

THE RECORDINGS OF ED ANDERSON

An Annotated Tentative Personello-Discography

ANDERSON, Edward 'Andy' born: Jacksonville, Florida, 1st July 1907, died: New York, 2nd January 1983
Started on trumpet at the age of 10, first lessons from the bandmaster at Florida State College. At 15 went to St. Emma College in Belmead, Virginia, and was principal trumpet in the College Band. Played with Luckey Roberts at the Everglades Club, Palm Beach, Florida, and travelled to New York with Luckey in the spring of 1926. Lucky Roberts introduced him to Clarence Williams, and for a five-year period played occasionally on recording dates for Williams. During the period 1927-8 worked with drummer George Howe and Luis Russell at the Nest Club, also with Jelly Roll Morton at the Rose Danceland. In 1929 moved into Connie's Inn to work in Louis Armstrong's place whilst Louis was doubling in 'Hot Chocolates' Revue. With Benny Carter at Arcadia Ballroom. Brief spells with Charlie Johnson and Bingie Madison, then joined the Mills Blue Rhythm Band from 1930 until summer of 1934. Joined Charlie Turner's Arcadians and remained when the band was fronted by Fats Waller (1935). With Hazel Scott Big Band early in 1939, in November 1939 joined Joe Sullivan (replacing Murphy Steinberg), remained with Sullivan until January 1941. Played with Frankie Newton 10-piece band at the Mimo Club, New York, in autumn of 1941, then left full-time music. Not to be confused with the Louisiana trumpeter Andrew 'Andy' Anderson (1905-82). (J. Chilton, Who's Who in Jazz)

ED ANDERSON

STYLE

Ed Anderson grew up in the South and obviously developed his musical persuasions there which led to his distinctly Southern style. There are no rhythmic elements typical of early Harlem style. Instead he plays along the lines exhibited by Armstrong, Oliver and other Southern trumpet players.

TONE

Rather strong, but soft and fat tone

VIBRATO

He uses a wide, rather slow, vibrato with typical short final vibrato in longer notes.

TIME

His plays in a "lazy" Southern style, often attacking the note a little bit after the beat. Also, he often uses "off-beat" phrasing – seemingly neglecting the rhythmic beat of the tune.

PHRASING

His phrasing is hot and mainly structured as a variation of the tune's melody.

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

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

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

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.

I have used Storyville's Discography/Solography of the Mills Blue Rhythm Band (Storyville 108 / 109) authored by Frank Dutton, Nigel Haslewood, Martin Richards, Eric Townley, Peter Carr, and John Hart for the determination of the soloists on each of their titles. Thank you

very much to the authors for their great work! I hope to be excused for little changes occurring when I believe to have found a more appropriate solution as to the soloist.

ED ANDERSON

001 BESSIE BROWN	New York,	c. Aug. 10, 1926
Bessie Brown – voc;		
<i>Ed Anderson</i> – tpt; <i>Charlie Irvis</i> – tbn; <i>Bennie Morton</i> – clt;		
Clarence Williams – pno; unknown – bjo		
6767-2	Ain't Much Good In The Best Of Men Nowadays	Or 716, Document DOCD-5456
6767-3	Ain't Much Good In The Best Of Men Now Days	Ban 1833 not on LP/CD, but held

Certainly, a different accompanying group here than the preceding Bessie Brown session. The trumpet player's style bears strong similarities to King Oliver's style. Reportedly Ed Anderson, known for his similarity to the Oliver style, had come to NYC with Eubie Blake and had been recruited by Clarence for his stable in early 1926. It is also worth mentioning that Anderson is regarded by a couple of authorities to be the only trumpet on Oliver's Dixie Syncopators recordings of September 1928! But Charlie Irvis certainly is present here.

Notes:

- *Storyville 19*: unknown (cnt); poss *Charlie Irvis* (tbn); *Ben Whittet* (clt); prob *Clarence Williams* (pno); unknown (bjo).
- *Lord, Clarence Williams p175*: unknown (cnt); poss *Charlie Irvis* (tbn); *Bennie Moten* (clt); *Clarence Williams* (pno); unknown (bjo).
- *BGR*2*: *Tom Morris*, cnt; *Charlie Irvis*, tbn; *Ben Whittet*, clt; *Clarence Williams*, pno; *Buddy Christian*, bjo.
- *BGR*3, *4*: unknown, c; poss *Charlie Irvis*, tb; *Bennie Moten*, cl; *Clarence Williams*, p; unknown, bj.
- *Rust*3*: unknown -c; ?*Charlie Irvis* -tb; *Ben Whittet* -cl; *Clarence Williams* -p; unknown -bj.
- *Rust*4, *6*: unknown -c; ?*Charlie Irvis* -tb; *Bennie Moten* -cl; *Clarence Williams* -p; unknown -bj.

Notable differences of takes (from *Lord p175*):

- 6767-2: bar 31 of first vocal chorus (after vocal verse)(bar 59 of tune): tpt phrase descending.
 6767-3: bar 31 of first vocal chorus (after vocal verse)(bar 59 of tune): tpt phrase ascending.

002 CLARENCE WILLIAMS AND HIS BOTTOMLAND ORCHESTRA	New York,	Jun. 07, 1927
<i>Ed Anderson</i> , <i>Henry Red Allen</i> – tpt; <i>Charlie Irvis</i> – tbn;		
<i>Albert Socarras</i> – alt; unknown – ten;		
Clarence Williams – pno; <i>Floyd Casey</i> – dms;		
<i>Evelyn Preer</i> – voc		
E-6055; E-23500	Slow River	Br 3580, Frog DGF 37
E-6056; E-23501	Slow River	BrG A-457, Frog DGF 37
E-6057; E-23502	Zulu Wail	BrG A-457, Frog DGF 37
E-6058; E-23503	Zulu Wail	Br 3580, Frog DGF 37
<i>Composer credits</i> : E-6055 (----); E-6056 (<i>Charles M. Schwb</i>); E-6057 (----); E-6058 (----)		

Three takes of each title are listed in *Rust*6* and we do not know whether they really exist or whether this is an error. We have therefore preferred to list the tunes according to *Rust*4* and *Lord*. These sources in the past gave two takes of each title.

The whole session seems to be a concerto for young Henry 'Red' Allen from NOLA whose first recordings these were. Undisputed is Irvis on trombone, but our group is unable to give any reasonable name for the reedmen and for the other trumpet player who plays some sort of call-and-response pattern with Allen in "Zulu Wail" and seems to be stylistically very similar to Allen. As Ed Anderson is traditionally named for this session it might be him as his style was reportedly very akin to Oliver's. And that is what we hear from the muted trumpet player who plays behind Allen. Ed Anderson was with the King Oliver band a year later, where he played the trumpet solos that were attributed to Oliver still today ('Aunt Hagar's Blues'!).

There is some uncertainty whether we have two altos or alto and tenor on this recording. Ben Whitted as alto player (re *Rust*2*) may be excluded for this personnel as he spent the summer season of each year with the Charlie Johnson band in Atlantic City! Notwithstanding this fact, we still have Irvis on this session, and he also was with the Charlie Johnson band at this time! The alto solo on 'Slow River' take 6056 (German edition without vocal) is so uneven and amateurish rhythmically that I am unable to associate it with an experienced big band musician as Whitted. This, yet, may be a hint as to Albert Socarras' recollection (see *Storyville 90*, below). He tries to improvise a jazz solo, when having joined the Clarence Williams stable only recently – at the age of 19. Quite contrary, the alto solo in 'Zulu Wail' take 6057 (German edition without vocal, again) is strong and secure, while being played straight from the music. So, I assume the altoist to be Albert Socarras. This, then, is Alberto Socarras first appearance on record!

Behind the alto I hear a tenor sax, prominently, recognised in the middle-break of the second chorus of 'Slow River' and clearly behind the singer in the second chorus of 'Zulu Wail'. A possible candidate for the tenor sax player would be Arville Harris – or the tenor player of the 'Bottomland' show band, perhaps? but the performance of the tenor part does not allow any deduction as to his identity.

Lacking a tuba and a banjo, Clarence Williams is confined to deliver a most simple piano accompaniment using strict 4-to-the-bar chordal thumping, supported by Floyd Casey's sock-cymbal and Chinese tom tom.

Notes:

- *Storyville 21*: *Henry Allen*, poss *Ed Anderson* (tpt); *Charlie Irvis* (tbn); poss *Alberto Socarras*, unknown (alt); *Clarence Williams* (pno); *Floyd Casey* (dms); *Evelyn Preer* (vcl).
- *Lord, Clarence Williams p210*: *Henry Allen*, poss *Ed Anderson* (tpt); *Charlie Irvis* (tbn); poss *Alberto Socarras*, unknown (alt); *Clarence Williams* (pno); *Floyd Casey* (dms); *Evelyn Preer* (vcl).
- *Rust*2*: *Ed Anderson* and another (*June Clark* ?) (cnt); *Charlie Irvis* (tbn); *Ben Whittet* (?) and another (clt, alt); *Arville Harris* (?) (ten); *Clarence Williams* (pno); *Floyd Casey* (dms); *Evelyn Preer* (vcl).
- *Rust*3, *4*: *Henry Allen* -? *Ed Anderson* -t; *Charlie Irvis* -tb; *Albert Socarras* and another -as; *Clarence Williams* -p; *Floyd Casey* -d; *Evelyn Preer* -v.
- *Rust*6*: *Henry Allen* -? *Ed Anderson* -t; *Charlie Irvis* -tb; *Albert Socarras* and another -as; *Clarence Williams* -p -a; *Floyd Casey* -d; *Evelyn Thompson* -v.
- *Storyville 90*, *Herb Friewald*, *Alberto Socarras* Story: "The director of the orchestra for Clarence Williams' show 'Bottomland' was Joe Jordan. I was first alto in the orchestra. It opened at the Savoy Theatre in Atlantic City and went to the Princess Theatre in New York, where we did not have a long run. That was a shame because it had some beautiful music. Eva Taylor, Sara Martin, and Clarence were all in the show. I think we recorded some of the compositions."

Tunes Structures:

- E-6055 Slow River Key of Eb / Bb / Eb* *Brunswick*
 (Chorus 1 32 bars AA' ens)(Chorus 2 32 bars AA' EP voc over ens)(Chorus 3 32 bars AA' ens - middle-bk HA o-tpt)(tag 2 bars ens)
- E-6056 Slow River Key of Eb* *Brunswick*
 (Intro 8 bars ens)(Chorus 1 32 bars AA' ens - middle-bk HA o-tpt)(Chorus 2 32 bars AA' sax section with ad-lib brass)(Chorus 3 32 bars AA' ens - middle-bk HA o-tpt)(tag 2 bars ens)
- E-6057 Zulu Wail Key of Eb / Cm / Eb* *Brunswick*
 (Chorus 1 32 bars AABA ens)(Verse 16 bars CI o-tbn – ens)(Chorus 2 32 bars AABA CI o-tbn 16 – sax section 16)(Chorus 3 32 bars AABA ens)
- E-6058 Zulu Wail Key of Eb / Cm / C / Ed* *Brunswick*
 (Chorus 1 32 bars AABA ens)(Verse 16 bars CI o-tbn – ens)(Chorus 2 32 bars AABA EP voc over ens)(Chorus 3 32 bars AABA ens)
- Notable differences of takes (from Lord p211):
 E-6055; E-23500: Second chorus is vocal chorus.
 E-6056; E-23501: This item has no vocal despite the label legend.
 E-6057; E-23502: This item has no vocal despite the label legend.
 E-6058; E-23503: Second chorus – after verse – is vocal chorus.

003 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York,

Aug. 13, 1928

Ed Anderson, Joe King Oliver – tpt; Ed Cuffee – tbn;

Omer Simeon – clt; Arville Harris – ten;

Leroy Tibbs – pno; Leroy Harris – bjo; (William 'Bass' Moore) – bbs; unknown – dms (4,5);

Andy Pendleton, Willie Jackson – voc duet

E-28055-A Got Everything (Don't Want Anything But You)

Br 4028,

Frog DGF 35

E-28055-B Got Everything (Don't Want Anything But You)

Br 4028,

Frog DGF 35

E-28055-G Got Everything

BrG 7890,

Frog DGF 35

E-28056-A or B Four Or Five Times

Br 4028,

Frog DGF 35

E-28056-G Four Or Five Times

BrG 7890,

Frog DGF 35

The personnel is identified by singer Andy Pendleton who owned a copy of the record, with the exception of Omer Simeon who was unknown in New York at the time of recording, but who identified himself when hearing the record in 1940 (L. Wright, "King" Oliver, p. 100). Clarence Williams assumed Henry "Bass" Edwards as tuba player when hearing the record.

Ed Anderson – for me – is the trumpet player in the first and last chorus of 'Got Everything', Oliver taking over for 8 bars only, playing the verse on open cornet. (Ed Anderson is known for playing in a style very close to Oliver's. Thus, he played all solo work on the subsequent Oliver Dixie Syncopators session 010, as is sincerely reported!) Ed Cuffee is easily identified by his sober trombone playing, and Simeon is clear when hearing his tone and phrases that he also uses on his recordings with Morton's Red Hot Peppers in Chicago in late 1926. Then we have Arville Harris with his quivering tone, soloing on tenor sax, not on alto as given in the discs. There is little Leroy Tibbs piano soloing on this side, but he improvises one chorus on 'Four Or Five Times' in his very own moderate "classical" style. The banjo player is reported to be Leroy Harris. I sincerely doubt Clarence Williams' identification of the tuba player as 'Bass' Edwards, because he owns a much shorter and harder tone, and he swings much more. Our tuba player drags, and owns a rather smooth and full tone, and may thus probably be 'Bass' Moore as on the 'Georgia Gigolos' and the 'Luis Russell's Burning Eight', where his forename is listed as Ernest (?). I assume that Clarence Williams – when asked – mixed up both tuba players because of their identical sobriquet 'Bass'.

And now I have to ask everybody to listen to the last eight bars of 'Four Or Five Times' -both takes. Because: I hear somebody hitting a snare-drum in acceptable time and execution in the last half-chorus of 8 bars (the first half of this chorus is not played). May this have been one of the singers using a studio drum-set?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Henry Allen (tp); James Archey (tb); Omer Simeon, Leroy Harris, Barney Bigard (s); Will Johnson (bjo); Lawson Buford (b); Paul Barbarin (dm); Willy Edwards and Andy Pendleton (vo duet). "Probable personnel, according to Omer Simeon who played clarinet on the date."*

- Rust*2,*3,*4: King Oliver, Ed Anderson (cnt); Ed Cuffee (tbn); Omer Simeon (clt); Arville Harris (alt); Leroy Tibbs (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Andy Pendleton, Willie Jackson (vcl).

