

THE RECORDINGS OF JAMES P. JOHNSON

An Annotated Tentative Personelo - Discography

JOHNSON, 'James P.' James Price, piano, arranger, composer

Born: New Brunswick, New Jersey, 1st February 1894; Died: New York, 17th November 1955

Originally taught piano by his mother. Moved with family to Jersey City, then to New York. Played at local rent parties during his early teens, first professional work at Coney Island in summer of 1912. Subsequently played solo piano in various clubs in New York and Atlantic City, after touring Southern vaudeville circuit he returned to New York and played residencies at Leroy's, Barron Wilkin's, The Clef Club, etc., c. 1918. Again did theatre tour, left to play a residency in Toledo, Ohio (1919). In 1921 he began his prolific recording career, also worked as musical director for Dudley's 'Black Sensations/Smart Set' revues, led own Harmony Seven in New York (1922). To England with 'Plantation Days' show in March 1923. During the 1920s did many recording sessions with bands and accompanied singers (including Bessie Smith, Ethel Waters, etc.). By then he was firmly established as a successful composer, having written many tunes: 'Charleston', 'If I Could Be With You', 'Carolina Shout', etc.. For the rest of his life he devoted a great deal of his time to composing. In 1923 he scored his own 'Runnin' Wild' revue; he premiered his extended work 'Yamecrow' at Carnegie Hall in July 1928. Worked in 'Keep Shufflin'' with Fats Waller in 1928, during following year directed the orchestra for Bessie Smith's film 'St. Louis Blues'. During the 1930s he concentrated on composing, writing his 'Symphony Harlem' in 1932, and several works for the stage including the one-act work 'De Organizer' in collaboration with the famous poet Langston Hughes. He did, however, regularly lead his own orchestra during the early 1930s, also played occasionally in other bands (Fess Williams, 1936-37, etc.). In 1939 he began playing again regularly, did solo spot at Café Society (August), played for 'Swingin' the Dream' show (November), and led own band at Café Society (December). In 1940 he led at Elk's Rendezvous and Café Society, New York, until taken ill in summer of 1940. Returned to music the following year as musical director for 'Pinkard's Fantasies'. With Wild Bill Davison in Boston (early 1943), then led own band (and solos) in New York (1944). Took part in Eddie Condon's New York Town Hall concerts and also was featured as solo artist-composer at Carnegie Hall. Led at the Pied Piper (1945). Played at Eddie Condon's Club (1946) until suffering a stroke in October of that year. Active again in spring 1947. In 1949 worked in California production of his revue 'Sugar Hill'. Also played occasionally with Albert Nicholas Quartet. He returned to New York and continued working until suffering a severe stroke in 1951. He was an invalid for the rest of his life. He remained at his home for three years, but spent his last days in Queen's Hospital. *'James P. Johnson' by Scott E. Brown (discography by Robert Hilbert) was published in 1986.*

(J. Chilton, Who's Who of Jazz)

"I was learning a lot in Harlem about music and the men up there who played it best. All the licks you hear, now as then, originated with musicians like James P. Johnson. And I mean *all* of the hot licks that ever came out of Fats Waller and the rest of the hot piano boys. They are just faithful followers and protégés of that great man, Jimmy Johnson." (Ethel Waters in 'Hear Me Talkin' To Ya')

STYLISTICS

STYLE

James P. Johnson was the eldest of the three "reigning" stride pianists, Johnson, "The Lion" Smith and Fats Waller. And referring to Ethel Waters statement above, Johnson created all the hot licks that were used by his successors. Thus, he based syncopated piano playing of the ragtime era/style with a strong harmonic two-beat rhythm played by the left hand, alternating a deep bass note with a higher corresponding chord in four-quarter measure, and thus created the so-called oompa-oompa rhythm (oom being the bass note on 1 and 3 and pa being the chord on 2 and 4). One of his most interesting devices is the "broken-rhythm", in which he suspends the regular 'bass-note – chord – bass-note – chord' sequence to construct irregular sequences of 'bass-note – bass-note – chord – bass-note' or the like, thus shifting the main accentuations in the bars.

On the melodic side he invented beautifully constructed lines of classic-like melodies interwoven with triplets, trills, riffs, arpeggios, and chromatic runs, often using the 12-bar blues structure.

Rather seldom he also used 'Latin' rhythms and boogie-like bass sequences.

TIME

His time is determined, strict and driving

PHRASING

James P. Johnson developed a mass of phrases and melodies out of the ragtime era and transformed them into jazz rhythm, including arpeggios and runs

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

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

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

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.

James P. Johnson, most influential pianist of the early Harlem jazz scene, mainly worked as solo pianist, composer, accompanist for singers, and band pianist for theatre shows. This list aims to include all his known recordings, a list of his numerous piano rolls is added at the end.

JAMES P. JOHNSON

001 **JAMES P. JOHNSON** New York, c. Aug. 1921
 James P. Johnson – pno
 P-151-1 The Harlem Strut BS 2026, Chronological Classics 658
Composer credit: P-151 (Johnson)

After recording a couple of piano rolls beginning in 1917 (see end of this list), here now is Johnson's first disc recording – for Black Swan – with a piano solo in typical James P. Johnson fashion.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: James P. Johnson (piano solo)*
- *Rust*2,*3,*4,*6: James P. Johnson, pno*

002 **ALICE LESLIE CARTER** Jimmie Johnson's Jazz Boys New York, c. Aug. 1921
 Alice Leslie Carter – voc;
June Clark, unknown – cnt/tpt; (*Jimmy Harrison*) – 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 as Jimmie Johnson's Jazz Boys, but you won't hear any piano. So, James P. might only be conducting. Or he does also play bass parts on the piano, inaudible on these early recordings. 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 cited below!

The instrumentation given by Rust, Brown/Hilbert, Trolle is: cornet, trombone, clarinet, violin, piano, brass-bass, plus "possibly other instruments on some sides". So, two of the above-mentioned discographers seem to have copied the third, presumably Rust. I hear: 2 cornets (or trumpets), trombone, clarinet, tenor sax, brass bass. On "Cry Baby Blues" there seems to be an alto or a second clarinet, maybe additionally, but it might also be a tenor sax doubling alto sax or clarinet. 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:

- *Ch. Delaunay, New Hot Discography, 1948: personnel of early James P. Johnson recording groups included: Gus Aiken, Russell Smith (tp); Bud Aiken, Charlie Irvis, Jack Frazier (tb); Walter Watkins (ts); etc.*
- *Carey, McCarthy, Jazz Directory, Vol. 2: June Clark (tpt) included*
- *BGR*2,*3,*4: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs, poss others on some sides.*
- *Rust*3,*4,*6: June Clark -t; unknown -tb; unknown -cl; unknown -vn; James P. Johnson -p; unknown -bb; possibly others on some sides*
- *Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': June Clark, cornet; unknown trombone, clarinet, and violin; Johnson, piano; unknown brass bass, drums; possibly other instruments on some sides.*
- *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."*

Tunes Structures:

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!

003 ALICE LESLIE CARTER Jimmie Johnson's Jazz Boys New York, c. Sep. 1921
Alice Leslie Carter – voc;
June Clark – cnt; (Jimmy Harrison) – 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 Children Blues' and 'Down Home Blues' I hear: cornet, trombone, clarinet, alto sax, brass-bass. Certainly, no violin and no piano as in Rust.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: personnel of early James P. Johnson recording groups included: Gus Aiken, Russell Smith (tp); Bud Aiken, Charlie Irvis, Jack Frazier (tb); Walter Watkins (ts); etc.
- Carey, McCarthy, *Jazz Directory, Vol. 2: June Clark (tpt) included*
- BGR*2,*3,*4: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs, poss others on some sides.
- Rust*3,*4,*6: June Clark -t; unknown -tb; unknown -cl; unknown -vn; James P. Johnson -p; unknown -bb; possibly others on some sides
- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': June Clark, cornet; unknown trombone, clarinet, and violin; Johnson, piano; unknown brass bass, drums; possibly other instruments.

Tunes Structures:

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)

004 LAVINIA TURNER James P. Johnson's Harmony Seven New York, c. Sep. 02, 1921
Lavinia Turner – voc;
June Clark, unknown – cnt/tpt; unknown – tbn; unknown – clt;
James P. Johnson – pno; unknown – bjo
69358 He Took It Away From Me PA 020627, Per 12034, Doc DOCD-5447
69359 If I Were Your Daddy (And You Were A Woman To Me) PA 020627, Per 12034, Doc DOCD-5447
Composer credits: 69358 (R. Turk – J.R. Robinson); 69359 (R. Turk – J.R. Robinson)

I hear: trumpet/cornet, trombone, clarinet, alto sax, piano, and banjo. Maybe there is a saxophone in the background – some ensemble passages sound rather fat, but it can not be detected clearly. There are beautiful piano-passages by James P. on both titles. Confirmation of June Clark's presence comes from James P. Johnson himself! He is also heard on other Johnson accompaniments made for Hytone and other labels.

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: personnel of early James P. Johnson recording groups included: Gus Aiken, Russell Smith (tp); Bud Aiken, Charlie Irvis, Jack Frazier (tb); Walter Watkins (ts); etc.
- BGR*2,*3,*4: two unknown tpts; unknown, tbn; unknown, clt; unknown, ten; James P. Johnson, pno; unknown, bjo.
- Rust*3,*4,*6: 2t; tb; cl; ts; James P. Johnson -p; bjo.
- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': two unknown cornets; unknown trombone, clarinet, tenor sax; Johnson, piano; unknown banjo, xylophone.

Tunes Structures:

He Took It Away From Me Key of F Pathé Actuelle, Perfect
(Intro 4 bars ens)(Chorus A1 20 bars AA' voc + ens)(Vamp 4 bars ens)(Verse B1 16 bars voc + ens)(Chorus A2 20 bars (voc + pno 8 bars, voc + ens 12 bars))(Chorus A3 20 bars (ens 12 bars, voc + ens 8 bars))(Coda 2 bars clt – ens)

If I Were Your Daddy Key of Eb Pathé Actuelle, Perfect
(Intro 8 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Chorus B1 20 bars AA' voc + ens)(Chorus C1 12 bars pno)(Chorus B2 20 bars ens)(Chorus B3 20 bars voc + ens)(Coda 1 bar ens)

005 LAVINIA TURNER James P. Johnson's Harmony Seven New York, c. Sep. 26, 1921

Lavinia Turner – voc;

June Clark, unknown – cnt/tpt; unknown – tbn; unknown – clt;

James P. Johnson – pno; unknown – bjo

69397 When The Rain Turns To Snow

PA 020878, Per 12039, Doc DOCD-5447

69398 Who'll Drive Your Blues Away ?

PA 020878, Per 12039, Doc DOCD-5447

Composer credits: 69397 (S. Chappell – E. Penney); 69398 (Somers - Lovey)

I hear: trumpet/cornet, trombone, clarinet, piano, and banjo. Maybe there is a saxophone in the background – some ensemble passages sound rather fat, but it cannot be detected clearly. Once again beautiful piano playing.

The title of the second tune is, as given by Rust: "Who Drives Your Cares (*sic*) Away". L. Turner clearly sings: "Who Drives Your Blues Away"!

Notes:

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

- BGR*2,*3,*4: two unknown tpts; unknown, tbn; unknown, clt; unknown, ten; James P. Johnson, pno; unknown, bjo..

- Rust*3,*4,*6: 2t; tb; cl; ts; James P. Johnson -p; bjo.

- Brown/Hilbert, 'James P. Johnson, A Case of Mistaken Identity': two unknown cornets; unknown trombone, clarinet, tenor sax; Johnson, piano; unknown banjo.

Tunes Structures:

When The Rain Turns Into Snow Key of Bb Pathé Actuelle, Perfect

(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 12 bars voc + ens)(Chorus B1 18 bars AABA' voc + ens)(Vamp 4 bars ens)(Verse A2

12 bars voc + ens)(Chorus B2 18 bars voc + ens)(Chorus B3 18 bars (voc + pno 12 bars, voc + ens 6 bars))(Coda 2 bars clt – ens)

Who'll Drive Your Blues Away Key of D Pathé Actuelle, Perfect

(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Chorus B1 18 bars AA' voc + ens)(Vamp 4 bars ens)(Verse A2 16

bars voc + ens)(Chorus B2 18 bars voc + ens)(Coda 2 bars pno – ens)

006 **JIMMY JOHNSON'S JAZZ BOYS**

New York,

c. Oct. 1921

(June Clark?) – cnt; unknown – tbn;

unknown – clt; possibly unknown – alt;

James P. Johnson – pno; unknown – bjo

Carolina Shout

Arto 9096,

Frog (E) DGF 73

Composer credit: Carolina Shout (--)

This seems to be the same band that accompanies Alice Leslie Carter and Lavinia Turner. To my ears, the personnels on all these 1921 recordings are very similar, so I think that this is James P. Johnson's regular recording band at that time.

I don't hear a tuba or drums, and there is no soprano sax and only possibly an alto sax on this nice side. The assumption that June Clark might be the trumpet player comes from the Swedish Classic Jazz Masters LP.

This is one of the records found in June Clark's uncle's house! And it might be assumed that June only gave records with his own presence to his uncle as gifts. What might be a strong hint as to his presence. The flip-side is Alice Leslie Carter's "You'll Think Of Me Blues". (See my June Clark list elsewhere on this website!)

Notes:

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

- McCarthy, Carey, *Jazz Directory*: not listed

- Rust*2: unknown cnt, tbn, clt, clt/sop/alt, James P. Johnson (pno), unknown bjo, bbs, dms.

- Rust*3: unknown c; tb; cl-as; or ts; James P. Johnson -p; bj; d..

- Rust*4,*6: James P. Johnson -p dir. c/tb/cl-ss-as/bj/bb/d..

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': unknown cornet (June Clark?), trombone, clarinet, alto sax; soprano sax; Johnson, piano; unknown banjo, brass bass, drums.

Tune Structure:

Carolina Shout Key of G / C Arto, Bell, Cleartone, Globe, Hy-Tone

(Intro 4 bars ens)(strain A1 16 bars AA' ens)(strain A2 16 bars clt + ens)(strain B1 16 bars AA' ens)(strain C1 16 bars AA'

ens)(strain C2 16 bars ens)(strain D1 16 bars AA' ens)(strain D2 16 bars clt + ens)(strain D3 16 bars AA' ens)(Coda 4 bars pno –

ens)

007 **JAMES P. JOHNSON**

New York,

Oct. 18, 1921

James P. Johnson – pno

70259-D Keep Off The Grass

OK 4495,

Chronological Classics 658

70260-C Carolina Shout

OK 4495,

Chronological Classics 658

Composer credits: 70259 (James P. Johnson); 70260 (James P. Johnson)

After a first try to record a self-composed piano solo three months ago, James P. continues the recording of his compositions with his most famous piano solo: the 'Carolina Shout'. Fabulous!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: James P. Johnson (piano solo)

- Rust*2,*3,*4,*6: James P. Johnson, pno

008 **ALICE LESLIE CARTER** Jimmie Johnson's Jazz Boys

New York,

c. Nov. 1921

Alice Leslie Carter – voc;

June Clark, unknown – cnt/tpt; (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

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 cornets, trombone, clarinet, tenor sax, brass bass. Certainly, no violin and no piano. On 'Heart Broken Blues' and 'I Want My Daddy Now' I hear: cornet/trumpet, trombone, clarinet, piano, brass bass, no violin and no tenor sax. So there might have been two sessions, but lacking matrix-numbers, this is only my assumption.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: personnel of early James P. Johnson recording groups included: Gus Aiken, Russell Smith (tp); Bud Aiken, Charlie Irvis, Jack Frazier (tb); Walter Watkins (ts); etc.*

- Carey, McCarthy, *Jazz Directory, Vol. 2: June Clark (tpt) included*

- 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.

- Rust*3,*4,*6: June Clark -t; unknown -tb; unknown -cl; unknown -vn; James P. Johnson -p; unknown -bb; possibly others on some sides

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': June Clark, cornet, unknown trombone, clarinet; tenor sax; violin;

Johnson, piano; unknown brass bass, possibly other instruments.

Tunes Structures:

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)

009 **EDDIE GRAY** Jas. P. Johnson's Harmony Eight

New York,

c. Nov. 1921

Eddie Gray - voc, uku;

(Gus Aiken? or June Clark?) - tpt; (Bud Aiken? or Jake Frazier?) - tbn;

unknown – alt; unknown (Walter Watkins?) - ten; unknown - flt;

James P. Johnson - pno; unknown – bjo

P-159 You've Got What I'm Looking For

BS 2020,

Document DOCD-1015

P-160 Ukulele Blues

BS 2020,

Document DOCD-1015

The instrumental accompaniment is entirely scored, with a flute playing the melody parts unison with the singer and the trumpet. No band-member can be identified by style, tone or other individualities. Thus, all given musician's names above can only be speculation by Mr. Delaunay as noted below, but selected from Johnson's circle of musicians of this time. (Brown/Hilbert are obviously following Delaunay's statements.)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: personnel of early James P. Johnson recording groups included: Gus Aiken, Russell Smith (tp); Bud Aiken, Charlie Irvis, Jack Frazier (tb); Walter Watkins (ts); etc.*

- Carey, McCarthy, *Jazz Directory, Vol. 4: James P. Johnson (p) with unknown personnel*

- BGR*2,*3,*4: not listed

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

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': possibly Gus Aiken, trumpet; Bud Aiken, Jake Frazier or Charlie Irvis, trombone, unknown, alto; Walter Watkins, tenor sax; Johnson, piano; unknown bass and drums; unknown, ukelele, probably played by Gray.

010 **TRIXIE SMITH** James P. Johnson's Harmony Eight

New York,

c. Nov. 1921

Trixie Smith – voc;

unknown – tpt; unknown – tbn;

unknown – clt; Walter Watkins – ten; unknown – vln;

James P. Johnson – pno; unknown – bjo

P-282-1 You Missed A Good Woman When You Picked All Over Me

BS 2044,

not on LP/CD ?

P-282-2 You Missed A Good Woman When You Picked All Over Me

BS 2044,

Document DOCD-5332

P-283-2 Long Lost, Weary Blues

BS 2044,

not on LP/CD ?

P-283-3 Long Lost, Weary Blues

BS 2044,

Document DOCD-5332

As before with James P. Johnson's band, the entire instrumental accompaniment is scored, and no improvised parts can be found. The violin plays first parts unison with the trumpet. In the second half of 'Long Lost, Weary Blues' a clarinet plays the only instrumental solo of the entire session, but still not improvised but plain melody. (Rust*6 shows P-283-2 only!)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: personnel of early James P. Johnson recording groups included: Gus Aiken, Russell Smith (tp); Bud Aiken, Charlie Irvis, Jack Frazier (tb); Walter Watkins (ts); etc.*

- BGR*2,*3,*4: unknown cnt; unknown tbn; unknown clt; prob Walter Watkins, ten; unknown vln; James P. Johnson, pno; unknown, bjo

- Rust*2: not listed

- Rust*3,*4,*6: acc. by James P. Johnson's Harmony Eight: unknown c; unknown tb; unknown cl; ?Walter Watkins -ts; unknown vn; James P. Johnson -p; unknown bj

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': unknown cornet, trombone, clarinet; probably Walter Watkins, tenor sax; unknown, violin; Johnson, piano; unknown banjo.

012 **LAVINIA TURNER** Jas. P. Johnson's Harmony Seven New York, Nov. 21, 1921
 Lavinia Turner – voc;
 James P. Johnson – pno
 69521-1 Watch Me Go PA 020705, Document DOCD-5447
 69522-1 You Never Miss A Good Thing Till It's Gone PA 020705, Document DOCD-5447
Composer credits: 69521 (R. Turk – J.R. Robinson); 69522 (T. Malie – D. Finch)

This is James P. Johnson accompanying Miss Turner very determined and driving. He certainly is worth the whole seven pieces band that did not show up for recording (see title)! And there are those licks and phrases Johnson will be known for for years in the future. Very nice.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- BGR*2,*3,*4: James P. Johnson, pno
- Rust*2: not listed
- Rust*3,*4,*6: James P. Johnson, pno

013 **JAMES P. JOHNSON'S HARMONY EIGHT** New York, Dec. 05, 1921
 unknown, (*June Clark*) – tpt/cnt; unknown – tbn;
 unknown – clt; unknown – alt; *Walter Watkins* – ten;
 James P. Johnson – pno; unknown – bjo
 70350-B Dear Old Southland OK 4504, Chronological Classics 658
 70351-C Bandana Days (Intro. Love Will Find A Way) OK 4504, Chronological Classics 658
Composer credits: 70350 (H. Creamer – T. Layton); 70351 (E. Blake – N. Sissle)

Both titles are largely arranged, but leaving improvisational room for the clarinet in 'Dear Old Southland' and for a strong cornet player, who may well be June Clark, adding a hot cornet part to the straight first trumpet part in 'Bandana Days'. There are beautiful sections for the trombone in 'Dear Old Southland', sounding to me like being coupled with a tuba, but there is no tuba apparent playing a two-beat rhythm in the melody sections, which makes me finally deny its presence. ... and there remain eight musicians, then.

Both tunes are arranged – and composed – in early 1920s two-beat ragtime style, with little jazz content and no off-beat phrasing, except the scarce ad-lib spots. And yet, it is a pleasant music of it's time, determined for theatre and revue work.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: listed as piano solo*
- Carey, McCarthy, *Jazz Directory, Vol. 5: James P. Johnson (p) with unknown personnel*
- Mahoney, *Columbia 13/14000-D Series: Files: Louis Metcalf, tpt; James P. Johnson, pno; Perry Bradford, vcl.*
- Rust*2: Louis Metcalfe (cnt); James P. Johnson (pno); Perry Bradford (vcl).
- Rust*3,*4,*6: Louis Metcalf -c; James P. Johnson -p; Perry Bradford -v.
- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': two unknown cornets; unknown trombone, clarinet, alto sax; possibly *Walter Watkins, alto and tenor sax; Johnson, piano; unknown banjo, drums.*

Tune Structures:

Dear Old Southland Key of F / Fm / F Okeh
 (Intro 4 bars ens)(Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' ens)(Verse 1 16 bars AA' ens)(Verse 2 16 bars AA' ens)
 (Chorus 3 16 bars AA' ens + clt)(Verse 3 16 bars AA' ens)(Chorus 4 16 bars AA' ens + clt)(tag 2 bars ens)

Bandana Days Key of Bb / F / Bb Okeh
 (Intro 4 bars ens)(Verse 16 bars AA' ens)(Chorus 1 32 bars AA'AB ens)(Bridge 8 bars ens modulation)(Chorus 'Love Will Find a Way' 32 bars AA' ens + hot clt – cnt)(Chorus 2 32 bars AA'AB ens)(Coda 4 bars ens)

014 **JAMES P. JOHNSON** New York, Jan. 23, 1922
 James P. Johnson – pno
 Four A.M. Shout Vic uniss. test not on LP/CD

James P. at the Victor studios! They seem to have discovered him. But possibly they did not like him. His next try was half-a-year later. See there!

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

015 **JAMES P. JOHNSON** New York, Feb. 28, 1923
 James P. Johnson – pno
 80877 Papa Blues Col unissued not on LP/CD
 80878 Railroad Man Col unissued not on LP/CD
 80879 Caprice Rag Col unissued not on LP/CD
 80880 Glory Shout Col unissued not on LP/CD

And here is another try with the Columbia people. Obviously, they also did not like him so much. And James P. also had to wait half-a-year.

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

016 **JAMES P. JOHNSON** New York, Jun. 28, 1923
 James P. Johnson – pno
 81099-1 Weeping Blues Col unissued, Mosaic MD6-262 I
 81099-2 Weeping Blues Col A-3950, Chronological Classics 658
 81100-2 Worried And Lonesome Blues Col A-3950, Chronological Classics 658
Composer credits: 81099 (James P. Johnson); 81100 (James P. Johnson)

I do not know how much the leading recording companies of the early 1920s competed with each other, but Columbia seem to have recognised Johnson's quality and attractivity for the public in jazz music, and had overhauled the Victor people now. So, this seems to be the start of Johnson's relation with one of the big ones.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: James P. Johnson (piano solo)*

- Rust*2,*3,*4,*6: *James P. Johnson, pno*

017	JAMES P. JOHNSON	Camden, N.J.,	Jul. 17, 1923
	James P. Johnson – pno		
28196	You Can't Do What My Last Man Did	Vic unissued	not on LP/CD
28197	Bleeding Hearted Blues	Vic unissued	not on LP/CD

And again, there is no success in recording for the Victor company. What was it they did not like?

Notes:

- Rust*2,*3,*4,*6: *James P. Johnson, pno*

018	JAMES P. JOHNSON	Camden, N.J.,	Jul. 25, 1923
	James P. Johnson – pno		
28196-4	You Can't Do What My Last Man Did	Vic 19123,	Chronological Classics 658
28197-6	Bleeding Hearted Blues	Vic 19123,	Chronological Classics 658
<i>Composer credits: (28296 (J.C. Johnson – A. Moore); 28297 (Lovie Austin)</i>			

At last, the Victor people have waxed the two titles from the unsuccessful session of 25 July of this month. And James P. cuts loose with double-tempo in his right hand on a medium-tempo bass line in the first number in early Stride style. The second title is a blues number composed by Lovie Austin, and it is interesting to note that the master of Harlem stride piano uses a blues composition of a Chicago player.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: James P. Johnson (piano solo)*

- Rust*2,*3,*4,*6: *James P. Johnson, pno*

019	JAMES P. JOHNSON	Camden, N.J.,	Jul. 25, 1923
	James P. Johnson – pno		
71741-A	Scouting Around	OK 4937,	Chronological Classics 658
71742-A	Toddlin'	OK 4937,	Chronological Classics 658
<i>Composer credits: 71741 (James P. Johnson); 71742 (James P. Johnson)</i>			

'Scouting Around' is a blues number treated the way 'Bugle Call Rag' is: the first four bars of a chorus played as instrumental break. This occurs five times, from then on it is just plain blues, four times plus coda. But mind the 'broken rhythm' in Johnson's left hand in these last four choruses! 'Toddlin'' also is a blues number of 12-bar choruses, again with frequent 'broken rhythm' in the player's left hand.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: James P. Johnson (piano solo)*

- Rust*2,*3,*4,*6: *James P. Johnson, pno*

020	PERRY BRADFORD'S JAZZ PHOOLS	New York,	Nov. 02, 1925
	Perry Bradford – voc;		
	Louis Armstrong – cnt; Ted Nixon – tbn;		
	Buster Bailey – clt; Don Redman – alt;		
	<i>James P. Johnson or/and Phil Worde – pno; Charlie Dixon – bjo; Kaiser Marshall – dms</i>		
E-1580/2	Lucy Long	Voc 15165,	Timeless CBC 1-073
E-1583/5	I Ain't Gonna Play No Second Fiddle	Voc 15165,	Timeless CBC 1-073
	Hateful Blues	Voc unissued	not on LP/CD
	unknown title	Voc unissued	not on LP/CD

Of the above-named musicians Armstrong, Bailey and Redman are unquestioned. Dixon - bjo and Marshall – dms are not named at all. The New York Morning Telegraph of 12 Nov. 1925 mentions two alternate musicians for this session, obviously given by Perry Bradford himself: Phil Worde at the piano and Ted Nixon on trombone.

After attentive listening to these well-known sides I feel uncertain to decide the trombonist's identity. Judging from Nixon's playing with the Henderson band of a year before he may be the player because of the somewhat tame playing on these sides. But the sound of the trombone is rather Green's than Nixon's. Yet, the very few trombone solo spots in these two titles may indeed indicate Teddy Nixon's presence. So, Walter C. Allen's doubts as to Green's presence might well have been substantiated.

