

THE RECORDINGS OF PERRY BRADFORD

A Tentative Personnelo-Discography

BRADFORD, 'Mule' John Henry Perry born: Montgomery, Alabama, 14th February, 1893; died: Queens, New York, 20th April, 1970
Family moved to Atlanta, Georgia, when Perry was six. By 10906 was working with minstrel shows, joined Allen's New Orleans Minstrels in 1907. Left to work as a solo pianist, played in Chicago (1909), etc. Visited New York in 1910. Toured theatre circuits for several years, as a soloist, in double acts, etc., began prolific composing. Settled in New York, became musical director for Mamie Smith, and was responsible for Mamie's recording debut – generally accepted as the first recording featuring a Negro blues singer. Mamie's 1921 recording of Bradford's composition 'Crazy Blues' sold over a million copies. He toured with Mamie Smith during the early 1920s, also led own recording bands featuring Louis Armstrong, Buster Bailey, Johnny Dunn, James P. Johnson, etc., etc. Ran own publishing company in New York, also pioneered use of Negro performers on commercial radio. Composed many big-selling numbers including 'You Can't Keep A Good Man Down', 'Evil Blues', 'That Thing Called Love', etc., etc.
For a full account of Perry Bradford's many activities the reader is advised to consult the autobiography 'Born With The Blues', by Perry Bradford. First published in 1965. (J. Chilton, 'Who's Who Of Jazz')

STYLISTICS

STYLE

Perry Bradford's piano performances are mediocre only and restricted to sub-standard accompaniments for singers and occasional band duties at own recording dates.

Bradford's piano style is influenced by early blues pianists, using simple single-note bass technique with early boogie/blues elements, yet also containing elements of Harlem stride in his right hand, but not a chordal left hand. He uses a flowery and embellishing style in his right hand when playing in a band context.

His significance in jazz is not so much as a pianist and bandleader, but much more in composing and – above all – organizing recording sessions for blues and jazz singers/musicians.

TIME

His time is weak and un-secure, sometimes hurrying and slowing down in short succession.

PHRASING

Bradford supplies un-functional flowery and tinkling piano parts in his right hand, with xxxxxxxxxxxxxxxxxxxxxxxx

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

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

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

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.

PERRY BRADFORD

001 **MAMIE SMITH** her Jazz Hounds New York, Aug. 10, 1920
 Mamie Smith – voc;
 Addington Major – tpt; Dope Andrews – tbn;
 Bob Fuller – clt; Leroy Parker – vln;
 Willie The Lion Smith - pno
 7529-C Crazy Blues OK/Phonola 4169, Doc DOCD 5357
 7539-B It's Right Here For You (If You Don't Get It, 'Tain't No Fault Of Mine) OK/Phonola 4169, Doc DOCD 5357
Note: Perry Bradford does not play or sing on this recording!

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

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

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

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

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

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

Notes:

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

- *Record Research 57: Addington Major, trumpet; Dope Andrews, trombone; Ernest 'Sticky' Elliott, clarinet; Leroy Parker, violin; Willie 'The Lion' Smith, piano. "Personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell, except for Elliott whose style cannot be heard here. Please, note that Bushell did not belong to the Mamie Smith band that early! 'Crazy Blues' composed by Perry Bradford"*

- *BGR*2: Johnny Dunn, cnt; Dope Andrews, tbn; Ernest Elliott, clt; Leroy Parker, vln; prob Willie 'The Lion' Smith, pno*

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

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

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

002 **MAMIE SMITH** her Jazz Hounds New York, Sep. 12, 1920
 Mamie Smith – voc;
 Addington Major – tpt; Dope Andrews – tbn;
 Bob Fuller – clt; Leroy Parker – vln;
 Willie The Lion Smith - pno
 7589-C Fare Thee Honey Blues OK/Phonola 4194, Doc DOCD 5357
 7590-B The Road Is Rocky (But I Am Gonna Find My Way) OK/Phonola 4194, Doc DOCD 5357
Note: Perry Bradford does not play or sing on this recording!

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

Notes:

- *Record Research 57: Possibly: Addington Major, trumpet; Dope Andrews, trombone; Ernest 'Sticky' Elliott, clarinet; Leroy Parker, violin; Willie 'The Lion' Smith, piano. "instrumentation agreed by Walter C. Allen. Both titles composed by Perry Bradford."*

- *BGR*2: Johnny Dunn, cnt; Dope Andrews, tbn; Ernest Elliott, clt; Leroy Parker, vln; prob Willie 'The Lion' Smith, pno*

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

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

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

003 **NOBLE SISSLE** New York, Apr. 01, 1922
 Noble Sissle – voc;
 Perry Bradford – pno
 Razor Jim Vic unissued test not on LP/CD

As no copy of this test seems to be known nothing can be said about its content.

Notes:

- *Rust*2: not listed*

- *Rust*3,*4,*6: Perry Bradford -p*

004 **JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS** New York, Feb. 14, 1923
 Johnny Dunn – tpt; Earl Granstaff – tbn;

Hersal Brassfield – alt; Rollen Smith – ten;
 George Rickson – pno; John Mitchell – bjo; *Harry Hull* – bbs; *Perry Bradford* – castanets;
 Perry Bradford, another – voc (1);
 80859-3 Hallelujah Blues
 80860-2 Spanish Dreams – Espanola Blues

Col A3839, VJM VLP 11, Frog DGF 33
 Col A3839, VJM VLP 11, Frog DGF 33

The recording card of Spanish Dreams lists take 80860-1 as rejected (R. Wondraschek). Rust is obviously wrong here. We hear the same band of Vodery men under Dunn's name here. The banjo player certainly is Mitchell and not Speede as given somewhere else. Additionally, we have a tuba here to support the rhythm, assumably played by Vodery's tuba man, Harry Hull. And again, we find Mr. Bradford as percussionist and singer.

Notes:

- *DeLaunay, New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 – 1923! KBR)*

- *Record Research 76-7: Probably: Johnny Dunn, cornet; Earl Granstaff, trombone; Hersal Brassfield and Rollen Smith, saxes; George Rickson, piano; John Mitchell, banjo. "On the next (including this one! – KBR) few Dunn sessions, there is no such question as to personnel (as on session Feb. 23 1922 – KBR). John Mitchell has studied several of these, and the personnels given are a synthesis of his identifications. The men were drawn largely from the Will Vodery orchestra at the Plantation. Note the arranger credits on some of these – possibly the earliest examples of such credits."*

- *FROG DGF 33 (CD booklet): Johnny Dunn – tpt; Earl Granstaff – tbn; Herschel Brassfield – alt; Rollen Smith – ten; George Rickson – pno; Sam Speed – bjo; ?Harry Hull – bbs; Perry Bradford and another – vocal exhortation. Bradford probably plays castanets on 80860-2 - Rust*2: Johnny Dunn (cnt); R.H. Horton or Herb Fleming (tbn); Herschel Brassfield (clt, sop, alt); Garvin Bushell (alt); Leroy Tibbs (pno); Gus Horsley (bjo)*

- *Rust*3, *4, *6: Johnny Dunn -c; Earl Granstaff -tb; Herschel Brassfield -cl -ss -as -a; Rollen Smith -ts; George Rickson -p; Sam Speed -bj; ? Harry Hull – bb; Perry Bradford and another – v (chanting the word "Hallelujah").*

005	LENA WILSON	Perry Bradford's Jazz Phoools	New York,	c. early Apr. 1923
	Lena Wilson – voc;			
	Gus Aiken - tpt; Herb Flemming - tbn;			
	Perry Bradford - pno; Sam Speede – bjo			
1362-1	Deceitful Blues		Pm 12029,	Timeless CBC 1-073
1362-2	Deceitful Blues		Pm 12029,	Document DOCD-5443
1362-3	Deceitful Blues		Pm 12029,	Document DOCD-T002
1363-1	I Don't Let No One Man Worry Me		Pm 12029,	Timeless CBC 1-073
1363-2	I Don't Let No One Man Worry Me		Pm 12029,	Document DOCD-5443
1363-3	I Don't Let No One Man Worry Me		Pm 12029,	Document DOCD-5627

This is the first recording under the Perry Bradford's Jazz Phoools sign. I have listened to it after checking the session of late May (see below), generally dated May/June 1923. Rust's personnel for this session is vague or even non-existent. With first delving into the matter it became apparent that there are some familiar figures present and the sounds heard easily give hints to Gus Aiken in his Dunn-derived style of the time, a very fluent and elegant trombone player who has to be Flemming in contrast to Gus Aiken's brother Bud, who very often teamed with his trumpet playing brother, but plays in a less exuberant style than Flemming, Flemming had been with Lt. Europe's "Hell-Fighters Band" in Europe in World War I, and he certainly had learned how to play a trombone with all of its tricks and finesse, and accordingly he did not have any competitor at this early time in Harlem. Bradford can be heard with his own busy tinkle-tinkle-plink piano and a banjo player trying to sound like John Mitchell, but without his expertise. Then the next day I happened to skim through Record Research 79 finding the notice below re this session by W.C. Allen which perfectly verified my assumptions. Bradford and Speede were easy to identify. There is no reed player on these sides! Comparison with other recordings by Edith Wilson suggests that Aiken plays at a couple of other instances where Dunn is listed. (There even are a couple of recordings listed as Dunn's Jazz Hounds where a Sam Wooding aggregation plays!) Gus Aiken obviously was able to play exactly in the Dunn manner, so much so that nobody in the past doubted Dunn's presence and tried to find out whether it was really Dunn or somebody else. But this might be the subject of a subsequent article!

Recording date is from: *The Rise and Fall of Paramount Records, Vol. 1, Third Man Records.*

Notes:

- *Jazz Information 1-35 p.2: "Les Zacheis of Cedar Rapids, Iowa, writes that with the help of Dave Caughren he has obtained the correct personnel (sic!) of the Paramount/Claxtonola records by Perry Bradford's Jazz Phoools. For 'Charleston South Carolina' – 'Hoola Boola Dance' (Claxtonola 40309) and 'Daybreak Blues' – 'Fadeaway Blues' (National 12255), also issued on other labels, this personnel was given by Perry Bradford himself: Gus Aiken, trumpet; Garvin Bushell, clarinet; Brassfield, clarinet and sax; (for other records, Bradford has given "Brass" Field, drummer! KBR) "Speed", banjo; Bradford, piano. Johnny Dunn is definitely not on these sides. According to Bradford, Dunn was in Europe when they were made (No, not yet! KBR)."*

- *Record Research 79 p. 10, Info from Walter C. Allen in 'Filling In Discographically': "Johnny Dunn or Gus Aiken, cornet; Herb Flemming, trombone; Garvin Bushell, clarinet; George Rickson ?, piano; John Mitchell, banjo. This personnel with Dunn, is from John Mitchell after hearing the record. However, the cornetist does not sound at all times like Dunn's other work, and according to the 'New York Age', May 5, 1923, Dunn along with Rickson and other members of the Plantation Revue troupe had already sailed for England by that date. WCA suggests Gus Aiken as a more likely candidate for cornetist – although Aiken was a regular member of the Gonzell White troupe which toured the country and was in Cuba from June to December, 1923."*

- *Bushell/Tucker, Jazz from the Beginning, p.157: no comment by Bushell here, but "personnel as above?: Lena Wilson, v; Johnny Dunn, c; Earl Granstaff, Herb Flemming, or Calvin Jones, tb; Garvin Bushell, Ernest Elliott, and/or Herschel Brassfield. cl, as; Leroy Tibbs, George Rickson, or Dan Wilson, p; John Mitchell or Sam Speed, bj; others?"*

- *BGR*2: prob similar to: Johnny Dunn, cnt; Ralph Grandstaff; Herb Flemming or Calvin Jones, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield, clt, alt; prob Perry Bradford, pno; Johnny Mitchell or Samuel Speed, bjo; possibly others.*

- *BGR*3: instrumentation and personnel unknown, presumably inc. Perry Bradford, p.*

- *BGR*4: "prob. Johnny Dunn, c; unknown, tb; prob. Perry Bradford, p; unknown, bj."*

- *Rust*3, *4, *6: "probably similar to: Johnny Dunn –c; Earl Granstaff; Herb Flemming or Calvin Jones –tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield –cl-as; Leroy Tibbs, George Rickson or Dan Wilson –p; John Mitchell or Sam Speed –bj; possibly others." (take your choice! – KBR)*

Discernible differences of takes:

1362-1 bars 7/8 of first chorus: trumpet break - trombone coming in at the end with 4 upward notes

1362-2	bars 7/8 of first chorus: trumpet break - no trombone coming in
1362-3	bars 7/8 of first chorus: trumpet break - trombone playing one single note on beat 2 of break and coming in at the end with 7 upward notes
1363-1	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - no background noise bar 3 of ensemble chorus; bjo break with one tremolo
1363-2	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - pno softly in background bar 3 of ensemble chorus; bjo break with two tremolos
1363-3	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - no background noise bar 3 of ensemble chorus; bjo break with two tremolos

006 LENA WILSON	Perry Bradford's Jazz Phoools	New York,	c. late Apr. 1923
Lena Wilson – vco;			
Gus Aiken or (Johnny Dunn) - tpt; Herb Flemming or Bud Aiken - tbn; Garvin Bushell - clt;			
Leroy Tibbs or (Charlie 'Smitty' Smith) - pno; Sam Speed - bjo			
1378-2	Here's Your Opportunity	Pm 12042	not on LP/CD
1378-3	Here's Your Opportunity	Pm 12042,	Document DOCD-5443
1379-3	Memphis, Tennessee	Pm 12042,	Document DOCD-5443
<i>Note: Perry Bradford probably does not play or sing on this recording!</i>			

Rust lists this session under the same date as before - and with the same personnel - without paying attention to the large gap in matrix numbers. Furthermore, there is a reed player here who is not on the session above. B&GR have separated sessions listed and list the reed player. Johnny Dunn had been to England early May until September 1923. So, as by this date it might have been Dunn here, but aurally this is the same trumpet player as on the foregoing session, thus Aiken. Gus Aiken plays very much in the Johnny Dunn style, but with a little more rhythmical freedom and a somewhat less brilliant tone, and - as Bushell expressed it - "If that's Gus Aiken, he's playing Johnny Dunn's patterns note for note". The trombone player lacks a bit of Flemming's brilliance and might therefore be Gus Aiken's brother Gene "Bud" Aiken, who - as always - plays in his no-nonsense style. The clarinetist might well be Garvin Bushell, as he belonged to this circle of musicians frequently engaged by Bradford, Dunn and cohorts. His technical ability is demonstrated in the first title where he on the spot repeats fast trumpet runs improvised by Aiken. Tone and vibrato are well in his range. The pianist shows nothing of Perry Bradford's characteristics (frequent treble figures), but plays in a simplified stride style, and might therefore be Leroy Tibbs, but might also be Charlie Smitty Smith of later Blue Rhythm Orchestra fame. The banjo player is Sam Speede with his straight four beat playing and his difficulties keeping time when playing arpeggios.

Recording date is from: The Rise and Fall of Paramount Records, Vol. 1, Third Man Records.

Notes:

- Bushell/Tucker, *Jazz from the Beginning*, p.157: no comment by Bushell here, so possibly not Bushell on this session! but: "personnel as above?: Lena Wilson, v; Johnny Dunn, c; Earl Granstaff, Herb Flemming, or Calvin Jones, tb; Garvin Bushell, Ernest Elliott, and/or Herschel Brassfield. cl, as; Leroy Tibbs, George Rickson, or Dan Wilson, p; John Mitchell or Sam Speed, bj; others?"

- BGR*2: prob similar to: Johnny Dunn, cnt; Ralph Grandstaff, Herb Flemming or Calvin Jones, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield, clt, alt; prob Perry Bradford, pno; Johnny Mitchell or Samuel Speed, bjo; possibly others.

- BGR*3: instrumentation and personnel unknown, presumably inc. Perry Bradford, p.

- BGR*4: "prob. Johnny Dunn, c; unknown, tb; unknown, cl; prob. Perry Bradford, p; unknown, bj."

- Rust*3,*4,*6: "probably similar to Johnny Dunn - c; Earl Granstaff, Herb Flemming or Calvin Jones - tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield - cl-as; Leroy Tibbs, George Rickson or Dan Wilson - p; John Mitchell or Sam Speed - bj; possibly others."

Discernible differences of takes:

As take -2 of the first title does not seem to be reissued, apparent differences cannot be stated!

007 GULF COAST SEVEN		New York,	May 17, 1923
Gus Aiken – tpt; Eugene Bud Aiken – tbn;			
Garvin Bushell – clt; unknown – ten;			
Charlie "Smitty" Smith – pno; John Mitchell – bjo			
81021-3	Fade Away Blues	Col A-3916,	Timeless CBC 1-073
81022-3	Daybreak Blues	Col A-3916,	Timeless CBC 1-073
<i>Note: Perry Bradford probably does not play or sing on this recording!</i>			

Evaluation of this session and its personnel starts with a big disillusion and overthrow on my side! For a long time now, I was convinced that the trumpet player on this session had to be Johnny Dunn - and not Gus Aiken as listed - because stylistically it is so much in the Dunn mixture of heroic and military triplet phrasing and staccato power and because Aiken was expected to be far from New York at the time. Yet, a recently acquired pile of Record Research issues - No. 75! - brought unexpected clarity: it must be Gus Aiken on trumpet here! Storyville 1996/7, p. 189, 232 informs us that Aiken was in Cuba with Gonzelle White's show from mid May (at last 25th) until mid December 1923. This made me (KBR) doubt Aiken's presence on this session, the more so as his departure has not been exactly documented. But Walter C. Allen in Record Research 75 p.9 unpretentiously says: "Aiken recalled recording *Daybreak Blues* and *Fade Away Blues*". And: Johnny Dunn was in England from early May 1923 until September 1923 with Will Vodery's Orchestra. This certainly sets the matter straight and it has to be Aiken. But then Aiken delivers a perfect copy of Dunn's very personal style! So much so that Garvin Bushell in his 'Jazz from the Beginning' p. 158 says: "That cornet has to be Johnny Dunn!" And he should have known! (M. Rader's and my own article on Gus Aiken in the FROG Yearbook Vol. 3 denies Aiken's presence on this one and Bradford's session of May/June 1923 (P. B. Jazz Phoools) and has thus to be corrected! Repeated listening after this most unexpected new situation certainly shows a much more flexible time of the trumpet player, a mellower tone and a jazzier phrasing, yet still remaining a very expert copy of Dunn's style.

As often when Gus Aiken can be heard on record, he is accompanied by a technically proficient and well tasted trombone player who plays in a no-nonsense and sober style, with good knowledge of harmonies and very melodious. This is Gus' brother Eugene 'Bud' Aiken who also used to play expert trumpet when required. Bushell says of him: "Bud Aiken ... playing is clean and not boisterous - Buddy was never boisterous." And this is exactly what you hear on these titles. There seems to have been a custom of pairing trumpet and trombone players in the twenties. The Aiken brothers obviously are an example, as are June Clark and Jimmy Harrison, later Tommy Ladnier and Harrison, Rex Stewart with Herb Gregory, Bubber Miley with Charlie Irvis and Louis Metcalf with Tricky Sam Nanton. Rex Stewart vividly describes this custom in his beautiful book 'Boy Meets Horn' and 'Jazz Masters of the Thirties'.

In his book Garvin Bushell does not deny or even question his own presence on these sides. And aural evidence shows that he is the clarinet player. Insofar lately offered and issued personnels are probably correct. But the saxophone player imposes a severe problem. He does not show Elliott's tonal and phrasing characteristics and stays very unobtrusively in the background, appearing only in harmony with the clarinet in one chorus of each title. At other times he stays very much in the background and can only vaguely be heard. He does not play clarinet as listed! Bushell says: "*That's an alto saxophone in the middle duet. But I never heard Ernest Elliott play saxophone. Maybe it was Herschel Brassfield.*" In my (KBR) opinion a tenor saxophone is played on these titles. That Elliott also played saxophone cannot be denied following some documented recordings with Bessie Smith, King Oliver and others. And Elliott's recordings on alto (!) show a rather "sour" style which is not apparent here. Brassfield was in England at the time of this session, together with Johnny Dunn, as was Rollen Smith, so they must be omitted. This leaves an unknown tenor sax player who cannot be identified at the moment.

The very fundamental piano player is not Bradford as might be expected, and seems not to be Leroy Tibbs as well. If we are right to hear Tibbs on Edith Wilson's recordings of January and May 1922 and later, our man here shows nothing of functional band piano playing as by Tibbs, but delivers a steady and seemingly unstructured carpet of piano sound. Most interestingly Perry Bradford's Jazz Phoools session of May/June 1923 comprises Charlie "Smitty" Smith as pianist. This man is documented as being the pianist of June Clark's band at "Smalls' Sugar Cane Club" and is perfectly characterised by Count Basie in his book 'Good Morning Blues' as a great "comper" which does not mean anything else but that he was great in accompaniment, not solo work. This is exactly what we hear. And so I would like to name Charlie Smith as probable piano player for this session. "Smitty" Smith can also be heard on Thomas Morris' Past Jazz Masters and June Clark's band aka Blue Rhythm Orchestra and Gulf Coast Seven of November 1925. Bradford is named by John Mitchell for this session, but Bradford's style is easy to identify and must be ruled out here.