- Rust*6: King Oliver, Ed Anderson, c; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, poss William Bass Moore, bb; Andy Pendleton, Willie Jackson, v.

- L. Wright, "King" Oliver: Joe King Oliver, c; Edward, Andy Anderson, t; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, bb; Andy Pendleton, Willie Jackson, vcl duet.

Tunes Structures:

E-28055-A-B Got Everything (Don't Want Anything But You) Key of Bb *Brunswick*

(Intro 8 bars ens)(Chorus 1 32 bars AABA EA m-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA

AP+WJ voc duet 30 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 6 – EA o-tpt break 2 – ens 8)(Coda 2 bars ens)

E-28055-G Got Everything (Don't Want Anything But You) Key of Bb *Brunswick (G)*

(Intro 8 bars ens)(Chorus 1 32 bars AABA EA o-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA OS clt

16 – LT pno 14 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 16)(Coda 2 bars ens)

E-28056-A or B Four Or Five Times Key of Eb *Brunswick*

(Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AP+WJ voc duet)(Chorus 4 16 bars AA' AP+WJ

voc duet)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 - AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS

clt over ens)

E-28056-G Four Or Five Times Key of Eb *Brunswick (G)*

(Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AH ten 14 – EC o-tbn 2)(Chorus 4 16 bars AA' EC

o-tbn)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 - AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS

clt over ens)

Notable differences of takes:

E-28055-A: Bar 8 of Verse (tbn-solo): EA tpt fluffs melody

E-28055-B: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-eb-d / title has vocal chorus

E-28055-G: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-eb-d / title has no vocal chorus, but clarinet solo (16 bars) and piano solo (16 bars) instead

E-28055-A or B: Title has vocal chorus

E-28055-G: Title has no vocal chorus, but alto sax solo (16 bars) and trombone solo (16 bars) instead

004 **KING OLIVER AND HIS DIXIE SYNCOPATORS** New York, Sep. 10, 1928
 Ed Anderson, Joe King Oliver – tpt; J.C. Higginbotham – tbn;
 Omer Simeon – alt, clt; Barney Bigard – ten, clt;
 Luis Russell – pno; Will Johnson – bjo; Bass Moore – bbs; Paul Barbarin – dms;
Ben Waters – arr (2)
 E-28185-B Speakeasy Blues Voc 1225, Frog DGF 35
 E-28186-B Aunt Hagar’s Blues Voc 1225, Frog DGF 35

L. Wright, “King” Oliver, p. 101: “*Eugene Williams confirmed from the Brunswick files that nine men were used on these two dates and also gave the recording and personnel information which was subsequently printed in the accompanying booklet to Brunswick Album B-1022. Luis Russel later confirmed that this was Oliver’s date and said that it was one of a number on which he had used his Nest Club band for Oliver and on which Oliver “had not blown a note” as his teeth were bad.*” Further statements by participants are equivocal as to the trumpet soloist, but it seems to be very probable that Ed Anderson played all the solos.

Notes:

- Rust*2: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (clt, alt); Barney Bigard (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms); Benny Waters (arr) (2).

- Rust*3,*4: King Oliver, Ed Anderson -c; J.C. Higginbotham -tb; Omer Simeon -as; Barney Bigard -ts-cl; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d; Benny Waters -a.

- Rust*6: King Oliver, c, a; Ed Anderson, c; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; Bass Moore, bb; Paul Barbarin, d; ? Benny Waters, a.

- L. Wright, “King” Oliver: Joe King Oliver, c; Edward ,Andy’ Anderson, t; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; William ‘Bass’ Moore, bb; Paul Barbarin, d.

005 **KING OLIVER AND HIS DIXIE SYNCOPATORS** New York, Sep. 12, 1928
 Ed Anderson, Joe King Oliver – tpt; J.C. Higginbotham – tbn;
 Omer Simeon – alt, clt; Barney Bigard – ten, clt;
 Luis Russell – pno; Will Johnson – bjo; Bass Moore – bbs; Paul Barbarin – dms;
Ben Waters – arr (2)
 E-28203-A–B I’m Watching The Clock Br 4469; Frog DGF 35
 E-28204 Janitor Sam Br unissued not on LP/CD

As at the session before Anderson obviously is the trumpet soloist (see above).

Notes:

- Rust*2: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (clt, alt); Barney Bigard (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust*3,*4: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (alt); Barney Bigard (ten, clt); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust*6: King Oliver, c, a; Ed Anderson, c; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; Bass Moore, bb; Paul Barbarin, d; ? Benny Waters, a.

- L. Wright, “King” Oliver: Joe King Oliver, c; Edward ,Andy’ Anderson, t; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; William ‘Bass’ Moore, bb; Paul Barbarin, d.

006 **CLARENCE WILLIAMS’ ORCH.** New York, Sep. 20, 1928
 Ed Allen, (Ed Anderson) – cnt; Ed Cuffee – tbn;
 Albert Socarras, (Russell Procope) – alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs; Floyd Casey – dms
 401131-B Organ Grinder Blues OK 8617, Collectors Classics COCD-28
 401132-B I’m Busy And You Can’t Come In OK 8617, Collectors Classics COCD-28

Again, beautiful Clarence Williams big band music. Recognizable musicians are Allen, Cuffee, Socarras, and the rhythm section. Doubtful are the second trumpet player, second (third!) alto and the tenor man. Ed Anderson who has been listed in the past, as have Russell Procope and Arville Harris. Harris may be OK, but there is nothing to identify Anderson or even Procope. And for all the listings of Procope, our group has been unable to find any certain prove of his presence in the Williams ranks before 1937, although he himself has stated that his first recordings were with Williams.

Notes:

- Rust*2: Ed Allen, Ed Anderson (cnt); Ed Cuffee (tbn); Russell Procope, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3: Ed Allen, ?Ed Anderson -c; Ed Cuffee -tb; Russell Procope, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*4,*6: Ed Allen, ?Ed Anderson -c; Ed Cuffee -tb; Albert Socarras, ?Russell Procope (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- T. Lord, Clarence Williams: Ed Allen, poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Russell Procope (clt, alt); Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms); Evelyn Preer (vcl)

007 **SARA MARTIN** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928
 Sara Martin – voc;
 (Ed Anderson), Joe King Oliver – cnt; Ed Cuffee – tbn; Arville Harris – clt;
 Clarence Williams – pno; Cyrus St. Clair – bbs
 276 Hole In The Wall QRS R-7035, Frog DGF 49
 276-A Hole In The Wall QRS R-7035, Document DOCD-5398
 277-B Don’t Turn Your Back On Me QRS R-7035, Document DOCD-5398

There is some doubt that there are 2 cornets present, but in the intro to “Don’t Turn ...” and in the break at 0:33 into “Hole In The Wall” you can easily hear two tpts and one tbn. Williams definitely confirmed Oliver. Possibly Anderson plays the intro on “Hole In The Wall” and other first parts (see also #070). He was working steadily with Oliver at this time (compare Oliver’s “Aunt Hagar’s Blues”, where following confirmations of participants Oliver did NOT play, but only Anderson), but the other work is consistent with Oliver, just as the trombone playing sounds like Cuffee's other work.

Notes:

- Rust*3,*4,*6: Ed Allen -King Oliver -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.
 - BGR*2,*3,*4: Ed Allen, King Oliver, cnt; Ed Cuffee, tbn ; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - T. Lord, Clarence Williams: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

008 SARA MARTIN	Clarence Williams and his Orchestra	Long Island City,	c. Nov. 1928
Sara Martin – voc;			
Ed Anderson – cnt; Ed Cuffee – tbn; Arville Harris – clt;			
Clarence Williams – pno; Cyrus St. Clair – bbs			
278-	Death Sting Me Blues	QRS R-7042,	Document DOCD-5398
278-A	Death Sting Me Blues	QRS unissued?	not on LP/CD

Although Sara Martin claimed not to have recorded with Oliver, Williams confirms Oliver here. Possibly Martin meant that she did not record under Oliver's leadership. But very recently doubts as to the presence of Oliver have resulted in our suggestion of Ed Anderson, who had been working steadily with Oliver at this time (again compare with Oliver’s “Aunt Hagar’s Blues” where only Anderson plays).

Addition/correction: discussion with Bob Hitchens of UK makes me now think of Ed Cuffee as trombonist here.

Notes:

- Rust*3,*4,*6: King Oliver -c; unknown -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.
 - BGR*2: King Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn ; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - BGR*3,*4: prob King Oliver, cnt; unknown, tbn ; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - T. Lord, Clarence Williams: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

009 JELLY ROLL MORTON AND HIS ORCHESTRA		New York,	Dec. 06, 1928
Ed Anderson, Edwin Swayze – tpt; William Kato – tbn;			
Russell Procope - clt; Paul Barnes – sop; Joe Garland – ten;			
Jelly Roll Morton – pno; Lee Blair - grt; Bass Moore – bbs; Manzie Johnson – dms			
48433	Everybody Loves My Honey Now	Vic unissued	not on LP/CD
48434-1	Red Hot Pepper	Vic V-38055,	JSP CD 322
48435-3	Deep Creek	Vic V-38055,	JSP CD 322
48436	You Oughta See My Gal	Vic unissued	not on LP/CD

This session has been sufficiently discussed. The recent state of research can be found at the fantastic website www.doctorjazz.co.uk.

Soloists:

- Red Hot Pepper: Procope clt bks; Swayze o. tpt; Procope clt – Garland ten in ens; Kato o. tbn; Procope clt; Garland ten; Anderson o. tpt;
Anderson o. tpt lead
 - Deep Creek: Anderson o. tpt; Kato o. tbn; Barnes sop; Procope clt; Barnes sop in ens.

Notes:

- Rust*2: Ed Anderson, Edwin Swayze (tpts); William Cato (tbn); Russell Procope (clt); Paul Barnes (sop); Joe Garland (ten); Jelly Roll Morton (pno); Lee Blair (bjo); William Moore (bbs); Manzie Johnson (dms).
 - Rust*3: Ed Anderson, Edwin Swayze -t; William Cato -tb; Russell Procope -cl -as; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.
 - Rust*4,*6: Ed Anderson, Edwin Swayze -t; William Cato -tb; Russell Procope -cl; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.
 - J.R.T. Davies, L. Wright, Morton’s Music: “The personnel for this group was first established by Ken Hulsizer many years ago in a series of interviews with Morton and confirmed by later interviews with other members of the band. However, Anderson’s name does not appear in the published transcript of the Morton interviews and in view of the fact that Pinkett was a regular member of the group we wonder if he was in fact present. We have noted earlier that the first trumpet solo on ‘Red Hot Pepper’ bears a resemblance to the work of Punch Miller on the Levee Serenaders sides (now accepted to be Edwin Swayze – KBR) and would point out that Doc Cheatham recalled this year (1968 – KBR) that Pinkett was frequently employed because of his ability to emulate other trumpet styles.”
 - L. Wright, Mr. Jelly Lord, p. 60: Edward Anderson, Edwin Swayze, t; William G. Kato, tb; Russell Procope, cl, as; Paul Barnes, ss; Joe Garland, ts; Jelly Roll Morton, p; Lee Blair, g; William Moore, bb; Manzie Johnson, d.
 - www.doctorjazz.co.uk: Ed Anderson, Edwin Swayze (tp); William Cato (tb); Russell Procope (cl -as); Paul Barnes (ss -as); Joe Garland (ts); Jelly Roll Morton (p); Lee Blair (bj); William Moore (bb); Manzie Johnson (d).

010 CLARENCE WILLIAMS’ ORCHESTRA		New York,	Dec. 19, 1928
Ed Anderson – tpt; Ed Cuffee – tbn;			
(Albert Socarras), unknown – alt, clt; Arville Harris – ten, clt;			
(Leroy Tibbs) – pno; Leroy Harris – bjo; unknown – bbs; Floyd Casey – dms			
401466-C	Watchin’ The Clock	OK 8663	
401467-B	Freeze Out	OK 8663	

This session raises a number of doubts regarding the personnel. Anderson is identified from his playing with King Oliver's Dixie Syncopators around the same time and Cuffee is undisputed. The reeds and rhythm section are less clear with suggestions that the musicians were recruited wholesale from existing bands (Bingie Madison or Leroy Tibbs). Casey, the Harrises and Socarras are possible compared to their other work, but several other names have been suggested, including Prince Robinson, Ben Waters, Bingie Madison and Ben Whitted. The pianist is a modern, for the time, stride player and the names Leroy Tibb, Claude Hopkins, Joe Steele and Gene Rodgers were all put

forward. In the past, there were suggestions that the rhythm section, and presumably some of the wind players, were from the Fletcher Henderson Orchestra.

Notes:

- Rust*2: Ed Allen, Tommy Ladnier (?) (cnt); Ed Cuffee (tbn); Russell Procope (?), Albert Socarras (?) (clt, alt); Arville Harris (clt, ten); Fats Waller (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
- Rust*3: Ed Allen -c; Ed Cuffee -tb; ? Ben Whitted -another -cl -as; Arville Harris -cl -ts; unknown -p; ? Charlie Dixon -bj; June Cole -bb; ? Kaiser Marshall -d.
- Rust*4,*6: ?Ed Anderson, c; Ed Cuffee, tb; ?Ben Whitted and another, cl, as; Arville Harris, cl, ts; unknown, p; ?Charlie Dixon, bj; ?June Cole, bb; ?Kaiser Marshall, d.
- T. Lord, Clarence Williams: poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Ben Whitted /clt, alt; unknown (clt, alt); poss Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms); Clarence Williams (dir).

011 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Aug. 26, 1929

Ed Allen – cnt; George Washington – tbn;

Ben Whitted – alt, clt; Benny Waters – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Billy Taylor – bbs

148940-2 A Pane In The Glass

Col unissued

not on LP/CD

148940-3 A Pane In The Glass

Col 14460-D,

Frog DGF 17

148941-1 Freeze Out

Col unissued

not on LP/CD

148941-3 Freeze Out

Col 14460-D,

Frog DGF 17

The personnel probably seem to be mainly recruited from the Charlie Johnson band of the period.

