Additions and Corrections to "Fats" In Fact

by Stephen Taylor

Corrections and additions to Laurie Wright’s “Fats” In Fact (Storyville Publications, 1992) which have not been published (except where noted) in Storyville magazine 153 & 162 “Corrections and Additions”; Storyville 1996/7, Storyville 1998-9, or Storyville 2000-1 (except where noted).

Additional information to be found in Fats Waller on the Air: The Radio Broadcasts and Discography (Scarecrow Press, 2006), the Additions and Corrections file for the book (ongoing updates), and the Fats Waller Ultimate Discography (ongoing updates). The latter includes numerous updates, too many to be listed here.

Information from Fats Waller’s RCA recording file, not available to Laurie Wright when he wrote “Fats” In Fact, is to be found in Fats Waller RCA Victor File Corrections included as the second part of this file.

Carl Hallstrom has kindly provided much of the new information, including scans from www.newspaperarchive.com (annotated as NA). Many interesting articles and advertisements are available from this source and a few of the newspaper scans are included here.

Argentine and Brazil 78 rpm issues are more complete in the Fats Waller Ultimate Discography than listed in this file, and the discography is (hopefully) more accurate, so please cross-check the information.

The information presented here may be partially duplicated or superseded from other sources. This is more a scrap book of bits and pieces of information.

“FIF-R” refers to “Fats” In Fact - The Reissues, by Howard Rye.
JJJ - Joslin’s Jazz Journal.
NA - www.newspaperarchive.com
VJM - VJM’s Jazz & Blues Mart magazine.

p.4    Typo error line 11, Ruth Adeline “d. 1095” presumably should be 1905. [CH e-m 4/11/02]

p.19   Ref the Anna Jones session, this was discussed in 1999 with Guido van Rijn, Howard Rye, and Joe Lauro (then selling Max Vreede’s collection in VJM/JJJ). Howard says that Max Vreede wrote in his book Paramount 12/13000 Series that he had seen a 78 with 1473-1 coupled with 1468-1. Joe Lauro reports that Max Vreede’s notes mention a tape copy of 1473-1 but does not say the source, and 1468-2 is not mentioned at
all. Guido van Rijn said he borrowed a tape from Max Vreede which listed 1473-1, but he did not copy this because he thought he already had it. Therefore, 1468-2 is unlikely to exist, which is why Howard Rye deleted it from *Blues & Gospel Records (4th Edition)*. In May 2003 Hansjürg Richner provided me with a copy 1473-1 from Pm 12052 which has 1468-1 and 1473-1. My copy of Pm 12052 has 1468-1 and 1473-2. See my discography for take differences for 1473. There is unlikely to be another Paramount issue with 1468-2 and therefore unlikely to have survived.

Ref “Pleasure Mad” and “Back-Bitin’ Mama” (p.20), Steven Lasker only provided unissued take numbers and other related information, but did not say these were by Fats Waller as implied in FIF. Joe Moore asked for readers opinions in *VJM magazine* and in VJM # 99 (Autumn 1995) said “The general consensus of opinion is that Fats Waller is NOT the pianist.”

In *Storyville 1996/7* LW only says that “Aural evidence suggests that Waller is not the accompanist on Vo 14680 (sic)” [Should read 14860].

The Estey pipe organ at the Trinity Church Building (since destroyed) was tracked down by John McGill to “a small church in Reading, Pa.” [John McGill letter 17/8/1996, who supplied a copy of a photograph of the organ console].

In 2005 another attempt was made to locate the organ which was thought by Dr. John Landon to be at St. Mary’s RC Church at Reading, Pa. Phil Stimmel (see www.esteyorgan.com) investigated and the organ service man said the organ was a Moller but his understanding was that it came from the Victor recording studio in Camden, N.J. However, it turned out that the “Opus number” on the organ pipes, which identifies the organ, was higher than that used by Estey and does not match the Estey records. In addition, from an old photograph of the Estey organ, the organ console is not the same.

It is interesting to note that Adam Clayton Powell has stated that when he was minister of the Abyssinian Baptist Church in New York, he allowed the young Fats to play on the church’s Moller organ, so perhaps this is the organ which is now at St. Mary’s.

“Messing Around With The Blues” - In May 2003 Hansjürg Richner sent me a copy of his original 78 Victor 20655-A (Mx. 37361-3) and suggested this was different to the version on various reissues. After comparing the issues there are clear differences between the Lp/CD issues and the original 78. Furthermore, all available reissues (Lp RCA-Camden CAL3021 and cassette tape Neovox 735 are unavailable) use the alternate Take-2, despite incorrect liner notes on some issues. Pia-
nist Louis Mazetier could not hear any differences in the alternate takes from LP versions because there are none. It seems almost certain that the alternative take is 37361-2 since LP Jazz Archives JA21 (which uses alternate takes) says this is Take-2, and the original recording sheets show Take-1 as “D” (Destroy), Take-2 as “H30” (Hold 30-days) and Take-3 as “M” (Master). See my discography for description of take differences.

“I’d like to call you My Sweetheart” - The Victor Recording Sheet has this title with Mx.-1 with the note “Made as trial for Mr. Shilkret to hear. No music.” Jazz Records (5th Edition) lists as Mx.37363-1, as does a Victor listing of 10” test records but as “Call You Sweetheart.” The “no music” comment probably means no sheet music was available. Unless a new tune, it is possible the correct title is “Let Me Call You Sweetheart” (unlikely) or “I’d Love To Call You My Sweetheart.”

p.34 (1010-2) “I’ve Got The Joogie Blues” should be 7295-2 as per JJJ above.

“Black Snake Blues” (7350-2) is almost certainly not FW but probably Mike Jackson as per JJJ, and therefore may be deleted.

p.35 A copy of Regal 8348 sold on VJM’s Jazz & Blues Mart #160, Summer 2011, has 7293-2 and 7294-2 in the wax, and audibly complies with the Take-2 descriptions in the Fats Waller Ultimate Discography. Therefore, it seems that Laurie Wright’s “unconfirmed report” of Regal 8348 using 7293-1 and 7294-1 is incorrect, unless the record was issued with both versions, which seems unlikely.

p.37 “Florence”. My copy of Vic 21062 is also inscribed with Take-2, in common with several other copies seen by Laurie Wright and my own enquiries. No detectable differences have been noted between Take-2 and LP/CD reissues which claim to use Take-3, which is presumably an error from an LP issue claiming Take-3. Correct “Stinette” to “Stinnette” as per Victor 21062 record label.

p.40 The New York Times for 25 July 1943 has an article “Interviewing Fats Waller and his Piano” by Murray Schumach which has the following:

“I went down to Camden with Pops—that’s Paul Whiteman,”—he began, “to make a recording of ‘Whisperin’.’ They wanted me to play the organ like Jesse Crawford. But why should I play like Jesse Crawford? I wanted to play like me. So there we were having one beaut of a deabate. So Bix says to me: “Come on. Let’s go over in a corner and shout this
one down together.’ Man, that Bix near drove me crazy. But we sure turned out a honey that day.” And he was off, humming again, his foot beating. It looked as though he would head for the piano. (Carl Hällström email copy 6 May 2007)

The New York Times of 22 April 1928, under the heading “Gay Colors Rule At Rainbow Ball” reports:

The Rainbow Ball, on behalf of the Association for the Aid of Crippled Children, was held last night in the grand ballroom suite of the Ritz-Carlton, bringing forth one of the largest gatherings of the Spring season. The ballroom was lighted in rainbow effects by a prism spotlight and decorated with gaily colored streamers.

An elaborate cabaret entertainment was presented during the supper hour. Contributing to this were Barbara Stanwyck and Hal Skelly from “Burlesque,” Miller and Lyles from “Keep Shufflin’,” Fats Waller and Jimmy Johnson in piano duets, the Hawaiians from Heigh-Ho Restaurant, Margot Zohnay and Cesar Romero in specialty dances. A competitive waltz was held, in which many of the guests participated . . . . . An orchestra of Meyer Davis played for the general dancing. (Carl Hällström email 10 Jan 2008)

The Baltimore Afro-American for Saturday, 30 June 1928, has the following:
A playbill for “Hot Chocolates” at the Hudson Theatre has the date as week beginning Monday evening 14th October 1929, not as 20th June 1929 as FIF. The cast is listed in detail and does not include Waller, but does have a “Trumpet Solo by Louis Armstrong” as the “ENTRE’ ACTE” between Act 1 and Act 2. Lyrics for the show by Andy Razaf with music by Thomas Waller and Harry Brooks. Musical arrangements by Russell Wooding with additional arrangements by Ken Macomber. See also p.56 and p.61.

The Baltimore The Afro-American for Saturday, 8 February 1930, has an interesting article as follows about the origins of “Ain’t Misbehavin’” and “My Fate Is In Your Hands” (Jean-François Pitet email 21 July 2010)
“Fats” Waller Got Idea for “Ain’t Misbehavin’” in Gary

The Nation’s Biggest All Negro Weekly

Pianist-Organist, only 25, Called “Rachmaninoff of Jazz”

Tells Story of “My Fats Is in Your Hands”

Story Weighs 210; His M. 261, His Pa 119—Biggest Hit

“I Can’t Give You Anything But Love”—$50,000 Capital

“Ain’t Misbehavin’” Sold.

By WILLIAM J. WIBSON

“Hey, boy, you gonna go to that show tonight?”

“Ain’t misbehavin’, peddler, ain’t misbehavin’.”

The scene was Gary, Indiana, during the summer of 1928, and the characters in this little snatch of conversation were just two of the town’s misfits.

Thomas (Fats) Waller, styled today as “the Rachmaninoff of Jazz,” was spending a few days in the Hoosier city, and as he rambled about the town, he heard this bit of flattery again and again. “Some day,” said “Fats,” to himself, “I’m going to write a piece around that bit of slang.” And he did.

Melody Lingered

Back in New York, however, the phrase seemed to haunt him, so much so that, after a few days’ visit to Chicago, where he was riding in a taxi, he ran into a cabman who had overheard the conversation.

But like the tune in the song, that bit of “Fats” Waller’s ran through his mind until February 1929, when one Sunday night he was at the piano in a New York speakeasy with his partner, Jess Conley. On cue, he sang the phrase, “Hey, boy, you gonna go to that show tonight?”

“Fats” Waller was a regular at these spots, and his songs were becoming popular. But one night, he was overheard by a man named Charlie Johnson, “Hot Chocolate,” who was working at Connie’s 22nd Street, and he gave him a check and said, “I’ll give you a piece for that.”

And “Fats” Waller was on his way to becoming one of the most successful songwriters in the business.

The song became a hit, with the phrase “Hey, boy, you gonna go to that show tonight?” becoming famous.

Copyright 1929, “Fats” Waller

REFERENCES

He worked a $25 fee for it, and to the three of us it paid him, naturally.

“Fats” Waller was born in New York City, the son of a minister and a singer. His father was a Negro Sunday school teacher, and his mother was a Nurses’ Training School graduate. He learned to play the piano at an early age, and he began his career as a vaudeville performer.

Waller’s songs were popular in the 1920s and 1930s, and he was known for his distinctive style, which combined jazz, blues, and ragtime.

As a composer, Waller was responsible for many successful songs, including “Ain’t Misbehavin’,” “They Can’t Take That Away From Me,” and “Satin Doll.”

He died in Chicago in 1943, but his music continues to be enjoyed by people around the world. His legacy is celebrated in the “Fats” Waller Memorial Foundation, which promotes his work and preserves his legacy.
Gene Austin 26/6/1929. Despite comment on p.299, this is listed as Waller, although Tor Magnusson’s discography of Gene Austin published as the February 1983 edition of SKIVSAMLAREN # 15 magazine has Milton Rettenberg on piano. Confirmed in letter to me from Tor Magnusson 11/3/1997. However, Brian Rust, in a letter to me 7/5/1997 says that in a 1958 interview, Gene Austin positively identified Waller on 53586/53587.

