

# THE RECORDINGS OF HENRY 'BASS' EDWARDS

## An Annotated Tentative Personnelo-Discography

EDWARDS, 'Bass' Henry, tuba, string bass born: Atlanta, Georgia, 22<sup>nd</sup> February 1898; died: New York, 22<sup>nd</sup> August 1965  
At 14 began playing in local Odd Fellows' Band, subsequently studied music at Morris Brown and Morehouse Colleges in Atlanta. During World War I played in U.S. Army Bands, including spell with Lt. J. Tim Brymn's 350<sup>th</sup> F.A. Band. From 1919 played in Philadelphia with various concert orchestras and with Madam I.O. Keene Dance Orchestra (1919-20). With Charlie Taylor Orchestra in Philadelphia and Atlantic City (1921-23), then joined Sam Wooding (1923). With Charlie Johnson (1923-25), then during 1925 joined Duke Ellington, left Duke ca. spring 1926. Worked with Leon Abbey in New York and on tour in South America (spring 1927), returned to New York and joined Allie Ross Orchestra. Played for 'Blackbirds' show, then joined Noble Sissle, and sailed to Europe with Sissle in May 1929 (featured on brass bass). Returned to New York, worked with Fats Waller, James P. Johnson, and Eubie Blake, then rejoined Allie Ross for 'Rhapsody in Black' show. With Charles Matson Orchestra (ca. 1933), then worked mainly on string bass with various light and classical orchestras. From the late 1930s played with many orchestras including: New York Symphonic Band, W.N.Y.C. Orchestra, etc., etc. 'Bass' Edwards has often been confused with the New York string bass/tuba player Sumner Leslie 'King' Edwards (died ca. 1950). 'King', you worked in Europe with Louis Mitchell, Sam Wooding, etc., was the brother of trumpeter Maceo Edwards.

(J. Chilton, Who's Who of Jazz)

EDWARDS, Henry 'Bass'

### STYLE

In classic jazz the tuba is not an instrument for solo performances. Accordingly, a "style" cannot be distinguished. Classic dance band/jazz band tuba playing is determined by dance/jazz band arrangements of the time. The tuba mainly plays measures one and three of each bar, but may ad-lib in bridges and transitions. Edwards shows little ambition to insert ad-lib parts into his playing.

### TONE

Strong and sharp. Sometimes even approaching the sound of a cough. When playing "portato" notes, Edwards' notes start loudly and soften immediately thereafter.

### VIBRATO

Cannot be determined, as no melodic parts are played.

### TIME

Very exact, driving.

### PHRASING

No ad-lib solos and no melodic parts in the music, thus no phrasing recognisable.

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: Henry 'Bass' Edwards
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Henry 'Bass' Edwards*
- 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: (*Henry 'Bass' Edwards*)

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

### HENRY 'BASS' EDWARDS

001 **CHARLIE JOHNSON'S PARADISE ORCHESTRA** New York, c. Feb. 1925  
 Leroy Rutledge, Charlie Saunders – tpt; Bud Aiken – tbn;  
 Ben Whitted, Billie Barnes – alt, clt; Elmer Harrold – ten, clt;  
 Charlie Johnson – pno; Bobby Johnson – bjo; Henry 'Bass' Edwards – bbs; George Stafford – dms  
 2623- Don't Forget You'll Regret Day By Day Em 10854, Hot'n Sweet (F) FDC 5110  
 2624-1 Meddlin' With The Blues Em 10856, Hot'n Sweet (F) FDC 5110  
*Composer credits are: 2623 (Edgar Dowell); 2624 (Edgar Dowell)*

In early 1925 the Johnson band played the NEST CLUB on 169 West 133<sup>rd</sup> Street. The only two existing photographs of the Johnson band were probably taken as publicity photos for advertising their engagement at this venue (see Driggs, Lewine, 'Black Beauty, White Heat' p. 133. The band photo on the advertising sheet is a different photo to that in the middle of the page). Another source dates these photos as possibly from 1923. The personnel shown on these two photos has been identified by a couple of Harlem musicians in 1978 (see 'Storyville' 75, 77 and 82) with the exception of the trombone player, who nevertheless is Bud Aiken as by comparison with a photo of Snowden's Orchestra in Perry Bradford 'Born with The Blues' p. 102, where Aiken, who also played trumpet, is shown third from left. According to the testimony of the musicians who identified the band members of the photos, this is the personnel of the first Johnson recording session. (The hitherto generally listed personnel for this session, as in Rust\*6, is the Johnson band personnel at the opening of SMALLS' PARADISE in October 1925 as listed in 'Orchestra World' of November 1925 and does thus not apply to this session.) "Don't Forget You'll Regret" uses the same arrangement as the Henderson band of Oct. 13, 1924, thus probably a stock arrangement, only that Don Redman in the Henderson recording transposed the saxophone section behind the trombone in A2 to a clarinet section. "Meddlin' With the Blues" might be an arrangement by Charlie Johnson himself or one of his colleagues, as it does not have an identifiable melody as with commercial stock arrangements. It is just a compilation of several different devices: the then fashionable minor strain as in Henderson's "The Gouge of Armour Avenue" and the chordal arpeggios at the end of the tune, which certainly come from a pianist's mind. As this tune has not been recorded by any other band, it certainly is a Johnson original. It was 'Bass' Edwards when with this band who had electric lights fastened on the large bell of his instrument that were switched on and off rhythmically with a foot-pedal while playing!

#### Notes:

- *DeLaunay, New Hot Discography 1948: Probably the same personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms*  
 - *Jazz Directory Vol. Five 1955: Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms*  
 - *Rust\*2: Probably: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms*  
 - *Rust\*3,\*4,\*6: Gus Aiken, Leroy Rutledge - tpt; Regis Hartman - tbn; Ben Whitted, Alec Alexander - alt, clt; Elmer Harrell - ten, clt, vln; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms*  
 - *Storyville 35-185: Gus Aiken, Leroy Rutledge, tpt; Regis Hartman, tbn; Ben Whitted, Alec Alexander, alt, clt; Elmer Harrell, ten, clt, vln; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms*

#### Tunes Structures:

2623-2 *Don't Forget You'll Regret Day By Day* *Key of Ab* *Emerson*  
 (Intro 4 bars ens)(A1 Chorus 32 bars AA' ens)(A2 Chorus 32 bars tbn + reeds)(B1 Verse 16 bars AA' ens)(A3 Chorus 32 bars ens + hot tpt)

arrangement: prob. stock arrangement / composer credit:

2624-1 *Meddlin' With The Blues* *Key of Ab / Db / Db m* *Emerson*  
 (Intro 4 bars ens)(A1 Chorus 12 bars ens)(A2 Chorus 12 bars reeds)(A3 Chorus 12 bars tpt)(A4 Chorus 12 bars tpt)(B1 Chorus 16 bars ens)(B2 Chorus 16 bars ens)(Bridge 6 bars ens)(C1 Chorus (Db minor) 12 bars ten)(C2 Chorus (Db minor) 12 bars ens)(Coda 6 bars reeds)

arrangement: Charlie Johnson ? / composer credit: Edgar Dowell

002 **THE WASHINGTONIANS** New York, Sep. 11, 1925  
 Clifton Pike Davis – tpt; Charlie Irvis – tbn;  
 Otto Hardwick – alt, cms; Prince Robinson – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Henry 'Bass' Edwards – bbs; Sonny Greer – dms  
 106250 I'm Gonna Hang Around My Sugar PA 36333, Chronological Classics 539  
 106251 Trombone Blues PA 36333, Chronological Classics 539

Listen to Hardwick's dominant position in the band. And hear Pike Davis' fiery and urgent trumpet playing, much in the Johnny Dunn manner. This is one of only 12 recording sessions he was part of. Irvis shows his individual legato style with long phrases, often displaying his strange 6/8 phrasing. On tuba, we now have Henry 'Bass' Edwards, one of the top three of tuba players in Harlem in the 1920s. He joined the Ellington band in June 1925 to leave in April 1926.

#### Notes:

- *Ch. DeLaunay, New Hot Discography, 1948: unknown personnel.*  
 - *Carey, McCarthy, Jazz Directory, Vol. 3: unknown personnel; tpt; tbn; 2 sax; Duke Ellington (p); bj; tu.*  
 - *Rust\*2,\*3,\*4,\*6: Pike Davis (tpt); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Prince Robinson (clt, ten); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs).*

## 003 CLARENCE WILLIAMS' STOMPERS

New York,

Jan. 04, 1926

Bubber Miley – tpt; Charlie Irvis – tbn;

Otto Hardwick – alt, bar, sop; Prince Robinson – ten, clt;

Clarence Williams – pno; Buddy Christian – bjo; Henry 'Bass' Edwards - bbs

73893-B Spanish Shawl

OK 40541,

Chronological Classics 695

73894-B Dinah

OK 40541,

Chronological Classics 695

After relistening our research group agree that we hear the Duke Ellington band with its contemporary personnel except Williams and (certainly) Buddy Christian. The tenor playing heard here is consistent with Prince Robinson's style. This would mean that the tenor player is not Hawkins. The instrument identified as oboe very certainly is a soprano sax played by Hardwick, with Robinson on clarinet playing in close harmony. Clarence Williams is on piano. The softly ringing banjo certainly belongs to Buddy Christian – who should be the banjo player of chronological terms – and Henry 'Bass' Edwards with his short and sharply played notes is the tuba player. He, too, belonged to the Ellington band at this time.

Notes:

- Rust\*2: two unknown (tpts), Charlie Irvis? (tbn), Don Redman (clt, sop, alt), unknown (ten), Coleman Hawkins (clt, ten, bsx), Clarence Williams (pno), Buddy Christian or Leroy Harris (bjo), Cyrus St. Clair (bbs).

