

THE RECORDINGS OF HERB FLEMMING

An Annotated Tentative Personnelo - Discography

FLEMMING, Herb (Niccolaiih El-Michelle) born: Georgia (?), 5th April 1898; died: New York, 3rd October 1976
From 1910 until 1913 studied music at Dobbs Chaunces School in New York – played mellophone and euphonium. Joined 15th New York National Guard Band led by Jim Europe and Lt. Eugene Mikell (1917), sailed to France in Jim Europe's 369th U.S. Infantry Band in winter of 1917. Was demobilised in New York in 1919. Studied trombone, cello, and musical theory at Frank Damrosch's Conservatory in New York. Worked at the Shuffle Inn, New York, in late 1921 with pianist Fred Tunstall and others, joined Lafayette Theatre Orchestra in 1922 – in late 1921 made record debut with Johnny Dunn. In 1924 co-led in Philadelphia with Bobby Lee, joined Sam Wooding in 1925 and sailed to Europe in May 1925. Toured throughout Europe with Wooding, the band also played in South America (1927) before returning to U.S.A. in August 1927. Brief tour of Loew's Theatre Circuit with Sam Wooding, then joined Lew Leslie's 'Blackbirds' revue. Played in New York, London, and Paris with the Blackbirds (1929), then led own International Rhythm Aces in Europe before joining Sam Wooding in Berlin (June 1930). Left Wooding in Europe, led group for Josephine Baker's 'Joie de Paris' revue, then took own revue to Buenos Aires. Returned to Paris (summer 1933), then went to India: playing six months' residency at Grand Hotel, Calcutta, then worked in Ceylon and Shanghai. In 1935 worked with Sesto Carlin's Society Orchestra in San Remo, Italy, then long residency as vocalist at the Sherbini Club, Berlin (1935-37) – during this period worked for the U.S. Olympic Team, mainly as an interpreter. Returned to U.S.A. in 1937, union regulation prevented him fulfilling contract to join Earl Hines at Grand Terrace, worked as a vocalist at the Town Club, Cicero, Illinois. Joined Fats Waller at Hotel Sherman, Chicago, on 31st December 1940, worked on and off with Fats until 1942; featured on trombone and vocals. Toured with Noble Sissle, then settled in California, worked as an Internal Revenue Inspector from 1942 until 1948, but continued to play whenever possible including appearances in the films 'Pillow to Post' and 'No Time for Romance'. Returned to New York in 1949, trip originally planned as a vacation, then Herb resumed full-time playing and singing. Extensive free-lance work, then residency at the Metropole, New York, with Henry 'Red' Allen (1953-58), also toured with Henry. In 1964 moved to Spain, played 16-month residency in Madrid, then worked in Torremolinos before moving to Malaga. Recorded in Germany with Albert Nicholas, Wallace Bishop, Benny Water, etc., in February 1969. Spent the last years of his life in the New York City area. (John Chilton, Who's Who of Jazz)

E. Biagioni, Herb Flemming, A Jazz Pioneer Around The World: H. Flemming, born: Honolulu, Hawaii, April 5, 1900.

Record Changer 4-54, Th. & M. Grove, Meet the Members of The Red Allen Band: "My real name is Arif Niccolaiih El-Michele. I was born April 5, 1905 in Tunis, North Africa."

Bushell/Tucker p.153: "This sounds like Buddy (Aiken) on trombone; I never heard Herb Flemming play with a mute."
Ibid, p. 160: "A lot of papers wrote up about (Flemming); they thought he was singing through his horn."

STYLISTICS

STYLE

Herb Flemming's style is obviously marked by his strict technical education and activity in the Jim Europe 'Hellfighters Band'. He owns a lot of instrumental technique and uses it to play like a trumpet – with Johnny Dunn, for instance. Very busy and clear, legitimate and professional. His early style is strongly influenced by Dunn's playing. But during his long absence from New York he seems not to have lost knowledge of the stylistic developments in New York/Harlem, so that his playing resembles Jimmy Harrison's style, and later on approaches Bennie Morton's style of smooth and long lines, together with the use of lip-trills (shakes). He is a legato player.

TONE

His tone is clear and strong, yet soft and smooth. He owns a very soft embouchure and thus attacks notes tenderly.

VIBRATO

Vibrato is medium long and of moderate altitude, its strength augmenting into final vibrato in sustained notes.

TIME

Flemming's time is swinging but laid-back, not hasty and hectic.

PHRASING

In the early 1920s he phrases in a trumpet way, influenced by Johnny Dunn, with fast staccato sequences. Later, in the 1930s he followed the modern legato way of fluency and romantic legatos.

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

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

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

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.

HERB FLEMMING

For all the following Lieut. Jim Europe sessions (001 to 004) it has to be stated that Flemming's presence is listed in the discos, but cannot be identified musically, as all titles are played from written scores and do not enable the trombonist to play ad-lib and in his individual style. The identification of the musicians of these sessions is based on the booklet of the IAJRC CD 1012 by British researcher Mark Berresford.

001 LIEUT. JIM EUROPE'S 369th U.S. INFANTRY ("HELL FIGHTERS") BAND New York, Mar. 03 – 07. 1919 probably:

Frank De Broit, Russell Smith, Pops Foster, Jake Porter - tpt;
 Amos Gilliard, Ward 'Dope' Andrews, Herb Flemming, *Calvin Jones* or *Raphael Hernandez* - tbn;
 Antonio Gonzales; Vess Williams, Percy Green, Arturo Ayala, Clarence 'Piccolo' Jones, Joshua Carter, Severino Hernandez – clt;
 Pinkhead Parker, unknown – saxes, flt, oboe;
 unknown, unknown – bar-horn; unknown – bbs;
 Steve Wright, *Herbert Wright* or *Karl 'Battle Ax' Kenney* - dms;
 Noble Sissle - voc (3);

67470	Broadway "Hit" Medley (You've Got The Blue Ridge Blues, Madelon, Till We Meet Again, Smiles)	P 22082,	IAJRC CD 1012
67471	St. Louis Blues	P 22087,	IAJRC CD 1012
67472	How You Gonna Keep 'Em Down On The Farm ?	P 22080,	IAJRC CD 1012
67473	Arabian Nights	P 22080,	IAJRC CD 1012
67474	Indianola	P 22081,	IAJRC CD 1012
67475	Darktown Strutters Ball	P 22081,	IAJRC CD 1012

All this music is notated and there is no improvisation at all. But to a degree it swings, and there are a lot of instrumental solos. Listen to that cornet solo in triple-tongue technique in 'Darktown Strutters Ball', for instance. And the strong trombone section and the sometimes chaotic bunch of clarinetists.

Notes:

- *Carey, McCarthy, Jazz Directory Vol. 3: unknown personnel, including Noble Sissle (p, vcl); "Battle Axe" (dms)*
 - *IAJRC CD 1012, booklet: "The personnel listed for these sessions varies from that of previously published discographical reference works. It is the result of extensive original research by Mark Berresford into articles written about the Europe band at the time in addition to information in 'Jazz Records – 1987 – 1942' by Brian Rust and 'A Life In Ragtime: A Biography of James Reese Europe' by Reid Badger."*
 - *Rust*2,*3,*4,*6: probably included: Frank De Braithé, Russell Smith, Pops Foster, Jake Porter (tpt); Dope Andrews, Herb Flemming (tbn); Pinkhead Parker (alt); Noble Sissle (vln, voc); Battle Axe Kenney (dms); amongst others*

002 LIEUT. JIM EUROPE'S 369th U.S. INFANTRY ("HELL FIGHTERS") BAND New York, c. Mar. 07, 1919 probably:

Frank De Broit, Russell Smith, Pops Foster, Jake Porter - tpt;
 Amos Gilliard, Ward 'Dope' Andrews, Herb Flemming, *Calvin Jones* or *Raphael Hernandez* - tbn;
 Antonio Gonzales; Vess Williams, Percy Green, Arturo Ayala, Clarence 'Piccolo' Jones, Joshua Carter, Severino Hernandez – clt;
 Pinkhead Parker, unknown – saxes, flt, oboe;
 unknown, unknown – bar-horn; unknown – bbs;
 Steve Wright, *Herbert Wright* or *Karl 'Battle Ax' Kenney* - dms;
 Noble Sissle - voc (2);

67481	Hesitating Blues	P 22086,	IAJRC CD 1012
67484	Plantation Echoes	P 22086,	IAJRC CD 1012
67485	That Moaning Trombone	P 22085,	IAJRC CD 1012
67486	Memphis Blues	P 22085,	IAJRC CD 1012
67487	Russian Rag	P 22087,	IAJRC CD 1012
67488	Jada	P 22082,	IAJRC CD 1012

Idyllic and furious 'Plantation Echoes', and a choir of four trombones playing 'That Moaning Trombone' unisono. In 'Memphis Blues' there surprisingly are some improvised hot solo breaks by a few of the musicians. And listen to that hot trumpet player peppering 'Jada' and the clarinet improviser.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 3: unknown personnel, including Noble Sissle (p, vcl); "Battle Axe" (dms); C. Creighton Thompson (vcl).*

- IAJRC CD 1012, booklet: "The personnel listed for these sessions varies from that of previously published discographical reference works. It is the result of extensive original research by Mark Berresford into articles written about the Europe band at the time in addition to information in 'Jazz Records - 1987 - 1942' by Brian Rust and 'A Life In Ragtime: A Biography of James Reese Europe' by Reid Badger."

- Rust*2,*3,*4,*6: probably included: Frank De Braithe, Russell Smith, Pops Foster, Jake Porter (tpt); Dope Andrews, Herb Flemming (tbn); Pinkhead Parker (alt); Noble Sissle (vln, voc); Battle Axe Kenney (dms); amongst others

003 LIEUT. JIM EUROPE'S 369th U.S. INFANTRY ("HELL FIGHTERS") BAND New York, Mar. 14, 1919

probably:

Frank De Broit, Russell Smith, Pops Foster, Jake Porter - tpt;

Amos Gilliard, Ward 'Dope' Andrews, Herb Flemming, Calvin Jones or Raphael Hernandez - tbn;

Antonio Gonzales; Vess Williams, Percy Green, Arturo Ayala, Clarence 'Piccolo' Jones, Joshua Carter, Severino Hernandez - clt;

Pinkhead Parker, unknown - saxes, flt, oboe;

unknown, unknown - bar horn; unknown - bbs;

Steve Wright, Herbert Wright or Karl 'Battle Ax' Kenney - dms;

Noble Sissle - voc (1,2,4,5,6); Creighton Thompson - voc (3)

67515	Mirandy	P 22089,	IAJRC CD 1012
67516	On Patrol In No-Man's Land	P 22089,	IAJRC CD 1012
67517	Jazz Baby	P 22103,	IAJRC CD 1012
67518	All of No-Man's Land Is Ours	P 22104,	IAJRC CD 1012
67519	Jazzola	P 22104,	IAJRC CD 1012
67520	When The Bees Make Honey	P 22103,	IAJRC CD 1012

Herb Flemming's individual playing cannot be detected at any time on these recordings.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 3: unknown personnel, including Noble Sissle (p, vcl); "Battle Axe" (dms)*

- IAJRC CD 1012, booklet: "The personnel listed for these sessions varies from that of previously published discographical reference works. It is the result of extensive original research by Mark Berresford into articles written about the Europe band at the time in addition to information in 'Jazz Records - 1987 - 1942' by Brian Rust and 'A Life In Ragtime: A Biography of James Reese Europe' by Reid Badger."

- Rust*2,*3,*4,*6: probably included: Frank De Braithe, Russell Smith, Pops Foster, Jake Porter (tpt); Dope Andrews, Herb Flemming (tbn); Pinkhead Parker (alt); Noble Sissle (vln, voc); Battle Axe Kenney (dms); amongst others

004 LIEUT. JIM EUROPE'S 369th U.S. INFANTRY ("HELL FIGHTERS") BAND New York, May 07, 1919

probably:

Frank De Broit, Russell Smith, Pops Foster, Jake Porter - tpt;

Amos Gilliard, Ward 'Dope' Andrews, Herb Flemming, Calvin Jones or Raphael Hernandez - tbn;

Antonio Gonzales; Vess Williams, Percy Green, Arturo Ayala, Clarence 'Piccolo' Jones, Joshua Carter, Severino Hernandez - clt;

Pinkhead Parker, unknown - saxes, flt, oboe;

unknown, unknown - bar horn; unknown - bbs;

Steve Wright, Herbert Wright or Karl 'Battle Ax' Kenney - dms;

Noble Sissle - voc (5,6)

67666	The Dancing Deacon	P 22167,	IAJRC CD 1012
67667	That's Got 'Em	P 22146,	IAJRC CD 1012
67668	Clarinet Marmalade	P 22167,	IAJRC CD 1012
67669	Missouri Blues	P 22147,	IAJRC CD 1012
67670	Dixie Is Dixie Once More	P 22146,	IAJRC CD 1012
67671	My Choc'late Soldier Sammy Boy	P 22147,	IAJRC CD 1012

I was never occupied with military marches - neither American nor European - and it thus was interesting to observe that the music of the 'Hell Fighters' band was not arranged chordally within the instrumental groups - as with big bands - but (almost) totally unisono - all trumpets playing the same notes as well as trombones, clarinets and horns, and not distributing the several different chordal notes among the instruments of each group.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 3: unknown personnel, including Noble Sissle (p, vcl); "Battle Axe" (dms)*

- IAJRC CD 1012, booklet: "The personnel listed for these sessions varies from that of previously published discographical reference works. It is the result of extensive original research by Mark Berresford into articles written about the Europe band at the time in addition to information in 'Jazz Records - 1987 - 1942' by Brian Rust and 'A Life In Ragtime: A Biography of James Reese Europe' by Reid Badger."

- Rust*2,*3,*4,*6: probably included: Frank De Braithe, Russell Smith, Pops Foster, Jake Porter (tpt); Dope Andrews, Herb Flemming (tbn); Pinkhead Parker (alt); Noble Sissle (vln, voc); Battle Axe Kenney (dms); amongst others

005 LILLYN BROWN Jazzbo Serenaders New York, c. Mar. 29, 1921

Lillyn Brown - voc;

Ed Cox or (Gus Aiken) - cnt; Bud Aiken or Herb Flemming - tbn;

Garvin Bushell - clt; unknown - ten; Johnny Mullins - vln;

Willie Gant - pno; Lutice Perkins - dms;

unknown - voc yodle (5,7)

41721-2	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5627
41721-3	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5627
41721-4	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5489

41722-1	Ever-Lovin' Blues	Em 10366	not on LP/CD
41722-2	Ever-Lovin' Blues	Em 10366,	Document DOCD-5627
41722-3	Ever-Lovin' Blues	Em 10366	not on LP/CD
41722-4	Ever-Lovin' Blues	Em 10366,	Document DOCD-5489

Composer-credits: 41721 (Shepard N. Edmonds) / 41722 (Brown & De Mont)

Rust and Blues&Gospel Records do not list this item as including Gus Aiken. But according to Walter C. Allen, Gus Aiken recorded with Lillyn Brown! And there is one other session of this singer, only (see session 002 below).

This session is listed in Bushell's 'Jazz from the Beginning' obviously copying Rust's personnel, but not containing Bushell's comment on this personnel. Yet, he recalls to have been on a date with Lillyn Brown (see below)! We know that he did not take up a saxophone until 1923, so that he must be playing clarinet here. And on the well-known advertising sheet for Brown's recordings Bushell is positively recognizable with his clarinet in the fore-ground! But I have not been able to hear a clarinet on these sides. I have kept him back in the above personnel because he definitely cannot be detected on the two sides of the subsequent Lillyn Brown disc, below, which are much better in sound. This very session is the only Lillyn Brown session listed in the discography of his book 'Jazz from the Beginning'.

Accompaniment is scored throughout and played straight, therefore impossible to discriminate personal styles.

- Ed Cox may be the trumpet/ cornet player as given, sounding stiff and tame as against the trumpeter on the subsequent Lillyn Brown session below. But trumpet playing (tone, vibrato, time) might well be by Gus Aiken as displayed in sessions 006 and 010 of my Gus Aiken list (see somewhere else on this website).

- The trombonist is impossible to identify as he only plays scored trombone parts.

- I do not hear an alto sax on these sides, but a tenor sax instead. As noted before, Bushell did not take up alto until 1923 although listed in Rust playing it here. But, much to my irritation, I do not hear a clarinet as well. My hope was to find out Lillyn Brown's session including Bushell by checking the composer-credits of both records. With the interest and generosity of Han Enderman of the Netherlands I received label-scans of both these discs, but much to my confusion: Miss Brown recorded one Shep Edmonds composition on each of her recordings (see Notes below). Had there been two Shep Edmonds compositions on one of her discs, this would clearly have been the record with Bushell on clarinet.

- On piano I list "Willie Gant" because of his appearance on Miss Bown's record advertisement. Violinist and drummer are as given in the discographies.

Notes:

- Bushell, Tucker, *Jazz from the Beginning*, p.23: "Shep (Edmonds – KBR) was a detective, but also a composer. He had written some tunes, and I did a date with Lillyn Brown where she sang them." (The personnel listed is that from Rust).

- BGR*2,*3,*4: Ed Cox, cnt; Bud Aiken or Herb Flemming, tbn; Garvin Bushell, clt, alt; Johnny Mullins, vln; unknown pno; Lutice Perkins, dms.

- Rust*3,*4,*6: Ed Cox -c; Bud Aiken or Herb Flemming -tb; Garvin Bushell -cl -as; Johnny Mullins -vn; unknown -p; Lutice Perkind -d.

Discernible differences of takes:

41721-2: Last eight bars of tune (after accelerando): L. Brown shouts: "hey-ho" and "hey-hey".

41721-3: Last eight bars of tune (after accelerando): L. Brown shouts: "hee-ho" and "hey-hey" and "hoi" on last beat of tune.

