

THE RECORDINGS OF MAMIE SMITH

An Annotated Tentative Personnel - Discography

SMITH, Mamie, singer born: Cincinnati, Ohio ?, 1883; died: New York City, 30th October 1946
Moved to New York in 1913 with a white vaudeville group 'The Four Mitchells'. Later she worked in the show 'The Smart Set' and appeared at various New York clubs including 'Leroy's' and 'Barron Wilkins'. In 1920 she became the first black blues singer to record solo; her version of 'Crazy Blues' (musical director Perry Bradford) sold a million copies within six months of issue. Mamie began touring accompanied by her Jazz Hounds. This group, originally directed by Ocey Williams, featured many jazz musicians in its fluctuating personnel: Coleman Hawkins, Joe Smith, Curtis Mosby (sic), Amos White, etc. Her husband, William Smith, died on the 9th May 1928. Regular tours during the 1930s, occasionally accompanied by Fats Pichon's Band, Andy Kirk, etc. Led own Beale Street Boys at 'Town Casino', New York, (1936). During the late 1930s and early 1940s appeared in several films. One of her last public appearances was at the 'Lido Ballroom', New York, where, on the 19th August 1944, she took part in a benefit concert; also appearing on the same bill was Billie Holiday. Mamie suffered a long illness in the Harlem Hospital; her burial took place in the Frederick Douglass Memorial Park, Staten Island, New York. (John Chilton, Who's Who of Jazz)

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

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.

Booklet to Mosaic CD-set 'Classic Coleman Hawkins Sessions 1922 – 1947': "Mamie Smith was a wonderful singer; right in tune, with a style and phrasing that swings at times. When she sings the "you" in the title of the tune (*I'm Gonna Get You, Dec. 20, 1922*), there are intimations of Judy Garland in the sound, phrasing and rhythm. Smith is strong enough to be compared to Jolson and Waters, and it may be in relation to the former that the Garland link lies."

There is a large chapter on Mamie Smith in Daphne Duval Harrison 'Black Pearls, Blues Queens of the 1920s', but this does not contain any statements as to participating musicians or exact sequence of engagements.

See also: Record Research 30, 57 and 63 / Storyville 1996/7

Most recent and most easily accessible CD releases have been listed after each original record release number.

MAMIE SMITH

001	MAMIE SMITH		New York,	Jan. 10, 1920
	Mamie Smith – voc, pno			
	That Thing Called Love		Vic test unissued	not on LP/CD
002	MAMIE SMITH	Rega Orchestra	New York,	Feb. 14, 1920
	Mamie Smith – voc;			

unknown – tpt; unknown – tbn;
unknown – clt; unknown – alt; unknown – ten;

Frank Banta - pno

7275-E	That Thing Called Love	OK/Phonola 4113,	Doc DOCD 5357
7276-D	You Can't Keep A Good Man Down	OK/Phonola 4113,	Doc DOCD 5357

After repeated listening it sounds much more probably as by a white orchestra (Rega Orchestra OKeh house orchestra with Frank Banta – pno RR 30, p.5) than the band given by Bushell in RR 57. The band plays a throughout straight performance. No individual musicians recognizable. In “Born With The Blues” p.118ff Bradford talks in detail about Mr. Hager’s pick-up band accompanying Mamie Smith. (This unfortunately diminishes the importance of Bushell’s notes on personnels all together!)

DB: agree white. Bushell did not claim to be present so presumably he was played the sides and guessed. Bad guess. Or, even worse, he was not played the sides.

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

- Charters/Kunstadt, Jazz in New York p

- RR 30 p5: Frank Banta: Q – “Did You Accompany Lillian or “Sister” Harris?” A – “Not guilty. The only blues singer I accompanied was Mamie Smith on OKeh. I played with the house orchestra.”

- RR 57: Personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell (RR 57) comprises Ed Cox, Dope Andrews, Ernest Elliott, Leroy Parker, Willie The Lion Smith.

- RR 63 p12: “Perry Bradford stated that this was by Hager’s orchestra rather than with a Negro band. Note that label (of some copies) says ‘Rega Orchestra’; now, Wallace Rega was a song-writing pseudonym of Frederick W. Hager – I believe he took his middle name, and reversed Hager to get ‘Regah’ which was shortened to ‘Rega’” (Walter C. Allen in RR 63, p.12).

- Rust*3: ? Ed Cox – t; Dope Andrews – tb; Ernest Elliott – cl, ten; Leroy Parker – vn; Willie ‘The Lion’ Smith – p

- Rust*6: Rega Orchestra: ?Ed Cox – t; ?Dope Andrews – tb; ?Ernest Elliott – cl, ts; ?Leroy Parker – vn; ?Willie ‘The Lion’ Smith – p

- BGR*4: Rega Orchestra: Ed Cox – cnt; Dope Andrews – tbn; Ernest Elliott – clt; Leroy Parker – vln; Willie ‘The Lion’ Smith – pno; unknown – bss

003	MAMIE SMITH	her Jazz Hounds	New York,	Aug. 10, 1920
	Mamie Smith – voc;			
	Addington Major – tpt; Dope Andrews – tbn;			
	Bob Fuller – clt; Leroy Parker – vln;			
	Willie The Lion Smith - pno			
7529-C	Crazy Blues	OK/Phonola 4169,	Doc DOCD 5357	
7539-B	It’s Right Here For You (If You Don’t Get It, ‘Tain’t No Fault Of Mine)	OK/Phonola 4169,	Doc DOCD 5357	

Personnel is that from the well-known photo of Black Beauty, White Heat p. 125, but Elliott’s presence has to be doubted as the clarinet playing does not have his style and Elliott’s presence on the photo has been refuted. The photo shows Bob Fuller instead, and he very probably is present on this recording. In “Born with the Blues” p.123ff Bradford talks about preparing and organizing this recording session, and it seems that Ernest Elliott had been considered to be the clarinetist. But this clarinet player’s style is not at all Elliott’s!

The tpt player may be Major as in the photo, at least he is not Dunn! This trumpet player owns a rather straight and simple (subdued?) style, quite different from Johnny Dunn’s on following sessions (BGR*4 names Dunn). Dunn with his characteristic style cannot be heard before the session of Nov. 05, 1920!

Dope Andrews’ style is characterized in Bushell/Tucker p. 21: “Dope Andrews ... had the style they called tailgate later on, but there was more beauty and control of tone in his work than in George Brunies’s, for example.” Because of this statement and Andrews’ presence in the photo, his presence on this session is assumed for certain. Any identification of other trombonists listed as Andrews are based on this and the next session!

The clarinet is not Elliott, but – according to the photo – rather B. Fuller.

The pianist is not P. Bradford as named in BGR*4, but may be Smith instead, following his own testimony in ‘Music on my Mind’ p. 104. His playing is functional and determined. Bradford’s characteristic arpeggios and jingles are not heard here.

DB: trombone is the best thing on this and playing fits Bushell’s description of Andrews. Cornet weak, sure not Dunn. Maybe possible to hear Fullerpeeping through but normally he blew harder. Can’t hear enough exposed piano to judge. Smith must only be a guess unless seriously confirmed by his book which I do not have (which is the case! K-B). I would expect Smith to be more evident..

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

- Charters/Kunstadt, Jazz in New York p

- Willie The Lion Smith, Music on my Mind p.103/4: “As I remember it now, Mamie and I went down to an old-fashioned studio and performed some selections for Ralph Peer, the guy in charge at OKeh, and he took us to get a band together. The band I organized for the deal included Addington major on cornet; Ward (Dope) Andrews, an uncle of the famous trumpeter Charlie Shavers, on trombone; Ernest (Sticky) Elliott, a Clef Club musician I taught how to jazz it on clarinet (he wanted to learn to sing in Jewish – I also tutored him on that); and to round out the group we had violinist Leroy Parker.”

- RR 57: personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell, except for Elliott whose style cannot be heard here. Please, note that Bushell did not belong to the Mamie Smith band that early!

- Rust*3: as above, but Addington Major or Johnny Dunn – c replaces Cox.

- Rust*6: Johnny Dunn – c; Dope Andrews – tb; Ernest Elliott – cl; Leroy Parker – vn; ?Perry Bradford – p.

- BGR*4: Johnny Dunn – cnt; Dope Andrews – tbn; Ernest Elliott – clt; Leroy Parker – vln; prob Perry Bradford - pno

004	MAMIE SMITH	her Jazz Hounds	New York,	Sep. 12, 1920
	Mamie Smith – voc;			
	Addington Major – tpt; Dope Andrews – tbn;			
	Bob Fuller – clt; Leroy Parker – vln;			
	Willie The Lion Smith - pno			
7589-C	Fare Thee Honey Blues	OK/Phonola 4194,	Doc DOCD 5357	
7590-B	The Road Is Rocky (But I Am Gonna Find My Way)	OK/Phonola 4194,	Doc DOCD 5357	

Personnel seems to be the same as last session (see above).

DB: prob. same band as 003. Clarinet more exposed and very prob. Fuller. Same comment piano 003.

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

- *Charters/Kunstadt, Jazz in New York p*
- *RR 57: personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell), except for Elliott whose style cannot be heard here!*
- *Rust*3: same personnel as last*
- *Rust*6: same personnel as last*
- *BGR*4: same personnel as last*

005 **MAMIE SMITH** her Jazz Hounds New York, Nov. 05, 1920
 Mamie Smith – voc;
 Johnny Dunn – tpt; unknown (X-1) – tbn;
 Garvin Bushell – clt; Leroy Parker – vln;
 Porter Grainger – pno; *George Howell* - dms
 7642-B Mem'ries Of You, Mammy OK/Phonola 4228, Doc DOCD 5357
 7643-B If You Don't Want Me Blues OK/Phonola 4228, Doc DOCD 5357

Dunn is very restrained on the first title but he livens up on the second title and might easily be identified by his style (staccato, triplets, etc). The trombone player probably is not the same as before (Andrews). He does play only faint tailgate style and is very retained. No name comes to mind as to this player could be. Yet, Bushell names Andrews. Lacking a name I would like to name this player as X-1 for later discriminating a whole bunch of unknown trombonists.

Bushell certainly recalled this as his first session and would surely have correctly remembered the personnel. Bushell himself is terrible.

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

- *RR 57: personnel as given to Len Kunstadt and Bob Colton by Buster Bailey (RR 57) (Bailey gives Elliott) and Garvin Bushell (RR57)*
- *G. Bushell RR 57: "I made my first recordings for Okeh behind Mamie Smith. I believe it was Mamie's fourth record. Have to listen to it to make sure ... something with 'Mammy' in the title."*
- *Bushell/Tucker, p.148: "I think this was 1921, not 1920. (Perry Bradford supplied dates for these Okeh sessions.) It could be Cutie Perkins on drums. Dope Andrews on trombone."*
- *Rust*3: Johnny Dunn – c; ?Dope Andrews – tb; Garvin Bushell – cl; Leroy Parker – vn; Porter Grainger – p; ? George Howell – d*
- *Rust*6: Johnny Dunn – c; ?Dope Andrews – tb; Garvin Bushell – cl; Leroy Parker – vn; Porter Grainger – p; ?George Howell – d.*
- *BGR*4: Johnny Dunn – cnt; Dope Andrews – tbn; Ernest Elliott – clt; Leroy Parker – vln; Porter Grainger – pno*

006 **MAMIE SMITH** her Jazz Hounds New York, Nov. 06, 1920
 Mamie Smith – voc;
 Johnny Dunn – tpt; unknown (X-2) – tbn;
 Garvin Bushell – clt; unknown (*Leroy Parker*) – vln;
 Porter Grainger – pno; *George Howell* - dms
 7658-E Don't Care Blues OK 4253, Doc DOCD 5357
 7659-C Lovin' Sam From Alabam OK 4253, Doc DOCD 5357

Certainly Dunn and very probably not Andrews.

This trombonist plays very boisterous and brash. His playing consists mainly of downward glissandos, very unlike Andrews more functional tailgate style before. Also different from the man on the former session. Therefore I'd name him X-2!

After intense discussions with my listening companions I feel convinced that this clarinet player is not Elliott as maintained by Buster Bailey in RR 57, but again Bushell as on the session before. And, as DB, asks: Why would Bushell not be present a day after Mamie Smith's session of the day before? But as Bushell's recollections (below) do not seem to be as reliable as I had hoped for after reading his book, he might as well have mixed up the sequence of clarinetists as told. RR 57 p 11: "In an interview with Len Kunstadt and Bob Colton, Garvin Bushell said: "Incidentally, I took Elliott's spot with Mamie and Bob Fuller took mine. Buster Bailey made some sides with Mamie while I was there. Coleman Hawkins came with Fuller; never heard any of the Hawkins sides." Stylistically it could certainly be Bushell rather than Elliott. Fine rhythm here!

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

- *RR 57: personnel in part as given to Len Kunstadt and Bob Colton by Buster Bailey (RR 57).*
- *Rust*3, *6: same personnel as last, but Ernest Elliott may replace Bushell*
- *BGR*4: Johnny Dunn – cnt; Dope Andrews – tbn; Ernest Elliott, unknown – alt, clt; Leroy Parker – vln; Porter Grainger – pno; unknown – bjo*

007 **MAMIE SMITH'S JAZZ HOUNDS** New York, Jan. 1921
 Johnny Dunn – tpt; unknown (X-3) – tbn;
 Garvin Bushell – clt; *Leroy Parker* – vln;
 unknown – pno; *Mert Perry* or *Carl 'Battle Axe' Kenney* – dms, xyl
 7724-B Royal Garden Blues OK 4254, Doc DOCD 5357
 7725-B Shim-Me-King's Blues OK 4254, Doc DOCD 5357

Certainly, Dunn and Bushell, but the trombonist is busier than Andrews, and his tone is not as clear as on the earlier recordings. This certainly is another musician. Different trombonist from all sessions before! This man plays all the time, and not very functional at all.

