

THE RECORDINGS OF THE COTTON CLUB ORCHESTRA

An Annotated Tentative Personnel - Discography

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

The reader/listener is urgently recommended to try to get hold of a copy of the LP Collectors Items 006 „HARRY COOPER, R.Q. DICKERSON & THE COTTON CLUB ORCHESTRA“ as issued by John Holley of England in about 1980. This LP with its magnificent and attentively researched text booklet by Chris Hillman, is one of the most perfectly made LP I have had the pleasure to see and purchase. And it is one of the most stylish and tasteful ones. In its booklet the story of Harry Cooper, R.Q. Dickerson and the Cotton Club Band is most comprehensively told.

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Eli Logan**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Eli Logan*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: **unknown**
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Eli Logan*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

COTTON CLUB ORCHESTRA

001 COTTON CLUB ORCHESTRA	New York,	Jan. 06, 1925
Louis Metcalf, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;		
Dave Jones, Eli Logan – alt; Andrew Brown – ten, clt;		
Andy Preer – vln;		
Eddie Prince – pno; Charlie Stamps – bjo; Jimmy Smith – bbs; LeRoy Maxey – dms		
140224-1 Down And Out Blues	Col 287-D,	Frog DGF 32
140225-1 Snag `Em Blues	Col 287-D,	Frog DGF 32

I hear Louis Metcalf playing trumpet lead in the band on both titles. He also plays the first tpt solo on 'Snag `Em Blues', the second being played muted by R.Q. Dickerson. The 8 bar tpt solo (also muted) in 'Down And Out Blues' is also played by Dickerson. So, Metcalf's position in the band was lead (first) trumpet, just like in the Ellington band later on.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. Two: R.Q. Dickerson, Harry Cooper (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charley Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (dms).*

- Rust*2: *R.Q. Dickerson, Louis Metcalf (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); Eddie Prince*

(pno); Charley Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (leader and vln when used).
 - Rust*3: R.Q. Dickerson, Louis Metcalf -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used
 - Rust*4: Andy Preer -vn (when used), dir. R.Q. Dickerson, Louis Metcalf -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d.
 - Rust*6: Andy Preer -vn (when used), dir. R.Q. Dickerson, Louis Metcalf -t; DePriest Wheeler -tb; Dave Jones, ?Walter Thomas -as -bar; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d. Note: Eli Logan, previously cited as 2nd alto sax, reportedly died in July, 1924; hence the postulate of Thomas.)
 - Storyville 1996/6-202: "Elie Logan, member of Dickerson's Cotton Club Orchestra, died in the Booker Washington sanitorium, NYC, after a brief illness on 6 June." (CD 13/6/25 7/7)! 1925! He may thus still have been present at the first three Cotton Club Orchestra recording sessions!

Tune structures:

140224-1 Down And Out Blues key of G Columbia
 (Intro 8 bars tpt 2-ens 2 - cms 2 - ens 2)(Verse 12 bars ten 2 break)(A1 Chorus 32 bars saxes 8 - cms 4 - ens 4 - tpt RQD 8 - tbn 4 - ens 4)(A2 Chorus 32 bars ens + pno 8 - ens + pno 8 - ens 16)(Coda 2 bars saxes - ens)
 140225-1 Snag 'Em Blues Key of Bb Columbia
 (Intro 24 bars ens)(A1 Chorus 12 bars tpt LM 10 - tbn 2)(A2 Chorus 12 bars ten 10 - bjo 2)(Verse 16 bars tpt muted RQD)(A3 Chorus 12 bars tpt - ens)(A4 Chorus 10 bars ten + pno)(Interplay 16 bars ens)(A5 Chorus 12 bars ens)(A6 Chorus 12 bars ens)

002 COTTON CLUB ORCHESTRA

New York, Mar. 31, 1925

Andy Preer - vln, ldr;
 Harry Cooper, R.Q. Dickerson - tpt; De Priest Wheeler - tbn;
 Eli Logan - alt; Dave Jones - cms; Andrew Brown - ten, clt;
 Earres Prince - pno; Charley Stamps - bjo; Jimmy Smith - bbs; LeRoy Maxey - dms
 140475 Original Two-Time Man
 140476 Riverboat Shuffle

Col unissued not on LP/CD
 Col unissued not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- Jazz Directory Vol. 2: R.Q. Dickerson, Harry Cooper (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charley Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d).
 - Rust*2: R.Q. Dickerson, Louis Metcalf (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charley Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used).
 - Rust*3: R.Q. Dickerson, Henry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used.
 - Rust*4: Andy Preer -vn when used, - dir; R.Q. Dickerson, Harry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used.
 - Rust*6: Andy Preer -vn when used, - dir; R.Q. Dickerson, Harry Cooper, t; DePriest Wheeler, tb; Dave Jones, ? Walter Thomas, as, bar; Andrew Brown, cl, ts; Earres Prince, p; Charley Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d.
 - Collectors Items 006 (LP): R.Q. Dickerson, Harry Cooper (c); DePriest Wheeler (tb); Eli Logan (as); Dave Jones (cms); Andrew Brown (cl, ts); Earres. Prince (p); Charley Stamps (bj); Jimmy Smith (bb); LeRoy Maxey (d); Andy Preer (vn, ldr).

