

THE RECORDINGS OF THE SAVOY BEARCATS

An Annotated Tentative Name - Discography

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

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

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

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.

SAVOY BEARCATS

The Savoy Bearcats were the first coloured Harlem big band recorded by the RCA Victor Talking Machine Company (McCarthy, Big Band Jazz). At the same time they were – together with Fess Williams and his Royal Flush Orchestra – one of the two house bands of the Savoy Ballroom, inaugurating this Harlem institution on March 12, 1926 – with the additional attraction of the Fletcher Henderson Orchestra. The band was formed by pianist Duncan Mayers in Charleston, South Carolina, probably in late 1925 under the name 'Charleston Bearcats'. Their tenure in the "Home of Happy Feet" lasted for a year, after which they made an extensive successful tour to South America under the name of 'Leon Abbey and his Orchestra' from May 1927 to the end of that year. According to scarce notice the band existed until 1932, possibly still at the Savoy Ballroom and other locations, and under their appropriate name.

On the published recordings the band has a strong and secure first trumpet player in Gilbert Paris who – unfortunately – owns an antiquated concept of time when playing ad-lib besides his job as lead-trumpet. Demas Dean as main trumpet hot soloist prefers to use a mute for his ad-libs, but these also show that his timing is nearly as antiquated as Paris'. Both players still stick in the early Harlem trumpet tradition of Johnny Dunn and his followers.

James Reevy is a strong but limited trombone player, also of the Harlem tradition, but giving the band a fine rhythmic lift.

On clarinet and lead-alto we find the elusive Carmelo Jari here, a player known in the 20s as the "*fastest clarinet player in Harlem*". Our listening group have detected a considerable number of recordings of Clarence Williams' this musician participated in. These very recordings were formerly mainly attributed to Ben Whitted or Buster Bailey or Bennie Morton. (These finds were the topic of Michael Rader's and my article 'From The Shadows, The Re-Emergence of Carmelo Jari' in The Frog Jazz & Blues Annual Vol. 2 - see there). Otto Mikell, one of the sons of highly esteemed music teacher F. Eugene Mikell, Sr., who – with a group of others – was responsible for the generally great professionalism of a bunch of young musicians hailing from Harlem. Otto plays third saxophone parts here and solos on baritone sax.

Ramon Hernandez is one of the expert reed players lured to Harlem by Jim Europe to enlarge his 369th Infantry Band destined for France in early 1918 in World War I. (Carmelo Jari obviously was not part of this group, but arrived in New York in about 1921.) Hernandez certainly is not an expert jazz musician, but certainly a reliable and legitimate band musician whose ad-lib solos sadly lack heat and blues feeling.

Joe Steele was one of the great Harlem stride piano players and left behind a large recorded heritage of band recordings with his piano part by Chick Webb, Ethel Waters and his own band.

Freddie White on banjo, together with Henry 'Bass' Edwards, one of the first row of tuba players in the twenties, and Willie Lynch, later early leader of Mills Blue Rhythm Band, make a swinging and rocking rhythm section.

The named Duncan Mayer – although himself a professional pianist – was contractor for the band and had no musical activity with them (Rust, Victor Master Book Vol. 2).

Violinist Leon Abbey was leader and front man – who certainly had his violin parts to play on the stage – but cannot be heard stringing on these recorded sides. Although Rust's Victor Master Book, Vol. 2 gives a violin among the band's instrumentation – the instrumentation

“is shown as the recording books show it” (Rust, VMB, p.2) - a violin cannot be discriminated on the recordings. Interestingly, Demas Dean in his published story in Storyville 77 attributes a violin to Otto Mikell, alto saxophonist plus violinist of the band. I believe this to be the cause for the listing of a violin by the Victor people in their recording book. Violin players/leaders at that time used to double the first parts of the trumpet or saxophone scores when performing, and this often is clearly audible on recordings. Not so here on the Savoy Bearcats sides. I thus assume that Abbey only participated as leader/conductor of the band when recording, and not as violinist. Demas Dean recalled in ‘Leon Abbey’, Storyville 73 that “*Leon generally played on the waltzes and the smoother, sweeter ballads. Unfortunately, we didn’t fit him into any of the records. I don’t know why ...*”. Thus it should be settled that there is no violin on the recordings in concern.

