

# THE RECORDINGS OF BERNARD ADDISON

## An Annotated Tentative Personnel - Discography

ADDISON, Bernard S. Born Annapolis, Maryland, 15<sup>th</sup> April 1905. Died New York City, 22<sup>nd</sup> December 1990. Played violin and mandolin during early childhood, moved to Washington, D.C., in 1920, was soon co-leading a band with Claude Hopkins, worked for a while in Oliver Blackwell's Clowns, then to New York City with Sonny Thompson's Band. Worked in the Seminole Syncopators led by pianist Graham Jackson (1925), whilst with this band accompanied vocaliste Virginia Liston. From 1925 until 1929 worked mainly for Ed Smalls (sic!), first as a sideman, then leading own band. With Claude Hopkins (1927), from 1928 specialised on guitar. With Louis Armstrong at the Cocomanut Grove, New York, then briefly with Bubber Miley's Mileage Makers (September 1930). With Milton Senior's Band in Toledo, Ohio (1931), working with Art Tatum, then with Tatum in group accompanying Adelaide Hall. Joined Russell Wooding's Band at Connie's Inn, worked briefly with Fats Waller and Sam Wooding, then with Fletcher Henderson from early 1933 until summer of 1934. Again, worked as accompanist for Adelaide Hall, then led own small band in New York at the Famous Door and Adrian's Tap Room (1935). Accompanist for the vocal group The Mills Brothers from 1936 until 1938 (including tour of Europe 1936), during this period also worked with Mezz Mezzrow's Disciples of Swing (November 1937) and in guitar-duo with Teddy Bunn. With Stuff Smith from 1938 until November 1939, then led own small group, briefly with Sidney Bechet Quartet (March - April 1940), then again led own band until Army service in World War II. After demobilisation toured with Snub Moseley, then free-lanced in Canada for several years. Toured with the Ink Spots in late 1950s, also took part in the Henderson Re-union Band (July 1957). Worked as accompanist for vocaliste Juanita Hall and appeared with Eubie Blake at Newport Jazz Festival in 1960. During the 1960s continued free-lancing, but was mainly active as a guitar teacher. (John Chilton, Who's Who in Jazz)

### STYLISTICS

#### STYLE

Bernard Addison was one of the leading guitarists of the swing era. He started as a banjo player playing in a raggy style with persistent up-and-down stroking, lots of arpeggios and trills, but still making good tempo with a lot of drive, also using clear four-four rhythm. On guitar he played straight four-four rhythm when accompanying, but in solo work he combined rapid single-string playing with interspersed chordal phrases.

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

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

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

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

BERNARD ADDISON

001 **SEMINOLE SYNCOPATORS** New York, Apr. 24, 1924  
 Harry Cooper – tpt; Prince Robinson – clt;  
 Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms  
 72484-A Blue Grass Blues OK 40228, Frog DGF 69

The three-part rhythm section of this group is documented by the photo published with the very excellent LP edition on Collectors Classics 006. Also documented are Harry Cooper on trumpet, Joe Garland on saxes and Prince Robinson on tenor sax and clarinet. Yet, Chris Hillman in his equally splendid cover text to the LP states that Joe Garland joined the band on saxophone when they returned south, i.e. from New York where this single side obviously had been recorded. Accordingly Garland would not have been the saxophonist on this New York session, but possibly Wayman Carver (see notes below). But: I do not hear any saxophone on this side, but at times the clarinet played in low register! The faint notes played by a reed instrument at the beginning of the piano solo (Chorus 3) is played by the clarinetist who possibly started to play erroneously, just to stop again after two bars. Therefore the notice in Jazz Journal as below should be read as a hint to other musicians temporarily with the band. Harry Cooper plays rather “raggy” here, using much 6/8 phrasing, but plays very assured and with plenty of drive. And he plays the whole tune in the key of D natural, very uncommon, and not so easy for a young brass player.

Notes:

- *Jazz Journal* Jan. 1979, p. 61: “Incidentally, trumpeter George Winfield told me that the unknown alto player with the *Seminole Syncopators* may well be Wayman Carver. This fits in well with the Tidewater theory mentioned in the notes (of LP *Collectors Items 006 – KBR*), as Carver was also born in Portsmouth, Virginia.”

- *Rust*\*2,\*3,\*4,\*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.  
 - *Collectors Items 006 (LP)*: Harry Cooper (c); Prince Robinson (cl); unknown (as); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).

Tunes:

72484-A *Blue Grass Blues* Key of D OKeh  
 (Intro 12 bars ens)(Verse 14 bars ens)(A1 Chorus 32 bars ens)(A2 Chorus 32 bars cl – ens)(A3 Chorus 32 bars pno 14 – tpt 18) (A4 Chorus 32 bars ens)(Coda 4 bars pno – ens)

002 **GEORGE McCLENNON’S JAZZ DEVILS** New York, May 09, 1924  
 Harry Cooper – cnt; (John Mayfield) – tbn;  
 George McClennon – clt; Joe Garland – alt;  
 Clarence Williams or (Graham Jackson) – pno; Bernard Addison – bjo; Happy Williams – dms  
 72512-B Box Of Blues OK 8143, Jazz Oracle BDW 8022  
 72513-B Dark Alley Blues OK 8143, Jazz Oracle BDW 8022

For this session *Rust*\*6 lists this personnel: Prob. Thomas Morris – cnt; Charlie Irvis – tbn; G. McClennon – clt; Bob Fuller – alt; Clarence Williams – pno; Buddy Christian – bjo; unknown - dms. The Jazz Oracle CD booklet follows this statement. Tom Lord’s *Clarence Williams* (1976) lists the same with some reservations and the following statement: “*Rust* is the only previous source to list this as a Clarence Williams session. His listing is undoubtedly a result of a *Record Research* (i.e. 66) article. Williams mentioned Morris and Irvis. Since *Rust*’s listing (*Rust*\*3?), it’s felt that the identity of the cornetist is not absolutely certain. The alto player here is aurally the same man as on Virginia Liston’s *OK 8138* (January 7, 1924). The estimation of the date is from *Rust*.”

Deviating from what I have written in my article on the recordings of George McClennon in *Names&Numbers 67*, I am caused to see – and hear – this recording session from a very different side:

- Having dealt with Harry Cooper’s trumpet style of the early twenties I am convinced that he is our man on this McClennon session, harmonizing with his known appearances in style, tone, rhythm, use of mutes, and vibrato. This is not – as believed about 8 years ago – Thomas Morris. Recognizing this, it is only significant to check Cooper’s association at this time: the *Seminole Syncopators*: he recorded with them in New York just two weeks earlier.

- And according to their personnel the alto saxophonist could well be the young Joe Garland who had been added to the *Seminole Syncopators* at about this time, when they went back home to Atlanta after their recording session of April 24, 1924 (above). Comparing our altoist here with Garland’s style and performing on ‘Sailing On Lake Ponchartrain’ of the session of August 30, 1924 clearly shows corresponding of style, rhythm and performance. He cannot be compared with Prince Robinson as on the Virginia Liston session above, who is much more elegant and swinging.

- I believe to recognize the trombonist as John Mayfield – not Charlie Irvis! – of Clarence Williams *Blue Five* fame. He was not part of the *Seminole Syncopators*!

- The pianist might well be Clarence Williams, but as we probably find other members of the *Seminole Syncopators* below, he may also be their bandleader Graham Jackson. But: we do not hear this player’s technical and harmonic tricks as heard on the August 30 session.

- The very busy banjo player very probably then is Bernard Addison with his double-strokes and arpeggiated parts.

- The drummer might accordingly also come from the *Syncopators*, thus Harry ‘Happy’ Williams. The cymbal sound seems to be identical. In my years-long researching the music of the Harlem bands I have recognized a couple of procedures recording-bands were put together, and here we might find just one of these: a young band coming from out of nowhere, leaving an impression on listeners passed on to band-leaders without a working band, but having a recording contract, and needing a band for a recording session. This might be exactly what had happened here. Unfortunately, we do not have proof that the *Syncopators* still had been in New York at this date. But the performance on record seems to prove.

Last but not least: McClennon’s piping clarinet has not to be proved. He is always there.

Notes:

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

- *Rust*\*3: Tom Morris -c; Charlie Irvis -tb; George McClennon -cl; ?Bob Fuller -as; Clarence Williams -p; ?Buddy Christian -bj; unknown -d

- Rust\*4, \*6: probably: Tom Morris -c; Charlie Irvis -tb; George McClennon -cl; Bob Fuller -as; Clarence Williams -p; Buddy Christian -bj; unknown -d

003 **ANNIE SUMMERFORD** *Eddie Heywood's Black Bottom Ramblers* Atlanta, c. Aug. 29, 1924  
*Annie Summerford – voc;*  
*unknown – tpt; Jonas 'Sweet Papa' Walker – tbn;*  
*Eddie Heywood – pno; unknown – bjo*  
 8739-A *Fo Day Blues* OK 8174, Document DOCD-5380  
 8740-A *Low Down Blues* OK 8174, Document DOCD-5380

The proximity of matrix numbers of this session to the following of the Seminole Syncopators obviously led to the assumption that some of the musicians might be identical. But close listening shows that this trumpet player is far below Harry Cooper's level. He plays in a very limited and pedestrian style, using mainly quarter notes throughout with little drive, no off-beat phrasing and no blue notes. He frequently fluffs some notes. The trombonist is equally limited in his playing technique, but he plays in a bluesy and off-beat style, similar of the trombonist on the Eddie Heywood and his Jazz Six sides of Oct. 06, 1926. I therefore feel quite certain that both players are identical. Heywood himself delivers a fundamental, rhythmically simple piano accompaniment, quite contrary to his usual brilliant accompaniments with a large number of vaudeville/blues singers.

There is no similarity of this banjo player to Addison's complex banjo strumming as on the Seminole Syncopators sides. Lacking knowledge of the Atlanta jazz scene I am unable to find possible identities of these musicians. Furthermore, there is no knowledge of any connexion Addison's to the Atlanta jazz scene.

Notes:

- Rust\*3, \*4, \*6: ? Harry Cooper -t; unknown tb; Eddie Heywood, p; ? Bernard Addison, bj  
 - BGR\*2, \*3, \*4: poss Harry Cooper -t; unknown tb; Eddie Heywood, p; poss Bernard Addison, bj  
 - Collectors Items 006 (LP): poss Harry Cooper (c); unknown (tb); Eddie Heywood (p); poss Bernard Addison (bj).

Tunes:

8739-A *Fo Day Blues* Key of C OKeh  
 (Intro 4 bars ens)(A1 Chorus 12 bars voc + ens)(A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(Chorus 4 12 bars voc + ens) Chorus 5 12 bars voc + ens)(Chorus 6 12 bars voc + ens)(Coda 2 bars pno)  
 8740-A *Low Down Blues* Key of Bb OKeh  
 (Intro 4 bars ens)(A1 Chorus 12 bars voc + ens)(A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(A4 Chorus 12 bars voc + ens)(A5 Chorus 12 bars voc + ens)(A6 Chorus 12 bars voc + ens)(Coda 4 bars tpt + tbn)

004 **SEMINOLE SYNCOPATORS** Atlanta, Aug. 30, 1924  
*Harry Cooper – tpt; Joe Garland – alt; Prince Robinson – ten;*  
*Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms*  
 8741-A *Sailing On Lake Pontchartrain* OK 40228, Frog DGF 69

The Seminole Syncopators – now back in Atlanta – are enforced by an alto sax player, probably Joe Garland as shown and documented on the above mentioned photo. Garland plays the only ad-lib solo on this side in Chorus 3, accompanied by Cooper on trumpet. Cooper plays in a Southern style, not influenced by New York models like Johnny Dunn's. Yet, he displays the same "raggy" kind of playing as is known from the early Bennie Moten band. This certainly is based on his youth in Kansas City and his association with Bennie Moten and George E. Lee (Hillman, Collectors Items 006). Just as on the first session by this band I am unable to hear an unknown alto sax anywhere on this side. The melody of this tune is played by alto sax in harmony with tenor sax, played by Garland and Robinson, as documented on the photo. Here again is no sign of a second alto saxophone player as the saxophone section sounds very clear and transparent and displays only two instruments. The rhythm section is as before with a virtuoso piano by Jackson, a busy and multi stroked banjo by Addison (he a very great but little valued guitarist in classic jazz!), and a swinging drummer doing press-rolls and the occasional cymbal-stroke.

Notes:

- Rust\*2, \*3, \*4, \*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Joe Garland, cl,ts; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.  
 - Collectors Items 006 (LP): Harry Cooper (c); Prince Robinson (cl); unknown (as); Joe Garland (cl, ts); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).

Tunes:

8741-A *Sailing On Lake Pontchartrain* Key of F OKeh  
 (Intro 8 bars ens)(A1 Chorus 32 bars saxes)(A2 Chorus 32 bars ens)(A3 Chorus 32 bars alt – tpt, pno break bar 29)(A4 Chorus 30 bars ens) (Coda 4 bars ens)

005 **SARA MARTIN** *Harry's Happy Four* New York, Nov. 24, 1925  
*Sara Martin – voc;*  
*Harry Cooper, Louis Metcalf – tpt;*  
*Earres Prince – pno; Elmer Snowden – bjo*  
 73778-B *Some Of These Mornings* OK 8292, Document DOCD-5398  
 73779-B *Yes, Sir, That's My Baby* OK 8252, Document DOCD-5398  
 73780-B *Alabama Bound* OK 8252, Document DOCD-5398

We have Harry's Happy Four accompanying Sara Martin here. As for the band everything is as at their first session. Only that R.Q.Dickerson is replaced by his successor in the Cotton Club Orchestra, Louis Metcalf. And again, Cooper leaves solo honours to his trumpet partner, he himself restraining with the first trumpet parts. This can clearly be recognized in 'Yes, Sir' chorus B2, where Cooper plays the melody and Metcalf ad-libs above Cooper in an improvised upper (third) part. Different to Bernard Addison's noted presence on these sides he very probably is not the banjo player here. Chris Hillman's notes to the fabulous Collectors Items 006 LP tell us that Addison denied his participation in these sides. As some of the present musicians were working with Elmer Snowden at this time, Snowden may well be the banjo player with his busy and multi-chorded banjo style. I had associated this with Addison earlier on, as he shows similar ones on the Seminole Syncopators sides, anticipating his later solo capabilities.

Notes:

- BGR\*2,\*3,\*4: Harry Cooper, Louis Metcalf, cnts; Earres Prince, pno; Bernard Addison, bjo.  
 - Rust\*3,\*4,\*6: Harry Cooper, Louis Metcalf, c; Earres Prince, p; Bernard Addison, bj.  
 - Collectors Items 006 LP cover-text: "By the time the recordings with Metcalf were made Cooper had left the Cotton Club Orchestra; both he and Metcalf were associated with Elmer Snowden around this time and it is possible that Snowden plays banjo on the records, though Cooper's erstwhile colleague Bernard Addison has been suggested he denies participation).