003 COTTON CLUB ORCHESTRA

New York, Apr. 27, 1925

Andy Preer - vln, ldr;
 Harry Cooper, R.Q. Dickerson - tpt; De Priest Wheeler - tbn;
 Eli Logan - alt; Dave Jones - cms; Andrew Brown - ten, clt;
 Earres Prince - pno; Charley Stamps - bjo; Jimmy Smith - bbs; LeRoy Maxey - dms
 140475-5 Original Two-Time Man
 140476-2 Riverboat Shuffle
 140476-3 Riverboat Shuffle

Col 374-D, Frog DGF 32
 Col 374-D, Frog DGF 32
 Col 374-D, not on LP/CD, but heard

This - as is commonly known - was the band that later bore the name "Missourians" and which later still was taken over by Cab Calloway to become his own world-wide known Orchestra. This band played the New York Cotton Club after Piron's band went back to New Orleans and before Duke Ellington became resident band, some other bands also being engaged in between, notwithstanding.

On this second issued recording session of the Cotton Club Orchestra the personnel very probably is as listed above. Cooper played first trumpet, Dickerson second, taking the solos. Logan was still playing alto (he died in June 1925, not July 1924 as noted in Rust*6), Dave Jones of New Orleans obviously playing his preferred c-melody-sax, and Andrew Brown was on tenor, staying with the band - under Cab Calloway's name - until 1945.

The rhythm section is as given above.

As can be recognized, Dickerson was the principal soloist and "get-off man" and thus in the second trumpet chair, and Harry Cooper played first trumpet throughout the session. Andy Preer is distinctly recognizable as violinist leading the band.

In 'Riverboat Shuffle' the music heard is almost entirely scored and played straight from the arrangement throughout, including a single 16-bar solo by trombonist DePriest Wheeler which seems to be played ad-lib but fixed by repeated performance. The arrangement, obviously, is an original by one of the band-members. It is composed of a 12-bar introduction, followed by a theme-chorus by the saxes with stiff insertions by the trumpets, then the verse with its famous trills/shakes played by the trumpets, and a sort-of chase chorus between first trumpet and alternating other soloists. Thereafter, the trombonist, De Priest Wheeler, takes a half-chorus solo spot in his robust Mid-Western style - rather similar in both takes - and a subsequent final chorus is dominated by the swinging trumpets. (All other versions of 'Riverboat Shuffle' cut in the 1920s have an identical structure of "verse - chorus - chorus - chorus", different from the above version.)

Notes:

- Jazz Directory Vol. 2: R.Q. Dickerson, Harry Cooper (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charley Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d).
 - Rust*2: R.Q. Dickerson, Louis Metcalf (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charley Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used).

- Rust*3: R.Q. Dickerson, Henry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; - Rust*4: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d.
 - Rust*6: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper, t; DePriest Wheeler, tb; Dave Jones, ? Walter Thomas, as, bar; Andrew Brown, cl, ts; Earres Prince, p; Charley Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d.
 - Collectors Items 006 (LP): R.Q. Dickerson, Harry Cooper (c); DePriest Wheeler (tb); Eli Logan (as); Dave Jones (cms); Andrew Brown (cl, ts); Earres Prince (p); Charlie Stamps (bj); Jimmy Smith (bb); LeRoy Maxey (d); Andy Preer (vn, ldr).
 - VJM 188, Aie's Discographical Ramblings: "Unknown take by 'The Cotton Club Orchestra' (Columbia 1925): While most copies of Columbia 374-D have 140556-2 of 'Riverboat Shuffle', some copies have take -3. The Columbia file card reveals that indeed take -2 was 1st choice and take -3 was 2nd, take -1 being rejected. Accepting 2 takes for issue was common, but issuing a 2nd take was rare for Columbia. Incidentally these were acoustic recordings while some earlier masters already were electric."

Tune structures:

140475-5 *Original Two-Time Man* Key of Eb Columbia
 (Intro 4 bars EP pno - voc - ens)(A1 Chorus 32 bars AABA ens 16 - DJ cms 8 - ens 8)(Verse 16 bars ens)(A2 Chorus 32 bars DJ cms 16 - bbs/ tpts/ bbs/tbn 8 - DPW tbn 8)(A3 Chorus 32 bars saxes 8 - RQD tpt 8 - pno 8 - saxes 8)(A4 Chorus 32 bars ens)

140476 *Riverboat Shuffle* Key of F Columbia
 (Intro 12 bars ens*)(Chorus 1 32 bars ABAC ens)(Verse 16 bars AABA tpts 8 - saxes 4 - tpts 4)(Chorus 2 32 bars ABAC HC tpt 2 - saxes 4 - HC tpt 2 - tbn 2 - ens 4 - HC tpt 2 - RQD tpt 2 middle-break - HC tpt 2 - saxes 2 - HC tpt 2 - saxes 2 - HC tpt 2 - saxes 2** - ens 4)(Tag 2 bars ens)(Half-Chorus 3 16 bars AB DPW tbn)(Chorus 4 ABAC 32 bars tpts 8 - ens 6 - bjo/pno 2 middle-break*** - ens 14 - saxes 2)(Tag 2 bars tpts 2)

Discernible differences of takes:

140476-2: *Intro: 1 train-whistle in bar 11 / **Chorus 2 bars 27/28 lead-alto plays melody correct (3 quarter-notes a-bb-c, 2 half-notes bb-a) / ***Chorus 4 middle-break is played by the banjo
 140476-3: *Intro: 2 train-whistles in bars 9 and 11 / **Chorus 2 bars 27/28 lead-alto misses out on his melody-part and third alto is heard playing second saxophone part (3 quarter-notes f-g-f, 1 half-note a) / ***Chorus 4 middle-break is played by the piano

004 COTTON CLUB ORCHESTRA

New York, Nov. 10, 1925

Andy Preer - vln, ldr;

Sidney de Paris, R.Q. Dickerson - tpt; De Priest Wheeler - tbn;

George Scott, Walter Thomas - alt, sop; Andrew Brown - ten, sop, bcl;