Notes:

- Rust*2: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope (?), Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3: Ed Allen, Ed Anderson -c; Geechie Fields -tb; ?Russell Procope and another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.
- Rust*4,*6: Ed Allen, Ed Anderson -c; Geechie Fields -tb; ?Russell Procope -cl -as; ?Arville Harris -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.
- T. Lord, Clarence Williams: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); unknown /clt, alt; unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

012 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Sep. 26, 1929

Charlie Gaines – tpt; George Washington – tbn;

Ben Whitted – alt, clt; Benny Waters – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs

149056-1 Nervous Breakdown

Col unissued

not on LP/CD

149056-3 Nervous Breakdown

Col 14468-D,

Frog DGF 17

149057-1 Railroad Rhythm

Col 14468-D,

Frog DGF 17

149057-2 Railroad Rhythm

Col unissued

not on LP/CD

Gaines is now majority opinion of our group, but Ed Anderson is also suggested. The remainder of the band seems to have been recruited from the Charlie Johnson band of the time, although the brass bass could well be St. Clair instead of Taylor.

Notes:

- Rust*2: probably slightly different personnel from: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope (?), Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3: probably: Ed Allen, Ed Anderson -c; Geechie Fields -tb; ?Russell Procope and another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.
- Rust*4,*6: Ed Allen, Ed Anderson -c; Geechie Fields -tb; ?Russell Procope -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.
- T. Lord, Clarence Williams: Ed Allen, poss Ed Anderson (cnt); Geechie Fields (tbn); unknown /clt, alt; unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

013 CLARENCE WILLIAMS AND HIS JAZZ KINGS

New York,

Dec. 03, 1929

Ed Anderson or (Charlie Gaines) – tpt; George Washington – tbn;

Edgar Sampson – alt, clt; Arville Harris – ten, clt;

James P. Johnson – pno; Leroy Harris – bjo; Harry Hull or Richard Fulbright – sbs;

Eva Taylor – voc

149665-2 Zonky

Col unissued

not on LP/CD

149665-4 Zonky

Columbia 14488-D,

Frog DGF 17

149666-2 You've Got To Be Modernistic

Col unissued

not on LP/CD

146666-3 You've Got To Be Modernistic

Columbia 14488-D,

Frog DGF 17

This is a session where there was much discussion about possible personnel. Our listening group were unanimous to exclude Leonard Davis from this personnel. Leonard Davis had been suggested by Charlie Gaines, who in turn denied his own presence. But Davis seems to be far off the mark. As Gaines and Ed Anderson were the trumpet players of Williams' choice at the time, Anderson seems to be the best possibility, although I (KBR) would certainly see the possibility to assign the linear muted-trumpet solo at the start of 'Zonky' to Charlie Gaines. As trombonist George Washington with his shallow and dirty trombone sound – and band-mate to Edgar Sampson in the Charlie Johnson band at this time – has to be regarded with priority. Sampson is nominated on the grounds of an alto solo on "Take Your Tomorrow" by Jackson & His Southern Stompers, now identified as the Charlie Johnson band. Formerly Benny Carter had been considered as the soloist, but Carter denied ever having recorded or played with Williams. Sampson having been Carter's successor in the Johnson band sounds very Carterish here as he does on the above-named title. From the clarinet solo in the second title we can easily and securely identify Arville Harris, brother of banjo player Leroy Harris. The source of listing Fulbright is unknown to the group and we therefore consider the possibility of James P. Johnson's bass player at the time, Harry Hull. Harris was frequently employed on reeds by Williams during this

period and the tenor work is absolutely appropriate for him. It should also be kept in mind that Sampson and Washington were band mates in the Johnson band, and it was Clarence's use to hire two or more musicians from one band each.

Notes:

- Storyville 26: Charlie Gaines, poss Leonard Davis (tpt); unknown (tbn); unknown (clt, alt); Benny Carter (alt); unknown (clt, ten); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl)
 - T. Lord, Clarence Williams, p.303: Leonard Davis, unknown (tpt); unknown (tbn); poss 2 unknown (alt, clt); unknown (ten, clt); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl); Clarence Williams (dir)
 - Rust*2: unknown (tpt); Geechie Fields (tbn); Arville Harris, unknown (clt, alt); Prince Robinson (clt, ten); James P. Johnson (pno); Leroy Harris (bjo); Richard Fullbright? (sbs); Eva Taylor (vcl)
 - Rust*3: Charlie Gaines -?Leonard Davis -t; unknown -tb; Benny Carter -unknown -cl -as; unknown -cl -ts; James P. Johnson -p; Leroy Harris -bj; Richard Fullbright -sb; Eva Taylor -v
 - Rust*4,*6: Leonard Davis -unknown -t; ?Geechie Fields -tb; ?Don Redman -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Leroy Harris -bj; ?Richard Fullbright -sb; Eva Taylor -v

Tunes structures:

149665 Zonky Key of F / G / F Columbia
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ?EA or ?CG m-tpt 30 – saxes 2)(Tag 2 bars ens)(Verse 16 bars ens)(Chorus 2 32 bars AABA ET voc)(Bridge 6 bars ens modulation)(Chorus 3 32 bars AABA GW o-tbn 16 – ES alt 8 – ens 8)
 149666 You've Got To Be Modernistic Key of Db Columbia
 (Strain A1 16 bars ?EA or ?CG o-tpt + ens)(Strain A2 16 bars ET voc)(Strain B 16 bars clts 12 – ens 4)(Strain C 16 bars ens)(Bridge 4 bars ens)(Strain A3 16 bars GW o-tbn)(Strain A4 16 bars AH clt)(Strain A5 16 bars ES alt)(Strain A6 16 bars ?EA or ?CG o-tpt + ens)

014 EVA TAYLOR

New York, Dec. 16, 1929

Eva Taylor-voc;

Ed Anderson-tpt; Clarence Williams, James P. Johnson - pno

57782-2 What Makes Me Love You So

Vic V-38575, Document DOCD-5410

57783-1 You Don't Understand

Vic V-38575, Document DOCD-5410

Anderson confirmed by Williams, so, despite so many errors encountered from that side, our group feels no doubt about the personnel here.

Notes:

- Rust*3: ? Ed Anderson -t; Clarence Williams, James P. Johnson -p.
 - Rust*4,*6: Ed Anderson -t; Clarence Williams, James P. Johnson -p.
 - T. Lord, Clarence Williams: Ed Anderson (tpt); Clarence Williams, James P. Johnson (pno).

015 THE SEVEN GALLON JUG BAND

New York, Jan. 03, 1930

Charlie Gaines – tpt; Arville Harris – clt;

Thomas Fats Waller – pno, voc; unknown – bsx, hca; Clarence Williams – jug, voc

W149638 For My Baby

Col unissued not on LP/CD

W149639 What Makes Me Love You So

Col unissued not on LP/CD

W149690-6 Wipe 'Em Off

Col 2087-D, Chronological Classics 810

With coming out in favour of Waller as the pianist, despite doubts expressed by Laurie Wright and John Collinson, among others, and Harris as the clarinet player, this is far off any hitherto listed personnel, although we have to say that the former personnels mainly consist of "unknowns". Waller is suggested because of his alleged presence as "vocalist" and the rhythmical impetus heard here, which probably stems from the piano. Waller's alleged presence has been doubted in the past, yet, what better proof for his presence could be gained than from his own son's statement when hearing this record completely unprepared? Our group's member YF favours Anderson for trumpet here. The name Frank Robinson for the bass-saxophone player has been presented by Ikey Robinson. As Frank Robinson is otherwise only known as a drummer I would prefer to leave this man as unknown.

Notes:

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); unknown (bsx); ?Ikey Robinson (hca, ocarina, vcl); Willie ,The Lion' Smith (?) (pno); Clarence Williams (jug, vcl).
 - Rust*3: Ed Allen -c; unknown -cl; Frank Robinson -bsx -h -tin w -v; ?Willie ,The Lion' Smith -p; Clarence Williams -jug -v.
 - Rust*4,*6: Ed Allen, c; unknown cl; Frank Robinson, bsx, h, descant recorder, v; Willie ,The Lion' Smith or James p. Johnson, p; Clarence Williams, jug, v; Thomas ,Fats' Waller, v.
 - T. Lord, Clarence Williams: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, vcl); poss Willie ,The Lion' Smith (pno); Clarence Williams (jug, vcl, comments).

016 CLARENCE WILLIAMS' ORCHESTRA

New York, Jan. 15, 1930

Leonard Davis – tpt; George Washington – tbn;

Ben Whitted, unknown – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno (1); James P. Johnson – pno (2); Billy Taylor – bbs; Floyd Casey – dms

403630-B Left All Alone With The Blues

OK 8763, Collector's Classics COCD 29

403631-A I've Found A New Baby

OK 8763, Collector's Classics COCD 29

Composer credits are: 403630 (Williams - Johnson); 403631 (Palmer - Williams)

With a fresh look and further developed ears, I – KBR – have to state a partially new personnel for this Clarence Williams session, in parts different from what our listening group had agreed to about ten years ago, but without consulting my former – or still present – co-workers. Sorry! I have now discovered a much more reasonable personnel as follows:

The trumpet player shows that clean and strong trumpet sound as owned by Leonard Davis. It is characterized by his academic approach to his instrument as typical for first-chair trumpet players. Please, listen to the two Charlie Johnson sessions of September 1928 and 1929 or the McKinney's Cotton Pickers sessions of November 1929.

The trombonist has that "shallow" growl sound I have got to know from George Washington, as can be heard at Charlie Johnson's recording session of 1929. Both players had joined the Johnson band in early 1929 coming from the Arthur Gibbs band. The Arthur Gibbs band was a very ambitious band, established in Harlem in 1926, playing a couple of important ballrooms and other premises at this time, but unable to

state a decent recording contract. As their only recording I have identified the two sides by Lemuel Fowler's Favorites (see my list on Lem Fowler and my article 'A Case of Sudden Enlightenment' at this website!).

The first alto sax is probably played by Ben Whitted, he the first chair altoist with the Charlie Johnson band for many years, and contemporaneously together with Davis and Washington with this famed houseband of 'Smalls' Paradise'. He certainly is not Socarras with his sophisticated tone, nor is he Cecil Scott as assumed earlier. There also is a second (third) alto present, but he only plays section parts, except for 8 solo bars in the middle of James P.'s piano solo in the second title. He might not be Russell Procope, as he - by his own statement - had his first recording session with Clarence Williams. This must accordingly have been sometime in 1928, before his documented Jelly Roll Morton session in December of that year.

Arville Harris is audible briefly on clarinet, mainly playing tenor sax parts.

As can be easily differentiated, we have two pianists: Clarence himself on the first title and the father of the 'Harlem Stride' piano - James P. Johnson - on the second. Oddly, there is no banjo player on these sides.

On tuba we certainly do not hear Cyrus St. Clair, the master. But instead, the above-named horn men obviously have brought their band-mate Billy Taylor - of the Johnson band, as well as the former Arthur Gibbs band - with his multi-toned more modern approach to bass playing - to this session. I believe Taylor to be one of the originators of 'bass-lines' playing, on tuba as well as on his string bass of subsequent years. He became one of the most sought-after bassists of the Swing era.

The drum playing is restricted to soft cymbal playing in the background - the afterbeat double-strokes on cymbal - and the occasional strategic cymbal-crash. This is what we know as from Floyd Casey.

The following is what our listening group agreed to be the personnel when checking all Clarence Williams band recordings about ten years ago: *Ed Anderson* - tpt; *Henry Hicks* - tbn; *Ben Whitted* or *Cecil Scott*, *Russell Procope* - alt, clt; *Arville Harris* - ten, clt; *Clarence Williams* - pno (1); *James P. Johnson* - pno (2); *Cyrus St. Clair* - bbs; *Floyd Casey* - dms. We also wrote: "*The drum playing is restricted to cymbal crashes and could be anyone, although we list Casey. Harris is audible briefly on clarinet. The lead alto is not Socarras and Procope is a possibility. Both Anderson and Charlie Gaines were discussed for trumpet and Anderson seems more likely on comparison with Gaines' solo work during the period. The trombonist is uncertain: Rust gives Geechie Fields and George Washington has also been suggested. Hicks is a suggestion, because he was band mate with Anderson in Willie Lynch's band - later Mills Blue Rhythm Band - at the time of recording and on aural grounds compared with his contemporaneous work with the Jungle Town Stompers, the Musical Stevedores and Jasper Davis/Georgia Gigolos.*"

Notes:

- *Storyville 26: Charlie Gaines (tpt); unknown (tbn); poss Ben Whitted (alt); poss Russell Procope (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cymbal).*

- *Lord, Clarence Williams p311: Charlie Gaines or Roy Eldridge (tpt); unknown (tbn); possibly Ben Whitted, possibly Russell Procope (if present) (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cym); Clarence Williams (dir).*

- *Rust*2: Charlie Gaines, ?another (tpt); unknown (tbn); Ben Whitted, ?Russell Procope (clt, alt); Arville Harris or poss Prince Robinson (clt, ten); ?Fats Waller (pno); Cyrus St. Clair (bbs); Floyd Casey (dms)*

- *Rust*3: Charlie Gaines -t; unknown -tb; ?Ben Whitted, ?Russell Procope -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Cyrus St. Clair -bb; ?Floyd Casey (or anyone) -cymbal.*

- *Rust*4,*6: Charlie Gaines, t; ?Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; James P. Johnson, p; Cyrus St. Clair, bb; ?Floyd Casey, d.*

017 MARGARET WEBSTER

New York, Feb. 13, 1930

Margaret Webster - voc;

Ed Anderson - tpt; *Garvin Bushell* - clt; *Albert Socarras* - alt;

Clarence Williams - pno

149981-1 Wipe 'Em Off

Diva 6050-G, Document DOCD-5376

149982-3 How Can I Get It (When You Keep On Snatchin' It Back)

Diva 6040-G, Document DOCD-5376

The playing on clarinet is similar to that on the Bessie Smith session of 27 March 1930 on which it is definitely Bushell. So, we give Bushell the clt and Socarras the alto despite former determinations.