This leaves the banjo player. And he is unmistakably the young and virtuoso John Mitchell with his dated banjo artistry, very much in the Johnny Dunn style of tremolos and double-time.

Walter C. Allen in his article on this session (RR 75) asks: "*Does anyone hear two trumpets on Col A-3916?*" This question certainly has to be denied, but there are instances in the tunes where Aiken plays muted trumpet breaks which are immediately carried on by the clarinet player playing growl, thus very much sounding like the trumpet.

The whole performance is so much in Johnny-Dunn-style and with Dunn personnel, that it must be concluded that Bradford had been surprised by Dunn's departure for England together with his trombonist in early May, although they probably had been firmly booked for the session. Luckily, Bradford was able to find a perfect replacement in the Aiken brothers to retain the Dunn mode of playing and cash in on it. And it shows the very promising abilities of the Aiken brothers which later would not be accomplished, partly because of Bud Aiken's much too early death in 1927, and partly by Gus Aiken's way into mediocrity in later years.

Laurie Wright's statement as to Gus Aiken's departure to Cuba in Storyville 1996/7 p. 189 "*they had definitely sailed by the middle of May (Chicago Defender of 26/5/23)*" has to be questioned after W. C. Allen's statements! This departure should be seen as after May 17, but is terminated by Allen as "*about June 1923*". And this would also change the recording date of the adjacent P. Bradford's Jazz Phoools Paramount session from May/June to late May.

Notes:

- Record Research 73: "*John Mitchell, when interviewed by Harold Flakser and Carl Kendziora, Jr. named: Johnny Dunn, Gus Aiken, trumpets; Earl Granstaff, trombone; Hershal Brassfield and Rollen Smith, reeds; Perry Bradford, piano; John Mitchell, banjo.*"

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

- Rust*2 (corrected): *Johnny Dunn (cnt); ? Herb Flemming (tbn); Herschel Brassfield (clt, alt); Bob Fuller (clt/sop); Perry Bradford or Leroy Tibbs (pno); ?Sam Speed (bjo).*

- Rust*3, *4, *6: *Gus Aiken -c; Bud Aiken -tb; ?Garvin Bushell -cl; Ernest Elliott -cl -ts; Leroy Tibbs -p; John Mitchell -bj.*

008 PERRY BRADFORD'S JAZZ PHOOLS

New York,

c. mid May 1923

Gus Aiken – tpt; Eugene Bud Aiken – tbn;

Garvin Bushell – clt; unknown – ten;

Charlie "Smitty" Smith – pno; John Mitchell – bjo

1429-1 Fade Away Blues

Pm 12041,

Timeless CBC 1-073

1429-2 Fade Away Blues

Pm 12041,

Frog DGF 56

1429-3 Fade Away Blues

Pm 12041,

Document DOCD-5353

1430-1 Daybreak Blues (Original Bugle Blues)

Pm 12041,

Biograph BLP-12007(LP)

1430-2 Daybreak Blues (Original Bugle Blues)

Pm 12041,

Frog DGF 56

1430-3 Daybreak Blues (Original Bugle Blues)

Pm 12041,

Timeless CBC 1-073

Note: Perry Bradford probably does not play or sing on this recording!

This session obviously has to be seen in relation to the first Gulf Coast Seven session for Columbia, organised by Perry Bradford and certainly executed under his guidance. The two recorded tunes are Bradford's and the same ones as with the Gulf Coast Seven (see my article on the Gulf Coast Seven in Names&Numbers 69). And obviously and aurally the band personnel is the same, too. This then unquestioningly has to change the hitherto listed recording date(s). As Gus Aiken left New York for an extended tour to Cuba at last on May 25, this session has to be predated before this day (Dunn was in England by this date)! As Columbia's Gulf Coast Seven recording session of the same two titles seems to be better documented and dated May 17, 1923 I tend to date this latter Paramount session on the same day (same personnel!) or only on an insignificantly different date. The unknown saxophonist, who certainly is neither Brassfield nor Rollen Smith, who both were in England at the time together with Dunn, might possibly be found in the ranks of Gonzell White's 'Real Jazzers of Jazz', the band Gus Aiken was about to leave for Cuba with, namely Harvey Lankford or Amanzie Richardson. But this is only my own guess-work.

Notes:

- *Jazz Information 1-35 p.2: "Les Zacheis of Cedar Rapids, Iowa, writes that with the help of Dave Caughren he has obtained the correct personnel (sic!) of the Paramount/Claxtonola records by Perry Bradford's Jazz Phoools. For 'Charleston South Carolina' – 'Hoola Boola Dance' (Claxtonola 40309) and 'Daybreak Blues' – 'Fadeaway Blues' (National 12255), also issued on other labels, this personnel was given by Perry Bradford himself: Gus Aiken, trumpet; Garvin Bushell, clarinet; Brassfield, clarinet and sax; (for other records, Bradford has given "Brass" Field, drummer; which is correct?) "Speed", bano; Bradford, piano. Johnny Dunn is definitely not on these sides. According to Bradford, Dunn was in Europe when they were made."*

- *Record Research 75, p.9: "Aiken recalled recording Daybreak Blues and Fade Away Blues". Gus Aiken was in Cuba from Mid-May until End-December 1923. Johnny Dunn was in England from early May 1923 until September 1923 with Will Vodery's Orchestra.*

Against our recent opinion, the above testimony obviously shows that Aiken was still at hand for these two sessions recording Fade Away Blues and Daybreak Blues! But then Aiken delivers a perfect copy of Dunn's very personal style!

- *Bushell/Tucker, Jazz from the Beginning, p. 158: Fade Away Blues: "If that's Gus Aiken, he's playing Johnny Dunn's patterns note for note. Day Break Blues: That's not Johnny (Dunn), but he sure plays like Johnny. This date puzzles me, because I don't recall Gus playing so much like Johnny. There's a saxophone in there, so there had to be two reeds."*

- *Ch. Delaunay, New Hot Discography, 1948: Gus Aiken (tp); Bud Aiken (tb); Garvin Bushell (cl); Brassfield (cl & as); Perry Bradford (p); "Speed" (bj)*
 - *Rust*2: Johnny Dunn or June Clark? (cnt); Jimmy Harrison (tbn); "Smitty" (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo)*
 - *Rust*3: Gus Aiken -c; Bud Aiken -tb; Garvin Bushell -Herschel Brassfield -cl-as; Charles Smith -p; Samuel Speed -bj.*
 - *Rust*4,*6: Gus Aiken -c; Bud Aiken -tb; Garvin Bushell -cl-as; Charles Smith -p; Samuel Speed -bj.*

Discernible differences of takes:

1429-1: first 4 bars of 5th chorus: clt plays very restrained trying to find his part which he hits on bar 5
 1429-2: first 4 bars of 5th chorus: clt plays arranged part in harmony with tenor from the beginning
 1429-3: first 4 bars of 5th chorus: clt enters on bar 3
 1430-1: bar 9 of first strain B (after 4 12-bar blues chorus): clarinet in harmony with tenor
 bar 1/2 of second strain B: tpt starts with short legato notes from first beat on
 1430-2: bar 9 of first strain B (after 4 12-bar blues chorus): clarinetist struggles for finding his part
 bar 1/2 of second strain B: tpt starts on second beat, short pause on first beat
 1430-3: bar 9 of first strain B (after 4 12-bar blues chorus): clarinet in harmony with tenor
 bar 1/2 of second strain B: tpt plays long legato notes with little jump in the middle from 1st beat on

009	ETHEL RIDLEY	New York,	Jun. 09, 1923
	Ethel Ridley – voc;		
	Perry Bradford – pno		
81067-4	Liza Johnson's Got Better Bread (Than Old Sally Lee)	Col A3941,	Document DOCD-5353
81068-3	Here's Your Opportunity Blues	Col A3941,	Document DOCD-5353

This seems to be Perry Bradford's first singer accompaniment on record after getting famous with his composition of 'Crazy Blues' and its recording by Mamie Smith. His piano part is simple and uninspiring and does not add to the musical proceedings. Mind his rhythmic unsecurity and the un-eventful piano playing.

Miss Ridley is a typical vaudeville singer of her time, with clear diction and a good voice, but little jazz/blues feeling. Surprisingly, she starts her second title with a scat vocal.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Perry Bradford (p)*
 - *BGR*2,*3,*4: Perry Bradford, pno.*
 - *Rust*3,*4,*6: Perry Bradford -p.*

010	ETHEL RIDLEY	Camden, N.J.	Jun. 13, 1923
	Ethel Ridley – voc;		
	Perry Bradford – pno		
	Here's Your Opportunity Blues	Vic test unissued	not on LP/CD
	That Thing Called Love	Vic test unissued	not on LP/CD

As no test of this couple seems to have been found and reissued, nothing can be said about its content.

Notes:

- *BGR*2,*3,*4: Perry Bradford, pno.*
 - *Rust*3,*4,*6: Perry Bradford -p.*

011	JULIA JONES	New York,	ca. Jun. 15, 1923
	Julia Jones – voc;		
	Perry Bradford – pno		
8400-A	Liza Johnson Got Better Bread Than Sally Lee	Gnt 5177,	Document DOCD-5353
8401-A	That Thing Called Love	Gnt 5177,	Document DOCD-5353

Now, that Bradford seems not to have enthused the Victor people, he tries his luck with two others of his compositions and another singer at the Gennett studios. Again, pretty tedious piano comping.

Julia Jones with her strong and deep voice uses distinct blues technique with slurs and blues tonality.

Notes:

- *BGR*2,*3,*4: Perry Bradford, pno.*
 - *Rust*3,*4,*6: Perry Bradford -p.*

012	ETHEL RIDLEY Bradford's Jazz Phoools	New York,	Jun. 26, 1923
	Ethel Ridley – voc;		
	unknown – tpt; unknown – tbn;		
	unknown – clt; unknown – ten;		
	Perry Bradford – pno; John Mitchell - bjo		
28234-2	Memphis, Tennessee	Vic 19111,	Document DOCD-5353
28235-3	If Anybody Here Wants A Real Kind Mama (Here's Your Opportunity)	Vic 19111,	Document DOCD-5353

In 'Memphis, Tennessee' Miss Ridley again presents a 16-bars scat or syllable vocal which certainly is novel for its time and in a real jazz mode. Very nice.

At this recording date Johnny Dunn was in England (early May until September 1923), as was Herschel Brassfield, and Gus Aiken was in Cuba until late December of that year! So, no one of these champions could have been in the studio! Therefore, Bradford had to hire musicians from other sources than before.

We hear a trumpet player whose identity draws a complete blank. He plays mainly straight but uses very short staccato phrases without variation when answering the singer's phrases in a Dunn derived style. No name may be attached with any probability. The trombonist Calvin Jones as suggested by BGR – on what source I do not know – performed in a couple of pit bands in vaudeville obviously because he

had a good musical education and was a reliable reader. His only documented appearance on record is with the Plantation Orchestra recordings in London of December 1926. Lacking any solo appearances, I am unable to detect any reference to our man here and would prefer to list him as unknown. In any case, our man here plays a beautifully sounding and sonorous trombone, and he certainly is a musician of the first class. His style is smooth and very modern for its time. Eugene 'Bud' Aiken might be a possibility. Certainly, Bradford might have recruited both men from one of the show bands working in Harlem at the time. Should any reader know the source of this suggestion, please, contact this writer!

There are two reed players, a clarinetist and a tenor sax. As Garvin Bushell in his book "Jazz from the Beginning" does not mention neither Ethel Ridley nor Calvin Jones, he might not have been present on this session. Also, he does not comment on his possible presence on this session. In any case, the clarinet performances on these sides are not in Bushell's style, but more in a Southern mode. It so seems that we might have to search for the reed players in the same circles as the brass men. An alto cannot be differentiated anywhere on these sides. This then would exclude Bushell's presence as Bushell only started playing alto in about July 1923, shortly before opening the Nest Club on October 18, 1923 with Sam Wooding's band. He did not play tenor sax and only used his clarinet very seldom when concentrating on alto (Bushell/Tucker JFTB p. 49 + 159).

Leroy Tibbs's presence has to be seen only as a possibility as he was part of this musical scene, but as we do not know any distinct musical features of his style we do not really know. Suggesting that this personnel comes from a working band outside of the Dunn stable, Tibbs' presence is highly doubtful! Instead, the piano is not recognised anywhere, what makes me think of Bradford's own pianistic hands.

The banjo player plays in a 6/8 "up and down" style unheard with Sam Speed. His sounds are vaguely familiar, but I am unable to propose a name at the moment. Leroy Vanderveer of the Arthur Gibbs band of the time played a banjo of this kind and perhaps this might be a clue to the origin of the musicians? But also, the banjo tricks and rhythm may be those of John Mitchell.

We seem to have a contingent of one of the many pit-bands of Harlem here only that I am unable to find out their origin. As we have seen rather often now was it common use to hire groups of musicians out of working bands for recording purposes when the recording contract owner had no working band of his own.

I am still hoping to come across a Victor recording band approximately of this date that explains us their descent. The hitherto listed personnels, yet, seem to be pure guess work and seem to be completely wrong.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: acc by Perry Bradford's Jazz Phoools.

- Bushell/Tucker, *Jazz from the Beginning* p 158: no comment by Bushell on this session.

- BGR*2: prob personal: Johnny Dunn, cnt; Calvin Jones, tbn; Garvin Bushell, clt, alt; Herschel Brassfield, ten; Leroy Tibbs, pno; Samuel Speed, bjo.

- BGR*3,*4: prob Johnny Dunn, c; prob Calvin Jones, tb; prob Garvin Bushell, cl/as; prob Herschel Brassfield, ts; prob Leroy Tibbs, p; prob Samuel Speed, bj.

- Rust*3,*4,*6: Gus Aiken -c / Bud Aiken -tb/ Garvin Bushell -cl -as/ ?Ernest Elliott -ts/ Leroy Tibbs -p/ Samuel Speed -bj.

013 THE GULF COAST SEVEN

(Elmer Chambers), Bubber Miley or Joe Smith – tpt; Bud Aiken or George Brashear – tbn;

(Julian Baugh) – clt; Ernest Elliott – alt;

Leroy Tibbs – pno; John Mitchell – bjo

81168-2 Papa, Better Watch Your Step

81169-2 Memphis, Tennessee

New York,

Aug. 07, 1923

Col A-3978,

Frog DGF 56

Col A-3978,

Frog DGF 56

Note: Perry Bradford probably does not play or sing on this recording!

Walter C. Allen's remark in Record Research 75 that Johnny Dunn was in England from May to September 1923, and can therefore not be present on this session, raises calamities. This, because Gus Aiken also cannot be the trumpeter as he was in Cuba at this time! And I was certain to hear Dunn as one of the trumpet players. So, Dunn and Aiken must be excluded.

There is a first trumpet player who leads the ensemble in the beginnings of the tunes. This man shows similarities of tone and rhythm with a clear diction to Fletcher Henderson's lead trumpet man Elmer Chambers. Hear his 6/8-time delivery of eighth-notes! Then there is a second man who seems to be Bubber Miley, alternatively Joe Smith. He can be heard behind the first player adding fills and breaks and is possibly the man who plays the introduction of the first title. He starts the reed chorus with a typical growl tone and later plays the breaks in this chorus as well as the coda. The trumpet break in the last chorus of 'Papa, Better ...' might be shared by both men, Miley playing the second break. In 'Memphis, Tennessee' we hear both trumpeters, Miley in foreground in the first chorus. He is dominating the whole performance. Miley, by the way, recorded with Thomas Morris' Past Jazz Masters again on the same day for OKeh.

The trombone player possesses the same technique and taste as we have heard on the first session above, and might therefore be Bud Aiken. Bud did not accompany his brother on the Cuba tour, but stayed behind. He became a member of the Gonzelle White entourage some time later. I feel unable to follow Bushell's statement that this "is not Buddy's sound at all"! Bushell names George Brashear against my own assumption, and he certainly has to be taken seriously.

The prominent clarinetist is listed as Buster Bailey in Rust*2, but lacks Bailey's almost classical tone and owns a very distinct vibrato instead and a sharp diction. In any case, there is a certain New Orleans or even Doddsian flavour to his playing. But Bailey also seems to be ruled out by the appearance of a slap-tongue break in the second title. And, as Walter C. Allen writes, "I doubt if Buster Bailey would have been in New York this early, although he had already recorded with Mamie Smith (according to his own recollection) in February 1921. He was primarily based in Chicago during this period." Bailey on his assumed first recordings with the Sunset Band (reissued on FROG DGF 28) of about the same time as this session, sounds like Bailey of later years and is definitely very different from our man here in question. He is not Bushell either (see below). Even with the help of Dave Brown and Michael Rader, I have found myself unable to offer an appropriate name for this musician. ADDITION 140911: Allen, Hendersonia p. 33/34: "An unidentified clarinetist, with a fine ensemble sense and a tone that reminds one of Dodds (I am sure, however, that it was NOT Dodds), whom I tentatively identify as Clarence Robinson, is present on certain sessions. It does not sound like Garvin Bushell." ADDITION 210524: Bo Lindström's discovery of a Ethel Waters interview naming her accompanying musicians in 1922 for the first time offers a realistic name of a clarinetist with Southern/Western style and influences of Johnny Dodds in Ethel Waters classic band 'The Jazz Masters'. This must be the man identified as Clarence Robinson by Walter C. Allen many years ago. Yet, now we know that this man was a dancer only, and not a musician.

On alto we do probably hear Ernest Elliott with his "sour" sound caused by his continued down and upward slurs. He plays alto here, not tenor as listed (I do not know any instance Elliott playing tenor!). He is not Brassfield as listed before, because Brassfield was in England with Dunn and the Will Vodery band.

The pianist seems to be another person as on the foregoing session. He is very busy, plays a lot of notes in Dunn's double-time style which simply are not functional at any rate. He probably is MrLeroy Tibbs as given.

Whereas John Mitchell plays strict four-bar beat in ensemble and his artistic tremolo gimmicks in breaks, this banjo player does not refrain from tremoloing most of the time and even loosing the beat in his solo breaks. So, Mitchell can be excluded, and Elmer Snowden (not Sam Speed!) could be the man because of the affinity to the early Snowden/Ellington band..

Notes:

- Record Research 73: "John Mitchell, interviewed by Harold Flakser and Carl Kendziora, Jr. named: Gus Aiken (only!), trumpet; Earl Granstaff, trombone; Bob Fuller and Ernest Elliott, reeds; Perry Bradford, piano."
- Record Research 75: "Walter C. Allen's personnel: two unknown tpts; unknown, tbn; poss Garvin Bushell, poss Bob Fuller or Ernest Elliott, prob Perry Bradford, poss Sam Speed"
- Bushell/Tucker, *Jazz from the Beginning*: "There are a lot of bad notes in there, because we were reading. This is a pretty bad recording. Again, it sounds like Johnny Dunn to me on cornet. The clarinet doesn't sound like me; I never had that vibrato. This could be George Brashear on trombone, it's not Buddy's sound at all. The arrangement could be by Qualli Clark."
- Bo Lindström, 'Oh Joe, Play That Trombone', *The Life and Music of George L. Brashear*, p.36, Baltimore Afro-American, June 16, 1922: Ethel Water Doesn't Splurge: "The present organization of her Jazz Masters is composed of: Joe Smith, cornet; Fletcher Henderson Jr, piano; Julian Baugh, clarinet; George Brashear, trombone."
- Ch. Delaunay, *New Hot Discography*, 1948: personnel unknown
- Rust*2 (corrected): Johnny Dunn, Gus Aiken (cnts); ? Herb Flemming (tbn); Buster Bailey (clt); Ernest Elliott (clt/alt); Perry Bradford or Leroy Tibbs (pno); John Mitchell or Gus Horsley (bjo).
- Rust*3, *4, *6: Gus Aiken, unknown -c; Bud Aiken -tb; ?Garvin Bushell -cl; Ernest Elliott -cl -ts; Leroy Tibbs -p; Sam Speed or John Mitchell -bj.

014 JULIA JONES		New York,	Aug. 16, 1923
Julia Jones – voc;			
Perry Bradford – pno			
8467	Deceitful Blues	Gnt 5233,	Document DOCD-5353
8468-B	Here's Your Opportunity	Gnt 5233,	Document DOCD-5353

It is interesting to hear Miss Jones singing some sort of scat-vocal at this early date. She starts 'Deceitful Blues' with it for a chorus. Ethel Ridley did the same in session 009 above, and this might have been a favourite idea of Perry Bradford?

Perry Bradford delivers piano accompaniment as before, with a slightly rolling blues beat in his left hand.

