Rust*4, *6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

E-4404-W: BB clt obl to ens 24, CH ten 14, BM o-tbn 16, BB clt 16, TL o-tpt 16, JS o-tpt over saxes 24, JH o-tbn 4+2, BB clt obl to ens 24

E-4406-W: JS o-tpt 8, FH pno 6

021 BESSIE SMITH AND HER BAND

New York,

Mar. 02, 1927

Bessie Smith – voc;

Joe Smith – cnt; Jimmy Harrison – tbn;

Buster Bailey – clt (1,3,4,5); Coleman Hawkins – clt (2,3,4);

Fletcher Henderson – pno; Charlie Dixon – bjo

143567-2 After You’ve Gone

Col 14197-D,

Frog DGF 44

143568-1 Alexander’s Ragtime Band

Col 14219-D,

Frog DGF 44

143569-1 Muddy Water (A Mississippi Moan)

Col 14197-D,

Frog DGF 44

143569-2	Muddy Water (A Mississippi Moan)	Col 14197-D,	Frog DGF 44
143570-2	There'll Be A Hot Time In The Old Town Tonight	Col 14219-D,	Frog DGF 44

Personnel as documented in the Columbia files. This could be called a dream-team for classic vaudeville-blues accompaniment! There is Joe Smith, Bessie's favourite on trumpet, Harrison very retained so not to disturb proceedings, Bailey as well. Hawkins obviously feels uneasy on clt, he only plays a – probably written out - second part to Bailey's clarinet in 'Muddy Water'. And there is very strong and effective rhythmic support by Henderson and banjoist Charlie Dixon. Fantastic band!

Nice to hear big stars playing wrong: Joe Smith fluffs at the start of the ensemble chorus with wrong notes! But the whole band has difficulties with the modulations between verse and chorus from F to Eb, back again to F, and later again to Eb. Unfortunately, we do not hear Jimmy Harrison soloing.

Notes:

- Rust*3,*4,*6: Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -Coleman Hawkins -cl; Fletcher Henderson -p, Charlie Dixon -bj.
- BGR*2,*3,*4: Joe Smith, cnt; Jimmy Harrison, tbn; Buster Bailey, clt; Coleman Hawkins, clt; Fletcher Henderson, pno; Charlie Dixon, bjo.

Discernible differences of takes:

143569-1: introduction starts with piano (bass note F), then cornet and band
143569-2: introduction starts with trombone upward glissando to F, then cornet (fluffed d) and band

022 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York, Mar. 11, 1927

Russell Smith, Joe Smith, Tommy Ladnier - tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo, gr; June Cole – bbs; Kaiser Marshall – dms

38159-2 Oh ! Lizzie

Vic unissued not on LP/CD

38160-1 Shuffling Sadie

Vic uniss. on 78, Chronological Classics 580

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "I go for Morton here. I hear the same forceful style as on 'Variety Stomp' a month and a half later." D'accord!

After having recorded for most of the well-known early record companies, Fletcher at last has joined the ranks of the Victor Talking Machine Company.

Against Walter C. Allen's assumption I feel rather certain that Harrison is the trombone soloist in 'Shuffling Sadie'. Although his tone is a bit smoother than usual, his phrasing is typically sharp, trumpet-like and dramatic. Beautiful scoring for three clarinets here! There is a 6-bar call-and-response pattern of the trombones at the end of the title. And – surprisingly – a guitar accompaniment to the clarinet section – and the drummer using temple-blocks.

Notes:

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

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*.

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- B. Rust, *The Victor Master Book, Vol. 2: 3 c; 2 tb; 3 s; p; bj; bb; d; vocalist: June Cole*

- W.C. Allen, *Hendersonia, p.200*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; Buster Bailey, Don Redman, Coleman Hawkins, clarinets and saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba and vocal; Kaiser Marshall, drums. "Victor files give the above instrumentation and name the vocalist. Masters of other takes may still exist, as they were to be held 'indefinitely' or 'for consultation'."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

38160-1: JH o-tbn 15, JS m-tpt 14, ? JH + BM o-tbn over ens 6

023 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York, Mar. 19, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt; Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms

E-4788-W (E-22025) Fidgety Feet

Voc 1092, Neatwork RP 2016

E-4789-W (E-22026) Fidgety Feet

Voc 1092, Chronological Classics 580

E-4792-W (E-22029) Sensation

Voc 1092, Chronological Classics 580

It seems that the Vocalion people were mostly interested the Henderson band to record hot and jazzy tunes with a lot of solos and rather little arrangement (compare sessions 133 and 135). Of the superb brass-team the Henderson band had assembled by now, Bennie Morton cannot be detected on these two titles. But he certainly was a member of the band. He may have been held back from soloing to develop after his rather dubious exposure on 'Stockholm Stomp' (session 138).

On 'Sensation' – as well as 'Fidgety Feet' a title again from the ODJB repertoire used for ad-lib playing! As accompaniment to the bandleader's piano solo drummer Kaiser Marshall used his hand-cymbal - which was very fashionable at the time, being a recent invention of the Zildjian company. This hand-cymbal is a sort of today's high-hat-cymbal, but without the stand, so that the two cymbals are pressed to each other with some sort of tongs mechanics by the left hand, while they are struck with a drum-stick by the right hand.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*
- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).
- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d
- W.C. Allen, *Hendersonia, p.200: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Redman, Coleman Hawkins, clarinets and saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Only one trombone audible, identified from solos as Harrison."*
- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

E-4788/9-W: *JH o-tbn bk 4, JH o-tbn bk 1, BB clt 16, CH ten 16, BB clt 16, *JS m-tpt 30, JH o-tbn 32, TL o-tpt 12 + 4, TL -tpt - BB clt - CH ten ad-lib over ens 8 + 2*

E-4792-W: *JS o-tpt 16, JH o-tbn 16, BB clt 14, JS o-tpt 16, CH ten chase with ens 16, TL o-tpt chase with ens 16, BB clt 16, FH pno 16, CH ten bk 2*

Discernible differences of takes:

E-4788-W: *first two bars of JS tpt solo* in first chorus (strain C) after second clt solo (2nd strain B stop-time): 1 quarter note C (upbeat); 1 half note C, one quarter pause, 1 quarter note C (bar 1); 2 eighth notes Db, 1 quarter note Db, 1 eighth note Db, 1 quarter note Eb, 1 eighth note Eb, 1 eighth note Db (bar 2)*

E-4789-W: *first two bars of JS tpt solo* on first chorus (strain C) after second clt solo (2nd strain B stop-time): 1 quarter note C, 1 eighth note Bb (upbeat); 2 quarter notes C, 1 half note Ab (first bar); 1 eighth pause, 1 quarter note Eb, 1 eighth note C, 2 quarter notes Eb*

024 THE DIXIE STOMPERS

New York,

Mar. 23, 1927

Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman, *Buster Bailey* – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Don Redman – voc (2); Don Redman (or *Duke Ellington*) – arr (3)

143637-1 Wabash Blues

Har 407-H,

Chronological Classics 580

143638-3 The Wang Wang Blues

Har 407-H,

Chronological Classics 580

143639-2 St. Louis Shuffle

Har 467-H,

Chronological Classics 580

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “*Wabash Blues. I believe this is Morton, very squarely on the beat phrasing. And compare the sound to Harrison’s on ‘Wang Wang Blues’. Isn’t it a little different?*” Yes - but Harrison solos at the tune’s end.

This Harmony session suffers – as others with this label – from the economy to use as many musicians as ultimately needed only. Which means in our case here that the first trumpet player – who normally does not solo ad-lib – is dropped out of the personnel. Thus, Joe Smith is obliged to take over first-part duties what, yet, does not prevent him from soloing on these sides.

It is very surprising not to hear any clarinet solo from Buster Bailey. Although he is listed as present in most discographies, I believe that he is not at the session. He certainly would have got his fair share of soloistic business. And the clarinets are very probably two only in the introduction to ‘Wang Wang Blues’. Carmello Jejo of the ‘Savoy Bearcats’ fame has been named by some people early on in jazz research, but there is nothing to hear which reminds me of this player. It should be mentioned that our listening group have identified Jejo on a number of Clarence Williams band recordings, where usually Buster Bailey, Ben Whittet or Benny Waters had been named in the past. We now are well aware of Jejo’s playing characteristics. But nothing of these at this session!

And listen to Kaiser Marshall with his Zildjian hand-cymbal all through the whole session: very beautiful. In all, this is a very nice blowing session with much jazz! Only, that Columbia – mother company of Harmony – had much better electric recording equipment for their own label. Therefore, the muddy sound of these sides.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Duke Ellington (arr)(3).*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Record Research 33-13: 2 tp (Joe Smith, Tommy Ladnier); 1 tb (Jimmy Harrison); 3 reeds (Redman, alto & vocal, Hawkins tenor); piano; banjo; tuba; drums*

- Rust*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.200: Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey or Carmello Jejo, clarinet & alto sax; Don Redman, clarinet, alto sax & vocal; Coleman Hawkins, clarinet & sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Jejo’s name was listed as clarinetist on this date, as far back as ‘Hot Discography’ (1938), presumably from information given Delaunay by ex-Henderson musicians, possibly Hawkins, Cole or Marshall, then in Europe. Since there are no clarinet solos, it is impossible to tell aurally. By May 1927, Jejo was in South America with Leon Abbey.”*

- Rust*4,*6: Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d. “Carmello Jejo (or Jari) has been named as a possible replacement for Bailey, but the absence of any cl solos renders verification impossible.”

Solos ad-lib:

143637-1: *JS o-tpt lead 16, CH ten 16, BM o-tbn 16, TL o-tpt 16, TL m-tpt 14, JH o-tbn 2 + 16*

143638-3: *JH o-tbn bk 2, JH o-tbn bks 1 + 1, CH ten 4, JH o-tbn bk 2, TL o-tpt 14, TL o-tpt 32, JH o-tbn 16, CH ten 34, TL o-tpt 7*

143639-2: *JH o-tbn bk 2, JS o-tpt 2, CH ten 14, DR alt bk 2, CH ten bk 2, ?BM o-tbn 4, JS o-tpt 8, TL o-tpt over ens 16*

025 FLETCHER HENDERSON'S ORCHESTRA

New York,

c. Apr. 1927

Russell Smith, Joe Smith – tpt; Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms

2827-2 Swamp Blues

Pm 12486,

Chronological Classics 580

2828-2 Off To Buffalo

Pm 12486,

Chronological Classics 580

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “(In ‘Swamp Blues’ – KBR) I think Morton, but has some of Harrison’s characteristics as well, so I am not too sure.” I – KBR - believe in Harrison!