In a letter to me dated 6/7/1999, Tor Magnusson also says that when regular studio men were used the Victor ledgers only show the instrumentation and not the names of the musicians. However, when extra men were used on a session, their names are usually shown on the ledger sheets. Thus, when Fats Waller recorded with Gene Austin on 25th November, 1929, his name is shown on the recording sheet. Similarly for a session on 28th January, 1930, with the non-regular studio man Harry Brooks as one of the pianists: his name is shown on the recording sheet. But for the session of 26th June, 1929, no names are given, indicating that only studio men were used.

Tor also makes the point that several people have told how at the session dated 25th November, 1929, the white musicians at first refused to play with Waller because of his colour, and that only after some special arrangements (Waller being placed behind a screen, separated from the other musicians), that the recording could take place. Tor says the racial problem would have most likely appeared at the earlier 26th June, 1929, session, and in that case Waller would not have been invited back for any more Austin sessions.

In addition, *Mx. 43586-1 or 2* should read “Victor unissued. Issued on LP.” JAZZ RECORDS (5th Edition, p.63) lists as Waller. The Victor Recording Sheets do not name the musicians (VJM #108, Winter 1997). In my opinion, Waller cannot be confirmed aurally on 53586-1or 2, 53586-3, or 53587-3.

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p.52 *Storyville 1996/7 “update” p.169 should refer to 49495 “Love Me Or Leave Me” only (take descriptions are the wrong way around).

p.53 56070-1 “That’s All” may not have been “issued on LP.” Brian Rust in letter 16/7/95 agrees as far as he knows. Confirmation required.

p.54 56125-1/2 “Goin’ About.” From comments in FIF-R p.20, if the original issue on Pirate MPC506 is Take-1 as stated, this is the version where the first theme is repeated an octave higher. The FIF descriptions are therefore the wrong way around. All available re-issues agree. In May 2003 Hansjürg Richner provided a copy of 56125-1 (from John R.T. Davies acetate) which confirms the take descriptions in FIF are the
wrong way around, corrected in my discography.

p.56  The playbill for “Hot Chocolates” at the Hudson Theatre as per p.51 above, commences 14th October 1929, the same date as the Victor recording session for “Big Business.” However, the playbill lists the cast for this number in the show as follows, which differs in name detail to that in FIF:
- Kid Locorice (as spelt) - “Jazzlips” Richardson; Manager - Eddie Green; Promoter - Billy Higgins; A Reporter - Billy Maxey; Gamblers - Jessie Wilson, Dick Campbell, J. W. Lightfoot, Referee - Thomas R. Hall; Moving Picture Magnate - A. A. Haston.
Fats Waller is not mentioned as a performer. Comedy sketches for the show were by Eddie Green. Big Business is listed as Act One, Scene 6 (of 12 scenes in Act One).
My two copies of Victor V-38552 definitely have Take-2 in wax for Side (B), NOT Take-3 as in FIF p.56. However, the vocal line is as re-issues claiming Take-3 for Side (B). Victor V-38552 has Take-3 in the wax for Side (A).
Also, note that for Side (A), Lp Jazz Archives JA7 and CD Archives Of Jazz 3801072 (probably copied from the Lp), both use a composite of Take-1 up to “OK with me” in dialogue, and thereafter uses Take-3.

p.60  A program for “Connie’s “Hot Chocolates”” at the Tremont Theatre, Boston, opening Monday, 23 December 1929, has “Thomas Waller, the ‘Rachmaninoff of Jazz’ at the Piano.”
The Baltimore *The Afro-American* for Saturday, 25 January 1930, has the following advert for the “Hot Chocolates” show at the Maryland Theatre: (Jean-François Pitet email 21 July 2010)

Another broadsheet (single page playbill) for “Hot Chocolates” at the Parsons Theatre, Hartford, Connecticut, for 24, 25, and 26 February 1930, includes a solo by Thomas Waller, the “Rachmaninoff of Jazz.” Cast includes Edith Wilson, Cab Calloway, Benny Payne, and others (collection of the author).

The *Chicago Defender* of 20/12/1930 says Waller “who was guest organist at the Regal theatre, Chicago, about a month ago, is now playing at Connie’s Inn, New York, on an organ which was installed especially for him.” The piece mentions that while in Chicago “Fats made some arrangements for several North side units and was invited to dine with none other than Paul Whiteman.”
The new show at Connie’s Inn was called “Hot Harlem” with words and music by Fats Waller, Spencer Williams, and Andy Razaf. The show was booked for the Broadway Theatre, New York, for the week commencing 21 November 1931, and besides Fats Waller and his orchestra “In A Medley of His Own Famous Melodies,” featured Baby Cox, Paul Meeres, Cora Green, Louis Deppe, and Earl “Snake-Hips” Tucker, and others. The following extracts are from the B. S. Moss’ Varieties program for the show (author’s collection).

Gene Austin 10/11/1931. In a letter to me 11/3/1997, Tor Magnusson confirms his opinion in Storyville #162 “Corrections” that it is Waller on the vocal sides. Ed Kirkeby lists as Waller in his biography Ain’t Misbehavin’.

Jon Hendricks (b: 16 September 1921) was part of the jazz vocal group Lambert, Hendricks, & Ross, who performed in the 1950s and 60s, and at 95 in 2017 may be the last surviving friend of Fats. He has this story:

In a phone interview from his Battery Park apartment, Mr. Hendricks recalls that as a 10-year-old in Toledo, Ohio, he had to be forced to take his music lessons, which were given by a local piano prodigy (13 years older than Mr. Hendricks) named Art Tatum. “He
was so arrogant. He would say, 'sing this!' I would sing and he would play back the notes I missed.” Mr. Hendrick's father, a Methodist minister, had attended theological school with the father of another jazz legend, Thomas "Fats" Waller. "Fats knew he had to come pay us a call every time he came through Toledo, or his father would whip his ass. He also knew he couldn't bring liquor in our house, so he paid one of my little friends to stand outside the window and hand him a taste whenever he got thirsty.”

(Facebook message from Thomas Hayes, 28 April 2017)

The WLW Radio transcription discs donated to Miami University were turned over to the Ohio Historical Society in Columbus, Ohio, in 1981. (Source: Miami Univ. letter to me 16/10/1995).


The Dayton Daily News for 5 February 1933 has “Fats” Waller and Rhythm Club WLW Orchestra” and “The Doodlesockers” in Dayton, Ohio, on Saturday 11 February in the afternoon and evening at Memorial Hall and at 10:30 pm at the Dayton-Biltmore Supper Club.

The Zanesville Signal for 26 and 30 March, and 1 April 1933, has ads and notices for Fats “and His Entire Rhythm Club” at the Liberty Theatre, Zanesville, Ohio, on 31 March and 1 April 1933. The Times Recorder of 1 April 1933 has a review of the show. (Agustin Perez Gasco email 22/6/2010).

The Hamilton Daily News Journal for 3 and 4 April 1933, has ads and a notice for Fats “and His Entire Rhythm Club” at the Paramount Theatre, Cincinnati, Ohio on 4 and 5 April 1933. (Agustin Perez Gasco email 22/6/2010).

The Steubenville Herald Star for 8, 10, 12, 13, and 14 April 1933 has ads for Fats at the Paramount Theatre, Steubenville, Ohio, for 12 to 14 April 1933. (Agustin Perez Gasco email 22/6/2010).

The CD “Stuff Smith 1937-1942 The Complete Tenor Sax Septets” ABCD1-015 includes broadcast recordings over WLW from the Old Vienna Restaurant, Cincinnati, dating from mid to late August 1942, with Herman Autrey on trumpet. The CD liner notes reproduce a contemporary disc label signed by the band members, but Herman Autrey
 signs as Autry. In addition, Fats Waller’s “Yacht Club Swing,” recorded in 1938 and issued on Bluebird B-10035-A has “(Autry-Johnson-Waller)” on the record label. However, ASCAP and the social security records have it as Autrey and two members of a jazz research group who worked with him in the early 1960s and in 1978 report that it was definitely Autrey at the time. The confusion may have been caused by the spelling of the singer Gene Autry. (Yahoo! Jazz Research Group, July 2011).

Victor 24641 also on Victor Argentina 24641. (ST collection).

p.81 Victor 24708 also on Victor Argentina 24708. (ST collection).

p.83 84422-1 is on BB B-10261 Side B. (ST collection).

Victor 24738 also on Victor Argentina 24738. (ST collection).

p.86 84923-1 is on BB B-10261 Side A. (ST collection).


p.100 The Afro-American for the week of 25 May 1935, under the banner headline “5 Detectives Guard Fats Waller” has the following: (Jean-François Pitit email 4/3/2010)
“Fats” In Fact – Additions & Corrections

Gang's Plan to Extort Money from Fats Waller Fails

Gangsters Said They Got Cab Calloway and Duke Ellington.

FATS CALLS IN THE PHILLY POLICE

Four U.S. Agents Act as Bodyguard.

(AFRO Bureau)

PHILADELPHIA—An effort, it is believed, to extort money from Thomas P. Waller, better known in the theatrical world as Fats Waller, was frustrated when the agents called in a social department.

According to a statement by a representative of the AFRO, by Waller, he was visited Sunday morning by five unknown men at the Douglass Hotel. At this time they informed him of their protection to Cab Calloway, Duke Ellington, and other stars who have visited Philadelphia.

South Street Gang

The spokesman for the gang informed Mr. Waller that the chief of the Fifteenth and South Streets mob knew that Tuesday night was a draw night, and the gang was willing to protect him, and the chief would see him Tuesday night.

Fats, declining the offer, received a telephone call at 11:15 Monday night, supposedly from the chief of the gang, threatening him that something would happen if he was not able to be seen on Tuesday night.

Seeks Police Protection

The Second Detective District was immediately called, and two detectives were rushed to his hotel suite to investigate the matter.

The Columbia Broadcasting System has assigned a special detective to serve as his bodyguard, as well as four government agents from the Department of Justice, who are constantly getting in touch with him.
88998-2 "Sweet Sue." Mike Lipskin’s liner notes to RCA Bluebird “The Early Years Part 2 (1935-36)” says “A note on the recording log states that a Western Electric portable amplifier ’using RCA Ribbon mic’s with a new mixer,’ was used for the second take, hence the inferior audio quality.”

88998 take descriptions for -2 should read “without you dear, I don’t know what I’d do, you sweet thing.”
A poster advert has Fats Waller and his Orchestra at the Riverview Ballroom, Neponset, Massachusetts, on Friday, 9 August, 1935.
Fats Waller was billed to appear “with his noted Columbia Broadcasting Orchestra” at Lake Compounce, Bristol, Connecticut, on Sunday, 25 August 1935 (Carl Hällström email 31/3/2009 with newspaper scan).

“Too Good To Be True” is another name for “I’ve Got My Fingers Crossed” and used in the film King Of Burlesque.

The photograph taken “in the Midwest sometime in the 1930’s” is almost certainly from the same photo session from Sebastian’s “New Cotton Club” in Culver City, CA, from March 1935, since Fats appears to be wearing the same clothes.

“Here ‘Tis / Humpty Dumpty.” Tape is not “in circulation among collectors” and Laurie Wright in letter 14/2/94 says that he “may have been misinformed...(mentioned by Bob Kumm way back) as I’ve been unable to locate anyone who actually has it.” See Storyville 1996/7.

In October & November 1997 I spoke by phone with Jeni LeGon about this recording, but unfortunately she is unable to locate it, and it might have been misplaced when she moved from Los Angeles. A substantial offer to buy the record has gone unanswered, and I doubt if it exists.

Contract signed by Phil Ponce of unknown date is for an engagement for “Fats Waller and his Orchestra (12 Artists)” on Sunday, 26 April 1936, at Meyers Lake Park, Canton, Ohio, for the price of $450. No times are given in the contract, but the hours are stated as “Maximum four hours,” and two pianos are required tuned to A440 pitch. Also see p.149. (Robert Ronzello email 5 Feb 2009).

