

THE RECORDINGS OF WILBUR DE PARIS

An Annotated Tentative Personello-Discography

DE PARIS, Wilbur, trombone, born: Crawfordsville, Indiana, 11th January, 1900; died: New York City, 3rd January 1973
Brother of Sidney; their father was a bandmaster and music teacher. Began on alto horn at the age of seven, and was soon working with his father's carnival band. Later played tent shows and toured T.O.B.A. circuit. Travelled to New Orleans (c. 1922) with Mack's Merry-makers, sat in (on 'C' melody sax) with Louis Armstrong, then at Tom Anderson's, also gigged with Armand Piron. From 1925 regularly led own band in Philadelphia, also worked with LeRoy Smith, etc, and with Bobby Lee in Atlantic City. In 1927-28 managed big band resident at the Pearl Theatre, Philadelphia. During the 1930s worked with LeRoy Smith, Dave Nelson, Noble Sissle, Mills Blue Rhythm Band, Edgar Hayes, etc. With Teddy Hill from late 1936-37, including trip to Europe, then with Louis Armstrong (November 1937 until September 1940). Briefly with Ella Fitzgerald Orchestra, then worked in theatre for 'The Pirate' show (1942), later toured with Roy Eldridge Big Band, from spring of 1943 began leading own small band, disbanded to join Duke Ellington from late 1945 until c. May 1947. Re-formed own highly successful small band, mainly resident at Jimmy Ryan's in New York from 1951 until early 1962 (toured Africa in spring of 1957). Continued to lead at 'Room at the Bottom' (1962), 'Broken Drum' (1964), 'Mardi Gras Show' at Jones Beach (1965), etc. Own rehearsal studio in New York (1971). Led own Zeba Band (1971).
(John Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Wilbur de Paris' trombone style has little of the roughness and blues of the early trombonists of jazz. Instead, his style is melodic and rather academic, lacking blues tonality and "dirty" tonal effects. This probably was the result of his father's training his two sons Wilbur and Sidney in musical technique, the father being a bandmaster and music teacher.

STONE

Very even and almost metallic, yet still soft and decided.

VIBRATO

There is only little but slow vibrato with very little amplitude.

TIME

According to his musical education he owns exact and strong time.

PHRASING

Wilbur de Paris phrases trumpet-like and academic – and uses a portato way of playing (stretching the notes' length as long as possible but leaving a little pause between the notes without binding them).

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

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

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

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.

WILBUR DE PARIS

THE COTTON PICKERS Philadelphia, 1924
 "Coxie" White, Sidney de Paris – tpt; Wilbur de Paris – tbn;
 Percy Glascoe, Albert Hughes – alt, clt; Andrew Meade – ten, clt;
 Bobby Lee – pno; Herbert Faulkner – bjo; Charles Lee – sbs; „Dick“ Ward – dms
 no recordings

001 ORIGINAL JAZZ HOUNDS New York, Jul. 14, 1925
 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 Col 14086-0, Frog DGF 56
 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 below sources Brown on trumpet and very probably Howell on clarinet and saxophone are given. The only other instances of Thornton G. Brown's playing can be found on Ethel Water's sessions of 29 July and 18 September 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 one trumpet, 2 altos, one tenor and rhythm does not make sense at that time. (The usual dance-band 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 un-swinging 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 decidedly 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. To my utmost regret, there is no test of this recording left for our interest and delight!

Bradford is named as composer of both recorded titles and thus further identified.

As far as is known, Gus Horsley was not a banjo player. So, we should assume the 7-11 band player George Gilmore for these sessions. Thus, we have an entirely different personnel here – 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!

Notes:

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

- 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

- 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)."

002 ORIGINAL JAZZ HOUNDS New York, Aug. 11, 1925
 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 Col 14094-D, Frog DGF 56

140841-3 Slow Down
Composer credits are: 140840 (Perry Bradford); 140841 (Perry Bradford)

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 clarinet 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. The banjo player may then be the 7-11 man as well.

Notes:

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

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

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

003 ORIGINAL JAZZ HOUNDS

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

140846-2 Cannon Ball Blues

140847-3 Vamping Lucy Long

Composer credits are: 140846 (Balkan); 140847 (Bradford)

New York,

Aug. 12, 1925

Col 14124-D,

Frog DGF 56

Col 14124-D,

Frog DGF 56

Obviously, because this session was recorded the subsequent day, the same personnel as before is responsible for this session.

And Perry Bradford mercifully renounces to sing!

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 Ernest 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

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

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

- 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)."

004 CHICK WEBB'S HARLEM STOMPERS

Bobby Stark – tpt; *Wilbur de Paris* – tbn;

Johnny Hodges – alt; Elmer Williams – ten, clt;

Don Kirkpatrick – pno; Benny James – bjo; Leon England – bbs; Chick Webb – dms, ldr

E-6358 Low Levee, High Water

New York,

Aug. 25, 1927

Voc unissued

not on LP/CD

To my utmost regret, there is no test of this recording left for our interest and delight!

Following my remarks about trombone player William Paris in my article on the Original Jazz Hounds (see elsewhere on this website) the personnel for Chick Webb's Harlem Stompers of 25 August 1927 in Rust*6 should certainly be: Bobby Stark – tpt; William R. Paris – tbn; Johnny Hodges – alt; Elmer Williams – ten; Don Kirkpatrick – pno; Benny James – bjo, gtr; Leon England – bbs; Chick Webb – dms. This is the common dance band instrumentation of the period in Harlem when not augmented for larger premises. Arrangements were written for this basic personnel with possible parts for additional musicians. A personnel of one trumpet – two altos – one tenor sax – rhythm as listed in Rust*6 would have been very un-normal at the time, Frankie Newton used it ten years later, and possibly others, too. No William Paris is mentioned anywhere as altoist, but certainly as trombonist.

Notes:

*Rust*2: not listed*

*Rust*3: Bobby Stark -t; Johnny Hodges -as; Don Kirkpatrick -p; John Trueheart -g; Chick Webb -d -ldr*

*Rust*4,*6: Bobby Stark -t; William R. Paris -Johnny Hodges -as; Ed Williams -ts; Don Kirkpatrick -p; Benny James -bj -g; Leon England -bb; Chick Webb -d -ldr*

005 LEROY SMITH AND HIS ORCHESTRA	Camden, NJ,	Feb. 23, 1928
Leroy Smith – vln, ldr;		
Frank Belt, Charlie Gaines – tpt; Wilbur de Paris – tbn;		
Emerson Harper, Harold Henson – alt, clt; Stan Peters – ten, clt;		
Leroy Smith, John Long – vln;		
Harry Brooks – pno; Sam Speed – bjo; Fred Peters – bbs; Edward Beeler – dms		
43428-2	Rhapsody In Blue	Vic 21328, Frog DGF 8
43429-2	St. Louis Blues	Vic 21328, Frog DGF 8

The first title, 'Rhapsody In Blue', is a very dexterously condensed version of George Gershwin's piano concertino, without the piano solo part, yet, arranged for a dance band. It is known that every band of fame had to feature this composition of 1924 in their programs. This title bears no hot solos.

'St. Louis Blues' offers hot solos by Emerson Harper on clarinet, Wilbur de Paris on muted trombone, then a trumpet solo – played into the derby hat - on a minor blues chord scheme which I'd attribute to the first trumpet player, Frank Belt, played with a beautiful range. The following trumpet solo – played with a plunger mute – obviously by Charlie Gaines, shows his straight ahead linear and horizontal style, swinging, bluesy and jazzy.

The band plays very professionally and exact and verifies their excellent reputation. And: what a marvellous tuba player they have! And: this band offers the only really documented performances of banjo player Sam Speede. I hear two violins, contrary to the discographies.

Very interesting is the writer's and interviewer's comment on this recording of 'St. Louis Blues' in IAJRC 10 – 2: "He also has a 1927 recording of the "St. Louis Blues" he made with Leroy Smith. His short plunger-muted outburst at the end of the work is the only saving grace in a hopelessly chaotic arrangement, reminiscent of Paul Whiteman."

Notes:

- *Rust*2: prob: Frank Belt, Charlie Gaines (tpt); Wilbur de Paris (tbn); Emerson Harper, Harold Henson – alt, clt; Stan Peters – ten; Leroy Smith – vln; Harry Brooks – pno; Sam Speed – bjo; Fred Peters – bbs; Edward Beeler – dms*

- *Rust*3,*4,*6: prob: Frank Belt -Charlie Gaines -t; Wilbur de Paris -tb; Robert Lewis -frh; Emerson Harper, Harold Henson -as -cl; Stan Peters -ts; John Long -vn; Harry Brooks -p; Sam Speed -bj; Fred Peters -bb; Edward Beeler -d*

006 LEROY SMITH AND HIS ORCHESTRA	Camden, NJ,	Apr. 02, 1928
Leroy Smith – vln, ldr;		
Frank Belt, Charlie Gaines – tpt; Wilbur de Paris – tbn;		
Emerson Harper, Harold Henson – alt, clt; Stan Peters – ten, clt; John Long – vln;		
Harry Brooks – pno; Sam Speede – bjo; Fred Peters – bbs; Edward Beeler – dms, vib		
43432	I'm Riding To Glory (With A Glorious Girl)	Vic unissued on 78, Frog DGF 12
43433-2	I'm A Broken-Hearted Blackbird	Vic 21472, Frog DGF 8

And again, a very professional and smooth performance. A first-class orchestra – cultivated and expert, yet not as hot as I would have wished. The bell notes at the beginning of the introduction of the first title are played on orchestra bells, the bell like notes after the brass phrases – still in the intro - a little later are probably played by the drummer – or the pianist? - on a xylophone.

There might be a flute in the introduction to the second title, which also features a rather strange clarinet solo.

Unfortunately, we do not hear any hot solos in these titles.

Notes:

- *Rust*2: prob: Frank Belt, Charlie Gaines (tpt); Wilbur de Paris (tbn); Emerson Harper, Harold Henson – alt, clt; Stan Peters – ten; Leroy Smith – vln; Harry Brooks – pno; Sam Speed – bjo; Fred Peters – bbs; Edward Beeler – dms*

- *Rust*3,*4,*6: prob: Frank Belt -Charlie Gaines -t; Wilbur de Paris -tb; Robert Lewis -frh; Emerson Harper -Harold Henson -as -cl; Stan Peters -ts; John Long -vn; Harry Brooks -p; Sam Speed -bj; Fred Peters -bb; Edward Beeler -d*

007 CLARENCE WILLIAMS' JAZZ KINGS	New York,	May 28, 1929
Ed Allen – cnt; Wilbur de Paris – tbn;		
Albert Socarras – alt, clt; Arville Harris – ten, clt;		
Clarence Williams – pno; Cyrus St. Clair – bbs; Floyd Casey - dms		
148638-2	In Our Cottage Of Love	Col 14434-D, Frog DGF 17
148639-2	Them Things Got Me	Col 14434-D, Frog DGF 17
<i>Composer credits: 148638 (Milne and Schaefer); 148639 (Williams and Jackson)</i>		

Ed Allen and Arville Harris, as well as the rhythm section, are un-doubted. Albert Socarras is most probable when compared with his certain appearances with Clarence Williams.

The problem is the trombone player. He is suggested to be Wilbur de Paris because of this man's not very melodic legato style and his ability to play bouncing trills which requires some amount of technique that certainly was not common in those days among jazz trombone players (see also next session).

Notes:

- *Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.*

- *Storyville 26: Ed Allen (cnt); unknown (tbn); Buster Bailey (alt); unknown (clt, alt); prob Arville Harris (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms). "Note. The trombonist here previously listed as Jimmy Harrison (!) makes far too many mistakes to be he and equally sounds far too mobile to be Cuffee, so we prefer to list him unknown. We would have identified the clarinet player as Harris ... as we would the tenor which rides straight out of of the clarinet on 148639, but on balance think that Harris is more likely as the tenor man – but who then is the clarinet???"*

- *Lord, Clarence Williams p290: Ed Allen (cnt); unknown (tbn); unknown (clt, alt); prob Arville Harris (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).*

- Rust*2: Ed Allen (cnt); Jimmy Harrison (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3: Ed Allen -c; unknown -tb; Buster Bailey and another -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

- Rust*4,*6: Ed Allen -c; unknown -tb; unknown -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

Solos ad-lib:

148638: AH ten 4; AS alt 4; AH ten 4; AS alt 4; WdP o-tbn 8; AH ten 4; AS alt 4; WdP o-tbn 16; EA m-cnt 1+8; WdP o-tbn 8; AH clt 8

148639: EA o-cnt 4 +4; AS alt 16; WdP o-tbn 4 + 4; AH clt 16

008 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Jun. 21, 1929

Ed Allen – cnt; Wilbur de Paris – tbn;

Albert Socarras – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno, voc; Cyrus St. Clair – bbs; Floyd Casey - dms

148744-2 Whoop It Up

Col 14447-D,

Frog DGF 17

148745-3 I'm Not Worrying

Col 14447-D,

Frog DGF 17

Composer credits: 148744 (Jackson); 148745 (Williams and Waller)

Again, only two reeds present, most likely Socarras and Harris who certainly were Williams' regulars at this time.

According to Storyville 26, p. 51 Wilbur de Paris volunteered the information to Brian Rust that he had made a number of sides with Williams, and on hearing these thought that he might have been on them. He plays a very pleasing and cultivated straight half-chorus in the second title while his obligato to Clarence's vocal in that title has blues and earth.

Thus, it looks like we have exactly the same personnel as in the former recording session.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 26: Ed Allen (cnt); poss Wilbur de Paris (tbn); unknown (alt); prob Arville Harris (ten); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (dms). "Note: Wilbur de Paris volunteered the information to Brian Rust that he had made a number of sides with Williams, and on hearing these thought that he might have been on them."

- Lord, Clarence Williams p292: Ed Allen (cnt); poss Wilbur de Paris (tbn); 2 unknown (alt); prob Arville Harris (ten); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*2: Ed Allen (cnt); Wilbur de Paris (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3: Ed Allen -c; ?Wilbur de Paris (tbn); 2 unknown -as; ?Arville Harris -ts; Clarence Williams -p -v; Cyrus St. Clair -bb; Floyd Casey -d.

- Rust*4,*6: Ed Allen -c; unknown -tb; unknown -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

Solos ad-lib:

148744: EA m-cnt 18; AS alt 6

148745: EA m-cnt 32; WdP m-tbn 32 obl to voc; EA o-cnt + WdP m-tbn 8

009 EDITH WILSON

New York,

c. Nov. 1929

Edith Wilson – voc;

Charlie Gaines – tpt; Wilbur de Paris – tbn;

Albert Socarras – clt, flt; Emerson Harper – alt;

Harry Brooks – pno; Sam Speed – bjo

E-31558- (What Did I Do To Be So) Black And Blue

Br 4685,

Archeophone 6006

E-31559- My Man Is Good For Nothing But Love

Br 4685,

Archeophone 6006

This personnel obviously is taken from the Leroy Smith band. But the discographers forgot to hear and name the flutist. This man – as can be unmistakably heard - also plays the clarinet. This would probably mean that Emerson Harper plays the alto sax throughout. Although a very accomplished but unsung musician, he is not known to have played the flute. Because of stylistic reasons and the vicinity to Clarence Williams' circles I tend to name the flutist/clarinetist as Albert Socarras. But I have to add that somewhere in my memory there are snippets of a flute player brother of one of Harlem's band leaders. I only do not remember the very name.