And another cheap recording label, the declining Paramount company. The sound leaves much to be desired, and the band is diminished, two trumpets and one trombone only. Walter C. Allen suggests Bennie Morton on trombone, but I hear Harrison’s tone, approach and his dramatic phrasing, possibly a bit subdued, but not Bennie Morton. The clarinet solo in ‘Swamp Blues’ as attributed to Don Redman in ‘Hendersonia’ shows nothing of Don Redman’s characteristics and would thus be Buster Bailey’s, and certainly is played in Bailey’s assured style and his rhythmic strength. So, I assume Bailey as the originator. On the second title Redman is heard soloing on alto for a whole chorus, what certainly is difficult to find in Henderson’s recorded repertoire.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.201*: Joe Smith, poss Russell Smith, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets, and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Suggested 2nd trombone in some passages is probably explained by Joe Smith’s low-register unison trumpet; cf. Bessie Smith’s ‘Young Woman’s Blues’.

- Rust*4,*6: Joe Smith -?Russell Smith -t; ?Benny Morton -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

2827-2: JS o-tpt 10, BB clt 12, JH o-tbn 8, FH pno 8, DR alt 11, JH o-tbn 8, JS o-tpt 6, JS o-tpt over ens 6

2828-2: BB clt 4, CH ten 8, DR alt 32, JS o-tpt 16, JS o-tpt 8, BB clt obl 16, BB clt 8, BB clt obl 8

026 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Apr. 27, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman alt, clt, sop; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

June Cole – voc (1); Don Redman – arr (2,3,4,5,6,7); Fletcher Henderson – arr (5,6,7)

38159

Oh! Lizzie

Vic unissued

not on LP/CD

38496-1

St. Louis Shuffle

Vic uniss. on 78,

Neatwork RP 2016

38496-2

St. Louis Shuffle

Vic 20944,

Neatwork RP 2016

38496-3

St. Louis Shuffle

BB B-10246,

Chronological Classics 580

38497-1

Variety Stomp

X LVA 3013 (LP),

Bluebird ND90413

38497-2

Variety Stomp

BB B-10246,

Neatwork RP 2016

38497-3

Variety Stomp

Vic 20944,

Chronological Classics 580

‘Oh Lizzie’ had already been tried at Henderson’s first Victor session on 11 March 1927 (session 139 above), but this second attempt also was of no avail. It would be interesting to discover the cause. The band was in full flight at this time as can be heard from the other two titles recorded, and in my assumption, they could play everything laid down in a jazz arrangement.

‘St. Louis Shuffle’ contains a passage by a soprano sax-lead reed section, with probably Redman playing first parts on soprano. Buster Bailey’s clarinet obligato over the first chorus seems to be identical on all three takes and probably it thus is not really ad-lib.

As to Fletcher Henderson’s arrangement of the third title, W.C. Allen in ‘Hendersonia’, p. 497 wrote: “‘Variety’ (March 16, 1927, p.47) had a news item about a new tune named after that magazine, ‘Variety Stomp’, with lyrics by its editor, Abel Green, music by Jo Trent, and orchestration by Fletcher Henderson. Although the arranger of the published stock was Leonard Hayton, Fletcher himself, in a 1936 interview, stated that the Victor recording used his own arrangement.” This statement certainly makes me wonder as the style of the arrangement is undoubtably Redman’s with the whole-tone passages heard, like in all the Redman arrangements above of this period. I will probably stick to my assumption that this tune may be arranged by Redman as well.

I am uncertain of Bennie Morton’s improvised two four-bar solos in the beginning of ‘Variety Stomp’. W.C. Allen gives Bennie Morton, yet with a question-mark, and I hear phrases very near to Harrison’s. But this might as well be Morton under Harrison’s probable overwhelming influence on the youthful Morton. Compared to Morton’s solo in ‘Stockholm Stomp’ of session 138 he must have made a strong development in the intervening three months – in case this really is he.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d
 - B. Rust, *The Victor Master Book*, Vol. 2: 3 c; 2 tb; 3 s; p; bj; bb; d
 - W.C. Allen, *Hendersonia*, p.201: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba and vocal; Kaiser Marshall, drums. "Instrumentation and name of vocalist from Victor files."
 - Rust*4,*6: Russell Smith -Joe Smith -t; Benny Morton -Jimmy Harrison -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

38496-1-2-3: BB clt bk 2, BB clt obl over ens 10, JS o-tpt bk 2, BB clt obl over ens 10, CH ten 14, DR alt bk 2, JH o-tbn 8*
 CH ten bk 2, JH o-tbn 7, TL o-tpt 4 + 4 + 4, TL o-tpt 7, BB clt obl + bk 16

38497-1-2-3: BM o-tbn 4 + 4, JS o-tpt 4 + 4, DR alt 8, JS o-tpt 4, TL o-tpt obl over interlude 16, FH pno 4 + 4**, JH o-tbn 4 + 4,
 CH ten 8

Discernible differences of takes:

38496-1: first bar of ad-lib tbn solo* two bars after alto break (bar 67 of tune): 1 quarter note Ab (upbeat in bar 66), 2 quarter notes Ab – F, 1 eighth note D, 1 quarter note Eb, 1 dotted quarter note low Ab reaching into bar 68

38496-2: first bar of ad-lib tbn solo*, 2 bars after alto break (bar 67 of tune): 1 dotted eighth note Bb, 1 sixteenth note Ab (upbeat in bar 66), 2 eighth notes Bb – Ab, 1 quarter note Bb, 1 half note F

38496-3: first bar of ad-lib tbn solo*, 2 bars after alto break (bar 67 of tune): 1 dotted eighth note Bb, 1 sixteenth note Ab (upbeat in bar 66), 2 quarter notes Bb – Bb, 1 half note Ab

Alternative takes of 'Variety Stomp': Provided, that W.C. Allen's statement that take -3 of this title does not have Henderson's piano solo passages in the third chorus, is correct, the Neatwork CD RP 2016 cannot have take -3 as given on the CD cover, but must have take -1 and take -2 instead – in this playing order!

38497-1: last bar of second 4-bar piano solo**: FH's last pno chord G minor on third beat of last bar.

38497-2: last bar of second 4-bar piano solo**: FH's last pno chord G minor on first beat of last bar, followed by 2 single bass notes G – (lower) G.

38497-3: no FH 4-bar pno solos on this take.

027 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Apr. 28, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Benny Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Benny Carter – arr (1)

144063-2 P. D. Q. Blues

Col 1002-D,

Chronological Classics 580

144064-3 Livery Stable Blues

Col 1002-D,

Chronological Classics 580

M. Berger, E. Berger and J. Patrick's 'Benny Carter – A Life in American Music' states – to my greatest surprise – about Benny Carter's early arranging efforts: "The very first arrangements Carter brought in to the Johnson band were of popular tunes, 'Do, Do, Do' by Gershwin from 1926 Broadway musical 'Oh, Kay!', Gershwin's earlier hit 'Rhapsody in Blue', and Moonlight on the Ganges', a 1926 Tin Pan Alley tune whose possibilities he saw rather soon, for it was later a favorite of leading swing bands as well as jazz groups. These arrangements were never recorded. Such recognition came soon, however, when Fletcher Henderson asked Carter to arrange 'P.D.Q. Blues', which the orchestra recorded in 1927." This arrangement of 'P.D.Q. Blues' contains so many whole-tone passages and tricky rhythmic figures, favored mostly by white arrangers of this time – and by Don Redman – but not by Carter in subsequent efforts, that I would never have dared to attribute this work to the young Benny Carter. But, as the authors state that Henderson "asked" Carter to arrange 'P.D.Q. Blues' for him, there is no reason for me to doubt this statement.

'Livery Stable Blues' is arranged much closer to the style used by Carter later on. Unfortunately, we do not have any documented evidence of this, and it thus is my assumption that both title's arrangements are the young Benny Carter's work!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, *D. Carey, Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.202: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "The arrangement for P.D.Q. Blues may be a stock orchestration; the Columbia files state "Orchestration Given to Col. Phono. by Mr. Rockwell" for this session."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144063-2: CH ten 16, TL o-tpt 10, JH o-tbn 10

144064-3: JH o-tbn 1 bk, JS o-tpt 12, TL o-tpt 12, BB clt 10, JS o-tpt 4, JS o-tpt 13, CH ten 2, CH ten 8, JS o-tpt 8, JS o-tpt lead 8

028 FLETCHER HENDERSON & HIS ORCHESTRA

New York,

May 11, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Benny Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Don Redman – arr (1,2); Fletcher Henderson -ldr

144132-2	Whiteman Stomp	Col 1059-D,	Chronological Classics 580
144133-3	I'm Coming, Virginia	Col 1059-D,	Chronological Classics 580

Frank Driggs, Don Redman, Jazz Composer – Arranger’: “I wasn’t getting but twenty-five dollars an arrangement in those days, until Paul Whiteman gave me a blanket order for twenty arrangements at one hundred dollars a piece, and paid me the two thousand dollars right then and there. I was out of this world then, because the usual twenty-five dollars was all anyone was getting. I did ‘Whiteman Stomp’ for him and Fletcher, as well as others he recorded. Fats Waller sold Fletcher nine arrangements including ‘Henderson Stomp’ for a dozen hamburgers.”

Both titles with their arrangements by Don Redman superbly show the power and the potentials of the Henderson band in their classic period. One evening live listening to this organization would have left me drunk for a week! But certainly, W.C. Allen is right in pointing to the overloaded form of the arrangements, and – while showing us what Redman and the other musicians could do – it would have been much more jazzy if the soloists could have stretched out, instead of all the two and four-bar snippets they had to insert.