Bushell gives three possible names for the drummer. Take your choice!

DB: Dunn, Bushell and awful trombonist, intrusive and stiff and out of tune, different from any other trombone so far. We seem to have the problem that Bushell names Andrews for every session when we have different players. Here, however, he seems not so sure of Andrews.

Notes:

- *RR 57: partial personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell (RR 57) and Bushell JftB p. 148: "the trombonist might be Dope Andrews, but Dope had a little more vibrato in his sound. The xylophone might be Raymond Green; I can't recall any other xylophone player around at that time. The Paul Biese trio, a white group on Columbia, used a combination of xylophone, saxophone, and banjo, but using xylophone was new for our group. This tune could have been by Porter Grainger, H. Qualli Clark, Freddie Bryant, or Shep Edmonds. The composer was usually the producer of the record date. The title comes from the 'shimmy' dance; a shimmy was just shaking your rear end. But this tune is too slow for blacks to shimmy to – it was just a title. I think Perry came up with the 'Jazz Hounds' name. Royal Garden Blues: You see, nobody could blow their notes since no one practiced in those days! You just picked up your horn, went out, and made the record. In the last five years I've practiced more than I did during the whole 1920s. Battle Axe might be playing*

xylophone. He was a drummer who also played bells and xylophone. He's the only drummer I know who did that. 'Royal Garden Blues' was one of our opening numbers with Mamie Smith. It might have been Johnny Dunn's choice to record that."
 - Rust*2: Johnny Dunn – t; Dope Andrews – tb; Garvin Bushell – cl; Leroy Parker – vn; unknown – p; Mert Perry – xyl
 - Rust*3, *6: Johnny Dunn – c; Dope Andrews – tb; Garvin Bushell – cl; ?Leroy Parker – vn or possibly a second reed; unknown – p; ? Mort Perry – d

008 MAMIE SMITH AND HER JAZZ HOUNDS	New York,	c. Feb. 21, 1921
Mamie Smith – voc;		
Johnny Dunn – tpt; (Lewis Clark ?) (X-4) – tbn;		
Buster Bailey – clt; unknown – vln;		
Phil Worde – pno; Chink Johnson – bbs; unknown (Clarence Sheppard ?) - dms		
7788-B Jazzbo Ball	OK 4295,	Doc DOCD 5357
7789-C What Have I Done?	OK 4351,	Doc DOCD 5357

Certainly Dunn (triplets) and Bailey (clearly recognizable) who spent some time in New York at the time. Tailgate trombonist probably not Andrews, a more sophisticated player than Andrews. He may be the man listed in the Chicago Defender of Feb. 12, 1921 as part of Mamie's touring band with the name of Lewis Clark. Lacking any distinct features of his style he is listed as X-4. Good tuba player.

DB: Why no trombone from Buster? We have contradiction here KB – you have 'probably same trombone as 005' there described an NOT tailgate whereas the man here you describe as tailgate (corrected! – KBR). I hear it tailgate and thus nearer 003, 004. Triplets indeed but otherwise poor playing for Dunn, Also poor playing for Buster, out of tune.

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

-RR 57: personnel as given to Len Kunstadt and Bob Colton by Buster Bailey leaving out the trombone and the violin. See also RR 63.

- Rust*3: Johnny Dunn – c; Buster Bailey – cl; Chink Johnson – bb; unknown – x (not Mort Perry)

- Rust*6: Johnny Dunn – c; Buster Bailey – cl; unknown – vn; Phil Worde – p; Chink Johnson – bb; x not Mort Perry.

- BGR*4: Johnny Dunn – cnt; unknown – tbn; Buster Bailey – clt; Leroy Parker – vln; Phil Worde – pno; Harry Hull or Chink Johnson – bbs; unknown - dms

- Storyville 1996/7 p.229: "Personnel of Mamie Smith's Jazz Hounds in Chicago Defender of Feb. 12, 1921 "Mamie's show was touring in the Carolinas in February 1921 and a report in the Defender names the Jazz Hounds as: Lewis Clark, tbn; Raymond Beryman, clt; John W. Jones, sax; Percy R. Terry, pno; Clarence Sheppard, dms. – All names unknown to discographers. It seems likely that some of these may have participated in the New York session later that month rather than the personnel currently quoted in the standard sources (what is the source of this?). Certainly Buster Bailey of those listed is suspect as John Chilton notes in 'Who's Who' that he was a member of Erskine Tate's Vendome Orchestra from 1919 to 1923 with a brief visit to New York in 1921. However, adverts for the Vendome show the orchestra in residence for the whole of this period. Tate himself did make a three week trip to the south in May 1921, including a visit to his home town of Memphis, but the orchestra is still featured in adverts. Johnny Dunn had been working in the show 'Broadway to Dixie' and might have been called in for the recordings and then joined the group for the forthcoming tour, but he was not with Mamie for too long as subsequent information shows."

009 MAMIE SMITH'S JAZZ HOUNDS	New York,	c. Feb. 22, 1921
Mamie Smith – voc (5,6);		
Johnny Dunn – tpt; (Lewis Clark ?) (X-4) – tbn;		
Buster Bailey – clt; Leroy Parker – vln;		
Phil Worde – pno; Chink Johnson – bbs; Carl 'Battle Axe' Kenney – dms, xyl		
7790-A That Thing Called Love	OK 4296,	Doc DOCD 5357
7791-A Old Time Blues	OK 4296,	Doc DOCD 5357
7792-C Baby, You Made Me Fall For You	OK 4305,	Doc DOCD 5357
7793-B You Can't Keep A Good Man Down	OK 4305,	Doc DOCD 5357
7794-C Frankie Blues	OK 4856,	Doc DOCD 5357
7795-A "U" Need Some Lovin' Blues	OK 4295,	Doc DOCD 5357

Dunn and Bailey unmistakable.

There is a trombone on all but the first title, stylistically probably not Dope Andrews, who seems to be the same man as on the last session and named as X-4 (poss. Lewis Clark).

Pianist is not identifiable. Because of RR 57's denial of Mert Perry's presence, the busy xylophone player has to be 'Battle Axe' when following Bushell's comment on the above January 1920 session. His name was Carl Kenney, and he was one of the ace drummers of the Jim Europe band. The woodblock playing probably indicates the player's past as military and concert musician, which would perfectly fit to 'Battle Axe' Kenney. (He was not the man who stabbed Europe to death. That man was Herbert Wright.) RR 57 does not substantiate Perry's exclusion. As these musicians may not be recruited from Mamie's touring band and other sources, the strong tuba may be Chink Johnson, and not Harry Hull of the later Vodery band.

DB: agree not trombone of 003, 004, nearer 005.

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

- RR 57, but both leave the trombonist out, who seems not to play on 7790. RR 57 says: xylophone is not played by Mort Perry.

- Rust*2: Johnny Dunn – tpt; (no tbn !); Buster Bailey – clt; Leroy Parker – vln (3,4 only); Phil Worde – pno; Harry Hull – bbs; Mort Perry – dms, xyl

- Rust*3: same personnel as above, but ? Leroy Parker – vn; ? Phil Worde – p added

- Rust*6: as above, but with no vocals; ?Leroy Parker – vn added

- BGR*4: same personnel as before (titles 5,6)

010 MAMIE SMITH her Jazz Band	New York,	May 1921
Mamie Smith – voc;		
unknown (Johnny Dunn?) – tpt; unknown (X-5) – tbn;		
unknown – clt; unknown – vln;		
Phil Worde – pno; Carl 'Battle Axe' Kenney – dms		
7959-C Dangerous Blues	OK 4351,	Doc DOCD 5357

The trumpet player is much too poor to be Dunn and must therefore be questioned to be him. But he certainly is a Dunn follower. Also, Bailey had been in New York in February and is nowhere documented as having stayed on. His presence is strongly doubted as well and I assume that he was not on this session. There is a violin in the background. Trombone is much too crude to be Flemming as by Rust (Flemming really was an early virtuoso of jazz trombone). Still too crude to be possibly Dope Andrews (tailgate style) or rather different and therefore X-5!

The drummer is the same as on the previous session.

DB: sad stuff. Dunn triplets but otherwise not as strong as usual, if he. Wavery and out of tune. Buster also poor. Where are his runs? Did he do out of tune corny gaspise? I would query both Dunn and Buster. Buster did not put himself here, as I read RR. Trombone similar 003, 004.

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

- RR 57 has 'no details' re this session.

- Storyville 1996/7: "(Smith) has closed a tour and now in New York (BAA 13/5/21 4/2). New York record date after which Dunn probably quit and Mamie left for Chicago where she opened with a matinee performance on Sunday 22 May and stayed for eight days."

- Rust*3, *6: Johnny Dunn – c; Herb Flemming – tb; Buster Bailey – cl; Phil Worde – p; Mort Perry – d, x

- BGR*4: Johnny Dunn – cnt; poss. Herb Flemming – tbn; Buster Bailey – clt; poss. Leroy Parker – vln; Phil Worde – pno; Mort Perry – dms

*NOTE: Rust*6: From this point on until early September 1921, Smith's "Jazz Band" is actually the Joseph Samuels orchestra, a white group, with minor changes in personnel and instrumentation likely from one session to another."*

011 MAMIE SMITH AND HER JAZZ BAND

New York, c. Aug. 05, 1921

Mamie Smith – voc;

Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;

Nathan Glantz – clt; unknown – clt, alt or cms; Joseph Samuels – vln;

Larry Briers – pno; unknown bbs (1)

70075-B Daddy, Your Mama Is Lonesome For You

OK 4416, Doc DOCD 5357

70076-A I Want A Jazzy Kiss

OK 4623, Doc DOCD 5357

This obviously is not the band with Dunn anymore, and may indeed be a white studio band as listed by Rust*6 on what source I do not know. RR 57 and 63 do not offer any name, only that there are 2 clarinets on the second title. Yet the band comprises a prominent clarinet player who shines above the otherwise straight playing band with good tone and phrasing. He is obviously a 'legitimate' musician, yet he shows no characteristics of Bob Fuller's style, who is presumed to be on this session by L. Wright (below). Because of the smooth band sound, I tend to follow Rust's personnel of a white studio band. There is no bbs on the second title.

Note: Laurie Wright in Storyville 1998/9 wrote on page 222 in his Bob Fuller chronology: "Some evidence for the 'coast to coast tour' with Mamie Smith noted by John Chilton was given in PJ in Storyville 1996/7, but briefly the first mention of Fuller's name was in a personnel listing confirming her appearance in Baltimore on 27/28/29 August 1921. Mamie had returned from a tour around the end of July 1921 and had reorganised her Jazz Hounds following the departure of Johnny Dunn and it seems likely that Fuller joined her at this point and is probably the unknown reed player on the OKeh sides from matrix 70075 through to at least 70778 the following July. The Jazz Hounds had played at the Garden of Joy in New York and the report in the Afro-American (23/6/22 11/1) is the last to mention Fuller by name. Mamie's engagements continued to be reported, but no names of her accompanying group are given for several months, so it is not possible to say when Fuller left her."

VJM 168 p 12 features some favourable remarks on trumpeter Julius Berkin, and is of interest for any listener of these recordings.

DB: I would go for white studio band although not a very good one. The featured clarinet plays sub-Shields hot dance style, rather anachronistic by then, I guess. Okeh house musicians?

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

- personnel from Rust*6, but adding a second reed man on clt (2) or sax.

- Storyville 1996/7 p. 230: "Bill board of Aug. 13, 1921: "Johnny Dunn, formerly of the Mamie Smith 'Jazz Hounds', with Bobby Lee and Sig. Moore are doing a nice little act. The Page reviewed them in Memphis at the Venue." Thus Dunn is unlikely on the sides from around this time."

- Rust*3: Johnny Dunn and another – c; ? Herb Flemming – tb; unknown – ct; ? Leroy Parker – vn; unknown – p

- Rust*6: Joseph Samuels – vn, dir; Jules Levy, Julius Berkin – t; Eph Hannaford – tb; Nathan Glantz – cl, as; Larry Briers – p; unknown – bassoon.

- BGR*4 list 2 different sessions dated c. 5. August 1921 and c. mid-August 1921 naming matrices 70075-A (OK unissued) and 70076-A for the former date and 70075-B and 70076-D for the latter date (Rust*6 does only list the session of c. 5. August 1921 naming matrices 70075-B and 70076-A)! This is annotated thus: "The division of takes between this session (c.5. Aug.) and the next (c. mid-Aug.) has been made aurally and is speculative, but there is no doubt that a different band is heard on matrix 70076-A from the white studio band heard on matrix 70075-B..... A report has been received of take 70076-D and it has been assumed that this will come from this session (c. mid-Aug.), but it has not been possible to confirm this." (Without a confirmation of 70076-D it seems highly daring to construct two different sessions with two different bands. Doc DOCD 5357 contains matrices 70075-B and 70076-A as per booklet. The performing units are – in this author's opinion – certainly identical, if somewhat different sounding because of the used arrangement. There seems to be no determining reason for two distinct sessions, and Rust*6 will be followed here listing only one session. – KBR)

- VJM 168 'Eddie Lang – The Formative Years' has a large chapter on Julius Berkin and praises him high on his playing and improvisational abilities.