Earres Prince - pno; Charlie Stamps - bjo; Jimmy Smith - bbs; Leroy Maxey - dms

141255-1 Everybody Stomp

Col 14113-D,

Frog DGF 32

141256-1 Charleston Ball

Col 14113-D,

Frog DGF 32

The Cotton Club Orchestra with another lead trumpeter now, Sidney de Paris. I believe that de Paris plays the muted trumpet solo in the A4 half-chorus of 'Everybody Stomp'. All other trumpet solos seem to be by R.Q. Dickerson. The violin is clearly heard in ensembles, and Andrew Brown must be the bass-clarinet player in the first title, an instrument he is known to have used in later years, too. Also, all three reed-men are heard together in a three-part soprano-sax section in this title. A c-melody-sax cannot be detected here, and Dave Jones might have left the Cotton Club Orchestra at this time

Notes:

- Jazz Directory, Vol. 2: R.Q. Dickerson, Harry Cooper (tpt); De Priest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charlie Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d)

- Delaunay, New Hot Discography: R.Q. Dickerson, Harry Cooper (tp); De Priest Wheeler (tb); Dave Jones, Eli Logan (as); Andrew Brown (ts); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm)

- Rust*2: R.Q. Dickerson, Louis Metcalf (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used)

- Rust*3: R.Q. Dickerson -Sidney de Paris -t; DePriest Wheeler -tb; Dave Jones -Walter Thomas -as; Andrew Brown -cl -ts; Earres Prince -p; Charlie Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used)

- Rust*4: Andy Preer -vn (when used) dir. R.Q. Dickerson -Sidney de Paris -t; DePriest Wheeler -tb; Walter Thomas -as; Bob Fuller -cl -ss -as may replace Jones -as; Andrew Brown -cl -ts; Earres Prince -p; Charlie Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d

- Rust*6: Andy Preer -vn (when used) dir. R.Q. Dickerson, Sidney de Paris, t; DePriest Wheeler, tb; Bob Fuller, al, ss, as, may replace Jones, ?Walter Thomas, as,bar; Andrew Brown, cl, ts; Earres Prince, p; Charlie Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d

Tune structures:

141255-1 *Everybody Stomp* Key of F Columbia
 (Intro 4 bars ens)(A1 Chorus 32 bars AABA ens)(A2 Chorus 32 bars AABA tbn 2 - ens 6- tbn 2 - ens 6 - ens 2 - tbn 2 - ens 2 - tpt RQD 2 - tbn 2 ens 6)(Verse 16 bars ens)(A3 Chorus 32 AABA sopranos 24 - brass 8)(A4 ½ Chorus 16 bars BA bcl 2 - ens 2 - bcl 2 - ens 2 - tpt SdP 6 - ens 2)(A5 Chorus 32 bars AABA ens)(Coda 2 bars ens)

141256-1 *Charleston Ball* Key of C Columbia
 (Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Verse 12 bars tpt RQD 8 - ens 4)(A2 Chorus 30 bars AABA' tpt RQD 24 - tbn 6)(Bridge 10 bars saxes 4 - tbn 2 - tpt RQD 2 - saxes 2)(A3 Chorus 30 bars AABA' ens 4 - tpt RQD 4 - ens 4 - tpt RQD 4 - alt 8 - ens 6)(A4 Chorus 30 bars AABA' ens 8 - tpt RQD 4 - ens 18)

005 ANDY PREER AND THE COTTON CLUB ORCHESTRA

New York,

Feb. 03, 1927

Lammar Wright, R.Q. Dickerson - tpt; De Priest Wheeler - tbn;

George Scott, Walter Thomas - alt, clt, sop; Andrew Brown - ten, clt, sop;

Earres Prince - pno; Charlie Stamps - bjo; Jimmy Smith - bbs; Leroy Maxey - dms

GEX-513 I've Found A New Baby

Gnt 6056,

Frog DGF 69

This still is the Cotton Club Band as before, but strictly on their way to a Mid-Western flavoured band with a strictly own style and bandbook. Yet, an important alteration has to be stated: the band obviously use own musical material. This arrangement is fundamentally different from the six titles recorded before which represent the musical taste of the publishers of stock arrangements. Here now, we hear an arrangement much simpler and much jazzier in its kind, stylistically on the way to the Missourians' style of Mid-Western playing. We have to recognize the addition of Lammar Wright from Kansas City's Bennie Moten band on first trumpet. The only soloists are Dickerson, playing two choruses - although I have to admit that Lammar Wright might possibly take the second tpt-solo in chorus A3 -

trombonist DePriest Wheeler and an alto saxophonist who plays a nice obligato behind the brass middle-eight in chorus A5. Mid-Western jazz in the tradition that brought the Basie band so much limelight and success ten years later. I have to add an interesting assumption by Roger Oxley in Storyville 92-69, that the saxophone solo sequence after Chorus A2 – termed ‘interlude’ in my tune structure below and not belonging to the published composition ‘I’ve Found A New Baby’ by Spencer Williams and Jack Palmer – can also be heard in King Oliver’s ‘Sobbin’ Blues’ of 28 November 1927, although in a somewhat embellished form, and might possibly be the work of David Jones, former member of the Cotton Club Orchestra. Might this be a hint to our personnel here and also to the reed players on the mentioned Oliver side and its flip-side?