- Rust\*3: Tom Morris, ?Ed Allen (if two present) -c; Charlie Irvis – tb; ? Otto Hardwicke – as; ?Coleman Hawkins -cl -ts -bar; possibly a third reed - ? Don Redman -ss; Clarence Williams -p; Buddy Christian or Leroy Harris -bj; Cyrus St. Clair -bb.

- T. Lord, Clarence Williams: Thomas Morris, if a second cornet, poss Ed Allen (cnts); Charlie Irvis (tbn), Don Redman or poss Otto Hardwick (alt), poss Coleman Hawkins (clt, ten, bar); poss unknown third reed; Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust\*4: Joe Smith -c; Charlie Irvis -tb; Don Redman -ss -as; Coleman Hawkins -cl -ts -bar; Clarence Williams -p; Leroy Harris (or possibly Buddy Christian) -bj, Cyrus St. Clair -bb.

- Rust\*6: Bubber Miley, c; Charlie Irvis, tb; Don Redman, ss, as; Coleman Hawkins, cl, ts, bar; Clarence Williams, p; Leroy Harris (or possibly Buddy Christian), bj, Cyrus St. Clair, bb.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: B. Miley (tp), Charlie Irvis (tb), Otto Hardwick (ss, as, bars), poss Coleman Hawkins or Prince Robinson (cl, ts); Clarence Williams (p); Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "This session and the two other Clarence Williams sessions with Miley from 1926 have caused a lot of controversy among discographers. Rust lists Joe Smith, Irvis, Don Redman (ss, as), Hawkins (cl, ts, bars), Williams, Harris or Christian, Cyrus St. Clair. Tom Lord's Clarence Williams discography has Thomas Morris, and if a second trumpet, poss. Ed Allen, Irvis, Redman or poss Hardwick (as), poss Hawkins (cl, ts, bars), poss unknown third reed, Williams, Christian or Harris, St. Clair. The sleeve of FJ-121 (LP) has Morris, B. Miley?, unknown (tb), Redman (ss, as), Hawkins (cl, ts, bars), Williams?, Harris?, St. Clair. We don't agree entirely with any of them. Only one trumpet and two reeds can be heard. On aural evidence, the front line is the one regularly with Ellington (Miley, Irvis and Hardwick), augmented by a clarinet and a tenor sax player, who doesn't get much exposure and is difficult to identify. Hawkins' presence seems doubtful to us, and Goran Eriksson thinks Prince Robinson is a more likely name. Goran E. thinks the banjo player, whose style is rather simple without embellishments, sounds like Christian, while Bo Scherman thinks he doesn't have his characteristic drive. The brass man does not sound at all like St. Clair, who has a softer, more melodic style with long, deep notes. According to Goran E. (and Bo agrees), it is definitely "Bass" Edwards (another Ellingtonian), who plays in the "percussive" style with short, hard and resonant notes heard on this and the next session Clarence Williams recordings with Miley."

## 004 CLARENCE WILLIAMS' BLUE FIVE

New York,

c. Jan. 22, 1926

Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;

Clarence Williams – pno; Buddy Christian – bjo; Henry 'Bass' Edwards – bbs;

Eva Taylor – voc

73957-A I've Found A New Baby

OK 8286,

Chronological Classics 695

73958-B I've Found A New Baby

OK 8286,

Chronological Classics 695

73959-B Pile Of Logs And Stone (Called Home)

OK 8286,

Chronological Classics 695

As will be seen more often later on, Clarence used to recruit good musicians from well-known bands, or even newcomers to Harlem. It will also be seen later that he used to hire two – sometimes more - musicians from a specific band, so to take advantage of their being used to each other. So, just like in the session above we have part of the Ellington band of the time again, here except Clarence and Buddy Christian on bjo. Leroy Harris' and Cyrus St. Clair's times are still to come!

Notes:

- Rust\*2: Bubber Miley, Tom Morris (cnts), Buster Bailey (clt), unknown (ten), Clarence Williams (pno), Leroy Harris (bjo), Cyrus St. Clair (bbs), Eva Taylor (vcl).

- Rust\*3: Bubber Miley -c; ?Charlie Irvis – tb; Otto Hardwicke – as; Clarence Williams – p, ? Leroy Harris -bj, Cyrus St. Clair -bb, Eva Taylor -v.

- T. Lord, Clarence Williams: Bubber Miley (cnt); prob Charlie Irvis (tbn), poss Ottos Hardwick or Don Redman (alt); Clarence Williams (pno); allegedly Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust\*4: Bubber Miley -c; ?Charlie Irvis -tb; Otto Hardwick or Don Redman -as; Clarence Williams -p; ? Leroy Harris -bj; Cyrus St. Clair -bb; Eva Taylor -v.

- Rust\*6: Bubber Miley, c; ?Charlie Irvis, tb; Otto Hardwick, as; Clarence Williams, p; ?Leroy Harris, bj; Cyrus St. Clair, bb; Eva Taylor, v.

- BGR\*2: Bubber Miley, cnt; prob Charlie Irvis, tbn; Otto Hardwicke, alt; Clarence Williams, pno; poss Leroy Harris, bjo; Cyrus St. Clair, bbs.

- BGR\*3,\*4: Bubber Miley, c; prob Charlie Irvis, tb; poss Otto Hardwick or Don Redman, as; Clarence Williams, p; poss Leroy Harris, bj; Cyrus St. Clair, bb.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: B. Miley (tp), Charlie Irvis (tb), Otto Hardwick (as), Clarence Williams, p; Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "Both versions of I've Found A New Baby, entirely different from each other in arrangement and tempo, were issued on Okeh 8286, the first (slower) one being credited to Eva Taylor, the second to Clarence Williams' Blue Five. Rust and Lord have prob Irvis, Hardwick or Redman, Harris and St. Clair. The sleeve of Fj-121 has the same and an unknown washboard. We are certain that the musicians are exactly the same as for the previous session but without the clarinet and tenor man. There is no washboard audible."

Discernible differences of takes:

- 73957-A *medium tempo (c. 140), Eva Taylor starts with verse after 4 bars intro and 2 bars vamp, then continues with only vocal chorus.*
- 73958-B *fast tempo (c. 200), Bubber Miley starts first chorus with up-beat, Eva Taylor starts only vocal in third chorus.*

## 005 DUKE ELLINGTON'S WASHINGTONIANS

New York, Mar. 1926

Leroy Rutledge, Harry Cooper – tpt; Charlie Irvis – tbn;  
 Otto Hardwick – alt, bar; Don Redman – alt, clt; Prince Robinson – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Henry 'Bass' Edwards – bbs  
 106729 Georgia Grind  
 106730 Parlor Social Stomp

PA 7504, Frog DGF 78  
 PA 7504, Frog DGF 78

These are two surprisingly hard-hitting sides by Ellington's early band. The development of the band's personnel was not finished yet, but the nucleus was there. Only, that the Duke was not settled with the trumpet section. Leroy Rutledge was known for fine and dependable first chair playing – he was not a hot man – and thus Harry Cooper must have been the soloist. All ad-lib trumpet parts seem to be Cooper's, and stylistically they would fit with his style, which, by the way, is remarkably secure and hard driving here – with some deficiencies in his phrasing. Charlie Irvis is only heard doing harmony duties in the brass section. Otto Hardwick is clearly playing first parts with his "singing" alto style and soloing in chorus A4 of the first side on baritone, the young Prince Robinson doing clarinet and tenor sax parts, and on third alto sax Duke had borrowed Don Redman with his dry style from the Henderson band. This then marks the first time Ellington had a three-piece reed-section on record.

The rhythm section is what is known of it at this time, only that Sonny Greer is absent. Not a single cymbal stroke can be found.

It is my strong opinion that both arrangements are the Duke's attempts, a bit hasty and somewhat over-arranged, but harmonically interesting and advanced. 'Georgia Grind' is played at a fast pace, but retaining the original length of the melody, so that the 12 bar blues chorus of the original tune becomes a 24-bar chorus. And: here already Ellington uses the device of starting a subsequent part of the arrangement into the last two bars – the last two tonic bars – of the preceding chorus, thus shortening it for two bars. It is this device which André Hodeir in his famous 'Jazz, It's Evolution and Essence' has described as absolutely 'novel' for his description of Ellington's 'Concerto For Cootie' of 1940. Here it is 16 years earlier. 'Parlor Social Stomp' seems to be a recreation of a typical ragtime tune with its multitude of different strains. Again, beautiful harmonies and changes. Both titles are the Duke's own compositions. So, there is no indication of the arrangements being the work of Don Redman, as I have found being assumed somewhere.

Notes:

- Jazz Directory Vol. 3: unknown personnel: 2 tpt; tbn; Don Redman, another (sax); Duke Ellington (p); bj; tu; d.

- Rust\*2: Harry Cooper, Leroy Rutledge (tpts); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Harry Cooper -Leroy Rutledge -t; Charlie Irvis -tb; Otto Hardwick -as -bar; Don Redman -cl -as; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

Note: see VJM 157-9

Tune Structures:

106729 Georgia Grind Key of Eb/Bb/Eb Pathé Actuelle  
 (Intro 8 bars ens)(A1 Chorus 24 bars ens tpt lead HC ?)(A2 Chorus 24 bars saxes + brass modulation to Bb)(A3 Chorus 22 bars! clt PR 20 – ens 2 modulation to Eb)(A4 Chorus 24 bars bar 20 – ens 2)(A5 Chorus 20 bars! pno DE)(Bridge 8 bars ens)(A6 Chorus 24 bars ens tpt lead HC ?)

