

# THE RECORDINGS OF BOBBY HOLMES

## An Annotated Tentative Personnelo - Discography

HOLMES, 'Bobby' Robert E. born: ?; died: Jan. 1968  
 With Fess Williams in the late 1920s, then joined band led by drummer Willie Lynch. Toured with King Oliver (summer 1930), with Fess Williams (summer 1931), worked with Mills Blue Rhythm Band and Chick Webb during the early 1930s, with Tiny Bradshaw (1934-35), pianist Maurice Rocco (1938). (John Chilton, Who's Who of Jazz)

HOLMES, Robert E. "Bobby" (clarinet, alto) Date and place of birth unknown; d. January 1968.  
 Possibly from Florida, he was with Walter Young's Orchestra in Miami in the summer and autumn of 1926. He was in New York by 1929 with Chick Webb, later with a Lew Leslie show in the autumn of that year. With Willie Lynch in early 1930 (Armstrong fronted the band on recordings in April) and then joined Oliver for a tour in May – September 1930, when he returned to New York and Fess Williams. He may have worked briefly with Fess prior to this. Then back to Willie Lynch, by then leading Mills Blue Rhythm Band in December 1931. Was with Lucky Millinder in early 1932 and shortly after is reported in Boston with an unknown band. With Tiny Bradshaw from late 1934 to early 1935; Jesse Stone, February 1937 and Maurice Rocco from 1937 – 1938. (L. Wright, 'King' Oliver)

### STYLISTICS

Clarinet (very few alto solos discernible)

### STYLE

Bobby Holmes mainly solos on clarinet. He owns a fluent linear no-nonsense style, horizontal, with little harmonic refinement, but encompassing long eighth-notes lines supplemented by short sixteenth-notes parts.

### STONE

Full and voluminous tone, reedy and warm.

### VIBRATO

He displays a very slow vibrato with little amplitude. This is un-noticeable in medium to fast playing.

### TIME

His time is solid and swinging to a degree, but not very regular.

### PHRASING

His phrasing is trumpet-like and straight-on, not that of a Creole clarinet manner. It is of a jazzy middle course in early swing style. His phrasing is not spectacular, but of good craftsmanship.

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

Personnel 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: **Bobby Holmes**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Bobby Holmes*
- 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: (*Bobby Holmes*)

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.

HOLMES, BOBBY001 **CHICK WEBB AND HIS ORCHESTRA**

Ward Pinkett, Edwin Swayze – tpt; Bennie Morton – tbn;  
 Hilton Jefferson, Bobby Holmes – alt, clt; Elmer Williams – ten, clt;  
 Don Kirkpatrick – pno; John Trueheart – bjo, gtr; unknown – bbs; Chick Webb – dms;  
 James Barton – voc (2); George “Shorty” Snowden, unknown – dancers

New York, c. late 1928  
 ‘After Seben’ Paramount film

|                               |                         |                 |
|-------------------------------|-------------------------|-----------------|
| I Ain’t Got Nobody (fragment) | not on LP/CD,           | www.youtube.com |
| Waitin’ For The Evenin’ Mail  | not on LP/CD,           | www.youtube.com |
| Sweet Sue (3 fragments)       | Ristic Special SAC (LP) | not on CD       |
| Tiger Rag (incomplete)        | Ristic Special SAC (LP) | not on CD       |
| I Ain’t Got Nobody (fragment) | Ristic Special SAC (LP) | not on CD       |

These unfortunately very short musical examples of an early Chick Webb band accompany a dance-contest in a Harlem night club on film. What this fantastic band might have sounded like if recorded with adequate equipment! First issued by John R.T. Davies on his Ristic label, later also on Harlequin HQ 2038 ‘Black Bands on Film 1928 – 1935’.

The three ‘Sweet Sue’ fragments each comprise one chorus by the band with dancing by three different couples of dancers. The first chorus has trumpet solo by very probably Ed Swayze in his sharp-cut Oliver inspired way, the second chorus a trombone solo by Bennie Morton, and the third chorus a muted trumpet solo by Ward Pinkett. The clarinet solo on the ‘Tiger Rag’ part is played by Bobby Holmes, who, by the way, is shown with his clarinet at hand in the entire band-part of the film, his alto lying on the floor besides his feet. In this title he shows a fast multi-toned and straight-ahead clarinet performance with little harmonic and rhythmic finesse, but swinging a giving the band a lift. The ‘I Ain’t Got Nobody’ fragment at the beginning seems to be played by a studio band, while the corresponding fragment at the end is by the Chick Webb band.

It is very interesting to note that no written arrangements are used, and the band play entirely ad-lib for the whole duration of the band parts. The saxophones noodle along ad-lib creating a thick harmonic background, yet un-structured – for the brass soloists. This, I presume, was the usual way Harlem big bands played for dancing when they were assembled lately and for short duration only, and lacked a sufficiently large band-book of arrangements.

Notes:

- not listed in the discographies

002 **JOE STEELE AND HIS ORCHESTRA**

Wendell Culley, Ward Pinkett – tpt; Jimmy Archey – tbn;  
 Eugene Mikell – alt, clt, bar; Bobby Holmes – alt, clt; Trenton Harris – ten, clt;  
 Joe Steele – pno; Percy Richardson – bjo; Frank Smith – bbs; Gerald Hobson – dms;  
 Benny Carter – arr (1,2,3,4)

New York, Jun. 04, 1929

|         |                   |                  |             |
|---------|-------------------|------------------|-------------|
| 53808-1 | Coal-Yard Shuffle | Vic V-38066,     | Frog DGF 8  |
| 53808-2 | Coal-Yard Shuffle | Vic 741057 (LP), | Frog DGF 12 |
| 53809-1 | Top And Bottom    | Vic V-38066,     | Frog DGF 8  |
| 53809-2 | Top And Bottom    | Vic 741057 (LP), | Frog DGF 12 |

Composer credits are: 53808 (Joe Steele), 53809 (F. Eugene Mikell)

Storyville 1998-9 carries a beautiful and most interesting interview with Gene Mikell by Peter Carr and Al Vollmer which tackles these sides. And nothing more you need to know to enjoy this music to the full. Both tunes have arrangements by Benny Carter – 22 years of age at the time – showing his early use of augmented chords.