012 MAMIE SMITH AND HER JAZZ BAND

New York, c. Aug. 18, 1921

Mamie Smith – voc;

Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;

Nathan Glantz – clt, alt; unknown – ten; Joseph Samuels – vln;

Larry Briers – pno; unknown – bsx or bassoon

70101-C Sax-O-Phoney Blues

OK 4416, Doc DOCD 5357

70102-B Sweet Man O' Mine

OK 4511, Doc DOCD 5358

This seems to be the same band – or part of it – as session before. We hear the same prominent clarinet player as before. There is a saxophone player – prob. tenor or C-melody sax, and a softly played bass-sax or a bassoon. Everybody plays soft and straight and this seems to be a white studio band again.

DB: same comments as 011. Okeh house musicians?

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

- RR 57 gives: 2? tpt; 2 clt; pno; dms; bsx or oboe (WCA), or: 2 tpt; tbn; clt; sax; vln; pno (LK), or: tpt; sop; ten; bcl; pno; dms (GB)! (Take your choice!).

- Bushell/Tucker JftB p. 150/1: "Sweet Man O' Mine: This might be George Bell, the violin player we picked up in Detroit. The trumpet may be Ed Cox; Dope Andrews on trombone; Cordy Williams on violin; Charlie Summers on piano. If we had drums on there it was Cutie Perkins. Things that sound like this are all arrangements. Tim Brymn may have been responsible for this one – or possibly H. Qualli Clark or Bill (William Grant) Still. Still didn't just arrange for Black Swan; if you payed him his price he'd arrange for anyone." (Bushell seems to be far off the mark here! - KBR)

- Rust*3: "Instrumentation variously given as 2 c; cl, ss, as; as; bsx; vn; p or 2 t; 2 cl, ss; bsx; oboe; p; d or 2 t; tb; cl; sax; vn; p or t; ss; ts; bcl; p; d. At least no-one has so far attempted to name the musicians.!"

- Rust*6: same as last

- BGR*4: same personnel as last

013 MAMIE SMITH AND HER JAZZ BAND

New York,

c. Aug. 23, 1921

Mamie Smith – voc;

Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;

Nathan Glantz – clt, alt; unknown – ten; Joseph Samuels – vln;

Larry Briers – pno; unknown – bsx

70111-B Mama Whip! Mama Spank! (If Her Daddy Don't Come Home) OK 4427, Doc DOCD 5358

70112-B I'm Free, Single, Disengaged, Looking For Someone To Love OK 4427, Doc DOCD 5358

This is obviously the same band as before.

DB: same comments as 011. Okeh house musicians?

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

- personnel from Rust*6, but adding a tenor sax and leaving the bass-sax out.

- Rust*3: Instrumentation variously given as 2 c; tb; cl; bsx; vn; p; d or 1 or 2 t; tb; cl; vn; p.

- Rust*6: same as last

- BGR*4: Jules Levy, Julius Berkin – tpt; Eph Hannaford – tbn; Nathan Glantz – clt, alt; Joseph Samuels – vln, dir; unknown – bsn

014 MAMIE SMITH AND HER JAZZ BAND

New York,

c. Aug. 29, 1921

Mamie Smith – voc;

Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;

Nathan Glantz – clt, alt; unknown – ten; Joseph Samuels – vln;

Larry Briers – pno; unknown – bsx; unknown – dms

70121-B Weepin' OK 4471, Doc DOCD 5358

70122-B A-Wearin' Away The Blues OK 4600, Doc DOCD 5358

Obviously the same accompanying band again, only this time a bit more on the hot side. The personnel from BAA (see below) would fit to the session of Oct. 12, 1921, and might indicate that the recording dates for these Joe Samuels bands are wrong.

DB: same comments as 011. Okeh house musicians?

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

- personnel from Rust*6.

- Storyville 1996/7 p. 230: "Two adverts for Mamie Smith and her All Star Jazz Revue at Regent Theater Baltimore on Aug. 27/28/29, 1921 (BAA 23/8/21), so at the least the first of the late August recording dates shown in New York is suspect. The adverts claimed, 'Last time in America before leaving for London'. Names Jazz Hounds as: James Miely (Bubber!), cnt; Jack (Jake?) Green, tbn; Bob Fuller, clt; Leroy Parker, vln; Edward Gillem, pno; Sam Walker, dms. This would seem a far more likely personnel for the recordings than those generally given."

- Rust*3: personnel as above, but added: unknown – as.

- Rust*6: same as last

- BGR*4: Jules Levy, Julius Berkin – tpt; Eph Hannaford – tbn; Nathan Glantz – clt, alt; Joseph Samuels – vln, dir; unknown – bsn; unknown – dms

015 MAMIE SMITH AND HER JAZZ BAND

New York,

c. Aug. 30, 1921

Mamie Smith – voc;

Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;

Nathan Glantz – clt, alt; unknown – ten; Joseph Samuels – vln;

Larry Briers – pno; unknown – bbs; Herman Berkin – dms, cel (2)

70127-E Down Home Blues OK 4446, Doc DOCD 5358

70128-B Get Hot OK 4445, Doc DOCD 5358

70130-A Oh, Joe (Please Don't Go) OK 4542, Doc DOCD 5358

70131-B A Little Kind Treatment (Is Exactly What I Need) OK 4623, Doc DOCD 5358

Possibly the same band as on the preceding four sessions. Yet the first title has one tpt only, hotter than before. Although L. Wright in Storyville 1998/9 proposed Bob Fuller for all sessions until June 1922 these five sessions of August 1921 certainly have a prominent clarinetist who certainly is not Fuller. The name of Glantz comes from Rust*6. He was a member of the Joseph Samuels band which also recorded under the name of Tampa Blue Jazz Band and Synco Jazz Band and provides the accompaniment on these last 5 sessions. Glantz also recorded under his own name and with a variety of other bands.

DB: same comments as 011. Okeh house musicians?

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

- Rust*3: Acc. by unknown c; tb; cl; vn; p; woodblocks (titles 1,2) – Acc. by 2 c; tb; cl; vn; p; bb; others? (titles 3,4)

- Rust*6: same as last

- BGR*4: Jules Levy – tpt; Eph Hannaford – tbn; Nathan Glantz – alt; Joseph Samuels – clt, vln, dir; Larry Briers – pno; unknown – bsn; Herman Berkin – dms, cel (2)

016 MAMIE SMITH AND HER JAZZ BAND

New York, c. Sep. 05, 1921

Mamie Smith – voc;

Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;

Nathan Glantz – clt, alt; unknown – cms or ten; Joseph Samuels – vln;

Larry Briers – pno; unknown – bbs

70141-A Arkansas Blues (A Down Home Chant)

OK 4446,

Doc DOCD 5358

70142-A The Wang-Wang Blues

OK 4445,

Doc DOCD 5358

Here, too, we obviously have the same accompanying band, Joseph Samuels' orchestra.

DB: same comments as 011. Okeh house musicians?

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

- Rust*3: Acc. by 2 c; cl; as; vn; p; bb; d.

- Rust*6: same as last

- BGR*4: Jules Levy, Julius Berkin – tpt; Eph Hannaford – tbn; Nathan Glantz – alt; Joseph Samuels – clt, vln, dir; Larry Briers – pno; unknown – bbs; unknown – dms

017 MAMIE SMITH AND HER JAZZ BAND

New York, c. Sep. 10, 1921

Mamie Smith – voc;

Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;

Nathan Glantz – clt, alt; unknown – ten; Joseph Samuels – vln;

Larry Briers – pno; unknown – bbs; unknown – dms

70152-A Stop! Rest A While

OK 4471,

Doc DOCD 5358

70153-B Sweet Cookie

OK 4542,

Doc DOCD 5358

And again, we seem to have the same band here – with little changes: a drummer can be heard. The brass players are totally compatible with the preceding sessions, as are the reedmen and the rhythm.

DB: same comments as 011. Okeh house musicians?

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

- Rust*3: personnel as above, but added: unknown – tb

- Rust*6: unknown orchestra

- BGR*4: 2 unknown – tpt; unknown – tbn; unknown – alt; unknown – clt; unknown – vln; unknown – pno; unknown – bbs; unknown – dms It is aurally uncertain whether these accompanists are the Okeh studio band or a different group.

018 MAMIE SMITH AND HER JAZZ HOUNDS

New York, c. Oct. 12, 1921

Mamie Smith – voc (1);

Bubber Miley (or Ed Cox ?) – tpt; Jake Green – tbn;

(Mayland Hall) – clt; Leroy Parker – vln;

Edward Gillem (Gilliam ?) – pno; Sam Walker – dms

70246-B Let's Agree To Disagree

OK 4511,

Doc DOCD 5358

70247-B Rambling Blues

OK 8024,

Doc DOCD 5358

70248-B Cubanita

OK 8024,

Doc DOCD 5358

Not continuing recordings accompanied by a white studio band we have a group with African-American personnel again (her working band of the time?).

The above personnel has been forwarded to me by Ralph Wondraschek from Billboard, Oct. 22, 1921, p45: "Mame and her Jazz Hounds opened on October 3, at the Regent, Baltimore, to a packed house, a condition that prevailed during the three-day engagement. ... The "Hounds" are composed of Leroy Parker, violinist; Edward Gillem, pianist; Jas. Miely (sic), cornetist; Bob Fuller, clarinetist; Jake Green, trombonist, and Sam Walker, drummer." With regard to the temporal difference of the cited opening date in Baltimore and the recording in New York the listed personnel in Billboard may certainly have been partly changed. I would definitely doubt Bob Fuller's presence on this recording date as well as possibly Bubber Miley's presence.

From repeated listening to these very interesting titles I tend to the above personnel. The trumpet player is – Bushell has it in his book – "too stiff to be Bubber" (see below) and might therefore possibly be Ed Cox, who is named frequently in Bushell's book, but can not be identified on any musical characteristics. Trombone is from BGR*4 (by Fuller's identification on a photo! See below). I have no criterions re his style! The clarinetist's style and sound is not compatible with Fuller's or Elliott's and unheard of, and this musician might therefore possibly really be one of Bushell's estimated names: Mayland Hall or Nelson Kincaid. Mayland Hall is a complete blank in my book and of Kincaid I only know the name and some whereabouts (he is on Ellington's band photo from the Kentucky Club). The piano player is very prominent, but only known by his surname.

DB: very stiff band. Good musicians technically. The cornet is surely too technically accurate and fast to be Bubber Miley although, that early, Bubber was probably that stiff. Clarinet also fast and unique style. Do we hear some Carribean influence which might speak for Kincaid? Not standard Shields/East Coast style. I do hear as black however. Black sessionmen?

Notes:

- W.C. Allen, Hendersonia p.13: "By July 1921, Kincaid was in Europe and remained there until at least the middle of 1924." So, Kincaid can be ruled out as clarinetist here!

- Rust*3: ? Bubber Miley – c; unknown – tb; ? Garvin Bushell – cl; ? Leroy Parker – vn; unknown – p.

- Rust*6: ? Bubber Miley – c; unknown – tb; ? Garvin Bushell – cl; ? Leroy Parker – vn; unknown – p; unknown – d.

- BGR*4: Bubber Miley – tpt; Jake Green – tbn.; Bob Fuller – clt, sop; George Bell – vln; Gilliam – pno; Curtis Moseley – dms. "This personnel was given by Bob Fuller to Dan Burley (New York Amsterdam News, 9 March 1940) as the personnel seen on a photograph taken on the same occasion at that published in the 15 November 1921 issue of Talking Machine World (see c. 18 August 1921). This is the latest session at which that photograph might have been taken and the first with the instrumentation seen in the photographs."

- Bushell/Tucker p.154: (Ed Cox? – cnt; Mayland Hall or Nelson Kincaid or Ernest Elliott? – clt). “Let’s Agree To Disagree: I hated dates like this because you had to read so much. You had no chance to put in anything of your own. I didn’t want to read, because I figured I could play it better than they could write. I don’t remember this tune, but it sounds like me playing the second part. It could have been somebody else ... (middle section, instrumental break) We’re ad libbing now! Ha! This is either me or Buster Bailey on clarinet. No, it’s not me – I never had that fast vibrato. And that high G – it couldn’t be Ernest Elliott, because I never heard him go up to a high G in my life! Actually, it could be Mayland Hall; he’s the only one I know who had that fast vibrato. There was also an old West Indian from Philadelphia who had that vibrato ... It might be Nelson Kincaid, too. The cornet has a mute in it so it’s hard to identify the player, but I’d say Ed Cox. I don’t think they’d hire Bubber Miley for a date like this where reading was involved; Bubber didn’t have much chops then. Besides, that cornet is too stiff to be Bubber.”

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Disco: Bubber Miley (tp); Jake Green (tb); Bob Fuller (cl); George Bell (vln); Gilliam (p); Curtis Mosby (woodblocks). “Bubber Miley toured with Mamie Smith during the autumn of 1921 (see John Chilton: *Who’s Who of Jazz*). It is difficult to establish an aural evidence for this early period, when his style was far from fully developed, but we believe there is a strong possibility that he is the trumpet player on this session. The above personnel is taken from the latest (fourth) edition of *Blues and Gospel Records 1902 – 1943*, by Robert Dixon and John Godrich, to which we have no objections, except that they list Bob Fuller on clarinet and soprano sax, although he plays only clarinet throughout.”

- *Jazz Advertised Vol. 1*, p.39 has a photo of a Mamie Smith recording session probably showing (identification by Bob Fuller (?): Bubber Miley, Jake Green, Bob Fuller, George Bell, Gilliam, Curtis Moseley (and Coleman Hawkins, who is not visible!). This photo might have been taken on this session.