Notes:

- BGR*2, *3, *4: Perry Bradford, pno.
- Rust*3, *4, *6: Perry Bradford -p.

015 MARY JACKSON	Perry Bradford's Jazz Phoools	New York,	Oct. 1923
Mary Jackson – voc;			
unknown – tpt; Eugene 'Bud' Aiken or Herb Flemming – tbn; unknown – clt;			
Perry Bradford – pno			
70373	All The Time	PA 032013,	Frog DGF 56
70374	Who'll Get It When I'm Gone?	PA 032013,	Frog DGF 56

Once again, the trumpet player cannot be Aiken and Johnny Dunn may have been back from England at this time, but do we really know the exact recording date? And stylistically it certainly is not Dunn! Instead, I hear a trumpet player obviously uninfected by the ubiquitous Dunn style. He is much more playing in a Western style and bears some elements of Tommy Ladnier's style, using a mute throughout and displaying a wide vibrato.

On trombone we hear a very tasteful jazzy player with beautiful tone and execution, probably not belonging to the New York bunch of Dunn-influenced players. He plays a legato style and uses high interval jumps. His origin might possibly be found in Chicago. This player might yet be Bud Aiken or also Herb Flemming!

The clarinet player shows some elements of the fashionable clarinet style of the time as executed by Ernest Elliott or Bob Fuller, but plays much more functionally and with more taste. This man does not double on alto as listed in the discos.

The piano player plays a blues influenced style, with rolling basses at times, and also shows some New York/Harlem elements in his piano style. He could well be Bradford himself in an improved stage of pianistic capacity.

I am unable to hear a banjo player. If there is one, he is too restrained to give any hint and be identified.

It is thus my firm estimation that this accompanying band is of Chicago origin or had been recruited out of a touring band from the West. In any case, this group has nothing in common with the predominant Johnny Dunn school of New York which is omnipresent on New York recordings of the time. And imagine: this was the time when the Oliver band in Chicago was at the peak of their powers, but in New York musicians still stuck with Dunn's unswinging heroic military style!

Prior to this research project of the Bradford recordings we (our group of listeners Michael Rader, Dave Brown, K-B Rau) have attributed this recording as the work of Gus and Bud Aiken and consorts (see *The FROG Blues & Jazz Annual No. 3, 2013*). But more recent research and further gained knowledge of this music has brought the author to the above stated conclusions.

Notes:

- Bushell/Tucker, *Jazz from the Beginning*, p 158: no comment by Bushell on this session
- Schermann/Eriksson Miley Disco: "The above personnel is listed in Dixon-Godrich and seems very likely to us. Rust has Gus Aiken or BM on trumpet and also alternative names on tb and cl/as. Aurally, it is definitely not BM but very probably Aiken in our opinion (Aiken was in Cuba at the time! KBR)."
- BGR*2, *3, *4: prob Gus Aiken, c; Bud Aiken, tb; Garvin Bushell, cl; Leroy Tibbs, p; Samuel Speed, bj.
- Rust *3: Probably Gus Aiken-c; Bud Aiken-tb; Garvin Bushell-cl-as; Leroy Tibbs-p; Samuel Speed-bj.
- Rust*4, *6: prob Gus Aiken or Bubber Miley, c; Bud Aiken or Herb Flemming, tb; Herschel Brassfield or Garvin Bushell, cl, as; Leroy Tibbs, p; Samuel Speed, bj.

016 PERRY BRADFORD'S JAZZ PHOOLS		New York,	Feb. 1924
unknown, Bubber Miley – tpt; Charlie Irvis – tbn;			
unknown – clt; Otto Hardwick – alt; (Albert Happy Caldwell?) – ten;			
Perry Bradford – pno; Elmer Snowden – bjo; Harry Hull – bbs			
1668-1	Charlestown, South Carolina	Pm 20309,	Frog DGF 56
1668-2	Charlestown, South Carolina	Pm 20309,	Timeless CBC 1-073
1669-1	Hoola Boola Dance	Pm 20309,	Frog DGF 56
1669-3	Hoola Boola Dance	Pm 20309,	Timeless CBC 1-073

It seems that we have one of those complete take-overs of bands here that have been mentioned in my earlier articles on the Perry Bradford recordings. Just as Clarence Williams did in January 1926 Bradford obviously engaged part of the Ellington band – Snowden still the leader in early February 1924, but replaced by George Francis later on Feb. 22, 1923 – adding a tenor sax and a tuba player and Bradford himself on piano.

Re trumpet players I would like to follow Scherman/Eriksson assuming Bubber Miley and an unknown colleague who stays very much in the background and obviously plays straight parts. This man is impossible to identify, but certainly is not the exuberant Johnny Dunn as we know him. We hear a trombone player – unlisted by Rust – who very probably is Charlie Irvis stylistically and tonally, although not as distinct as desirable.

On clarinet we hear a musician who might be found with Mamie Smith on her session of August 31, 1926. A clarinet player, who plays in a much more fashionable and modern style than Bushell – he himself denying his presence – or Fuller, who is usually listed for this very Mamie Smith date, with interesting melodic phrases – unheard of by Fuller – especially in ‘I Once Was Yours’ and a completely different vibrato. On alto then we find a sax player with a romantically singing legato style, rather uncommon for this time. When assuming Miley’s and Irvis’ presence, who might be easier to suggest than Otto Hardwick, at this time with the Washingtonians at the Hollywood Club. The style is Hardwick’s, only the tone is a bit harsh but cannot exclude the possibility of Hardwick’s presence.

Contrary to Scherman/Eriksson’s statement the tenor sax player plays on both titles and can easily be heard on the second title unisono with the trumpet in the verse and later behind the prominent alto. As with the trumpet players I am following their assumption of Hawkins on tenor, only that I wonder why he does not solo. But I have to admit that I do not have any better proposal as there were not so many tenor sax players at this time playing in this advanced manner. Hawkins had not been influential that early and consequently there were no other tenor sax players playing in his very own style. The riff the tenorist plays in the last chorus of the first title seems to be ad-libbed and has a distinct Hawkins flavour. Also this player has been left out by Rust.

I hear Bradford’s typical piano tinkling behind the clarinet solo of the first title, avoiding all the bass notes as he mostly does. On the second title he delivers some more essential and supporting playing. I would suggest to listen to the banjo break in the verse of the second title. To me this is Elmer Snowden, very different from Mitchell and Speed. And in early February the Washingtonians still were Snowden’s band, Snowden leaving later that month (Dutton, Birth of a Band, Storyville 80-44). The tuba might be Hull as listed in Rust or might even have been Bob Escudero brought over from the Henderson band by Hawkins.

So I am convinced that we have 4/5 of the early Ellington band here, together with some colleagues from other bands.

Notes:

- Bushell/Tucker, *Jazz from the Beginning*, p. 159 “I doubt if I was playing clarinet on this session, because at the time I was playing saxophone with Wooding and wouldn’t have taken a clarinet date. That sounds like Brassfield on saxophone. I don’t think Bubber Miley would have been on a date with Johnny Dunn, since by this time he’d established himself down at the Kentucky Club with Ellington.” (Miley joined the Washingtonians at the Hollywood Café (later Kentucky Club) in the fall of 1923! KBR).

- Schermann/Eriksson, *Bubber Miley discography*: Bubber Miley, unknown (tp); prob Charlie Irvis (tb); poss Garvin Bushell (cl, ss); poss Herschel Brassfield (as); Coleman Hawkins (ts -1,2); Leroy Tibbs (p); Samuel Speed (bj); poss Harry Hull (bb). “Rust lists two trumpets, Johnny Dunn and Bubber Miley. One of them is prominent and is most certainly BM, the other one can be heard faintly in the background and is impossible to identify aurally. The latest edition of Rust doesn’t list the trombonist and tenor sax player, whom we have identified as Charlie Irvis and Coleman Hawkins respectively, the latter audible only in the first title (which, incidentally, has nothing to do with James P. Johnson’s famous composition). An earlier edition of Rust has Herb Flemming as trombonist and leader, but this seems unlikely aurally.”

- Ch. Delaunay, *New Hot Discography*, 1948: Gus Aiken (tp); Bud Aiken (tb); Garvin Bushell (cl); Brassfield (cl & as); Perry Bradford (p); “Speed” (bj)

- Rust*2: ‘probably similar to’ Johnny Dunn or June Clark? (cnt); Jimmy Harrison (tbn); “Smitty” (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo).

- Rust*3, *4, *6: Johnny Dunn, Bubber Miley – c; Herb Flemming – tb-dir; ? Garvin Bushell – Herschel Brassfield – cl-as; ? Leroy Tibbs – p; Samuel Speed – bj; ? Harry Hull – bb.

Discernible differences of takes:

1668-1 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, starts 7th bar with same phrase, altering melody in bar 8
 1668-2 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, continuing 7th bar with different melody
 1669-1 2nd verse (after 8-bar intro and 1st 16-bar verse): bar 3/4 tenor tries to find his part behind alto – silent on first 3 beats
 1669-2 2nd verse (after 8-bar intro and 1st 16-bar verse): bar 3/4 tenor in harmony with alto throughout

017 ORIGINAL JAZZ HOUNDS

Thornton G. Brown – cnt; Wilbur de Paris – tbn;

John Howell – alt, clt; (William Elliott) – ten;

Perry Bradford – pno; George Gilmore – bjo

140760-1 ‘Fo’ Day Blues

New York,

Jul. 14, 1925

140760-3 ‘Fo’ Day Blues

Col 14086-0,

Frog DGF 56

140761-2 1620 To 1865 (Uncle Eph’s Dream)

Col 14086-0,

Frog DGF 56

Composer credits are: 140760: Bradford / 140761: Horsley and Bradford

From the above sources Brown on trumpet and very probably Howell on clarinet and saxophone are given. The only other instance of Thornton G. Brown’s playing can be heard on Ethel Water’s session of 29 July 1926!

There is no report that Jake Frazier was part of the 7-11 show, and his presence has to be strongly doubted for stylistic reasons. In fact, after listening to a long row of recordings with the participation of Jake Frazier (after Rust*6) – quite a number have proved to contain other trombonists! – I have to report, that this trombone player here on the Jazz Hounds has nothing in common with Jake Frazier. Frazier throughout plays in a strong staccato style, linear and horizontal, using short, blues-oriented, often repeated phrases, played with a rather dry tone. Our trombone man here has a very melodic, mainly legato style. In contrast to Frazier he owns a perfect sense for harmonic refinement. He knows exactly how and where to use the right chord tone to good effect – and he owns a warm and voluminous tone. He is a much better musician than Frazier and I only would wish to know his name. I did not succeed in finding him elsewhere on record. Stylistically Gene Bud Aiken and Herb Flemming come to mind by comparison, but Flemming was in Europe at this time and Aiken is not known to have been part of the 7-11 burlesque show at any time. So, we seem to have one of those unsung masters of jazz music here, whose names are unreported and unremembered. A note from the Chicago Defender of 2 January 1926 cited in Storyville 1996/7 p. 192 names William Paris as trombonist of the Seven-Eleven Company band of January 1926, and our player here might be this man of whom we do not have any known recorded evidence, but he obviously was trombonist with Chick Webb’s Harlem Stompers recording one unissued title for Vocalion in August 1927. (Rust*6 lists the personnel for this early Webb recording. But he lists William Paris as alto player together with Johnny Hodges. This certainly is a mistake as no alto player of that name has been listed anywhere, and a dance band with a personnel of tpt, 2 altos, tenor and rhythm does not make sense at that time. (The usual personnel was tpt, tbn, alt, ten, pno, bjo, bbs, dms.)

(The trombonist now has been recognized as Wilbur de Paris by Mark Berresford – see below!)

As will be seen, the clarinetist of this first session plays with a completely different vibrato than the clarinetist of the second and third sessions. Therefore, I believe these to be two different musicians. So, it might be Howell on this first session, if not on the later ones. If we consider the time between recording a record and issuing might be rather 6 weeks or more than 3 or 4, it certainly should rather be Howell on this first session!

As the tenor sax player plays tenor throughout, Howell has to be the alto man doubling clarinet. He obviously is a jazz musician of the first degree, and it is very sad that he did not record more often. He plays with a strong tone and a wide vibrato, somewhat between Bechet and Dodds. Moreover, he does play beautiful blues solos, urgent, down-to-earth, no-nonsense and very musically.

The tenor saxophonist seems to hail from an archaic period in Afro-American music. He sounds as if playing into a bucket, his attack and time are pedestrian and completely unswinging and have very limited musical value. He almost exclusively plays straight parts, possibly arranged on the spot. I have no memory having heard this man anywhere else. Following the above-mentioned note in the Chicago Defender the tenor saxophonist's name might be searched for in the line of the named musicians there: Jess Faithful, A. Pole, Eugene Callaway. I suspect that our tenorist here might have been a long-serving member of the band who could easily have stayed on with the band for a couple of years. Perhaps one of the doubling sax and violin musicians?

On piano we definitely hear Mr. Perry Bradford himself. His own very distinct style of 'tinkle-tinkle-plink' in the treble part of the piano without distinct bass notes of the left hand can be heard on many Bradford recordings – and only there. Bradford is named as composer of both recorded titles and thus further identified.

The banjo player Gus Horsley is named as co-composer of the second title, and the banjo part stylistically fits into what is known of him. So, here we have an entirely different personnel – except for Brown – than those given in all the discographies. There definitely is no sign of Bob Fuller or even Ernest Elliott on these sides!

ADDITION 18.06.2018:

Referring to my article in N&N 68 I am pleased that we now have some more names of real band members possibly responsible for these recordings and supporting my suggestions. Thornton G. Brown already found his way into the discographies before, but my suggestion of William Paris on trombone seems to be the right one, only that the *New York Morning Telegraph* gives his first-name as Thomas. Keeping in mind the ubiquitous vagueness of correct names in our sources I persist in William Paris, as a trombonist of this name is also documented with an early Chick Webb band (see my article also in N&N 68). (The trombonist now has been recognized as Wilbur de Paris by Mark Berresford – see below.) George Gilmore may well be the banjo player and might even be a misreading of Gillie Roberts of the Stanley Bennett Orchestra below – or vice versa.

The probable presence of John Howell and Quinton Redd have been suggested in my article, and there is nothing in the *New York Morning Telegraph* to the contrary. The name of Williams (or William?) Elliott certainly points to Ernest Elliott, famous for sub-standard and old-fashioned reed playing in the discographies. But this player does not show Ernest Elliott's special characteristics at all (as shown in my E. Elliott list on www.harlem-fuss.com). His name might therefore be as given – or similar. He certainly is not Ernest Elliott!

And now, having said all that, have a look at Rust's suggestions for the personnel above!

Notes:

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

- Storyville 1996/7 p.191/2 from the *Chicago Defender*, 02 Jan. 1926: "Stanley Bennet's Orchestra – with Seven-Eleven Company on Columbia Wheel. Played Star & Garter Theater, Chicago last week. Personnel: Thornton Brown, Louis Prevost, c; William Paris, tb; Jess Faithful, A. Pole, sax/vn; Eugene Callaway, John Howell, sax/cl; Frank Robinson, bsx; Quinton Redd, p; William Brand (Wellman Braud!), bass; Gillie Roberts, bj; Joe Wynn, d. (all sic)."

- Rust*2: Bubber Miley (cnt); Jimmy Harrison (?) (tbn); Herschel Brassfield (?) (clt, alt); Coleman Hawkins (ten); Leroy Tibbs (pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (vcl)

- Rust*3,*4,*6: Thornton G. Bown -c; Jake Frazier -tb; Bob Fuller -cl -as; Ernest Elliott -cl -ts; Mike Jackson -p; Samuel Speed -bj; Perry Bradford -v

018 ORIGINAL JAZZ HOUNDS

Thornton G. Brown – cnt; Wilbur de Paris – tbn;
(John Howell) – alt, clt; (William Elliott) – ten;
(Quinton Redd) – pno; George Gilmore – bjo;
Perry Bradford – voc; band – voc (2)

140840-2 I Ain't Gonna Play No Second Fiddle

140841-3 Slow Down

Composer credits are: 140840:Perry Bradford / 140841: Perry Bradford

New York,

Aug. 11, 1925

Col 14094-D,

Frog DGF 56

Col 14094-D,

Frog DGF 56

Trumpet player, trombonist, tenor sax player and banjo player are aurally the same men as on the first session one month ago.

But Bradford in command of the session possibly had to replace the clarinet soloist – probably Howell – from the former personnel with another man. This new clarinet/saxophone player is stylistically rather akin to Howell, but he plays with a completely different vibrato, so much so that I suggest him not to be Howell. This new player displays a very fast, narrow and almost whining vibrato which could be a hint to Bob Fuller as listed in all earlier discographies. And he obviously plays with a different mouth-piece than the first clarinetist (Howell?) does. Yet, for my knowledge, this man here plays a much more essential and tasteful style than Bob Fuller did on his own solo recordings which were more on the corny and gas-pipe side. So more probably he should be looked for among the other reed players of the 7-11 band as listed above, provided that these men had been members of the band half a year ago. (Dave Brown thinks that there is only one clarinet player responsible for the sessions of 1925 despite differences of tone and vibrato! He also adds that these Original Jazz Hounds recordings must be some of the earliest electric recordings made, which could be the cause of different studio sounds because of experimentation on balance and mike placement. Michael Rader adds that the different clarinet sounds might nevertheless have been made by one person as the clt player of the first session also tends to a tighter vibrato when playing in ensemble. (The differences might then have been caused by using a different instrument. The author does not entirely agree!)

On piano another man has replaced Bradford, feeding the band with a much better foundation and rhythm than Perry could provide. Rust*6 lists Mike Jackson, but I feel unable to identify any distinct piano player from stylistic elements here. As far as I know of Mike Jackson, he had a lighter approach to piano playing than this man here. I assume that Bradford made room for the 7-11 band's regular piano player. The above note from the Chicago Defender of 2 Jan. 1926 presents the name of a certain Quinton Redd who might have been responsible. Yet the singer unequivocally is Perry Bradford with all his short-comings. And very probably do we hear Gus Horsley again.

Notes:

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

- Storyville 1996/7 p.191/2 from the *Chicago Defender*, 02 Jan. 1926: "Stanley Bennet's Orchestra – with Seven-Eleven Company on Columbia Wheel. Played Star & Garter Theater, Chicago last week. Personnel: Thornton Brown, Louis Prevost, c; William Paris, tb; Jess

Faithful, A. Pole, sax/vn; Eugene Callaway, John Howell, sax/cl; Frank Robinson, bsx; Quinton Redd, p; William Brand (Wellman Braud!), bass; Gillie Roberts, bj; Joe Wynn, d. (all sic)."
 - Rust*2: *Bubber Miley (cnt); Jimmy Harrison (?) (tbn); Herschel Brassfield (?) (clt, alt); Coleman Hawkins (ten); Leroy Tibbs (pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (vcl)*
 - Rust*3, *4, *6: *Thornton G. Bown -c; Jake Frazier -tb; Bob Fuller -cl -as; Ernest Elliott -cl -ts; Mike Jackson -p; Samuel Speed -bj; Perry Bradford -v*

019 ORIGINAL JAZZ HOUNDS

New York,

Aug. 12, 1925

Thornton G. Brown – cnt; *Wilbur de Paris* – tbn;
 (John Howell) – alt, clt; (Williams Elliott) – ten;
 (Quinton Redd) – pno; *George Gilmore* – bjo

140846-2 Cannon Ball Blues

Col 14124-D,

Frog DGF 56

140847-3 Vamping Lucy Long

Col 14124-D,

Frog DGF 56

Composer credits are: 140846: *Balkan* / 140847: *Bradford*

Note: *Perry Bradford probably does not play or sing on this recording!*

Obviously, because it took place the following day, the same personnel are responsible as for this session.

And Perry Bradford mercifully renounces to sing!

Notes:

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

- *Storyville 1996/7 p.191/2 from the Chicago Defender, 02 Jan. 1926: "Stanley Bennet's Orchestra – with Seven-Eleven Company on Columbia Wheel. Played Star & Garter Theater, Chicago last week. Personnel: Thornton Brown, Louis Prevost, c; William Paris, tb; Jess Faithful, A. Pole, sax/vn; Eugene Callaway, John Howell, sax/cl; Frank Robinson, bsx; Quinton Redd, p; William Brand (Wellman Braud!), bass; Gillie Roberts, bj; Joe Wynn, d. (all sic)."*

- Rust*2: *Bubber Miley (cnt); Jimmy Harrison (?) (tbn); Herschel Brassfield (?) (clt, alt); Coleman Hawkins (ten); Leroy Tibbs (pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (vcl)*

- Rust*3, *4, *6: *Thornton G. Bown -c; Jake Frazier -tb; Bob Fuller -cl -as; Ernest Elliott -cl -ts; Mike Jackson -p; Samuel Speed -bj; Perry Bradford -v*

020 SIPPY WALLACE Perry Bradford's Jazz Phoos

New York,

Aug. 19, 1925

Sippie Wallace – voc;

R.Q. Dickerson – cnt; *DePriest Wheeler* – tbn; *Rudy Jackson* (or *David Jones?*) – clt, sop;

Earres Prince - pno

73555-A Section Hand Blues

OK 8232,

Document DOCD-5399

73556-A Parlor Social De Luxe

OK 8232,

Document DOCD-5399

Note: *Perry Bradford probably does not play or sing on this recording!*

In an ongoing research project on the recordings of Edith Wilson the author has found out, that without reasonable doubt Edith Wilson's accompanying band on her recording of December 17, 1924 is a contingent of the Cotton Club Orchestra of the time comprising R.Q. Dickerson, DePriest Wheeler, Earres Prince and probably – among others – David Jones. It now seems that the musicians involved in this recording of Sippie Wallace are – at least in part - identical to the before-named Cotton Club Band members.