The Cleveland Plain Dealer has ads for Fats Waller and Bill Robinson at RKO’s Palace Theatre for shows running from Friday 1st May 1936 through Thursday 7th May 1936. The newspaper has a review of the show in the edition of 2nd May 1936. [CS copy 8/02]

Victor 25281 also on Victor Argentina 25281. (ST collection).

99034-1 is listed as BS-98899-1 on RCA Bluebird “The Early Years Part 2 (1935-36)” from “original metal parts and test pressings preserved in the BMG Music/RCA Records vaults.” Other reissues prefer the 98899-1 designation as well.

Contract signed by Phil Ponce of unknown date is for an engagement for “Fats Waller and his Orchestra (12 Artists)” on Sunday, 26 April 1936, at Meyers Lake Park, Canton, Ohio, for the price of $450. No times are given in the contract, but the hours are stated as “Maximum four hours,” and two pianos are required tuned to A440 pitch. Also see p.149. (Robert Ronzello email 5 Feb 2009).

The Cleveland Plain Dealer has ads for Fats Waller and Bill Robinson at RKO’s Palace Theatre for shows running from Friday 1st May 1936 through Thursday 7th May 1936. The newspaper has a review of the show in the edition of 2nd May 1936. [CS copy 8/02]

Victor 25342 also on Victor Argentina 25342. (ST collection).
102016-1 “Black Raspberry Jam.” Take 1 description should read “I’ve got mine, see mine’s black raspberry. Look out here ‘tis.”

The Piqua Daily Call of Piqua, Ohio, for Monday, 17 August 1936, has an advert for “Fats Waller and his Famous Colored Band” at Lakeside Park, Dayton, on Wednesday night, 19 August 1936. (Carl Hällström email 23/12/09 with NA newspaper scan).

The Burlington Free Press And Times for Tuesday, 1 September 1936, reports that Waller and orchestra were due to appear at the Bayside pavilion on “Thursday evening, September 3,” with a brief summary of Waller’s compositions.

The New Castle News, Pennsylvania, for Saturday, 21 November and Wednesday, 25 November 1936, and The Record, Argus, for Friday, 27 November 1936, all have adverts for Fats Waller and his Orchestra at the NuElm Ballroom, Ohio, for Saturday, 28 November 1936. FIF says that Fats had an engagement in Youngstown, Ohio, for 27 November, and he had a Victor recording session in Chicago on 29 November at 12:00 noon, so his schedule would have been tight if he kept the NuElm Ballroom booking. (Carl Hällström emails 27/12/09 with NA newspaper scans).

Victor 25478-A title is ‘TAIN'T GOOD, not 'TAINT GOOD.

The Cleveland Plain Dealer has ads for Fats Waller and his “Harlem Hot-Shots” at the Palace Theatre for shows running from Friday 11th December 1936 through Thursday 17th December 1936. The show included supporting cast including Myra Johnson and Emmett Mathews. A review of the show is in the edition of 12th December 1936 [CS copy 8/02]. Joe Showler confirmed the same info (Joe Showler email 27 Feb 2007).

A Waller signature and inscription has the notation indicating the signature was obtained at the Stanley Theatre, Pittsburgh, Pennsylvania, on 22 January 1937 (trauction.com, March 2014).

The Lowell Sun, Massachusetts, for Friday, 5 February 1937, has an advert for Fats Waller at the Recreation, Lawrence, for Saturday, confirming the entry in FIF. “Ladies 65c–Gentlemen 75c.” (Carl Hällström email 27/12/09 with NA newspaper scan).

The Schenectady Gazette for Friday, 2 April 1937, under the headline “‘Fats’ Waller Sets the Pace for Hilarious Program” has the following review for a Proctor’s Theatre show:
Versatile Performers in Swift-Moving Harlem Revue: "When Love Is Young" Screen Feature

Rhythmic obesity filled the stage at Proctor's yesterday when "Fats" Waller and his CBS orchestra swung the audience into great enthusiasm. The size of the director in contrast to many of his delicate solo breaks on the piano formed a hilarious show enriched by inspiring dancing and song. "Fats" himself, held the lighting pace up during the entire performance with a great variety of burlesque songs and facial expressions. As a solo pianist he shows even more versatility than in his patter and his renditions of "Tea for Two" and "Hallelujah" are enough to make any audience sit up and ask for more. Mr. Waller gives the impression that he is amusing himself, and everyone else, at his own expense, all of which is quite disarming.

The three Lang Sisters are from Harlem, believe it or not, and may be run in any time now for exceeding the speed limit. They are hitting on all cylinders all the time and such a diversity of tap routines and intricacy of rhythm as are seldom seen here.

Conway and Parkes, a pair of comedy singers and dancers keep a high standard of gaiety. Their dances are dramatic pantomimes.

Myra Johnson is a vocalist with a magnetic personality who responds to her director's obvious attraction to her with amusement and ease of manner.

The picture was "When Love Is Young", a wholesome story based
The North Adams Transcript newspaper for 9 April 1937, and Saturday 10 April, have adverts for Fats Waller at the State Armory, North Adams on 10 April. (Carl Hällström email 15/6/10 with NA newspaper scan).

The Indianapolis News for 1 May 1937, in an article by Walter Whitworth titled “The New Films,” has Fats Waller and his orchestra at the Lyric Theater “this week,” supplemented with the movie “Night Key” starring Boris Karloff.

The Sunday Spartanburg Herald-Journal for Sunday, 9 May 1937, also has a block advert for the Textile Hall date, and mentions sixteen entertainers.

The Clifford Morris Fats Waller Collection at Wesleyan University has tape copies of some of the private recordings, copied to 1/4-inch reel tape in 1949-51 by Ed Kirkeby, assisted by Anita and Maurice Waller. See discography for listing.

The Cumberland, MD., Sunday Times for Sunday, 30 May 1937, has an advert as follows for Fats Waller and his Orchestra at the Crystal Ballroom for Wednesday (2 June 1937). (Carl Hällström email 19/12/09 with NA newspaper scan).
The Burlington Free Press and Times for 12 June 1937 has Waller “with his noted Columbia Broadcasting orchestra” scheduled to appear at the Bayside Pavilion in the evening on Tuesday, 15 June. The Lowell Sun newspaper for Friday, 18 June 1937, has an advert for “Fats Waller and His Columbia Broadcasting Orchestra” for the same night at Canobie Lake Park, Salem, New Hampshire. (Carl Hållström email 19/12/09 with NA newspaper scan). The Wilmington Morning News, Wilmington, Delaware, for 7 July 1937, has Fats Waller “with his noted Columbia Broadcasting Orchestra” that night at the National Theater Auditorium.
“Fats” In Fact – Additions & Corrections

The Titusville Herald of Pennsylvania for Saturday, 10 July 1937, has an advert for “Fats Waller and His Famous Colored Band” at the Dreamland Ballroom, Conneaut Lake Park for Monday night, 12 July 1937. (Carl Hägglund email 19/12/09 with NA newspaper scan).

A contract signed by Phil Ponce and Fats dated 21 June 1937 is for an engagement for Fats Waller and his Orchestra on Sunday, 11 July 1937 at “Myers Lake Park” [ST: Meyers], Canton, Ohio at 8:30 to 12:30 pm, for the price of $400. A note says “16, including girl vocalist” and the contract requires two pianos (Robert Ronzello email 5 Feb 2009).

The Spirit Lake Beacon of Spirit Lake, Iowa, under the heading “Most Versatile Artist In Radio at Roof Garden” says that Fats had been booked to appear at the Roof Garden on Tuesday, 27 July. The same newspaper for 22 July has a similar announcement but also mentions he will "direct his celebrated Columbia broadcasting orchestra" and the engagement was for one night only. (Carl Hägglund emails 19/12/09 with NA newspaper scans).

The Brainerd Daily Dispatch of Brainerd, Minnesota, for Wednesday, 28 July 1937, has the following advertisement for The Spotlight, Nisswa, Minnesota: (Carl Hägglund email 19/12/09 with NA newspaper scan)
The *Alton Evening Standard* for Wednesday, 11 August 1937, has an advert for Fats Waller and his Orchestra at the *Harmony Club* for Friday, 13 August. The radio listing for the same issue has Fats Waller’s Orchestra over station WIL at 11:15 pm. (Carl Hällström email 19/12/09 with NA newspaper scan).

The *Wisconsin State Journal* for 13 August 1937 has an advert for Fats Waller and his Orchestra at the *Orpheum Theatre*, Madison, for two days “next Wednesday and Thursday” (18 and 19 August). (Carl Hällström email 19/12/09 with NA newspaper scan).

The *Newark Advocate And American Tribune* of Newark, Ohio, for Monday, 16 August 1937, has an advert for Fats Waller and his Orchestra at *Lake Breeze Pier*, Buckeye Lake, for Saturday, 21 August 1937. (Carl Hällström email 19/12/09 with NA newspaper scan).

The *Sunday Register* of Beckley, West Virginia, for Sunday, 22 August 1937, has an advert for Fats Waller and his Orchestra at the *Beckley
Armory for Saturday, 28 August 1937. (Carl Hällström email 19/12/09 with NA newspaper scan). The Fitchburg Sentinel of Fitchburg, Massachusetts, for Friday, 3 September 1937, has an advert for “Fats Waller and his Orchestra of 16 Pieces” at the Worcester Auditorium dance hall for “Sunday, Midnite” with “DANCING 12 TILL 4 A.M.” (Carl Hällström email 19/12/09 with NA newspaper scan).

p.143 An article in The Harvard Crimson, the college newspaper, for Monday, 4 October 1937, says that Fats, who was “now in town,” was at the RKO-Boston theatre on Saturday (2 October).


p.144 A Dance Program card for the I. M. A. Auditorium in Flint, Michigan, has “FATS WALLER, the Peer of All Colored Orchestras” appearing on 23 October 1937. It is not clear if this is a one night stand or for one week (eBay listing 9/3/2007).

“Magic Key of Radio” program (correct title: “The Magic Key of RCA”) was not “resuming” their program on 20/11/37, since it had been on the air on a weekly schedule since the premier on 29/9/35. (Source: Carl Hällström letter 2/8/95).

p.148 021156-1 “If You’re A Viper,” is from a report by Leonard Feather in Melody Maker, 30th July 1938, about a visit by Feather to the recording studio in the “spring of 1938.” The article by Feather in the Melody Maker describes the background to the recording of “If You’re A Viper” and goes on to say “The following week I enquired what happened to If You’re A Viper, adding that felt sure it would be Fats’ best record in many months. I was told that the wax had been destroyed and that the pop tune would be used instead.” So it is very unlikely to have survived. Charles Fox mentions this in Fats Waller p.56 (Barnes & Co, 1961).

p.151 The Wisconsin State Journal radio log for Saturday, 16 April 1938, has “Swing Club (WBBM): Ted Husing becomes narrator; Fats Waller and Sal Franzella guest” over Chicago station WBBM at 7:00–7:30 pm CT (8:00–8:30 pm EST). Fats was probably in New York at the time and the New York Times radio log for the same date has Saturday Night Swing Club over station WABC at 8:00–8:30 pm EST but without naming the guests. (Carl Hällström email 3/1/10 with NA newspaper scan)
p.153  **Fats Waller and his Rhythm** - Broadcast live from NBC Studios, NYC, on 12th July, 1938. Four additional tracks to FIF issued as part of the 1999 CD from Buddha Records (a subsidiary of BMG Entertainment) “Fats Waller and his Rhythm - A Handful Of Keys”, 744659603-2. Titles are “The Joint Is Jumpin’”, “Inside (This Heart Of Mine)”, “I Had To Do It,” “E Flat Blues.” Complete broadcast issued on CD Tai Ping Records TPR-FW0102 in 2009 by this author.