- Storyville 1996/7 p. 230: “Two adverts for Mamie Smith and her All Star Jazz Revue at Regent Theater Baltimore on Aug. 27/28/29, 1921 (BAA 23/8/21), so at the least the first of the late August recording dates shown in New York is suspect. The adverts claimed, ‘Last time in America before leaving for London’. Names Jazz Hounds as: James Miely (Bubber!), cnt; Jack (Jake?) Green, tbn; Bob Fuller, clt; Leroy Parker, vln; Edward Gillem, pno; Sam Walker, dms. This would seem a far more likely personnel for the recordings than those generally given.” “Trap drummer Sam Walker rejoined Mamie Smith heading west (CD 23/11/21 6/3)”

- Storyville 1996/7 p. 230: “Two adverts for Mamie Smith and her All Star Jazz Revue at Regent Theater Baltimore on Aug. 27/28/29, 1921 (BAA 23/8/21), so at the least the first of the late August recording dates shown in New York is suspect. The adverts claimed, ‘Last time in America before leaving for London’. Names Jazz Hounds as: James Miely (Bubber!), cnt; Jack (Jake?) Green, tbn; Bob Fuller, clt; Leroy Parker, vln; Edward Gillem, pno; Sam Walker, dms. This would seem a far more likely personnel for the recordings than those generally given.” “Trap drummer Sam Walker rejoined Mamie Smith heading west (CD 23/11/21 6/3)”

BILLBOARD, January 21, 1922: (Jimmy ?) Franklin Wade – cnt; Jake Green – tbn; Bob Fuller – clt; George Bell – vln; Charles Matson – pno; Curtis Mosely – dms

019 MAMIE SMITH AND HER JAZZ HOUNDS	New York,	c. Feb. 14, 1922
<i>June Clark</i> – cnt; <i>Charlie Dope Andrews</i> – tbn;		
<i>Ernest Elliott</i> – clt; <i>Joe Mullins</i> – vln;		
<i>Everett Robbins</i> (or <i>Willie The Lion Smith</i>) – pno; <i>Sam Walker</i> - dms		
70468-B	The Decatur Street Blues	OK 8030, Doc DOCD 5358
70469-B	Carolina Blues	OK 8030, Doc DOCD 5358

No Mamie Smith vocal here on these sides.

As opposed to Mamie Smith recordings of Oct. 12, 1921 this reported personnel (in Rosenberg/ Williams draft) seems to make sense. The trumpet/cornet player’s tone, vibrato and phrasing could very well be that of a youthful and not yet fully developed June Clark. The recording date is more than a year ahead of Clark’s acquaintance with Oliver and Armstrong. I cannot comment on the trombone player. From my knowledge of Ernest Elliott’s playing I am rather certain that it is him (Bushell/Tucker JftB p. 13 : “Those guys had a style of clarinet playing that’s been forgotten. Ernest Elliott had it, Jimmy O’ Bryant had it, and Johnny Dodds had it.”) But I still maintain some minor doubts because of slight similarities to the clarinet player of the former session.

In the background I hear a violin playing long sustained notes.

There is a very forceful piano player here, who may or may not be The Lion, but the Lion’s characteristics cannot be detected. Piano specialists are asked to comment. The name Everett Robbins as a possibility comes from RUST. There certainly is a drummer present, playing mainly wood-blocks.

DB: how would ‘Dinah’ Taylor who was with Clark in 1938 (George “Dinah” Taylor was part of the early Harlem jazz scene, being the drummer of the 1924 John Montague band! – KBR) be qualified to provide personnel here? Cornet is better jazz than last but Clark can only really be a guess. Different clarinet from 017, more standard Shields/East Coast style. Problem to find bona fide Elliott what with Rust sticking Sticky on everything. If Elliott on Bessie’s 11 April 1923 then I would say not here. Trombone stiff and not very good, sort of half tailgate. No player I can connect to a previous session.

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

- This personnel was reported to Herman Rosenberg / Gene Williams by drummer George A. “Dinah” Taylor, who worked with Clark in 1938. See my *June Clark disco*(G.Hoefler papers) in *The FROG Blues and Jazz Annual Vol. 4*.

- Rust*2: Bubber Miley ? – c; unknown – tb; Garvin Bushell ? – cl; Leroy Parker ? – vn; unknown – p; unknown – d

- Rust*3: “probably as last (same instrumentation without Mamie Smith); Everett Robbins may be the pianist.”

- Rust*6: same instrumentation as last, without Mamie Smith; ?Everett Robbins - p

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Disco: “The instrumentation, as suggested in Brian Rust’s *Jazz Records 1897-1942*, is correct, but some of the musicians are aurally different from those on the previous (Oct. 12, 1921 – KBR) session. The presence of Bubber Miley on this session seems aurally doubtful to us.”

020 MAMIE SMITH AND HER JAZZ HOUNDS	New York,	c. Feb. 16, 1922
Mamie Smith – voc;		
<i>(June Clark)</i> – tpt; <i>Cecil Carpenter</i> – tbn;		
<i>(Ernest Elliott?)</i> – clt; <i>Joe Mullins</i> – vln;		
<i>Willie The Lion Smith</i> (or <i>Everett Robbins</i>) – pno		
70479-C	Doo Da Blues	OK 4578, Doc DOCD 5358
70480-B	There’s Only One Man (That Satisfies Me)	OK 4600, Doc DOCD 5358
70481-B	Wabash Blues	OK 4578, Doc DOCD 5358

Because of the temporal proximity of this session to before, Mamie Smith may have used the same personnel. Trombonist, clarinetist and violinist might positively be identical. The trumpet player is too restrained to be identified in any way. Yet, there seem to be some similarities to Clark's assumed playing on the former session, while there is some sort of timidity in his playing here which is uncommon for Clark. But the short tpt passage in the second title might be a hint to a young June Clark as above.

The trombonist seems to be the same as on the following sessions, thus probably Cecil Carpenter: a sharp tone, frequent tailgate phrasing. To my ears there is no soprano sax as listed by Scherman/Eriksson, but the sharp clarinet sound of Elliott. Attack and phrasing could also fit to Elliott's style. Mind, that the clarinet sound is often obscured by the violin!

The pianist is stronger than the former one and plays straight ahead Stride piano, which might be a hint to Smith?

DB: playing not as good, neither cornet nor clarinet. This may be due to the very secondary role required of the band here. Clarinet tone more piping and he trills, but may well be same clarinet as 018 peeping out in the fills 'Wabash'. Cornet more wavery and less firm but maybe also less stiff. Wah-wah on 'There's Only One Man'. No wah-wah in 018. Trombone probably same unimpressive as 018. Piano nearer in balance here.

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

- Scherman/Eriksson B. Miley: unknown tpt; unknown tbn; poss. Bob Fuller (ss(!); poss. George Bell (vln); unknown (p).
- Rust*3: "Acc. by same instrumentation as last, and probably no change in personnel."
- Rust*6: ? Bubber Miley, c; tb;? Garvin Bushell, cl; ? Leroy Parker, vn; ? Everett Robbins, p.
- BGR*4: unknown – tpt; unknown – tbn; prob. Bob Fuller – sop; poss. George Bell – vln; unknown – pno

Topeka KS, DAILY STATE JOURNAL, Apr. 12, 1922: George Mullen – cnt; Coleman Hawkins – ten; George Bell – vln; Curtis Mosely – dms. Daniel Muller: "These so-called Jazz Hounds were seven colored men who can do some odd stunts on their instruments. Some effects might be entertaining in the forests of Central Africa but here in a civilized community with plenty of knowledge of music and rather high aspirations I think that kind of stuff is misplaced."

021	MAMIE SMITH AND HER JAZZ HOUNDS	New York,	c. early May 1922
	Mamie Smith – voc;		
	George Mullen – tpt; Cecil Carpenter – tbn;		
	Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;		
	Charles Matson – pno; Curtis Moseley - dms		
70650-B	Mean Daddy Blues	OK 4631,	Doc DOCD 5358
70651-B	Dem Knock-Out Blues	OK 4631,	Doc DOCD 5358
70654-B	Lonesome Mama Blues	OK 4630,	Doc DOCD 5358
70655-B	New Orleans	OK 4630,	Doc DOCD 5359

Here, we have an entirely new personnel. And, as it seems, a fairly secured one!

This is the only appearance of trumpet player George Mullen on record as listed by Rust. He obviously is some reliable craftsman and works well in this context. The trombonist is the same man as on the former session, namely Carpenter as listed in Mamie Smith's personnel for her tour to Philadelphia and further (RR 63 p. 12).

We have Bob Fuller on clt again, after his assumed participation on the August/September 1920 sessions. Laurie Wright in Storyville 1998/9 wrote on page 222 in his Bob Fuller chronology: "Some evidence for the 'coast to coast tour' with Mamie Smith noted by John Chilton was given in PJ in Storyville 1996/7, but briefly the first mention of Fuller's name was in a personnel listing confirming her appearance in Baltimore on 27/28/29 August 1921. Mamie had returned from a tour around the end of July 1921 and had reorganised her Jazz Hounds following the departure of Johnny Dunn and it seems likely that Fuller joined her at this point and is probably the unknown reed player on the OKeh sides from matrix 70075 through to at least 70778 the following July. The Jazz Hounds had played at the Garden of Joy in New York and the report in the Afro-American (23/6/22 11/1) is the last to mention Fuller by name. Mamie's engagements continued to be reported, but no names of her accompanying group are given for several months, so it is not possible to say when Fuller left her."

And we obviously hear the first recorded work of a very youthful Coleman Hawkins, very much tied up in slap-tongue technique and state-of-the-art style.

Charles Matson is the shadowy piano player who made two recording sessions under his own name later.

Curtis Mosby, who is named as Mosely in a couple of sources, may be the same man who later went to California to lead a rather successful band of his own for many years, also appearing in early movies (see You Tube). But could there have been another drummer with the name of Mosely?

The title "New Orleans" is not the later well-known composition by Hoagy Carmichael!

DB: accept this as Mamie's working band and the personnel very probably correct. Pretty messy musicianship suggesting that 017 is not Mamie's band but another. Fuller is the only player here aurally verifiable. Hawk's slap is not verifiable as him but must be.

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

- RR 63, p.12 (Mamie Smith's personnel for her tour to Philadelphia and further). RR 57 gives no information!
- Storyville 1996/7 p.230: "Mamie Smith and Co jumped to New York from Cleveland Oh. To record for OK this week. Show will re-open t the Douglas Theater, Baltimore on 8 May. Her band includes George Bell, Charles Matson, George Mullen, Bob Fuller, Coleman Hawkins, Cecil Carpenter and Curtis Mosby and they were reported staying at Mamie's home at 244 West 130th Street (CD 6/5(22 6/7). This band seems to have been a stable unit and there seems little reason to doubt that they made the sides in New York in the first week of May that were issued on OK 4630/31."
- Rust*3: ? George Mullen – c; ? Cecil Carpenter – tb; Bob Fuller – cl; prob. Coleman Hawkins – ts; George Bell – vn; Charles Matson – p; prob. Curtis Mosby or Cutie Perkins – d. "These four titles are probably the product of two sessions."
- Rust*6: ? George Mullen – c; ? Cecil Carpenter – tb; Bob Fuller – cl; Coleman Hawkins – ts; George Bell – vn; Charles Matson – p; prob. Curtis Mosby or Cutie Perkins – d.
- BGR*4: George Mullen – tpt; prob. Cecil Carpenter – tbn; Bob Fuller – clt; prob. Coleman Hawkins – alt (sic); George Bell – vln; Charles Matson – pno; prob. Curtis Mosby or Cutie Perkins - dms
- J.-F. Villetard, Coleman Hawkins Vol.1: George Mullen – tpt; Cecil Carpenter – tbn; Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln; Charles Matson – pno; Curtis Mosby or Cutie Perkins- dms

022	MAMIE SMITH AND HER JAZZ HOUNDS	New York,	c. Jun. 10, 1922
	Mamie Smith – voc;		
	George Mullen – tpt; Cecil Carpenter – tbn;		
	Bob Fuller – clt, alt; Coleman Hawkins – ten; George Bell – vln;		

Charles Matson – pno; Curtis Mosley - dms
70729-C Mamie Smith Blues
70730-A Alabama Blues

OK 4658, Doc DOCD 5359
OK 4658, Doc DOCD 5359

Basically, this seems to be the same personnel as on the former session.

It may be George Mullen again on tpt, but it might also be another trumpet player in this stylistic range. But it certainly is neither Dunn nor Miley! The trombonist seems to be Carpenter again, as do Fuller, Hawkins and Bell. Pianist and drummer might also be Matson and Mosby again.

DB: Same band as 021.

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

- Scherman/Eriksson give: *unkn. tpt; poss. Herb Flemming (tb); poss. Bob Fuller (cl); poss. Coleman Hawkins (C-mel or ts); poss. George Bell (vln); unkn. (p); (dr).*

- Storyville 1996/7 p.230: "Charles Matson and his Mamie Smith Jazz Hounds are at the Garden of Joy in New York City. George Bell, George Mullen, Coleman Hawkins, Cecil Carpenter, Curtis Mosely and Bob Fuller are the bunch that is drawing the public to Mr. Raymond's hilltop place (BAA 23/6/22 11/1). It appears that the band was appearing without Mamie and this seems to be the group which made matrices 70777-B and 70778-C". (see below!?)