106730 Parlor Social Stomp Key of G/C Pathé Actuelle  
 (Intro 6 bars ens)(A1 strain A 16 bars AA saxes)(B1 strain B 32 bars AABA ens - breaks alt DR)(B2 strain B 32 bars ens breaks - clt PR)(A2 strain A 16 bars saxes + brass)(Bridge 4 bars tpts modulation to C)C1 strain C 16 bars AA saxes)(C2 strain C 16 bars tpt HC)(D1 strain D 16 bars AA 'alt DR)(D2 strain D 16 bars tpt HC)(D3 strain D 16 bars clt PR)(D4 strain D 16 bars ens)(Coda 2 bars saxes)

## 006 SARA MARTIN Clarence Williams' Blue Five

New York, Mar. 25, 1926

Sara Martin – voc;  
 Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;  
 Clarence Williams – pno; Buddy Christian – bjo; Henry 'Bass' Edwards or (Mack Shaw?) – bbs  
 74072-A Brother Ben  
 74073-A The Prisoner's Blues  
 74074-B Careless Man Blues  
 74075-A How Could I Be Blue?

OK 8325, Document DOCD-5397  
 OK 8442, Document DOCD-5397  
 OK 8325, Document DOCD-5397  
 OK 8442, Document DOCD-5397

This could still be a contingent from the Ellington band, but Irvis is uncertain here and the altoist could be anyone. Because of the consecutive session dates the thought of Hardwick seems logic, but I do not hear his characteristics, except that this player bends his notes like Hardwick uses to do when playing in his 'romantic' style.

ADDITION 20-11-10: re tuba player Mack Shaw on Clarence Williams Stompers session: he could be here as well!

Notes:

- Rust\*3: ? Bubber Miley -c; unknown -tb; Otto Hardwick -as; Clarence Williams -p; unknown -bj; Cyrus St. Clair -bb.

- BGR\*2: poss Tom Morris, cnt; unknown, tbn; prob Buster Bailey or Don Redman, sop; Clarence Williams, pno; unknown, bjo; with prob Cyrus St. Clair, bbs. "Matrices 74066/67 may have been made on March 24, 1926."

- T. Lord, Clarence Williams: Bubber Miley or unknown (cnt); unknown (tbn), poss Ottos Hardwick or Don Redman (alt); Clarence Williams (pno); unknown (bjo); possibly Cyrus St. Clair (bbs).

- BGR\*3,\*4: Bubber Miley, unknown, c; unknown, tb; poss Otto Hardwick or Don Redman, as; Clarence Williams, p; unknown, bj; poss Cyrus St. Clair -bb.

- Rust\*4,\*6: ? Bubber Miley -c; unknown -tb; Otto Hardwick or Don Redman -as; Clarence Williams -p; unknown -bj; ? Cyrus St. Clair -bb.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), poss Charlie Irvis (tb), poss Otto Hardwick or Don Redman (as), Clarence Williams (p); poss Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "Dixon-Godrich and Lord's Clarence Williams discography have Miley for the first, third and fourth title and a different, unknown (tp) for the Prisoner's Blues, unknown (tb) and Cyrus St. Clair (bb). Rust has ?Miley all the way and the rest as the others. We are certain that Miley plays on all four titles and that the brass bass player is the same as for the previous 1926 Clarence Williams recordings, "Bass" Edwards. Unfortunately, Miss Martin belts out her lyrics loudly and close to the microphone throughout the session, leaving little space for the musicians, but Bo goes with the Ellington front-line, while Goran E. is not sure about Irvis and Hardwick, thinking that the alto playing is too straight for the latter."

## 007 DUKE ELLINGTON AND HIS ORCHESTRA

New York,

c. Apr. 01, 1926

Leroy Rutledge, Harry Cooper - tpt; Jimmy Harrison - tbn;

Otto Hardwick - alt, bar, Don Redman - alt, clt; Prince Robinson - ten, clt;

Duke Ellington - pno; Fred Guy - bjo; Henry 'Bass' Edwards - bbs; Sonny Greer - dms;

Bob Haring - arr (1); Sonny Greer - voc (1); Jimmy Harrison - voc (2)

X-57-A (You've Got Those) Wanna Go Back Again Blues

Gnt 3291,

Frog DGF 78

X-58-A If You Can't Hold The Man You Love

Gnt 3291,

Frog DGF 78

There is much controversy about the trombonist and one of the singers on this recording.

The trombonist(s): Certainly, Charlie Irvis was trombone player with Ellington at that time. But Jimmy Harrison, the undisputed trombone star among Harlem musicians at that time, had just departed from June Clark's band at Smalls' Sugar Cane Club and every band-leader of note wanted to hire him. So did Ellington. And we know that trombonist Harrison was part of a short tour of Connecticut with the Ellington band in early April 1926! And from April 12 to April 26 the Ellington band - with Harrison added to the band as recalled by Ellington, Benny Carter and Harry Cooper - played a two-week engagement doubling at Ciro's and the Lafayette Theatre (S. Lasker, VJM 157). I have contributed a note on the problems inherent in this session in VJM 155 Ate's Discographical Ramblings, which has been commented by Steven Lasker in VJM 157. As it seems he does agree with my thesis re the singer(s), but he does not concerning the trombonist ("*Contrary to Greer's recollection - but in agreement to Mr. Rau - three friends of mine who've extensively studied Jimmy Harrison and his style - Brad Kay, Dan Weinstein and Jon Zeiderman - are of the opinion that the vocalist on If You Can't Hold The Man You Love is actually Harrison and not Greer (unlike Mr. Rau, however, none of the three contends he plays trombone on the date.)*") Steven Lasker VJM 157). It seems that I stand all alone against the world in stating that I hear Harrison as sole trombone player on this session.

ADDITION 30-08-2019: I have just listened again to these titles on the excellent CD reissue Frog DGF 78, and I am the more convinced of Harrison's presence here on trombone! I feel unable to understand that anybody might hear Irvis on these sides. And I have to ask Mr. Lasker's trombone-playing friends (above) whether they have really listened - or only judged with Irvis in their minds!

So, let's see - and hear - what happens! In 'Wanna Go Back ...' the trombonist plays solo in all three A-parts of the chorus with the B-part taken over by the reeds. Ellington scholar Mark Tucker writes about this solo: "*... is a paraphrase solo by Irvis on muted trombone (one of the few extended examples where he uses this technique)*" In my estimation this remark could only be interpreted that Tucker judges this solo as untypical for Irvis. This I can wholeheartedly underline and support. Irvis' style was above all a legato style and he used staccato notes only at the beginning of a phrase; exceptions to this statement might certainly be found on records, but as a rule he played legato with strong linear horizontal phrases and melody. His tone was rather straight, not much vibrato, with a rather antiquated punctuated phrasing. Nothing of this can be heard here. Instead, the trombone paraphrase of the theme melody is played staccato, in vertical manner and with a tone and vibrato owned by Harrison. Absolutely different from Irvis' playing. The difference is even stronger when listening to the eight-bar trombone solo in "*If You Can't Hold The Man ...*". Here we hear a short eight-bar solo on vamp-like changes, played staccato, vertical and in a definite preaching manner completely different to anything I know of Irvis. And just listen to the dramatic construction of the short solo: three slightly changing and developing phrases of acclamation and a resulting answer as a fourth phrase. This is completely beyond Charlie Irvis' power of imagination and capability. The third phrase contains a short jumping-lip-trill unheard in Charlie Irvis' solos.

Furthermore, a kind of solo like that could have been played by Louis Armstrong; and we know that Harrison formed his style (together with June Clark) after listening to Oliver and Armstrong in Chicago 1923, Harrison playing the Armstrong part in his duets with Clark!

I played trombone myself a couple of years in my youth, and I am not at all unfamiliar with trombone playing. Mr. Lasker in his comment then concludes: "*Thus, Harrison didn't join Ellington's ranks until a couple of weeks after the Gennett date on which some contend he took part.*" Now, if the Gennett date is given as c. April 01, the band toured shortly to Connecticut and then started at Ciro's on April 12, Mr. Lasker is wrong in maintaining that Harrison joined "a couple of weeks" after the Gennett date. There is only room for a couple of days.

And certainly, the Duke had negotiated the terms with Harrison in the meantime. And there certainly was an opportunity to take him into a recording studio as part of his band if only as substitute for Irvis. And the recording date is not securely settled and might also have taken place a few days later! So, the temporal aspect of this matter would certainly not rule out Harrison.

From this background I am absolutely positive that this is Jimmy Harrison on trombone. And with repeated listening I am growing more and more positive about it. May I ask everybody who wants to make his own opinion to first listen really very carefully?! And do not rely on what has been published in the discographies! I suppose that many supporters of the Irvis side only rely on the given personnel without checking it out and because "it has always been listed like that". (By the way, Mr. Tucker, the Washingtonians do not "skip the verse" in *Wanna Go Back Again Blues!* They certainly play it just after the first chorus and before the trombone solo.)

Furthermore, there is not one bar in both titles where you might hear two trombones! At this time, dance band arrangements - original ones like Ellington's or stock arrangements - did not include two trombone parts, and thus it would be far from probable to assume to hear both trombonists simultaneously. So, there is no place for Irvis on this session!

The singers: For years George "Fathead" Thomas has been listed as the singer on the first title, Jimmy Harrison as the singer on the second title. If compared to the rather strange sound of George Thomas' voice familiar from the McKinney's Cotton Pickers recordings ('deep, barrel-chested' as Joel O'Sickey describes it, I would say 'squeezed') the singer on the first title has a much lighter sound and approach.

And from his own testimony we know that Sonny Greer was the singer here. This sounds quite reasonable. From 1925 until 1930 George Thomas was a member of the MKCP (Chilton, McKinney's Music) playing the Detroit's Graystone Ballroom. He was not one of the Harlem bunch of musicians, certainly not known in Harlem as the MKCP had not recorded yet (Don Redman took over the band as front-man in the summer of 1927 - first recordings in July 1928 - and certainly would not have promoted a singer/saxophone player whom he did not know in early 1926). So, the presence of George Thomas can easily be ruled out.