“What’s Your Name” from the Billy Higgs acetate mentioned in *Storyville* #63 (Feb-March 1976) p.105, is positively identified as the same as this broadcast. In August, 1997, John R.T. Davies supplied a tape copy of the Billy Higgs acetate.

The Melody Maker of 8th October 1938 has a review of HMV issues BD.5398 & BD.5399, finding them enjoyable if not very enthusiastically, saying the records “would have been better if Fats had cut out all the jive...”

The Melody Maker of 19th November 1938 has a negative review of HMV B.8816 saying “If anybody else’s name but Fats’ were on the la-
bel, no jazz critic would have mentioned this disc or given a tuppenny damn for it.”
Victor 27458-A “has (Old Negro Spiritual)” should read “Spiritual.” as record label. (em CH 17/9/04).

p.164  “The Kraft Show” - In the letter published in Storyville #85, Alex Andrew says “Arthur Baker, d.” not Arthur Blake as per FIF, confirming the comments in the paragraph beginning “Thus…”
The complete broadcast relay to NBC on 10 September 1938, as Broadcast to America, has been issued on CD Tai Ping Records TPR-FW0102 in 2009 by this author.
The Melody Maker of 10th September 1938 has a photograph of Waller playing the “Pianotron” electric piano in the Piano Hall at the Radiolympia exhibition in London, where he “could easily be heard above the other noises of the show.”
The Melody Maker of 17th September 1938 has another photograph of Fats with a group including Spencer Williams “putting the finishing touches to the lyric” of “Please Find Me A Sweetheart” which the accompanying column says he used in his broadcast to the States, “last Friday.” The article also mentions that Fats was currently in Denmark but would return for a flying trip for his “Melody Out Of The Sky” broadcast with Jay Wilbur on 29th September 1938, before leaving for America on 1st October.

p.192  Yacht Club Broadcast, 18th October, 1938. Two titles from previously unissued second half of broadcast, and additions to FIF, issued on Buddha Records CD as per p.153 above. Titles are “I Got Rhythm” and “Some Of These Days.” Complete broadcast issued on CD Tai Ping Records TPR-FW0102 in 2009 by this author.
Martin Block Jam Session most likely date is 14th December, 1938, as per letters in Storyville 159 & 161. Band personnel are not as stated in FIF.
Order of tunes played is On The Sunny Side Of The Street, The Blues, Jeeper’s Creepers, I Got Rhythm, Tiger Rag, Honeysuckle Rose. Recordings of Martin Block’s opening, midbroadcast, and closing remarks survive.

The New York Times for Thursday 29th December 1938 has an advert for a new show “Vaudeville Marches On” at the Majestic Theatre “opening tomorrow evening.” featuring Fats Waller & Myra Johnson, and other artists. However, a review of the show in the New York Times of 31st December 1938 says “Although this courier remained at his observation post until 11:45, Fats Waller, the exuberant Negro minstrel, was still waiting for a spot on the bill.” The newspaper edition for Saturday 14th January 1939, has an advert for the final performances that day, but still featuring Waller and Johnson.

031535-1/2 “Kiss Me With Your Eyes.” take descriptions are the wrong way around. Brian Rust letter of 16/6/95 confirms. Reissues agree including Jazz Archives JA7 (unissued takes).

The Washington Afro-American for 11 February 1939 has an article and the following ad for a show at the Howard Theatre for one week beginning Friday, 11 February, with three special late shows at 11:30 pm on Monday, Tuesday, and Wednesday. (Jean-François Pitet email 1/7/10 with Google News link).
The Magic Key of RCA of 12/3/1939 - Storyville 1996/7 says the “cumputer (sic) does not confirm” Waller’s appearance, should say the “tape copy of the broadcast confirms that Waller did not appear.”

78 Circle number is R-3005, not R305 as stated. The Melody Maker for 8th April 1939 also has a photograph of Waller at the recording studio with Joe Brannelly, Billy Higgs, Johnny Marks, and Ed Kirkeby. The same issue has an advert for the Billy Higgs recording studio (“Private recording from 8'6”) at 8 & 9 Carlisle Street, Soho Square, London W1. The edition of 9th July 1938 has an advert with a different address at 15 Newman Passage, Newton Street, London W1.

7879-1 “Chelsea.” There is also the same recording with a short introduction missing from the issued side. Sound quality is much better and casts doubt on the assertion that the issued sides came from the Higgs acetates (ref Storyville 162, p.219). In addition, a private Lp produced by Ed Kirkeby and given to John McGill has all 6 titles including the “Chelsea with intro,” and all are from the same high quality source (although the Lp itself is scratched). The Melody Maker of 9th October 1937 has an advert with a photograph of Max Lewin with Bert Firman.

The Logansport Pharos–Tribune for Tuesday, 21 June 1938, has the following advert: (Carl Hällström email 13/5/10 with NA newspaper scan)
Waller appeared at the Chicagoland Music Festival on 19 August 1939, at Soldier Field, Chicago, performing "I Got Rhythm" and "Ain't Misbehavin'." For the first time in the festival’s history, swing music was included in the program. (eBay listing December 2014).

"Salt Lake Theatre" should probably be the "State Lake Theatre" in Chicago, mentioned also by Ernie Anderson on p.343. The error came from a probable typo error in Ed Kirkeby’s book p.209. (em CH 18/9/04).

Photo may not be from the Adams Theatre, Newark, but the Liederkranz Hall, New York, on 15th November 1939, judging from the walls, clothes worn, and microphone. Needs to be checked against other photos of Liederkranz Hall. (em CH 18/9/04).

"Your Feet's Too Big" - Storyville 1996/7 is completely wrong!!! See p.285 below.

"Frankie And Johnnie" has a short introduction on the original transcriptions, which is missing on the commercial Lp releases.

The Danville, Va., The Bee for Monday, 8 April 1940, has an advert for
“Fats Waller and his Famous Band” at the Drill Room for midnight on Sunday, 14 April 1940. “COLORED ADM.–$1, BALCONY FOR WHITE–75c (Tax Included).” (Carl Hällström email 17/12/09 with NA newspaper scan)

The Baltimore Afro-American for 2 March 1940, under the headline “Fats Waller’s Brother Dies” datelined New York, says that Robert Waller, Fats’ elder brother, died aged 40 at Greenmore Hospital, a state institution, on “Tuesday night.” FIF p. 4 says Robert was born in 1892, so there is an error somewhere.

p.236. The Charleston Daily Mail for Sunday, 14 April 1940, has an advert for Fats Waller at the W. C. H. S. Auditorium for Saturday, April 27, from “9 Till 2 A.M.” and the same newspaper for Sunday, 21 April 1940 has the following “WHITE ONLY” advert. The edition of 27 April has a short article which says that Fats Waller and his 18-piece orchestra were in Charleston for the WCHS auditorium “public dance” from their last engagement in Pittsburgh. (Carl Hällström emails 17/12/09 with NA newspaper scans).
The Lima, Ohio, *The Lima News* for 28 April 1940 has an advert for “Fats Waller And His World’s Leading Victor Recording Colored Orchestra Direct From The College Inn” for Wednesday, 1 May 1940, at the Danceland “Indian Lake’s Newest and Finest Dance Hall” at Russell Point. (Carl Hällström email 17/12/09 with NA newspaper scan).

The Oakland *Tribune* for Friday, 14 June 1940, has a short article and advert for *Sweet’s Ballroom* for Sunday night, which says “Positively His Only No. Calif. Engagement.” (Carl Hällström email 17/12/09 with NA newspaper scan).

The *San Jose Evening News* for Friday, 21 June 1940, says that Fats and his orchestra “comprising 15 outstanding artists” would play the *San Jose Civic Auditorium* on Saturday, 22 June, from 8:30 pm to 1 am.
A poster on auction site eBay in April 2003 has Fats Waller and his Orchestra at the Riverview Ballroom on the evening of Friday 9th August (presumably in 1940, although the year not stated. Otherwise it would be 1935 which seems unlikely).

The Evening Times for Cumberland, MD, for Tuesday, 10 September 1940, has Fats Waller and his Orchestra at the Strand Theatre for “Today Only,” with Fay Wray “On The Screen” in “Wildcat Bus.” (Carl Hällström email 17/12/09 with NA newspaper scan).

The Daily Independent, Murphysboro, Illinois, for Friday, 13 September 1940, has an advert for “Fats Waller And His Recording Orchestra” at White City Park, Herrin, Illinois, for Saturday 14 September, 1940. (Carl Hällström email 11/5/10 with NA newspaper scan).

The Afro-American for 14 September 1940, under a heading “Packed Church Waits In Vain for Fats Waller to Show Up” says Fats failed to appear at the Gillis Methodist Church, Stockton, on Sunday morning, disappointing 300 people. It was learned that he had an engagement out of town and could be expected at the church at 12:30 pm, but at 1:30 pm the congregation dispersed.

The Washington Post radio guide for Friday, 25 October 1940 has “Fats Waller is Bill Gottlieb’s Man With Baton” on Station WRC at 10:30-11:00 pm EST (JJ’s Radio Logs). Apparently, this is the famous jazz photographer (Carl Hällström email 5/5/2009).

“Georgia Grind” issued on Commodore 536-A has the number 29054-1-B in the wax, and 29054-1B on the label, contrary to the FIF statement that “Takes given for the issued items are those found in the wax of the Commodores.” Others are the same.

Milt Gabler gives a clear explanation for the matrix numbers in the liner notes to the Mosaic box set, and I do not think these are Mosaic’s “own invention” but are entirely consistent with all Commodore issues on 78/Lp/& CD.

“Fats Waller Medley” - according to Mark Cantor (letter 3/1/1997), this Soundie is (quote)”merely a compilation of excerpts from the other individual Soundies...no new footage included here.” In the same letter he also says that “nothing of Fats can be found in newsreel footage from the period,” confirming letter from Ken Crawford (12/8/1996).

“Honeysuckle Rose” Soundie - Ken Crawford says (letter 12/8/96) that the common version has Fats singing the vocal twice in succession, but the “rare and complete edition” has guitar, tenor sax, more guitar, between Fats’ vocals.

“I Got Rhythm” (see Storyville #153). In a letter to me of 3/8/1997, John R.T. Davies says that the “acetate bears the date 13 December
Rhythm session 2nd January 1941. The recording sheet (RC) has the timings for the Take-1 sides, and comparing these to the original Bluebird 78 rpm records (as near as possible using a belt-drive turntable set to the standard US speed of 78.26 rpm, and time measured using SoundForge computer software, rounded to nearest second) provides the following information: -

- **053794-1 & -1A.** RC = 2:40 mins, BB B-11078-B = 2:39 mins. Also, the Bluebird has “1A” in the wax.
- **053795-1 & -1A.** RC = 3:00 mins, BB B-11010-B = 3:00 mins. Also, the Bluebird has “1A” in the wax.
- **053797-1 & -1A.** RC = 3:10 mins. CD Bluebird 9883-2-RB says unissued take, but only times at 3:00 mins. CD Classics 1030 (probably from Lp) also times at 3:00 mins.
- **053797-2 & -2A.** RC has no time. BB B-11175-B = 2:59 mins. CD RCA Jazz Tribune # 71 times at 3:02 mins.

Therefore, the time difference between takes 1 & 2 is too small to determine the issued take, and the recording sheet seems to give an incorrect time.

The description of the take differences in FIF are unclear, and I suggest the following revised take descriptions: -

**Beginning of piano passage (during intro, before piano solo):**

- **1:** Has single note repeated rapidly approx. 10-times.
- **2:** Does not have repeated single note.

- **053798-1 & -1A.** RC = 3:00 mins.
- **053798-2 & -2A.** RC has no time. BB B-11010-A = 3:09 mins. Also, the Bluebird has a “2” in the wax, as stated in FIF p.246.

In addition, an RCA-Victor Test of 053798-1 in the author’s collection confirms the take dispositions.