But listen to a very beautifully swinging band accompaniment of the second title. As I have been corrected by Mark Berresford some time ago, the prominent bass part is not by a tuba, but by the piano player's left hand! Great! And listen to that strong and swinging banjo: Sam Speed! This seems to be one of his few documented presences on recordings.

Note:

- BGR*2: acc by unknown orchestra (no details)

- BGR*3,*4: Charlie Gaines -t; Wilbur de Paris -tb; Emerson Harper -cl; Harry Brooks -p; Sam Speed -bj

- Rust*3: acc. unknown t; tb; cl; p; bj

- Rust*4,*6: Charlie Gaines -t; Wilbur de Paris -tb; Emerson Harper -cl; Harry Brooks -p; Sam Speed -bj.

010 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York,

Mar. 05, 1930

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

Ernie Bullock – clt, bcl;

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

59504-1 Each Day

Vic 23351,

JSP CD 323

59504-2 Each Day

Vic unissued on 78,

JSP CD 325

59505-2 If Someone Would Only Love Me

Vic 23321,

JSP CD 323

59506-1 That I'll Never Do

Vic 23019,

JSP CD 323

59505-2 I'm Looking For A Little Bluebird

Vic 23004,

JSP CD 323

I refer to the comment in the Bubber Miley Disco below which I am following. Only one objection: British drummer Trevor Richards has convincingly pointed to Zutty Singleton as drummer at this session (www.doctorjazz.co.uk/Jelly_Roll_Morton), and I am following him whole-heartedly. All drumming devices heard clearly point to Singleton as drummer. Ernie Bullock is possibly present on Mamie Smith's

session of September, 1924, 'Lost Opportunity Blues' and 'Good Time Ball' as part of Snowden's Orchestra (accompanying band)(see my Mamie Smith list at this website). A photo of Snowden's Orchestra can be found in Perry Bradford's "Born With The Blues", p. 102. Bullock is third from right. The trumpet players from right are: Horace Holmes and Gene Bud Aiken, not Miley as wrongly given!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett and unknown (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (bjo); Billy Taylor (b); Cozy Cole (dm),
 - Rust*2: Ward Pinkett and another (tpts); Wilbur de Paris (tbn); Ernie Bullock (?) (clt); Jelly Roll Morton (pno); Bernard Addison (bjo); Billy Taylor (bbs); Cozy Cole (dms),
 - Rust*3: Ward Pinkett and another -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; Bernard Addison -g (bj in the files!); Billy Taylor -bb; Cozy Cole -d,
 - Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett and another -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl -bcl; Bernard Addison -g; Billy Taylor -bb; Cozy Cole -d.
 - L. Wright, Mr. Jelly Lord: Ward Pinkett, another, t; Wilbur de Paris, tb; ?Ernie Bullock, cl; Jelly Roll Morton, p; Bernard Addison, g; Billy Taylor, bb; Cozy Cole, d,
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); prob Ernie Bullock (cl, bcl); Jelly Roll Morton (p); Bernard Addison (g); Billy Taylor (bb); Cozy Cole (dr). "There has been a lot of controversy about this session. The personnel above is the one listed in Laurie Wright's "Mister Jelly Lord", except that he and most other discographers have Ward Pinkett unknown (tp). However, we are certain that Ward Pinkett and Miley are on all three Morton sessions from March, 1930. During this period, they were both members of the Henri Saparo Orchestra at Bamboo Inn (Laurie Wright, p.74). In the last few years of his career, Miley's solos were almost exclusively played with a mute, usually a plunger, but on this session we have identified him as playing the open trumpet part on *If Someone Would Only Love Me* (with his typical timing and inflection of the notes), with Pinkett playing the muted obligato behind him. All other trumpet solos on these titles are by Pinkett. Wilbur de Paris, Omer Simeon and Cozy Cole have all named the mysterious Ernie Bullock on clarinet. In an interview with the French Morton specialist Roger Richard, Cozy Cole said that Bullock was a black musician from New York, a very good one, whom he didn't know well but used to see at the Rhythm Club (Le Point du Jazz, No. 15)."

Notable differences of takes:

59504-1: Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with three eighth notes bb, c, d, leading to first note of chorus eb.
 59504-2: Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with one eighth note c, one quarter note bb, one eighth triplet c, c#, d, leading to first note of chorus eb.

011 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York, Mar. 19, 1930

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

Lorenzo Tio, Jr. or (Jerry Blake) – clt;

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

59532-2 Little Lawrence

Vic V-38135,

JSP CD 323

59533-1 Harmony Blues

Vic V-38135,

JSP CD 323

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

Notes:

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

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

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

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

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

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

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

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

012 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York, Mar. 20, 1930

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

Lorenzo Tio, Jr. – clt;

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

59643-1 Fussy Mabel

Vic V-38125,

JSP CD 323

59644-1 Ponchatrain

Vic V-38125,

JSP CD 323

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).
 - B. Rust, *The Victor Master Book Vol. 2*: 2t, tb, cl, p, bj, g, bb, d.
 - Rust*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).
 - Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,
 - L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown (possibly a different man from the previous day), cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d,
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Same as last, except that the unknown clarinet player is replaced by a different unknown (cl, bcl). Thus: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The trumpet solo on Fussy Mabel is by Miley, while Pinkett is more prominent in the ensembles. Pinkett plays the first solo on Ponchatrain, Miley the second with growl. If Lorenzo Tio Jr. recorded with Morton, it seems aurally more likely to be on this session than the previous one. The clarinet player on these titles sounds like a well schooled musician, on Fussy Mabel somewhat reminiscent of Tio's disciple Albert Nicholas."

013 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

May 16, 1930

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

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

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

Frank Marvin – voc

62232-3 I Lost My Gal From Memphis

Vic V-38138,

Frog DGF 11

62233-2 Without You, Emmaline

Vic V-38138,

Jazz Oracle BDW 8047

62233-3 Without You, Emmaline

Vic V-38138,

Frog DGF 11

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

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

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

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

Notes:

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

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

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

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

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

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb);

Hilton Jefferson, unknown (as,cl); Happy Caldwell (ts); Earl Frazier (p, cel); unknown (bj); Bernard Addison (g); Bill Benford (bb);

Tommy Benford (dr). "On I Lost My Gal From Memphis, Miley plays the muted passages (16+8 bars solo and one chorus behind Marvin's vocal), while it is Pinkett in the introduction and the last bars. On Without You Emmaline, we have identified Pinkett in the 8 bars solo passage and the obligato behind Marvin's vocal chorus (almost trying to sound like Miley!), while it is probably Miley in the 16 bars after the vocal."

Titles:

I Lost My Gal From Memphis Key of Em / Am / Em / Fm

Victor

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

Without You, Emmaline Key of G / A

Victor

(Intro 4 bars ens)(Chorus 1 32 bars AABA tbn WdP 8 – gtr BA 8 – ens 8 – tpt BM 8)(Bridge 4 bars ens)(Chorus 2 32 bars AABA voc FM acc tpt BM)(Bridge 2 bars modulation G – A)(Chorus 3 32 bars AABA (*)tpt BM 16 – tbn WdP 8 – ens 8)(Coda 4 bars ens)

Notable differences of takes(*):

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

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

014 **BUBBER MILEY AND HIS MILEAGE MAKERS** New York, Jul. 03, 1930
 Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;
 Hilton Jefferson, Buster Bailey – clt, alt; Happy Caldwell – ten;
 Earl Frazier – pno; Bernard Addison – bjo, gtr; (*Billy Taylor?*) – sbs; Tommy Benford – dms;
 George Byas – voc
 63108-2 Black Maria Vic V-38146, Frog DGF 11
 62109-2 Chinnin' And Chattin' With May Vic V-38146, Frog DGF 11

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

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

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p);*

Bernard Addison (g); 2 tp, s, tuba, dm unknown; George Bias (vo)

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

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

- *Rust*3, *4, *6: Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, ?Buster Bailey -as -cl; Happy Caldwell -ts; Earl Frazier -p; Bernard Addison, unknown -bj -g; unknown -sb; Tommy Benford -d; George Bias -v*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb); Buster Bailey, Hilton Jefferson (as,cl); Happy Caldwell (ts); Earl Frazier (p); unknown (bj); Bernard Addison (g); unknown (b); Tommy Benford (dr); George Bias (vcl). "Miley can be heard behind George Bias' vocal choruses on both titles. It is probably the unknown third trumpet player in the first choruses of Black Maria and the straight passages in the verse Chinnin' And Chattin' With May, where Pinkett plays the 16 + 8bars growl solo."*

Titles:

Black Maria Key of F / Ab Victor
 (Intro 8 bars ens)(Chorus 1 32 bars AABA ens – middle 8 tpt WP? 4, ten HC 4)(Chorus 2 32 bars AABA saxes)(Chorus 3 32 bars AABA voc GB acc gtr BA – tpt BM)(Bridge 6 bars ens modulation F – Ab)(Verse 32 bars AA' ens 16 – clt BB 16)(Chorus 4 32 AABA ens – middle 8 clt BB)(Coda 6 bars ens)

Chinnin' And Chattin' With May Key of F / Eb / G Victor
 (Intro 8 bars ens – clt BB 2 – ten HC 1)(Chorus 1 32 bars AABA clt BB)(Chorus 2 32 bars AABA voc GB acc gtr BA/tpt BM – pno EF)(Bridge 3 bars pno EF)(Interplay 25 bars (!) ens modulation F - Eb)(Chorus 3 32 bars AABA tpt BM – middle 8 ens modulation Eb -G)(Chorus 4 32 bars AABA ens)(Coda 8 bars dms)

015 **CLARENCE WILLIAMS' JUG BAND** New York, Sep. 09, 1930
 Ed Anderson – tpt; Wilbur de Paris - tbn; Cecil Scott – clt, ten;
 Alex Hill – pno; Lonnie Johnson – gtr; Clarence Williams - jug
 W404435-B Sitting On Top Of The World OK 8826, Collectors Classics COCD-29
 W404436-B Kansas City Man Blues OK 8826, Collectors Classics COCD-29
Composer credits are: W404435 (Jacobs - Carter); W404436 (Johnson - Williams)

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

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

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

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

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

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

Notes:

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

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

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

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

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

016 **BUBBER MILEY AND HIS MILEAGE MAKERS** New York, Sep. 11, 1930
 Ward Pinkett, (*Henry 'Red' Allen*), Bubber Miley – tpt; Wilbur de Paris – tbn;
 Hilton Jefferson – alt, clt ; Happy Caldwell – ten ;
 Earl Frazier – pno; Bernard Addison – bjo, gtr; (*Billy Taylor*) – bbs; Tommy Benford – dms;
 Edith Wilson – voc
 63645-3 Loving You The Way I Do Vic unissued on 78, Frog DGF 12

This very certainly is not the same personnel as at the following recording session (session 017 below).

We decidedly hear three trumpet players on these sides. There is a trumpet player playing the melody on straight muted horn using a strong vibrato in the first chorus of 'Loving You ...', together with Bubber Miley's obligato, plunger-muted. He might be Ward Pinkett – although I do not remember Pinkett using a vibrato like that. But I am following the discs here - and Tommy Benford ?! Then a different trumpet over the lead part, with little vibrato, and he sounds just like Henry 'Red' Allen. (I totally agree the Swedish Scherman team - Bubber Miley disco, below.) He also uses some off-beat bursts typical of Allen. These two trumpeters serve first-part duties each successively, with Bubber Miley on muted horn doing the obligatos and third parts. The trombone player does not have any solo parts, and might be de Paris as at the 17 September session.

All other participants as given or assumed by Tommy Benford.

Notes:

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

- Rust*2: not listed

- Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

- Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

- Tommy Benford, *Have Drum, Will Travel*, St.111-107: "That's definitely me on drums and I'm sure I hear three trumpets on that first date, Bubber is the muted horn and that's Ward playing open. Could be my brother on the first date, but that's definitely not him on the others, Bill only ever played tuba, and it sounds more like Billy Taylor to me. I don't know who the banjo player is."

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

Titles:

Loving You The Way I Do Key of F / Eb / G

Victor

(Chorus 1 32 bars AABA WP m-tpt + BM m-tpt obl 16 – EF pno 8 - WP m-tpt + BM m-tpt 8)(Bridge 6 bars ?HRA o-tpt + ens mod. F – Eb) (Chorus 2 32 bars AABA EW voc + BM m-tpt obl + ?HJ clt obl)(Bridge II 14 bars WP o-tpt + ens 8 - ?HRA o-tpt + ens 6)(1/4 Chorus 3 8 bars A ?HRA o- tpt + ens 8)(Tag 4 bars ens)

The Penalty Of Love Key of F / Ab / D

Victor

(Chorus 1 32 bars AABA ? m-tpt + BM m-tpt obl 16 – saxes 8 - ? m-tpt + BM m-tpt obl 8)(3/4 Chorus 2 24 bars ABA ?HRA o-tpt + ens 8 – saxes 8 - ?HRA o-tpt + ens 4 – ens 4)(Chorus 3 31 bars AABA voc EW + BM m-tpt obl)(Coda 12 bars EW voc + ens 12)

017 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Sep. 17, 1930

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

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

Earl Frazier – pno, cel; Bernard Addison – bjo; Billy Taylor – bbs, sbs; Tommy Benford – dms;

Edith Wilson – voc

63645-6 Loving You The Way I Do

Vic 23010,

Frog DGF 11

63646-5 The Penalty Of Love

Vic 23010,

Frog DGF 11

This personnel only has two reed players, probably Hilton Jefferson and Happy Caldwell. Both start 'Loving You The Way I Do' on clarinets, and I assume that we hear Caldwell playing the lead/melody, and Jefferson playing the obligato. Caldwell's tone is sharp and Jefferson's accompagnato is more modern in style and fluent than Caldwell's playing. The clarinet obligato behind Edith Wilson in chorus 2 and again in the coda also is in that more modern style – not Dodds derived – and for me by Jefferson. But, lacking documental evidence of Caldwell's development in tone and general style, I am uncertain here. Does anyone interested in reed players want to comment?

There is no guitar here on these sides, and thus Addison's presence should be questioned, the more so as Tommy Benford (see above) did not remember Addison's presence and was unable to attribute a name. This might turn out to be true for all these Miley sessions! Can anybody let me know who first assumed Bernard Addison to play on these sides? On bass – tuba and string bass – we possibly have Billy Taylor here again, according to Tommy Benford's testimony (see session 016 above).