Tune Structures:

73778-B *Some Of These Mornings* Key of Eb OKeh  
 (Intro 4 bars ens)(A1 Chorus 16 bars AABA ens – middle breaks LM)(B Verse 8 bars voc + ens)(A2 Chorus 16 bars voc + ens)(A3 Chorus 16 bars voc + ens)(A4 Chorus 16 bars voc + ens)(A5 Chorus 16 bars voc + ens riff)(A6 Chorus 16 bars ens – middle breaks LM)  
 73779-B *Yes, Sir, That's My Baby* Key of C OKeh  
 (Intro 8 bars ens)(A Verse 16 bars AB voc + ens)(B1 Chorus 32 bars AABA voc + ens)(B2 Chorus 32 bars ens LM soloing above HC)(B3 Chorus 32 bars voc + ens)  
 73780-B *Alabamy Bound* Key of Eb (Cm) OKeh  
 (Intro 8 bars ens)(A Verse 32 bars AABA voc + ens)(B1 Chorus 32 bars AA' voc + ens)(C Interplay 32 bars AA')(B2 Chorus 32 bars voc + ens)

006 **HARRY'S HAPPY FOUR**

New York, Dec. 01, 1925

Harry Cooper, Louis Metcalf – tpt;  
 Earres Prince – pno; Elmer Snowden – bjo;

73800-A *Western Melody* OK 8266, Frog DGF 69  
 73801-B *Blue, That's All* OK 8266, Frog DGF 69

LP as well as CD play the key of B natural for the first title and A natural for the second. As this is most uncommon for brass instrument playing in jazz (except perhaps for the Henderson band), these keys have to be seen as the result of wrong speed of the turntable. I decided for C for the first title and Bb for the second. The alternative would be Bb for the first title and consequently Ab for the second, but the brilliant sound of the trumpets seems to indicate the higher keys.

Again, we hear Harry Cooper playing first trumpet parts and leaving solos to Louis Metcalf. In harmony Metcalf plays a second part frequently changing to a third – upper – part. The banjo player is much busier than Charlie Stamps in the first Harry's Happy Four session and might therefore be Elmer Snowden, contrary to Bernard Addison's assumed presence earlier on (see above).

Notes:

- Jazz Directory Vol. 2: Harry Cooper, unknown (tpt); unknown (p); Bernard Addison (bj)  
 - Rust\*2,\*3,\*4,\*6: Harry Cooper, Louis Metcalf, c; Earres Prince, p; Bernard Addison may replace Charlie Stamps, bj.

Titles:

73800-A *Western Melody* Key of C (or Bb) OKeh  
 (Intro 4 bars pno)(Chorus 1 12 bars Blues tpts in harmony)(Chorus 2 12 bars tpts in harmony)(Bridge 4 bars pno)(Chorus 3 12 bars tpt muted LM)(Chorus 4 12 bars tpt muted LM)(Bridge 4 bars pno)(Chorus 5 12 bars tpts in harmony)(Coda 4 bars tpts in harmony)  
 73801-B *Blue, That's All* Key of Bb (or Ab) OKeh  
 (Intro 4 bars tpts in harmony)(Verse 16 bars tpts in harmony – middle break pno)((Chorus 1 20 bars AA'BA'A muted tpts in harmony)(Chorus 2 20 bars pno/bjo)(Chorus 3 20 bars tpt muted LM)(Chorus 4 20 bars tpts muted riff)(Chorus 5 20 bars tpts muted riff middle break pno)

007 **J. C. JOHNSON AND HIS FIVE HOT SPARKS**

New York, c. Feb. 1929

Walter Bennett – tpt; Isiah Robinson – tbn; unknown (Albert Nicholas?) – clt, alt;  
 J. C. Johnson – pno; Charlie Vincento or Bernard Addison – bjo

346 *Texas Man* QRS unissued, FROG DGF 60  
 347 *Crying For You (Baby Mine)* QRS R-7064, FROG DGF 60  
 348 *Red Hot Hottentot* QRS R-7064, FROG DGF 60

For many years this extraordinary recording session was limited to two issued sides, *Crying For You* and *Red-Hot-Hottentot*, the latter being one of the all-time hits of Classic Jazz. Davies and Wright in their "The Other Take" expressed their opinion that there might have been a third title for this session when following the rule of QRS recording three sides sessions. And, surprisingly enough, this third title *Texas Man* was released on the late David French's phantastic FROG label in 2005!

Trumpet player Walter Bennett is clearly identified when comparing with the other items discussed. RUST 6\* lists him as "possibly", having him listed as Jabbo Smith in earlier issues.

The trombonist has been assumed to be Roy Palmer in RUST 2\*, but had never been identified thereafter. Just recently in VJM 154 John Collinson pointed out, that he had compared this trombonist with the player on the Bennett's Swamplanders. In STORYVILLE 32, p. 80 the Swamplanders' trombonist is named as Isiah Robinson (see below). Collinson concludes that both men are identical and poses the question as to this man's origin. I whole-heartedly agree with him and have therefore named Robinson as a good possibility. More about Robinson at the Bennett's Swamplanders session below.

The clarinet player. RUST 2\* says George James, leaving him unknown in later editions. (G. James did not reach New York until three years later with Louis Armstrong). Omer Simeon has been listed somewhere. And there certainly is some kind of similarity. But, as far as I can find out, Simeon was in Chicago at this time. So, who else? This man here plays a very beautiful clarinet (and alto), very much in the tradition we use to call Creole style. A mature musical personality with a big tone, very fluent, probably Albert system clarinet, pointing to New Orleans! Will New Orleans specialists, please, listen!? (As I have come to acknowledge in my Thomas Morris article in Names & Numbers 49: there seem to be a lot more connections between New Orleans and Harlem in the twenties than we know!) When searching through the ranks of New York/Harlem clarinet players, absolutely nobody comes to mind with this man's characteristics. Furthermore: there seems to have been a group of musicians in Harlem, of caribbean descent, who may have made up part of the personnels dealt with here (see cover text to COLLECTORS ITEMS LP 015). As Davies and Wright said in STORYVILLE 23: "The clarinet/alto saxist on Sparks and Revellers is a jazz musician of the first water ..... one hell of a musician!" And they are absolutely right! Even more so, when you listen to *Texas Man*, the third title, which had been unknown to Davies and Wright in 1969. The clarinet player is absolutely superb here, and I am unable to understand that such a great musician is unknown or unidentifiable! It is unbelievable, that such a fantastic player should be unknown and remain unknown! But I don't know anybody comparable.

This is J.C. Johnson's record date, and there is nothing to assume, that he is not the piano player, although Mabel Horsey had been named as such on the Biograph LP 12005 and in RUST 3\*. To strengthen this fact, I like to point out, that "Lucky" Roberts said in STORYVILLE 20, p. 62 about Johnson: "He did better with his Five Hot Sparks playing RED HOT HOTTENTOT on QRS." So certainly J.C. Johnson. RUST 3\* names Ikey Robinson as banjo player, RUST 6\* names Charlie Vincento. It has to be pointed out, that Vincento was banjo player with Houdini and Clark's Night Owls two years later, and it may very well be him playing here. But in STORYVILLE 2002/3, p. 56, Ikey Robinson said, that "I made a record with J.C. Johnson with a group called the Hottentots". Robinson might have mixed up the group's name with the recorded title here. But I admit, that I do not know who should have precedence here. I know too little of Vincento and what I hear is not what I have learned to expect from Robinson. So I prefer to name them both in italics! But there certainly is some similarity of this player's style to the guitar playing on the Wabash Trio sides, mainly the use of major chord and alternately diminished chord for two measures each. So, can this player here possibly be Addison, who certainly started out on bjo (see photo of Seminole Syncopators!)?

Titles

346	<i>Texas Man</i>	key of Eb	QRS unissued
<i>(Intro 5 bars (!) ens)(Verse 12 bars ens)(Chorus 1 22 bars AABA' ens)(Chorus 2 clt)(Chorus 3 tbn 4 bars/ clt 2 bars/ tpt 2 bars/ tbn 4 bars/ ens 10 bars)(Chorus 4 alt)(Chorus 5 ens)</i>			
347	<i>Crying For You</i>	key of Eb	QRS
<i>(Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 bjo)(Chorus 3 clt)(Chorus 4 tbn)(Chorus 5 tpt / ens)</i>			
348	<i>Red-Hot-Hottentot</i>	key of Eb	QRS
<i>(Intro 4 bars ens - tbn)(Chorus 1 32 bars AA' ens / clt)(Vamp 6 bars ens)(Verse 16 bars tbn - clt)(Chorus 2 alt)(Chorus 3 tpt)(Chorus 4 ens)(Coda 4 bars clt - ens)</i>			

008 **WABASH TRIO**

New York,

Mar. 1929

Walter Bennett – tpt;

J. C. Johnson – pno; Bernard Addison – gtr

3382-A	Hoppin' Round	GG 1711,	
3383-A	Lone Western Blues	GG 1714,	Frog DGF 73
3383-B	Lone Western Blues	GG 1714,	
3384-A	Coal Black Blues	GG 1710,	Historical 12 (LP)
3384-B	Coal Black Blues	GG 1710,	Frog DGF 73

In lack of the original 78 records and without specification of matrix numbers on my LPs, I have designated the two different takes as given here, take -1/A (presumably!) being the musically less accurate one contained on HISTORICAL 12, take -2 (presumably), executed with more security, contained on RISTIC 26. But: this is MY own personal definition! The case might easily be the other way around! Please, be careful! To be on the safe side, I have put the self-assigned take numbers in brackets! Laurens Hertzsdahl of The Netherlands, author of a very substantial article on the Memphis Jazzers and Levee Syncopators sessions (see below), and who is an expert in Grey Gull recordings, told me in a letter: "It's very difficult to identify different takes with Grey Gull related recordings. The letters A and B in the wax do not refer to the takes used and alternate takes can only be detected by aural comparison. To prevent confusion, I would like to advise to use numbers indicating a different take instead of letters A and B."

This is a very beautiful recording session with a trio comprising trumpet, piano and guitar. For me, this is a very interesting and demanding combination which is seldom heard. I only know of one other record with an instrumentation like this: The Harlem House Rent Stompers, recorded August 28, 1929. Obviously, this combination needs a virtuoso piano player, and you really can hear one on the Wabashes as well as on the Harlems.

Trumpet player is Walter Bennett, and he seems to have secured his relationship to J.C. Johnson after the very successful recording session of the Hot Sparks.

Of the piano player Davies and Wright said: "The piano playing is thoroughly competent throughout, and usually exciting when clearly heard. The style is thoroughly New York - based in stride, though not developed in this direction to the level achieved by James P. There is no doubt in our minds that this is J.C. Johnson himself." I can only agree with their statement, and would only like to point out, that J.C. Johnson was not a native New Yorker but came from Chicago in 1923 (Chilton). Thus, his musical influences might have been different from the ordinary New York pianist?! Be that as it may, I hear a very rewarding and virtuoso player. Dig his introduction to *Coal Black Blues* and hear what I mean!

I certainly do not doubt the presence of Bernard Addison here. The introduction to Hoppin' Round is just what I would expect from Addison: strong solo work combining chordal and single-string playing. Yet, on Coal Black Blues the guitarist plays a solo chorus in single-string throughout, which apparently made the Storyville team thinking of Bobby Leecan. Nevertheless, I do think it is Bernard Addison in his formative years. Beautiful. Davies and Wright name him a "top line musician" and are certainly right so.

Notes:

- Rust\*2,\*3,\*4,\*6: Louis Metcalfe (cnt); J.C. Johnson (pno); Bernard Addison (gtr)

Tunes:

3382-	<i>Hoppin' Round</i>	key of Eb	GG/Rx, Sr
<i>(Intro 8 bars gtr 4 bars / pno 4 bars)(Chorus 1 32 bars AB tpt)(Chorus 2 pno)(Chorus 3 gtr)(Chorus 4 ens / pno middle break)</i>			
3383-	<i>Lone Western Blues</i>	key of Eb	GG/Rx, Rx, VD
<i>(Intro 8 bars tpt 2 bars / gtr 2 bars / pno 4 bars)(Chorus 1 24 bars AA'BA' ens)(Verse 18 bars pno)(Chorus 2 22 bars AABA' gtr)(1/2 Chors 3 14 bars BA' ens)</i>			
3384-(1)	<i>Coal Black Blues</i>	key of Eb	GG/Rx, Rx, VD
<i>(Intro 12 bars pno)(Vamp 4 bars tpt)(Chorus 1 12 bars blues ens)(Chorus 2 pno)(Chorus 3 gtr)(Chorus 4 ens)</i>			
3384-(2)	<i>Coal Black Blues</i>	key of Eb	GG/Rx, Rx, VD

same as 3384-A

Notable differences of takes:

3384-A: last bar of intro: pno chord on measure 3, then 2 consecutive eighth notes (Bb - C) leading to chorus 1

3384-B: last bar of intro: pno chord on measure 3, then quarter pause

009 **JIMMIE JOHNSON AND HIS ORCHESTRA**

New York,

Nov. 18, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

unknown, unknown – alt, clt; Charles Frazier – ten;

James P. Johnson, Thomas Fats Waller – pno; Bernard Addison – gtr, bjo; Harry Hull – sbs; Kaiser Marshall – dms;

The Keep Shufflin' Trio – voc; James P. Johnson - arr

57701-2 You Don't Understand Vic V-38099, Chronological Classics 671  
 57702-2 You've Got To Be Modernistic Vic V-38099, Chronological Classics 671  
 Composer credits: 57701 (Johnson); 57702 (Johnson)

Quite obviously, James P. Johnson lured some musicians – the brass players and the tenor sax – away from King Oliver's Orchestra, their boss included! James P. gave his soloistic power to Oliver's band in return on Oliver's Nov. 06, 1929 Victor date. If we accept Charles Frazier to be the tenor saxophonist on this session, it could also mean that the altoists of the Oliver band, Glyn Paque and Hilton Jefferson would be on the date, only, that there are no solos indicating their personal presence. So, just like at the March 25, 1931 session, below, I assume these men to be musicians from one of Johnson's theatre bands of the time, rather than downright hot players. Fats Waller and James P. Johnson, are the pianists. It seems to have been a special amusement for Johnson to duet with his pupil Fats Waller, just like at the June 18, 1928 session (above) and the March 27, 1928 Louisiana Sugar Babies session.

When we leave out Teddy Bunn as guitarist and banjo player – he denied ever to have played banjo! – and accept Addison at this place, we have part of the rhythm section that accompanied Bessie Smith in her film 'St. Louis Blues' in June 1929 (see my article 'A Case of Serious Attempt' elsewhere at this website!). It also included string-bassist Harry Hull – obviously a favourite of James P. and named by Jimmy Archey for this session (see below) – and Kaiser Marshall, Fletcher Henderson's drummer for a long time and now on the loose, after leaving the Henderson band as a consequence of the 'Great Day' disaster. (He can visually be identified in the film with positive certainty.) And indeed, by close listening, for a very long time already I had the idea that he must be the drummer. Hear his marvellous – and very modern for it's time – hi-hat work all through the session, and particularly behind Archey and in the last chorus of '... Modernistic'. Thus, we find the complete rhythm section of 'St. Louis Blues' at this session.