The singer on the second title has hitherto been listed as Jimmy Harrison. Here as well, in an interview Sonny Greer claimed his own responsibility as singer. The Frog CD notes say that Greer was adamant on this claim. This writer feels unable to prove the contrary, but comparing the first singer - Greer - to the second, it is my firm belief that the second singer shows better timing and more looseness in his singing - and a different kind of off-beat. Here I opt for Jimmy Harrison. The voice on the Frog CD sounds much crisper than it did on earlier issues - thanks to the great work of Nick Dellow - but when comparing it to Harrison's voice on the recent Coleman Hawkins issue on MOSAIC there seems to be accordance.

If we agree that the singer on the first title is not George Thomas but Greer, there is no need left to list him as a fourth reed player, the more so on tenor as mainly noted. Big bands in the 20s had three reeds - two altos and one tenor, the reedmen doubling on other reed instruments - and not four. Arrangements were made and sold for these three reed players. And it was only in the 1930s that reed sections were augmented. Armstrong/Russell had four reeds in 1935 (two altos, two tenors), Calloway added a fourth reed player - Eddie Barefield - in 1933 (a third alto!), Duke Ellington did so in 1932 (also a third alto with Otto Hardwick back in the band!), Goodman added a second tenor in 1934, Benny Carter used four reeds - two altos, two tenors apart from himself on alto in the Spike Hughes sessions of May 1933 and Fletcher Henderson had four reeds in 1934. So, a fourth reed player in a big band in 1926 would have been completely superfluous. There would not have been any parts for a third man to play. Which means, that we can safely rule out George "Fathead" Thomas as participant in this session of the Ellington band. It simply makes no sense whatsoever! If you listen to the first title 'Wanna Go Back Again Blues' chorus

A1 you will hear Hardwick on baritone alternating with clearly two clarinets – Redman and Robinson. If there had been four reed players it would have made sense to write the score for three clts against the baritone sax. But not so here! I only wonder who invented this tale or who absurdly misidentified the singer on the first title as George Thomas.

Notes:

- Ch. Delaunay, *New Hor Discography, 1948: Harry Cooper, Leroy Rutledge (tp); Charlie Irvis, Jimmy Harrison (tb); Otto Hardwick, Don Redman (as); Prince Robinson, George Thomas (ts); Duke Ellington (p); Fred Guy (bjo); Bass Edwards (bass); Sonny Greer (dm); Jimmy Harrison (vo -1); George Thomas (vo -2).*

- *Jazz Directory Vol. 3: unknown personnel: 2 tpt; tbn; Don Redman, another (sax); Duke Ellington (p); bj; tu; d.*

- *Rust\*2: Harry Cooper, Leroy Rutledge (tpts); Charlie Irvis, Jimmy Harrison (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Prince Robinson (clt, ten); George Thomas (clt, ten, vcl); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)*

- *Rust\*3,\*4,\*6: Harry Cooper -Leroy Rutledge -t; Charlie Irvis -tb; Jimmy Harrison -tb -v; Otto Hardwick -as -bar; Don Redman -cl -as; Prince Robinson -George Thomas -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

- *VJM 157-9, St. Lasker, Duke Ellington's Mystery Vocalist: (see there)*

Tune Structures:

X-57-A (You've Got Those) Wanna Go Back Again Blues Key of Gm / Ab / Bb / Ab Gennett  
(Intro 8 bars ens)(A1 Chorus 32 bars AABA bar 16 / tpts 8 / clts 4 / brass 4)(Bridge 8 bars ens (saxes 4 / tpts 4) this is a shortened verse)(A2 Chorus 32 bars tbn (Harrison) 16 / saxes 8 / tbn (Harrison) 8)(A3 Chorus 32 bars voc (Greer ?) – pno)(A4 Chorus 32 bars ens)(Tag 2 bars ens)

X-58-A If You Can't Hold The Man You Love Key of Bb Gennett  
(Intro 8 bars ens)(A1 Chorus 32 bars ABAC ens)(B1 Verse 16 bars AA ens)(A2 Chorus 32 bars voc (Harrison) - saxes)(C1 Vamp 16 bars tpts)(C2 Vamp 16 bars bjo 8 / tbn (Harrison) 8)(A3 Chorus 32 bars ens (clt Robinson in bars 24-28)

**008 CLARENCE WILLIAMS STOMPERS**

New York, Apr. 07, 1926

Thomas Morris, Bubber Miley – tpt; Charlie Irvis – tbn; Don Redman – alt, clt, voc;

Clarence Williams – pno; Buddy Christian – bjo; Mack Shaw - bbs

74090-B Jackass Blues

OK 40598, Chronological Classics 718

74091-B What's The Matter Now?

OK 40598, Chronological Classics 718

Now this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent – we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

This is a very interesting session! Two trumpet/cornet players are clearly distinguished. Miley plays lead and solo throughout on Jackass Blues (by the way, Bubber Miley always played trumpet, not cornet, despite all quotations in the discos!). The trombone introduction is very much in the manner of Irvis, and not Charlie Green. Listen to Henderson's Jackass Blues (Dixie Stompers, Apr. 14, 1926), where Green plays this intro in a completely different, his own style! The reed player is undoubtedly Redman, as is Williams on piano.

Williams started using a tuba on his recordings on January 04, 1926 with his first "Stompers" session. This player is named St. Clair in Rust and T. Lord, Clarence Willims, whereas it is clearly Edwards, judging from the tone and the player's approach. The same applies to all Williams' recordings in 1926 up to December 10., when St. Clair takes over (Okeh 8443), again judging from tone and general approach.

Now this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent – we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

ADDITION 20-10-14: Steven Lasker informs me that Clarence Williams' tuba player on this session sounds just like Duke Ellington's tuba player on Ellington's Brunswick session of April 07, 1927. On listening it became apparent that Mr. Lasker is very probably right! Quite obviously, the instrumental stylistics of Shaw's playing are apparent here: tone, style and approach are the same. And, why should not Miley and Irvis have brought Shaw from the Ellington band when Edwards was unavailable (he was with the Savoy Bearcats then). And, - most interestingly – Williams does not use a tuba player until Dec. 10, 1926, when Cyrus St. Clair comes into the picture.

Notes:

- *Storyville 18: BubberMiley, Thomas Morris (cnt); poss Charlie Green (tbn); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); poss Bass Edwards (bbs).*

- *Lord, Clarence Williams p160: BubberMiley, Thomas Morris (cnt); unknown (tbn); Don Redman (clt, alt, vcl); Leroy Harris or Buddy Christian (bjo); Bass Edwards (bbs).*

- *LP, Clarence Williams Recordings 1926 – 1930, Fontana (Du) 682 088 TL: June Clark and unknown, trumpets, unknown trombone, Buster Bailey (?) and Don Redman, clarinets/altos, Clarence Williams, piano, Buddy Christian, banjo, unknown drums*

- *Rust\*2: Bubber Miley, Tom Morris (cnts); Joe Nanton (tbn); Buster Bailey (sop, alt); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); Bass Edwrds (bbs).*

- *Rust\*3: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v -a; Clarence Williams -p; unknown bj; unknown bb.*

- *T. Lord, Clarence Williams: Bubber Miley, Thomas Morris (cnts); possibly Charlie Green (tbn), Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); possibly Bass Edwards (bbs).*

- *Rust\*4: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v; Clarence Williams -p; Leroy Harris or Buddy Christian -bj; unknown bb.*

- *Rust\*6: Bubber Miley, Tom Morris, c; ?Joe Nanton, tb; Don Redman, cl, as, v; Clarence Williams, p; Leroy Harris or Buddy Christian, bj; Harry Edwards, bb.*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Thomas Morris (tp), Charlie Irvis (tb), Don Redman (cl, as, vcl), Clarence Williams (p); Buddy Christian or Leroy Harris (bj); prob Cyrus St. Clair (bb). „Rust has ?Joe Nanton (tb) and unknown (bb). Lord's Clarence Williams discography has poss Charlie Green (tb) and „Bass“ Edwards (bb), the sleeve of Fj-121 has unknown (tb), Ernest Elliott? (as) and St. Clair (bb). We all finally agreed that the trumpet players are Morris and an off form Miley, after Goran E. had expressed some doubt about the latter at first. The trombonist is aurally Irvis, although he plays note for note the standard solo on JacKass Blues recorded by Charlie Green twice with Fletcher Henderson. The alto sax player is clearly Redman, who also doubles on clarinet. The brass bass man plays long notes nd a more legato style than „Bass“ Edwards on the previous Clarence Williams and Sara Martin sessions with Miley and is probably St. Clair.“*

**009 DUKE ELLINGTON AND HIS WASHINGTONIANS**

New York,

Jun. 21, 1926

Charlie Johnson, Bubber Miley – tpt; Joe Tricky Sam Nanton – tbn;

Otto Hardwick – alt, bar; unknown – alt; Prince Robinson – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms;  
 Paul van Loan – arr (1)

X-190	I'm Just Wild About Animal Crackers	Gnt 3342,	Frog DGF 78
X-191	Li'l Farina	Gnt 3342,	Frog DGF 78

Note: the –A takes were destroyed in 1929, the plain takes were released! Irvis had left in June. See VJM 157/10

This is not so much original early Ellington style, but rather the early Ellington band – the Washingtonians! – performing dance band titles of other composers/arrangers with Ellington's own modifications. They are showcases for the band's main soloists: Hardwick on his singing alto, great growling by Bubber Miley, Prince Robinson's honking tenor sax, a little bit of new-comer Tricky Sam Nanton, and a fast piano solo in stride style by the bandleader. I believe to hear two alto saxophones in the saxophone parts, together with Robinson on tenor. This is very nice-to-hear music, but to really hear Duke Ellington, we have to wait for some months (read M. Tucker, Ellington, 'The Early Years').

Aside: this Charlie Johnson playing trumpet is not the well-known bandleader from Smalls' Paradise!

Mr. Steven Lasker's research has resulted that Mack Shaw, tuba player from California, joined the Ellington band in May 1926.