001 SAVOY BEARCATS	New York,	Aug. 09, 1926
Leon Abbey – ldr;		
Gilbert Paris, Demas Dean – tpt; James Reevy – tbn;		
Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;		
Joe Steele – pno; Freddie White – bjo, gtr; Harry “Bass” Edwards – bbs; Willie Lynch – dms		
36030-1 Stampede	Vic unissued on 78,	Frog DGF 12
36031-2 How Could I Be Blue ?	Vic unissued on 78,	Frog DGF 12

- ‘Stampede’, Fletcher Henderson’s composition, was recorded by his own band on May 16, 1926, followed by the Savoy Bearcats’ version three months later, re-recorded on October 11, 1926 (session 003 below). But while the Henderson band uses a somewhat powerful fast tempo of c. 236, the Bearcats lift it up to c. 264 and make it hectic that way. What can be observed is that the Bearcats generally tend to take faster paces than other bands of the time, possibly to fulfill dancers’ wishes to fast dances. While Henderson has his clarinet trio play Strain C in a full-sounding gleaming manner, the Bearcats’ clarinet trio is almost un-audible, two clarinets of them almost drowned by Carmelo Jari’s strong performance. He plays the middle-break of this part all alone, which certainly is a great pity because it is beautifully set in three parts by arranger Don Redman.

- ‘How Could I Be Blue?’ has hot solos by muted Demas Dean in his not-so-hot manner and seldom heard Otto Mikell on alto sax in the second chorus, and in the fourth chorus 16 bars of Carmelo Jari on clarinet, accompanied by Joe Steele and Willie Lynch on choked cymbal only – making this an un-familiar clarinet-piano trio personnel for the time. Jari recorded this same title with Bessie Brown and a Clarence Williams led group for ARC.

Notes:

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin’ Man; Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36030-1 Stampede Key of Ab Victor
 (Strain A 16 bars AA’ pno – ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes – end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC brass – end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts – end-bk ens 2)(Strain B 3 32 bars ABAC ens)

36031-2 How Could I Be Blue? Key of C Victor
 (Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA’ ens)(Verse 8 bars ens)(Chorus 2 32 bars AA’ DD m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA’ ens middle-bk JR tbn 2)(Chorus 4 32 bars AA’ CJ clt+JS pno+WL dms 16 – ens 16)(Coda 2 ens)

002 SAVOY BEARCATS	New York,	Aug. 23, 1926
Leon Abbey – ldr;		
Gilbert Paris, Demas Dean – tpt; James Reevy – tbn;		
Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;		
Joe Steele – pno; Freddie White – bjo, gtr; Harry “Bass” Edwards – bbs; Willie Lynch – dms		
36059-1 Senegalese Stomp	Vic unissued on 78,	Frog DGF 12
36059-2 Senegalese Stomp	Vic 20182,	Frog DGF 8
36060-2 Bearcat Stomp	Vic unissued on 78,	Frog DGF 12
36060-3 Bearcat Stomp	Vic 20307,	Frog DGF 8
36061-1 Nightmare	Vic unissued on 78,	Frog DGF 12
36061-2 Nightmare	Vic 20182,	Frog DGF 8

‘Senegalese Stomp’ is a composition by singer/pianist Clarence Todd, contributor to the Clarence Williams Music Publishing Company. It is not a song tune composed of verse and chorus, but rather an instrumental composition like Jelly Roll Morton’s, derived from ragtime compositions and encompassing three or more thematic strains. Strain A4 features Jari on clarinet in his typical hasty and un-swinging style. Hear Willie Lynch’s - for the time - very modern cymbal playing.

According to the record label, ‘Bearcat Stomp’ is a Don Redman composition in the common song form with verse and AABA chorus, thus very probably also a Redman arrangement. Demas Dean has some short solo appearances, but the most interesting is Joe Steele’s two-fisted piano solo in exiting Harlem stride style. All other soloists have their spots here, even ‘Bass’ Edwards – one of the real great tuba stylists of the 1920s – has a short solo outing. (It was ‘Bass’ Edwards when with the Charlie Johnson band who had electric lights fastened on the large bell of his instrument that were switched on and off rhythmically with a foot-pedal while playing!)

‘Nightmare’, “*surely the best of the seven versions of this number recorded in the decade*” as John Capes notes rightly in the Frog CD booklet, is the work of white composers Riley, Handler and Meyers, names that do not ring a bell in my memory in relation with hot and syncopated tunes. And accordingly, it is not used by other bands as a rewarding basis for hot improvisations, but rather to satisfy customer’s need for romanticism and sentiment.