Notes:

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

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

- Rust*2: Bubber Miley, unknown (tpt); unknown (Charlie Irvis?) (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Edith Wilson (voc)

- Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

- Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

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

Titles structures:

Loving You The Way I Do Key of F / Eb / F

Victor

(Chorus 1 32 bars AABA EF cel 8 – HC clt + HJ clt obl 16 – WdP o-tn 7 – ens 1)(Bridge 1 bar ens mod. F – Eb)(Chorus 2 32 bars AABA EW voc + ?HJ clt obl - mod. Eb – F)(Chorus 3 32 bars AABA ?WP m-tpt + BM m-tpt obl 16 – EF pno 8 – ens + ?HJ clt 8)
The Penalty Of Love Key of F / Ab / D Victor
 (Chorus 1 32 bars AABA ens mod. F - Ab)(3/4 Chorus 2 24 bars ABA ens mod. Ab – D)(Chorus 3 31 bars AABA voc EW)(Coda 12 bars voc EW 12)

018 McKINNEY'S COTTON PICKERS

New York,

Dec. 17, 1930

Don Redman – alt, speech, dir;

Langston Curl, George 'Buddy' Lee, Sidney de Paris – tpt;

Ed Cuffee, Wilbur DeParis – tbn;

Benny Carter, Edward Inge – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo, gtr (1); Billy Taylor – bbs; Cuba Austin – dms;

Lois Deppe – voc (1); Dave Wilborn – voc (2);

Don Redman – arr (1); Edward Inge – arr (2)

64055-2 To Whom It May Concern

Vic 23035,

Chronological Classics 649

64056-2 You're Driving Me Crazy

Vic 23031,

Chronological Classics 649

According to the McKinney's Cotton Pickers personnel for the sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931 in the various editions of Rust, Rex Stewart should be a member of the band. But although subbing for Joe Smith on the MKCP sessions of November 1930 Rex Stewart did not join McKinney's Cotton Pickers earlier than August 1931 on a regular basis. He therefore is not on the band's recording sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931.

And regarding Dave Wilborn's below cited letter – which I do not doubt at all as I have met Mr. Wilborn as a very lively person at a Breda Jazz Festival in the 1970s – the de Paris brothers should be accepted as substitutes for regular musicians of the band when recording in NYC. There would be nothing unusual to this matter. After George 'Fathead' Thomas' early death in a car-crash the band was in some state of flux, but still fulfilling their obligations. And thus, it would have been just a very normal matter to fill their ranks with recognized other musicians when one or more of the band members were unable to perform – or were missing. John Chilton in his fantastic research on McKinney's Cotton Pickers - 'McKinney's Music', published in 1978 - did not consider this first-hand recollection of a contemporary witness and maintained a musician in his personnel that only was a band-member "for a very short time" and "never recorded with the band" (D. Wilborn).

There is little soloistic appearance of Sidney de Paris (if we accept his presence on this session), a four-bar short hot outburst in the second B-part of the minor trombone chorus, and the muted background playing behind Dave Wilborn's first vocal chorus. (Now, here we have a direct and very close relationship of Wilborn and de Paris, which Dave Wilborn certainly had kept in his mind!)

This is the first McKCP recording session with two trombones. And with their long-time clarinetist Edward Inge, who had just joined the band, and who also contributes an own arrangement 'You're Driving Me Crazy' to a band-book which is extremely dominated by the bandleader's own arrangements.

This particular session has found a special attentiveness in Jazz Journal, May 1975, Capt. Douglas Hoard: "Dear Sir, re the Rex (Stewart – KBR) review by Ralph Laing of Vol. 5 of the Cotton Pickers (French RCA LP – KBR) in the March issue. I just didn't believe it was Rex Stewart, but had nothing but ignorance and superstition upon which to base my judgement. So I thought, why not go to the source? I have had contact with Andy Stoffa, who runs a jazz, 1917 – 1947 programme on WQRS-FM in Detroit, and I asked him to pass the problem on to Dave Wilborn. His reply of recent date is enclosed herewith: "Nice to hear from you, and to know that someone still remembers the old Graystone Ballroom days – there was nothing like it! Clarence Ross never recorded with the band – he was only a member for a very short time. The person who played that solo on 'You're Driving Me Crazy' was Sidney de Paris, brother of the trombone player Wilbur – they were both on that session. Musically yours, Dave Wilborn." Well, this will either put the matter at rest, or start the discussion off on a new track?"

This now certainly is difficult to determine, the more so as the very knowledgeable John Chilton gives a different personnel (see below) with this remark: "I have given this personnel despite contrary information published in May 1975 of 'Jazz Journal'". And he certainly must have a reason for it. So, I (KBR) had to decide whether to trust in Mr. Wilborn or in Mr. Chilton. Having got to know Mr. Dave Wilborn during his stay in the Netherlands with the "New" McKinney's Cotton Pickers' in the 1970s as a very lively and youthful person, I am very much inclined to trust in Mr. Wilborn's recollection. Thus, Sidney de Paris is on the second trumpet chair here, possibly deputising for Rex Stewart. Re Dave Wilborn's recollection of this session: Clarence Ross was a band-member for a short period only which we cannot date, Edward Inge is fourth (second) steady alto saxophonist and clarinetist, and Wilbur de Paris was on this session, too. But that does not mean that he might have played. On listening, there are two trombones playing the beautiful melody parts of 4 bars each in Ab minor, although the published melody has it in major. This is a nice idea of arranger and clarinet soloist Edward Inge who had just joined the band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (d); Dave Wilborn, Lois Deppe (vo)
 - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)
 - Rust*3, *4, *6: Langston Curl -Buddy Lee -t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; Lois Deppe -Dave Wilborn -v

- J. Chilton, *McKinney's Music*: Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt/sop/alt; Jimmy Dudley,

Edward Inge, clt/alt; Todd Rhodes, pno; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Lois Deppe, Dave Wilborn, v

- B. H. Behncke, *McKinney's Cotton Pickers*: George 'Buddy' Lee, Clarence Ross, Langston Curl, t; Ed Cuffee, Quentin Jackson, tb; Don Redman, cl/ss/as/vibes/v; Jimmy Dudley, cl/as; Edward Inge, cl/as; Prince Robinson, cl/ts; Todd Rhodes, p; Dave Wilborn, bj/g/v; Ralph Escudero, bb; Cuba Austin, d; Louis Deppe, v

- *Jazz Journal May 1975*, letter from Dave Wilborn to Douglas Hoard: "Nice to hear from you, and to know that someone still remembers the old Graystone Ballroom days – there was nothing like it! Clarence Ross never recorded with the band – he was only a member for a very short time. The person who played that solo on 'You're Driving Me Crazy' was Sidney de Paris, brother of the trombone player Wilbur – they were both on that session. Musically yours, Dave Wilborn"

Tunes Structures:

64055-2 To Whom It May Concern Key of Db / F

Victor

(Intro 6 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 6 bars DR alt + ens modulation)(Chorus 2 32 bars AABA LD voc)(Tag 2 bars o-tpts)(Verse 16 bars ens)(Chorus 3 32 bars AABA EC o-tn 8 – saxes 8 – ens 8 – LD voc 6 – DR alt 2)(Tag 2 bars LD voc + ens)

64056-2 *You're Driving Me Crazy* Key of F / Ab (Fm) / F Victor
 (Intro 10 bars ens + DR speech)(Chorus 1 32 bars AABA ens + EI clt 16 – EI clt 8 – ens + EI clt 6 – TR pno 2)(Bridge 6 bars TR pno modulation)(Chorus 2 32 bars AABA tbns + EI clt 12 – SdP o-tpt 4 – PR ten 8 – tbns + EI clt 6 – EI clt 2)(Tag 2 bars EI clt 2 modulat.)
 (Chorus 3 32 bars AABA DW voc + SdP m-tpt)(Chorus 4 32 bars AABA DW scat-voc + PR ten)(Chorus 5 32 bars AABA ens + EI clt 16 – PR ten 8 – ens + EI clt 8)

019 **McKINNEY'S COTTON PICKERS**

Camden, NJ,

Dec. 18, 1930

Don Redman – alt, sop, dir;
 Langston Curl, George 'Buddy' Lee, Sidney de Paris – tpt;
 Ed Cuffee, Quentin Jackson or (Wilbur de Paris) – tbn;
 Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
 Don Redman – arr; Quentin Jackson – voc
 64058-2 Come A Little Closer Vic 23035, Frog DGF 26

According to the McKinney's Cotton Pickers personnel for the sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931 in the various editions of Rust, Rex Stewart should be a member of the band. But although subbing for Joe Smith on the MKCP sessions of November 1930 Rex Stewart did not join McKinney's Cotton Pickers earlier than August 1931 on a regular basis. He therefore is not on the band's recording sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931.

It would be most probable that Sidney de Paris still officiated as third trumpet player, while his brother Wilbur would have made room for the lately hired Quentin Jackson – who was mainly hired for singing. It might thus even be possible that Wilbur de Paris would still be on the second trombone chair as a 'sub'. Regarding this problem it should be considered that up to this date the MKCP only had one trombonist. With the advent of Quentin Jackson – in the main as a singer – there certainly was no scored second trombone part and de Paris was a much more experienced musician than the young Jackson. Chilton writes: "Jackson, whose memory was excellent, said he joined the band on the 7th of December 1930. He made his debut record with the band less than a fortnight after joining, on his first vocal ('Come A Little Closer') he sang in his natural voice, but it was soon made clear to him that he was expected to imitate George Thomas, which he did thereafter."

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (d); Dave Wilborn, Lois Deppe (vo) - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl) - Rust*3, *4, *6: Langston Curl -Buddy Lee -t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v*

- B. Rust, *The Victor Master Book Vol. 2: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; Quentin Jackson -v*

- Chilton, *McKinney's Music: George Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, Edward Inge, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Quentin Jackson, vcl*

Tunes Structures:64058-2 *Come A Little Closer* Key of Eb / G / Db / Eb

Victor

(Intro 6 bars ens)(Chorus 1 32 bars AABA clts + GBL? m-tpt 16 – EC m-tbn 8 – clts + GBL? m-tpt 8)(Tag 2 bars ens modulation)
 (Chorus 2 32 bars AABA QJ voc + DR clt obl 30 – ens 2)(Tag 6 bars ens 2 – TR pno 4 modulation)(Chorus 3 32 bars AABA DR sop + ens modulation 8 – ens + EI clt 16 – QJ voc 8)(Tag 2 bars ens)

020 **DAVE NELSON AND THE KING'S MEN**

New York,

Jan. 14, 1931

Melvin Herbert, Harry Brown, Dave Nelson – tpt; Wilbur de Paris – tbn;
 Buster Bailey – clt; Glyn Paque, Wayman Carver – alt, clt; Charles Frazier – ten;
 Sam Allen – pno; Arthur Taylor – gtr; Simon Marrero – sbs; Gerald Hobson – dms;
 Dave Nelson – voc; *Dave Nelson* – arr
 64849-2 I Ain't Got Nobody Vic 22639, Frog DGF 11
 64850-2 When Day Is Done Vic 22639, Frog DGF 11
 64851-2 Some Of These Days Vic 23039, Frog DGF 11

On Dave Nelson's earlier recorded performances (Ida Cox, Bertha Henderson, etc.) he proved himself a rather weak and insecure trumpet player with a lack of pitch and/or of embouchure. This same lack of pitch – together with a strange vocal vibrato – is strongly felt in his vocals in all the titles of this recording session. And wisely he renounced playing trumpet solos in this session – with one exception in chorus 4 of 'Some Of These Days'. He might have been aware of his short-comings – and that the state of being 'King' Oliver's nephew was not necessarily an indication of musical quality.

Melvin Herbert appeared as lead-trumpet man with Cliff Jackson and his Krazy Kats and Ross De Lux Syncopators – apart from these Dave Nelson sessions. Harry Brown is un-listed in any other group in Rusts or other discographies, and might – perhaps – be confused with Nat Brown who played trumpet with the Leon Abbey Orchestra – aka Savoy Sultans – in South America in 1927. He may be the trumpet soloist in solos not attached to Dave Nelson's work in 'Structures of Tunes', below.

Wilbur de Paris is un-mistakable by his sharp tone and legato playing.

Brian Rust's 'Victor Master Book' lists four saxophones for this session. It must be considered that at this time big band arrangements were scored for three saxophones: first alto, second tenor, and third alto. Writing for four saxophones was a thing of the future, and common from about 1934 on. Thus, I assume that Bailey only played clarinet on these sides – mainly as a soloist. Glyn Paque was an accomplished alto player, as was Wayman Carver, who played alto with Snowden's Smalls' Paradise Band at this time ('Smash Your Baggage' film 1932). He does not use his flute on these sides. Together with Charles Frazier on tenor sax, they would have made a regular three-part saxophone section – as common at this time – plus a clarinet star as soloist.

We find a busy pianist, Sam Allen of later Teddy Hill and Stuff Smith fame, with the band. And a respectable string-bassist from New Orleans in Simon Marrero, who also was with Oscar Celestin in his home-town some years earlier. Guitarist Arthur Taylor also served with King Oliver's New York Orchestra, and drummer Gerald Hobson, listed also for Joe Steele's Orchestra.