The arrangements are decidedly Johnson's (compare with next session, below).

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: featuring King Oliver, Dave Nelson (tp); James Archey (tb); Fats Waller, James P. Johnson (p); Bernard Addison (g); Harry Hall (b)

- Carey, McCarthy, *Jazz Directory*, Vol. 5: Joe Oliver, Dave Nelson (cnt); James Archey (tbn); Charles Frazier, two others (sax); James P. Johnson (p); Teddy Bunn or Bernard Addison (bj); Harry Hull (bs); unknown (d); 'Keep Shufflin' Trio (vcl)

- B. Rust, *The Victor Master Book*, Vol. 2: 2t; tb; 3s; 2p; bj; bb; d; vocalists: Keep Shufflin' Trio

- Rust\*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); 2 unknown (clt, alt); Charles Frazier (ten); James P. Johnson, Fats Waller (pno); Teddy Bunn or Bernard Addison (bjo); Harry Hull (bbs); unknown (dms); The Keep Shufflin' Trio (vcl trio)

- Rust\*3, \*4, \*6: King Oliver -Dave Nelson -t; James Archey -tb; 2 unknown -cl -as; Charles Frazier -ts; James P. Johnson -Fats Waller -p; Teddy Bunn -bj -g; Harry Hull -sb; unknown -d; The Keep Shufflin' Trio -v (one of which sounds like Fats Waller)

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': King Oliver, Dave Nelson, trumpet; Jimmy Archey, trombone; two unknown clarinet and alto sax; Charles Frazier, tenor sax; Johnson, Fats Waller, pianos; Teddy Bunn or Bernard Addison, banjo, guitar; Harry Hull, string bass; unknown, drums; "Keep Shufflin' Trio", vocal.

- L. Wright, "Fats" in *Fact*, p.58: Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; two unknown, cl/as; Charles H. Frazier, cl/ts; James P. Johnson, Fats Waller, p; unknown, bj/g; Harry Hull, bb; unknown -d; The Keep Shufflin' Trio -v (one of which sounds like Fats Waller). "The instrumentation is confirmed by the Victor files which also state that Jimmy Johnson directed and that Mr. Watson was present. James P. Johnson himself gave the above personnel, with the exception of Frazier, to Walter Allen and also named Teddy Bunn on banjo/guitar. Walter Allen also interviewed James Archey who recalled a four-title session for Victor (he may have been thinking of four takes) under James P. Johnson's leadership and recalled 'You've Got To Be Modernistic' as one of the tunes cut. He named both Waller and Johnson on pianos, Oliver, Nelson, himself, Teddy Bunn and recalled the bassist as Harry "Hall". Although one of the voices in the vocal trio sounds like Bunn, and despite these recollections, Bunn himself stated in 'Jazz Journal' November 1971, p.8, that he had never played banjo. Charles Delaunay once suggested Bernard Addison as the player here, but when I (L. Wright - KBR) interviewed him he was evasive and the name is thus best left as "unknown". Charles Frazier had been recording with Oliver for Victor and, although he had no specific memory of this session, is probably the man present here."

Tune Structures:

You Don't Understand Key of Eb / F

Victor

(Intro 8 bars ens - ??clt - ?DN o-tpt)(Chorus 1 32 bars AABA ?DN o-tpt over ens 16 - JA o-tbn+ ens 8 - ?DN o-tpt over ens)(Verse 16 bars ens - modulation)(Chorus 2 32 bars AABA TKS voc - modulation)(Chorus 3 32 bars AABA ens)

You've Got To Be Modernistic Key of Ab / Db

Victor

(Intro 4 bars ens)(Verse 1 16 bars clts - ens)(Verse 2 16 bars JPJ+TFW pnos - ens)(Verse 3 16 bars JPJ+TFW pnos - ens)(Bridge 4 bars ens - modulation)(Chorus 1 16 bars AA' TKS voc)(Chorus 2 16 bars AA' TKS scat-voc)(Chorus 3 16 bars AA' CF ten)(Chorus 4 16 bars AA' JA o-tbn)(Chorus 5 16 bars AA' BA bjo)(Chorus 6 16 bars AA' JKO o-tpt)(Chorus 7 16 bars AA' DN o-tpt - ens)(Tag 4 bars TKS voc)

**010 JELLY ROLL MORTON AND HIS RED HOT PEPPERS**

New York, Mar. 05, 1930

Ward Pinkett, *Bubber Miley* – tpt; Wilbur de Paris – tbn; Ernie Bullock – clt, bcl;

Jelly Roll Morton – pno; Bernard Addison – gtr; Billy Taylor – bbs; Zutty Singleton – dms

59504-1	Each Day	Vic 23351,	JSP CD 323
59504-2	Each Day	Vic unissued on 78,	JSP CD 325
59505-2	If Someone Would Only Love Me	Vic 23321,	JSP CD 323
59506-1	That I'll Never Do	Vic 23019,	JSP CD 323
59505-2	I'm Looking For A Little Bluebird	Vic 23004,	JSP CD 323

I refer to the comment in the Bubber Miley Disco below which I am following. Only one objection: British drummer Trevor Richards has convincingly pointed to Zutty Singleton as drummer at this session (ww. Doctorjazz.co.uk/Jelly Roll Morton) and I am following him wholeheartedly. All drumming devices heard clearly point to Singleton as drummer. Ernie Bullock is possibly present on Mamie Smith's session of September, 1924, 'Lost Opportunity Blues' and 'Good Time Ball' as part of Snowden's Orchestra (accompanying band)(see my Mamie Smith list on this website). A photo of Snowden's Orchestra can be found in Perry Bradford's "Born With The Blues", p. 102. Bullock is third from right. The trumpet players from right are: Horace Holmes and Gene Bud Aiken, not Miley as wrongly given!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett and unknown (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (bjo); Billy Taylor (b); Cozy Cole (dm),

- Rust\*2: Ward Pinkett and another (tpts); Wilbur de Paris (tbn); Ernie Bullock (?) (clt); Jelly Roll Morton (pno); Bernard Addison (bjo); Billy Taylor (bbs); Cozy Cole (dms),

- Rust\*3: Ward Pinkett and another -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; Bernard Addison -g (bj in the files!);

Billy Taylor -bb; Cozy Cole -d,

- Rust\*4,\*6: Jelly Roll Morton -p dir; Ward Pinkett and another -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl -bcl; Bernard Addison -g; Billy Taylor -bb; Cozy Cole -d.

- L. Wright, Mr. Jelly Lord: Ward Pinkett, another, t; Wilbur de Paris, tb; ?Ernie Bullock, cl; Jelly Roll Morton, p; Bernard Addison, g; Billy Taylor, bb; Cozy Cole, d,

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); prob Ernie Bullock (cl, bcl); Jelly Roll Morton (p); Bernard Addison (g); Billy Taylor (bb); Cozy Cole (dr). "There has been a lot of controversy about this session. The personnel above is the one listed in Laurie Wright's "Mister Jelly Lord", except that he and most other discographers have Ward Pinkett unknown (tp). However, we are certain that Ward Pinkett and Miley are on all three Morton sessions from March, 1930.

During this period, they were both members of the Henri Saparo Orchestra at Bamboo Inn (Laurie Wright, p.74). In the last few years of his career, Miley's solos were almost exclusively played with a mute, usually a plunger, but on this session we have identified him as playing the open trumpet part on *If Someone Would Only Love Me* (with his typical timing and inflection of the notes), with Pinkett playing the muted obligato behind him. All other trumpet solos on these titles are by Pinkett. Wilbur de Paris, Omer Simeon and Cozy Cole have all named the mysterious Ernie Bullock on clarinet. In an interview with the French Morton specialist Roger Richard, Cozy Cole said that Bullock was a black musician from New York, a very good one, whom he didn't know well but used to see at the Rhythm Club (*Le Point du Jazz*, No. 15)."

Notable differences of takes:

59504-1: Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with three eighth notes bb, c, d, leading to first note of chorus eb.

59504-2: Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with one eighth note c, one quarter note bb, one eighth triplet c, c#, d, leading to first note of chorus eb.

#### 011 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York,

Mar. 19, 1930

Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; Lorenzo Tio, Jr. or (Jerry Blake) – clt;

Jelly Roll Morton – pno; Bernard Addison – grt; Bill Benford – bbs; Tommy Benford – dms

59532-2 Little Lawrence

Vic V-38135,

JSP CD 323

59533-1 Harmony Blues

Vic V-38135,

JSP CD 323

Stylistically Lorenzo Tio might well be the clarinet player. But Happy Caldwell assumed Jerry Blake for this session after hearing these sides with Al Vollmer (see below). Contrary to all discographies before I am unable to hear an additional banjo player. Instead, I hear Morton's right hand on the afterbeats in some places. Can it be that the recording officials saw a banjo brought in by Addison which he then did not use? (

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).

- B. Rust, *The Victor Master Book Vol. 2*: 2t, tb, cl, p, bj, g, bb, d.

- Rust\*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (grt); Bill Benford (bbs); Tommy Benford (dms).

- Rust\*3: Ward Pinkett -Bubber Miley -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; unknown -bj; Bill Benford -bb; Tommy Benford -d,

- Rust\*4,\*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Lorenzo Tio Jr. -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,

- L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown, cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d. "When I played through these sides with Bernard Addison he readily identified his own playing but was adamant that when he tedorded with Morton, he was the only plectrum player present!"

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The personnel above is the one listed in "Mr. Jelly Lord", by Laurie Wright, who points out that "Little Lawrence might be a tribute to Lorenzo Tio and it is possible that he is the clarinet player, for his daughter ... recalls her father coming home and saying I'm going to make a record with Jelly Roll Morton tomorrow." On Little Lawrence Miley plays the muted growl solo and Pinkett the following open solo. On Harmony Blues, the open solo is by Pinkett."

- Storyville 45, Al Vollmer, *Chicago Get-Together*: "Whilst on this session I should mention that when Happy Caldwell (sic – KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly's Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he'd never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."

#### 012 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York,

Mar. 20, 1930

Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; Lorenzo Tio, Jr. – clt;

Jelly Roll Morton – pno; Bernard Addison – grt; unknown – bjo; Bill Benford – bbs; Tommy Benford – dms

59643-1 Fussy Mabel

Vic V-38125,

JSP CD 323

59644-1 Ponchatrain

Vic V-38125,

JSP CD 323

My opinion: this is the same personnel as before, with possibly Tio on clarinet. And an additional strong banjo here which can be differentiated best in Ponchatrain Blues, where it plays simultaneously with the guitar under the opening guitar solo notes. The rhythm is much tenser here than on the foregoing session.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).

- B. Rust, *The Victor Master Book Vol. 2*: 2t, tb, cl, p, bj, g, bb, d.

- Rust\*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (grt); Bill Benford (bbs); Tommy Benford (dms).

- Rust\*4,\*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,

- L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown (possibly a different man from the previous day),

*cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d, - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Same as last, except that the unknown clarinet player is replaced by a different unknown (cl, bcl). Thus: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The trumpet solo on Fussy Mabel is by Miley, while Pinkett is more prominent in the ensembles. Pinkett plays the first solo on Ponchatrain, Miley the second with growl. If Lorenzo Tio Jr. recorded with Morton, it seems aurally more likely to be on this session than the previous one. The clarinet player on these titles sounds like a well schooled musician, on Fussy Mabel somewhat reminiscent of Tio's disciple Albert Nicholas."*

013 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 05, 1930  
 Louis Armstrong – tpt, voc, ldr;  
 Ed Anderson – tpt; Henry Hicks – tbn;  
 Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten;  
 Joe Turner (1,2), Buck Washington (1) – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch - dms  
 403896-D My Sweet OK 41415, Chronological Classics 557  
 403897-A I Can't Believe That You're In Love With Me OK 41415, Chronological Classics 557

As always in the great days of Harlem, a band of new-comers with fresh ideas and a youthful approach to their music would attract the interest of established bandleaders and record producers. Bandleaders would be searching for new – and young – musicians for their bands, and record producers would be looking for novel and interesting musical developments. And then, there were renowned soloists without a working band, and a management to find a convenient accompaniment. And this is what happened here.

At this time, the band attached to Armstrong's service, was drummer Willie Lynch's band, later named 'The Blue Rhythm Band'. Armstrong is in fine fettle instrumentally and vocally. The first title has Buck Washington as additional pianist tinkling into the ensembles. 'I Can't Believe That You're In Love With Me' is introduced by Castor McCord's fine tenor sax – he himself one of the great un-sung musicians of the early 1930s – followed by Bobby Holmes' clarinet and Henry Hicks on his powerful trombone. And Armstrong, again.

Notes:

- *Delaunay, New Hot Discography 1948: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl&as); Theodore McCord (as); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchison (b); Willy Lynch (d); 'Buck' Washington (p) added on (1)*

- *Rust\*2: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, Buck Washington (first side only)(p); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)*

- *Rust\*3,\*4: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -cl -ts; Joe Turner -p; Buck Washington where indicated (1)-p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d*

- *Storyville 108, Mills Blue Rhythm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d*

Soloists ad-lib:

- 403896-D: LA o-tpt intro 8; LA o-tpt 4; LA o-tpt 48; LA voc 48; LA o-tpt 48

- 403897-A: LA o-tpt intro 6 + CMC ten 2; CMC ten 16; LA o-tpt 8; CMC ten 6; BH clt brk 2; LA voc 32 + BA gtr obbl; HH o-tbn 14; LA o-tpt 2+32

014 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 04, 1930  
 Louis Armstrong – tpt, voc;  
 Ed Anderson – tpt; Henry Hicks – tbn;  
 Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten, clt;  
 Joe Turner – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch – dms  
 403999-A Indian Cradle Song OK 41423, Chronological Classics 557  
 404000-B Exactly Like You OK 41423, Chronological Classics 557  
 404001-C Dinah OK 8800, Chronological Classics 547  
 404002-B Tiger Rag OK 8800, Chronological Classics 547

Contrary to the fore-going Armstrong session, Louis gives more solo space to his band colleagues. Thus, we hear the McCord brothers in solo, especially fine Theodore McCord on alto in the first solo in 'Dinah'. Also, very typically and strong Henry Hicks on his hot trombone, and good "mainstream" clarinet soloistic by Bobby Holmes on 'Exactly Like You', and rather extended and virtuoso on 'Tiger Rag'. But, above all it is Louis Armstrong in all his musical glory. Tremendous!

'Indian Cradle Song' has a trashy melody, but Armstrong, Castor McCord and Bernard Addison on his guitar behind Louis' vocal make the best of it. Again, there is nice guitar by Addison behind Armstrong's trumpet presenting the melody. And also syrupy reeds behind Armstrong singing the words. The fast alto soloist 'Dinah' might be Ted McCord, I assume.