Comparing this pianist's performance with the only recording with the documented presence of Phil Worde (Elizabeth Smith and Sidney Easton, Oct. 18, 1926), I can only persist in James P. Johnson as always listed before. There is very strong piano playing behind Bradford's vocals in Johnson's stride style which does not compare with Worde's rather subdued style as on the cited recording. Beyond that Perry Bradford himself named James P. Johnson and (sic) Fats Waller as pianists, as can be seen below. So much as to the reliability of the identification of musicians by leaders of their own recording sessions!

The banjo is not easy to hear, but behind Armstrong's chorus in the first title you can hear it. It's character is not Sam Speed's, as very often listed, but clearly tonally and stylistically - and in contrast to Sam Speed's on earlier recordings in this list - that of Charlie Dixon, Henderson's banjo player. Leaving the trombonist's identity the only question (arisen by Mr. Walter C. Allen himself). But judging from tone, vibrato and phrasing I feel quite certain that it is Charlie Green – who certainly would be the only reasonable candidate. Listen to his breaks in the second title. The cymbal sound is identical to Marshall's cymbal played in recordings of the Henderson band of the time. So, with the exception of pianist James P. Johnson, we have a top group of Henderson alumni here.

And what music do they play?! Everybody seems to be at his best, Redman plays an agreeable solo, Bailey is nearly swinging, Nixon a bit subdued and Louis starts vertically through the clouds like a missile. And the always dependable James P. Johnson gives a solid foundation to this extraordinary music, not to forget Dixon and Marshall. Just imagine you could have been there at the session!

But why, oh why, did they delete the two last titles? Any thinkable reason will never be reason enough for this barbarism.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp); Johnny Dunn (tp & cl); Buster Bailey (cl); Garvin Bushell, Don Redman (s); James P. Johnson, Fats Waller (p); "Speed" (bj); unknown (dm); Perry Bradford (vo)*
 - *Rust*2: Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); James P. Johnson (pno); Kaiser Marshall (dms); Perry Bradford (voc)*
 - *Rust*3, *4: Louis Armstrong - c; Charlie Green - tb; Buster Bailey -cl; Don Redman - as; James P. Johnson - p; ? Sam Speed - bj; Kaiser Marshall - d; Perry Bradford - v.*
 - *Jazz Information Vol.I No.19: At the recording date that produced the famous Perry Bradford's Jazz Phools "Lucy Long -- I Ain't Gonna Play No Second Fiddle" (Vocalion 15165), four sides were made according to Bradford himself. Only those two were issued, however "Hateful Blues", and a fourth side which he doesn't remember, appear to have been lost. The band at this date, besides Louis Armstrong, included James P. Johnson and Fats Waller, pianos; and Don Redman, alto sax. This information was obtained from Perry Bradford by Dan Qualey of Brooklyn, sponsor of Solo Art Records.*

021 SADIE JACKSON		New York,	Oct. 29, 1926
Sadie Jackson – voc;			
James P. Johnson – pno			
142889	Original Black Bottom Dance	Col unissued	not on LP/CD
142890	Nobody Worries 'Bout Me	Col unissued	not on LP/CD

A first "try" again, and obviously rejected.

Notes:

- *BGR*2, *3: unknown pno*

- *Rust*2, *3, *4, *6: James P. Johnson, pno*

022 SADIE JACKSON		New York,	Nov. 20, 1926
Sadie Jackson – voc;			
James P. Johnson – pno			
142889-6	Original Black Bottom Dance	Col 14191-D,	Document DOCD-5514
142890-5	Nobody Worries 'Bout Me	Col 14191-D,	Document DOCD-5514

Composer credits: 142889 (P. Bradford – G. Horsley); 142890 (Spencer Williams)

Now both numbers are successfully waxed by Miss Jackson, and James P. turns out to be a sensitive accompanist combining his original stride style with the efforts of a singer of pop songs of the 1920s. Miss Jackson is a tasteful and very musical singer. Only, that these two sides are her only recorded output. A pity that there aren't any more sides of her.

Notes:

- *BGR*2: unknown pno*

- *BGR*3: James P. Johnson, p*

- *Rust*2, *3, *4, *6: James P. Johnson, pno*

023 BESSIE SMITH		New York,	Feb. 17, 1927
Bessie Smith – voc;			
James P. Johnson – pno			
143490-2	Preachin' The Blues	Col 14195-D,	Frog DGF 44
143491-1	Back-Water Blues	Col 14195-D,	Frog DGF 44

Composer credits: 143490 (Bessie Smith); 143491 (Bessie Smith)

James P. Johnson is stricter yet more imaginative than with Miss Jackson before, and in the second title he is just as majestic as Bessie is in this famous composition of her. Bessie Smith is fundamental and shows her musical power and ability.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: James P. Johnson (p)*

- *BGR*2, *3, *4: James P. Johnson, pno*

- *Rust*2, *3, *4, *6: James P. Johnson, pno*

024 JAMES P. JOHNSON		New York,	Feb. 25, 1927
James P. Johnson – pno			
143531	All That I Had Is Gone	Col unissued	not on LP/CD
143532	Snowy Morning Blues	Col unissued	not on LP/CD

And another rejected recording session.

Notes:

- *Rust*2, *3, *4, *6: James P. Johnson, pno*

025 JAMES P. JOHNSON		New York,	Mar. 07, 1927
James P. Johnson – pno			
143531-5	All That I Had Is Gone	Col 14204-D,	Chronological Classics 658
143532-6	Snowy Morning Blues	Col 14204-D,	Chronological Classics 658

Composer credits: 143531 (Perry Bradford); 143543 (James P. Johnson)

And again, a repeated recording session of two weeks earlier.

The first title is a Perry Bradford composition consisting of different alterations of the blues chorus, played with drive and melodic power, using boogie-oriented bass figures and only little stride rhythm. 'Snowy Morning Blues' then is one of Johnson's all-time solo tunes recorded here for the first time. Very nice, exciting and tense.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: James P. Johnson (piano solo)*
- Rust*2,*3,*4,*6: *James P. Johnson, pno*

026	LAURA SMITH	Perry Bradford's Mean Four	New York,	Mar. 09, 1927
Personnel and instrumentation unknown, but possibly comprising				
<i>James P. Johnson</i> – pno				
80510		Home (Cradle Of Happiness)	OK unissued	not on LP/CD
80511		If Anybody Here Wants A Real Kind Mama (Here's Your Opportunity)	OK unissued	not on LP/CD

As these titles are unissued and no tests seem to have been found nothing can be said about musical contents or personnel.

Notes:

- BGR*2,*3,*4: *instrumentation and personnel unknown*
- Rust*3,*4,*6: *instrumentation and personnel unknown*
- F.H. Trolle, *James P. Johnson, father of the stride piano: Note. This may be the record referred to in the Chicago Defender of April 16, 1927 as having been made for Okeh a few weeks earlier by Laura Smith, with "Shaky, Tood and Holland", whoever they were, with James P. Johnson, p.*

027	ORIGINAL JAZZ HOUNDS		New York,	Mar. 15, 1927
<i>Jimmy Wade</i> – cnt; <i>Bill Dover</i> – tbn; <i>Arnett Nelson</i> – clt;				
<i>James P. Johnson</i> – pno; <i>Stanley Wilson</i> – bjo; <i>Walter Wright</i> – bbs; <i>Edwin Jackson</i> – dms;				
<i>Perry Bradford</i> – voc				
143657-2		All That I Had Is Gone	Col 14207-D,	Chronological Classics 658
143658-3		Lucy Long	Col 14207-D,	Chronological Classics 658
<i>Composer credits are: 143657: (Bradford); 143658 (Bradford)</i>				

Recording two years after the preceding Original Jazz Hounds sessions, Bradford used the same band name again. This time there certainly is no connection to the personnel of the July/August '25 origin.

Rust*6 still lists a personnel of Louis Metcalf, cnt (!); Jake Frazier, tbn; Bob Fuller, clt; James P. Johnson, pno; unkn. bjo; ?Harry Hull, bbs; unkn. dms, chimes. This certainly – with the exception of J. P. Johnson – is far off the mark.

Instead, as has been shown by Christopher Hillman in preceding years, these two titles seem to belong to a series of recordings made by musicians of the Jimmy Wade band of Chicago. The Jimmy Wade band, hailing from Chicago, had a long-time engagement at the Club Alabam in Harlem (June 1926 to April 1927) and used the opportunity to record under different leaderships and names (Georgia Strutters, P. Bradford Gang, Eva Taylor, poss. Okeh Melody Stars). Their trombonist W. Dover reportedly even subbed in the Fletcher Henderson band (poss. 19 November 1926).

Thus, we very certainly hear Jimmy Wade on trumpet and William Dover on trombone here.

This clarinet player plays with the same vibrato and a similar style as the man on the two preceding sessions. One of the reed men of the Wade band was Arnett Nelson at the time, and he seems to be responsible for the clarinet part (see Ch. Hillman, *Chicago Swingers*). As there is no report and no probability of Nelson being in New York his assumed presence on the Jazz Hounds sessions of August 1925 must be denied.

The banjo man and the drummer should accordingly be from the Wade band. The tuba man certainly is Walter Wright, compared to his playing on Perry Bradford's session of 16 February 1927.

James P. Johnson is addressed namely by Bradford on the second title.

Thus, we have the same personnel here as on Perry Bradford and his Gang of Feb. 16, 1927!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Johnny Dunn (c); James P. Johnson (p); Perry Bradford (vo)*
- Rust*2: *Similar instrumentation, somewhat different personnel, including James P. Johnson (pno), Bradford still the vocalist.*
- Rust*3,*4,*6: *Louis Metcalf -c; Jake Frazier -tb; Bob Fuller -cl; James P. Johnson -p; unknown -bj; ?Harry Hull -bb; unknown -d -chimes; Perry Bradford -v*

028	EVELYN THOMPSON		New York,	Mar. 30, 1927
Evelyn Thompson (Evelyn Preer ?) – voc;				
<i>Joe Smith</i> – tpt; <i>unknown</i> – clt;				
<i>James P. Johnson</i> – pno				
E-4781 / 82 / 83		High Life Made A Low Life Out Of Me	Voc unissued	not on LP/CD
E-4784		Looking For The Sunshine, Walking Around In The Rain	Voc 15548	not on LP/CD
E-4786		Looking For The Sunshine, Walking Around In The Rain	Voc 15548,	Doc DOCD-5590

The clarinet player, who plays a probably pre-arranged part behind the cornet with very few exposed phrases, does not seem to be Elliott as none of his stylistic features can be detected here. Nor can there anything be associated to Fuller with any certainty.

The cornetist/trumpeter might well be the lyrical and smooth Joe Smith, and James P. Johnson is a good assumption judging from style and rhythmic impetus.

Notes:

- Rust*3: *Joe Smith -c; George Baquet -cl; ? James P. Johnson -p*
- Rust*4,*6: *unknown -c; Ernest Elliott or Bob Fuller -cl; unknown -p*
- BGR*2: *Joe Smith, cnt; G. Baquet, clt; poss James P. Johnson, pno*
- BGR*3,*4: *not listed!*
- Brown, Hilbert, *James P. Johnson: "Johnson's presence is very doubtful."*

029	BESSIE SMITH		New York,	Apr. 01, 1927
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Bessie Smith – voc;

James P. Johnson – pno

143735-3 Sweet Mistreater

Col 14260-D,

Frog DGF 45

143736-3 Lock And Key

Col 14232-D,

Frog DGF 45

Composer credits: 143735 (H. Creamer – J. P. Johnson); 143736 (H. Creamer – J. P. Johnson)

James P. Johnson contributes to Bessie's singing in the first title with interesting call-and-response phrases and makes her performance a beautiful duet of singing and piano playing. In 'Lock And Key' he mainly delivers a piano background with incidental solo break.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: James P. Johnson (p)*

- *BGR*2,*3,*4: James P. Johnson, pno*

- *Rust*2,*3,*4,*6: James P. Johnson, pno*

030 **EVELYN THOMPSON**

New York,

May, 1927

Evelyn Thompson – voc;

Joe Smith – tpt; unknown – clt;

(*James P. Johnson?*) – pno

E-4941 One Sweet Letter From You

Voc 15548,

Doc DOCD-5590

The clarinetist very probably is not Elliott of stylistic and technical reasons, although he was now able to play those downward arpeggios as heard here. I do not know the source for the assumption of George Baquet, but what I remember from Morton's Orchestra / Red Hot Peppers of July 1929, where we hear a rhythmically wooden and rather antiquated clarinetist, I feel unable to admit. So, I prefer to leave this player's identity as unknown.

Joe Smith and James P. Johnson might be alright, but I feel that the piano player is a bit below Johnson's musical quality.

Notes:

- *Rust*3: Joe Smith –c; George Baquet –cl; ? James P. Johnson -p*

- *Rust*4,*6: unknown –c; Ernest Elliott or Bob Fuller –cl; unknown -p*

- *BGR*2: Joe Smith, cnt; G. Baquet, clt; poss James P. Johnson, pno*

- *BGR*3,*4: not listed!*

- *Brown, Hilbert, James P. Johnson: "Johnson's presence is very doubtful."*

031 **ROSA HENDERSON**

New York,

May 1927

Rosa Henderson – voc;

James P. Johnson – pno

107545-A Black Snake Moan

PA 7529,

Document DOCD-5404

107545-? Black Snake Moan

PA 7529,

Document DOCD-5654

107546-A Fortune Teller Blues

PA 7529,

Document DOCD-5404

Gay Catin' Daddy

PA 7534,

Document DOCD-5404

I'm Savin' It All For You

PA 7534,

Document DOCD-5404

Composer credits: 107545 (Blind Lemon Jefferson); 107546 (Porter Grainger); Gay Catin' Daddy (---); I'm Savin' ... (S. Williams – J. Davis)

James P. Johnson's presence on piano is obvious and thus needs no discussion. All through he makes his accompaniments into sort of independent piano solos that yet occur at a second place in a vocal performance.

Notes:

- *Jazz Directory Vol.4: unknown accompaniment.*

- *Brown, Hilbert, James P. Johnson: James P. Johnson –p.*

- *BGR*2,*3,*4: James P. Johnson –p.*

- *Rust*3,*4,*6: James P. Johnson –p.*

Discernible differences of takes:

107545-A: *Piano introduction, first 2 bars: piano plays d/db-c d/db-c d/db-c d/db-c d/db-c on every beat*

107545-?: *Piano introduction, first 2 bars: piano plays triplets d-c-d c-d-c d-c-d c-d-c*

032 **JOHNSON'S JAZZERS**

New York,

Sep. 02, 1927

Louis Metcalf – tpt;

James P. Johnson – pno;

Perry Bradford – voc

144621-2 Skiddle-De-Scow

Col 14247-D,

Chronological Classics 658

144622-2 Can I Get It Now?

Col 14247-D,

Chronological Classics 658

Composer credits: 144621 (Perry Bradford); 144622 (Perry Bradford)

After a six-years' lapse of time with Johnson being occupied in solo recordings and some singers' accompaniments– besides his personal business of composing – he is back with the nucleus of a band to record jazz music with one of the trumpet heroes of the 1920s. All participants are at their characteristic best. Metcalf very off-beat here and swinging. Great James P. in duo. Even Bradford sings jazzy and in tune here.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf (tp); James P. Johnson (p)*

- *Carey, McCarthy, Jazz Directory, Vol. 5: Louis Metcalfe (tpt); James P. Johnson (p); Perry Bradford (vcl)*

- *Mahoney, Columbia 13/14000-D Series: Files: Louis Metcalf, tpt; James P. Johnson, pno; Perry Bradford, vcl.*

- *Rust*2: Louis Metcalfe (cnt); James P. Johnson (pno); Perry Bradford (vcl).*

- *Rust*3,*4,*6: Louis Metcalf -c; James P. Johnson -p; Perry Bradford -v.*

- *Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': Louis Metcalf, cornet; Johnson, piano; Perry Bradford, vocal.*

033 JAMES P. JOHNSON	New York,	Feb. 03, 1928
James P. Johnson – pno		
42409-1 Mournful Thoughts	Vic unissued	not on LP/CD
42410-1 Ebony Dreams	Vic unissued	not on LP/CD

Of these interesting titles we unfortunately do not have issued recordings. It still seems that the Victor people were not James P.'s friends.

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

034 DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Mar. 26, 1928
Johnny Dunn – tpt; Charlie Irvis – tbn;		
(Garvin Bushell) – alt, clt; Arville Harris – ten, clt;		
James P. Johnson, Thomas Fats Waller – pno; Harry Hull or Joe Watts - sbs		
E-7232 What's The Use Of Being Alone?	Voc 1176,	Frog DGF 33
E-7235 Original Bugle Blues	Voc 1176,	Frog DGF 33
<i>Composer credits: E-7232 (Bradford); E-7235 (Bradford)</i>		

This session must certainly rate as one of the most unusual combinations in the whole history of jazz!

Dunn is certain as trumpeter and leader. Certainly, not Flemming on trombone as given elsewhere! I tend to hear him as Irvis because of tone, vibrato and phrasing. The clarinet soloist is Arville Harris, and we might thus conclude that this session has become reality with the help of Waller/Johnson musical circles, just as the famous Fats Waller and his Buddies of March 1929. Judging from the alto solo in the second title I am not convinced of Bushell's presence. In his book Bushell does not comment on this session, which he does when he has recollections. Bushell's alto style is a bit more on the intellectual but melodic side, and he owns a slimmer tone than heard here (compare last session of March 13, 1928). Thus, it might be Herschel Brassfield on alto here as listed by Laurie Wright, but in lack of any characteristics of Brassfield's style six years after the early Dunn sessions I feel unable to admit. This alto player certainly lacks Brassfield's rhapsodic abilities as shown in 1922. Brassfield seems to have spent a spell of time in Los Angeles in the mid-twenties, and it is not known when – or even if – he was back in New York. (He is believed to be on a Georgia Strutters recording session of May 23, 1927.)

There certainly is no banjo at all. But I think to hear a string bass who does not play when the two pianos solo, and might be Harry Hull or Joe Watts, string bassists engaged for recording purposes by James P. Johnson in 1928/9. This musician bows his instrument in the second title.

This is a very interesting, amusing and charming recording session in this writer's – and listener's – ears!

Notes:

- Carey/McCarthy Jazz Directory Vol. 2: Johnny Dunn (cor) with unknown group

- Bushell/Tucker JFTB: No comment

- L. Wright "Fats" In Fact p 42: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl (1)/as; Herschel Brassfield, as; James P. Johnson, Fats Waller, p.

- Rust*3,*6: Johnny Dunn, c; ? Herb Flemming, tb; ? Garin Bushell, cl, as; unknown, as; James P. Johnson, Fats Waller, p; ? John Mitchell, bj.

- FROG DGF 33 (CD booklet): Johnny Dunn (trumpet) ?Herb Flemming (trombone) Garvin Bushell, Herschel Brassfield (clarinet, alto sax), James P. Johnson, Fats Waller (pianos)

035 LOUISIANA SUGAR BABES	New York,	Mar. 27, 1928
Jabbo Smith – tpt; Garvin Bushell – clt, alt, bsn;		
James P. Johnson – pno; Thomas Fats Waller – org		
42566-1 Willow Tree	Vic 21348,	Chronological Classics 689
42566-3 Willow Tree	Vic unissued on 78,	JSP JSP927D
42567-1 'Sippi	Vic 21348,	Chronological Classics 689
42567-2 'Sippi	Vic BB B-10260,	JSP JSP927D
42568-1 Thou Swell	Vic BB B-10260,	JSP JSP927D
42568-2 Thou Swell	Vic 21346,	Chronological Classics 689
42569-1 Persian Rug	Vic 21346,	Chronological Classics 689
<i>Composer credits: 42566 (Waller); 42567 (Johnson – Conrad - Creamer); 42568 (Rodgers); 42569 (Kahn – Moré)</i>		

This recording session may be considered as a James P. Johnson recording band, although it does not carry his name.

L. Wright, 'Fats in Fact', p. 42/43: "... from Garvin Bushell's recollections it appears that both (studios 1 & 2 of the Church Building in Camden, New Jersey – KBR) were used simultaneously with (Fats) Waller on the organ manual in one studio along with the other musicians and the organ pipes (!) in the other – a very strange arrangement. The first two titles were from the show 'Keep Shufflin'', and this group was the pit band for the show, although Waller actually played piano in the theatre. Garvin Bushell also states that he doesn't recall playing the bassoon in the theatre but brought it to the studio on the insistence of James P. Johnson." As the pit bands for theatre shows usually had the size of a big band, we have to consider that the 'Louisiana Sugar Babes' were not "the pit band for the show", as noted above, but rather part of the pit band!

Nineteen-years old Jabbo Smith – boarding pupil and frequent fugitive from the 'Jenkins' Orphanage' of Charleston, South Carolina - was an up-rising star of the jazz trumpet scene who, in the consecutive years, lost his big reputation because of own personal weaknesses and unreliability and their consequences. But his rediscovery and revival in his later years is one of the few beautiful and heart-warming stories in the history of jazz. Garvin Bushell, in contrast, was a steady and responsible musical crafts-man, performing in jazz as well as in classical music with virtuosity and musicianship. James P. Johnson, composer of countless songs, jazz classics, and ragtime/jazz piano tunes, obviously had the idea to record these four titles in co-operation with his pupil and future piano/singer star Fats "Little Fatsy-Watsy" Waller. These four magnificent musicians happen to execute one of the most unusual but exciting recording sessions of the whole history of jazz.

Notes:

- Rust, Victor Master Book Vol. 2: Jabbo Smith -c; Garvin Bushell -cl/s/bsn; James P. Johnson -p; Fats Waller -pipe organ

- Rust*2,*3,*4,*6: Jabbo Smith (cnt); Garvin Bushell (clt, alt, bsn); James P. Johnson (pno); Fats Waller (pipe-organ)

- G. Bushell, Jazz from the Beginning, p. 74: "James P. Johnson wrote most of the music for 'Keep Shufflin'' and Fats Waller contributed some numbers, too. Some of the comedy bits in the show were like 'Ashiffle Along'. Two of the big songs were 'Willow Tree' and 'Sippi'. In the band we had tenor saxophonist Al Sears, who later went with Duke Ellington, also Jabbo Smith on trumpet. Allegretti was a dancer in the chorus, and Blanche Calloway was in the cast, too.

Jimmy conducted the pit orchestra, and Fats played piano. They had a two-piano thing where they played some of the same things they did down at Leroy's. The show could hardly go on after they got through.

Some Monday nights we'd have to send someone out to find James P. and Fats, since they'd have been out at parties since Friday night, playing piano, spending money, buying liquor. They'd just close the places up. Monday night they'd be ossified and you couldn't get them on. That was fast living in the fast lane, then.

In March I went down with James P., Fats, and Jabbo to record in Camden, New Jersey. Victor had bought this church there which had a great sounding organ, and used it as a recording studio. The organ pipes were in one room and we were in another. Fats played organ on this date. The piano and the organ manual were together, but since the pipes were in the next room Fats had a real job, because the organ always sounded a fraction of a second late. It was quite a thing. And it was hard keeping time because we had no drums or bass. That morning, Fats didn't drink his fifth of gin until after we got through recording.

We did two songs from 'Keep Shufflin'' – 'Willow Tree' and 'Sippi' – also 'Persian Rug' and 'Thou Swell'. I played some of the first jazz bassoon on those recordings. My sound was terrible then. I was fascinated by Adrian Rollini's style on bass sax, and my bassoon playing just came out that way, even though I wasn't trying to imitate him. On the record they called us the Louisiana Sugar Babes – I have no idea why, maybe Fats created the title. He always looked at the humorous side of things."

Discernible differences of takes (from L. Wright, 'Fats' in Fact' – thank you, Mr. Wright!):

42566-1: Last eight bars of trumpet solo: Jabbo Smith plays the melody
 42566-3: Last eight bars of trumpet solo: Jabbo Smith improvises ascending arpeggios
 42567-1: Bridge into bassoon solo: 4 firmly struck organ chords
 42567-2: Bridge into bassoon solo: legato organ phrase
 42568-1: Organ break before alto sax solo: one bar only
 42568-2: Organ break before alto sax solo: two bars

036 MARTHA COPELAND

Martha Copeland – voc;

Clarence 'Son' Adams - clt; James P. Johnson – pno

146417-1 Somethin' Goin' On Wrong

Composer credits: 146417 (T. Delaney – J. P. Johnson)

New York, Jun. 08, 1928

Col 14352-D, Document DOCD-5373

Clarence Adams is a clarinet player who also appears on Clara Smith's sessions of May 01 and 03, 1926, and may belong to the vast deposit of vaudeville and tent show musicians who never reached the limelight of the big cities. He plays in a very effective bluesy style, unexpectedly secure in his technical abilities, yet with great beauty. He was a member of Willie Gant's Paradise Orchestra in 1926. James P. Johnson accompanies in his own self-assured manner, supplying the right chordal and melodic background.

Notes:

- BGR*2,*3,*4: Clarence Adams, clt; James P. Johnson, pno.

- Rust*3,*4,*6 : Clarence Adams -cl; James P. Johnson -p.

037 MARTHA COPELAND

Martha Copeland – voc;

Clarence Adams - clt; James P. Johnson – pno, speech

146420-3 Desert Blues

Composer credits: 146420 (J. P. Johnson – P. Bradford)

New York, Jun. 09, 1928

Col 14352-D, Document DOCD-5373

Same as for previous session. Clarence Adams showing great technical abilities in a modest way. Certainly, an unsung master of blues/jazz clarinet, unfortunately a bit standing in James P. Johnson's shadow. James P. shines with strong and basic accompaniment. He also talks to Miss Copeland in the introduction to the second title.

Notes:

- BGR*2,*3,*4: Clarence Adams, clt; James P. Johnson, pno, talking.

- Rust*3,*4,*6 : Clarence Adams -cl; James P. Johnson -p.

038 JIMMY JOHNSON AND HIS ORCHESTRA

Cootie Williams, Ward Pinkett – tpt; unknown – tbn;

Garvin Bushell – alt, clt; unknown – ten, clt;

James P. Johnson, Fats Waller – pno; Joe Watts – sbs;

Perry Bradford – voc speech (1); unknown – train effects, bell, wbd

146539-3 Chicago Blues

146540-1 Mournful Tho'ts

Composer credits: 146539 (P. Biese – S. Williams); 146540 (James P. Johnson)

New York, Jun. 18, 1928

Col 14334-D, Chronological Classics 658

Col 14334-D, Chronological Classics 658

This, now, is a real jazz group recording under James P. Johnson's name. After repeated and close listening, the following has to be stated: This recording session follows the same model as that of Johnny Dunn's Original Jazz Hounds of March 25, 1928: a couple of horn men accompanied by two pianists – the very cream of Harlem's pianists of the time – and a string-bass player. The arrangements are founded on the interplay of the two pianists who almost entirely make up the rhythm section. There is no banjo player and no drummer, but a lonely string-bass player restricted to play a two-beat rhythm. The five horn men play their sparse scores in adjustment with the reigning pianists, and I believe one of them, James P. Johnson, to be the arranger (compare the above-named Dunn session and Johnson's arrangement of 'You've Got To Be Modernistic' on Clarence Williams' session of December 03, 1929).

Laurie Wright in his extra-ordinary 'Fats In Fact' only lists one trumpet player, Cootie Williams. And, in fact, it has to be questioned whether we really hear two different trumpet players. Would Cootie, as a recent new-comer to Harlem, have been provided with all the solos on these sides? This against the well-known opinion and fact that he started to use a mute not earlier than joining the Ellington band in early 1929. And the usual dance-band personnel in Harlem – and elsewhere – was: one trumpet, one trombone, two reeds, alto and tenor, these enlarged only for larger premises like Ballrooms. Why two trumpets, then? Certainly, two trumpets in harmony are heard playing the verse in 'Chicago Blues' with Cootie Williams leading in his very slick section-playing manner as known from later Ellington sides. And easily a second trumpet can be recognized behind the muted soloist in 'Mournful Tho'ts'. I am whole-heartedly following Eric Townley (see below) here, attributing the muted solos to Ward Pinkett, and the open solo on the second side to Cootie Williams. It is my opinion that little-known

Cootie subbed for Jabbo Smith at short notice for melody parts, and that Johnson hired Ward Pinket – trumpet star in Harlem at this time – additionally for the solos.

