

THE RECORDINGS OF MATTIE HITE

An Annotated Tentative Personnel - Discography

Dr. David Evans, Document DOCD-5513 booklet: "Mattie Hite was based in New York City and was active there by at least 1913. In August of the following year she was noted in the *Indianapolis Freeman* singing popular song hits at Barron Wilkins' Astoria Café at 2275 7th Avenue. In the fall of 1915 she travelled to Chicago with singer Cora Green to appear at the famous Panama Café with Bricktop, Alberta Hunter, Florence Mills, and pianist Ollie Powers. Ms. Hite repeated this journey the following fall, also appearing at Chicago's Elite Cabaret. In the spring of 1919 she played organ on a Columbia recording by Bert Williams of 'Elder Eatmore's Sermon On Generosity', but another take was issued from a different session. In August of that year she was singing at the New World Cabaret DeLuxe in Atlantic City with Frankie Jaxon and His Jazz Entertainers, a group that also included blues singer Mary Stafford. They sang 'The Dance Called "Bobo"' and double entendre songs. Two years later, after an unsuccessful trial recording for Victor Records, she was again in Atlantic City, this time at the Paradise Gardens. She also married Amos Holland in that year. The diminutive Frankie Jaxon remembered Mattie Hite as long and tall and a specialist in risqué songs, though the latter characteristic may simply have reflected the nature of her act for Atlantic City vacationers seeking titillation. Alberta Hunter also remembered her as a tall, dark brownskinned woman with a heavy voice. ... Mattie Hite passed into obscurity, to become for blues historians little more than a name in lists of "other" vaudeville singers."

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: **Mattie Hite**

- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Mattie Hite*

- 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: (*Mattie Hite*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics.

In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

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

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

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

MATTIE HITE

001 MATTIE HITE	New York,	Feb. 17, 1921
Mattie Hite – voc;		
Julian Motley – pno		
Jungle Blues	Vic unissued (test)	not on LP/CD

As no test pressing of this item seems to have been found, nothing can be said about this recording.

Notes:

- Rust*3,*4,*6: *Julian Motley -p.*

- BGR*2,*3,*4: *Julian Motley (pno).*

002 MATTIE HITE	New York,	late Nov. 1923
Mattie Hite – voc;		
Coleman Hawkins – ten; Fletcher Henderson – pno		

70413	Graveyard Dream Blues	PA 032014,	Document DOCD-5513
70414	Mason-Dixon Blues	PA 032014,	Document DOCD-5513

Tenor sax playing is compatible to what is expected by Hawkins at this time, as is the piano performance in Henderson's range. W.C. Allen, *Hendersonia*, p80: "Although the accompanists are not named on the label, the tenor sax sounds like Hawkins, and the singer calls out at one point, "Play it, Mr. Henderson" settling the name of the pianist."

Notes:

- Rust*3,*4,*6: Coleman Hawkins -ts; Fletcher Henderson -p.
 - BGR*2,*3,*4: Coleman Hawkins (ten); Fletcher Henderson (pno).

003 MATTIE HITE		New York,	c. Jan. 1924
Mattie Hite – voc;			
(Fletcher Henderson) – pno			
An Awful Moanin' Blues		Bell P263,	Document DOCD-5513
If You Don't I Know Who Will		Bell P263,	Document DOCD-5513

To me piano playing is very competent and could well be delivered by Fletcher Henderson just as at the following session.

Notes:

- Rust*3,*4,*6: unknown -p.
 - BGR*2,*3,*4: unknown (pno).

004 MATTIE HITE		New York,	Mar. 06, 1924
Mattie Hite – voc;			
Fletcher Henderson – pno			
Black Man (Be On Your Way)		Bell P273,	Document DOCD-5513
Do Right Blues		Bell P273,	Document DOCD-5513

Depending on W.C. Allen's note below Fletcher Henderson has been identified as pianist here. And right so. But then Henderson should also be regarded as the pianist at the session before.

Notes:

- Rust*3,*4,*6: Fletcher Henderson -p.
 - BGR*2,*3,*4: Fletcher Henderson (pno).
 - W.C. Allen, *Hendersonia*, p100: "These two titles were contracted by Ed Kirkeby, to be recorded at the Independent Recording Laboratories, Inc., at 55 West 16th Street; the date and accompaniment are from his notebooks. The following Bell issue, recently discovered, seems to correspond with this session."

005 MATTIE HITE		New York,	Jan. 27, 1930
Mattie Hite – voc;			
Cliff Jackson – pno			
149914-3	St. Joe's Infirmary (Those Gambler's Blues)	Col 14503,	Document DOCD-5513
149915-3	Texas Twist	Col 14503,	Document DOCD-5513

Very beautiful and excellent Cliff Jackson on piano, documented by the Columbia files.

Notes:

- Mahony, *Columbia 13/14000-D Series: Cliff Jackson*, p.
 - Rust*3,*4,*6: Cliff Jackson -p.
 - BGR*2,*3,*4: Cliff Jackson (pno).

K.-B. Rau
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