The rudimentary arrangements are assumed to be Dave Nelson's own work.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dave Nelson, Melvin Herbert (tp); Wilbur de Paris (tb); Buster Bailey, Glyn Paque, Charlie Frazier, "Paducah" Bradley (s); Sam Allen (p); Arthur Taylor (g); Simon Marrero (b); Gerald Hobson (dm)
 - Rust*2: Dave Nelson (tpt, vcl); Melvin Herbert (tpt); Wilbur de Paris (tbn); Buster Bailey (clt); Glyn Paque, Jack Bradley (alt); Charles Frazier, Wayman Carver (ten); Sam Allen (pno); Arthur Taylor (gtr); Simon Marrero (sbs); Gerald Hobson (dms)
 - Rust*3: Dave Nelson -t -v; Melvin Herbert -Harry Brown -t; Wilbur de Paris -tb; Buster Bailey -Glyn Paque -cl -as; Charles Frazier - ts; Wayman Carver -ts -f; Sam Allen -p; Arthur Taylor -bj -g; Simon Marrero -sb; Gerald Hobson -d
 - Rust*4: Dave Nelson -t -v -dir; Melvin Herbert -Harry Brown -t; Wilbur de Paris -tb; Buster Bailey -Glyn Paque -cl -as; Charles Frazier - ts; Wayman Carver -ts -f; Sam Allen -p; Arthur Taylor -bj -g; Simon Marrero -sb; Gerald Hobson -d
 - Rust*6: Dave Nelson -t -v -dir; Melvin Herbert -Harry Brown -t; Wilbur de Paris -tb; Buster Bailey -Glyn Paque -cl -as; Charles Frazier - ts; Wayman Carver -ts -f; Sam Allen -p; Arthur Taylor -bj -g; Simon Marrero -bb; Gerald Hobson -d
 - B. Rust, *The Victor Master Book, Vol. 2*: 3t/ tb/ 4s/ p/ bj/ bb/ d/ vocalist: Dave Nelson

Structure of Tunes:

64849 *I Ain't Got Nobody* Key of G Victor
 (Intro 4 bars brass)(Chorus 1 32 bars AABA clts 16 - brass 8 - clts 8)(Chorus 2 32 bars AABA DN voc 30 - BB clt 2)(Chorus 3 32 bars AABA BB clts 15 - GP alt 1+8 - ens 8)

64850 *When Day Is Done* Key of G Victor
 (Intro 4 bars pno)(Chorus 1 32 bars ABAC ?HB o-tpt 16 - BB clt 8 - WdP m-tbn 6 - SA pno 2)(Chorus 2 32 bars ABAC DN voc 30 - ?HB m-tpt 2)(Chorus 3 32 bars ABAC ?FB m-tpt 16 - AT gtr 6 - CF ten 2+6 - ens 2)(tag 2 bars ens)

64851 *Some Of These days* Key of F Victor
 (Intro 4 bars ens)(Chorus 1 32 bars AB ens + BB clt 24 - WdP o-tbn 8)(Chorus 2 32 bars AB DN voc + BB clt)(Chorus 3 32 bars AB BB clt 30 - ?DN o-tpt 2)(Chorus 4 32 bars AB DN o-tpt 30 - ?WC alt 2)(Chorus 5 32 bars AB ?WC alt 16 - SA pno 14 - CF ten 2)(Chorus 6 32 bars AB ens + BB clt 16 - ?o-tpt 8 - ens + BB clt 8)

021 DAVE'S HARLEM HIGHLIGHTS

New York,

Jun. 09, 1931

Melvin Herbert or Harry Brown, Clarence Brereton, Dave Nelson - tpt; Wilbur de Paris - tbn;

Glyn Paque - alt, clt; Wayman Carver - alt, flt; Charles Frazier - ten;

Sam Allen - pno; Arthur Taylor - bjo; Simon Marrero - sbs; Gerald Hobson - dms;

Dave Nelson - voc; Dave Nelson - arr

69905-1 Somebody Stole My Gal

TT C-1587,

Frog DGF 11

69906-1 Rockin' Chair

TT C-1576,

Frog DGF 11

69907-2 Loveless Love

TT C-1577,

Frog DGF 11

69908-2 St. Louis Blues

TT C-1588,

Frog DGF 11

The personnel for this session probably is largely the same as that one of Dave Nelson and the King's Men, above. But - although all the discographies affirm - Buster Bailey is not with this band. (This, by the way, would affirm my above proposition that Bailey was soloist only at the above session, and not part of the saxophone section.) The clarinet solo parts must then be played here by Glyn Paque, in accordance with his style of a bit strange and quirky phrasing and choice of notes.

All trumpet solo work is played by muted trumpet and may well be entirely by Dave Nelson. It is well within his instrumental scope. Very good is Wilbur de Paris on muted and open trombone, while poor Glyn Paque has to fill Buster Bailey's virtuoso chair, by what he has to fail. There is little solo work by Charles Frazier. His tenor sax sounds very rough and has little to say. But Wayman Carver demonstrates that a flute may be played in a jazzy way, as well. But: Carver's rhythmic performance leaves much to be desired and sounds stiff. Sam Allen has little solo space, here, and Arthur Taylor (not Danny Barker! see below) has some banjo parts in 'Rockin' Chair' in conversation with Dave Nelson singing.

The arrangements used very probably are the work of Nelson, again, and show the same modest inventiveness and rudimentary ability of their writer like at the first recording session. (Dave Nelson never inserts any modulation to change the basic key of a tune.)

Notes:

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

- Rust*2: Dave Nelson (tpt, vcl); Melvin Herbert, Harry Brown (tpt); Clarence Berton (tbn); Buster Bailey (clt); Glyn Paque, Jack Bradley (alt); Charles Frazier, Wayman Carver (ten); Sam Allen (pno); Danny Barker (bjo); Simon Marrero (sbs); Gerald Hobson (dms); one sax omitted (sic!)

- Rust*3: Dave Nelson -t -v; Melvin Herbert -Harry Brown -t; Clarence Berton -tb allegedly replaces de Paris; it seems likely that what really happens is that this man is Clarence Brereton, a trumpet player who in this case either plays tb or replaces either Herbert or Brown on t; Buster Bailey -Glyn Paque -cl -as; Charles Frazier - ts; Wayman Carver -ts -f; Sam Allen -p; Danny Barker -bj; Simon Marrero -sb; Gerald Hobson -d; one sax omitted (sic!)

- Rust*4,*6: Dave Nelson -t -v -dir; Clarence Brereton, Melvin Herbert or Harry Brown -t; Wilbur de Paris -tb; Buster Bailey -Glyn Paque -cl -as; Charles Frazier - ts; Wayman Carver -ts -f; Sam Allen -p; Danny Barker -bj; Simon Marrero -bb; Gerald Hobson -d

- Danny Barker, *A Life in Jazz, p.200*: Re personnel of 'Dave's Harlem Highlights': "Danny Barker maintains he was not present at this session, and that the banjoist was Arthur Taylor."

Structure of Tunes:

69905 *Somebody Stole My Gal* Key of Eb Timely Tunes
 (Intro 4 bars ens)(Chorus 1 40 bars AA' CF ten+ens 8 - WdP o-tbn 8 - CF ten+ens 8 - CF ten 14 - ens 2)(tag 2 bars ens)(Chorus 2 40 bars AA' DN voc+GP clt 38 - GP clt 2)(Chorus 3 40 bars AA' GP clt 14 - WdP o-tbn 24 - ens 2)(tag 6 bars ens)(Chorus 4 40 bars AA' ?DN m-tpt 16 - GP alt 16 - ens 8)

69906 *Rockin' Chair* Key of Eb Timely Tunes
 (Intro 4 bars ens)(Chorus 1 32 bars ABCA ?DN m-tpt 16 - saxes 8 - WdP o-tbn 6 - ens 2)(tag 2 bars ens)(Chorus 2 32 bars ABCA DN voc+AT bjo 30 - ens 2)(Chorus 3 32 bars ABCA ens 12 - ten 8 - ens 22)

69907 *Loveless Love* Key of F/Bb Timely Tunes
 (Chorus 1 16 bars DN m-tpt)(Chorus 2 16 bars DN m-tpt)(Chorus 3 16 bars WC flt)(Chorus 4 16 bars DN voc+ AT bjo)(Chorus 5 16 bars DN voc+ AT bjo)(Chorus 6 16 bars ens+CF ten)(Chorus 7 16 bars WdP o-tbn 8 - ens 8)

69908 *St. Louis Blues* Key of G/Gm/G Timely Tunes
 (Intro 4 bars ens)(Chorus 1 12 bars ?DN m-tpt)(Chorus 2 12 bars ?DN m-tpt)(Verse 16 bars WdP m-tbn)(Chorus 3 12 bars DN voc)(Chorus 4 12 bars DN voc)(Chorus 5 12 bars SM sbs)(Chorus 6 12 bars ?DN m-tpt)(Chorus 7 12 bars AT bjo)(Chorus 8 12 bars SA pno)(Chorus 9 12 bars GP clt)(Chorus 12 12 bars GP clt)(Chorus 13 12 bars ens + GP clt)(Chorus 14 12 bars ens + GP clt)

022 NOBLE SISSE AND HIS ORCHESTRA

New York, late 1932/early 1933
Vitaphone film 'That's The Spirit'

Noble Sissle – voc, ldr;
Wendell Cully, Clarence Brereton - tpt; *Wilbur de Paris* – tbn;
 Buster Bailey – clt; unknown, unknown – alt, clt; *Ramon Usera* – ten;
Oscar Madera, unknown, unknown – vln;
Harry Brooks – pno; *Howard Hill* – gtr; Edward Coles – bbs; Jack Carter – dms;
 Cora LaRedd – voc, dance (2); Jack Carter, band members – voc (1)

unknown title	not on LP/CD
St. Louis Blues	Harlequin HQ 2038 (LP)
Jig-Time	Harlequin HQ 2038 (LP)
Tiger Rag	Harlequin HQ 2038 (LP)

This film can be seen in its entirety on 'www.YouTube' in an original black/white version as well as in a recently colourized version. The personnel is uncertain in parts, but the brass section may well be as given above. The trumpet players were with Sissle from this time on for long, and Wilbur de Paris might be identified by his features. Buster Bailey is easily identified by his physiognomy - and by his instrumental technique which is incomparably stupend, but lacking any sort of off-beat phrasing. Edward Coles and Jack Carter are recognised, and all other players of the personnel are known from Sissle's personnel of later. I am unable to say anything about the alto sax men. There are three violinists playing.

The 'St. Louis Blues' arrangement uses themes of other well-known jazz affiliated songs, as 'Nobody Knows The Trouble I've Seen' and others with nice effects. 'Jig Time' is a fast riff title with Cora LaRedd featured as singer and dancer. There is very fine Clarence Brereton on muted trumpet for two choruses and a B-part by Buster Bailey on clarinet.

'Tiger Rag' is delivered at a breakneck tempo and features Buster Bailey on clarinet throughout, leaving very short room only for other players' breaks.

Notes:

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

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

- *LP Harlequin HQ 2038, cover text: "The band was between recording contracts and as research into band personnels has concentrated on recording sessions there is particular uncertainty about just who is heard here. There is a string section which might be studio musicians ghosted by actors on camera, or they might be pit-musicians from the ill-fated 'Shuffle Along of 1933, with which Noble Sissle was associated at the presumed date of filming, or they might be anyone else for that matter!"*

Tunes structures:

unknown title Key of F Vitaphone film

(Chorus 1 32 bars AABA ens)

St. Louis Blues Key of G / Gm / G Vitaphone film

(Chorus 1 12 bars ens)(Verse 16 bars ?WdP m-tbn + ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars JC voc + ens)(Chorus 4 12 bars ens + vlns)(Tag 2 bars ens)(Chorus 5 12 bars ens)

Jig Time Key of Eb Vitaphone film

(Intro 4 bars ens)(Chorus 1 32 bars AABA CLR voc + CB m-tpt obl)(Chorus 2 32 bars AABA CB m-tpt 16 – BB clt 8 – CB m-tpt

8)(Chorus 3 32 bars AABA ens 16 – ?WdP m-tbn 8 – ens 8)

Tiger Rag Key of Bb / Eb / Ab Vitaphone film

(Intro 4 bars ens 2 – BB clt 4)(Strain A 32 bars BB clt + ens)(Strain B 32 bars BB clt + ens)(Chorus 1 32 bars AA' BB clt + ens 30 –

EC bbs 2)(Chorus 2 32 bars AA' BB clt + ens 14 – EC bbs 2 – BB clt 14 – RU ten 2)(Chorus 3 32 bars AA' RU ten 30 – CB m-tpt 2)

(Chorus 4 32 bars AA' CB m-tpt 30 – BB clt 2)(Chorus 5 32 bars AA' BB clt 14 – HH gtr 2 – BB clt 16)(Chorus 6 32 bars AA' BB clt

32)(Coda 4 bars BB clt + ens)

023 BENNY CARTER AND HIS ORCHESTRA

New York, Mar. 14, 1933

Leonard Davis, Bill Dillard, Shad Collins – tpt;
 Wilbur de Paris, George Washington – tbn;
 Benny Carter – alt, clt, tpt, dir; Howard Johnson – alt; Chu Berry – ten;
 Nick Rodriguez – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Big Sid Catlett – dms;
 Benny Carter – voc (1); Charles Holland – voc (2,4);
 Benny Carter – arr (1,2,4); Spike Hughes – arr (3)

265090-2	Swing It	Col CB-628,	Chronological Classics 522
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265091-3	Synthetic Love	Col CB-636,	Chronological Classics 522
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265092-2	Six Bells Stampede	Col CB-628,	Chronological Classics 522
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265093-2	Love, You're Not The One For Me	Col CB-636,	Chronological Classics 522
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Composer credit: 265090-2 (Bretz - Weitz); 265091-3 (B. Carter – I. Mills – Washington); 265092-2 (P. Hughes – Munh); 265093-2

(B. Carter)

It is my firm believe that Carter does not sing on titles 2 and 4 of this session, instead, I would suggest a singer whom I know from some Fletcher Henderson recording which I still have to find out. Carter's singing voice is a rather humble one, while the singer heard on titles 2 and 4 certainly belongs to the group of educated and high-pitched performers fashionable at this time (Orlando Roberson or Harlan Lattimore, for instance). Storyville 103 then supplied the answer: the singer is Charles Holland, as cited below.

The first trumpet chair is now occupied by one of the foremost lead trumpeters of the 1930s: Leonard Davis. Together with soft and melodic Bill Dillard and the sharp swinging of Shad Collins they make a grand trumpet team. Wilbur de Paris and George Washington both are seasoned section trombonists, de Paris with an expressive and technical style, Washington tasteful and with a modest growl style.

Carter himself plays lead alto, with Howard Johnson in the second chair, and Chu Berry on tenor sax. The pianist's name appears with J.R. Morton's Orchestra in July 1929 as "Rod" Rodriguez, but from Storyville 135 on, we know that his name was Nicholas Rodriguez

Only, who plays the vibraphone at the end of the last title? Catlett? Probably Carter.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington, Wilbur de Paris (tb);*

Benny Carter (as, cl); Howard Johnson (as); Chu Berry (ts); Rodriguez (p); Lawrence Lucie (g); Ernest Hill (b); Sid Catlett (dm)

- *Carey, McCarthy, Jazz Directory, Vol. 2: Shad Collins, Leonard Davis, Bill Dillard (tpt); George Washington, Wilbur de Paris (tbn);*

Benny Carter (clt, alt); Howard Johnson (alt); Chu Berry (ten); Rodriguez (p); Lawrence Lucie (g); Ernest Hill (sb); Sid Catlett (d)

- *Rust*2: Shad Collins, Leonard Davis, Bill Dillard (tpt); George Washington, Wilbur de Paris (tbn); Benny Carter (clt, alt); Howard*

Johnson (alt); Chu Berry (ten); Rod Rodriguez (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms); Benny Carter (vcl)

- Rust*3: Shad Collins -Leonard Davis -Bill Dillard -t; George Washington -Wilbur de Paris -tb; Benny Carter -cl -as -t -v; Howard Johnson -as; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d
 - Rust*4,*6: Benny Carter -t -cl -as -v -dir; Shad Collins -Leonard Davis -Bill Dillard -t; George Washington -Wilbur de Paris -tb; Howard Johnson -as; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d -vib
 - Berger, Berger, Patrick, Benny Carter: Carter (as, arr, comp); Shad Collins, Leonard Davis, Bill Dillard (tp); George Washington., Wilbur de Paris (tb); Howard Johnson (as); Chu Berry (ts); Nicholas Rodriguez (p); Lawrence Lucie (g); Ernest Hill (b); Sid Catlett (d); Spike Hughes (arr)
 - Ibid: "Rust lists Teddy Wilson as pianist, but this does not seem possible, given Wilson's activities at the time. He did not join Carter until October 1933. The other personnel are highly speculative."
 - Storyville 103, p. 40(480): "A report in 'Swing Music' of March 1935 noted by Eric Townley names the vocalist on Benny Carter's 'Synthetic Love' (13 Dec 34) as Charles Holland. So does the file card."