The trumpet player plays in R.Q. Dickerson style with a sharp tone, frequent very sharp staccato phrases and uses a Harmon mute just as on the Wilson sides and later with Jasper Taylor (with Johnny Dodds) June 1928. Hear his break in the middle of the first verse of the first title (squeezed first note and then sharp staccato notes)! The trombonist has the same sharp tone as the trombonist on the recordings with the Cotton Club Orchestra/ Missourians of later and could therefore well be DePriest Wheeler.

A little problematic is the identification of the reed player. He plays soprano sax throughout in the first title (the famous story of John Henry, by the way!). In the second verse we can hear him play a middle break very much in a Bechet like manner which might have led to the assumption that Buster Bailey had been present (compare his attempts on soprano sax on the Clarence Williams Blue Five recordings!).

Certainly, neither Bechet nor Bailey are responsible (Bechet was busily involved in the Club Basha in New York and would have put himself much more into the foreground on this recording, and Bailey being on tour with Henderson in the Middle West at this date). But thanks to Dave Brown's hint to the immediately following recording session of Sippie Wallace one day later where we hear a skilled soprano sax accompanist – wrongly listed by Rust as alto sax – it is absolutely feasible that we hear the same man here. This player is Rudy Jackson of later Ellington fame who obviously had just arrived in New York with Billy Butler's band after touring extensively with King Oliver's band in 1924. His colleague in the Oliver band – and earlier in Carroll Dickerson's Sunset band – had been Buster Bailey, and it seems appropriate that the better musician – Bailey – left a lasting mark on Jackson's style, so much so that his soprano break in Section Hand Blues has been thought to be by Bailey ever since. On the second title this player plays an expert clarinet with reminiscences of Oliver and Armstrong. There still is a dim chance that we hear Dave Jones from New Orleans (of later Jones-Collins Orchestra fame), who played the saxes, clarinet, mellophone and was a renowned musical teacher, and at this time co-leader of the Cotton Club band. In any case, the reed player's style heard here is New Orleans/Creole style.

The pianist certainly is not Bradford himself, but a man who knows to accompany a band functionally and Earres Prince, the Cotton Club band's pianist is a most significant and probable assumption. In any case, this is not Hersal Thomas, Sippie's brother, who plays on Sippie's next day's session.

This Cotton Club Orchestra – partly under Andrew Preer's leadership – did not leave the Cotton Club until late 1927 to give room for the Ellington band. It certainly is astonishing that a renowned band as this one does not show up more often in the personnels of other recording groups.

Prior to this research project of the Bradford recordings we (our group of listeners Michael Rader, Dave Brown, K-B Rau) have attributed this recording to the work of Gus and Bud Aiken and consorts (see The FROG Blues & Jazz Annual No. 3, 2013). But more recent research and further gained knowledge of this music has brought the author to the above stated conclusions.

Note:

- *Delaunay, New Hot Discography: acc by Perry Bradford.*

- *BGR*2, *3, *4: unknown cnt; unknown tbn; poss Buster Bailey, clt, sop; pres Perry Bradford, pno.*

- *Rust*3, *4, *5, *6: unknown c; unknown tb; ?Buster Bailey-cl-ss; ?Perry Bradford p.*

021	LAURA SMITH	Perry Bradford's Mean Four	New York,	Oct. 03, 1925
		unknown – har; unknown – vln;		
		<i>Perry Bradford</i> – pno; unknown - gtr		
73678-A	Lucy Long		OK 8366,	Document DOCD-5429
73679-B	Disgusted Blues		OK 8246,	Document DOCD-5429
73680-A	Humming Blues		OK 8246,	Document DOCD-5429
73681-A	Cool Can Blues		OK 8366,	Document DOCD-5429

After his recordings for OKeh with Mamie Smith in 1920, for Columbia with Edith Wilson and Johnny Dunn in 1921 and later with the Gulf Coast Seven and Original Jazz Hounds, and an interlude with Paramount – the 'Jazz Phoools' – Bradford had the chance to record for OKeh again accompanying a handful of vaudeville/blues singers, starting in 1925 with this session. This is his first session under this name, supporting singer Laura Smith. Quite different from all his other accompanying bands he chose an instrumentation of violin, harmonica, guitar and – probably his own – piano. Comparing this session with all his other ones, this one is most unusual and might have been intended for another market in the blues business of the time.

Coming from the jazz side I feel unable to comment on the musicians performing here. Maybe there is a blues collector with sufficient knowledge of the rural instruments used here – and their players - to comment on the participating musicians? All I can say is that the piano performance is well within Perry Bradford's range and possibility.

As for the second violinist listed in BGR*4: I hear two melody players on all titles – harmonica and violin – but on the first title the violin plays in the same range as the harmonica throughout and might therefore have been led to the assumption that there is a second violin.

Notes:

- BGR*2,*3: unknown hca; unknown vln; unknown vln/gtr; presumably Perry Bradford, pno.

- BGR*4: unknown h; unknown vn; poss second unknown vn-1; unknown g; presumably Perry Bradford p.

- Rust*3,*4,*6: unknown h; unknown vn; unknown vn , g; ? Perry Bradford p.

022	PERRY BRADFORD'S JAZZ PHOOLS		New York,	Oct. 07, 1925
		Perry Bradford - voc;		
		<i>Thornton G. Brown</i> – cnt; <i>Wilbur de Paris</i> – tbn; <i>William Elliott</i> - sax;		
		<i>Perry Bradford</i> – pno; <i>George Gilmore</i> – bjo		
E-1434 / 35 / 36W	Lucy Long		Voc unissued	not on LP/CD
E-1437 / 38 / 39W	I Ain't Gonna Play No Second Fiddle		Voc unissued	not on LP/CD

VJM 188, Ate's Discographical Ramblings just recently have issued a note on the unissued Vocalion session of Perry Bradford's Jazz Phoools of 07 October 1925. It says: "In VJM #182 the rejected Vocalion session of 7 October 1925 by Perry Bradford's was discussed. Walter C. Allen was quoted saying that Bradford used Henderson men instead of his usual men. Coincidentally we found a note in the NY Morning Telegraph of 11 November 1925 which said that 'Bradford's Jazz Phoools' made their first record for Brunswick with personnel Dorner Brown, cornet, Thomas Paris, trombone, William Elliott, saxophone, and George Gilmore, banjo. Thornton Brown and Ernest Elliott were among Bradford's regulars."

It has to be questioned whether Thornton Brown and William Elliott were among Perry Bradford's regulars. Brown was part of the 'Original Jazz Hounds', a touring vaudeville band of the '7-11 Show', together with the named William(s) Elliott. Brown certainly was an accomplished cornettist/trumpeter, while William Elliott obviously had nothing to do with his famous namesake Ernest Elliott. Both musicians were used by Bradford only on the four sessions with 'Original Jazz Hounds' personnel (see above!).

I happened to have authored an article in N&N 70, July 2014 I uttered my assumption that the personnel on this unissued session might possibly be as follows. This has now been made obsolete. See below what I had written:

"At the end of 1925 June Clark cut his lip and injured his teeth, which caused him to have a break for 3 weeks and take the band out of Smalls in December. Out of work the band had at least a few recording sessions with Perry Bradford.

We do not know when Perry Bradford aimed to recruit the Clark band for his own recording purposes. But I see the possibility, that Perry tried out the Clark band on this recording date with disappointing results. Disappointing for himself as for the Vocalion people. The disappointment might have been caused by Clark's increasing troubles with lips and teeth, trying to copy Louis Armstrong (Rosenberg/Williams draft: Fall 1925 June cut his lip and hurt his teeth making high F's at Small's).

So, when a later date for the recording was fixed for November 2nd, 1925, he might have been in an even worse shape, and Bradford recruited Louis with a bunch of Henderson men. But this is only guess-work!"

Notes:

- Rust*2: personnel similar to the following: Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); James P. Johnson (pno); Kaiser Marshall (dms); Perry Bradford (voc)

- Rust*3: personnel possibly similar to the next personnel below: Louis Armstrong - c; Charlie Green - tb; Buster Bailey -cl; Don Redman - as; James P. Johnson - p; ? Sam Speed – bj; Kaiser Marshall - d; Perry Bradford – v.

- Rust*4: personnel unknown.

- Rust*6: Perry Bradford, v, dir: unknown personnel.

023	PERRY BRADFORD'S JAZZ PHOOLS		New York,	Nov. 02, 1925
		Perry Bradford – voc;		
		Louis Armstrong – cnt; <i>Ted Nixon</i> – tbn;		
		Buster Bailey – clt; Don Redman – alt;		
		<i>James P. Johnson</i> or/and <i>Phil Worde</i> – pno; <i>Charlie Dixon</i> – bjo; <i>Kaiser Marshall</i> – dms		
E-1580/2	Lucy Long		Voc 15165,	Timeless CBC 1-073
E-1583/5	I Ain't Gonna Play No Second Fiddle		Voc 15165,	Timeless CBC 1-073
	Hateful Blues		Voc unissued	not on LP/CD
	unknown title		Voc unissued	not on LP/CD

Of the above-named musicians Armstrong, Bailey and Redman are unquestioned. Dixon - bjo and Marshall – dms are not named at all. The New York Morning Telegraph of 12 Nov. 1925 mentions two alternate musicians for this session, obviously given by Perry Bradford himself: Phil Worde at the piano and Ted Nixon on trombone.

After attentive listening to these well-known sides I feel uncertain to decide the trombonist's identity. Judging from Nixon's playing with the Henderson band of a year before he may be the player because of the somewhat tame playing on these sides. But the sound of the

trombone is rather Green's than Nixon's. Yet, the very few trombone solo spots in these two titles may indeed indicate Teddy Nixon's presence. So, Walter C. Allen's doubts as to Green's presence might well have been substantiated. Comparing this pianist's performance with the only recording with the documented presence of Phil Worde (Elizabeth Smith and Sidney Easton, Oct. 18, 1926), I can only persist in James P. Johnson as always listed before. There is very strong piano playing behind Bradford's vocals in Johnson's stride style which does not compare with Worde's rather subdued style as on the cited recording. Beyond that Perry Bradford himself named James P. Johnson and (sic) Fats Waller as pianists, as can be seen below. So much as to the reliability of the identification of musicians by leaders of their own recording sessions!

The banjo is not easy to hear, but behind Armstrong's chorus in the first title you can hear it. It's character is not Sam Speed's, as very often listed, but clearly tonally and stylistically - and in contrast to Sam Speed's on earlier recordings in this list - that of Charlie Dixon, Henderson's banjo player. Leaving the trombonist's identity the only question (arisen by Mr. Walter C. Allen himself). But judging from tone, vibrato and phrasing I feel quite certain that it is Charlie Green - who certainly would be the only reasonable candidate. Listen to his breaks in the second title. The cymbal sound is identical to Marshall's cymbal played in recordings of the Henderson band of the time. So, with the exception of pianist James P. Johnson, we have a top group of Henderson alumni here.

And what music do they play?! Everybody seems to be at his best, Redman plays an agreeable solo, Bailey is nearly swinging, Green a bit subdued and Louis starts vertically through the clouds like a missile. And the always dependable James P. Johnson gives a solid foundation to this extraordinary music, not to forget Dixon and Marshall. Just imagine you could have been there at the session!

But why, oh why, did they delete the two last titles? Any thinkable reason will never be reason enough for this barbarism.

Notes:

- *Jazz Information Vol. I No. 19: At the recording date that produced the famous Perry Bradford's Jazz Phoools "Lucy Long -- I Ain't Gonna Play No Second Fiddle" (Vocalion 15165), four sides were made according to Bradford himself. Only those two were issued, however "Hateful Blues", and a fourth side which he doesn't remember, appear to have been lost. The band at this date, besides Louis Armstrong, included James P. Johnson and Fats Waller, pianos; and Don Redman, alto sax. This information was obtained from Perry Bradford by Dan Qualey of Brooklyn, sponsor of Solo Art Records.*

- *Rust*2: Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); James P. Johnson (pno); Kaiser Marshall (dms); Perry Bradford (voc)*

- *Rust*3, *4, *6: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Don Redman -as; James P. Johnson -p; ?Sam Speed -bj; Kaiser Marshall -d; Perry Bradford -v.*

024 THE GULF COAST SEVEN

June Clark - cnt; Jimmy Harrison - tbn;

Leonard Fields - alt; Harrison Jackson - clt, ten;

Charlie "Smitty" Smith - pno; William 'Splivy' Escoffery or Buddy Christian - bjo; Joe "Jazz" Carson - dms

141245-4 Santa Claus Blues

New York,

Nov. 05, 1925

Col 14107-D,

Frog DGF 32

141246-3 Keep Your Temper

Col 14107-D,

Frog DGF 32

Note: Perry Bradford does not play or sing on this recording!

Comparing these titles to the Blue Rhythm Orch. titles above, this is the same band with a few changes.

- June Clark: same man as last session.

- Jimmy Harrison: same man as last session.

- Leonard Fields: same man as last session.

- Harrison Jackson: Rust and all other discographies list Prince Robinson. I hear alt and ten/clt on these sides. The style of the tenor sax player is rather pedestrian and shows nothing of Prince Robinson's style on the Washingtonians of Sep. 07, 1925 (4 forceful bars in middle of alto chorus) or of his playing later on. So, this man here, whose clarinet playing is a little better than his tenor playing, may be the said Harrison Jackson. He later became a lawyer.

- Charlie Smith: same man as last session.

- Buddy Christian: seems logical. This man's style is that more straight-forward and light approach of bjo playing on the Cl. Williams Blue 5 of Buddy Christian. But he may as well be the regular banjo player of the Charlie Smith band: William 'Splivy' Escoffery!

- Joe "Jazz" Carson: you hear the appropriate cymbal-crashes at the right places which could have been executed by any drummer. There is no reason to doubt "Jazz" Carson, though. There seems to be some confusion about this drummer's name. The first Rosenberg/Williams draft names him as: "Jazz" Carson Williams. This then is changed to "Jazz" Joe Carson in the second draft, possibly after rechecking the name with June Clark. (*Louis Metcalf, RR46/4: "I remember Eddie Carson on drums (with Marge Creath in St. Louis! - KBR). He was Josephine Baker's father."*)

- I do not hear any tuba notes!

As I have constantly observed during my/our large research project on the recordings of Clarence Williams (N&N 58 - 61) it was common among composers/publishers to hire musicians from working bands for their own units playing and recording their recent compositions/publications. But very seldom did they hire more than two musicians of one distinct band. Often partnerships of trumpet / trombone players were engaged as cited above. Maybe it was not wanted to transpose the distinct sound of a working band on to the recording unit with another leader's name?! Not so Bradford. He engaged complete bands, even containing the band's leader as a playing member. So, Bradford hired one of the hottest bands in Harlem of the year 1925, residing at "Smalls' Sugar Cane Club" on 2212 Fifth Avenue, forerunner of "Smalls' Paradise". He had a photograph made of this band with himself leaning on the piano ('Pictorial History of Jazz' p. 129 and 'Born with the Blues' p. 147) which obviously was intended as a promotional photo for further use as a Bradford recording unit. So, it seems that Bradford had future plans with them. But only a handful of records resulted out of this combination, as I have shown in my comprehensive article on June Clark, which will be issued in the FROG Yearbook Vol. 4 later this year. Yet, a most interesting point should appropriately be added here: The band - June Clark's! - recorded two titles of their very own repertoire in their own arrangement here. In all other instances of the Gulf Coast Seven output the tunes and titles are Perry Bradford's!

Notes:

- *Rust*2: June Clark ? (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Prince Robinson (ten); Willie "The Lion" Smith (pno); unknown (dms)*

- *Rust*3, *4, *6: June Clark -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Prince Robinson -ts; ;Willie "The Lion" Smith -p; Buddy Christian -bj; ? Bill Benford -bb; "Jazz" Carson -d.*

Tunes Structures:

Santa Claus Blues Key of Eb

Columbia

(Intro 4 bars ens)(B1 Verse 16 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)(C1 ½ Chorus 16 bars AC ens, clt breaks)

Keep Your Temper Key of F / Bb / Eb / Bb

Columbia

(Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA' (tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (ten 14 bars, ens 2 bars))(Bridge 4 bars ens)(C1 Chorus 32 bars AA' (clt + ens 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, clt 2 bars, ens 8 bars))(B4 Chorus 16 bars ens, cnt middle break)

025 **ALBERTA HUNTER** Perry Bradford's Mean Four New York, c. Dec. 11, 1925
 Alberta Hunter – voc;
 June Clark – cnt; Jimmy Harrison – tbn; Leonard Fields - alt;
 Perry Bradford – pno
 73830-B Your Jelly Roll Is Good OK 8268, Doc DOCD-5424
 73831-B Take That Thing Away OK 8268, Doc DOCD-5424

This coupling was first reissued on the great Stash-LP “Young Alberta Hunter” in 1984. To my great surprise nobody had taken pains at the time to find out who the accompanying musicians on these sides were. It appeared to be surprisingly simple and easy to identify trombonist Jimmy Harrison here with his very personal phrasing and vibrato. And as Harrison at this time was with June Clark's band at Smalls' Sugar Cane Club on Fifth Avenue, Clark's presence should have been considered and finally identified. At least Scherman/Eriksson in their Bubber Miley discography were sufficiently knowledgeable to do so. In my own work on June Clark – to be published in ‘The Frog Blues & Jazz Annual’ Vol. 4 very soon – I have shown the alto saxophonist's identity as Leonard Fields, a very accomplished and masterly saxophonist from Louisville, Kentucky, who later worked with Alex Jackson's Plantation Orchestra – recording in 1927 - and with the Luis Russell band in early 1929 preceding Charlie Holmes.

On piano we definitely hear Mr. Bradford himself with his rather unobtrusive tinkle-tinkle-plink piano, which is better here than on many of his other recordings.

Obviously, Bradford had now found an adequate substitute for Louis Armstrong who had just left New York to work in Chicago again. Clarence Williams was equally affected by Armstrong's departure and tried out the same trumpet players for his recordings as Bradford did. Only, that Williams was lucky to find a long-lasting colleague in Ed Allen from Joe Jordan's Ten Sharps And Flats.

Bradford's intentions concerning June Clark's band might well be guessed by the very famous photo in many important photo books on jazz, such as ‘Pictorial History of Jazz’ p 129 and ‘Black Beauty, White Heat’ p 133, or in Bradford's own ‘Born With the Blues’ p 147. Here, Bradford had himself photographed with the Clark band, including its piano player, Bradford standing behind the piano. The musicians are (left to right): Eugene Kennedy – sop, alt; Will ‘Splivey’ Escoffery – bjo; Charles ‘Smitty’ Smith – pno; Perry Bradford - ?; Jimmy Harrison – tbn; June Clark – cnt.

Notes:

- Scherman/Eriksson, *Bubber Miley Disco: June Clark (tp), Jimmy Harrison (tb), unknown (as), Perry Bradford (p)*

- BGR*2,*3,*4: unknown, cnt; unknown, tbn; unknown, alt; Perry Bradford, pno.

- Rust*3,*4,*6: probably: Bubber Miley – c; Charlie Green – tb; Don Redman – as; Perry Bradford – p.

026 **LOUISE VANT** Perry Bradford's Mean Four New York, c. Jan. 04, 1926
 Louise Vant – voc;
 June Clark – cnt; Jimmy Harrison – tbn;
 Perry Bradford – pno; Will ‘Splivey’ Escoffery – bjo
 73890-A I'm Tired Of Everything But You OK 8275, Doc DOCD-5424
 73891-A I Would Be Where I Am If You Hadn't Gone Away OK 8275, Doc DOCD-5424
 73892-B Do Right Blues OK 8293, Doc DOCD-5424

Not very surprisingly do we hear the same brass men from the preceding session, June Clark and Jimmy Harrison, in Bradford's services. Both men were some sort of “dream-team” at the time in Harlem which soon was to be dissolved because of Jimmy Harrison's fast growing reputation and attractiveness as trombone star and Clarks increasing difficulties with his lips because of continued attempts to copy Armstrong's high notes. Harrison left the band at Tango Gardens in April 1926 to join Billy Fowler's band for a time, later to become Fletcher Henderson's star performer on the slide-horn.

