

# THE RECORDINGS OF HENRY HICKS

## An Annotated Tentative Discography

HICKS, Henry, born: Birmingham, Alabama, c. 1904, died: New York City c. 1940  
Attended Wilberforce College, played in Edgar Hayes' Blue Grass Buddies (c. 1924), then played regularly in Horace Henderson's Collegians from 1925 to 1928. With Benny Carter's Band in 1929, briefly with Bingie Madison, then with Mills Blue Rhythm Band from 1930 until 1934.  
Not related to the trumpeter-bandleader Billy Hicks, who in 1971 was living in Puerto Rico. (John Chilton, Who's Who of Jazz)

Henry A. "Bud" or "Red" HICKS (trombone) d: c. Jan/38 (Local 802 Journal, Feb/38)  
Played with Blue Grass Buddies (1924); Horace Henderson's Collegians (c. 1925-28 period); Allie Ross (1928-29); Benny Carter (Arcadia, c. fall/29); Bingie Madison (1930); Louis Armstrong (Willie Lynch) (1930); Mills Blue Rhythm Band (1931-34); James P. Johnson (1934); Luis Russell (1935); Benny Carter ? (Jun/35) (W.C. Allen, Hendersonia, p. 564)

### HENRY HICKS

#### STYLE

Henry Hicks plays a very strong, straight-ahead and robust trombone style, obviously orientated after Louis Armstrong and other Southern style musicians. Like his contemporaries in Harlem he does not play sort of historical "tailgate" trombone, but he distinctly uses the trombone as a melodic solo instrument.

#### TONE

Sharp and strong and voluminous.

#### VIBRATO

He uses very little but wide vibrato, being mainly a staccato player.

#### TIME

His playing is – as a big band player – dominated by rhythmically exact playing, and he plays with a strong forward rhythm but little off-beat.

#### PHRASING

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

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Henry Hicks**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Henry Hicks*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: *unknown*
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Henry Hicks*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics.

In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

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

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

HENRY HICKS

001	<b>MUSICAL STEVEDORES</b>	New York,	Jan. 30, 1929
	<i>Ward Pinkett</i> – tpt, scat voc; Henry Hicks – tbn; Charlie Holmes – clt, alt; Cliff Jackson – pno; Elmer Snowden – bjo; <i>Bud Hicks</i> – bbs; unknown – percussion effects; unknown - arr		
147899-3	Happy Rhythm	Col 14406-D,	Frog DGF 32
147900-3	Honeycomb Harmony	Col 14406-D,	Frog DGF 32

These two titles are not just straight-ahead jazz performances, but they are distinct – and beautiful – little compositions, by all means, in a sense of – for instance – Duke Ellington’s creations. Composer credits for both items are “Williams”, without any first name. This might have led to the assumption that Spencer Williams, one of the early group of jazz composers (think of ‘Shim-Me-Sha-Wobble’), could be responsible for the authorship – and the piano part here.

For all the years I have listened to these sides – they had been part of a long deleted Swedish EP Pirates 514 – it had been a firm and fixed truth that Louis Metcalf – he very probably also on the following three sessions – was the trumpet player on these titles. But Storyville 2000, p. 121, reports information as to the possible presence of Ward Pinkett on trumpet and on vocal here. And indeed, if you listen closely and without pre-fixed opinion the trumpet sounds do correspond with what we all know of the brilliant Mr. Pinkett. And we also know that Pinkett could be a fantastic growl-man, what can be heard exemplarily in the second title. There is no second trumpet player!

The trombonist is Henry Hicks, one of the main-stays of the early Mills’ Blue Rhythm Band. Born in 1904 he played with the Wilberforce Collegians aka Benny Carter’s Savoy Play Boys under Benny Carter’s leadership in 1928/9 – which in itself is a great recommendation – and later joined the Mills’ Blue Rhythm Band to disappear into oblivion in 1934. He was a first-class hot soloist, and Snowden certainly became aware of his qualities to hire him for the four sessions of early 1929 dealt with here. Further proof of his importance is Jan Evensmo’s presenting him in his renowned series of “Solographies” – one among only four trombonists in this series.

On the reed instruments we hear the great Charlie Holmes from Boston, later one of the star soloists of the Luis Russell band. At the time of these recordings he certainly also was one of the few highly gifted youngsters on the Harlem jazz scene. He plays alto sax, soprano and clarinet on these three issued sessions, and can be assumed on the unissued ‘Six Scrambled Eggs’ session as well.

As said before, Spencer Williams has been assumed as piano player because of the composer credits of both titles. Yet, the piano bass notes with their shifting of the meter are so decidedly and typically of Cliff Jackson that he himself must be listed as pianist. Most of the discographies – including John Collinson’s in Storyville 147 – assume or agree in Cliff Jackson’s presence as pianist. I myself have to reduce my own assumption a bit because of the lack of Jackson’s otherwise so apparent rhythmic strength. Unfortunately, Spencer Williams can only be found two times in the index to Rust\*6: as pianist of the ‘Six Scrambled Eggs’ (see below) and as singer with ‘Freddie Johnson - Arthur Briggs and their All-Star Orchestra in Paris, France, July 1933 (and he very probably was in Europe at about this recording date).

This then leaves us without any recorded example of Williams’ piano style, and makes comparing impossible.

On banjo, recognizable by his own personal and very busy banjo style with up-and-down strumming, tremolos and trills – as opposed to the strong and plain rhythm playing of for instance a Dave Wilborn or a Buddy Christian – is Elmer Snowden, he himself sometime the leader of up to five bands at the same time as stated elsewhere.

Bud Hicks is a name only listed once in Rust – for this session – and I am unable to name any band of importance in the Harlem years of which he might have been a member. But he definitely plays with beauty and sensitivity and makes good rhythm. As suggested in Storyville 154 below, you may hear some sort of percussion-strokes on a drum – or a suitcase, or whatever – between the piano solo and the scat vocal (F trio strain) and at the very end of the item. This might have been Mr. Joe Davis himself, who obviously – although not a musician himself - was fond of taking part in the recording sessions he organized.