Tunes structures:

265090-2 *Swing It* Key of Eb Columbia
 (Intro 4 bars ens)(Chorus 1 32 bars AABA saxes 16 - ens 8 - saxes 8)(Bridge 12 bars ens)(Chorus 2 32 bars AABA BC voc)(Chorus 3 32 bars AABA SC m-tp 15 - saxes 8 - SC m-tp 8)(Chorus 4 32 bars AABA BC alt)(Bridge 4 bars ens)(Chorus 5 32 bars AABA GW o-tbn 16 - CB ten 8 - ens 8)
 265091-3 *Synthetic Love* Key of F Columbia
 (Intro 5 bars ens)(Chorus 1 32 bars AABA BC o-tp 16 - saxes 8 - BC o-tp 6 - LL gtr 2)(Chorus 2 32 bars AABA CH voc)(Vamp 2 bars ens)(Chorus 3 32 bars AABA GW m-tbn 16 - BC clt 16)(Chorus 4 32 bars AABA ens 8 - CB ten 8 - ens 16)(Tag 4 bars ens)
 265092-2 *Six Bells Stampede* Key of C / Eb / C Columbia
 (Intro 16 bars RR pno)(Chorus 1 32 bars AABA ens)(Bridge 16 bars ens)(Chorus 2 32 bars AABA GW m-tbn 16 - CB ten 8 - ens 8)(Interlude 8 bars ens)(Chorus 3 32 bars AABA RR pno 4 - ens 20 - RR pno 4 - ens 4)(Tag 2 bars ens)
 265093-2 *Love, You're Not The One For Me* Key of Eb (Cm) Columbia
 Chorus 1 32 bars AABA WdP m-tbn 16 - m-brass 8 - WdP m-tbn 8)(Chorus 2 32 bars AABA CH voc)(Chorus 3 32 bars AABA ens 4 - BC alt 4 - ens 8 - BC alt 4+8 - GW m-tbn 6 - ens 2)

024 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

Apr. 18, 1933

Benny Carter - alt, clt, dir;

Leonard Davis, Bill Dillard, Shad Collins - tpt;

Wilbur de Paris, George Washington, Dicky Wells - tbn;

Wayman Carver, Howard Johnson - alt, clt; Coleman Hawkins - ten, clt;

'Nick' Rodriguez - pno; Lawrence Lucie - gtr; Ernest Bass Hill - sbs; Kaiser Marshall - dms;

Benny Carter - voc (2); Spike Hughes - arr, comp

B-13257-A Nocturne

Dec F-3563,

Chronological Classics 522

B-13258-A Someone Stole Gabriel's Horn

Dec F-3563,

Chronological Classics 522

B-13259-A Pastorale

Dec F-3606,

Chronological Classics 522

B-13260-A Bugle Call Rag

Dec F-3606,

Chronological Classics 522

Composer credits: B-13257 (P. Hughes); B-13258 (Washington - Hayes - Mills); B-13259 (P. Hughes); B-13260 (E. Schoebel - J. Pettis - B. Meyer)

This is the contemporary Benny Carter band "occupied" by British band-leader, bassist, composer and arranger Spike Hughes. Hughes uses the somewhat strengthened Carter band as a vehicle for his own compositions/arrangements, and what a vehicle this is. Probably the best he could have found world-wide!

Contrary to all former discographies, Kaiser Marshall was the only drummer on this session (see below)!

Berger, Berger, Patrick, Benny Carter, A Life in American Music: "Spike Hughes had been impressed by the musicianship of the Carter orchestra at a rehearsal and the band became the nucleus for these three sessions of his music. Soloists like Henry Allen and Coleman Hawkins were added. Carter is not heavily featured as a soloist but as Raymond Horricks observes, "No one else but Carter ... would have been capable of leading a saxophone section on to produce such a unique variety of tonal blends. Throughout all these sessions, the composer and rehearsal leader complemented each other perfectly, so that their names became inseparable". The label of the original issue of 'Someone Stole Gabriel's Horn' lists Monette Moore as vocalist; Carter filled in when she failed to appear."

'Nocturne' with its romantic theme is introduced by Dicky Wells on his muted trombone, and then taken over by a very soft and elegiac Coleman Hawkins on tenor sax, replacing the band's actual tenor man Chu Berry. This title's verse has very nice muted trumpet cum trombones playing cautiously-atonal chords.

'Gabriel's Horn' has a vocal by the still young Benny Carter, the actual bandleader, after him

the more common Hawkins on tenor and Dicky Wells - as we have got to know him - in the B-part of the tenor chorus, and later fine Benny Carter on alto sax. And again, the arranged parts are unfamiliar and play with atonality against customary tonality. Very interesting.

'Pastorale' has a pentatonic melody in the A-parts of the chorus - played muted by Bill Dillard - with the saxophone section taking over for the B-part. After a dissonant interplay it is Benny Carter majestically soloing, followed by Dicky Wells on trombone and by Coleman Hawkins later.

And then we have 'atonal' 'Bugle Call Rag', very unfamiliar and exceptional and with great solos all over - and a celestial Benny Carter on his alto. They even let Marshall play a four-bar break. Absolutely great! (I have developed a favour for dissonances and atonality in the last years - KBR!)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Shad Collins, Leonard Davis, Bill Dillard (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter, Wayman Carver, Howard Johnson (as); Coleman Hawkins (ts); Rodriguez (p); Lawrence Lucie (g); "Bass" Hill (b); Kaiser Marshall (dm)(1,2); Sid Catlett (dm) (3,4)

- Rust*2: Shad Collins, Leonard Davis, Bill Dillard (tp); Dicky Wells, Wilbur de Paris, George Washington (tbn); Benny Carter, Wayman Carver, Howard Johnson (alt); Coleman Hawkins (ten); Red Rodriguez (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Kaiser Marshall (dms)(1,2); Sid Catlett (dms)(3,4); Spike Hughes (dir, arr); Benny Carter (vcl), NOT Monette Moore as per label!

- Rust*3,*4,*6: Shad Collins -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -Wayman Carver -Howard Johnson -cl -as; Coleman Hawkins -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Kaiser Marshall -d (1,2); Sid Catlett -d (3,4); Spike Hughes -dir -a; Benny Carter -v, deputising for Monette Moore.

- Johnny Simmen, Ernest 'Bass' Hill tel que je l'ai connu, *Le Point de Jazz* 6-40: "Au fait, cela me rappelle une erreur discographique inexplicable qui a perduré jusqu'à ce jour: Kaiser Marshall joue dans tous les quatre morceaux de la première session du avril et non seulement - comme on le prétend partout - dans 'Nocturne' et 'Somebody Stole Gabriel's Horn'. Kaiser et Bass ont affirmé tous deux avec conviction que Big Sid n'avait pas joué du tout à cette session-là."

- Storyville 135, L. + P. Wright, "That Cat Stopped My Show Cold", An interview with "Nick" Rodriguez, p. 86: "Then up came this business with Spike Hughes, who wants to come out here and get some Americans to do his jazz because the English boys don't please him playing his jazz. And I'm the pianist in this band and I made those sessions except for one when I think Luis Russell filled in for me, and part of them was a jam session with Spike."

Tunes structures:

B-13257-A Nocturne Key of C Decca
(Intro 4 bars ens)(Chorus 1 32 bars AABA DW m-tbn 16 – ens 8 – DW m-tbn 8)(Vamp 4 bars ens)(Chorus 2 32 bars AABA CH ten 16 – BC clt 8 – CH 8)(1/2 Chorus 16 bars BA ens 8 – DW m-tbn 8)(Tag 2 bars ens)

B-13258-A Someone Stole Gabriel's Horn Key of F / Eb / C / A Decca
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Vamp 8 bars ens)(Chorus 2 32 bars AABA BC voc + SC m-tpt obl)(Vamp 8 bars ens)(Chorus 3 32 bars AABA CH ten 16 – DW o-tbn 8 – CH ten 8)(Vamp 10 bars ens)(Chorus 4 32 bars AABA ens 8 – BC alt 8 – ens 8 + 8)(Tag 2 bars ens)

B-13259-A Pastorale Key of Ab Decca
(Chorus 1 32 bars AABA BD m-tpt 16 – saxes 8 – BD m-tpt 8)(Vamp 8 bars ens)(Chorus 2 32 bars AABA BC alt 14 – DW o-tbn 2+8+8)(Vamp 4 bars ens)(Chorus 3 32 bars AABA ens 8 – saxes 8 – CH ten 8 – BD m-tpt 8)(Tag 2 bars BD m-tpt)

B-13260-A Bugle Call Rag Key of Bb Decca
(Strain A1 12 bars ens) (Strain A2 12 bars ens) (Strain A3 12 bars ens) (Strain A4 12 bars ens) (Strain B1 16 bars CH ten) (Strain B2 16 bars SC m-tpt) (Strain B3 16 bars BC alt) (Strain B4 16 bars DW o-tbn) (Strain A5 12 bars ens) (Strain A6 12 bars KM dms 4 – ens 8) (Strain B5 16 bars ens) (Strain B6 16 bars ens) (Tag 6 bars ens)

025 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

May 18, 1933

Benny Carter – alt, clt, dir;

Leonard Davis, Bill Dillard, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, Dicky Wells – tbn;

Wayman Carver – alt, clt, flt; Howard Johnson – alt, clt; Coleman Hawkins, Chu Berry – ten, clt;

Luis Russell – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs (1,2,3,4); Spike Hughes – sbs (5); Sid Catlett – dms;

Spike Hughes – arr, comp;

Personnel for last title: Carter, Allen, Carver, Berry, Hawkins, Wells, Russell, Lucie, Hughes, Catlett

B-13352-A Arabesque Dec F-3639, Chronological Classics 522

B-13353-A Fanfare Dec F-3639, Chronological Classics 522

B-13354-A Sweet Sorrow Blues Dec F-5101, Chronological Classics 522

B-13355-A Music At Midnight Dec F-3836, Chronological Classics 522

B-13356-A Sweet Sue – Just You Dec F-3972, Chronological Classics 522

Composer credits: B-13352 (Hughes); B-13353 (trad. arr Hughes); B-13354 (Hughes); B-13355 (Hughes); B-13356 (Harris – Young)

This again is the Benny Carter band performing Spike Hughes' music and compositions.

Following "Nick" Rodriguez' recollections in Storyville 135, Luis Russell is the pianist on all titles of this session. And it certainly would be rather unlikely that there had been two pianists on this one session – as given in all Rusts. As all piano work on this session is played rhythmically only, there is no cause to assume Rodriguez on this fifth side. The more so, as Luis Russell was no great soloist on piano and mostly played rhythm in all his recordings, while soloing very sparsely.

Coleman Hawkins is responsible to present the theme of the first title 'Arabesque' (carrying a dedication to the famous Joseph Szigetty, forward-looking violinist of the time). After an exceptional four-bar bridge for the brass, Dicky Wells plays the three A-parts of the chorus using occasional lip-trills, the B-part taken by the reeds, followed by half-a-chorus by the brass and Carver on flute. Hawkins then, the obvious favourite of "bandleader" Spike Hughes, finishes the beautiful title softly.

'Fanfare' is in 12-bar blues form. Chu Berry starts proceedings with one rather tame chorus and Hawkins taking over for the second chorus. Both men rather retained, here, for friendly reasons? Then two choruses by Mr. Wells in his romantic style, superb, the band then changing over to a minor mode, and top-notch 'Red' Allen, lent from Mills Blue Rhythm Band, plays two sizzling choruses, followed by Benny Carter on clarinet, obviously feeling forward into atonal fields in his first chorus.

'Sweet Sorrow Blues' has a minor blues chorus presented by the ensemble between the soloists. The soloists then improvise on major changes, starting with Dicky Wells – still on the minor path, then hot but reflective 'Red' Allen on trumpet, and Coleman Hawkins on tenor sax, he also in the four-bar coda.

The majestic Mr. Wells on his unbelievable trombone – the true successor of the late Jimmy Harrison – reigns the first half of 'Music At Midnight'. After an ensemble interlude with Carter improvising on alto, Chu Berry and Hawkins share a chorus, and Carter on clarinet and 'Red' Allen have short solo parts.

This all is supported by a great rhythm section, with Luis Russell here on piano. And don't undervalue the young Sidney Catlett, here. He drives the band along with press-rolls on his snare-drum like "nobody's business".

The fifth title recorded on this session was performed by a small unit with Red Allen, Dicky Wells, Carter, Carver, Hawkins, Chu Berry, and the rhythm section with Spike Hughes sitting in for Bass Hill. And it is only here that we can hear Wayman Carver for a whole beautiful chorus on his flute.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Leonard Davis, Bill Dillard, Henry Allen (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter (as & cl); Howard Johnson (as); Wayman Carver (as & flute); Chu Berry, Coleman Hawkins (ts); Luis Russell (p); Lawrence Lucie (g); "Bass" Hill (b); Sid Catlett (dm); Rodriguez (p) and Spike Hughes (b) on fifth title*

- Rust*2: *Henry Allen, Leonard Davis, Bill Dillard (tpt); Dicky Wells, Wilbur de Paris, George Washington (tbn); Benny Carter, Wayman Carver, Howard Johnson (alt); Coleman Hawkins, Leon "Chu" Berry (ten); Luis Russell (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms); Spike Hughes (dir, arr); Benny Carter doubles on clt; Carver doubles on flt*

- Rust*3: *Henry Allen -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -Howard Johnson -cl -as; Wayman Carver -as -f; Coleman Hawkins -Chu Berry -ts; Luis Russell -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d; Spike Hughes -dir -a; Red Rodriguez -p (5)*

- Rust*4,*6: *Spike Hughes -dir -a; Henry Allen -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -Howard Johnson -cl -as; Wayman Carver -cl -as -f; Coleman Hawkins -cl -ts; Chu Berry -ts; Luis Russell -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d*

- Storyville 135, L. + P. Wright, "That Cat Stopped My Show Cold", An interview with "Nick" Rodriguez p.86: "Then up came this business with Spike Hughes, who wants to come out here and get some Americans to do his jazz because the English boys don't please him playing his jazz. And I'm the pianist in this band and I made those sessions except for one when I think Luis Russell filled in for me, and part of them was a jam session with Spike."