Notes:

- *Rust*3: Ed Anderson -c; unknown -cl; Albert Socarras -as; Clarence Williams -p.*

- *Rust*4,*6: Ed Anderson -c; ?Albert Socarras -cl; ?Garvin Bushell -as; Clarence Williams -p.*

- *BGR*2: Ed Anderson, cnt; Albert Socarras, clt; unknown, alt; Clarence Williams, pno.*

- *BGR*3,*4: Ed Anderson, c; poss Albert Socarras, cl; poss Garvin Bushell, as; Clarence Williams, p.*

- *T. Lord, Clarence Williams: Ed Anderson (tpt); poss Albert Socarras (clt); poss Garvin Bushell (alt); Clarence Williams (pno).*

018 CATHERINE HENDERSON

New York Feb. 13, 1930

Catherine Henderson or *Eva Taylor* - voc;

Ed Anderson - tpt; *Garvin Bushell* - clt; *Albert Socarras* - alt;

Clarence Williams - pno

149983-2 What If We Do

Diva 6050-G, Document DOCD-5376

149984-1 Keep It To Yourself

Diva 6040-G, Document DOCD-5376

The vocal is credited to Catherine Henderson, however, Eva Taylor claimed that it is she who is singing. There remain controversies among the listening group members as to the identity of the singer which could not be cleared away. Personnel as #100. (see Storyville 14/40 and 16/22 on this matter).

Notes:

- *Rust*3: Eva Taylor -v; Ed Anderson -c; Albert Socarras -cl; unknown -as; Clarence Williams -p.*

- *Rust*4,*6: Eva Taylor -v; Ed Anderson -c; Albert Socarras -cl; ?Garvin Bushell -as; Clarence Williams -p.*

- *BGR*2: Evy Taylor, vcl; Ed Anderson, cnt; Albert Socarras, clt; unknown, alt; Clarence Williams, pno.*

- *BGR*3,*4: Katherine Henderson, v; Ed Anderson, c; poss Albert Socarras, cl; poss Garvin Bushell, as; Clarence Williams, p.*

- *T. Lord, Clarence Williams: possibly Evy Taylor (vcl); Ed Anderson (tpt); poss Albert Socarras (clt); poss Garvin Bushell (alt); Clarence Williams (pno).*

019 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
Composer credits: 403896 (H. Carmichael); 403897 (C. Gaskill – J. McHugh)

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:

- *Ch. 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

020 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

Composer credits: 403999 (M. Wayne – G. Kahn); 404000 (D. Fields – J. McHugh); 404001 (S. Lewis – J. Young – H. Akst); 404002 (Original Dixieland Jazz Band)

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:

- *Ch. 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

021 CLARENCE WILLIAMS' JUG BAND

New York,

Sep. 09, 1930

Ed Anderson – tpt; Wilbur de Paris - tbn; Cecil Scott – clt, ten;

(Alex Hill?) – pno; Lonnie Johnson – gtr; Clarence Williams - jug

W404435-B Sitting On Top Of The World

OK 8826,

Collectors Classics COCD-29

W404436-B Kansas City Man Blues

OK 8826,

Collectors Classics COCD-29

Composer credits are: W404435 (Jacobs - Carter); W404436 (Johnson - Williams)

Despite the small size of the band, considerable uncertainty surrounds the personnel for this session.

While the trumpet sounds like King Oliver, it is not him and Ed Allen denied being present. On the strength of his other work during this period, Ed Anderson is quite likely with Ed Allen an alternative.

The trombone player has been suggested as Charlie Irvis. But no Charlie Irvis here! This trombonist has a very decent and cultivated tone, other than Irvis' at this time. He owns a legato style without the least pauses between his bound notes, with wide vibrato, at a time when Irvis was after his prime. We are rather certain of Wilbur de Paris here, with his light and even legato style.

Opinion in the group favours Scott on both clarinet and tenor, since they are never heard simultaneously. This certainly is Scott's tone, sound and time. And his association with Clarence was very close from this time on. Previous candidates have included Prince Robinson, Happy Caldwell and even Omer Simeon.

YFS and KBR suggest Alex Hill on piano. The even four/four rhythm with both hands, interrupted by very short downward runs in the right hand marks a modest functional player, not from the Harlem piano school, and might possibly be Alex Hill because of his association of recent recording sessions.

Lonnie Johnson is undisputed. And Clarence is much too obtrusive on the jug.

Notes:

- Storyville 27: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt); poss Cecil Scott (ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Rust*2: Ed Allen (cnt); Charlie Irvis (?) (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Rust*3: Ed Allen -c; ?Charlie Irvis -tb; ?Omer Simeon -cl -ts; ?Clarence Williams -p, certainly jug; Lonnie Johnson -g.

- Rust*4,*6: Ed Allen -c; ?Charlie Irvis -tb; unknown -cl -ts; unknown -p, Lonnie Johnson -g; Clarence Williams -jug.

022 KING CARTER AND HIS ROYAL ORCHESTRA

New York,

Mar. 23, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;

Dick Robertson – voc (2); unknown – voc (3); unknown – scat voc (3)

151454 Swing It

Col unissued

not on LP/CD

151455-1 Blues In My Heart

Col 2439-D,

Frog DGF 38

151456-1 Minnie The Moocher

Col 2439-D,

Frog DGF 38

Composer credits: 151455 (Mills - Carter); 151456 (Calloway - Mills)

This then is the original 'Mills Blue Rhythm Band' with their regular personnel of 1931, with the band's founder Willie Lynch on drums. And it seems that they were under contract with the Irving Mills Music Corporation, already. Why the Columbia recording uses the 'King Carter' name, I do not know.

Yet, the titles they play are not yet of the Mills Blue Rhythm Band manner, but possibly snatched from Benny Carter's and Cab Calloway's books, not Harry White and not Edgar Hayes arrangements.

But against the listings of Delaunay and Rust, Charlie Holmes is not with the band. Not yet! And it is not anymore Bobby Holmes on clarinet, as on the Armstrong sides above!

Dick Robertson is listed as vocalist in the 'Blues In My Heart'. OK. But who then is the vocalist in 'Minnie The Moocher' singing the verbal text, using a very un-natural and squeezed voice? He certainly is not Robertson. Robertson may be the guy who starts the scat-vocals, probably answered by two lads of the band personal who's names we do not know.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); Dick Rogers (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Rogers (Dick Robertson) -v

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v
 "For the next session (this one! – KBR), 'Jazz Records' states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain, that he was not in the band until this later date. This was confirmed by Crawford Wethington, who said that he never left the band at any time until late in 1936."

Soloists ad-lib:

- 151455-1: ?SH m-tpt obbl 30; EH pno brk 2; ?HH m-tbn 16; ?SH m-tpt 8

- 151456-1: WJ m-tpt 4; WJ m-tpt 4; WJ m-tpt obbl 6 + 6; EH pno brk 1; WJ m-tpt 16

023 MILLS BLUE RHYTHM BAND (as Mills Music Masters)

New York,

Mar. 30, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington, Theodore McCord – alt, clt; Castor McCord – ten, clt;

Edgar Hayes – pno, arr; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;

Dick Robertson - voc

E-35985-B Straddle The Fence

Voc 1646,

HEP CD 1008

E-35986-B Levee Low Down

Voc 1646,

HEP CD 1008

E-35987-A: Moanin'

Br 6156,

HEP CD 1008

Composer credits: E-35985 (Calloway – Mills – Heywood); E-35986 (Brooks - Mills); E-35987 (White)

Note: Rust*2 and *3 date this first Mills Blue Rhythm Band session as of February 1932, as from Rust*4 on the date seems to be settled as 30 March 1932. The MBRB list of Storyville 108 also has the February date.

This, in fact, are the Mills Blue Rhythm Band in their first recording session under their factual name. The Chocolate Dandies heading only appears on Vocalion 1646 and on Brunswick 02002, the third title recorded was originally issued as Mills Music Masters and is thus not listed here (see Mills Blue Rhythm Band elsewhere at this web-site).

I – KBR – have accumulated a big love of the MBRB over the years, and in my eyes/ears they represent a sort of “human” – not exceptional nor “stream-line” – way of music making, with possible fluffs, mistakes and a “lazy” – not “full steam” – rhythm. This – I emphasize – is my personal feeling when listening to the recordings of this band. And I appreciate this kind of jazz music more than the faultless and “clean” way of absolute playing of some of the top-rank bands.

Just listen to the wonderful trumpet playing of Anderson, or the beautiful also solo in ‘Levee Low Down’ by probably Ted McCord, and that fantastically swinging and diversified bass playing. All these musicians were not of the first-rank – whatever that may mean, but they make great and beautiful music with swing and wit.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -cl -as -bar; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Robertson -v.

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v

Tune Structures:

E-35985-B Straddle The Fence Key of F/Eb/F Vocalion
(Intro 6 bars HH o-tbn - ens)(Chorus 1 32 bars AABA EA o-tpt 16 - ens 8 - EA o-tpt 8)(Bridge 6 bars modulation ens)(Verse 16 bars AABA EH pno 16 - ens 8 - EH pno 8)(Chorus 2 32 bars AABA DR voc + EA m-tpt obbl)(Bridge 2 brs modulation)(Chorus 3 32 bars AABA ens 16 - CMC ten 8 - ens 8)(tag 4 bars ens)

E-35986-B Levee Low Down Key of Am/Cm/Am Vocalion
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 14 bars modulation ens)(Chorus 2 32 bars AABA DR voc - EA m-tpt obbl)(Bridge 6 bars modulation ens)(Chorus 3 32 bars AABA ens 16 - ?TMC alt 8 - ens 8)(Coda 8 brs ens)

E-35987-A Moanin' Key of F/Bb/F Brunswick
(Intro 4 bars ens)(Chorus 1 16 bars ABCA WJ m-tpt - ens)(Chorus 2 16 bars ABCA EH pno)(half-Chorus 3 CA ?TMC alt)(Interlude 8 bars HW m-tbn)(Chorus 4 16 bars ABCA WJ m-tpt - ens)

Soloists ad-lib:

- E-35985-B: HH o-tbn intro 2+2; EA o-tpt 16 + 8; EH pno 8 + 4; EA m.tpt obbl 32; CMC ten 8

- E-35986-B: EA m-tpt obbl 32; CMC ten 1+1+1; TMC alt 8; EA o-tpt coda 2

- E-35987-A: WJ m-tpt 16; EH pno 16; TMC alt 8; HW m-tbn 8; WJ m-tpt 16

024 **MILLS BLUE RHYTHM BAND** (as Blue Rhythm Boys) New York, Apr. 28, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;

George Morton – voc; Nat Leslie – arr (2); Harry White – arr (4)

E-36665-A Minnie The Moocher Mt M-12164, Chronological Classics 660

E-36666-A Blue Rhythm Br 6143, Chronological Classics 660

E-36667-A Blue Flame Br 6143, Chronological Classics 660

E-36668-A Red Devil Ban 32733B, Chronological Classics 660

Composer credits: E-36665 (Calloway – Mills); E-36666 (Mills - Leslie); E-36667 (Perkins - Mills); E-36668 (Perkins – Mills)

Although listed by all Rusts from the third edition on, there is no Charlie Holmes on all 1931 sessions (see below)! The piano solo of ‘Blue Rhythm’ has formerly been suggested as the work of two pianists. But Storyville 117 states that it is possible to be played by one single player!

Storyville 108: “For the next (i.e. this!) session, (Rust’s - KBR) Jazz Records states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain that he was not in the band until this later date. This was confirmed by Crawford Wethington. Who said that he never left the band at any time until late in 1936.”

Storyville 108: “George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged ‘hot’ style, recorded a handful of items with MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him.”

Storyville 109, Johnny Simmen: “I first noted the name of George Morton, mentioned in the MBRB listing in issue 108, when reading Mezz Mezzrow’s book ‘Really The Blues’. On pages 208/9 Mezz is talking about his intimate friends and Armstrong worshippers and among them is “a dancer named George Morton”. (Morton’s name is omitted from the index to the book). I asked Mezz about Morton in 1948 and he replied that he had “lost track of George for many years”, but he said that he “danced and sang for a while with one of the Negro name bands, and even made records:” When I mentioned Mills Blue Rhythm Band, Mezz was not sure, but said, “it could have been this one. In 1965, I asked Hayes Alvis about Morton and, he too, said he had not seen him for years and had no idea what had become of him. However, Hayes confirmed that Morton danced and sang with the Blue Rhythm Band for a certain time. This is not much to go on, but at least we know from these two recollections that George Morton was a real person and not a pseudonym for someone else.””

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo); Nat Leslie (arr)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -v; Nat Leslie -a

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; George Morton, v.

“George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged ‘hot’ style, recorded a handful of items with MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him.”

Soloists ad-lib:

- E-36665-A: HH m-tbn 4; EA m-tpt obbl 8; CMC ten obbl 8; HH m-tbn obbl 8; EH pno 1; EA o-tpt 8; CMC ten 6
 - E-36666-A: HH o-tbn 1+8 + 1+14; EH pno 1+30; CMC ten 3+30
 - E-36667-A: EA m-tpt 12; EA m-tpt 1+13; CMC ten 2+14; EH pno 1+12; EA o-tpt brk 2; EA o-tpt coda 4
 - E-36668-A: TMC alt 1+16; EA o-tpt 1+15; HH o-tbn 16; EA o-tpt 1+16; WJ o-tpt - CMC ten chase 6

025 MILLS BLUE RHYTHM BAND (as Blue Ribbon Boys)	New York,	May 01, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt; Harry White, Henry Hicks – tbn; Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt; Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms; Chick Bullock – voc (1,2,3,4); Nat Leslie – arr (5)		
10589-2	Stardust	Ban 32166, Chronological Classics 660
10589-3	Stardust	Ban 32166 not on LP/CD
10590-2	Poor Minnie The Moocher	Ban 32166 not on LP/CD
10590-3	Poor Minnie The Moocher	Ban 32166, Chronological Classics 660
10600	Blue Rhythm	ARC unissued not on LP/CD
10601-1	Black And Tan Fantasy	Ban 32199, Chronological Classics 660
10601-3	Black And Tan Fantasy	Ban 32199 not on LP/CD
<i>Composer credits: 10589 (Parish - Carmichael); 10590 (Parish - Carmichael); 10601 (Ellington - Mills)</i>		

‘Stardust’ is treated the straight way, only. There’s no jazz in it. But the muted trumpet (Hemphill probably) and trombone (White probably) do it beautifully, and Hayes’ piano arpeggios behind singer Bullock are romantic and nice.
 And Chick Bullock also has to try his luck with ‘Minnie The Moocher’ – or rather Irving Mills’ luck. It is not convincing. The arrangement – probably Edgar Hayes? – is good craftsmanship.

