

THE RECORDINGS OF DAISY MARTIN

An Annotated Tentative Personnelo - Discography

MARTIN, Daisy, singer born: unknown, died: unknown
No personal data known, except for a series of notes and advertisements in the coloured press between 1916 and 1924 (see Storyville 2002/03, p. 196). Lived in Pittsburgh, PA, "long since retired from active show life, who now spends her time keeping house for her husband, who is in the auto repair business" (Chicago Defender 16/10/1926, p.6).

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: *Daisy Martin*
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Daisy Martin*
- 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: (*Daisy Martin*)

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.

DAISY MARTIN

001 DAISY MARTIN Five Jazz Bell Hops	New York,	Mar./ Apr. 1921
Daisy Martin – voc;		
Gus Aiken – tpt; <i>Charlie Irvis</i> or <i>Jake Frazier</i> – tbn;		
Garvin Bushell – clt; unknown – ten;		
Dude Finley – pno; unknown - dms		
7466-A	Royal Garden Blues	Gnt 4712, Document DOCD-5660
7466-?	Royal Garden Blues	Gnt 4712, Document DOCD-5522
7467-A	Spread Yo' Stuff	Gnt 4712, Document DOCD-5522
7467-?	Spread Yo' Stuff	Gnt 4712, Document DOCD-5602

Trumpet playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 006 and 010 (of my Gus Aiken list). Yet, the trumpet player seems to have taken a break for the second title! He cannot be heard at all and might possibly play very low only in the background.

Very probably the trombonist on these sides is either Irvis or Frazier and thus, Bud Aiken might be disregarded here. The trombonist might possibly be Charlie Irvis, judging from this man's legato style! Yet, he does not use Irvis' later frequent 6/8 phrasing. Yet, on the second side he is much more agile (ad-lib?) and would possibly be Jake Frazier as listed in G. Bushell, Jazz from the Beginning – and subsequent discographies.

Garvin Bushell in his "Jazz from The Beginning" does not comment on this session – what might be taken as an approval?! The clarinet certainly is in Bushell's style of the time. Bushell is also listed for alto sax, but did not take up alto until 1923 which, by the way, cannot be detected at all on these sides.

The listed banjo is inaudible and is probably non-existent.

Accompaniment is mainly played straight, therefore very difficult to discriminate personal styles.

Notes:

- BGR*2: *unknown cnt; poss Charlie Irvis, tbn; unknown clt; unknown ten; poss Clarence Williams pno; unknown bjo; unknown dms.*
- BGR*3,*4: *unknown, c; unknown, tb; unknown, cl; unknown, ts; unknown, p; unknown, bj; unknown, d.*

- Rust*3: unknown -c; ?Charlie Irvis -tb; unknown -cl; unknown -ts; ?Clarence Williams -p; unknown -bj; unknown -d.
 - Rust*4,*6: probably: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finlay -p; unknown -bj.
 - Garvin Bushell, *Jazz from the Beginning*: probably Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl, as; Dude Finlay, p; unknown, bj; unknown, d. "I recorded with many different singers. On one date with Daisy Martin we had Gus Aiken on trumpet and Jake Frazier on trombone. For the two sides, I remember we were paid thirty dollars."
 - G. Bushell, *Jazz from the Beginning*, p. 23: "I recorded with many different singers in 1921. On one date with Daisy Martin we had Gus Aiken on trumpet and Jake Frazier on trombone. For the two sides, I remember we were paid thirty dollars; we had to wait months to get it. In those days you'd receive a set amount for a single record session, no matter how long it took."