Perry Bradford himself seems to be the unobtrusive background piano player. But lacking his typical tinkle-tinkle-plink piano phrases it is difficult to detect distinct signs of his personal style.

Will ‘Splivey’ Escoffery was banjo player with the June Clark band at the time, and this banjo player's style is compatible to Escoffery's known playing. This definitely is not the style of Buddy Christian, who can be heard on the Gulf Coast Seven (pseudonym of the Clark band!) session of Nov. 05, 1925 (see also Names&Numbers 69 p 16).

Notes:

- BGR*2,*3,*4: unknown, cnt; unknown, tbn; pres Perry Bradford, pno; unknown, bjo

- Rust*3,*4,*6: unknown -c; unknown -tb; ?Perry Bradford -p; unknown -bj

027 **ALBERTA HUNTER** Perry Bradford's Mean Four New York, Jan. 1926
 Alberta Hunter – voc;
 Gus Aiken – tpt; Bud Aiken – tbn; unknown – clt, alt;
 Perry Bradford – pno
 73903-B Everybody Does It Now OK 8278, Doc DOCD-5424
 73904-B A Master Man With A Master Mind OK 8278, Doc DOCD-5424
 73905-B I Don't Want It All OK 8315, Doc DOCD-5424

Now Bradford and Clark going separate ways, Perry had to look for a new trumpet player to fulfil his contractual commitments. Of all the young and ambitious trumpet players around in Harlem he picked Gus Aiken from Charleston, SC. Aiken had been a pupil of Jenkins' Orphanage, where he spent some years together with his brother Eugene ‘Bud’ Aiken, and a possible third brother, Lucius Aiken. At this time, Gus Aiken – just like his brother(s) - was part of the touring band of the orphanage, and he absconded from the band – and school – duties several times. After some engagements in accompanying bands in 1921 Gus had developed into a very skilled copyist of Johnny Dunn and his trumpet style, which led to Aiken's engagement for recording purposes when Dunn was not on hand. I have found out a couple of recordings hitherto attributed to Dunn, where very obviously Aiken is responsible. He spent most of the year 1923 in Cuba as part of Gonzelle White's travelling show. Back in New York in early 1924 his trumpet style seems to have changed drastically into a more “Western” swinging style, which may well have been caused by the rhythmic conception of Caribbean and Cuban music. (Michael Rader and I have published an article on Gus Aiken in the ‘Frog Blues and Jazz Annual’, Vol. 3.) In 1925 he teamed up with his trombone playing

brother Gene Aiken to build a trumpet-trombone partnership, which obviously was very fashionable in Harlem in the mid 20s (see R. Stewart, Jazz Masters of the Thirties).

According to our research this session belongs to a series of sessions involving a single distinct trumpet player – together with a distinct sober, no-nonsense and very musical trombone man: Gene Aiken – which leads us through the years to the Clara Smith session of July 30, 1927, where Gus Aiken is documented in the Columbia ledgers.

So, we apparently have Gus Aiken here, his brother Bud on trombone, and a rather weak reedman on clarinet and alto, whom I am unable to guess or identify.

On piano we unmistakably hear Perry Bradford, with some sort of boogie/blues rolling bass here, but also his often-performed tinkle-tinkle-plink phrases.

Notes:

- BGR*2,*3,*4: unknown, cnt/tpt; unknown, tbn; unknown, clt; pres Perry Bradford, pno.

- Rust*3,*4,*6: unknown -t; unknown -tb; unknown -cl; ?Perry Bradford -p.

028	ALBERTA HUNTER	Perry Bradford's Mean Four	New York,	Jan. 1926
	Alberta Hunter – voc;			
	Gus Aiken – tpt; (Ernest Elliott) – clt, alt;			
	Perry Bradford – pno			
73919-B	I'm Hard To Satisfy	OK 8294,	Doc DOCD-5424	
73920-B	Empty Cellar Blues	OK 8315,	Doc DOCD-5424	
73921-B	Double Crossin' Papa	OK 8294,	Doc DOCD-5424	

It is Gus Aiken here again, showing good mute work and good technique all over. He has developed now into a first-class trumpet player. The reed man is different now from the former session, much more expressive and distinct, and with a good tone. We hear a player using a lot of jumping-trills. He displays a wide vibrato and is confined to quarter and eighth notes with up- and downward slurs as used by Ernest Elliott. So, after listening seriously a long time to Ernest Elliott's recordings, I tend to name him as a good possibility for this reed player heard here.

The unobtrusive but functional piano player probably is Mr. Bradford himself.

Trombonist 'Bud' Aiken is not on hand here and diminishes the 'Mean Four' to 'Mean Three'.

Notes:

- BGR*2,*3,*4: unknown, cnt; unknown, clt/alt; unknown, pno.

- Rust*3,*4,*6: unknown -c; unknown -cl--as; unknown -p.

029	LOUISE VANT	Perry Bradford's Mean Four	New York,	c. Jan. 15, 1926
	Louise Vant – voc;			
	Gus Aiken – tpt; Bud Aiken – tbn; (Ernest Elliott) – clt, alt;			
	Perry Bradford – pno			
73924-B	Just A Little Bit Bad	OK 8281,	Doc DOCD-5353	
73925-B	I've Learned To Do Without You Now	OK 8293,	Doc DOCD-5353	
73926-A	Want A Little Lovin'	OK 8281,	Doc DOCD-5353	

The Aiken brothers seem to have become – under Bradford's guidance -some sort of "house band" at OKeh now, and we hear them both again here. Gus Aiken and the reed man (possibly Ernest Elliott) from the last session, and that beautiful trombone player Eugene 'Bud' Aiken with his very musical style, from which it is easily to recognize that he also performed as a trumpet player. Listen to his noble and sophisticated performance in the last title! He certainly had listened to Harrison by now, and certainly was on his way to becoming a later trombone star, a career sadly cut short by his early death in August 1927.

The pianist seems to be a bit better and stronger than Bradford, but it might as well be him, since he certainly gained more experience on the keys in the course of time. In contrast to Rust and Godrich/Dixon I am unable to hear a banjo on these sides, and I am certain there isn't any.

Notes:

- BGR*2,*3,*4: unknown, cnt; unknown, tbn; pres Perry Bradford, pno; unknown, bjo

- Rust*3,*4,*6: unknown -c; unknown -tb; ? Perry Bradford -p; unknown -bj

030	COTTON BELT QUARTET		New York,	Feb. 01, 1926
	Gaylord C. Caldwell, Harold A. DeMund, Frederic D. McCoy, Raymond H. Jiles – voc quartet			
	Although the label names Perry Bradford as accompanist, no piano is present!			
	I'm Gonny Shout All Over God's Heaven	Voc 1001,	Document DOCD-5439	
	We'll Be Ready When The Great Day Comes	Voc 1001,	Document DOCD-5439	
	Golden Slippers	Voc 1005,	Document DOCD-5439	
	Lord, I've Done What You Told Me To	Voc 1005,	Document DOCD-5439	

Unfortunately, I was unable to check these sides, but BGR*4 denies any piano accompaniments on these listed sides.

Notes:

- BGR*2,*3,*4: male voice quartet, acc by Perry Bradford, pno. There is no piano on some sides despite the label credit to "Perry Bradford, pno"

031	COTTON BELT QUARTET		New York,	Mar. 16, 1926
	Gaylord C. Caldwell, Harold A. DeMund, Frederic D. McCoy, Raymond H. Jiles – voc quartet			
	Although the label names Perry Bradford as accompanist, no piano is present!			
	Give Me That Old Time Religion	Voc 1022,	Document DOCD-5439	
	In My Heart	Voc 1022,	Document DOCD-5439	

Unfortunately, I was unable to check these sides, but BGR*4 denies any piano accompaniments on these listed sides.

Notes:

- BGR*2,*3,*4: male voice quartet, acc by Perry Bradford, pno. There is no piano on some sides despite the label credit to "Perry Bradford, pno"

032 **LOUISE VANT** Perry Bradford's Mean Four New York, c. Mar. 18, 1926
 Louise Vant – voc;
Gus Aiken – tpt; *Bud Aiken* – tbn; (*Ernest Elliott*) – clt;
 Perry Bradford – pno
 74055-A Pensacola Blues OK 8310, Doc DOCD-5353
 74056-A New Crazy Blues OK 8310, Doc DOCD-5353

As it seems do we have the same accompanying musicians here. Just listen and compare! Assured Gus Aiken here, beautiful full-toned and harmonically exemplary Bud Aiken, and again the last heard clarinetist, who might possibly be Ernest Elliott. And the boss on piano. But then there certainly remains the mystery as to how Miss Vant could have been elected to record five recording sessions for a renowned record company such as OKeh. Did she pay for it or was she an executive's sweetheart? Her singing simply is awful.

Notes:

- BGR*2: poss *Johnny Dunn* or *June Clark* (or *Bubber Miley*), cnt; unknown, tbn; unknown, clt; pres *Perry Bradford*, pno
 - BGR*3,*4: unknown c; unknown tb; unknown cl; presumably *Perry Bradford* p
 - Rust*3,*4,*6: unknown -c; unknown -tb; unknown -cl; ?*Perry Bradford* -p

033 **MARY STAFFORD** New York, c. Mar. 30, 1926
 Mary Stafford – voc;
June Clark – cnt; *Charlie Green* – tbn;
Leonard Fields – alt; *Harrison Jackson* – ten, clt;
 Perry Bradford – pno; (*Buddy Christian*) – bjo
 106749 Ain't Got Nobody To Grind My Coffee In The Morning PA 7502, Per 102, Archeophone 6006
 106750 Take Your Finger Off It PA 7502, Per 102, Archeophone 6006

Bradford had already recorded for this label with Mary Jackson and his P.B Jazz Phools in October 1923 leading a very competent unit of musicians from the West. His former association to this label might have led to a new recording contract as accompanist to this and the next blues lady. But it might easily have been June Clark's association to Pathe Actuelle Blue Rhythm Orchestra sessions of October/November 1925 that brought this unit into the recording studio.

Accordingly, we hear a contingent from June Clark's band of the time – June Clark and his Creole Band.

– June Clark: all Clark's characteristics clearly audible!

- trombone: and Clark obviously has his new trombonist with him, namely the very famous – and rightfully so – but difficult and tough Charlie Green, who had just left the Fletcher Henderson band to go on his own. He did not stay long with Clark, but was soon on his way to his hometown Omaha because of marital problems. Green had a tremendous technique, great improvisational abilities connected with a certain earthiness, which made him a dream partner for Bessie Smith. Yet with her he mainly displayed his roughness and earthiness, but should not be depreciated because of it. He could do much more than that on the slide-horn. For me this sounds very, very much like Green with his gruff tone and playing on the Hendersons and Bessies.

- alto sax: Leonard Fields? Although Len Fields comes to mind, this might possibly not be him, this man here lacking part of Fields' "correct" and singing style and tone. On the other hand he plays a lot of chordal arpeggios, which could suggest Fields. I am not certain at all but dare to name Fields because of his still belonging to the band.

- clarinet/ tenor sax: I assume Harrison Jackson on the Bb pitched reeds here. For a short couple of months this otherwise obscure musician was tenor saxophonist and clarinetist with the Clark band in late 1925 and early 1926. He did not stay long with the band, and probably for musical reasons he left the music business for good to become a lawyer. He can probably be heard on the Gulf Coast Seven session of Nov. 05, 1925 (see N&N 69 p 16) and these two PA sessions here, but his performances are not at all convincing. Buster Bailey certainly is far off the mark for this mediocre reed playing, and I wonder how his name could creep into the Rust editions. The clt playing definitely is not Buster Bailey's style (Bailey was much more virtuoso!), but typical for a saxophonist's clarinet playing. Furthermore, it is rather pedestrian and reminds of the clt playing on the Gulf Coast Seven. So, Harrison Jackson comes to mind, who still was a member of Clark's Creole Stompers.

- piano: on piano we certainly hear Bradford, recognizable from his treble figures which I call tinkle-tinkle-plink, very obvious at the end of the second title's verse. Yet, there are little recognizable and attributable characteristics of this pno player, except for some ninth chords, which are also used in some prearranged ensemble parts. (see next session of Caroline Johnson).

- banjo: The banjo player plays straight four-to-the-bar no-nonsense banjo and might therefore be Buddy Christian, who was successor of Will 'Splivey' Escoffery in the Clark band.

There is a strange moment in the clarinet solo of 'Take Your Fingers Off It': in bar 12 the clarinet plays two quarter-notes (Gb – F) which are immediately repeated by another player, probably the alto sax, that I had not on my list before. There is a great muddle of sound behind the singer, and it seems that there is not only a tenor sax clarinet in the personnel, but also a restrained alto sax, whose player then has to be Len Fields. And after close listening Mr. Field's arpeggiated playing becomes apparent.

Notes:

- BGR*2,*3: unknown c; unknown tb; *Buster Bailey* cl; unknown p; unknown bj
 - BGR*4: unknown c; unknown tb; unknown cl; unknown p; unknown bj
 - Rust*3,*4,*6: unknown c; unknown tb; *Buster Bailey* cl; unknown p; unknown bj

Tunes Structures:

106749 *Ain't Got Nobody To Grind My Coffee In The Morning* Key of Ab Pathé Actuelle, Perfect
 (Intro 4 bars ens)(Vamp 2 bars ens)(Verse 12 bars voc + ens)(Chorus A1 34 bars AA' voc + ens)(Chorus A2 34 bars AA' voc + ens)
 106750 *Take Your Fingers Off It* Key of Eb Pathé Actuelle, Perfect
 (Intro 4 bars ens)(Vamp 2 bars ens)(Verse 16 bars voc + ens)(Chorus A1 18 bars ABCA' voc + ens)(Chorus A2 18 bars ABCA'
 clt)(Chorus A3 18 bars ABCA' voc + ens)

034 **CAROLINE JOHNSON** New York, c. Mar. 30, 1926
 Caroline Johnson (Alta Brown?) – voc;
June Clark – cnt; *Charlie Green* – tbn;
Leonard Fields – alt; *Harrison Jackson* – clt, ten;
Charlie "Smitty" Smith or *Perry Bradford* – pno; (*Buddy Christian*) – bjo;
 Perry Bradford – voc (1)

106751 Georgia Grind PA 7503, Per 103, Doc DOCD-5514
 106752 Mama Stayed Out The Whole Night Long (But Mama Didn't Do No Wrong) PA 7503, Per 103, Doc DOCD-5514

These two titles by Caroline Johnson – whose real name might be Alta Brown – with their matrix numbers consecutive to the session listed above were obviously recorded on the same day, what made me adapt the recording date of the latter session to the former.

The whole performance starts with a singer who undoubtedly is not Miss Johnson. After some careful listening it becomes apparent that this is Perry Bradford himself with his very own unsecure and frail pitch singing one chorus of 'Georgia Grind' in Eb, the band then modulating to C for Miss Johnson's performance. The rest of the tune then stays in C.

Very clearly this is the same band/personnel as before. I would like you to hear and enjoy June Clark's heroic cornet playing. He certainly was one of the greatest cornet/trumpet players of the 1920s, and it is unbelievable that he could disappear into oblivion in the late 20s – at least as a musician.

- June Clark: All Clark's characteristics clearly audible again!

- trombone: although the trombone player is more subdued than on the previous session, he nevertheless seems to be Green with his gruff tone and playing.

- alto sax: although almost inaudible, there is an alto player here who has to be Leonard Fields.

- clarinet/tenor sax: obviously same player as previous session, doubling ten on both titles, thus possibly Jackson

- piano: as the singer in the first chorus of "Georgia Grind" is certainly Perry Bradford, it can be assumed that he is also acting as piano player. Bradford seems to have used a somewhat arpeggiated style, which can also be heard on Bradford's Gang of April 21, 1926.

But the pno break at the end (Coda) of "Mama Stayed Out" is very much in the kind of Charlie Smith's breaks heard in "Hold 'Er, Deacon" of the Blue Rhythm Orch., and "When The Jazz Band ..." and "Just Blues ..." by Thomas Morris' Past Jazz Masters. I therefore tend to assume it is Smith on piano here, just as on the Mary Staffords above. And, if I am right that it is the personnel of the Clark band of early 1926 here, Smith's presence naturally is of greater probability.

- banjo: unknown, but very probably as above

- male voc: this is certainly P. Bradford singing the first chorus with his characteristic frail and shaky intonation (compare with his session of his Jazz Phools of April 21, 1925).

- Storyville 47, p. 169, Interview Harrison Smith: "I had the first ten Black Pattis that were rolled off the press, and I gave them to a girl named Alta Brown who recorded as Caroline Johnson. Her name was Alta (sic!) Brown, and she was an ex-member of the Dixie Jubilee Singers. She made a record with Fats (Waller) for Gennett called Mama's Gonna Stay Out All Night Long, or some crazy thing. (Caroline Johnson cut this title for Pathe-Actuelle 7503 backed by Georgia Grind – see Godrich-Dixon – no personnel given – D.S-B). But you see that was the aftermath of a session. They recorded these spiritual songs for a little church in Harlem called Little Mount Zion Baptist Church. So, they recorded the spiritual selections, and afterwards Fats got the organ jumpin' because he was thirsty and wanted to get out and get a shower of booze, and she fell in line and cut the only blues she ever recorded. She was a girl from Panama ... A very beautiful girl." As can be seen above, the quoted title was not recorded with Fats Waller, but accompanied by the above-named band. The Waller sessions were held on April 16th and April 24th, for Gennett. So, Harrison Smith must have mixed the whole thing up. But now we know her real name and that she was a very beautiful girl!

Notes:

- BGR*2,*3: acc by either: unknown c; unknown p; or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj

- BGR*4: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)

- Rust*3,*4: unknown c; unknown p; or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj

- Rust*6: ?Tom Morris c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)

Tunes Structures:

106751 Georgia Grind Key of Eb / C Pathé Actuelle, Perfect
 (Intro 4 bars ens – clt)(Chorus A1 12 bars voc (Bradford) + ens key of Eb, modulation to G7)(Chorus B1 12 bars voc + ens key of C)(Chorus B2 12 bars voc + ens)(Chorus B3 12 bars voc + ens)(Chorus B4 12 bars voc + ens)

106752 Mama Stayed Out The Whole Hight Long (But Mama Didn't Do No Wrong) Key of Eb Pathé Actuelle, Perfect
 (Intro 4 bars ens)(Vamp 2 bars ens)(Verse 20 bars voc + ens)(Chorus A1 18 bars AABA' voc + ens)(Chorus A2 18 bars AABA' voc + ens)(Coda 4 bars pno – ens)

035 LAURA SMITH Perry Bradford's Mean Four New York, Apr. 01, 1926
 Laura Smith – voc;
 Gus Aiken – tpt; Bud Aiken – tbn; unknown – clt;
 Perry Bradford - pno
 74083-A I'll Get Even With You OK 8316, Document DOCD-5353
 74084-A If You Don't Like It OK 8316, Document DOCD-5353

After a short excursion into Pathé Actuelle territory Perry Bradford's Mean Four are with OKeh again accompanying Laura Smith (see my pieces on Gus Aiken and Perry Bradford's Mean Four elsewhere on this website!). We hear some familiar sounds in the persons of the 'master' himself together with brothers Gus and Bud Aiken. The only 'unknown' is the clarinet player.

Gus Aiken on trumpet is very assured now, and his brother Bud, a trombonist as well as trumpeter, shows a very remarkable development into a first-class trombone player, very modern for his time and obviously in the spell of the future trombone master of swing, Jimmy Harrison. Bud Aiken with his exceptionally modern improvisational style – reaching forward into stylistic regions of the 50s and 60s – will be heard and listed again on the hitherto unidentified recording session of Perry Bradford and his Gang of May 1926 in one of the next volumes of Names&Numbers.

The clarinet player is not at all incompetent, but can stylistically not be identified. Bradford clearly is at the piano.

Notes:

- BGR*2,*3: no personnel

- BGR*4: unknown c; unknown tb; unknown cl; presumably Perry Bradford p

- Rust*3,*4,*6: Rust does not list a personnel here, thus possibly indicating that the personnel of the preceding session (L. Smith, Oct. 03, 1925 – see above – the har-vln-gtr-pno personnel!) should apply to this session, too.

036 PERRY BRADFORD AND HIS GANG New York, Apr. 16, 1926
 Perry Bradford – voc;
 unknown – tpt; unknown – tbn;

unknown – clt; unknown – alt;
unknown – pno; unknown – bjo

80001-B	So's Your Old Man	OK unissued	not on LP/CD
80002-A	Just Met A Friend From My Home Town	OK unissued	not on LP/CD

As the two titles of this session are unissued and obviously no tests have been found, nothing can be said about the musicians and the musical results of the session.

Rust gives an instrumentation, but it is not known whether this is deduced from the instrumentations of the two following sessions or from surviving documentation.