Notes:

- *Delaunay, New Hot Discography: not listed*
 - *Rust*2: R.Q. Dickerson (tpt); De Priest Wheeler (tbn); William Blue, Andrew Brown (clt, alt); Walter Thomas (clt, ten); Jimmy Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms).*
 - *Rust*3: R.Q. Dickerson -Sidney de Paris -t; De Priest Wheeler -tb; William Thornton Blue -George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d.*
 - *Rust*4: R.Q. Dickerson -Lammar Wright -t; De Priest Wheeler -tb; Davey Jones -George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; Leroy Maxey -d.*
 - *Rust*6: R.Q. Dickerson -Lammar Wright -t; De Priest Wheeler -tb; Davey Jones and Walter Thomas or George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; Leroy Maxey -d.*

Tune structures:

GEX-513 I've Found A New Baby Key of G (Em) Gennett
 (Intro 4 bars ens)(A1 Chorus 32 bars AABA tpt RQD 30 – tbn 2)(Verse 16 bars ens)(A2 Chorus 32+2 bars AABA saxes 16 – tb 8 – sopranos 6 – pno+bbs 2 – brass 2)(Interlude 16 bars AABA ten + ens)(A3 Chorus 32+2 bars AABA tpt RQD 30 – ens 4)(A4 Chorus 32 AABA saxes + brass)(A5 ½ Chorus 16 bars BA brass8 – ens 8)(Coda ens 1)

Recordings with members of the COTTON CLUB ORCHESTRA

001 EDITH WILSON AND HER JAZZ HOUNDS

New York, Dec. 17, 1924

Edith Wilson – voc;

R.Q. Dickerson – tpt; DePriest Wheeler – tbn;

(David Jones) – alt, cms; unknown – ten, clt;

Earres Prince – pno; (Charlie Stamps) – bjo

140189-1 He’s A Mean, Mean Man (But He’s Good To Me)

Col 14054-D,

Archeophone 6006

140190-1 Double-Crossin’ Papa (Don’t Double-Cross Me)

Col 14054-D,

Archeophone 6006

I would like to refer to the note in RR 73 re the next session. It says that Edith Wilson appeared at the Cotton Club in December 1924. So, why not look for an accompaniment of Cotton Club musicians of the time for this session here?!

R.Q. Dickerson obviously is a most likely candidate for the beautiful trumpet here. And listen to his muted phrases at the end of “Double-Crossin’ Papa” and compare this to Dickerson’s work on the Jasper Taylor Original Washboard Band of 29 June, 1928, and you will at least be surprised if not convinced!

On trombone DePriest Wheeler is a very likely candidate then, and although his playing here is somewhat restrained it nevertheless fits into what is known of him. Those short arranged passages of trombone with trumpet or reeds would indicate that the musicians were a working unit at day- (or night-) time.

‘He’s A Mean, Mean Man’ (run-down is: 4 bars introduction, 20 bars verse, 32 bars chorus, 16 bars half-chorus) has two reed-men (introduction!), one of them playing alto-sax, or possibly c-melody-sax because of the instrument’s darker timbre (break in bars 15/16 of the first chorus!), and a tenor-sax player, who plays the dated slap-tongue break in bars 23/24 of the first chorus. Then, as a major surprise, at the start of the last half-chorus (bar 57 of the tune) appears a strong clarinet player in Doddsian style. He plays a beautiful break in bars 3/4 of the half-chorus to be followed by a break by the alto/cms player. From then on only clarinet is heard, no tenor.

‘Double-Crossin’ Papa’ (run-down is: 4 bars introduction, 12 bars verse, 20 bars chorus, 4 bars vamp, 12 bars verse, 20 bars chorus) has probably alto – not c-melody-sax, and clarinet throughout, playing a very smooth and melodious arpeggiated obligato, bursting out in former manner in the vamp again. This certainly is a profound legitimate musician who knows his stuff, a bit dated on tenor sax but very hot on clarinet.

This unexpected situation makes me speculate a little (the listener and reader might excuse me!): Edith Wilson was engaged at the Cotton Club at this time (late 1924). The Cotton Club house band at this time had been Andy Preer’s Cotton Club Orchestra. The band included R.Q. Dickerson, who can easily be identified. The trombonist of the band was DePriest Wheeler, who may also be present on this session. One of the band’s reed players was David Jones from New Orleans, who also played c-melody-sax and mellophone. He might be the altoist/cms player here. The band’s tenor man was Andrew Brown, on alto when later with Calloway. But he is much too little determined stylistically to be this clt/ten player. So, I assume that they possibly hired Lorenzo Tio, Jr. as clt/ten man for this session. He must have been well known to the band members as he had been at the Cotton Club himself with Piron for a time, at least in May 1923 and at the Roseland Ballroom in May 1924. And at this time (1924), some of the Piron musicians had stayed on in New York waiting for engagements and hoping for better times, yet also returning to New Orleans temporarily when needed there. Tio was able to play the most beautiful New Orleans Creole clarinet as well as some corny passages on clarinet as on tenor.

The pianist is absolutely comparable to the next session’s pianist, Earres Prince, who was the Cotton Club Band’s – later Missourians – pianist for many years.

Leaves the banjo player of the Cotton Club Band – his name was Charlie Stamps.

DB: Not Bubber. Not that plaintive crying growl. This is nearer du-wacky, also too stiff and too much doubling for Bubber at this time.

Dickerson would be a good guess but only a guess, as would be the Cotton Club Orch. Dickerson’s later work with the Missourians is not anomalous and MP3 ex is – I presume – him on Cotton Club Orch. ‘Down And Out Blues’ of 06 Jan. 1925 and pretty similar in style. Is also slap tenor on Cotton Clubs similar this session (? KBR). The short clarinet break I hear as ‘rough’ rather than particularly Doddsian, although could be heard as N.O. twang. Legato clarinet from about 1-30 ‘Double-Crossing Papa’ which is not strong enough to be Tio. And why should Tio be imported into the Cotton Club Orch. to play a predominantlxy tenor part, even assuming he was in NYC? I hear the clarinet as the tenor doubling. Not a normal clarinetist, hence the oddity of style. If Cotton Club Orch. then probably Brown. But again here the Cotton Club Orch. can only be a guess, if a good guess.