Discernible differences of takes:

7466-A: Trombone leading into first chorus in last bar of 4-bar modulation: quarter-note slur into chorus
 7466-?: Trombone leading into first chorus in last bar of 4-bar modulation: very short eighth-note slur into chorus
 7467-A: Clt in last bar of intro plays one quarter-note e on first beat, leaving the subsequent e on third beat out
 7467-?: Clt in last bar of intro plays one quarter-note e on first beat and a distinct second quarter-note e on third beat

002	DAISY MARTIN	Jazz Bell Hops	New York,	c. Apr. 15, 1921
	Daisy Martin – voc;			
	Gus Aiken – tpt; Gene Bud Aiken or (Jake Frazier) – tbn;			
	unknown – clt; unknown - ten;			
	Dude Finley – pno; unknown - dms			
7854-A	Play 'Em For Mama Sing 'Em For Me		OK 8001,	Document DOCD-5522
7855-B	I Won't Be Back 'Till You Change Your Ways		OK 8001,	Document DOCD-5522

Garvin Bushell in his "Jazz from The Beginning" does not comment on this session! Accompaniment is mainly played straight, therefore impossible to discriminate personal styles. But beautiful trombone parts at the end of the first title, therefore I assume Bud Aiken to be the player. He was more melodious than Frazier. Trumpet playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 006 and 010 (of my Gus Aiken list – see there).

The clarinet is very retained and definitely not in Bushell's style of the time (see above). Bushell is listed in all discs, but did not take up alto until 1923. Also, there is a saxophone which seems to be a tenor sax to me.

I feel unable to recognise a tuba or drums on these sides. Available CD reissue is too low-fi to really judge.

Notes:

- BGR*2,*3: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; poss unknown dms.
 - BGR*4: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; unknown woodblocks.
 - Rust*3: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finley -p; unknown -bj; unknown -bb; ?unknown -d.
 - Rust*4,*6: probably: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finlay -p; unknown -bb.

003	DAISY MARTIN	her Jazz Bell-Hops	New York,	c. early Jul. 1921
	Daisy Martin – voc;			
	Gus Aiken – tpt; Jake Frazier – tbn; Garvin Bushell – clt;			
	Dude Finley – pno; unknown – bjo; unknown - dms			
70012-B	Won't Someone Help Me Find My Lovin' Man?		OK 8008,	Document DOCD-5522
70013-B	Everybody's Man Is My Man		OK 8008,	Document DOCD-5522

Trumpet playing is in accordance to the sessions above, thus very probably Gus Aiken. The trombonist may well be Jake Frazier stylistically. The clarinetist uses a somewhat queer and comic style with piping notes and un-secure time, unusual for Garvin Bushell. I therefore would deny his presence. (Garvin Bushell in his "Jazz from The Beginning" does not comment on this session!)

A drummer is distinctly recognisable in the form of woodblocks, but not a banjo or a tuba.

Notes:

- BGR*2: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; poss dms.
 - BGR*3,*4: Gus Aiken, t; Jake Frazier, tb; Garvin Bushell, cl, as; Dude Finley, p; unknown, bj; unknown, bb; unknown, woodblocks.
 - Rust*3: Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; unknown -as; Dude Finley -p; unknown -bj; unknown -bb; ?unknown -d.
 - Rust*4,*6: probably Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; unknown -as; Dude Finley -p; unknown -bj; unknown -bb.

004	DAISY MARTIN	the Tampa Blue Jazz Band	New York,	c. Aug. 01, 1921
	Daisy Martin – voc;			
	Jules Levy, Jr., unknown – tpt; Ephraim Hannaford – tbn;			
	Joe Samuels – clt, bsx (1); unknown – alt; unknown – ten; unknown – vln;			
	Larry Briers – pno; George H. Green or Joe Green – dms			
70066-B	How Long? How Long? (Absent Blues)		OK 8009,	Document DOCD-5522
70067-B	Sweet Daddy (Hold Me Closer All The Time)		OK 8010,	Document DOCD-5522
70069-B	Honolulu Lou		OK 8010,	Document DOCD-5522
70070-B	I Didn't Start In To Love You (Until You Stopped Loving Me)		OK 8009,	Document DOCD-5522

There definitely are two trumpet players and a trombonist in the brass-section. Then there is a violin doubling the melody lines of the singer, as well as those of the first trumpet.

The listed Joe Samuels seems to be silent on clarinet on the first title. Instead, there might well be some notes of a bass-sax. But these notes may also come from a tuba. Yet, he certainly is not the only reed-man on these sides. I hear an alto sax plus a tenor sax in the accompaniment.

Pianist Briers sticks closely to the music thus no improvised piano lines may be heard. A drummer is clearly heard playing woodblocks and stroking a cymbal. In short, there is a complete big band responsible for the accompaniments.