Tunes structures:

B-13352-A Arabesque Key of Eb Decca
 (Chorus 1 32 bars AABA CH ten + ens)(Bridge 4 bars ens)(Chorus 2 32 bars AABA DW o-tbn 16 – saxes 8 – DW o-tbn 8)(Chorus 3 32 bars AABA ens + flt 16 – CH ten + ens 16)

B-13353-A Fanfare Key of Bb / Bbm (blues changes) Decca
 (Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars CB ten)(Chorus 4 12 bars CH ten)(Chorus 5 12 bars DW o-tbn)(Chorus 6 12 bars DW o-tbn)(Chorus 7 12 bars minor changes ens)(Chorus 8 12 bars HRA o-tpt)(Chorus 9 12 bars HRA o-tpt)(Chorus 10 12 bars BC clt)(Chorus 11 12 bars BC clt)(Chorus 12 12 bars ens)(Tag 2 bars ens)

B-13354-A Sweet Sorrow Blues Key of Eb / Ebm (blues changes) Decca
 (Chorus 1 12 bars ens minor changes)(Chorus 2 12 bars DW o-tbn minor ch.)(Chorus 3 12 bars HRA o-tpt major ch.)(Chorus 4 12 bars ens minor ch.)(Chorus 5 12 bars CH ten major ch.)(Chorus 6 12 bars ens minor ch.)(Tag 4 bars ens – CH ten)

B-13355-A Music At Midnight Key of Eb Decca
 (Intro 16 bars ens + DW m-tbn)(Chorus 1 32 bars AABA DW m-tbn 16 – saxes 8 – DW m-tbn 8)(Interlude 24 bars ens 8 – BC alt 12 – ens 4)(Chorus 2 32 bars AABA CB ten 16 – CH ten 16)(Vamp 2 bars ens)(Chorus 3 32 bars AABA ens 4 – BC clt 4 + 4 – ens 4 – HRA o-tpt 8 – ens 8)

B-13356-A Sweet Sue – Just You Key of G Decca
 (Chorus 1 32 bars AABA HRA o-tpt)(Chorus 2 32 bars AABA CB ten)(Chorus 3 32 bars AABA WC flt)(Chorus 4 32 bars AABA DW o-tbn)(Chorus 5 32 Bars AABA BC alt)(Chorus 6 32 bars AABA HRA o-tpt 16 – CH ten 8 – HRA o-tpt 8)

026 SPIKE HUGHES AND HIS NEGRO ORCHESTRA

New York,

May 19, 1933

Benny Carter – alt, clt, sop (3), dir;

Leonard Davis or (Bill Dillard), Howard Scott, Henry Red Allen – tpt;

Wilbur de Paris, George Washington, Dicky Wells – tbn;

Wayman Carver – alt, clt, flt; Howard Johnson – alt, clt; Coleman Hawkins, Chu Berry – ten, clt;

Nick Rodriguez – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs (1,2,3,4); Spike Hughes – sbs (5); Sid Catlett – dms;

Henry Red Allen – voc (5);

Spike Hughes – arr, comp

Personnel for last title: Carter, Allen, Carver, Berry, Hawkins, Wells, Rodriguez, Lucie, Hughes, Catlett

B-13359-A Air In D Flat Dec F-5101, Chronological Classics 522

B-13360-A Donegal Cradle Song Dec F-3717, Chronological Classics 522

B-13361-A Firebird Dec F-3717, Chronological Classics 530

B-13362-A Music At Sunrise Dec F-3836, Chronological Classics 530

B-13363-A How Come You Do Me Like You Do Dec F-3972, Chronological Classics 530

Composer credits: B-13359 (Hughes); B-13360 (Hughes); B-13361 (Hughes); B-13362 (Hughes); B-13363 (Austin)

The only source listing Howard Scott for this session is Rust. I do not know where his information came from. But it is obvious that – whether he really participated or not – his job had only been to play second trumpet, Leonard Davis very probably – not Dillard – on first chair as lead trumpeter and Henry Red Allen in the third chair taking all the solos. Thus, there is no chance to hear Scott as soloist as usually the second chair player's duty is to play the middle part of the chords and give them their timbre. Since Davis was one of the well acclaimed first chair players of the 20/30s and thus not to be waived, it is obvious that Scott must have replaced Bill Dillard.

The muted trumpet solo in 'Air In D Flat', yet, seems to be played by Leonard Davis, but might nevertheless be possibly the work of Howard Scott. The tune starts with a nice saxophone section in the A-parts. And again, we have great Dicky Wells, sharing a chorus with Coleman Hawkins. In the last chorus we hear the trombone section in harmony.

'Donegal Cradle Song' starts with a softly-set muted trumpet part, taken over by the clarinets for the B-part. The tenor-sax solo with its beautiful clarinet background in 'Donegal Cradle Song' is generally attributed to Coleman Hawkins, but I have some minor doubts. The soft playing and the smooth and even tone could as well be Berry's! The B-part is occupied by the trombone section. 'Bass' Hill accompanies the whole title on bowed bass.

In 'Firebird' Benny Carter leads the saxophone-section on soprano sax. "Unfortunately, Benny had pawned his soprano saxophone some years before; he had not only long ago lost the ticket, of course, but he had also forgotten the name of the pawnbroker" But: "... it was allowed out of the pawnshop only on condition that it was returned immediately after use!" (S. Hughes, Second Movement). But the resulting sound really is extraordinary and most beautiful. Hawkins starts improvising proceedings, 'Red' Allen succeeding in his own individual way. And Mr. Wells again on trombone, and a last chorus with the middle-eight by the flute.

'Music At Sunrise' seems to be the first tune in classic jazz without the general structure of chorus – verse or different strains. Instead, the structural elements are in parts without the usual 4-bar units (the A-part of the first chorus, for instance, has 9 bars!), and thus are more European, perhaps, in composition and structure (I have to excuse possible mis-interpretations of the elements of 'Music At Sunrise' in my "Tunes Structures" below, if necessary). Dicky Wells and Coleman Hawkins are the only – short – soloists in this title.

The fifth title recorded on this session was performed by a small unit only as before, this time with Nick Rodriguez on piano. And great soloing!

Finally, I'd like to point the listener to the wonderful reissue of all these Spike Hughes Negro Orchestra recordings on the Dutch Retrieval CD RTR 79005, remastered by the great John R.T. Davies. Wonderful.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Leonard Davis, Bill Dillard, Henry Allen (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter (as & cl); Howard Johnson (as); Wayman Carver (as & flute); Chu Berry, Coleman Hawkins (ts); Rodriguez (p); Lawrence Lucie (g); "Bass" Hill (b); Sid Catlett (dm); Spike Hughes (b) on fifth title*

- Rust*2: Henry Allen, Leonard Davis, Bill Dillard (tpt); Dicky Wells, Wilbur de Paris, George Washington (tbn); Benny Carter, Wayman Carver, Howard Johnson (alt); Coleman Hawkins, Leon "Chu" Berry (ten); Red Rodriguez (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Sid Catlett (dms); Spike Hughes (dir, arr); Benny Carter doubles on clt; Carver doubles on flt

- Rust*3: Henry Allen -Leonard Davis -Howard Scott -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -cl -as -ss; Howard Johnson -cl -as; Wayman Carver -as -f; Coleman Hawkins -Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d; Spike Hughes -dir -a

- Rust*4,*6: Spike Hughes -dir -a; Henry Allen -Leonard Davis -Howard Scott -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter -cl -as -ss; Howard Johnson -cl -as; Wayman Carver -cl -as -f; Coleman Hawkins -cl -ts; Chu Berry -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Sid Catlett -d

Tunes structures:

B-13359-A Air In D Flat Key of Db / Gb / Db Decca
 (Chorus 1 32 bars AABA saxes 16 – brass 8 – saxes 8)(Bridge 4 bars ens)(Interlude 16 bars ?LD m-tpt)(Chorus 2 32 bars AABA DW

o-tbn 16 – CH ten 16)(Chorus 3 32 bars AABA ens 16 – tbn 8 – saxes 8)(Tag 2 bars ens)

B-13360-A Donegal Cradle Song Key of Bb Decca

(Chorus 1 32 bars AABA m-brass 16 – clts 8 – m-brass 8)(Bridge 4 bars m-brass)(Chorus 2 32 bars AABA CB ten 16 – tbn 8 – CB ten 8)(1/4 Chorus 8 bars A m-brass)

B-13361-A Firebird Key of C/Eb Decca

(Intro 8 bars ens)(Verse 1 32 bars AABA saxes 16 – brass 8 – saxes 8)(Bridge 8 bars ens)(Chorus 1 32 bars AA' CH ten)(Chorus 2 32 bars AA' HRA o-tpt)(Chorus 3 32 bars AA' DW o-tbn)(Verse 2 32 bars AABA ens 16 – WC flt 8 – ens 8)(Tag 8 bars ens – SC cymbals)

B-13362-A Music At Sunrise Key of C Decca

(Strain A 34 bars AABA' ens)(Interlude 8 bars tbn 2 – ens 2 – tbn 2 – ens 2)(Strain B 20 bars saxes 8 – ens 2 – saxes 8 – ens 2)(Strain C 20 bars DW o-tbn 8 – saxes 8 – ens 4)(Strain D 1 20 bars ens)(Interlude 8 bars CH ten)(Strain D 2 20 bars ens)

B-13363-A How Come You Do Me Like You Do Key of Bb Decca

(Chorus 1 16 bars AA'BA ens)(Chorus 2 16 bars AA'BA CB ten)(Chorus 3 16 bars AA'BA HRA voc + BC clt obl)(Chorus 4 16 bars AA'BA DW o-tbn)(Chorus 5 16 bars AA'BA NR pno)(Chorus 6 16 bars AA'BA Ch ten)(Chorus 7 16 bars AA'BA WC flt)(Chorus 8 16 bars AA'BA ens)

027 CLARENCE WILLIAMS & HIS ORCH.

New York,

Mar. 07, 1935

Ed Allen – cnt; *(Hudson "Buddy" Farrison) – tpt; (Wilbur de Paris) – tbn;*

Cecil Scott – clt, ten;

Clarence Williams – pno, voc; *Roy Smeck – gtr; Cyrus St. Clair – bbs; Bruce Johnson - wbd*

16985-1	Milk Cow Blues	Voc 2927,	Timeless CBC 1-057 II
16985-2	Milk Cow Blues	Voc test,	Timeless CBC 1-057 II
16986-1	Black Gal	Voc 2938,	Timeless CBC 1-057 II
16986-2	Black Gal	Voc test,	Timeless CBC 1-057 II
16987-1	A Foolish Little Girl Like You	Voc test,	Timeless CBC 1-057 II
16987-2	A Foolish Little Girl Like You	Voc 2938,	Timeless CBC 1-057 II
16988-1	There's Gonna Be The Devil To Pay	Voc 2927,	Timeless CBC 1-057 II
16988-2	There's Gonna Be The Devil To Pay	Voc test,	Timeless CBC 1-057 II

The unknown (second) tpt player obviously is the same man as on session #205, and possibly on session #. He solos on the first title in chorus 5 (very weird harmonic changes here) – the same simple upward runs as in session 124, so possibly the said Hudson 'Buddy' Farrison. What a delight to hear Ed Allen soloing in the second title as compared to the unknown trumpet man. Yet, in the last chorus of "A Foolish ..." this unknown man (Farrison?) plays with much more imagination and certainty – and not at all bad, so that our suggestion of Dillard might be seen as a compliment to this unknown. Wilbur de Paris' presence is questioned because of stylistic reasons, perhaps Charlie Green here? Probably St. Clair here, very swinging, but not up to his own heights in the 20s. It is certainly Bruce Johnson on washboard.

Notes:

- *Storyville 29: Ed Allen (cnt); unknown (tpt); poss Wilbur de Paris (tbn); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs); poss Bruce Johnson (wbd).*

- *Lord, Clarence Williams p377: Ed Allen (cnt); unknown (tpt); poss Wilbur de Paris (tbn); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs); poss Bruce Johnson (wbd).*

- *Rust*2: Ed Allen (cnt); unknown (tbn); unknown (alt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); unknown (gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd).*

- *Rust*3,*4,*6: Ed Allen -c; unknown -t; ?Wilbur de Paris -tb; Cecil Scott -cl -ts; Clarence Williams -p -v; ?Roy Smeck -g; unknown -bb; ?Bruce Johnson -wb.*

Notable differences of takes (from Lord p378 ... and KBR):

16985-1: Next to last chorus is traditional 12 bars in length.
 16985-2: Next to last chorus is 8 bars in length --- probably an error.
 16986-1: Tenor sax starts solo in second chorus with a soft half-note C.
 16986-2: Tenor sax starts solo in second chorus with a fast jumping-trill C-Eb-C
 16987-1: Tenor solo in third chorus has no brass accompaniment.
 16987-2: Tenor solo in third chorus has brass accompaniment.
 16988-1: Tenor sax in final bar of tune plays quarter note C, two eighth notes A-G, one half-note C.
 16988-2: Tenor sax in final bar of tune plays an octave upward rip C-c.

028 MILLS BLUE RHYTHM BAND

New York,

Feb. 11, 1937

Carl Warwick, Charlie Shavers, Harry Edison – tpt;

Sandy Watson, Wilbur de Paris – tbn;

Eddie Williams, Tab Smith – alt, clt; Ronald Haynes, Harold Arnold – ten, clt;

Billy Kyle – pno; Danny Barker - gtr; John Williams - sbs; *O'Neil Spencer – dms;*

Chappie Willett – arr (1,2,3,4)

M-1-2	Blue Rhythm Fantasy	Vri 503,	Chronological Classics 731
M-2-1	Prelude To A Stomp	Vri 546,	Chronological Classics 731
M-3-2	Rhythm Jam	Vri 546,	Chronological Classics 731
M-4-1	Jungle Madness	Vri 503,	Chronological Classics 731

Composer credits: M-1 (Hill – Willett); M-2 (Willett); M-13 (Willett); M-4 (Willett)

Now, half a year after their last recording session with their virtually un-changed personnel of 6 years, most of the stalwarts have left – some of them moving over to the Edgar Hayes band. And we find a new and younger generation of swing musicians, stirred with some of the older heroes. This session seems to be Shavers', Edison's, and Warwick's recording début. Also, trombonist Watson and the tenor saxophonists belong to the younger lads. But they decidedly make up a great band. And: Variety is Irving Mills' own recording company and his own record label.

All four titles of this session bear Chappie Willett's composer credit, and it seems to be feasible to assume that Willett also delivered the arrangements. Stylistically they all use similar ideas and details.

Billy Kyle plays nice dissonances in the introduction of 'Blue Rhythm Fantasy'. It then seems to be Eddie Williams on clarinet, followed by young Harry Edison and Tab Smith in turn. (This title was also recorded by Teddy Hill's Orchestra in May 1937 with that same - yet a bit - altered arrangement.) 'Prelude To A Stomp' is a hard-driving tune with pre-dominant ensemble work, Tab Smith offering a great and enthusiastic solo on his alto. And 'Rhythm Man' again has fantastic Tab Smith, followed by Harry Edison, then Billy Kyle, and – as I assume – Charlie Shavers in the coda. Billy Kyle is very nice in 'Jungle Madness', as is typical Tab Smith again, and Eddie Williams on clarinet followed by Harold Arnold on tenor. Sadly, all too little is heard of the tenor saxophones on these sides.

There still remains a problem re the drummer: the existing photo of the band (see Chronological Classics 731 booklet) shows O'Neil Spencer as drummer. Spencer joined the John Kirby band in July 1937. This would certainly mean that the photo was taken before July.