W.C. Allen has listed Henderson as pianist and Fats Waller added. After close listening I would suggest that all soloistic piano part are the work of Thomas Fats Waller, just because of the smooth and swinging performance of the pianist, especially the left-hand rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Don Redman (arr).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -a; Coleman Hawkins -cl -ts -bsx; Fats Waller -p; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.202*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, Fats Waller, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “(Fats Waller’s addition) confirmed by Don Redman.”

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fats Waller -p; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144132-2: CH ten 2+3+3, CH ten 2 bk, CH ten 2, JH o-tbn 4, CH ten 2, JH o-tbn 4, CH ten 8, CH ten 2, JH o-tbn 2, CH ten 1+1+1+1, BB clt 2 bk

144133-3: BB clt 3 bk, JS m-tpt melody 22, TFW pno 2 bk, TL o-tpt over clts 22, TL o-tpt 3+3, JH m-tbn 12, TL o-tpt 4, JH m-tbn 6, BB clt obl 7+8

029 THE DIXIE STOMPERS

New York,

May 12, 1927

Joe Smith, Tommy Ladnier – tpt; Jimmy Harrison – tbn;
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
Don Redman – arr (2,3); *Mel Stitzel – arr (3)*

144134-2 Cornfed!

Har 545-H,

Chronological Classics 580

144135-3 Variety Stomp

Har 451-H,

Chronological Classics 580

144136-1 The St. Louis Blues

Har 451-H,

Chronological Classics 580

Although all discographies list these titles with three trumpets, I believe there are only two, Russell Smith missing, as the sound of the first trumpet part is that of Joe Smith. Because the arrangement of ‘Variety Stomp’ is almost identical to that of the session of April 27, 1929, I believe that the band at this session is using the same arrangement, yet leaving out third trumpet and second trombone parts. The absence of two musicians would correspond to the economical practices of the Harmony label people, the more so when you consider that the tuba has been kept in the band!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Mel Stitzel (arr)(3).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Joe Smith, Tommy Ladnier -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.202*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums.

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144134-2: CH ten 8, JH o-tbn 4, CH ten 4, CH ten 6, JS o-tpt 8, BB clt 4, TL o-tpt 2+6

144135-3: TL o-tpt 4+4, JS o-tpt 16, CH ten 8, JS o-tpt lead 10

144136-1: TL o-tpt 2 bk, JS o-tpt – BB clt chase 12, JS o-tpt 12, JH o-tbn – TL o-tpt chase 16, BB clt 12, TL m-tpt 12, JS o-tpt over ens 12+12

030 GEORGIA STRUTTERS

New York,

May 23, 1927

Tommy Ladnier – tpt; Jimmy Harrison – tbn;
Edgar Sampson – alt, clt, vln; (*Happy Caldwell*) – ten, clt;

James P. Johnson – pno; Harry Hull – bbs;

Perry Bradford – voc, cymbal

144202-3 Rock, Jenny, Rock
144203-3 It's Right Here For You

Har 468-H,

Timeless CBC 1-073

Har 468-H,

Timeless CBC 1-073

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

And there certainly is nothing to add, except that this very important – and easy to verify – statement did not find its way into the Rust editions up to the present! (This, by the way, is my own reason not to trust anything anymore listed in Rust!) From my own listening experience and my audio memory I do not doubt Ladnier’s presence at all. Dan Vernhettes in his great book “Traveling Blues” on Ladnier’s life (p.125) is not as final as I am, but he ends his chapter on this recording thus: “*All this said, Tommy Ladnier can neither be excluded nor included as the cornetist (sic) at this Georgia Strutters session. Suffice to say, it is more likely that he is playing than that there should be anybody else.*” Given that Bradford only hired first-class musicians for this session, I have to ask if there could have been any other top trumpet player in Harlem, unknown and un-noted, and so much into Ladnier’s style just out of the blue? Certainly not! So, I myself definitely stick to Ladnier! By the way: he played trumpet when with Henderson. (Dan Qualey of Brooklyn, sponsor of Solo Art Records, received this information from Perry Bradford (Jazz Information Vol.1 No.19): “*The cornet player on Bradford’s Okeh record of ‘Lucy Long’, however, is Johnny Dunn, who also recorded with Bradford under the name of the Georgia Strutters, on Harmony, and the Gulf Coast Seven, on Columbia. Besides Dunn these discs, which many of our readers have inquired about, feature Garvin Bushell, clarinet; Brass, Field, drums; and ‘Speed’, banjo*”)

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

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

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

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

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

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

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

Order of solos:

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

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

Notes:

- Rust*2: Bubber Miley cnt; Jimmy Harrison tbn; same unknown clt; Edgar Sampson alt, vln; Ben Waters ? ten; Willie The Lion Smith pno; Gus Horsley bjo; unknown bbs; unknown dms; Perry Bradford vcl
 - Rust*3,*4,*6: Jabbo Smith, c; Jimmy Harrison, tb; Herschel Brassfield, cl; Edgar Sampson, as, vn; Willie The Lion Smith, p; ? Gus Horsley, bj; ? Harry Hull, bb; unknown, d; Perry Bradford, v
 - Storyville 31 p. 32, Chris Hillman (1970): "Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic! – KBR) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records (Rust*3 – KBR) as Jabbo Smith. Aurally this identification is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner would tend to mask Ladnier's strong individual style all the trademarks are there to be heard of one listens carefully. The titles are 'Rock, Jenny Rock' and 'It's Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier's presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."

031 THE LOUISIANA STOMPERS

New York, c. Sep./Oct. 1927

Joe Smith – tpt; Jimmy Harrison – tbn;

Don Pasquall, Buster Bailey – alt, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx

2859-1 Hop Off

Pm 12550,

Chronological Classics 580

2860-2 Rough House Blues

Pm 12550,

Chronological Classics 580

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "Unlike Allen in 'Hendersonia' I suggest Harrison here, I think the solo swings in his relaxed way. And notice the break, the way he "lands" on the second of the bar, just like in the Columbia version." So did I – KBR.

This session for Paramount again has a reduced personnel (see session 025 above) and there seems to be one trumpet only, Joe Smith.

The trombone player very certainly is Jimmy Harrison, and not Bennie Morton as given by most discographies. And it is most interesting to hear Hawkins handle the bass sax below the band. By the way, he cocks up the rhythm in his break on the second title!

This is not the big-band music we are accustomed now from the Henderson band. But it is fine music, very bluesy and sensitive, by top musicians of their time.

Notes:

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

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Coleman Hawkins -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj.

- W.C. Allen, *Hendersonia*, p.244: possibly Russell Smith, Joe Smith, trumpets; probably Benny Morton, trombone; Buster Bailey, clarinet and alto sax; Don Pasquall, alto sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Coleman Hawkins, bass sax. "The above personnel is based on aural identification of the soloists and the general 'sound' of the band. This seems to be a small group from the large band; no drums are audible. On the other hand, some collectors do not believe this to be a bona fide Henderson item; one collector has proposed to me (W.C. Allen – KBR) that this was by the Charlie Johnson band, citing the presence of a violin (Edgar Sampson), although I cannot hear any such instrument on my copy; another has proposed that this is by the Savoy Bearcats, although this group, led by Leon Abbey, was in South America at this very date. 'Hop Off' is the same tune as on the Brunswick and Columbia versions (below), despite different composer credits. Joe Smith's work here, by the way, is much in Ladnier's style."

- Rust*4,*6: Joe Smith -?Russell Smith -t; ?Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -as; Coleman Hawkins -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj.

Solos ad-lib:

2859-1: CH bsx 2 bk, JS o-tpt lead 32, BB clt obl 8, BB clt 16, JS o-tpt 16, JH o-tbn 4, CH bsx 4

2860-2: JS m-tpt 4, JS o-tpt lead 12, CH bsx 2 bk, JS m-tpt 2 bk, JS o-tpt 2 bk, JH o-tbn 2 bk, DP alt 2 bk

032 CLARENCE WILLIAMS' ORCHESTRA

New York, c. Oct. 1927

Ed Allen – cnt; Jimmy Harrison – tbn;

Buster Bailey – alt, clt; Coleman Hawkins – ten;

Clarence Williams – pno; Cyrus St. Clair – bbs

2887-2 Shake Em Up

Pm 12587,

Frog DGF 37

2888-2 Jingles

Pm 12587,

Frog DGF 37

Here we certainly have a unit from the Henderson band again, this time band-mates Bailey and Hawkins, and definitely Jimmy Harrison on trombone.

Notes:

- Storyville 21: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p219: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Coleman Hawkins -ts; Clarence Williams -p; Cyrus St. Clair -bb.

033 THE DIXIE STOMPERS

New York, Oct. 24, 1927

Russell Smith, Tommy Ladnier – tpt; Jimmy Harrison – tbn;

Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo;

Don Redman – arr (2); Jack Purvis or Robert Haring – arr (3)

144896-2 Black Maria

Har 526-H,

Chronological Classics 580

144897-2	Goose Pimples	Har 545-H,	Chronological Classics 580
144898-2	Baltimore	Har 526-H,	Chronological Classics 580

The band obviously use a rather boring stock arrangement on the first title, with little room for soloing. The clarinet section comprises two clarinets only, preferably Bailey and Pasquall, both of them documented clarinet masters. Did Hawkins refuse?

The two other titles are full of beautiful soloing by Ladnier, Harrison and Hawkins. And even the bandleader gets his fair share of Performance in the fast 'Goose Pimples'.

R. Sudhalter, *Lost Chords*, p.474: "A story persists that the Henderson band used a (Jack – KBR) Purvis arrangement on its record of 'Baltimore', done for Harmony (as the 'Dixie Stompers') October 24, 1927. The orchestration is in fact a publisher's "stock", written by Robert Haring, Sr. But in view of the trumpeter's (Purvis – KBR) activities, its easy to infer that Purvis was at the session and may have brought the arrangement with him."

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Joe Smith, Tommy Ladnier (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Tommy Ladnier -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj.

- W.C. Allen, *Hendersonia*, p.244: Russell Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Pasquall, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjos sax.