The entire accompaniment obviously is written down, with the possible exception of the clarinet part.

From my personal aural memory of black Harlem jazz I feel unable to judge the identities of these white musicians.

Notes:

- BGR*2: Tampa Blue Jazz Band: Jules Levy, Jr., cnt; unknown, tbn; Joe Samuels, clt, bs sax; Larry Briers, pno; unknown, dms.

- BGR*3,*4: Tampa Blue Jazz Band: Jules Levy, Jr., cnt; Ephraim Hannaford, tbn; Joe Samuels, clt, bs sax; Larry Briers, pno; unknown, dms.

- Rust*3: the Tampa Blue Jazz Band: Jules Levy, Jr. -c; unknown -tb; Joe --- cl -bsx; Larry Briers -p; unknown -d.

- Rust*4,*6: the Tampa Blue Jazz Band: Jules Levy, Jr. -c; ? Ephraim Hannaford -tb; Joseph (Joe)Samuels -cl -bsx; Larry Briers -p; unknown -d.

005 **DAISY MARTIN** the Tampa Blue Jazz Band New York, c. Aug. 10, 1921
 Daisy Martin – voc;
 Jules Levy, Jr. – tpt; Ephraim Hannaford – tbn; Joe Samuels – clt;
 Larry Briers – pno; George H. Green or Joe Green – dms;
 unknown – whistle (1), unknown – voc shouts (1)
 70087-C Nightmare Blues OK 8013, Document DOCD-5522
 70088-B Keep On Goin' (When You Get Where You're Going You Won't Be Missed At All) OK 8013, Doc. DOCD-5522

Again, the accompaniments are almost entirely written down, and there is very little ad-lib playing – if at all. The musicians certainly are legitimate players and know their stuff. But there is little individuality and jazz on these sides.

Notes:

- BGR*2: Tampa Blue Jazz Band: Jules Levy, Jr., cnt; unknown, tbn; Joe Samuels, clt, bs sax; Larry Briers, pno; unknown, dms.

- BGR*3,*4: Tampa Blue Jazz Band: Jules Levy, Jr., cnt; Ephraim Hannaford, tbn; Joe Samuels, clt, bs sax; Larry Briers, pno; unknown, dms.

- Rust*3: the Tampa Blue Jazz Band: Jules Levy, Jr. -c; unknown -tb; Joe --- cl -bsx; Larry Briers -p; unknown -d.

- Rust*4,*6: the Tampa Blue Jazz Band: Jules Levy, Jr. -c; ? Ephraim Hannaford -tb; Joseph (Joe)Samuels -cl -bsx; Larry Briers -p; unknown -d.

006 **DAISY MARTIN AND CLARENCE WILLIAMS** Tampa Blue Jazz Band New York, c. Dec. 05, 1921
 Daisy Martin, Clarence Williams – voc duet;
 Jules Levy, Jr., unknown – tpt; Ephraim Hannaford – tbn;
 Joseph Samuels – clt; unknown – ten;
 Larry Briers – pno; George H. Green or Joe Green – dms; Clarence Williams - kazoo
 70352-A Brown Skin (Who You For) OK 8027, Chronological Classics 679

I hear an instrumentation of 2 cornets/trumpets, trombone, clarinet, tenor sax, piano and drums. The two cornets/trumpets can easily be discerned in the introduction. The presence of the tenor sax is not really clear, but I believe to hear one filling the chords. The accompaniment is partly arranged and played with gusto. In the last chorus a kazoo can be heard, probably played by Clarence.

Notes:

- Storyville 13: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); unknown (?ten); Larry Briers (pno); unknown (dms)

- Lord, Clarence Williams p19: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); unknown (?ten); Larry Briers (pno); unknown (wdbkls)
 "This next session still features Clarence only as vocalist, however he may be playing the kazoo-like instrument behind Daisy's vocal on 'Brown Skin'. The piano heard on both sides is not like Clarence's playing. The personnel is based on that attributed to the Tampa Blue Jazz Band for this period. ... Goldman lists the following personnel: Howard Scott (tpt); Don Redman (clt); Charlie Green (tbn); Fletcher Henderson (pno); Kaiser Marshall (dms). I don't know the basis for this, nor does W.C.Allen."