41721-4: Last eight bars of tune (after accelerando): L. Brown shouts: "hee-ho" and "hey-hey" and "heh" on last beat of tune.

41722-2: Fourth bar of second chorus after 16-bar verse and 16-bar first chorus: yodler "hee-ho".

41722-4: Fourth bar of second chorus after 16-bar verse and 16-bar first chorus: yodler "yee".

006 **LILLYN BROWN** Jazzbo Serenaders New York, c. May 09, 1921

Lillyn Brown – voc;

Gus Aiken or Ed Cox – tpt; Bud Aiken or Herb Flemming – tbn;

unknown – ten/cms; Johnny Mullins – vln;

Willie Gant – pno; Lutice Perkins – dms;

unknown – voc yodle (1,2)

41795-2 Bad-Land Blues Em 10384, Document DOCD-5489

41795-3 Bad-Land Blues Em 10384, Document DOCD-5627

41797-2 The Jazz-Me Blues Em 10384, Document DOCD-5489

Composer-credits: 41795 (Shepard N. Edmonds) / 41797 (Tom Delaney)

Rust and Blues&Gospel Records do not list this item as including Gus Aiken. But according to Walter C. Allen Aiken recorded with L. Brown! The trumpet player seems to be more jazz inclined here and may thus be Gus Aiken. Ed Cox is a tamer player as characterized by Garvin Bushell.

This session is not listed in Garvin Bushell's "Jazz from the Beginning". Accompaniment is played from scores throughout, therefore impossible to discriminate personal styles. But trumpet playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in sessions 006 and 010 of my Gus Aiken list (see elsewhere on this website). Vibrato could be the same as in later Aiken recordings. Bushell did not take up alto until 1923 although listed thus in Rust.

On piano I list possibly Willie Gant because of his appearance on Miss Bown's record advertisement. Violinist and drummer are as given in the discographies.

Notes:

- Bushell, Tucker, *Jazz from the Beginning*, p.23: "Shep (Edmonds – KBR) was a detective, but also a composer. He had written some tunes, and I did a date with Lillyn Brown where she sang them." (The personnel listed is that from Rust).

- BGR*2,*3,*4: Ed Cox, cnt; Bud Aiken or Herb Flemming, tbn; Garvin Bushell, clt, alt; Johnny Mullins, vln; unknown pno; Lutice Perkins, dms.

- Rust*3,*4,*6: Ed Cox -c; Bud Aiken or Herb Flemming -tb; Garvin Bushell -cl -as; Johnny Mullins -vn; unknown -p; Lutice Perkind -d.

Discernible differences of takes:

41795-2: Introduction: violin starts playing – or becomes audible – in 5th bar. Shouting "No" and 2 times "Aaah" after 16th bar of last chorus.

41795-3: Introduction: violin plays parallel to trumpet from the start. 3 times shouting "Aaah" after 16th bar of last chorus.

007 **MAMIE SMITH** her Jazz Band New York, May 1921

Mamie Smith – voc;

unknown (Johnny Dunn?) – tpt; unknown (X-5) – tbn;

unknown – clt; unknown – vln;

Phil Worde – pno; Carl 'Battle Axe' Kenney – dms
7959-C Dangerous Blues

OK 4351,

Doc DOCD 5357

The trumpet player is much too poor to be Dunn and must therefore be questioned to be him. But he certainly is a Dunn follower. Also, Bailey had been in New York in February and is nowhere documented as having stayed on. His presence is strongly doubted as well and I assume that he was not on this session. There is a violin in the background.

Trombone is much too crude to be Flemming as by Rust (Flemming really was an early virtuoso of jazz trombone). Still too crude to be possibly Dope Andrews (tailgate style) or rather different and therefore X-5!

The drummer is the same as on the previous Mamie Smith session.

Notes:

- RR 57 has 'no details' re this session.

- BGR*2,*3: Johnny Dunn, cnt; poss Herb Flemming, tbn; Buster Bailey, clt; Phil Worde, pno; Mort Perry, dms, xyl

- BGR*4: Johnny Dunn – cnt; poss. Herb Flemming – tbn; Buster Bailey – clt; poss. Leroy Parker – vln; Phil Worde – pno; Mort Perry - dms

- Rust*3,*4,*6: Johnny Dunn – c; Herb Flemming – tb; Buster Bailey – cl; Phil Worde – p; Mort Perry – d, x

- Storyville 1996/7: "(Smith) has closed a tour and now in New York (BAA 13/5/21 4/2). New York record date after which Dunn probably quit and Mamie left for Chicago where she opened with a matinee performance on Sunday 22 May and stayed for eight days."

008 **MAMIE SMITH** Jazz Band

New York,

Aug. 05, 1921

Mamie Smith – voc;

Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;

Nathan Glantz – clt; unknown – clt, alt or cms; Joseph Samuels – vln;

Larry Briers – pno; unknown bbs (1)

70075-B Daddy, Your Mama Is Lonesome For You

OK 4416,

Doc DOCD 5357

70076-A I Want A Jazzy Kiss

OK 4623,

Doc DOCD 5357

This certainly is not a Herb Flemming item!

This obviously is not the band with Dunn anymore, and may indeed be a white studio band as listed by Rust*6 on what source I do not know. RR 57 and 63 do not offer any name, only that there are 2 clarinets on the second title. Yet the band comprises a prominent clarinet player who shines above the otherwise straight playing band with good tone and phrasing. He is obviously a 'legitimate' musician, yet he shows no characteristics of Bob Fuller's style, who is presumed to be on this session by L. Wright (below). Because of the smooth band sound I tend to follow Rust's personnel of a white studio band. There is no bbs on the second title.

Note: Laurie Wright in Storyville 1998/9 wrote on page 222 in his Bob Fuller chronology: "Some evidence for the 'coast to coast tour' with Mamie Smith noted by John Chilton was given in PJ in Storyville 1996/7, but briefly the first mention of Fuller's name was in a personnel listing confirming her appearance in Baltimore on 27/28/29 August 1921. Mamie had returned from a tour around the end of July 1921 and had reorganised her Jazz Hounds following the departure of Johnny Dunn and it seems likely that Fuller joined her at this point and is probably the unknown reed player on the OKeh sides from matrix 70075 through to at least 70778 the following July. The Jazz Hounds had played at the Garden of Joy in New York and the report in the Afro-American (23/6/22 11/1) is the last to mention Fuller by name. Mamie's engagements continued to be reported, but no names of her accompanying group are given for several months, so it is not possible to say when Fuller left her."

VJM 168 p 12 features some favourable remarks on trumpeter Julius Berkin, and is of interest for any listener of these recordings.

Notes:

- VJM 168 'Eddie Lang – The Formative Years' has a large chapter on Julius Berkin and praises him high on his playing and improvisational abilities.

- Storyville 1996/7 p. 230: "Bill board of Aug. 13, 1921: "Johnny Dunn, formerly of the Mamie Smith 'Jazz Hounds', with Bobby Lee and Sig. Moore are doing a nice little act. The Page reviewed them in Memphis at the Venue." Thus Dunn is unlikely on the sides from around this time."

- BGR*2: Johnny Dunn and another, cnt; poss. Herb Flemming, tbn; unknown, clt; poss Leroy Parker, vln; unknown, pno; unknown, bbs; possibly dms; unknown, clt added (2)

- BGR*3: Johnny Dunn, unknown, c; poss Herb Flemming, tb; unknown, cl; unknown, 2nd clt; poss Leroy Parker, vn; unknown, p; unknown, bb; poss unknown, d

- BGR*4 list 2 different sessions dated c. 5. August 1921 and c. mid-August 1921 naming matrices 70075-A (OK unissued) and 70076-A for the former date and 70075-B and 70076-D for the latter date (Rust*6 does only list the session of c. 5. August 1921 naming matrices 70075-B and 70076-A)! This is annotated thus: "The division of takes between this session (c.5. Aug.) and the next (c. mid-Aug.) has been made aurally and is speculative, but there is no doubt that a different band is heard on matrix 70076-A from the white studio band heard on matrix 70075-B..... A report has been received of take 70076-D and it has been assumed that this will come from this session (c. mid-Aug.), but it has not been possible to confirm this." (Without a confirmation of 70076-D it seems highly daring to construct two different sessions with two different bands. Doc DOCD 5357 contains matrices 70075-B and 70076-A as per booklet. The performing units are – in this author's opinion – certainly identical, if somewhat different sounding because of the used arrangement. There seems to be no determining reason for two distinct sessions, and Rust*6 will be followed here listing only one session. – KBR)

- Rust*3,*4: Johnny Dunn and another – c; ? Herb Flemming – tb; unknown – ct; ?Leroy Parker – vn; unknown - p

- Rust*6: Joseph Samuels – vn, dir; Jules Levy, Julius Berkin – t; Eph Hannaford – tb; Nathan Glantz – cl, as; Larry Briers – p; unknown – bassoon.

009 **LUCILLE HEGAMIN** her Blue Flame Syncopators

New York,

c. Oct. 1921

Lucille Hegamin – voc;

Seymour Irick or (June Clark) – cnt; Charlie Irvis or Herb Flemming – tbn;

unknown – clt; Harvey Boone – cms; unknown – ten;

Bill Hegamin or Fred Turnstall – pno; Ralph Escudero – bbs; Frank Robinson - dms

Mississippi Blues

Arto 9105,

Document DOCD-5419

Wabash Blues

Arto 9105,

Document DOCD-5419

The accompanying band features a restrained, unsecure and in the first title almost impossible to hear trumpet player. He may possibly be Seymour Irick, trumpet player in the recent accompanying band documented for November at the New York 'Shuffle Inn' (see below). But also, there might be another solution to this problem as discussed below.

Comparing this trumpeter's performance with Seymour Irick's recordings with Lem Fowler and Percy Glascoe do not necessarily be proof of his presence, as his obtrusive staccato playing in 1925 can not be found here. Yet, this may also be explained by the fact that this trumpeter had written scores to play.

A copy of this record was found in June Clark's uncle's house in New York, and might therefore have been belonging to June Clark's own property. It might as well have been a gift to his uncle, thus indicating June's presence and participation. As with all recordings with Clark's possible presence in the early 1920s, there is nothing to definitely identify his trumpet/cornet playing as it certainly is possible in his recordings from 1925 on. In the middle of the last chorus of 'Wabash Blues' there is a short ad-lib phrase of the cornet which – by attack and tonal quality – might as well be played by a juvenile June Clark.

It is not to recognise whether we still have Charlie Irvis here on trombone, or Herb Flemming, already, who is present in November as documented below.

From the band sound, and then clearly in the coda break of the first title, we hear two saxophones beside the clarinet. As the first – upper – part is played by probably Boone on C-melody-sax, and the second part played by a tenor sax, I assume the tenor sax player to be a recent addition to the band. Obviously, the prominent clarinet mainly plays ad-lib parts. So, we have scored saxophone parts here, much earlier than the Henderson band had them! Again, a drummer cannot be determined here, but might nevertheless be present. And there certainly is no violin.

At this time Fred Turnstall might have been installed as pianist and leader of Hegamin's 'Blue Flame Syncopators', following Lucille and Bill Hegamin's divorce that must have happened in mid-1921.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown accompaniment.*

- RR 40 p.3: "In a recent discussion, veteran trombonist Herb Flemming interjected that he was a member of the SHUFFLE INN pit band during this period (i.e. early 1922). Other members of the band in addition to Herb Flemming, trombone, were: Seymore Irick, trumpet; Bill Hegamin, piano; Frank Roberts, drums & sax; and Maude Jones, violin. Thanks, Herb. (Ed.)"

- Storyville 1996/7 p. 206: (L.H.) at Shuffle Inn 131st & 7th. Orchestra led by Fred Tunstall, p; Seymour Irick, c; Herbert Fleming, tb; Maud Jones, vn; Frank Robinson, d (NYA 26/11/21).

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4,*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

010 LUCILLE HEGAMIN her Blue Flame Syncopators	New York,	c. Nov. 1921
Lucille Hegamin – voc;		
Seymour Irick – cnt; Herb Flemming – tbn;		
unknown – clt; Harvey Boone – cms; unknown – ten;		
Bill Hegamin or Fred Turnstall - pno; Ralph Escudero – bbs; Frank Robinson - dms		
Ain't Givin' Nothin' Away	Arto 9119,	Document DOCD-5419
Can't Feel Jolly Blues	Arto 9119,	Document DOCD-5419

Aurally, we have the tamer cornettist of before again, thus perhaps Seymour Irick. But although the sound of my CD leaves much to be desired, I dare to list the instrumentation including a tenor sax as before. And again, a drummer can not be determined.

Judging from the note in the New York Age of 26 Nov. 1921 (see above) L. Hegamin appeared at the 'Shuffle Inn' 131st & 7th, accompanied by an orchestra including trumpeter Seymour Irick, trombonist Herb Flemming, violiniste Maud Jones and drummer Frank Robinson. It would then be wise to assume these musicians to be present on this recording date, possibly also on the preceding date. It is interesting to note that we have a three-part reed section from the preceding date on, and we know that Miss Hegamin had divorced her former husband Bill Hegamin.

Notes:

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

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb; unknown pac or o, added.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, pac.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4,*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

011 EDITH WILSON her Jazz Hounds	New York,	Dec. 21, 1921
Edith Wilson – voc;		
Johnny Dunn – tpt; Herb Flemming – tbn;		
Ernest Elliott – clt; Herschel Brassfield – clt, alt;		
Dan Wilson – pno; John Mitchell – bjo; Harry Hull - bbs		
80111-2 I Don't Want Nobody Blues	Col A-3537,	Archeophone 6006
80112-2 The West Texas Blues	Col A-3537,	Archeophone 6006

The trumpet player here is again unequivocally Johnny Dunn with his very individual style as mentioned above.

On trombone is a different man now. Whereas the former player plays very functional well-placed quarter notes to support the melody of the trumpet and occasional tailgate slides, this very trombonist here plays some sort of second trumpet part, using a lot of double-time phrases with good technique, thus showing a strong influence of Dunn. He is more restrained in playing power than the former man, but this might also result from another position in the recording studio. Herb Flemming has been listed on trombone here and this is probably right when

compared to the playing of Bud Aiken in the Gulf Coast Seven session of May 1923. This here then might be a referential record for Flemming's early style: Johnny Dunn on trombone, so to say.

The predominant clarinetist very probably is Elliott because of Mitchell's comment and Elliott's characteristics. He does not play tenor sax on this session as listed elsewhere. There certainly is a second reed player who mainly plays clarinet together with Elliott, but at times he switches to alto playing long sustained notes thus probably fulfilling the requested function of a violin player, who is not present on this session. This second reed man was not named by Mitchell (see below) but may be Herschel Brassfield, one of the many enigmatic figures of this early period of Harlem jazz. Both clarinetists maintain a permanent background of squeaking and screaming without any relation to the melody lines of trumpet and trombone.

Piano is probably Dan Wilson as listed, although there is no individual style to detect. Banjo virtuoso John Mitchell is present on his own statement as is tuba player Harry Hull.

On this date Johnny Dunn's Original Jazz Hounds recorded their first coupling under Dunn's own name using the same personnel.

Notes:

- RR 73: "During November, she and the band toured on the vaudeville circuit. An item in the New York CLIPPER (Dec. 7, 1921) stated that she had just returned with her band, the Original Jazz Hounds, and was under contract with Perry Bradford to make records for Columbia. The 'Jazz Hounds' name, in fact, was a Perry Bradford property and had previously been used with Mamie Smith on Okeh records - and Johnny Dunn and Bushell had been on several of Mamie's earliest records. Late in December, Edith Wilson and the band recorded again. Bushell was no longer in the band, being on the road with Ethel Water' Jazz Masters as part of the Black Swan Troubadours. A young banjo player named John Mitchell had come to New York from (I think) Baltimore, and joined the group in time for this his first record date. Personnel is as given by Mitchell on hearing the record, except that he missed the second reed player. Brassfield is suggested because Mitchell remembered him on other sessions."

- Archeonophone 6006 liner notes: Johnny Dunn, c; Herb Flemming, tb; Ernest Elliott and Herschel Brassfield, cl/as; Dan Wilson, p; Johnny Mitchell, bj; Harry Hull, bb.

- BGR*2: Johnny Dunn, cnt; Herb Flemming, tbn; Ernest Elliott, clt; poss Hersal Brassfield, clt, alt; Dan Wilson, pno; Johnny Mitchell, bjo; Harry Hull, bbs.

- BGR*3,*4: Johnny Dunn -c; Herb Flemming -tb; Ernest Elliott, cl; Herschel Brassfield, cl/as; Dan Wilson, p; Johnny Mitchell, bj; Harry Hull, bb.

- Rust*3,*4,*6: Johnny Dunn -c; Herb Flemming -tb; Ernest Elliott -Herschel Brassfield -cl -as; Dan Wilson -p; John Mitchell -b; Harry Hull -bb

012 JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York,

Dec. 21, 1921

Johnny Dunn - tpt; Herb Flemming - tbn;

Ernest Elliot, Herschel Brassfield - clt;

Dan Wilson - pno; John Mitchell - bjo; Harry Hull - bbs

80113-1 Bugle Blues

Col A3541, VJM VLP 11, Frog DGF 33

80114-1 Birmingham Blues

Col A3541, VJM VLP 11, Frog DGF 33

This is the first of Johnny Dunn's recordings under his own name and with his Original Jazz Hounds, recorded immediately following the above listed Edith Wilson session. Everything said about the personnel applies exactly for this very session. So, see above! Piano same as before, thus Wilson.