And another cash-in on a title authored by a Mills controlled bandleader with Ellington’s ‘Black And Tan Fantasy’. Not so bad.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O’Neil Spencer (dm); Dick Rogers (vo)*

- Rust*2: *Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)*

- Rust*3,*4: *Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -George Morton -v; Nat Leslie -a -Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Chick Bullock, v.*

- Rust*6: *Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Wardell Jones, Chick Bullock -v; Nat Leslie -a*

Soloists ad-lib:

- 10589-2: ?SH m-tpt 8; ?HW m-tbn 4; ?SH m-tpt 4; ?? m. tpt obbl 16; ?WJ m-tpt 8
 - 10590-3: EH pno 1; HH o-tbn 8
 - 10601-1: EA m-tpt 12; EH pno 10; CMC clt 1+12; EA o-tpt 8

Discernible differences of takes:

As none of the listed alternate takes have been reissued – as far as I know – comparison and distinction have been impossible.

026 MILLS BLUE RHYTHM BAND (as Blue Ribbon Boys)	New York,	May 12, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt; Harry White, Henry Hicks – tbn; Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt; Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs, bbs; Willie Lynch – dms; George Morton – voc (1,2,3,5,6); Nat Leslie – arr (4); Harry White – arr (1,2,3,6)		
10625-2	Sugar Blues	Ban 32199, www.youtube.com
10625-3	Sugar Blues	Ban 32199, Chronological Classics 660
10625-4	Sugar Blues	Ban 3219 not on LP/CD
10626-3	Low Down On The Bayou	Ban 3224 Chronological Classics 660
10627	I Can’t Get Along Without My Baby	ARC unissued not on LP/CD
10628-2	Futuristic Jungleism	Ban 3224 Chronological Classics 660
<i>Composer credits: 10625 (Williams); 10626 (Leslie - Mills); 10628 (White - Mills)</i>		

‘Sugar Blues’ seems to be an arrangement by Harry Father White as it includes a verse arranged beautifully for the two trombones in harmony. An alternate take can be heard on ‘You Tube’ in the internet, but it is not stated whether this really is take -2, or possibly – 4 (but which I assume it to be take -2)! There is beautiful soloing by Ed Anderson, Castor McCord and Ted McCord on this title, and the mysterious George Morton sings very jazzy.

‘Low Down On The Bayou’ sounds a bit dated with the tuba-commanded rhythm. It is over-arranged and at the wrong place in a band-book of a hot dance band. Fletcher Henderson recorded this same title/arrangement with his band two months later – I wonder, why.

But ‘Futuristic Jungleism’ is a hot swinger with nice scat-vocal by George Morton. Great!

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O’Neil Spencer (dm); George Morton (vo); Harry White, Nat Leslie (arr)*

- Rust*2: *Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)*

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a
 - Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.

Soloists ad-lib:

- 10625-3: EH pno 1 + 1; EA o-tpt 18; EA o-tpt obbl 18; CMC clt 18; TMC bar 12
 - 10626-3: HH o-tbn 12; ?HW o-tbn 3
 - 10628-2: HW o-tbn 8; EA o-tpt 16; EA o-tpt 6; TMC bar 8

Discernible differences of takes:

10625-2 (?-4): start of first chorus/trumpet solo: 2 syncopated quarter notes eb, 1 eighth note c, 1 quarter note bb
 10625-3: start of first chorus/trumpet solo: 1 quarter note eb, 2 eighth notes c - bb
 10625-4: the French Chronological Classics Catalogue lists take -4 for Classics 660, but the CD plays take -3, actually!

027 MILLS BLUE RHYTHM BAND

New York, Jun.18, 1931

Bob Stephens – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; Willie Lynch – dms;

George Morton – voc (1,3); Harry White – arr (1); Nat Leslie – arr (2)

69963-1	Moanin´	Vic 22800,	Chronological Classics 660
69964	Blue Rhythm	Vic unissued	not on LP/CD
69965	I Can´t Get Along Without My Baby	Vic unissued	not on LP/CD

Composer credits: 69963 (White)

Benny James is on guitar here. Harry White´s composition gets a fine treatment here with White´s own arrangement and with Morton singing, again. And “Father” White plays fine muted trombone, as does Wardell Jones on muted trumpet.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O´Neil Spencer (dm); George Morton (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; George Morton -v; Nat Leslie -a; Bob Stephens -dir

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.

Soloists ad-lib:

- 69963-1: SH o-tpt intro 4; EA m-tpt 16; CMC clt obbl 15; HW m-tbn 8; WJ m-tpt 16

028 KING CARTER AND HIS ROYAL ORCHESTRA

New York, Jun. 25, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs, bbs; Willie Lynch – dms;

George Morton – voc; Edgar Hayes – arr (1); Harry White – arr (2); Nat Leslie – arr (3,4)

151637-1	I Can´t Get Along Without My Baby	Col 2638-D,	Frog DGF 38
151638-1	Moanin´	Col 2504-D,	Frog DGF 38
151639-1	Low Down On The Bayou	Col 2638-D,	Frog DGF 38
151640-1	Blue Rhythm	Col 2504-D,	Frog DGF 38

Composer credits: 151637 (Mills - Hayes); 151638 (White – Mills - Parish); 151639 (Mills – Leslie); 151640 (Mills – Leslie)

The MBRB again under another name, just as in session 003, and ‘Low Down On The Bayou’ again (a bit livelier here than before)! ‘I Can´t Get Along ...’ has great singing from Morton and equally great trumpet by Ed Anderson, who had learned from Joe King Oliver. And Harry White´s ‘Moanin´’ with two trombones and one clarinet playing the theme. ‘Blue Rhythm’ was recorded in session 005 already, where it was somewhat more compact and benefitted from Hayes´ robust piano solo. Its place is required by the tenor sax of Castor McCord, here, which diminishes the tension of the tune. (Mr. Leslie must have had some good relationship to Irving Mills to get his compositions recorded by the MBRB. And, quite naturally, Mills also claimed for own composer merits.)

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O´Neil Spencer (dm); George Morton (vo); Nat Leslie (arr)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a (3,4)

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.

Soloists ad-lib:

- 151637-1: EA o-tpt intro 4; EA o-tpt obbl 32; EA o-tpt 1+16 + 8
 - 151638-1: EA m-tpt obbl 12; EA o-tpt 16
 - 151639-1: CMC ten 8; HH o-tbn 10; ?HW o-tbn 4; EH pno 8

- 151640-1: *HH o-tbn 8 + 1+14; CMC ten 2+30; EH pno 2+30; HH m-tbn 14; EA o-tpt 4*

029 **MILLS BLUE RHYTHM BAND**

New York, Jun. 26, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs; Willie Lynch – dms;
George Morton – voc (1); George Morton, Chick Bullock – voc (3); Benny Carter – arr (1)
69978-1 Heebie Jeebies
69979 Tiger Rag
69980-1 Minnie The Moocher
69981 Radio Rhythm

Vic 22763,	Chronological Classics 660
Vic unissued	not on LP/CD
Vic 22763,	Chronological Classics 660
Vic unissued	not on LP/CD

Composer credits: 69978 (Atkins); 69980 (Calloway - Mills)

The MBRB play the 'Heebie Jeebies' using Benny Carter's arrangement as known from Chick Webb's record of three months earlier – with Carter on board. A very fine jazz recording!

And again, the ubiquitous Minnie The Moocher, Chick Bullock singing the words and George Morton the scat syllables answered by the band, this time for the Victor Recording Company.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); George Morton (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; George Morton -Chick Bullock -v; Benny Carter -a

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, Chick Bullock, v. "Jazz Records' gives Wardell Jones as the vocalist on 69978-1, but aurally this is the same man identified as George Morton."

Soloists ad-lib:

- 69978-1: *EA o-tpt intro 1+1+1; EA o-tpt 8; CMC ten 17; EH pno 18; HH o-tbn 18; EA o-tpt 14 + 18*

- 69980-1: *WJ m-tpt 4; EA m-tpt obbl 8; CMC clt obbl 5; HH m-tbn obbl 8; EH pno 2*

030 **MILLS BLUE RHYTHM BAND**

New York, c. Jul. 03, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; Willie Lynch – dms;
George Morton - voc
E-36905 Snake Hips
E-36906 Ev'ry Time I Look At You

Br unissued	not on LP/CD
Br unissued	not on LP/CD

Something must have been wrong with this session that it was rejected, and repeated at the end of July (see below).

Storyville 117: "The file cards specify that there are vocal choruses on both matrices, but the vocalist is not named. Which leads to the obvious speculation that they could be by the great George Morton???"

Notes:

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

031 **MILLS BLUE RHYTHM BAND**

New York, Jul. 30, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; Willie Lynch – dms;
Harry White – arr (2,4); Edgar Hayes – arr (3,4)
E-36992-A Savage Rhythm
E-36993-A I'm Sorry I Made You Blue
E-36994-A Ev'ry Time I Look At You
E-36995-A Snake Hips

Br 6229,	Chronological Classics 676
Br 6229,	Chronological Classics 676
Br 6199,	Chronological Classics 676
Br 6199,	Chronological Classics 676

Composer credits: E-36992 (Hoffman - Goodman); E-36993 (Parish - White); E-36994 (Hayes - Mills); E-36995 (Hayes - Mills)

This is the last recording session with band founder Willie Lynch on drums. Lynch was an important drummer in the early 1930s in collecting the personnel of the later MBRB and in developing the style of playing the hi-hat cymbals in Swing music, the style later being perfected by Big Sid Catlett and Jo Jones – and by Lynch's successor O'Neil Spencer.

Good solos on the first title, while the second title has too much "schmalz" but nice scoring. Equally so with the third title, Edgar Hayes' composition and arrangement. 'Snake Hips' is a lively stomper with good solos by – probably – Wardell Jones muted and Ted McCord's clarinet and his brother's tenor sax. And finally, Ed Anderson on trumpet and call-and-response riffs by the whole band.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)
- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d.
- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Ted McCord, Castor McCord, cl, ts; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; Willie Lynch, d
- Soloists ad-lib:
- E-36992-A: HH o-tbn - CMC clt chase 16; HH o-tbn - CMC ten chase 8; EA o-tpt 8
- E-36993-A: CW alt lead 16 + 8; HW o-tbn 8; CMC ten 16; EH pno 8; CMC ten 6
- E-36994-A: EH pno intro 4; EA o-tpt - ?HW m-tbn chase 16; EH pno 8; EA o-tpt 6; SH m-tpt 4 + 4; EH pno 4; EA o-tpt 8
- E-36995-A: WJ m-tpt 16; CMC clt 8; WJ m-tpt 7; CMC ten 16; EH pno 8; EA o-tpt 1+8; CMC ten 2; EA o-tpt 8

032 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

Feb. 25, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; O'Neil Spencer – dms;

O'Neil Spencer – voc (3); Nat Leslie – arr (4); Harry White – arr (5)

11360-1 The Scat Song

Or 2464,

Chronological Classics 676

11361 Trickeration

ARC unissued

not on LP/CD

11362 Trickeration

ARC unissued

not on LP/CD

11363-1 Heat Waves

Ban 32444,

Chronological Classics 676

11364-1 Doin' The Shake

Ban 32493,

Chronological Classics 676

Composer credits: 11360 (Parish – Perkins -Calloway); 11363 (Leslie); 11364 (White)

The Mills Blue Rhythm Band now under Barron Lee's leadership, and Wethington and Garland having replaced the McCord brothers in the reed section. Wethington leads the saxes with a silken smooth alto sound and Garland displays a strong and forceful tenor style.

Storyville 140, p.80: "Léon Demeuldre writes that although Messrs. Dutton and Townley in their solography gave the trombone solo on MBRB 'Doin' The Shake' as by Henry Hicks, Hugues Panassié said in a pre-war 'Jazz Hot' that it was by Harry White who also wrote the arrangement." This then would give us one of the few firmly known soloistic efforts recorded of Harry 'Father' White. He first plays the middle-eight of the first chorus and later a four-bar break modulating into a sixteen-bar verse. White plays with perfect phrasing – a bit reminding me of J.C. Higginbotham whom he may well have felt as an influence – and a lot of drive and punch. It can be seen as a great loss that White did not solo more often on record. He may have seen himself more as an arranger of which he certainly was a master. But obviously he was a modest man and did not seek the limelight. Too bad!

But in O'Neil Spencer we have a drummer now, much more swinging than Lynch, and playing in a crisp and very light and smooth style, combining traditional press-rolls on the snare-drum with a further developed hi-hat style. His corresponding vocal work on the third and fourth titles of this session unfortunately seems to be lost for eternity. So, wait for the next session.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm); Nat Leslie, Harry White (arr)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (bbs, sbs); O'Neil Spencer (dms); Baron Lee (dir); unknown (vcl) Billy Banks?

- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Baron Lee -dir; Nat Leslie -a (4); Harry White -a (5)

- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.

- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Baron Lee, dir

Soloists ad-lib:

11360-1: EH pno 8; CH alt 16; EA o-tpt 8; CH alt 8; JG ten 2; JG ten 16; HH o-tbn 8; JG clt 8; EA o-tpt 8

11363-1: HW o-tbn 2; HH o-tbn 4; WJ m-tpt 8; HH m-tbn brks 1 + 1; WJ m-tpt – HH m-tbn chase 6

11364-1: CH alt intro 4; HW o-tbn 8; CH alt 16; CH alt 8; HW o-tbn 4+14; EA m-tpt 2+16; JG ten 8; EA o-tpt 6; EA o-tpt 4

Discernible differences of takes:

11361: no vocal

11362: vocal by O'Neil Spencer

033 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

Apr. 05, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; O'Neil Spencer – dms;

O'Neil Spencer – voc (2); Harry White – arr (1)

11650 The Growl

ARC unissued

not on LP/CD

11651-A The Scat Song

Ban 32445,

Chronological Classics 676

Composer credits: 11651 (Parish – Perkins -Calloway)

This then obviously is the first outing of O'Neil Spencer as vocalist, very youthful and rather soft, but individual. This may be the cause why this version of the tune is a bit slower than the version of the former session.

Arrangement is typical of Harry Father White's work, showing very nice two-trombone parts. And notice the end/coda!

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm, vo)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (bbs, sbs); O'Neil Spencer (dms); Baron Lee (dir); non-vocal*

- *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d -v; Baron Lee -dir*
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.*

- *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d, v; Baron Lee, dir*
Soloists ad-lib:

11651-A: EH pno 8; CH alt obbl 16 + 8; JG ten 2; JG ten 16; HH o-tbn 8

034 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

Apr. 27, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Billy Banks – voc

TO-1649

Cabin In The Cotton

ARC unissued, test exists, not on LP/CD

With annoyance I have to say that this existing test pressing has not yet found its way onto CD like so many other unissued recordings. So, nothing can be said about it.