Notes:

- Rust\*2: *Louis Metcalfe* – tpt; *Henry Hicks* – tbn; *Charlie Grimes, Charlie Holmes* – clt, alt; *Cliff Jackson* – pno; *Elmer Snowden* – bjo; *Bass Edwards* – bbs; *unknown* – scat voc

- Rust\*3: *Freddie Jenkins, Louis Metcalf* – tpt; *Henry Hicks* – tbn; *Clarence Grimes, Charlie Holmes* – clt, sop, alt; *Spencer Williams* ? – pno; *Elmer Snowden* – bjo; *Bud Hicks* – bbs; two *unknown* – scat voc

- IAJRC 12, cover text: *Snowden*: “These sessions were all made around the same time. Some sound like Ted Nixon arrangements. He was my trombone player, and we wrote Lindbergh Hop together. Joe davis used to throw in so many musicians that I couldn’t keep track. We used to call Henry Hicks “Reverend” cause he was so quiet. Charlie Holmes sounded a lot like Hodges, but on this record (Happy Rhythm) he sounds like Procope. We called him “Pickles”. I used to get \$25.00 a side in those days, and we recorded with all the companies. The toughest one was Edison. We couldn’t finish until the record was perfect.”

- Rust\*4: *Freddie Jenkins, Louis Metcalf* – tpt; *Henry Hicks* – tbn; *Clarence Grimes, Charlie Holmes* – clt, sop, alt; *Cliff Jackson* – pno-cymbal; *Elmer Snowden* – bjo; *Bud Hicks* – bbs; scat voc

- Storyville 147, p.108: *Freddie Jenkins, Louis Metcalf, t; Henry Hicks, tb; Clarence Grimes, cl/ss; Charlie Holmes, cl/as; prob Cliff Jackson, p; Elmer Snowden, bj; Bud Hicks, bb; 2 unknown, v. John Collinson*: “I doubt that Jackson is the pianist on this session, but lacking definite information it is included. Columbia files show that 3 takes of each title were recorded, with the first of each being rejected and the second marked as 2<sup>nd</sup> choice.”

- Storyville 154, p.160, *Let’s Really Listen*: “Brian Williams suggests we listen to ‘Happy Rhythm’ by the Musical Stevedores with reference to the rhythm section in the second half of the side.”

- Storyville 2000, p.121: “Clarence Grimes says he did not reach New York until 1934 and is thus not the clarinet and soprano player on the Musical Stevedores coupling. Charlie Holmes has identified himself on these sides, playing cl/ss/as and Greely Walton identifies the scat vocalist as Ward Pinkett, who is thus more likely on trumpet than Louis Metcalf, who is currently listed.”

- Rust\*6: *Freddie Jenkins, Louis Metcalf* – tpt; *Henry Hicks* – tbn; *Clarence Grimes* – clt; *Charlie Holmes* – sop, alt; *Cliff Jackson* – pno-cymbal; *Elmer Snowden* – bjo; *Bud Hicks* – bbs; scat voc

Structure of tunes:

147899-3 *Happy Rhythm* Key of Ab /Db Columbia 14406-D

(Intro 6 bars ens)(A strain a 16 bars AA ens in part harmony)(B strain b 16 bars AA’ tpt)(C strain c 16 bars AB tb14, ens4)  
(D strain a 16 bars AA clt)(Bridge 4 bars ens modulating to Db)(E trio strain 32 bars AABA tpt16, tb8, clt6, bjo2)(F trio strain 32 bars AABA pno16, scat-voc8, ens8)(Coda 2 bbs1, perc1)

composer credit is: Williams

147900-3 *Honeycomb Harmony* Key of Bb /Eb /Bb (Gm) Columbia 14406-D

(Intro 4 bars ens)(A strain a 16 bars AA clt -acc tpt, tb)(B strain b 8 bars tpt)(C strain b 8 bars scat-voc6, bbs2)(Bridge 4 bars pno)(D strain c 8+2 bars alt8, bbs/ens2)(E strain a 16+2 bars AA tpt8, clt6, ens 2+2)

composer credit is: Williams

## 002 SWANEE RIVER STOMPERS

New York, Feb. 19, 1929

Instrumentation and personnel unknown, but possibly similar to sessions 001, 003, 005, 006

Ken Macomber - arr

E-29173

Sunflower Blues

Voc test unissued

not on LP/CD

E-29174

Windy City Wobble

Voc test unissued

not on LP/CD

I received an e-mail from Steven Lasker regarding the recordings of the 'Swanee River Stompers' with his note: "Additional sessions by an Elmer Snowden group?" This – as might be expected – made me excited. Mr. Lasker's reference to the Elmer Snowden series of recordings of exactly this first half of 1929 is intriguing and may well hit the truth. If only the owner of the reported test of 'It Feels So Good' – session 007) would make his treasure known to connoisseurs! From its sound and notes classification would certainly be possible.

Notes:

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

- Rust\*4: Instrumentation and personnel unknown

- Rust\*6: Instrumentation and personnel unknown. The Brunswick recording sheet states that this session was held for the Vocalion race series.

- Steven Lasker e-mail 20-12-30: "Vocalion 1M race series "test masters" NY, Feb. 19, 1929. Number of men not noted.. (Both titles) with vocal effects. According to the recording ledgers, both titles were composed by Spencer Williams and arranged by Ken Macomber."

## 003 JUNGLE TOWN STOMPERS

New York, Apr. 09, 1929

Ward Pinkett – tpt; Henry Hicks – tbn;

Charlie Holmes – clt, alt;

Luis Russell – pno, cel; Elmer Snowden – bjo; Henry 'Bass' Edwards - bbs; (Elmer Snowden ?) – percussion (2)

(Luis Russell?) – arr

401797-C

African Jungle

OK 8686,

JSP CD 308

401798-B

Slow As Molasses

OK 8686,

JSP CD 308

As it seems this is the same band as before. With some minor alterations possible.

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

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

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

On banjo we have Elmer Snowden the bandleader again.

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

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

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

Notes:

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

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

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

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

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

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

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

Structure of tunes:

401797-C *African Jungle* Key of Eb OKeh 8686

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

composer credit is: Williams; arrangement: possibly Luis Russell

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

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

composer credit is: Williams; arrangement: possibly Luis Russell

004 **SWANEE RIVER STOMPERS**

New York, Apr. 12, 1929

Ward Pinkett – tpt; Henry Hicks – tbn;

Charlie Holmes – clt, alt;

unknown – pno; Elmer Snowden – bjo; unknown - bbs;

'Georgia Joe' – voc; Ken Macomber - arr

E-29637

It Feels So Good

Voc unissued, test exists not on LP/CD

This session is also noted in Steven Lasker's e-mail "Additional sessions by an Elmer Snowden group?" Mr. Lasker gives the recording date as April 21, but this – against Rust\*6 – might be a typo? Again, Mr. Lasker may be correct in assuming an Elmer Snowden recording session here. Only, that I have a hand-scribbled note in my Rust\*6: "test exists – Mark Berresford". If only the owner of this test would make his treasure known to connoisseurs! From its sound and musical content classification of this recording would certainly be possible. Mark Berresford assured me that he had heard the test record and was certain that the band sounded like the above listed bands of sessions 001, 003, 005 and 006.