- Rust*3: Johnny Dunn, ? Bubber Miley – c; ? Herb Flemming – tb; ? Bob Fuller – cl; unknown – as; ? Leroy Parker – vn; unknown – p; unknown – d.

- Rust*6: Johnny Dunn or Bubber Miley, c; ? Herb Flemming, tb; Ernest Elliott or Garvin Bushell, cl, as; Herschel Brassfield, as; Coleman Hawkins, ts; Leroy Parker or George Bell, vn; unkn.p; Sam Speed, bj; unkn. dr.

- BGR*4: poss. Bubber Miley, unknown – tpt; poss. Herb Flemming – tbn; poss. Bob Fuller – clt; poss. Coleman Hawkins – alt (sic); poss. George Bell – vln; unknown – pno; unknown – dms

- J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

BILLBOARD, June 24, 1922: George Mullen – tpt; Cecil Carpenter – tbn; Bob Fuller – clt; Coleman Hawkins – ten; George Mullen – vln; Charles Matson – pno; Curtis Mosely - dms

023 MAMIE SMITH'S JAZZ HOUNDS

(Joe Smith) – tpt; Cecil Carpenter – tbn;
Herschel Brassfield – alt, clt; Coleman Hawkins – ten; George Bell – vln;
Everett Robbins – pno; Sam Speed – bjo; unknown - dms

New York, c. Aug. 15, 1922

70777-B Stuttering
70778-C Those Longing For You Blues

OK 8036, Doc DOCD 5359
OK 8072, Doc DOCD 5359

No Mamie Smith vocal here on these sides.

The trumpet/cornet player definitely is not Dunn nor Miley! In the light of Walter C. Allen's note in RR 63 (below) I see the possibility of Joe Smith on trumpet/cornet because of this player's assured and secure but mellow and smooth tone. Smith had been touring with Ethel Waters/Fletcher Henderson for a time and certainly was in fine fettle and could well be him on this session. He came to New York in July 1922 and joined Mamie Smith's entourage subsequently, touring California until c. early 1923, from what time on he freelanced in New York. For this period he may always be suggested as Mamie's trumpet player.

The trombone player is comparable to the man of the former two sessions, thus Carpenter. Also, on a band photo of this period (early 1923 see booklet to Mosaic CD set, Classic Coleman Hawkins Sessions) there is Carpenter together with Smith, Hawk and others.

I can only hear two reed players. (There is a third voice in the saxophone section in the penultimate chorus of "Stuttering" which is the cornet!) One of them, who plays tenor sax throughout, is most probably Coleman Hawkins. The other man is a saxophonist doubling on clarinet. His improvised clarinet parts are played just like a saxophone. Elliott and Bushell are out of question because of stylistic and tonal reasons. Bushell also, as he started to play alto not earlier than 1923. So, this might be an example of the very little documented Mr. Brassfield, who is listed by Rust in his various editions.

Lacking any characteristics, nothing can be said about piano, banjo and drums.

These two sides give a beautiful example of Harlem Jazz of this early period!

DB: Most importantly here, the Joe Smith issue. No other Smith with which to compare at this date but if we agree – and there seems consensus – that he is definitely on 030 (RR 63) then he is also on 023 onwards. Mix of styles but, so far, resolutely East Coast. Stiff, relatively fast articulation, staccato passages. A rather 'soft' attack. A falling away in pitch constantly through all sessions 023 – 030. Rather poor technician compared with Dunn. Difficult for me to relate this with later Smith, a far superior player, but he had received direct western influence by then and I am forced to observe that East Coast pre-western influence is a poor, poor thing. The cornet playing improves throughout these sessions but that's only to be expected at the age of 20. So Smith on all sessions 023 – 030.

Agree: very probably same trombone as previous sessions. Agree altoist doubling clarinet – badly. Without documentary evidence Brassfield is only a guess. Relatively legato tenor throughout but unlikely to be anybody but Hawk, aurally not verifiable. The rest, like Brassfield, seems to come from Rust, dangerous as his front line here is bollocks.

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

- Notes on Joe Smith (Walter C. Allen, RR 63) : "The cornetist does not sound like Joe Smith on any records until July 1922. On 'That Da Da Strain' /s-70825, OK4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith. Smith could not have been with Mamie earlier than July 1922, as he was still on tour with Ethel Waters/Fletcher Henderson from January through early July 1922. The only Mamie record on which I can undoubtedly identify Joe Smith is YOU'VE GOT TO SEE MAMMA (s-71161, OK 4781) on which he takes a characteristic break."

Personnel from Rust*6: Johnny Dunn, ?Bubber Miley, c; ? Herb Flemming, tb; ?Garvin Bushell, cl,as; ? Herschel Brassfield, as; C. Hawkins, ts; ?Everett Robbins, p; Sam Speed, bj; unknown, dr.(Unfortunately Garvin Bushell does not comment on this personnel!)

- Scherman/Eriksson have the same personnel leaving out Bubber Miley, but adding George Bell as violinist.

- Bushell/Tucker JftB p.155 does not comment on this one. This may mean that Bushell himself sees his own presence as given – which certainly is wrong – or that this session has not been disputed between Bushell and Mark Tucker. (Very sadly Tucker is deceased for a couple of years so that an attempt to find out their way of discussion could not be ascertained. We do not know whether all listed sessions without Bushell's comment have been discussed at all or have only been listed because listed in the discographies!)

- Laurie Wrights statements as to the clarinetist in Storyville.1998/99 p. 222 have to be strongly doubted as to this session.

- Rust*2: Johnny Dunn, Bubber Miley ? – c; unknown – tb; Ernest Elliott or Garvin Bushell – as, cl; Herschel Brassfield – as; Coleman Hawkins – ts; unknown – p; Samuel Speed – bj; unknown - d

- Rust*3: Johnny Dunn, ? Bubber Miley – c; ? Herb Flemming - tb; ? Garvin Bushell - cl; ? Herschel Brassfield - as; Coleman Hawkins – ts; ? Everett Robbins – p; Samuel Speed – bjo; unknown – d.
 - Rust*6: Johnny Dunn, ? Bubber Miley, c; ? Herb Flemming, tb; ? Garvin Bushell, cl, as; ? Herschel Brassfield, as; Coleman Hawkins, ts; ? Everett Robbins, p; Sam Speed, bj; unknown dr.
 - J.-F. Villetard, Coleman Hawkins Vol.1: possible personnel :Johnny Dunn, Bubber Miley – cnt; Herb Flemming – tbn; Garvin Bushell – clt, alt; Herschel Brassfield – alt; Coleman Hawkins – ten; Everett Robbins – pno; Sam Speed – bjo; unknown - dms

024 MAMIE SMITH'S JAZZ HOUNDS	New York,	c. Aug. 22, 1922
Mamie Smith – voc (1,2); (Joe Smith) – tpt; Cecil Carpenter – tbn; Bob Fuller – clt, alt; Coleman Hawkins – ten; Everett Robbins – pno; Sam Speede – bjo; unknown - dms		
70790-B Got To Cool My Doggies Now	OK 4670,	Doc DOCD 5359
70791-B You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues	OK 4670,	Doc DOCD 5359
70792-A Strut Your Material	OK 8036,	Doc DOCD 5359

No Mamie Smith vocal here on the third title.

The band might be the same as on the former session, but there is no alto-saxophone and probably no violin.

If it really is Joe Smith here on cornet he certainly plays more akin to Dunn here than on the former session. But there are elements of style that do not belong to Dunn's playing.

Trombone playing is in accordance with Carpenter on the former sessions.

The alto saxophonist/ clarinetist probably is a different man than the alto/clt player on the previous session. Contrary to the former session we have a thorough comment on this session by Bushell. He is not sure about his presence (see below) but does not exclude it. From listening he might faintly be the man, yet this in contradiction to his claim not to have played alto sax before 1923.. Elliott had a very different tonal quality than Bushell and I'd like to sort him out. There is alto sax only on the first title of the session, and it has to be noted that Bushell did not take up the sax until 1923 when joining the Wooding band! As a possibility as to this player Bob Fuller comes to mind. Again I feel unable to discuss the rhythm section. (Can anybody, please, sort out the diverging styles of the banjo players?!)
DB: Same trombone. Novelty elements in clarinet which would point to Fuller. Do we have any documentary evidence for Fuller with Mamie at this time? (Yes! Photo in booklet to Mosaic CD-set MD8 251 'Classic Coleman Hawkins Sessions 1922 – 1947) K-B) The rest of personnel same comment as 023. Banjos: I am but seriously unqualified.

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

- Bushell/Tucker JftB p.155: Johnny Dunn, c; ? Herb Flemming, tb; ? Garvin Bushell, cl; ? Herschel Brassfield, as; Hawkins, ts; ? Everett Robbins, p; Sam Speed, bj; unknown, dr.
 - Bushell/Tucker p. 155/6: "Got To Cool My Doggies Now: That's a tenor sax in a lower register. It could be Hawk. He used to do a lot of slap-tongue in those days. After Mamie takes the first chorus, the band 'tears out' in the middle. 'Tear out' was a term meaning every man for himself. But as a clarinet player I had to follow a certain format. It was the custom to play a third above the trumpet player, and I'd try to emulate or answer his patterns – like a fugue, more or less. You Can Have Him, I Don't Want Him Anyhow Blues: That could be Ernest Elliott on clarinet, but it sounds like me. We played a lot alike then. Perry Bradford was always insisting on the clarinets hitting the high notes; he loved that. It may be George Bell on violin. That middle part, on a vocal number, was called the 'patter section'. On an instrumental number it was called the 'trio'.
 - Scherman/Eriksson: same personnel as on previous session.
 - Rust*2: Johnny Dunn – c; unknown – tb; Ernest Elliott or Garvin Bushell – as, cl; Herschel Brassfield – as; Coleman Hawkins – ts; unknown – p; Samuel Speed – bj; unknown – d
 - Rust*3: same personnel as above, but: Miley omitted, Mamie Smith - voc
 - Rust*6: acc. as above; Miley omitted.
 - BGR*4: Bubber Miley, unknown – tbn; poss. Ernest Elliott or Garvin Bushell – clt, alt; >Herschel Brassfield – alt; Coleman Hawkins – ten; George Bell – vln; unknown – pno; unknown - dms
 - J.-F. Villetard, Coleman Hawkins Vol.1: Same as August 15, 1922

025 MAMIE SMITH'S JAZZ HOUNDS	New York,	c. Aug. 30, 1922
Mamie Smith – voc; Joe Smith - cnt; Cecil Carpenter – tbn; (Bob Fuller) – alt, clt; Coleman Hawkins – ten; George Bell – vln; Everett Robbins – pno; unknown - dms		
70809-A Wish That I Could But I Can't Forgive Blues	OK 4689,	Doc DOCD 5359

The trumpet player shows traits of Dunn's style, but is less powerful than Dunn. In his break in the first chorus he shows a mellow and pretty tone – and signs of Joe Smith, rather than Bubber Miley, and could thus be assumed as Smith (see W.C.Allen in RR 63!). The trombonist obviously is Cecil Carpenter. There is very little clarinet playing (if at all – at the very end?), but possibly an alto player. This would rule Bushell out, as he stated that he did not handle the alto before 1923 with Wooding! So, a possible alto player cannot definitely be secured and identified, but might be Bob Fuller if really present. The prominent tenor player may be Hawkins, but sounds a little trivial and lacking bite when compared with Hawkins, but it might still be him. I hear a violinist who often sounds like a clarinet. The pianist is undistinguishable. There obviously is no banjo, but a very prominent drummer on woodblocks.

DB: Same trombone. Clarinet so little exposed as to make judgement impossible. Again legato tenor but must be Hawk as he was a Mamie fixture at this time. The rest would be just guessing.

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

- Bushell/Tucker JftB do not list this session, so probably not Bushell!
 - Rust*3: Acc. by unknown – t; unknown – tb; unknown – cl; unknown – as; unknown – p; unknown – d.
 - Rust*6: probably Johnny Dunn, c; ? Herb Flemming, tb; ? Garvin Bushell, cl, as; ? Herschel Brassfield, as; Coleman Hawkins, ts; ? Everett Robbins, p; Sam Speed, bj; unkn. dr.
 - Scherman/Eriksson: same personnel as on previous session, but possibly Bubber Miley.
 - BGR*4: same personnel as session above
 - J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

026 **MAMIE SMITH AND HER JAZZ HOUNDS** New York, c. Sep. 06, 1922
 Mamie Smith – voc;
 Joe Smith – cnt; Cecil Carpenter – tbn;
 Bob Fuller – clt; Herschel Brassfield – alt, clt; Coleman Hawkins – ten; George Bell – vln;
 unknown – pno
 70824-B Sighin' Around With The Blues OK 4767, Doc DOCD 5359
 70825-B That Da Da Strain OK 4689, Doc DOCD 5359

Following Walter C. Allen I would tend to name Joe Smith as trumpet player here again. And possibly again Cecil Carpenter on trombone. On the first title I believe to hear two clarinets and a violin in a muddle of treble voices. Again Fuller comes to my mind (the “laughing” phrases) and another reed player who switches to alto on the second title. This man seems to be more an alto player doubling clarinet and might be Brassfield. Again Hawkins, and probably Bell on violin. There is only piano in the rhythm department.

DB: Same trombone. Clarinet corny, even more novelty but probably same as 024. Was not Fuller better? Could be same alto as on 023.

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

- RR 63 Notes on Joe Smith (Walter C. Allen): “The cornetist does not sound like Joe Smith on any records until July 1922. On THAT DA DA STRAIN (s-70825, OK 4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith’s now known affinity for Dunn’s style at that time, perhaps it was Smith.”