"Instrumentation seems to be as above; I hear no tuba or drums, the trombone taking the bass part on 'Baltimore'. Some of the piano comping is reminiscent of Fats Waller, who was indeed in New York during this period; but the solos do not sound much like Waller."

- Rust*4,*6: Russell Smith -Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; ?Don Redman (2) -Jack Purvis (3) -a.

Solos ad-lib:

144896-2: CH ten 9, RS o-tpt 2, CH ten 14

144897-2: TL o-tpt 2 bk + 16, JH m-tbn 12, FH pno 4, DP alt 4, CH ten 16, FH pno 16, FH pno 8, CH ten 24, TL m-tpt 24, TL m-tpt coda 8

144898-2: TL m-tpt 4, CH ten 16, TL o-tpt 6, BB clt obl 16, BB clt 8

034 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Nov. 04, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Jimmy Harrison – voc breaks (2); Donald Lindley – arr (1)

144954-3 A Rhythmic Dream

Col uniss. on 78, Chronological Classics 580

144955-3 Hop Off

Col 35670, Chronological Classics 580

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "Definitely Harrison (and I share your enthusiasm for this track, a favorite!)"

The first title, first issued by Jerry Valburn on his Meritt label in 1989, is a study of modern composition using whole-tone scales and augmented chords, certainly interesting as "a very modernistic, for its time, piece of music" (LP cover notes), but unrewarding for the jazz-buff. But it is impeccably played by the band. Although I have given the Henderson piano solo parts as ad-lib (see below), I am not at all convinced that they are not part of the composition.

This version of 'Hop Off' is my all-time favorite of the classic Henderson band. It is full of great jazz soloing, with off-beat and blues phrasing, instrumental wit and swing, with a minimum of arrangement only, and a great deal of ad-lib playing by the whole big band without ending in chaos. Fantastic. Hear Kaiser Marshall's beautiful breaks on his Ziljian hand-cymbal, and trombone cum tenor sax holding their bass-notes for three bars at the start of the last chorus. I have followed W.C. Allen's observation that the 16-bar trumpet solo after the clarinet chorus is divided into two 8-bar half-choruses for first Tommy Ladnier and second Joe Smith. Smith with his smoother tone is standing closer to the microphone.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Jimmy Harrison -t -v (2); Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.245: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Pasquall, clarinets and alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel is probable, based on identification of soloists and his regular playing personnel. The Driggs LP booklet errs in attributing vocal breaks and arrangement to Don Redman."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d; Donald Lindley -a (1).

Solos ad-lib:

144954-3: FH pno 8, FH pno 8

144955-3: TL o-tpt 4, TL o-tpt lead 16, CH ten 8, JH m-tbn 16, BB clt 16, TL o-tpt 8, JS o-tpt 8, CH ten 4, JH voc 2+2 bks

035 **FLETCHER HENDERSON'S COLLEGIANS**

New York,

Nov. 26, 1927

Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;
 Buster Bailey, Don Pasquall – alt, sop, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
 Andy Razaf - voc
 7622-3 Dear, On A Night Like This Ban 6128, Chronological Classics 572
 7624-1 There's A Rickety Rackety Shack Ban 6129, Chronological Classics 572
 7624-2 There's A Rickety Rackety Shack Reg 8442 not on LP/CD
 7638-3 Sorry Ban 6154, Neatwork RP 2016
 7638-4 Sorry Ban 6154, Chronological Classics 572

This certainly is one of the least known Henderson sessions. Henderson's authorship of the first title has even been denied for a long time (see Rust*3 where it is omitted). Yet, when listening to these titles it becomes obvious that Rex Stewart in his book "Boy Meets Horn" did remember quite correctly his own presence here. As always in musicians' remembrances facts have been mixed and changed, and thus Stewart certainly was wrong when attributing "Whiteman Stomp" to this very recording session (see below)! (Or did he perhaps also play on the "Whiteman Stomp" session of May 11, 1927?) W.C.Allen already assumed Stewart's presence in RR 19 as early as 1960, yet also to admit Ladnier's presence as a possibility! This did not find entrance into any discography up to now although the stylistic characteristics of the trumpet/comet solo late in both takes of "Sorry" are clearly Stewart's. His own recollection, yet, should be proof now! But what fantastic hot solos Rex was able to deliver at this early time! His solos here, yet, are not played muted as noted by W.C.Allen in RR 19, but open. Allen's supposition certainly is caused by the sound quality of the ARC recordings which leaves much to be desired.

Rex Stewart was off and on with the Fletcher Henderson band in 1927 and 1928, requested from Horace Henderson's Wilberforce band whenever it was necessary to fill a vacant chair until Bobby Stark joining the band.

Rex Stewart, Boy Meets Horn, p. 114: "... It was on this date that Don Redman's Whiteman Stomp was produced. The other side of the record was a ballad, Dear, On A Night Like This, and there's a little story to be told. We made what we thought was a perfect take the first time but, on hearing the playback, smack in the middle of Russell's high and muted solo, just 16 bars before the end, we heard a foreign cluster of sound. This was just a problem that prevented Henderson's band (and others) from being recorded to best advantage."

W.C. Allen in 'Hendersonia' attributes the trumpet solo in '... Rickety Shack' to Bobby Stark. Obviously, Allen had no knowledge of Rex Stewart's memory on this session at the time of writing his monumental bio-discography. But now that we have Stewart's 'Boy Meets Horn' we know, and we clearly recognize Stewart's hot and urgent horizontal improvising as different from Bobby Stark's vertical approach.

W.C. Allen lists only one trombonist, Bennie Morton, but adds that alternately Jimmy Harrison may be present instead. As we do not hear any trombone solo spot, I severely doubt Harrison's presence.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Record Research 19-13: "... The first trumpet solo on SORRY might be Joe Smith, and a hotter muted near the end might be Ladnier or Rex Stewart."

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms); Andy Razaf (vcl).

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Jimmy Harrison, Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Andy Razaf -v.

- W.C. Allen, *Hendersonia*, 245: probably: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, trombone; Buster Bailey, clarinet, alto sax; Jerome Pasquall, soprano & alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums; Andy Razaf, vocals. "Instrumentation seems to be as above; of the trumpeters, only one is heard in solos, playing in a new fast-fingering style totally unlike anything Ladnier had played – presumably Stark, in his recorded debut."

- Rust*4,*6: probably Russell Smith -Joe Smith -Bobby Stark -t; Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -ss -as; Coleman Hawkins -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Andy Razaf -v.

Solos ad-lib:

7622-3: AR voc 32, no ad-lib solos
 7624-1: AR voc 32, RexSt o-cnt 16
 7638-3-4: RS o-tpt straight 30, AR voc 32, CH ten 8, RexSt o-cnt 2+16

Discernible differences of takes:

7624: as take -2 has not been reissued differences could not be determined!
 7638-3: no ad-lib clarinet in final ensemble (16 bars)
 7638-4: Buster Bailey plays ad-lib clt obligato over final ensemble (16 bars)

036 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 14, 1928

Russell Smith, Joe Smith, Bobby Stark – tpt;
 Bennie Morton, Jimmy Harrison – tbn;
 Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;
 Bill Challis – arr (2)

145763-3 King Porter Stomp

Col 1543-D,

Chronological Classics 572

145764-3 "D" Natural Blues

Col 1543-D,

Chronological Classics 572

'King Porter Stomp' shows the classic Henderson band in all its glory, with tremendous improvised solos, an unbelievable musical looseness in playing their head-arrangement parts, filling open areas with fitting ad-lib playing, and swinging like mad. This is Henderson at his best. The band is known to have played 'King Porter Stomp' in engagements much longer than the limited time allowed by the 78 recording. They have enlarged its duration as long as 45 minutes as has been told. The arrangement is a head-arrangement developed by the band based on Hawkins' suggestion as has been reported.

'D Natural Blues' is an arrangement by Bill Challis, showing very little solistics, and thus does not reach musical heights like the first tune.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

- W.C. Allen, *Hendersonia*, p246: Russell Smith, Joe Smith, Bobby Stark, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, clarinet; Don Pasquall, clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel is reconstructed from identification of soloists and his regular playing personnel of the time" "(King Porter Stomp – head arrangement, based on Hawkins' ideas."

- Rust*4,*6: Russell Smith, Joe Smith, Bobby Stark -t; Jimmy Harrison, Benny Morton -tb; Buster Bailey -cl; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Bill Challis -a.

Solos ad-lib:

145763-3: BS o-tpt 23, CH ten 1+16, JS m-tpt 16, BB clt 1+16, JH m-tbn 16

145764-3: BS o-tpt 12

037 **THE DIXIE STOMPERS**

New York,

Apr. 06, 1928

Rex Stewart, Bobby Stark – tpt; Charlie Green – tbn;

Buster Bailey – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Don Pasquall - bsx; Kaiser Marshall – dms;

Maceo Pinkard – arr (3)

145975-1 Oh, Baby!

Har 636-H,

Chronological Classics 572

145976-1 Feelin' Good

Har 636-H,

Chronological Classics 572

145977-2 I'm Feelin' Devilish

Har 974-H,

Chronological Classics 572

I append this session – which very certainly does not include Jimmy Harrison – as a dedication to my highly esteemed late co-collector Claus-Uwe Dürr, who, during our discussions of Jimmy Harrison recordings, insisted on Harrison's sole presence as trombonist at this session. Much too late in my life I got into contact with this modest and most pleasant man. Yet, I still have to contradict his insists: judging from the micro-rhythms played by the trombone, it certainly is Charlie Green, but technically surprisingly akin to Harrison, probably because of Harrison's encompassing influence on other musicians of his circle.

As will be discussed later in this work, it is difficult to discriminate the trumpet soloists. Stewart's and Stark's styles are rather similar in their virtuosic approach. It will, yet, be my aim to distinguish one from the other, and I hope to find correct answers. A couple of notes re this similarity in earlier publications will be most helpful in this respect. First, let me cite Hendersonia, p.247: "The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but when these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never played with Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green – c.f. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax."