MR: The presence of Earres Prince on the next session (confirmed)(where? KBR) makes the Cotton Club Orchestra even more likely.

Regarding the clarinet player, I tend to agree with Dave (and with KB! KBR) that it is the tenor saxophonist switching to clarinet. Jones, who

was born in 1888, was an established teacher, so even if he did not play tenor or clarinet here, he might well have taught another reed player (Brown or the enigmatic Mr. Eli Logan). I do not hear any distinct slap-tongue tenor on the Piron sides and we would have to establish that Tio was in New York, preferably subbing in the Cotton Club Orchestra, to put a closer focus on him as an alternative. Incidentally, Jones also does not seem to have played much slap-tongue, if we are to believe Danny Barker.

Notes:

- RR 73: "From the label credit and composer credits, this next (this one! KBR) record looks like another Perry Bradford date. These titles are sandwiched in between three Maggie Jones interpretations made on the same date but with Louis Armstrong as cornetist. Unfortunately, these are NOT Armstrong items; the cornetist growls and punctuates his phrases like Bubber Miley, which seems reasonable since Miss Wilson does recall a date with Bubber. Percy Glascoe is also remembered as having toured and recorded with her, so he is suggested as one of the reed men."

- Mahoney: "possibly a Perry Bradford group. Bubber Miley?"

- BGR*2,*3: prob Bubber Miley, cnt; unknown, tbn; poss Percy Glascoe, clt, alt; poss Ernest Elliott or Bob Fuller, clt, ten; unknown, pno; unknown, bjo.

- BGR*4: unknown, c; unknown, tb; unknown, cl/as; poss. Bob Fuller, cl/ts; unknown, p; unknown, bj.

- Rust*3: ?Bubber Miley, c; unknown tb; ?Percy Glascoe, cl-as; Ernest Elliott or Bob Fuller, cl-ts; unknown, p; unknown, bj

- Rust*4,*6 only list instrumentation c / tb / cl,as / cl,ts / p / bj, no personnel.

- Archeophone 6006 liner notes: trumpet; trombone; clarinet – alto sax; clarinet – tenor sax; piano; banjo

002 LUCILLE HEGAMIN the Dixie Daisies		New York,	early Feb. 1925
Lucille Hegamin – voc;			
R.Q. Dickerson – tpt; DePriest Wheeler – tbn; (David Jones) – clt;			
Earres Prince – pno; Jimmy Smith – bbs;			
unknown – train-whistle (1,2)			
1358-A	Alabamy Bound	Cam 701,	Document DOCD-1011
1358-C	Alabamy Bound	Cam 701,	Document DOCD-5421
1359-B	Hot Tamale Molly	Cam 723,	Document DOCD-5421
1360-B	Every Time I Pick A Sweetie	Cam 701,	Document DOCD-1011
1360-C	Every Time I Pick A Sweetie	Cam 701,	Document DOCD-5421

This, now, certainly is a different band under the 'Dixie Daisies' banner. The trumpet player – very different from the former musician named Abe Small – uses a distinctly hot embouchure combined with a straight-mute and jazzy attack, but a strange 6/8 phrasing frequently. He may possibly play ad-lib parts. The trombonist shows a robust early jazz style of Southern (or Western) origin with occasional tailgate slurs, played with a sharp tonal colour. The clarinet player restrains himself to moderate but expertly chosen chordal notes in a legato style. Pianist and tuba player deliver a strong fundamental rhythm without banjo or drums.

Just as with Edith Wilson's recording session of 17 December 1924 (see [www.harlem-fuss.com/Singers/Edith Wilson](http://www.harlem-fuss.com/Singers/Edith%20Wilson)) I felt urged to check a possible connection here with the house band of the Cotton Club of this time, the 'Cotton Club Orchestra' under Andy Preer's direction. Very much to my surprise I found what I had hoped for, but not expected. Miss Hegamin's accompanists here – in my opinion – were R.Q. Dickerson on trumpet with his strong St. Louis style, DePriest Wheeler on trombone, possibly David Jones on clarinet, Earres Prince pounding on piano in oom-pah manner and the band's founder and early leader, Jimmy Smith, on tuba. If I am wrong in David Jones as clarinetist, Lorenzo Tio, Jr. might possibly be an alternative.

Please, note that Document DOCD-5421 has numbers 14 and 15 turned over: it is 'Every Time I Pick A Sweetie' first, and then 'Hot Tamale Molly'!

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown acc.

- BGR*2,*3: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs

- BGR*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bj; unknown, bb

- Rust*3,*4,*6: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.

- RR 43-6: "In January 1925 L.H. was featured at the Cotton Club in New York. It was during this tenure that she broadcasted 3 times weekly over WHN with the Cotton Club houseband, Andy Preer and his Cotton Club Syncopaters (sic – KBR)".

Discernible differences of takes:

1358-A: I am unable to recognise and determine any musical differences which must be minimal (arrangements!). I have to trust the stated take-numbers. Also, L.H. adheres close to the published words, with no interjections.

1358-C: I am unable to recognise and determine any musical differences which must be minimal (arrangements!). I have to trust the stated take-numbers. Also, L.H. adheres close to the published words, with no interjections.

1360-B: trumpet in bars 14/15/16 of initial verse: 1 whole note d in bar 15, followed by 1 quarter note db in bar 16.