Bandleader Joe Steele shines with two 8-bar piano solos in his semi-classical style, encompassing great technique and inventiveness and imagination, but not so much suited for swinging and driving big band music. His nickname ‘Professor’ certainly was not un-justified. His most complex solo spots certainly are settled beforehand.

There is much hot soloing by – above all – Ward Pinkett (all open tpt solos), and Jimmy Archey, Gene Mikell, and Bobby Holmes (6 bars only). Pinkett and Holmes – Bobby, not Charlie! – were not regular members of the band. And, as I have been emphatically pointed to by pianist/composer Anthony Coleman of New York: listen to the all-too-short muted-trumpet solo spot in ‘Top And Bottom’ by Wendell Cully! A. Coleman: “It’s quite moving and chilling that someone made two great solos in his life, decades apart – Basie’s ‘Li’l Darling”

Notes:

- Storyville 56-80: “Peter Carr says that Freddie White, the banjo player on the Savoy Bearcats sides, and who is now working as a pianist at Saronac Lake, New York, told him that the banjo player on the Joe Steele Victor is Percy Richardson.”

- Storyville 80-80: “Gene Mikell told Peter Carr that he is the baritone sax on the Joe Steele Victor. Bobby Holmes rather than Charlie (to whom he was not related) is the alto, tenor sax is Trenton Harris and the trumpets Ward Pinkett and Wendell Culley. Both tunes are Benny Carter arrangements. Gene Mikell, and several other musicians have commented that not only did Bobby and Charlie share their surname, but that their sound was so alike that both were frequently misidentified even by their closest friends when heard broadcasting – a sort of amusement to them both!”

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

- Rust\*2: Ward Pinkett, Jack Wilson or Langston Curl (tpt); James Archey (tbn); Charlie Holmes (alt); F. Eugene Mikell (ten); Harry Carney (bar); Joe Steele (pno, ldr); unknown (bjo); Frank Smith (bbs); unknown (dms).

- Rust\*3: Ward Pinkett, Jack Wilson or Langston Curl -t; James Archey -tb; Charlie Holmes -cl -ss -as; F. Eugene Mikell -ts; Joe Garland -bar; Joe Steele -p -ldr; unknown -bj; Frank Smith -bb; Gerald Hobson -d.

- Rust\*4,\*6: Ward Pinkett, Jack Wilson or Langston Curl, t; James Archey, tb; Charlie Holmes, cl, ss, as; F. Eugene Mikell, ts; Joe Garland, bar; Joe Steele, p, dir; Percy Richardson, bj; Frank Smith, bb; Gerald Hobson, d.

Tunes structures:

Coal-Yard Shuffle Key of Bb / C Victor  
 (Intro 4 bars ens)(Strain A1 32 bars AA’ ens)(Tag 2 bars ens)(Strain B 16 bars AB ens)(Strain A2 32 bars AA’ ens 8 – EM bar 8 – ens 8 – EM bar 8)(Strain A3 32 bars AA’ ens 8 – WP o-tpt 8 – ens 8 – WP o-tpt 8)(Strain A4 32 bars AA’ JS pno 8 – ens 8 – BH alt 6 – ens 2)(Tag 2 bars ens modulation)(Strain A5 32 bars AA’ JA o-tbn 8 – saxes 8 – ens 16)

Top And Bottom Key of F / C / F Victor  
 (Intro 8 bars WP o-tpt + ens)(Strain A1 16 bars AABA WP o-tpt + ens)(Interlude 8 bars WP o-tpt + ens modulation)(Strain B1 16 bars

AA' saxes 8 – ens 8)(Strain A2 16 bars AABA JS pno 8 – WC m-tpt 8)(Interlude 8 bars ens 5 – WP o-tpt 3)(Strain A3 16 bars AABA JA o-tbn 8 – EM bar 4 – ens 4)(Tag 2 bars ens)

Notable differences of takes:

- 53808-1: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 1 and 6  
 53808-2: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 5 and 8  
 53809-1: Pace c. 100 bpm / WP m-tpt solo after pno solo starts with: 3 quarter-notes a, eighth-note a, dotted eighth-note bb, sixteenth-note f, 2 quarter-notes d  
 53809-2: Pace c. 134 bpm / WP m-tpt solo after pno solo starts with: 2 quarter-notes d, half-note d, dotted-eighth-note d, sixteenth-note c, quarter-note bb

**003 KING OLIVER AND HIS ORCHESTRA**

New York,

Oct. 08, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque, Bobby Holmes – alt, clt; Charles Frazier – ten, clt;

Don Frye – pno; Walter Jones or Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms

56756-1 What You Want Me To Do? Vic V-38090, Chronological Classics 607

56757-2 Sweet Like This Vic V-38101, Chronological Classics 607

56758-2 Too Late Vic V-38090, Chronological Classics 607

Composer credits are: 56756 (Joe Oliver), 56757 (Oliver - Nelson), 56758 (Nelson – Oliver)

For the following King Oliver sessions I have made extensive use of Laurie Wright's "King" Oliver. Many thanks to the late author and publisher/editor of the indispensable 'Storyville' mag!

This is the band that Oliver's "nephew" Dave Nelson from Chicago organized for Oliver "which played for several months in and around New York and in Atlantic City" (L. Wright, "King" Oliver, p. 119). Most of the band's arrangements probably were the work of Dave Nelson, not on a par with the work of other coloured New York arrangers at the same time. The personnel were identified mainly by trombonist James Archey in the 1950s to Walter C. Allen, and has to be seen as definite (see L. Wright, "King" Oliver).