Notes:

- RR 76: "The first instrumental record under Dunn's name took place at the same session as one of his Edith Wilson dates (see last - KBR). Instrumentation is the same, and the personnel would be as above. This was John Mitchell's first record date." Personnel given - with assistance by John Mitchell, Harold Flaker, and Carl Kendziora - is: Johnny Dunn, cornet; Herb Flemming, trombone; Ernest Elliott, and possibly Herschel Brassfield, clarinets, saxes; Dan Wilson, piano; John Mitchell, banjo; Harry Hull, tuba.

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

- Rust*3,*6: Johnny Dunn, c; Herb Flemming, tb; Herschel Brassfield, cl, as; Ernest Elliott, cl, ts; Dan Wilson, p; John Mitchell, b; Harry Hull, bb.

- FROG DGF 33 (CD booklet): Johnny Dunn - tpt; Herb Flemming - tbn; Ernest Elliot, Herschel Brassfield - clt; Dan Wilson - pno; John Mitchell - bjo; ?Harry Hull - bbs

013 LUCILLE HEGAMIN her Blue Flame Syncopators

New York,

c. Jan. 1922

Lucille Hegamin - voc;

(Wesley Johnson), Seymour Irick - tpt; (Herb Flemming) - tbn;

unknown - flt; Harvey Boone - cms; unknown - ten;

Bill Hegamin or Fred Turnstall - pno; Ralph Escudero - bbs; Frank Robinson - dms

He May Be Your Man But He Comes To See Me Sometimes

Arto 9129,

Document DOCD-5419

You've Had Your Day

Arto 9129,

Document DOCD-5419

We hear a complete big band accompaniment, encompassing two trumpets/cornets and three reeds, as noted in a newspaper advertisement of 6 May, 1921 in the Baltimore Afro-American (see above), yet with a flutist - who may be the clarinetist of the former Hegamin sessions - on both titles. Because of the long-time interval to the May 1921 recordings above, Charlie Irvis' presence on these later sessions must be totally unexpected. And again, the drummer is undeterminable and might as well be absent, together with the violinist.

Most discographies list an organ or a piano-accordeon. But this would certainly mean, that there would be chordal portions played by the organist - whether Bill Hegamin or anybody else. Instead, we do hear only single-tone passages as part of the reed-section, while the so prominent clarinet of before is silent. And these are flute-notes to me, playing first saxophone-parts, mostly in lower register, by a player who was not a very accomplished flutist. Or the scores did not reward further technique. Or, we do possibly hear the clarinetist who might have flirted with this particular instrument. Yet, on the second title he dares to play long sustained trills in a convincing manner. Perseverers of the organ or accordeon idea might still declare, that the organist/accordeonist plays the first melody-part of the reeds with his right hand on a reed-organ or a harmonium, but this certainly would not make any sense for the bandleader. Only, that the clarinetist would not have shown up for the session. And also, there is no violinist as listed before, who could then have substituted for the ailing clarinetist.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown accompaniment.

RR 40 p.3: "In a recent discussion, veteran trombonist Herb Flemming interjected that he was a member of the SHUFFLE INN pit band during this period (i.e. early 1922). Other members of the band in addition to Herb Flemming, trombone, were: Seymore Irick, trumpet; Bill Hegamin, piano; Frank Roberts, drums & sax; and Maude Jones, violin. Thanks, Herb. (Ed.)"

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some; organ added.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb; unknown pac or o, added.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, pac.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p -or; Ralph Escudero -bb.

- Rust*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p -or; Ralph Escudero -bb; Bill Hegamin? doubling organ, first side only.

014 EDITH WILSON

New York,

May 19, 1922

Edith Wilson – voc;

(Gus Aiken) – tpt; (Eugene Bud Aiken)– tbn;

unknown - clt; Will Tyler or Charlie Jackson – vln;

Leroy Tibbs – pno; Sam Speede – bjo

80356-3 Mammy, I'm Thinking Of You

Col A-3634,

RST-1522-2

80357-3 Take It 'Cause It's All Yours

Col A-3634,

RST-1522-2

This certainly is not a Herb Flemming item!

I really feel very uncomfortable in naming Dunn following Rust as trumpet player here. If it really is Dunn, he is very restrained and lacks his usual security. This man might also be a close pupil or good imitator of Dunn's style, but he lacks Dunn's full tone and attack and only plays a limited bunch of Dunn characteristics.

We hear a very restrained trombonist who certainly is not Flemming, nor is he Granstaff of the last issued session. This one here plays with a beautiful warm and smooth tone, but has to be left unknown for now.

Yet, I am inclined to think of brothers Gus and Eugene Bud Aiken as brass men here! They both had been members of the Black Swan Jazz Masters – together with Bushell – and were probably looking for employment in NYC at the time, having quit the band in early February 1922. My characteristics of these two brass players above would be fitting to the men stated (Gus Aiken's shaky tone and Bud Aiken's superb musician-ship). I am daring as to say that these two titles might be referential for the Aiken brothers!

The clarinet player plays in Elliott's style, but he is less powerful. He might well be a further developed and cleaned-up Bushell, back from his tour with Ethel Waters, but he probably is a man not heard before. He appears on later sessions and should be called Y-1 as long as we do not know his identity.

The violinist is much more prominent than Bushell on clarinet. He might be Will Tyler or even the violinist of the Black Swan Jazz Masters Charlie Jackson (Hendersonia p. 24).

Again, we hear the distinct band pianist who may well be the later big band leader Leroy Tibbs.

The banjo player seems to try a copy of John Mitchell but fails rhythmically in his breaks in 'Take It 'Cause It's All Yours'. He may be sought among men like Sam Speede or other banjoists of these Harlem days.

Notes:

- RR 73: "The next (this here! KBR) personnel was again from John Mitchell, on studying the record. He also named Brassfield as a second reed man, but I can hear only one clarinet. Garvin Bushell was back in New York by this time." RR 73 has May 20, 1922 as recording date!

- Bushell/Tucker p.155 leave this session uncommented. As I do not know in what manner Tucker interviewed Bushell and what he did play and ask, I am unable to judge whether Bushell did not comment because he was not on the session or, because he felt no need to correct the given data. Rust's personnel is listed here, but there is absolutely no comment as to approval or contradiction.

- BGR*2,*3: Johnny Dunn, cnt; Herb Flemming, tbn; Garvin Bushell, clt; Will Tyler, vln; Dan Wilson or Leroy Tibbs, pno; John Mitchell, bjo.

- BGR*4: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, Ernest Elliott, cl; Will Tyler, vn; Dan Wilson or Leroy Tibbs, p; John Mitchell, bj.

- Rust*3,*4,*6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Will Tyler -vn; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.

- Archeophone 6006 liner notes: Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Will Tyler, violin; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo

015 EDITH WILSON

New York,

Jun. 09, 1922

Edith Wilson – voc;

(Gus Aiken) – tpt; (Eugene Bud Aiken)– tbn; unknown – clt;

Leroy Tibbs – pno; Sam Speede – bjo

80382-4 He May Be Your Man (But He Comes To See Me Sometimes)

Col A-3653,

RST-1522-2

80383-4 Rules And Regulations "Signed Razor Jim"

Col A-3653,

RST-1522-2

This certainly is not a Herb Flemming item!

The same comment as to the last session applies to this one! I am increasingly inclined to attribute these two sessions and the following one, to the Aiken brothers!

Listen to the trumpet solo in 'He May Be Your Man'! This is not Dunn, no way! And listen to the beautifully sophisticated and "modern" trombone! Bushell said about Bud Aiken: "Buddy was never boisterous, his playing is clean and never boisterous!" And very probably it is not Mitchell on banjo. This banjo sounds very different and is played by the man identified as Sam Speede otherwise. The violinist is not used anymore.

Notes:

- RR 73: "By June, Will Vodery had replaced Brynm as orchestra leader at the Plantation, and he continued in that capacity for Lew Leslie for several years. Johnny Dunn was a member of the full orchestra, and also featured as a "star" soloist. Shelton Brooks was added to the

show. John Mitchell continued to record for Edith Wilson, with bands not necessarily composed of men from the Vodery orchestra. He also appeared behind her in her stage and vaudeville appearances.

This next (this one! KBR) date was by a similar unit to the last, except no violin was present; it was not played to Mitchell (!).

The above personnel, incidentally, was once reported to me by Miss Wilson in a brief personal interview, as the band accompanying her on records."

- Bushell/Tucker p.155 leave this session uncommented. As I do not know in what manner Tucker interviewed Bushell and what he did play and ask, I am unable to judge whether Bushell did not comment because he was not on the session or, because he felt no need to correct the given data. Rust's personnel is listed here, but there is absolutely no comment as to approval or contradiction.

- BGR*2,*3: Johnny Dunn, cnt; Herb Flemming, tbn; Garvin Bushell, clt; Dan Wilson or Leroy Tibbs, pno; John Mitchell, bjo.

- Rust*3,*4,*6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.

- Archeophone 6006 liner notes: as above except Tyler omitted. (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)

016 MAMIE SMITH AND HER JAZZ HOUNDS

New York,

c. Jun. 10, 1922

Mamie Smith – voc;

George Mullen – tpt; Cecil Carpenter – tbn;

Bob Fuller – clt, alt; Coleman Hawkins – ten; George Bell – vln;

Charles Matson – pno; Curtis Mosley - dms

70729-C Mamie Smith Blues

OK 4658,

Doc DOCD 5359

70730-A Alabama Blues

OK 4658,

Doc DOCD 5359

This certainly is not a Herb Flemming item!

Basically, this seems to be the same personnel as on the former Mamie Smith session.

It may be George Mullen again on tpt, but it might also be another trumpet player in this stylistic range. But it certainly is neither Dunn nor Miley! The trombonist seems to be Carpenter again, as do Fuller, Hawkins and Bell. Pianist and drummer might also be Matson and Mosby again.

Notes:

- Scherman/Eriksson give: unkn. tpt; poss. Herb Flemming (tb); poss. Bob Fuller (cl); poss. Coleman Hawkins (C-mel or ts); poss. George Bell (vln); unkn. (p); (dr).

- BGR*2,*3: Johnny Dunn, poss Bubber Miley, cnt; poss Herb Flemming, tbn; poss Bob Fuller, clt; poss Coleman Hawkins, alt; poss Leroy Parker, vln; unknown, pno; unknown, dms.

- BGR*4: poss. Bubber Miley, unknown – tpt; poss. Herb Flemming – tbn; poss. Bob Fuller – clt; poss. Coleman Hawkins – alt (sic); poss. George Bell – vln; unknown – pno; unknown - dms

- Storyville 1996/7 p.230: "Charles Matson and his Mamie Smith Jazz Hounds are at the Garden of Joy in New York City. George Bell, George Mullen, Coleman Hawkins, Cecil Carpenter, Curtis Mosely and Bob Fuller are the bunch that is drawing the public to Mr.

Raymond's hilltop place (BAA 23/6/22 11/1). It appears that the band was appearing without Mamie and this seems to be the group which made matrices 70777-B and 70778-C". (see below!?)

- Rust*3,*4: Johnny Dunn, ? Bubber Miley – c; ?Herb Flemming - tb; ? Bob Fuller - cl; unknown – as; ?Leroy Parker – vn; unknown – p; unknown – d.

- Rust*6: Johnny Dunn or Bubber Miley, c; ?Herb Flemming, tb; Ernest Elliott or Garvin Bushell, cl, as; Herschel Brassfield, as; Coleman Hawkins, ts; Leroy Parker or George Bell, vn; unkn.p; Sam Speed, bj; unkn. dr.

- J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

017 EDITH WILSON

New York,

Jul. 13, 1922

Edith Wilson – voc;

(Gus Aiken) – tpt; (Eugene Bud Aiken) – tbn; unknown – clt;

Leroy Tibbs – pno; Sam Speede – bjo

80449-2 Lonesome Mama Blues

Col A-3674,

RST-1522-2

80450-4 What Do You Care (What I Do)

Col A-3674,

RST-1522-2

This certainly is not a Herb Flemming item!

This still is the same accompanying band as before, assumably Wilson's accompanying band of the time.

And we hear the same clarinetist as before, temporarily listed as Y-1 (same down- and upward octave jumps as January 21, 1922).

Notes:

- RR 73: "The Plantation Revue attracted such notice that the show was recast as a musical production at Brady's 48th street Theater, with book by Lew Leslie and music by Roy Turk and J. Russell Robinson. The cast featured the same stars as at the cabaret. It opened on July 17, 1922, but did not draw very favourable reaction and closed after 35 performances on August 12th. Away from the cabaret, it lost that magic spark. Later, with his "blackbirds" shows, Lew Leslie was to make his mark on the Broadway stage. Edith Wilson continued to record almost monthly, with a five-piece band. John Mitchell identified Brassfield and Rollen Smith as reeds on the next one (this one! KBR), but I hear only one clarinet and it sounds like Bushell."

- BGR*2,*3: Johnny Dunn, cnt; Herb Flemming, tbn; poss Garvin Bushell, clt; Leroy Tibbs, pno; John Mitchell, bjo.

- BGR*4: Johnny Dunn, c; Herb Flemming, tb; poss Garvin Bushell, cl; Leroy Tibbs, p; John Mitchell, bj.

- Rust*3,*4,*6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.

- Bushell/Tucker p.155 leave this session uncommented. As I do not know in what manner Tucker interviewed Bushell and what he did play and ask, I am unable to judge whether Bushell did not comment because he was not on the session or, because he felt no need to correct the given data.

- Archeophone 6006 liner notes: as above (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)

018 LUCILLE HEGAMIN Wooding's Society Entertainers

New York,

Jul. 16, 1922

Lucille Hegamin – voc;

Elmer Chambers – tpt; (Robert Horton) – tbn;

unknown – clt; Rollin Smith - ten;

Sam Wooding – pno; (John Warren) – bbs; Joe Young - dms

1119-1	<i>I've Got To Cool My Puppies Now</i>	Pm 20151,	Document DOCD-5420
1119-2	<i>I've Got To Cool My Puppies Now</i>	Pm 20151,	Document DOCD-1011
1119-3	<i>I've Got To Cool My Puppies Now</i>	Pm 20151,	Document DOCD-5626
1120-1	<i>Send Back My Honey Man</i>	Pm 20151,	Document DOCD-1011
1120-2	<i>Send Back My Honey Man</i>	Pm 20151,	Document DOCD-1011
1120-3	<i>Send Back My Honey Man</i>	Pm 20151,	Document DOCD-5420

This certainly is not a Herb Flemming item!

Of the Paramount dates, Lucille recounts, this one unanimously is seen as the Sam Wooding one. And I will gladly admit.

I do not know and could not find the source of this personnel, but I assume that some wise men had the opportunity to ask Sam Wooding while he was still living. And this personnel is accepted from BGR*2 and Rust*3 on without any modification, except, that probably John Warren was the tuba player at this time.

Elmer Chambers is easily recognisable from his distinct personal 6/8 phrasing, known from early Henderson discs. But the trombonist certainly is not Herb Flemming, as he himself recounts to have been invited to join the Sam Wooding band not earlier than 1925, when the Berlin tour of 'Hot Chocolates' with the Wooding band was in preparation. Flemming remembers having heard the Wooding band at the Nest Club in c. 1923, but he does not remember to have played with them then, nor earlier (E. Biagioni, Herb Flemming, A Jazz Pioneer Around the World). (Re Robert Horton, see Johnny Dunn's Original Jazz Hounds, Feb. 24, 1922)

The clarinetist is listed as Garvin Bushell in the discos, but he cannot be on this session as he joined the Sam Wooding band at about the 'Nest Club' opening at October 18, 1923. And he did not restrict this statement in any way.

The unnamed tuba player might be John Warren.

The accompaniment is not scored. Instead, everything is played ad-lib, as often in these early days of jazz accompaniment.

The clarinet plays the upper part, being supported by the trumpet, while tenor sax and trombone deliver chordal supplements. There is no banjo audible, and I think that Miss Hegamin did not want one in her accompaniment, as there also is none in the preceding sessions. But there are a few spots where I believe to hear some wood-block sounds.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown accompaniment.*

- BGR*2: including probably some or all of the following, and possibly others: Elmer Chambers, tpt; Herb Fleming, tbn; Garvin Bushell, clt; alt; Rollen Smith, ten; Sam Wooding, pno; Charlie Dixon, bjo; unknown, bbs; Joe Young, dms.

- BGR*3,*4: Wooding's Society Entertainers: prob Elmer Chambers, t; prob Herb Flemming, tb; prob Garvin Bushell, cl, as; Rollen Smith, ts; Sam Wooding, p; prob Charlie Dixon, bj; unknown, bb; prob Joe Young, d; poss others.

- Rust*3: Sam Wooding's Society Entertainers: including probably some or all of the following and possibly others also: Elmer Chambers -t; Herb Flemming -tb; Garvin Bushell -cl -as; Rollen Smith -ts; Sam Wooding -p; Joe Young -d.

- Rust*4,*6: Wooding's Society Entertainers: Elmer Chambers -t; Herb Flemming -tb; Garvin Bushell -cl -as; Rollen Smith -ts; Sam Wooding -p -dir; Charlie Dixon -bj; unknown -bb; Joe Young -d.

- RR 41/4: During her Shuffle Along travels, Lucille came into New York to do some free lance dates for Paramount and/or Plaza. Lucille recalls: "..... I remember having Sam Wooding's band on one of my dates at this time."

Discernible differences of takes:

1119-1:	introduction with c. 132 beats/m, no strong drum-strokes
1119-2:	introduction very fast with c. 168 beats/m, strong drum-strokes on the beat
1119-3:	introduction medium fast with c. 144 beats/m, no strong drum-strokes
1120-1:	bar 8 of introduction: trumpet plays 1 triplet, 2 eighths and 1 quarter note, tempo c. 132 beats/m.
1120-2:	bar 8 of introduction: trumpet plays 4 eighths and 1 quarter note, tempo c. 138 beats/m.
1120-3:	bar 8 of introduction: trumpet plays 4 eighths and 1 quarter note, tempo c. 126 beats/m.