- Rust*3: Acc. by unknown – t; unknown – tb; unknown – cl; unknown – as; unknown – p; unknown – bj.

- Rust*6: ? Bubber Miley, c; unkn. tb; ?Ernest Elliott or ?Garvin Bushell, cl,as; Herschell Brassfield, as; Coleman Hawkins, ts; unkn. p. Scherman/Eriksson: “Same instrumentation and prob. same personnel, except that the trumpet could possibly be Bubber Miley. Banjo and drums omitted”

- BGR*4: prob. Bubber Miley – tpt; unknown – tbn; poss. Ernest Elliott or Garvin Bushell – clt, alt; Herschel Brassfield – alt; Coleman Hawkins – ten; unknown - pno

- J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

027 **MAMIE SMITH AND HER JAZZ HOUNDS** New York, c. Dec. 06, 1922
 Mamie Smith – voc;
 Joe Smith – cnt; Cecil Carpenter – tbn;
 Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;
 Harvey Brooks – pno; Cutie Perkins – dms
 71079-B I Ain’t Gonna Give Nobody None Of This Jelly-Roll OK 4752, Doc DOCD 5359
 71080-B Don’t Mess With Me OK 4752, Doc DOCD 5359

Very probably Joe Smith and Cecil Carpenter as before. And then Bob Fuller (typically) and Hawkins on reeds, George Bell on violin. The piano player may now be Harvey Brooks as on the band photo of early 1923 in the booklet to the Mosaic CD set “Classic Coleman Hawkins Sessions”. The same applies to Cutie Perkins as drummer.

DB: Same trombone, same clarinet. The rest impossible to identify aurally.

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

- Rust*3: same personnel as last.

- Rust*6: same as last.

- Scherman/Eriksson: “Same instrumentation and prob. same personnel as last.”

- BGR*4: same personnel as session above

- J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

028 **MAMIE SMITH AND HER JAZZ HOUNDS** New York, c. Dec. 08, 1922
 Mamie Smith – voc;
 Joe Smith – cnt; Cecil Carpenter – tbn;
 Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;
 Harvey Brooks – pno; Cutie Perkins – dms
 71085-A Mean Man OK 4856, Doc DOCD 5359
 71086-B The Darktown Flappers Ball OK 4767, Doc DOCD 5359

This obviously is the same band personnel as before and thus Mamie Smith’s touring band of the time.

DB: Same band, same comment as 027.

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

- Rust*3: possibly: Johnny Dunn, Bubber Miley – c; unknown – tb; Ernest Elliott – cl; unknown – ts; Leroy Parker – vn; unknown – p; unknown – d.

- Rust*6: ?Johnny Dunn, ?Bubber Miley, c; unkn. tb; ?Ernest Elliott, cl; unkn. ts; ?Leroy Parker or ?George Bell, vn; unkn. p; unkn. d.

- Scherman/Eriksson: unkn.tp; unkn. tb; poss. Ernest Elliott, cl; unkn. ts; poss. George Bell, vn; unkn. p; unkn. d.

- BGR*4: prob. Bubber Miley, unknown – tpt; unknown – tbn; poss. Ernest Elliott – clt; unknown – ten; poss. George Bell – vln; unknown – pno; unknown - dms

- J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

029 **MAMIE SMITH AND HER JAZZ HOUNDS** New York, c. Dec. 20, 1922
 Mamie Smith – voc;
 Joe Smith – cnt; Cecil Carpenter – tbn;
 Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;
 Harvey Brooks – pno; Cutie Perkins – dms
 71112-B I’m Gonna Get You OK 4781, Doc DOCD 5359

Same as last two sessions. Typical early Coleman Hawkins here (triplets like Johnny Dunn! Did anybody mention this relation?) This obviously is the same band personnel as before again and thus Mamie Smith’s touring band of the time. (I wonder where the second trumpet player is that everybody heard!).

DB: Same band, same comment as 027. (I would put the same clarinet to 024 – 029, and more than possibly it is Fuller.)

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

- Rust*3: Joe Smith and another c; ? Cecil Carpenter, tb; Buster Bailey or Ernest Elliott, cl; Coleman Hawkins, ts; George Bell, vn; Harvey Brooks, p; Cutie Perkins, d. (Rust now is approaching reality!)
- Rust*6: Joe Smith and another c; ? Cecil Carpenter, tb; Buster Bailey or Ernest Elliott, cl; C. Hawkins, ts; ?Leroy Parker or ?George Bell, vn; ?Harvey Brooks, p; Cutie Perkins, d.
- Scherman/Eriksson: poss. Johnny Dunn, unknown (tp), unknown (tb), poss. Ernest Elliott (cl), unknown (ts), poss. George Bell (vln), unknown (p), unknown (woodblocks).
- MOSAIC MD 8-251 booklet: personnel as from Scherman/Eriksson (contrary to the photo in the same booklet!)
- BGR*4: prob. Bubber Miley, unknown – tpt; unknown – tbn; poss. Ernest Elliott – clt; Coleman Hawkins, unknown – ten; poss. George Bell – vln; poss. Harvey Brooks – pno; unknown – bjo; unknown – dms
- J.-F. Villetard, Coleman Hawkins Vol.1: Joe Smith and another - cnt; Cecil Carpenter – tbn; Buster Bailey or Ernest Elliott – clt; Coleman Hawkins – ten; George Bell – vln; Harvey Brooks – pno; Cutie Perkins – dms

030 MAMIE SMITH

New York, c. Jan. 09, 1923

Mamie Smith – voc;

Joe Smith - cnt; Cecil Carpenter – tbn;

(William Thornton Blue?) – clt; Coleman Hawkins – ten; George Bell – vln;

Harvey Brooks – pno; Cutie Perkins – dms

71161-C You've Got To See Mama Every Night (Or You Can't See Mama At All) OK 4781, Doc DOCD 5359

Similar as last three sessions. For these sessions August 1922 until early 1923 we seem to have a fairly stable personnel, as has been shown. The coda of this title shows typical and certainly Joe Smith on cnt! Although Walter C. Allen has hinted to Smith's possible presence on these Mamie Smith recordings as early as September 1964 (!), nobody seems to have been interested to check this remark. And it is so obvious!

For these last sessions (Aug. 22, 1922 to this date) Elliott has always been listed as clarinetist. Elliott's presence has been assumed although Fuller is documented for at least early 1923. It seems to have been an unextirpable habit in earlier days of discography to name Elliott or alternately Fuller when a clarinet player sounded dated and unswinging and corny. But nobody seems to have listened carefully and find out these player's distinct – and very different – characteristics. This would be a pretentious and exacting task for somebody interested, but also very difficult and rewarding, and also tiresome. Yet, this player here shows a remarkable technical proficiency and fluency in contrast of what we know of Elliott or Fuller, and – because of William Thornton Blue mentioned by Happy Caldwell (see below) his presence in this band personnel should be thought of. What certainly would be some kind of little sensation, as obviously nobody has ever imagined this possibility. But it is very questionable as the time might not fit.

The tenor player seems to be somewhat weaker than Hawkins on the above recordings and Happy Caldwell might be the player on account of his own testimony below. Only, that Caldwell's memories seem not to be trustworthy as 1923 should be the year he replaced Hawkins with Mamie Smith, and not 1924 when he stayed on in New York. His recordings with Bernie Young were made in October and November 1923, so that his time with Mamie Smith should have been earlier in 1923 when Hawkins left the Smith outfit, Caldwell returning to Chicago again after the Smith period to record with Young, and Joe Smith was not with Mamie anymore in 1924. Yet, sources available (Chilton, *Who Who in Jazz*, *The Song of the Hawk*, Allen, *Hendersonia*) are not positively clear as to Hawkins exact time of leaving the Smith aggregation in New York. So, Hawkins' presence is a little doubtful here.

The coda of this title shows typical and certain Joe Smith on cnt!

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

- Rust*3: personnel as above, but: Perkins omitted.

- Rust*6: Joe Smith and another c; ? Cecil Carpenter, tb; Buster Bailey or Ernest Elliott, cl; C. Hawkins, ts; ?Leroy Parker or ?George Bell, vn; ?Harvey Brooks, p; Cutie Perkins, d.

- Scherman/Eriksson do not list this session.

- BGR*4: Joe Smith – tpt; unknown – tbn; poss. Ernest Elliott – clt; Coleman Hawkins, unknown – ten; poss. Leroy Parker – vln; poss.

Harvey Brooks – pno; unknown – bjo; unknown – dms

- Storyville 99 p 86: Happy Caldwell: "Hawk was with Mamie Smith before me, and when I joined we had Joe Smith on trumpet. Then we had Thornton Blue, who went with Cab, on clarinet, and Ernest Elliott was with us for a bit – I think he's still living, and he's much older than me. He was very tall and thin, and that's why we called him "Sticks. That was in 1924, when I got to New York."

- J.-F. Villetard, Coleman Hawkins Vol.1: Same as December 20, 1922

031 MAMIE SMITH

New York, c. Jul. 19, 1923

Mamie Smith – voc;

J.C. Johnson – pno

71675-B You Can't Do What My Last Man Did OK 4935, Doc DOCD 5359

Although this side is coupled with the next title below, the accompanist is not Clarence Williams, but seems to be J.C. Johnson, who also is the composer of the song, together with Allie Moore (words?). Aurally this suggestion (RR 57/10) seems feasible and probable.

DB: Not qualified to pick Johnson but better pianist than 032.

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

- Lord C. Williams, p.53.

- RR 57/10: J.C. Johnson is listed as composer.

- Rust*3: acc. by unknown – p.

- BGR*4: unknown – pno

032 MAMIE SMITH

New York, c. Jul. 23, 1923

Mamie Smith – voc;

Clarence Williams – pno

71680-B Good Looking Papa OK 4935, Doc DOCD 5359

Typical Clarence Williams on piano. He is named on the record label as accompanist and composer. This is the flip side to the title above.

DB: Agree Clarence.

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

- *personnel from Rust*3, *6, Lord, Cl. Williams and RR 57 p 10.*
 - *BGR*4: Clarence Williams - pno*

033	MAMIE SMITH the Harlem Trio	New York,	c. Aug. 05, 1923
	Mamie Smith – voc;		
	Sidney Bechet – sop; Clarence Williams – pno; Buddy Christian - bjo		
71725-B	Lady Luck Blues	OK 4926,	Doc DOCD 5359
71726-B	Kansas City Man Blues	OK 4926,	Doc DOCD 5359

Personnel generally accepted and obviously correct. Yet, RR 57 lists Porter Grainger?, p and unknown bj, but definitely Williams (break in second title!).

DB: cast iron.

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

- *personnel from Rust*3, *6 and Lord, Cl. Williams.*
 - *BGR*4: Sidney Bechet – sop; Clarence Williams – pno; Buddy Christian - bjo*

034	MAMIE SMITH	New York,	Aug. 06, 1923
	Mamie Smith – voc;		
	Porter Grainger – pno		
71727-A	Plain Old Blues	OK 4960,	Doc DOCD 5359

Aurally this is certainly Grainger.

DB: Definitely the same pianist on 034, 035, 036. Not qualified to judge if Grainger.

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

- *personnel from RR 57/10, Rust*3, *6 and BGR*4*

035	MAMIE SMITH	New York,	Aug. 15, 1923
	Mamie Smith – voc;		
	Porter Grainger – pno		
71759-A	Mistreatin' Daddy Blues	OK 4960,	Doc DOCD 5359
71760-A	Do It, Mr. So-And-So	OK 40019,	Doc DOCD 5359

Aurally this is certainly Grainger.

DB: Definitely the same pianist on 034, 035, 036. Not qualified to judge if Grainger.

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

- *personnel from RR 57/10, Rust*3, *6 and BGR*4*

036	MAMIE SMITH	New York,	Aug. 16, 1923
	Mamie Smith – voc;		
	Porter Grainger – pno		
71764-B	My Mammy's Blues	OK 40019,	Doc DOCD 5360

Aurally this is certainly Grainger.

DB: Definitely the same pianist on 034, 035, 036. Not qualified to judge if Grainger.

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

- *personnel from RR 57/10, Rust*3, *6 and BGR*4*

037	MAMIE SMITH the Choo Choo Jazzers	New York,	Aug. 16-27, 1924
	Mamie Smith – voc;		
	Louis Metcalf – tpt (2); unknown – pno		
31656	My Sweet Man (Tickles The Ivories For Me)	Ajax 17068,	Doc DOCD 5360
31658	What You Need Is Me (And What I Need Is You)	Ajax 17068,	Doc DOCD 5360

Mamie Smith has obviously listened to Bessie Smith records! Here Metcalf again shows his special squeezed tone. In late 1924 he worked as trumpet player with the house band of the Rhythm Club in Harlem, together with Sidney Bechet – later Johnny Hodges, Willie The Lion Smith and Tommy Benford. Unfortunately, he was unable to recall his earliest recordings in his interview in RR 46. But he assumed his first recording being made in the fall of 1924. And he did remember that he waxed many recordings behind blues singers from the Joe Davis stable. So, his identification here might have been aurally.

As this piano player here certainly is very different from the pianist on the following session, I tend to leave him unknown, because of Hooper's statement that he recorded only once (?) with Mamie Smith. Hooper's style is looser than this man's here who seems to belong to the Harlem piano school. This is a very heavy player whose identity I am unable to name.

DB: RR 46 promises a future survey of Metcalf's recordings. Can't see that it ever materialised? Metcalf was a standard Rust gap filler.