- BGR*2: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms)

- BGR*3: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms); unknown (kazoo)

- BGR*4: Jules Levy, Jr., c; Ephraim Hannaford, tb; Joseph Samuels, cl, bsx; Larry Briers, p; George H. Green or Joe Green, dms; prob Clarence Williams, kazoo

- Rust*2,*3: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms)

- Rust*4,*6: Jules Levy, Jr., c; ? Ephraim Hannaford, tb; Joseph Samuels, as, cl; unknown, ts, cl; Larry Briers, p; unknown, d

007 **DAISY MARTIN** Tampa Blue Jazz Band New York, c. Dec. 05, 1921
 Daisy Martin – voc;
 Jules Levy, Jr., unknown – tpt; Ephraim Hannaford – tbn;
 Joseph Samuels – clt; unknown – ten;
 Larry Briers – pno; George H. Green or Joe Green – dms
 70353-B If You Don't Want Me (Please, Don't Dog Me 'Round) OK 8027, Doc DOCD-5522

As the above recording and this one stem from one singular session, the same comments as above apply to this one. Clarence Williams does not personally participate on this item.

Notes:

- Storyville 13: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); unknown (?ten); Larry Briers (pno); unknown (dms)

- Lord, Clarence Williams p19: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); unknown (?ten); Larry Briers (pno); unknown (wdbkls)
 "This next session still features Clarence only as vocalist, however he may be playing the kazoo-like instrument behind Daisy's vocal on 'Brown Skin'. The piano heard on both sides is not like Clarence's playing. The personnel is based on that attributed to the Tampa Blue Jazz Band for this period. ... Goldman lists the following personnel: Howard Scott (tpt); Don Redman (clt); Charlie Green (tbn); Fletcher Henderson (pno); Kaiser Marshall (dms). I don't know the basis for this, nor does W.C.Allen."

- BGR*2: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms)

- BGR*3: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms);

- BGR*4: Jules Levy, Jr., c; Ephraim Hannaford, tb; Joseph Samuels, cl, bsx; Larry Briers, p; George H. Green or Joe Green, dms

- Rust*2,*3: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms)

- Rust*4,*6: Jules Levy, Jr., c; ? Ephraim Hannaford, tb; Joseph Samuels, as, cl; unknown, ts, cl; Larry Briers, p; unknown dms

008 **DAISY MARTIN** her Royal Tigers New York, Aug. 02, 1923
 Daisy Martin – voc;
 Jules Levy, Jr. - tpt; Ephraim Hannaford – tbn; Joe Samuels – clt;

Larry Briers – pno; George H. Green or Joe Green – dms
 5237-1 Feelin' Blues
 5238-1 What You Was You Used To Be

Ban 1262, Document DOCD-5522
 Ban 1262, Document DOCD-5522

The accompaniments on these sides may well be played ad-lib by the musicians of the above heard Tampa Blue Jazz Band, yet two years later. The way the clarinet and the trombone perform is quite similar to the above sessions. Comparison with recordings by the Synco Jazz Band of this same time at my disposal may be proof of their relation. At the most the clarinetist Samuels' habit to double the trumpet parts!

Notes:

- BGR*2, *3: her Royal Tigers: poss Phil Napoleon, *tpt*; unknown, *tb*n; unknown, *cl*t; unknown, *p*no; unknown, *d*ms
- BGR*4: Her Royal Tigers: unknown, *c*; unknown, *tb*; unknown, *cl*; unknown, *p*; unknown, *d*.
- Rust*3, *4: her Royal Tigers: unknown -*t*; unknown -*tb*; unknown -*cl*; unknown -*p*; unknown -*d*. It has been suggested that these are either the Original Memphis Five or the New Orleans Jazz Band, both quoted *q.v.*, but nothing definite has yet been discovered."
- Rust*6: her Royal Tigers: unknown, *t*; unknown, *tb*; unknown, *cl*; unknown, *p*; unknown, *d*.

K.-B. Rau
 20-12-27