019 MAMIE SMITH'S JAZZ HOUNDS

New York, c. Aug. 15, 1922

(Joe Smith) – tpt; Cecil Carpenter – tbn;

Herschel Brassfield – alt, clt; Coleman Hawkins – ten; George Bell – vln;

Everett Robbins – pno; Sam Speed – bjo; unknown - dms

70777-B Stuttering

OK 8036, Doc DOCD 5359

70778-C Those Longing For You Blues

OK 8072, Doc DOCD 5359

This certainly is not a Herb Flemming item!

No Mamie Smith vocal here on these sides.

The trumpet/cornet player definitely is not Dunn nor Miley! In the light of Walter C. Allen's note in RR 63 (below) I see the possibility of Joe Smith on trumpet/cornet because of this player's assured and secure but mellow and smooth tone. Smith had been touring with Ethel Waters/Fletcher Henderson for a time and certainly was in fine fettle and could well be him on this session. He came to New York in July 1922 and joined Mamie Smith's entourage subsequently, touring California until c. early 1923, from what time on he freelanced in New York. For this period, he may always be suggested as Mamie's trumpet player.

The trombone player is comparable to the man of the former two sessions, thus Carpenter. Also, on a band photo of this period (early 1923 see booklet to Mosaic CD set, Classic Coleman Hawkins Sessions) there is Carpenter together with Smith, Hawk and others.

I can only hear two reed players. (There is a third voice in the saxophone section in the penultimate chorus of "Stuttering" which is the cornet!) One of them, who plays tenor sax throughout, is most probably Coleman Hawkins. The other man is a saxophonist doubling on clarinet. His improvised clarinet parts are played just like a saxophone. Elliott and Bushell are out of question because of stylistic and tonal reasons. Bushell also, as he started to play alto not earlier than 1923. So, this might be an example of the very little documented Mr. Brassfield, who is listed by Rust in his various editions.

Lacking any characteristics, nothing can be said about piano, banjo and drums.

These two sides give a beautiful example of Harlem Jazz of this early period!

Notes:

- Notes on Joe Smith (Walter C. Allen, RR 63): "The cornetist does not sound like Joe Smith on any records until July 1922. On 'That Da Da Strain' /s-70825, OK4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith. Smith could not have been with Mamie earlier than July 1922, as he was still on tour with Ethel Waters/Fletcher Henderson from January through early July 1922. The only Mamie record on which I can undoubtedly identify Joe Smith is YOU'VE GOT TO SEE MAMMA (s-71161, OK 4781) on which he takes a characteristic break."

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

- Rust*2: Johnny Dunn, Bubber Miley? – c; unknown – tb; Ernest Elliott or Garvin Bushell – as, cl; Herschel Brassfield – as; Coleman Hawkins – ts; unknown – p; Samuel Speed – bj; unknown - d

- Rust*3,*4,*6: Johnny Dunn, ?Bubber Miley – c; ?Herb Flemming – tb; ?Garvin Bushell – cl; ?Herschel Brassfield – as; Coleman Hawkins – ts; ?Everett Robbins – p; Samuel Speed – bjo; unknown – d.
 - Bushell/Tucker JftB p.155 does not comment on this one. This may mean that Bushell himself sees his own presence as given – which certainly is wrong – or that this session has not been disputed between Bushell and Mark Tucker. (Very sadly Tucker is deceased for a couple of years so that an attempt to find out their way of discussion could not be ascertained. We do not know whether all listed sessions without Bushell's comment have been discussed at all or have only been listed because listed in the discographies!)
 - Laurie Wrights statements as to the clarinetist in Storyville.1998/99 p. 222 have to be strongly doubted as to this session.
 - Scherman/Eriksson have the same personnel leaving out Bubber Miley, but adding George Bell as violinist.
 - J.-F. Villetard, Coleman Hawkins Vol.1: possible personnel :Johnny Dunn,Bubber Miley – cnt; Herb Flemming – tbn; Garvin Bushell – clt, alt; Herschel Brassfield – alt; Coleman Hawkins – ten; Everett Robbins – pno; Sam Speed – bjo; unknown – dms

020 MAMIE SMITH'S JAZZ HOUNDS

New York,

c. Aug. 22, 1922

Mamie Smith – voc (1,2);

(Joe Smith) – tpt; Cecil Carpenter – tbn;

Bob Fuller – clt, alt; Coleman Hawkins – ten;

Everett Robbins – pno; Sam Speede – bjo; unknown – dms

70790-B Got To Cool My Doggies Now OK 4670, Doc DOCD 5359

70791-B You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues OK 4670, Doc DOCD 5359

70792-A Strut Your Material OK 8036, Doc DOCD 5359

No Mamie Smith vocal here on the third title. This certainly is not a Herb Flemming item!

The band might be the same as on the former session, but there is no alto-saxophone and probably no violin.

If it really is Joe Smith here on cornet, he certainly plays more akin to Dunn here than on the former session. But there are elements of style that do not belong to Dunn's playing.

Trombone playing is in accordance with Carpenter on the former sessions.

The alto saxophonist/ clarinetist probably is a different man than the alto/clt player on the previous session. Contrary to the former session we have a thorough comment on this session by Bushell. He is not sure about his presence (see below) but does not exclude it. From listening he might faintly be the man, yet this in contradiction to his claim not to have played alto sax before 1923.. Elliott had a very different tonal quality than Bushell and I'd like to sort him out. There is alto sax only on the first title of the session, and it has to be noted that Bushell did not take up the sax until 1923 when joining the Wooding band! As a possibility as to this player Bob Fuller comes to mind. Again, I feel unable to discuss the rhythm section. (Can anybody, please, sort out the diverging styles of the banjo players?!)

Notes:

- BGR*2,*3: Johnny Dunn, cnt; unknown – tbn; poss Ernest Elliott or Garvin Bushell, clt, alt; Herschel Brassfield, alt; Coleman Hawkins, ten; unknown, pno; Samuel Speed, bjo; unknown, dms.

- BGR*4: Bubber Miley, unknown – tbn; poss. Ernest Elliott or Garvin Bushell – clt, alt; Herschel Brassfield – alt; Coleman Hawkins – - - Rust*2: Johnny Dunn – c; unknown – tb; Ernest Elliott or Garvin Bushell – as, cl; Herschel Brassfield – as; Coleman Hawkins – ts; unknown – p; Samuel Speed – bj; unknown – d

- Rust*3,*4,*6: Johnny Dunn – c; ?Herb Flemming – tb; ?Garvin Bushell – cl; ?Herschel Brassfield – as; Coleman Hawkins – ts; ?Everett Robbins – p; Samuel Speed – bjo; unknown – d.

ten; George Bell – vln; unknown – pno; unknown – dms

- Bushell/Tucker JftB p.155: Johnny Dunn, c; ?Herb Flemming, tb; ?Garvin Bushell, cl; ?Herschel Brassfield, as; Hawkins, ts; ? Everett Robbins, p; Sam Speed, bj; unknown, dr.

- Bushell/Tucker p. 155/6: "Got To Cool My Doggies Now: That's a tenor sax in a lower register. It could be Hawk. He used to do a lot of slap-tongue in those days. After Mamie takes the first chorus, the band 'tears out' in the middle. 'Tear out' was a term meaning every man for himself. But as a clarinet player I had to follow a certain format. It was the custom to play a third above the trumpet player, and I'd try to emulate or answer his patterns – like a fugue, more or less. You Can Have Him, I Don't Want Him Anyhow Blues: That could be Ernest Elliott on clarinet, but it sounds like me. We played a lot alike then. Perry Bradford was always insisting on the clarinets hitting the high notes; he loved that. It may be George Bell on violin. That middle part, on a vocal number, was called the 'patter section'. On an instrumental number it was called the 'trio'.

- Scherman/Eriksson: same personnel as on previous session.

- J.-F. Villetard, Coleman Hawkins Vol.1: Same as August 15, 1922

021 MAMIE SMITH'S JAZZ HOUNDS

New York,

c. Aug. 30, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

(Bob Fuller) – alt, clt; Coleman Hawkins – ten; George Bell – vln;

Everett Robbins – pno; unknown – dms

70809-A Wish That I Could But I Can't Forgive Blues OK 4689, Doc DOCD 5359

This certainly is not a Herb Flemming item!

The trumpet player shows traits of Dunn's style, but is less powerful than Dunn. In his break in the first chorus he shows a mellow and pretty tone – and signs of Joe Smith, rather than Bubber Miley, and could thus be assumed as Smith (see W.C.Allen in RR 63!). The trombonist obviously is Cecil Carpenter. There is very little clarinet playing (if at all – at the very end?), but possibly an alto player. This would rule Bushell out, as he stated that he did not handle the alto before 1923 with Wooding! So, a possible alto player cannot definitely be secured and identified, but might be Bob Fuller if really present. The prominent tenor player may be Hawkins, but sounds a little trivial and lacking bite when compared with Hawkins, but it might still be him. I hear a violinist who often sounds like a clarinet. The pianist is undistinguishable. There obviously is no banjo, but a very prominent drummer on woodblocks.

Notes:

- BGR*2,*3: Johnny Dunn, cnt; unknown, tbn; poss Ernest Elliott or Garvin Bushell, clt, alt; Herschel Brassfield, alt; Coleman Hawkins, ten; unknown, pno; Samuel Speed, bjo; unknown, dms.

- BGR*4: Bubber Miley, unknown – tbn; poss. Ernest Elliott or Garvin Bushell – clt, alt; Herschel Brassfield – alt; Coleman Hawkins – - -

- Rust*3,*4: Acc. by unknown – t; unknown – tb; unknown – cl; unknown – as; unknown – p; unknown – d.

- Rust*6: probably Johnny Dunn, c; ?Herb Flemming, tb; ? Garvin Bushell, cl, as; ? Herschel Brassfield, as; Coleman Hawkins, ts;

? Everett Robbins, p; Sam Speed, bj; unkn. dr.

- Bushell/Tucker JftB do not list this session, so probably not Bushell!

- Scherman/Eriksson: same personnel as on previous session, but possibly Bubber Miley.
- J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

022	EDITH WILSON	New York,	Sep. 18, 1922
	Edith Wilson – voc;		
	(Johnny Dunn) – tpt; (Earl Granstaff) – tbn; (Garvin Bushell) – clt;		
	(Leroy Tibbs) – pno; (John Mitchell) – bjo		
80554	Evil Blues	Col unissued	not on LP/CD
80555	Pensacola Blues (Home Again Croon)	Col unissued	not on LP/CD

This certainly is not a Herb Flemming item!

Notes:

- RR 73 does not list this session.
- BGR*2,*3: Johnny Dunn, cnt; Herb Flemming, tbn; poss Garvin Bushell, clt; Leroy Tibbs, pno; John Mitchell, bjo.
- BGR*4: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Leroy Tibbs, p; John Mitchell, bj.
- Rust*3,*4,*6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.

005	ALBERTA HUNTER Sam Wooding's Orchestra	New York,	Sep. 1922
	Alberta Hunter – voc;		
	(Elmer Chambers) – tpt; (Robert Horton) – tbn;		
	unknown – clt; Rollin Smith - ten;		
	Sam Wooding – pno; (John Warren) – bbs; unknown - bjo		
1179-1	You Can't Have It All	Pm 12008,	Document DOCD-5422
1179-2	You Can't Have It All	Pm 12008,	Document DOCD-1006
1181-1	Lonesome Monday Morning Blues	Pm 12007,	Document DOCD-1006
1181-2	Lonesome Monday Morning Blues	Pm 12007,	Document DOCD-5422

The trombonist certainly is not Herb Flemming, as he himself recounts to have been invited to join the Sam Wooding band not earlier than 1925, when the Berlin tour of 'Hot Chocolates' with the Wooding band was in preparation. Flemming remembers having heard the Wooding band at the Nest Club in c. 1923, but he does not remember to have played with them then, nor earlier (E. Biagioni, Herb Flemming, A Jazz Pioneer Around the World). (Re Robert Horton, see Johnny Dunn's Original Jazz Hounds, Feb. 24, 1922)

Also, Garvin Bushell cannot be on this session as he joined the Sam Wooding band at about the 'Nest Club' opening at October 18, 1923. This, by the way, is the date he started to play alto sax.

Elmer Chambers may be a good assumption for the trumpet player with his simple quarter-note phrasing combined with a lot of Johnny-Dunn triplets. And Rollin Smith was with Wooding at about these early times, as was tuba player John Warren. By all means, Flemming and Bushell were not with Wooding at this early date.

Notes:

- BGR*2,*3,*4: poss acc by Sam Wooding's Orchestra: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.
- Rust*3: acc by Sam Wooding's Orchestra (?): unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.
- Rust*4: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.
- Rust*6: acc possibly by Sam Wooding's Orchestra: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.

Discernible differences of takes:

1179-1: Intro: trumpet plays sequence of eighth notes: f – e – f – e – f – bb, then quarter pause, then eighth notes f – e – f then half note c
1179-2: Intro: trumpet plays sequence of eighth notes: f – e – f – e – f – bb – db – eb – f – e – f then half note c
1181-1-2: I am unable to find any distinct differences in the alternate takes. This might mean, that both reissued titles have the same take erroneously, or the instrumental background is totally played from scores. These possibly written down individually by each player.

023	EDITH WILSON	New York,	Oct. 02, 1922
	Edith Wilson – voc;		
	(Johnny Dunn or Gus Aiken) – tpt; Eugene Bud Aiken – tbn; Garvin Bushell – clt;		
	Leroy Tibbs – pno; John Mitchell – bjo		
80554-5	Evil Blues	Col A-3746,	RST JPCD-1522-2
80555-4	Pensacola Blues (Home Again Croon)	Col A-3746,	RST JPCD-1522-2

This certainly is not a Herb Flemming item!

Dunn and band playing a whole double-time chorus in 'Evil Blues'. This personnel seems to be nearer to Wilson's accompanying band as on July 13. with Dunn on trumpet and Bushell on clarinet. Also, Mitchell clearly on banjo, not Speede. But, please, regard Bushell's note below, that he is not sure to hear Dunn here! It may as well be Aiken again!

Notes:

- RR 73: same as above! This session is dated September 20, 1922.
- BGR*2,*3: Johnny Dunn, cnt; Herb Flemming, tbn; poss Garvin Bushell, clt; Leroy Tibbs, pno; John Mitchell, bjo.
- BGR*4: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Leroy Tibbs, p; John Mitchell, bj.
- Rust*3,*4,*6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.
- Bushell/Tucker p.156: "Evil Blues: That sounds like Johnny Mitchell or Sam Speed on banjo. It may be Danny Wilson, Edith's husband, on piano; he made a lot of Edith's things. Will Tyler was the greatest Negro violinist in the country at that time. Pensacola Blues: This doesn't really sound like Edith to me. That's pretty high for her. It sounds more like Lena Wilson. I'm not too sure that's Johnny Dunn, either. That's not his sound, and besides, by that time everybody was double-timing."
- Archeophone 6006 liner notes: as above (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)

024	EDITH WILSON	New York,	Nov. 22, 1922
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Edith Wilson – voc;
 (Johnny Dunn) – tpt; (Herb Flemming) – tbn; (Ernest Elliott) – clt;
 (George Rickson) – pno; (John Mitchell) – bjo
 80683 Dixie Blues Col unissued not on LP/CD
 80684 He Used To Be Your Man But He's My Man Now Col unissued not on LP/CD

Unfortunately, no surviving test have been found.

Notes:

- BGR*2, *3, *4: acc unknown
 - Rust*3, *4, *6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.

025 **EDITH WILSON** New York, Dec. 14, 1922
 Edith Wilson – voc;
 Gus Aiken or (Johnny Dunn) – tpt; Earl Granstaff – tbn; Ernest Elliott or (Julian Baugh?) – clt;
 George Rickson – pno; John Mitchell – bjo
 80683-5 Dixie Blues Col A-3787, RST JPCD-1523-2
 80684-5 He Used To Be Your Man But He's My Man Now Col A-3787, not on LP/CD
 80684-6 He Used To Be Your Man But He's My Man Now Col A-3787, RST JPCD-1523-2

This certainly is not a Herb Flemming item!

Possibly not Johnny Dunn, this might as well be his alter ego, Aiken. This player is rhythmically freer and more flexible than Dunn, and Aiken should again be considered. A functional trombonist again, different from Flemming and Aiken, so possibly the melodious Granstaff. A stronger clarinetist than Bushell, but similar style and more staccato and mainly quarter notes, and might therefore be Elliott as listed.

Yet, following Dave Brown's remark re the clarinetist (below) the presence of a man like Julian Baugh (Clarence Robinson is known not to have played, now!) should be considered!

The pianist is certainly different from Tibbs, less Harlem stride, more "southern" style. But certainly, John Mitchell again.

Notes:

- RR 73: "By October, the Plantation Revue was playing at the Winter Garden with the same stars, although some of the supporting cast had been replaced. The next (this one! KBR) recording used a different clarinetist; Mitchell verified the personnel." Allen dates this session as Dec. 18, 1922.

- BGR*2, *3, *4: Johnny Dunn, cnt; Herb Flemming, tbn; Ernest Elliott, clt; George Rickson, pno; John Mitchell, bjo.
 - Rust*3, *4, *6: Johnny Dunn -c; Herb Flemming -tb; Ernest Elliott, cl; George Rickson, p; John Mitchell, bj.
 - Archeophone 6006 liner notes: Johnny Dunn, trumpet; Herb Flemming, trombone; Ernest Elliott, cl; George Rickson, piano; Johnny Mitchell, banjo)

026 **EDITH WILSON** New York, Dec. 16, 1922
 Edith Wilson – voc;
 (Johnny Dunn) – tpt; (Herb Flemming) – tbn; (Ernest Elliott) – clt;
 (George Rickson) – pno; (John Mitchell) – bjo
 80735 Memphis Tennessee Col unissued not on LP/CD
 80736 What Did Deacon Mose Do (When The Lights Went Out) Col unissued not on LP/CD

Unfortunately, no surviving test have been found.