Notes:

- Rust*2, *3, *4, *6: unknown cnt; tbn; clt; alt; pno; bjo; Perry Bradford vcl

037 PERRY BRADFORD AND HIS GANG

New York, Apr. 21, 1926

Gus Aiken – tpt; (Charlie Green?) – tbn;

unknown – alt; unknown – ten;

Perry Bradford – pno; (Sam Speed?) – bjo;

Perry Bradford, Gus Horsley, Bert Howell, unknown - voc quartet

141992-2	Just Met A Friend From My Home Town	Col 14142-D,	Timeless CBC 1-073
141993-1	So's Your Old Man	Col 14142-D,	Timeless CBC 1-073

This really is an unusual recording. Bradford obviously had great interest to feature the present vocal quartet of which he probably was a member. The band certainly is attributed a secondary role in the proceedings and it is to be asked what purpose Bradford pursued in recording exactly these two titles other than cash in on his own latest compositions. The results must have been disappointing, judging alone from the fact that the above-mentioned CDs are the only reissues of these titles ever. I assume that sales figures of the original issues must have been diminutive. M. Rader assumes that the unfamiliarity of these two recordings featuring Bradford's singing quartet is implied by collector's lacking estimation.

But these sides certainly are musically rewarding.

The instrumentation definitely is: trumpet, trombone, alto sax, tenor sax, piano and banjo. There certainly is no clarinet as listed in Rust.

The Timeless CD booklet states June Clark as possible trumpet player, but I am sorry to say that there are none of June Clark's characteristics heard here. It seems that June Clark is a favourite guess for unknown trumpeters from the Harlem scene of the mid 1920s for researchers and CD booklet writers, just as shown in my article on 'Lem Fowler's Favorites' elsewhere in this issue. But I confess that I also thought of Clark's presence here when compiling my article on this elusive musician some years ago (see the Frog Blues and Jazz Annual Vol. 4). Yet, the vibrato is different, the tone, the phrasing, the attack. Only the slightly irregular time might be in common with Clark. This trumpeter here certainly knows how to play written parts, and he is able to perform a hot lead part for a dance band. But there certainly were a whole lot of able and hot horn men in Harlem at the time. Without definite commitment I see the possibility of Gus Aiken's presence here, just as on the next item. The stylistic similarity of the trumpet parts played both on this and the following recording – disregarding the identical arrangements – I did not recognize until working on this article.

The rather limited trombonist is difficult to classify as he only delivers simple 'tailgate' glissandos and no melodious trombone part as can be heard on the next item below. But he reminds me of Charlie Green on the Perry Bradford's Jazz Phools of November 02, 1925, half a year earlier, where he performs in the rather crude style which is familiar from many Bessie Smith sides. And we know of him as a heavy drinker who might easily have been in a state a being drunk here. At the time of this recording he was not with Henderson anymore, had also probably just left the June Clark band to hurry home to Omaha because of marital problems. But this is only 'educated' guess-work.

The reed players only play written parts and are therefore impossible to determine. But the tenor sax man reminds me of Albert Happy Caldwell with his strong playing and sharp tone (see my article on 'Lem Fowler's Favorites' in this issue). Again, no definite identification from my side!

Easy to identify is Perry Bradford himself on piano with his right-hand arpeggios. Listen only to his accompaniment to the trumpet chorus in the first title.

To my ears the banjo part is comparable to what I know of Sam Speede, and it might easily be him. Gus Horsley as noted in the CD booklet should be ruled out now as a possibility after Han Enderman's article in N&N 72.

For the names of the four singers I am grateful to Han Enderman, whose statements I am gladly following (see N&N 72 p.18).

The instrumental parts played on this session obviously are identical to those of the following session, and it therefore seems feasible to assume a written arrangement, possibly from Bradford's hand.

Notes:

- C. Delaunay, *New Hot Discography 1948/1963: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- Rust*2, *3, *4, *6: unknown cnt; tbn; clt; alt; pno; bjo; Perry Bradford vcl; unknown male quartet vcl

- Timeless CD booklet: ? June Clark, t; unknown tb; cl; as; as; p: ? Gus Horsley, bj; unknown vocal quartet, possibly including Bradford.

038 PERRY BRADFORD AND HIS GANG

New York, c. May 10, 1926

Gus Aiken – tpt; Bud Aiken – tbn; unknown – alt;

Perry Bradford – pno; (Sam Speed?) – bjo;

Perry Bradford, Gus Horsley, Bert Howell, unknown - voc quartet

74164-B	So's Your Old Man	OK 8324,	Frog DGF 56
74165-B	Just Met A Friend From My Home Town	OK 8324,	Frog DGF 56

With this session we are on safer ground, having identified the brass players as the Aiken brothers – Augustine 'Gus' on trumpet and Eugene 'Gene' on trombone – some years ago, documented in the Frog Blues and Jazz Annual Vol. 3 by our listening group of David Brown, Michael Rader and myself.

Whereas sound quality of the last session – recorded by the Columbia people – is definitely on a great level, it is much worse here. (This may have added to my own being unable to associate the trumpet part with Gus Aiken in the past.)

Gus Aiken's trumpet part is very similar here to the session before, although faster in tempo and more brilliant in execution. Only the recorded sound leaves much to be desired. He is better here musically than on the previous session, probably due to his greater familiarity with these titles, which allows him to play more loosely.

Other than on the record above I feel very confident about the identity of the trombonist. It is Gus Aiken's brother Eugene 'Bud' Aiken, another alumnus of the Jenkins Orphanage of Charleston, SC. When researching Gus Aiken's recording career - as documented in the Frog Blues and Jazz Annual Vol. 3 – it soon became apparent that there was a certain trombone player who astonishingly often played in company

with Gus, and this then had to be his brother Eugene, whose cultivated playing on trombone and trumpet became silent suddenly at about this time. Garvin Bushell said about him: "Buddy was never boisterous! ... Buddy played somewhat in the style of Jimmy Harrison." Re Bud Aiken I would like to cite my own words in N&N 72: Bud, a trombonist as well as trumpeter, shows a very remarkable development into a first-class trombone player, very modern for his time and obviously under the spell of the future trombone master of swing, Jimmy Harrison. Bud Aiken with his exceptionally modern improvisational style (is) reaching forward into stylistic regions of the 50s and 60s. Exactly this can be heard here on this coupling, and it is unbelievably sad that Eugene 'Bud' Aiken only had a little bit more than a year to live, dying August 21, 1927. I wonder what beautiful things we did not get to hear! A really remarkable musician! The same beautifully developed style of his can be heard on the Laura Smith recording of April 01, 1926! At this time Jimmy Harrison was the trombone sensation in Harlem because of his trumpet derived style on the slide horn. He had listened intensely to the Oliver band in Chicago and transferred Armstrong's manner of playing second part to his mentor Oliver onto his own style. Bud Aiken developed a similar style, yet building on his own skill as a trumpeter.

The alto sax player is almost completely overshadowed by the great brass team. He can be best heard in the introduction and the ensemble verse of "Old Man" and in the coda of "Home Town". As this player is holding long notes most of the time without any jazz phrasing his identity is impossible to assume. There is no clarinet on this session.

On piano we definitely hear Mr. Bradford again, yet mainly pounding rhythm behind the ensemble, with only occasional "tinkle-tinkle-plink" phrasing. Obviously, the Okeh people placed the piano at the back of the studio. This position of the piano might prevent Bradford from taking an active singing part in the vocal quartet. But it is very difficult to distinguish whether there are three or four voices singing. The Okeh label only says "Singing" for this record whereas the Columbia label (above) states "incidental singing by Male Quartet".

Accordingly, I could imagine that there are only three men singing.

The banjo player might be the same as on the previous recording, thus perhaps – or probably – Sam Speede. He is much more to the fore here and certainly plays with vigour and virtuosity, delivering a great performance.

The vocal quartet might be assumed to be the same as before – possibly being a trio only?

It is my personal opinion that this is a great record because of the brass team (the Aiken brothers) and the banjo player.

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

- Rust*2,*3,*4,*6: unknown cnt; tbn; clt; alt; pno; bjo; Perry Bradford vcl; unknown male quartet vcl
- Frog CD booklet: unknown cornet, trombone, clarinet, alto sax, piano, banjo, Perry Bradford vocal

039 COTTON BELT QUARTET

New York, May 14, 1926

Gaylord C. Caldwell, Harold A. DeMund, Frederic D. McCoy, Raymond H. Jiles – voc quartet;
(Perry Bradford?) – pno (1,2)

E-3039/40/41W	Swing Low, Sweet Chariot	Voc unissued	
E-3042/43W	I Couldn't Hear Nobody Pray	Voc unissued	
E-3044/45W	Give Me That Old Time Religion	Voc 1022,	Document DOCD-5439
E-3046/47W	In My Heart	Voc 1022,	Document DOCD-5439

Unfortunately, I was unable to check these sides, but BGR*4 denies any piano accompaniments on these listed sides.

Notes:

- BGR*2,*3,*4: male voice quartet, acc by Perry Bradford, pno. There is no piano on some sides despite the label credit to "Perry Bradford, pno"

040 PORTER GRAINGER'S THREE JAZZ SONGSTERS

New York, c. May 17, 1926

Bert Howell, Gus Horsley, Perry Bradford – voc-trio;
Porter Grainger – pno

X-118-A	Where Did You Get That Hat	Gnt 3323,	RST JPCD-1521-2
X-119-A	Baa-Baa Blues	Gnt 3323	not on LP/CD

This is group singing in the barbershop tradition with little jazz content, chordally accompanied by Porter Grainger.

Notes:

- BGR*2,*3,*4: Bert Howell, Gus Horsley, Perry Bradford, voc trio; pres Porter Grainger – pno

041 PORTER GRAINGER'S THREE JAZZ SONGSTERS

New York, c. May 21, 1926

Bert Howell, Gus Horsley, Perry Bradford – voc- trio;
Porter Grainger – pno

X-123-A	It Makes No Difference To Me	Gnt 3317,	RST JPCD-1521-2
X-124-A	Ground Hog Blues	Gnt 3317,	RST JPCD-1521-2

This is group singing in the barbershop tradition with little jazz content, chordally accompanied by Porter Grainger.

Notes:

- BGR*2,*3,*4: Bert Howell, Gus Horsley, Perry Bradford, voc trio; pres Porter Grainger – pno

042 PORTER GRAINGER'S JUBILEE SINGERS

New York, May 24, 1926

Bert Howell, Gus Horsley, Perry Bradford – voc- trio;
Porter Grainger – pno

X-143-A	Wish I Had A-Died In Egypt Land	Gnt 3349,	RST JPCD-1521-2
X-144-A	I'm On The Right Road Now	Gnt 3349,	RST JPCD-1521-2

This is group singing in the barbershop tradition with little jazz content, chordally accompanied by Porter Grainger.

Notes:

- BGR*2,*3,*4: Bert Howell, Gus Horsley, Perry Bradford, voc trio; pres Porter Grainger – pno

043 BLACKBIRDS OF HARMONY

New York, ca. Jun. 02, 1926

Perry Bradford, Gus Horsley – voc duet;

Perry Bradford – pno; Gus Horsley – uku		
X-154-A	Wasn't It Nice ?	Gnt unissued not on LP/CD
X-155-A	So's Your Old Man	Gnt 3333, Document DOCD-5655

This is the only issued side by these 'Blackbirds', containing novelty singing with 'comic' crosstalk. I feel unable to detect any sounds from a ukulele. Horsley might have played it on the unissued side?

Notes:

- BGR*2,*3,*4: unknown vcl duet; Perry Bradford, pno
 - Rust*6: probably: Perry Bradford, v, p; Gus Horsley, v, u.

044 BLACKBIRDS OF HARMONY		New York,	ca. Jun. 08, 1926
Perry Bradford, Gus Horsley – voc duet;			
Perry Bradford – pno; Gus Horsley – uku			
	So's Your Old Man (How'd You Get That Way)	Gnt unissued	not on LP/CD
	Wasn't It Nice ?	Gnt unissued	not on LP/CD

No tests are known of these unissued sides. Thus, nothing can be said about the contents.

Notes:

- BGR*2: not listed
 - BGR*3,*4: Perry Bradford, Gus Horsley, v duet; Gus Horsley, p
 - Rust*6: not listed

045 BLACKBIRDS OF HARMONY		New York,	ca. Jun. 25, 1926
Perry Bradford, Gus Horsley – voc duet;			
Perry Bradford – pno; Gus Horsley – uku			
X-195	Wasn't It Nice?	Gnt unissued	not on LP/CD
X-196	Lucy Long	Gnt unissued	not on LP/CD

No tests are known of these unissued sides. Thus, nothing can be said about the contents.

Notes:

- BGR*2,*3,*4: unknown vcl duet; prob Gus Horsley, uke
 - Rust*6: probably: Perry Bradford, v, p; Gus Horsley, v, u.

046 GEORGIA STRUTTERS		New York,	Aug. 06, 1926
Jimmy Wade – cnt; William Dover – tbn; Arnett Nelson – clt, alt;			
Anthony Spaulding – pno; Stanley Wilson – bjo;			
Perry Bradford – voc, <i>cymbal</i>			
142512-2	Everybody Mess Aroun'	Har 231-H,	Timeless CBC 1-073
142513-3	Georgia Grind	Har 231-H,	Timeless CBC 1-073

In 1974 Ralph Gulliver published a comprehensive article in Storyville 56 on Chicago trumpet player and band-leader Jimmy Wade. I have to admit that this name did not mean anything to me at the time, but from that time on the name Jimmy Wade emerged increasingly often in the publications, not only concerning the Chicago scene, but also on Harlem jazz life. Gulliver reports that the Wade band gained a contract to play the very popular Club Alabam in Harlem for ten weeks. Obviously, the management of the club liked the band and their performances and extended their stay to nearly a year, June 1926 to April 1927.

As could have been expected, there was some thorough attempt to hire Wade's men away for recording purposes or even to lure them out of Wade's band. The two most prominent coloured music publishers cum band contractors at the time – Clarence Williams and Perry Bradford – were most busy to use Wade's musicians for their own interests. Interestingly, Gulliver is only faintly aware of these proceedings in his article in Storyville, and Walter C. Allen in his admirable and extraordinary "Hendersonia" only reports the Wade band's trombonist William Dover's possible association with the Fletcher Henderson band for a recording session (possibly November 19, 1926). But we have to thank Christopher Hillman's and Richard Rains' – and possibly other's – big ears that we today know of the Wade band's activities under Bradford's and Williams' respective names. Our listening group's attempts to find out the participations of Wade's men with Clarence Williams had been rather unsatisfying (see our Clarence Williams Part 2 disco in N&N 58 for any sessions possibly – or probably – comprising Wade men).

As can be seen from the notes below did it take 6 editions of Rust's "Jazz and Ragtime Records 1897 – 1942" to at last attribute the appropriate personnels comprising Wade band members to the proper Bradford recording sessions.

The above listed personnel thus comes from Chris Hillman's "Chicago Swingers" of 2010, and nothing has to be added, only that Hillman himself is not absolutely certain of Arnett Nelson's presence since the Wade band "had another talented reed player in Clifford "Clarinet" King who is also known to have recorded in such circumstances, so evaluation is not entirely straightforward unless clear-cut solos are available for study" (Hillman, Chicago Swingers, p.71).

But again, it is interesting to note how Rust and other early discographers were stricken with attributing any unknown musician's playing to a very limited number of musicians then generally known, and not to attempt a sincere evaluation of other possibilities.

We hear a competent band swinging in "western" fashion as contrary to the New York or "eastern" way. As Hillman/Rains stated do we hear with great certainty the no-nonsense trumpet of Jimmy Wade supported by the sober trombone of William Dover and the faintly Dodsish clarinet of Arnett Nelson. The alto solo in the first title does not fit to the clarinet style and is played more in a way as known from Paul "Stump" Evans. Listen to the queer vibrato on the alto. But this discrepancy might result from the influence Evans may have exercised on Nelson when they both were band-mates in the Chicago days of the Wade band only a year ago. It certainly shows Nelson's ability to absorb or copy other musician's styles.

Wade's playing can be identified by his tone, time and occasional insecurities he displays, as well as his somewhat "sour" tone. Spaulding plays a surprisingly driving piano not in the New York stride style, but maybe in a style coming from Teddy Weatherford, the Wade band's original pianist, even Mortonish parts being heard. Stanley Wilson then is logically the banjo player who displays strong four-to-the-bar rhythmic playing and single-string or arpeggiated solo spots in breaks and stop-time parts, very tasteful. At the end of the first title two cymbal strokes can be heard. They may be played by Edwin Jackson the Wade band's drummer. But, as there are no other drum parts

recognizable, the cymbal “player” might even have been Bradford himself – to pay union scale for two cymbal hits only would certainly have been improbable!

And: it is Perry Bradford again (see the other Perry Bradford recordings) with his unique non-expert and amateurish singing style.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: probably Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- *Rust*2: unknown cnt; unknown tbn; unknown clt, alt; Willie The Lion Smith ? pno; Gus Horsley bjo; Perry Bradford vcl*

- *Rust*3,*4: Bubber Miley -c; unknown -tb; Herschel Brassfield -cl -as; Mike Jackson -p; Gus Horsley -bj; Perry Bradford -v. A cymbal is heard at the end of the first title.*

- *Rust*6: probably Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; Antonia Spaulding, p; Stanley Wilson, bj; a cymbal is heard at the end of the first title.*

- *C. Hillman, Chicago Swingers, p.74: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Perry Bradford v.*

047	ALBERTA HUNTER	New York,	early Sep. 1926
	Alberta Hunter – voc;		
	Jimmy Wade – tpt; (Mike Jackson) – pno		
74322-B	I’m Tired Blues	OK 8409,	Document DOCD-5424
74323-B	Wasn’t It Nice?	OK 8393,	Document DOCD-5424
74394-A	I Didn’t Come To Steel Nobody’s Man	OK 8393,	Document DOCD-T006
74395-B	Everybody Mess Around	OK 8383,	Document DOCD-5424
	<i>Note: Perry Bradford probably does not play or sing on this recording!</i>		

This beautiful trumpet player certainly sounds a lot like Louis Armstrong. And there is no wonder why Delaunay has listed him as such. This player definitely does not belong to the Johnny Dunn school of horn-men. As Jimmy Wade has been recognised as trumpet player on a couple of recordings by Clarence Williams and Perry Bradford organized groups of this time in 1926 he certainly may be considered to be our man here. (Wade and his Chicago band spent something of a year at the Kentucky Club in Harlem in 1926/7.) He stylistically is compatible with the trumpet player of the following session.

The pianist is much beyond of Perry Bradford’s abilities, but he certainly belongs to the Harlem stride group of pianists, and in the light of Jimmy Wade’s possible presence on these sides Anthony Spaulding might be considered, but he very probably had a different – more Western – style. Stylistically this player sounds like James P. Johnson “light”, and may thus be Mike Jackson.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (c)(2); also: acc by Perry Bradford’s Mean Four, with Johnny Dunn (c)(2,3).*

- *BGR*2,*3,*4: unknown, cnt; prob Perry Bradford, pno.*

- *Rust*3: unknown -c; ?Perry Bradford -p.*

- *Rust*4,*6: unknown -c; unknown -p.*

048	ALBERTA HUNTER	Perry Bradford’s Mean Four	New York,	c. Sep. 13, 1926
	Alberta Hunter – voc;			
	Jimmy Wade – tpt; Bill Dover – tbn; Arnett Nelson – clt;			
	Perry Bradford – pno; Stanley Wilson – bjo			
74333-A	Don’t Forget To Mess Around	OK 8409,	Doc DOCD-5424	
74334-B	Heebie Jeebies	OK 8383,	Doc DOCD-5424	

From June 1926 to April 1927 New York’s Club Alabam featured Jimmy Wade’s band of Chicago. The band was very popular and successful, and so – as always – the musicians were hired to make up recording groups to back singers or for composers/publishers. Perry Bradford used them on a couple of sessions, just as Clarence Williams did. This session is their second under Bradford’s guidance – the first one being under the ‘Georgia Strutters’ signature, and will be part of a later article.

The above listed personnel comes from Chris Hillman’s ‘Chicago Swingers’, Cygnet Productions, p.75. Hillman’s identifications seem absolutely feasible and nothing has to be doubted or added, only that Hillman leaves out the pianist, who – judging from the usual treble figures apparent and the lack of a solid left hand – has to be Perry Bradford in person.

It is amazing to hear this band from Chicago swing like only a few could have done at the time in New York.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Perry Bradford’s Mean Four, with Johnny Dunn (c).*

- *BGR*2: Instrumentation and personnel unknown.*

- *BGR*3,*4: unknown c; unknown tb; unknown cl; unknown bj*

- *Rust*3,*4,*6: Instrumentation and personnel unknown*

- *Rust*6: unknown c; unknown tb; unknown cl; unknown p; unknown bj (possibly members of Jimmy Wade’s Orchestra)*

049	HOWELL, HORSLEY AND BRADFORD	New York,	Oct. 04, 1926
	Burt Howell – voc;		
	Perry Bradford – pno; Gus Horsley – uku		
142726-3	Harry Wills, The Champion	Col 14168-D	not on LP/CD
142727-3	Wasn’t It Nice	Col 14168-D	not on LP/CD

This coupling very probably is unreissued and could thus not be checked.