Can't find any contemporary Metcalf with which to compare. Is there any? Can't relate this so well with the later Metcalf I know. The playing here is East Coast stiff but I hear some small Louis input by now – attempted Louis input. Metcalf stresses the ubiquitousness of Dunn. Was not Metcalf a better technician? I can revisit this if I can find some comparisons. From where do we have Hooper? (from Rust. KBR)

Notes:

- *RR 077 Louis Hooper: "If I made a record with Mamie Smith it was not more than one date. I can recall a rehearsal ... I believe Bob (Fuller) had played for her before. One session is all I can remember."*

- *W. Bryant, Ajax Records: no personnel per Hooper*

- *Rust*3: Louis Hooper – p; ? Louis Metcalf – c (second title)*

- *Rust*6: Louis Hooper – p; Louis Metcalf – c (second title)*

- BGR*4: *Louis Metcalf* – cnt (2); *Louis Hooper* – pno

038	MAMIE SMITH	her Jazz Hounds	New York,	Aug. 16-27, 1924
	Mamie Smith	– voc;		
	<i>Bob Fuller</i> or (<i>Percy Glascoe</i> ?) – alt;			
	<i>Leslie A. Hutchinson</i> – pno; <i>Elmer Snowden</i> – bjo; <i>Norman Buster</i> – dms , <i>whistle</i> (2)			
31661		Just Like You Took My Man Away From Me	Ajax 17063,	Doc DOCD 5360
31662		Remorseful Blues	Ajax 17063,	Doc DOCD 5360

Bob Fuller sometimes is not so bad a clarinetist, but on saxophone – alto or tenor – he can be simply awful, as can be demonstrated on a couple of recordings. A most gruelling example for his awful saxophone playing are the Kansas City Five's 'Believe Me, Hot Mama' of Nov. 1924 where Fuller plays tenor – and he should not have done so. On alto he is at times nearly as bad. But is this really Fuller then? As the piano player on these sides aurally very probably is Leslie Hutchinson when compared to the following Mamie Smith sides (next session) this accompanying group certainly is part of the Elmer Snowden band of the time – aurally the cymbal sound is also identical. It may thus be questioned whether we hear Percy Glascoe here who displays a similar silly vibrato on his own recording and may – after W.C. Allen – have had some relation to the Snowden band.

Elmer Snowden is easily identified. Apart from these gentlemen, Norman Buster has been listed as drummer. You hear him playing the wood-blocks behind the alto sax solo in the first title and four woodblock strokes in the introduction and a single cymbal stroke at the end of the second title. But there also is somebody whistling behind Mamie in the verse immediately after the intro. I do not know on what reasons Mr. Buster has been identified here only that he was drummer in Elmer Snowden's band at this time and is therefore present on the next recording below. The Ajax label does not say anything about a drummer and those very few strokes could have been performed by anyone, but the wood-block playing in both titles is ample proof of his presence! The name seems to be taken from the next session (source?). The piano heard is more single-toned than chordal and might therefore rather not be Hooper, but sounds like Hutchinson of the consecutive session, also by the Snowden band.

DB: Agree Fuller and by association Hooper. 'Norman Buster' sounds like a Sam Tall tale.

Notes:

- RR 077 *Louis Hooper*: "If I made a record with Mamie Smith it was not more than one date. I can recall a rehearsal ... I believe Bob (Fuller) had played for her before. One session is all I can remember." Judging from other Hooper recordings this here seems to be the only one with Mamie Smith if his memory is right.

- W. Bryant, *Ajax Records*: no personnel per Hooper

- Rust*3: *Bob Fuller* – as; *Louis Hooper* – p; *Elmer Snowden* – bj; with *Norman Buster* – d where shown

- Rust*4: *Bob Fuller* – cl; *Louis Hooper* – p; *Elmer Snowden* – bj; with *Norman Buster* – d

- BGR*4: *Bob Fuller* – alt; *Louis Hooper* – pno; *Elmer Snowden* – bjo; *Norman Buster* – dms (2)

- Rust*6: *Bob Fuller*, cl; *Louis Hooper*, p; *Elmer Snowden*, bj; with *Norman Buster*, d (2)

039	MAMIE SMITH	her Jazz Hounds (Snowden's Orchestra)	New York,	Aug. 16-27, 1924
	Mamie Smith	– voc;		
	<i>Horace Holmes</i> – tpt; <i>Jake Frazier</i> – tbn; <i>Ernie Bullock</i> – clt;			
	<i>Leslie A. Hutch Hutchinson</i> – pno; <i>Elmer Snowden</i> – bjo; <i>Bob Ysaquiere</i> – bbs; <i>Norman Buster</i> – dms, marimba			
31669		Lost Opportunity Blues	Ajax 17058,	Doc DOCD 5360
31670		Good Time Ball	Ajax 17058,	Doc DOCD 5360

The band is obviously taken from Elmer Snowden's Orchestra of the time (see notes). There is a photo of this band (Snowden's Orchestra) in Perry Bradford's 'Born with the Blues' on page 102. This photo does not show Percy Glascoe (identification of shown musicians in Storyville 106/150). From that it seems likely that all since listed personnels are settled on a beat copy of this Ajax record in Walter C. Allen's possession (see notes). My own reference is Document DOCD-5360 and the source record for these titles obviously is not better than Allen's. So, I have to admit not to be able to discriminate one or two cornets/trumpets, but it sounds like two in the very first bars of 'Lost Opportunity Blues'. As Horace Holmes remembered the session and named himself as the only cnt I follow his statement. I hear trombone and a clarinet, no discernable saxophone. Whether it is Ernie Bullock (obviously the same man as listed with J.R. Morton's Red Hot Peppers of March 20, 1930 (?)) – who is on the photo - or Percy Glascoe who cannot be heard very favourably on several Lem Fowler sides in 1925/6, I cannot really distinguish. Comparing this clarinetist here with Glascoe of the Fowler sides I tend to name Bullock! I have nevertheless listed Jackson as alto player here, because I hear a tuba – no bass sax! – and if this is correct, Jackson has to play sax or not be present at all on the session. The bass notes are very sharp cut like from a brass bass, not like those from a bass saxophone (the photo, by the way, shows Jackson doubling on baritone sax, not bass sax, which certainly is more appropriate for an alto player, as alto and baritone are pitched Eb). I have therefore added Ysaquiere on tuba as shown in the photo. Hutchinson was a well acquainted and respected pianist who unfortunately only made two other recordings in 1923 and 1927 (Rust*6). He is heard very favourably here. The drummer can be heard playing the blocks and an occasional cymbal crash, together with some marimba accompaniment in 'Good Time Ball'.

Notes:

- Rust*3: *Horace Holmes* or *Gene Aiken* (but hardly both) – c; *Jake Frazier* – tb; *Ernie Bullock* or *Percy Glascoe* – as; *Alex Jackson* – bsx;

Leslie A. Hutchinson ("Hutch") – p; *Elmer Snowden* – bj; *Norman Buster* – d – marimba.

- Rust*4,*6: *Horace Holmes* or *Gene Aiken*, c; *Jake Frazier*, tb; *Ernie Bullock* or *Percy Glascoe*, as; *Alex Jackson*, bsx; *Leslie A. Hutchinson*, p; *Elmer Snowden*, bj; *Norman Buster*, d, marimba.

- BGR*4: *Gus Aiken*, *Horace Holmes* – cnt; *Jake Frazier* – tbn; *Ernie Bullock*, *Percy Glascoe* – clt, sax; *Leslie A. Hutchinson* (*Hutch*) – pno; *Elmer Snowden* – bjo; *Alex Jackson* – bsx; *Norman Buster* – dms

- RR 57-10: "Horace Holmes (*Jazz Music Vol. 15, No. 4*) says that the Elmer Snowden band signed to accompany Mamie Smith. He recalled the two titles on Ajax 17058 but thought they were rejected, and gave the personnel of the Snowden band as: Holmes, cornet; Gene Aiken, trumpet; Jake Frazier, trombone; Ernie Bullock, Percy Glascoe, Alex Jackson, reeds; Leslie Hutchinson, piano; Elmer Snowden, banjo.

- RR 63-12: *Walter C. Allen*: "Ajax 17058: no marimba on 31670. Instr. (tpt, tbn, clt, alt, p, bjo, bass sax) agrees pretty much with Horace Holmes' personnel. Bass sax man would be Alex Jackson; Clarinet, Percy Glascoe. My copy is so beat that I cannot tell whether or not two cornets are present, as Holmes claimed."

- W. Bryant's *AJAX Records* (Mainspring Pres, 2013) lists the following personnel "as per Snowden": *Gus Aiken* (trumpet), *Jake Frazier* (trombone), *Alex Jackson* (bass saxophone), *Leslie Hutchinson* (piano), *Elmer Snowden* (banjo). (No mention of alto sax, clarinet and drums! Did Elmer really listen? - KBR)

040 MAMIE SMITH	New York,	Aug. 27, 1926
Mamie Smith – voc;		
Thomas Morris – cnt; <i>Charlie Irvis</i> – tbn; Bob Fuller – clt;		
Mike Jackson – pno; Buddy Christian – bjo		
36069-1	Goin' Crazy With The Blues	Vic LPV-534, Doc DOCD 5360
36069-2	Goin' Crazy With The Blues	Vic 20210, Doc DOCD 5360
36070-1	Sweet Virginia Blues	Vic 20233 not on LP/CD
36070-2	Sweet Virginia Blues	Vic 20233, Doc DOCD 5360

These are very beautiful blues cum jazz recordings of the time. Personnel seems to be right, I only feel uncertain re the presence of Charlie Irvis on trombone. Irvis owns a very distinctive style which cannot be heard here in its entirety. Yet, with repeated listening I get increasingly doubtful as to Irvis' presence! A much less accomplished player!

Notes:

- RR 57/10: "Brian Rust suggest a personnel of Thomas Morris, cornet; Charlie Irvis, trombone; Bob Fuller, clarinet; Lem Fowler?, piano; Buddy Christian, banjo. As matrix bve-36071 is by a Thomas Morris group with the same instrumentation, the presence of Morris at least seems quite reasonable."

- Rust*3: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo

- Rust*6: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo

- BGR*2,*3,*4: Tom Morris – cnt; Charlie Irvis – tbn; Bob Fuller – clt; prob. Mike Jackson or J.C. Johnson – pno; Buddy Christian – bjo

Notable differences of takes:

36069-1: bar 8 of ensemble chorus (chorus 2) tpt middle break (ca. 1:40): tbn enters with growled half note E on second beat

36069-2: bar 8 of ensemble chorus (chorus 2) tpt middle break (ca. 1:50): tbn enters with clean note low E on fourth beat

36070: no alternate take reissued, so no comment possible

041 MAMIE SMITH	New York,	Aug. 31, 1926
Mamie Smith – voc;		
Thomas Morris – cnt; Charlie Irvis – tbn; (<i>Happy Caldwell?</i>) – clt;		
unknown (<i>J.C. Johnson</i>) – pno; Buddy Christian – bjo		
36081-1	What Have I Done To Make Me Feel This Way ?	Vic 20233 not on LP/CD
36081-2	What Have I Done To Make Me Feel This Way ?	Vic 20233, Doc DOCD 5360
36081-3	What Have I Done To Make Me Feel This Way ?	Vic LPV-534, Doc DOCD 5360
36082-2	I Once Was Yours I'm Somebody Else's Now	Vic 20210, Doc DOCD 5360

This seems to be partly the same personnel as on the former Mamie Smith session with the exceptions of the clarinet player, who plays in a much more fashionable and modern style than Fuller, with interesting melodic phrases - unheard of by Fuller – especially in 'I Once Was Yours' and a completely different vibrato. Beautiful! Because of the time of recording and of Happy Caldwell's vicinity to the Thomas Morris circle I assume that this might be Caldwell on clarinet here. This clarinetist's style is much more "Western" and Dodds-influenced than Fuller's. Irvis' presence again doubted a little but nearer to Irvis than preceding Mamie Smith session. The pianist plays strong four-beat two-fisted rhythm other than Mike Jackson. Unfortunately, he cannot be heard in solo. So, it is impossible to judge whether he could be J.C. Johnson as reported from his own testimony below. The banjo player may be Christian, but this man here doubles time in 'What Have I Done ...' which elsewhere is unheard of by Christian. So, his presence has to be doubted. But it is his light banjo sound!

DB: Indeed different clarinet. More fluid but not enough exposed to be able to identify. Trombone sounds here less standard Irvis but my guess is ... (who? K-B). J.C. Johnson is 3 years out in his memory but also probably him.

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

- RR 57 p 11: "J.C. Johnson in the 'Melody Maker' (April 16, 1955) was reported as saying: "I played on records with Mamie, too. 'Been Some Changes Made' was one, I think, and I am sure she made four sides for Victor around '29". Similar comments were made by Albert McCarthy in 'Jazz Monthly'. Presumably J.C. Johnson was referring to the 1926 Victor session, while the 'Been Some Changes Made' session possibly remains to be discovered."

- Rust*3: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo

- Rust*6: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo

- BGR*4: Tom Morris – cnt; Charlie Irvis – tbn; Bob Fuller – clt; prob. Mike Jackson or J.C. Johnson – pno; Buddy Christian – bjo

042 MAMIE SMITH	New York,	Oct. 20, 1928
Mamie Smith – voc;		
J.C. Johnson – pno		
401253-A	There's Been Some Changes Made Since You've Been Gone	OK unissued (test exists) not on LP/CD

Hopefully this item will find its way onto CD. It certainly will be very interesting listening!