Notes:

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

- Rust\*6: Instrumentation and personnel unknown. The Brunswick recording sheet states that this session was held for the Vocalion race series.

- Steven Lasker e-mail 20-12-30: "Vocalion 15M series rejected NY, Feb. 19, 1929. Number of men not noted. with vocal by Georgia Joe. The right half of the ledger sheet for this session (only the one title was noted) where the composer and copyright data was entered is torn off and missing, but this is without doubt the same 'It Feels So Good' as was recorded April 9, 1929 by McKinney's Cotton Pickers. The DAHR shows its composer as Spencer Williams. The label of the Jasper Davis Harmony (recorded April 23, 1929) shows "Williams" as composer of 'It Feels So Good'."

005 **SIX SCRAMBLED EGGS**

New York, Apr. 18, 1929

Louis Metcalf – tpt; Henry Hicks – tbn;

Charlie Holmes – clt;

Spencer Williams – pno; Elmer Snowden – bjo; Ernest 'Bass' Moore – bbs; Paul Barbarin – dms;

Jasper Davis – dir; Ken Macomber – arr

51187-2 Magnolia Blues

Vic unissued

not on LP/CD

51188-2 Soft Shoe Shuffle

Vic unissued

not on LP/CD

Unfortunately – and much to my grief – have these two sides been rejected and unissued by the Victor people. And although the Victor vaults have dismissed a whole lot of their own great unissued jazz music in later years, these two sides were not among them, if there perhaps is somebody somewhere who owns them secretly on a test pressing. I'd be very much interested to hear them! It certainly would be interesting where Rust received his information as to the personnel from! And we definitely have to use them with great caution!

Notes:

- Rust\*2, \*3, \*4, \*6: probably: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – alt; Spencer Williams – pno; Elmer Snowden – bjo; Bass Moore – bbs; Paul Barbarin – dms; Jasper Davis, Ken Macomber – dir

- Rust, Victor Master Book Vol. 2: Joe Davis – Ken Macomber/ c/ tb/ s/ p/ bj/ bb/ d.

006 **GEORGIA GIGOLOS** (Jasper Davis and his Orchestra)

New York, Apr. 23, 1929

Ward Pinkett – tpt; Henry Hicks – tbn;

Charlie Holmes – clt, alt;

unknown – pno; Elmer Snowden – bjo; Ernest 'Bass' Moore – bbs;

Lizzie Miles – voc

148465-3 Georgia Gigolo

Har 944-H,

Frog DGF 38

148468-2 It Feels So Good

Har 944-H,

Frog DGF 38

These sides have formerly always been issued under the name of "Jasper Davis and his Orchestra" (see Rust\*6 below).

I have my doubts as to the trumpet player now. He probably is the same as before, thus Ward Pinkett, yet not as distinct as before. He is not Metcalf, but I am unable to name anybody else. (The recorded sound is rather bad, unfortunately, caused by Harmony's un-timely use of the acoustic recording equipment!)

On trombone we certainly have Henry Hicks again, this time more distinct than on the *Jungle Town Stompers* session. He is a marvellous player, legitimate and id-lib, and his unfamiliarity to the public may only be explained by his sudden disappearance in 1934. He was a player of the future.

Charlie Holmes is the reed player again, on alto and on clarinet, as before. As on the Jungle Town Stompers sides no second alto can be discovered, nor any other saxophone. As to the listed name of Charlie Grimes – who, by the way, is Clarence Grimes with the Musical Stevedores - it has to be added that these last two sessions are the only sessions in Rust listed for Charlie Grimes, and that Clarence Grimes did not arrive in New York earlier than 1934 – as for his own documented statement.

The piano player does not solo at all, with the exception of two very short solo breaks – 1 bar each – in ‘It Feels So Good’ A8, which does not leave any room for suggesting this player’s identity. Three names have been suggested so far - Cliff Jackson, Louis Hooper or J.C. Johnson – but I do not see any reason to attribute what can be heard to any of these names, and I would therefore leave him as unknown. We certainly hear Elmer Snowden with his own banjo sound.

There cannot be detected anything what might identify the tuba player. He may be Bass Moore, but this association might only be the consequence of the supposed presence of Luis Russell musicians. So, he equally might be someone else.

This Georgia Gigolos session is not as thoroughly arranged as the earlier ones, and thus leaves much more room for ad-lib improvisation than before. It also shows the benefit of Lizzie Miles’s presence.

Notes:

- Rust\*2: Louis Metcalfe and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? – pno, cel; Elmer Snowden – bjo; Bass Moore – bbs; Lizzie Miles - voc

- Rust\*3: Louis Metcalfe and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? or Louis Hooper (or possibly J.C. Johnson) – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles - voc

- Rust\*4: Louis Metcalfe and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – alt; J.C. Johnson – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles – voc. (“Jasper Davis” is probably a pseudonym – for whom?)

- Storyville 147, p.109: Louis Metcalfe, unknown, c; Henry Hicks, tb; Charlie Holmes, cl/as; Charlie Grimes, as; prob Cliff Jackson, p; Elmer Snowden, bj; Bass Moore, bb; Lizzie Miles, v. John Collinson: “This session was originally entered in the files as by The Gigolos and 3 takes were made of each title, take -2 of the first and take -1 of the second being rejected with the others as second choices. ... Jasper Davis is thought to be a pseudonym for Joe Davis, who organized the session. Again, I am not convinced of Jackson’s presence here and would welcome the opinion of others.”

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

- Storyville 153, p120: “Several readers agree entirely with Rust for both groups. ... For Jasper Davis they hear t/tb/2as/p/bj/bb/v with one sax player switching to cl on the second side. Again they think there is a suspicion of a second trumpet on both sides.”

- BGR\*4: Louis Metcalfe, unknown – cnt; Henry Hicks – tbn; Charlie Holmes – alt, clt; Charlie Grimes – alt; poss Cliff Jackson – pno; Elmer Snowden – bjo; Bass Moore - bbs

- Rust\*6: Louis Metcalfe, c; Henry Hicks, tb; Charlie Holmes, cl, ss, as; Charlie Grimes, as; J.C. Johnson, p; Elmer Snowden, bj; Ernest Moore, bb; Lizzie Miles, v. All issues as Jasper Davis and his Orchestra. Davis was a Harlem bandleader, but the Columbia files list this session under the Georgia Gigolos name, with no indication of Davis’s presence.