Notes:

- RR 73: "Unknown personnel and instrumentation." W.C. Allen dates this session as December 18, 1922.
 - BGR*2: acc unknown
 - BGR*3, *4: J. Dunn, c; others (prob. similar to previous session).
 - Rust*3: Acc unknown
 - Rust*4, *6: Accompanied by Johnny Dunn's Original Jazz Hounds: Probably very similar to the above.

027 **LENA WILSON** Johnny Dunn's Jazz Hounds New York, Feb. 26, 1923
 Lena Wilson – voc;
 (Johnny Dunn) – tpt; (Earl Granstaff or Herb Flemming or Calvin Jones) – tbn;
 (Garvin Bushell or Ernest Elliott or Herschell Brassfield – clt, alt);
 (Leroy Tibbs or George Rickson or Dan Wilson) – pno; (John Mitchell) - bjo
 80875 I Don't Let No One Man Worry Me Col unissued not on LP/CD
 80876 Humming Man Col unissued not on LP/CD

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

Notes:

- BGR*2: Johnny Dunn, cnt; Ralph Granstaff, Herb Flemming or Calvin Jones, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield, clt, alt; Leroy Tibbs, George Rickson or Dan Wilson, pno; Johnny Mitchell or Samuel Speed, bjo; possibly others.
 - BGR*3: Johnny Dunn, c; Earl Granstaff, Herb Flemming or Calvin Jones, tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield, cl, as; Leroy Tibbs, George Rickson or Dan Wilson, p; Johnny Mitchell or Samuel Speed, bj; possibly others.
 - BGR*4: Johnny Dunn, c; instrumentation and personnel otherwise unknown.

- Rust *3, *4, *6: acc by Johnny Dunn's Jazz Hounds: Johnny Dunn – tpt; Earl Granstaff, Herb Flemming or Calvin Jones – tbn; Garvin Bushell, Ernest Elliott or Herschell Brassfield – clt, alt; Leroy Tibbs, George Rickson or Dan Wilson – pno; John Mitchell or Sam Speed – bjo; poss others

- Bushell/Tucker p.157: no comment

028 **LENA WILSON** Perry Bradford's Jazz Phoools New York, c. early Apr. 1923
 Lena Wilson – voc;
 Gus Aiken - tpt; Herb Flemming - tbn;

Perry Bradford - pno; Sam Speed – bjo			
1362-1	Deceitful Blues	Pm 12029,	Timeless CBC 1-073
1362-2	Deceitful Blues	Pm 12029,	Document DOCD-5443
1362-3	Deceitful Blues	Pm 12029,	Document DOCD-T002
1363-1	I Don't Let No One Man Worry Me	Pm 12029,	Timeless CBC 1-073
1363-2	I Don't Let No One Man Worry Me	Pm 12029,	Document DOCD-5443
1363-3	I Don't Let No One Man Worry Me	Pm 12029,	Document DOCD-5627

This is the first recording under the Perry Bradford's Jazz Phoools sign. I have listened to it after checking the session of late May (see below), generally dated May/June 1923. Rust's personnel for this session is vague or even non-existent. With first delving into the matter it became apparent that there are some familiar figures present and the sounds heard easily give hints to Gus Aiken in his Dunn-derived style of the time, a very fluent and elegant trombone player who has to be Flemming in contrast to Gus Aiken's brother Bud, who very often teamed with his trumpet playing brother, but plays in a less exuberant style than Flemming. Flemming had been with Lt. Europe's "Hell-Fighters Band" in Europe in World War I, and he certainly had learned how to play a trombone with all of its tricks and finesse, and accordingly he did not have any competitor at this early time in Harlem. Bradford can be heard with his own busy tinkle-tinkle-plink piano and a banjo player trying to sound like John Mitchell, but without his expertise. Then the next day I happened to skim through Record Research 79 finding the notice below re this session by W.C. Allen which perfectly verified my assumptions. Bradford and Speede were easy to identify. There is no reed player on these sides! Comparison with other recordings by Edith Wilson suggests that Aiken plays at a couple of other instances where Dunn is listed. (There even are a couple of recordings listed as Dunn's Jazz Hounds where a Sam Wooding aggregation plays!) Gus Aiken obviously was able to play exactly in the Dunn manner, so much so that nobody in the past doubted Dunn's presence and tried to find out whether it was really Dunn or somebody else. But this might be the subject of a subsequent article! Recording date is from: *The Rise and Fall of Paramount Records, Vol. 1, Third Man Records.*

Notes:

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

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

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

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

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

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

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

Discernible differences of takes:

1362-1	bars 7/8 of first chorus: trumpet break - trombone coming in at the end with 4 upward notes
1362-2	bars 7/8 of first chorus: trumpet break - no trombone coming in
1362-3	not inspected
1363-1	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - no background noise bar 3 of ensemble chorus; bjo break with one tremolo
1363-2	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - pno softly in background bar 3 of ensemble chorus; bjo break with two tremolos
1363-3	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - no background noise bar 3 of ensemble chorus; bjo break with two tremolos

029 LENA WILSON	Perry Bradford's Jazz Phoools	New York,	c. late Apr. 1923
Lena Wilson – voc;			
Gus Aiken - tpt; Gene Bud Aiken or (Herb Flemming)- tbn; Garvin Bushell - clt;			
Leroy Tibbs or (Charlie "Smitty" Smith) - pno; Sam Speed - bjo			
1378-2	Here's Your Opportunity	Pm 12042	not on LP/CD
1378-3	Here's Your Opportunity	Pm 12042,	Document DOCD-5443
1379-3	Memphis, Tennessee	Pm 12042,	Document DOCD-5443

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

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

Notes:

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

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

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

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

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

Discernible differences of takes:

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

030	LENA WILSON AND HER JAZZ HOUNDS	New York,	May 12, 1923
	Gus Aiken - tpt; Herb Flemming - tbn; Garvin Bushell - clt;		
	(Leroy Tibbs) - pno; John Mitchell - bjo		
81009-1	Deceitful Blues	Col A-3915,	Document DOCD-5443
81010-3	Memphis, Tennessee	Col A-3915,	Document DOCD-5443

This trumpet player is a much more assured player owning a more brilliant tone than the musician named as such in earlier sessions of my Gus Aiken discography. He, yet, seems to be Gus Aiken on the strength of this trumpeter's style - and being named thus in Rust and Godrich/Dixon for some of the sessions. Furthermore Aiken's presence in this session is still open to some doubt because of the date problem. But if this is Aiken: what a wonderful trumpet player he was at this time, if still in Dunn's traits which he would leave when touring Cuba. Herb Flemming and Garvin Bushell obviously are there on the session, as well as John Mitchell. But the pianist - listed as George Rickson in Rust and BGR - was in England at this time. I would suggest Leroy Tibbs instead.

Notes:

- RR 79-10: "This personnel, with Dunn, is from John Mitchell after hearing the record. However, the cornetist does not sound at all times like Dunn's other work, and according to the New York Age, May 5, 1923, Dunn along with Rickson and other members of the Plantation Revue troupe had already sailed for England by that date. WCA suggests Gus Aiken as a more likely candidate for cornetist - although Aiken was a regular member of the Gonzell White troupe which toured the country and was in Cuba from June to December 1923." (Gus Aiken was in Cuba from Mid-May until End-December 1923, but this session probably has been recorded before his departure - KBR)

- BGR *2, *3, *4: prob Gus Aiken, cnt; Herb Flemming, tbn; Garvin Bushell, clt; poss George Rickson, pno; John Mitchell, bjo.

- Rust*3, *4, *6: ?Gus Aiken - c; Herb Flemming - tb; Garvin Bushell - cl; ?George Rickson - p; John Mitchell - bj.

- Bushell/Tucker p.157: no comment by Bushell here, so possibly not Bushell on this session!

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

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

On trombone we hear a very tasteful jazzy player with beautiful tone and execution, probably not belonging to the New York bunch of Dunn-influenced players. He plays a legato style and uses high interval jumps. His origin might possibly be found in Chicago. Both brass men might even hail from the South! In any way, this player is not Bud Aiken or Herb Flemming!

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

The piano player plays a blues influenced style, with rolling basses at times, and should therefore also be searched for in a western surrounding! Jimmy Blythe and other Chicago pianists come to mind when looking for a hint. I am unable to hear a banjo player. If there is one, he is too restrained to give any hint and be identified.

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

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

Notes:

- BGR*2, *3: prob Gus Aiken, cnt; Bud Aiken, tbn; Garvin Bushell, clt, alt; Leroy Tibbs, pno; Samuel Speed, bjo.

- BGR, *4: prob Gus Aiken, c; Bud Aiken, tb; Garvin Bushell, cl; Leroy Tibbs, p; Samuel Speed, bj.

- Rust *3: Probably Gus Aiken -c; Bud Aiken -tb; Garvin Bushell -cl -as; Leroy Tibbs -p; Samuel Speed -bj.

- Rust *4, *6: prob Gus Aiken or Bubber Miley, c; Bud Aiken or Herb Flemming, tb; Herschel Brassfield or Garvin Bushell, cl, as; Leroy Tibbs, p; Samuel Speed, bj.

- Bushell/Tucker p 158: no comment by Bushell on this session

- Schermann/Eriksson Miley Disco: "The above personnel is listed in Dixon-Godrich and seems very likely to us. Rust has Gus Aiken or BM on trumpet and also alternative names on tb and cl/as. Aurally, it is definitely not BM but very probably Aiken in our opinion (Aiken was in Cuba at the time! KBR)."

032 **PERRY BRADFORD'S JAZZ PHOOLS**

New York,

Feb. 1924

unknown, Bubber Miley – tpt; Charlie Irvis – tbn;
 unknown – clt; Otto Hardwick – alt; (Coleman Hawkins) – ten;
 Perry Bradford – pno; Elmer Snowden – bjo; Harry Hull – bbs
 1668-1 Charlestown, South Carolina
 1668-2 Charlestown, South Carolina
 1669-1 Hoola Boola Dance
 1669-3 Hoola Boola Dance

Pm 20309,
 Pm 20309,
 Pm 20309,
 Pm 20309,

Frog DGF 56
 Timeless CBC 1-073
 Frog DGF 56
 Timeless CBC 1-073

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

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

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

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

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

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

Notes:

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

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

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

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

Discernible differences of takes:

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

033 **“ALEX HYDE” M. SEIN. NEW YORKER ORIGINAL-JAZZ ORCHESTER**

Berlin,

mid Jun. 1925

Alex Hyde – vln, ldr;
 Wilbur ‘Wib’ Kurz – tpt; Earl Granstaff or (Herb Flemming) – tbn;
 Walter Kallender – alt, clt, sop, bar; Gene Sedic – ten, clt;
 Steve Kretzmer – pno; Mike Danzi – bjo; Charlie Herstoff – dms
 2012-1at Copenhagen

DG 20250,

Harlequin HQ 2034 (LP)

The trombone plays written parts with occasional possibly ad-lib spots which – in my ears – rather point to Earl Granstaff’s presence. Instrumentation and personnel as by Rainer E. Lotz, Alex Hyde’s Hot Dance Recordings for Deutsche Grammophon Gesellschaft, Storyville 74-50, December 1977.

Notes:

- Rust*2, *3, *4, *6: Wilbur Curtz, Mickey Diamond (tpt); Herb Flemming (tbn); Billy Barton (clt, alt); Walter Kallender (alt); Gene Sedic (clt, ten); Steve Kretzmer (pno); Mike Danzi (bjo); Max Rosen (bbs); Charlie Hersdorf (dms)

- Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Alexander ‘Alex’ Hyde (v, ldr, arr); Wilbur Curtz, Mickey Diamond (tp); Herb Flemming (tb); Billy Barton (as, cl); Walter Kallender (as, s); Eugene Sedic (ts, cl); Steve Kretzschmer (p); Mike Danzi (bj); Max Rosen (tuba); Charlie Hersdorf (d).

- Storyville 74-50, Rainer E. Lotz, Alex Hyde’s Hot Dance Recordings for Deutsche Grammophon Gesellschaft

034 **“ALEX HYDE” M. SEIN. NEW YORKER ORIGINAL-JAZZ ORCHESTER**

Berlin,

late Jun. 1925

Alex Hyde – vln, ldr;

Wilbur 'Wib' Kurz – tpt; Earl Granstaff – tbn;

Walter Kallender – alt, clt, sop, bar; Gene Sedic – ten, clt;

Steve Kretzmer – pno; Mike Danzi – bjo; Charlie Herstoff – dms;

Jack Robbins - voc

2032-2at	Florida	DG 20250,	Harlequin HQ 2034 (LP)
2033- at	By The Waters Of Minnetonka	DG 20251	
2034-1at	Molly	DG 20251	
2035- at	He's The Hottest Man In Town	DG 20252, Bear Family BCD 16909-2 CP	
2036- at	Hongkong Dream Girl	DG 20252	

Instrumentation and personnel as by Rainer E. Lotz, 'Alex Hyde's Hot Dance Recordings for Deutsche Grammophon Gesellschaft', thus no Herb Flemming item!

Notes:

- Rust*2, *3, *4, *6: Wilbur Curtz, Mickey Diamond (tpt); Herb Flemming (tbn); Billy Barton (clt, alt); Walter Kallender (alt); Gene Sedic (clt, ten); Steve Kretzmer (pno); Mike Danzi (bjo); Max Rosen (bbs); Charlie Hersdorf (dms)

- Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Alexander 'Alex' Hyde (v, ldr, arr); Wilbur Curtz, Mickey Diamond (tp); Herb Flemming (tb); Billy Barton (as, cl); Walter Kallender (as, s); Eugene Sedic (ts, cl); Steve Kretzschmer (p); Mike Danzi (bj); Max Rosen (tuba); Charlie Hersdorf (d).

- Storyville 74-50, Rainer E. Lotz, Alex Hyde's Hot Dance Recordings for Deutsche Grammophon Gesellschaft

035 "ALEX HYDE" M. SEIN. NEW YORKER ORIGINAL-JAZZ ORCHESTER Berlin, early Jul. 1925

Alex Hyde – vln, ldr;

Wilbur 'Wib' Kurz – tpt; Earl Granstaff – tbn;

Walter Kallender – alt, clt, sop, bar; Henry Nathan – alt, vln; Gene Sedic – ten, clt;

Steve Kretzmer – pno; Mike Danzi – bjo; Charlie Herstoff – dms;

Mickey Diamond – blue blowing (4)

2044at	Craving	DG 20285,	Harlequin HQ 2034 (LP)
2045-2at	Tessie (Stop Teasing Me)	DG 20260,	Harlequin HQ 2034 (LP)
2048-2at	Ukulele Lady	DG 20260,	Harlequin HQ 2034 (LP)
2049-2at	Seminola	DG 20261	
2050-2at	Happy Four	DG 20261,	Harlequin HQ 2034 (LP)

Instrumentation and personnel as by Rainer E. Lotz, 'Alex Hyde's Hot Dance Recordings for Deutsche Grammophon Gesellschaft', thus no Herb Flemming item!

Notes:

- Rust*2, *3, *4, *6: Wilbur Curtz, Mickey Diamond (tpt); Herb Flemming (tbn); Billy Barton (clt, alt); Walter Kallender (alt); Gene Sedic (clt, ten); Steve Kretzmer (pno); Mike Danzi (bjo); Max Rosen (bbs); Charlie Hersdorf (dms)

- Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Alexander 'Alex' Hyde (v, ldr, arr); Wilbur Curtz, Mickey Diamond (tp); Herb Flemming (tb); Billy Barton (as, cl); Walter Kallender (as, s); Eugene Sedic (ts, cl); Steve Kretzschmer (p); Mike Danzi (bj); Max Rosen (tuba); Charlie Hersdorf (d).

- Storyville 74-50, Rainer E. Lotz, Alex Hyde's Hot Dance Recordings for Deutsche Grammophon Gesellschaft

036 SAM WOODING AND HIS ORCHESTRA Berlin, Jul. 06, 1925

Bobby Martin, Maceo Edwards, Tommy Ladnier – tpt; Herb Flemming – tbn;

Garvin Bushell – alt, clt, oboe, bsn; Willie Lewis – alt, bar, clt, flt; Gene Sedic – ten, clt, bsx;

Sam Wooding – pno; John Mitchell – bjo; John Warren – bbs; George Howe – dms;

Sam Wooding – arr (1,3,5,7); Arthur Lange – arr (4,8)

2357-A	O Katharina	Vox 01882,	Jazz Oracle BDW 8070
2358-A	Shanghai Shuffle	Vox 01890,	Jazz Oracle BDW 8070
2359-A	Alabama Bound	Vox 01890,	Jazz Oracle BDW 8070
2360-A	By The Waters Of Minnetonka	Vox 01882,	Jazz Oracle BDW 8070
2755-B	O Katharina	Vox 01883,	Jazz Oracle BDW 8070
2756-B	Shanghai Shuffle	Vox 01883,	Jazz Oracle BDW 8070
2757-B	Alabama Bound	Vox 01891,	Jazz Oracle BDW 8070
2758-B	By The Waters Of Minnetonka	Vox 01891,	Jazz Oracle BDW 8070

These are the famous Wooding sides recorded in Berlin, Germany.