So, everything has been said here, except that it seems to be Stark all over the first title, probably Rex Stewart playing lead after Stark's growl solo and before Green's trombone solo in 'Feelin' Good', and the trumpet break in the middle of the last chorus. In 'I'm Feeling Devilish' it seems to be Stark again all over. If it wouldn't have been for Stewart's recollection as above, I would probably have denied his presence on this session at all. It should be added that Stewart's style at this time was strongly influenced by Louis Armstrong whereas Stark displays a fast and more technical approach to his playing, using open final vibrato.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Bobby Stark, Rex Stewart (cnts); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust*3: Bobby Stark -t; Jimmy Harrison -tb; Buster Bailey -cl-ss-as; Jerome Pasquall -cl-as-bs; Coleman Hawkins -cl-ts; Fletcher Henderson -p-ldr-a; Kaiser Marshall -d.

W.C. Allen, *Hendersonia*, p247: Rex Stewart, Bobby Stark, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Jerome Pasquall, bass sax; Kaiser Marshall, drums. "The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never player with Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green, cf. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax."

- Rust*4,*6: Rex Stewart -Bobby Stark -t; Charlie Green -tb; Buster Bailey -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p -dir; Jerome Pasquall -bsx; Charlie Dixon -bj; Kaiser Marshall -d.

Solos ad-lib:

145975-1: BS m-tpt 6, CG o-tbn 2 bk, BS m-tpt 6, CH 2+6, BS m-tpt 2+8, CH ten 16, BS m-tpt 8, CH ten 8, BB clt 14, CG o-tbn 2+8, BB clt 6, CG o-tbn 2+15, BS m-tpt 6

145976-1: CH ten 16, BS m-tpt 8, CH o-tbn 6, RexSt o-cnt 5, CG o-tbn 17, BB clt 8, CG o-tbn 6, DP bsx 2 bk, BS m-tpt 16, CH ten 2, CG o-tbn 2, BB clt 2, RexSt o-cnt 2

145977-2: BB clt obl 16, BS o-tpt 8, BB clt obl 8, BB clt 30, BB clt obl 24, CH ten 16, CG o-tbn 8, CH ten 6, BS o-tpt 18, DP bsx 8, BB clt obl 10

038 CHARLIE JOHNSON AND HIS PARADISE BAND

New York,

Sep. 19, 1928

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

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

Every time the Johnson band was in the studio, the Victor people restricted the band's output to three titles. Even more so, they rejected one of these few titles on this and the last Victor session. Can it be that the band was undisciplined or unrehearsed? Just think of Victor's attempt to use Eddie Condon to bring a rehearsed Fats Waller band to the studio!

So, the first title had been rejected. For what reason I dare to ask? For me, this session marks the climax of the whole Charlie Johnson output. "The Boy In The Boat" certainly is one of the greatest recordings in classic jazz, "Walk That Thing" is a fantastic early swinger. What then might have been the cause for the failure of "Gettin' Away From Me"? I'd certainly give a lot would somebody offer me a test pressing!

At least we can be certain now of the whole personnel. Leonard Davis had come over from Arthur Gibbs. He had stayed with Gibbs from summer 1927 until summer 1928. Before Gibbs he had played with Edgar Hayes and his Symphonic Harmonists at the Alhambra Theatre from 1926 until summer 1927. Now with Johnson he teamed with Sidney de Paris, one of the real great growl and hot trumpeters, for me much more impressive than Bubber Miley with the Duke. I can only wonder what the Duke could have made with de Paris in his band. (Did he ever try to hire him?). Where Miley was stuck in his Johnny-Dunn influenced triplets and rather stiff phrasing, de Paris owns a fantastic looseness which enables him really to preach and talk on his trumpet. And then we have Harrison, one of the greatest stylists and giants of classic jazz. What a wealth of brass players!

On saxophones the always reliable Ben Whitted, with Johnson from the early twenties on. He always played the clarinet solos with the band and was responsible for arranging the hits of the day. Reportedly he did arrange Louis Armstrong's solos harmonized for the brass. Young and promising Edgar Sampson had also come over from Arthur Gibbs as steady member of the band. It is interesting to note, that Sampson, as a steady member of the band now, does not any longer play the violin on Johnson band recordings. Ben Waters and the rhythm section were the back-bones of the whole aggregation.

"The Boy In The Boat" has been called "the black diamond of early jazz" somewhere in a book the title of which I am unable to recall. But listen to the row of solos: first Harrison, then de Paris with a call-and-response pattern, first with Whitted, then with Harrison's voice. De Paris here is absolutely equivalent with everything Cootie or Tricky Sam could do. The answering voice is unmistakably Harrison. And then listen to the great but unsung George Stafford using some recent devices for drummers, a choked high-hat in take -1 and a hand-high-hat in take -2. This recording is absolutely fantastic, only that take -2 is very slight degree better to my taste.

The arrangement must be Ben Water's. When the author of this little article played this very title at the Breda Jazz Festival in 1972, the door opened and in walked Benny Waters, immediately shouting into the room "Hey, that's my arrangement!" On the other hand he told pianist Keith Nichols, that the arrangement was Ken Macomber's, who as a young white arranger made the rounds through Harlem trying to sell his arrangements, using his beautiful young wife as bait to gain attention. Stylistically the arrangement is pure Waters! Fats Waller's "Squeeze Me" was originally titled "The Boy In The Boat" just as this "The Boy In The Boat" here was recorded as "The Rock" (STORYVILLE 35).

"Walk That Thing" is not as outweighed, but it nevertheless has beautiful soloing by Whitted on clarinet, de Paris on C1 (strain C / verse II) and probably Davis on D1 (Verse III / strain D). But the peak are Harrison's solos in all three takes, take -2 the least perfect. As takes -1 and -3 are very similar in Harrison's solo and take -2 differing mostly in the breaks, the recording order might originally have been take -2, take -1 and take -3. And then St.Clair's majestic tuba breaks in the last chorus, together with Bobby Johnson's banjo breaks and Stafford's drum artistics: fantastic!

Tunes structures:

47530 *Gettin' Away From Me* Victor
unissued

47531-1 *The Boy In The Boat* *Key of Gm (Bb)* Victor, Bluebird
(Intro 12 bars ens)(A1 Verse I 16 bars clts in harmony - brass)(B1 Chorus 16 bars AA' Harrison tbn - clts riff)(C1 Verse II (Vamp ?) 11 bars (!) clts in harmony /clts 7, ens 4)(D1 Chorus 12 bars De Paris 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

arrangement: Benny Waters (Ken Macomber?) / composer credit is: C. Johnson

47532-1 *Walk That Thing* *Key of C* Victor

(Intro 8 bars /pno 4, ens 4)(A1 Chorus 32 bars AA' Waters ten)(B1 Verse 20 bars AA' Waters ten - ens)(C1 Verse II 16 bars AA De Paris 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 of C* Victor

same as 47532-1

47532-3 *Walk That Thing* *Key of C* Victor, Bluebird

same as 47532-1

Discernible differences of takes:

47531-1 *Chorus D1: Stafford plays choked high-hat*

Chorus D2: Harrison shouts "Yes, yes, yes, yes, yes; preach that thing, brother low-down, do!"

47531-2 *Chorus D1: Stafford plays hand cymbal*

Chorus D2: Harrison shouts "Oh, preach that thing, brother, preach it now; preach it Kid!"

47532-1 *ten solo Chorus A1: Waters starts with five notes, 1 eighth note (g), 1 quarter note (g), 3 eighth notes (g-eb-e)*

tpt solo in strain C1 (Verse II): tpt plays a three-quarter rhythm in second half of strain C1,

breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a syncopated downward sequence

47532-2 *ten solo Chorus A1: Waters starts with three evenly played notes (g),*

breaks in tbn solo: no arpeggio

47532-3 *ten solo Chorus A1: Waters starts hesitatingly with three nearly evenly played notes (g),*

breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a downward sequence with 2 eighth notes and 1 quarter note (not syncopated)

039 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

This elusive coupling was only issued on a 7" Marathon disc. The small size of the disc resulted in very narrow groove which in turn made the sound of the disc very muddy. The first reissue of these two sides came out on John R.T. Davies' Ristic 28 in 1969, announced as "the greatest sleeper of recent years". As I have been told a whole cardboard box full of this very record, had been discovered in the 1960s in Europe – probably France? – unknown until then. Davies reissued the item and I was lucky enough to get hold of a copy through the very great services of Dick M. Bakker, then of Deventer, The Netherlands. My immediate reaction when listening was, that this band was in many respects akin or even identical with the Charlie Johnson Band. Certainly, there was Jimmy Harrison on trombone, Ben Waters on tenor and George Stafford on drums. I wrote a letter to John R.T. telling him my suggestions, but he wanted to have none of it. The reader may imagine my satisfaction when Rust*4 listed exactly what I had distinguished.

Particulars of the tune "Dusky Stevedore" and its issue and publication can be found in Bruce Bastin 'Never Sell a Copyright', p.44/45.

The personnel for this recording can only be concluded aurally and seems to be as given above. There seem to be two trumpets because of the thickness of sound and because certainly the arrangement required two, but only one can be distinguished clearly. And this player seems to be Leonard Davis with his majestic horn (listen to Eddie's Hot Shots for a sample of his great trumpet playing). He seems to be the only trumpet soloist here. Then we hear unequivocally the one and only Jimmy Harrison on trombone. Ben Whitted might be on first alto, because he was the saxophone leadman with the Johnson band. Presuming this to be the Johnson band the other alto has to be Edgar Sampson, who was with the band from mid-1928 on, just as Leonard Davis was. Although I do not know any Sampson solo that early, I assume that Sampson – as successor to Benny Carter – might have been under his influence. This could be a clue to the alto solo in the second title. The tenor solo in the beginning of the first title certainly sounds like what we have come to know of Ben Waters. Yet, when asked late in his life, Waters denied his presence here. Well, I have become aware of so many errors of memory and judgement of the surviving musicians in my research, that I am inclined not to believe in Waters' memory here. The rhythm section certainly is the one of the Johnson band. Only, that the presence of a piano cannot be stated with certainty. So, can it be the case, that the Johnson band recorded without their leader? For contractual reasons? Or because Charlie Johnson just did not care? Or because he simply was "upstairs" gambling? We do not know, yet the music is fantastic!