Structure of tunes:

148465-3 Georgia Gigolo Key of Eb Harmony 944-H

(Intro 6 bars ens - bbs)(A1 Chorus 32 bars AABA ens)(Bridge 4 bars alt - ens)(Verse 16 bars tpt)(A2 Chorus 32 bars AABA voc)(A3 Chorus 32 bars AABA tbn16, ens16)(Coda 2 bars ens)

composer credit is: Williams

148468-2 It Feels So Good Key of Eb – Ab - Eb (blues) Harmony 944-H

(Intro 8 bars ens - bbs)(A1 Chorus 12 bars ens)(A2 Chorus 12 bars tpt)(Bridge 4 bars modulation Eb to Ab)(A3 Chorus 12 bars voc)(A4 Chorus 12 bars clt)(A5 Chorus 12 bars tbn)(A6 Chorus 12 bars voc)(Bridge 2 bars tpt modulation Ab to Eb)(A7 abridged Chorus 10 bars tpt)(A8 abridged Chorus 10 bars ens)

composer credit is: Williams

**007 CLARENCE WILLIAMS’ ORCHESTRA**

New York,

Jan. 15, 1930

Leonard Davis – tpt; George Washington – tbn;

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

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

403630-B Left All Alone With The Blues

OK 8763, Collector’s Classics COCD 29

403631-A I’ve Found A New Baby

OK 8763, Collector’s Classics COCD 29

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

For a couple of years I have assumed this session to encompass Henry Hicks on trombone, together with trumpeter Ed Anderson. Jan Evensmo agreed to my personnel for this session and listed it as such in his great ‘Solography’ of Henry Hicks. But recent re-listening and recognising Billy Taylor as bassist and the conclusion for Charlie Johnson men in the personnel as a consequence, I reluctantly had to correct my earlier statement as above. Very sorry for leading to the wrong path, Jan!

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

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

The trombonist has that “shallow” growl sound I have got to know from George Washington, as can be heard at Charlie Johnson’s recording session of 1929. Both players had joined the Johnson band in early 1929 coming from the Arthur Gibbs band. The Arthur Gibbs band was a very ambitious band, established in Harlem in 1926, playing a couple of important ballrooms and other premises at this time, but unable to state a decent recording contract. As their only recording I have identified the two sides by Lemuel Fowler’s Favorites (see my list on Lem Fowler and my article ‘A Case of Sudden Enlightenment’ at this website!).

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

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

As can be easily differentiated, we have two pianists: Clarence himself on the first title and the father of the ‘Harlem Stride’ piano – James

P. Johnson – on the second. Oddly, there is no banjo player on these sides.

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

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

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

Notes:

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

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

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

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

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

Soloists ad-lib:

- 403630: BT bbs 15; LD o-tpt 2+15; GW o-tbn 1+15; AH clt 2 + 2 + 4 obl.

- 403631: LD o-tpt 32; JPJ pno 16; BW alt 8; JPJ pno 8; GW m-tbn 16 + 8; AH clt obl 16; ?BW alt 8

**008 LOUIS ARMSTRONG AND HIS ORCHESTRA**

New York,

Apr. 05, 1930

Louis Armstrong – tpt, voc, ldr;

Ed Anderson – tpt; Henry Hicks – tbn;

Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten;

Joe Turner (1,2), Buck Washington (1) – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch – dms

403896-D My Sweet

OK 41415,

Chronological Classics 557

403897-A I Can't Believe That You're In Love With Me

OK 41415,

Chronological Classics 557

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

As always in the great days of Harlem, a band of new-comers with fresh ideas and a youthful approach to their music would attract the interest of established bandleaders and record producers. Bandleaders would be searching for new – and young – musicians for their bands, and record producers would be looking for novel and interesting musical developments. And then, there were renowned soloists without a working band, and a management to find a convenient accompaniment. And this is what happened here.

At this time, the band attached to Armstrong's service, was drummer Willie Lynch's band, later named 'The Blue Rhythm Band'.

Armstrong is in fine fettle instrumentally and vocally. The first title has Buck Washington as additional pianist tinkling into the ensembles.

'I Can't Believe That You're In Love With Me' is introduced by Castor McCord's fine tenor sax – he himself one of the great un-sung musicians of the early 1930s – followed by Bobby Holmes' clarinet and Henry Hicks on his powerful trombone. And Armstrong, again.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl&as); Theodore McCord (as); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchison (b); Willy Lynch (d); 'Buck' Washington (p) added on (1)*

- *Rust\*2: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, Buck Washington (first side only)(p); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)*

- *Rust\*3,\*4: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -cl -ts; Joe Turner -p; Buck Washington where indicated (1)-p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d*

- *Storyville 108, Mills Blue Rhythm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d*

Soloists ad-lib:

- 403896: LA o-tpt intro 8; LA o-tpt 4; LA o-tpt 48; LA voc 48; LA o-tpt 48

- 403897: LA o-tpt intro 6 + CMC ten 2; CMC ten 16; LA o-tpt 8; CMC ten 6; BH clt brk 2; LA voc 32 + BA gtr obbl; HH o-tbn 14; LA o-tpt 2+32

**009 LOUIS ARMSTRONG AND HIS ORCHESTRA**

New York,

May 04, 1930

Louis Armstrong – tpt, voc;

Ed Anderson – tpt; Henry Hicks – tbn;

Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten, clt;

Joe Turner – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch – dms

403999-A Indian Cradle Song

OK 41423,

Chronological Classics 557

404000-B Exactly Like You

OK 41423,

Chronological Classics 557

404001-C Dinah

OK 8800,

Chronological Classics 547

404002-B Tiger Rag

OK 8800,

Chronological Classics 547

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

Contrary to the fore-going Armstrong session, Louis gives more solo space to his band colleagues. Thus, we hear the McCord brothers in solo, especially fine Theodore McCord on alto in the first solo in 'Dinah'. Also, very typically and strong Henry Hicks on his hot trombone, and good "mainstream" clarinet soloistic by Bobby Holmes on 'Exactly Like You', and rather extended and virtuoso on 'Tiger Rag'. But, above all it is Louis Armstrong in all his musical glory. Tremendous!