Notes:

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

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, vo.*

- *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Baron Lee, dir*

035 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

Apr. 28, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Billy Banks – voc

11751-1

Cabin In The Cotton

Ban 32445,

Chronological Classics 676

11752-1

Minnie The Moocher's Wedding Day

Ban 32444,

Chronological Classics 676

Composer credits: 11751 (Parish – Perkins); 11752 (Calloway - Mills)

As by his own statement, Charlie Holmes played the three A-parts of the first chorus of 'Cabin In The Cotton' on clarinet (see below), while Joe Garland was the regular clarinet soloist if required. And notice the superbly swinging rhythm section.

Billy Banks – not the band's regular singer – gives 'Minnie The Moocher's Wedding Day' a calm try in Cab Calloway's foot-steps.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm); Billy banks (vo)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)*

- *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie*

Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks -v; Baron Lee -dir

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.*

- *Storyville 111, p. 102, Charlie Holmes: "When we were making this record, nothing was going right and we weren't able to get it anything like the way Mills wanted it. I was sitting, just playing around on my clarinet at the start of another run-through and, when the band came in, Mills came rushing out of the control room, saying, "That's it, that's the way I want it." So we made the recording that way, with me playing the opening clarinet solo, and not Joe Garland."*

- *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v;*

Soloists ad-lib:

11751-1:

EH pno intro 4; CH clt 16; HH m-tbn 8; CH clt 6; EH pno brk 2 + 2; EA m-tpt 16

11752-1:

WJ m-tpt 10; WJ m-tpt obbl 6; JG ten – WJ m-tpt chase 6

036 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

May 02, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O’Neil Spencer – dms;
 Billy Banks – voc (1); Harry White – arr (2)
 11751-? Cabin In The Cotton
 11767-1 The Growl
Composer credits: 11767 (White)

ARC unissued? not on LP/CD
 Ban 32465, Chronological Classics 676

‘The Growl’ is a 12-bar blues tune composed and arranged in typical Harry ‘Father’ White manner. It is an interesting swinger with great exposure of Edgar Hayes’ piano faculties.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O’Neil Spencer (dm)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O’Neil Spencer (dms); Billy Banks (vcl)*
 - *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O’Neil Spencer -d; Billy Banks-v; Baron Lee -dir*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O’Neil Spencer, d; Billy Banks, v.*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O’Neil Spencer, d; Billy Banks, v;*
Baron Lee, dir

Soloists ad-lib:

11767-1: WJ m-tpt 20; HFW m-tbn 12; CH alt 12; JG ten – WJ m-tpt chase 10; EH pno 12; CH alt 8

037 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York, May 07, 1932

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O’Neil Spencer – dms;
 Billy Banks – voc
 11752 Minnie The Moocher’s Wedding Day
 11788-1 Mighty Sweet
Composer credits: 11788 (---)

ARC unissued ? not on LP/CD
 Ban 32465, Chronological Classics 676

There is good and effective soloing by Harry Father White, Joe Garland and Charlie Holmes.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O’Neil Spencer (dm)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O’Neil Spencer (dms); Billy Banks (vcl)*
 - *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O’Neil Spencer -d; Billy Banks-v; Baron Lee -dir*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O’Neil Spencer, d; Billy Banks, v.*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O’Neil Spencer, d; Billy Banks, v;*
Baron Lee, dir

Soloists ad-lib:

11788-1: CH alt 8; ?HFW o-tbn 4; EA m-tpt obbl 32; JG ten 1+16; EA o-tpt 8; JG ten 8; CH alt 4; HH o-tbn 8; CH alt coda 5

038 BILLY BANKS AND HIS ORCHESTRA

New York, May 10, 1932

Billy Banks – voc, ldr;
 Ed Anderson – tpt;
 Crawford Wethington – alt; Gene Mikell – alt, clt; Joe Garland – ten;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; O’Neil Spencer – dms
 72560-1 The Scat Song
 72561-1 Mighty Sweet
 72562-1 Minnie The Moocher’s Weddin’ Day
 72562-2 Minnie The Moocher’s Weddin’ Day

Vic 24027, Chronological Classics 969
 Vic 23399, Chronological Classics 969
 Vic 24027, Chronological Classics 969
 Vic test exists, not on LP/CD

Given, that Crawford Wethington’s confirmation in Storyville 109 (above) is correct – which seems to be without doubt for the first session, at least - a probable small-band personnel for this session would be: *Ed Anderson – tpt; Crawford Wethington, Charlie Holmes – alt, clt; Joe Garland – ten, clt; Edgar Hayes – pno, arr; Benny James – bjo, gtr; Hayes Alvis - sbs; O’Neil Spencer – dms*, according to the contemporaneous personnel of the MBRB. So, let’s see what we can hear and recognize:

- The trumpet player plays a distinct southern trumpet style in Louis Armstrong’s footsteps, and could very well be and should therefore be identified as Ed Anderson, during this period the hot trumpet soloist with the MBRB.

- Unfortunately, we do not have any solo performance by either of the two alto saxophonists on this session which could give us a hint as to his person. According to the known personnel of the MBRB of the day we have to assume the alto players to be Wethington and Charlie Holmes.

- On 'Mighty Sweet' we find a strong and urgent 16-bars solo of "dirty" clarinet which is not the work of one of the assumed reed players. Although Garland was responsible for most of the MBRB's clarinet work, this dirty tone soloing was not his – and neither that of the alto saxophonists listed. Yet, we read that Gene Mikell – Holmes' successor with the MBRB - remarks in his interview in Storyville 1998/99: "See, in all those cassettes of the Blue Rhythm Band you sent me, I'm playing baritone and alto, but most of the clarinet work was done by Joe Garland." As we know that Mikell did not join the MBRB before August 1932, his presence on this session would seem to be unlikely. Charlie Holmes was the band's alto soloist until c. August 1932, and certainly, he played clarinet as well – it was generally required from a qualified reed player in a big band. He is identified by himself in soloing on clarinet on the MBRB session of 28 April 1932 in 'Cabin In The Cotton'. But this solo does not contain any 'dirty' playing. Quite in the contrary, Holmes plays with warmth and beauty, and even more so, he is not known for dirty notes on his alto saxophone either. But from Mikell's own statement in Storyville 1998/99, p.105 we know that he was one of the few clarinetists at the time playing "growl" clarinet, the other players being Edmond Hall with the Claude Hopkins Band, and William Thornton Blue who had disappeared from the musical scene by early 1931. Another clarinetist playing "growl" solos would be Rudy Powell, but he – by his own firm statement – did not learn to play the clarinet earlier than 1932. To strengthen this statement, I'd like to cite Gene Mikell via the late Johnny Simmen of Switzerland: "Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me" (Coda Nov. 1975, p. 25). So, we cannot but assume that this is Mikell here, having had earlier relations to the MBRB/Irving Mills circle and having been asked by Billy Banks to participate in this recording session. Compare Mikell's growl solos in the MBRB's 'Let's Have A Jubilee' of October 04, 1934! Joe Garland is not known to play growl-clarinet, but rather straight-ahead hot and strong solo-work.

- Wethington also played clarinet, but he is not known as a hot soloist – neither on alto sax nor on clarinet – and can thus be excluded from the clarinet solo work. Instead, he is responsible for the beautiful silken lead-parts of the reed section.

- The pianist decidedly can be identified as Edgar Hayes on this session, recognizable by his very strong and mighty modified stride-piano style. And – of course – he was the musical leader of the MBRB.

- According to these recognitions we can be quite certain of the presence of Benny James on his light and swinging four-string guitar, the powerful and unjustly under-recognised bass playing of Hayes Alvis (Duke Ellington with his distinct liking for capable bass players certainly knew why he hired Alvis in early 1935) and the young O'Neil Spencer on drums. In contrast to his contemporaneous recordings with the full MBRB he does not use his hi-hat rhythm nor press-rolls played with sticks, but he restricts himself to brushes. This might cause some irritation as to the person's identity, but the few audible cymbal sounds heard – hi-hat and crash-cymbals - are compatible with those heard on the MBRB sides, and would thus ascertain Spencer's presence.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed

- Rust*2,*3,*4,*6: unknown tpt; unknown, unknown alt; unknown alt; unknown ten; unknown pno; unknown gtr; unknown sbs; unknown dms; Billy Banks vcl

- B. Rust, *The Victor Master Book Vol. 2: t/3s/p/g/b/d*; vocalist: Billie Banks.

- RCA Jazz Tribune No 58: Shelton Hemphill (tp); Charlie Holmes (cl, as); Crawford Wethington (as); Joe Garland (ts, bar sax); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm); Baron Lee (ldr)

- Tom Lord, *Discography*: unknown tp, 2 as, ts, p, g, b, d

- Storyville 1998/99, L. Wright, *Did You Know*: "Two entries in the same column in the Defender (16/7/32 6/2) pose a small problem: The first notes Baron Lee and his Blue Rhythm band back at the Cotton Club in New York and the second reports Billy Banks leading his own orchestra at Connie's Inn. It goes on to say that his first phonograph record for the Victor company has just been released. It is 'Cabin In The Cotton' and 'The Scat Song' on the Reverse. This coupling is not known to me and it has been assumed that the Blue Rhythm band accompanied Banks on recordings from this time. This is most likely a piece of misreporting and refers to Victor 24027, but who was in Banks' orchestra at Connie's Inn?"

- Storyville 1998/99, *Afterthoughts No 742*: "Billy Banks, late of Baron Lee's orchestra, is now heading his own band at Club Madrid, Cleveland." (PC 15/10/32 7/4) Is this a clue to the accompanying band on Victor of 18 August 1932?"

Tunes Structures:

72560 *The Scat Song* Key of Eb

Victor

(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens)(Chorus 2 32 bars AABA BB scat-voc + ens 16 – EA o-tpt 16)(Chorus 3 32 bars AABA JG ten 4 – ens 4 – JG ten 4 – ens 4 – EH pno 8 – JG ten 4 – ens 4)(Chorus 4 32 bars AABA BB voc – ens)(tag 2 ens)

72561 *Mighty Sweet* Key of F

Victor

(Intro 4 bars ens)(Vamp 4 bars ens)(Chorus 1 32 bars AABA BB voc + ens)(Vamp 4 bars ens)(Chorus 2 32 bars AABA GM clt 16 – EA o-tpt 8 – JG ten 8)(Vamp 4 bars BJ gtr)(Verse 16 bars AB BB voc + ens)(Chorus 3 32 bars AABA BB voc + ens)(Coda 4 bars BB voc + ens)

72562 *Minnie The Moocher's Wedding Day* Key of Ab

Victor

(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens 16 – BB voc + chorus 8 – BB voc + ens 8)(Interlude A 18 bars ens 1 – JG ten 1 – EA o-tpt 2 – ens 2 – EA o-tpt 2 – ens 10)(Interlude B 20 bars BB voc + ens)(1/2 Chorus 2 16 bars BA BB voc + ens)(tag 4 bars BB voc + ens)

Soloists ad-lib:

72560-1: EA o-tpt 16; JG ten 4 + 4; EH pno 8; JG ten 4

72561-1: JG clt 16; EA o-tpt 8; JG ten 7; BJ gtr 4

72562-1: EA m-tpt 4 + 4 + 8 + 4; JG ten 1; EA o-tpt 2 + 2; EA o-tpt obbl 16

039 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

May 12, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, bar, clt; Charlie Holmes – alt, clt, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer – dms, vib;

Billy Banks – voc (2); Harry White – arr (1,3,4,5)

11823-1 Rhythm Spasm Mt M-12418, Chronological Classics 676

11824-1 Swanee Lullaby ARC unissued HEP CD 1015

11825-1 White Lightnin' Mt M-12414, Chronological Classics 676

11826-1 Wild Waves Ban 32493, Chronological Classics 676

11826-2 Wild Waves ARC uniss. Jazz Panorama LP 3 (LP)

Composer credits: 11823 (Harry White); 11824 (Vance); 11825 (Perkins); 11826 (White – Mills)

This seems to be the last session of Charlie Holmes, and the last one of Benny James using a banjo. But he delivers a smooth swinging beat on his instrument, here. And there is a clarinet section in unison in the last part of 'Swanee Lullaby'. With the exception of 'Swanee Lullaby' all arrangements are reported as by Harry Father White – two of them his own compositions. Two fast swingers and a "jungle style" tune, 'Wild Waves', of which we fortunately have two different takes, take -2 on a long deleted Swedish Jazz Panorama LP. Very nice!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)
 - Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)
 - Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Chick Bullock -v; Baron Lee -dir
 - Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.
 - Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir

Soloists ad-lib:

11823-1: CH alt 1+16 + 7; ?HH m-tbn 8; CH alt 2; EA o-tpt 15; JG ten 8; EA o-tpt 6; HA sbs 16; EH pno 8; HA sbs 8; HH m-tbn 4

11824-1: EH pno intro 4; JG clt obbl over voc 14; EA m-tpt 24

11825-1: EH pno 2; HH o-tbn 4 + 4; JG ten 8; HH o-tbn 4; EA m-tpt 16; JG ten 8; EA m-tbn 6; EH pno 8; CH alt 4 + 4

11826-1: WJ m-tpt 4; JG clt 20 + 4; CH alt 2; HH o-tbn 16; CH alt 4; JG ten 1; HH o-tbn 1; EA o-tpt 24

Notable differences of takes:

11826-1: Intro: muted growl trumpet starts with a sustained whole note d

11826-2: Intro: muted growl trumpet starts with a sustained whole note bb

040 **BARON LEE AND THE MILLS BLUE RHYTHM BAND**

New York,

Aug. 17, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; (*Thomas Fats Waller?*) – pno (3); Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Chuck Richards – voc; Harry White – arr (1,3)

12181-1 Sentimental Gentleman From Georgia

Ban 32531, Chronological Classics 676

12182-1 You Gave Me Everything But Love

Ban 32531, Chronological Classics 676

12203-1 Old Yazoo

Mt M-12480, Chronological Classics 676

12204-2 Reefer Man

Mt M-12464, Chronological Classics 676

Composer credits: 12181 (Parish - Perkins); 12182 (Koehler – Arlen); 12203 (Waller); 12204 (Razaf – Robinson)

Very easy to recognise here are Crawford Wethington with his sweet and silken tone on alto playing the first parts with schmalz, and Gene Mikell with a stronger and straight tone playing well constructed jazz solos on alto – and sometimes "dirty" clarinet spots.