"Dusky Stevedore" follows the published arrangement of the Triangle Music Company of Joe Davis, as do the recordings of Thelma Terry and the Mills Hotsy Totsy Gang of the same year. The staff arranger might have been Bob Haring as with the next title. Great soloing by Waters (?), Whitted and Davis.

"Take Your Tomorrow (Give Me Today)" is a stock arrangement definitely by Bob Haring, published by the Triangle Music Company. Very typical Jimmy Harrison solo in chorus A3 and a very Carterish eight bar solo by the second alto player, who in my estimation must be Edgar Sampson (in this relation I would like to ask the reader to listen to Clarence Williams' "Zonky" and "You've Got To Be Modernistic" of December 3, 1929. I think that we have the same musician here.)

And then the fantastic punch and swing of the band! What an aggregation!

Once again, at (*) we have the device of starting a new chorus or bridge – in this case – on the two last bars of the preceding unit, just as before in "Charleston's The Best Dance After All". See there!

Notes:

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

- *Jazz Directory Vol. Five 1955: not listed*

- *Rust*2: not listed*

- *John R.T. Davies, LP cover of Ristic 28: 2 tpts; tmb; alt; poss. Buster Bailey – clt, alt; Prob Prince Robinson – ten; Cyrus St. Clair – bbs; prob Leroy Harris – bjo; unknown – dms (Tom Lord in 'Clarence Williams' gives the same personnel)*

- *Rust*3: 2 unknown - tpt; unknown - tbn; unknown - alt, clt; unknown - alt; Ben Waters - ten; ?Mike Jackson - pno; unknown - bjo; unknown - bbs; unknown – dms*

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

Tunes structures:

31339-2 Dusky Stevedore Key of F / Bb / Ab

Marathon

(Intro 8 bars ens)(A1 Chorus (F) 32 bars AABA Waters (?) ten - ens)(B1 Verse I 20 bars ens)(Bridge 8 bars ens modulation to Bb)(A2 Chorus (Bb) 32 bars Whitted (?) clt)(C1 Verse II (Vamp ?) 20 bars / ens 4, Davis tpt 8, Sampson (?) alt 4, ens 4 - modulation to Ab)(A3 Chorus (Ab) 32 bars /ens - Davis tpt lead 16, saxes 8, ens 8)(Coda 4 bars ens) arrangement: stock arrangement possibly by Bob Haring (see also Thelma Terry on Columbia and Mills' Hotsy Totsy Gang on Duo) (Bruce Bastin, 'Never Sell A Copyright', p. 45) / composer credit is: Razaf & Johnson

31340-2 Take Your Tomorrow (Give Me Today) Key of F / Bb / Ab

Marathon

(Intro 6 bars ens)(Verse 8 bars ens)(A1 Chorus (F) 32 bars AA' saxes)(A2 Chorus (F) 32 bars / Davis tpt 16, Waters (?) ten 16)(Bridge 4 bars Davis 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)

Arrangement: stock arrangement by Bob Haring (Bruce Bastin, 'Never Sell A Copyright', p. 45) / Composer credit is: (not having been able to inspect a copy of this rare disc, I would like to add that the composers of this tune were Andy Razaf and J.C. Johnson)

040 HENDERSON'S ROSELAND ORCHESTRA

New York,

Apr. 1929

Rex Stewart – cnt; Bobby Stark – tpt;
 Jimmy Harrison, *Charlie Green* (if at all) – tbn;
 Buster Bailey, Harvey Boone – alt, clt; Coleman Hawkins – ten, clt;
 Fletcher Henderson – pno; Clarence Holiday – bjo; *Del Thomas* – bbs;
 Benny Carter - arr

3798-B Freeze And Melt

Cam 9174,

Chronological Classics 572

3799-A Raisin' The Roof

Cam 9175,

Chronological Classics 572

W.C. Allen, *Hendersonia*, p.249: „*Personnel is reconstructed from identification of soloists and his playing personnel of the period. Cootie Williams was long thought to be one of the trumpeters, playing the growl solo on the second title, but on comparison with his Ellington work, they are really not at all alike. Panassie identifies the growl soloist as Rex Stewart, and I (W.C.Allen - KBR) agree. Rex had already learned growl technique from Bubber Miley, whereas Cootie has already left Henderson to join Ellington (mid Feb. 1929), and had not yet learned the growl style. His earliest known growl solos with Ellington do not occur until September 1929. The alto sax/clarinet soloist, other than Bailey, is not Benny Carter, who had already left to form his own band; perhaps it was Harvey Boone, who had joined this early. Driggs names Claude Jones as one of the trombones, but Claude did not come east until Henderson was with GREAT DAY in Atlantic City (late June 1929). I cannot hear any drums.*”

This again is one of the Henderson sessions where the band sounds fat and urgent using Benny Carter’s arrangements. As in session 152 it seems that Stewart plays the first trumpet parts, with Stark on second trumpet. But this would probably mean that Stark is the soloist of the growl solo on the second title. Yet, compared with other reported Stark growl solos (Henderson’s ‘The House Of David Blues’ et al.) this player here owns a stronger and straight-ahead yet less flexible tone than Stark and plays in an essential and not fast-fingered style, and therefore is very probably Stewart. The solo’s growl style is derived from Miley’s, whereas Stark’s growl style is rather similar to Cootie Williams’. The trombone soloist definitely is Harrison, Bailey solos on clarinet, Hawkins on tenor sax. The only questionable solo is in the last chorus of the second title, 8 bars on alto sax which probably come from Boone, not from Bailey. It certainly is a great pity that Kaiser Marshall is not on this session.

ADDENDUM 12-2021: Anthony Coleman, composer, pianist, and teacher at the New England Conservatory in Boston recently doubted my identification of Rex Stewart as growl soloist on ‘Raisin’ The Roof’, and I am inclined to follow him, against the opinions of Panassié and W.C. Allen respectively. He vividly denies Rex Stewart as soloist of the growl trumpet solo in ‘Raisin’ The Roof’.

I think, it all started with Columbia’s magnificent four-LP-Box ‘A Study In Frustration’ issued in the early 1960s, as I remember. Here, in the opulent booklet, Frank Driggs identified Cootie Williams as the growl soloist in ‘Raisin’ The Roof’, and listed him in the included discography as additional (first chair) trumpet player. Rust*2 – contemporary with the Columbia set – is the only discography that lists Williams as band member, as well, although as one of two trumpeters, only, Bobby Stark being the other one. (It should be mentioned that the Henderson band included three trumpet players from Louis Armstrong’s time with the band on. And thus, the Henderson band-book had three trumpet parts in their band-book, accordingly.) Russell Smith had left the band in late 1928 to join Lew Leslie’s ‘Blackbirds’ show. From then on, all discographies list Henderson’s trumpet section for this very title with the two names Rex Stewart and Bobby Stark. This, obviously, is due to Walter C. Allen’s profound and solid explanation in his ‘Hendersonia’ of 1971. And indeed, only two trumpets can be distinguished at this session. For many years, I shared this opinion – nobody but Cootie Williams would play such rhythmical phrases – only to be persuaded through Walter C. Allen’s ‘Hendersonia’, that this could not be Williams just for temporal reasons. Thus, the question being only: Stark or Stewart.

Cootie Williams himself – in Storyville 71-170 - recounts that he started to play growl solos with the use of a plunger-mute not earlier than about two months after joining the Ellington band. (A growl solo of the ‘Raisin’ The Roof’ kind would then be impossible to expect from Williams when with Henderson.) And Walter C. Allen writes: “*He (Cootie W. – KBR) is not heard using the growl style of Miley until some seven months later (thus ca. Sep. 1929 – KBR), and takes none of the growl solos on the records which Fletcher Henderson made that spring (of 1929 – KBR). Bobby Stark is remembered, instead, as a capable growl man with Henderson.*”

In this elaboration on Rex Stewart, I attributed the growl solo of ‘Raisin’ The Roof’ to Rex Stewart – thus following Panassié and Allen deliberately – to be contradicted by Anthony Coleman quite some time ago with the following most interesting opinion: “*I will explain why I don’t think it is Rex Stewart. It doesn’t particularly have to do with the growl. For me there’s two major things when I’m listening to 20s trumpet players: their approach to the quarter note and their approach to triplets. I’ve certainly listened to literally hundreds of Rex solos, and going back as far as The Stampede and Off To Buffalo and as far forward as, say, Boy Meets Horn and Kissing My Baby Good Night (obviously I could go further forward) I always hear the same approach to hitting the quarter notes square on, and I’ve never heard him play an internal dragged triplet as this trumpet player does (and as Cootie does often) for example on measures 5 – 8 and 13 – 16 of the solo on Raisin’ The Roof.*”

As a non-scholar of music (I am an architect of profession, but a life-long amateur musician and long-time band leader), I developed my criteria for assessing the musician’s characteristics myself. I did not know of any official ways of hermeneutics possibly existent. Thus, Mr Coleman’s ways to value musicians’ playing were new to me, but I will certainly add his points to my own criteria from now on. Sadly, I only mentioned his note when revoking my original attribution of the solo to Stewart and when handing it over to Bobby Stark, omitting Mr. Coleman’s significant and most interesting explanations as cited above. Sorry for that, Mr. Coleman!

But now, having checked Cootie Williams’ early growl solos with the Ellington band in late 1929, and having checked Stark’s growl solos of earlier Henderson recordings, I can see Stark only as the originator, knowing of no other trumpeter of the time in Harlem (on records!) to be accustomed to play a solo of this kind. Bobby Stark’s off-beat triplets in the last chorus of ‘Old Black Joe’s Blues’ of Henderson’s Happy Six Orchestra of Nov. 1928 should be taken into account.