Appropriately, he must be the bass player on this Ellington session.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Charlie Johnson, Bubber Miley (tp); Charlie Irvis (tb); Prince Robinson (cl & ts); Otto Hardwick, Clarence ..... (as); Duke Ellington (p); Fred Guy (bj); Bass Edwards (b); Sonny Greer (dm).*
- Rust\*2: *Charlie Johnson, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwick ?(clt, alt); Prince Robinson ?(clt, ten); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)*
- Rust\*3,\*4,\*6: *Bubber Miley -Charlie Johnson -t; Joe Nanton or Charlie Irvis -tb; Otto Hardwick -as -bar; Pronic Robinson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
- Media 7 Duke Ellington Vol.1 CD-booklet: *Charlie Johnson, Bubber Miley (tp); Tricky Sam Nanton (tb); Otto Hardwick (Cms, bar); Prince Robinson (cl, ts); Duke Ellington (p); Fred Guy (bj); Mack Shaw (tu); Sonny Greer (d).*
- VJM 157-9/10: *the –A takes were destroyed in 1929, the plain takes were released! Irvis had left in June.*

010 SAVOY BEARCATS

New York, Aug. 09, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Revey – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry 'Bass' Edwards – bbs; Willie Lynch – dms

36030-1	Stampede	Vic unissued on 78,	Frog DGF 12
36031-2	How Could I Be Blue ?	Vic unissued on 78,	Frog DGF 12

- 'Stampede', Fletcher Henderson's composition, was recorded by his own band on May 16, 1926, followed by the Savoy Bearcats' version three months later, re-recorded on October 11, 1926 (session 003 below). But while the Henderson band uses a somewhat powerful fast tempo of c. 236, the Bearcats lift it up to c. 264 and make it hectic that way. What can be observed is that the Bearcats generally tend to take faster paces than other bands of the time, possibly to fulfill dancers' wishes to fast dances. While Henderson has his clarinet trio play Strain C in a full-sounding gleaming manner, the Bearcats' clarinet trio is almost unaudible, two clarinets of them almost drowned by Carmelo Jari's strong performance. He plays the middle-break of this part all alone, which certainly is a great pity because it is beautifully set in three parts by arranger Don Redman.

- 'How Could I Be Blue?' has hot solos by muted Demas Dean in his not-so-hot manner and seldom heard Otto Mikell on alto sax in the second chorus, and in the fourth chorus 16 bars of Carmelo Jari on clarinet, accompanied by Joe Steele and Willie Lynch on choked cymbal only – making this an un-familiar clarinet-piano trio personnel for the time. Jari recorded this same title with Bessie Brown and a Clarence Williams led group for ARC.

Notes:

- Rust\*2: *Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)*
- Rust, *Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.*
- *Storyville 72, Peter Carr, Demas Dean, Travellin' Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmello Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.*
- Rust\*3,\*4: *Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir*
- Rust\*6: *Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir*

Tune structures:

36030-1	Stampede	Key of Ab	Victor
<i>(Strain A 16 bars AA' pno – ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes – end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC brass – end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts – end-bk ens 2)(Strain B 3 32 bars ABAC ens)</i>			
36031-2	How Could I Be Blue?	Key of C	Victor
<i>(Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA' ens)(Verse 8 bars ens)(Chorus 2 32 bars AA' DD m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA' ens middle-bk JR tbn 2)(Chorus 4 32 bars AA' CJ clt+JS pno+WL dms 16 – ens 16)(Coda 2 ens)</i>			

011 SAVOY BEARCATS

New York, Aug. 23, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Revey – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry 'Bass' Edwards – bbs; Willie Lynch – dms

36059-1	Senegalese Stomp	Vic unissued on 78,	Frog DGF 12
36059-2	Senegalese Stomp	Vic 20182,	Frog DGF 8
36060-2	Bearcat Stomp	Vic unissued on 78,	Frog DGF 12
36060-3	Bearcat Stomp	Vic 20307,	Frog DGF 8

36061-1	Nightmare	Vic unissued on 78,	Frog DGF 12
36061-2	Nightmare	Vic 20182,	Frog DGF 8

- 'Senegalese Stomp' is a composition by singer/pianist Clarence Todd, contributor to the Clarence Williams Music Publishing Company. It is not a song tune composed of verse and chorus, but rather an instrumental composition like Jelly Roll Morton's, derived from ragtime compositions and encompassing three or more thematic strains. Strain A4 features Jari on clarinet in his typical hasty and un-swinging style. Hear Willie Lynch's - for the time - very modern cymbal playing.

- According to the record label, 'Bearcat Stomp' is a Don Redman composition in the common song form with verse and AABA chorus, thus very probably also a Redman arrangement. Demas Dean has some short solo appearances, but the most interesting is Joe Steele's two-fisted piano solo in exiting Harlem stride style. All other soloists have their spots here, even 'Bass' Edwards - one of the real great tuba stylists of the 1920s - has a short solo outing. (It was 'Bass' Edwards when with the Charlie Johnson band who had electric lights fastened on the large bell of his instrument that were switched on and off rhythmically with a foot-pedal while playing!)

- 'Nightmare', "surely the best of the seven versions of this number recorded in the decade" as John Capes notes rightly in the Frog CD booklet, is the work of white composers Riley, Handler and Meyers, names that do not ring a bell in my memory in relation with hot and syncopated tunes. And accordingly, it is not used by other bands as a rewarding basis for hot improvisations, but rather to satisfy customer's need for romanticism and sentiment.

Notes:

- Rust\*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: 2 c; tb; 3 s; vn; p; bj; bb; d

- Storyville 72, Peter Carr, Demas Dean, Travellin' Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust\*3,\*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust\*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36059 Senegalese Stomp Key of C Victor  
 (Intro 8 bars ens)(Strain A1 20 bars AB OM bar middle-bk ens 2 - end-bk ens 2)(Strain B 24 bars AA' ens)(Strain A2 20 bars AB ens middle-bk OM bar 2)(Strain A3 20 bars AB saxes)(Strain C1 8 bars GP m-tpt)(Strain C2 8 bars JR m-tbn)(Strain C3 8 bars CJ clt)(Strain A4 20 bars AB CJ clt)(Strain A5 20 bars AB ens middle-bk FW bjo 2)

36040 Bearcat Stomp Key of Bb Victor  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens 4 - DD m-tpt 4 - ens 4 - DD m-tpt 4 - ens 8 - HBE bbs 4 - ens 4)(Chorus 2 32 bars AABA ens middle-bk DD m-tpt 2)(Chorus 3 32 bars AABA JS pno 16 - ens 8 - JS pno 6 - ens 2)(Verse 16 bars AA' ens)(Chorus 4 32 bars AABA CJ clt 6 - RH ten 2 - CJ clt 4 - RU ten 2 - JR o-tbn 8 - ens 8)(1/2 Chorus 5 16 bars BA ens)

36061 Nightmare Key of C Victor  
 (Intro 22 bars DD m-tpt)(Vamp 4 bars ens)(Strain A1 22 bars AABA DD m-tpt over ens 12 - ens 4 - DD m-tpt over ens 6)(Strain B1 16 bars AB ens)(Strain C 16 bars AABA ens 8 - JR o-tbn 4 - ens 4)(Bridge 4 bars ens)(Vamp 4 bars ens)(Strain A2 22 bars OM bar 2 - ens 4 - OM bar 2 - ens 4+4 - OM bar 2 - ens 4)(Strain B2 16 bars AB ens)(Bridge 4 bars m-brass wa-wa)(Vamp 4 bars ens)(Strain A3 22 bars AABA CJ clt 2 - ens 4 - CJ clt 2 - ens 4+4 - CJ clt 2 - ens 4)(Coda 4 bars ens)

Notable differences of takes:

36059-1: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth Db, then 1 quarter pause (2 inaudible fluffed notes), then 2 eighth notes G - Bb and long held Bb in first bar of strain A4

36059-2: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth note Db, 1 quarter note Bb, 3 eighth notes F# - G - Bb, 1 quarter note G in first bar of strain A4

36060-2: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind trombone slides

36060-3: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind first trombone slide and one only behind second trombone slide

36061-1: Demas Dean - muted trumpet - plays eighth and quarter notes in bars 17 and 18 of strain A1 (no sixteenth triplets)

36061-2: Demas Dean - muted trumpet - plays sixteenth triplets in bars 17 and 18 each of strain A1

**012 SAVOY BEARCATS**

Leon Abbey - ldr;

Gilbert Paris, Demas Dean - tpt; James Revey - tbn;

Carmelo Jari - alt, clt; Otto Mikell - alt, clt, bar; Ramon Hernandez - ten, clt;

Joe Steele - pno; Freddie White - bjo, gtr; Harry 'Bass' Edwards - bbs; Willie Lynch - dms;

Joe Steele - arr (5)

36030-7	Stampede	Vic 20460,	Frog DGF 8
36031-5	How Could I Be Blue?	Vic 20307,	Frog DGF 8
36809-1	Hot Notes	Vic unissued on 78,	Frog DGF 12
36809-2	Hot Notes	Vic 20460,	Frog DGF 8
36810-1	Senorita Mine	Vic unissued on 78,	Frog DGF 12

- This 'Stampede' take -7 is even faster with c. 280 than take -1 of session 001. I wonder whether dancers at the Savoy Ballroom would have had fun with dancing on it. But it is played with precision and with great enthusiasm. And only one player of the clarinet trio declines to cooperate in the middle-break of strain C3 (first reed player Jari is all alone in this break in take -1 of this tune - see above.)

- 'How Could I Be Blue?' seems to be of higher tension here than before. And again, take notice of pianist Joe Steele's fine work accompanying Carmelo Jari in strain C3!

Both these numbers were recorded on the first session above already, but rejected for issue by the Victor people.

- First trumpet player Gilbert Paris is the sole trumpet soloist in 'Hot Notes', but here he can easily be recognized not to be an improviser. His attributions are stiff and tightly depending on the written melodic material. In strain B3 the rhythm players on banjo and drums (here cymbal only) have some soloistic duties to fulfill.