- All Rust editions name trombonist George Washington for this session, yet, the authors of the Storyville series still have White. It is my firm opinion that we still hear Harry 'Father' White here with seven typical and exemplary bars of trombone solo in 'Old Yazoo'. George Washington – in opposition – can be heard with 16 bars solo in 'Jazz Cocktail' of the next MBRB session of 23 September 1932, with a much mellower tone, more legato phrasing and a typical jumping-trill, not heard in White's presentations. This then would also meet with my identification of Harry White in the Billy Banks session of the next day - 18 August 1932 – for which I initially thought to have heard George Washington.

From this session on Eugene Mikell, son of a very highly esteemed music teacher and instructor to young musicians of colour in the early 1900s in the Jenkins Orphanage, South Carolina, and later assistant leader for Jim Europe's 369th Infantry Band, plays second alto in the MBRB, and had this to say about "doubling" among musicians in the MBRB: "*See, on all those things you sent me, those cassettes of the Blue Rhythm Band, I'm playing baritone and alto, but most of the clarinet work was done by Joe Garland*" (Storyville 1998-9, p.90).

- Storyville 1998/99 features a great and voluminous interview with Gene Mikell, alto sax player with MBRB for about three years. In this Mikell analyses a couple of titles recorded by the MBRB, sent to him by way of cassettes by the indefatigable interviewers Peter Carr and Al Vollmer. The first title they talk about is not 'Swanee Lullaby' as they suppose (page 100), but certainly has to be 'You Gave Me Everything But Love' as can be deduced from the given structure and the factual one as listed below under 'Soloists'! Gene Mikell is "pretty sure" that the singer is Chuck Richards, while Chick Bullock is supposed by others – the interviewers? Gene Mikell reports in Coda 11/75 p.25:

"Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me."

- As noted below (Storyville 109, MBRB), Billy Banks remembered Fats Waller's presence in the recording studio and playing a solo spot in his own composition 'Old Yazoo'. And I (the author) think that there is a remarkable – and obvious - difference to Edgar Hayes' style in the 8-bar piano solo in 'Old Yazoo'. I could well imagine Waller – in the studio – being invited to play just this short piano passage to everyone's delight. The style is not as impressive and powerful as Hayes, but wears Waller's exact and sober left-hand playing, much different from Hayes' opulence, but he only solos in the middle-eight (B part) of the third chorus, otherwise shared by Garland on tenor sax and Ed Anderson on his "Southern" trumpet (after vocal chorus by Banks and a 20-bars interlude). But: Storyville 110, p. 67, says: "*(Billy Banks is probably remembering that Fats wrote 'Old Yazoo' and that he had been in the studio with Fats for the Rhythm Makers session of 26 July (only a few days before Waller's departure) (to Europe – KBR), and bringing the two items together in his memory years later – L.W.). And Storyville 2002/03 carries a letter from a British reader/listener who states: "With reference to the question of Fats Waller being on the Mills Blue Rhythm Band recording of 'Old Yazoo' as recalled by Billy Banks (see Storyville 110 pp 66/7), I wonder if the explanation is that, as Laurie mentioned, Banks had recorded with The Rhythm Makers just a few days prior to his departure for Europe and one of the numbers was 'Yellow Dog Blues'. The lyrics include the line "He's gone where the Southern cross the Yellow Dog." 'Yellow Dog' is, of course, the nickname for the Yazoo Delta railway and I feel is probably the origin of the mistaken memory by Billy Banks.*" Very nice, but: did this man not listen? My explanation is that there is Thomas Fats Waller very probably at the keyboard for eight - admittedly moderate – bars of solo. But: following Mr. Onslow's note in Storyville 110 (see below) it cannot be! Given, that his dates of Waller's departure and/or return are correct! And: who might this be else? Not Edgar Hayes, at least.

- And listen with relish to Alvis' four splendidly slapped bass triplets in bar 16 of the interlude in 'Old Yazoo' and also in the last A-part of the last chorus of 'You Gave Me Everything But Love'! Great!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)
 - Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)
 - Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks -Chick Bullock -v; Baron Lee -dir
 - Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir
 - Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Fats Waller, p. replaces Hayes on first title only. "In 1952 Billy Banks appeared for a week at the Shepherd's Bush Empire, London, and Dave Carey and Arthur Taylor went back stage to have a chat with him on general, rather than discographical matters. The MBRB was mentioned and Banks asked if they realised that the pianist on Old Yazoo was Fats Waller and not Edgar Hayes, adding that it was Waller's tune and, as he was in the studio, it was agreed that he should sit in on this number only. The short piano solo is unlike Hayes' other work and enough like Waller for us to accept this as correct."
 - Storyville 110-66, Doug Onslow: "I was surprised to see the old story of FATS Waller being present on 'Old Yazoo' being aired again in the MBRB solography in issue 109 (of Storyville – KBR). I would also question the date assigned to it by the team as, according to my files, it was recorded on the 17th August. I have checked this out with Brian Rust who agrees my date and confirms that no MBRB sides were made on 26th August. 'Old Yazoo' was reviewed in a January 1933 Melody Maker and that made no mention of Fats Waller being present on piano – presumably because Fats was then in France! He sailed from New York on 5th August 1932, spent about six weeks in Paris and, when his "funds ran out", borrowed some money and returned to the U.S.A. in mid-September and almost immediately on his return (29th September) recorded two numbers with Monette Moore. So, whatever Billy Banks was recalling, his memory on this was obviously a little confused. Waller certainly did write 'Old Yazoo' – for the Boswell Sisters, when they needed an extra number for one of their shows, and they had recorded it in June 1932, but I can't throw any light on which recording it might have been that Billy banks recalled – perhaps not a recording at all, but a broadcast?"

Soloists ad-lib:

12181-1: EA m-tpt obbl over voc 8; JG clt 4; EA o-tpt 4; HH o-tbn 6; EA o-tpt 3 + 3; EH pno 8
 12182-1: SH m-tpt 16; HH m-tbn 8; SH m-tpt 6; EH pno 16; GM alt 8
 12203-1: HW o-tbn 7; EA m-tpt obbl over voc 8; JG ten 2 + 2; JG ten – EA o-tpt chase 16; TFW? pno 1+8; JG ten – EA o-tpt chase 8; HH o-tbn 4
 12204-2: GM alt 2; GM clt 2+8; JG ten 6; WJ m-tpt obbl over voc 14; HH m-tbn 2+16; HH m-tbn obbl 10; HH o-tbn coda 3; ?EA o-tpt coda 3

041 BARON LEE AND THE MILLS BLUE RHYTHM BAND

New York,

Sep. 23, 1932

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno, arr; Benny James – bjo, gr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Benny Carter – arr (2); Gene Gifford – arr (3)
 12356 Maniac's Ball
 12357-1 Jazz Cocktail
 12358-1 Smoke Rings
 Composer credits: 12357 (Benny Carter); 12358 (Gene Gifford)

ARC unissued not on LP/CD
 Ban 32608, Chronological Classics 676
 Ban 32608, Chronological Classics 676

In 'Jazz Cocktail' we now definitely hear the soloistic work of new trombonist George Washington, very much influenced by the trombone playing of the late Jimmy Harrison. Garland attributes hot half-chorus solos in both issued titles. And, please, listen to that very much overlooked - but really great - bassist Hayes Alvis.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)
 - Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)
 - Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Benny Carter -a; Baron Lee -dir
 - Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Benny Carter, a; Baron Lee, dir
 - Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.

Soloists ad-lib:

12357-1: EA o-tpt 1+16; GW o-tbn 16; HA sbs 16; JG ten 16; EH pno 16
 12358-1: HH m-tbn 15; JG ten 16; HH m-tbn 1+6

042 THE BLUE RHYTHM BAND

New York,

Mar. 01, 1933

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson, Eddie Mallory – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Joe Garland – arr (1); Edgar Hayes – arr (2)
 265074-3 Ridin' In Rhythm Col CB-734, Chronological Classics 676
 265075-2 Weary Traveller Par R-2366, Chronological Classics 676
 265076-2 Buddy's Wednesday Outing Col CB-734, Chronological Classics 676
Composer credits: 265074 (Hayes); 265075 (Hughes); 265076 (Hughes)

Storyville 109, p.7: "The titles on the above session contain no trumpet solos by Anderson or Jones, they are therefore tentatively ascribed to Mallory, though they do not seem similar in style." Mallory usually is not seen as a competent jazz trumpet player/soloist! Yet, he is known to have fronted the band for some short time in 1933 and is shown as such with his trumpet in a photo (see McCarthy, *Big Band Jazz*' p. 255). A possible alternate candidate for the trumpet solos ascribed to him by the authors of MBRB Discography/Solography might be first trumpet man Hemphill, although I am not aware of his individual style and the vibrato does not seem to be his. But for the muted trumpet solo in 'Buddy's Wednesday Outing' I maintain that Wardell Jones with his smooth and horizontal modern style should be the originator.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: probably: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjg); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)*
 - *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington - as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Edgar Hayes -a; Baron Lee -dir*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v. ., The titles on the above session contain no trumpet solos by Anderson or Jones, they are therefore tentatively ascribed to Mallory, though they do not seem similar in style."*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Baron Lee, dir*

Soloists ad-lib:

265074-3: HH m-tbn 30; EH pno 2+16; JG clt 8; EH pno 6; GM alt 2+16; EH pno 6; GM alt 2+6; ?EM o-tpt 8; JG ten 8
 265075-2: GM alt 16 + 6; JG ten 8; EH pno 8; ?EM o-tpt 1+8; JG ten 8
 265076-2: JG ten 32; WJ m-tpt 32; EH pno 32; HH m-tbn 16; JG ten 8

043 **BARON LEE AND HIS BLUE RHYTHM BAND**

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Star Dust
 Ridin' In Rhythm

New York, c. Mar. 1933
 copyright date Aug. 08, 1933
 Film soundtrack Paramount Productions
 'The World At Large'
 www.youtube.com
 www.youtube.com

Thanks to Franz Hoffmann's great services we have admittance to this Paramount Pictorial on You Tube.

The whole affair – Calloway with Ellington and Baron Lee – is an advertisement of Irving Mills to praise the three best known bands of his stable. Musical segments are very short, but give good sketches of the bands.

With little brilliance we see and hear Mills Blue Rhythm conducted by Baron Lee with fake baton-waves and constant smiling. But what a great aggregation this much too little known and praised unit this was, really.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
 - *Rust*2,*3,*4,*6: not listed*
 - *Stratemann, Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists:

Star Dust: no solos
 Ridin' In Rhythm: 8 bars only, no solos

044 **THE BLUE RHYTHM BAND**

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;
 Joe Garland – arr (1,2)

13929-1 Harlem After Midnight Voc S-6, Chronological Classics 676
 13930-1 Jazz Martini Mt M-12793, Chronological Classics 676
 13931-1 Feelin' Gay Mt M-12793, Chronological Classics 676
 13932 Out Of A Dream ARC unissued not on LP/CD
Composer credits: 13929 (J. Garland); 13930 (J. Garland); 13931 (Mills Blue Rhythm Band)

We also hear Joe Garland as an arranger, here, practising full four-part voicing and uneven over four-beat-rhythm. Also, he provides enough soloistic space for himself. Thus, this whole session is a distinct jazz session, leaving out sentimental songs.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bj); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)*
 - *Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Baron Lee -dir*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Baron Lee, dir*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.*

Soloists ad-lib:

13929-1: *EH pno 8; JG ten 8; GW o-tbn 8; JG clt 1+8; EA o-tpt 16*
 13930-1: *WJ m-tpt 16; GM bar 8; WJ m-tpt 8; JG clt 16; EH pno 8; JG clt 8; GW m-tbn 16; GM alt 8; GW m-tbn 8*
 13931-1: *EA o-tpt 8; JG ten 2; HH o-tbn 2; JG ten 2; GM alt 8; GW o-tbn 8; JG ten 8; GM bar 16; WJ m-tpt 16; GW o-tbn 16; EH pno 16*

045 MILLS BLUE RHYTHM BAND

New York, Oct. 05, 1933

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; O'Neil Spencer – dms;
 Joe Garland – arr (4)

78093-1	Break It Down	Vic 24482,	Chronological Classics 676
78094-1	Kokey Joe	Vic 24482,	Chronological Classics 676
78095-1	Love's Serenade	Vic 24442,	Chronological Classics 676
78096-1	Harlem After Midnight	Vic 24442,	Chronological Classics 676

Composer credits: 78093 (Rose); 78094 (---); 78095 (Kurtz – Hayes – Mills); 78096 (J. Garland)

The Mills Blue Rhythm Band with the Victor Recording Company, now. As before, there is much jazz soloistic work on this session. What a great jazz band the MBRB were. There are good solos by everybody, with the exception of the first trumpet player and the guitarist, in fact. And listen to Hayes Alvis' fast triplets break after the unison sax section at the start of 'Kokey Joe'! Absolutely great and beautiful.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*
 - *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bj); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)*
 - *Rust*3: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a;*
 - *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.*
 - *Rust*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Baron Lee -dir*
 - *Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Baron Lee, dir*

Soloists ad-lib:

78093-1: *JG ten 4; GM bar 16; GW o-tbn 8; GM bar 6; WJ m-tpt 2+16; EH pno 8; WJ m-tpt 6; JG ten 16; JG ten 4*
 78094-1: *JG ten 32; HH o-tbn 16; EH pno 8; GW o-tbn 8; JG clt 30; GM bar 2+32; EA m-tpt 8*
 78095-1: *EH pno 4; JG clt 16; EH pno 8*
 78096-1: *EH pno 7; JG ten 8; GW o-tbn 8; GM clt 8; WJ m-tpt 16*

046 MILLS BLUE RHYTHM BAND

New York, Oct. – Dec. 1933
 copyright date Feb. 06, 1934

Baron Lee – dir;
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
 George Washington, Henry Hicks – tbn;
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs, bbs; O'Neil Spencer – dms;
 Sally Gooding – voc; The Three Deuces – tap dance

Underneath The Harlem Moon	www.youtube.com
I Would Do Anything For You	www.youtube.com
There Goes My Headache	www.youtube.com
Tony's Wife	www.youtube.com
The Peanut Vendor	www.youtube.com
Love Is The Thing	www.youtube.com
Blue Rhythm	www.youtube.com

This film presents the Mills Blue Rhythm Band together with singer Sally Gooding, a little-known, good looking singer/actor who, yet, performed with the Calloway and the Ellington bands in the 1930s and recorded with a Teddy Wilson unit in 1937.