It is my own (KBR) assumption that the unknown trombonist might be Charlie Irvis, late in his musical career and long after the zenith of his playing. Unfortunately, the arrangements do not leave any room for this player.

In opposition to A. Vollmer (see below) I do not hear a soprano solo in ‘Chicago Blues’, nor do I hear an alto solo in ‘Mournful Tho’ts’. All alto playing sounds to be Garvin Bushell’s slim and academic tone, performing scored parts. Bushell was with the show ‘Keep Shufflin’ at this time, together with James P. Johnson and Jabbo Smith. The tenor sax player is un-identifiable because of his retention certainly caused by the probably hastily pinned-down arrangements. But also, the arranger – James P.? – obviously did not see any inducement to furnish the reed players with soloistic possibilities. The same applies to the trombonist. Both men might probably have been in the pit-band for ‘Keep Shufflin’, too.

The two pianists play reconciled piano passages, alternating first and second parts, and providing all the modulations and bridges.

Joe Watts seems to have been one of the many legitimate band musicians occupied with show work in New York, having recorded with Lois Deppe in 1923, and with Ward Pinkett later in 1935

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: no personnel listed

- McCarthy, Carey, *Jazz Directory Vol. 5: including Cootie Williams (tpt); Garvin Bushell (reeds); James P. Johnson (p); Bert Hall (bs)*

- Rust*2: Cootie Williams and another (tpt); unknown (tbn); unknown (clt, alt); unknown (clt, ten); James P. Johnson and another (pno); unknown (sbs)

- Rust*3: Cootie Williams and another -t; unknown -tb; unknown -cl -as; unknown -cl -ts; James P. Johnson -Fats Waller -p; Joe Watts -sb; Perry Bradford -speech

- Rust*4,*6: Cootie Williams and another -t; unknown -tb; ?Charlie Holmes -cl -ss -as; unknown -cl -ts; James P. Johnson -Fats Waller -p; Joe Watts -sb; Perry Bradford -speech

- Brown/Hilbert, ‘James P. Johnson A Case of Mistaken Identity’: Cootie Williams, Ward Pinkett, trumpet; unknown, trombone, possibly Charlie Holmes, soprano and alto sax; unknown clarinet and tenor sax; Johnson, Fats Waller, pianos; Joe Watts, string bass; Perry Bradford, speech.

- L. Wright, ‘Fats’ In Fact, p.46: Cootie Williams, t; unknown, tb; Garvin Bushell, cl, as; unknown, cl, ts; James P. Johnson, Fats Waller, p; Joe Watts, sb; Perry Bradford, sp (1)

- Storyville 45-90, A. Vollmer, *Chicago Get-Together*: “The rhythm section for ‘Chicago Blues’/‘Mournful Tho’ts’ needs amending, since the bass is of the brass variety and banjo and drums are also present. The scat vocals on each side sound more like Cootie Williams than Perry Bradford to me. There is a soprano solo on ‘Chicago Blues’ and an alto solo on ‘Mournful Tho’ts’, both of which sound like Charlie Holmes to me. I shall try and play these sides to both Cootie and Charlie in the near future and will let you know their reactions.”

- Storyville 139-23, John G. Heinz: “Whilst redecorating my record room recently, I came across some notes I’d made on some James P. Johnson record sleeves when I played the sides to him at my home in Albany, New York just before he had his stroke, and I’ll pass these on as a matter of interest. On Co 14334-D he remembered Cootie Williams and Garvin Bushnell (I can’t now remember if that was how he gave it, or if it was an error on my part). For Co 2448-D, of course Razaf on vocal, but he was pretty sure Teddy Hill was on sax and also thought possibly Charlie Holmes.”

- Jazz Journal Feb. 1977, p. 19, Chris H. Hillman: “From Chilton it seems that Jabbo (Smith – KBR) should have been on this session, but that Williams stood in. Cootie came from Mobile and is said to have been influenced by the legendary New Orleans trumpeter Chris Kelly who is also supposed to have been an expert growler.

- Ibid, Eric Townley: “The review of the James P. Johnson/Perry Bradford on Arcadia 2009 (Dec. 1976 issue) concentrates on the trumpet players and yet, on ‘Chicago Blues’ and ‘Mournful Tho’ts’ credits all the trumpet solos to Cootie Williams. This is really quite absurd as if one listens it is evident that the only solo played by Cootie is the open one on the second title and all other solos are played by a different person, the ‘unknown’ trumpeter. Some time ago I pencilled in my copy of Rust’s JR the name of Ward Pinkett for this session. ... Having now heard the record I am virtually certain that Ward Pinkett is the man who takes all the solos except the one mentioned. Listen to the Mortons and other recordings with Pinkett from around the same period.”

- S. E. Brown, James P. Johnson, *A Case of Mistaken Identity*, p. 369: Cootie Williams, Ward Pinkett, trumpets; unknown trombone; possibly Charlie Holmes, clarinet, soprano and alto sax; unknown clarinet and tenor sax; Johnson, Fats Waller, pianos; Joe Watts, string bass; Perry Bradford, speech

039 ROY EVANS

New York, Jun. 20, 1928

Roy Evans – voc;

Garvin Bushell – clt, alt, oboe, bassoon;

J.C. Johnson or (James P. Johnson?) - pno

146558-1 How Long Is That Train Been Gone?

Col 2257-D, Retrieval RTR 79020

146559-2 Georgia’s Always On My Mind

Col 1449-D, Retrieval RTR 79020

Composer credits are: 146558 (Bradford and Johnson); 146559 (Bradford and Johnson)

The first title starts with a strong clarinet chorus on blues changes by Garvin Bushell in surprising New Orleans style, reminding me very much of Johnny Dodds, after a beautiful first chorus on blues changes by Mr. Johnson in approximation to Harlem Stride piano. Bushell’s performance then weakens when accompanying Evans’ vocal part on different changes later on.

The second title then has Johnson again in – nearly – Stride style, really individual and convincing. Bushell displays his abilities in accompanying on bassoon (intro), oboe (verse), and alto sax (chorus). His style has distinctly developed since his days with the Sam Wooding band. Or, as I have just now (14-03-2024) found out, can this be James P. (see Notes below!)?

Notes:

- Rust*3,*4,*6: Garvin Bushell -cl -as; J.C. Johnson -p

- Brown, Hilbert, James P. Johnson: “Three takes of the first title were recorded. Columbia files list J.C. Johnson as the pianist, but Perry Bradford used the first title to illustrate James P. Johnson’s style in his narration on the Crispus-Attucks/Folkways issues

040 CLARENCE WILLIAMS

New York, Jul. 20, 1928

Clarence Williams – voc;

James P. Johnson – pno

146761-3 My Woman Done Me Wrong (As Far As I Am Concerned)

Col 14341-D, Mosaic MD6-262 II

146762-3 Farm Hand Papa

Col 14341-D, Mosaic MD6-262 II

Composer credits: 146761 (Clarence Williams); 146762 (Clarence Williams)

Clarence Williams starting both titles with a yodel and continuing with his not over-whelming singing, inserting other yodel phrases when appropriate. This certainly is not to everybody's jazz taste. But he was a music contractor first and intended to serve every aspect of his music business.

His friend James P., yet, delivers accompaniments that are beautiful and sympathetic pieces of music, and master-pieces in themselves.

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

041	ROY EVANS	New York,	Jul. 26, 1928
	Roy Evans – voc;		
	Arthur Whetsel – tpt;		
	James P. Johnson – pno		
146811-2	So Sorry	Col 2257-D,	Mosaic MD6-262 II
146812-3	Syncopated Yodelin' Man	Col 2257-D,	Mosaic MD6-262 II

146811 (Johnson – Bradford – Evans); 146812 (R. Evans – C. Williams);

Mr. Evans vocals are on a completely other side of music, yet still not part of jazz music. (He also practices yodelin! And we have to ask where Clarence had got it from at his former session above.)

Still, James P. plays very nice but retained accompaniments, supported by Ellington's lead trumpet player Arthur Whetsel in his elegant and ambiguous style.

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

042	ETHEL WATERS	New York,	Aug. 20, 1928
	Ethel Waters – voc;		
	J.C. Johnson – pno (1); James P. Johnson – pno (2,3,4)		
146871-1	Lonesome Swallow	Col 14411-D,	Chronological Classics 688
146872-2	Guess Who's In Town	Col 14353-D,	Chronological Classics 688
146873-1	My Handy Man	Col 14353-D,	Chronological Classics 688
146874-2	Do What You Did Last Night	Col 14380-D,	Chronological Classics 688

Composer credits are: 146871 (Razaf and Johnson); 146872 (Razaf and Johnson); 146873 (Razaf); 146884 (Johnson and Razaf)

In his letter to Theo Zwicky of August 11, 1964, (as published in Storyville 20, p. 62) C. Luckey Roberts – he himself a famous pianist of the early Harlem Stride school – names J.C. Johnson as Ethel Waters' accompanist on the first of these four titles, 'Lonesome Swallow'. And he should have known. When listening, it becomes apparent that in fact J.C. Johnson is only on the first title and the master of Harlem Stride pianists takes over for the subsequent three titles. Why this is so, I do not know. J.C. Johnson plays with great intuition, imagination, and taste. Very beautiful and poetically! His presence on this one title of this session has never been noted before.

James P. Johnson – the Master – then performs in his usual Harlem Stride playing with continued left hand "oompa" rhythm on the following three titles. But much stronger and more on the jazz/swing track. And Ethel sings a crazy chorus of "Zizz, zazz, zizz" in 'My Handy Man'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: James P. Johnson (p)*

- D. Mahony, *Columbia 13/14000-D Series: J.P. Johnson, p*

- BGR*2,*3,*4: James P. Johnson, p

- Rust*2: not listed

- Rust*3,*4,*6: James P. Johnson -p

- Storyville 20, p.62, Theo Zwicky, Johnson J.C. that Is: "There is one thing that has happened, but it will never happen here again. That is ... Ethel Waters doing a J.C. tune 'Lonesome Swallow' and on the opposite side a J.C. tune 'My Baby Sure Knows How To Love' with piano accompaniment by J.C. (no billing) on Columbia 14411-D."

043	ROY EVANS	New York,	Sep. 04, 1928
	Roy Evans – voc;		
	James P. Johnson – pno		
146941	Take Your Tomorrow (And Give Me Today)	Col unissued	not on LP/CD
146942-2	Jazbo Dan And His Yodelin' Band	Col 1559-D,	Mosaic MD6-262 III

Composer credits: 146942 (R. Evans – C. Williams);

It's white singer Roy Evans again, and again it is more "Western" style and not jazz at all. But still James P. manages to play accompaniment of his own kind, thus jazz music of a fashionable kind.

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

044	THE GULF COAST SEVEN	New York,	Oct. 19, 1928
	Louis Metcalf – tpt; Joe Nanton – tbn;		
	unknown – alt; Emmett Matthews – sop, ten;		
	James P. Johnson – pno; unknown - dms;		
	Perry Bradford – voc (2)		
147151-1	Daylight Savin' Blues	Col 14373-D,	Frog DGF 56
147152-1	Georgia's Always On My Mind	Col 14373-D,	Frog DGF 56

Composer credits: 147151 (Perry Bradford); 147152 (Johnson – Bradford)

For many years this coupling has been seen as an offshoot of the Ellington band of the day under Perry Bradford's superintendence. The undeniable presence of Louis Metcalf, a seemingly familiar trombonist out of the Ellington circle and a fluent and secure soprano player: this must have been a unit comprised of Ellington men. But it is not that easy!

First: Louis Metcalf presence must be undisputed because of his very personal style of squeezed tone and individual phrasing. But second, the trombonist seems not to be as obvious as Metcalf. Very probably the man is Nanton, but there also are traces of Charlie Irvis in his playing which should not be disregarded.

The alto player has been listed as Johnny Hodges on the strength of the presence of prominent soprano playing. But here we have a real problem! The style is not Hodges' at all! Neither on soprano nor on alto. The soprano can only be heard together with the alto, never together with the tenor. And when we hear the tenor, the soprano is silent. This urges us to the recognition that the altoist cannot be the soprano player. Above all the altoist can only be heard playing in harmony with the tenor and in free ensemble with the soprano. This means that the tenor player also plays the soprano! And the altoist is not Hodges nor the otherwise presumed Charlie Holmes because the altoist cannot be heard in solo, which would necessarily be the case if Hodges or Holmes would have been present – and because of stylistic unsuitability. Consequently - in lack of solo playing - it is impossible to identify the alto player. His ensemble playing certainly lacks the elegance and finesse of either Hodges or Holmes.

With Hodges out of the way and no clarinet at all on these sides there consequently is no need to identify Barney Bigard. And the tenor playing is much too crude to be by Bigard. This player obviously prefers soprano as his main instrument, he plays tenor only in harmony with the alto. This then makes us search for a distinct soprano player at the time in question. He may be found in Emmett Matthews, a singer and reed player who came to New York with Wen Talbert and his Orchestra in 1927 where he was engaged as a tenor player. In his "You Don't Know Me, But .." p. 13 George Winfield recalls "Emmett Matthews running across the stage playing his soprano". Matthews owns a very extrovert style of music making as a singer and soprano player as shown in recordings under his own name in 1931 with singer Laura Rucker and in 1936 with a bunch of Fats Waller musicians. He also can be heard in Waller's 'I Got Rhythm' of December 1935 rising his soprano over the big band in the finale.

On piano we probably hear James P. Johnson, the master, who at that time can often be found in Bradford-directed recording groups. The drummer does not show anything attributable to Sonny Greer who obviously was only named in conjunction with the assumed Ellington connection. It is sometimes possible to get a hint to a drummer's identity from the pitch of his drums or cymbals. But then you need a reference recording which in this case is not existent. Also that Greer uses different cymbals.

But finally Bradford and his awful and off-pitch singing can be listed as unequivocal. This then is a weak element of the recording, indeed, but absolutely certain!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: personnel unknown*

- Carey, McCarthy, *Jazz Directory, Vol. 4: "This group is generally considered to be connected with Perry Bradford and/or Johnny Dunn. Others have associated it with the Original Memphis Five. Definite information being lacking we merely give the basic details. It is possible that not all these records are by the same group of artists."*

- Rust*2: *Bubber Miley (cnt); unknown (tbn); unknown (sop, alt); unknown (alt); unknown (pno); unknown (dms); P. Bradford (voc).*

- Rust*3,*4,*6 have: *Louis Metcalf - c; ? Joe Nanton - tb; Johnny Hodges - ss, as; ? Barney Bigard - cl, ts; James P. Johnson - p; unknown - dr; Perry Bradford - v. *6 has also: ? Sonny Greer - dr.*

045 GAY ELLIS AND HER NOVELTY ORCHESTRA / SIZZLIN' SYNCOPATORS New York, Oct. 19, 1928

Annette Hanshaw – voc, ldr;

Ben Selvin – vln; John Cali – vln, gtr;

Rube Bloom, Irving Brodsky - pno

147153-2 *If You Want The Rainbow (You Must Have The Rain)* Diva 2766-G, Sensation 769 748 022-2

147154-2 *My Blackbirds Are Bluebirds Now* Diva 2766-G, Sensation 769 748 022-2

Equipped only with one early LP of Miss Hanshaw's works, I felt unable to give any estimation as to her accompaniment on these sides.

But thanks to the blessings of the "World-Wide-Web" I was able to listen to these titles, and I must admit that there was nothing that sounded like James P. Johnson or that could be attributed to him.

Notes:

- Rust*2: *not listed*

- Rust*3,*4: *unknown vn; unknown vn, g (poss Tony Colucci); James P. Johnson -Clarence Williams -p, (according to Miss Hanshaw)*

- Rust*6: *Ben Selvin – vln; John Cali – vln, gtr; Rube Bloom, Irving Brodsky – pno*

- Brown, Hilbert, James P. Johnson: "Although Annette Hanshaw herself reportedly remembered that she was accompanied by James P. Johnson on her Columbia session of October 19, 1928, the accompaniment sounds nothing like Johnson. Titles are 'If You Want The Rainbow', and 'My Blackbirds Are Bluebirds Now'."

046 CLARENCE WILLIAMS' JAZZ KINGS New York, Dec. 21, 1928

personnel unknown, presumably including Clarence Williams or James P. Johnson - pno

147399 *Do It, Baby* Col unissued not on LP/CD

147400 *My Kitchen Man* Col unissued not on LP/CD

147726 *If You Like Me Like Like I Like You* Col unissued not on LP/CD

Lacking any recording ledger or any other documents this session must remain in absolute obscurity.

Notes:

- Storyville 24: *unknown personnel and instrumentation.*

- Lord, Clarence Williams p266/9: *instrumentation and personnel unknown.*

- Rust*2: *prob similar to Ed Allen, (?) Tommy Ladnier (cnt); Ed Cuffee (tbn); Albert Socarras (?), Russell Procope (?) (clt, alt); Arville Harris (clt, ten); Fats Waller (pno); Leroy Harris (bj); Cyrus St. Clair (bbs); Floyd Casey (dms).*

- Rust*3: *Instrumentation and personnel unknown.*

- Rust*4,*6: *possibly: Ed Allen -c; Albert Socarras -cl -as -f; Arville Harris - cl -as -ts; Clarence Williams -p -v or James P. Johnson -p; Leroy Harris -bj; Cyrus St. Clair -bb; perhaps others.*

047 JAMES P. JOHNSON New York, Jan. 29, 1929

James P. Johnson – pno

401565-B *Riffs* OK 8770, Chronological Classics 671

401566-A *Feelin' Blue (Feeling Blues)* OK 8770, Chronological Classics 671

Composer credits: 401565 (Johnson); 401566 (Johnson)

In 'Riffs' James P. lets loose, and he stomps off at a fast pace, showing all his tricks and phrasing. In 'Feelin' Blue' he plays thoughtful and sympathetic blues oriented jazz music with interesting melodic details mixing major and minor parts.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: James P. Johnson (piano solo)*

- Rust*2, *3, *4, *6: James P. Johnson, pno

048 CLARENCE WILLIAMS' JAZZ KINGS		New York,	Feb. 05, 1929
Ed Allen – cnt;			
Albert Socarras – alt, flt; Arville Harris – ten, clt;			
James P. Johnson – pno; Clarence Williams – pno (<i>I</i>); Leroy Harris – bjo;			
Clarence Williams - voc			
147726-4	If You Like Me Like Like I Like You	Col 1735-D,	Frog DGF 17
147726-5	If You Like Me Like Like I Like You	Col unissued	not on LP/CD
147728-3	Have You Ever Felt That Way	Col 1735-D,	Frog DGF 17
<i>Composer credits: 147726 (Williams); 147728 (Williams and Castleton)</i>			

Tom Lord, Clarence Williams, p.279: "Both sources (*Rust* and *TKD – KBR*) assume the presence of Williams on piano, however we feel that it is definitely James P. Johnson on piano, with Williams possibly playing piano on part of the first title." I – KBR – am not able to define any part of these two titles where James P. is not playing the piano. And I feel unable to find any where Clarence takes over the piano.

The group's banjo specialist opted for Charlie Dixon on banjo because of stylistic characteristics that do not apply for Leroy Harris. This would probably mean the single-string parts behind Clarence's vocals and the total loss of the banjo below James P.'s piano. Here I must ask: wouldn't it be possible that Leroy Harris started to execute single-string playing behind Clarence's vocals and James P.'s piano just for his personal interest – or his fun? This banjoist obviously plays very reserved beside James P. Johnson. In general, Leroy Harris was a modest, un-obtrusive and reliable player and fitted perfectly for Clarence's piano playing and imagination.

Of Charlie Dixon's characteristics in contrast to Leroy Harris' I am unable to judge. I have listened – as long as my spare time permitted it – to Dixon's recordings with the Henderson band of 1928, without recognition of any traits other than Harris', but an even stricter tendency to strong four-four beat and notice of rhythmical particulars of the scores.

Also, I hear distinct characteristics of Ikey Robinson's style (the rhythmic impetus, the single-string passages below Clarence Williams' vocals, the sound of the banjo) and would be very certain about it, if only Robinson himself in Storyville 2002/3-39 had not reported that he started recording with Jabbo Smith in Chicago in the beginning of 1929 (*The Rhythm Aces* 29 Jan. 1929 and *JS* and his *Rhythm Aces* 22 Feb. 1929). But, physically, his presence in NYC for a day would have been possible at this date, but certainly unlikely. Socarras does not play clarinet on these sides.

Notes:

- Mahony, *Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.*

- Storyville 25: Ed Allen (cnt); Albert Socarras (clt, alt, flt); Arville Harris (clt, ten); James P. Johnson (pno); unknown (bjo); Clarence Williams (vcl). "It is possible that Clarence Williams may play piano on part of the first title."

- Lord, *Clarence Williams p279: Ed Allen (cnt); Albert Socarras (clt, alt, flt); Arville Harris (clt, ten); James P. Johnson (pno); Clarence Williams (vcl, pno (1)); poss Leroy Harris (bjo).*

- Rust*2: Ed Allen (cnt); Albert Socarras (clt, flt); Arville Harris (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo).

- Rust*3, *4, *6: Ed Allen -c; Albert Socarras -cl -as -f; Arville Harris -cl -ts; James P. Johnson -p; ?Leroy Harris -bj; Clarence Williams -v (and p on 147726-4?).

Solos ad-lib:

147726: EA m-cnt 16 + 8; EA m-cnt 16; CW voc 30; AH clt 2+16; CW voc 16; EA o-cnt 16; AH ten 8; EA o-cnt 8

147728: JPJ pno 8; CW voc 32; EA m-cnt 2+32; AS flt 1+16; JPJ pno 8; AS flt 6; AH ten 2+16; EA m-cnt 8

049 JIMMY JOHNSON AND HIS BAND		New York,	Mar. 05, 1929
Louis Metcalf – tpt; (Joe Nanton) - tbn;			
Albert Happy Caldwell – ten, clt; unknown – clt (<i>if at all</i>);			
James P. Johnson – pno; (Perry Bradford) – cymbal			
Perry Bradford, Gus Horsley - voc			
148015-1	Put Your Mind Right On It	Col 14417-D,	Chronological Classics 671
148016	Sorry	Col unissued	not on LP/CD
<i>Composer credits: 148015 (Bradford - Johnson)</i>			

The trumpet player does not show any definite and unequivocal Metcalf characteristics, but compared to Johnson's 'Fare Thee Honey Blues' of 20 March 1929 (see below) there are miles between this trumpet player here and what we hear of – definitely – Louis Metcalf there! So, the reader/listener might allow me some severe doubts on Metcalf's presence here. His playing on the latter record is very hot, urgent, full of power and strong rhythm, whereas here he – if it really is Metcalf – is tame and only plays what the head arrangement requests. This trumpet player might be any other player of sufficient technique and practice and experience.

The trombone might be Joe Nanton (the dirty tones!), Metcalf's band-mate and buddy from his time with the Ellington band. But unfortunately, too little can be heard from the trombone to really judge.

Throughout this side the clarinet mainly plays head-arranged parts. Therefore, a personal individual style almost cannot be discerned. There only are very few instances where the clarinet can be heard away from the trumpet and on its own. But here, everything that can be distinguished, is outside of Elliott's approach to clarinet playing. Attack, tone, vibrato and time are far better than what we know of Elliott, and in my opinion his presence has to be denied. As so often the assumption of Elliott as clarinetist seems to have come from the early days of discographic research as a mere esteem of someone who has not really listened and compared. What we really hear is the tenor saxophone starting together with trumpet and trombone for a four-bar intro, then playing an eight-bar verse with the brass. This ad-lib tenor part at the beginning has typical Caldwell tone, rhythm and phrases. From then on it is always a clarinet – no tenor sax – with a distinct and clear Doddish flavour, and I strongly believe that we have Happy Caldwell here. In the coda it is Caldwell on tenor again. In the third and fourth chorus there might be a second clarinet answering the brass riffs along with the first clarinet (Caldwell) in harmony, but I must admit that this harmony part might also be played by the trumpet in a very soft manner. (Why should a recording company hire a second clarinet for only two chorus in a recorded item, I ask.) I have therefore listed a possible second clarinet above in italics.

The cymbal crash might have been the work of Perry Bradford as there are more similar isolated cymbal crashes with this very sound on Bradford's recordings.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: no personnel listed
- Carey, McCarthy, *Jazz Directory Vol. 5*: unknown 2 tpts; tbn; clt; ten; James P. Johnson (p); unknown d; male-female duet
- Rust*2: Louis Metcalfe (tpt); unknown tbn; clt; ten; James P. Johnson (pno); unknown dms; Perry Bradford (vcl), unknown vcl.
- D. Mahoney, *Columbia 13/14000-D Series*: unknown personnel
- Rust*3,*4: Louis Metcalf - c; unknown tb; Ernest Elliott - cl; unknown cl- ts; James P. Johnson -p; Perry Bradford and another v; someone hits a cymbal hard at the end of 148015-1 but there is no evidence elsewhere on this side of a drummer.
- Rust*6: Louis Metcalf - c; unknown tb; Ernest Elliott - cl; unknown cl- ts; James P. Johnson -p; Perry Bradford and another v; there is a cymbal crash at the end of 148015-1 but there is no evidence of a drummer elsewhere on this side.
- Brown/Hilbert, James P. Johnson p 375: Louis Metcalf, cornet; unknown, trombone; Ernest Elliott, clarinet; unknown, clarinet and tenor sax; Johnson, piano; Perry Bradford, Gus Horsley, vocals. "Someone hits a cymbal at the end of 148015-1 but there is no evidence elsewhere of a drummer. It has been suggested that Bradford hit the cymbal."

050 JIMMY JOHNSON AND HIS BAND

New York, Mar. 20, 1929

Louis Metcalf – tpt; Julius Geechie Fields – tbn; unknown – clt;
 James P. Johnson – pno;
 Perry Bradford – voc
 148108-3 Fare Thee Honey Blues
 Composer credits: 148108 (Bradford)

Col 14417-D, Chronological Classics 671

Now, this here really is Metcalf in full power – as compared with his assumed presence on the 05 March, 1929 session above. Very typical Louis Metcalf and probably Fields as known from Morton. And absolutely great James P.!