1360-C: trumpet in bars 14/15/16 of initial verse: 1 upbeat quarter note db in bar 14, then 1 half note d in bar 15, then 1 quarter note db in bar 16

003 EDITH WILSON AND DOC STRAINE		New York,	Mar. 06, 1925
Edith Wilson, Doc Straine – voc duet;			
Earres Prince - pno			
140415-1	It's Gonna Be A Cold, Cold Winter	Col 14066-D,	Archeophone 6006
140416-1	There'll Be Some Changes Made	Col 14066-D,	Archeophone 6006

This personnel obviously is from the record label or from recording ledgers. But it makes sense as Earres Prince was the pianist of the co-starred Cotton Club Orchestra at the Cotton Club at this time.

DB: Not heard but no questions on personnel I think.

Note: For this session the following personnels have been listed:

- RR 73: "One of the featured dancers at the Club Alabam in early 1924 had been "Doc" Straine, and that fall, he teamed up with Edith Wilson as a vaudeville attraction. They appeared in theatres, and by December 1924 were at the Cotton Club in New York. They made one record date together, her last date for Columbia."

- BGR*2: unknown pno

- BGR*3,*4: Earres Prince, p

- Rust*3: acc by unknown p

- Rust*4,*6: Edith Wilson, Doc Straine – voc duet; Earres Prince - pno

004 **LUCILLE HEGAMIN** the Dixie Daisies New York, c. Apr. 22, 1925
 Lucille Hegamin – voc;
 R.Q. Dickerson – tpt; DePriest Wheeler – tbn; (David Jones) – clt;
 Earres Prince – pno; Jimmy Smith – bbs; (LeRoy Maxey) - dms
 1424-B My Sugar Cam 777, Document DOCD-5421
 1426-A I Had Someone Else Before I Had You (And I'll Have Someone After You've Gone) Cam 777, Doc. DOCD-5421

The same as said before (see above) obviously applies to this session, too. Although two or three months later, Miss Hegamin is accompanied by the same musicians again, in a very jazzy St. Louis or Western style band consisting of some of the 'Cotton Club Syncopaters' musicians behind Miss Hegamin. A drummer is added here, so probably LeRoy Maxey, key member of the 'Cotton Club Syncopaters' and of later 'Missourians' and Cab Calloway fame.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown acc.*
 - BGR*2,*3: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.
 - BGR*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bj; unknown, bb; unknown, d.
 - Rust*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.
 - Rust*4,*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.
 - Storyville 146 p. 66 Edward S. Walker: "1925/6: Bill Hegamin and his New York Singing Syncopators went to Plaza Hotel (Shanghai) in August 1925 and left Shanghai c. June 1926. Personnel included Hegamin d/ltr; Darnell Howard, Clinton Morman and Bailey Jackson, reeds. Does anyone know if Lucille went with Bill as there are no recordings by her between April 1925 and February 1926?"
 - Storyville 147 p. 91: "There is no mention of Lucille Hegamin in either of these (some reports cited in foregoing article - KBR) reports."
 - Storyville 1996/97-206: "An advert in the Baltimore Afro-American (26/11/25 p5) showed that she was to appear at the Regent Theater, Baltimore. She was on tour with a band and a review of a performance in the same paper (2/1/26 5/1) gives the personnel of her accompanying band as J.C.Fullerton, p/ltr; James Bell, Russell Procope, Horace Langhorne, sax/cl (the latter also dancing); Clifford Bryant, c; Cecil Carpenter, tb; Walter Thomas, bj; James Harrison,d; Joseph Johnson, sousa."

005 **SIPPIE WALLACE** Perry Bradford's Jazz Phoools New York, Aug. 19, 1925
 Sippie Wallace – voc;
 R.Q. Dickerson – cnt; DePriest Wheeler – tbn; Rudy Jackson – clt, sop;
 Earres Prince - pno
 73555-A Section Hand Blues OK 8232, Document DOCD-5399
 73556-A Parlor Social De Luxe OK 8232, Document DOCD-5399

In an ongoing research project on the recordings of Edith Wilson the author has found out, that without reasonable doubt Edith Wilson's accompanying band on her recording of December 17, 1924 is a contingent of the Cotton Club Orchestra of the time comprising R.Q. Dickerson, DePriest Wheeler, Earres Prince and probably – among others – David Jones. It now seems that the musicians involved in this recording of Sippie Wallace are – at least in part - identical to the before-named Cotton Club Band members.

The trumpet player plays in R.Q. Dickerson style with a sharp tone, frequent very sharp staccato phrases and uses a Harmon mute just as on the Wilson sides and later with Jasper Taylor (with Johnny Dodds) June 1928. Hear his break in the middle of the first verse of the first title (squeezed first note and then sharp staccato notes)! The trombonist has the same sharp tone as the trombonist on the recordings with the Cotton Club Orchestra/ Missourians of later and could therefore well be DePriest Wheeler.

A little problematic is the identification of the reed player. He plays soprano sax throughout in the first title (the famous story of John Henry, by the way!). In the second verse we can hear him play a middle break very much in a Bechet like manner which might have led to the assumption that Buster Bailey had been present (compare his attempts on soprano sax on the Clarence Williams Blue Five recordings!). Certainly, neither Bechet nor Bailey are responsible (Bechet was busily involved in the Club Basha in New York and would have put himself much more into the foreground on this recording, and Bailey being on tour with Henderson in the Middle West at this date). But thanks to Dave Brown's hint to the immediately following recording session of Sippie Wallace one day later where we hear a skilled soprano sax accompanist – wrongly listed by Rust as alto sax – it is absolutely feasible that we hear the same man here. This player is Rudy Jackson of later Ellington fame who obviously had just arrived in New York with Billy Butler's band after touring extensively with King Oliver's band in 1924. His colleague in the Oliver band – and earlier in Carroll Dickerson's Sunset band – had been Buster Bailey, and it seems appropriate that the better musician – Bailey – left a lasting mark on Jackson's style, so much so that his soprano break in Section Hand Blues has been thought to be by Bailey ever since. On the second title this player plays an expert clarinet with reminiscences of Oliver and Armstrong. The pianist certainly is not Bradford himself, but a man who knows to accompany a band functionally and Earres Prince, the Cotton Club band's pianist is a most significant and probable assumption. In any case, this is not Hersal Thomas, Sippie's brother, who plays on Sippie's next day's session.