Notes:

- Rust*2: Bobby Martin, Maceo Edwards, Tommy Ladnier (tpt); Herb Flemming (tbn); Garvin Bushell (clt, alt, oboe); Eugene Sedic (clt, ten); Sam Wooding (pno, ldr); John Mitchell (bjo); John Warren (bbs); George Howe (dms)

- Rust*3, *4, *6: Bobby Martin -Maceo Edwards -Tommy Ladnier -t; Herb Flemming -tb; Garvin Bushell -cl -as -o; Willie Lewis -as -bar -v; Eugene Sedic -cl -ts; Sam Wooding -p -ldr; John Mitchell -bj; John Warren -bb; George Howe -d

- Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Alexander 'Alex' Hyde (v, ldr, arr); Wilbur Curtz, Mickey Diamond (tp); Herb Flemming (tb); Billy Barton (as, cl); Walter Kallender (as, s); Eugene Sedic (ts, cl); Steve Kretzschmer (p); Mike Danzi (bj); Max Rosen (tuba); Charlie Hersdorf (d).

- Storyville 74-50, Rainer E. Lotz, Alex Hyde's Hot Dance Recordings for Deutsche Grammophon Gesellschaft

Soloists ad-lib (from Bushell, JFTB, p.160):

- 2357-A: GS ten ;HF o-tb

- 2358-A: GS bsx ; BM o-tpt ; TL o-tpt ; HF o-tbn ; WL clt ; BM o-tpt ; GB clt ; HF o-tbn

- 2359-A: GH whistles ; TL o-tpt GS ten ; JM bjo ; HF o-tbn

- 2360-A: WL alt ; GB oboe ; WL flt ; HF o-tbn ;

037 "ALEX HYDE" M. SEIN. NEW YORKER ORIGINAL-JAZZ ORCHESTER Berlin, Jul. 1925

Alex Hyde – vln, ldr;

Wilbur 'Wib' Kurz – tpt; Earl Granstaff – tbn;

Walter Kallender – alt, clt, sop, bar; Henry Nathan – alt, vln; Gene Sedric – ten, clt;

Steve Kretzmer – pno; Mike Danzi – bjo; Charlie Herstoff – dms;

2060- at	Craving	DG 20285,	Harlequin HQ 2034 (LP)
2061-1at	Alegre Primavera	DG 20285	
2062-1at	Pango Pango Maid	DG 20286	
2061-1at	By The Light Of The Stars	DG 20286	

Instrumentation and personnel as by Rainer E. Lotz, 'Alex Hyde's Hot Dance Recordings for Deutsche Grammophon Gesellschaft', thus no Herb Flemming item!

Notes:

- Rust*2, *3, *4, *6: Wilbur Curtz, Mickey Diamond (tpt); Herb Flemming (tbn); Billy Barton (clt, alt); Walter Kallender (alt); Gene Sedric (clt, ten); Steve Kretzmer (pno); Mike Danzi (bjo); Max Rosen (bbs); Charlie Herstoff (dms)

- Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Alexander 'Alex' Hyde (v, ldr, arr);

Wilbur Curtz, Mickey Diamond (tp); Herb Flemming (tb); Billy Barton (as, cl); Walter Kallender (as, s); Eugene Sedric (ts, cl); Steve Kretzschmer (p); Mike Danzi (bj); Max Rosen (tuba); Charlie Herstoff (d).

- Storyville 74-50, Rainer E. Lotz, Alex Hyde's Hot Dance Recordings for Deutsche Grammophon Gesellschaft

038 THE SAM WOODING BAND

Berlin,

Sep. 1926

Bobby Martin, Maceo Edwards – tpt; Herb Flemming – tbn;

Garvin Bushell – alt, clt, sop, oboe, bsn; Willie Lewis – alt, bar, sop, clt, flt; Gene Sedric – ten, clt, bsn;

Sam Wooding – pno; John Mitchell – bjo, uku; Sumner Leslie King Edwards – bbs; Percy Johnson – dms;

Willie Lewis – voc (1,7); unknown – voc (3); W. Lewis, G. Sedric, S. Edwards – voc trio (9);

also played: tin-whistle, bcl

50bn	Dreaming Of Tomorrow	DG 20692,	Jazz Oracle BDW 8070
51bn	Dreaming Of A Castle In The Air	DG 20690,	Jazz Oracle BDW 8070
52bn	Am I Wasting My Time On You ?	DG 20692,	Jazz Oracle BDW 8070
53bn	Black Bottom	DG 20689,	Jazz Oracle BDW 8070
54bn	Behind The Clouds	DG 20689,	Jazz Oracle BDW 8070
55bn	By The Waters Of Minnetonka	DG 20690,	Jazz Oracle BDW 8070
603bk	Just A Cottage Small (By The Waterfall)	DG 20693,	Jazz Oracle BDW 8070
604bk	Milenburg Joys	DG 20691,	Jazz Oracle BDW 8070
605bk	Lonesome And Sorry	DG 20693,	Jazz Oracle BDW 8070
606bk	Tampeekoe	DG 20691,	Jazz Oracle BDW 8070

Notes:

- Rust*2, *3, *4, *6: Bobby Martin, Maceo Edwards (tpt); Herb Flemming (tbn); Garvin Bushell (clt, alt, oboe); Eugene Sedric (clt, ten); Sam Wooding (pno, ldr); John Mitchell (bjo); Sumner Leslie "King" Edwards (bbs); Percy Johnson (dms)

- Rust*3, *4, *6: Bobby Martin -Maceo Edwards -t; Herb Flemming -tb; Garvin Bushell -cl -as -o; Willie Lewis -as -bar -v;

Eugene Sedric -cl -ts; Sam Wooding -p -ldr; John Mitchell -bj; Sumner Leslie "King" Edwards -bb; Percy Johnson -d

- Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Alexander 'Alex' Hyde (v, ldr, arr);

Wilbur Curtz, Mickey Diamond (tp); Herb Flemming (tb); Billy Barton (as, cl); Walter Kallender (as, s); Eugene Sedric (ts, cl); Steve Kretzschmer (p); Mike Danzi (bj); Max Rosen (tuba); Charlie Herstoff (d).

- Storyville 74-50, Rainer E. Lotz, Alex Hyde's Hot Dance Recordings for Deutsche Grammophon Gesellschaft

039 JOHNNY DUNN AND HIS BAND

New York,

Mar. 13, 1928

Johnny Dunn – tpt; Herb Flemming – tbn; Garvin Bushell – alt, clt, sop (5);

Jelly Roll Morton – pno; John Mitchell – bjo; Harry Hull or Chink Johnson – bbs; Mert Perry – dms

145759-1	Sergeant Dunn's Bugle Call Blues	Col 14306-D,	MJCD 139, Frog DGF 33
145759-2	Sergeant Dunn's Bugle Call Blues	Col 14306-D,	Frog DGF 33
145760-2	Ham And Eggs	Col 14358-D,	Frog DGF 33
145761-1	Buffalo Blues	Col 14306-D,	Frog DGF 33
145762-3	You Need Some Loving	Col 14358-D,	Frog DGF 33

Dunn, Morton, Bushell, Mitchell and Perry obviously are not in question and therefore confirmed by Bushell.

Bushell assumes Jimmy Harrison on trombone instead of Flemming. Out of my own knowledge I can easily rule out Harrison's presence.

This trombonist's style is far from Harrison's! I would still assume Flemming on trombone. The trombone playing is expert and elegant and I see no reason not to hear and name Flemming. It certainly is within his abilities and his Dunn-derived style of earlier years.

Bushell obviously plays soprano sax in the second half of the first chorus of 'You Need Some Loving'. This title also features a beautiful Dunn chorus using his wa-wa style.

If it is Mitchell on banjo, he has put aside most of his banjo gimmicks of the early twenties to play a secure and functional banjo part for the band. This might have been the consequence of his years with the Sam Wooding band.

As there are no obvious characteristics known of Hull's tuba style nor any of Chink Johnson, I feel uncertain as to his identity. There certainly is a remarkable tuba break and fast tonguing in the first title (both takes) together with strong and secure tone and phrasing and the player might thus be Johnson. In any case: this is expert and virtuoso tuba playing! But: he loses the beat after Dunn's wa-wa chorus in 'Sgt. Dunn's Bugle Call Blues' take -2 and starts the following ensemble chorus on the after-beat, only to completely stop playing until after Bushell's alto chorus! The drummer has been named somewhere as Sidney Catlett. But Catlett did not come to New York until a much later date.

Finally it has to be said that this is a very beautiful and remarkable session showing Dunn at his own personal best, great soloing by Flemming and Bushell and a wonderful rhythm section. Only Morton seems to be a little out of place here.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Johnny Dunn (t); Herbert Flemming (tb); Garvin Bushell (s); Jelly Roll Morton (p); John Mitchell (bjo); Harry Hull (tuba).

- Rust*3, *6: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl, as; Jelly Roll Morton, p; John Mitchell, bj; Harry Hull, bb; ? Mort Perry, d.

- Bushell/Tucker p.161: "Sergeant Dunn's Bugle Call Blues: I remember this date for Columbia, with Jelly Roll and Mert Perry. The trombone doesn't sound like Herb Flemming; it's too rough for Herb. It sounds more like Jimmy Harrison. Also, I don't remember being able to tongue that fast on saxophone. The sound is like mine, though. As for the tuba, I don't think Harry Hull could have played that fast double-tonguing; it may be Chink Johnson. This is what a big band used to sound without music; a conglomeration of nothing. Now you can see why Fletcher Henderson's band became such a sensation, because they had it down on paper and played in tune. Buffalo Blues: These are head arrangements. It sounds like Chink Johnson to me, not Harry Hull. This is a pretty number. If an arrangement could have been made for it, it would have been a fantastic record. Some parts of the clarinet solo sound like me, others like Percy Glascoe."

- L. Wright, Mr. Jelly Lord p.53: "Columbia clearly had second thoughts about several aspects of this session. The file cards were originally made out as Johnny Dunn and His Original Jazz Hounds. On the first and third titles the word 'original' is crossed out and on the second and fourth the whole legend is crossed out and replaced by Johnny Dunn and His Band. ... Although all sources agree Herb Flemming for this session, he told John Chilton he had no recollection of it."

- FROG DGF 33 (CD booklet): Johnny Dunn (trumpet) Herb Flemming (trombone) Garvin Bushell (clarinet, alto sax) Jelly-Roll Morton (piano) John Mitchell (banjo) Harry Hull (brass Bass) Mort or Mert Perry (drums)

040 DUNN'S ORIGINAL JAZZ HOUNDS

New York,

Mar. 25, 1928

Johnny Dunn – tpt; Charlie Irvis – tbn;

(Garvin Bushell) – alt, clt; Arville Harris – ten, clt;

James P. Johnson, Thomas Fats Waller – pno; Harry Hull or Joe Watts - sbs

E-7232 What's The Use Of Being Alone?

Voc 1176,

Frog DGF 33

E-7233 What's The Use Of Being Alone?

Voc unissued

not on LP/CD

E-7234 Original Bugle Blues

Voc unissued

not on LP/CD

E-7235 Original Bugle Blues

Voc 1176,

Frog DGF 33

This session must certainly rate as one of the most unusual combinations in the whole history of jazz!

Dunn is certain as trumpeter and leader. Certainly, not Flemming on trombone as given elsewhere! I tend to hear him as Irvis because of tone, vibrato and phrasing. The clarinet soloist is Arville Harris, and we might thus conclude that this session has become reality with the help of Waller/Johnson musical circles, just as the famous Fats Waller and his Buddies of March 1929. Judging from the alto solo in the second title I am not convinced of Bushell's presence. In his book Bushell does not comment on this session, which he does when he has recollections. Bushell's alto style is a bit more on the intellectual but melodic side, and he owns a slimmer tone than heard here (compare last session of March 13, 1928). Thus, it might be Herschel Brassfield on alto here as listed by Laurie Wright, but in lack of any characteristics of Brassfield's style six years after the early Dunn sessions I feel unable to admit. This alto player certainly lacks Brassfield's rhapsodic abilities as shown in 1922. Brassfield seems to have spent a spell of time in Los Angeles in the mid-twenties, and it is not known when – or even if – he was back in New York. (He is believed to be on a Georgia Strutters recording session of May 23, 1927, but there the altoist positively is Edgar Sampson.)

There certainly is no banjo at all. But I think to hear a string bass who does not play when the two pianos solo, and might be Harry Hull or Joe Watts, string bassists engaged for recording purposes by James P. Johnson in 1928/9. This musician bows his instrument in the second title.

This is a very interesting, amusing and charming recording session in this writer's – and listener's – ears!

Notes:

- Carey/McCarthy Jazz Directory Vol. 2: Johnny Dunn (cor) with unknown group

- Bushell/Tucker JFTB: No comment

- Rust*3, *4, *6: Johnny Dunn, c; ? Herb Flemming, tb; ? Garvin Bushell, cl, as; unknown, as; James P. Johnson, Fats Waller, p; ?John Mitchell, bj.

- S. Brown, James P. Johnson, A case of Mistaken Identity: Johnny Dunn, cornet; possibly Herb Fleming, trombone; possibly Garvin Bushell, clarinet, alto sax; unknown, alto sax; Johnson, Fats Waller, pianos; possibly John Mitchell, banjo.

- L. Wright "Fats" In Fact p 42: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl (1)/as; Herschel Brassfield, as; James P. Johnson, Fats Waller, p.

- FROG DGF 33 (CD booklet): Johnny Dunn (trumpet) ?Herb Flemming (trombone) Garvin Bushell, Herschel Brassfield (clarinet, alto sax), James P. Johnson, Fats Waller (pianos)

- K-B Rau, Georgia Strutters, on this web-site: "The problem is the tenor player (of the Georgia Strutters – KBR) who is listed as Herschel Brassfield. We only have rather secure knowledge of this man playing with Johnny Dunn's band in 1922/23, where he plays alto in a rhapsodic singing style, something in the kind of Otto Hardwick of the Ellington band. He played with Ford Dabney and later Will Vodery's Plantation Band, an organization with which he made an UK trip in 1923, together with Johnny Dunn. Brassfield later migrated to the West Coast joining Curtis Mosby's Dixieland Blue Blowers, with whom he can be found on a photo of c.1925 and presumably heard on a test pressing of the band which can be found on the Jazz Oracle CD BDW 8003. Later than this date nothing is known of his whereabouts.

According to this – and the fact that he played alto on his recordings – I see no reason to hear Brassfield as the tenor cum clarinet man on this Georgia Strutters session. Instead, I would opt for the well-known, but little listed, band-mate with Edgar Sampson in the Arthur Gibbs Orchestra that played the Savoy and the Arcadia Ballrooms from mid 1927 to mid 1928, when part of this band were taken over by Charlie Johnson. His name was Albert Happy Caldwell, and he was a very prominent tenor sax player in Harlem at the time. What can be heard of him in these two titles is – in my opinion – absolutely compatible with other recordings of his known."

041 LEW LESLIE'S BLACKBIRDS ORCHESTRA

New York,

Aug. 14, 1928

Demas Dean, Pike Davis –tpt; Herb Flemming – tbn;

Carmello 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- Bandana 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 Carribean 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:

- 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: 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 – C.J 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 +flt 8)Chorus 4 32 bars AABA ens)

042 **ADELAIDE HALL** Lew Leslie's Blackbirds Orchestra New York, Aug. 14, 1928
 Adelaide Hall – voc;

Demas Dean, Pike Davis –tpt; Herb Flemming – tbn;
 Carmello 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;
 Lew Leslie – arr (2,3,4)

E-28059-	I Must Have That Man	Br 4031,	Conifer CDHD 169
E-28060-A	Baby	Br 4031,	Conifer CDHD 169 ?
E-28060-B	Baby	Br 4031,	Conifer CDHD 169 ?
E-28061-	Dixie	Br unissued	not on LP/CD

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

This is the same session as before, yet under Adalaide Hall's name now. Miss Hall is accompanied by clarinet, flute and violin in the first chorus of 'I Must Have That Man', and by Pike Davis' muted hot trumpet in 'Baby'.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown personnel*
 - Rust*2: Personnel 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: 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
 - Rust*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, Lew Leslie, a (2,3,4)

Tune structures:

E-28059- *I Must Have That Man* Key of G Brunswick
 (Intro 2 bars ens)(Verse 16 bars AH voc + ens)(Chorus 1 32 bars AABA AH voc + clt/flt/vln)(Chorus 2 32 bars AABA AH voc + DD m-tpt 16 – ens/flt 8 – DD m-tpt 8)

E-28060- *Baby* Key of G Brunswick
 (Intro 8 bars ens)(Verse 16 bars AH voc + ens)(Chorus 1 32 bars AABA AH voc + ens)(Chorus 2 32 bars AABA AH voc + PD m-tpt 28 – ens 4)

As for all the following Harry Jackson sessions (041 to 043) I have been informed by noted researcher/collector Stephan Wuthe of Berlin, Germany (see www.swingtime.de), that the below listed Deutsche Grammophon sessions were not recorded in Berlin, but that they were American dance band recordings of the American Brunswick company using American dance-band recordings under the Harry Jackson pseudonym, issued in Germany using -G matrices.

And that they do not include the musicians listed by Horst H. Lange or by Brian Rust. Thus, Herb Flemming's presence on these sessions is simply impossible.

I have listed the noted recordings with their originators below as identified and named by Stephan Wuthe. (With sincerest thanks to Stephan Wuthe!)

043 HARRY JACKSON AND HIS ORCHESTRA	Berlin,	Dec. 1928
Personnels of both titles in		
<i>Brian Rust, The American Dance Band Discography 1927 - 1942</i>		
LAE-267-G	I'm Writing You	DG 21998 not on LP/CD
E-28443-G	I Can't Make Her Happy	DG 21999 not on LP/CD

Actually, these two sides are played and recorded as noted:

- 'I'm Writing You' by Jesse Stafford and his Orchestra in Los Angeles on September 6, 1928, and issued in Germany - without vocal-Chorus - with the above-listed matrix.

- 'I Can't Make Her Happy' as by Bill Wirges and his Orchestra in New York on October 03, 1928, and issued in Germany – without vocal-chorus - with the above-listed matrix.