'Indian Cradle Song' has a trashy melody, but Armstrong, Castor McCord and Bernard Addison on his guitar behind Louis' vocal make the best of it. Again, there is nice guitar by Addison behind Armstrong's trumpet presenting the melody. And also syrupy reeds behind Armstrong singing the words. The fast alto soloist 'Dinah' might be Ted McCord, I assume.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl&as); Theodore McCord (as); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchinson (b); Willy Lynch (d)  
 - Rust\*2: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, Buck Washington (first side only)(p); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)  
 - Rust\*3,\*4: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -cl -ts; Joe Turner -p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d  
 - Storyville 108, Mills Blue Rhythm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d

Soloists ad-lib:

- 403999-A: CMC ten 14; LA o-tpt 6; EA o-tpt 2, LA voc 30 + BA gtr obbl: LA o-tpt 32  
 - 404000-B: LA m-tpt 12; HH m-tbn 8; LA m-tpt 8; LA voc 32; BH clt 2x4; LA o-tpt 8; LA o-tpt coda 3  
 - 404001-C: TMC alt 8; TMC alt brk 2; LA voc 30; HH o-tbn 2+16; CMC ten 8; BH clt 6; LA o-tpt 2 + 32 + 32 + 32  
 - 404002-B: BH clt 32 + 32 + 32 + 30; HH o-tbn 2+ 14; CMC ten 2 + 14; LA o-tpt 2 + 32 + 32 + 32

**010 KING CARTER AND HIS ROYAL ORCHESTRA**

New York, Mar. 23, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;  
 Harry White, Henry Hicks – tbn;  
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;  
 Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;  
 Dick Robertson – voc (2); unknown – voc (3); unknown – scat voc (3)

151454	Swing It	Col unissued	not on LP/CD
151455-1	Blues In My Heart	Col 2439-D,	Frog DGF 38
151456-1	Minnie The Moocher	Col 2439-D,	Frog DGF 38

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

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

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); Dick Rogers (vo)  
 - Rust\*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)  
 - Rust\*3,\*4,\*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Rogers (Dick Robertson) -v  
 - Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v  
 "For the next session (this one! - KBR), 'Jazz Records' states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain, that he was not in the band until this later date. This was confirmed by Crawford Wethington, who said that he never left the band at any time until late in 1936."

Soloists ad-lib:

- 151455-1: SH m-tpt obbl 30; EH pno brk 2; HW m-tbn 16; SH m-tpt 8  
 - 151456-1: WJ m-tpt 4; WJ m-tpt 4; WJ m-tpt obbl 6 + 6; EH pno brk 1; WJ m-tpt 16

**011 MILLS BLUE RHYTHM BAND (as Mills Music Masters)**

New York, Mar. 30, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;  
 Harry White, Henry Hicks – tbn;  
 Crawford Wethington, Theodore McCord – alt, clt; Castor McCord – ten, clt;  
 Edgar Hayes – pno, arr; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;  
 Dick Robertson - voc

E-35985-B	Straddle The Fence	Voc 1646,	HEP CD 1008
E-35986-B	Levee Low Down	Voc 1646,	HEP CD 1008
E-35987-A:	Moanin'	Br 6156,	HEP CD 1008

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

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

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

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

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

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

Notes:

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

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

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

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

Tune Structures:

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

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

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

Soloists ad-lib:

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

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

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

012 <b>MILLS BLUE RHYTHM BAND</b> (as Blue Rhythm Boys)	New York,	Apr. 28, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;		
Harry White, Henry Hicks – tbn;		
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;		
Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;		
George Morton – voc; Nat Leslie – arr (2); Harry White – arr (4)		
E-36665-A	Minnie The Moocher	Mt M-12164, Chronological Classics 660
E-36666-A	Blue Rhythm	Br 6143, Chronological Classics 660
E-36667-A	Blue Flame	Br 6143, Chronological Classics 660
E-36668-A	Red Devil	Ban 32733B, Chronological Classics 660
<i>Composer credits: E-36665 (Calloway – Mills); E-36666 (Mills - Leslie); E-36667 (Perkins - Mills); E-36668 (Perkins – Mills)</i>		

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

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

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

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

Notes:

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

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



- Rust\*3,\*4,\*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -v; Nat Leslie -a  
 - Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; George Morton, v.  
 "George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged 'hot' style, recorded a handful of items with MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him."

Soloists ad-lib:

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

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

'Stardust' is treated the straight way, only. There's no jazz in it. But the muted trumpet (Hemphill probably) and trombone (White probably) do it beautifully, and Hayes' piano arpeggios behind singer Bullock are romantic and nice.  
 And Chick Bullock also has to try his luck with 'Minnie The Moocher' – or rather Irving Mills' luck. It is not convincing. The arrangement – probably Edgar Hayes? – is good craftsmanship.  
 And another cash-in on a title authored by a Mills controlled bandleader with Ellington's 'Black And Tan Fantasy'. Not so bad.

Notes:

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

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

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

Soloists ad-lib:

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

Discernible differences of takes:

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

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

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

'Low Down On The Bayou' sounds a bit dated with the tuba-commanded rhythm. It is over-arranged and at the wrong place in a band-book of a hot dance band. Fletcher Henderson recorded this same title/arrangement with his band two months later – I wonder, why. But 'Futuristic Jungleism' is a hot swinger with nice scat-vocal by George Morton. Great!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O'Neil Spencer (dm); George Morton (vo); Harry White, Nat Leslie (arr)  
 - Rust\*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)  
 - Rust\*3,\*4,\*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a  
 - Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.  
Soloists ad-lib:

- 10625-3: EH pno 1 + 1; EA o-tpt 18; EA o-tpt obbl 18; CMC clt 18; TMC bar 12

- 10626-3: HH o-tbn 12; ?HW o-tbn 3

- 10628-2: HW o-tbn 8; EA o-tpt 16; EA o-tpt 6; TMC bar 8

Discernible differences of takes:

10625-2 (?-4): start of first chorus/trumpet solo: 2 syncopated quarter notes Eb, 1 eighth note C, 1 quarter note Bb

10625-3: start of first chorus/trumpet solo: 1 quarter note Eb, 2 eighth notes C - Bb

10625-4: the French Chronological Classics Catalogue lists take -4 for Classics 660, but the CD plays take -3, actually!