This Cotton Club Orchestra – partly under Andrew Preer's leadership – did not leave the Cotton Club until late 1927 to give room for the Ellington band. It certainly is astonishing that a renowned band as this one does not show up more often in the personnels of other recording groups.

Prior to this research project of the Bradford recordings we (our group of listeners Michael Rader, Dave Brown, K-B Rau) have attributed this recording to the work of Gus and Bud Aiken and consorts (see The FROG Blues & Jazz Annual No. 3, 2013). But more recent research and further gained knowledge of this music has brought the author to the above stated conclusions.

Note: For this session the following personnels have been listed:

- Rust*3, *4, *5, *6 : unknown c; unknown tb; ?Buster Bailey-cl-ss; ?Perry Bradford p.
 - BGR *4: unknown c; unknown tb; poss Buster Bailey-cl-ss; presumably Perry Bradford p.

Both titles have been reissued on CD Document DOCD-5399 'Sippie Wallace Vol. 1'

006 **GET HAPPY BAND** New York, Sep. 21, 1925
 Harry Cooper – tpt; DePriest Wheeler – tbn; (Walter Thomas) – alt;
 Porter Grainger – pno; Buddy Christian – bjo; (Leroy Maxey) - dms
 141024-3 Puddin' Papa Col 14099-D, Frog DGF 32
 141025-2 On The Puppy's Tail Col 14099-D, Frog DGF 32

The personnel on these sides of September 1925 definitely is entirely different from those of the first Get Happy Band session, although early discographies attribute identical personnel to both sessions.

Sound-wise, the band reminded me of the early Cotton Club Orchestra, particularly the trombonist. And certainly, the trumpet player is not Thomas Morris as assumed in Rust's all editions. He lacks all of Morris' idiosyncrasies - and flaws. And our listening-group's Thomas Morris investigation of a few years back convinced our team that he is not Morris! Yet, he is not R.Q. Dickerson either. He uses a wide and open vibrato and can securely be identified as Harry Cooper, first trumpet man with the Cotton Club Orchestra of the day.

The trombone player certainly is DePriest Wheeler. His trombone-style and sound were the first reason to suggest members of the recent Cotton Club Orchestra: a loud and unpolished Western bluesy staccato style with clear tone, often using a trombone Harmon mute, probably without the insert.

There is nothing of Bob Fuller's style and vibrato here, so, his name can securely be rubbed out. On alto we most probably find Walter Thomas who is documented in the 'Baltimore Afro-American' of October 1925 as saxophone player besides David Jones. Jones owned a legato Southern style and preferred to play the c-melody-sax, what makes me assume this saxophonist to be Thomas. He plays with a slight slap-tongue embouchure and a beautiful and light tone. (This Walter Thomas is not to be confused with his name-sake Walter 'Foots' Thomas who curiously became the fore-named Walter Thomas' successor with The Missouriians.)

The pianist stylistically is Porter Grainger, displaying a little soloing with very sparse right-hand embellishments in the fourth chorus of 'Puddin' Papa'. The banjo player sounds like Buddy Christian with his softly ringing banjo. Charley Stamps of the Cotton Club Orchestra displays a much sharper sound.

The drummer owns a nice cymbal and may be Leroy Maxey who probably uses this same cymbal at the Cotton Club Orchestra session of 10 November 1925.

There certainly are no musicians of this Get Happy Band session playing on the respective Sam Manning session of the same day as suggested elsewhere in the past.

Notes:

- Carey, McCarthy, *Jazz Directory Vol.3*: unknown tpt; unknown tbn; poss Sidney Bechet (clt, sop); unknown alt; unknown p; unknown bj; unknown bs; unknown d.

- Mahony, *Columbia 13/14000-D Series*: Clarence Williams or Porter Grainger recording group; personnel uncertain.

- Rust*2: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (sop); Mike Jackson or Porter Grainger (pno); unknown (bjo); unknown (bbs); unknown (dms)

- Rust*3, *4: Tom Morris -c; Joe Nanton -tb; Bob Fuller -ss; Mike Jackson -p; ? Elmer Snowden -bj; unknown -d.

- Rust*6: Tom Morris, c; Joe Nanton, tb; Bob Fuller, ss, as; Porter Grainger, p; ? Elmer Snowden, bj; unknown d.

- Storyville 1996/7-241: "(The Columbia files) are silent on the first session but note "Porter Grainger & Five" for the second. Dave (Dodd) doubts Nanton on trombone (both sessions) but says that it sounds like the trombonist on a number of Henderson sides in mid to late 1924, i.e. Teddy Nixon. He also feels that the cornet on the first date may be Bubber Miley."