Unfortunately, Rust lists four recording sessions only with Lester Nichols on drums: Oliver Cobb 1929, Eddie Johnson's Crackerjacks 1932, Sammy Lewis' Bamville Syncopators (whose drummer is later reported to be Sonny Wilson, not Nichols), and these three MBRB sessions. But the early two sessions do not allow a sincere comparison, only perhaps, that Nichols does not like to use cymbals. Thus, I tend to hear Spencer on this earliest session of the 1937 MBRB. This same photo shows trombonists Al Cobbs and Eli Robinson, who would possibly be present on the next sessions.

On the whole: a fresh and young band, held together by Billy Kyle and Tab Smith – and Johnny Williams! – swinging like mad and performing great music, not to forget the interesting arrangements of Chappie Willett!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Charlie Shavers, Carl Warwick, Harry Edison (tp); Sandy Watson, Wilbur de Paris (tb); Tab Smith (as); Eddie Williams, Ronald Haynes, Harold Arnold (ten); Billy Kyle (p); Danny Barker (g); John Williams (b); Lester Nichols (dm); Chappie Willett (arr)

- Rust*2: Charlie Shavers, Carl Warwick, Harry Edison (tpt); Sandy Watson, Wilbur de Paris (tbn); Tab Smith (alt); Eddie Williams, Ronald Haynes, Harold Arnold (ten); Billy Kyle (p); Danny Barker (gtr); John Williams (sbs); Lester Nichols (dms); Chappie Willett (arr); Lucky Millinder (dir)

- Rust*3,*4,*6: Charlie Shavers, Carl Warwick, Harry Edison -t; Sandy Watson, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ronald Haynes, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willett -a; Lucky Millinder -dir.

- Storyville 109, MBRB: Charlie Shavers, Carl Warwick, Harry Edison, t; Sandy Watson, Wilbur de Paris, tb; Tab Smith, as/ss; Eddie Williams, cl/as/bar; Harold Arnold, Ronald Haynes, ts; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O'Neil Spencer, d; Chuck Richards, Lucky Millinder, v.

- Storyville 128, Frank Driggs: "Arrangements for the February 1937 date are all by Chappie Willett."

Soloists ad-lib:

- M-1-2: BK pno fills 16; BK pno 2; TS alt - EW clt chase 8; EW clt 14; HE o-tpt 14; TS alt 2+14; EW clt over ens 12

- M-2-1: HA ten 14; TS alt 32+17

- M-3-2: BK pno fills 6; TS alt 2+16 + 6; HE o-tpt 16; BK pno 8; ?CS o-tpt coda 8

- M-4-1: BK pno 1+16; TS alt 16; EW clt 16; HA ten 16; BK pno 8 + 8

029 MILLS BLUE RHYTHM BAND

New York,

Apr. 28, 1937

Carl Warwick, Charlie Shavers, Harry Edison – tpt;

Alfred Cobbs, Eli Robinson – tbn;

Eddie Williams – alt, clt, bar; Tab Smith – alt; Ben Williams, Harold Arnold – ten, clt;

Billy Kyle – pno; Danny Barker - gtr; John Williams - sbs; Lester Nichols – dms, vib (4);

Chuck Richards – voc (2,3,5)

M-429-1 The Lucky Swing

Vri 604, Chronological Classics 731

M-430-1 Please Pity My Heart

Vri unissued, Chronological Classics 731

M-430-2 Please Pity My Heart

Vri unissued not on LP/CD

M-431-1 Let's Get Together

Vri 634, Chronological Classics 731

M-432 Since I've Heard It From You

Vri unissued not on LP/CD

Composer credits: M-429 (Millinder – Kyle - Smith); M-430 (---); M-431 (Webb - Sampson)

Most probably, de Paris is not with the band at this and the subsequent sessions, anymore.

The first title is a usual 32-bar riff title played with swing and drive. Soloists as listed below. And it's our friend Chuck Richards again for some commercial sentimentality. But Tab Smith saves it all, together with 4 bars by Charlie Shavers. Then 4 bars of drums introduction start Edgar Sampson's 'Let's Get Together', and this drum style is not O'Neil Spencer's. So, I'd attribute them to Mr. Nichols. Then Tab Smith and Charlie Shavers have their scope to excel. The coda then is taken by Nichols on tom-tom first, then rapidly switching over to the vibes, and finished by the band.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Charlie Shavers, Carl Warwick, Harry Edison (tp); Alfred Cobbs, Wilbur de Paris (tb); Tab Smith (as); Eddie Williams, Ben Williams, Harold Arnold (ten); Billy Kyle (p); Danny Barker (g); John Williams (b); Lester Nichols (dm); Chappie Willett (arr)

- Rust*2: Charlie Shavers, Carl Warwick, Harry Edison (tpt); Alfred Cobbs, Wilbur de Paris (tbn); Tab Smith (alt); Eddie Williams, Ben Williams, Harold Arnold (ten); Billy Kyle (p); Danny Barker (gtr); John Williams (sbs); Lester Nichols (dms); Chappie Willett (arr); Lucky Millinder (dir)

- Rust*3: Charlie Shavers, Carl Warwick, Harry Edison -t; Alfred Cobbs, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ben Williams, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willett -a; Lucky Millinder -dir; unknown -v

- Rust*4,*6: Charlie Shavers, Carl Warwick, Harry Edison -t; Alfred Cobbs, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ben Williams, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willett -a; Lucky Millinder -dir; Chuck Richards -v

- Storyville 109, MBRB: Charlie Shavers, Carl Warwick, Harry Edison, t; Al Cobbs, Wilbur de Paris, tb; Tab Smith, as/ss; Eddie Williams, cl/as/bar; Harold Arnold, Ben Williams, ts; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O'Neil Spencer, d; Chuck Richards, Lucky Millinder, v.

- Storyville 128, Frank Driggs: "'Jammin' For The Jackpot' is Eli Robinson's composition and arrangement and, by the way, he ought to be shown on trombone for the April and July 1937 dates, so there still some work has to be done on this band. Arrangements for the February 1937 date are all by Chappie Willett."

Soloists ad-lib:

- M-429-1: BK pno intro 4; BK pno 2+16; DB gtr 8; BK pno 6; HA ten 8; BW clt 8; HE o-tpt 16; LN dms 4; TS alt 16
 - M-430-1: BK pno fills intro 4; TS alt 8; CS o-tpt 4
 - M-431-1: LN dms intro 4; TS alt 10 + 16; CS o-tpt 16; ER o-tbn 8; BK pno 8; LN dms 2 + vib 2

030 MILLS BLUE RHYTHM BAND

New York,

Jul. 01, 1937

Carl Warwick, Charlie Shavers, Harry Edison – tpt;

Alfred Cobbs, Eli Robinson – tbn;

Eddie Williams – alt, clt, bar; Tab Smith – alt, sop; Ben Williams, Harold Arnold – ten, clt;

Billy Kyle – pno; Danny Barker - gtr; John Williams - sbs; Lester Nichols – dms;

Judy --- – voc (2); band musicians – voc (4); Eli Robinson – arr (1); Andy Gibson – arr (3)

M-545-1 Jammin' For The Jackpot

Vri 634,

Chronological Classics 731

M-546-1 The Image Of You

Vri 604,

Chronological Classics 731

M-547-1 When Irish Eyes Are Smiling

Vri 624,

Chronological Classics 731

M-548-1 Camp Meeting Jamboree

Vri 624,

Chronological Classics 731

Composer credits: M-545 (Robinson); M-546 (Young - Ahlert); M-547 (Ball); M-548 (Foster – Kern - trad.)

Most probably, de Paris is not with the band at this session, anymore.

The first title obviously is a composition of trombonist Eli Robinson, and features some nice tenor work and some sky-scraper trumpet at the finish. 'The Image Of You' has an un-known girl singer who seems not to be recorded after this session. She is not convincing at all.

Young Charlie Shavers plays the theme chorus in his own individual version. Very nice. It is Harry Edison then and Tab Smith on soprano sax - and typically flowing Billy Kyle on piano in the out-chorus. Four of the band's musicians then make a vocal quartet for the last title of this recording session. There is little room for the band, 24 bars only to finish the title.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Charlie Shavers, Carl Warwick, Harry Edison (tp); Alfred Cobbs, Wilbur de Paris (tb); Tab Smith (as); Eddie Williams, Ben Williams, Harold Arnold (ten); Billy Kyle (p); Danny Barker (g); John Williams (b); Lester Nichols (dm); Chappie Willett (arr)

- Rust*2: Charlie Shavers, Carl Warwick, Harry Edison (tpt); Alfred Cobbs, Wilbur de Paris (tbn); Tab Smith (alt); Eddie Williams, Ben Williams, Harold Arnold (ten); Billy Kyle (p); Danny Barker (gtr); John Williams (sbs); Lester Nichols (dms); Chappie Willet (arr); Lucky Millinder (dir)

- Rust*3,*4: Charlie Shavers, Carl Warwick, Harry Edison -t; Alfred Cobbs, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ben Williams, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willet -a; Eli Robinson -a; Lucky Millinder -dir; unknown -girl v

- Rust*6: Charlie Shavers, Carl Warwick, Harry Edison -t; Alfred Cobbs, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ben Williams, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willet -a; Lucky Millinder -dir; Chuck Richards, unknown female -v; Eli Robinson -a.

- Storyville 109, MBRB: Charlie Shavers, Carl Warwick, Harry Edison, t; Al Cobbs, Wilbur de Paris, tb; Tab Smith, as/ss; Eddie Williams, cl/as/bar; Harold Arnold, Ben Williams, ts; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O'Neil Spencer, d; Chuck Richards, Lucky Millinder, unknown girl (Judy ---),v. "(The last title) is a medley of 'Swanee River', 'Ol' Man River', and 'Gonny Rise A Rukus Tonight'. Johnny Williams stated that thr vocalist on M-546 was a girl called 'Judy', but her surname cannot be recalled."

Soloists ad-lib:

- M-545-1: TS alt 15; BK pno 1+24; ER o-tbn 3; HE o-tpt 16; HA ten 14

- M-546-1: CS m-tpt 4 + 8; BK pno 4; TS alt 8

- M-547-1: BK pno intro 4; CS m-tpt 30; HE o-tpt 14; TS sop 2+14; BK pno 8

- M-548-1: BK pno intro 4

From this time on, Wilbur de Paris was part of Louis Armstrong and his Orchestra – trombone section leader, as I assume, as Jay C.

Higginbotham was the more famous trombonist and the most prolific hot soloist as well. I will retain from checking all personnel listed in the discographies as I do usually, also, because the listed personnels are well-known and do not need to be investigated critically. Also, these recordings need not be discussed as they all are well-known the world over.

031 LOUIS ARMSTRONG AND HIS ORCHESTRA

Los Angeles,

Jan. 12, 1938

Louis Armstrong – tpt, voc;

Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;

Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;

Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;

Chappie Willet - arr

DLA-1132-A Satchel Mouth Swing

Dec 1636,

Chronological Classics 515

DLA-1133-A Jubilee

Dec 1635,

Chronological Classics 515

DLA-1134-A Struttin' With Some Barbecue

Dec 1661,

Chronological Classics 515

DLA-1134-B Struttin' With Some Barbecue

Dec 1661,

Mosaic MD 7-243 III

DLA-1135-A The Trumpet Player's Lament

Dec 1653,

Chronological Classics 515

DLA-1135-C The Trumpet Player's Lament

Dec 1653,

MCA GRP 16492

DLA-1136-A	I Double Dare You	Dec 1636,	Chronological Classics 515
DLA-1136-B	I Double Dare You	Dec 1636,	MCA GRP 16492
DLA-1137-A	True Confession	Dec 1635,	Chronological Classics 515
DLA-1137-B	True Confession	Dec 1635,	MCA GRP 16492
DLA-1138-A	Let That Be A Lesson To You	Dec 1661,	Chronological Classics 515
DLA-1138-B	Let That Be A Lesson To You	Dec 1661,	MCA GRP 16492
DLA-1139-A	Sweet As A Song	Dec 1653,	Chronological Classics 515
032 LOUIS ARMSTRONG AND HIS ORCHESTRA		Chicago, Ill.	Feb. 1938
Louis Armstrong – tpt, voc;		air-check	Grand Terrace Ballroom
Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;			
Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;			
Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;			
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;			
Jammin’			Dot Time DT8022
After You’ve Gone			Dot Time DT8022
Them Their Eyes			Dot Time DT8022
Blue Rhythm Fantasy			Dot Time DT8022
I’ve Got A Heart Full Of Rhythm			Dot Time DT8022
Riffs (Dunkin’ A Donut)			Dot Time DT8022
Mister Ghost Goes To Town			Dot Time DT8022
033 LOUIS ARMSTRONG AND HIS ORCHESTRA		New York,	Jan. 18, 1939
Louis Armstrong – tpt, voc;			
Shelton Hemphill, Otis Johnson, Henry Red Allen – tpt;			
Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;			
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;			
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms			
64907-A	Jeepest Creepers	Dec 2267,	Chronological Classics 523
64908-A	What Is Thing Called Swing?	Dec 2267,	Chronological Classics 523
034 LOUIS ARMSTRONG AND HIS ORCHESTRA		New York,	Apr. 05, 1939
Louis Armstrong – tpt, voc;			
Shelton Hemphill, Otis Johnson, Henry Red Allen – tpt;			
Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;			
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;			
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms			
65344-A	Hear Me Talkin’ To Ya	Dec 2405,	Chronological Classics 523
65345-A	Save It , Pretty Mama	Dec 2405,	Chronological Classics 523
65346-A	West End Blues	Dec 2480,	Chronological Classics 615
65347-A	Savoy Blues	Dec 2538,	Chronological Classics 615
035 LOUIS ARMSTRONG AND HIS ORCHESTRA		New York,	Apr. 25, 1939
Louis Armstrong – tpt, voc;			
Shelton Hemphill, Bernrd Flood, Henry Red Allen – tpt;			
Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;			
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;			
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms			
65460-A	I’m Confessin’	Dec 2615,	Chronological Classics 615
65461-A	Our Monday Date	Dec 2615,	Chronological Classics 615
65462-A	If It’s Good Then I Want It	Dec 2420,	Chronological Classics 615
65463-A	Me And Brother Bill	Dec 2538,	Chronological Classics 615
	Happy Birthday To Bing	Dec unissued,	Ambassador CLA 1906
036 LOUIS ARMSTRONG AND HIS ORCHESTRA		New York,	Jun. 15, 1939
Louis Armstrong – tpt, voc;			
Shelton Hemphill, Bernrd Flood, Henry Red Allen – tpt;			
Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;			
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;			
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms			
65824-A	Baby, Won’t You Please Come Home?	Dec 3011,	Chronological Classics 615
65825-A	Poor Old Joe	Od 284649,	Chronological Classics 615
65826-A	Shanty Boat On The Mississippi	Dec 2729,	Chronological Classics 615
037 LOUIS ARMSTRONG AND HIS ORCHESTRA		New York,	Oct. 02, 1939
Louis Armstrong – tpt, voc;		Carnegie Hall	broadcast
Shelton Hemphill, Bernrd Flood, Henry Red Allen – tpt;			
Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;			
Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, clt;			
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms			
	When It’s Sleepy Time Down South / Old Man Mose		Ambassador CLA 1906