Bobby Holmes can be heard on clarinet on the first title playing a melody-based solo in low register.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Hilton Jefferson (as); Castor McCord (ts); James P. Johnson (p); Walter Jones (g); Sidney Castner (b); Edmund Jones (dm)*

- B. Rust, *The Victor Master Book, Vol. 2: George Rodgers; 2c; tb; 3s; p; bj; bb; d*

- Rust\*2,\*3,\*4,\*6: King Oliver, Dave Nelson (tpt); James Archey (tbn); Bobby Holmes (clt, alt); Glyn Paque (alt); Charles Frazier (?) (ten); Don Frye (p); Walter Jones or Arthur Taylor (bjo); Clinton Walker (bbs); Edmund Jones (dms); George Rodgers (dir)

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, cl (1,2), as; Glyn Paque, as; Charles H. Frazier, ts; Don Frye, p; Arthur Taylor, bj; Clinton Walker, bb; Edmund Jones, d. Session directed by George Rodgers. W.W. Watson present.

Solos ad-lib:

56756-1: JA o-tbn 4; JKO m-tpt over bbs 16; DF pno 2 + 14; BH clt 2 + 14

56757-2: GP alt 8; JA o-tbn 7; DN o-tpt 12; JKO m-tpt 16

56758-2: JKO o-tpt 14; CW bbs 2; JKO o-tpt 14; DF pno 2 mod; DF pno 2 mod; JKO o-tpt 15; CF ten 30; JA o-tbn 2 + 16; DF pno 14; EJ dms 2; JKO o-tpt 32

**004 KING OLIVER AND HIS ORCHESTRA**

New York,

Nov. 06, 1929

Dave Nelson, Joe King Oliver – tpt; James Archey – tbn;

Glyn Paque – alt, clt; Hilton Jefferson – alt; Charles Frazier – ten, clt;

James P. Johnson – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms;

Dave Nelson – voc (1)

57527-1 I'm Lonesome, Sweetheart Vic 23029, Chronological Classics 607

57528-1 I Want You Just Myself Vic V-38101, Chronological Classics 607

57529-1 I Can't Stop Loving You Vic 23029, Chronological Classics 607

Composer credits are: 57527 (Nelson - Oliver), 57528 (King Oliver), 57529 (Nelson – Oliver)

The second session of King Oliver's Orchestra in New York is usually listed having Hilton Jefferson on second (third) alto sax and very probably Jimmy Archey on trombone, although Archey identified himself only on 57528 and denied his presence on 57529, whereas he had denied his presence on the whole session much earlier when interviewed by Hughes Panassié. Stylistically, there is no reason for me not to hear/see Archey as trombonist on the entire session.

There is much beautiful alto soloing by Jefferson, and very lively and jazzy clarinet playing by Glyn Paque on the second title which I would normally have attributed to Bobby Holmes. But L. Wright does not have Holmes on this session. Henry 'Red' Allen uses Paque as clarinetist on two of his recording sessions in 1937, where Paque shows a somewhat "saxophone" style on clarinet with a vertical way of melodic invention, whereas Bobby Holmes' melody lines are more horizontal. Both players use rather conventional harmonic methods, while Jefferson shines with his very individual use of non-chordal notes in his profound melodic solos.

And what a wonderful stride solo by the father of Harlem Stride Piano – James P. Johnson.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); James P. Johnson (p); Arthur Taylor (bjo); Clinton Walker (tuba); prob Edmund Jones (dm)*

- B. Rust, *The Victor Master Book, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson*

- Rust\*2,\*3: King Oliver (tpt); Dave Nelson (tpt, vcl); unknown (tbn); Glyn Paque (?) (clt, alt); Hilton Jefferson (alt); Charles Frazier (?) (ten); James P. Johnson (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Edmund Jones or Fred Moore (dms); Loran L. Watson (dir)

- Rust\*4,\*6: King Oliver -t; Dave Nelson -t -v; unknown -tb; ? Glyn Paque -cl -as; Hilton Jefferson -as; ? Charles Frazier -ts; James P. Johnson -p; Arthur Taylor -bj; Clinton Walker -bb; Edmund Jones -dm; Loran L. Watson -dir

- L. Wright, 'King Oliver': Joe 'King' Oliver, t; Davidson C. 'Dave' Nelson, t, v (1); unknown, tb; Glyn Paque, cl (2), as; Hilton Jefferson, as; Charles H. Frazier, ts; James P. Johnson, p; Arthur Taylor, bj; Clinton Walker, bb; Edmund Jones, d. Session directed by Loran L. Watson.

Solos ad-lib:

57527-1: DN voc 15; JKO o-tpt 14; HJ alt 2 + 14; CF ten 2; JKO o-tpt 16

57528-1: CF ten 30; CF ten 2; GP clt 16; HJ alt 14; JPJ pno 16; JA o-tbn 14; DN o-tpt 16

57529-1: HJ alt 2; JA o-tbn 8; DN o-tpt 16; CF ten 8; DN o-tpt 6

**005 FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA**

New York,

Dec. 06, 1929

Fess Williams – clt, alt, ldr;

John Brown, George Temple – tpt; David ‘Jelly’ James – tbn;

Ralph Brown, Bobby Holmes or Gregory Felix – alt, clt; Perry Smith – ten, clt;

Henry ‘Hank’ Duncan – pno; Ollie Blackwell or Andy Pendleton – bjo; Emanuel Casamore – bbs; Ralph Bedell – dms

57197-1 Goin’ To Get ‘Cha

Vic V-38106, Jazz Oracle BDW 8041

57198-1 Hot Mama

Vic uniss on 78, Jazz Oracle BDW 8041

57199-2 Your Smilin’ Face

Vic uniss on 78, Jazz Oracle BDW 8041

57200-2 Slide, Mr. Jelly, Slide

Vic V-38106, Jazz Oracle BDW 8041

Composer credits are: 57197 (Fess Williams), 57198 (-), 57199 (-), 57200 (Fess Williams)

Bobby Holmes with Fess Williams and his Royal Flush Orchestra is a section man now, with very little ad-lib playing possibilities – if any. Any solo duty for a reed instrument is executed by bandleader Williams only – with the exception of the tenor sax. And there is nothing positively and decidedly identifiable as Holmes’ work.