Again, I would deny Ernest Elliott's presence on clarinet here. Although I cannot say that this player is the same one as on the foregoing Johnson session (prob Happy Caldwell), his style is not what we know of Elliott now. The little flaws he plays – and also his phrases – seem to indicate, that he is a saxophone player in the first instance.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: no personnel listed
- Carey, McCarthy, *Jazz Directory Vol. 5*: unknown tpt; tbn; clt; ten; James P. Johnson (p); unknown d; unknown male voc.
- Rust*2: Louis Metcalfe (tpt); unknown tbn; Ernest Elliott (clt); James P. Johnson (pno); Perry Bradford (vcl).
- D. Mahoney, *Columbia 13/14000-D Series*: unknown personnel
- Rust*3,*4,*6: Louis Metcalf - c; prob Geechie Fields -tb; Ernest Elliott - cl; James P. Johnson -p; Perry Bradford -v
- Brown/Hilbert, James P. Johnson p 375: Louis Metcalf, cornet; probably Geechie Fields, trombone; Ernest Elliott, clarinet; Johnson, piano; Perry Bradford, vocal

051 BESSIE SMITH J. Rosamond Johnson Choir / Hall Johnson Choir

New York, c. Jun. 1929
RKO film soundtrack of "St. Louis Blues"

Bessie Smith – voc;
 Thomas Morris, Joe Smith – tpt; Charlie Green – tbn;
 (Harvey Boone or Albert Socarras), Cecil Scott – alt, clt; (Albert 'Happy' Caldwell) – ten, clt;
 James P. Johnson – pno; Bernard Addison – bjo; Harry Hull – sbs; Kaiser Marshall – dms
 NY-39 St. Louis Blues – Part 1
 NY-40 St. Louis Blues – Part 2
 NY-41 St. Louis Blues – Part 3
 NY-42 St. Louis Blues – Part 4

Circle J1016, Frog DGF 46
 Circle J1016, Frog DGF 46
 Circle J1017, Frog DGF 46
 Circle J1017, Frog DGF 46

Notes:

- Delaunay, *New Hot Discography, 1948*: not listed
- London AL 3530 (LP)(1955): Joe Smith (c); Charlie Green (tb); Buster Bailey (cl); Happy Caldwell (ts)
- BGR*2: "Acc by mixed Chorus and Orchestra: Joe Smith, cnt; Russell Smith, tpt; James P. Johnson, pno; Charlie Green, tbn; Buster Bailey, clt; Happy Caldwell, ten; Charles Dixon, bjo; Harry Hull, bbs; Kaiser Marshall, dms; with Rosamund Johnson and the Hall Johnson Choir, dubbed from the sound-track of the film 'St. Louis Blues'. Sidney de Paris and Bernard Addison are also alleged to be present."
- Empress 10006 (LP) (1973): James P. Johnson p; Joe Smith c; Russell Smith tp; Charlie Green tb; Buster Bailey cl; Happy Caldwell ts; Charlie Dixon bj; Harry Hull brass-b; Kaiser Marshall dm.
- BGR*3,*4: Joe Smith, c; Russell Smith, t; Charly Green, tb; unknown, cl; unknown, ts; James P. Johnson, p; Charles Dixon, bj; Harry Hull, sb; Kaiser Marshall, d; with Rosamund Johnson and the Hall Johnson Choir, mixed v chorus. Sidney de Paris and Bernard Addison are also alleged to be present on this sound-track.
- Rust*2: not listed
- Rust*3: "Acc by J. Rosamond Johnson and the Hall Johnson choir (40 mixed voices) and James P. Johnson -p -dir. Joe Smith -c; Russell Smith -t; Charlie Green -tb; Buster Bailey -cl; Happy Caldwell -ts; Charlie Dixon -bj; Harry Hull -bb; Kaiser Marshall -d and on e more musician (a contemporary report refers to a ten-piece band, and rumour alleges Sidney de Paris -t and Bernard Addison -g were present. The more likely tenth man is de Paris."
- W.C. Allen, *Hendersonia*, p.495: "The Circles present most of the sound track of Bessie's movie of the same name (St. Louis Blues – KBR). This movie was shot in late June 1929, with a band directed by James P. Johnson. It has often been suggested that this band consisted of Fletcher Henderson's men. Although Kaiser Marshall can be recognised in the film, and one of the trumpeters might be Joe Smith, the clarinetist could not possibly be Buster Bailey, nor does it sound like him, as Bailey was in Europe with Noble Sissle. In any event, Joe Smith had left in early June as a result of the GREAT DAY fiasco. The personnel's given in Rust and Dixon & Godrich are highly suspect; can't someone make a "still" from the movie, and show it around?"
- S. Brown, R. Hilbert, James P. Johnson: Hall Johnson choir (40 mixed voices); James P. Johnson's Orchestra: Joe Smith, Sidney de Paris, trumpets; unknown trombone; unknown clarinet; unknown tenor sax; Johnson, piano; poss Charlie Dixon, banjo; poss Harry Hull, brass bass; Kaiser Marshall, drums.
- J. Olivar, Thomas Morris, *Storyville 2002/3*: "The soundtrack has been reissued in various forms, and features Bessie Smith singing the title tune accompanied by (tentatively identified): Thomas Morris, Joe Smith, c; Russell Smith or Sidney de Paris, t; Charlie Green, tb; Buster Bailey or Arville Harris, cl; ?Bernard Addison, g; Harry Hull, sb; Kaiser Marshall, d. J. Rosamond Johnson and the Hall-Johnson Choir -v; unidentified others? -v."
- J. Clark, *Experiencing Bessie Smith*: Joe Smith, Sidney DeParis, t; prob Charlie Green, tb; prob Arville Harris, as; prob Happy Caldwell, ts; prob Cecil Scott, as, cl; James P. Johnson, p; prob Bernard Addison, gr; Harry hull, sb; Kaiser Marshall, d.

Music Structures:

<i>St. Louis Blues – sequence 1 – behind opening credits Key of F</i>	<i>film soundtrack</i>
<i>(Chorus 1 12 bars ?JS m-tpt + CS clt over band)(Chorus 2 12 bars ?JS m-tpt + CS clt over band)</i>	
<i>St. Louis Blues – sequence 2 - Bessie Smith unacc. Key of C</i>	<i>film soundtrack</i>
<i>(Chorus 12 bars blues – uncertain chord structure BS voc 12 unacc.)</i>	
<i>St. Louis Blues – sequence 3 – Bessie Smith and band Key of F</i>	<i>film soundtrack</i>
<i>(Intro 4 bars JPJ pno)(Chorus 1 strain A 12 bars BS voc+ens+choir)(Chorus 2 strain A 12 bars BS voc+ens+choir)(Verse strain B 16 bars BS voc+ens+choir)(Chorus 3 strain C 12 bars BS voc+ens+choir)(Bridge 2 bars ?TM o-tpt)(Chorus 4 strain C choir+BS voc+ens)</i>	
<i>St. Louis Blues – sequence 4 – band up-tempo, dance-scene Key of G</i>	<i>film soundtrack</i>
<i>(Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars ?CS clt+ens)(Chorus 4 12 bars ?CS clt+ens)</i>	
<i>(Chorus 5 12 bars clts+brass riffs)(Chorus 6 12 bars clts+ens riffs+ dancer)(Chorus 7 12 bars ens ad-lib+ dancer)(Chorus 8 12 bars ens ad-lib+dancer)(Chorus 9 12 bars slow ens ad-lib)(Chorus 10 12 bars slow ens ad-lib)</i>	
<i>St. Louis Blues – sequence 5 – Bessie and band, final scenes Key of F</i>	<i>film soundtrack</i>
<i>(Intro 6 bars ‘Rhapsody in Blue’ theme ? TM o-tpt)(Verse 16 bars ens+choir)(Chorus 1 12 bars BS voc+ens+choir)</i>	

052 **BESSIE SMITH**

New York,

Aug. 20, 1929

Bessie Smith – voc;

James P. Johnson – pno

148901 My Sportin’ Man

Col unissued

not on LP/CD

148902-2 He’s Got Me Goin’

Col 14464-D,

Frog DGF 46

148903 When My Baby Comes

Col unissued

not on LP/CD

148904-1 It Makes My Love Come Down

Col 14464-D,

Frog DGF 46

Composer credits: 148902 (Harold Gray); 148904 (Bessie Smith)

James P. Johnson’s accompaniment starts very light and positive in the first title, and thus possible prevents Bessie Smith getting tragic, but nevertheless is beautiful and even swinging piano playing. The same may be said about the second title. In this Johnson’s linear and horizontal phrases fit very good with Bessie Smith’s phraseology.

It certainly is a great pity that two other titles were cut at this session, but remained unissued.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: James P. Johnson (p)

- BGR*2,*3,*4: James P. Johnson, pno

- Rust*2,*3,*4,*6: James P. Johnson, pno

053 **CLARA SMITH**

New York,

Sep. 04, 1929

Clara Smith – voc;

Ed Allen – cnt; Bennie Morton – tbn;

J.C. Johnson – pno

148970-2 Papa I Don’t Need You Now

Col 14462-D,

Document DOCD-5368

148971-2 Tired Of The Way You Do

Col 14462-D,

Document DOCD-5368

148972 Breath And Reeches

Col unissued

not on LP/CD

Talking of trombonists: without any doubt, our man here is Green’s colleague from the Henderson band, the young Bennie Morton (yes, he wanted his name to be written Bennie!). I have contributed this judgement to Jan Evensmo’s and Ola Rönnow’s recent Bennie Morton solography on ‘Jazz Archeology’, and they have written: “We’ve omitted this session from the first version of this solography, but K.-B. Rau alerted us! Both Rust and Lord list the trombonist as ‘unknown’ on this session, but he is clearly HBM (Henry Benny Morton, but his real name was Henry Sterling Morton - KBR); listen to his introduction to ‘Tired Of The Way You Do’! These are the first recordings where we can hear HBM as a personal voice with his characteristic sound and vibrato.” I have nothing to add here. But, listen to Morton’s very beautiful and sensitive accompaniment using his very special long lip-trills which he performed as first player in classic jazz, only very few colleagues using short jumping-trills in this period. And Ed Allen is his very own clear, melodic, outstanding and relaxed self.

Following pianist Lucky Roberts’ letter to Swiss collector Theo Zwicky we do know that the pianist on this session is J.C. Johnson (see Storyville 20 – 62!). Hitherto I thought that we had James P. Johnson on piano on these sides. And I have to apology for having ignored this most informative letter all the years I’ve been working on my website! My sincere fault! But now we know (26-05-2022)! And J.C.

Johnson is in a great form here and plays beautifully in his own piano style mid-way between Chicago and New York.

A great and very beautiful recording session this. If we only could hear the third title of this session! I’d give a whole lot for this experience!

Notes:

- Mahony, *Columbia 13/14000-D Series: Acc Ed Allen, cnt; unknown, tbn, unknown, p.*

- BGR*2,*3,*4: Ed Allen, cnt; unknown, tbn; poss James P. Johnson, pno

- Rust*3*4: Ed Allen -c; unknown -tb; James P. Johnson -p

- Rust*6: Ed Allen -c; Charlie Green -tb; unknown -p

- Brown, Hilbert, James P. Johnson: Ed Allen, cornet; possibly Benny Morton, trombone; possibly (James P.) Johnson, piano.

054 **CLARA SMITH**

New York,

Sep. 12, 1929

Clara Smith – voc;

James P. Johnson – pno

148994-2 Oh! Mister Mitchell

Col 14536-D,

Document DOCD-5368

148995-3 Where Is My Man?

Col 14536-D,

Document DOCD-5368

Composer credits: 148994 (Spencer William); 148995 (Spencer Williams)

‘Oh, Mr. Mitchell’ was enclosed in the early Columbia LP set “The Sound Of Harlem”, and is thus part of my early listening experience. And it certainly is a convincing example of Clara Smith’s abilities in erotic textured singing. Yet, in my early days I felt unable to get to know what a “poom-tang” could be. Now I know. The song itself effects by Miss Smith’s a bit coated voice and her emphasised youthful

and naïve performance. And there is a lively piano played by James P. Johnson. Both qualities appear in the next title 'Where Is My Man' again. A joy to hear!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: James P. Johnson (p)*
- *BGR*2,*3,*4: James P. Johnson, pno*
- *Rust*2,*3,*4,*6: James P. Johnson, pno*

055 BESSIE SMITH Bessie Smith – voc; James P. Johnson – pno 149074-3 Wasted Life Blues 149075-1 Dirty No-Gooder's Blues <i>Composer credits: 149074 (Bessie Smith); 149075 (Bessie Smith)</i>	New York,	Oct. 01, 1929
	Col 14476-D,	Frog DGF 46
	Col 14476-D,	Frog DGF 46

Bessie sings an own composition with 'Wasted Life Blues', using the same four-bar chord-pattern throughout the whole tune. But it is nice listening. The second title is a genuine blues composition using the twelve-bar blues pattern accompanied in call-and-response manner by James P.. It really becomes dramatic at the end.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: James P. Johnson (p)*
- *BGR*2,*3,*4: James P. Johnson, pno*
- *Rust*2,*3,*4,*6: James P. Johnson, pno*

056 BESSIE SMITH Bessie Smith – voc; James P. Johnson – pno 149134-3 Blue Spirit Blues 149135-3 Worn Out Papa Blues 149136-2 You Don't Understand 149137-2 Don't Cry Baby <i>Composer credits: 149134 (Spencer Williams); 149135 (Spencer Williams); 149136 (S. Williams – C. Williams – J. P. Johnson); 149137 (Unger – Bernie – Johnson)</i>	New York,	Oct. 11, 1929
	Col 14527-D,	Frog DGF 46
	Col 14527-D,	Frog DGF 46
	Col 14487-D,	Frog DGF 46
	Col 14487-D,	Frog DGF 46

Bessie gets earthy and down-and-out in the first title, with Johnson supplying the sympathetic accompaniment in 'Blue Spirit Blues'. I only do not understand Johnson's double-time responses in the last chorus which - to me - seem to be absolutely un-fitting. 'Worn Out Papa Blues' then starts with a nice – ironic? – introduction by Johnson and brings a complaint between a woman and her partner and is adequately accompanied by the pianist.

'You Don't Understand' is a very nice pop tune composed by Spencer Williams, Clarence Williams and James P. Johnson, featuring a very catchy melody cum words, that was recorded several times by others at around this time (see also sessions 058, 059, 063). And it shows Bessie Smith's ability also to handle this kind of words convincingly. The last title, 'Don't Cry, Baby' brings a commercial song with verse and chorus performed by Miss Smith in her lighter style but still dramatically with a light-hearted piano part.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: James P. Johnson (p)*
- *BGR*2,*3,*4: James P. Johnson, pno*
- *Rust*2,*3,*4,*6: James P. Johnson, pno*

057 KING OLIVER AND HIS ORCHESTRA Dave Nelson, Joe King Oliver – tpt; <i>James Archey</i> – tbn; Hilton Jefferson – alt; Glyn Paque – alt, clt; <i>Charles Frazier</i> – ten, clt; James P. Johnson – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms; Dave Nelson – voc (1) 57527-1 I'm Lonesome, Sweetheart 57528-1 I Want You Just Myself 57529-1 I Can't Stop Loving You <i>Composer credits are: 57527 (Nelson - Oliver), 57528 (King Oliver), 57529 (Nelson – Oliver)</i>	New York,	Nov. 06, 1929
	Vic 23029,	Chronological Classics 607
	Vic V-38101,	Chronological Classics 607
	Vic 23029,	Chronological Classics 607

The second session of King Oliver's Orchestra in New York is usually listed having Hilton Jefferson on second (third) alto sax and very probably Jimmy Archey on trombone, although Archey identified himself only on 57528 and denied his presence on 57529, whereas he had denied his presence on the whole session much earlier when interviewed by Hughes Panassié. Stylistically, there is no reason for me not to hear/see Archey as trombonist on the entire session.

There is much beautiful alto soloing by Jefferson, and very lively and jazzy clarinet playing by Glyn Paque on the second title which I would normally have attributed to Bobby Holmes. But L. Wright does not have Holmes on this session. Henry 'Red' Allen uses Paque as clarinetist on two of his recording sessions in 1937, where Paque shows a somewhat "saxophone" style on clarinet with a vertical way of melodic invention, whereas Bobby Holmes' melody lines are more horizontal. Both players use rather conventional harmonic methods, while Jefferson shines with his very individual use of non-chordal notes in his profound melodic solos.

And what a wonderful stride solo by the father of Harlem Stride Piano – James P. Johnson.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); James P. Johnson (p); Arthur Taylor (bjo); Clinton Walker (tuba); prob Edmund Jones (dm)*
- *B. Rust, The Victor Master Book, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson*
- *Rust*2,*3: King Oliver (tpt); Dave Nelson (tpt, vcl); unknown (tbn); Glyn Paque (?)(clt, alt); Hilton Jefferson (alt); Charles Frazier (?)(ten); James P. Johnson (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Edmund Jones or Fred Moore (dms); Loran L. Watson (dir)*
- *Rust*4,*6: King Oliver -t; Dave Nelson -t -v; unknown -tb; ? Glyn Paque -cl -as; Hilton Jefferson -as; ? Charles Frazier -ts; James P. Johnson -p; Arthur Taylor -bj; Clinton Walker -bb; Edmund Jones -dm; Loran L. Watson -dir*

- L. Wright, 'King Oliver': Joe 'King' Oliver, t; Davidson C. 'Dave' Nelson, t, v (1); unknown, tb; Glyn Paque, cl (2), as; Hilton Jefferson, as; Charles H. Frazier, ts; James P. Johnson, p; Arthur Taylor, bj; Clinton Walker, bb; Edmund Jones, d. Session directed by Lorán L. Watson.

Solos ad-lib:

57527-1: DN voc 15; JKO o-tpt 14; HJ alt 2 + 14; CF ten 2; JKO o-tpt 16
 57528-1: CF ten 30; CF ten 2; GP clt 16; HJ alt 14; JPJ pno 16; JA o-ibn 14; DN o-tpt 16
 57529-1: HJ alt 2; JA o-ibn 8; DN o-tpt 16; CF ten 8; DN o-tpt 6

058 JIMMIE JOHNSON AND HIS ORCHESTRA

New York,

Nov. 18, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn; unknown, unknown – alt, clt; Charles Frazier – ten;

James P. Johnson, Thomas Fats Waller – pno; Bernard Addison – gtr, bjo; Harry Hull – sbs; Kaiser Marshall – dms;

The Keep Shufflin' Trio – voc; James P. Johnson - arr

57701-2 You Don't Understand

Vic V-38099, Chronological Classics 671

57702-2 You've Got To Be Modernistic

Vic V-38099, Chronological Classics 671

Composer credits: 57701 (Johnson); 57702 (Johnson)

Quite obviously, James P. Johnson lured some musicians – the brass players and the tenor sax - away from King Oliver's Orchestra, their boss included! James P. gave his soloistic power to Oliver's band in return on Oliver's Nov. 06, 1929 Victor date.

If we accept Charles Frazier to be the tenor saxophonist on this session, it could also mean that the altoists of the Oliver band, Glyn Paque and Hilton Jefferson would be on the date, only, that there are no solos indicating their personal presence. So, just like at the March 25, 1931 session, below, I assume these men to be musicians from one of Johnson's theatre bands of the time, rather than downright hot players. Fats Waller and James P. Johnson, are the pianists. It seems to have been a special amusement for Johnson to duet with his pupil Fats Waller, just like at the June 18, 1928 session (above) and the March 27, 1928 Louisiana Sugar Babes session.

When we leave out Teddy Bunn as guitarist and banjo player – he denied ever to have played banjo! – and accept Addison at this place, we have part of the rhythm section that accompanied Bessie Smith in her film 'St. Louis Blues' in June 1929 (see my article 'A Case of Serious Attempt' elsewhere at this website!). It also included string-bassist Harry Hull – obviously a favorite of James P. and named by Jimmy Archey for this session (see below) – and Kaiser Marshall, Fletcher Henderson's drummer for a long time and now on the loose, after leaving the Henderson band as a consequence of the 'Great Day' desaster. (He can visually be identified in the film with positive certainty.) And indeed, by close listening, for a very long time already I had the idea that he must be the drummer. Hear his marvelous – and very modern for it's time – hi-hat work all through the session, and particularly behind Archey and in the last chorus of '... Modernistic'. Thus, we find the complete rhythm section of 'St. Louis Blues' at this session.

The arrangements are decidedly Johnson's (compare with next session, below).

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: featuring King Oliver, Dave Nelson (tp); James Archey (tb); Fats Waller, James P. Johnson (p); Bernard Addison (g); Harry Hall (b)

- Carey, McCarthy, *Jazz Directory*, Vol. 5: Joe Oliver, Dave Nelson (cnt); James Archey (tbn); Charles Frazier, two others (sax); James P. Johnson (p); Teddy Bunn or Bernard Addison (bj); Harry Hull (bs); unknown (d); 'Keep Shufflin' Trio (vcl)

- B. Rust, *The Victor Master Book*, Vol. 2: 2t; tb; 3s; 2p; bj; bb; d; vocalists: Keep Shufflin' Trio

- Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); 2 unknown (clt, alt); Charles Frazier (ten); James P. Johnson, Fats Waller (pno); Teddy Bunn or Bernard Addison (bjo); Harry Hull (bbs); unknown (dms); The Keep Shufflin' Trio (vcl trio)

- Rust*3,*4,*6: King Oliver -Dave Nelson -t; James Archey -tb; 2 unknown -cl -as; Charles Frazier -ts; James P. Johnson -Fats Waller -p; Teddy Bunn -bj -g; Harry Hull -sb; unknown -d; The Keep Shufflin' Trio -v (one of which sounds like Fats Waller)

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': King Oliver, Dave Nelson, trumpet; Jimmy Archey, trombone; two unknown clarinet and alto sax; Charles Frazier, tenor sax; Johnson, Fats Waller, pianos; Teddy Bunn or Bernard Addison, banjo, guitar; Harry Hull, string bass; unknown, drums; "Keep Shufflin' Trio", vocal.

- L. Wright, "Fats" in *Fact*, p.58: Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; two unknown, cl/as; Charles H. Frazier, cl/ts; James P. Johnson, Fats Waller, p; unknown, bj/g; Harry Hull, bb; unknown -d; The Keep Shufflin' Trio -v (one of which sounds like Fats Waller). "The instrumentation is confirmed by the Victor files which also state that Jimmy Johnson directed and that Mr. Watson was present. James P. Johnson himself gave the above personnel, with the exception of Frazier, to Walter Allen and also named Teddy Bunn on banjo/guitar. Walter Allen also interviewed James Archey who recalled a four-tune session for Victor (he may have been thinking of four takes) under James P. Johnson's leadership and recalled 'You've Got To Be Modernistic' as one of the tunes cut. He named both Waller and Johnson on pianos, Oliver, Nelson, himself, Teddy Bunn and recalled the bassist as Harry "Hall". Although one of the voices in the vocal trio sounds like Bunn, and despite these recollections, Bunn himself stated in 'Jazz Journal' November 1971, p.8, that he had never played banjo. Charles Delaunay once suggested Bernard Addison as the player here, but when I (L. Wright - KBR) interviewed him he was evasive and the name is thus best left as "unknown". Charles Frazier had been recording with Oliver for Victor and, although he had no specific memory of this session, is probably the man present here."

Tune Structures:

You Don't Understand Key of Eb / F

Victor

(Intro 8 bars ens - ?clt - ?DN o-tpt)(Chorus 1 32 bars AABA ?DN o-tpt over ens 16 - JA o-ibn+ ens 8 - ?DN o-tpt over ens)(Verse 16 bars ens - modulation)(Chorus 2 32 bars AABA TKS voc - modulation)(Chorus 3 32 bars AABA ens)

You've Got To Be Modernistic Key of Ab / Db

Victor

(Intro 4 bars ens)(Verse 1 16 bars clts - ens)(Verse 2 16 bars JPJ+TFW pnos - ens)(Verse 3 16 bars JPJ+TFW pnos - ens)(Bridge 4 bars ens - modulation)(Chorus 1 16 bars AA' TKS voc)(Chorus 2 16 bars AA' TKS scat-voc)(Chorus 3 16 bars AA' CF ten)(Chorus 4 16 bars AA' JA o-ibn)(Chorus 5 16 bars AA' BA bjo)(Chorus 6 16 bars AA' JKO o-tpt)(Chorus 7 16 bars AA' DN o-tpt - ens)(Tag 4 bars TKS voc)

059 CLARENCE WILLIAMS' WASHBOARD BAND

New York,

Nov. 19, 1929

Charlie Gaines – tpt; Arville Harris – clt;

Clarence Williams – pno; James P. Johnson – pno, cel; Floyd Casey – wbd;

Clarence Williams - voc

W403280-C You Don't Understand

OK 8752, Collectors Classics COCD-29

W403281-A (Oh Baby) What Makes Me Love You So

OK 8752, Collectors Classics COCD-29

Composer credits are: W403280 (Williams – Williams - Johnson); W403281 (Longshaw - Williams)

Darnell Howard had been suggested for the clarinet by reedman Emerson Harper (October 28, 1973 interview). Howard has been quoted as having played on a Clarence Williams recording session, but there is no evidence that he travelled to New York at this time. Certainly the characteristics of this clarinet player here are those of Arville Harris, whereas Howard owns a much more fluent and rhythmically regular style. Williams plays piano until just before the vocal on each side, at which point James P. Johnson takes over. Williams can be heard playing piano behind the celeste on 403280-C.

Notes:

- Storyville 26: *Charlie Gaines (tpt); unknown (clt, alt); Clarence Williams (pno, vcl); James P. Johnson (pno, cel); Floyd Casey (wbd).*
- Lord, *Clarence Williams p302: Charlie Gaines (tpt); unknown (clt, alt); Clarence Williams (pno, vcl); James P. Johnson (pno, cel); Floyd Casey (wbd).*
- Rust*2: *Ed Allen (cnt); Ben Whittet (?) (clt, alt); Fats Waller (pno, cel); Floyd Casey (wbd); Clarence Williams (vcl).*
- Rust*3: *Charlie Gaines -t; unknown -cl -as; Clarence Williams -p -v; James P. Johnson -p -cel; Floyd Casey -wb.*
- Rust*4,*6: *Charlie Gaines -t; Arville Harris -cl -as; Clarence Williams -p -v; James P. Johnson -p -cel; Floyd Casey -wb.*

060 CLARENCE WILLIAMS AND HIS JAZZ KINGS

New York, Dec. 03, 1929

Ed Anderson or (*Charlie Gaines*) – tpt; *George Washington* – tbn;
Edgar Sampson – alt, clt; *Arville Harris* – ten, clt;
James P. Johnson – pno; *Leroy Harris* – bjo; *Harry Hull* or *Richard Fullbright* – sbs;
Eva Taylor – voc

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

Composer credits: 149665 (Waller and Razaf); 149666 (Johnson)

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

Notes:

- Storyville 26: *Charlie Gaines, poss Leonard Davis (tpt); unknown (tbn); unknown (clt, alt); Benny Carter (alt); unknown (clt, ten); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl)*
- T. Lord, *Clarence Williams, p.303: Leonard Davis, unknown (tpt); unknown (tbn); poss 2 unknown (alt, clt); unknown (ten, clt); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl); Clarence Williams (dir)*
- Rust*2: *unknown (tpt); Geechie Fields (tbn); Arville Harris, unknown (clt, alt); Prince Robinson (clt, ten); James P. Johnson (pno); Leroy Harris (bjo); Richard Fullbright? (sbs); Eva Taylor (vcl)*
- Rust*3: *Charlie Gaines -?Leonard Davis -t; unknown -tb; Benny Carter -unknown -cl -as; unknown -cl -ts; James P. Johnson -p; Leroy Harris -bj; Richard Fullbright -sb; Eva Taylor -v*
- Rust*4,*6: *Leonard Davis -unknown -t; ?Geechie Fields -tb; ?Don Redman -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Leroy Harris -bj; ?Richard Fullbright -sb; Eva Taylor -v*

Tunes structures:

149665	Zonky	Key of F / G / F	Columbia
<i>(Intro 4 bars ens)(Chorus 1 32 bars AABA ?EA or ?CG m-tpt 30 – saxs 2)(Tag 2 bars ens)(Verse 16 bars ens)(Chorus 2 32 bars AABA ET voc)(Bridge 6 bars ens modulation)(Chorus 3 32 bars AABA GW o-tbn 16 – ES alt 8 – ens 8)</i>			
149666	You've Got To Be Modernistic	Key of Db	Columbia
<i>(Strain A1 16 bars ?EA or ?CG o-tpt + ens)(Strain A2 16 bars ET voc)(Strain B 16 bars clts 12 – ens 4)(Strain C 16 bars ens)(Bridge 4 bars ens)(Strain A3 16 bars GW o-tbn)(Strain A4 16 bars AH clt)(Strain A5 16 bars ES alt)(Strain A6 16 bars ?EA or ?CG o-tpt + ens)</i>			

061 ANNETTE HANSHAW The Three Blue Streaks

New York, Dec. 04, 1929

Annette Hanshaw – voc, ldr;
Manny Klein – tpt;
(James P. Johnson?), (*Clarence Williams?*) – pno (according to A. Hanshaw)

149676-2	I'm A Dreamer – Aren't We All	Diva 3066-G, Sensation 8 05455 10032-5
149677-4	If I Had A Talking Picture Of You	Diva 3066-G, Sensation 8 05455 10032-5

Just like on session 045, I felt unable to give any estimation as to Miss Hanshaw's accompaniment on these sides as I am equipped only with one early LP of Miss Hanshaw's works. These two titles are not on my LP.