Tune structures:

141024-3 *Puddin' Papa* key of Eb Columbia

(Intro 4 bars ens)(Chorus 1 16 bars AA' ens - middle-break alt)(Chorus 2 16 bars AA' ens - middle-break bjo)(Verse 1 8 bars ens - breaks alt)(Verse 2 8 bars ens - breaks alt)(Chorus 3 16 bars AA' ens - middle-break tbn)(Chorus 4 16 bars AA' ens + pno - middle-break alt)(Chorus 5 16 bars AA' ens + tbn - middle-break tbn)(Coda 2 bars ens + tbn)

141025-2 *On The Puppy's Tail* key of Eb / Ab / Eb Columbia

(Intro 4 bars ens)(Strain A 16 bars AA' ens)(Strain B1 16 bars AA' ens)(Strain B2 16 bars AA' ens - breaks tbn - middle-break bjo)(Chorus 1 16 bars AABA ens - breaks alt)(Chorus 2 16 bars AABA ens - breaks tbn / tpt)(Strain B3 16 bars AA' ens - middle-break bjo)(Coda 4 bars ens)

Composer credits:

141024: (Gray); 141025: (Grainger)

007 **GEORGE McCLENNON'S JAZZ DEVILS**

New York,

Aug. 1926

R.Q. Dickerson - tpt; De Priest Wheeler - tbn;

George McClellnon - clt, voc; George Scott - alt;

(Earres Prince) - pno; Charlie Stamps - bjo; Jimmy Smith - bbs

74320-B Pig Foot Blues

OK 8397,

Jazz Oracle BDW 8022

74321-B Disaster

OK 8406,

Jazz Oracle BDW 8022

Storyville 95 of June 1981 brought the following point in 'Afterthoughts': "436. Reed-man George Scott told Johnny Heinz in 1950, or thereabouts, that he had made records with The Missouriians, Clarence Williams, Viola McCoy, George McClellnon, Original Cotton Club Orchestra, Elmer Snowden, Chas. Matson, Mamie Smith and Ma Rainey. Johnny says that at the time George told him this (he wrote the artists down for John) he had barely heard of some of the names but, that in checking the list against the discographies subsequently, has naotd that Scott is seldom listed but that Ernest Elliott is shown against all of the above at some time or another! George Scott was clearly referring to issued records as he added that her had made a couple of sides with Bessie Smith with Robert Taylor on trumpet, but that he thought these were unissued." And Storyville 129 brought in 'Afterthoughts': "Juan Carlos Lopez (I certainly would like to thank him! KBR) writes that in following up 'Afterthought 436 in issue 95, he has uncovered some interesting links: a) the melody played twice after the clarinet solo in McClellnon's 'Pig Foot Blues' is the same as the brass section chorus in 'Scotty Blues' by The Missouriians. b) The coda of the latter is also used on McClellnon's 'Cotton Club Stomp'. c) On this the chorus after the piano/clarinet duet uses the same riff as played behind the clarinet solo on 'Scotty Blues'. d) Aurally DePriest Wheeler plays the trombone solo on 'Cotton Club Stomp' (not the Ellington tune! KBR) which uses the same pattern as in Missouri Moan. e) Aurally Scott is the alto player in the McClellnons and even the brass bass sounds familiar and might be Smith."

So, what is there to add? It is amazing that the booklet writer on the Jazz Oracle CD did not follow these obvious hints. Aural comparison then conclusively shows us the personnel of this and the following session. And: Record Research 66 of February 1965 clearly states: "possibly contingent of Andy Preer's Cotton Club Orchestra."

Trumpet: as Wheeler and Scott were members of the Cotton Club Orchestra at the time an obvious candidate for the trumpet chair must be R.Q. Dickerson. As our man here certainly is not Harry Cooper and not Sidney De Paris, Dickerson remains as favorite. And comparing our man's work here with the Cotton Club Orchestra and even the Jasper Taylor Original Washboard Band recordings shows us that he is the trumpet player here. (In Storyville 2002/3 this trumpet part even is attributed to a man as far off the mark as Thomas Morris!)

Trombone: Certainly, DePriest Wheeler as on the Cotton Club Orchestra, Missouriians and Cab Calloway sides. No doubt.

Clarinet, vocal: George McClellnon, who else.

Alto sax: As we have seen above: George Scott. But this man here is aurally definitely the same man as on the McClellnon session May 09, 1924 (the same rhythmically stiff phrasing and simple arpeggios although a little bit developed further). I now have to look for his further appearances!

Piano : As Eddie Heywood's characteristics (octave runs) are not discernible it only seems feasible to look for the Cotton Club Orchestra's pianist: Earres Prince (?). But there are no distinctive characteristics discernible.

Banjo: can be heard faintly in bars 5/6 of the clt solo chorus of (1), thus presumably Charly Stamps (?).

Tuba: Sounds just like Jimmy Smith of Cotton Club Orchestra, Missourians and Cab Calloway fame.

Notes:

- Rust*2: Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (?) (bjo); unknown (bbs); George McClennon (vcl)

- Rust*3,*4,*6: unknown -c; unknown -tb; George McClennon -cl -v; unknown -as; ?Eddie Heywood -p; unknown -bj; unknown -bb

008 **GEORGE McCLENNON'S JAZZ BAND**

New York,

Sep. 29, 1926

R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

George McClennon – clt, voc; George Scott – alt;

unknown (Earres Prince) – pno; Jimmy Smith – bbs

74375-B Narrow Escape

OK 8406,

Jazz Oracle BDW 8022

74377-B Cotton Club Stomp

OK 8397,

Jazz Oracle BDW 8022

Aurally this is the same personnel as before only, that there is no banjo player here. So, the same remarks as before. And it certainly sounds the same.

Notes:

- Rust*2: Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (?) (bjo); unknown (bbs); George McClennon (vcl)

- Rust*3,*4,*6: unknown -c; unknown -tb; George McClennon -cl -v; unknown -as; ?Eddie Heywood -p; unknown -bj; unknown -bb