If we have to omit Rex Stewart, we only have Bobby Stark as an alternative, Cootie Williams being with Ellington, already, and not yet accustomed to growl techniques, and Russell Smith, long-time first/lead trumpet player of the Henderson band, being with Lew Leslie. (At this time, Henderson had hired trumpet player Jack Wilson as his road manager – not as trumpeter – yet he subbed for Joe Smith on occasion (Hendersonia, p. 225). Nothing is known of his stylistic features – he is not on the Joe Steele band sides as in Rust! – and we have to ignore him as a possible candidate.) Yet, the trumpet sound heard still makes me think of Rex Stewart, but it may vary depending on the recording technique used by the record company.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: No information on the following recordings. (!)*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: similar as: Rex Stewart, Bobby Stark (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)*

- Rust*2: Cootie Williams, Bobby Stark (tpt); Claude Jones (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/tr); John Kirby (bbs); Walter Johnson (dms).

- Rust*3: two of: Rex Stewart – Cootie Williams – Bobby Stark –t-c; Jimmy Harrison –tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson –d.

- Rust*4,*6: Rex Stewart –Bobby Stark –t; Jimmy Harrison –Charlie Green –tb; Buster Bailey –?Harvey Boone –cl –as; Coleman Hawkins –ts –cl; Fletcher Henderson –p –dir; Clarence Holiday –bj; ?Del Thomas –bb

- W.C. Allen, *Hendersonia*, p. 249: Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green? – trombones; Buster Bailey, Harvey Boone – clarinets and alto saxes; Coleman Hawkins –clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday –banjo; Del Thomas ? – tuba. “*Personnel is reconstructed from identification of soloists and his playing personnel of the period. Cootie Williams was long thought to be one of the trumpeters, playing the growl solo on the second title, but on comparison with his Ellington work, they are really not at all alike. Panassié identifies the growl soloist as Rex Stewart, and I agree. Rex had already learned growl technique from Bubber Miley, whereas Cootie had already left Henderson to join Ellington (mid Feb. 1929), and had not yet learned the growl style. His earliest known growl solos with Ellington do not occur until September 1929. The alto sax/clarinet soloist, other than Bailey, is not*

Benny Carter, who had already left to form his own band; perhaps it was Harvey Boone, who had joined this early. Driggs names Claude Jones as one of the trombones, but Claude did not come east until Henderson was with 'Great Day' in Atlantic City (late June, 1929). I cannot hear any drums."

Solos ad-lib:

3798-B: CH ten 6x2, RexSt o-tpt 16, JH o-tbn 16, BB clt 4x2, RexSt o-tpt 8, BB clt 2
3799-A: BS m-tpt growl 30, CH ten 18, BB clt 8, CH ten 8, ?HB alt 8

041 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

May 16, 1929

Rex Stewart – cnt; Bobby Stark – tpt;

Jimmy Harrison, *Charlie Green* (if at all) – tbn;

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

Fletcher Henderson – pno; Clarence Holiday – bjo; *Del Thomas* – bbs; Kaiser Marshall – dms;

Benny Carter - arr

148540-2 Blazin'

Col 1913-D,

Chronological Classics 572

148541-3 The Wang Wang Blues

Col 1913-D,

Chronological Classics 572

And another session of the Henderson band playing Benny Carter arrangements, and again the band sounds fat and urgent. All discographies say that now – after a period of Russell Smith's absence and the attempt to install young Cootie Williams as lead trumpeter – Russell Smith is back again on his stool, but I still do hear only two trumpet players as in the former sessions, together with possibly one trombone only. Listen to the brass section chorus in 'Blazin'' and the brass parts in 'Wang Wang Blues' and keep in mind that Benny Carter in his arrangements wrote four-part harmony – and that he led and arranged for the Savoy Play Boys at exactly this time, with two trumpeters and two trombonists, which might be the cause for the instrumentation of these Henderson personnel! So, for my taste, Russell Smith's presence is highly questionable, as is Charlie Green's. With Bobby Stark taking the main part of trumpet soloing it seems that Stewart again plays first trumpet as he obviously did in the last sessions. A delicate instance occurs at the beginning of the trumpet solo of 'The Wang Wang Blues' (first chorus): Bobby Stark with his somewhat coated tone starts his solo for one bar, is then interrupted by Rex Stewart with his clean tone in a one bar uprising phrase, and continues his solo in a lowly started, but also uprising phrase, without being interrupted again.

The trombone soloist definitely is Jimmy Harrison, and Green's presence cannot be verified by the recorded sound.

With Buster Bailey in Europe now (from early May on), Harvey Boone probably played the first alto with the band, but the sound of the first alto here is so much that of Benny Carter, that I feel positively certain that he had been hired to lead the saxophones here, Boone playing third sax (second alto). And thus, Carter might also be responsible for the two 4 bar solo alto bridges in 'Blazin'' (the B parts of 16 bar AABA choruses). After Berger, Berger, Patrick, Benny Carter Vol. II, p. 6, no engagements of the Savoy Play Boys – led by Carter – are documented for May 1929, so he might have been in New York at this time. W.C. Allen assumes possibly Arville Harris on second alto – and following him Rust, but I feel unable to follow as well.

W.C. Allen, *Hendersonia*, p. 250: „*The growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassie identified all the trumpet solos as by Bobby Stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie Johnson's statements, but Pasquall had gone back to Chicago in late 1928 and staid until 1932, so could hardly have recorded these titles.*”

Notes:

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

- *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: similar as: Rex Stewart, Bobby Stark, Cootie Williams (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)*

- *Rust*2: Cootie Williams, Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gtr); Junes Coles (bbs); Kaiser Marshall (dms).*

- *Rust*3: two of: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson -d.*

- *W.C. Allen, Hendersonia, p. 250: Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period: Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green? – trombones; Harvey Boone, poss Arville Harris – clarinets and alto saxes; Coleman Hawkins –clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday – banjo; Del Thomas ? – tuba. “As described for the Cameo session on the previous page, the growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be present on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassie identified all the trumpet solos as by Bobby stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie Johnson's statements, but Pasquall had gone back to Chicago in late 1928 and stayed until 1932, so could hardly have recorded these titles.”*

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

- *Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, ?Charlie Green, tb; Buster Bailey,?Harvey Boone, cl, as; Coleman Hawkins, ts, cl; Fletcher Henderson, p, dir; Clarence Holiday, bj;? Del Thomas, bb*

Solos ad-lib:

148540-2: CH ten 2+4+2, BS o-tpt 4+2, JH o-tbn 8, RexSt o-cnt 2, BS m-tpt 8, HB alt 4, BS m-tpt 4, CH ten 19, BS o-tpt 4, CH ten 4, FH pno 2, HB alt 4, RexSt o-tpt 4

148541-3: BS o-tpt 16 with RexSt o-cnt in bar 2, RexSt m-tpt 10, RexSt m-tpt 8, BS o-tpt 2, JH m-tbn 16, RexSt o-cnt 2, BS m-tpt growl 14, BS o-tpt 14, CH ten 14

042 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Oct. 03, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

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

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

Jimmy Harrison – voc (2); Rex Stewart, Claude Jones, Benny Carter – voc-trio (2);

John Nesbitt – arr (1); Benny Carter – arr (2)

150857-1 Chinatown, My Chinatown

Col 2329-D,

Chronological Classics 572

About 16 months after the last Fletcher Henderson recording session (032) and the "Great Day" disaster the band is back again, and in fantastic form. This – to my ears – is the beginning of "Swing"! The use of a string bass playing four-to-the-bar rhythm and the altered drumming away from accentuating the after beats, together with the smoother sound of the guitar, mark a very distinct change in conception of the music, sweeping along the whole band and – above all – the soloists. And this all supported by forward pointing arrangements of John Nesbitt and Benny Carter.

Soloists are easy to distinguish because of their individual stylistic features. Rex Stewart is heard in a whole solo chorus at the start of the first title showing his further developing horizontal improvisational style – in contrast to Bobby Stark's vertical soloing at the start of the second tune.

As Bobby Stark seems to have been used as main trumpet soloist – he solos more often than Stewart – from now on I shall be listening the trumpet section thus: Russell Smith, Rex Stewart, Bobby Stark – tpt, not regarding Stewart playing the cornet.

Notes:

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

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

- Hendersonia, p. 264: Personnel is reconstructed from identities of the soloists, and matched against known playing personnels of the period: Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Claude Jones, trombones; Harvey Boone, alto sax; Benny Carter, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson – piano; Clarence Holiday – guitar; John Kirby, string bass; Walter Johnson, drums and bells; vocal by "quartet" of band members – Harrison, possibly Carter, Jones and Stewart.

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

Solos ad-lib:

- 150857-1: RexSt o-cnt 30, BC clt 2+16, CJ o-tbn 14, CH ten 4+32

- 150858-3: BS o-tpt 8, CH ten 6, JH voc 32

043 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Dec. 02, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

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

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

Benny Carter – arr (1)

150997-2 Keep A Song In Your Soul

Col 2352-D,

Chronological Classics 572

150998-2 What Good Am I Without You?

Col 2352-D,

Chronological Classics 572

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

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

Holiday plays banjo and Kirby tuba throughout.

Notes:

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

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

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

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

Solos ad-lib:

- 150997-2: JH o-tbn 16, FH pno 4, BC alt 16, FH pno 7, CH ten 4+4, BS o-tpt 8

- 150998-2: RSm m-tpt theme 16+6, CH ten 16, CH ten 7, BC clt coda 1

044 **THE CHOCOLATE DANDIES**

New York,

Dec. 04, 1930

Rex Stewart – cnt; Jimmy Harrison – tbn;

Benny Carter – alt, voc; Coleman Hawkins – ten;

Horace Henderson – pno; Clarence Holiday – bjo; John Kirby – sbs

404566-A

Goodbye Blues

Col 35679,

Jazz Archives No 67

In a way, this recording, together with its companions of session 019, seem to mark the beginning of what is called Swing to me – and this at an early time. But here we find a group of young and up-to-date musicians - we would call them "hip" today – trying out what could be done with the musical things they had in their minds. Harrison and Hawkins certainly were seniors – if only of a few years – of the young bunch, but they were equally advanced musically.

Aside of his phenomenal soloistic powers on the alto-sax, Benny Carter starts his "crooner" career here, but the high-spots definitely are the very beautiful solos of Harrison and Hawkins after Bobby Stark's 30 bars of an improvised sort of melody.