- Melodious and charming 'Senorita Mine', a collaboration of Clarence Williams and Fats Waller, with attributions from Spencer Williams – the words, probably – and dancer Eddie Rector, is played at a moderate pace, with soloistic attributions by Demas Dean, Otto Mikell, Joe Steele and Freddie White.

Notes:

- Rust\*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin' Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust\*3,\*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust\*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36030-7 Stampede Key of Ab Victor  
(Strain A 16 bars AA' pno – ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes – end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC GP o-tpt 14 – brass 16 – end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts – end-bk ens 2)(Strain B 3 32 bars ABAC ens)

36031-5 How Could I Be Blue? Key of C Victor  
(Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA' ens)(Verse 8 bars ens)(Chorus 2 32 bars AA' DD m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA' ens middle-bk JR tbn 2)(Chorus 4 32 bars AA' CJ clt+JS pno+WL dms 16 – ens 16)(Coda 2 ens)

36809 Hot Notes Key of C Victor  
(Intro 6 bars ens)(Strain A1 16 bars AA' GP o-tpt over ens)(Strain B1 32 bars AABA ens)(Strain A2 16 bars AA' GP o-tpt)(Strain B2 32 bars clts)(Strain A3 16 bars AA' CJ alt)(Strain B3 32 bars FW bjo 16 – ens+ WL cymbal 8 – ens 8)

36810-1 Senorita Mine Key of Eb Victor  
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 22 – BB m-tpt 6 – ens 4)(Verse 16 bars AA' JR m-tbn 4 – ens 4 – JR m-tbn 4 – ens 4)(Chorus 2 32 bars AABA ens 16 – JR o-tbn 4 – ens 4 + 8)(Bridge 3 bars)(3/4 Chorus 3 24 bars AAB OM bar 16 – ens 8)(Chorus 4 32 bars AABA JS pno 8 – FW bjo 8 – OM alt 8 – ens 8)

Notable differences of takes:

36030-1 (session 001): strain C2 has whole chorus of brass section playing from score

36030-7: strain C2 initially has 14 bars of hot trumpet solo, probably by first trumpet player, Gilbert Paris

36031-2 (session 001): muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong cymbal crashes on the after-beat

36031-5: muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong wood-block strokes on the after-beat leaving the first bar out

36809-1: first trumpet holds a high Ab for 6 beats (a six-quarter note) in bars 5 and 6 of introduction

36809-2: first trumpet plays an eighth triplet, 2 eighth notes and 1 quarter note in bar 5 of introduction

013 DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA

New York,

Nov. 29, 1926

Louis Metcalf, Bubber Miley – tpt; Joe Tricky Sam Nanton – tbn;

Otto Hardwick – alt, bar, sop; Edgar Sampson – alt, clt; Prince Robinson – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms

E-4108/09 A Night In Harlem

Voc unissued

not on LP/CD

E-4110 East St. Louis Toodle-Oo

Voc 1064,

Chronological Classics 539

E-4112/13 Who Is She ?

Voc unissued

not on LP/CD

E-4114 Birmingham Breakdown

Voc 1064,

Chronological Classics 539

As has been established by Mr. Steven Lasker some years ago, Mack Shaw was tuba player with the Ellington band from

This now is the Ellington band approaching their classic form, recording original material of the band-leader and his colleagues. Hardwick is heard on alto – or cms – in 'Birmingham Breakdown'.

Mr. Steven Lasker's research has resulted that Mack Shaw, tuba player from California, joined the Ellington band in May 1926.

Appropriately, he must be the bass player on this Ellington session.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)

- Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)

- Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).

- Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

- Media 7 Duke Ellington Vol.1 CD-booklet: Louis Metcalf, Bubber Miley (tp); Tricky Sam Nanton (tb); Otto Hardwick (Cms, as, ss, bar); poss. Edgar Sampson (as); Prince Robinson (cl, ts); Duke Ellington (p); Fred Guy (bj); Mack Shaw (tu); Sonny Greer (d).

014 DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA

New York,

Dec. 29, 1926

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, bar, sop; unknown – alt, clt; Prince Robinson – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms

E-4321 Immigration Blues

Voc 1077,

Chronological Classics 539

E-4323 The Creeper

Voc 1077,

Chronological Classics 539

E-4324 The Creeper

Or 1010,

Frog GDF 78

Again, the original Ellington unit on their way up. Hardwick soloing on alto on both titles. Mack Shaw is the tuba player.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)  
 - Carey, McCarthy, *Jazz Directory Vol. 3*: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar; alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)  
 - Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).  
 - Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

**015 DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Feb. 03, 1927  
 Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, sop, bsx; unknown – alt, clt; Prince Robinson – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms  
 E-4510 New Orleans Low-Down Voc 1086, Chronological Classics 539  
 E-4511 Song Of The Cotton Field Voc 1086, Chronological Classics 539

Hardwick solos on alto on the first title and on bar on the second one. Mack Shaw is on brass bass.

Notes:

- Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Rudy Jackson (clt, alt, bcl); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).  
 - Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

**016 DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Feb. 28, 1927  
 Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop, bsx; unknown – alt, clt; Prince Robinson – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms  
 E-21636/8 East St. Louis Toodle-Oo Br unissued, not on LP/CD  
 E-21641 Birmingham Breakdown Br 3480, Chronological Classics 539

Hardwick solos on second title on bar.

Notes:

- Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).  
 - Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

**017 DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Mar. 14, 1927  
 Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop, bsx; unknown – alt, clt; Prince Robinson – ten, clt ;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms  
 E-21872 East St. Louis Toodle-Oo Br 3480, Chronological Classics 539

Listen to Hardwick's fast soprano runs in the final ad-lib ensemble.

Notes:

- Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).  
 - Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

**018 DUKE ELLINGTON AND HIS WASHINGTONIANS** New York, Mar. 22, 1927  
 Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop, bsx; unknown – alt, clt; Prince Robinson – ten, clt ;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms  
 143705-3 East St. Louis Toodle-Oo Col 953-D, Chronological Classics 539  
 143706-2 Hop Head Col 953-D, Chronological Classics 539  
 143707-2 Down In Our Alley Blues Col 1076-D, Chronological Classics 539

Hardwick solos on second title on alto and bar, bar only on the second title.

Notes:

- Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).  
 - Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

**019 THE WASHINGTONIANS** New York, Apr. 04, 1927  
 Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop; unknown – alt, clt; Prince Robinson – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms  
 E-4874 / E-22299 Black And Tan Fantasy Br 3526, Chronological Classics 539

Hardwick solos on alto.

Notes:

- Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).

- Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

020 **THE WASHINGTONIANS**

New York,

Apr. 30, 1927

Louis Metcalf, June Clark – tpt; Joe Nanton – tbn;

Otto Hardwick, Harry Carney – alt, clt; Rudy Jackson – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms;

Rube Bloom – arr

E-4965 / E-22809 Soliloquy

Br 3526,

Chronological Classics 539

After all these afore-mentioned recordings, there is only one recording of June Clark left, which is the WASHINGTONIANS session of April 30, 1927, more than a year later than the CREOLE STOMPERS sessions.

This is the Ellington band of the day, June Clark subbing for Bubber Miley. Miley is known for his alcohol abuse and his resulting unreliability. So, this might have been one of the occasions that Ellington had to replace the erratic and unreliable Miley, another one being the session of Nov. 03, 1927, with Jabbo Smith substituting for Miley.

It is said that Ellington only once in his life fired a musician from his band, Miley, regardless of this musician's importance for the band.

I assume that Metcalf mainly played first trumpet parts in the Ellington band, with Miley, as main soloist and crowd-puller, taking the second parts and being the get-off man. This is what can be detected here. But June Clark, as sub for Miley, is not provided with any solo spots on this title. The trumpet-soloist on this title is, to my ears, clearly Louis Metcalf, who also plays first trumpet part. So, June Clark is only heard dimly playing second trumpet part, which could have been played by any trumpet player of quality. This assumption is confirmed by a note in the Rosenberg/Williams drafts, that Clark played only section work here.

As there is only one title listed, there might have been others recorded on this day. (Can it be that other titles were rejected because of Miley's absence, and therefore the recordings being below Ellington's – or the company's - demands?)

Personnel is as quoted in W. E. Timmer, D. E. AND HIS SIDEMEN and also in L. Massagli – L. Pusateri – G. Volonté D.E. STORY ON RECORDS (1966 ed.).

Frank Dutton in STORYVILLE and RUST give Mack Shaw on bbs and unknown ten/clt.

On matters reed section, besides of Otto Hardwick, there still seems to be much uncertainty and controversy.

Mark Tucker in "D.E. THE EARLY YEARS" is very cautious with this problem.

1. tpt: Louis Metcalf : the tone and vibrato of the first-trumpet player and the soloist (A1) are the same and clearly by L. Metcalf.

2. tpt: June Clark: although Massagli – Pusateri – Volonté D.E. STORY ON RECORDS (1966 ed.) list June Clark as trumpet soloist, I hear Metcalf. As other titles of this session are non-existing, there unfortunately is no comparison. Clark's solos on additional titles might have been very interesting. The Rosenberg/Williams draft says Clark did only section work. That's what I hear!

tbn: Joe Nanton: Ellington's regular trombone player at this time

alt, clt: Otto Hardwick, ?Harry Carney: see above

ten, clt: ? Prince Robinson or ?Rudy Jackson: see above

pno: Duke Ellington: no question

bjo: Fred Guy: Ellington's regular banjo player at this time.

bbs: Mack Shaw: this is Mack Shaw's last recording session with the Ellington Band – his tenure with the band was from May 25, 1926 until June 1927.

dms: Sonny Greer: no question again, and .... listen to his cymbals!

Notes:

- Jazz Directory Vol.3: June Clark, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d).

- Rust\*2: Bubber Miley, June Clark (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).

- Rust\*3,\*4,\*6: June Clark -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d; Rube Bloom -a.