As Ralph Brown recalled being with Williams for most of 1929 and 1930 (see below), he most probably was with the band just in the middle of this period, December 1929, so that Gregory Felix should be omitted from the personnel - being replaced by Bobby Holmes. But: regarding Holmes’ participation with subsequent King Oliver recordings while being a member of the Fess Williams Band which had a steady engagement at the Savoy Ballroom, it should be considered that Holmes possibly had not yet joined the Williams band at this early time, but possibly later when the Oliver band was touring the Middle-West from late May 1930 (without Bobby Holmes).

Notes:

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

- B. Rust, *The Victor Master Book, Vol. 2: 2t; tb; 4s; p; bj; bb; d*

- Rust\*2: Fess Williams (clt, alt, vcl, ldr); Kenneth Roane, George Temple (tpt); David ‘Jelly’ James (tbn); Lockwood Lewis (alt); Felix Gregory, Bobby Holmes (alt, clt); Perry Smith (ten, clt); Hank Duncan (pno); Ollie Blackwell, Andy Pendleton (bjo); Emanuel Casamore (bbs); Ralph Bedell (dms)

- Rust\*3: Fess Williams -cl -as -v -ldr; John Brown -George Temple -t; David ‘Jelly’ James -tb; Felix Gregory -Bobby Holmes -as -cl; Perry Smith -ts -cl; Hank Duncan -p; Ollie Blackwell or Andy Pendleton -bj; Emanuel Casamore -bb; Ralph Bedell -d

- Rust\*4,\*6: Fess Williams -cl -as -v -ldr; John Brown -George Temple -t; David ‘Jelly’ James -tb; Felix Gregory or Ralph Brown -Bobby Holmes -as -cl; Perry Smith -ts -cl; Hank Duncan -p; Ollie Blackwell or Andy Pendleton -bj; Emanuel Casamore -bb; Ralph Bedell -d

- Storyville 51-87, Al Vollmer, Clarence M. Jones: “Ralph Brown then said that he joined Fess Williams’ band in New York in 1929, taking Lockwood Lewis’ place. He was with Fess for most of 1929 and 1930, and remembered very clearly recording with the band for Victor in the Camden studios – he recalled driving himself from New York to Camden to make the records.”

Solos ad-lib:

57197-1: FW alt intro 10; FW alt 2 + 2; Fw alt 32; GT m-tpt 30; FW alt 2 + 32; FW alt coda 8

57198-1: FW clt 32; DJJ o-tbn 6 + 6 + 6; GT m-tpt 30; PS ten 8

57199-2: GT o-tpt intro 6; HHD pno 24; GT o-tpt 7

57200-2: GT o-tpt intro 4; FW clt 6 + 8; GT m-tpt 16; HHD pno 1+16; FW clt 14; ?JB o-tpt 1+14 + 16

**006 KING OLIVER AND HIS ORCHESTRA**

New York,

Dec. 30, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque, Hilton Jefferson – alt; Walter Wheeler – ten, clt;

Don Frye – pno; Roy Smeck – stg, hca; unknown – gtr; Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms

58338-1 Everybody Does It In Hawaii

Vic V-38109, Chronological Classics 607

58339-2 Frankie And Johnny

Vic V-38109, Frog DGF 71

58339-3 Frankie And Johnny

Vic V-38109, Chronological Classics 607

58340-1 New Orleans Shout

Vic 23388, Chronological Classics 607

Composer credits are: 58338 (Jimmy Rodgers), 58339 (-), 58340 (Oliver - Nelson)

Just the first alto sax solo of the first title with its high interval jumps makes me think of Hilton Jefferson! And: as there is no clarinet heard on these sides, I assume Paque and Jefferson to be the two alto saxophonists. This meaning that Hilton Jefferson plays the solo on the first title and, possibly, the solo on the third title, and Paque soloing on both takes of the second title.

It is interesting to hear the fast moving harmony sequence C – C+ – C6 – C+ – C, the same that is used in the famous ‘The Call Of The Freaks’ of the Luis Russell Band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); Don Frye (p); Arthur Taylor (bjo); Clinton Walker (tuba); Fred Moore (dm)*

- B. Rust, *The Victor Master Book, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson*

- Rust\*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Glyn Paque (alt); two unknown reeds; Don Frye (pno); unknown (gtr); Arthur Taylor (bjo); Roy Smeck (steel-gtr, hca); Clinton Walker (?) (bbs); Edmund Jones or Fred Moore (dms)

- Rust\*3: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, ? Hilton Jefferson -as; unknown -ts; Don Frye -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones or Fred Moore -d

- Rust\*4: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, ? Hilton Jefferson -as; unknown -ts; Don Frye -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones -d

- Rust\*6: King Oliver, Dave Nelson, t; Jimmy Archey, tb; Glyn Paque, ? Hilton Jefferson, as; ? Charles Frazier, ts; Don Frye, p; unknown, g; Arthur Taylor, bj; Roy Smeck, h, stg; ? Clinton Walker, bb; Edmund Jones, d

- L. Wright, ‘King Oliver’: Joe ‘King’ Oliver, Davidson C. ‘Dave’ Nelson, t; James Archey, tb; Glyn Paque, unknown, as; Charles H. Frazier, ts; Don Frye, p; Arthur Taylor, bj; unknown, g; Roy Smeck, stg (1), h (2,3); Clinton Walker, bb; Edmund Jones, d. Mr. Watson present.