But thanks to the blessings of the "World-Wide-Web" I was able to listen to these titles, and I must admit that there was nothing that sounded like James P. Johnson or that could be attributed to him, nor by Clarence Williams. Only, if their piano parts should have been scored and played from scores. There are no James P. piano licks recognisable, even more so licks attributable to Clarence Williams.

Notes:

- Rust*2: *not listed*
- Rust*3,*4,*6: *?Manny Klein -t; James P. Johnson -Clarence Williams -p, according to Miss Hanshaw*
- *Brown, Hilbert, James P. Johnson: On December 4, 1929, Annette Hanshaw recorded 'I'm A Dreamer – Aren't We All' (matrix 149676-2) and 'If I Had A Talking Picture Of You' (matrix 149677-4) for Harmony. Miss Hanshaw recalled James P. Johnson as being on the date but the pianist does not sound like Johnson.*

062 **THE SEVEN GALLON JUG BAND**

New York,

Dec. 06, 1929

Charlie Gaines – tpt; Arville Harris – clt;

(Putney Dandridge) – pno;

(Frank Robinson?) – bsx; Clarence Williams – jug; unknown – tin-whistle

W149690 Wipe 'Em Off

Col unissued

not on LP/CD

W149691-3 What If We Do

Col 2087-D,

Chronological Classics 810

Despite the alternate proposition of Ed Allen by most of the team, KBR comes out in favour of Charlie Gaines. Arville Harris is favoured by a majority on clarinet and there is no reason to doubt Frank Robinson on the sundry instruments, although no one really knows him. KBR also found a notice somewhere – he is certain about this, but cannot remember, where – that Putney Dandridge was reported as pianist at this session! (What would make sense – KBR.)

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, tin whistle, vcl); unknown (pno); Clarence Williams (jug, vcl).

- Lord, Clarence Williams p304: Ed Allen (cnt); unknown (clt); unknown (bsx); poss Willie The Lion Smith (pno); Clarence Williams (jug); unknown (tin-whistle).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); unknown (bsx); Ikey Robinson (hca, ocarina, vcl); Clarence Williams (jug, vcl).

- Rust*3: Ed Allen -c; unknown -cl; ?Willie 'The Lion' Smith -p; Frank Robinson -bsx -h -tin w -v; Clarence Williams -jug -v.

- Rust*4: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith -p; Clarence Williams -jug -v.

- Rust*6: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith or James P. Johnson -p; Clarence Williams -jug -v! Thomas Fats Waller -v.

063 **EVA TAYLOR**

New York,

Dec. 16, 1929

Eva Taylor-voc;

Ed Anderson-tpt;

Clarence Williams, James P. Johnson - pno

57782-2 What Makes Me Love You So

Vic V-38575,

Document DOCD-5410

57783-1 You Don't Understand

Vic V-38575,

Document DOCD-5410

Composer credits: 57782 (F. Longshaw – C. Williams); 57783 (Williams – Williams - Johnson)

All BGR editions say: "The Victor files name Willie Williams on cornet but Eva Taylor has stated that he never played cornet on her records."

Ed Anderson is generally assumed to be on trumpet here on aural reasons and our listening group will gladly follow this assumption.

Notes:

- BGR*2: unknown (cnt); Clarence Williams, James P. Johnson (pno)

- BGR*3,*4: Ed Anderson, c; Clarence Williams, James P. Johnson p.

- Rust*3: ?Ed Anderson -c; Clarence Williams, James P. Johnson -p.

- Rust*4,*6: Ed Anderson -c; Clarence Williams, James P. Johnson -p.

- B. Rust, *The Victor Master Book Vol.2*: unknown c; Clarence Williams, James P. Johnson, p.064 **GREAT DAY NEW ORLEANS SINGERS**

New York,

Dec. 19, 1929

Unidentified vocal group including Clarence Williams – voc;

James P. Johnson - pno

403533-B You've Got To Be Modernistic

OK 8755,

Mosaic MD6-262 IV

403534-B Shout On

OK 8755,

Mosaic MD6-262 IV

Composer credits: 403533 (James P. Johnson); 403534 (James P. Johnson)

As I have said in session 040 above, Clarence Williams was a music contractor first and a musician/singer second. Thus, he aimed to be busy in everything the public asked for. For this recording session he collected a vocal group to serve a very special circle of consumers. With my greatest annoyance I just found out that I did not mind to purchase Johnny Parth's Document DOCD-5566 – which enclosed these two titles – when I found out that both titles still were available on the Mosaic MD6-262. So, my greatest praise to the Mosaic people and to Johnny Parth of Vienna for their immense efforts to make all these gems available. (Johnny Parth, publisher of all the priceless Document LPs and CDs is still with us (March 2024) and we all owe him millions of thanks!)

'... Modernistic' starts with James P.'s piano solo, but is very soon taken over by the choir singing the complicated piano part. Very nice! It leaves me with a big smile on my face. 'Shout On' is a mock sermon by an un-named preacher-imitator, with incidental comic utterances by Clarence Williams. This all above James P.'s sparse but beautiful piano playing.

Notes:

- BGR*2*3: Recorded in the OKeh Race series, but as this group is a choir, it is omitted.

- BGR*4: Mixed vocal chorus (James P. Johnson, Clarence Williams, dir); acc. James P. Johnson, p; Clarence Williams, sp

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

065 **LONNIE JOHNSON & SPENCER WILLIAMS**

New York,

Jan. 08, 1930

Lonnie Johnson, Spencer Williams – voc;

James P. Johnson – pno

403596-C Once Or Twice

OK 8812,

Document DOCD-5067

Composer credits: 403596 (Bill Cole)

And once again, James P. almost makes this title into a solo performance of himself. OK, there is nice duet singing, but . . .

Notes:

- BGR*2,*3,*4: own gtr; James P. Johnson, pno

- Rust*2,*3,*4,*6: James P. Johnson, pno

066 **LONNIE JOHNSON & CLARENCE WILLIAMS**

New York,

Jan. 08, 1930

Lonnie Johnson, Clarence Williams – voc;
 James P. Johnson – pno; Lonnie Johnson – gtr; Spencer Williams – scraper; Clarence Williams – woodblock
 403597-B Monkey And The Baboon OK 8862, Document DOCD-5067
 403598-B Wipe It Off OK 8862, Document DOCD-5067

Lonnie Johnson is the singer cum guitar virtuoso on these sides, supported and answered by a somewhat comic Clarence Williams. But again, it's great James P. on piano – solo or accompaniment.

Notes:

- BGR*2,*3,*4: own gtr; James P. Johnson, pno; Spencer Williams, kazoo, woodblocks, wbd; Clarence Williams may in some capacity be present, but no, we feel, as vocalist

- Rust*2,*3,*4,*6: James P. Johnson, pno

067 CLARENCE WILLIAMS' ORCHESTRA New York, Jan. 15, 1930
 Leonard Davis – tpt; George Washington – tbn;
 Ben Whitted, unknown – alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno (1); James P. Johnson – pno (2); Billy Taylor – bbs; Floyd Casey – dms
 403630-B Left All Alone With The Blues OK 8763, Collector's Classics COCD 29
 403631-A I've Found A New Baby OK 8763, Collector's Classics COCD 29
 Composer credits are: 403630 (Williams - Johnson); 403631 (Palmer - Williams)

For a couple of years I have assumed this session to encompass Henry Hicks on trombone, together with trumpeter Ed Anderson. Jan Evensmo agreed to my personnel for this session and listed it as such in his great 'Solography' of Henry Hicks. But recent re-listening and recognising Billy Taylor as bassist and the conclusion for Charlie Johnson men in the personnel as a consequence, I reluctantly had to correct my earlier statement as above. Very sorry for leading to the wrong path, Jan!

With a fresh look and further developed ears, I – KBR – have to state a partially new personnel for this Clarence Williams session, in parts different from what our listening group had agreed to about ten years ago, but without consulting my former – or still present – co-workers. Sorry! I have now discovered a much more reasonable personnel as follows:

The trumpet player shows that clean and strong trumpet sound as owned by Leonard Davis. It is characterized by his academic approach to his instrument as typical for first-chair trumpet players. Please, listen to the two Charlie Johnson sessions of September 1928 and 1929 or the McKinney's Cotton Pickers sessions of November 1929.

The trombonist has that "shallow" growl sound I have got to know from George Washington, as can be heard at Charlie Johnson's recording session of 1929. Both players had joined the Johnson band in early 1929 coming from the Arthur Gibbs band. The Arthur Gibbs band was a very ambitious band, established in Harlem in 1926, playing a couple of important ballrooms and other premises at this time, but unable to state a decent recording contract. As their only recording I have identified the two sides by Lemuel Fowler's Favorites (see my list on Lem Fowler and my article 'A Case of Sudden Enlightenment' at this website!).

The first alto sax is probably played by Ben Whitted, he the first chair altoist with the Charlie Johnson band for many years, and contemporaneously together with Davis and Washington with this famed house-band of 'Smalls' Paradise'. He certainly is not Socarras with his sophisticated tone, nor is he Cecil Scott as assumed earlier. There also is a second (third) alto present, but he only plays section parts, except for 8 solo bars in the middle of James P.'s piano solo in the second title. He might not be Russell Procope, as he - by his own statement - had his first recording session with Clarence Williams. This must accordingly have been sometime in 1928, before his documented Jelly Roll Morton session in December of that year.

Arville Harris is audible briefly on clarinet, mainly playing tenor sax parts.

As can be easily differentiated, we have two pianists: Clarence himself on the first title and the father of the 'Harlem Stride' piano – James P. Johnson – on the second. Oddly, there is no banjo player on these sides.

On tuba we certainly do not hear Cyrus St. Clair, the master. But instead, the above-named horn men obviously have brought their band-mate Billy Taylor – of the Johnson band, as well as the former Arthur Gibbs band – with his multi-toned more modern approach to bass playing – to this session. I believe Taylor to be one of the originators of 'bass-lines' playing, on tuba as well as on his string bass of subsequent years. He became one of the most sought-after bassists of the Swing era.

The drum playing is restricted to soft cymbal playing in the background - the afterbeat double-strokes on cymbal – and the occasional strategic cymbal-crash. This is what we know as from Floyd Casey.

The following is what our listening group agreed to be the personnel when checking all Clarence Williams band recordings about ten years ago: *Ed Anderson – tpt; Henry Hicks – tbn; Ben Whitted or Cecil Scott, Russell Procope – alt, clt; Arville Harris – ten, clt; Clarence Williams – pno (1); James P. Johnson – pno (2); Cyrus St. Clair – bbs; Floyd Casey – dms.* We also wrote: *"The drum playing is restricted to cymbal crashes and could be anyone, although we list Casey. Harris is audible briefly on clarinet. The lead alto is not Socarras and Procope is a possibility. Both Anderson and Charlie Gaines were discussed for trumpet and Anderson seems more likely on comparison with Gaines' solo work during the period. The trombonist is uncertain: Rust gives Geechie Fields and George Washington has also been suggested. Hicks is a suggestion, because he was band mate with Anderson in Willie Lynch's band – later Mills Blue Rhythm Band – at the time of recording and on aural grounds compared with his contemporaneous work with the Jungle Town Stompers, the Musical Stevedores and Jasper Davis/Georgia Gigolos."*

Notes:

- Storyville 26: Charlie Gaines (tpt); unknown (tbn); poss Ben Whitted (alt); poss Russell Procope (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cymbal)..

- Lord, Clarence Williams p311: Charlie Gaines or Roy Eldridge (tpt); unknown (tbn); possibly Ben Whitted, possibly Russell Procope (if present) (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cym); Clarence Williams (dir).

- Rust*2: Charlie Gaines, ?another (tpt); unknown (tbn); Ben Whitted, ?Russell Procope (clt, alt); Arville Harris or poss Prince Robinson (clt, ten); ?Fats Waller (pno); Cyrus St. Clair (bbs); Floyd Casey (dms)

- Rust*3: Charlie Gaines -t; unknown -tb; ?Ben Whitted, ?Russell Procope -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Cyrus St. Clair -bb; ?Floyd Casey (or anyone) -cymbal.

- Rust*4,*6: Charlie Gaines, t; ?Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; James P. Johnson, p; Cyrus St. Clair, bb; ?Floyd Casey, d.

Soloists ad-lib:

- 403630: BT bbs 15; LD o-tpt 2+15; GW o-tbn 1+15; AH clt 2 + 2 + 4 obl.

- 403631: LD o-tpt 32; JPJ pno 16; BW alt 8; JPJ pno 8; GW m-tbn 16 + 8; AH clt obl 16; ?BW alt 8

068 **JAMES P. JOHNSON** New York, Jan. 21, 1930
 James P. Johnson – pno
 E-39156- Crying For The Carolines Br 4712, Chronological Classics 671
 E-39157- What Is This Thing Called Love? Br 4712, Chronological Classics 671
 E-39158- You've Got To Be Modernistic Br 4762, Chronological Classics 671
 E-39159- Jingles Br 4762, Chronological Classics 671
Composer credits: E-39156 (Lewis – Young - Warren); E-39157 (Porter); E-39158 (Johnson); E-39159 (Johnson)

On this session Johnson handles two own compositions, his already known 'You've Got To Be Modernistic' with it's complicated structure and chording. 'Jingles' then brings us all his pianistic compositional tricks and methods played at break-neck speed and utmost swing. But before he presents two compositions by other composers and gives them his very own individual stamp. Thy elegiac 'Crying For The Carolines' melodically is at the edge of trash, but James P. gives it his wonderful own treatment- very sensitive and tasteful. I – KBR – love this solo item! 'What Is This Thing Called Love' is a composition by Cole Porter and handled just in Johnson's inimitable manner. To me, these four solo sides make the epitome of James P. Johnson's recorded output, and they show us a genial, witty and most expressive pianist and composer. Just superb - not less! Truly, he is the master – or 'King' if you'd like – of jazz piano of the 1920s! No doubt! And keep in mind Ethel Waters' annotation at the beginning above!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: James P. Johnson (piano solos)*
 - Rust*2, *3, *4, *6: James P. Johnson, pno

069 **JAMES P. JOHNSON & CLARENCE WILLIAMS** New York, Jan. 31, 1930
 James P. Johnson, Clarence Williams – pno, cross-talk
 149951-1 How Could I Be Blue? Col 14502-D, Chronological Classics 671
 149952-2 I've Found A New Baby Col 14502-D, Chronological Classics 671
Composer credits: 149951 (A. Razaf – D. Wilson); 149952 (J- Palmer – S. Williams)

This certainly is a nice and comic dialogue of the two pianists here, vocally and pianistically. OK – it is time-dependent. But for me, this is plain joy. Great!

Notes:

- Rust*2, *3, *4, *6: James P. Johnson, pno

070 **LONNIE JOHNSON & CLARENCE WILLIAMS** New York, Feb. 07, 1930
 Lonnie Johnson, Clarence Williams – voc;
 James P. Johnson – pno; Lonnie Johnson - gtr; Clarence Williams - scraper
 403749-C The Dirty Dozen OK 8775, Document DOCD-5068
Composer credit: 403749 (Rufus Perryman)

James P. in the boogie woogie manner – but for short moments only. His own stride style takes over after a few bars of boogie and then it becomes James P. style again. This undecided procedure leads to a decidedly shapeless recording. The vocal duet performs Mr. Perryman's famous vaudeville title without any noticeable individuality, and Lonnie Johnson's guitar playing is just OK. To me this title is below everybody's standard and dull. Furthermore, I think that Clarence Williams' descant is a bit out of order sometimes.

Notes:

- BGR*2, *3, *4: James P. Johnson, pno; Lonnie Johnson, gtr; prob Clarence Williams, wbd, effects
 - Rust*2, *3, *4, *6: James P. Johnson, pno

071 **LONNIE JOHNSON & SPENCER WILLIAMS** New York, Feb. 07, 1930
 Lonnie Johnson, Clarence Williams – voc;
 James P. Johnson – pno; Lonnie Johnson - gtr; Clarence Williams - scraper
 403750-A Keep It To Yourself OK 8812, Document DOCD-5068
Composer credit: 403750 (C. Williams – L. Johnson)

Here, we are on firmer ground, I think. The duet singing is OK. (By the way, against the record title it is not Spencer Williams singing here, but certainly Clarence.) The accompaniment is in James P.'s firm hands and style, and Lonnie solos in his accustomed flowing guitar style.

Notes:

- BGR*2, *3, *4: James P. Johnson, pno; Lonnie Johnson, gtr; prob Clarence Williams, wbd
 - Rust*2, *3, *4, *6: James P. Johnson, pno

072 **TEDDY BUNN AND SPENCER WILLIAMS** New York, Jun. 02, 1930
 Teddy Bunn, Spencer Williams – voc;
 James P. Johnson – pno; Teddy Bunn – gtr; Bruce Johnson – wbd
 62178-2 Goose And Gander Vic V38602, RST JPCD-1509-2
 62179-2 The New Goose And Gander Vic V38617, RST JPCD-1509-2
 62180-2 Clean It Up Vic V38602, RST JPCD-1509-2
 62181-1 Blow It Up Vic V38617, RST JPCD-1509-2
Composer credits: 62178 (Spencer Williams); 62179 (Spencer Williams); 62180 (Spencer Williams); 62181 (Spencer Williams)

For this session, Spencer Williams has invited young individualistic guitarist Teddy Bunn to record a couple of his compositions in fashionable duet singing. I assume Teddy Bunn presenting the tale telling part of the songs with Spencer Williams adding the descant. Unfortunately, there is very little of Bunn's fine guitar playing to be heard, and James P. delivers a permanent rather un-eventful piano part.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Teddy Bunn (vo & g); Spencer Williams (vo & p)*
 - BGR*2, *3, *4: James P. Johnson, pno; Teddy Bunn, gtr; Bruce Johnson, wbd

- Rust*2, *3, *4, *6: James P. Johnson, pno

073 **BESSIE SMITH** New York, Jun. 09, 1930
 Bessie Smith – voc;
 (James P. Johnson) or Alex Hill – pno;
 The Bessemer Singers – voc group
 150574-4 On Revival Day (A Rhythmic Spiritual) Col 14538-D, Frog DGF 47
 150575-4 Moan, You Mourners Col 14538-D, Frog DGF 47
 Composer credits: 150574 (Andy Razaf); 150575 (Spencer Williams)

The reader/listener might pardon me for citing Chris Albertson's great work on Bessie Smith, but: "During the second week of June, Bessie had what was probably the most unusual recording session of her career: two pseudo-religious tunes with James P. Johnson at the piano and the vocal backing of a slick harmonizing group called the Bessemer Singers. "On Revival Day" and "Moan, You Moaners" are traditionally berated by collectors and scholars, who feel that Columbia took its experiments with Bessie's repertoire too far. But it is interesting to hear the Empress taken out of her usual context, and although the vocal group seems to have stepped right out of Tin Pan Alley, the two sides – with Bessie engaging in mock sermonizing – have a quality that makes them hard to resist."

There is little from my side, and I have to thank Mr. Albertson for his lines. But as much as I like to believe all former discographies, I have to doubt James P. Johnson presence on these sides. Listen to the pianist's rhythm: it is much more flowing than James P.'s and sounds decidedly "Western" (no "oompa"!), and also his right-hand playing is rather un-dramatic and horizontal. I'd therefore like to point to Alex Hill as the possible pianist. This is not my own assumption, but it is given in Rust 6th edition. And I tend to follow it with conviction.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: James P. Johnson (p)
 - BGR*2, *3, *4: the Bessemer Singers, vcl group; James P. Johnson, pno
 - Rust*2, *3, *4: James P. Johnson, pno
 - Rust*6: Alex Hill, p

074 **McKINNEY'S COTTON PICKERS** Camden, N.J. Jul. 28, 1930
 Don Redman – alt, clt, dir;
 Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 Dave Wilborn – voc (1); George Thomas – voc (2);
 John Nesbitt – arr (1); Don Redman – arr (2)
 64002-2 Just A Shade Corn Vic 23012, Frog DGF 26
 64003-3 Baby, Won't You Please Come Home? Vic 22511, Frog DGF 26

For this session, James P. Johnson is listed as pianist in all Rust editions, but the piano solo played certainly is Todd Rhodes' work. John Chilton in his great 'McKinney's Music' gives George 'Buddy' Lee as third trumpet replacing John Nesbitt, but I have my strong doubts, as the trumpet solo work includes rhythmic weaknesses and tonal inaccuracies heard from Nesbitt in the sessions before.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Edward Cuffee (tb); Don Redman, George Thomas, Prince Robinson (s); James P. Johnson (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm), Frank Marvin (vo)
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s -v/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn
 - Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d
 - Chilton, *McKinney's Music*: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64002-2: JN o-tpt 15, TR pno 14, EC o-tbn 7
 64003-3: DR alt 6 intro, DR alt 18 melody, EC o-tbn 18, DR clt 18+36 obbl to voc

075 **McKINNEY'S COTTON PICKERS** Camden, N.J. Jul. 29, 1930
 Don Redman – alt, bar, dir;
 Langston Curl, Joe Smith, George 'Buddy' Lee – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 George Thomas – voc (1); Don Redman – voc (2);
 John Nesbitt – arr (1); Don Redman – arr (2)
 64004-2 Okey, Baby Vic 23000, Frog DGF 26
 64005-2 Blues Sure Have Got Me Vic 40-0116, Frog DGF 26

And here again we hear the original McKinney's Cotton Pickers, certainly with their original pianist Todd Rhodes – not James P. Johnson – and obviously a new trumpet soloist, George 'Buddy' Lee, a flashy player with a brighter tone than Nesbitt, and more rhythmic security. Don Redman probably plays baritone sax in the introduction of the second title in which he also sings accompanied by Todd Rhodes on piano. John Chilton in his 'McKinney's Music' notes that – unusually - Joe Smith leads the brass section in the second title.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Edward Cuffee (tb); Don Redman, George Thomas, Prince Robinson (s); James P. Johnson (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm), Frank Marvin (vo)
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s -v/3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn
 - Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d
 - Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64004-2: TR pno/CA dms 4, EC o-tbn 1, GBL o-tpt 1, PR ten 1, LC m-tpt 8+6 melody, JS m-tpt 30, LC o-tpt/PR clt 15 chase, PR ten 1+8, TR pno 8, PR ten 8, TR pno 6, PR clt 8, GBL o-tpt 8, PR clt 8, GBL o-tpt 6
 64005-2: TR pno 16 obbl to voc, EC plunger-tbn 5

076 JIMMY JOHNSON AND HIS ORCHESTRA

New York,

Mar. 25, 1931

unknown, Ward Pinkett – tpt; (Fernando Arbello) – tbn;

unknown, unknown – alt, clt; Teddy Hill – ten, clt;

James P. Johnson – pno; unknown – gtr; unknown – sbs; unknown – dms;

Andy Razaf – voc; Ward Pinkett – voc (3)

James P. Johnson – arr;

151457-2 Go Harlem

Col 2448-D,

Chronological Classics 671

151459-2 A Porter's Love Song (To A Chambermaid)

Col 14668-D,

Chronological Classics 671

151460-3 Just A Crazy Song (Hi-Hi-Hi)

Col 2448-D,

Chronological Classics 671

Composer credits are: 151457 (Razaf – Johnson); 151459 (Razaf – Johnson); 151460 (Smith – Williams)

In 1930, Johnson had completed the scores for three theatre floor shows, and he chose at least the first two of these to cut them on disc with a band he compiled from other bands. It has to be noted that James P. Johnson only very seldom in his long musical career led a dance band of the jazz variety, but often he led theatre bands for shows he had composed and scored, mostly including string sections. It may thus be possible that the musicians he assembled for these sides were from stage bands he led, perfect "sight-readers", but poor hot players and improvisers. There are hot jazz solos found in 'Go Harlem' with a half-chorus tenor sax solo by the generally assumed Teddy Hill, another half-chorus by Ward Pinkett, whose rhythmically erratic flaming trumpet style is easily detectable, the trombonists's beautiful 8 bars, and one of the reed-men's nicely melodic - but not blue - clarinet at the titles' end. And not to forget: the bandleader's great piano behind Andrea Razafkeriefo's - that was his real name - scat singing which, by the way, does not swing at all. In 'Just A Crazy Song' again has a flamboyant trumpet solo by Ward Pinkett and a nice middle-eight trombone solo by one of the young trombonists under Jimmy Harrison's spell - Ferdinand Arbello from Puerto Rico, perhaps. If Charlie Holmes actually would be one of the alto players as assumed by James P. Johnson himself (see below), he certainly would have been allotted with a solo, but there is none on these sides.

From these shows Johnson extracted 'Go Harlem' (from 'Shuffle Along') and 'A Porter's Love Song to a Chambermaid' (from 'Kitchen Mechanics Revue') for this session. 'Just A Crazy Song' as a Cab Calloway "loan" may well be of similar origin, as structure and "words" would suite to this origin, but not James P. Johnson's authorship.

The author of 'James P. Johnson, A Case of Mistaken Identity', attributes these sides to the Bingie Madison band, what cannot be maintained, yet, in my eyes and ears. Instead, we probably hear a band of theatre musicians spiced up with a little bunch of qualified jazz blowers. And hear the drummer losing the beat in chorus 3 behind the tenor sax solo, where he plays his choke-cymbal on one and three!

Notes:

- Ch. Delaunay, *New Hot Discography*: featuring: Ward Pinkett (tp & vo); Bingie Madison, Freddie Skerritt, Lucas (s).

- Carey, McCarthy, *Jazz Directory*, Vol. 5: including Teddy Hill (ten); Charlie Holmes (alt); James P. Johnson (pno); Andy Razaf (vcl)

- Rust*2: 2 unknown (tpt); unknown (tbn); Charlie Holmes ? (clt, alt); Teddy Hill ? (clt, ten); James P. Johnson (pno); unknown (gtr); unknown (sbs); unknown (dms); Andy Razaf (vcl)

- Rust*3: Ward Pinkett and another -t; ?Ferdinand Arbello -tb; Fred Skerritt -as; Henry L. Jones -Bingie Madison -ts; James P. Johnson -p; Goldie Lucas -g; Richard Fulbright -sb; Bill Beason -d; Andy Razaf -v.

- Rust*4,*6: Ward Pinkett -t -v; unknown -tb; 2 unknown -cl -as; unknown -cl -ts; James P. Johnson -p; unknown -g; unknown -sb; unknown -d; Andy Razaf -v.

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': Ward Pinkett, trumpet, vocal; unknown, trumpet; poss Ferdinand Arbello, trombone; Fred Skerritt, Henry L. Jones, alto sax; Bingie Madison, clarinet and tenor sax; Johnson, piano; Goldie Lucas, guitar; Richard Fulbright, string bass; Bill Beason, drums; Andy Razaf, vocal.

- F. Trolle, James P. Johnson – Father of the Stride Piano: Ward Pinkett, tpt, vcl; unknown, tpt; poss Ferdinand Arbello, tbn; Fred Skerritt, as; Henry L. Jones, ts; Bingie Madison, cl, ts; James P. Johnson, p; Goldie Lucas, gtr; Richard Fulbright, sbs; Bill Beason, dms; Andy Razaf, vcl.