	What Is This Thing Called Swing?	Ambassador CLA 1906
038 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York, Cotton Club,	Dec. 11, 1939 broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms When It's Sleepy Time Down South Sugar Foot Stomp You're Just A No Account Jammin'		Doctor Jazz DJ 010-I Doctor Jazz DJ 010-I Doctor Jazz DJ 010-I Doctor Jazz DJ 010-I
039 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York, air-check	Dec. 17, 1939 WABC Broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms Melancholy – Lilacs In The Rain		Dot Time DT8022
040 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York,	Dec. 18, 1939
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms 66984-A Poor Old Joe 66985-A You're A Lucky Guy 66986-A You're Just A No Account 66987-A Bye And Bye	Dec 3011, Dec 2934, Dec 2934, Dec 3011,	Chronological Classics 615 Chronological Classics 615 Chronological Classics 615 Chronological Classics 615
041 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York, Cotton Club,	Dec. 18, 1939 broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms When It's Sleepy Time Down South / Harlem Stomp		Ambassador CLA 1906
042 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York, air-check	Feb. 25, 1940 WABC Broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms Leanin' On The Ole Top Trail & Gotta Get Home		Dot Time DT8022
043 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York,	Mar. 14, 1940
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms 67321-A Hep Cats' Ball 67322-A You've Got Me Voodoo'd 67323-A Harlem Stomp 67324-A Wolverine Blues 67325-A Lazy 'Sippi Steamer	Dec 3283, Dec 3092, Dec 3092, Dec 3105, Dec 3283,	Chronological Classics 615 Chronological Classics 615 Chronological Classics 615 Chronological Classics 615 Chronological Classics 615
044 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York,	Mar. 02, 1940 broadcast
Louis Armstrong – tpt, voc; Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt; Wilbur de Paris, J.C. Higginbotham, George Washington – tbn; Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten, bar; Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms Keep The Rhythm Going		Ambassador CLA 1906

045 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 15, 1940
 broadcast
 Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
 Lazy River Ambassador CLA 1906
 Struttin' With Some Barbecue Ambassador CLA 1906

046 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 01, 1940
 Louis Armstrong – tpt, voc;
 Shelton Hemphill, Bernard Flood, Henry Red Allen – tpt;
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;
 Rupert Cole, Charlie Holmes – alt, clt; Bingie Madison, Joe Garland – ten;
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Sidney Catlett – dms
 67648-A Sweethearts On Parade Dec 3235, Chronological Classics 615
 67649-A You Run Your Mouth, I'll Run My Business, Brother Dec 3204, Chronological Classics 615
 67650-A Cut Off My Legs And Call Me Shorty Dec 3235, Chronological Classics 685
 67651-A Cain And Abel Dec 3204, Chronological Classics 685

From here on, Wilbur de Paris led his own 'New' New Orleans Jazz Band, but these recordings will not be dealt with as they are out of the scope of my evaluations.

047 **CLIFF JACKSON'S VILLAGE CATS** New York, Dec. 21, 1944
 Sidney De Paris – tpt; Wilbur De Paris – tbn;
 Sidney Bechet – sop, clt (4); Gene Cedric – ten, clt (3);
 Cliff Jackson – pno; Everett Barksdale – gtr; Wellman Braud – sbs; Eddie Dougherty – dms;
 unknown – voc (1)
 BW 43 You Got Me Walkin' And Talkin' To Myself Black&White 1204, Storyv. SLP806 (LP)
 BW 44 Quiet Please Black&White 1204, Storyv. SLP806 (LP)
 BW 45 Cliff's Boogie Blues Black&White 1205, Storyv. SLP806 (LP)
 BW 46 Jeepers Creepers Black&White 1205, Storyv. SLP806 (LP)

048 **SIDNEY BECHET AND HIS CIRCLE SEVEN** New York, Jan. 27, 1949
 Albert Snaer – tpt; Wilbur de Paris – tbn;
 Sidney Bechet – sop; Buster Bailey – clt;
 James P. Johnson – pno (1,2,3); James Tolliver – pno (4); Walter Page – sbs; George Wettling – dms
 NY83D I Got Rhythm Cir J1058, Jazzology JCD-35
 NY84C September Song Cir J1057, Jazzology JCD-35
 NY85B Who Cir J1057, Jazzology JCD-35
 NY86B Casbah Song Cir J1058, Jazzology JCD-35

049 **WILBUR & SIDNEY DE PARIS RAMPART STREET PARADERS** New York, May 08, 1952
 broadcast from Jimmy Ryan's
 Sidney De Paris – tpt; Wilbur de Paris – tbn; Omer Simeon – clt;
 Don Kirkpatrick – pno; Eddie Gibbs – bjo; Freddie Moore – dms
 Barcarolle Nec Plus Ultra (F) VG 405.502004 (LP)

050 **WILBUR & SIDNEY DE PARIS RAMPART STREET PARADERS** New York, May 14, 1952
 broadcast from Jimmy Ryan's
 Sidney De Paris – tpt; Wilbur de Paris – tbn; Omer Simeon – clt;
 Don Kirkpatrick – pno; Eddie Gibbs – bjo; Freddie Moore – dms
 At A Georgia Camp Meeting Nec Plus Ultra (F) VG 405.502004 (LP)
 Wolverine Blues Nec Plus Ultra (F) VG 405.502004 (LP)

051 **WILBUR & SIDNEY DE PARIS RAMPART STREET PARADERS** New York, May 14, 1952
 broadcast from Jimmy Ryan's
 Sidney De Paris – tpt; Wilbur de Paris – tbn; Omer Simeon – clt;
 Don Kirkpatrick – pno; Eddie Gibbs – bjo; Freddie Moore – dms
 Dippermouth Blues Nec Plus Ultra (F) VG 405.502004 (LP)
 Just A Closer Walk With Thee Nec Plus Ultra (F) VG 405.502004 (LP)
 High Society Nec Plus Ultra (F) VG 405.502004 (LP)
 Under The Double Eagle Nec Plus Ultra (F) VG 405.502004 (LP)

052	JAM SESSION AT STORYVILLE Rex Stewart – cnt; Sidney de Paris – tpt; Wilbur de Paris – tbn; Bob Wilber – clt; Red Richards – pno; John Field – sbs; Sidney Catlett - dms Just You, Just Me E Flat Blues	Boston,	1953	Black Jack LP 3010 (LP) Black Jack LP 3010 (LP)
053	WILBUR DE PARIS AND HIS “NEW” NEW ORLEANS BAND Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Omer Simeon – clt; Sonny White – pno; Lee Blair – bjo; Hayes Alvis – sbs; Wilbert Kirk – dms, hca 3071 Begin The Beguine 3072-1 You Do Something To Me 3072-2 You Do Something To Me 3073 It’s All Right With Me 3074 Bouquets 3075 Beale Street Blues	New York,	May 26, 1958	Atlantic LP1288 (LP) Atlantic LP1288 (LP) Atlantic LP1288 (LP) Atlantic LP1288 (LP) Atlantic LP1288 (LP) Atlantic LP1288 (LP)
054	WILBUR DE PARIS AND HIS “NEW” NEW ORLEANS BAND Sidney de Paris – cnt; Wilbur de Paris – tbn, voc, ldr; Omer Simeon – clt, sop; Sonny White – pno; Lee Blair – bjo; Hayes Alvis – sbs; Wilbert Kirk – dms, hca 3087 Bond Jolie 3088 Madeira 3089 Panama Rag 3090 High Society 3091 Table Thumpers Rag 3092 Muskrat Ramble 3093 Basin Street Blues 3094 Colonel Bogey March	New York,	Jun. 30, 1958	Atlantic LP1300 (LP) Atlantic LP1300 (LP) Atlantic LP1300 (LP) Atlantic LP1300 (LP) Atlantic SD1552 (LP) Atlantic LP1300 (LP) Atlantic LP1300 (LP) unissued on LP/CD ?
055	WILBUR DE PARIS AND HIS “NEW” NEW ORLEANS BAND Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Omer Simeon – clt; Sonny White – pno; John Smith – gtr; Hayes Alvis – sbs; Wilbert Kirk – dms 3224 Petite Fleur 3225 Over And Over 3226 In A Persian Market 3227 Waiting For The Robert E. Lee 3228 Somebody Stole My Gal 3229 Frankie And Johnny	New York,	Dec. 08, 1958	unissued on LP/CD ? unissued on LP/CD ? Atlantic LP1318 (LP) Atlantic LP1318 (LP) Atlantic SD1552 (LP) Atlantic LP1300 (LP)
056	WILBUR DE PARIS AND HIS “NEW” NEW ORLEANS BAND Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Omer Simeon – clt; Sonny White – pno; John Smith – gtr; Hayes Alvis – sbs; Wilbert Kirk – dms 3235 Petite Fleur 3236 Table Thumper’s Rag 3237 Over And Over Again 3238 Colonel Bogey’s March	New York,	Dec. 15, 1958	Atlantic 2011 (LP) unissued on LP/CD ? Atlantic 2011 (LP) Atlantic LP1300 (LP)
057	WILBUR DE PARIS AND HIS “NEW” NEW ORLEANS BAND Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Omer Simeon – clt; Rudy Rutherford – clt, bar; Sonny White – pno; John Smith – gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca 3429 Majorca 3430 Would You Care 3413 You Never Did Before 3432 Watching Dreams Go By	New York,	Apr. 08, 1959	Atlantic 2030 (LP) Atlantic SD2011 unissued on LP/CD ? Atlantic 2030 (LP)
058	WILBUR DE PARIS AND HIS “NEW” NEW ORLEANS BAND Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr; Garvin Bushell – clt, bassoon; Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca 3445 Malta 3446 Hesitatin’ Blues 3447 That’s A Plenty 3448 Change O’Key Boogie 3449 Mack The Knife	New York,	Apr. 20, 1959	Atlantic LP/SD1318 (LP) Atlantic LP/SD1318 (LP) Atlantic LP/SD1318 (LP) Atlantic LP/SD1318 (LP) Atlantic LP/SD1318 (LP)

059 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	May 09, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr; Garvin Bushell – clt, bassoon; Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca; Louis Bacon – voc (3,4)		
4540 Minorca		Atlantic LP/SD1336 (LP)
4541 Creole Love Call		Atlantic LP/SD1336 (LP)
4542 Tell 'Em About Me		Atlantic LP/SD1336 (LP)
4543 Baby Won't You Please Come Home		Atlantic LP/SD1336 (LP)
4544 That Thing Called Love		Atlantic LP/SD1336 (LP)
4545 Railroad Man		Atlantic LP/SD1336 (LP)
060 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	May 10, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr; Garvin Bushell – clt, bassoon, picc; Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
3446 12 th Street Rag		Atlantic LP/SD1336 (LP)
3447 Shim-Me-Sha-Wobble		Atlantic LP/SD1336 (LP)
3448 When My Sugar Walks Down The Street		Atlantic LP/SD1336 (LP)
3449 Runnin' Wild		Atlantic LP/SD1336 (LP)
3450 The Charleston		Atlantic LP/SD1336 (LP)
3451 Blues In Gee		
061 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	Antibes, France,	Jul. 09, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Garvin Bushell – clt; Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca	Live concert	
5266 Fidgety Feet		Atlantic LP/SD1363 (LP)
5267 Très Moutarde		Atlantic LP/SD1363 (LP)
5268 Malta	unissued	on LP/CD ?
5269 St. Louis Blues		Atlantic LP/SD1363 (LP)
5270 South Rampart Street Parade		Atlantic LP/SD1363 (LP)
5271 Sensation Rag		Atlantic LP/SD1363 (LP)
5272 Jam Session	unissued	on LP/CD ?
5273 Sweet Georgia Brown	unissued	on LP/CD ?
5274 I've Found A New Baby	unissued	on LP/CD ?
5275 Royal Garden Blues	unissued	on LP/CD ?
5276 Minorca	unissued	on LP/CD ?
5277 Tell Them About Me	unissued	on LP/CD ?
5278 Charleston	unissued	on LP/CD ?
5279 12th Street Rag	unissued	on LP/CD ?
5280 Flow Gently, Sweet Afton	unissued	on LP/CD ?
5281 That's A Plenty	unissued	on LP/CD ?
5282 Minorca	unissued	on LP/CD ?
5283 The Blues In G	unissued	on LP/CD ?
5284 Clarinet Marmelade		Atlantic LP/SD1363 (LP)
5285 Muskrat Ramble		Atlantic LP/SD1363 (LP)
5286 Battle Hymn Of The Republic		Atlantic LP/SD1363 (LP)
062 CHRIS BARBER'S AMERICAN JAZZ BAND	New York,	Nov. 07/08, 1960
Sidney de Paris – tpt; Chris Barber – tbn, ldr; Edmond Hall – clt; Hank Duncan – pno; Hayes Alvis – sbs; Joe Marshall – dms		
Down Home Rag		B&B BB 956.2 ND 215
Tishomingo Blues		B&B BB 956.2 ND 215
Oh Baby		B&B BB 956.2 ND 215
Baby, Won't You Please Come Home		B&B BB 956.2 ND 215
You Tell Me Your Dreams		B&B BB 956.2 ND 215
Li'l Liza Jane		B&B BB 956.2 ND 215
See See Rider		B&B BB 956.2 ND 215
Sweethearts On Parade		B&B BB 956.2 ND 215
063 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Nov. 16, 1960
Sidney de Paris – cnt, bbs; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr; Garvin Bushell – clt; Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
5173 How Ya Gonna Keep 'Em Down On The Farm		Atlantic SD1552 (LP)
5174 Wabash Blues		Atlantic SD1552 (LP)
5175 Ja-Da		Atlantic SD1552 (LP)
5176 Royal Garden Blues		Atlantic SD1552 (LP)

- 064 **WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** New York, Nov. 17, 1960
 Sidney de Paris – cnt, bbs; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr;
 Garvin Bushell – clt;
 Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca
 5187 Over And Over Again Atlantic SD1552 (LP)
 5188 Careless Love Atlantic SD1552 (LP)
 5189 Just A Closer Walk With Thee Atlantic SD1552 (LP)
 5190 Goodnight Irene Atlantic SD1552 (LP)
- 065 **WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** New York, summer 1961
 Sidney de Paris – cnt; Wilbur de Paris – tbn, ldr; TV-cast "Those Ragtime years"
 Garvin Bushell – clt;
 Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms;
 Mae Barnes – voc (1), Hoagy Carmichael – voc (2)
 Bill Bailey RCA-Victor LO8P-4126 (LP)
 Do That Ragtime Dance RCA-Victor LO8P-4126 (LP)
 Maple Leaf Rag RCA-Victor LO8P-4126 (LP)
- 066 **WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** New York, 1961
 Sidney de Paris – cnt; Wilbur de Paris – tbn, ldr; film-soundtrack 'Les Nuits d'Amérique'
 Garvin Bushell – clt;
 Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms
 Wrought Iron Rag RCA 430.362 (LP)