Solos ad-lib:

58338-1: RS st-gtr 8; JKO o-tpt 10; RS st-gtr 12 + 10; HJ alt 8; RS st-gtr 2

58339-2: DF pno 2; JKO m-tpt over CW bbs 12; RS hca 12; DF pno 12; JA o-tbn 12; GP alt 12; DN o-tpt 12

58339-3: DF pno 2; JKO m-tpt over CW bbs 12; RS hca 12; DF pno 12; JA o-tbn 12; GP alt 12; DN o-tpt 12

58340-1: JKO o-tpt 30; ?HJ alt 2 + 30; JA o-tbn 2 + 32; ? gtr 8

Notable differences of takes:

- 58338-1: Start of tune: gtr up-beat 1 quarter-note C, then 1 half-note D (tune plays F)  
 58338-4: Start of tune: gtr up-beat upward phrase of 2 eighth-notes Bb-B, then 1 half-note C (tune plays Eb)  
 58339-2: Pace of tune: 108 bpm. Tune plays Bb. Tune has 4-bar introduction by entire ensemble  
 58339-3: Pace of tune: 124 bpm. Tune plays C. Tune has 4-bar introduction by entire ensemble  
 58339-4: Pace of tune: 136 bpm. Tune plays Eb. Tune has 4-bar introduction 2 bars brass, 2 bars tuba

## 007 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 15, 1930

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque, Bobby Holmes – alt, clt; Walter Wheeler – ten, clt;

Henry 'Hank' Duncan – pno; Roy Smeck – stg; unknown – gtr; Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms

58338-4 Everybody Does It In Hawaii

Vic V-38109,

Chronological Classics 607

58339-4 Frankie And Johnny

Vic V-38109,

Chronological Classics 607

Composer credits are: 58338 (Jimmy Rodgers), 58339 (- -)

The reed players were identified by Jimmy Archey, but beware: Archey was not very reliable in identifying himself and other participants when asked at other times!

In his 'King' Oliver book, L. Wright notes: "Why Victor should have recalled Oliver to make two further takes of these titles when they already had satisfactory takes of each is something of a mystery." When observing that both takes -4 have altered arrangements of titles recorded on the foregoing session, it may be assumed that either the recording officials or the bandleader were not entirely satisfied with the foregoing results. It is interesting to note that the takes of 'Frankie And Johnny' of the earlier session are played in different keys – and tempos, and that the appropriate take from the later session has a different arrangement from the takes before. Here I assume that the entire band or Oliver himself were dissatisfied from the former results and that a new arrangement was penned. And possibly Roy Smeck, who obviously had been intruded upon Oliver, had decided to leave his harmonica at home and bring another guitar accompanist who was less obtrusive. (It has to be noted that Smeck's steel-guitar is accompanied by guitar, not by banjo, and that there is always immediate switch-over from banjo to guitar and vice-versa, showing that there are two musicians responsible. Probably Smeck had brought his own accompanist.)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); Don Frye (p); Arthur Taylor (bjo); Clinton Walker (tuba); Fred Moore (dm)*

- B. Rust, *The Victor Master Book, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson*

- Rust\*2: King Oliver, Dave Nelson (tp); James Archey (tb); Glyn Paque, Bobby Holmes (alt); Walter Wheeler (ten); Henry Duncan (?) (pno); unknown (gtr); Arthur Taylor (bjo); Roy Smeck (steel-gtr, hca); Clinton Walker (?) (bbs); Edmund Jones or Fred Moore (dms)

- Rust\*3: King Oliver - Dave Nelson -t; James Archey -tb; Glyn Paque, Bobby Holmes -as; Walter Wheeler -ts; ? Henry Duncan -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones or Fred Moore -d

- Rust\*4: King Oliver - Dave Nelson -t; James Archey -tb; Glyn Paque, Bobby Holmes -as; Walter Wheeler -ts; ? Henry Duncan -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones -d

- Rust\*6: King Oliver, Dave Nelson, t; Jimmy Archey, tb; Glyn Paque, Bobby Holmes, as; Walter Wheeler, ts; ? Henry Duncan, p; unknown, g; Arthur Taylor, bj; Roy Smeck, h, stg; ? Clinton Walker, bb; Edmund Jones, d

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, Glyn Paque, cl (2), as; Walter Wheeler, cl (2), ts; Henry Duncan, p; Arthur Taylor, bj; unknown, g; Roy Smeck, stg (1,2); Clinton Walker, bb; unknown, d.

Solos ad-lib:

58338-4: RS st-gtr 8; JKO m-tpt 10; RS st-gtr 12; JKO m-tpt over CW bbs 10; RS st-gtr 12; WW ten 8; RS st-gtr 2

58339-4: CW bbs 2; JA o-tbn 12; HHD pno 24; GP alt 2 + 12; BH clt 12; JKO o-tpt + BH clt + ens 12

Notable differences of takes:

- 58338-1: Start of tune: gtr up-beat 1 quarter-note C, then 1 half-note D (tune plays F)  
 58338-4: Start of tune: gtr up-beat upward phrase of 2 eighth-notes Bb-B, then 1 half-note C (tune plays Eb)  
 58339-2: Pace of tune: 108 bpm. Tune plays Bb. Tune has 4-bar introduction by brass (no tuba break)  
 58339-3: Pace of tune: 124 bpm. Tune plays C. Tune has 4-bar introduction by brass (no tuba break)  
 58339-4: Pace of tune: 136 bpm. Tune plays Eb. Tune has 4-bar introduction 2 bars brass, 2 bars tuba

## 008 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 28, 1930

Carroll Dickerson – vln, dir;

Joe King Oliver, Bubber Miley, Henry Red Allen – tpt; Jimmy Archey – tbn;

unknown – clt; Glyn Paque, Bobby Holmes – alt, clt; Walter Wheeler – ten, clt;

Don Frye – pno; Arthur Taylor – bjo; Jean Stultz – gtr; Clinton Walker – bbs;

Frank Marvin – voc; Carroll Dickerson - chimes

58527-3 St. James Infirmary

Vic 22298,

Chronological Classics 607

58528-2 When You're Smiling (The Whole World Smiles With You)

Vic 22298,

Chronological Classics 607

Composer credits are: 58527 (Joe Primrose), 58528 (Fisher – Goodwin - Shay)

Glyn Paque contributed this personnel, also naming Fred Moore on drums. But he named only Allen and Miley as playing, yet Oliver was in the studio, too. A drummer cannot be detected, and there certainly is none. As L. Wright assumes, Carroll Dickerson was certainly able to play the piano and thus further could handle the orchestral tubular bells, so that he should be responsible with a degree of certainty.