**015 MILLS BLUE RHYTHM BAND**

New York,

Jun.18, 1931

Bob Stephens – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

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

69963-1

Moanin'

Vic 22800,

Chronological Classics 660

69964

Blue Rhythm

Vic unissued

not on LP/CD

69965

I Can't Get Along Without My Baby

Vic unissued

not on LP/CD

*Composer credits: 69963 (White)*

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

Notes:

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

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

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

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

Soloists ad-lib:

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

**016 KING CARTER AND HIS ROYAL ORCHESTRA**

New York,

Jun. 25, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

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

151637-1

I Can't Get Along Without My Baby

Col 2638-D,

Frog DGF 38

151638-1

Moanin'

Col 2504-D,

Frog DGF 38

151639-1

Low Down On The Bayou

Col 2638-D,

Frog DGF 38

151640-1

Blue Rhythm

Col 2504-D,

Frog DGF 38

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

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

Notes:

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

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

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

Soloists ad-lib:

- 151637-1: EA o-tpt intro 4; EA o-tpt obbl 32; EA o-tpt 1+16 + 8  
 - 151638-1: EA m-tpt obbl 12; EA o-tpt 16  
 - 151639-1: CMC ten 8; HH o-tbn 10; ?HW o-tbn 4; EH pno 8  
 - 151640-1: HH o-tbn 8 + 1+14; CMC ten 2+30; EH pno 2+30; HH m-tbn 14; EA o-tpt 4

**017 MILLS BLUE RHYTHM BAND**

New York, Jun. 26, 1931

Wardell Jones, Shelton Hemphill, Ed Anderson – tpt;  
 Harry White, Henry Hicks – tbn;  
 Crawford Wethington, Theodore McCord – alt, clt; Castor McCord – ten, clt;  
 Edgar Hayes – pno, arr; Benny James – bjo; Hayes Alvis – sbs, bbs; Willie Lynch – dms;  
 Wardell Jones – voc (1); George Morton, Chick Bullock – voc (3); Benny Carter – arr (1)

69978-1	Heebie Jeebies	Vic 22763,	Chronological Classics 660
69979	Tiger Rag	Vic unissued	not on LP/CD
69980-1	Minnie The Moocher	Vic 22763,	Chronological Classics 660
69981	Radio Rhythm	Vic unissued	not on LP/CD

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

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

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

Notes:

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

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

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

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

Soloists ad-lib:

- 69978: EA o-tpt intro 1+1+1; EA o-tpt 8; CMC ten 17; EH pno 18; HH o-tbn 18; EA o-tpt 14 + 18  
 - 69980: WJ m-tpt 4; EA m-tpt obbl 8; CMC clt obbl 5; HH m-tbn obbl 8; EH pno 2

**018 MILLS BLUE RHYTHM BAND**

New York, c. Jul. 03, 1931

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;  
 Harry White, Henry Hicks – tbn;  
 Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;  
 Edgar Hayes – pno; Benny James – bjo, grt; Hayes Alvis - sbs; Willie Lynch – dms;  
 George Morton - voc

E-36905	Snake Hips	Br unissued	not on LP/CD
E-36906	Ev'ry Time I Look At You	Br unissued	not on LP/CD

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

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

Notes:

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

**019 MILLS BLUE RHYTHM BAND**

New York, Jul. 30, 1931

Wardell Jones, Shelton Hemphill, Ed Anderson – tpt;  
 Harry White, Henry Hicks – tbn;  
 Crawford Wethington, Theodore McCord – alt, clt; Castor McCord – ten, clt;  
 Edgar Hayes – pno, arr; Benny James – bjo, grt; Hayes Alvis - sbs; Willie Lynch – dms

E-36992-A	Savage Rhythm	Br 6229,	Chronological Classics 676
E-36993-A	I'm Sorry I Made You Blue	Br 6229,	Chronological Classics 676
E-36994-A	Every Time I Look At You	Br 6199,	Chronological Classics 676
E-36995-A	Snake Hips	Br 6199,	Chronological Classics 676

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

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

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

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)*  
 - *Rust\*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)*  
 - *Rust\*3,\*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d*  
 - *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d.*  
 - *Rust\*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Ted McCord, Castor McCord, cl, ts; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; Willie Lynch, d*

Soloists ad-lib:

- E-36992: *HH o-tbn - CMC clt chase 16; HH o-tbn - CMC ten chase 8; EA o-tpt 8*  
 - E-36993: *CW alt lead 16 + 8; HW o-tbn 8; CMC ten 16; EH pno 8; CMC ten 6*  
 - E-36994: *EH pno intro 4; EA o-tpt - ?HW m-tbn chase 16; EH pno 8; EA o-tpt 6; SH m-tpt 4 + 4; EH pno 4; EA o-tpt 8*  
 - E-36995: *WJ m-tpt 16; CMC clt 8; WJ m-tpt 7; CMC ten 16; EH pno 8; EA o-tpt 1+8; CMC ten 2; EA o-tpt 8*

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

New York,

Feb. 25, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

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

11360-1 The Scat Song

Or 2464, Chronological Classics 676

11361 Trickeration

ARC unissued not on LP/CD

11362 Trickeration

ARC unissued not on LP/CD

11363-1 Heat Waves

Ban 32444, Chronological Classics 676

11364-1 Doin’ The Shake

Ban 32493, Chronological Classics 676

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

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

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

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

Notes:

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

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

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

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

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

Soloists ad-lib:

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

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

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

Discernible differences of takes:

11361: *no vocal*

11362: *vocal by O’Neil Spencer*

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

New York,

Apr. 05, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; O'Neil Spencer – dms;  
 O'Neil Spencer – voc (2); Harry White – arr (1)  
 11650 The Growl  
 11651-A The Scat Song  
*Composer credits: 11651 (Parish – Perkins -Calloway)*

ARC unissued not on LP/CD  
 Ban 32445, Chronological Classics 676

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

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

Notes:

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

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

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

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

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

Notes:

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

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

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

Soloists ad-lib:

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

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

New York, Apr. 27, 1932

Baron Lee – dir;  
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;  
 Harry White, Henry Hicks – tbn;  
 Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;  
 Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; O'Neil Spencer – dms;  
 Billy Banks – voc  
 TO-1649 Cabin In The Cotton

ARC unissued, test exists, not on LP/CD

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

Notes:

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

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

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

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

New York, Apr. 28, 1932

Baron Lee – dir;  
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;  
 Harry White, Henry Hicks – tbn;  
 Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;  
 Edgar Hayes – pno; Benny James – bjo, gr; Hayes Alvis - sbs; O'Neil Spencer – dms;  
 Billy Banks – voc  
 11751-1 Cabin In The Cotton  
 11752-1 Minnie The Moocher's Wedding Day  
*Composer credits: 11751 (Parish – Perkins); 11752 (Calloway - Mills)*

Ban 32445, Chronological Classics 676  
 Ban 32444, Chronological Classics 676

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

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

Notes:

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

- Rust\*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)
- Rust\*3,\*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks-v; Baron Lee -dir
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.
- Storyville 111, p. 102, Charlie Holmes: "When we were making this record, nothing was going right and we weren't able to get it anything like the way Mills wanted it. I was sitting, just playing around on my clarinet at the start of another run-through and, when the band came in, Mills came rushing out of the control room, saying, "That's it, that's the way I want it." So we made the recording that way, with me playing the opening clarinet solo, and not Joe Garland."
- Rust\*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir
- Soloists ad-lib:  
11751: EH pno intro 4; CH clt 16; HH m-tbn 8; CH clt 6; EH pno brk 2 + 2; EA m-tpt 16  
11752: WJ m-tpt 10; WJ m-tpt obbl 6; JG ten - WJ m-tpt chase 6