Notes:

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

- *Rust*2: Bert Howell (vcl); Perry Bradford (pno, vcl); Gus Horsley (uke, vcl)*

- *Rust*3,*4,*6: Bert Howell -u; Gus Horsley -p; Perry Bradford -v*

050	GEORGIA STRUTTERS	New York,	Oct. 21, 1926
	Jimmy Wade – cnt; William Dover – tbn; Arnett Nelson – clt;		

Anthony Spaulding – pno; Stanley Wilson – bjo;

Perry Bradford – voc

142854-3 Wasn't It Nice ?

Har 311-H,

Timeless CBC 1-073

142855-3 Original Black Bottom Dance

Har 311-H,

Timeless CBC 1-073

The same band as before can be heard on this coupling here. And the notes to the above titles apply to this record, too. Only that the clarinet player – Arnett Nelson – shies away from excursions to the alto saxophone, and he certainly is right so. He is a much more convincing player on clarinet. There are absolutely no drum or cymbal sounds on these two titles, so that there is no need to consider or question as to Edwin Jackson or Perry Bradford himself.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: probably Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- C. Hillman, *Chicago Swingers, p.75: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Perry Bradford v.*

- Rust*2: unknown cnt; unknown tbn; unknown clt, alt; Willie The Lion Smith ? pno; Gus Horsley bjo; Perry Bradford vcl

- Rust*3, *4: Bubber Miley –c; unknown –tb; Herschel Brassfield –cl –as; Mike Jackson –p; Gus Horsley –bj; Perry Bradford –v

- Rust*6: probably Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; Antonia Spaulding, p; Stanley Wilson, bj.

051 PERRY BRADFORD AND HIS GANG

New York,

Dec. 1926

Jimmy Wade – tpt; Bill Dover – tbn; Arnett Nelson – clt, alt;

Perry Bradford or (Anthony Spaulding ?) – pno; Stanley Wilson – bjo;

Perry Bradford – voc, hand-clapping, cymbal

74428-A Original Black Bottom Dance

OK 8416,

Frog DGF 56

74429-A Kansas City Blues

OK 8416,

Frog DGF 56

It is interesting to note that Ralph Gulliver in his great article on Jimmy Wade in *Storyville 56* (1975) was not aware of this and the following Perry Bradford recordings as the work of the Wade band.

Comparing these sides to the Georgia Strutters and Bradford Mean Four sides believed to feature the Wade band musicians we certainly find some of the same personnel here.

We hear the somewhat weak and unsecure tone and attack of Jimmy Wade, the no-nonsense and very controlled playing of William Dover – who, by the way, was found good enough to substitute for Benny Morton on a Fletcher Henderson recording session (probably November 19, 1926) – and a rather limited and unswinging clarinet player who might possibly **not** be Arnett Nelson as heard on the Georgia Strutters sides of August and October 1926. Or was it booze?

In the rhythm section we hear a rather unobtrusive and restrained piano that possibly might not be played by Spaulding, as Spaulding plays much more to the fore and swinging as heard in the Georgia Strutters sessions of August and October 1926. What can be heard here is well within Perry Bradford's own limits of piano playing.

On banjo we certainly have Stanley Wilson, banjo player of the Wade band.

And we have Bradford singing in his inimitable way, and his unsurpassed hand-clapping. And he certainly hits the cymbal as there are no signs of a drummer's presence elsewhere on these sides.

Notes:

- C. Hillman, *Chicago Swingers, p.75: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Edwin Jackson d; Perry Bradford v.*

- Frog CD booklet: Perry Bradford (vocal) acc by Jimmy Wade (cornet) Bill Dover (trombone) Arnett Nelson (clarinet, alto sax) Anthony Spaulding (piano) Stanley Wilson (banjo) Edwin Jackson (drums)

- C. Delaunay, *New Hot Discography 1948/1963: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- Rust*2: Bubber Miley (cnt); unknown (tbn); Buster Bailey (clt/alt); Leroy Tibbs? (pno); Gus Horsley (bjo); Perry Bradford (voc)

- Rust*3: Bubber Miley –c; unknown –tb; unknown –cl-as (not Buster Bailey); ? Leroy Tibbs –p; Gus Horsley –bj; unknown –bb; Perry Bradford –v

- Rust*4: Jimmy Wade –c; Bill Dover –tb; unknown –cl-as; Anthony Spaulding –p; Stanley Wilson –bj; unknown –d; Perry Bradford –v

- Rust*6: Jimmy Wade, c; Bill Dover, tb; Arnett Nelson, cl, as; Anthony Spaulding, p; Stanley Wilson, bj; Edwin Jackson, d; P. Bradford, v

052 PERRY BRADFORD AND HIS GANG

New York,

Feb. 16, 1927

Jimmy Wade – tpt; Bill Dover – tbn; Arnett Nelson – clt, alt;

James P. Johnson – pno; Walter Wright – bbs;

Perry Bradford – voc, cymbal

80429-C All That I Had Is Gone

OK 8450,

Timeless CBC 1-073

80430-B Lucy Long

OK 8450,

Timeless CBC 1-073

Once again we hear Wade on trumpet and Dover on trombone. Arnett Nelson probably is the clarinet and alto man.

On piano we suddenly have James P. Johnson. There seems to have been a change of piano players since the penultimate session – did Spaulding quit and is this the reason for James P. Johnson's appearance on these sides? I myself hear James P. Johnson on the subsequent recording session by Jimmy Wade's Club Alabam Orchestra.

On brass bass we have the band's tuba man, Walter Wright, as heard on the Wade band session of April 5, 1927. We hear the same strong walking bass on the bass horn here, and nothing reminds me of anything recorded by Harry Hull whose name is given by C. Hillman (see below).

There certainly is no banjo player on these sides, and apparently Johnson's piano comping is enough to propel and swing the band.

The only appearance of anything belonging to a drum set is the single cymbal crash at the end of the first title. As apparent on the Georgia Strutters sessions this might have been performed by Bradford himself and thus Edwin Jackson's presence can positively be denied.

Notes:

- *Jazz Information Vol.1 No 19: "The cornet player on Bradford's Okeh record of "Lucy Long", however, is Johnny Dunn, who also recorded with Bradford under the name of the Georgia Strutters, on Harmony, and the Gulf Coast Seven, on Columbia. Besides Dunn these discs, which many of our readers have inquired about, feature Garvin Bushell, clarinet; Brass., Field, drums; and "Speed", banjo. This information was obtained from Perry Bradford by Dan Qualey of Brooklyn, sponsor of Solo Art Records."*

- S. Brown, R. Hilbert, James P. Johnson, *A Case of Mistaken Identity, p.358: Jimmy Wade, cornet; Bill Dover, trombone; unknown clarinet and alto sax; Johnson, piano; Stanley Wilson, banjo; Walter Wright, brass Bass; possibly Ed Jackson, drums; Bradford, vocal*

- C. Hillman, *Chicago Swingers*, p.76: ? Jimmy Wade c; ? William Dover tb; ? Arnett Nelson cl; James P. Johnson p; ? Stanley Wilson bj; ? Harry Hull bb; ? Edwin Jackson d; Perry Bradford v.
 - *Timeless CD booklet: Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; James P. Johnson, p; Stanley Wilson, bj; Walter Wright, bb; Perry Bradford, v, occasional cymbal crash*
 - C. Delaunay, *New Hot Discography 1948/1963: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*
 - Rust*2: *Bubber Miley (cnt); unknown (tbn); Buster Bailey (clt/alt); Leroy Tibbs? (pno); Gus Horsley (bjo); Perry Bradford (voc)*
 - Rust*3: *Gus Aiken -c; unknown -tb; unknown -cl-as; James P. Johnson -p; unknown -bj; unknown -bb; Perry Bradford -v*
 - Rust*4: *Jimmy Wade -c; Bill Dover -tb; unknown -cl-as; James P. Johnson -p; Stanley Wilson -bj; Walter Wright -bb; Ed Jackson -d; Perry Bradford -v*
 - Rust*6: *Jimmy Wade, c; Bill Dover, tb; Arnett Nelson, cl, as; James P. Johnson, p; Stanley Wilson, bj; Walter Wright, bb; Edwin Jackson, d; Perry Bradford, v*

053	LAURA SMITH	Perry Bradford's Mean Four	New York,	Mar. 09, 1927
	Personnel and instrumentation unknown, but possibly comprising James P. Johnson – pno			
80510		Home (Cradle Of Happiness)	OK unissued	not on LP/CD
80511		If Anybody Here Wants A Real Kind Mama (Here's Your Opportunity)	OK unissued	not on LP/CD

Note: Perry Bradford probably does not play or sing on this recording!

As these titles are unissued and no tests seem to have been found nothing can be said about musical contents or personnel.

Notes:

- BGR*2,*3,*4: *instrumentation and personnel unknown*
 - Rust*3,*4,*6: *instrumentation and personnel unknown*

054	ORIGINAL JAZZ HOUNDS		New York,	Mar. 15, 1927
	<i>Jimmy Wade – cnt; Bill Dover – tbn; Arnett Nelson – clt; James P. Johnson – pno; Stanley Wilson – bjo; Walter Wright – bbs; Edwin Jackson – dms; Perry Bradford – voc</i>			
143657-2		All That I Had Is Gone	Col 14207-D,	Frog DGF 56
143658-3		Lucy Long	Col 14207-D,	Frog DGF 56

Composer credits are: 143657: Bradford / 143658: Bradford

Recording two years after the preceding sessions Bradford used the same band name again. This time there certainly is no connection to the personnel of 7-11 origin. Rust*6 still lists a personnel of Louis Metcalf, cnt (!); Jake Frazier, tbn; Bob Fuller, clt; James P. Johnson, pno; unkn. bjo; ? Harry Hull, bbs; unkn. dms, chimes. This certainly – with the exception – is far off the mark. Instead, as has been shown by Christopher Hillman in preceding years, these two titles seem to belong to a series of recordings made by musicians of the Jimmy Wade band of Chicago. The Jimmy Wade band, hailing from Chicago, had a long time engagement at the Club Alabam in Harlem (June 1926 to April 1927) and used the opportunity to record under different leaderships and names (Georgia Strutters, P. Bradford Gang, Eva Taylor, poss. Okeh Melody Stars). Their trombonist W. Dover reportedly even subbed in the Fletcher Henderson band (poss. 19 November 1926).

Thus, we very certainly hear Jimmy Wade on trumpet and William Dover on trombone here.

This clarinet player plays with the same vibrato and a similar style as the man on the two preceding sessions. One of the reed men of the Wade band was Arnett Nelson at the time, and he seems to be responsible for the clarinet part (see Ch. Hillman, *Chicago Swingers*). As there is no report and no probability of Nelson being in New York his assumed presence on the Jazz Hounds sessions of August 1925 must be denied.

The banjo man and the drummer should accordingly be from the Wade band.

The tuba man certainly is Walter Wright, compared to his playing on Perry Bradford's session of 16 February 1927.

James P. Johnson is addressed namely by Bradford on the second title.

Thus, we have the same personnel here as on Perry Bradford and his Gang of Feb. 16, 1927!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Johnny Dunn (c); James P. Johnson (p); Perry Bradford (vo)*
 - Rust*2: *Similar instrumentation, somewhat different personnel, including James P. Johnson (pno), Bradford still the vocalist.*
 - Rust*3,*4,*6: *Louis Metcalf -c; Jake Frazier -tb; Bob Fuller -cl; James P. Johnson -p; unknown -bj; ?Harry Hull -bb; unknown -d -chimes; Perry Bradford -v*

055	JIMMY WADE'S CLUB ALABAM ORCHESTRA		New York,	c. Apr. 07, 1927
	<i>Jimmy Wade – cnt; Bill Dover – tbn; Clifford "Clarinet" King – clt; James P. Johnson – pno; Walter Wright – bbs; Perry Bradford – voc, cymbal</i>			
GEX-571		All That I Had Is Gone	Gnt 6105,	Timeless CBC 1-073
GEX-572		Original Black Bottom Dance	Gnt 6105,	Timeless CBC 1-073

This is part of the Jimmy Wade band that played New York's Club Alabam for nearly a year. I would have expected to hear the entire band here as known from the photos – comprising three reeds, three brass and the full rhythm section – but just as with the recordings under Bradford's name we only hear two brass, one clarinet and two rhythm players. Trumpet and trombone are certainly played by Wade and Dover, but the clarinet player certainly is a much smoother player than Nelson, different phrasing and different vibrato, and thus very probably Clifford King! Although Roy Butler might also have been responsible here, he certainly was mainly a saxophonist and is therefore not considered being present.

On piano I definitely hear James P. Johnson with his very beautifully chiselled treble piano figures just as on the Original Jazz Hounds recording of March 15, 1927 – three weeks ago. This is Harlem stride piano!

Just like on the last session above we only hear a tuba player providing the rhythm – in collaboration with pianist Johnson, presumably Walter Wright, the regular bassist of the band given in personnels

I do not hear a banjo nor the sounds of a drummer, but only the final cymbal strokes that may certainly come from Bradford himself.

In contrast to the two Perry Bradford Gang recordings above these sides show a much more elegant side of the Wade band, only because of the presence of the clarinet, presumably Clifford King. And it seems that Wade had a better day than usual!

Notes:

- R. Gulliver, Jimmy Wade, Storyville 56: Jimmy Wade, tpt; William Dover, tbn; Arnett Nelson, clt; Tony Spaulding, pno; Walter Wright, bbs; Edwin Jackson, dms; Perry Bradford, voc.
- C. Hillman, Chicago Swingers, p.77: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Walter Wright bb; Edwin Jackson d; Perry Bradford v.
- Rust*2: Jimmy Wade (tpt); unknown group including Perry Bradford (vcl)
- Rust*3: Jimmy Wade, Ray Whetsett -t; William Dover -tb; Clifford King -cl -ss -as; Roy Butler, Arnett Nelson -cl -ts; Antonia Spaulding -p; Stanley Wilson -vn -bj; Walter Wright -bb; Edwin Jackson -d; Perry Bradford -v
- Rust*4: Jimmy Wade -t; William Dover -tb; Arnett Nelson -cl -as; Antonia Spaulding -p; Walter Wright -bb; Edwin Jackson -d; Perry Bradford -v
- Rust*: Jimmy Wade -t; William Dover -tb; Arnett Nelson -cl -as; Antonia Spaulding -p; Walter Wright -bb; Stanley Wilson -bj; Edwin Jackson -d; Perry Bradford -v
- Timeless CD booklet: Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; Antonia Spaulding, p; Stanley Wilson, bj; Walter Wright, bb; Perry Bradford, v, occasional cymbal crash

056 GEORGIA STRUTTERS

Tommy Ladnier – tpt; Jimmy Harrison – tbn;
Edgar Sampson – alt, clt, vln; Happy Caldwell – ten, clt;
James P. Johnson – pno; Billy Taylor, Sr. or (Harry Hull) – bbs;
Perry Bradford – voc, cymbal

New York, May 23, 1927

144202-3	Rock, Jenny, Rock	Har 468-H,	Timeless CBC 1-073
144202-4	Rock, Jenny, Rock	Har unissued	not on LP/CD
144203-1	It's Right Here For You	Har unissued	not on LP/CD
144203-3	It's Right Here For You	Har 468-H,	Timeless CBC 1-073

Storyville 31 in 1970 carried a very interesting letter by Chris Hillman – “Discographical double takes” – which contained the following passages: “Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic!) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records as Jabbo Smith. Aurally this is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Tommy Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner (sic) would tend to mask Ladnier’s strong individual style all the trademarks are there to be heard if one listens carefully. The titles are ‘Rock, Jenny Rock’ and ‘It’s Right Here For You’ – made in May 1927, a time one would automatically tend to look for Ladnier’s presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison.”

And there certainly is nothing to add, except that this very important – and easy to verify – statement did not find its way into the Rust editions up to the present! (This, by the way, is my own reason not to trust anything anymore listed in Rust!) From my own listening experience and my audio memory I do not doubt Ladnier’s presence at all. Dan Vernhettes in his great book “Traveling Blues” on Ladnier’s life (p.125) is not as final as I am, but he ends his chapter on this recording thus: “All this said, Tommy Ladnier can neither be excluded nor included as the cornetist (sic) at this Georgia Strutters session. Suffice to say, it is more likely that he is playing than that there should be anybody else.” Given that Bradford only hired first-class musicians for this session, I have to ask if there could have been any other top trumpet player in Harlem, unknown and unnoted, and so much into Ladnier’s style just out of the blue? Certainly not! So, I myself definitely stick to Ladnier! By the way: he played trumpet when with Henderson. (Dan Qualey of Brooklyn, sponsor of Solo Art Records, received this information from Perry Bradford (Jazz Information Vol.1 No.19): “The cornet player on Bradford’s Okeh record of ‘Lucy Long’, however, is Johnny Dunn, who also recorded with Bradford under the name of the Georgia Strutters, on Harmony, and the Gulf Coast Seven, on Columbia. Besides Dunn these discs, which many of our readers have inquired about, feature Garvin Bushell, clarinet; Brass, Field, drums; and ‘Speed’, banjo”)

There is no doubt as to Harrison’s presence, and the discs are right on that matter. And certainly, Harrison’s very personal style is easy to recognize, his unique vibrato, his phrasing derived from listening to the Oliver/Armstrong band in 1923, together with his companion June Clark, absolutely new to trombone jazz playing of the twenties. (It is therefore not surprising that Henderson immediately hired Harrison for his band in late 1926 away from Billy Fowler although he had no written parts for him. There were no parts for a second trombone in the arrangements of the time, and, as Benny Morton or Charlie Green were not fired in favour of Harrison’s sole presence, they stick to playing the arranged parts and Harrison played ad-lib parts, what can easily be heard on the recordings. Yet, in January 1927 Don Redman was at hand with a new arrangement of ‘Some Of These Days’ which comprised one chorus for the trombones in two-part harmony, and this might well be seen as the beginning of the trombone section in jazz big bands.)

The reed players have been listed as Edgar Sampson and Herschel Brassfield. There certainly is nothing to object Sampson’s presence, if alone because of his doubling on violin, which fits perfectly with other examples of his playing. His clarinet or alto style definitely is not as developed as can be heard with the Charlie Johnson band later on and – probably with Clarence Williams in December 1929 (*Zonky, You’ve Got To Be Modernistic*) or even later with Chick Webb.

The problem is the tenor player who is listed as Herschel Brassfield. We only have rather secure knowledge of this man playing with Johnny Dunn’s band in 1922/23, where he plays alto in a rhapsodic singing style, something in the kind of Otto Hardwick of the Ellington band. He played with Ford Dabney and later Will Vodery’s Plantation Band, an organization with which he made an UK trip in 1923, together with Johnny Dunn. Brassfield later migrated to the West Coast joining Curtis Mosby’s Dixieland Blue Blowers, with whom he can be found on a photo of c.1925 and presumably heard on a test pressing of the band which can be found on the Jazz Oracle CD BDW 8003. Later than this date nothing is known of his whereabouts. According to this – and the fact that he played alto on his recordings – I see no reason to hear Brassfield as the tenor cum clarinet man on this Georgia Strutters session. Instead, I would opt for the well-known, but little listed, band-mate with Edgar Sampson in the Arthur Gibbs Orchestra that played the Savoy and the Arcadia Ballrooms from mid 1927 to mid 1928, when part of this band were taken over by Charlie Johnson. His name was Albert Happy Caldwell, and he was a very prominent tenor sax player in Harlem at the time. What can be heard of him in these two titles is – in my opinion – absolutely compatible with other recordings of his known.

From March 1927 on Bradford’s favoured piano player for his band recordings was James P. (Price) Johnson, the so-called “Father of Stride Piano”. Johnson’s pianistic skills were definitely much more developed and expert than Bradford’s, and so it is not surprising that Bradford used Johnson on his later recordings, the more so as Johnson was not able to gain public fame and distinction as would have been due. When Johnson was able to record a band under his own name in 1929, he was grateful and decent enough to appoint Bradford as singer. He also used Bradford in this capacity in the Johnson’s Jazzers coupling in September 1927. Bradford himself did not record as pianist any more from October 1926 on. Under these circumstances it is very strange but interesting to note that all editions of Rust have Willie The Lion

Smith as pianist, the more so, as nothing stylistically hints to Smith, no broken tenths, no airy melodic phrases, but everything heard is compatible with Johnson's playing of the time. I therefore do not see any reason not to list James P. Johnson as the most probable pianist on this date. And I herewith revoke emphatically my suggestion in VJM 143 that the pianist might be Bradford himself! (Of all The Lion Smith's nine recording dates prior to 1934 listed in Rust and subsequently in John Collinson's Tentative Listing of Smith's recordings beginning in Storyville 132 I have only been able to appoint two sessions to The Lion – the Mamie Smith sessions of Feb. 14, 1920 and Aug. 10, 1920 – with a relative certainty, another one with strong reservation – Cl. Williams Aug. 07, 1933, see N&N 61 p.16. All other six recording sessions listed do not contain Willie The Lion!)