- **053799-1 & -1A.** RC = 2:35 mins, BB B-11078-A = 2:39 mins. There is no number in the wax, unlike side B above.
- **053799-2 & -2A.** RC has no time. CD Bluebird 9883-2-RB says unissued take, and times at 2:37 mins.
- **059100-1 & -1A.** RC = 3:30 mins, BB B-11188-B = 3:25 mins. Although the 5-second time difference seems large, the reverse of BB-11188-B is Mx.063895-1 which is marked on the recording sheet as 3:00 mins, while the Bluebird is 3:09 mins, i.e. the Bluebird runs shorter in one case and longer in the other, which taken with the time difference for 053797 noted above, seems to indicate the recording sheet tim-
ings may be subject to error.
The issued take dispositions in FIF p.247 seem correct.

p.249 Seattle, Sunday 18th July 1941 “‘Fats’ Waller in Swing Concert with His Entire Orchestra, Moore Theatre, 8:00 pm.’”
Seattle, Monday 19th July 1941 “‘Fats’ Waller and His Orchestra, Dance, Senator Ballroom, 9:00 pm.’”
No reviews of the shows, but in a preview Waller said “Tell the people in Seattle that I’m going to try an experiment at the swing concert. Tell them I’m going to take my own ‘Honeysuckle Rose’, and play it in my conception of Bach, Beethoven and Brahms.”
[All above from Ken Steiner e-mail 23/4/02, from local newspaper]

p.256 The Berkeley Daily Gazette for Thursday, 26 June 1941, says that Fats Waller and his 15-piece orchestra will play for the Fourth of July ball during the Alameda County Fair.
The Deseret News, Salt Lake City, Utah, for 17 July 1941, has Waller and his orchestra for one night only at the Coconut Grove.
An advance ticket for 1 August 1941, has Fats Waller “And His 13-Piece Orchestra” at the Roanoke Auditorium, Roanoke, Va. (Carl Hällström email copy of ticket 19 Jan 2008)

p.258 The Baltimore Afro-American for 11 October 1941, under the headline “Fats Waller Headlines Revue Opening at Royal” says Fats Waller and his orchestra and revue will open for one week at the Royal Theatre, featuring Myra Johnson, the Four Kit Kats, Edward Sisters, and the comedy trio of Mason, Burns, and Vigal, opening on “Friday (today).”
The Rochester Democrat and Chronicle newspaper, New York, for 23rd October 1941 has a large advertisement for Fats Waller and his Orchestra at the RKO Temple Theatre starting the same day “for four days only.” The show included Myra Johnson and others. Another ad in the same newspaper of 26th October 1941 has “Last Day,” confirming the four day stand. The edition of 24th October has a review of the show stating “The audience that packed the Temple Theatre yesterday for the first performance of the Negro band’s four-day stay left no question as to its approval,” and has photographs of Fats and Myra Johnson.
[Ken Steiner copies 11/02]

p.259 Carnegie Hall concert - Add recording of “I’m Gonna Sit Right Down And Write Myself A Letter / St. Louis Blues” (Approx. 12-minutes. Unissued but recording exists). Recordings were made on 78 rpm acetates.

p.262 The Pittsburgh Courier for 24th January 1942, datelined New York
City, Jan. 22, has a review of concert called “Salute to Negro Troops” at the **Cosmopolitan Opera House**, New York, “last Sunday night,” with Mrs Franklin D. Roosevelt, A. Clayton Powell, and others in attendance. Paul Robeson made “stinging rebukes against discrimination, prejudice, and bigotry in a land that fosters democracy.” The entertainment was provided by Eddie South, Sophie Tucker, Fats Waller, W.C. Handy, and others.

p 264. The **Lowell Sun and Citizen-Leader** for Saturday, 11 April 1942, has an advert for Fats Waller and his Orchestra at **Wagenbach’s Lawrence Hofbrau** for Sunday only, 12 April 1942. (Carl Hällström email 12/5/10 with NA newspaper scan). The **Billboard** for 13 June 1942, and datelined 6 June, says Fats Waller will appear at the **Club San Diego** in Detroit for a four week booking. The same magazine for 4 July 1942 has a review of “Waller’s present band of six men” at the club, mentioning Arthur Trappier, John Hamilton (“at his best in *Bugle Call Rag*”), Gene Sedric, and Myra Johnson.

p 265 **Broadcasts** - **Jazz In America** of 26 & 28/5/1942. Short-wave broadcasts about Fats Waller which include some of his commercial recordings. Ref **Storyville 1996/7** - These are listed as Waller items in the LoC Recorded Sound Catalog Supplement of uncatalogued materials, same as AFRS PA #4 below. The radio listings in **The San Antonio Light** newspaper for Wednesday, 8 July 1942, have Fats Waller over Station KMAC from 5:15 – 5:30 pm. (Carl Hällström email 12/5/10 with NA newspaper scan).

p 266 Victor 27956-A is not “the same” but “**I’m Getting So Tired So I Can Sleep**” with vocal by Brad Reynolds and Men’s Chorus. Fats Waller vocal only, and does not play the piano, which is hardly heard throughout the entire set. The set is a typical WW-II moral boosting effort, with such blockbusting tunes as “**How About A Cheer For The Navy**” on Victor 27955-A.

p 270 A contract for “**Fats Waller and his Victor Rhythm**” signed by Fats Waller and Ed Kirkby dated 21 July 1942, is for an engagement at the **Brant Inn**, Burlington, Ontario, Canada, for an engagement from Monday, 3 August 1942 to Saturday, 8 August 1942, and from Wednesday, 12 August 1942 to Saturday, 15 August 1942, from 10:00 pm to 12:30 am nightly. The contract states “The employer to furnish first class Grand Piano in perfect 440 pitch at no expense to Waller Roadline Billing. No mention of “Boogie Woogie” in advertising or billing.” The price is stated as CS$2,000 to be paid CS$1,000 each Satur-
day night, and the contract states six musicians including the leader. An unknown newspaper clipping has “Fats” Waller And His Famous Radio Orchestra at Bayside, presumably Queens, NY, on Thursday night, 3rd September, presumably 1942. Fats recorded three private recordings on this date at the Harry Smith Studios, NYC. The Cleveland Plain Dealer has ads for Fats Waller and his Orchestra at the Palace Theatre for shows running from Friday 15th October 1942 through Thursday 21st October 1942, with Myra Johnson and the “Big Apple Dancers.” A review of the show is in the newspaper for 16th October 1942. [CS copy 8/02] The Billboard for 31 October 1942, datelined Minneapolis, 24 October, under the heading “Waller Unit $1,250” has “Fats Waller and his five-piece combo opened his third date at the Happy Hour here Wednesday (21) at $1,250 per week plus a percentage over a $3,500 gross. Biz has been capacity, opening night drawing almost 600 patrons. He came in from the Flint (Mich.) Athletic Club where he broke his own all-time record. Other recent dates included the Top Hat, Toronto, and Tic Toc Club, Boston.” The Winnipeg Free Press for Saturday, 7 November 1942, has an advert for the Civic Auditorium dance on 12 November mentioned in FIF, and a short article which quotes critic John Hammond as saying that Fats’ technique is “comparable to the greatest classical artists.” (Carl Hällström email 17/12/09 with NA newspaper scan). The same newspaper for Thursday, 12 November 1942, has the following:
Fats Waller
To Swing Out
For Jitterbugs

Happy—that's what you would call Fats Waller. As he stepped off the train at C.N.R. lines Thursday morning, with his flashing smile and flickering eyebrows, everything was fine. He, himself, was fine, the weather, the five other members of his biggest small band in America and all the arrangements that had been made for him... in his big easy-going way he found satisfaction with everything.

As he tried out the piano to be used in the auditorium for his performance tonight, he found one note slightly out of tune, but this didn't disconcert him. "Oh, you poor sick thing," he said.

Swing fans will be entertained by the original recording band tonight and Fats will give a half-hour solo performance on the piano and electric organ.

One of the members was called in the draft: "They had him down there for 48 hours examining him, but finally decided he was physically unfit," said Mr. Waller. "Booked to play the following night, it would have been impossible to replace this member of the band. "You see it's sheet music we play, we don't use sheet music except at the first when we run through. Then we slam down somethin' and we hook it up," he explained airily.

Accompanying the band is songstress Myra Johnston and their manager. Ed. "Kirkeby, who accompanied Fats Waller on his solo tour of Europe and England."
The “Nancy Notices” column in the *Winnipeg Free Press* for Saturday, 14 November 1942, has the following:

Coming from New York City to the snow prairies of Winnipeg, colored songstress Myra Johnston [sic], who vocalled for Fats Waller’s band performance, Thursday night, was quite unprepared for the snowy platform at the railway station here. With dainty black suede, high-heeled pumps she tripped from the train and looked ruefully at her toes poking out of the front of her shoes. “Ah sure will have to tuck dem toes right in.” She exclaimed with her wide gleaming grin.

(Carl Hällström email 12/5/10 with NA newspaper scan).

Club Top Hat, Toronto, Canada, 1942.

“After a great jam session, Fats played cards with Norwegian sailor Olaf and gives him this signed card afterwards.” Said to be from December 1942, but FIF says Waller appeared at the club from 16–21 November, 1942 (Fats Waller Group on Facebook).

The *Billboard* for 3 October 1942 and datelined 26 September has Fats Waller and his band booked for the **Paradise Theatre**, Detroit, on 27 November 1942. The same magazine for 9 January 1943, under the headline “Calloway Surprise Hit of Det. Season” says “Fats Waller,
who was in the week ahead of Calloway, proved a disappointment, dropping clear below house average to $10,000, lowest figure reported yet this year.”

The same edition of Billboard says that Minoco were planning to celebrate the completion of its 400th picture (“Soundie”) “next week” with guest Mayor La Guardia. “At the studio projection room there will be a showing of 25 of the shorts voted the most successful by exhibitors,” and the list of artists included Fats Waller.

The Billboard for 12 December 1942, under “Orchestra Notes” has “FATS WALLER for the December 18 week at Fay’s Theater, Philadelphia.”

The Billboard of 23 January 1943 says that due to a new stage production at the Chicago Theater featuring Lucky Millinder and the Ink Spots, their appearance “has cut sharply into the gross of Fats Waller at the Regal Theater in Harlem, who walked out with a below-average gross for the same week.”

The same paper for 30 January 1943 under “Orchestra Notes” has “FATS WALLER has quit his band for picture work, and is now at 20th Century-Fox lot working on Stormy Weather, with other picture assignments being planned. EUGENE SEDRIC (tenor sax) and ALBERT CASEY (guitar) are keeping WALLER band intact, billed under their names.” The edition of 6 February 1943 has “EUGENE CEDRIC [sic], who took over Fats Waller’s band when Waller went to the Coast to make pictures, has signed with William Morris Agency.”

“Ain’t Misbehavin’” playing time should be 3:59 (or 3:57 as per CD liner notes), and not 3:95 as stated.

Add previously unissued “Ain’t Misbehavin’ (Alternate Ending)” as per 20th Century Fox soundtrack of Stormy Weather on CD number 07822-11007-2.

The trumpet player seen on film during the “Beale Street Boys” sequence is almost certainly Robert Carroll, miming to Benny Carter’s recorded music. For more information see “Additions and Corrections” to Fats Waller on the Air.

“Long Time” is a different recording to “Short Time.”

The other recordings which were broken into a large number of pieces were destroyed in a fire (telephone conversation with John R.T. Davies 29/1/1997).

The Clifford Morris Fats Waller Collection at Wesleyan University (see p.135 above) also has tape copies of the items issued on Ristic 22/23, plus “Mirror Dust,” “Walking Around,” “Long Time,” “Horse An’ Blue” (listed as “Horse blue”), “Baby,” plus six previously unknown titles “I’m Getting Nowhere,” “I Was Told,” “Just An
Armful Of You,” “Original Melody,” “Say That Again,” and “Take It From Here.” See discography for details.