Soloists:

Underneath The Harlem Moon: EA o-tpt 8

I Would Do Anything For You: no solos
There Goes My Headache: SG voc, no solos
Tony's Wife: EA o-tpt 16; JG ten 8; EA o-tpt 8
The Peanut Vendor: WJ m-tpt 16
Love Is The Ting: SG voc, EH pno 8
Blue Rhythm: HH o-tbn 4 + 4; JG ten 16

047 MILLS BLUE RHYTHM BAND

New York,

Dec. 04, 1933

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, Henry Hicks – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Adelaide Hall – voc

78827-1	Drop Me Off In Harlem	unissued on 78,	RCA FXMI 7228 (LP)
78827-2	Drop Me Off In Harlem	unissued on 78,	Retrieval RTR79045-1
78828-1	Reaching For The Cotton Moon	unissued on 78,	RCA FXMI 7228 (LP)
78828-2	Reaching For The Cotton Moon	unissued on 78,	Retrieval RTR79045-1
78828-3	Reaching For The Cotton Moon	unissued on 78,	Retrieval RTR79078
78829-?	Love Is The Thing	unissued on 78,	Retrieval RTR79045-1
78829-?	Love Is The Thing	unissued on 78,	not on LP/CD

Composer credits: 78827 (*Ellington – Kenny*); 78828 (*Stept – Green*); 78829 (*Young – Washington*)

Under the Victor roof now, Irving Mills used the MBRB to accompany singer Adelaide Hall. Luckily, a good batch of alternate takes are preserved, their dissimilarities listed below. There is not so much band music in the first two titles, but Joe Garland shines with beautiful clarinet performances in titles 2 and 3. And there is great semi-classical piano by Edgar Hayes in the last title. The arrangements are rather un-typical for the MBRB! This is Henry Hicks' last known recording. And Lucky Millinder now is the front-man of the band.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: not listed

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bj); Hayes Alvis (sbs); O'Neil Spencer (dms); Lucky Millinder (dir); Adelaide Hall (vcl)

- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Adelaide Hall -v; Lucky Millinder -dir

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Adelaide Hall, v.

Soloists ad-lib:

78827-2: ?EA m. tpt obbl 4; GW o-tbn obbl 3

78828-2: JG clt obbl 32

78809-?: EH pno intro 4; JG clt 7; EH pno 30

Discernible differences of takes:

78827-1: Band starts 4-bar intro pno – cymbal - gtr

AH sings in the first four bars of the second chorus (after verse): "Please, won't you drop me off in Harlem"

78827-2: Band starts 8-bar intro full band for 4 bars, then 4 bars pno – cymbal - gtr

AH sings in the first four bars of the second chorus (after verse) scat-vocal without words

78828-1: Last chorus, break in bars 19/20: clt 4 eighth-notes sequence g - f# - a - c

78828-2: Last chorus, break in bars 19/20: clt sequence 3 eighth-notes c - a - c, eighth-triplet g-f-d

78828-3: Last chorus, break in bars 19/20: clt sequence 4 eighth-notes c - g - c -g, eighth-triplet f-d-c

78829: One take of this title has been issued on Retrieval, but it is not known which one. Thus, comparison is impossible

048 MILLS BLUE RHYTHM BAND

Chicago,

Feb. 20, 1934

Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;

Harry White – arr (2)

80278-1 The Stuff Is Here (And It's Mellow)

BB B-5688,

Retrieval RTR79045-1

80279-1 The Growl

BB B-5688,

Retrieval RTR79045-1

Composer credits: 80278 (*Smith – Bishop – Williams*); 80279 (*White*)

Trombone star J.C. Higginbotham has joined the band now, replacing Henry Hicks, but not yet soloing.

From Gene Mikell's own statements in Storyville 1989/9 we know that he was responsible for baritone solo parts played (see session 016). Thus, Richard Sudhalter's assumption re baritone soloist of the MBRB (see CD booklet to Retrieval CD 79045) must be wrong. It is not Crawford Wethington, who must have been a very good lead-part player, rather than a soloist. And it is decidedly Gene Mikell who plays that growl clarinet in 'The Growl'.

(The interested listener and reader is advised not to believe in the number of bars of components of the titles of this and the next sessions, given in the Gene Mikell interview in Storyville 1998-9. They are mostly given half as long as in reality!)

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)

- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bj); O'Neil Spencer (dms)

- Rust*3: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; O'Neil Spencer -d
 - Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d. „According to ‚Jazz Records‘, Hayes Alvis is omitted from the above session. However, a bass is not only clearly heard, but is featured in a solo.“
 - Rust*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d

Soloists ad-lib:

80278-1: HA sbs 8; GW o-tbn 8; EH pno 1+8; WJ m-tpt 8; EH pno 8; EA o-tpt 8; JG ten 1+7
 80279-1: WJ m-tpt 22; GW o-tbn 12; GM clt 12; JG ten – WJ m-tpt chase 10; GM bar 22; EH pno 12; WJ m-tpt 20

049 CHICK BULLOCK AND HIS LEEVEE LOUNGERS

New York,

Apr. 19, 1934

Chick Bullock – voc, ldr;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, J.C. Higginbotham – tbn;

Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;

Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; O'Neil Spencer – dms;

O'Neil Spencer – voc answers

15084-1 Frankie And Johnny

Ban 33050,

Retrieval RTR 79035

15085-1 I Can't Dance (I Got Ants In My Pants)

Ban 33050,

Retrieval RTR 79035

Composer credits: 15084 (Traditional); 15085 (Gaines – Williams)

This is the tamest MBRB, under Chick Bullock's name. And Bullock certainly is not the singer to make them cook. But they still swing. Arrangements may be from Chick Bullock's book.

Notes:- Ch. Delaunay, *New Hot Discography 1948*: not listed

- Rust*2,*3: no personnel

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d.

- Rust*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; J.C. Higginbotham, George Washington -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d (Mr Bullock states Mills Blue Rhythm Band was used for this session).

Soloists ad-lib:

15084-1: ?EA m-tpt 12; GW o-tbn 12; JG ten 12

15085-1: GW o-tbn 16 + 8

050 FATS WALLER AND HIS RHYTHM

New York,

Dec. 04, 1935

Thomas Fats Waller – pno, voc;

C.E. Smith, Ed Anderson, Herman Autrey – tpt;

George Wilson or (Fred Robinson) – tbn;

Emmett Matthews – sop; Rudy Powell, George James – alt, clt; Gene Sedric – ten, clt; Freddy Skerritt – bar;

Hank Duncan – pno; James Smith – gtr; Charles Turner – sbs; Yank Porter – dms;

Alex Hill – arr (3); Don Donaldson – arr (4,5)

98196-1 Fat And Greasy

unissued on 78, Chronological Classics 776

98196-2 Fat And Greasy

unissued on 78, JSP Records JSP946D

98197-1 Functionizin´

HMV HE-2902, Chronological Classics 776

98198-1 I Got Rhythm

HMV HE-2902, Chronological Classics 776

98198-2 I Got Rhythm

Vic unissued not on LP/CD

Composer credits: 98196 (Charles Johnson & Porter Grainger); 98197 is from Waller's 'Harlem Living Room Suite'

L. Wright, *Fats in Fact*, p.109: "This was the first recording by Waller's touring band and the Victor clerical staff were clearly unsure as to how to show them as the recording sheet simply has FATS WALLER AND typed in and 'his Rhythm' added later in manuscript, which is how the last two sides were issued when they appeared in Europe, despite previous reports to the contrary."

'Fat And Greasy' has an un-usual chorus of 16 bars in two identical A-parts of 8 bars each. The B-part and subsequent A-part lacking to build an AABA form. The trumpet soloist is Herman Autrey in my ears, playing a somewhat horizontal 'swing' style, while the trumpet soloist in 'Functionizin´' obviously is Ed Anderson in his vertical Oliver-inspired sharp-toned bluesy style. This same title features Gene Sedric, one of Waller's closest associates, on tenor sax.

'I Got Rhythm' was some sort of show-stopper in the Waller shows, described by Hank Duncan as follows: "Oh, we used that as the closing of the bill on our theatre tours. I'd be at the keyboard for the opening of the show, where we'd usually begin with two or three fast instrumentals, before settling in the groove for some of the 'standard items' from his repertoire. ... I think that it might have been at the Grand Theatre in Philadelphia where we first expanded the 'I Got Rhythm' arrangement to include the piano cutting contest ... the number just sort of grew into a freewheeling bit of improvisation, with a lot of solo spots for the guys in the band and the two-piano thing with Fats and I as the finale. It eventually ran for nine or ten minutes, and frequently inspired the audience to respond with a standing ovation ...".

Here we find a nice modern-sounding trombone solo of the three A-parts of the tune, using ascending lip-trills in the third A-part, what makes me decide on Mr. Wilson – Teddy's brother – as the younger player. Fred Robinson, a player of an earlier generation, very certainly would not have a style that contemporary. This title also has Rudy Powell on alto and Gene Sedric on clarinet. And: the amusing piano fight of Hank Duncan and Fats Waller!

And for the ride-outs of the first and third titles we have the eccentric soprano saxophonist Emmett Matthews, recalled by George Winfield as “*Emmett Matthews running across the stage playing his soprano*”, flying over the ensembles. Matthews owns a very extrovert style of music making as a singer and soprano player, as shown in recordings under his own name in 1931.

The rhythm section delivers a very exact, driving and swinging beat without any extras.

Trumpeter C.E. Smith probably is the musician named Clarence Smith in Emmett Matthew’s Orchestra in Rust*6, who, yet, does not appear on the listed recorded titles.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: not listed

- B. Rust, *Victor Master Book, Vol. 2: 2t/ 1tb/ 5s/ FW-p/ p/ g/ b/ d, vocalist: Fats Waller, with members of the orchestra*

- Rust*2: Herman Autrey, Sidney de Paris (tpt); Benny Morton (tbn); Edward Inge (clt); Rudy Powell (clt, alt); Don Redman (alt); Gene Sedic, Bob Carroll (ten); Fats Waller (pno, vcl, cel); James Smith (gtr); Charles Turner (sbs); Yank Porter (dms). No other titles were made at this session, despite rumours to the contrary

- Rust*3,*4: Herman Autrey -t; Benny Morton -tb; Emmett Matthews -ss; Rudy Powell -cl -as; Gene Sedic -Bob Carroll -ts; Fats Waller -p -vib -v; Hank Duncan -p; James Smith -g; Charles Turner -sb; Yank Porter -d; Alex Hill -Don Donaldson -a

- Rust*6: Herman Autrey, ?C.E. Smith, ?Eddie Anderson, t; Fred Robinson or George Wilson, tb; Emmett Matthews, ss; Rudy Powell, George James, cl, as; Gene Sedic, ts; Freddie Skerritt, bar; Fats Waller, p, vib, v; Hank Duncan, 2nd p; James Smith, g; Charles Turner, sb; Yank Porter, d; Alex Hill, Don Donaldson, a

- L. Wright, *Fats in Fact: Herman Autrey, ?C.E. Smith, ?Eddie Anderson, t; Fred Robinson or George Wilson, tb; Emmett Matthews, ss; Rudy Powell, George James, cl, as; Gene Sedic, ts; Freddie Skerritt, bar; Fats Waller, p, vib, v; Hank Duncan, 2nd p; James Smith, g; Charles Turner, sb; Yank Porter, d; Alex Hill, Don Donaldson, a*

Soloists ad-lib:

98196: FW pno 4; HA m-tpt 16; HA m-tpt+JS gtr 16 obl; HA m-tpt+JS gtr 16 obl; FW pno 16; EM sop obl 16

98197: EA m-tpt 16; GS ten 16

98198: FW pno 4; ?GW o-tbn 16; RP alt 8; ?GW o-tbn 8; GS clt 32; HD pno 32+2; FW pno 32; EM sop 4+4+8+4

Discernible differences of takes:

98196-1: Second chorus: trumpet solo starts with a phrase of 2 eighth-notes ab and 1 quarter-note ab repeated three times, then 1 staccato quarter-note f, 1 bound quarter-note eb to 1 staccato quarter-note c.

98196-2: Second chorus trumpet solo: bar 9 starts with 1 quarter-note f, then 3 eighth-notes c – eb – bb and 1 quarter-note ab.

98196-2: Second chorus: trumpet solo starts with a phrase of 2 eighth-notes ab and 1 quarter-note ab repeated three times, then 3 staccato quarter-notes f – eb – c.

98198: Second chorus trumpet solo: bar 9 starts with a phrase of 4 eighth-notes b-b-bb-ab repeated three times.

98198: As only take -1 was reissued, a comparison with take -2 was impossible

From this date on (June 1935) I have not checked the listed sessions critically. This may be a duty of the future. In July 1936 Teddy Wilson started his incomparable series of small-band swing recordings – to be followed by other groups with the same methods – and thus draws a time-line between the beginning of Swing Jazz and the end (?) of ‘Harlem Jazz’ for me.

051 JOE SULLIVAN AND HIS CAFÉ SOCIETY ORCHESTRA

New York,

Feb. 09, 1940

Ed Anderson – tpt; Benny Morton – tbn;

Edmond Hall – clt; Danny Polo – clt, ten;

Joe Sullivan – pno; Freddy Green – gtr; Henry Turner – sbs; Johnny Wells – dms;

Joe Turner – voc

26500-A Solitude

Voc/OK 5531, Chronological Classics 821

26501-A Oh, Lady Be Good

Voc/OK 5496, Chronological Classics 821

26502-A Low Down Dirty Shame

Voc/OK 5531, Chronological Classics 821

26503-A I Can’t Give You Anything But Love

Voc/OK 5496, Chronological Classics 821

26503-B I Can’t Give You Anything But Love

unissued on 78, Meritt 19 (LP)

052 JOE SULLIVAN AND HIS CAFÉ SOCIETY ORCHESTRA

New York,

Feb. 09, 1940

Ed Anderson – tpt; Benny Morton – tbn;

Edmond Hall – clt; Danny Polo – clt, ten;

Joe Sullivan – pno; Billy Taylor – sbs; Yank Porter – dms;

Helen Ward – voc

26776-A Pom Pom

Voc 5556, Chronological Classics 821

26777-A I Cover The Waterfront

Voc 5557, Chronological Classics 821

26778-A I’ve Got A Crush On You

Voc 5647, Chronological Classics 821

26779-A Coquette

Voc 5647, Chronological Classics 821

K.-B. Rau

09-09-2018

20-03-2022

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