- Storyville 66-225: D. Griffith, A. Vollmer, Freddie Skerritt tells his Story: "Finally, it must be stated that, contrary to other reports, it would appear that the Bingie Madison Band was not used for either the Mamie Smith date of 19 February, 1931 or the Jimmy Johnson one of 25 March, 1931, since none of the musicians I have interviewed were on either date. (In support of this, I played two of the Mamie Smith titles to Jimmy Archey and his comment was: "Well, it sure sounds like me, but I don't remember it." – L. Wright)"

- Storyville 139-23: John G. Heinz: "Whilst redecorating my record room recently, I came across some notes I'd made on some James P. Johnson record sleeves when I played the sides to him at my home in Albany, New York, just before he had his stroke, and I'll pass these on as a matter of interest. On Co 14334-D he remembered Cootie Williams and Garvin Bushnell (I can't now remember if that was how he gave it, or if it was an error on my part). For Co 2448-D, of course Andy Razaf on vocal, but he was pretty sure Teddy Hill was on sax and also thought possibly Charlie Holmes."

Tune Structures:

Go Harlem Key of C / Bb / Eb

Columbia

(Intro 8 bars ens)(Verse 16 bars ens)(Chorus 1 32 bars ABAC clts + ens)(Chorus 2 32 bars ABAC AR voc over ens)(Bridge 7 bars ens modulation)(Chorus 3 32 bars ABAC ?TH ten 14 – ens 2 – WP o-tpt 16)(Chorus 4 32 bars ABAC AR scat-voc+ JPJ pno)(Bridge 4 bars ens modulation)(Chorus 5 32 bars ABAC ens 8 – ?? o-tbn 8 – ?? clt over ens 16)(Tag 2 bars ?? clt)

A Porter's Love Song To A Chambermaid Key of F / G / F Columbia
 (Intro 8 bars ens)(Chorus 1 32 bars AABA AR voc over ens)(Chorus 2 32 bars AABA ens)(Chorus 3 32 bars AABA AR scat-voc over
 ens 16 – AR voc 8 – ens 8)

Just A Crazy Song Key of C Columbia
 (Intro 8 bars ens)(Chorus 1 32 bars AABA WP o-tpt 16 - ?? o-tbn 8 – WP o-tpt 8)(Chorus 2 32 bars AABA AR voc+voc choir)
 (Chorus 3 32 bars AABA AR scat-voc + voc-choir)(Chorus 4 32 bars AABA ?WP scat-voc+ voc-choir 16 - ?TH ten 8 – ens 8)

077 **ROSA HENDERSON** New York, Aug. 19, 1931
 Rosa Henderson – voc;
 James P. Johnson – pno
 151739-1 Doggone Blues Col 14627-D, Document DOCD-5654
 151740-1 Can't Be Bothered With No Sheik Col 14627-D, Document DOCD-5654
 Composer credits: 151739 (C. Jones - Coleman); 151740 (Dickerson – Coleman - Blythe)

James P. Johnson's presence on piano is obvious and thus needs no discussion. What a superb and tasteful player!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Fletcher Henderson - pno*
- *Jazz Directory Vol.4: unknown pno.*
- S. Brown, *James P. Johnson: James P. Johnson -p.*
- BGR*2,*3,*4: *James P. Johnson -p.*
- Rust*3,*4,*6: *James P. Johnson -p.*

078 **JAMES P. JOHNSON** Long Island, N.Y., c. Jul. 1933
 Choir of three young ladies – voc; United Artists film "The Emperor Jones"
 James P. Johnson – pno
 St. Louis Blues (behind choir) not on LP/CD
 James P. Johnson - pno
 untitled fast blues (four choruses) not on LP/CD
 unknown – voc;
 James P. Johnson - pno
 Toot It, Brother Armstrong not on LP/CD

This film, based on Eugene O'Neill's tragic play 'The Emperor Jones' starring Paul Robeson, was made in 1933. Film music was by J. Rosamond Johnson. The film, directed by Dudley Murphy, includes piano playing by James P. – who can be seen from the back playing for some short seconds – accompanying three young singing ladies, and the accompaniment of an unknown coloured singer by probably James P. Johnson. Titles as listed above. The film also starred actress Fredi Washington who also was part of Duke Ellington's famous film 'Black And Tan' of 1929.

No issue of the musical soundtrack is known on LP/CD.

079 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Dec. 06, 1933
 Ed Allen – cnt; Cecil Scott – clt, ten;
 Clarence Williams – pno (1,4); James P. Johnson – pno (2,3,5,6); Roy Smeck – gtr, steel-gtr (4);
 Cyrus St.Clair – bbs; Floyd Casey – wbd;
 Chick Bullock – voc (1,2,3); Ed Allen – voc (5,6);
 14422-1 Swaller-Tail Coat Voc 2616, Timeless CBC 1-056 II
 14423-1 Looka-There, Ain't She Pretty Voc 2616, Timeless CBC 1-056 II
 14423-2 Looka-There, Ain't She Pretty Voc 2616, Timeless CBC 1-056 II
 14424-1 St. Louis Blues Voc 2676, Timeless CBC 1-056 II
 14425-1 How Can I Get It? Voc 2630, Timeless CBC 1-056 II
 14425-2 How Can I Get It? Voc 2630, Timeless CBC 1-056 II
 Composer credits are: 14422 (Bob Miller); 14423 (Clarence Todd); 14424 (W.C. Handy); 14425 (Spencer – Williams)

Personnel as given in the discos and undisputed. And again, it is the same conception, only that Clarence does not sing. For the first two titles the Vocalion people have assigned him white singer Chick Bullock, and the last title is sung by trumpeter Ed Allen. Also, Clarence is substituted by the father of the Harlem Stride piano, James P. Johnson on the second and fourth titles with favourite results. St. Louis Blues has solos from everybody, even St. Clair has a go, rather stiff and less jazzy. And white ukulele star and guitarist Roy Smeck unwraps his Hawaiian guitar. He is added to the proceedings for six sessions from now on, trying out his jazz potencies.

Did Clarence possibly have a bad day here?

Notes:

- Storyville 28: *Ed Allen (cnt, vcl); Cecil Scott (clt, ten); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl)(1,2).*
- Lord, *Clarence Williams p353: Ed Allen (cnt, vcl); Cecil Scott (clt, ten); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl)(1,2).*
- Rust*2: *Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs).*
- Rust*3,*4,*6: *Ed Allen -c -v; Cecil Scott -cl -ts; Clarence Williams, James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.*

Notable differences of takes (from Lord p354 and KBR):

- 14423-1: *Last bar of introduction (bar 8 of tune): clt enters on last beat*
- 14423-2: *Last bar of introduction (bar 8 of tune): clt is silent, and enters with first bar of first chorus.*
- 14425-1: *First chorus (after intro): 8 bars of ens, then 10 bars Cecil Scott clt.*
- 14425-2: *First chorus (after intro): 16 bars of ens, then 2 bars Cecil Scott clt*

080 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jan. 10, 1934

Ed Allen – cnt; Cecil Scott – clt;

Clarence Williams – pno (1,2,4,5); James P. Johnson – pno (1,2,3); Roy Smeck – gtr, steel-gtr (1,2);

Cyrus St.Clair – bbs ; Floyd Casey – wbd;

Chick Bullock – voc (1,3,4); Clarence Williams – voc (3,5)

14571-1 On The Sunny Side Of The Street

Voc 2616,

Timeless CBC 1-056 II

14571-2 On The Sunny Side Of The Street

Voc test,

Timeless CBC 1-056 II

14572-1 Won't You Come Over And Say "Hello"

Voc 2616,

Timeless CBC 1-056 II

14573-2 Old Street Sweeper

Voc 2616,

Timeless CBC 1-056 II

14574-2 I'm Gonna Wash My Sins Away

Voc 2616,

Timeless CBC 1-056 II

Composer credits are: 14571 (McHugh - Fields); 14572 (Ben Barnett – Clarence Williams); 14573 (Sullivan - Gray); 14574 (Williams - Brevard)

Personnel as given in the discs and undisputed. Clarence is still following the same pattern in his music, and he will do so for another year. I suppose that Clarence was not the least interested in praising new compositions published by his Music Publishing Company when recording. And it is interesting to note that very few only of these tunes found their way into the spotlight of the developing 'Swing' period. As an exception, we find 'On The Sunny Side Of The Street' here at this session, a composition by Jimmy McHugh and Dorothy Fields, who apparently used to work with other publishers. As for Rust*6, this is the fourth recording of this tune ever – after the Casa Lomas, the British Rhythm Wreckers, and – only one month before – Chick Webb and his Orchestra. Did Clarence recognise the potencies of this song?

'Won't You Come Over ...' is joyous swinging song with great ensemble playing and great solos by Scott and James P., Ed Allen's reliable trumpet lead, and Roy Smeck trying honestly to find his way in a most jazzy ensemble. And in 'Old Street Sweeper' we also hear a most daring Cyrus St. Clair on his tuba.

Notes:

- Storyville 28: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Lord, Clarence Williams p354: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs).

- Rust*3: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v or James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.

- Rust*4,*6: Ed Allen -c -v; Cecil Scott -cl -ts; Clarence Williams, James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.

Notable differences of takes:

14571-1: Bullock voc in second chorus

14571-2: Bullock does not sing

081 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jan. 17, 1934

Ed Allen – cnt; Cecil Scott – clt;

James P. Johnson – pno; Roy Smeck – bjo, gtr; Cyrus St.Clair – bbs ; Floyd Casey – wbd;

Clarence Williams – voc (3,4); Dick Robertson – voc (1,2)

14611-1 Jimmy Had A Nickel

Voc 2629,

Timeless CBC 1-056 II

14612-1 He's A Colonel From Kentucky

Voc 2629,

Timeless CBC 1-056 II

14630-1 Pretty Baby, Is It Yes Or No?

Voc 2628,

Timeless CBC 1-056 II

14631-1 Mister, Will You Serenade?

Voc 2676,

Timeless CBC 1-056 II

Composer credits are: 14611 (Sigler – Goodhart - Hoffman); 14612 (Tobias – Scholl – Baer - Mencher); 14630 (W.C. Handy); 14631 (Edna Bevard – Clarence Williams)

Personnel as given in the discs and undisputed. Smeck plays bjo on the first title only. And we hear these crazy double-strokes we also heard on other sessions comprising Roy Smeck. Annoying! (Have a look to his film appearances on 'You Tube'. You will see exactly these technical devices performed on screen. Very interesting!?) But a bit mis-placed in a jazz band context of this kind.) On the following titles he also performs in this way. (I could do without that!) It's a permanent carpet of guitar sound below the ensemble which makes the piano obsolete.

At the end of 'He's A Colonel From Kentucky' we hear beautiful soloing by Scott and Allen, Allen riffing the chorus to the end. And Cecil Scott always is a bundle of swing, melodic beauty, and instrumental elegance, using forward looking harmonic turns together with blues phrases. 'Pretty Baby' has a nice vocal by Clarence W. with soft piano tinkling in the background, both horn-men very good.

James P. Johnson is almost inaudible. He has one two-bars solo break in the first title, and no other solo outing at this whole session. To me this seems to be an un-fair treatment of the most recognised musician of the whole personnel, while Mr. Smeck can be heard clearly all through.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Dick Robertson (vcl); Clarence Williams (vcl).

- Lord, Clarence Williams p356: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Dick Robertson (vcl); Clarence Williams (vcl).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs); Clarence Williams (vcl); Dick Robertson (vcl).

- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl; James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; Dick Robertson -v.

082 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 07, 1934

Ed Allen – cnt; (Jonas 'Sweet Papa' Walker) – tbn; Cecil Scott – clt;

Clarence Williams – pno (3); James P. Johnson – pno; Roy Smeck – gtr; Cyrus St.Clair – bbs;

Clarence Williams – voc

14804-1 I Got Horses And Got Numbers On My Mind

Voc 2654,

Timeless CBC 1-056 II

14805-1 New Orleans Hop Scot Blues

Voc 2654,

Timeless CBC 1-056 II

14806-1 Let's Have A Showdown

Voc 2659,

Timeless CBC 1-056 II

Composer credits are: 14804 (Bernard – Wirges - Bilbo); 14805 (George W. Thomas); 14806 (Pinkard - Page)

The trombone player has not been identified in earlier discos. For a time I (KBR) thought the trombonist to be Charlie Green (see Jazz Journal 7/77 p. 14: “Margot Taft listened long and hard to these titles and became convinced the mysterious trombonist was Charlie Green and an additional inquiry to Ikeay Robinson brought forth the same answer.” But after recent listening – encompassing my experiences from this whole Cl. Williams project – I would deny his presence. As part of our group denies Green and his presence, it has to be questioned for the player’s tone, sound, and phrasing. This player’s characteristics surprisingly present a modernized and developed version of what Jonas ‘Sweet Papa’ Walker showed in his recordings of Eddie Heywood’s Black Bottom Ramblers accompanying Annie Summerford on August 29, 1924 and with Eddie Heywood and his Jazz Six of October 06, 1926.

The guitarist is called by name: “Oh, play it, Mr. Smeck” on the second title. St. Clair plays an on-going four beat rhythm in the second title, and Clarence gives us a very rare piano solo of his own in the third title, decently supported by James P..

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p 357: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).
- Rust*2: Ed Allen (cnt, vcl); unknown (tbn); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Dick Robertson (vcl).
- Rust*3,*4,*6: Ed Allen -c; unknown -tb; Cecil Scott -cl; Clarence Williams -p -v or James P. Johnson -p; Roy Smeck -g; Cyrus St. Clair – bb.

083 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York, Mar. 23, 1934

Charlie Gaines – tpt; Ed Allen – cnt;
Louis Jordan – alt, ten; unknown – alt; Cecil Scott – clt, ten;
James P. Johnson – pno; Cyrus St. Clair – bbs; Floyd Casey – wbd;
Louis Jordan, Charlie Gaines, Clarence Williams – voc (1); Chick Bullock – voc (2,3,4)

14989-1	I Can’t Dance, I Got Ants In My Pants	Voc 2689,	Timeless CBC 1-056 II
14990-1	Christmas Night In Harlem	Voc 2689,	Timeless CBC 1-056 II
14991-1	Ill Wind (You’re Blowing Me No Good)	Voc 2674,	Timeless CBC 1-056 II
14992-1	As Long As I Live	Voc 2674,	Timeless CBC 1-056 II

Composer credits are: 14989 (Gaines - Williams); 14990 (Parish - Scott); 14991 (Koehler - Arlen); 14992 (Koehler - Arlen)

Personnel seems to be clear, except for the hitherto listed second alto player who seems to be un audible. Instead a tenor and alto might be heard behind Scott’s clarinet solo in the last title, who might then be Jordan. The choir answering Jordan in the first title probably consists of three singers: Gaines, Williams and probably Bullock. Charlie Gaines recalled ‘a trumpet player from St. Louis’ as session mate here, so this probably has to be Allen. This, by the way, is the very first of a growing number of recordings of ‘I Can’t Dance, I Got Ants In My Pants’, a composition of Charlie Gaines, who participates on this session, and which became a frequently performed show number with its joyous choir singing in call-and-response manner and its crazy words.

In the first title Scott shows some fast octave jumps in three-quarter rhythm over the normal four-quarter rhythm, and in ‘Christmas Night In Harlem’ we hear him soloing convincingly on his tenor sax. Charlie Gaines solos with aplomb and fire in ‘As Long As I Live’ after the vocal chorus. I really do not miss the guitar.

The arrangements used transpose this session into an early swing-band session, and not the worst for it. It is not so much Clarence Williams music, but very enjoyable and great jazz music.

Notes:

- Storyville 29: Charlie Gaines, poss Ed Allen (tpt); Cecil Scott (clt, ten); Louis Jordan (alt, ?ten); unknown third reed added (3,4); James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Lord, Clarence Williams p359: Charlie Gaines, poss Ed Allen (tpt); Cecil Scott (clt, ten); Louis Jordan (alt, ?ten); unknown third reed added (3,4); James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Rust*2: Charlie Gaines (tpt, vcl); Cecil Scott (clt, ten); Louis Jordan (alt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).
- Rust*3: Charlie Gaines -t -v; Ed Allen -c; Cecil Scott -cl -ts; Louis Jordan -as -?ts -v; unknown third sax; James P. Johnson -p; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; unknown third voice in v-trio; Chick Bullock -v.
- Rust*4,*6: Charlie Gaines -t -v; Ed Allen -c; Cecil Scott -cl -ts; Louis Jordan -as -?ts -v; unknown -as; James P. Johnson -p; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; Chick Bullock -v.

084 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York, Jul. 06, 1934

Ed Allen – cnt; Cecil Scott – clt;
James P. Johnson – pno; Floyd Casey – wbd;
Clarence Williams – voc; Eva Taylor – voc (2,5,6); band – voc (1,5,6)

15398-1	Jerry The Junker	Voc 2854,	Timeless CBC 1-057 I
15399-1	Organ Grinder Blues	Voc 2871,	Timeless CBC 1-057 I
15400-1	I’m Getting My Bonus In Love	Voc 2889,	Timeless CBC 1-057 I
15400-2	I’m Getting My Bonus In Love	Voc 2889,	Timeless CBC 1-057 I
15401-1	Chizzlin’ Sam	Voc 2854,	Timeless CBC 1-057 I
15401-2	Chizzlin’ Sam	Voc 2854,	Timeless CBC 1-057 I

Composer credits are: 15398 (Clarence A. Stout); 15399 (Clarence Williams); 15400 (Williams – Grainger); 15401 (Clarence Williams)

It’s very easy here, as Clarence introduces all participating musicians. But why did he introduce Ed Allen as “big fat Red Allen” in Organ Grinder Blues? So: Personnel as given in the discos and undisputed.

I wonder whether ‘Jerry The Junker’ might be a pun with the German meaning of this word. In any case it certainly is Clarence’s answer on Cab Calloway’s immense success with ‘Minnie The Moocher’ and the attempt to cash in on it. But it lacks Calloway’s way of handling this matter. And I wonder if Clarence was enough of a lady’s man to have a chance to succeed on it.

James P. Johnson is great all over this session, as are his colleagues.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Floyd Casey (wbd); Eva Taylor (vcl); Clarence Williams (vcl).

- Lord, Clarence Williams p363: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Floyd Casey (wbd); Eva Taylor (vcl); Clarence Williams (vcl); band (vcl).

- Rust*2,*3,*4,*6: Ed Allen (cnt); Cecil Scott (clt, ten); James P. Johnson (pno); Floyd Casey (wbd); Clarence Williams (vcl); Eva Taylor (vcl).

- BGR*2: Ed Allen, cnt; Cecil Scott, clt, ten; James P. Johnson, pno; Floyd Casey, wbd; Clarence Williams, vcl.

- BGR*3,*4: Ed Allen, c; Cecil Scott, cl, ten; James P. Johnson, p; Floyd Casey, wbd; Clarence Williams, vcl; unknown, vcl, band, vcl.

Notable differences of takes (from KBR and Lord p362):

15400-1: Last chorus: Clarence answers all ens riffs with a "Yeah"

15400-2: Last chorus: Clarence answers all ens riffs with a "Yeah", but forgets the "Yeah" on bar 25, yet adding "Yeah" in bar 31 of the piano chorus and in bar 24 of the last chorus.

15401-1: Ed Allen enters using a "growl" tone.

15401-2: Ed Allen enters using a "clean" tone.

085 JAMES P. JOHNSON

James P. Johnson – pno

Liza

New York, c. May 1937

Fats Waller's New York home party

Ristic 22 (LP), Document DOCD-5656

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

086 C.B.S. SATURDAY NIGHT SWING CLUB

Russ Case – tpt (2); 'Toots' Mondello – clt (2);

James P. Johnson – pno (1); Fats Waller – pno, voc;

Frank Worrell – gtr (2); Lou Shoobe – sbs (2); Bill Gussack – perc (2)

I Found A New Baby

Hold My Hand

New York, Jul. 02, 1938

Fanfare 17-117 (LP)

Fanfare 17-117 (LP)

087 PEE WEE RUSSELL'S RHYTHMAKERS

Max Kaminsky – tpt; Dicky Wells – tbn;

Pee Wee Russell – clt, ldr; Al Gold – ten;

James P. Johnson – pno; Freddy Green – gtr; Wellman Braud – sbs; Zutty Singleton – dms;

Zutty Singleton – voc (5); Pee Wee Russell, James P. Johnson, Zutty Singleton – trio (7)

23391-1 Baby, Won't You Please Come Home?

23391-2 Baby, Won't You Please Come Home?

23392-1 There 'll Be Some Changes Made

23392-2 There 'll Be Some Changes Made

23393-1 Horn Of Plenty Blues (Zutty's Hootie Blues)

23394-1 Dinah

23395-1 I've Found A New Baby

23396-1 Everybody Loves My Baby

23396-2 Everybody Loves My Baby

New York, Aug. 31, 1938

HRS 1000, Mosaic MD6-187 I

HRS 17, Mosaic MD6-187 I

HRS 1001, Mosaic MD6-187 I

HRS 1001, Mosaic MD6-187 I

HRS 1001, Mosaic MD6-187 I

HRS 1000, Mosaic MD6-187 I

HRS 1002, Mosaic MD6-187 I

HRS 1002 on LP/CD ?

HRS 1002, Mosaic MD6-187 I

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Max Kaminsky (tp); Dicky Wells (tb); Pee Wee Russell (cl); Al Gold (ts); James P. Johnson (p); Freddy Green (g); Wellman Braud (b); Zutty Singleton (dm)

- Rust*2,*3,*4,*6: Max Kaminsky (tpt); Dicky Wells (tbn); Pee Wee Russell (clt); Al Gold (ten); James P. Johnson (pno); Freddy Green (gtr); Wellman Braud (sbs); Zutty Singleton (dms)

088 MEZZ MEZZROW AND HIS ORCHESTRA

Tommy Ladnier, Sidney de Paris (tpt); Mezz Mezzrow (clt); James P. Johnson (pno); Teddy Bunn (gtr); Elmer James (sbs); Zutty Singleton (dms)

028988-1 Revolutionary Blues

028989-1 Comin' On With The Come On – Part 1

028990-1 Comin' On With The Come On – Part 2

028991-1 Swingin' For Mezz

028991-2 Swingin' For Mezz

New York, Nov. 21, 1938

BB B-10088, Chronological Classics 694

BB B-10085, Chronological Classics 694

BB B-10085, Chronological Classics 694

BB uniss 78, Chronological Classics 694

BB uniss 78, RCA B&W PM 45728 (LP)

Note: S. DeParis does not play on (5).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Tommy Ladnier, Sidney de Paris (tp); Mezz Mezzrow (cl); James P. Johnson (p); Teddy Bunn (g); Elmer James (b); Zutty Singleton (dm)

- Rust*2,*3,*4,*6: Tommy Ladnier, Sidney de Paris – tpt; Mezz Mezzrow – clt; James P. Johnson – pno; Teddy Bunn – gtr; Elmer James – sbs; Zutty Singleton – dms

089 **JAMES P. JOHNSON** New York, Dec. 23, 1938
 James P. Johnson – pno Spiritual to Swing Concert I
 Carolina Shout Vanguard 3VCD 169/71-2
Note: Brown/Hilbert give 'Mule Walk' as originated from this first 'Spiritual to Swing' concert. The Vanguard CD issue gives it as from the second concert of Dec. 24, 1939 (see below).

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

090 **NEW ORLEANS FEETWARMERS** New York, Dec. 23, 1938
 Tommy Ladnier – tpt; Dan Minor – tbn; Sidney Bechet – clt, sop; Spiritual to Swing Concert I
 James P. Johnson – pno; Walter Page – sbs; Jo Jones – dms
 Weary Blues Vanguard 3VCD 169/71-2
 Milenberg Joys Vanguard 3VCD 169/71-2
 I Wish I Could Shimmy Like My Sister Kate Vanguard 3VCD 169/71-2

Notes:

- Rust*2,*3,*4,*6: Tommy Ladnier (tpt); Dan Minor (tbn); Sidney Bechet (clt, sop); James P. Johnson (pno); Walter Page (sbs); Jo Jones (dms)

091 **JAMES P. JOHNSON** New York, Dec. 24, 1938
 James P. Johnson – pno, voc (1,2,6) Havers Studio, Library of Congress
 2490-B-1 Low Down Blues unissued on LP/CD ?
 2490-B-2 Stop It, Joe unissued on LP/CD ?
 2490-B-3 Ethel Waters' Blues unissued on LP/CD ?
 2490-B-4 Snowy Morning Blues unissued on LP/CD ?
 2496-B-1 Monologue On Early Life unissued on LP/CD ?
 2496-B-2 The Bull Diker's Dream unissued on LP/CD ?
 2496-B-3 Pork And Beans LoC LCB-14, Document DOCD-5656

Notes:

- Rust*2,*3,*4,*6: James P. Johnson, pno

092 **FRANKIE NEWTON AND ORCHESTRA** New York, Jan. 13, 1939
 Frank Newton – tpt;
 Mezz Mezzrow – clt; Pete Brown – alt;
 James P. Johnson – pno; Albert Casey – grt; John Kirby – sbs; Cozy Cole – dms
 031460- Rosetta BB B-10176, Chronological Classics 643
 031461- Minor Jive BB B-10186, Chronological Classics 643
 031462- The World Is Waiting For The Sunrise BB B-10176, Chronological Classics 643
 031463- Who? BB B-10216, Chronological Classics 643
 031464-1 The Blues My Baby Gave To Me BB uniss 78, Mosaic MD6-262 V
 031464-2 The Blues My Baby Gave To Me BB B-10216, Chronological Classics 643
 031465- Rompin' BB B-10186, Chronological Classics 643

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Frank Newton (tp); Pete Brown (as); Milton "Mezz" Mezzrow (cl); James P. Johnson (p); Albert Casey (g); John Kirby (bs); Cozy Cole (dm)

- Rust*2,*3,*4,*6: Frank Newton (tpt); Mezz Mezzrow (clt); Pete Brown (alt); James P. Johnson (pno); Albert Casey (grt); John Kirby (sbs); Cozy Cole (dms)

093 **ROSETTA CRAWFORD** James P. Johnson's Hep Cats New York, Feb. 01, 1939
 Rosetta Crawford – voc;
 Tommy Ladnier – tpt; Mezz Mezzrow – clt;
 James P. Johnson – pno; Teddy Bunn – grt;
 Elmer James – sbs; Zutty Singleton - dms
 64970-A I'm Tired Of Fattening Frogs For Snakes Dec 7584, Chronological Classics 694
 64971-A Stop It Joe Dec 7567, Chronological Classics 694
 64972-A My Man Jumped Salty On Me Dec 7567, Chronological Classics 694
 64973-A Double Crossin' Papa Dec 7584, Chronological Classics 694

On these recordings thirteen years after her last recording session, Miss Crawford still is in fine form.