The Billboard of 24 April 1943 also confirms the New York Age report, as “FATS WALLER to Mort Cassway’s Celebrity Bar, Philadelphia.” and the issue of 1 May 1943, datelined 24 April, has “Fats Waller, as a single, is pulling down $750 a week at Mort Cassway’s Celebrity Bar here. Quite a figure for a spot which has a capacity for only 95 people.”

The New York Times of 30 April 1943 says “Thomas Wright (Fats) Waller, swing pianist, began an engagement yesterday at Loew’s State Theatre [FIF has “State Theatre, New York,” sic] Other performers in the vaudeville presentation are Tom Howard and George Shelton, comedians; The Bricklayers, dog act, the Murtah Sisters, singing comedy team; Vic Hyle, the one man band; Peggy and Moore, ballroom dancers, and Myra Johnson, singer.” (Carl Hällström email 10 Jan 2008).

The Billboard of 8 May 1943 has “Loew’s State (3,327 seats, $22,856 house average) is heading for an okay $26,000 for bill with Fats Waller, Howard and Shelton and Slightly Dangerous on screen. Last week, with Benny Rubin, Adrian Rollin [sic Rollini?] and Reunion in France scored a nice $28,000.” and the issue of 15 May mentions Fats Waller at Loew’s “last week” and Joan Edwards and Gus Van “opened Thursday.”

Billboard for 20 May 1943 and datelined Washington, 15 May, has “Fats Waller, soloing, arrives at the Brown Derby today, much to the delight of the cash customers of the spot, who can’t get enough of the hot sepia stuff.”

Later, in the issue of 3 July 1943 under the heading “Sepia Names Score Big In Washington,” datelined 26 June, the Billboard reports that “Al Simmonds, operator of the Brown Derby here, reports that sepia names pay off in profits despite the small capacity of the room. He has slapped on a minimum charge ($2 and $2.50) since switching to a name policy and the attendance has reached a new high. Fats Waller started it off, followed by Ella Fitzgerald and the Four Keys.”

Also in the Billboard of 20 May, the Soundies Distribution of America to issue Program 1116 which includes Fats Waller’s “Honeysuckle Rose” (“Minoco Reissue.”) with release date of May.

The Billboard of 12 June 1943 under “Out-of-Town Openings” confirms that “Early To Bed” opened at the Shubert Theatre in Boston on 24 May 1943, and “due at the Broadhurst, New York, June 17.”
And in the *Billboard* of 19 June, under the heading “‘Weather’ Bright for Ops” says that *Stormy Weather* would be released nationally in July and that “*Victor* has been plugging *Lena Horne* and *Fats Waller* recordings in connection with the pic . . .”

The *Billboard* of 3 July 1943, under the heading “Cove, Philly, Mark Shattered By Fats” and datelined Philadelphia, 26 June, say “*Fats Waller*, closing a two-weeker at The Cove last Saturday (19), chalked up new cash register markings for the cocktail lounge. Topped the house record set by *Dooley Wilson* during an earlier week this season by $2,000. While four combos hold forth on both floors of The Cove, credit for the draw is given entirely to Waller by the Frank Palumbo operating the mid-city spot.”

The *Billboard* for 10 July 1943 has a long article on “Early To Bed” which opened at the *Broadhurst Theatre* on Thursday, 17 June 1943, and far from being “lukewarm” as mentioned in FIF, the review by Leonard Traube (the famous Broadway and celebrity press agent) is positively enthusiastic, saying in part:

Richard Kollmar’s baptismal excursion into musical comedy as a solo producer is a pleasant and often hilarious ride, lusty and lush, bright and cheerful, tuneful and always gorgeous — and naughtier than a Mae West script. This “fairy tale for grown-ups” (to which might be added “only”) manages to hurdle some unusually unhurdlable obstacles such as a dull and sometimes sappy book, conspicuous absence of solid comedy and no particular bright star. But it has some of the best cheesecake seen hereabouts in many a season, captivating dances, sparkling haberdashery heavy on abbreviation (which is all to the good) and at least half a dozen good performers who are in there pitching all the time . . And the dolls and scenery are oo-la-la—strictly in the groove . . .

“*Fats* Waller’s tunes are outstanding, the orchestrations something to crow about (out loud) and some of the vocal exercises a new high in hilarity and dynamics. One pick for the best of the lot is *The Ladies Who Sing With A Band* . . . A couple of other good song numbers are *A Girl Who Doesn’t Ripple When She Bends* and *When The Nylons Bloom Again* . . .

Kollmar and Angelus pair beautifully in *Me and My Old World Charm* and *There’s A Man In My Life*,

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*p.280*
among other romantic chirpings. The sepians Bob Howard and Jeni Le Gon stand out singly and in combinations with song and antics. The Harger and Maye ballroom duo is swell. In short, a very lookable, likeable musicomedy with accent on the blue. It’ll run.

p.281 The *Billboard* for 4 September 1943, and datelined Philadelphia, 28 August, under the heading “Fats Waller Writing Musical for Libby Holman” has:

Fats Waller, with one hit musical under his belt with *Early to Bed*, has started working on the score of a second musical. As yet untitled, and with George Marion writing the book, new show will be produced by Mike Todd and Al Bloomingdale. Proposed musical will star Libby Holman, who will have with her Josh White, Negro guitar blues player. For Miss Holman, Waller has written a *Body and Soul* type of torch, tagged, *My Downfall*. Waller currently holds forth at Frank Palumbo’s here.

An ad in the same *Billboard* edition:

The same issue of *Billboard* has the following article:
Frank Palumbo’s Philadelphia

Talent policy: Dance and show band, relief unit, production floorshows, at 7, 9 and 12. Management: Frank Palumbo, proprietor; Bobby Palumbo, manager; Johnny Bazzani, maître d’; Mort Schwartz, advertising and publicity; Eddie Sugg, booker. Prices: Dinners from $1.25; drinks from 45 cents; no minimum, no cover.

Palumbo again demonstrates his keen business acumen in seating the summer out with a floorshow extravaganza generally reserved for the height of the winter season. Getting the jump on the new season, Palumbo tees off with Pete Weller, who is drawing down a grand weekly, surrounded with a roundelay of acts and specialties rich in eye and entertainment appeal. Yet results is that this large theater-restaurant is enjoying holiday business mightily.

Pete is still the superb Weller, giving out with his own particular brand of jazz and jam while piping his own song life to his own alluring way. There’s no getting enough of his genuine merriment, sturdy of character, the style that is a direct dribble from the Weller of old, and the Weller of now, the Weller of any time. Weller is still Weller. Moreover, he builds his performance into a real musical concert dedicated to jazz hot. Following his own singular efforts, Weller brings on the Freddy Baker Quartet, a palate musical unit paced by the guitar secuity of the leader, much. And joining the guitar, bass and drums, Weller engages in a session grooved to the blues, and finally has Lydia Del Rio’s house band augment the batteries for a session of jam music that makes the room rock.

In a session of their own, the Freddy Baker boys, taking their own plaint, delight with a vocal and instrumental interlude. Plenty of ginger and zest in their playing and singing, with an individual style that first brought them attention when Sammy Kaye took their Freddy songs to a hit record.

Barbara Lee, a pulsating ooooww, pipes the prizmic domino pipes as well as the current pop ballads to good effect. Also plenty bullish on the vocals is Dick Worth, an emphatey airy giving voice to the roving show tunes and soulful ballads, and sells up a personal score on each count. A tall and manly lad, appearance and stage presence are also in his favor, and further handles the show introductions in efficient manner.

Ballroom duo of Lord and Janice add a contingent of charm to the proceedings with their Viennese and Spanish waltz routines, marked by eye-dazzling overhead spins.

More daintly done by major import added by Stacey Carter, pretty lady, delighting with a neat and trim acrobatic routine that regales.

Adding production aura is the new line and setting devised by Bill Henriques. Joining the line of seven pianists to enhance the choreography, each the numbers are big-cosity in every respect. Toe off with a continental Merry Widow ballet, a striking Chinese garden setting at the mid-week, and close the show with a gay and lively Latin routine.

Maurice O’Rorderkier.
The *Billboard* for 11 September 1943, and datelined Philadelphia, 4 September has the following with the heading “Fats Taking White Quartet to Cinema City for Pic Part”:

When Fats Waller heads for Hollywood next month for a part in the forthcoming Abbott and Costello motion picture, he’s bringing along a combo with him. On his engagement at Frank Palumbo’s here, Waller was impressed by the Freddy Baker Quartet, holding forth at the same spot. Although being a white unit, paced by Baker’s swing guitar pickings, Waller insisted on the unit working with him during the floorshows and arranged for the foursome to work with him on the Hollywood lot. Baker unit was previously the Curt Weller Quartet until the leader went into the army, after attracting wide attention for their arrangement of *Daddy*, which Sammy Kaye took from the boys for his phonograph record hit.

The *Billboard* of 18 September 1943 has Fats at the Greenwich Village Inn, New York, and the issue of 25 September has the following:
p.283  Broadcast - *Personally, It's Off The Record* of 23/9/1943. Correct title. The LoC has two 16" aluminum acetate discs of the broadcast, disc numbers 853 and 854, but both contain the same 15-minute broadcast.
A Fats Waller signature was on sale at eBay in May 2011, with an inscription “At Tic Toc Oct 16th” which confirms the engagement.

The *Billboard* for 9 October 1943, datelined Omaha, 2 October, under the heading “Omaha Beachcomb Nabs Fats Waller”:

Fats Waller has been set for the Beachcomber here by Owner R. D. Goldberg, thru Waller’s manager Ed Kirkeby. He goes in for two weeks October 23. Waller is the most expensive single to play this cocktail lounge and the biggest name since the Mills Brothers’ recent appearance.

To secure Waller, Goldberg spent five days in New York, battling for the attraction. Waller’s cocktail salary runs between $750 and $1,000.

The *Billboard* for 23 October 1943 has “FATS WALLER into Florentine Gardens, Hollywood, November 8 for five weeks.”

The same magazine for 11 December 1943 has:

GENE RODGERS, former Erskine Hawkins’ pianist, now doing solo piano-singing at the Hollywood Swing Club, Hollywood, has been signed by Andrew Stone for his Sensations of 1944. Film will spot Fats Waller, Dorothy Donegan and Rodgers in a sequence.

Broadcast - *Charlie McCarthy Show*. To update *Storyville 1996/97*, the script for the show indicates the name of the program as “Chase & Sanborn Coffee,” and so the reference to a broadcast in the LoC Radio Artists Card, listed as “STANDARD BRANDS ‘Chase & Sanborn’ guest” dated 5th December, 1943, undoubtedly refers to the same broadcast as the “Charlie McCarthy Show.”

A cassette tape copy of the broadcast from Dick Judge which is about 22-minutes long in three sections, and appears to be a re-broadcast without the Chase & Sanborn commercials or closing announcement, and without Jane Powell singing “Will You Remember,” but otherwise complete according to the script.

“Your Feet’s Too Big” “recent recording” played on AFRS Jubilee Program No.58 (unknown date, but contains a tribute to Fats Waller on his recent death, so presumably transcription is circa December 1943). Similar to “Command Performance No.95” broadcast of December 1943, but after Fats says “Join in choir, join in... (and vocal noises and
whistles)” he says “I wonder what Paul Robeson is doing tonight.” (Source: Radio Yesteryear Program No.49844).

This is a studio recording without Rhythm, so cannot be dubbed from 043348-1, ref Storyville 1996/7.

Lotz & Neuert’s “The AFRS Jubilee transcription programs - an exploratory discography” (Norbert Ruecker, Frankfurt 1985), says this is from 043348-1, but this is incorrect, and is no doubt the source of the error.

p.290 In a letter dated 6th July, 1953, J. Lawrence Cook says that “all rolls labeled as played by “Fats” Waller, were actually recorded by me ... the only authentic Waller player roll recordings are those labeled as played by “Thomas Waller”.”

p.296 “The Mess Around.” Charles Ruckstuhl sent a photocopy of his vinyl 78 which has Paramount number 14024, not 14027 as in FIF. The title is written with a hyphen as “The Mess-Around.” See additional comments in the discography.