Rust lists Gus Horsley on banjo in all his editions, although with a question mark from edition 3 on. Han Enderman also lists him with question mark for this session in his very interesting and well-founded article on this musician in N&N 72. From this article I have to receive that Horsley's activity as banjo player is at least in question if not most improbable, and I have to admit that as from Rust I never did question Horsley as banjoist. But Enderman is certainly right in his deductions. Luckily, I am not forced to judge Horsley's or any other banjo player's presence on these sides, because there is no such! The listener certainly will be impossible to hear any banjo sounds! The more amazing it is how Johnson (?) on piano drives the band along like nobody's business.

Lacking any substantiated characteristics of Harry Hull's tuba style at the time, I can say nothing about his presence here, only, that he obviously had some connexion to James P. Johnson who might well have brought him to the studio. The source of his being listed is unknown to me. But, if my thesis re the presence of Happy Caldwell on this session is right, there might also be the probability of Billy Taylor being the tuba man, as he was with the Arthur Gibbs band as well as Edgar Sampson and Caldwell. And: Taylor was the first, perhaps, to play walking-lines on the tuba, what you can hear easily on these sides.

Well, this then leaves to find out the drummer. And I am afraid that again there is none, because the singular cymbal crashes at the very ends of both titles could have been and probably were provided by the band leader/organizer and singer Perry Bradford himself.

Order of solos:

Rock, Jenny, Rock: Ladnier – Bradford voc /Johnson and Ladnier in background – Caldwell clt – Harrison – Caldwell ten.

It's Right Here For You: Bradford voc /Johnson pno – Sampson vln – Harrison – Sampson alt – Ladnier – Johnson coda.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: probably Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- Rust*2: *Bubber Miley cnt; Jimmy Harrison tbn; same unknown clt; Edgar Sampson alt, vln; Ben Waters ? ten; Willie The Lion Smith pno; Gus Horsley bjo; unknown bbs; unknown dms; Perry Bradford vcl*

- Rust*3, *4, *6: *Jabbo Smith, c; Jimmy Harrison, tb; Herschel Brassfield, cl; Edgar Sampson, as, vn; Willie The Lion Smith, p; ? Gus Horsley, bj; ? Harry Hull, bb; unknown, d; Perry Bradford, v*

- Storyville 31 p. 32, Chris Hillman (1970): "Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic! – KBR) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records (Rust*3 – KBR) as Jabbo Smith. Aurally this identification is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner would tend to mask Ladnier's strong individual style all the trademarks are there to be heard of one listens carefully. The titles are 'Rock, Jenny Rock' and 'It's Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier's presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."

Tune Structures:

144202-3 *Rock, Jennie, Rock* Key of Eb - Cm - Eb Harmony
(Intro 4 bars ens Eb)(Vamp 4 bars tpt growl Cm)(Verse 18 bars ens Cm)(Chorus 1 12 bars blues tpt-tbn-clt-alt Eb)(Chorus 2 12 bars voc PB+ tpt Eb)(Chorus 3 12 bars clt ES)(Chorus 4 tbn JH +clts)(Chorus 5 12 bars ten AHC +clt/tpt)(Coda 4 bars ens)

144203-3 *It's Right Here For You (Bradford)* Key of F Harmony
(Intro 8 bars ens)(Verse 12 bars ens)(Chorus 1 18 bars voc PB)(Chorus 2 18 bars vln ES)(Chorus 3 18 bars tbn JH)(Chorus 4 18 bars alt ES)(Chorus 5 18 bars tpt TL)(Chorus 6 18 bars ens)(Coda 4 bars pno JPJ – ens)

Notable differences of takes:

No alternate takes of each title reissued, so no comment possible

057 **JOHNSON'S JAZZERS**

New York, Sep. 02, 1927

Louis Metcalf – tpt; James P. Johnson – pno;

Perry Bradford – voc

144621-2 Skiddle-De-Scow

Col 14247-D, Chronological Classics 658

144622-2 Can I Get It Now?

Col 14247-D, Chronological Classics 658

All participants at their characteristic best. Metcalf plays very off-beat and swinging. Great James P. in duo. Even Bradford sings jazzy and in tune here.

Notes:

- Mahoney, *Columbia 13/14000-D Series: Files: Louis Metcalf, tpt; James P. Johnson, pno; Perry Bradford, vcl.*

- Rust*2: *Louis Metcalfe (cnt); James P. Johnson (pno); Perry Bradford (vcl).*

- Rust*3, *4, *6: *Louis Metcalf -c; James P. Johnson -p; Perry Bradford -v.*

058 **JIMMY JOHNSON AND HIS ORCHESTRA**

New York, Jun. 18, 1928

Cootie Williams, *Ward Pinkett* – tpt; unknown – tbn;

Garvin Bushell – alt, clt; unknown – ten, clt;

James P. Johnson, Fats Waller – pno; Joe Watts – sbs;

Perry Bradford – voc speech (1); unknown – train effects, bell, wbd

146539-3 Chicago Blues

Col 14334-D, Chronological Classics 658

146540-1 Mournful Tho'ts

Col 14334-D, Chronological Classics 658

After repeated and close listening, the following has to be stated:

This recording session follows the same model as that of Johnny Dunn's Original Jazz Hounds of March 25, 1928 (session 056 above): a couple of horn men accompanied by two pianists – the very cream of Harlem's pianists of the time – and a string-bass player. The arrangements are founded on the interplay of the two pianists who almost entirely make up the rhythm section. There is no banjo player and no drummer, but a lonely string-bass player restricted to play a two-beat rhythm. The five horn men play their sparse scores in adjustment with the reigning pianists, and I believe one of them, James P. Johnson, to be the arranger (compare the above-named Dunn session and Johnson's arrangement of 'You've Got To Be Modernistic' on Clarence Williams' session of December 03, 1929).

Laurie Wright in his extra-ordinary 'Fats In Fact' only lists one trumpet player, Cootie Williams. And, in fact, it has to be questioned whether we really hear two different trumpet players. Would Cootie, as a recent new-comer to Harlem, have been provided with all the solos on these sides? This against the well-known opinion and fact that he started to use a mute not earlier than joining the Ellington band in early 1929. And the usual dance-band personnel in Harlem – and elsewhere – was: one trumpet, one trombone, two reeds, alto and tenor, these enlarged only for larger premises like Ballrooms. Why two trumpets, then? Certainly, two trumpets in harmony are heard playing the verse in 'Chicago Blues' with Cootie Williams leading in his very slick section-playing manner as known from later Ellington sides. And easily a second trumpet can be recognized behind the muted soloist in 'Mournful Tho'ts'. I am whole-heartedly following Eric Townley (see below) here, attributing the muted solos to Ward Pinkett, and the open solo on the second side to Cootie Williams. It is my opinion that little-known Cootie subbed for Jabbo Smith at short notice for melody parts, and that Johnson hired Ward Pinkett – trumpet star in Harlem at this time – additionally for the solos.

It is my own (KBR) assumption that the unknown trombonist might be Charlie Irvis, late in his musical career and long after the zenith of his time. Unfortunately, the arrangements do not leave any room for this player.

In opposition to A. Vollmer (see below) I do not hear a soprano solo in 'Chicago Blues', nor do I hear an alto solo in 'Mournful Tho'ts'. All alto playing sounds to be Garvin Bushell's slim and academic tone, performing scored parts. Bushell was with the show 'Keep Shufflin'' at this time, together with James P. Johnson and Jabbo Smith. The tenor sax player is un-identifiable because of his retention certainly caused by the probably hastily pinned-down arrangements. But also, the arranger – James P.? – obviously did not see any inducement to furnish the reed players with soloistic possibilities. The same applies to the trombonist. Both men might probably have been in the pit-band for 'Keep Shufflin'', too.

The two pianists play reconciled piano passages, alternating first and second parts, and providing all the modulations and bridges.

Joe Watts seems to have been one of the many legitimate band musicians occupied with show work in New York, having recorded with Lois Deppe in 1923, and with Ward Pinkett later in 1935

Notes:

- Storyville 45-90, A. Vollmer, *Chicago Get-Together*: "The rhythm section for 'Chicago Blues'/'Mournful Tho'ts' needs amending, since the bass is of the brass variety and banjo and drums are also present. The scat vocals on each side sound more like Cootie Williams than Perry Bradford to me. There is a soprano solo on 'Chicago Blues' and an alto solo on 'Mournful Tho'ts', both of which sound like Charlie Holmes to me. I shall try and play these sides to both Cootie and Charlie in the near future and will let you know their reactions."

- Storyville 139-23, John G. Heinz: "Whilst redecorating my record room recently, I came across some notes I'd made on some James P. Johnson record sleeves when I played the sides to him at my home in Albany, New York just before he had his stroke, and I'll pass these on as a matter of interest. On Co 14334-D he remembered Cootie Williams and Garvin Bushnell (I can't now remember if that was how he gave it, or if it was an error on my part). For Co 2448-D, of course Razafon vocal, but he was pretty sure Teddy Hill was on sax and also thought possibly Charlie Holmes."

- Jazz Journal Feb. 1977, p. 19, Chris H. Hillman: "From Chilton it seems that Jabbo (Smith – KBR) should have been on this session, but that Williams stood in. Cootie came from Mobile and is said to have been influenced by the legendary New Orleans trumpeter Chris Kelly who is also supposed to have been an expert growler."

- Ibid, Eric Townley: "The review of the James P. Johnson/Perry Bradford on Arcadia 2009 (Dec. 1976 issue) concentrates on the trumpet players and yet, on 'Chicago Blues' and 'Mournful Tho'ts' credits all the trumpet solos to Cootie Williams. This is really quite absurd as if one listens it is evident that the only solo played by Cootie is the open one on the second title and all other solos are played by a different person, the 'unknown' trumpeter. Some time ago I pencilled in my copy of Rust's JR the name of Ward Pinkett for this session. ... Having now heard the record I am virtually certain that Ward Pinkett is the man who takes all the solos except the one mentioned. Listen to the Mortons and other recordings with Pinkett from around the same period."

- S. E. Brown, James P. Johnson, *A Case of Mistaken Identity*, p. 369: Cootie Williams, Ward Pinkett, trumpets; unknown trombone; possibly Charlie Holmes, clarinet, soprano and alto sax; unknown clarinet and tenor sax; Johnson, Fats Waller, pianos; Joe Watts, string bass; Perry Bradford, speech

- L. Wright, "Fats" In Fact, p.46: Cootie Williams, t; unknown, tb; Garvin Bushell, cl, as; unknown, cl, ts; James P. Johnson, Fats Waller, p; Joe Watts, sb; Perry Bradford, sp (1)

- Ch. Delaunay, *New Hot Discography*, 1948: no personnel listed

- McCarthy, Carey, *Jazz Directory Vol. 5: including Cootie Williams (tpt); Garvin Bushell (reeds); James P. Johnson (p); Bert Hall (bs)*

- Rust*2: Cootie Williams and another (tpt); unknown (tbn); unknown (clt, alt); unknown (clt, ten); James P. Johnson and another (pno); unknown (sbs)

- Rust*3: Cootie Williams and another -t; unknown -tb; unknown -cl -as; unknown -cl -ts; James P. Johnson -Fats Waller -p; Joe Watts -sb; Perry Bradford -speech

- Rust*4,*6: Cootie Williams and another -t; unknown -tb; ?Charlie Holmes -cl -ss -as; unknown -cl -ts; James P. Johnson -Fats Waller -p; Joe Watts -sb; Perry Bradford -speech

059 THE GULF COAST SEVEN

New York,

Oct. 19, 1928

Louis Metcalf – tpt; Joe Nanton – tbn;
unknown – alt; Emmett Matthews – sop, ten;
James P. Johnson – pno; unknown - dms;
Perry Bradford – voc (2)

147151-1 Daylight Savin' Blues

Col 14373-D,

Frog DGF 56

147152-1 Georgia's Always On My Mind

Col 14373-D,

Frog DGF 56

For many years this coupling has been seen as an offshoot of the Ellington band of the day under Perry Bradford's superintendence. The undeniable presence of Louis Metcalf, a seemingly familiar trombonist out of the Ellington circle and a fluent and secure soprano player: this must have been a unit comprised of Ellington men. But it is not that easy!

First: Louis Metcalf presence must be undisputed because of his very personal style of squeezed tone and individual phrasing. But second, the trombonist seems not to be as obvious as Metcalf. Very probably the man is Nanton, but there also are traces of Charlie Irvis in his playing which should not be disregarded.

The alto player has been listed as Johnny Hodges on the strength of the presence of prominent soprano playing. But here we have a real problem! The style is not Hodges' at all! Neither on soprano nor on alto. The soprano can only be heard together with the alto, never together with the tenor. And when we hear the tenor, the soprano is silent. This urges us to the recognition that the altoist cannot be the soprano player. Above all the altoist can only be heard playing in harmony with the tenor and in free ensemble with the soprano. This means that the tenor player also plays the soprano! And the altoist is not Hodges nor the otherwise presumed Charlie Holmes because the altoist cannot be heard in solo, which would necessarily be the case if Hodges or Holmes would have been present – and because of stylistic unsuitability. Consequently - in lack of solo playing - it is impossible to identify the alto player. His ensemble playing certainly lacks the elegance and finesse of either Hodges or Holmes.

With Hodges out of the way and no clarinet at all on these sides there consequently is no need to identify Barney Bigard. And the tenor playing is much too crude to be by Bigard. This player obviously prefers soprano as his main instrument, he plays tenor only in harmony with the alto. This then makes us search for a distinct soprano player at the time in question. He may be found in Emmett Matthews, a singer and reed player who came to New York with Wen Talbert and his Orchestra in 1927 where he was engaged as a tenor player. In his "You Don't Know Me, But ..." p. 13 George Winfield recalls "Emmett Matthews running across the stage playing his soprano". 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 with singer Laura Rucker and in 1936 with a bunch of Fats Waller musicians. He also can be heard in Waller's 'I Got Rhythm' of December 1935 rising his soprano over the big band in the finale.

On piano we probably hear James P. Johnson, the master, who at that time can often be found in Bradford-directed recording groups. The drummer does not show anything attributable to Sonny Greer who obviously was only named in conjunction with the assumed Ellington connection. It is sometimes possible to get a hint to a drummer's identity from the pitch of his drums or cymbals. But then you need a reference recording which in this case is not existent. Also, that Greer uses different cymbals.

But finally Bradford and his awful and off-pitch singing can be listed as unequivocal. This then is a weak element of the recording, indeed, but absolutely certain!

Notes:

- Rust*2: *Bubber Miley (cnt); unknown (tbn); unknown (sop, alt); unknown (alt); unknown (pno); unknown (dms); P. Bradfoed (voc).*
 - Rust*3, *4, *6 have: *Louis Metcalf - c; ?Joe Nanton -tb; Johnny Hodges -ss -as; ?Barney Bigard -clt -ts; James P. Johnson -p; unknown -dr; Perry Bradford -v.*
 - Rust*6: *Louis Metcalf, c; ?Joe Nanton, tb; Johnny Hodges, ss, as; ?Barney Bigard, cl, ts; James P. Johnson, p; ?Sonny Greer, dr; Perry Bradford, v.*

060 JIMMY JOHNSON AND HIS BAND

New York, Mar. 05, 1929

*Louis Metcalf - tpt; (Joe Nanton) - tbn;
 Albert Happy Caldwell - ten, clt; unknown - clt (if at all);
 James P. Johnson - pno; Perry Bradford - cymbal*

Perry Bradford, Gus Horsley - voc

148015-1 Put Your Mind Right On It

Col 14417-D, Chronological Classics 671

148016-3 Sorry

Col unissued not on LP/CD

The trumpet player does not show any definite and unequivocal Metcalf characteristics, but compared to Johnson's 'Fare Thee Honey Blues' of 20 March 1929 (see below) there are miles between this trumpet player here and what we hear of – definitely – Louis Metcalf there! So, the reader/listener might allow me some severe doubts on Metcalf's presence here. His playing on the latter record is very hot, urgent, full of power and strong rhythm, whereas here he – if it really is Metcalf – is tame and only plays what the head arrangement requests. This trumpet player might be any other player of sufficient technique and practice and experience.

The trombone might be Joe Nanton (the dirty tones!), Metcalf's band-mate and buddy from his time with the Ellington band. But unfortunately, too little can be heard from the trombone to really judge.

Throughout this side the clarinet mainly plays head-arranged parts. Therefore, a personal individual style almost cannot be discerned. There only are very few instances where the clarinet can be heard away from the trumpet and on its own. But here, everything that can be distinguished, is outside of Elliott's approach to clarinet playing. Attack, tone, vibrato and time are far better than what we know of Elliott, and in my opinion his presence has to be denied. As so often the assumption of Elliott as clarinetist seems to have come from the early days of discographical research as a mere esteem of someone who has not really listened and compared. What we really hear is the tenor saxophone starting together with tpt and tbn for a four-bar intro, then playing an eight-bar verse with the brass. This ad-lib tenor part at the beginning has typical Caldwell tone, rhythm and phrases. From then on it is always a clarinet – no tenor sax – with a distinct and clear Doddish flavour, and I strongly believe that we have Happy Caldwell here. In the coda it is Caldwell on tenor again. In the third and fourth chorus there might be a second clarinet answering the brass riffs along with the first clarinet (Caldwell) in harmony, but I must admit that this harmony part might also be played by the trumpet in a very soft manner. (Why should a recording company hire a second clarinet for only two chorus in a recorded item, I ask.) I have therefore listed a possible second clarinet above in italics.

The cymbal crash might have been the work of Perry Bradford as there are more similar isolated cymbal crashes with this very sound on Bradford's recordings.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: no personnel*

- *Carey, McCarthy, Jazz Directory Vol. 5: unknown 2 tpts; tbn; clt; ten; James P. Johnson (p); unknown d; male-female duet*

- *Rust*2: Louis Metcalfe (tpt); unknown tbn; clt; ten; James P. Johnson (pno); unknown dms; Perry Bradford (vcl), unknown vcl.*

- *D. Mahoney, Columbia 13/14000-D Series: unknown personnel*

- *Rust*3, *4: Louis Metcalf - c; unknown tb; Ernest Elliott - cl; unknown cl- ts; James P. Johnson -p; Perry Bradford and another v; someone hits a cymbal hard at the end of 148015-1 but there is no evidence elsewhere on this side of a drummer.*

- *Rust*6: Louis Metcalf - c; unknown tb; Ernest Elliott - cl; unknown cl- ts; James P. Johnson -p; Perry Bradford and another v; there is a cymbal crash at the end of 148015-1 but there is no evidence of a drummer elsewhere on this side.*

- *Brown/Hilbert, James P. Johnson p 375: Louis Metcalf, cornet; unknown, trombone; Ernest Elliott, clarinet; unknown, clarinet and tenor sax; Johnson, piano; Perry Bradford, Gus Horsley, vocals. "Someone hits a cymbal at the end of 148015-1 but there is no evidence elsewhere of a drummer. It has been suggested that Bradford hit the cymbal."*

061 JIMMY JOHNSON AND HIS BAND

New York, Mar. 20, 1929

Louis Metcalf - tpt; Julius Geechie Fields - tbn; unknown - clt;

James P. Johnson - pno;

Perry Bradford - voc

148108-3 Fare Thee Honey Blues

Col 14417-D, Chronological Classics 671

Now, this here really is Metcalf in full power – as compared with his assumed presence on the 05 March, 1929 session above. Very typical Louis Metcalf and probably Fields as known from Morton. And absolutely great James P.!

Again, I would deny Ernest Elliott's presence on clarinet here. Although I cannot say that this player is the same one as on the foregoing Johnson session (prob *Happy Caldwell*), his style is not what we know of Elliott now. The little flaws he plays – and also his phrases – seem to indicate, that he is a saxophone player in the first instance.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: no personnel*

- Carey, McCarthy, *Jazz Directory Vol. 5*: unknown *tpt*; *tbn*; *clt*; *ten*; James P. Johnson (*p*); unknown *d*; unknown male *voc*.
- Rust*2: Louis Metcalfe (*tpt*); unknown *tbn*; Ernest Elliott (*clt*); James P. Johnson (*pno*); Perry Bradford (*vcl*).
- D. Mahoney, *Columbia 13/14000-D Series*: unknown personnel
- Rust*3,*4,*6: Louis Metcalf - *c*; prob *Geechie Fields* -*tb*; Ernest Elliott - *cl*; James P. Johnson -*p*; Perry Bradford -*v*
- Brown/Hilbert, James P. Johnson *p 375*: Louis Metcalf, *cornet*; probably *Geechie Fields*, *trombone*; Ernest Elliott, *clarinet*; Johnson, *piano*; Perry Bradford, *vocal*

K.-B. Rau
23-10-2020
25-05-2021