So definitely no Herb Flemming here.

Notes:

- Rust*3,*4,*6: probably: Jack Hamilton, unknown -t; Herb Flemming -tb; Billy Barton, unknown -cl -as; unknown -cl -ts; unknown -p; Maceo Jefferson -bj; unknown -bb -sb; unknown -d; Engelbert Milde, Sina Leonora, Kurt Mühlhardt -v.
 - Horst H. Lange, *Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Harry Jackson (v ?, ld); 2 tp, tb, 3 s/cl, p, bj, tuba/b, d, Engelbert Milde; Sina Lenora (voc) – auf einigen Titeln wahrscheinlich mit Jack Hamilton (tp); Herb Flemming (tb); Billy Barton (cl, as); Maceo Jefferson (bj); Willy Munny, Kurt Mühlhardt.*
 - Horst H. Lange, *Jazz in Deutschland: (Rex Stewart's famous Hot-Club-Berlin-Sessions for 'Amiga' "were the earliest recordings after*

1927 that were made together with coloured musicians, if disregarding the Harry Jackson Orchestra, which still employed a couple of coloured musicians also for recording purposes at about 1930.”

044	HARRY JACKSON AND HIS ORCHESTRA	Berlin,	Jan. 1929
Personnels of both titles in			
Brian Rust, <i>The American Dance Band Discography 1927 – 1942</i> or <i>Jazz And Ragtime Records 1897 - 1942</i>			
LAE-253-G	<i>There's A Rainbow Round My Shoulder</i>	DG 22012,	Historia (G) H-632 (LP)
E-28303-G	<i>Where The Shy Little Violets Grow</i>	DG 22012	not on LP/CD

Actually, these two sides are played and recorded as noted:

- 'There's A Rainbow ...' by Tom Gerunovitch and his Roof Garden Orchestra in Los Angeles on August 27, 1928, and issued in Germany - without vocal-chorus - with the above-listed matrix.

- 'Where The Shy Little Violets Grow' as by Louis Katzman and his Orchestra under pseudonym Colonial Club Orchestra in New York on September 21, 1928, and issued in Germany – without vocal-chorus - with the above-listed matrix.

And again, no Herb Flemming here!

Only one title of these recordings seems to have been reissued in LP/CD form on a 'Historia' LP some 50 years ago (see above). As I do not own sufficient knowledge of white bands of the 1920, I feel unable to judge and comment on this matter. Yet: the recording of this first title features a very competent big band of the time with good solo-work by a Bixian trumpet player and a very proficien trombonist whom I had thought to be Herb Flemming for many years as he was listed thus.

Notes:

- Rust*3, *4, *6: probably: Jack Hamilton, unknown -t; Herb Flemming -tb; Billy Barton, unknown -cl -as; unknown -cl -ts; unknown -p; Maceo Jefferson -bj; unknown -bb -sb; unknown -d; Engelbert Milde, Sina Leonora, Kurt Mühlhardt -v.

- Horst H. Lange, *Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Harry Jackson (v ?, ld); 2 tp, tb, 3 s/cl, p, bj, tuba/b, d, Engelbert Milde; Sina Lenora (voc) – auf einigen Titeln wahrscheinlich mit Jack Hamilton (tp); Herb Flemming (tb); Billy Barton (cl, as); Maceo Jefferson (bj); Willy Munny, Kurt Mühlhardt.*

045	HARRY JACKSON AND HIS ORCHESTRA	Berlin,	Jun. 1929
Personnels of both titles in			
Brian Rust, <i>The American Dance Band Discography 1927 - 1942</i>			
LAE-410-G	<i>The Wedding Of The Painted Doll</i>	DG 22258	not on LP/CD
LAE-409-G	<i>Broadway Melody</i>	DG 22258	www.You Tube

Actually, these two sides are played and recorded as by Earl Burtnett and his Los Angeles Biltmore Hotel Orchestra in Los Angeles on January 25, 1928, and issued in Germany - without vocal-chorus - with the above-listed matrices.

And still again, no Herb Flemming here!

Notes:

- Rust*3, *4, *6: probably: Jack Hamilton, unknown -t; Herb Flemming -tb; Billy Barton, unknown -cl -as; unknown -cl -ts; unknown -p; Maceo Jefferson -bj; unknown -bb -sb; unknown -d; Engelbert Milde, Sina Leonora, Kurt Mühlhardt -v.

- Horst H. Lange, *Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Harry Jackson (v ?, ld); 2 tp, tb, 3 s/cl, p, bj, tuba/b, d, Engelbert Milde; Sina Lenora (voc) – auf einigen Titeln wahrscheinlich mit Jack Hamilton (tp); Herb Flemming (tb); Billy Barton (cl, as); Maceo Jefferson (bj); Willy Munny, Kurt Mühlhardt.*

As for all the following Harry Jackson sessions (044 to 048) I have also been informed by noted Berlin researcher/collector Stephan Wuthe, that the below listed Tri-Ergon sessions - also wearing the Harry Jackson pseudonym - were probably recorded in Berlin by a dance band led by Hungarian violinist Geza Comor. Yet, nothing certain seems to be known. Surprisingly, some of these Tri-Ergon records were also released as by Mario Elki in Austria and Sweden - and that they do not include the musicians listed by Horst H. Lange or by Brian Rust. Thus, Herb Flemming's presence on these sessions is out of probability and in parts even impossible out of temporal reasons.

It has been stated by Horst H. Lange, well-known researcher of early jazz in Germany, that Harry Jackson's Orchestra possibly was one of or even the only German dance orchestra to employ coloured musicians shortly before the Nazis' obtaining political power in Germany. Sadly, this narrative seems to be decidedly wrong as I have been informed by researcher Stephan Wuthe, who also informed me about details and origin of the Harry Jackson recordings listed by Rust and Lange. Yet, 'Harry Jackson' seems to be just a pseudonym for economical reasons and a myth used to have an American sounding name for studio bands recording more or less hot-dance music, even including some jazz-influenced titles.

Listening to the few attainable recordings listed by Rust and present on www.youtube makes me believe that Lange listed only those of the very comprehensive bulk of sides that feature a good and capable trombonist with a jazzy approach, but without any ad-lib performance which might have been a clue to Flemming's presence.

Sadly, the whole narrative of bandleader Harry Jackson seems to be decidedly wrong, as I have now been informed by researcher Stephan Wuthe. I owe him heart-felt thanks for his generous supply of unknown facts!

In short: the entire 'Harry Jackson and his Orchestra' list in Rust should be deleted. Any jazz-related recordings listed are the works of other American jazz orchestras.

046	HARRY JACKSON AND HIS ORCHESTRA	Berlin,	Oct. 1929
Big band personnel of German studio musicians			
Sina Lenora - voc			
03075	<i>Am Sonntag Will Mein Süsßer Mit Mir Segeln Gehn</i>	Tri-Ergon TE-5729	www.You Tube

The Tri-Ergon recordings of „Harry Jackson and his Orchestra“ were probably made by competent German studio musicians of the time playing straight scores mainly in strict two-beat fashion, but sometimes including short passages of swinging and jazzy solo-spots. This title, for instance, features some bars of full-toned and expertly played trombone, but not improvised and thus not recognisable as Herb Flemming's work. From E. Biagioni's ‚Herb Flemming, A Jazz Pioneer around the World‘ we know that Flemming spent most of the year 1929 in Nice and Paris, re-joining the Sam Wooding band in Berlin not earlier than June 1930. This makes his presence on all the Tri-Ergon recordings listed here almost impossible.

Notes:

- Rust*3,*4,*6: probably: Jack Hamilton, unknown -t; Herb Flemming -tb; Billy Barton, unknown -cl -as; unknown -cl -ts; unknown -p; Maceo Jefferson -bj; unknown -bb -sb; unknown -d; Engelbert Milde, Sina Leonora, Kurt Mühlhardt -v.
 - Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Harry Jackson (v ?, ld); 2 tp, tb, 3 s/cl, p, bj, tuba/b, d, Engelbert Milde; Sina Lenora (voc) – auf einigen Titeln wahrscheinlich mit Jack Hamilton (tp); Herb Flemming (tb); Billy Barton (cl, as); Maceo Jefferson (bj); Willy Mummy, Kurt Mühlhardt.
 - Storyville

047 **HARRY JACKSON AND HIS ORCHESTRA** Berlin, Dec. 1929
 Big band personnel of German studio musicians
 Engelbert Milde - voc
 03125 Ich Hab ' Kein Auto, Ich Hab ' Kein Rittergut Tri-Ergon TE-5749 not on LP/CD

This recording is not offered on ,You Tube', so I am unable to comment.

Notes:

- Rust*3,*4,*6: probably: Jack Hamilton, unknown -t; Herb Flemming -tb; Billy Barton, unknown -cl -as; unknown -cl -ts; unknown -p; Maceo Jefferson -bj; unknown -bb -sb; unknown -d; Engelbert Milde, Sina Leonora, Kurt Mühlhardt -v.
 - Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Harry Jackson (v ?, ld); 2 tp, tb, 3 s/cl, p, bj, tuba/b, d, Engelbert Milde; Sina Lenora (voc) – auf einigen Titeln wahrscheinlich mit Jack Hamilton (tp); Herb Flemming (tb); Billy Barton (cl, as); Maceo Jefferson (bj); Willy Mummy, Kurt Mühlhardt.
 - Storyville

048 **HARRY JACKSON AND HIS ORCHESTRA** Berlin, Jan. 1930
 Big band personnel of German studio musicians
 Kurt Mühlhardt - voc
 03211 Was Ist Los? Tri-Ergon TE-5782, www.You Tube

This title includes 4 bars of trombone solo, but from written score and not ad-lib, but also 16 bars of hot trumpet ad-lib and also 8 bars of ad-lib alto sax. Flemming's presence cannot be realised from this short solo spot.

Notes:

- Rust*3,*4,*6: probably: Jack Hamilton, unknown -t; Herb Flemming -tb; Billy Barton, unknown -cl -as; unknown -cl -ts; unknown -p; Maceo Jefferson -bj; unknown -bb -sb; unknown -d; Engelbert Milde, Sina Leonora, Kurt Mühlhardt -v.
 - Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Harry Jackson (v ?, ld); 2 tp, tb, 3 s/cl, p, bj, tuba/b, d, Engelbert Milde; Sina Lenora (voc) – auf einigen Titeln wahrscheinlich mit Jack Hamilton (tp); Herb Flemming (tb); Billy Barton (cl, as); Maceo Jefferson (bj); Willy Mummy, Kurt Mühlhardt.
 - Storyville

049 **HARRY JACKSON AND HIS ORCHESTRA** Berlin, Mar. 1930
 Big band personnel of German studio musicians
 unknown - voc
 03496 Micky Mouse Tri-Ergon TE-5877 not on LP/CD

This recording is not offered on ,You Tube', so I am unable to comment.

Notes:

- Rust*3,*4,*6: probably: Jack Hamilton, unknown -t; Herb Flemming -tb; Billy Barton, unknown -cl -as; unknown -cl -ts; unknown -p; Maceo Jefferson -bj; unknown -bb -sb; unknown -d; Engelbert Milde, Sina Leonora, Kurt Mühlhardt -v.
 - Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Harry Jackson (v ?, ld); 2 tp, tb, 3 s/cl, p, bj, tuba/b, d, Engelbert Milde; Sina Lenora (voc) – auf einigen Titeln wahrscheinlich mit Jack Hamilton (tp); Herb Flemming (tb); Billy Barton (cl, as); Maceo Jefferson (bj); Willy Mummy, Kurt Mühlhardt.
 - Storyville

050 **HARRY JACKSON AND HIS ORCHESTRA** Berlin, Apr. 1930
 Big band personnel of German studio musicians
 03560 I'm In Love With You Tri-Ergon TE-5891 not on LP/CD
 03576 Every Now And Then Tri-Ergon TE-5891 not on LP/CD

These recordings are not offered on ,You Tube', so I am unable to comment. They certainly do not include Herb Flemming!

Notes:

- Rust*3,*4,*6: probably: Jack Hamilton, unknown -t; Herb Flemming -tb; Billy Barton, unknown -cl -as; unknown -cl -ts; unknown -p; Maceo Jefferson -bj; unknown -bb -sb; unknown -d; Engelbert Milde, Sina Leonora, Kurt Mühlhardt -v.
 - Horst H. Lange, Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958: Harry Jackson (v ?, ld); 2 tp, tb, 3 s/cl, p, bj, tuba/b, d, Engelbert Milde; Sina Lenora (voc) – auf einigen Titeln wahrscheinlich mit Jack Hamilton (tp); Herb Flemming (tb); Billy Barton (cl, as); Maceo Jefferson (bj); Willy Mummy, Kurt Mühlhardt.
 - Storyville

051 **ORCHESTRA JAZZ CARLINI** Rome, Italy, 1932
 Len Hughes – tpt; Herb Flemming – tbn;
 Sesto Carlini – clt, alt, sop, ldr; Sandro Rosati, Achille De Grandi – sax, vln;
 Mario Baldoni – pno; Vittorio Spina – bjo, gtr; Mario Rogani – dms;
 Len Hughes, Herb Flemming, Sandro Rosati – voc trio
 0043 FR At Your Command Fonorama Ricordi (I) MRJ 8007 (LP)
 Stardust Fonorama not on LP/CD
 Primavera E Fiori (Springtime And Flowers) Fonorama not on LP/CD

Vivo Per Te (I Live For You)

Fonorama

not on LP/CD

This session is mentioned in Egino Biagioni's Herb Flemming biography (see below). Unfortunately, I do not know of any reissue of these titles except the 'Ricordi' LP of long ago, to which I do not have access. Flemming recounted: "At that time, Carlini's orchestra wasn't exactly what you would call a hot jazz band today, they weren't improvising like a negro orchestra, but they were very good musicians and willing to learn. ... It afforded me the opportunity of studying voice, although trombone was being made use of in the band." (Biagioni, H. Flemming, p.45).

Notes:

- E. Biagioni, *Herb Flemming, A Jazz Pioneer around the World*, p.45: "In 1932 we made four recordings in Rome. The recorded titles were: 'Star Dust', 'At Your Command', 'Primavera e Fiori' ('Springtime I and Flowers') and 'Vivo Per Te' ('I Live For You'). According to Giuseppe Barazetta's Italian jazz discography 'Jazz Inciso in Italia' (1960), the recordings were originally made for the Italian 'Fonorama' label. In the meantime, at least one of these recordings has been found and reissued on the Italian 'Ricordi' label. Carlini's personnel is that of Herb's arrival in the band so the session was probably held in early 1932."

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

052 FREDDIE JOHNSON AND HIS HARLEMITES

Paris,

c. Oct. 1933

Bobby Jones, Arthur Briggs - tpt;

Billy Burns, Herb Flemming - tbn;

Booker Pittman, Cle Saddler - alt, clt; Roy Butler - alt, bar; Alfred Pratt - ten;

Freddie Johnson - pno, arr; Sterling Conaway - gtr; Juan Fernandez - sbs; Billy Taylor - dms

6574bkb Sweet Madness

Br (F) A-500340, Chronological Classics 829

6575bkb Harlem Bound

Br (F) A-500340, Chronological Classics 829

6575 1/2 Harlem Bound

Br (F) A-500340 not on LP/CD

6576bkb I Got Rhythm

Br (F) A-500341, Chronological Classics 829

These are very beautiful jazz recordings of Americans in Europe, France, that is. And Herb Flemming can be heard excellently with his very smooth and elegant style. His many years away from New York, Harlem certainly let him develop a very own and stylish manner to handle trombone, but still distinctly in a Harlem correlation. Would he have stayed in New York, he definitely would have been one of the top aces of trombone. His individuality certainly did result from his use of elements of European classic music. He himself related that he learned to sing classic arias and use them in his programs all over the world.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Briggs, Bobby Jones (tp); Billy Burns, Herb Flemming (tb); Booker Pittman (cl & as); Cle Saddler (as); Roy Butler (as & bs); Alfred Pratt (ts); Freddie Johnson (p & arr); Juan Fernandez (b); Sterling Conaway (g); Billy Taylor (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 5: Arthur Briggs, Bobby Jones (tpt); Billy Burns, Herb Flemming (tbn); Booker Pittman (clt, alt); Cle Saddler (alt); Roy Butler (alt, bar); Alfred Pratt (ten); Freddie Johnson (pno, arr); Sterling Conaway (gtr); Juan Fernandez (sbs); Billy Taylor (dms)*

- Rust*2,*3,*4,*6: Arthur Briggs, Bobby Jones (tpt); Billy Burns, Herb Flemming (tbn); Booker Pittman (clt, alt); Cle Saddler (alt); Roy Butler (alt, bar); Alfred Pratt (ten); Freddie Johnson (pno, arr); Sterling Conaway (gtr); Juan Fernandez (sbs); Billy Taylor (dms)

Tune structures:

6574bkb Sweet Madness Key of Bb

Brunswick (F)

(Intro 6 bars ens)(Chorus 1 32 bars AABA HF o-tbn 16 - saxes + clt 8 - HF o-tbn 8)(Bridge 12 bars ?BJ o-tpt 8 - ens 4)(Chorus 2 32 bars AABA AP ten 16 - AB o-tpt 8 - AP ten 8)(1/2 Chorus 3 16 bars BA ens)(Tag 2 bars ens)

6575bkb Harlem Bound Key of Ab (Fm) / C (Am)

Brunswick (F)

(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA FJ pno + saxes)(Chorus 3 32 bars AABA AB o-tpt 16 - ?CS alt 8 - AB o-tpt 8)(Chorus 4 32 bars AABA BB o-tbn 24 - AP ten 8)(Chorus 5 32 bars AABA ens + ?BP clt)(Tag 6 bars ens)

6576bkb I Got Rhythm Key of Bb

Brunswick (F)