Notes:

- *Delaunay, New Hot Discography 1948: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl&as); Theodore McCord (as); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchison (b); Willy Lynch (d)*

- *Rust\*2: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, Buck Washington (first side only)(p); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)*

- *Rust\*3,\*4: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -cl -ts; Joe Turner -p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d*

- *Storyville 108, Mills Blue Rhythm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d*

Soloists ad-lib:

- 403999-A: CMC ten 14; LA o-tpt 6; EA o-tpt 2, LA voc 30 + BA gtr obbl; LA o-tpt 32

- 404000-B: LA m-tpt 12; HH m-tbn 8; LA m-tpt 8; LA voc 32; BH clt 2x4; LA o-tpt 8; LA o-tpt coda 3

- 404001-C: TMC alt 8; TMC alt brk 2; LA voc 30; HH o-tbn 2+16; CMC ten 8; BH clt 6; LA o-tpt 2 + 32 + 32 + 32

- 404002-B: BH clt 32 + 32 + 32 + 30; HH o-tbn 2 + 14; CMC ten 2 + 14; LA o-tpt 2 + 32 + 32 + 32

015 **BUBBER MILEY AND HIS MILEAGE MAKERS** New York, May 16, 1930  
 Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;



Hilton Jefferson, unknown – clt, alt; Happy Caldwell – ten;

Earl Frazier – pno, cel; Bernard Addison – bjo, gtr; Bill Benford – bbs; Tommy Benford – dms;

Frank Marvin – voc

62232-3	I Lost My Gal From Memphis	Vic V-38138,	Frog DGF 11
62233-2	Without You, Emmaline	Vic V-38138,	Jazz Oracle BDW 8047
62233-3	Without You, Emmaline	Vic V-38138,	Frog DGF 11

Bubber Miley was Ellington's top ace trumpeter from 1923 on. He obviously was some sort of a lady's man, and it is purported that he was fired from the Ellington band because of his unreliability, as the only person fired by Ellington at all. His "retirement" occurred in January 1929. From then he spent the short remainder of his life working with a row of diverse bands and vaudeville acts without reaching top approval as with Ellington any more. John Chilton in 'Who's Who of Jazz' tells that Miley formed his own band, financed by Irving Mills, in 1931. These sides are from 1930, they are made by a stable personnel, and it is to be asked whether this is the band reported by Chilton. I have been unable to find an answer. The dates of recording would argue against it.

The band consists of top-notch Harlem band musicians known from other well-known bands. But, according to Chilton, none of them is known of having been a fixture with Bubber Miley.

Miley is the foremost soloist, leaving little room and opportunity to de Paris and Pinkett. Happy Caldwell gets even less, but can be heard ad-libbing in short between choruses or in bridges and modulations.

There are a couple of instances where Bernard Addison can be heard accompanying on guitar (see under 'Tunes' below). But, opposed to the statement in the Victor Master Book, which lists both instruments as being played by different persons, I feel unable to hear a banjo behind Addison's guitar. In 'I Lost My Gal From Memphis' I think that Addison plays the first solo spot in chorus 2 on the banjo single-string, and that he later switches to guitar in chorus 3 behind the singer. I do not hear a banjo and a guitar simultaneously – or so I believe. Thus, I dare leave the listed unknown banjo player out. His presence would be too unintelligible. Nobody of the responsible persons would have paid for a guitarist who only played some few short guitar spots, and nothing more. The more so, as Addison was a banjo player from early on. I love to hear Tommy Benford's fancy and imaginative drumming. And his brother Bill's great tuba part, too!

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Frank Marvin (vo)*

- *Victor Master Book, Vol. 2: 3t / tb / 3s / p / bj / g / bb / d, vocalist: Frank Marvin*

- *Rust\*2: Bubber Miley, Ward Pinkett (tpt); Wilbur de Paris (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Frank Marvin (voc)*

- *Storyville 111, Tommy Benford, Have Drum Will Travel: "Mention of recordings made us play the three Miley Mileage Makers couplings to Tommy, as few days earlier we had played these to Happy Caldwell in an effort to fill some of the gaps in the personnel. Tommy listened carefully, and then commented: That's definitely me on drums and I'm sure I hear three trumpets on that first date – Bubber is the muted horn and that's Ward playing open. Could be my brother on the first date, but that's definitely not him on the others, Bill only ever played tuba, and it sounds more like Billy Taylor to me. I don't know who the banjo player is."*

- *Rust\*3,\*4,\*6: Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, unknown -as -cl; Happy Caldwell -ts; Earl Frazier -p -cel; Bernard Addison, unknown -bj -g; Bill Benford -bb; Tommy Benford -d; Frank Marvin -v.*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb); Hilton Jefferson, unknown (as,cl); Happy Caldwell (ts); Earl Frazier (p, cel); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "On I Lost My Gal From Memphis, Miley plays the muted passages (16+8 bars solo and one chorus behind Marvin's vocal), while it is Pinkett in the introduction and the last bars. On Without You Emmaline, we have identified Pinkett in the 8 bars solo passage and the obligato behind Marvin's vocal chorus (almost trying to sound like Miley!), while it is probably Miley in the 16 bars after the vocal."*

Tunes:

*I Lost My Gal From Memphis Key of Em / Am / Em / Fm Victor*  
 (Intro 6 bars ens)(Chorus 1 32 bars Em AABA growl tpt BM)(Bridge 4 bars AABA ens modulation to Am)(Chorus 2 32 bars Am AABA 8 tbn WdP – bjo BA 8 – bbs BB 8 – pno EF 8)(Bridge 2 bars ens modulation to Em)(Chorus 3 32 bars AABA voc acc tpt BM/ gtr BA) (Vamp 4 bars ens modulation to Fm)(Chorus 4 32 bars Fm AABA 16 ens – tpt WP?6 – 10 ens)(Coda 3 bars ens)

*Without You, Emmaline Key of G / A Victor*  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA tbn WdP 8 – gtr BA 8 – ens 8 – tpt BM 8)(Bridge 4 bars ens)(Chorus 2 32 bars AABA voc FM acc tpt BM)(Bridge 2 bars modulation G – A)(Chorus 3 32 bars AABA (\*)tpt BM 16 – tbn WdP 8 – ens 8)(Coda 4 bars ens)

Notable differences of takes(\*):

62233-2: Entry tpt solo Chorus 3 (ca. 1:54): BM tpt starts with 2 quarter notes c, 1 half note a in bar 1 of chorus 3

62233-3: Entry tpt solo Chorus 3 (ca. 1:54): BM tpt starts with upbeat 1 eighth note c, 1 quarter note c, 1 eighth note c in bar 2 of bridge bound to half note c in bar 1 of chorus 3.

**016 BUBBER MILEY AND HIS MILEAGE MAKERS**

New York, Jul. 03, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;

Hilton Jefferson, Buster Bailey – clt, alt; Happy Caldwell – ten;

Earl Frazier – pno; Bernard Addison – bjo, gtr; (Billy Taylor?) – sbs; Tommy Benford – dms;

George Byas – voc

63108-2 Black Maria Vic V-38146, Frog DGF 11

62109-2 Chinnin' And Chattin' With May Vic V-38146, Frog DGF 11

We have the same band here, with Buster Bailey as clarinet soloist and second (third) altoist. This leaves even less solo space to Caldwell since Bailey was a much more famous and accomplished musician in the Harlem jazz scene.

Again, I do not hear a banjo player behind Addison's guitar in 'Black Maria', but I am rather unsecure in this. And we have a string bass player whose name is not listed and whose person is impossible to identify. According to Tommy Benford (see above) this player might be Billy Taylor.

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; George Bias (vo)*

- *Victor Master Book, Vol. 2: 3t / tb / 3s / p / bj / g / b / d, vocalist: George Bias*

- *Rust\*2: Bubber Miley, Ward Pinkett (tpt); Wilbur de Paris (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); George Bias (voc)*

- Rust\*3,\*4,\*6: *Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, ?Buster Bailey -as -cl; Happy Caldwell -ts; Earl Frazier -p; Bernard Addison, unknown -bj -g; unknown -sb; Tommy Benford -d; George Bias -v*  
 - *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb); Buster Bailey, Hilton Jefferson (as,cl); Happy Caldwell (ts); Earl Frazier (p); unknown (bj); Bernard Addison (g); unknown (b); Tommy Benford (dr); George Bias (vcl).* "Miley can be heard behind George Bias' vocal choruses on both titles. It is probably the unknown third trumpet player in the first choruses of *Black Maria* and the straight passages in the verse *Chimmin' And Chattin' With May*, where Pinkett plays the 16 + 8bars growl solo."

Tunes:

*Black Maria* Key of F / Ab Victor  
 (Intro 8 bars ens)(Chorus 1 32 bars AABA ens – middle 8 tpt WP? 4, ten HC 4)(Chorus 2 32 bars AABA saxes)(Chorus 3 32 bars AABA voc GB acc gtr BA – tpt BM)(Bridge 6 bars ens modulation F – Ab)(Verse 32 bars AA' ens 16 – clt BB 16)(Chorus 4 32 AABA ens – middle 8 clt BB)(Coda 6 bars ens)  
*Chimmin' And Chattin' With May* Key of F / Eb / G Victor  
 (Intro 8 bars ens – clt BB 2 – ten HC 1)(Chorus 1 32 bars AABA clt BB)(Chorus 2 32 bars AABA voc GB acc gtr BA/tpt BM – pno EF)  
 (Bridge 3 bars pno EF)(Interplay 25 bars (!) ens modulation F - Eb)(Chorus 3 32 bars AABA tpt BM – middle 8 ens modulation Eb -G)  
 (Chorus 4 32 bars AABA ens)(Coda 8 bars dms)

017 **BENNETT'S SWAMPLANDERS**

New York,

Sep. 05, 1930

Walter Bennett – tpt; Isaiah 'Big Ike' Robinson – tbn;

Albert Socarras – clt, alt, flt;

J. C. Johnson – pno; unknown – gtr, bjo; unknown – bbs;

J.C. Johnson – voc (2)

150767-2 *Big Ben*

Col 14557-D,

Frog DGF 32

150768-2 *You Can't Be Mine And Somebody Else's Too*

Col 14557-D,

Frog DGF 32

150769-2 *Jet Black Blues*

Col 14662-D,

Frog DGF 32

Composer credits: 150767 (Johnson); 150768 (Johnson); 150769 (Johnson)

Walter Bennett appears as band leader here, and these recordings should be regarded as reference for all the other items listed.

- On trumpet unequivocally Walter Bennett!

- Isaiah "Trombone Ike" Robinson is listed here for the first time, I think. RUST 6\* still leaves him unknown. Yet STORYVILLE 32 - December 1979 - bears a remark in "Afterthoughts", that Graham Russell talked to Isiah (sic – KBR) "Trombone Ike" Robinson, who said that he made the title Big Ben with "Cuban" Bennett.

Now, there are some problems here. First, "Cuban" Bennett is NOT Walter Bennett! Walter Bennett's nickname was "Jock", whereas "Cuban" Bennett, being Benny Carter's cousin, was a highly regarded trumpet player in Harlem in the twenties. But he never recorded, living a restrained life dominated by alcohol, playing little clubs and obviously lacking any ambition. So, Robinson probably got the two Bennetts mixed up. And second: you won't find a trombonist by the name of Isiah Robinson listed anywhere in Harlem. But: when reading Daniel Hardie's "Exploring Early Jazz" the other day, I came across an Isiah (sic – KBR) Robinson as member of the Camellia Orchestra of 1917 in New Orleans being led by Wooden Joe Nicholas. Searching further I found the name in Rose/Souchon 'Family Album'. Listed here is Isaiah (sic) "Big Ike" Robinson as member of several bands, working with Chris Kelly until the latter's death in 1927, having retired in 1937. Halas, there is no mention of him having made trip(s) to New York. But, if we consider him as the possible trombonist, he must have stayed in Harlem for some time, or, alternately, must have made several trips to be recorded with the Hot Sparks (Feb. 1929), the 'Swamplanders' (September 1930) and possibly the Revellers (August 1929). This New Orleans trombone player was apparently known under two nicknames: "Trombone Ike" and "Big Ike", respectively.

But this trombone player's style here reminds me very much of a New Orleans man, and it is therefore not surprising, that Davies and Wright say, that "both tone and style are very like those of Roy Palmer. .... However, it seems unlikely that Palmer would have been on the East coast at the time." So, Robinson is a very interesting and likely possibility, and it should be kept in mind, that he, Robinson, as a New Orleans musician, must have had some intimate knowledge of little-known Harlem musicians (naming "Cuban" (!) Bennett) that he probably can only have gathered in Harlem himself!

- Who else could have played a flute like that in Harlem of the late twenties? So, for a long time now, Socarras has been listed as the reed man here. Citing Davies / Wright article: "The 'Swamplanders' clarinet/sax is also a fine musician, but is possessed neither of the same attack nor of the same warmth of tone .... displaying traits associated with classical training; the story is quite different, though, when he takes to flute on *You Can't Be Mine* and ripples his way through with incredible technique, beautiful tone, and a wonderful sense of music which goes so far beyond the reed work that in spite of reconciliation between reed and flute styles we are inclined to the belief that this may not be the same man." Yet, certainly he is, and the reader is referred to an excellent article on Alberto Socarras in 'Storyville 90'. Re his traits of classical training: it is this feature that obviously makes his time so wooden and un-swinging. He had not grown up in jazz surroundings in Cuba.

- On piano J. C. Johnson seems to be undisputed. He also seems to be the vocalist on 'You Can't Be Mine', which is his own composition. In my ears this is a great song, which has been undeservedly little recorded, except for Billie Holiday, Ella Fitzgerald and Fats Waller in one of his Yacht Club broadcasts.

- Bernard Addison has been formerly listed as guitarist. This man here plays banjo at least in the first and second title. I am unable to decide what he plays on the third title: maybe some sort of dobro or any kind of banjo-guitar hybrid? I do not question Addison's identity here. It has been questioned if Addison played banjo at all. He did, as can be seen in a photo of the Seminole Syncopators on the cover of Collector's Items LP 006. ADDITION : In Storyville 78/235 L. Wright says that Addison being played these sides disclaimed his presence saying only that it was "nice work". So, the banjo/guitar player's identity remains unknown!

- Last the tuba player. Davies/Wright say: "Also a fine musician is the brass bass player on the *Swamplanders* who may well be none other than Cyrus St. Clair whose fullness of tone and delicately precise attack have made him - in our book at least - one of the finest, if not THE finest, performer of all time on this instrument." As much as I would like to follow two experts as these two, I am completely unable to do so here. What they say about St. Clair is absolutely right in my eyes, but this man here does not have a beautiful cloudy tone like St. Clair, and he does not play rhythmically assured as St. Clair does, and in the middle break of chorus 1 of 'Big Ben' he nearly makes the rhythm collapse. I would leave this man listed as unknown.

Notes:

- D. Mahony, Columbia 13/14000-D Series: instrumental group, possibly a J.C. Johnson unit.

- Rust\*2: Louis Metcalfe (tpt); J.C. Higginbotham (tbn); Ernest Elliott (clt); J.C. Johnson (pno); Bernard Addison (?)(gtr); unknown (bbs); unknown (vcl).

- Rust\*3,\*4,\*6: Walter Bennett -t; unknown -tb; Albert Socarras -cl -f; J.C. Johnson -p; Bernard Addison -g; unknown -bb; unknown -v.