Notes:

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin' Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36059 Senegalese Stomp Key of C Victor

(Intro 8 bars ens)(Strain A1 20 bars AB OM bar middle-bk ens 2 - end-bk ens 2)(Strain B 24 bars AA' ens)(Strain A2 20 bars AB ens middle-bk OM bar 2)(Strain A3 20 bars AB saxes)(Strain C1 8 bars GP m-tpt)(Strain C2 8 bars JR m-tbn)(Strain C3 8 bars CJ clt)(Strain A4 20 bars AB CJ clt)(Strain A5 20 bars AB ens middle-bk FW bjo 2)

36040 Bearcat Stomp Key of Bb Victor

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 4 - DD m-tpt 4 - ens 4 - DD m-tpt 4 - ens 8 - HBE bbs 4 - ens 4)(Chorus 2 32 bars AABA ens middle-bk DD m-tpt 2)(Chorus 3 32 bars AABA JS pno 16 - ens 8 - JS pno 6 - ens 2)(Verse 16 bars AA' ens)(Chorus 4 32 bars AABA CJ clt 6 - RH ten 2 - CJ clt 4 - RU ten 2 - JR o-tbn 8 - ens 8)(1/2 Chorus 5 16 bars BA ens)

36061 Nightmare Key of C Victor

(Intro 22 bars DD m-tpt)(Vamp 4 bars ens)(Strain A1 22 bars AABA DD m-tpt over ens 12 - ens 4 - DD m-tpt over ens 6)(Strain B1 16 bars AB ens)(Strain C 16 bars AABA ens 8 - JR o-tbn 4 - ens 4)(Bridge 4 bars ens)(Vamp 4 bars ens)(Strain A2 22 bars OM bar 2 - ens 4 - OM bar 2 - ens 4+4 - OM bar 2 - ens 4)(Strain B2 16 bars AB ens)(Bridge 4 bars m-brass wa-wa)(Vamp 4 bars ens)(Strain A3 22 bars AABA CJ clt 2 - ens 4 - CJ clt 2 - ens 4+4 - CJ clt 2 - ens 4)(Coda 4 bars ens)

Notable differences of takes:

- 36059-1: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth Db, then 1 quarter pause (2 inaudible fluffed notes), then 2 eighth notes G - Bb and long held Bb in first bar of strain A4
- 36059-2: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth note Db, 1 quarter note Bb, 3 eighth notes F# - G - Bb, 1 quarter note G in first bar of strain A4
- 36060-2: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind trombone slides
- 36060-3: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind first trombone slide and one only behind second trombone slide
- 36061-1: Demas Dean - muted trumpet - plays eighth and quarter notes in bars 17 and 18 of strain A1 (no sixteenth triplets)
- 36061-2: Demas Dean - muted trumpet - plays sixteenth triplets in bars 17 and 18 each of strain A1

003 SAVOY BEARCATS

New York,

Oct. 11, 1926

Leon Abbey - ldr;

Gilbert Paris, Demas Dean - tpt; James Reevy - tbn;

Carmelo Jari - alt, clt; Otto Mikell - alt, clt, bar; Ramon Hernandez - ten, clt;

Joe Steele - pno; Freddie White - bjo, gtr; Harry "Bass" Edwards - bbs; Willie Lynch - dms;

Joe Steele - arr (5)

36030-7	Stampede	Vic 20460,	Frog DGF 8
36031-5	How Could I Be Blue?	Vic 20307,	Frog DGF 8
36809-1	Hot Notes	Vic unissued on 78,	Frog DGF 12
36809-2	Hot Notes	Vic 20460,	Frog DGF 8
36810-1	Senorita Mine	Vic unissued on 78,	Frog DGF 12

This 'Stampede' take -7 is even faster with c. 280 than take -1 of session 001. I wonder whether dancers at the Savoy Ballroom would have had fun with dancing on it. But it is played with precision and with great enthusiasm. And only one player of the clarinet trio declines to cooperate in the middle-break of strain C3 (first reed player Jari is all alone in this break in take -1 of this tune - see above.)

'How Could I Be Blue?' seems to be of higher tension here than before. And again, take notice of pianist Joe Steele's fine work accompanying Carmelo Jari in strain C3!

Both these numbers were recorded on the first session above already, but rejected for issue by the Victor people.