The other day, just by casual listening when getting some other things done, I heard the trumpet solo finishing this title, and I immediately recognized Rex Stewart's playing as opposite to Stark's solo style. I recognized his sharp tone, his linear phrasing, his work with tonal colours, and his dramatic recital. After re-hearing the whole title it became apparent that it was Stewart, too, in the first chorus, as tone, vibrato and thematic concept of the solo are not Stark's with his arpeggiated vertical way of improvising. I definitely now identify Rex Stewart as cornet/ trumpet player on this first 'Chocolate Dandies' session under Benny Carter!

W.C. Allen, Hendersonia, p. 264, says: "*Personnel is from standard discographical references, except that the trumpet soloist sounds more like Rex Stewart than like Bobby Stark, usually listed for this session (cf. 'Chinatown' above)*"

The other participants obviously are as given, with the exception of the guitarist. I definitely do hear a banjo on this side, very much in the range of Clarence Holiday, who was banjoist/guitarist with the Henderson band at this time, and would have been first choice for the session. He has the same slim and even banjo sound as Holiday on other Henderson recording sessions of this time. A Benny Jackson as listed in the discos for years was a guitarist with the mid-Western bands of Oliver Cobb's Rhythm Kings and Eddie Johnson's Crackerjacks, whose presence in New York at this time would be rather doubtful and unlikely. There is no significant reason to doubt Clarence Holiday's presence at both sessions, the more so, as Rex Stewart himself told Esben Kr. Aamot of Norway (letter in Storyville 57): "*He (Rex Stewart – KBR) praised Clarence Halliday (sic) (the father of Billie Holiday he told me ... a fact which was not common knowledge in Norway at that time) for his guitar work, especially on the 'Comin' And Goin' ' session. ... He did not mention (and I'm sure of this even now) that anybody else played guitar on the Chocolate Dandies records, which we also played through.*"

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Stark (tp); Jimmy Harrison (tb); Benny Carter (cl & as); Coleman Hawkins (ts); Horace Henderson (p); Benny Jackson (g); John Kirby (tu & b)*

- Carey, McCarthy, *Jazz Directory Vol. 2: Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (alt, clt, vcl); Coleman Hawkins (ten); Horace Henderson (p); Benny Jackson (g); John Kirby (bs, tu)*

- Rust*2: *Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (clt, alt, vcl); Coleman Hawkins (ten); Horace Henderson (pno); Benny Jackson (gtr); John Kirby (bbs).*

- Rust*3: *Bobby Stark -t; Jimmy Harrison -tb -v; Benny Carter -cl -as -v -a; Coleman Hawkins -ts; Horace Henderson -p; Benny Jackson -g; John Kirby -sb.*

- Rust*4,*6: *Bobby Stark -t; Jimmy Harrison -v (sic); Benny Carter -cl -as -v -a; Coleman Hawkins -ts; Horace Henderson -p; Benny Jackson or Clarence Holiday -g; John Kirby -sb.*

- Berger, Berger, Patrick, *Benny Carter, A Life in American Music: Carter (as, v, arr, comp), Rex Stewart (tp), Jimmy Harrison (tb), Coleman Hawkins (ts), Horace Henderson (p), Benny Jackson (g), John Kirby (b)*

045 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 08, 1930

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

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

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

Lois Deppe - voc

E-35668-B We're Friends Again

Br unissued

not on LP/CD

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

Br unissued

not on LP/CD

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

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

Notes:

- Rust*2: *not listed.*

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

046 THE CHOCOLATE DANDIES

New York,

Dec. 31, 1930

Bobby Stark – tpt; Jimmy Harrison – tbn;

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

Horace Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs;

Jimmy Harrison – voc (2); Benny Carter – arr (2,3,4)

404596-B Cloudy Skies

Col 35679,

Jazz Archives No 67

404597-B Got Another Sweetie Now

Col 36009,

Jazz Archives No 67

404598-B Bugle Call Rag

Col 2543-D,

Jazz Archives No 67

404599-B Dee Blues

Col 2543-D,

Jazz Archives No 67

Referring to session 045 above: These are the same musicians – all from the Henderson band – in fine fettle and showing the way ahead in the development of jazz music.

Gunther Schuller in 'Early Jazz' writes: "*On Dee Blues' and 'Bugle Call Rag' with the Chocolate Dandies, Harrison plays his two most perfect solos. The one on 'Dee Blues' consists of only one chorus of twelve-bar blues, but is so simple and concisely constructed, so clean and relaxed rhythmically, that one is forced to make comparisons with trombonists of at least two decades later. Particularly in the first four bars, Harrison caught hold of a relaxed swing which until then only Armstrong had achieved. His lead-in notes to the solo are only four repeated b flats, but their pure tone and swing can only be described as sublime. The more agitated response (in the second bar) to the four note "call" makes a perfect two-part phrase structure, one of those fleeting moments in which a jazz musician transcends himself and his instrument.*" Now you know! What else is there to say? In 'Got Another Sweetie Now' we have another vocal chorus by Harrison.

These are exceptionally classic recordings of the art of improvising in jazz. The recording unit is an all-star aggregation from the Henderson band of the time. There is no significant reason to doubt Clarence Holiday's presence here as in session 044.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Stark (tp); Jimmy Harrison (tb); Benny Carter (cl & as); Coleman Hawkins (ts); Horace Henderson (p); Benny Jackson (g); John Kirby (tu & b)*

- Carey, McCarthy, *Jazz Directory Vol. 2: Bobby Stark (tpt); Jimmy Harrison (tbn, vcl); Benny Carter (alt, clt, vcl); Coleman Hawkins (ten); Horace Henderson (p); Benny Jackson (g); John Kirby (bs, tu)*

- Rust*2: Bobby Stark (tpt); Jimmy Harrison (tbn, vcl); Benny Carter (clt, alt); Coleman Hawkins (ten); Horace Henderson (pno); Benny Jackson (gtr); John Kirby (bbs).
 - Rust*3: Bobby Stark -t; Jimmy Harrison -tb -v; Benny Carter -cl -as -v -a; Coleman Hawkins -ts; Horace Henderson -p; Benny Jackson -g; John Kirby -bb.
 - Rust*4,*6: Bobby Stark -t; Jimmy Harrison -v (sic); Benny Carter -cl -as -v -a; Coleman Hawkins -ts; Horace Henderson -p; Benny Jackson or Clarence Holiday -g; John Kirby -bb.
 - Berger, Berger, Patrick, Benny Carter, *A Life in American Music: Carter (as, v, arr, comp), Bobby Stark (tp), Jimmy Harrison (tb, v), Coleman Hawkins (ts), Horace Henderson (p), Benny Jackson (g), John Kirby (tuba)*
 - Hendersonia, p. 266: Bobby Stark, trumpets; Jimmy Harrison, trombone and vocal; Benny Carter, clarinet and alto sax; Coleman Hawkins, tenor sax; Horace Henderson, piano; Benny Jackson ?, guitar; John Kirby, tuba.

047 HENDERSON AND HIS ORCHESTRA

New York,

Feb. 05, 1931

Russell Smith, Rex Stewart, Bobby Stark – tpt;

Claude Jones, Jimmy Harrison – tbn;

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

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

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

151274-2 I've Found What I Wanted

Col 2414-D,

Chronological Classics 572

151275-1 My Gal Sal

Col 2586-D,

Chronological Classics 572

151276-2 My Pretty Girl

Col 2586-D,

Chronological Classics 572

151277-2 Sweet And Hot

Col 2414-D,

Chronological Classics 555

Now, that the Henderson band has a fairly stable personnel with little changes for some months, I shall only remark observations that catch my ear.

Harison's only solo-outing is one vocal chorus in 'Sweet And Hot', no trombone solos at all. Does this mean that his stomach ailment had progressed and he was unable to solo on his horn? Or does it mean that Henderson had given all trombone solos to Claude Jones because Harrison had given his notice? The same seems to imply with Benny Carter (see below). The famous swap of Carter and Harrison against Procope and Bennie Morton from the Chick Webb Band might have been announced.

Benny Carter is known to have switched over to the Chick Webb band in March 1931, together with Jimmy Harrison. But when listening to these sides I aurally found little indication of his presence here. He usually is easy to determine as the leading saxophone voice, but this I can find only in the last title. And he does not play any solo or any short solo spot at all, what really is remarkable. So, I wonder, did Henderson cancel his solos in anger? Another possible reason might be that the band does not play Carter arrangements here, and the used arrangements do not call for alto sax solos. I also do not think that the clarinet obligato behind Claude Jones trombone melody in 'My Pretty Girl' is by Carter as listed in Hendersonia. There is nothing of Carter's easily recognizable licks and phrases here, and I therefore believe that this is one of the very few solo spots of Harvey Boone.

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

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

Notes:

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

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

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

Solos ad-lib:

- 151274-2: CH ten 4

- 151275-1: BS m-tpt 16 Verse, JH tbn 30, RexSt m-cnt 30, CH ten 4, CH ten 2+8

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

- 151277-2: BS o-tpt 8+8, CJ m-tbn 16, JH voc - RexSt o-cnt obligato 42, CH ten 10, CH ten 4, CJ m-tbn 4

048 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; 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

This is the early Chick Webb Band before their long-lasting engagement as house-band at the Savoy Ballroom. The band sounds typically Carterish playing Benny Carter arrangements. Yet, we do not hear any Carter solos on these sides. Jimmy Harrison was in a bad state because of his cancer ailment, and he had to live less than four months, only.

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.

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

Solos ad-lib:

E-36432- : LB o-tpt 8; ?LH o-tpt 8; EW ten 18; DK pno 18; JH o-tbn 18; DK pno obligato 18; LB o-tpt 14

E-36433-A: LB voc 32 – DK pno obligato; EW ten 16

E-36434- : JH o-tbn 1+1; JH o-tbn 2+2; EW ten 4; EW ten 1+1+1; EW ten 2+3; JH o-tbn 4; EW ten 2; LB m-tpt 4; LB o-tpt 4;
 LB m-tpt 4; DK pno 4; LB o-tpt 12; JH o-tbn 4

K. - B. Rau
 20-04-2024