Tunes:

150767-2 *Big Ben* Key of Eb Columbia  
 (Intro 8 bars tpt/alt)(Chorus 1 32 bars AA' ens)(Verse 16 bars alt)(Chorus 2 tpt)(Chorus 3 clt)(Chorus 4 tbn 14 bars - ens 18 bars)  
 (Coda 2 bars clt)

150768-2 *You Can't Be Mine And Somebody Else's Too* Key of F Columbia  
 (Intro 8 bars flt)(Verse 10 bars ens)(Chorus 1 32 bars AA' flt - tpt)(Chorus 2 voc - flt)(Chorus 3 tpt 24 bars / ens 8 bars)

150769-2 *Jet Black Blues* Key of Eb Columbia  
 (Chorus 1 12 bars blues ens)(Chorus 2 ens)(Chorus 3 tbn)(Chorus 4 clt)(Chorus 5 tpt - ens)

018 **BUBBER MILEY AND HIS MILEAGE MAKERS**

New York,

Sep. 11, 1930

Ward Pinkett, unknown, *Bubber Miley* – tpt; *Wilbur de Paris* – tbn;Hilton Jefferson – alt, clt; *Happy Caldwell* – ten;Earl Frazier – pno; *Bernard Addison* – bjo, gtr; (*Billy Taylor?*) – bbs; *Tommy Benford* – dms;

Edith Wilson – voc

63645-3 Loving You The Way I Do

Vic unissued on 78,

Frog DGF 12

63646-3 The Penalty Of Love

Vic unissued on 78,

Frog DGF 12

This obviously and very certainly is the same personnel as at the following recording session.

Notes:- *Victor Master Book*, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson- *Rust\*2*: not listed- *Rust\*3*: *Bubber Miley*, unknown, unknown -t; unknown -tb; *Hilton Jefferson* -as -cl; *Happy Caldwell* -ts; *Earl Frazier* -p; ?*Bernard Addison* -bj -g; unknown -sb; *Tommy Benford* -d; *Edith Wilson* -v- *Rust\*6*: *Bubber Miley*, *Ward Pinkett*, unknown -t; unknown -tb; *Hilton Jefferson* -as -cl; *Happy Caldwell* -ts; *Earl Frazier* -p; ?*Bernard Addison* -bj -g; unknown -sb; *Tommy Benford* -d; *Edith Wilson* -v

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett (?), and possibly a third unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?)(ts); Earl Frazier (p); Bernard Addison (bj); Bill Benford (bbs); Tommy Benford (dr); Edith Wilson (vcl).* “The last two sessions under Miley’s name are rather difficult to document accurately and have caused a lot of confusion and disagreements among discographers. We think there may be three trumpet players involved in the September 11, 1930 session, although all three don’t play simultaneously. On “Loving ...”, it is Miley in the obligato part of the first chorus and behind Edith Wilson’s vocal. Other discographers have Miley and one unknown (tp), but we think it could be Pinkett after the vocal. The 6 bar trumpet passage just before the vocal seems to be by a different musician, who sounds very much like Henry “Red” Allen. On “The Penalty ...”, Miley plays the second trumpet part in the first chorus and the obligato behind the vocal. The brief trumpet passage before the vocal could be by Pinkett. The trombone, clarinet and saxophone players cannot be identified aurally, as there are no solos or prominent ensemble parts for those instruments.”

019 **BUBBER MILEY AND HIS MILEAGE MAKERS**

New York,

Sep. 17, 1930

Ward Pinkett, unknown, *Bubber Miley* – tpt; *Wilbur de Paris* – tbn;Hilton Jefferson – alt, clt; *Happy Caldwell* – ten, clt;Earl Frazier – pno, cel; *Bernard Addison* – bjo; *Billy Taylor* – bbs, sbs; *Tommy Benford* – dms;

Edith Wilson – voc

63645-6 Loving You The Way I Do

Vic 23010,

Frog DGF 11

63646-5 The Penalty Of Love

Vic 23010,

Frog DGF 11

This personnel only has two reed players, probably Hilton Jefferson and Happy Caldwell. Both start ‘Loving You The Way I Do’ on clarinets, and I assume that we hear Caldwell playing the lead/melody, and Jefferson playing the obligato. Caldwell’s tone is sharp and Jefferson’s accompanato is more modern in style and fluent than Caldwell’s playing. The clarinet obligato behind Edith Wilson in chorus 2 and again in the coda also is in that more modern style – not Dodds derived – and for me by Jefferson. But, lacking documental evidence on Caldwell’s development in tone and general style, I am uncertain here. Does anyone interested in reed players want to comment? There is no guitar here on these sides, and thus Addison’s presence should be questioned, the more so as Tommy Benford (see above) did not remember Addison’s presence and was unable to attribute a name. This might turn out to be true for all these Miley sessions! Can anybody let me know who first assumed Bernard Addison to play on these sides? On bass – tuba and string bass – we possibly have Billy Taylor here again, according to Tommy Benford’s testimony.

Notes:- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Edith Wilson (vo)*- *Victor Master Book*, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson- *Rust\*2*: *Bubber Miley*, unknown (tpt); unknown (*Charlie Irvis?*) (tbn); *Hilton Jefferson*, unknown (alt, clt); *Happy Caldwell* (ten); *Earl Fraser* (pno); *Bernard Addison* (bjo, gtr); unknown (bbs); unknown (dms); *Edith Wilson* (voc)- *Rust\*3*: *Bubber Miley*, unknown, unknown -t; unknown -tb; *Hilton Jefferson* -as -cl; *Happy Caldwell* -ts; *Earl Frazier* -p; ?*Bernard Addison* -bj -g; unknown -sb; *Tommy Benford* -d; *Edith Wilson* -v- *Rust\*6*: *Bubber Miley*, *Ward Pinkett*, unknown -t; unknown -tb; *Hilton Jefferson* -as -cl; *Happy Caldwell* -ts; *Earl Frazier* -p; ?*Bernard Addison* -bj -g; unknown -sb; *Tommy Benford* -d; *Edith Wilson* -v

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?)(ts); Earl Frazier (p, cel); Bernard Addison (g); Bill Benford (?)(bbs); Tommy Benford (dr); Edith Wilson (vcl).* “In this version of “Loving ...”, the first chorus is played by Frazier on celeste, two clarinets and De Paris on trombone, one of the clarinetists plays the obligato behind the vocal in the New Orleans creole style, reminiscent of Barney Bigard. Miley plays the obligato part behind the unknown lead trumpet fier the vocal. On “The Penalty ...”, Miley plays the second trumpet part in the first chorus.”

Tunes:*Loving You The Way I Do* Key of F / Eb / F

Victor

(Chorus 1 32 bars AABA cel EF 8 – clts HC lead/clt HJ obligato 16 – tbn WdP 7 – ens 1)(Bridge 1 bar modulation F – Eb)(Chorus 2 32 bars AABA voc EW clt obligato HJ? modulation Eb – F)(Chorus 3 32 bars AABA lead tpt ? melody+ tpt BM 16 – pno EF 8 – ens + clt HJ? 8)

*The Penalty Of Love Key of F / Ab / D*

Victor

(Chorus 1 32 bars AABA ens modulation F - Ab)(Chorus 2 24 bars ABA (2. eight of chorus omitted) ens modulation Ab - D)(Chorus 3 31 bars AABA voc EW)(Coda 12 bars voc EW 10 - ens 2)

020	<b>JELLY ROLL MORTON AND HIS RED HOT PEPPERS</b>	New York,	Oct. 09, 1930
	Ward Pinkett – tpt; Sandy Williams – tbn; Lorenzo Tio, Jr. – clt;		
	Jelly Roll Morton – pno; Bernard Addison – grt; Billy Taylor – bbs; Bill Beason – dms		
64313-1	Gambling Jack	Vic 23307,	JSP CD 323
64313-2	Gambling Jack	BB 2361-2-RB (CD),	JSP CD 325
64314-1	Fickle Fay Creep	Vic 23019,	JSP CD 323

Nothing must be said about these generally known jazz classics.

But this is not Geechie Fields as generally assumed! Storyville 116 contained the correct answers of the inherent questions and thus the solution of the inherent problems, but they did not find their way into Rust\*6.

Although the most experienced late Mr. Johnny Simmen did not detect anything characteristic of Sandy Williams on these sides, I – KBR – hear Sandy Williams' boisterous phrasing and his strong but brittle tone.

I think that this personnel herewith is sufficiently cleared against all other discographic listings.

Notes:

- Ch. Delaunay, *New Hot Discography*: Ward Pinkett (tp); Sandy Williams (tb); unknown (cl); Jelly Roll Morton (p); Bernard Addison (g); Billy Taylor (tuba); Bill Beason (dm).

- Rust\*2: Ward Pinkett (tpt); Geechie Fields (tbn); unknown white (?) (clt); Jelly Roll Morton (pno); Bernard Addison (grt); Billy Taylor (bbs); Bill Beason (dms).

- Rust\*3,\*4,\*6: Ward Pinkett, t; Geechie Fields, tb; ? Eddie Scarpa, cl; Jelly Roll Morton, p, dir; Bernard Addison, g; Billy Taylor, bb; Bill Beason, d

- L. Wright, *Mr. Jelly Lord*: Ward Pinkett, t; Geechie Fields, tb; unknown, cl; Jelly Roll Morton, p; Bernard Addison, g; Billy Taylor, bb; Bill Beason, d.

- Storyville 116-58, Johnny Simmen, Sandy Williams: "As long as 1947, Sandy told me that his first recording date had been with Jelly Roll Morton. He recalled the title 'Gambling Jack' and said that two sides were made on the date. He couldn't remember the title 'Fickle Fay Creep' but did remember the second title as "a slow performance on which I had a long solo." ... In 1961, Sandy called Bernard Addison, the guitarist on the date, and he confirmed the presence of Ward Pinkett, Sandy Williams, Billy Taylor, and Bill Beason. Sandy thought the clarinetist's name was Jo-Jo but Addison said the name was Tio, "a light-skinned coloured man from New Orleans, who, a few years later, died in New York." The trombonist here is certainly not Geechie Fields, by comparison with his other work, but I (J. Simmen – KBR) cannot detect anything characteristic of Sandy Williams."

Soloists ad-lib:

64313-1: SW o-tbn 15; LT clt 14 + 4; JRM pno 16; BA grt 16; JRM pno 14; SW o-tbn 9

64314-1: WP o-tpt 8; LT clt 4; BA grt 1 + 1 + 1; SW o-tbn 1 + 1 + 1 + 1 + 1 + 16

Notable differences of takes (from L. Wright, Mr. Jelly Lord):

64313-1: Trumpet leading into low register clarinet: pause between end of trumpet and clarinet

64313-2: Trumpet leading into low register clarinet: trumpet plays 4 high notes eb leading straight into clarinet

021	<b>CHARLIE JOHNSON AND HIS ORCHESTRA</b>	New York,	Jan. 25, 1933
	Personnel unknown, but probably:	Broadcast from Smalls Paradise Club,	
	Leonard Davis, Frank Newton, Henry Red Allen – tpt;	135 <sup>th</sup> Street & 7 <sup>th</sup> Avenue,	New York
	Dicky Wells – tbn;		
	Ben Whitted, Harvey Boone – alt, clt; Leon Chu Berry – ten;		
	Charlie Johnson – pno; Bernard Addison – grt; Billy Taylor – sbs; George Stafford – dms		
	unknown title (12 bar blues)	broadcast	not on LP/CD
	Tiger Rag	broadcast	not on LP/CD
	unknown title	broadcast	not on LP/CD

When I first came into contact to John R.T. in 1969, he told me that a number of Johnson radio transcriptions existed, and that he was optimistic about owning them some day. My latest inquiry on this matter happened to be just a couple of months before his untimely death, but he let me know that he still did not have them. The years before I had virtually asked everybody possible about this matter, but nobody knew anything about it. But 'Storyville' 35 positively stated in their Charlie Johnson disco, that "some broadcast items of Charlie Johnson's band from a later period exist, and it is to be hoped that these will appear on record eventually."

Finally, in ca. 2005 I found these – or some of these – items mentioned in Jan Evensmo's 'History of Jazz Tenor Saxophone' Vol. 1. You might imagine my surprise because I had regarded these items as simple rumours without actual value. It still cost me another two years to get hold of them, and I have to tell everybody interested that these items – there are three of them – are in fact very interesting, but that they are audible with great difficulty only because of their surface noise. And most of the listeners might judge it simply not worthwhile to listen. But we can hear a Charlie Johnson band of the day (early 1933) playing in advanced swing style as we know it from Count Basie in the beginning of his band's recording career. Benny Moten had just recorded his last Victor sessions in November 1932. These recordings are generally regarded as the first swing recordings. Now, 3 months later, Charlie Johnson shows us, that his band was perfectly aware of the developments in jazz music, and his band was at the forefront of what was going on.

The first title is a 12-bar blues tune, the first choruses missing, because the eager "recording engineer" switched his apparatus on too late. But we can hear a beautiful muted (?) trumpet chorus, which might come from Frankie Newton stylistically since he was a member of the band for some years. He is followed by a tenor solo with some counter-rhythm triplet phrasing on the sub-dominant part of the chorus. This might easily stem from Chu Berry who was Johnson's tenor man at the time, although I have to admit, that Evensmo prefers to leave this musician unknown, and it simply may be my own wishful thinking. Anyway, this beautiful tune then ends with some powerful riffs and a very advanced coda with extended chords.

"Tiger Rag" is played in a rather conventional arrangement – probably by Ben Whitted – with a competent solo clarinet on strains A and B. Then we have a full chorus of clarinet, followed by a full chorus of very exiting trumpet – probably Henry Red Allen, as he joined the band every evening after finishing his own engagement at another spot. Then a difficult to hear tenor chorus played by – perhaps – Chu Berry. This tenor chorus is divided into two parts, some bars missing in the middle. This because obviously the "recording engineer" had filled his

disc with the first tune and the then following first half of "Tiger Rag". He then had to turn over his disc and record the second half of "Tiger Rag" and the following out-tune.

The title ends with a beautiful uncommon last riff chorus.

The last title, again unnamed, sounds very Ellingtonian, but is unknown to me or anybody else I have asked. Most of the sound is overlapped by the radio announcer, who brings the whole broadcast "from Smalls' Paradise" to an end.

Notes:

- Storyville 35-185: "Some broadcast items of Charlie Johnson's band from a later period exist, and it is to be hoped that these items will appear on record eventually."

Tunes Structures:

unknown title (12 bar blues) key of G (?) broadcast unissued  
(A1 Chorus 12 bar blues fragment of tbn (?) chorus/ saxes - 2 bars only)(A2 Chorus 12 bars F. Newton (?) muted tpt)(A3 Chorus 12 bars Ch. Berry (?) ten)(A4 Chorus 12 bars ens syncopated riff)(A5 Chorus 12 bars ens call-and-response riff (saxes - brass))(A6 Chorus 12 bars ens)(Coda 3 bars ens)

arrangement: ?