First trumpet player Gilbert Paris is the sole trumpet soloist in 'Hot Notes', but here he can easily be recognized not to be an improviser. His attributions are stiff and tightly depending on the written melodic material. In strain B3 the rhythm players on banjo and drums (here cymbal only) have some soloistic duties to fulfill.

Melodious and charming 'Senorita Mine', a collaboration of Clarence Williams and Fats Waller, with attributions from Spencer Williams - the words, probably - and dancer Eddie Rector, is played at a moderate pace, with soloistic attributions by Demas Dean, Otto Mikell, Joe Steele and Freddie White.

Notes:

- Rust*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin' Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust*3,*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36030-7 Stampede Key of Ab Victor

(Strain A 16 bars AA' pno - ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes - end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC GP o-tpt 14 - brass 16 - end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts - end-bk ens 2)(Strain B 3 32 bars ABAC ens)

36031-5 How Could I Be Blue? Key of C *Victor*
 (Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA' ens)(Verse 8 bars ens)(Chorus 2 32 bars AA' DD
 m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA' ens middle-bk JR tbn 2)(Chorus 4 32 bars AA' CJ clt+JS pno+WL dms 16 – ens
 16)(Coda 2 ens)

36809 Hot Notes Key of C *Victor*
 (Intro 6 bars ens)(Strain A1 16 bars AA' GP o-tpt over ens)(Strain B1 32 bars AABA ens)(Strain A2 16 bars AA' GP o-tpt)
 (Strain B2 32 bars clts)(Strain A3 16 bars AA' CJ alt)(Strain B3 32 bars FW bjo 16 – ens+ WL cymbal 8 – ens 8)

36810-1 Senorita Mine Key of Eb *Victor*
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens 22 – BB m-tpt 6 – ens 4)(Verse 16 bars AA' JR m-tbn 4 – ens 4 – JR m-tbn 4 – ens 4)
 (Chorus 2 32 bars AABA ens 16 – JR o-tbn 4 – ens 4 + 8)(Bridge 3 bars)(3/4 Chorus 3 24 bars AAB OM bar 16 – ens 8)(Chorus 4 32
 bars AABA JS pno 8 – FW bjo 8 – OM alt 8 – ens 8)

Notable differences of takes:

36030-1 (session 001): strain C2 has whole chorus of brass section playing from score
 36030-7: strain C2 initially has 14 bars of hot trumpet solo, probably by first trumpet player, Gilbert Paris
 36031-2 (session 001): muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong cymbal crashes on the after-beat
 36031-5: muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong wood-block strokes on the after-beat
 leaving the first bar out
 36809-1: first trumpet holds a high Ab for 6 beats (a six-quarter note) in bars 5 and 6 of introduction
 36809-2: first trumpet plays an eighth triplet, 2 eighth notes and 1 quarter note in bar 5 of introduction

Other Savoy Bearcats personnels:

CHARLESTON BEARCATS early 1926

Gilbert Paris, Bobby Stark – tpt; James Reeve – tbn;
 Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;
 Joe Steele – pno; Freddie White – bjo, gr; Chink Johnson – bbs; Willie Lynch – dms

SAVOY BEARCATS May 1926

Gilbert Paris, Demas Dean – tpt; James Reeve – tbn;
 Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;
 Joe Steele – pno; Freddie White – bjo, gr; Harry “Bass” Edwards – bbs; Willie Lynch – dms

SAVOY BEARCATS early 1927

Langston Curl, Demas Dean, Rex Stewart – tpt; Charlie Green – tbn;
 Carmelo Jari, Harvey Boone – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;
 Joe Steele – pno; Freddie White – bjo, gr; Harry “Bass” Edwards – bbs; Willie Lynch – dms

LEON ABBEY AND HIS ORCHESTRA second half of 1927

John Brown, Demas Dean – tpt; Robert Horton – tbn;
 Carmelo Jari, Joe Garland – alt, clt; Prince Robinson – ten, clt;
 Earl Frazier – pno; P. Franklin Blackburn – bjo; Harry “Bass” Edwards – bbs; Willie Lynch – dms
 Leon Abbey – vln, dir

SAVOY BEACATS 1932

Buddy Murphy, Reunald Jones – tpt; George Stevenson – tbn;
 Glyn Paque – alt, clt; George James – alt, bar; Ray Bumford – ten;
 Duncan Mayers – pno; Ralph Escudero – bbs, sbs; Tiny Bradshaw – dms

K.-B. Rau
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