There is a clarinetist who plays straight melody for half-a chorus in 'When You're Smiling' who might appropriately be Bobby Holmes, who certainly was the most skilled clarinetist of the three reed-men. But L. Wright writes: "The recording sheet actually shows four saxes present, but only three saxes doubling clarinets are clearly audible, the clarinet soloist is closer to the mike than the others and there appears to be a full section plus clarinet at one point" (in 'When You're Smiling' – KBR). The Victor Master Book Vol. 2 only notes 3 saxes (see below), and thus I assume that there might have been an additional person in studio playing the clarinet on this title – in a completely straight manner, only, and a bit un-certain – but noted by the officials as a fourth reed man. Was it Frank Marvin, perhaps? Or Dickerson? Or one of Gene Austin's accompaniment, in the studio after the Oliver band; Andy Sannella, perhaps? We probably will never know.

Notes:

Ch. Delaunay, *New Hot Discography 1948: King Oliver, Bubber Miley, Dave Nelson, Henry Allen (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Castor McCord (s); Henry Duncan (p); Clinton Walker (tuba); Fred Moore (dr); Sonny Woods (vo).*

- *B. Rust, The Victor Master Book, Vol. 2: Carroll Dickerson -vn; 3t; tb; 3s; p; bj; g; bb; d; vocalist Frank Marvin*  
 - *Rust\*2,\*3: King Oliver, Henry Allen, Bubber Miley (tpts); James Archey (tbn); Bobby Holmes (clt, sop); Glyn Paque (alt); two unknown reeds; Don Frye (pno); Arthur Taylor (bjo); Jean Stultz (gtr); Clinton Walker (bbs); Carroll Dickerson (vln, ldr); Frank Marvin (voc).*  
 - *Rust\*4: Carroll Dickerson -vn, dir; King Oliver -Henry Allen -Bubber Miley -t; James Archey -tb; Bobby Holmes -cl -as; Glyn Paque and another -as; unknown -ts; Don Frye -p; Arthur Taylor -bj; Jean Stultz -g; Clinton Walker -bb; Frank Marvin -v.*  
 - *Rust\*6: Carroll Dickerson, vn, dir; King Oliver, Henry Allen, Bubber Miley, t; James Archey, tb; Bobby Holmes, cl, as; Glyn Paque and another, as; ?Walter Wheeler, ts; Don Frye, p; Arthur Taylor, bj; Jean Stultz, g; Clinton Walker, bb; Frank Marvin, v.*  
 - *L. Wright, "King Oliver": Joe 'King' Oliver, Henry 'Red' Allen, Bubber Miley, t; James Archey, tb; Bobby Holmes, cl; Glyn Paque, unknown, cl, as; Walter Wheeler, cl, ts; Don Frye, p; Arthur Taylor, bj; Jean Stultz, g; Clinton Walker, bb; unknown, chimes; Carroll Dickerson, dir, vn; Frank Marvin, v; L.L. Watson present.*  
 - *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Joe "King" Oliver (?); Henry "Red" Allen, Bubber Miley (tp); James Archey (tb); Bobby Holmes (cl); Glyn Paque, unknown (cl, as); Walter Wheeler (cl, ts); Don Frye (p); Arthur Taylor (bj); Jean Stultz (g); Clinton Walker (bb); unknown (chimes); Carroll Dickerson (dir, vln); Frank Marvin (voc). "King Oliver is said, by Glyn Paque, to have been present in the studio at this session, but we cannot hear three trumpets playing simultaneously, so it is doubtful if he plays at all on the issued takes of these titles. Otherwise, the personnel above is the one listed by Laurie Wright. On St. James Infirmary, the trumpet soloists are Miley and Allen, although some sources claimed that Allen played cornet on this particular session. B. Miley plays the first solo and the obligato behind Marvin's vocal. Allen plays the solo after the vocal and probably the short open break near the end. The muted introduction on When You're Smiling is by Allen, who also plays solo passages with the ensemble after the vocal."*

Solos ad-lib:

58527-3: BM m-tpt 16; BM m-tpt obbl to voc 24; DF pno 4; HRA m-tpt obbl to tuba/clts 14; JA o-tbn 2; BH clt 7; HRA o-tpt 1; BH clt 6  
 58528-2: JA o-tbn + CD vln 15; ? clt 1 + 14; HRA o-tpt 4 + 4

**009 KING OLIVER AND HIS ORCHESTRA**

New York,

Mar. 18, 1930

Carroll Dickerson – dir;

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque, Hilton Jefferson – alt; Bobby Holmes – alt, ten, clt;

Henry 'Hank' Duncan – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Fred Moore - dms

59525-1 I Must Have It

Vic V-38124, Chronological Classics 594

59526-2 Rhythm Club Stomp

Vic V-38137, Chronological Classics 594

59527-1 You're Just My Type

Vic V-38124, Chronological Classics 594

Composer credits are: 59525 (King Oliver), 59526 (Oliver - Nelson), 59527 (Oliver - Nelson)

This session bears a problem in that we have a three-part saxophone section as noted in the Victor files – with an aurally clearly discernible tenor sax. Yet, when asked, Jimmy Archey named Bobby Holmes, Glyn Paque, and Hilton Jefferson, all three being alto saxophonists. None of them is known to have played tenor sax. When listening through these sides I believed to hear Jefferson on alto on the first title – as well as Holmes on clarinet – and Glyn Paque on alto on the second title – and Holmes on clarinet again as well. The third title does not have any reed solos. The solution of this mystery may easily be the one offered by L. Wright in assuming that Bobby Holmes played tenor sax for this session. (Every saxophonist can rather easily play any saxophone if wanted, at least in un-demanding parts – and with a little training before.)