024 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, May 02, 1932  
Baron Lee - dir;  
Shelton Hemphill, Wardell Jones, Ed Anderson - tpt;  
Harry White, Henry Hicks - tbn;  
Crawford Wethington, Charlie Holmes - alt, clt, Joe Garland - ten, clt;  
Edgar Hayes - pno; Benny James - bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer - dms;  
Billy Banks - voc (1); Harry White - arr (2)  
11751-? Cabin In The Cotton ARC unissued? not on LP/CD  
11767-1 The Growl Ban 32465, Chronological Classics 676  
*Composer credits: 11767 (White)*

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

Notes:

- Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)
- Rust\*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)
- Rust\*3,\*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks-v; Baron Lee -dir
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.
- Rust\*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir
- Soloists ad-lib:  
11761: WJ m-tpt 20; HFW m-tbn 12; CH alt 12; JG ten - WJ m-tpt chase 10; EH pno 12; CH alt 8

025 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, May 07, 1932  
Baron Lee - dir;  
Shelton Hemphill, Wardell Jones, Ed Anderson - tpt;  
Harry White, Henry Hicks - tbn;  
Crawford Wethington, Charlie Holmes - alt, clt, Joe Garland - ten, clt;  
Edgar Hayes - pno; Benny James - bjo, gtr; Hayes Alvis - sbs; O'Neil Spencer - dms;  
Billy Banks - voc  
11752 Minnie The Moocher's Wedding Day ARC unissued? not on LP/CD  
11788-1 Mighty Sweet Ban 32465, Chronological Classics 676  
*Composer credits: 11788 (---)*

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

Notes:

- Delaunay, *New Hot Discography 1948*: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)
- Rust\*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)
- Rust\*3,\*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks-v; Baron Lee -dir
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.
- Rust\*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir
- Soloists ad-lib:  
11788-1: CH alt 8; ?HFW o-tbn 4; EA m-tpt obbl 32; JG ten 1+16; EA o-tpt 8; JG ten 8; CH alt 4; HH o-tbn 8; CH alt coda 5

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

New York,

May 12, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

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

11823-1	Rhythm Spasm	Mt M-12418,	Chronological Classics 676
11824-1	Swanee Lullaby	ARC unissued	HEP CD 1015
11825-1	White Lightnin'	Mt M-12414,	Chronological Classics 676
11826-1	Wild Waves	Ban 32493,	Chronological Classics 676
11826-2	Wild Waves	ARC uniss.	Jazz Panorama LP 3 (LP)

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

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

Notes:

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

- *Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v.*  
 - *Rust\*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v;*  
 Baron Lee, dir

Soloists ad-lib:

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

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

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

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

Notable differences of takes:

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

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

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

New York,

Aug. 17, 1932

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Harry White, Henry Hicks – tbn;

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

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

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

12181-1	Sentimental Gentleman From Georgia	Ban 32531,	Chronological Classics 676
12182-1	You Gave Me Everything But Love	Ban 32531,	Chronological Classics 676
12203-1	Old Yazoo	Mt M-12480,	Chronological Classics 676
12204-2	Reefer Man	Mt M-12464,	Chronological Classics 676

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

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

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

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

- As noted below (Storyville 109, MBRB), Billy Banks remembered Fats Waller's presence in the recording studio and playing a solo spot in his own composition 'Old Yazoo'. And I (the author) think that there is a remarkable – and obvious - difference to Edgar Hayes' style in the 8-bar piano solo in 'Old Yazoo'. I could well imagine Waller – in the studio – being invited to play just this short piano passage to everyone's delight. The style is not as impressive and powerful as Hayes, but wears Waller's exact and sober left-hand playing, much different from Hayes', but he only solos in the middle-eight (B part) of the third chorus, otherwise shared by Garland on tenor sax and Ed Anderson on his "Southern" trumpet (after vocal chorus by Banks and a 20-bars interlude). But: Storyville 110, p. 67, says: "(Billy Banks is probably remembering that Fats wrote 'Old Yazoo' and that he had been in the studio with Fats for the Rhythmakers session of 26 July (only a few days before Waller's departure) (to Europe – KBR), and bringing the two items together in his memory years later – L.W.). And

Storyville 2002/03 carries a letter from a British reader/listener who states: "With reference to the question of Fats Waller being on the Mills Blue Rhythm Band reording of 'Old Yazoo' as recalled by Billy Banks (see Storyville 110 pp66/7), I wonder if the explanation is that, as Laurie mentioned, Banks had recorded with The Rhythmakers just a few days prior to his departure for Europe and one of the numbers was 'Yellow Dog Blues'. The lyrics include the line "He's gone where the Southern cross the Yellow Dog." 'Yellow Dog' is, of course, the nickname for the Yazoo Delta railway and I feel is probably the origin of the mistaken memory by Billy Banks." Very nice, but: did this man not listen? My explanation is that there is Thomas Fats Waller definitely at the keyboard for eight - admittedly moderate - bars of solo. - And listen with relish to Alvis' four splendidly slapped bass triplets in bar 16 of the interlude in 'Old Yazoo' and also in the last A-part of the last chorus of 'You Gave Me Everything But Love'! Great!

Notes:

- *Delaunay, New Hot Discography 1948:* Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)  
 - *Rust\*2:* Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)  
 - *Rust\*3,\*4:* Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O'Neil Spencer -d; Billy Banks -Chick Bullock -v; Baron Lee -dir  
 - *Storyville 109, MBRB:* Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Fats Waller, p. replaces Hayes on first title only. "In 1952 Billy Banks appeared for a week at the Shepherd's Bush Empire, London, and Dave Carey and Arthur Taylor went back stage to have a chat with him on general, rather than discographical matters. The MBRB was mentioned and Banks asked if they realised that the pianist on Old Yazoo was Fats Waller and not Edgar Hayes, adding that it was Waller's tune and, as he was in the studio, it was agreed that he should sit in on this number only. The short piano solo is unlike Hayes' other work and enough like Waller for us to accept this as correct."  
 - *Rust\*6:* Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O'Neil Spencer, d; Billy Banks, v; Baron Lee, dir

Soloists ad-lib:

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

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

New York,

Sep. 23, 1932

Baron Lee - dir;

Shelton Hemphill, Wardell Jones, Ed Anderson - tpt;

George Washington, Henry Hicks - tbn;

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

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

Benny Carter - arr (2); Gene Gifford - arr (3)