She is accompanied by a formation led by the "father of Stride piano", Jimmy Johnson. He dominates a great rhythm section, with Zutty Singleton as an anchor of time. Tommy Ladnier was on his way down, musically and physically, and this was his last recording session. He died only four months later in New York. Mezz Mezzrow is his own insufficient self. This is a harsh estimation of his playing, but I have to add that he at least delivers some bluesy and funky mood with his playing when recorded.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Tommy Ladnier (tp); Mezz Mezzrow (cl); James P. Johnson (p); Teddy Bunn (g); Elmer James (b); Zutty Singleton (dm)

- Carey, *McCarthy, Jazz Directory, Vol. 2*: acc Tommy Ladnier (tpt); Mezz Mezzrow (clt); James P. Johnson (p); Teddy Bunn (g); Elmer James (bs); Zutty Singleton (d)

- BGR*2,*3,*4: Tommy Ladnier, tpt; Mezz Mezzrow, clt; James P. Johnson, pno; Teddy Bunn, grt; Elmer James, sbs; Zutty Singleton, dms

- Rust*3,*4,*6: Tommy Ladnier -t; Mezz Mezzrow -cl; James P. Johnson -p; Teddy Bunn -g; Elmer James -sb; Zutty Singleton -d

094 JIMMY JOHNSON AND HIS ORCHESTRA

New York,

Mar. 09, 1939

Henry Allen – tpt; J.C. Higginbotham – tbn; Gene Sedic – ten;

James P. Johnson – pno; Albert Casey - gr; Johnny Williams – sbs; Sidney Catlett – dms;

Anna Robinson – voc (1,2,3); Ruby Smith – voc (4,5,6)

24205-1	Harlem Woogie	Voc 4768,	Moon MCD 082-2
24205-2	Harlem Woogie	Voc uniss 78,	Moon MCD 082-2
24206-1	Hungry Blues	Voc uniss 78,	Moon MCD 082-2
24207-1	Back Water Blues	Voc 4903,	Moon MCD 082-2
24207-2	Back Water Blues	Voc uniss 78,	Moon MCD 082-2
24208-1	He's Mine, All Mine	Voc 4903,	Moon MCD 082-2
24209-1	After Tonight	Voc 4768,	Moon MCD 082-2

*Composer credits: 24205 (J. Johnson – Douglass); 24206 (J. Johnson – L. Hughes); 24207 (J. Johnson – B. Smith); 24208 (R. Smith);**24209 (J. Johnson)*

These great band sides by a James P. Johnson led Swing band present a kind of down-to-earth style of jazz music between Swing and earlier jazz forms – these latter ones represented by Mr. Johnson himself in his traditional two-fisted stride style. Gene Sedic and Al Casey were borrowed from Fats Waller's Rhythm, Henry Allen, J.C. Higginbotham, and Sid Catlett from Armstrong's band of the time. Being a premier admirer of drummer Big Sid Catlett, I love these sides just to hear Big Sid in all his glory showing his skills in all their variety.

Notes:

- Ch. Delaunay, *New Hot Discography: Henry Allen (tp); J.C. Higginbotham (tb); Gene Sedic (ts); James P. Johnson (p); Albert Casey (g); Johnny Williams (b); Sid Catlett (dm); Anna Robinson, Ruby Smith (vo)*

- Carey, McCarthy, *Jazz Directory, Vol. 5: Henry Allen (tpt); J.C. Higginbotham (tbn); Gene Sedic (ten); James P. Johnson (p); Albert Casey (g); Johnny Williams (bs); Sid Catlett (d); Anna Robinson, Ruby Smith (voc)*

- Rust*2,*3,*4,*6: *Henry Allen (tpt); J.C. Higginbotham (tbn); Gene Sedic (ten); James P. Johnson (pno); Albert Casey (gr); Johnny Williams (sbs); Sid Catlett (dms); Anna Robinson, Ruby Smith (voc)*

095 JAMES P. JOHNSON

New York,

Jun. 14, 1939

James P. Johnson – pno

24757-A	If Dreams Come True	Col uniss78,	Chronological Classics 711
24757-B	If Dreams Come True	Col uniss78,	Mosaic MD6 262 V
24758-	Fascination	Col uniss78,	Chronological Classics 711
24759-A	A-Flat Dream	Col 37333,	Chronological Classics 711
24760-	The Mule Walk	Col uniss78,	Chronological Classics 711
24761-	Lonesome Reverie	Col uniss78,	Chronological Classics 711
24762-	Blueberry Rhyme	Col uniss78,	Chronological Classics 711

Notes:

- Ch. Delaunay, *New Hot Discography, 1948; James P. Johnson (piano solos)*

- Rust*2,*3,*4,*6: *James P. Johnson, pno*

096 JIMMY JOHNSON AND HIS ORCHESTRA

New York,

Jun. 15, 1939

Henry Allen – tpt; J.C. Higginbotham – tbn; Gene Sedic – ten;

James P. Johnson – pno; Eugene Fields - gr; Pops Foster – sbs; Sidney Catlett – dms;

Anna Robinson – voc (12)

24776-1	Memories Of You	CBS CL-1780,	Moon MCD 082-2
24776-2	Memories Of You	Col unissued,	Moon MCD 082-2
24777-1	Old Fashioned Love	Col DZ-545,	Moon MCD 082-2
24777-2	Old Fashioned Love	Col DZ-545,	Moon MCD 082-2
24778- bd	Swingin' At The Lido	Col uniss 78,	not on LP/CD
24778-	Swingin' At The Lido	Col uniss 78,	Moon MCD 082-2
24778-1 bd	Swingin' At The Lido	Col uniss 78,	Moon MCD 082-2
24778-2	Swingin' At The Lido	Col uniss 78,	Moon MCD 082-2
24778-3	Swingin' At The Lido	Col uniss 78,	Moon MCD 082-2
24779-1	Havin' A Ball	Col uniss 78,	Moon MCD 082-2
24779-2 bd	Havin' A Ball	Col uniss 78,	Moon MCD 082-2
24779-3	Havin' A Ball	Col uniss 78,	Moon MCD 082-2
24779-4	Havin' A Ball	Col unissued,	Mosaic MD6 262 VI
24780-1	Hungry Blues	Col uniss 78,	Moon MCD 082-2

Composer credits: 24776 (E. Blake – A. Razaf); 24777 (J. Johnson – C. Mack); 24778 (J. Johnson – W. Smith); 24779 (J. Johnson – A. Razaf); 24780 (J. Johnson – L. Hughes). Note: matrix numbers do not recall actual recording sequence!

In continuation of the fore-going session, the same great band with two rhythm men replaced. But Catlett is still there reigning supreme over proceedings. As a matter of fact, we may find us happy to have all titles of these last two sessions with all their surviving alternate takes on one single Spanish CD of the Moon label! Thanks a lot, Mr Moon!!

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 5: Henry Allen (tpt); J.C. Higginbotham (tbn); Gene Sedic (ten); James P. Johnson (p); Eugene Fields (g); Pops Foster (bs); Sid Catlett (d); Anna Robinson, Ruby Smith (voc)*

- Rust*2,*3,*4,*6: *Henry Allen (tpt); J.C. Higginbotham (tbn); Gene Sedic (ten); James P. Johnson (pno); Eugene Fields (gr); Pops Foster (sbs); Sid Catlett (dms); Anna Robinson, Ruby Smith (voc)*

097 IDA COX her All-Star Band

New York,

Oct. 31, 1939

Ida Cox – voc;

Hot Lips Page – tpt; J.C. Higginbotham – tbn; Edmond Hall – clt;

James P. Johnson – pno; Charlie Christian – egt; Artie Bernstein – sbs; Lionel Hampton - dms

25509 reh. + bd	Deep Sea Blues	Voc uniss78,	Mosaic MD6-262 VI
25509 (-1)	Deep Sea Blues	Voc uniss78,	Mosaic MD6-262 VI
25509 bd	Deep Sea Blues	Voc uniss78,	Mosaic MD6-262 VI
25509-1 (-3)	Deep Sea Blues	Voc 05336,	Document DOCD-5651
25509-2 (-2)	Deep Sea Blues	Voc uniss78,	Mosaic MD6-262 VI
25510 (-1)	Death Letter Blues	Voc uniss78,	Mosaic MD6-262 VI
25510 (-2)	Death Letter Blues	Voc uniss78,	Mosaic MD6-262 VI
25510 bd	Death Letter Blues	Voc uniss78,	Mosaic MD6-262 VI
25510-1 (-4)	Death Letter Blues	Voc 05336,	Document DOCD-5651
25510-2 (-3)	Death Letter Blues	Voc uniss78,	Mosaic MD6-262 VI
25511 (-1)	One Hour Mama	Voc uniss78,	Mosaic MD6-262 VI
25511 bd1	One Hour Mama	Voc uniss78,	Mosaic MD6-262 VI
25511 (-2)	One Hour Mama	Voc uniss78,	Mosaic MD6-262 VI
25511 bd2	One Hour Mama	Voc uniss78,	Mosaic MD6-262 VI
25511-1 (-4)	One Hour Mama	Voc uniss78,	Document DOCD-5651
25511-2 (-3)	One Hour Mama	Voc uniss78,	Document DOCD-5651
25511 bd3	One Hour Mama	Voc uniss78	not on LP/CD

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Lips Page (tp); J.C. Higginbotham (tb); Ed Hall (cl); James P. Johnson (p); Charlie Christian (g); Artie Bernstein (b); Lionel Hampton (dm)*

- Rust*3,*4,*6: *Hot Lips Page -t; J.C. Higginbotham -tb; Edmond Hall -cl; James P. Johnson -p; Charlie Christian -g; Artie Bernstein -sb; Lionel Hampton -d*

098 **JAMES P. JOHNSON**

James P. Johnson – pno

Blueberry Rhyme

The Mule Walk

New York, Dec. 24, 1939

Spiritual to Swing Concert II

Vanguard 3VCD 169/71-3

Vanguard 3VCD 169/71-3

Notes:

- Rust*2,*3,*4,*6: *James P. Johnson, pno*

099 **IDA COX**

Ida Cox – voc;

Shad Collins – tpt; Dickie Wells – tbn; Buddy Tate – ten;

James P. Johnson – pno; Freddie Green – gtr; Walter Page – sbs; Jo Jones - dms

Lowdown Dirty Shame

Four Day Creep

New York, Dec. 24, 1939

Spiritual to Swing Concert II

Vanguard 3VCD 169/71-3

Vanguard 3VCD 169/71-3

Notes:

- Rust*3,*4,*6: *Ida Cox – voc; Shad Collins (tpt); Dickie Wells (tbn); Buddy Tate (ten); James P. Johnson (pno); Freddie Green (gtr); Walter Page (sbs); Jo Jones (dms)*

100 **HELEN HUMES**

Helen Humes – voc;

Ed Lewis, Harry Edison, Buck Clayton, Shad Collins – tpt;

Dan Minor, Bennie Morton, Dickie Wells – tbn;

Earl Warren – alt; Jack Washington – alt, bar; Lester Young, Buddy Tate – ten;

James P. Johnson – pno; Freddie Green – gtr; Walter Page – sbs; Jo Jones - dms

Old Fashioned Love

If I Could Be With You One Hour Tonight

New York, Dec. 24, 1939

Spiritual to Swing Concert II

Vanguard 3VCD 169/71-3

Vanguard 3VCD 169/71-3

Notes:

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

101 **CLARENCE WILLIAMS` BLUE FIVE**

Clarence Williams – pno; James P. Johnson – pno (1,2);

Grace Harper, Nathan Barlow – gtr; Wellman Braud – sbs;

Eva Taylor – voc; Clarence Williams – voc (1,2);

071198-1 Uncle Sammy, Here I Am

071198-2 Uncle Sammy, Here I Am

071199-1 Thriller Blues

New York, Oct. 22, 1941

BB test, IAJRC 52 (LP)

BB B-11368, Frog DGF 57

BB B-11368, Frog DGF 57

Composer credits: 071198 (Miller – Williams – Johnson); 071199 (Williams – Barlow – Harper)

Personnel as given in the discos and undisputed.

Notes:

- *Storyville 30: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl).*

- *Lord, Clarence Williams p404: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl).*

- Rust*2,*3,*4,*6: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl).

-BGR*2,*3,*4: Clarence Williams, pno, vcl; James P. Johnson, pno; Grace Harper, Nathan Barlow, gtr; Wellman Braud, sbs.

Notable differences of takes (from Lord p394):

071198-1: Eva Taylor's second chorus, beginning with bar 25: "You're the one feeds me, so if you needs me ..."
Clarence's second chorus, beginning with bar 25: "You clothes and feeds me, so if you needs me ..."
071198-2: Eva Taylor's second chorus, beginning with bar 25: "I'll keep raisin' sons 'till the battle is won ..."
Clarence's second chorus, beginning with bar 25: "You clothes and shoes me, so if you can use me ..."

102 JAMES P. JOHNSON

James P. Johnson – pno

300-1 Boogie Woogie Stride
301-1 Impressions
322 Snowy Morning Blues
322-alt Snowy Morning Blues

New York,

Jul. 02, 1942

Asch 1001, Chronological Classics 711
Asch 1001, Chronological Classics 711
Asch 350-3, Chronological Classics 711
Asch 350-3, Smith-Folk SF CD 40812

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*; James P. Johnson (piano solos)

- Rust*2,*3,*4,*6: James P. Johnson, pno



103 JAMES P. JOHNSON

James P. Johnson – pno

Daintiness Rag
Snowy Morning Blues
- alt Snowy Morning Blues

New York,

c. Jul. 1943

Asch unissued, Chronological Classics 824
Asch unissued, Chronological Classics 824
Asch unissued, Folkways FJ 2850 (LP)

104 JAMES P. JOHNSON

James P. Johnson – pno

BN777 J.P. Boogie
BN778 Backwater Blues
BN779 Carolina Balmoral
BN780 Gut Stomp

New York,

Nov. 17, 1943

BN 24, Chronological Classics 824
BN 25, Chronological Classics 824
BN 25, Chronological Classics 824
BN 24, Chronological Classics 824

105 EDDIE CONDON'S BARRELHOUSE GANG

Yank Lawson – tpt; Brad Gowans – vtb; Pee Wee Russell – clt;

James P. Johnson – pno; Eddie Condon – gtr; Bob Haggart – sbs; Tony Spargo - dms

T1901 Squeeze Me
T1902 That's A Plenty

New York,

Nov. 20, 1943

Sig 28130, Chronological Classics 772
Sig 28130, Chronological Classics 772

106 YANK LAWSON'S JAZZ DOCTORS

Yank Lawson – tpt; Brad Gowans – vtb; Pee Wee Russell – clt; Ray Eckstrand – clt (2);

James P. Johnson – pno; Eddie Condon – gtr; Bob Haggart – sbs; Tony Spargo - dms

T1903 Yank's Blues
T1904 Old Fashioned Love

New York,

Nov. 20, 1943

Riverside RLP 2509 (LP) on LP/CD ?
Riverside RLP 2509 (LP) on LP/CD ?

107 EDMOND HALL'S BLUE NOTE JAZZMEN

Sidney De Paris – tpt; Vic Dickenson – tbn; Edmond Hall – clt;

James P. Johnson – pno; Jimmy Shirley – gtr; Israel Crosby – sbs; Sid Catlett – dms

BN901-1 High Society
BN901-2 High Society
BN901-3 High Society
BN903-1 Blues At Blue Note
BN903-2 Blues At Blue Note
BN905-1 Night Shift Blues
BN905-2 Night Shift Blues
BN907-1 Royal Garden Blues
BN907-2 Royal Garden Blues
Blue Note Boogie

New York,

Nov. 29, 1943

BN uniss. on 78, Mosaic MR6-109 (LP)
BN 6504, Mosaic MR6-109 (LP)
BN 28, Mosaic MR6-109 (LP)
BN uniss. on 78, Mosaic MR6-109 (LP)
BN 28, Mosaic MR6-109 (LP)
BN uniss. on 78, Mosaic MR6-109 (LP)
BN 29, Mosaic MR6-109 (LP)
BN 6504, Mosaic MR6-109 (LP)
BN 29, Mosaic MR6-109 (LP)
BN F667, Mosaic MR6-109 (LP)

108 JAMES P. JOHNSON

James P. Johnson – pno

BN781 Mule Walk (Stomp)

New York,

Dec. 15, 1943

BN 27, Chronological Classics 824

BN782	Arkansas Blues	BN 27,	Chronological Classics 824
BN783	Caprice Rag	BN 26,	Chronological Classics 824
BN784	Improvisation On Pinetop's Boogie Woogie	BN 26,	Chronological Classics 824
109 YANK LAWSON'S JAZZ BAND		New York,	Dec. 20, 1943
Yank Lawson – tpt; Miff Mole – tbn; Rod Cless – clt;			
James P. Johnson – pno; Bob Haggart – sbs; George Wettling - dms			
T1909-2	Squeeze Me	Sig 28103,	Br BL 58035 (LP)
T1910-	When I Grow Too Old To Dream	Br 80174,	Br BL 58035 (LP)
T1911-2	Too Many Times	Sig 28107,	Br BL 58035 (LP)
T1912-2	The Sheik Of Araby	Sig 28103,	Br BL 58035 (LP)
110 JAMES P. JOHNSON		New York,	Dec. 20, 1943
James P. Johnson – pno			
T1913	Old Fashioned Love	Sig unissued	not on LP/CD
T1914	Blueberry Rhyme	Sig 28105,	Chronological Classics 824
T1915	Blues For Fats	Sig 28105,	Chronological Classics 824
T1916	Over The Bars	Sig unissued	not on LP/CD
111 JAMES P. JOHNSON'S BLUE NOTE JAZZMEN		New York,	Mar. 04, 1944
Sidney De Paris – tpt; Vic Dickenson – tbn; Ben Webster - ten;			
James P. Johnson – pno; Jimmy Shirley – grt; John Simmons – sbs; Sid Catlett – dms			
BN950-1	Blue Mizz	BN 32,	Chronological Classics 824
BN950-2	Blue Mizz	BN uniss. 78,	Mosaic MR6-109 (LP)
BN951-2	Victory Stride	BN uniss. 78,	Mosaic MR6-109 (LP)
BN951-3	Victory Stride	BN 32,	Chronological Classics 824
BN952-2	Joy Mentin'	BN 33,	Chronological Classics 824
BN953-2	After You've Gone	BN 33,	Chronological Classics 824
112 EDDIE CONDON		New York,	Mar. 12, 1944
Wild Bill Davison – cnt; George Lugg – tbn;			
Edmond Hall, Pee Wee Russell – clt;			
Joe Bushkin – pno; James P. Johnson – pno (1,8); Eddie Condon – grt; Pops Foster – sbs; Kansas Fields – dms;			
Jimmy Rushing - voc			
	Blues	V-Disc unissued,	Aircheck 31 (LP)
-1	Jelly Roll	V-Disc unissued,	Aircheck 31 (LP)
-2	Jelly Roll	V-Disc unissued,	Aircheck 31 (LP)
	Honeysuckle Rose	V-Disc unissued,	IAJRC 28 (LP)
-alt	Honeysuckle Rose (in-complete)	V-Disc unissued,	not on LP/CD
	Baby, Won't You Please Come Home	V-Disc unissued,	not on LP/CD
	Someday Sweetheart	V-Disc unissued,	not on LP/CD
	Old Fashioned Love (pno duet)	V-Disc unissued,	not on LP/CD
113 JAMES P. JOHNSON		New York,	Apr. 12, 1944
James P. Johnson – pno			
71979	I've Got A Feelin' I'm Falling	Dec DL 5228,	Chronological Classics 824
71980	My Fate Is In Your Hands	Dec DL 5228,	Chronological Classics 824
71981	Ain't Misbehavin'	Dec DL 5228,	Chronological Classics 824
71982	Blue Turning Grey Over You	Dec DL 5228,	Chronological Classics 824
114 JAMES P. JOHNSON		New York,	Apr. 20, 1944
James P. Johnson – pno			
72007	I'm Gonna Sit Right Down And Write Myself A Letter	Dec DL 5228,	Chronological Classics 835
72008	Keepin' Out Of Mischief Now	Dec DL 5228,	Chronological Classics 835
72009	Squeeze Me	Dec DL 5228,	Chronological Classics 835
72010	Honeysuckle Rose	Dec DL 5228,	Chronological Classics 835
115 EDDIE CONDON TOWN HALL CONCERT #1		New York,	May 20, 1944
James P. Johnson – pno			
Carolina Shout			
Bobby Hackett, Billy Butterfield, Max Kaminsky, Hot Lips Page – tpt; Miff Mole – tbn; Pee Wee Russell – clt;			
Gene Schroeder, James P. Johnson – pno; Eddie Condon – grt; Bob Casey – sbs; Joe Grauso - dms			
Impromptu Ensemble			
Jazzology JCECD 1001			
116 WILL BRADLEY – YANK LAWSON ALL STARS		New York,	Jun. 07, 1944
000 YANK LAWSON AND HIS ORCHESTRA / JAZZ BAND		New York,	Aug. 1944
Yank Lawson – tpt; Will Bradley – tbn; Ray Eckstrand – clt;			
James P. Johnson – pno; Carl Kress – grt; Bob Haggart – sbs; Chaunces Morehouse – dms			
BT 101-	I've Found A New Baby	Sig 28120	on LP/CD ?

BT 102-1	Jazz Me Blues	Sig 28120	on LP/CD ?
	Oh Lady Be Good	Br BL58035	on LP/CD ?
	Note Worthy Blues	Br BL58035	on LP/CD ?

Note: The last two titles have been listed previously as being recorded on August, 1944. Br BL 58035 liner notes give that date as the recording date. However, it is felt that these two titles are from the June 7, 1944, session (Brown/Hilbert, James P. Johnson).

117 JAMES P. JOHNSON		New York,	Jun. 08, 1944
James P. Johnson – pno;			
Eddie Dougherty - dms			
72233	I've Got A Feelin' I'm Falling	Dec 23593,	Chronological Classics 835
72234	Honeysuckle Rose	Dec 23593,	Chronological Classics 835
72235	Keepin' Out Of Mischief Now	Dec 23594,	Chronological Classics 835
72236	My Fate Is In Your Hands	Dec 23594,	Chronological Classics 835

118 JAMES P. JOHNSON'S NEW YORK ORCHESTRA		New York,	Jun. 12, 1944
Frankie Newton – tpt;			
James P. Johnson – pno; Albert Casey – gtr; Pops Foster – sbs; Eddie Dougherty – dms;			
James P. Johnson – voc (1)			
MA 1242	Hesitation Blues	Asch 551-2,	Chronological Classics 835
MA 1243	The Boogie Dream	Asch 551-3,	Chronological Classics 835
MA 1244	The Boogie Dream	Asch uniss., acetate exists,	not on LP/CD
MA 1246	Four O'Clock Groove	Asch 551-2,	Chronological Classics 835
MA 1246-?	Four O'Clock Groove	Asch uniss., acetate exists,	not on LP/CD
MA 1247	The Dream (Slow Drag)	Asch 551-2,	Chronological Classics 835
MA 1247-? bd	The Dream (Slow Drag)	Asch uniss., acetate exists,	not on LP/CD
MA 1247-?	The Dream (Slow Drag)	Asch uniss., acetate exists,	not on LP/CD
MA 1248	Hot Harlem	Asch 551-3,	Chronological Classics 835
MA 1248-?	Hot Harlem	Asch uniss., acetate exists,	not on LP/CD
MA 1249	Women Blues (pno solo)	Asch unissued,	Chronological Classics 1059
MA 1249-alt	Women Blues (pno solo)	Asch unissued,	SmithFolk SF CD 40812
MA 1250	Euphonic Sounds (pno solo)	Asch 551-1,	Chronological Classics 835
MA 1250-?	Euphonic Sounds (pno solo with speech + tpt)		Folkways FJ 2850 (LP)

118 EDDIE CONDON TOWN HALL CONCERT #5		New York,	Jun. 17, 1944
Bobby Hackett – cnt; Hot Lips Page – tpt; Bill Harris – tbn;		Eddie Condon Town Hall Concert	
Pee Wee Russell – clt; Ernie Caceres – bar;		broadcast	
James P. Johnson – pno; unknown – sbs; Joe Grauso – dms;			
Hot Lips Page - voc			
	The Joint Is Jumpin'		Jazzology JCECD 1003
	Squeeze Me		Jazzology JCECD 1003
	Ensemble Blues		Jazzology JCECD 1003
James P. Johnson – pno solos			
	Willow Tree		Jazzology JCECD 1003
	Candy Sweets		Jazzology JCECD 1003
	I'm Crazy 'Bout My Baby		Jazzology JCECD 1003

119 SIDNEY DE PARIS' BLUE NOTE JAZZMEN		New York,	Jun. 21, 1944
Sidney De Paris – tpt,ldr; Vic Dickenson – tbn; Edmond Hall - clt;			
James P. Johnson – pno; Jimmy Shirley – gtr; John Simmons – sbs; Sid Catlett – dms			
BN981-0	Everybody Loves My Baby	BN 40,	Mosaic MR6-109 (LP)
BN981-1	Everybody Loves My Baby	BN 6501,	Chronological Classics 835
BN982-0	Ballin' The Jack	BN 40,	Chronological Classics 835
BN953-0	Who's Sorry Now	BN uniss. 78,	Mosaic MR23-109 (LP)
BN953-1	Who's Sorry Now	BN 41,	Chronological Classics 835
BN954-0	The Call Of The Blues	BN 41,	Chronological Classics 835

120 MAX KAMINSKY AND HIS JAZZ BAND		New York,	Jun. 22, 1944
Max Kaminsky – tpt,ldr; Frank Orchard – v-tbn; Rod Cless – clt;			
James P. Johnson – pno; Eddie Condon – gtr; Bob Casey – sbs; George Wettling – dms			
A-4786-1	Love Nest	Com 595,	Chronological Classics 856
A-4786	Love Nest No. 2 (sic)	Com XFL 14940,	Mosaic MR23-128 13
A-4786-2	Love Nest	Com unissued,	Mosaic MR23-128 13
A-4786-3	Love Nest	Com unissued,	Mosaic MR23-128 13
A-4787-1	Everybody Loves My Baby	Com 595,	Chronological Classics 856
A-4787-2	Everybody Loves My Baby	Com XFL 14940,	Mosaic MR23-128 13
A-4788-1	Eccentric (That Eccentric Rag)	Com XFL 14940,	Mosaic MR23-128 13
A-4788-2	Eccentric (That Eccentric Rag)	Com 561,	Chronological Classics 856
A-4789	Guess Who's In Town No. 2 (sic)	Com XFL 14940,	Mosaic MR23-128 13
A-4789-1	Guess Who's In Town	Com 561,	Chronological Classics 856

121 JAMES P. JOHNSON		New York,	Jun. 28, 1944
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- James P. Johnson – pno;
Eddie Dougherty - dms
72311 Blue Turning Grey Over You Dec 23596, Chronological Classics 856
72312 Squeeze Me Dec 23596, Chronological Classics 856
72235 I'm Gonna Sit Right Down And Write Myself A Letter Dec 23595, Chronological Classics 856
72236 Ain't Misbehavin' Dec 23595, Chronological Classics 856
- 122 **EDDIE CONDON TOWN HALL CONCERT #13** New York, Aug. 12, 1944
James P. Johnson – pno Eddie Condon Town Hall Concert broadc.
Just Before Daybreak Jazzology JCD 1007
Caprice Rag Jazzology JCD 1007
- 123 **JAMES P. JOHNSON** New York, Aug. 15, 1944
James P. Johnson – pno;
Eddie Dougherty - dms
72386 Snowy Morning Blues Dec DL 5190, Chronological Classics 856
72387 The Carolina Shout Dec DL 5190, Chronological Classics 856
72388 Keep Off The Grass Dec DL 5190, Chronological Classics 856
72389 Old Fashioned Love Dec DL 5190, Chronological Classics 856
- 124 **ROD CLESS QUARTET** New York, Sep. 01, 1944
Sterling Bose – tpt; Rod Cless – clt, ldr;
James P. Johnson – pno; Pops Foster – sbs
BW-33 Froggie Moore B&W 29, Chronological Classics 856
BW-34 Make Me A Pallet On The Floor B&W 30, Chronological Classics 856
BW-35 I Know That You Know B&W 30, Chronological Classics 856
BW-36 Have You Ever Felt That Way? B&W 29, Chronological Classics 856
- 125 **JAMES P. JOHNSON** New York, Sep. 22, 1944
James P. Johnson – pno;
Eddie Dougherty - dms
72390 If I Could Be With You Dec DL 5190, Chronological Classics 856
72391 A Porter's Love Song Dec DL 5190, Chronological Classics 856
72392 Over The Bars Dec DL 5190, Chronological Classics 856
72393 Riffs Dec DL 5190, Chronological Classics 856
- 126 **EDDIE CONDON TOWN HALL CONCERT #19** New York, Sep. 23, 1944
James P. Johnson – pno Eddie Condon Town Hall Concert broadc.
Euphonic Sounds Jazzology JCD 1010
If Dreams Come True Jazzology JCD 1010
- 127 **JAMES P. JOHNSON'S BLUE NOTE JAZZMEN** New York, Oct. 26, 1944
Sidney De Paris – tpt; Vic Dickenson – tbn; Edmond Hall – clt;
James P. Johnson – pno; Arthur Shirley – gtr; Al Lucas – sbs; Arthur Trappier – dms
BN993-0 Tishomingo Blues BN uniss. 78, Mosaic MR6-109 (LP)
BN993-2 Tishomingo Blues BN 7012, Chronological Classics 1027
BN994-0 Walking The Dog BN uniss. 78, Mosaic MR6-109 (LP)
BN994-1 Walking The Dog BN 7012, Chronological Classics 1027
BN995-0 Easy River BN 9287, Chronological Classics 1027
BN996-0 At The Ball BN uniss. 78, Mosaic MR6-109 (LP)
BN996-3 At The Ball BN 7012, Chronological Classics 1027
- 128 **KATHERINE HANDY** New York, poss. 1944
Katherine Handy Lewis – voc;
James P. Johnson – pno
Yellow Dog Blues Folkways FG3540, Chron. Classics 1027
Memphis Blues Folkways FG3540, Chron. Classics 1027
Loveless Blues Folkways FG3540, Chron. Classics 1027
Chantez Les Bas Folkways FG3540, Chron. Classics 1027
Joe Turner Blues Folkways FG3540, Chron. Classics 1027
St. Louis Blues Folkways FG3540, Chron. Classics 1027
- 129 **JAMES P. JOHNSON** New York, poss. 1944
James P. Johnson – pno
Blue Moods 1 Folkways FG3540, Chron. Classics 1027
Blue Moods 2 Folkways FG3540, Chron. Classics 1027
Blue Moods, Sex Folkways FG3540, Chron. Classics 1027