But the most interesting recognition is King Oliver's very strong and assured playing on open trumpet in titles one and three.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bubber Miley, Henry Allen (tp); James Archey (tb); Bobby Holmes (cl); Glyn Paque (as);*

*Don Frye (p); Arthur Taylor (g); Clinton Walker (tuba); Fred Moore (dm)*

- *B. Rust, The Victor Master Book, Vol. 2: 2t; tb; 3s; p; bj; bb; d*

- *Rust\*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Bobby Holmes (clt); Hilton Jefferson, Glyn Paque (alt, clt); Henry Duncan (?)(pno); Arthur Taylor (bjo); Clinton Walker (bbs); Fred Moore (dms)*

- *Rust\*3: King Oliver -Dave Nelson -t; James Archey -tb; Bobby Holmes -cl; Hilton Jefferson -Glyn Paque -cl -as; Henry Duncan -p; Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Carroll Dickerson -dir*

- *Rust\*4,\*6: King Oliver -Dave Nelson -t; James Archey -tb; Bobby Holmes -cl; Hilton Jefferson -Glyn Paque -cl -as; ? Henry Duncan -p; Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Carroll Dickerson -dir*

- *L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Glyn Paque, Hilton Jefferson, cl(1,3), as; Bobby Holmes, cl, ts; Henry Duncan, p; Arthur Taylor, bj; Clinton Walker, bb; Fred Moore, d; Carroll Dickerson, directing.*

Solos ad-lib:

59525-1: JKO o-tpt 30; JA o-tbn 2 + 8; HJ alt 22; BH clt 2; BH clt + DN m-tpt 14; JKO o-tpt 14

59525-2: DN o-tpt 6 + 6; BH clt 16; GP alt 16; JA o-tbn 14; HHD pno 16

59525-1: JA o-tbn 10; JKO o-tpt 16; JKO o-tpt 22

**010 LOUIS ARMSTRONG AND HIS ORCHESTRA**

New York,

Apr. 05, 1930

Louis Armstrong – tpt, voc;

Ed Anderson – tpt; Henry Hicks – tbn;

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

Joe Turner, 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

When Louis Armstrong came back to New York from Chicago in late February 1930 he expected to be joined by the Luis Russell band as before. But his manager at the time, T. Rockwell, booked him for a new Harlem nightclub, the Coconut Grove, accompanied by a newly formed orchestra under drummer Willie Lynch's leadership. This band later developed to be the Mills Blue Rhythm Band. Just like with the Luis Russell band before, Louis Armstrong used the band merely as an accompaniment for his individual solo performances.

Correspondingly, solo outings by the band members are rather sparse.

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); Willie Lynch (dm); 'Buck'*

*Washington (p) added on (1)*

- Rust\*2,\*3: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, 'Buck' Washington (1)(pno); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)  
 - Rust\*4,\*6: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -ts -cl;  
 Joe Turner -p; 'Buck' Washington -p (1); Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d

Solos ad-lib:

403896-D: LA o-tpt intro 8; LA o-tpt 24 + 24 + 4; ?BW pno 4; LA o-tpt 24 + 24  
 403897-A: LA o-tpt intro 1+3; CMC ten 16; LA o-tpt 8; CMC ten 6; BH clt bk 2; HH o-tbn 14; LA o-tpt 2+32

**011 FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA**

New York,

Apr. 18, 1930

Fess Williams – clt, alt, ldr;

John Brown, George Temple – tpt; David 'Jelly' James – tbn;

Ralph Brown, Bobby Holmes – alt, clt; Perry Smith – ten, clt;

Henry 'Hank' Duncan – pno; Ollie Blackwell or Andy Pendleton – bjo; Emanuel Casamore – bbs; Ralph Bedell – dms

Frank Marvin – voc (4); Fess Williams – voc (5)

59757-1 She's Still Dizzy Vic 23025, Jazz Oracle BDW 8041

59758-1 Hot Mama Vic 22864, Jazz Oracle BDW 8041

59758-2 Hot Mama Vic 22864, Jazz Oracle BDW 8041

59759-1 'Leven Thirty, Saturday Night Vic V-38131, Jazz Oracle BDW 8041

59760-1 I'm Feelin' Devilish Vic V-38131, Jazz Oracle BDW 8041

Composer credits are: 59757 (Temple), 59758 (Jelly James), 59759 (Burtnett-Grantham-Kirkpatrick), 59760 (Maceo Pinkard)

After Fess Williams' fore-going session of December 1929 (see above), the band offer a much better jazzy approach than before. 'She's Still Dizzy' is a swinging composition/arrangement (?) of trumpet soloist George Temple and features the strong and hot trombone of David 'Jelly James' and the composer's charming muted trumpet, but also contains an apparently unavoidable, yet bearable clarinet chorus by the leader. The last two titles are performed in smoothly swinging rhythm, 'I'm Feeling Devilish' containing a whole chorus by the tenor sax and a three-quarter chorus of possibly/probably Bobby Holmes on elegant alto sax. The subsequent trumpet solo seems to be by first-trumpet man John Brown.