Tiger Rag key of Bb, Eb, Ab broadcast unissued  
(A1 strain A 32 bars /8 bars ens / 8 bars ens / 8 bars clt breaks Whitted (?) / 8 bars ens)(B1 strain B 32 bars ens - breaks clt Whitted (?))(C1 Chorus strain C 32 bars ens - clt Whitted (?))(C2 Chorus strain C 32 bars 'Red' Allen (?) tpt solo) (C3 Chorus strain C 32 bars Ch. Berry (?) ten solo - some bars missing)(C4 Chorus strain C 32 bars ens riff)

arrangement: Ben Whitted ?

unknown title key of Eb (?) broadcast unissued  
(c. 29 bars of Chorus 32 bars AABA (?) ens - ten interjections / out tune, announcer over band)

arrangement: ?

022 **HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA** New York, Mar. 27, 1933  
Henry Red Allen - tpt; Dicky Wells - tbn;  
Russell Procope - alt, clt; Coleman Hawkins - ten;  
Don Kirkpatrick - pno; Bernard Addison - gtr; Bob Ysaguirre or John Kirby - bbs, sbs; Walter Johnson - dms  
13183-A Someday, Sweetheart Br unissued, Chronological Classics 540  
13184-A I Wish I Could Shimmy Like My Sister Kate Br unissued, Chronological Classics 540

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Notes:

- Delaunay, *New Hot Discography*: not listed  
- Rust\*2: Henry Allen (tpt); Dicky Wells (tbn); Russell Procope (clt, alt); Coleman Hawkins (ten); Don Kirkpatrick (pno); Bernard Addison ? (gtr); prob John Kirby or Bob Ysaguirre (sbs); Walter Johnson ? (dms)  
- Rust\*3,\*4: Henry Allen -t; Dicky Wells -tb; Russell Procope -cl -as; Coleman Hawkins -ts; Don Kirkpatrick -p; Bernard Addison -g; prob John Kirby or Bob Ysaguirre -bb -sb; ? Walter Johnson -d  
- Rust\*6: Henry Allen, t, v; Dicky Wells, tb; Russell Procope, cl, as; Coleman Hawkins, ts; Don Kirkpatrick, p; Bernard Addison, g; ? Bob Ysaguirre or John Kirby, bb, sb; ? Walter Johnson, d

023 **HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA** New York, Jul. 21, 1933  
Henry Red Allen - tpt, voc; Dicky Wells - tbn;  
Hilton Jefferson - alt; Coleman Hawkins - ten;  
Horace Henderson - pno; Bernard Addison - gtr, bjo; John Kirby - bbs, sbs; Walter Johnson - dms  
13616-1 The River's Takin' Care Of Me Ban 32840, Chronological Classics 540  
13617-1 Ain'tcha Got Music? Ban 32840, Chronological Classics 540  
13618-1 Stringin' Along On A Shoe String Ban 32829, Chronological Classics 540  
13618-2 Stringin' Along On A Shoe String Ban 32829, RA-CD-3  
13619-1 Shadows On The Swanee Ban 32829, Chronological Classics 540  
13619-2 Shadows On The Swanee Ban 32829, RA-CD-3

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Notes:

- Delaunay, *New Hot Discography*: Henry Allen (tp); Dicky Wells (tb); Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (bjo); John Kirby (b); Walter Johnson (dm)  
- Rust\*2: Henry Allen (tpt, vcl); Dicky Wells (tbn); Hilton Jefferson (clt, alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (sbs); Walter Johnson (dms)  
- Rust\*3,\*4,\*6: Henry Allen -t -v; Dicky Wells -tb; Hilton Jefferson -cl -as; Coleman Hawkins -ts; Horace Henderson -p; Bernard Addison -bj -g; John Kirby -bb -sb; Walter Johnson -d

Notable differences of takes:

13618-1:  
13618-2:  
13619-1:  
13619-2:

024 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Aug. 18, 1933  
Russell Smith, Bobby Stark, Henry Red Allen - tpt;  
Sandy Williams, Dicky Wells - tbn;  
Russell Procope, Hilton Jefferson - alt, clt; Coleman Hawkins - ten, clt;  
Fletcher Henderson - pno; Bernard Addison - gtr; John Kirby - sbs; Walter Johnson - dms;  
Fletcher Henderson - arr (3,4,6,7); Horace Henderson - arr (1,2,5)  
13827-1 Yeah Man ! Voc 2527, Chronological Classics 535

13827-2	Yeah Man !	Br A-9771,	Neatwork RP 2016
13828-1	King Porter's Stomp	Voc 2527,	Chronological Classics 535
13828-2	King Porter's Stomp	Br A-9771,	Neatwork RP 2016
13829-1	Queer Notions	Voc 2583,	Chronological Classics 535
13830-1	Can You Take It ?	Voc 2527,	Chronological Classics 535
13830-2	Can You Take It ?	Col 35671,	Neatwork RP 2016

*Composer credits: 13827 (Sissle - Robinson); 13828 (Morton); 13829 (Hawkins); 13830 (Henderson)*

We hear the Henderson Band now in full flight, playing arrangements of the Henderson brothers, who really know how to provide the band with hot and swinging note material as frames for the band's soloists. There is a steady immensely driving four-four beat by the rhythm section, with drummer Johnson delivering new cymbal sounds in his very own individual style marking all accentuations and structures of the arrangements. And the soloists play most virtuoso and individually, performing in their very own developed style, with much off-beat phrasing and blue-blowing. And then there is 'Queer Notions', arranged by Horace Henderson, making extended use of augmented chords, very much to Coleman Hawkins' delight, as I assume.

All titles/takes are included in Mosaic MD8-251 'Coleman Hawkins'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Bobby Stark, Henry 'Red' Allen (tp); Sandy Williams, Dicky Wells (tb); Russell Procope (cl, as), Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (g); John Kirby (b); Walter Johnson (dm)

- Carey, *McCarthy, Jazz Directory, Vol. 4*: Russell Smith, Bobby Stark, Henry Allen (tpt); Sandy Williams, Dicky Wells (tbn); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (p); Bernard Addison (g); John Kirby (bs); Walter Johnson (d)

- Rust\*2: Russell Smith, Bobby Stark, Henry Allen (tpt); Sandy Williams, Dicky Wells (tbn); Russell Procope (clt, sop, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (bbs); Walter Johnson (dms)

- Rust\*3: Russell Smith - Bobby Stark - Henry Allen - t; Sandy Williams - Dicky Wells - tb; Russell Procope - Hilton Jefferson - cl - as; Coleman Hawkins - cl - ts; Horace Henderson - p - a; Bernard Addison - g; John Kirby - sb; Walter Johnson - d; Fletcher Henderson - ldr - a - W.C. Allen, *Hendersonia*, p. 310: Russell Smith, Bobby Stark, Henry Allen, trumpets; Dicky Wells (all four titles), Sandy Williams (last two titles only), trombones; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Walter Johnson, drums

- Rust\*4,\*6: Fletcher Henderson - p - dir; Russell Smith - Bobby Stark - Henry Allen - t; Dicky Wells - Sandy Williams - tb; Russell Procope - Hilton Jefferson - cl - as; Coleman Hawkins - ts; Bernard Addison - g; John Kirby - sb; Walter Johnson - d; Horace Henderson - a

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

13827: RB clt 30; BS o-tpt 1+30; CH ten 32; HRA o-tpt 8; CH ten 8

13828: BS m-tpt 24; BS m-tpt 16; RP clt 16; DW o-tbn 1+16; CH ten 16; HRA o-tpt 16 + 16

13829: CH ten 4; CH ten 10; HRA m-tpt 16; CH ten 2 + 2; HRA m-tpt 8; CH ten 8

13830: CH ten 32; SW o-tbn 32; HJ alt 32; HRA o-tpt 4+12; FH pno 8

Discernible differences of takes:

13827-1: Bobby Stark starts his tpt solo with a short upbeat of 1 eighth-note d and 2 quarter-notes e - g

13827-2: Bobby Stark starts his tpt solo with a sequence of 3 eighth-notes d-e-g and 2 quarter-notes e - d

13828-1: Second half of tbn solo starts with a sustained db for 11 beats

13828-2: Second half of tbn solo starts with a row of 7 quarter-notes db and 1 quarter-note f

13830-1: Last chorus bars 9 - 11: H.R. Allen plays 1 eighth-note a, 2 syncopated quarter-notes and 1 half-note c#

13830-2: Last chorus bars 9 - 11: H.R. Allen plays 2 quarter-triplets and 1 half-note c#

**025 FLETCHER HENDERSON AND HIS ORCHESTRA**

Russell Smith, Bobby Stark, Henry Red Allen - tpt;

Sandy Williams, Dicky Wells - tbn;

Russell Procope, Hilton Jefferson - alt, clt; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Bernard Addison - gtr; John Kirby - sbs; Walter Johnson - dms

*unidentified title*

Casa Loma Stomp

New York,

Aug./Sep. 1933

film soundtrack 'Emperor Jones'

unissued on 78,

RA-CD-3

unissued on 78,

RA-CD-3

A million thanks to the immensely industrious Franz Hoffmann for his all-encompassing work on Henry 'Red' Allen and his music. Without Hoffmann, I would not have been equipped with copies of his Red Allen CD series, and would not have got knowledge of these two Henderson titles from the 'Emperor Jones' soundtrack. About the film Klaus Stratemann writes: "According to a report by John Hammond in 'Melody Maker' of Oct. 7, 1933, "the Henderson band recently made several sequences for 'The Emperor Jones', the new Paul Robeson film." It is normally assumed that these sequences were cur from the final release print. On the soundtrack, however, in accompaniment to a dance act by Harold Nicholas, an orchestra of regular big band instrumentation, is heard which could well be the Henderson aggregation. Positive identification is impossible, though, by aural means." (Stratemann, *Negro Bands on Film*, Vol. 1)

What can be heard is a big band playing a fast tune of the AABA type with a hot trumpet player who could well be Allen - judging from the off-beat rhythm he performs in - soloing above the band for two choruses accompanying tap-dancer Harold Nicholas, as well as c. 20 bars of a slow tune of the AABA type, and a short sequence of 'Casa Loma Stomp' for c. 20 bars.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*:

- Carey, *McCarthy, Jazz Directory, Vol. 4*: not listed

- Rust\*2,\*3,\*4,\*6: not listed

- W.C. Allen, *Hendersonia*, p. 310: not listed

Solos ad-lib:

*unidentified title*: ?HRA o-tpt 32 + 32

*unidentified slow title*: no solos

*Casa Loma Stomp*: no solos

**026 FLETCHER HENDERSON AND HIS ORCHESTRA**

Russell Smith, Bobby Stark, Henry Red Allen - tpt;

New York,

Sep. 22, 1933

Claude Jones, Dicky Wells – tbn;			
Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;			
Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs, bbs (2,3); Walter Johnson – dms; unknown – vib (5);			
Henry Red Allen – voc (5);			
Fletcher Henderson – arr (2,3); Horace Henderson – arr (1,5); Will Hudson – arr (4)			
265135-2	Queer Notions	Col CB-678,	Chronological Classics 535
265136-2	It's The Talk Of The Town	Col uniss 78,	Mosaic MD8-251 4
265136-3	It's The Talk Of The Town	Col 2825-D,	Chronological Classics 535
265137-2	Night Life	Col CB-727,	Chronological Classics 535
265138-2	Nagasaki	Col 2825-D,	Chronological Classics 535
<i>Composer credits: 265135 (Hawkins); 265136 (Levinson – Symes - Neiburg); 265137 (Hudson); 265138 (Warren - Dixon)</i>			

And it is 'Queer Notions' again, a bit faster than on session 177 above, but again, it seems that Hawkins and Red Allen have their delight – or even fun – with improvising on these "queer" chords. 'It's The Talk Of The Town' then, is – perhaps – the first tune used as a special feature on record for the band's main improviser Coleman Hawkins, and it is not a fast rabble-rouser, but a thoughtful ballad in medium pace with an intro by Procope's clarinet. Hawkins solos beautifully, yet still in his old-fashioned staccato manner. The last four beats of the theme-chorus are taken by Red Allen with a free version of the appropriate melody. And it should be noted that John Kirby plays his tuba on this title to supply a firm harmonic base of the sections. In the B-part of Hawkins' solo chorus a baritone sax seems to be apparent, yet this might possibly also be an attempt of Kirby's to use his bowed string-bass instead of the tuba. In the subsequent third A-part, yet, it is the tuba again.

Bobby Stark is given much solo space in 'Night Life', whereas there is little room only for Red Allen in this typically un-eventful arrangement by Will Hudson. As a compensation, Allen then can sing one chorus and jam two others on his trumpet in the following 'Nagasaki', with short solos by Dicky Wells on trombone, Bobby Stark on trumpet and – finally – Hawkins on tenor. Great!

But there remains one single question: who is the vibraphonist in 'Nagasaki'? It cannot be Walter Johnson as he is heard with some drum-strokes behind the vibes. Horace Henderson is on piano, here, and Fletcher certainly was in the studio. So, one of them might be responsible.

All titles/takes are included in Mosaic MD8-251 'Coleman Hawkins'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Bobby Stark, Henry 'Red' Allen (tp); Claude Jones, Dicky Wells (tb); Russell Procope (cl, as), Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (g); John Kirby (b); Walter Johnson (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 4: Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (p); Bernard Addison (g); John Kirby (bs); Walter Johnson (d)*

- Rust\*2: *Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, sop, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (bbs); Walter Johnson (dms); Henry Allen (vcl)*

- Rust\*3: *Russell Smith – Bobby Stark – Henry Allen – t; Claude Jones – Dicky Wells – tb; Russell Procope – Hilton Jefferson – cl – as; Coleman Hawkins – cl – ts; Horace Henderson – p – a; Bernard Addison – g; John Kirby – sb; Walter Johnson – d; Fletcher Henderson – ldr – a; Henry Allen – v; Will Hudson – a*

- W.C. Allen, *Hendersonia, p. 310: Russell Smith, Bobby Stark, Henry Allen, trumpets; Dicky Wells, Claude Jones, trombones; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Horace Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Walter Johnson, drums; unk. vibes on 265138 (not Walter Johnson); Henry Allen, vocal*

- Rust\*4,\*6: *Fletcher Henderson – p – dir; Russell Smith – Bobby Stark – t; Henry Allen – t – v; Dicky Wells – Sandy Williams – tb; Russell Procope – Hilton Jefferson – cl – as; Coleman Hawkins – cl – ts; Horace Henderson – p – a; Bernard Addison – g; John Kirby – sb; Walter Johnson – d; Will Hudson – a*

Solos ad-lib (thanks to W.C. Allen! with a little alteration by the author):

265135: CH ten 4; CH ten 10; HRA o-tpt 18; CH ten 2 + 2; HRA o-tpt 8; CH ten 8

265136: HRA o-tpt 3; CH ten 32

265137: ?HJ clt + CH ten intro ; HH pno 8; HRA o-tpt 8; HH pno 8; BS o-tp 32; CH ten 18 + 8

265138: CH ten 2; HRA o-tpt 2; unk. vib 4; HH pno 32; HRA voc 32; HRA o-tpt 32 + 32; HH pno 4; DW o-tbn 4; BS o-tpt 4; CH ten 8

Discernible differences of takes:

265136-2: Coleman Hawkins starts his solo with a very short upbeat a and a clear quarter-note b