QRS 2444 “You Can’t Do What My Last Man Did” also issued on 78 Century 4025, labelled as “LAST MAN BLUES.” Reverse is a roll of “BOLL WEEVIL BLUES” by Eubie Blake.

p.298 Add Bert Lewis on Everybodys 1047, as per info in discography.

The pianist on “Take Yo’ Fingers Off It” (correct spelling) by Alberta Jones And Her Red Peppers, dated 19/4/1926, and “It Must Be Hard” from 23/4/1926 (Jazz Records p.854 lists the pianist on both as Carroll Boyd) shows a remarkable resemblance to FW. Interestingly, the Clifford Morris Fats Waller Collection also lists the first title but not the second title.

In a letter to me 11/3/1997, Tor Magnusson says that in 1988 Len Kunstadt had told him that Johnny Sylvester had told Len in the 50s that “Fats Waller recorded with Sylvester’s orchestra in a session producing A Blues Serenade, and that Fats Waller made other recordings in the same studio on that same day.” According to Jazz Records, these were recorded on 3/1/1927 with Henry Vanicelli on piano. I have now heard “A Blues Serenade” and “Indian Butterfly” (recorded at the same session), but not the third title “Song Of The Wanderer,” and in these two recordings the pianist is definitely not Waller.

p.299 “Chlo-e” and “When You’re With Somebody Else.” Brian Rust in VJM’s review of FIF says that Shilkret had “categorically stated” that this was a Waller item, and confirmed by Eva Taylor. In a letter to me 12/3/97, Brian Rust confirmed comments by Eva Taylor who listened to the record while staying with him in 1967, and Brian also said that
Milt Rettenberg (then aged 86) could not remember who was on the date. However, Tor Magnusson published a discography for Sigmund Krumgold in the May 1992 edition of SKIVSAMLAREN magazine, and this lists as Sigmund Krumgold from information from RCA Victor from the Victor file card #6530 (for Chlo-e) which reads “Pipe Organ - Sigmund Krumgold. Violin - L. Raderman. Piano - M. Rettenberg. Traps - Wm Reitz. / Nat Shilkret Dir.,” and card #6532 (for When You're With Somebody Else which reads “Nat Shilkret Dir. / Pipe Organ - Sigmund Krumgold. Piano - M. Rettenberg. Trombone - C. Campbell. Harp - Lapitino.” The two Lambert Murphy sides recorded between the above titles (Mx. nos 42530-3 and 42531-1) also have Sigmund Krumgold on pipe organ. Tor sent me copies of the Victor file cards. This all confirms Krumgold and not Waller on pipe organ. See Interactive version of the Fats Waller discography for copy of Victor file cards.

Vance Dixon session. Jeff Tarrer points out that the pianist is referred to as “Fess,” meaning “Professor,” not “Fats” as stated.

In a letter to me 11/3/1997, Tor Magnusson says that Bing Crosby recorded “Sweet Sue” (Mx. B. 12505-A) on 25/10/1932, and although the Brunswick files list the pianist as Lennie Hayton, there is some speculation that it could be Waller. Tor Magnusson has now heard the recording and it is not Waller.

Four unissued Alberta Hunter ARC recordings from 20/3/1935, issued on CD Document DOCD-5425, and in CD liner notes piano is attributed to Fats Waller. “Driftin’ Tide,” “You Can’t Tell The Difference After Dark,” “Second Hand Man,” & “Send Me A Man.” Consensus of opinion is that Waller is not the pianist (as per research by Doug Onslow). On “You Can’t Tell…” Alberta Hunter says “Look out Fats Waller.” LW informed Feb 1997.

In a letter to me 15/4/1997, Tor Magnusson says he was invited to meet Joe Daniels in his home, and Tor asked him about his collaboration with Fats Waller. Tor writes “The answer was that he had got that question many times, and that his answer always had been that Fats Waller on one occasion had visited the studio where Joe Daniels’ band was recording, but that Waller did not record with them.”

Tommy Moulds from Glasgow told me in March 1997 that in the 70s he heard a private recording with Fats Waller and others made in Lord Donegal’s home in Scotland. The record was owned by Dave Mylne who has since died, and his records were Christie’s auction house in London in April 1993. Attempts have been made to contact the buyers of the most likely record lots, who gave addresses in France and Italy,
but without success. The present Lord Donegal wrote a note to me saying he has no knowledge of the recordings.

The Library of Congress, Washington, D.C., also has an additional Armed Forces Radio Service broadcast AFRS PA #4, of unspecified date. A tape copy from the LoC marked “Phonograph Album #4” includes commercial releases of Waller recordings, most probably from the set *Fats Waller Favorites* comprising RCA-Victor 20-1580/81/82/83 issued in mid-1944. Also, from information from Harry Mackenzie, the earliest broadcast date is likely to be late 1944 or early 1945.

In addition to the items mentioned for p.135, 277, and 298, the Clifford Morris collection at Wesleyan University may have other items of interest. Collection partially listed in the discography.

Stephen Taylor
Fats Waller RCA Victor file at Library of Congress
Corrections & Additions to “Fats” In Fact

A copy of the RCA Victor file on Fats Waller was obtained from the Library of Congress, Washington, D.C., in August 2002. The following corrections and additions from the recording sheets are noted for Laurie Wright’s book “Fats” In Fact.

As explained in FIF p.78, from the first Rhythm recording in 1934, Victor were by then using a twin-turntable recording system, with the microphones connected to separate amplifiers with normally different amplifier settings, each feeding different turntable cutting heads, resulting in musically identical but aurally different recordings. These recordings are listed in the recording sheets as -1, -1A for take one, -2, -2A for take two, etc. The “A” designation presumably refers to “Alternate,” and the disposition of this on the recording sheets is normally typed as ‘Hold.’ Laurie chose not to list the “A” designations separately, but noted an asterisk (*) against the matrix number.

It is not clear from the recording sheets which take was issued commercially on 78 rpm recordings, but the Victor issues have the take number stamped in the wax at the 9 O’clock position. Unfortunately, this information is not on most of the Bluebird issues, which has caused confusion as to which take was issued commercially.

17/11/1926 No corrections from recording sheet. 36773-3 exists, as noted elsewhere.
14/01/1927 As FIF, but disposition “rejected” etc., is unreadable on left side of my copy.
14/01/1927 As FIF p.29, including take disposition.
16/02/1927 37821-1 recording sheet has “Piano Solos” with the “s” written in by hand.
20/05/1927 Only Waller organ solos (no Alberta Hunter) in this file, these as FIF p.33.
20/05/1927 As FIF p.34.
14/11/1927  Pipe organ solos only. Add “Studio #2 Church Bldg.” Otherwise, as FIF p.37.

01/12/1927  Recording sheet for 40094 & 40095 available. Take disposition is missing from the left side of Xerox copy. Add time for these 2 matrices as 3:15 pm to 4:15 pm. Composer for The Digah’s Stomp given as “T. Waller,” with “Pub. & Copy-R.S.Peer. 1927. Inf. verbal from Mr.Peer.”

01/03/1929  Recording sheet for 49760 & 49761 available. Take disposition is not noted. Add time for these 2 matrices as 3:30 pm to 4:55 pm. This recording sheet also gives the same address as “107 W.133 St, New York City,” and has “Mr. Adams Present.” Otherwise, same as FIF p.49 for all matrices.

02/08/1929  As FIF p.52. A separate “Recording Information” sheet in the RCA file, prepared in 1972, has the same date, location, time, and some other details.

29/08/1929  Recording sheet for 55375 & 55376 available. Location: Studio #1 Camden, not #2 as stated in FIF p.54. “Mr. Watson present.” Add time 1:30 pm to 2:45 pm, and so an afternoon session almost certainly after the morning’s organ session (no indication if am or pm). Take dispositions not noted, but a later typed note for 55376 says “Take 2 used for LPV-562.” Recording sheet for organ solos as per FIF p.53. No take dispositions noted.

11/09/1929  Add “Mr. Watson Present,” otherwise as FIF p.54.

24/09/1929  Take dispositions not noted. As FIF p.55, including hand written note.


04/12/1929  Recording sheet for 57190 & 57191 available. Location: 44th St. Lab. New York. Time: 10:00 to 1:00 (no am/pm but presumably am). Take dispositions not shown. Otherwise, as FIF p.59.

18/12/1929  “Mr. Watson Present.” 57927 Take-3 is missing from the recording sheet.

21/03/1930  “Mr. Watson present” and “(2-Pianos).” No disposition noted/readable on this copy. Otherwise, same as FIF p.61.
“Fats” In Fact – Additions & Corrections

16/05/1934  “E. Oberstein Present.” Add 82529 Take 2 as ‘Hold.’ Otherwise, as FIF p.78.

17/08/1934  As FIF p.81.

28/09/1934  “Ken Macomber Present.” 84421-2 (not -1) as noted elsewhere. Instruments, but not personnel, noted on recording sheet. Otherwise, as FIF p.83.

07/11/1934  “Ken Macomber Present.” Instruments (except tenor sax as stated in FIF), but not personnel, noted on recording sheet (and as following sessions until noted). Otherwise, as FIF p.86.

16/11/1934  “Ken Macomber Present.” 86211 has Take-1 with no disposition as usual, and -1A as ‘Hold.’ Therefore, FIF should be 86211-1* (i.e. with asterisk).

A separate “Recording Information” sheet in the RCA file, prepared in 1972, has the same date, location, time, and some other details.

05/01/1935  “(Mr. Oberstein Present).” Disposition of unissued titles as FIF p.88/89.

06/03/1935  Recording sheet for 88784 to 88787 available. Add time: 1:30 pm to 7:15 pm. “E. Oberstein Present.”

Add following take information to FIF p.93:
- 88784-1, and 88784-2 as ‘Hold.’
- 88785-1 and -1A as ‘Hold’ (or as 88785-1* in FIF style).
- 88786-1 and -1A as ‘Hold’ (or as 88786-1* in FIF style).
- 88787-1, and 88787-2 as ‘Hold.’

08/05/1935  “E. Oberstein Present.” Otherwise, as FIF p.99.

24/06/1935  “Mr Kikeby Present” (spelling as noted in FIF).

FIF p.103 has “1935-1 Somebody Stole My Gal - Test made for Raymond R. Sooy,” but this is not on the recording sheet I have. Otherwise, as FIF p.102/103.

02/08/1935  “W.T. Kirkeby present.” Otherwise, as FIF p.104.

20/08/1935  “W.T. Kirkeby Present.” Otherwise, as FIF p.105.

20/11/1935  “W.T. Kirkeby Present.” Both 98177-2XX (?) see FIF note) and 98177-2A are marked as ‘Hold.’ Otherwise, as FIF p.109.

It seems unclear whether 98198 Take-1 or 2 was issued on HMV 78 rpm, since both -1A and -2 are marked as ‘Hold’ on the recording sheet.

01/02/1936  “Fats Dir’g. and playing Piano. Mr Kirkeby Present.”
99034-1 and -1A have both been faintly scratched out on the recording sheet, with 98899 written in by hand above. 99034-1 is listed as BS-98899-1 on CD RCA Bluebird “The Early Years Part 2 (1935-36)” from “original metal parts and test pressings preserved in the BMG Music/RCA Records vaults.” Other reissues prefer the 98899-1 designation as well, and so with the notes in FIF p.113, it seems almost certain that 98899-1 should be the correct matrix number in FIF.

08/04/1936  “F. Waller Dir. And playing Piano. E. Kirkeby present.”
Recording sheet for “Stay” available. Add recording time 5:15 pm to 5:45 pm.
Location: Studio 2. Recording sheet says “The above Men are the same as used on Fats Waller Date. 4/8/36.”
Matrix number for “Stay” is NOT 101195-1 and -2 as given in FIF p.118, but typed as “Test 2408-1” and a second line with just “2408-1A” marked as ‘Hold.’
There is no Take-2 which should be deleted from FIF.
The address of Elizabeth V. Handy is typed on the sheet as “1387 B’Way, N.Y.C.” but the number is indistinct.