12356 Maniac's Ball

ARC unissued

not on LP/CD

12357-1 Jazz Cocktail

Ban 32608,

Chronological Classics 676

12358-1 Smoke Rings

Ban 32608,

Chronological Classics 676

*Composer credits: 12357 (Benny Carter); 12358 (Gene Gifford)*

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

Notes:

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

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

Soloists ad-lib:

12357: EA o-tpt 1+16; GW o-tbn 16; HA sbs 16; JG ten 16; EH pno 16

12358: HH m-tbn 15; JG ten 16; HH m-tbn 1+6

**029 THE BLUE RHYTHM BAND**

New York,

Mar. 01, 1933

Baron Lee - dir;

Shelton Hemphill, Wardell Jones, Ed Anderson, *Eddie Mallory* - tpt;

George Washington, Henry Hicks - tbn;

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

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

Joe Garland - arr (1); Edgar Hayes - arr (2)

265074-3 Ridin' In Rhythm

Col CB-734,

Chronological Classics 676

265075-2 Weary Traveller

Par R-2366,

Chronological Classics 676



265076-2 Buddy's Wednesday Outing  
 Composer credits: 265074 (Hayes); 265075 (Hughes); 265076 (Hughes)

Col CB-734, Chronological Classics 676

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

Notes:

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

Soloists ad-lib:

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

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

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

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

www.youtube.com  
 www.youtube.com

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

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

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

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*  
 - *Rust\*2,\*3,\*4,\*6: not listed*

- *Stratemann, Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists:

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

031 **THE BLUE RHYTHM BAND**

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

New York, Aug. 31, 1933

13929-1 Harlem After Midnight  
 13930-1 Jazz Martini  
 13931-1 Feelin' Gay  
 13932 Out Of A Dream

Voc S-6, Chronological Classics 676  
 Mt M-12793, Chronological Classics 676  
 Mt M-12793, Chronological Classics 676  
 ARC unissued not on LP/CD

Composer credits: 13929 (J. Garland); 13930 (J. Garland); 13931 (Mills Blue Rhythm Band)

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

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dm)*  
 - *Rust\*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt.); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)*

- Rust\*3,\*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington - as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Baron Lee -dir

- Rust\*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Baron Lee, dir

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

Soloists ad-lib:

13929-1: EH pno 8; JG ten 8; GW o-tbn 8; JG clt 1+8; EA o-tpt 16

13930-1: WJ m-tpt 16; GM bar 8; WJ m-tpt 8; JG clt 16; EH pno 8; JG clt 8; GW m-tbn 16; GM alt 8; GW m-tbn 8

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

032 MILLS BLUE RHYTHM BAND

New York,

Oct. 05, 1933

Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

George Washington, Henry Hicks – tbn;

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

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

Joe Garland – arr (4)

78093-1 Break It Down

Vic 24482,

Chronological Classics 676

78094-1 Kokey Joe

Vic 24482,

Chronological Classics 676

78095-1 Love's Serenade

Vic 24442,

Chronological Classics 676

78096-1 Harlem After Midnight

Vic 24442,

Chronological Classics 676

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

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

Notes:

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

- Rust\*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar);

Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O'Neil Spencer (dms); Billy Banks (vcl)

- Rust\*3: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington - as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a;

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

- Rust\*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O'Neil Spencer -d; Joe Garland -a; Baron Lee -dir

- Rust\*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, bb, sb; O'Neil Spencer, d; Baron Lee, dir

Soloists ad-lib:

78093: JG ten 4; GM bar 16; GW o-tbn 8; GM bar 6; WJ m-tpt 2+16; EH pno 8; WJ m-tpt 6; JG ten 16; JG ten 4

78094: JG ten 32; HH o-tbn 16; EH pno 8; GW o-tbn 8; JG clt 30; GM bar 2+32; EA m-tpt 8

78095: EH pno 4; JG clt 16; EH pno 8

78096: EH pno 7; JG ten 8; GW o-tbn 8; GM clt 8; WJ m-tpt 16

033 MILLS BLUE RHYTHM BAND

New York,

Oct. – Dec. 1933

Baron Lee – dir;

copyright date Feb. 06, 1934

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;

Vitaphone film 'Mills Blue Rhythm Band'

George Washington, Henry Hicks – tbn;

(or 'Rent Party')

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

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

Sally Gooding – voc; The Three Deuces – tap dance

Underneath The Harlem Moon

www.youtube.com

I Would Do Anything For You

www.youtube.com

There Goes My Headache

www.youtube.com

Tony's Wife

www.youtube.com

The Peanut Vendor

www.youtube.com

Love Is The Thing

www.youtube.com

Blue Rhythm

www.youtube.com

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

Soloists:

*Underneath The Harlem Moon:* EA o-tpt 8

*I Would Do Anything For You:* no solos

*There Goes My Headache:* SG voc, no solos

*Tony's Wife:* EA o-tpt 16; JG ten 8; EA o-tpt 8

*The Peanut Vendor:* WJ m-tpt 16

*Love Is The Ting:* SG voc, EH pno 8  
*Blue Rhythm:* HH o-tbn 4 + 4; JG ten 16

## 034 MILLS BLUE RHYTHM BAND

New York,

Dec. 04, 1933

Lucky Millinder – dir;  
 Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;  
 George Washington, Henry Hicks – tbn;  
 Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;  
 Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O'Neil Spencer – dms;  
 Adelaide Hall – voc

78827-1	Drop Me Off In Harlem	unissued on 78,	RCA FXM1 7228 (LP)
78827-2	Drop Me Off In Harlem	unissued on 78,	Retrieval RTR79045-1
78828-1	Reaching For The Cotton Moon	unissued on 78,	RCA FXM1 7228 (LP)
78828-2	Reaching For The Cotton Moon	unissued on 78,	Retrieval RTR79045-1
78828-3	Reaching For The Cotton Moon	unissued on 78,	Retrieval RTR79078
78829-?	Love Is The Thing	unissued on 78,	Retrieval RTR79045-1

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

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

Notes:

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

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

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

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

Soloists ad-lib:

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

78828: JG clt obbl 32

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

Discernible differences of takes:

78827-1: Band starts 4-bar intro pno – cymbal - gtr  
 AH sings in the first four bars of the second chorus (after verse): "Please, won't you drop me off in Harlem"

78827-2: Band starts 8-bar intro full band for 4 bars, then 4 bars pno – cymbal - gtr  
 AH sings in the first four bars of the second chorus (after verse) scat-vocal without words

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

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

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

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

K. - B. Rau  
 09-09-2018  
 18-10-2021  
 10-03-2024