Tune Structure:

Soliloquy Key of F Arr. by Bube Bloom (W. Boutelje ?)

Brunswick, Vocalion

(Intro 4 bars ens)(A1 Chorus 30 bars AA'B (tpt LM 10 bars, ens 8 bars, tbn JN 4 bars, ens 8 bars))(B1 Chorus 18 bars AA' ens)(Bridge 4 bars ens)(C1 Verse 16 bars pno DE)(C2 Verse 16 bars ens)(A2 Chorus 30 bars ens)(Coda 4 bars ens)

021 **CLARENCE WILLIAMS' JAZZ KINGS**

New York,

Apr. 10, 1928

Ed Allen – tpt; Ed Cuffee – tbn; Buster Bailey – clt;

Clarence Williams – pno, voc; Leroy Harris – bjo; Henry 'Bass' Edwards - bbs

145992-1 Sweet Emmalina

Col 14287-D,

Frog DGF 14

145993-1 Any Time

Col 14287-D,

Frog DGF 14

This seems to be the first session involving Ed Cuffee on trombone. Following Chilton Cuffee came to NYC in the mid 1920, becoming a regular in Clarence Williams recording sessions shortly afterwards. As we believe this to be Cuffee's first session with Williams, Chilton's statement has to be questioned. We do not know of any engagements before these Williams sessions. He seems to have been employed by Leroy Tibbs in 1929 before joining McKinney's Cotton Pickers in 1930.

There might be a different piano player behind Clarence's vocal on 'Any Time'.

Juan Lopez Göttig/Laso suggests Bass Edwards on tuba here, and he may be right! But, contrary to his regular style, he plays legato notes throughout, perhaps requested by Clarence Williams who wanted a "St. Clair" tuba?

Notes:

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

- Storyville 23: Ed Allen (cnt); unknown (tbn); prob Buster Bailey (clt); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p225: Ed Allen (cnt); poss Ed Cuffee (tbn); prob Buster Bailey (clt); Clarence Williams (pno, vcl); Leroy Harris

- Rust\*2: Ed Allen (cnt); Charlie Irvis (?) (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Rust\*3: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Arville Harris -as; Coleman Hawkins -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d.  
 - Rust\*4,\*6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

022 **LEW LESLIE'S BLACKBIRDS ORCHESTRA** New York, Aug. 14, 1928  
 Demas Dean, Pike Davis – tpt; Herb Flemming – tbn;  
 Carmelo Jari – alt, clt; Albert Socarras – alt, clt, flt; Ramon Usera – ten, clt, vln;  
 George Rickson – pno; Benny James – bjo; Henry 'Bass' Edwards – bbs; Jesse Baltimore – dms  
 E-28057- Bandanna Babies Br 4030, Harrison HR-LP R (LP)  
 E-28058- Magnolia's Wedding Day Br 4030, Harrison HR-LP R (LP)

This is beautifully and urgently played show music with hot soloistic. We have an entirely Caribbean reed section here, with Socarras using his flute hitherto unlisted for this session. And listen to the marvellous tuba playing of Bass Edwards, and Jesse Baltimore's using the temple-blocks. And then the nice Eb minor chorus with the oriental touch in 'Magnolia's Wedding Day'.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*  
 - Carey, McCarthy, *Jazz Directory Vol. 4: unknown personnel*  
 - Rust\*2: Johnny Dunn, Pike Davis (tpt); Calvin Jones (tbn); Buster Bailey, Nelson Kincaid (clt, alt); Alonzo Williams (ten); Ralph Shrimp Jones, George Smith (vln); George Rickson (pno); Maceo Jefferson (bjo); Bill Benford (bbs); Jesse Baltimore (dms)  
 - Rust\*3: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d  
 - Rust\*4,\*6: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo or Jari -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d.

Tune structures:

E-28057- *Bandanna Babies* Key of C Brunswick  
 (Intro 8 bars ens)(Chorus 1 32 bars ABAC ens)(Verse 16 bars ens)(Chorus 2 32 bars ABAC PD o-tpt – middle brk saxes)(Chorus 3 32 bars ABAC GR pno 14 – CJ clt 16 – ens 2)(Chorus 4 32 bars ABAC ens)  
 E-28058- *Magnolia's Wedding Day* Key of Eb Brunswick  
 (Intro 8 bars ens)(Chorus 1 32 bars AABA saxes+vln)(Verse 16 bars ens)(Chorus 2 32 bars AABA DD m-tpt 14 – ens 2 – RU ten 8 – ens 8)(Chorus 3 32 bars AABA (Ebm!) clts 16 – ens 8 – clts +fl 8)Chorus 4 32 bars AABA ens)

023 **ADELAIDE HALL** Lew Leslie's Blackbirds Orchestra New York, Aug. 14, 1928  
 Adelaide Hall – voc;  
 Demas Dean, Pike Davis – tpt; Herb Flemming – tbn;  
 Carmelo Jari, Albert Socarras – alt, clt; Ramon Usera – ten, clt, vln;  
 George Rickson – pno; Benny James – bjo; Henry 'Bass' Edwards – bbs; Jesse Baltimore – dms;  
 Lew Leslie – arr (2,3,4)  
 E-28059- I Must Have That Man Br 4031, Conifer CDHD 169  
 E-28060-A Baby Br 4031 on LP/CD ?  
 E-28060-B Baby Br 4031 on LP/CD ?  
 E-28061- Dixie Br unissued not on LP/CD

Note: Conifer CDHD has one but undesignated take of matrix E-28060!

As before, Lew Leslie's Blackbirds Orchestra, backing young Adelaide Hall, then star performer of the 'Blackbirds' show.

Notes:

- Rust\*2: includes Pike Davis (tpt); Calvin Jones (tbn); Nelson Kincaid (clt, alt); Alonzo Williams (ten); George Rickson (pno); Bill Benford (bbs)  
 - Rust\*3: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d  
 - Rust\*4,\*6: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo (or Carmelo Jari?) -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d

024 **JUNGLE TOWN STOMPERS** New York, Apr. 09, 1929  
 Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt;  
 Luis Russell – pno, cel; Elmer Snowden – bjo; Henry 'Bass' Edwards – bbs; unknown (Elmer Snowden ?) – percussion (2)  
 unknown (Luis Russell ?) – arr  
 401797-C African Jungle OK 8686, JSP CD 308  
 401798-B Slow As Molasses OK 8686, JSP CD 308

As it seems this is the same band the Musical Stevedores of Jan. 30, 1929 and the Georgia Gigolos of April 23, 1929. With some minor Alterations, possibly.

But first of all: This is the same trumpet player as on the fore-named sessions, thus very probably Ward Pinkett. If you listen to this player's staccato playing and occasional trills and compare it with the Morton Red Hot Peppers of June 11, 1928, you will easily see/hear that this is the same person. And this really is a very surprising realization! For all the years of discography Metcalf had been stated as trumpet player here. But after the note in Storyville 2000, p.121 this certainly cannot be retained. It is my suspicion that Luis Russell when being asked recalled titles he simply did not have played on (see Storyville 146, p.46 below). The record label does not say anything about the musicians (L. Wright, OKeh Race Records). And on hearing these titles - with certainly Charlie Holmes on them - he deduced a personnel from his own band, including himself on piano. But I am convinced that we have Pinkett here. It is the same tone, same sound, same vibrato and same staccato as on the Mortons! Apparently, Russell named Metcalf as he was on the Burning Eight sides at the beginning of Russell's recording career and only 3 months apart from this session. But our trumpet man here does not use Metcalf's squeezed notes, and he plays with more laziness – not as stressed as Metcalf always does.

On trombone we most probably have Henry Hicks again as stated everywhere, and I do not know anything against it, but I have to observe that everything played by the trombone on these two sides might also be played by Higginbotham, only lacking Higgie's little tricks and close trills and his exuberant bounce. No wonder that Luis Russell heard Higginbotham here. But should Higgie be "reading his solos"? The alto saxophonist is Charlie Holmes again to my conviction. This alto sound is unmistakable. Only on clarinet he obviously was not as skilled as on his main instrument, and you hear typically reduced clarinet playing as from a saxophonist.

Luis Russell recognized himself as piano player and arranger (see Storyville 146, p.46) which certainly led to this record always being reissued under the Luis Russell flag. Yet, a big and severe doubt may be allowed as to this statement. We have so often come to know of musicians' distinctly wrong estimations of their own or other's playing, that I would not be surprised that somebody else is responsible for the piano part here. The short solo on celeste has a bit of Russell's airy piano style, although not of his usual hasty piano playing, and without any distinct reason to leave him out of consideration I shall certainly keep him in the personnel. The time would be that of the building process of the Russell band: there still was no Red Allen and no Pops Foster. And Russell might have been willing to play for another bandleader and get some additional cash. But the arrangements heard here are not in Russell's style as shown on his own later recordings, and I therefore would deny his authorship.

On banjo we have Elmer Snowden the bandleader again.

Rust lists Henry Bass Edwards on tuba throughout. Although I know Edwards as a very skilled and proficient tuba player, I also know him to display very short and hart-hitting notes I do not hear on these sides. Lacking any distinct tuba features I therefore would leave him listed in the personnel. Russell claimed Bass Moore – his own tuba player at the time – as bass player.

Finally we hear some sort of drumming (snare-drum, played with brushes) behind the celesta solo. No bass drum, no cymbals. If it was not for the extremely short changing-over from banjo to drum – no beat left out – I would have named Snowden himself as the "drummer", the more so as there are two bars between the end of drumming and the entrance of the banjo again. And just remember that we also had some very few "drum strokes" on the Musical Stevedores session. So, this might have been Elmer Snowden or rather the organizer of the session, Mr. Joe Davis. I do not see any reason to name Kaiser Marshall as in earlier Rusts. Can you imagine star-drummer Kaiser Marshall playing at a session for only half a chorus and without being member of the band? Oh yes, life happens!