265136-3: Coleman Hawkins starts his solo with a clear half-note a

**027 COLEMAN HAWKINS AND HIS ORCHESTRA**

New York,

Sep. 29, 1933

Henry Red Allen – tpt, voc; J.C. Higginbotham – tbn;

Hilton Jefferson – alt, clt; Coleman Hawkins – ten;

Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms;

Horace Henderson – arr

265143-2 The Day You Came Along

Par R-1685,

Chronological Classics 587

265144-1 Jamaica Shout

OK 41566,

Jazz Oracle BDW 8047

265144-2 Jamaica Shout

OK 41566,

Chronological Classics 587

265145-2 Heartbreak Blues

OK 41566,

Chronological Classics 587

**028 HORACE HENDERSON AND HIS ORCHESTRA**

New York,

Oct. 03, 1933

Russell Smith, Bobby Stark, Henry Red Allen – tpt;

Claude Jones, Dicky Wells – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;

Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs, bbs; Walter Johnson – dms;

Henry Red Allen – voc (3);

Horace Henderson – arr (1,2,4); Will Hudson – arr (3); Fletcher Henderson – arr (5,6)

265150-2 Happy Feet

Par R-1792,

HEP CD 1028

265151-1 Rhythm Crazy

Par R-1743,

HEP CD 1028

265152-1 Ol' Man River

Par R-1766,

HEP CD 1028

265153-2	Minnie The Moocher's Wedding Day	Par R-2031,	HEP CD 1028
265154-1	Ain't Cha Glad?	Par R-1717,	HEP CD 1028
265155-1	I've Got To Sing A Torch Song	Col CB-701,	HEP CD 1028
265155-2	I've Got To Sing A Torch Song	Col test exists	not on LP/CD

*Composer credits: 265155 (Ager - Yellen); 265151 (Fletcher Henderson); 265152 (Kern – Hammerstein II); 265153 (Arlen - Koehler); 265154 (Waller – F. Henderson); 265155 (Dubin – Warren)*

Although these sides are recorded under Horace Henderson's name, this actually is Fletcher Henderson's Orchestra. The band seems to be more in a pensive mood, here, and there is one vocal only on these sides – by Henry Red Allen on 'Ol' Man River'. 'Minnie The Moocher's Wedding Day' gets a band treatment, only. Obviously, they did not have a singer to present this song in an appropriate way. But there is phantastic soloing all over, at the most by Coleman Hawkins, then by Dicky Wells on his silken and ruptured off-beat trombone, a rather tame Henry Red Allen on open trumpet, and additionally some solo spots by Bobby Stark, Hilton Jefferson on clarinet, and a mere eight fine bars by Claude Jones on muted trombone.

This is the entire Fletcher Henderson band lent to his brother Horace who, nevertheless, was the band's main pianist at that time, playing more up-to-date piano than Fletcher, and more to the musicians' liking. Obviously, Horace kept a contract for these recordings mediated by John Hammond, but without having a working band. So, Fletcher helped out with his entire band.

'Happy Feet' has a rather conventional arrangement the author of which seems to be unknown. But the tune starts with a nice lightly swinging piano solo by Horace Henderson followed short solos by Red Allen in his very personal way as well as by Dicky Wells, also very much his own. Follows 'Rhythm Crazy' in Horace's arrangement, with an array of soloists including Bobby Stark, shortly before leaving the Henderson stable and changing over to Chick Webb. He plays a typical personal solo, very vertical and much in contrast to Henry Red Allen's horizontal approach. 'Ol' Man River' is played at a tame pace compared to other versions of this famous warhorse of 1927. Red Allen gets both a vocal chorus and a trumpet solo. Cab Calloway's tune 'Minnie The Moocher's Wedding Day' as part or chapter of the very macabre and amusing story of his heroine Minnie The Moocher gets a fair instrumental treatment, but loses all its charms of the vocal version. As in Fletcher Henderson's arrangement of 'It's The Talk Of The Town' (of session 179) I hear John Kirby on very smooth tuba in 'Ain't Cha Glad?', playing long sustained notes. This certainly is not a bowed bass violin. Again, I am supported by Jörg Kuhfuss here (see session 179). And this arrangement probably is by Fletcher Henderson, too. So, I assume that he had a special liking for the old-fashioned bass instrument in slow to medium tunes. (I have a special liking for this!) On the other hand, I feel unable to determine whether it is an adventurous Claude Jones or a retained Dicky Wells playing the trombone solo at the beginning. And again in 'Torch Song', I hear a tuba. Rather bowed string bass here, or yet tuba? I am entangled! But after re-re-re-listening: TUBA!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Bobby Stark, Henry 'Red' Allen (tp); Sandy Williams, Dicky Wells (tb); Russell Procope (cl, as), Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (g); John Kirby (b); Walter Johnson (dm)*

- Carey, *McCarthy, Jazz Directory, Vol. 4: Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (p); Bernard Addison (g); John Kirby (bs); Walter Johnson (d)*

- Rust\*2: *Russell Smith, Bobby Stark, Henry Allen (tpt); Claude Jones, Dicky Wells (tbn); Russell Procope (clt, sop, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (bbs); Walter Johnson (dms); Henry Allen (vcl)*

- Rust\*3: *Russell Smith – Bobby Stark -t; Henry Allen -t -v; Claude Jones – Dicky Wells -tb; Russell Procope -Hilton Jefferson -cl -as; Coleman Hawkins -ts; Horace Henderson -p -a; Bernard Addison -g; John Kirby -sb; Walter Johnson -d*

- W.C. Allen, *Hendersonia, p. 312: Russell Smith, Bobby Stark, Henry Allen, trumpets; Dicky Wells, Claude Jones, trombones; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Horace Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Walter Johnson, drums; unk. vibes on 265138 (not Walter Johnson); Henry Allen, vocal*

- Rust\*4,\*6: *Russell Smith -Bobby Stark -t; Henry Allen -t -v; Claude Jones -Dicky Wells -tb; Russell Procope -Hilton Jefferson -cl -as; Coleman Hawkins -cl -ts; Horace Henderson -p -a; Bernard Addison -g; John Kirby -sb; Walter Johnson -d; ?Fletcher Henderson -a*

Solos ad-lib:

265150: *HH pno 32; HRA o-tpt 8; DW o-tbn 2+16; CH ten 1+5*

265151: *CJ m-tbn 8; CH ten 1+30; BS o-tpt 1+32; DW o-tbn 30*

265152: *HH pno 4; HRA voc 31; HRA o-tpt 30; CH ten 1+16 + 6*

265153: *DW o-tbn 1+32; HRA o-tpt 32; CH ten 1+16; HRA o-tpt 8 chase; CH ten 1+8; HJ clt 8*

265154: *DW o-tbn 16; HRA o-tpt 1+8; CH ten 8*

265155: *HRA o-tpt 8; HH pno 4; CH ten 32 + 24 + 1*

Discernible differences of takes:

265155: *Unfortunately, the reputedly existing second take of this title was not issued up to now. Comparison is thus impossible.*

**029 HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA**

New York,

Nov. 09, 1933

Henry Red Allen – tpt, voc; Benny Morton – tbn;

Edward Inge – alt, clt; Coleman Hawkins – ten;

Horace Henderson – pno; Bernard Addison – gtr, bjo; Bob Ysaguirre – sbs; Manzie Johnson - dms

14282-1 Hush My Mouth (If I Ain't Goin' South)

Ban 32915,

Chronological Classics 540

14283-1 You're Gonna Lose Your Gal

Ban 32901,

Chronological Classics 551

14283-2 You're Gonna Lose Your Gal

Ban 32901,

RA-CD-3

14284-1 Dark Clouds

Ban 32915,

Chronological Classics 551

14285-1 May Galveston Gal

Ban 32901,

Chronological Classics 551

14285-2 May Galveston Gal

Ban 32901,

RA-CD-3

**030 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Mar. 06, 1934

Russell Smith, Joe Thomas, Henry Red Allen – tpt;

Claude Jones, Keg Johnson – tbn;

Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins, Buster Bailey – ten, clt;

Fletcher Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Vic Angle – dms;

Charles Holland – voc (3);

Will Hudson – arr (1,2); Russ Morgan – arr (3,4,6,7); Fletcher Henderson – arr (5)

81787-1

Hocus Pocus

BB B-5682,

Chronological Classics 535



81787-2	Hocus Pocus	BB uniss 78,	Neatwork RP 2016
81788-1	Phantom Fantasie	Vic uniss test,	Neatwork RP 2016
81788-2	Phantom Fantasie	Vic 24699,	Chronological Classics 535
81789-2	Harlem Madness	Vic uniss test,	Neatwork RP 2016
81790-1	Tidal Wave	BB B-5682,	Chronological Classics 535
81790-2	Tidal Wave	Col uniss 78,	Mosaic MD8-251 5

*Composer credits: 81787 (Hudson); 81788 (Morgan); 81789 (Williams - Henderson); 81790 (Hudson)*

Half-a-year after their last recording session we still have almost the same personnel, the only changes being Keg Johnson on trombone for Dicky Wells, Joe Thomas for Bobby Stark on trumpet, and a white drummer Vic Angle – or Engle as Rust lists him – subbed for ill Walter Johnson. Furthermore, Buster Bailey was added as a fourth reed player to the band, about ten years after his first start of work with the Henderson band. A photo exists of exactly this band personnel (see Timme Rosencrantz, Swing Photo Album 1939) with Bailey is placed next to Coleman Hawkins holding a tenor sax. Might this mark the point of time when the Henderson Band started to use four-part scores for the reeds?

'Hocus Pocus' again is one of Will Hudson's un-eventful arrangements. The Henderson brothers have supplied so many admirable and suiting arrangements for the band that it really seems to be unnecessary to use acquired arrangements of less quality by other arrangers. Or was it on demand of the recording companies? 'Phantom Fantasie' sounds like phantoms arising from the under-ground and 'Tidal Wave' like fast running rippling tide-waters, while 'Harlem Madness' has nothing of what it is named for, although it is a very nice number although marred by the singer. For me, there's too much "symphonic" at this session.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Thomas, Henry 'Red' Allen (tp); Sandy Williams, Keg Johnson (tb); Buster Bailey (cl); Russell Procope (cl, as), Hilton Jefferson (as); Coleman Hawkins (ts); Fletcher Henderson (p); Bernard Addison (g); John Kirby (b); Vic Angle (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 4: Russell Smith, Joe Thomas, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Bernard Addison (g); John Kirby (bs); Vic Angle (d); Charles Holland (vcl)*

- Rust\*2: *Russell Smith, Joe Thomas, Henry Allen (tpt); Claude Jones, Keg Johnson (tbn); Buster Bailey (clt); Russell Procope (clt, alt); Hilton Jefferson (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Bernard Addison (g); John Kirby (bs); Vic Engle (d); Charles Holland (vcl)*

- Rust\*3: *Russell Smith - Joe Thomas - Henry Allen - t; Claude Jones - Keg Johnson - tb; Buster Bailey - cl; Russell Procope - Hilton Jefferson - cl - as; Coleman Hawkins - ts; Fletcher Henderson - p - ldr - a; Bernard Addison - g; John Kirby - sb; Vic Engle - d; Charles Holland - v; Will Hudson - Russ Morgan - a*

- W.C. Allen, *Hendersonia, p. 313: Russell Smith, Joe Thomas, Henry Allen, trumpets; Claude Jones, Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope, Hilton Jefferson, clarinets and alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Bernard Addison, guitar; John Kirby, string bass; Vic Angle, drums; Charles Holland, vocal*

- B. Rust, *The Victor Master Book, Vol. 2: 3t/ 2tb/ 4s/ p/ g/ b/ d. vocalist Charles Holland*

- Rust\*4,\*6: *Fletcher Henderson - p - dir; Russell Smith - Joe Thomas - Henry Allen - t; Claude Jones - Keg Johnson - tb; Buster Bailey - cl; Russell Procope - Hilton Jefferson - cl - as; Coleman Hawkins - ts; Bernard Addison - g; John Kirby - sb; Vic Engle - d; Charles Holland - v; Will Hudson - ? Russ Morgan - a*

Solos ad-lib:

81787: *BB clt 16 + 16; CH ten 16 + 16; HRA o-tpt 16*

81788: *FH pno 4 + 1; CH ten 12; FH pno 1*

81789: *CH ten 2 + 1 + 8; BB clt 1; CH ten 16; FH pno 1 + 1 + 1 + 2; BB clt 8 + 16; CH voc + HRA m-tpt 32; HJ alt 8*

81790: *CH ten 32; FH pno 6 + 6 + 6; HRA o-tpt 8; CH ten 4 + 1; BB clt 16*

Discernible differences of takes:

81787-1: *Third chorus: B. Bailey starts his clarinet solo with an up-beat quarter-note eb on the very last beat of second chorus*

81787-2: *Third chorus: B. Bailey starts his clarinet solo with a quarter-note ab on very first beat of third chorus*

81788-1: *Introduction: B. Addison plays strict rhythm throughout*

81788-2: *Introduction: B. Addison plays a guitar arpeggio in sixth bar*

81790-1: *First chorus, bar 25 (start of third A-part) V. Angle plays 3 rim-shots on snare - drum*

81790-2: *First chorus, bar 25 (start of third A-part) V. Angle plays 2 rim-shots on snare-drum and 1 cymbal crash*

**031 HENRY ALLEN AND HIS ORCHESTRA**

Henry Red Allen – tpt, voc; Dicky Wells – tbn;

Cecil Scott - clt; Chu Berry – ten;

Horace Henderson – pno, arr; Bernard Addison – grt; John Kirby – sbs; George Stafford - dms

17395-1 Rosetta

Voc 2965,

Chronological Classics 551

17396-1 Body And Soul

Voc 2965,

Chronological Classics 551

17397-1 I'll Never Say "Never Again" Again

Voc 2956,

Chronological Classics 551

17398-1 Get Rhythm In Your Feet (And Music In Your Soul)

Voc 2956,

Chronological Classics 551

**032 FREDDY JENKINS AND HIS HARLEM SEVEN**

Freddy Jenkins, unknown – tpt; Albert Nicholas – clt;

Joe Turner – pno; Bernard Addison – grt; Joe Watts – sbs; Adrian Rollini – dms;

Freddie Jenkins – voc (1); Kirby Walker, Jasper Thomas – voc (2,4)