DB: Johnson's self-identification here seems solid evidence but odd coincidence that he should be on two consecutive Mamie sessions over two years apart.

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

- RR 57 p 11: "J.C. Johnson in the 'Melody Maker' (April 16, 1955) was reported as saying: "I played on records with Mamie, too. 'Been Some Changes Made' was one, I think, and I am sure she made four sides for Victor around '29". Similar comments were made by Albert McCarthy in 'Jazz Monthly'. Presumably J.C. Johnson was referring to the 1926 Victor session, while the 'Been Some Changes Made' session possibly remains to be discovered."

- VJM 166 p15: "Mark (Berresford – KBR) had heard the test and confirmed it was Mamie Smith singing, but the identity of the pianist remained unknown. Whilst browsing through some old Record Research magazines recently, Mark noted in the 'Mamie Smith' issue (Jan. 1964, p.11) that J.C. Johnson had stated in the Melody Maker of April 16, 1955 that ... (see above!). Thus we may safely conclude that he was the unknown piano player on the OKeh session and that he is the likeliest candidate for Mamie's 1926 Victors."

- Rust*6: unknown - p

043 MAMIE SMITH	New York,	Mar. 30, 1929
Mamie Smith – voc; Billy Fowler – dir;		

unknown, *Jack Butler* – tpt; *Doc Crawford* – tbn;

unknown, unknown – alt; unknown – ten;

Gene Rodgers – pno; *Eddie Gibbs* – bjo, gtr; unknown – bbs; *Herbie Cowans* – dms

401760-A	Wonderful Mammy	OK unissued	not on LP/CD
401760-B	Wonderful Mammy	OK unissued,	Doc DOCD 5360
401761	My Sportin' Man	OK unissued	not on LP/CD
401762	The Lure Of The South	OK unissued	not on LP/CD

Storyville 117/98 brought the fantastic story of the discovery of a silent film and the closely following discovery of a 16" Columbia record containing the sound track of the silent movie. Unfortunately, the film nor the sound-track have not been made available since. This would be most interesting to collectors, because the film shows the band of Billy Fowler, a well-acquainted band leader in Harlem – Benny Carter was side-man in his band for a time as were other great musicians – of whom no recordings are known. Movie and record are said to have been made in 1929.

As reported by Bo Scherman in Storyville 124/149 one of the titles of the next session was issued on a Columbia 3-LP-Box in 1981 naming an accompaniment by Billy Fowler & His Orchestra. As this and the next session come from 1929 as well, there certainly is the strong possibility that at least part of this accompanying band can be seen on the movie. The musicians of the film are partly identified in Storyville 118/123 and 119/175 and listed as possible personnel here. The reed players could not be identified at the time of the Storyville issues.

DB: This title is very poor as is the band, which can only be guesswork. If I didn't know it was so (?) I would not recognise this as the same band as 044.

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

- RR 57/10: "Mamie Smith was paid \$265,0 a side for these four titles. The total of \$1060,00 was shared between Mamie (&600,00) and her manager, Bert Goldberg (Orch. acc.) (\$460,00). This interesting note is from the Columbia files, and presumably the "(Orch. acc.)" indicates that Mr. Goldberg organised the accompaniment on these sides."

- Rust*3: acc. unknown orchestra.

- Rust*6: orchestra dir. by Billy Fowler, possibly including George Scott, cl.as.

- BGR*4: two unknowns – tpt; unknown – sax; unknown – pno; unknown – gtr; unknown – bbs; unknown – dms; Billy Fowler – dir

044 MAMIE SMITH

New York,

Apr. 01, 1929

Mamie Smith – voc; Billy Fowler – dir;

unknown, *Jack Butler* – tpt; *Doc Crawford* – tbn;

unknown, unknown – alt; unknown – ten;

Gene Rodgers – pno; *Eddie Gibbs* – bjo, gtr; unknown – bbs; *Herbie Cowans* – dms;

unknown choir – voc (2)

401761-D	My Sportin' Man	OK unissued,	Doc DOCD 5360
401762-F	The Lure Of The South	OK unissued,	Doc DOCD 5360
401763	The Show Must Go On	OK unissued	not on LP/CD

As above.

DB: Personnel here must also only be a guess. A short pretty good Louislike break and other playing on 'My Sporting Man' not inconsistent with the later Butler I know. But impossible to aurally confirm.

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

- Rust*3: same as last

- Rust*6: same as last

- BGR*4: two unknowns – tpt; unknown – sax; unknown – pno; unknown – gtr; unknown – bbs; unknown – dms; Billy Fowler – dir;

unknown male – voc; unknown choir – voc

045 MAMIE SMITH

Camden, NJ,

Apr. 09, 1929

Mamie Smith – voc;

unknown – one-string vln; Porter Grainger – pno

50603-1	The Jail House Blues / You Can't Do It	Vic custom recording	not on LP/CD
50603-2	The Jail House Blues / You Can't Do It	Vic custom recording	not on LP/CD
50603-3	The Jail House Blues / You Can't Do It	Vic custom recording,	Doc DOCD- 5360

This blues title is a recording for the soundtrack of a Columbia Picture film short, reissued on several LPs and CDs, dubbed from a 1961 broadcast and obviously not complete as it comprehends only the Jailhouse Blues and not the 'You Can't Do It' part. Th complete title seems to await reissuing. Beautiful contemporary blues singing with a lightly swinging Porter Grainger on piano, both performers far apart from their 1923 recordings. The fiddler struggles in the background.

DB: Accept personnel as it is. Mamie indeed has improved but only because she is copying Bessie.

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

- Rust*6: Porter Grainger – p; unknown – one-string fiddle

- BGR*4: as above

046 MAMIE SMITH

New York,

Apr. 29, 1929

Mamie Smith – voc; Billy Fowler – dir;

possibly: unknown, *Jack Butler* – tpt; *Doc Crawford* – tbn;

unknown, unknown – alt; unknown – ten;

Gene Rodgers – pno; *Eddie Gibbs* – bjo, gtr; unknown – bbs; *Herbie Cowans* – dms

401763	The Show Must Go On	OK unissued	not on LP/CD
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Probably the same applies to this session as to sessions 044 and 045 above. Only that the single title from this session has not been issued.

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

- personnel same as above?

- BGR*4: unknown orchestra; Billy Fowler – dir.

047 MAMIE SMITH

Mamie Smith – voc;

unknown – tpt; unknown – tbn;

unknown – alt; unknown – ten;

unknown – pno; unknown – bjo; unknown – dms

404866-A Don't You Advertise Your Man

404851-A Golfing Papa

404852-A Jenny's Ball

404853-A Keep A Song In Your Soul

New York,

Feb. 19, 1931

OK 8864,

Doc DOCD 5360

OK 8915,

Doc DOCD 5360

OK 8915,

Doc DOCD 5360

OK 8864,

Doc DOCD 5360

What we hear is a beautiful melodic trumpet player, good and smooth tone, in Bill Dillard's or even Joe Smith's manner. Modern for his time, perhaps one of the young lions of jazz trumpet. Then a functional if not outstanding trombonist. The alto player can only be heard in harmony with the tenor saxophonist. This latter man is a very melodic player when ad-libbing. The piano is completely in the background. We hear a prominent and good banjo, somewhat in the manner of Elmer Snowden. In case it should be Snowden he may even be leader of the group, although I believe that this accompanying group has been recruited from an existing and working though not prominent band in Harlem. Perhaps one of the many bands that had to earn their living by playing the taxi-dance halls. And we also hear a prominent, yet a bit clumsy, bass-drum cum cymbal. But the band swings! I would not dare to attach names to the unknown musicians, only very cautiously remarking that the banjo could be played by Elmer Snowden.

DB: The drumming is very odd. Apart from a good musician on banjo, I can't find much good to say about the band and don't believe this was a top working band. As ever, I am seriously unqualified to judge banjos. Personnel must remain unknown.

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

- RR 57/10 (1964): "Matrix numbers and recording date from Helen Chmura of Columbia Records, Inc. - Instrumentation suggested by W.C. Allen (Is there a clarinet?): trumpet, trombone, clarinet, alto, another sax?, piano, banjo, drums. - In 'German Jazz Discography', Horst Lange suggests that the accompanying group is a Clarence Williams band, probably because masters W404854 to W404857 (recorded same day) are by Williams and his Jazz Kings. Personnel for these sides by Williams was listed in the 'Jazzfinder' (Aug. 1948) as Bill Dillard, Ward Pinkett, tp; Jimmy Archey, tb; Henry Jones, Freddie Skerritt, Bingie Madison, saxes; Gene Rodgers, p; Goldie Lucas, g; Dick Fullbright, b; Bill Beason, d.

- Storyville 66/225 (1976): Albert Vollmer: "Finally, it must be stated that, contrary to other reports, it would appear that the Bingie Madison Band was not used for either the Mamie Smith date of 19 February, 1931 or the Jimmy Johnson one of 25 March, 1931, since none of the musicians I have interviewed were on either date."

- Rust*3: Bill Dillard or Ward Pinkett – t; James Archey – tb; Fred Skerritt – as; Bingie Madison or Henry Jones – ts; Gene Rodgers – p; Goldie Lucas – bj; Richard Fullbright – sb; Bill Beason – d.

- Rust*6: unknown – t; unknown – tb; unknown – as; unknown – ts; unknown – p; unknown – bj; unknown – sb; unknown – d

- BGR*4: unknown – tpt; unknown – tbn; unknown – alt; unknown – ten; unknown – pno; unknown – bjo; unknown – sbs; unknown – dms

048 MAMIE SMITH Lucky Millinder and his Cotton Pickers

Mamie Smith – voc; Lucky Millinder – dir;

3 unknown – tpt; 3 unknown – tbn;

2 unknown – alt; 2 unknown – ten; unknown – bar;

unknown – pno; unknown – gtr; unknown – sbs; unknown – dms

Harlem Blues

New York,

Mar/ Apr. 1940

film soundtrack "Paradise In Harlem"

Doc DOCD 5360

I have been unable to find a personnel of a Millinder band of March/April 1940. Albert McCarthy in 'Big Band Jazz' p.291 writes that Millinder went bankrupt in late 1939, but organized another band in September 1940. This would mean that the band shown in this movie was a studio band, at least not a permanent working band.

DB: Lucky Millinder and his Orchestra (including Freddy Webster, trumpet; George Stevenson, trombone; Shadow Wilson, drs) is from what must be a later Meeker (2005). One would expect this to have been post-synched but, if so, the synch is very good. No band visible. Nobody recognisable aurally.

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

- Dr. Klaus Stratemann Negro Bands on Film Vol. 1. does not name a personnel for this film.

- D. Meeker, 'Jazz in the Movies' says: 1939 - Black produced gangster-cum-musical movie set against a backdrop of jazz spots, featuring Lucky Millinder and his Orchestra, with Mamie Smith, vocal, Frankie Wilson, Edna Mae Harris and the Juanita Hall Singers. Songs include 'Harlem Serenade', 'Why Have You Left Me Blue?' and 'Harlem Blues'.

- Rust*6: 3 unknown – t; 3 unknown – tb; unknown – as; 2 unknown – ts; unknown – bs; unknown – p; unknown – g; unknown – sb; unknown – d; with The Alphabetical Four – v.

- BGR*4: three unknowns – tpt; three unknowns – tbn; unknown – alt; two unknowns – ten; unknown – bar; unknown – pno; unknown – gtr; unknown – sbs; unknown – dms; The Alphabetical Four (prob. Johnny Smith – lead voc; Curtis Brown – ten voc; Asher Short or Johnny Prince – bar voc; Lockwood – bass voc) – voc group

049 MAMIE SMITH Lucky Millinder and his Cotton Pickers

Mamie Smith – voc; Lucky Millinder – dir;

William Scott, Freddy Webster, Nelson Bryant – tpt;

George Stevenson, Joe Britton – tbn;

Billy Bowen, Tab Smith – alt; Stafford Simon, Dave Young – ten; Ernest Purce – bar;

Bill Doggett – pno; Trevor Bacon – gtr; Nick Fenton – sbs; Panama Francis – dms

Because I Love You

Lord! Lord!

New York,

mid- 1942

film soundtrack "Because I Love You"

issued ?

Doc DOCD 5360

The title 'Lord! Lord!' can be seen in You Tube. Of the musicians on screen I only have been able to identify Ernest Purce on baritone. On others I would not dare try an identification.

DB: Not post synched but I can identify nobody. Only four reeds and the alto is not Smith.

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

- *Dr. Klaus Stratemann, Negro Bands on Film Vol. 1. Dr. Stratemann does only list 'Because I Love You' as a title sung by Mamie Smith. He does not mention 'Lord! Lord!' at all. The first title is not on Document DOCD 5360.*
- *D. Meeker, 'Jazz in the Movies': c. 1942 Soundie in which the title number is sung by Mamie Smith backed by the Lucky Millinder Band.*
- *Rust*6: 3 unknown – t; 3 unknown – tb; unknown – as; 2 unknown – ts; unknown – bs; unknown – p; unknown – g; unknown – sb; unknown – d; with The Alphabetical Four – v.*
- *BGR*4: three unknowns – tpt; three unknowns – tbn; unknown – alt; two unknowns – ten; unknown – bar; unknown – pno; unknown – gtr; unknown – sbs; unknown – dms*

K.-B. Rau

01-03-2013

27-12-2013 (D. Brown's comments)

15-08-2014

20-11-2014

11-04-2016

26-07-2019