- 130 **JAMES P. JOHNSON** New York, poss. 1944
 James P. Johnson – pno
 Yamakraw – A Negro Rhapsody – Part 1 Folkways FG2842, Chron. Classics 1027
 Yamakraw – A Negro Rhapsody – Part 2 Folkways FG2842, Chron. Classics 1027
 -1 Yamakraw – A Negro Rhapsody – Part 3 Asch uniss., acetate exists, not on LP/CD
 -2 Yamakraw – A Negro Rhapsody – Part 3 Asch uniss., acetate exists, not on LP/CD
 -3 Yamakraw – A Negro Rhapsody – Part 3 Folkways FG2842, Chron. Classics 1027
 Yamakraw – A Negro Rhapsody – Part 4 Folkways FG2842, Chron. Classics 1027
- 131 **LOUIS ARMSTRONG'S FOUNDATION SIX** New Orleans, Jan. 17, 1045
 Louis Armstrong – tpt, voc; Bunk Johnson – tpt (4); J.C. Higginbotham – tbn;
 Sidney Bechet – sop, clt;
 James P. Johnson – pno; Richard Alexis – sbs; Paul Barbarin – dms
 Back O' Town Blues Sun SB 219, Jazz Band TMCD 2173/74-2
 I'm Confessin' Sun SB 219, Jazz Band TMCD 2173/74-2
 Dear Pld Southland Sun SB 219, Jazz Band TMCD 2173/74-2
 Basin Street Blues Sun SB 219, Jazz Band TMCD 2173/74-2
 James P. Johnson – pno; Richard Alexis – sbs
 Arkansas Blues Sun SB 219, FDC 1001 (LP)
- 127 **TRIBUTE TO FATS WALLER** New York, Feb. 04, 1945
 James P. Johnson – pno
 Old Fashioned Love WNEW broadcast Pumpkin 117 (LP)
 James P. Johnson – pno; Arthur Trappier – dms
 Carolina Shout Pumpkin 117 (LP)
 Herman Autrey – tpt; Tommy Dorsey – tbn;
 Gene Sedic – clt, ten;
 James P. Johnson – pno; Al Casey – gtr; Cedric Wallace – sbs; Arthur Trappier – dms
 Ain't Misbehavin' Pumpkin 117 (LP)
 Herman Autrey – tpt; Tommy Dorsey – tbn;
 Gene Sedic – clt, ten;
 James P. Johnson – pno; Al Casey – gtr; Cedric Wallace – sbs; Arthur Trappier – dms;
 Pat Flowers – speech; Jerry Marshall - announcer
 Ain't Misbehavin' (incomplete) Radiola 2 MR-112113 (LP)
 Ed Kirkeby interviews J. P. Johnson Radiola 2 MR-112113 (LP)
- 128 **THE CARNIVAL THREE** New York, Feb. 22, 1945
 Omer Simeon – clt;
 James P. Johnson – pno; Pops Foster – sbs
 D 205 Lorenzo's Blues (Morning After Blues) Disc 6001, Chronological Classics 1027
 D 206 Harlem Hotcha Disc 6001, Chronological Classics 1027
 D 207 Bandanna Days Disc 6002, Chronological Classics 1027
 D 208 Creole Lullaby (Peephole Blues) Disc 6002, Chronological Classics 1027
- 129 **JAMES P. JOHNSON** New York, poss. Apr. 1945
 James P. Johnson – pno
 Blues For Jimmy bd Asch uniss, acet. exists (extract from
 Jazzamine Concerto (Part 2)
 Blues For Jimmy Selmer Y7218, Chronological Classics 1059
 - 1 Jersey Sweet SmithFolk SF CD 40812
 - 2 Jersey Sweet Folkways FJ 2850 (LP)
 Keep Movin' Folkways FJ 2850, Chron. Classics 1059
 - alt Keep Movin' SmithFolk SF CD 40812
 Jungle Drums Folkways FJ 2850, Chron. Classics 1059
 Twilight Rag Folkways FJ 2850, Chron. Classics 1059
 - alt Twilight Rag Xtra 1024 (LP)
 -1 Carolina Balmoral Asch uniss., acetate exists, not on LP/CD
 -2 Carolina Balmoral Asch uniss., acetate exists, not on LP/CD
 Jazzamine Concerto (Part 1) Asch unissued, Chronological Classics 1059
 Jazzamine Concerto (Part 2) Asch unissued, Chronological Classics 1059
 Jazzamine Concerto (complete) Asch unissued, SmithFolk SF CD 40812
- 130 **JAMES P. JOHNSON** New York, poss. May 1945
 James P. Johnson – pno
 Liza Folkways FJ 2850, Chron. Classics 1059
 - alt Liza Xtra 1024 (LP)
 Aunt Hagar's Blues Folkways FJ 2850, Chron. Classics 1059
 - alt Aunt Hagar's Blues SmithFolk SF CD 40812
 The Dream Folkways FJ 2850, Chron. Classics 1059
 - alt The Dream SmithFolk SF CD 40812
 - alt bd The Dream Asch uniss., acetate exists, not on LP/CD

- | | | |
|-------|-----------------|----------------------------------------|
| | St. Louis Blues | Folkways FJ 2850, Chron. Classics 1059 |
| | Sweet Lorraine | Folkways FJ 2850, Chron. Classics 1059 |
| - alt | Sweet Lorraine | SmithFolk SF CD 40812 |
- 131 **EDDIE CONDON JAZZ CONCERT** c. 1945
 Bobby Hackett – cnt; unknown – tbn;
 Joe Dixon – clt; Harry Carney – bar;
 James P. Johnson – pno; Sid Weiss – sbs; *Joe Grauso* – dms
 Oh, Lady Be Good Pumpkin 117 (LP)
- 132 **EDDIE CONDON AND HIS ORCHESTRA** New York, Jul. 17, 1946
 Max Kaminsky – tpt; Fred Ohms – tbn; Joe Dixon – clt;
 Gene Schroeder – pno (1,4); James P. Johnson – pno (2,3); Eddie Condon – gtr; Jack Lesberg – sbs; Dave Tough – dms;
 John 'Bubbles' Sublett – voc
 73646-A Some Sunny Day Dec 23721, Chronological Classics 1153
 73647-A Just You, Just Me Dec 23720, Chronological Classics 1153
 73648-A Atlanta Blues Dec 23720, Chronological Classics 1153
 73649-A The Way You Look Tonight Dec 23721, Chronological Classics 1153
- 133 **CONCERT AT TOWN HALL** New York, Sep. 21, 1946
 Sidney Bechet – sop, clt (1,2);
 James P. Johnson – pno; Pops Foster – sbs; Baby Dodds – dms
 China Boy Xtra 1003 (LP)
 Dear Old Southland Xtra 1003 (LP)
 James P. Johnson – pno; Pops Foster – sbs; Baby Dodds – dms
 Maple Leaf Rag Xtra 1003 (LP)
 Snowy Morning Blues Xtra 1003 (LP)
 Johnny Windhurst – tpt; Mezz Mezzrow – clt;
 James P. Johnson – pno; Pops Foster – sbs; Baby Dodds – dms
 She's Funny That Way Xtra 1003 (LP)
 Johnny Windhurst – tpt; Miff Mole – tbn;
 Mezz Mezzrow – clt;
 James P. Johnson – pno; Pops Foster – sbs; Baby Dodds – dms
 Sister Kate Xtra 1003 (LP)
 I've Found A New Baby Xtra 1003 (LP)
 Johnny Windhurst – tpt; Miff Mole – tbn;
 Mezz Mezzrow, Pee Wee Russell – clt;
 James P. Johnson, Art Hodes – pno; Pops Foster – sbs; Baby Dodds – dms
 The Blues Xtra 1003 (LP)
- 134 **BECHET – MEZZROW FEETWARMERS** New York, Feb. 15, 1947
 Sidney Bechet – sop; Mezz Mezzrow – clt; Vernon Brown – tbn;
 James P. Johnson – pno; Bernard Addison – gtr; Pops Foster – sbs
 Royal Garden Blues Wax LP 201 (LP)
 Slow Blues Wax LP 201 (LP)
 Old Fashioned Love Wax LP 201 (LP)
 Fast Blues Wax LP 201 (LP)
 Bugle Blues Wax LP 201 (LP)
 James P. Johnson – pno solo
 Maple Leaf Rag Wax LP 201 (LP)
- 135 **THIS IS JAZZ #3** New York, Mar. 01, 1947
 Muggsy Spanier – cnt; George Brunies – tbn; Albert Nicholas – clt;
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms
 Theme (Way Down Yonder In New Orleans) Rarities 33 (LP)
 That's A Plenty Cir L-423, Jazzology JCD-1026
 Baby Won't You Please Come Home? Jazzology JCD-1026
 I Know That You Know Jazzology JCD-1026
 Original Improvised Slow Blues Jazzology JCD-1026
 Charleston Jazzology JCD-1026
 James P. Johnson – pno
 Caprice Rag Jazzology JCD-1026
- 136 **THIS IS JAZZ #10** New York, Apr. 19, 1947
 Wild Bill Davison – cnt; George Brunies – tbn; Albert Nicholas – clt
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms
 Theme (Way Down Yonder In New Orleans) Jazzology JCD-1030
 Maple Leaf Rag Jazzology JCD-1030
 Basin Street Blues Jazzology JCD-1030
 Jazz Me Blues Jazzology JCD-1030
 Panama Jazzology JCD-1030

- Sidney Bechet – sop; Bob Wilber – clt;
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms
 Polka Dot Stomp Jazzology JCD-1030
 Kansas City Man Jazzology JCD-1030
 James P. Johnson – pno; Baby Dodds – dms
 Carolina Shout Jazzology JCD-1030
- 137 HAMILTON COLLEGE CONCERT** Clinton, N.Y. May 03, 1947
 Max Kaminsky – tpt; Miff Mole – tbn; Tony Parenti – clt;
 James P. Johnson – pno; Jimmy Butts – sbs; Danny Alvin - dms
 Muskrat Ramble unissued, acetate exists not on LP/CD
 Squeeze Me unissued, acetate exists not on LP/CD
 At The Jazz Band Ball unissued, acetate exists not on LP/CD
 Tony Parenti – clt;
 James P. Johnson – pno; Jimmy Butts – sbs; Danny Alvin - dms
 Maple Leaf Rag unissued, acetate exists not on LP/CD
 Black And Blue unissued, acetate exists not on LP/CD
 James P. Johnson – pno;
 Danny Alvin - dms
 Backwater Blues Pumpkin 117 (LP)
 Liza Pumpkin 117 (LP)
 Snowy Morning Blues unissued acetate exists not on LP/CD
 Carolina Shout unissued acetate exists not on LP/CD
 Private party at fraternity house after concert:
 James P. Johnson – pno
 Liza unissued acetate exists not on LP/CD
 Hallelujah unissued acetate exists not on LP/CD
 Medley: Boogie Woogie Stride – Tea For Two unissued acetate exists not on LP/CD
 Squeeze Me unissued acetate exists not on LP/CD
 Medley: Ain't Misbehavin' - Just Before Daybreak – I Can't Get Started unissued acetate exists not on LP/CD
 Keepin' Out Of Mischief Now unissued acetate exists not on LP/CD
- 138 THIS IS JAZZ #15** New York, May 24, 1947
 Wild Bill Davison – cnt; George Brunis – tbn;
 Albert Nicholas – clt; Sidney Bechet – sop (4,5,7);
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Freddie Moore – dms;
 George Brunis – voc (1)
 Theme (Way Down Yonder In New Orleans) Jazzology JCD-1032
 I'm Crazy 'Bout My Baby Jazzology JCD 1032
 Squeeze Me Jazzology JCD 1032
 Ain't Misbehavin' Jazzology JCD 1032
 Blue Turning Grey Over You Jazzology JCD 1032
 I've Got A Feeling I'm Falling Jazzology JCD 1032
 Sidney Bechet – sop;
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Freddie Moore – dms
 Wild Cat Blues Jazzology JCD 1032
 James P. Johnson – pno; Pops Foster – sbs; Freddie Moore – dms;
 James P. Johnson - Rudi Blesh - dialogue
 Chocolate Bar Jazzology JCD 1032
- 139 JAMES P. JOHNSON** New York, Jun. 05, 1947
 James P. Johnson – pno
 NY 29 Daintiness Rag Cir 3005, Chronological Classics 1059
 NY 30 Mama And Papa Blues Riv RLP 1056, Chronological Classics 1059
 NY 31 Ain't Cha Got Music Cir 3005, Chronological Classics 1059
 NY 32 Old Fashioned Love Riv RLP 1056, Chronological Classics 1059
 NY 33 I'm Crazy 'Bout My Baby Riv RLP 1056, Chronological Classics 1059
 NY 34 Wild Cat Rag Riv unissued, test exists, not on LP/CD
- 140 THIS IS JAZZ #17** New York, Jun. 07, 1947
 Wild Bill Davison – cnt; Albert Nicholas – clt;
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Freddie Moore – dms, wbd
 Theme (Way Down Yonder In New Orleans) Jazzology JCD-1033
 I Wish I Could Shimmy Like My Sister Kate Jazzology JCD 1033
 Ad-lib Blues Jazzology JCD 1033
 Poor Butterfly Jazzology JCD 1033
 Confessin' Jazzology JCD 1033
 Big Butter And Egg Man Jazzology JCD 1033
 Theme (Way Down Yonder In New Orleans) Jazzology JCD 1033
 Albert Nicholas – clt;
 James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Freddie Moore – dms
 Salee Dame Jazzology JCD 1033
 James P. Johnson – pno; Pops Foster – sbs; Freddie Moore – dms;

Snowy Morning Blues

Jazzology JCD 1033

141 **NICK AND HIS CREOLE SERENADERS**

New York,

Jun. 12, 1947

Albert Nicholas – clt;

James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs;

Albert Nicholas – voc (2,3,4); Danny Barker – voc (2,3)

NY-35-B

Salee Dame

Cir J1018,

Chronological Classics 1059

NY-36

Mo Pas Lemme Ca

Cir J1018,

Chronological Classics 1059

NY-37

Les Ognons

Cir J1019,

Chronological Classics 1059

NY-35-B

Creole Blues

Cir J1019,

Chronological Classics 1059

142 **THIS IS JAZZ #18**

New York,

Jun. 14, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Albert Nicholas – clt; Sidney Bechet – sop (4,5,7);

James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Freddie Moore – dms;

Momma Alberta Price - voc

Theme (Way Down Yonder In New Orleans)

Jazzology JCD-1034

Fidgety Feet

Jazzology JCD 1034

I Ain't Gonna Give Nobody None Of My Jelly Roll

Jazzology JCD 1034

Sugar

Jazzology JCD 1034

Muskrat Ramble

Jazzology JCD 1034

Theme (Way Down Yonder In New Orleans)

Jazzology JCD 1034

143 **THIS IS JAZZ #19**

New York,

Jun. 21, 1947

Wild Bill Davison – cnt; Jimmy Archey – tbn;

Albert Nicholas – clt; Sidney Bechet – sop (4,5,7);

James P. Johnson – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms

Theme (Way Down Yonder In New Orleans)

Jazzology JCD-1034

Panama

Jazzology JCD 1034

Trombone Preachin' Blues

Jazzology JCD 1034

Sensation Rag

Jazzology JCD 1034

When It's Sleepy Time Down South

Jazzology JCD 1034

St. Louis Blues

Jazzology JCD 1034

James P. Johnson – pno

Ain't Cha Got Music?

Jazzology JCD 1034

144 **SIDNEY BECHET AND HIS CIRCLE SEVEN**

New York,

Jan. 27, 1949

Albert Snaer – tpt; Wilbur de Paris – tbn;

Sidney Bechet – sop; Buster Bailey – clt;

James P. Johnson – pno (1,2,3); James Tolliver – pno (4); Walter Page – sbs; George Wettling – dms

NY83D

I Got Rhythm

Cir J1058,

Jazzology JCD-35

NY84C

September Song

Cir J1057,

Jazzology JCD-35

NY85B

Who

Cir J1057,

Jazzology JCD-35

NY86B

Casbah Song

Cir J1058,

Jazzology JCD-35

145 **KID ORY'S CREOLE JAZZ BAND**

Los Angeles,

Jun. 28, 1949

Teddy Buckner or Andrew Blakeney – tpt; Kid Ory – tbn; unknown -clt;

KGFJ broadcast, Beverly Cavern

James P. Johnson – pno; Ed Garland – sbs; Minor Hall – dms

D-56736

Four Or Five Times

transcription

not on LP/CD ?

Note: Apparently, James P. Johnson sat in with the band on this one tune, replacing regular pianist Buster Wilson. The regular clarinetist, Joe Darensbourg, was also replaced n this title. Andrew Blakeney has also been suggested as the trumpet player.

JAMES P. JOHNSON

Los Angeles,

Aug./Sep. 1949

James P. Johnson – pno

Sugar

Pumpkin 117 (LP)

Sgar Hill Theme (You Can't Lose A Broken Heart)

Pumpkin 117 (LP)

Over The Waves

Pumpkin 117 (LP)

Old Fashioned Love

tape unissued

not on LP/CD

Note: Tape also contains speech Johnson and Floyd Levin.

146 **SIDNEY BECHET STOMPERS**

New York,

Mar. 05, 1950

Max Kaminsky – tpt; Munn Ware – tbn; Sidney Bechet – sop;

Vernon Hall Concert

James P. Johnson – pno; unknown – sbs; Art Trappier - dms

Someday Sweetheart

unissued acetate

not on LP/CD

Muskrat Ramble

unissued acetate

not on LP/CD

Tin Roof Blues

unissued acetate

not on LP/CD

Jazz Me Blues

unissued acetate

not on LP/CD

I Found A New Baby

unissued acetate

not on LP/C

High Society

unissued acetate

not on LP/CD

Sidney Bechet – sop; James P. Johnson – pno; Art Trappier -dms

	Summertime	unissued acetate	not on LP/CD
	Dear Old Southland	unissued acetate	not on LP/CD
James P. Johnson - pno	Old Fashioned Love	unissued acetate	not on LP/CD

Note: The location of this concert has also been given as Yale University, New Haven, Connecticut, but the Vernon Hall location is believed to be correct. These are the last performances known to have been preserved by James P. Johnson.

LIST OF PIANO ROLLS by JAMES P. JOHNSON (from Brown / Hilbert, James P. Johnson, A Case of Mistaken Identity)

01	James P. Johnson – William A. Farrell – pno duet After Tonight	New York, Universal 2191,	May 1917 Biograph BLP 1009Q (LP)
02	James P. Johnson - pno Caprice Rag Steeplechase Rag	New York, Metro Art 203176, Universal 203179,	May 1917 Bio. BLP 1009Q (LP) Bio. BLP 1009Q (LP)
03	James P. Johnson - pno When It's Cherry Time In Tokio After To-Night	Orange, N.J., Perfection 87019, Perfection 87020,	Jun. 1917 Bio. BLP 1009Q (LP) Bio. BLP 1009Q (LP)
04	James P. Johnson - pno Caprice Rag	Orange, N.J., Perfection 87023,	Jul. 1917 Bio. BLP 1009Q (LP)
05	James P. Johnson - pno Daintiness Rag Monkey Hunch	New York, Universal 203107, Universal 2235,	Jul. 1917 Bio. BLP 1009Q (LP) on LP/CD ?
06	James P. Johnson - pno Mama's Blues	Newark, N.J., Artempo 12286,	Jul. 1917 on LP/CD ?
07	James P. Johnson - pno Mamma's Blues (sic)	Belleville, N.J., Rhythm E17933,	Jul. 1917 on LP/CD ?
08	James P. Johnson - pno Stop It	Belleville, N.J., Rhythm H 100253,	Aug. 1917 on LP/CD ?
09	James P. Johnson - pno Stop It	New York, Universal 203205,	Aug. 1917 Bio. BLP 1009Q (LP)
10	James P. Johnson - pno Fascination	New York, Universal 203227,	Sep. 1917 Bio. BLP 1009Q (LP)
11	James P. Johnson - Edwin E. Wilson – pno duet Mama's Blues	New York, Universal 2335,	Sep. 1917 Biograph BLP 1009Q (LP)
12	James P. Johnson - pno Mama's Blues	Orange, N.J., Arto 228,	Sep. 1917 Biograph BLP 1009Q (LP)
13	James P. Johnson – pno Innovation	New York, Universal 20255,	Oct. 1917 Bio. BLP 1009Q (LP)
14	James P. Johnson - Edwin E. Wilson – pno duet Twilight Rag	New York, Universal 203275,	Nov. 1917 Bio. BLP 1009Q (LP)
15	James P. Johnson - pno Carolina Shout Eccentricity	Newark, N.J., Artempo 12975, Artempo 12997,	Feb. 1918 Bio. BLP 1009Q (LP) Bio. BLP 1009Q (LP)
16	James P. Johnson - pno Carolina Shout Eccentricity Don't Tell Your Monkey Mn (Monkey Man Blues) It Takes Love To Cure The Heart's Disease Loveless Love (A "Blues" Ballad)	Newark, N.J., QRS 100999, QRS 101000, QRS 1338, QRS 1339, QRS 1340,	May 1921 Biograph BLP 1003Q (LP) Biograph BLP 1003Q (LP) Biograph BLP 1003Q (LP) Biograph BLP 1003Q (LP) Biograph BLP 1003Q (LP)
17	James P. Johnson - pno Doctor Jazzes Raz-Ma-Taz Roumania	New York, QRS 1473, QRS 1479,	Jun. 1921 Biograph BLP 1003Q (LP) Biograph BLP 1003Q (LP)

18	James P. Johnson - pno If You've Never Been Vamped By A Brown Skin, You've Never Been Vamped At All	New York, QRS 1644,	Sep. 1921 Biograph BLP 1003Q (LP)
19	James P. Johnson - pno Arkansas Blues Cry Baby Blues Gipsy Blues	New York, QRS 1670, QRS 1673, QRS 1674,	Oct. 1921 Biograph BLP 1003Q (LP) Biograph BLP 1003Q (LP) London AL 3540 (LP)
20	James P. Johnson - pno I Ain't Givin' Nothin' Away Baltimore Buzz	New York, QRS 1724, QRS 1738,	Dec. 1921 RCA Vic LPM 2058 (LP) London AL 3540 (LP)
21	James P. Johnson - pno The Down Home Blues I've Got My Habits On	New York, QRS 1797, QRS 1804,	Feb. 1922 Sounds LP 1204 (LP) Sounds LP 1204 (LP)
22	James P. Johnson - pno Joe Turner Blues Look What A Fool I've Been Nervous Blues Ole Miss Blues Vampin' Liza Jane	New York, QRS 1830, QRS 1831, QRS 1833, QRS 1834, QRS 1836,	Mar. 1922 Sounds LP 1204 (LP) Riverside RLP 12-105 (LP) not on LP/CD ? Riverside RLP 12-105 (LP) Sounds LP 1204 (LP)
23	James P. Johnson - pno Muscle Shoals Blues	New York, QRS 1888,	Apr. 1922 Riverside RLP 12-105 (LP)
24	James P. Johnson - pno Harlem Strut	New York, QRS 101014,	Jun. 1922 Sounds LP 1204 (LP)
25	James P. Johnson - pno Buzz Mirandy	New York, QRS 1952,	Aug. 1922 not on LP/CD ?
26	James P. Johnson - pno Birmingham Blues	New York, QRS 1994,	Sep. 1922 not on LP/CD ?
27	James P. Johnson - pno Don't Mess With Me Farewell Blues	New York, QRS 2202, QRS 2244,	May 1923 Sounds LP 1204 (LP) not on LP/CD ?
28	James P. Johnson - pno Railroad Man	New York, QRS 2302,	Aug. 1923 London AL 3540 (LP)
29	James P. Johnson - pno Black Man (Be On Your Way)	New York, QRS 2351,	Nov. 1923 Sounds LP 1204 (LP)
30	James P. Johnson - pno "Runnin' Wild" Medley - Charleston - Old Fashioned Love - Open Your Heart - Love Bug	New York, QRS 101027,	Mar. 1924 Riverside RLP 12-105 (LP)
31	James P. Johnson - pno Charleston	New York, QRS 3143,	Jun. 1925 Sounds LP 1204 (LP)
32	James P. Johnson - pno Harlem Choc'late Babies On Parade	New York, QRS 3526,	Jul. 1926 Riverside RLP 12-105 (LP)
33	James P. Johnson - pno Make Me A Pallet On The Floor	New York, QRS 3626,	Jul. 1926 Riverside RLP 1011 (LP)
34	James P. Johnson - pno He's My Man Blues	New York, QRS 3676,	Oct. 1926 not on LP/CD ?
35	James P. Johnson - pno Sugar (That Sugar Baby Of Mine)	New York, QRS 3705,	Nov. 1926 Riverside RLP 12-105 (LP)
36	James P. Johnson - pno Black Bottom Dance	New York, QRS 3792,	Feb. 1927 Sounds LP 1204 (LP)
37	James P. Johnson - Fats Waller - pno duet Cryin' For My Used To Be	New York, QRS 3800,	Feb. 1927 not on LP/CD ?

To compile this list of recordings of the great James P. Johnson, pianist and composer, I have made extensive use of Scott E. Brown, Robert Hilbert's 'JAMES P. JOHNSON, A Case of Mistaken Identity', The Scarecrow Press and the Institute of Jazz Studies, Rutgers University, as well as the various editions of Brian Rust, Jazz Records 1897 – 1942, Jorgen Grunnet Jepsen, Jazz Records 1942 – 1967, and – not to forget – Frank H. Trolle, James P. Johnson, father of the stride piano, Micrography, the Netherlands. I have to thank all the people busy in compiling all the listed facts therein for their immeasurable work and love in this revered piano player and person!

K. – B. Rau
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