Some people claim to hear a tenor sax and even a second trumpet somewhere on these sides. The second trumpet I would exclude instantly, but there certainly are instances where a tenor sax might be suspected. But there are no distinct tenor parts to be heard – and no solos – and any possible tenor part – together with the alto – is played softly by the trombone (for instance part C in the first title).

Notes:

- Rust\*2: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Clarence Williams ? – pno, cel; Elmer Snowden – bjo; Bass Edwards – bbs; unknown – dms

- Rust\*3: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Luis Russell – pno, cel; Elmer Snowden – bjo; Bass Edwards – bbs; Kaiser Marshall ? – dms (2)

- Rust\*4: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Luis Russell – pno, cel; Elmer Snowden – bjo; Henry Edwards – bbs; with percussion effect on the second side.

- Storyville 146, p46 (Luis Russell interview by Walter C. Allen): "(I) played OKeh 8686 (Jungle Town Stompers). (Luis Russell) didn't recall the titles until hearing it. Gave identifications of: growl and open solos by Louis Metcalf, trombone by Higgy – reading solos; alto and soprano by Holmes; Johnson, Moore (or Buford?); Luis Russell arrangement, piano and celeste – never saw the latter before and fooled around with it in the studio and used it on the record."

- Storyville 152, p80, Let's Really Listen: K.B. Rau comments that the instrumentation of the Jungle Town Stompers and Jasper Davis and his Orchestra is not as given in Rust and elsewhere – what do you hear?"

- Storyville 153, p120: "Several readers agree entirely with Rust for both groups. For 'Slow As Molasses' John Snow and Brian Williams offer t/tb/cl/p-cel/bb/d with the drums replaced by banjo on the reverse. They also feel that a second trumpet may be present on 'African Jungle' and that a second sax may be present on both sides."

- Rust\*6: Louis Metcalf, t; Henry Hicks, tb; Charlie Holmes, cl, as; Charlie Grimes, ts; Luis Russell, p, cel; Elmer Snowden, bj; Henry Edwards, bb; with percussion effect on the second side.

Structure of tunes:

401797-C African Jungle Key of Eb OKeh 8686

(Intro 8 bars ens - bbs)(A strain a 16 bars AA ens)(B strain a 16 bars AA tb)(C strain a 16 bars AA ens)(D strain a 16 bars AA alt) (Vamp 2 bars alt)(E strain b 20 bars AA' tpt)(F strain b 18 bars AA" ens)(Coda 8 bars ens - bbs)

composer credit is: Williams; arrangement: possibly Luis Russell

401798-B Slow As Molasses Key of Eb (harmony-modified blues) OKeh 8686

(Intro 4 bars ens - pno)(A chorus 1 12 bars ens)(B chorus 2 12 bars growl-tpt)(C chorus 3 12 bars cel8, ens4)(D chorus 4 12 bars tb) (Vamp 2 bars tb)(E chorus 5 12 bars clt)(F chorus 6 12 bars ens)(Coda 2 bars ens)

composer credit is: Williams; arrangement: possibly Luis Russell

**025 NOBLE SISSE AND HIS ORCHESTRA**

Hayes, Middlesex,

Sep. 10, 1929

Noble Sissle – ldr, voc;

Demas Dean, Pike Davis- tpt; James Revey – tbn;

Rudy Jackson, Buster Bailey – alt, clt; Ramon Usera – ten, clt;

Juice Wilson, William Roseman – vln;

Lloyd Pinkney – pno; Warren Harris – bjo; Henry 'Bass' Edwards – bbs; Jesse Baltimore - dms

Warren Harris – voc (1)

Bb-17326-2 Kansas City Kitty

HMV B-5731,

Retrieval RTR 79069

Bb-17327 On The Lazy Amazon

HMV unissued

not on LP/CD

Bb-17328-2 Camp Meeting Day

HMV B-5709,

CJM 22 (LP)

Bb-17329-2 Miranda

HMV B-5709,

Retrieval RTR 79069

This again is Pike Davis in a strong and effective show band – Noble Sissle and his Orchestra, recorded in England and reissued early on on a nice Parlophone LP 'Jazz In Britain – The 20's' (Parlophone PMC 7075).

From Anthony Barnett's "dossier" 'Fallen From the Moon – Juice Wilson, his life on earth', I have come to know that the hitherto unknown top-part singer behind Noble Sissle on 'Kansas City Kitty' is banjo player Warren Harris.

The most interesting sounds on these sides, yet, come from a little known but brilliant jazz violin player from St. Louis, who spent his early years in Chicago and later toured the world, being utmost modest and reticent, and never receiving any appropriate recognition. Bill Coleman termed him "the greatest jazz violinist that ever lived" (A. Barnett, Fallen from the Moon).

For me, there still is another high-light on these sides: Henry "Bass" Edwards, the tuba player. He really is tremendous.

Notes:

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

- Rust\*2: Pike Davis, Demas Dean (tpt); James Reevy (tbn); Buster Bailey, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Juice Wilson, William Rosemand (vln); Lloyd Pinkney (pno); Warren Harris (bjo); Henry Edwards (bbs); John Ricks (sbs); Jesse Baltimore (dms)

- Rust\*3,\*4,\*6: Pike Davis -Demas Dean -t; James Reevy -tb; Buster Bailey -cl -ss -as; Rudy Jackson -cl -as; Ralph Duquesne -cl -as -ts; Ramon Usera -cl -ts; Juice Wilson -William Rosemand -vn; Lloyd Pinkney -p; Warren Harris -bj; Henry Edwards -bb; John Ricks -sb; Jesse Baltimore -d

- A. Burnett, Fallen From The Moon – Juice Wilson: Clifton Pike Davis, Demas Dean (tp); James Revey (tb); Rudy Jackson, Buster Bailey, Ramon Usera (reeds); Juice Wilson, William Roseman (vn); Lloyd Pinkney (pn); Warren Harris (bj, vc); Henry Edwards (bb); Jesse Baltimore (dm); Noble Sissle (vc, ar, md, composer)

Tune structures:

Bb-17326-2 Kansas City Kitty Key of Ab / G / Bb HMV  
(Intro 4 bars ens)(Chorus 1 32 bars AABA NS+WH voc)(Bridge 6 bars ens modulation)(Verse 16 bars ens)(Chorus 2 32 bars AABA saxes 16 – JR o-tbn 8 – saxes 8)(Bridge 2 bars ens modulation)(Chorus 3 32 bars AABA JW vln)(Chorus 4 32 bars AABA DD m-tpt 16 - BB alt 8 – PD m-tpt 6 – ens 2)(Chorus 5 32 bars AABA ens)(Tag 2 bars ens)

Bb-17328-2 Camp Meeting Day Key of F HMV  
(Intro 12 bars ens)(Chorus 1 32 bars AABA ens)(Verse 8 bars NS voc)(Chorus 2 32 bars AABA NS voc)(Vamp 8 bars ens)(Chorus 3 32 bars AABA ens)(Bridge 8 bars ens)(Chorus 4 32 bars AABA NS voc + ens)

Bb-17329-2 Miranda Key of F HMV  
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc + ens)(Chorus 3 32 bars AABA BB clt 16 – PD m-tpt 16)(Chorus 4 32 bars AABA JW vln 16 – NS voc 16)

026 **NOBLE SISSLE AND HIS ORCHESTRA**

Hayes, Middlesex,

Oct. 10, 1929

Noble Sissle – ldr, voc;

Demas Dean, Pike Davis- tpt; James Revey – tbn;

Rudy Jackson, Buster Bailey – alt, clt; Ramon Usera – ten, clt;

Juice Wilson, William Roseman – vln;

Lloyd Pinkney – pno; Warren Harris – bjo; Henry ‘Bass’ Edwards – bbs; Jesse Baltimore - dms

Bb-18031-1 I’m Crooning A Tune About June

HMV B-5731

not on LP/CD, but held

Bb-18032 waltz

HMV B-5723

not on LP/CD

Bb-18033- You Want Lovin’ And I Want Love

HMV B-5723,

CJM 22 (LP)

Bb-18034 Yet You Forgot?

HMV unissued

not on LP/CD

Again, the same band as on the above session.

Notes:

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

- Rust\*2: Pike Davis, Demas Dean (tpt); James Reevy (tbn); Buster Bailey, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Juice Wilson, William Rosemand (vln); Lloyd Pinkney (pno); Warren Harris (bjo); Henry Edwards (bbs); John Ricks (sbs); Jesse Baltimore (dms)

- Rust\*3,\*4,\*6: Pike Davis -Demas Dean -t; James Reevy -tb; Buster Bailey -cl -ss -as; Rudy Jackson -cl -as; Ralph Duquesne -cl -as -ts; Ramon Usera -cl -ts; Juice Wilson -William Rosemand -vn; Lloyd Pinkney -p; Warren Harris -bj; Henry Edwards -bb; John Ricks -sb; Jesse Baltimore -d

Tune structures:

Bb-18031-1 I’m Crooning A Tune About June Key of Bb / Ab / Bb HMV  
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 16 – vlns 8 – ens 8)(Verse 16 bars ens)(Chorus 2 32 bars AABA NS voc+vlns)(Bridge 6 bars ens modulation)(Chorus 3 32 bars AABA RU ten 8 – PD o-tpt 8 – JR o-tbn 8 – RU ten 6 – ens 2)(Bridge 6 bars ens modulation)(Chorus 4 32 bars AABA ens 4 – ?BB or RJ alt 4 – ens 4 - PD m-tpt 4 – ens 8 + 8)

Bb-18032 waltz

HMV

not reissued

Bb-18033- You Want Lovin’ And I Want Love Key of C / D C

HMV

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 7 bars ens)(Verse 16 bars ens)(Bridge 8 bars ens modulation)(Chorus 2 32 bars AABA NS voc + vln)(Bridge 5 bars ens modulation)(Chorus 3 32 bars AABA ens 8- saxes 8 – PD o-tpt 8 – ens 8)(Tag 2 bars ens)