05/06/1936  “Fat’s Waller Dir. & Playing Piano. L. Joy present.”
The matrix numbers for 101669 (not 10169 as in FIF p.121) are given as -1, -1A marked as ‘HOLD,’ and -2 marked as ‘Hold.’ I do not think that “three turntables were used” as in FIF, but there were two takes, Take-1 using two turntables, and Take-2 using a single “Alternate” turntable.
101671-1 and 2 are both marked as ‘PROCESS.’
101671-2A is marked as ‘Hold.’
101672-2 and 2A are both marked as ‘Hold.’

08/06/1936  “Fats Waller Dir. And Playing Piano L?Joy present” (as typed).
102016-2 is marked as ‘Process,’ and -2A as ‘HOLD.’ FIF p.121 should therefore have an asterisk as 102016-2”.

01/08/1936  “Fats Waller Dir and Piano. L. Joy present.”
102401-1 (with no asterisk) in FIF p.123 should read 102401-2, marked as ‘Process.’ Otherwise, as FIF p.123.

09/09/1936  “FATS WALLER DIR. AND PLAYING PIANO. L. Joy Present.”
The second line typed for 0340 looks to me more like 0340-2,
with something X’d out, probably -1A. Therefore a genuine second take. It is marked as ‘HOLD.’
0344-1 and -2 serial and matrix numbers are heavily X’d out on the recording sheet, as well as all other tune title information except the word ‘HOLD’ and so should be deleted from the listing.

29/11/1936 Add 01810-2 marked as ‘Hold.’ There is no -2A. Otherwise, as FIF p.126/127.
24/12/1936 As FIF p.127.
22/02/1937 04949-1 has no disposition, and -1A is marked as ‘Hold,’ not ‘Process’ as in FIF p.129.
05951-2 is marked as ‘Process,’ but -2A is marked as ‘Hold.’
04952 second line on recording sheet looks to me like the “1A” has been X’d out, and the number 2 typed in after. So the take dispositions should read -1 with no disposition, -2 as ‘Hold’ and -2A as ‘Hold.’ If that is correct, FIF should be 04952-2” (with asterisk).

18/03/1937 Add time: 1:00 pm to 6:00 pm. Otherwise, as FIF p.130.
09/04/1937 “Fats Waller Dir. E. Oberstein Present.”
Recording sheet for 07755 available. Add time: 9:00 am to 1:00 pm.
Personnel given on second sheet, as per FIF p.131.

11/06/1937 Rhythm session, “Mr. Eli Oberstein Present.” Otherwise, as FIF p.139.
11/06/1937 Piano Solos. “Mr. Eli Oberstein Present.” Otherwise, as FIF p.140.
The “Recording Information” sheet prepared in 1972 has the same date, location, time, and some other details.
07/09/1937 “Leonard Joy present.”
013350 has -1 as ‘Process,’ -2A as ‘Hold’ and -2 as ‘Process.’ therefore, FIF p.142 should read 013350-1 (no asterisk) and -13350-2” (with asterisk).
013351-2 is missing from the recording sheet, but exists as noted in FIF.

07/10/1937 “Leonard Joy Present.”
014651-1 does not have a disposition, so not ‘Hold’ as in FIF p.143. The recording sheet does say “(Held in New York).”
16/12/1937 As FIF p.145.
11/03/1938 Test 2451-1 no disposition noted. Otherwise, as FIF p.148.
12/04/1938 Recording sheet is available for this session.
Location: New York Studio No.2, Time: 1:00 pm to 7:30 pm. Personnel as FIF p.150, but Freddy Skerritt as “Alfred A.
Skerritt."
No director noted on the recording sheet.
The sheet is titled “‘FATS’ WALLER, AND HIS RHYTHM AND ORCHESTRA,” with the “AND ORCHESTRA” written in by hand. An internal memo dated 14th April 1938 says that the recording sheet is incorrect and should read “Fats” Waller and His Orchestra, but it seems this was not followed on the issued sides as per FIF p.150.
022429-1 with no disposition, and -1A as ‘Hold.’ FIF should be 022429-1*.
022429-2 with no disposition.
022430-1 with no disposition, and -1A as ‘Hold.’ FIF should be 022430-1*.
022431-1 with no disposition, and -1A as ‘Hold.’ FIF should be 022431-1*.
022431-2 as ‘Hold,’ to add to FIF.
022432-1 with no disposition, and -1A as ‘Hold.’ FIF should be 022432-1*.
022432-2 as ‘Hold,’ to add to FIF.
022433-1 with no disposition, and -1A as ‘Hold.’ FIF should be 022433-1*.
022434-1 as ‘Process,’ and -1A as ‘Hold.’ FIF should be 022434-1*, and should read “Victor unissued, ‘Process.’ Issued on LP.”
022434-2 as ‘Process.’
022435-1 with no disposition, and -1A as ‘Hold.’ FIF should be 022435-1*.
022436-1 as ‘Process.’ No -1A. FIF should be “Victor unissued, ‘Process.’ Issued on LP,”
022436-2 as ‘Process.’
13/10/1938 “Leonard Joy present.”
07/12/1938 “Fats’ Waller Dir. (Messrs:- Joy & Shoals present).”
“Sholes” has been written in by hand. Otherwise, as FIF p.196.
19/01/1939 “Fats’ Waller Dir. Mr. Len. Joy Present.”
031530-2 disposition is ‘Process,’ -2A is ‘Hold.’
031533-2 is ‘Process,’ -2A is ‘Hold.’
031534-2 disposition not stated.
031534-2A has been X’d out, including ‘Hold’ designation.
Therefore, FIF should read 031534-2 (no asterisk), and “Victor unissued, no disposition noted.”

031535-1 is ‘Process,’ -1A is ‘Hold.’
031535-2 is ‘Process.’ There is no -2A.

The “Recording Information” sheet prepared in 1972 has the same date, location, time, personnel, and some other details.

06/03/1939
The recording sheet has a typed “Bluebird” on the top line, as other Rhythm sides, so I presume the recordings were intended for a normal Bluebird issue.

A hand written scrawl says “Test.” A note in the RCA file by Tor Magnusson dated 18th October 1978, gives the personnel as stated in FIF.

09/03/1939

The “Recording Information” sheet prepared in 1972 has the same date, location, time, personnel, and some other details.

28/06/1939
“Fats Waller Dir - E. Kirkeby present.” 038311 and 038312 in FIF should read 038211 and 038212 as noted elsewhere. Otherwise, as FIF p.216.

10/08/1939
As FIF p.221. The “Recording Information” sheet prepared in 1972 has the same date, location, time, personnel, and some other details.

03/11/1939
“(Fats Waller Dir. & at Piano)” and “Ed Kirkeby present.” Otherwise, as FIF p.226.

The “Recording Information” sheet prepared in 1972 for BS-43347 & BS-043349 has the same date, location, time, personnel (except Carlisle), and some other details.

12/01/1940
044602-2 disposition is ‘Process,’ and -2A is ‘Hold.’ Otherwise, as FIF p.232.

11/04/1940
As FIF p.235. The “Recording Information” sheet prepared in 1972 has the same date, location, time, personnel, and some other details.

16/07/1940
As FIF p.241.

06/11/1940
“Fats Waller Dir. playing Piano,” but does not say Ed Kirkeby present as per FIF p.243.

057089-1 disposition not on recording sheet, not ‘Hold’ as in FIF.

As noted in FIF there is a final line under the last title which has been heavily X’d out. I read this as “The last selection recorded with Piano ‘FATS’ only,” and seems a genuine mistake so deleted.

02/01/1941
053797-1 and -1A both ‘Process.’ Time: 3:10.
053797-2 as ‘Process,’ and -2A as ‘Hold.’ Time not noted.
053798-1 as ‘Process,’ -1A as ‘Hold.’ Time: 3:00.
“Fats” In Fact – Additions & Corrections

053798-2 as ‘Process,’ -2A as ‘Hold.’ Time not noted.
053799-1 and -1A both ‘Process.’ Time: 2:35.
053799-2 as ‘Process,’ -2A as ‘Hold.’ Time not noted.
059100-1 and -1A both ‘Process.’ Time: 3:30.
059100-2 as ‘Hold.’ Time not noted. There is no -2A.
For further discussion of take issues and timings, please see the document “Additions and Corrections to ‘Fats’ In Fact” by this author.

20/03/1941 As FIF p.248.
13/05/1941 Piano solos. As FIF p.252, including timings for 063889-1 and -2.
13/05/1941 063893-1 has no disposition. Time: 3:00.
063893-2 has no disposition, -2A as ‘Hold.’ Time not noted.
01/07/1941 “Harry Meyerson present” (spelling indistinct). Otherwise, as FIF p.256.
No -1A takes, hence no asterisk after matrix numbers as FIF.
01/10/1941 The “Marking” column has a typed “A,” presumably Accepted, against the following waxes: 067946-1, 067947-1, 067948-1, 067949-1, 067949-2, 067950-1, and 067951-1. This is different to FIF p.257. 067949-2 is ‘Process,’ not ‘Hold’ as in FIF.
26/12/1941 068813-1 has no disposition, -1A as ‘Hold.’ Time: 3:05.
068813-2 has no disposition, -2A as ‘Hold.’ Time not noted.
16/03/1942 Add time: 2:00 pm to 6:30 pm. Otherwise as FIF p.264. No second take, any title.
13/07/1942 As FIF p.266.
16/09/1943 The recording sheet dated 6th January 1953 shows the recordings used for EP EPA-449 were transferred from V-Discs. An “RCA Victor Record Bulletin” dated 13th April 1953, to promote the “Fats Waller Memorial Week” 16th to 23rd May 1953, and organized by Ed Kirkeby, says “All the items in this new E.P. were taken from V-Discs by special permission of the United States Government and the musicians union.”
24/09/1946 “A & R Rep: Mr. S. H. Sholes.”
The recording sheet also says “The above rerecorded from a lacquer made from sound track of a film, made Jan 23, 1943.” with the date written in by hand.
Matrix numbers D6-VC-6215-1 and -1A, and D6-VC-6216-1 and -1A. These are the correct matrix numbers, not as stated in FIF p.276 or “corrected” in Storyville 1996-7 p.172, i.e. they both have “VC” numbers, not “VB.”
Another recording sheet dated 5th November 1946 has D6-VC-6215-1 and D6-VC-6216-1 electrically transferred to fur-
nish new masters, with the same numbers but suffixes -1B and -1C.
It is not clear which masters were used to make Victor 40-4003, since this number is hand-written on both recording sheets.

Stephen Taylor

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Revisions

20110524 - Add Tic Toc Club signature info (p 283).
20110614 - Add info re Regal 8348 (p.35). Add info re trumpet player in Stormy Weather film (p.273).
20110719 - Info regarding the spelling of Herman Autrey (p.78).
20140408 - Add Stanley Theatre, Pittsburgh (p.129). Add photo under p.103 (but date is unknown). Add reference to Bert Williams on Everybodys 1047 (p.298).
20150103 - Add Chicagoland Music Festival (p.221).
20150708 - Add Club Top Hat signed card (p. 270).
20161130 - Add comment regarding photo on page 108.
20170509 - Add comments by Jon Hendricks (p.71).
20180717 - Add Riverview Ballroom (p.104).
20190501 - Correct Mx numbers in notes for Mx.37361, and add note for “I’d like to call you My Sweetheart” (p.29). Add Bayside (p.270).
20190507 - Add program for “Connie’s Hot Chocolates” (p.60).
20190908 - Add Burlington Free Press information (p.124).
20200414 - Add Dayton Daily News (p.74), The Indiana News (p.134), Burlington Free Press and Times (p.140), Wilmington Morning News (p.140), and the Deseret News (p.256).

[end]