(Intro 12 bars FJ pno 4 - ens 8)(Chorus 1 34 bars AABA' ens 16 - tbn 8 - ens 10)(Chorus 2 34 bars AABA' HF o-tbn 32 - ?BP clt 2)(Chorus 3 32 bars AABA ?BP clt)(Chorus 4 34 bars AABA RB bar + FJ pno 32 - AP ten 2)(Chorus 5 32 bars AABA AP ten)(Chorus 6 32 bars AABA AB o-tpt)(Chorus 7 32 bars AABA ens)

053 FREDDIE JOHNSON AND HIS HARLEMITES

Paris,

Dec. 07, 1933

Bobby Jones, Arthur Briggs - tpt;

Billy Burns, Herb Flemming - tbn;

Booker Pittman, Cle Saddler - alt, clt; Roy Butler - alt, bar; Alfred Pratt - ten;

Freddie Johnson - pno, arr; Sterling Conaway - gtr; Juan Fernandez - sbs; Billy Taylor - dms

6645bkb I Got Rhythm

Br (F) A-500341, Chronological Classics 829

6646bkb Tiger Rag

Br (F) A-500341, Chronological Classics 829

Same band, again, with great brass soloists. But I am a little uncomfortable in attributing the reed solos to the musicians. As listed in the discos, I have Booker Pittman for the clarinet - he is listed as sole clarinetist - and Cle Saddler for alto sax, and Roy Butler for the baritone solo. Alfred Pratt then is the tenor man.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Arthur Briggs, Bobby Jones (tp); Billy Burns, Herb Flemming (tb); Booker Pittman (cl & as); Cle Saddler (as); Roy Butler (as & bs); Alfred Pratt (ts); Freddie Johnson (p & arr); Juan Fernandez (b); Sterling Conaway (g); Billy Taylor (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 5: Arthur Briggs, Bobby Jones (tpt); Billy Burns, Herb Flemming (tbn); Booker Pittman (clt, alt); Cle Saddler (alt); Roy Butler (alt, bar); Alfred Pratt (ten); Freddie Johnson (pno, arr); Sterling Conaway (gtr); Juan Fernandez (sbs); Billy Taylor (dms)*

- Rust*2,*3,*4,*6: Arthur Briggs, Bobby Jones (tpt); Billy Burns, Herb Flemming (tbn); Booker Pittman (clt, alt); Cle Saddler (alt); Roy Butler (alt, bar); Alfred Pratt (ten); Freddie Johnson (pno, arr); Sterling Conaway (gtr); Juan Fernandez (sbs); Billy Taylor (dms)

Tune structures:

6645bkb I Got Rhythm Key of Bb

Brunswick (F)

(Intro 12 bars FJ pno 4 – ens 8)(Chorus 1 34 bars AABA' ens 16 – tbn 8 – ens 10)(Chorus 2 34 bars AABA' HF o-tbn 32 – FJ pno 2)
(Chorus 3 32 bars AABA ?BP clt)(Chorus 4 34 bars AABA AB o-tpt 32 - ten 2)(Chorus 5 32 bars AABA AP ten)(Chorus 6 32 bars
AABA ens)

6646bkp Tiger Rag Key of Bb / Eb / Ab

Brunswick (F)

(Strain A 32 bars AABA ens + ?BP clt)(Strain B 24 bars AA' ens + AP ten)(Chorus 1 32 bars AA' AP ten)(Chorus 2 32 bars AA'
AB o-tpt)(Chorus 3 32 bars AA' ?CS alt)(Chorus 4 32 bars AA' ens)(Chorus 5 32 bars AA' ens)

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

New York, Mar. 03, 1938

Wallace Jones, Cootie Williams, Freddie Jenkins, Rex Stewart – tpt;
Joe Nanton, Lawrence Brown, Herb Flemming – tbn;
Otto Hardwick, Johnny Hodges – alt, clt; Harry Carney – alt, clt, bar; Barney Bigard – ten, clt;
Duke Ellington – pno, arr, ldr; Frad Guy – gtr; Hayes Alvis, Billy Taylor – sbs; Sonny Greer – dms;
Ivie Anderson – voc

M-772-1	I Let A Song Go Out Of My Heart	Col 36108,	Mosaic MD 11-248 VIII
M-772-2	I Let A Song Go Out Of My Heart	Br 8108,	Mosaic MD 11-248 VIII
M-773-1	Braggin' In Brass	Br 8099,	Mosaic MD 11-248 VIII
M-773-2	Braggin' In Brass	Par D.P. 266,	Mosaic MD 11-248 VIII
M-774-1	Carnival In Caroline	Br 8099,	Mosaic MD 11-248 VIII

FATS WALLER, HIS RHYTHM AND HIS ORCHESTRA

New York, Mar. 16, 1942

Herman Autrey, John Hamilton, Joe Thomas, Nathaniel Williams - tpt;
Herb Flemming, George Wilson - tbn;
Jackie Fields, George James - alt; Gene Sedric - ten, clt; Bob Carroll - ten;
Fats Waller - pno, voc, elo; Al Casey - gtr; Cedric Wallace - sbs; Arthur Trappier - dms

073440-1	We Need A Little Love	BB B-11518,	Chronogcal Classics 1097
073441-1	You Must Be Losing Your Mind	BB B-11539,	Chronogcal Classics 1097
073442-1	Two Bits (Really Fine)	Vic uniss on 78,	JSP JSP952C
073443-1	The Jitterbug Waltz	BB B-11518,	Chronogcal Classics 1097

BUCK CLAYTON'S BAND

New York, Dec. 13, 1951
broadcast from Lou Terrasi's, New York

Buck Clayton – tpt; Herb Flemming – tbn; Buster Bailey – clt;
Ken Kersey – pno; Joe Shulman – sbs; Arthur Herbert – dms

Way Down Yonder In New Orleans	unissued	not on LP/CD
Fidgety Feet	unissued	not on LP/CD
I'll Always Be In Love With You	unissued	not on LP/CD
Struttin' With Some Barbecue	unissued	not on LP/CD
The Moon Is Low		Storyville STCD (D) 6043
Way Down Yonder In New Orleans	unissued	not on LP/CD

BUCK CLAYTON'S BAND

New York, Dec. 17, 1951
broadcast from Lou Terrasi's, New York

Buck Clayton – tpt; Herb Flemming – tbn; Buster Bailey – clt;
Ken Kersey – pno; Joe Shulman – sbs; Arthur Herbert – dms

Way Down Yonder In New Orleans	unissued	not on LP/CD
Royal Garden Blues		Storyville STCD (D) 6040
My Gal Sal		Storyville STCD (D) 6043
Boogie Woogie Cocktail	unissued	not on LP/CD
My Honey's Lovin' Arms	unissued	not on LP/CD
Way Down Yonder In New Orleans	unissued	not on LP/CD

BUCK CLAYTON'S BAND

New York, Dec. 20, 1951
broadcast from Lou Terrasi's, New York

Buck Clayton – tpt; Herb Flemming – tbn; Buster Bailey – clt;
Ken Kersey – pno; Joe Shulman – sbs; Arthur Herbert – dms

Way Down Yonder In New Orleans	unissued	not on LP/CD
'Deed I Do		Storyville STCD (D) 6043
Ballin' The Jack	unissued	not on LP/CD
Jingle Bells		Storyville STCD (D) 6040
Mahogany Hall Stomp		Storyville STCD (D) 6043
High Society	unissued	not on LP/CD

BUCK CLAYTON'S BAND

New York, Jan. 03, 1952
broadcast from Lou Terrasi's, New York

Buck Clayton – tpt; Herb Flemming – tbn; Buster Bailey – clt;
Ken Kersey – pno; Arthur Herbert – dms

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| Way Down Yonder In New Orleans | unissued | not on LP/CD |
| Jazz Me Blues | unissued | not on LP/CD |
| Clarinet Marmalade | unissued | not on LP/CD |
| This Can't Be Love | | Storyville STCD (D) 6043 |
| Bill Bailey Won't You Please Come Home | unissued | not on LP/CD |
| Everybody Loves My Baby | unissued | not on LP/CD |
| Way Down Yonder In New Orleans | unissued | not on LP/CD |
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| BUCK CLAYTON'S BAND | New York, | Jan. 10, 1952 |
| Buck Clayton – tpt; Herb Flemming – tbn; Buster Bailey – clt; | broadcast from Lou Terrasi's, New York | |
| Ken Kersey – pno; Bill Goodall – sbs; Arthur Herbert – dms | | |
| Way Down Yonder In New Orleans | | Storyville STCD (D) 6043 |
| There'll Be Some Changes Made | | Storyville STCD (D) 6043 |
| B.C. Blues | | Storyville STCD (D) 6043 |
| You Took Advantage Of Me | | Storyville STCD (D) 6043 |
| Wang Wang Blues | | Storyville STCD (D) 6043 |
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| BUCK CLAYTON'S BAND | New York, | Jan. 17, 1952 |
| Buck Clayton – tpt; Herb Flemming – tbn; Buster Bailey – clt; | broadcast from Lou Terrasi's, New York | |
| Ken Kersey – pno; Bill Goodall – sbs; Arthur Herbert – dms | | |
| Way Down Yonder In New Orleans | unissued | not on LP/CD |
| Crazy Rhythm | | Storyville STCD (D) 6043 |
| The Birth Of The Blues | | Storyville STCD (D) 6043 |
| Muskrat Ramble | | Storyville STCD (D) 6043 |
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| BUCK CLAYTON'S BAND | New York, | Jan. 24, 1952 |
| Buck Clayton – tpt; Herb Flemming – tbn; Buster Bailey – clt; | broadcast from Lou Terrasi's, New York | |
| Ken Kersey – pno; Arthur Herbert – dms | | |
| Way Down Yonder In New Orleans | unissued | not on LP/CD |
| Struttin' With Some Barbecue | | Storyville STCD (D) 6043 |
| Mahogany Hall Stomp | unissued | not on LP/CD |
| Way Down Yonder In New Orleans | unissued | not on LP/CD |
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| HENRY RED ALLEN ORCHESTRA | New York, | c. 1960 |
| Henry Red Allen – tpt, voc, ldr; | | |
| Herb Flemming – tbn; Buster Bailey – clt; | | |
| Bob Hammer – pno; Milt Hinton – sbs; Sol Hall – dms | | |
| Ballin' The Jack | | Metro Records (G) 2356 016 (LP) |
| Canal Street Blues | | Metro Records (G) 2356 016 (LP) |
| Baby Won't You Please Come Home | | Metro Records (G) 2356 016 (LP) |
| Yellow Dog Blues | | Metro Records (G) 2356 016 (LP) |
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| SESTETTO ALFIO GRASSO | Rome, Italy, | May 09, 1962 |
| Alfio Grasso – vln, ldr; Herb Flemming – tbn; | | |
| Walter Ferranti – pno; Vittorio Spina – gtr; Luigi Chelli – sbs; Ermete di Mario – dms | | |
| Sweet Georgia Brown | | Ricordi (I) MRJ 8008 (LP) |
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| THE GREAT TRADITIONALISTS IN EUROPE | Waldorf, Germany, | Feb. 13, 1969 |
| Nelson Williams – tpt; Herb Flemming – tbn; | | |
| Albert Nicholas – clt; Benny Waters – ten, sop; | | |
| Joe Turner – pno (1,2,3,5,7,8,10); Peter Kohn – pno (4,6,9); | | |
| Jimmy Woode – sbs; Wallace Bishop – dms; | | |
| Herb Flemming – voc (4); Joe Turner – voc (8) | | |
| No Idea | | MPS Records (G) 15228 (LP) |
| I Surrender, Dear | | MPS Records (G) 15228 (LP) |
| I Remember Jimmy | | MPS Records (G) 15228 (LP) |
| Summertime | | MPS Records (G) 15228 (LP) |
| Get Up And Go | | MPS Records (G) 15228 (LP) |
| Roll 'Em Pete | | MPS Records (G) 15228 (LP) |
| Grand Terrace Ballroom | | MPS Records (G) 15228 (LP) |
| Stormy Monday Blues | | MPS Records (G) 15228 (LP) |
| C-Jam Blues | | MPS Records (G) 15228 (LP) |
| Caravan | | MPS Records (G) 15228 (LP) |
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| THE GREAT TRADITIONALISTS IN EUROPE | Karlsruhe, Germany, | Oct. 04, 1969 |
| Nelson Williams – tpt; Herb Flemming – tbn, arr; Klaus Bader – sop; | | Live concert |
| Henry Chaix – pno; Jimmy Woode – sbs; Wallace Bishop – dms; | | |
| Herb Flemming – voc | | |
| The Sheik Of Araby | | Hage Records (G) XFOE (LP) |

OOO

- RECORD CHANGER 4-54, Thurman & Mary Grove, Meet the members of The Red Allen Band: “The experts keep insisting I played with Morton but I don’t recall it, said Herb. We felt a sudden chill of disappointment. To have forgotten was unforgivable! How irksome! We could feel a good story angle slipping away, but perhaps we shouldn’t have bothered since the Morton session was only a small detail in an otherwise bizarre career. Surely Flemming is one of the truly unpublished veterans of jazz. This is his story:

“My real name is Arif Niccolaiih El-Michelle. I was born April 5, 1905 in Tunis, North Africa. Moved to America and began music studies at age of five at Dobbs Ferry, New York. Played baritone horn in the school band. Studied there until 1917, although once interrupted by an interlude at a school at Aix-Les-Bains, France, where my father had business. Back in America I caught the war fever. Tried to enlist as a musician in the Army, but was rejected due to my youth. I got aboard a cattle transport and sailed for France where I joined a regiment of French Colonial troops. I gave a false date of birth and had little trouble since I spoke the language fluently. Mustered out in a year, I came home and now succeeded in joining the Army under name of ‘Herbert N. E. Flemming’. I returned a third time to Europe with Jim Europe’s AEF Band to entertain troops on the continent.

“War over, I resumed studies of theory at Damrossch’s Conservatory in New York City and now played both cello and trombone. I decided to make music my career and thus once more came to Europe with Will Marion Cook’s Syncopated Orchestra in 1920. Next year I was again back in New York playing with unknown jazz groups. While in a pit-band at the famous Lafayette Theatre a song writer and recording artist name Perry Bradford gave me my first chance to record, with Johnny Dunn’s Jazz Hounds. This was much before the session you inquired about. Dunn used me many times for accompaniments to singers such as Viola McCoy, Lucille Hegiman (sic), Edith Wislon, Mamie Smith and others. Also I played under James P. Johnson for Columbia in about 1922.

“In 1924 I was with Bobby Lee’s Cotton Pickers in Philadelphia before joining Sam Wooding for a European tour. Our trip covered the Scandinavian countries, Russia, Germany, the Netherlands and a flock of countries now swallowed up. Poland, for example. In the band was Tommy Ladnier, Garvin Bushell, Eugene Sedic. We made for sides for ‘Vox’ in Berlin. On the way home we played in Buenos Aires.

“Back home I joined the pit-band of Lew Leslie’s ‘Blackbirds of 1928’ and in July of that year made some records under the name of Herb Flemming’s International Rhythm Aces – can’t recall the label. This also was the year of the Johnny Dunn session for Columbia I can’t remember.”

“Don’t forget your concert singing career,” interjected (Sonny – KBR) Greer, “You know, I’ve heard all this a dozen times but I enjoy it.” “I’m coming to that,” countered Flemming a little quizzically, wondering if his leg were being pulled.

“In addition to my trombone playing I was accepted as a fair singer. Playing in the European capitals gave me a chance for study at the finest conservatories. At times I would do some singing in small quaint clubs such as ‘Boeuf Sur La Toite (Ox on the Roof) in Paris or the Fireside Inn at Florence, Italy. This was in the classical vein and quite apart from my jazz playing.

“In 1929, I brought the ‘Blackbirds’ revue to Paris as assistant director, which led to my forming a band to accompany Josephine Baker for a new revue, ‘Joie de Paris’. During this period, I made ‘I Got Rhythm’ and ‘Sweet Madness’ for Freddie Johnson’s Harlemites on French Brunswick. Also a session for Robert De-Kers Orchestra in Brussels, Belgium, and another recording session for City Civic Orchestra for Columbia in Rome. These of course were in the classical field.

“In the early thirties I played in Italy, Buenos Aires again and hence in 1934 to China, Japan, Java, and Ceylon. Made records for HMV in Tokyo, Shanghai and Calcutta, India.

“The following two years I played the ‘Sherbibi (sic – recte Sherbini – KBR) Club’ in Berlin. Many of our patrons were ranking diplomats, such as William H. Dodd, the American Ambassador with whom I became very friendly. As I was fluent in many languages by now, I was able to entertain these guests in their native tongue which naturally made a big hit. This fluency earned me a job as interpreter at the 1936 Olympic Games for the American team. That was the year Hitler threw down his gauntlet of racial supremacy by refusing to recognize the Negro runner Jesse Owens as winner of many events.

“After the games I came home to join Earl Hines in Chicago’s Grand Terrace. In 1940 I joined Fats Waller and remained a year. Made some Victor records with Fats, including ‘Jitterbug Waltz. Next with Noble Sissle, which tour ended in Los Angeles where I did radio and motion picture work for several years. Then I gave up music and entered government employment in the U.S. Treasury Department.

“It was odd how I came back into music. While in New York on vacation in 1949 the sight of the old spots I used to play in aroused a yearning to play again. I wired a friend to get my trombone out of my locker at Warner Brothers studio and air-mail it to me. I’ve worked hard getting established again. Worked the small clubs in Greenwich Village, then joined (Henry ‘Red’ – KBR) Allen last year and have remained ever since. We just came back from a fine engagement in Bermuda with the band we have here, except Prince (Robinson – KBR) is replacing Eddie Barefield. In all I’ve made six trips abroad but do you know what? I’m settled now somewhere, and happier than I’ve ever been.”