New York,

Aug. 26, 1935

94132-1	Swingin' `Em Down	BB B-6193,	HEP CD 1065
94133-1	Old Fashioned Love	BB B-6129,	HEP CD 1065
94134-1	Nothin' But Rhythm	BB B-6129,	HEP CD 1065
94135-1	I Can't Dance (I Got Ants In My Pants)	BB B-6174,	HEP CD 1065
94136-1	Toledo Shuffle	BB B-6174,	HEP CD 1065
94137-1	Lovely Liza Lee	BB B-6144,	HEP CD 1065
<b>033 BENNY CARTER AND HIS SWING QUARTET</b>		London,	Jun. 20, 1936
Benny Carter – tpt, clt, alt, ten; Gene Rodgers – pno; Bernard Addison gtr; Wally Morris – sbs; George Elrick – dms; Elisabeth Welch – voc			
S-121-1	When Lights Are Low	Voc S-16,	Media 7 MJCD 81
S-122-1	Waltzing The Blues	Voc S-19,	Media 7 MJCD 81
S-122-2	Waltzing The Blues	Voc S-19,	Media 7 MJCD 81
S-123-1	Tiger Rag	Voc S-19,	Media 7 MJCD 81
<b>034 THE MILLS BROTHERS</b>		London,	Jun. 23, 1936
Herbert Mills, Harry Mills, Donald Mills, John Mills, Sr. - voc; Bernard Addison - gtr			
TB 2250-2	Rhythm Saved The World	Dec	JSP CD 304
TB 2251-2	Shoe Shine Boy	Dec	JSP CD 304
<b>035 THE MILLS BROTHERS</b>		London,	Sep. 10, 1936
Herbert Mills, Harry Mills, Donald Mills, John Mills, Sr. - voc; Bernard Addison - gtr			
TB 2442-1	London Rhythm	Dec	JSP CD 304
TB 2443-1	Solitude	Dec	JSP CD 304
TB 2444-1	Swing Is The Thing	Dec	JSP CD 304
TB 2445-1	`Long About Midnight	Dec	JSP CD 304
TB 2444-1	Swing Is The Thing	Dec	JSP CD 304
<b>036 HARRY MILLS</b>		London,	Sep. 15, 1936
Harry Mills - voc; Bernard Addison - gtr			
TB 2454-1	When Lights Are Low	Dec	JSP CD 304
TB 2455-1	I Found The Thrill Again	Dec	JSP CD 304
<b>037 ELLA FITZGERALD</b>	Mills Brothers	New York,	Jan. 14, 1937
Ella Fitzgerald – voc; Harry Mills, Donald Mills, Herbert Mills, John Mills, Sr. – voc; Bernard Addison – gtr			
61529-A	Big Boy Blue	Dec 1148,	Chronological Classics 506
<b>038 THE MILLS BROTHERS</b>		New York,	Feb. 03, 1937
Herbert Mills, Harry Mills, Donald Mills, John Mills, Sr. - voc; Bernard Addison - gtr			
61574-A	Swing For Sale	Dec	JSP CD 304
61575-A	Pennies From Heaven	Dec	JSP CD 304
<b>039 ELLA FITZGERALD</b>	Mills Brothers	New York,	Feb. 03, 1937
Ella Fitzgerald – voc; Harry Mills, Donald Mills, Herbert Mills, John Mills, Sr. – voc; Bernard Addison – gtr			
61576-A	Dedicated To You	Dec 1148,	Chronological Classics 506
<b>040 THE GOTHAM STOMPERS</b>		New York,	Mar. 25, 1937
Cootie Williams – tpt; Sandy Williams – tbn; Barney Bigard – clt; Johnny Hodges – alt; Harry Carney – bar; Tommy Fulford – pno; Bernard Addison – gtr; Billy Taylor – sbs; Chick Webb – dms; Ivie Anderson – voc; Wayman Carver - arr			
M-301-1	My Honey's Lovin' Arms	Vri 629,	Mosaic MD7-235
M-302-1	Did Anyone Ever Tell You?	Vri 629,	Mosaic MD7-235
M-302-2	Did Anyone Ever Tell You?	Merritt 25 (LP),	Mosaic MD7-235
M-303-7	Alabama Home	Vri 629,	Mosaic MD7-235
M-304-1	Where Are You?	Vri 629,	Mosaic MD7-235
<b>041 LOUIS ARMSTRONG WITH THE MILLS BROTHERS</b>		New York,	May 21, 1937
Louis Armstrong – tpt, voc; Harry Mills – baritone voice, tpt imitation; Herbert Mills, Donald Mills – tenor voice, sax imitation;			
			Fleischmann's Yeast Show broadcast

John Mills, Sr. – bass imitation;  
Bernard Addison - gtr

Darling Nelly Gray

Jazz Heritage Society 5289147

042 **MEZZ MEZZROW AND HIS ORCHESTRA**

New York,

Jun. 14, 1937

Sy Oliver - tpt; J. C. Higginbotham – tbn;

Mezz Mezzrow – clt; Happy Caldwell – ten;

Sonny White – pno; Bernard Addison – gtr; Pops Foster – sbs; Jimmy Crawford – dms;

Edgar Sampson – arr (1,2,3); Larry Clinton – arr (4)

010569-1 Blues In Disguise

Vic 25636,

Chronological Classics 694

010570-1 That's How I Feel Today

Vic 25636,

Chronological Classics 694

010571-1 Hot Club Stomp

Vic 25636,

Chronological Classics 694

010572-1 The Swing Session's Called To Order

Vic 25636,

Chronological Classics 694

Mezz Mezzrow in Swing! I certainly have heard him in worse shape. But listen to Happy Caldwell's beautiful and very individual chorus on tenor sax in the first title. And he also performs very favourably in the first and last chorus of 'That's How I Feel Today', plays a great solos in 'Hot Club Stomp' and 'The Swing Session's Called To Order'. A very individual and unexpected brilliant jazz voice on tenor saxophone.

And where can you hear Sy Oliver solo? Mezzrow in his book 'Really the Blues': "*And that was how it went, mostly coffee-an' stuff – until suddenly I woke up to find myself leading an all-star mixed band right on Broadway, the first ever to hit Times Square and bringing the house down every night, too. The color line along the Great White Way wasn't broken, exactly, but it sure got dented some, during the weeks we blew our lumps down there.*"

Notes:

- Rust\*2: Sy Oliver (tpt); J.C. Higginbotham (tbn); Mezz Mezzrow (clt); Happy Caldwell (ten); Sonny White (pno); Bernard Addison (gtr); Pops Foster (sbs); James Crawford (dms); Edgar Sampson (arr)

- Rust\*3,\*4,\*6: Sy Oliver -t; J.C. Higginbotham -tb; Mezz Mezzrow -cl; Happy Caldwell -ts; Sonny White -p; Bernard Addison -g; Pops Foster -sb; James Crawford -d; Mezz Mezzrow - Edgar Sampson – Larry Clinton -a

043 **BILLY HOLIDAY AND HER ORCHESTRA**

New York,

Jul. 05, 1939

Billy Holiday – voc;

Charlie Shavers – tpt; Tab Smith – alt, sop; Kenneth Hollon, Stanley Payne – ten;

Sonny White – pno; Bernard Addison – gtr; John Williams – sbs; Eddie Dougherty – dms

24877-A Some Other Spring

Voc/OK 5021,

Chronological Classics 601

24878-A Our Love Is Different

Voc/OK 5129,

Chronological Classics 601

24879-A Them Their Eyes

Voc/OK 5021,

Chronological Classics 601

24880-A Swing, Brother, Swing

Voc/OK 5129,

Chronological Classics 601

044 **STUFF SMITH AND HIS ORCHESTRA**

New York,

c. Dec. 1939

Jonah Jones – tpt; George Clark – ten; Stuff Smith – vln, voc;

Sam Allen – pno; Bernard Addison – gtr; John Brown – sbs; Herbert Cowens – dms

US-7792-3 Sam The Vegetable Man

Var 8063,

Chronological Classics 706

US-7793-2 My Thoughts

Var 8081,

Chronological Classics 706

US-7794-2 My Blue Heaven

Var 8081,

Chronological Classics 706

US-7795-3 When Pa Was Courtin' Ma

Var 8063,

Chronological Classics 706

045 **WILLIE "THE LION" SMITH AND HIS ORCHESTRA**

New York,

Feb. 17, 1940

Sidney DeParis – tpt;

Jimmy Lane, Johnny Mullins – alt; Perry Smith – ten;

Willie The Lion Smith – pno; Bernard Addison – gtr; Richard Fullbright – sbs; Puss Johnson – dms;

Naomi Price – voc (1,2)

R-2668 Piece On You

Gnl 1712,

Chronological Classics 692

R-2669 Woncha Do It To Me

Gnl 1713,

Chronological Classics 692

R-2670 Rushin'

Gnl 1713,

Chronological Classics 692

R-2671 Noodlin'

Gnl 1712,

Chronological Classics 692

046 **COLEMAN HAWKINS AND THE CHOCOLATE DANDIES**

New York,

May 25, 1940

Roy Eldridge – tpt; Benny Carter – alt, clt, pno; Coleman Hawkins – ten;

Bernard Addison – gtr; John Kirby – sbs; Sidney Catlett - dms

R-2995-T Smack

Com unissued,

Mosaic MR 23-123 (LP)

R-2995-1 Smack

Com unissued,

Mosaic MR 23-123 (LP)

R-2995-2 Smack

Com unissued,

Mosaic MR 23-123 (LP)

R-2995-3 Smack

Com unissued,

Mosaic MR 23-123 (LP)

R-2995-4 Smack

Com unissued,

Mosaic MR 23-123 (LP)

R-2995 Smack

Com C-533,

Mosaic MR 23-123 (LP)

R-2996 I Surrender Dear

Com C-1506,

Mosaic MR 23-123 (LP)

R-2996-2/1 I Surrender Dear (composite)

Com unissued,

Mosaic MR 23-123 (LP)

R-2996-2 I Surrender Dear

Com unissued,

Mosaic MR 23-123 (LP)

R-2996-3 I Surrender Dear

Com unissued,

Mosaic MR 23-123 (LP)

R-2997 I Can't Believe That You're In Love With Me

Com C-1506,

Mosaic MR 23-123 (LP)

R-2997-1 I Can't Believe That You're In Love With Me

Com unissued,

Mosaic MR 23-123 (LP)

R-2998 Dedication

Com C-533,

Mosaic MR 23-123 (LP)

R-2998-1	Dedication	Com unissued,	Mosaic MR 23-123 (LP)
R-2998-2	Dedication	Com unissued,	Mosaic MR 23-123 (LP)
047	<b>RED ALLEN AND HIS ORCHESTRA</b>	New York,	May 28, 1940
Henry Red Allen – tpt, voc; Benny Morton – tbn; Edmond Hall - clt;			
Lil Armstrong – pno; Bernard Addison – gtr; Pops Foster – sbs; Zutty Singleton - dms			
67839-A	Down In Jungle Town	Dec 18092,	Chronological Classics 628
67840-A	Canal Street Blues	Dec 18092,	Chronological Classics 628
048	<b>ZUTTY SINGLETON AND HIS ORCHESTRA</b>	New York,	May 28, 1940
Henry Red Allen – tpt, voc; Benny Morton – tbn; Edmond Hall - clt;			
Lil Armstrong – pno; Bernard Addison – gtr; Pops Foster – sbs; Zutty Singleton - dms			
67841-A	King Porter Stomp	Dec 18093,	Chronological Classics 628
67842-A	Shim Me Sha Wobble	Dec 18093,	Chronological Classics 628
049	<b>SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS</b>	New York,	Jun. 04, 1940
Sidney DeParis – tpt; Sandy Williams – tbn; Sidney Bechet – clt, sop, voc;			
Cliff Jackson – pno; Bernard Addison – gtr; Wellman Braud – sbs; Sidney Catlett – dms			
051222-1	Shake It And Break It	Vic 26640,	Chronological Classics 619
051222-2	Shake It And Break It	Vic PM-42409 (LP)	
051223-1	Old Man Blues	Vic 26663,	Chronological Classics 619
051223-2	Old Man Blues	Vic PM-42409 (LP)	
051224-1	Wild Man Blues	Vic 26640,	Chronological Classics 619
051224-2	Wild Man Blues	Vic PM-42409 (LP)	
051225-1	Nobody Knows The Way I Feel Dis Mornin´	Vic 26663,	Chronological Classics 619
051226-1	Make Me A Pallet On The Floor	BB B-6509,	Chronological Classics 619
050	<b>LOUIS ARMSTRONG AND HIS ORCHESTRA</b>	New York,	May 27, 1940
Louis Armstrong – tpt, voc, ldr; Claude Jones – tbn; Sidney Bechet – clt, sop;			
Luis Russell – pno; Bernard Addison – gtr; Wellman Braud – sbs; Zutty Singleton – dms			
67817-A	Perdido Street Blues	Dec 18090,	Chronological Classics 685
67818-A	2:19 Blues	Dec 18090,	Chronological Classics 685
67819-A	Down In Honky Tonk Town	Dec 18091,	Chronological Classics 685
67819-B	Down In Honky Tonk Town	Dec 18091,	Ambassador CLA 1907
67820-A	Coal Cart Blues Blues	Dec 18091,	Chronological Classics 685
051	<b>BECHET – MEZZROW FEETWARMERS</b>	New York,	Feb. 15, 1947
Vernon Brown – tbn; Mezz Mezzrow – clt; Sidney Bechet – sop;			
James P. Johnson – pno; Bernard Addison – gtr; Pops Foster – sbs			
	Royal Garden Blues		Wax LP 201 (LP)
	Slow Blues		Wax LP 201 (LP)
	Old Fashioned Love		Wax LP 201 (LP)
	Fast Blues		Wax LP 201 (LP)
	Bugle Blues		Wax LP 201 (LP)
052	<b>EUBIE BLAKE</b>	New York,	1958
Buster Bailey – clt (1,2,3,4,5,6,8,11,12);			
Eubie Blake – pno; Bernard Addison – gtr; Milt Hinton, George Duvivier – sbs; Panama Francis – dms;			
Eubie Blake – voc (1); Noble Sissle – voc (1, 5)			
	Jubilee Tonight	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	Eubie´s Boogie Rag	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	Maple Leaf Rag	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	Mobile Rag	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	I´m Just Wild About You Harry	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	Sunflower Slow Drag	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	The Dream Rag	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	Mississippi Rag	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	Ragtime Rag	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	Medley: Carry Me Back To Old Virginny, Maryland, Carolina In The Morning	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	
	Medley: The Ragtime Millionaire, My Gal Is A High Born Lady, Good Morning Carrie,		
	Bill Bailey, Won´t You Please Come Home	20 <sup>th</sup> Century Fox TCF/SFX 3039 (LP)	

053 **BERNARD ADDISON ALL STARS**

New York,

Oct. 21, 1961

Johnny Letman – tpt; Pete Brown – alt;

Bernard Addison – gtr; Hayes Alvis – sbs; Sonny Greer – dms

	Lady Be Good	*77* LA 12/8 (LP)
alt. take	Lady Be Good	*77* SEU 12/52 (LP)
	Cherry	*77* LA 12/8 (LP)
	272 West 84 <sup>th</sup> Street	*77* LA 12/8 (LP)
	Ain't She Sweet	*77* LA 12/8 (LP)
	I Want A Little Girl	*77* LA 12/8 (LP)
	Them Their Eyes	*77* LA 12/8 (LP)
alt. take	Them Their Eyes	*77* SEU 12/52 (LP)
	I Surrender Dear	*77* LA 12/8 (LP)
alt. take	I Surrender Dear	*77* SEU 12/52 (LP)
	Please Don't Talk About Me When I'm Gone	*77* LA 12/8 (LP)
	High In A Basement	*77* LA 12/8 (LP)
alt. take	Sometimes I'm Happy	*77* SEU 12/52 (LP)

K. - B. Rau  
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