Notes:

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

- B. Rust, *The Victor Master Book*, Vol. 2: 2t; tb; cl; 3s; p; bj; bb; d; vocalists: Frank Marvin, Fess Williams

- Rust\*2: Fess Williams (clt, alt, vcl, ldr); Kenneth Roane, George Temple (tpt); David 'Jelly' James (tbn); Lockwood Lewis (alt); Felix Gregory, Bobby Holmes (alt, clt); Perry Smith (ten, clt); Hank Duncan (pno); Ollie Blackwell, Andy Pendleton (bjo); Emanuel Casamore (bbs); Ralph Bedell (dms); Frank Marvin (vcl); various members of the band (vcl)

- Rust\*3: Fess Williams -cl -as -v -ldr; John Brown -George Temple -t; David 'Jelly' James -tb; Felix Gregory -Bobby Holmes -as -cl; Perry Smith -ts -cl; Hank Duncan -p; Ollie Blackwell or Andy Pendleton -bj; Emanuel Casamore -bb; Ralph Bedell -d; Frank Marvin -v

- Rust\*4,\*6: Fess Williams -cl -as -v -ldr; John Brown -George Temple -t; David 'Jelly' James -tb; Felix Gregory or Ralph Brown -Bobby Holmes -as -cl; Perry Smith -ts -cl; Hank Duncan -p; Ollie Blackwell or Andy Pendleton -bj; Emanuel Casamore -bb; Ralph Bedell -d;

Frank Marvin -v

Solos ad-lib:

59757-1: DJJ o-tbn 14; FW clt 32; GT m-tpt 30; FW clt 4

59758-1: FW clt 30; DJJ o-tbn 6 + 6 + 6; GT m-tpt 30; FW clt 16; PS ten 8; FW clt 8

59759-1: FW clt 16

59760-1: PS ten 30; ?BH alt 24; ?JB o-tpt 2+32; HHD pno obbl to voc 32

Notable differences of takes:

59758-1: Bar 1 of clarinet solo first chorus: clt starts with: 3 syncopated eighth-notes Eb, 1 half-note C

59758-2: Bar 1 of clarinet solo first chorus: clt starts with: 1 half-note Eb, slur to 1 half-note C

**012 LOUIS ARMSTRONG AND HIS ORCHESTRA**

New York,

May 04, 1930

Louis Armstrong – tpt, voc;

Ed Anderson – tpt; Henry Hicks – tbn;

Theodore McCord, Bobby Holmes – 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

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'. If interested, please, compare with the same title on session 001 with the early Chick Webb band!

But, above all it is Louis Armstrong in all his musical glory. Tremendous!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl & as);

Theodore McCord (ts); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchinson (b); Willie Lynch (dm)

- Rust\*2,\*3: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor

McCord (ten); Joe Turner, 'Buck' Washington (1)(pno); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)

- Rust\*4,\*6: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -ts -cl;

Joe Turner -p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d

Solos ad-lib:

403999-A: CMC ten 14; ?LA o-tpt 8; BA gtr obbl to voc 30; LA o-tpt 32

404000-B: LA m-tpt 16; HH o-tbn 8; LA o-tpt 8; BH clt ens 16; LA o-tpt 8; LA o-tpt 4

404001-C: TMC alt 8 + 2; HH o-tbn 2+16; CMC ten 8; BH clt 6; LA o-tpt 2+32 + 32 + 32

404002-B: BH clt ens 16; BH clt bks 16 + 32; BH clt 30; HH o-tbn 2+14; CMC ten 2+14; LA o-tpt 2+32 + 32 + 32

## 013 KING OLIVER AND HIS ORCHESTRA

New York,

May 22, 1930

Carroll Dickerson – dir;

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque – alt; Bobby Holmes – alt, clt; Charles Frazier – ten, clt;

Eric Franker – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Fred Moore – dms;

62236-2 Struggle Buggy

Vic 23001,

Chronological Classics 594

62237-1 Don't You Think I Love You?

Vic 23001,

Chronological Classics 594

62238-1 Olga

Vic 22681,

RCA Bluebird ND90410

62238-2 Olga

Vic 22681,

Chronological Classics 594

*Composer credits are: 62236 (C. Walker), 62237 (Nelson - Oliver), 62238 (D.C. Nelson – Joe Oliver)*

L. Wright, "King" Oliver gives Bobby Holmes on soprano sax on the first title. I have to admit that I am unable to find any spot of soprano sax on this title. Thus, I omitted the soprano in my personnel. L. Wright's listening group have excluded Hilton Jefferson from this personnel – although he was named by Glyn Paque when recalling the musicians for this session. I admit!

But listen to Fred Moore's very airy handling of the cymbals, on sticks as well as on mallets – as in 'Olga'. Very nice.

As L. Wright writes: "When Al Vollmer interviewed Fred Moore he recalled this session and said that Oliver was reading his solo on 'Olga' and that Dave Nelson had written out all the solos and ensemble parts. It is apparent that for some time Oliver had been working towards assembling a band to go on tour and his efforts came to fruition with this session as it was this group that left New York very soon after this session." This should shed some light onto Oliver's state as a musician, as a bandleader and recording star at this time.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Charles Frazier, 'Paducah' Bradley (s); Erik Franker (p); Arthur Taylor (g); Clinton Walker (tuba); Gerald Hobson (dm)*

- B. Rust, *The Victor Master Book, Vol. 2: 2t; tb; 3s; p; bj; bb; d*

- Rust\*2: King Oliver, Dave Nelson (tp); James Archey (tbn); Bobby Holmes (clt, alt); Glyn Paque (alt); Charles Frazier (ten); Eric Franker (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Fred Moore (dms)(?)

- Rust\*3,\*4,\*6: King Oliver -Dave Nelson -t; James Archey -tb; Bobby Holmes -cl -as; Glyn Paque -as; Charles Frazier -ts; Eric Franker -p; Arthur Taylor -bj; Clinton Walker -bb; ? Fred Moore -d; Carroll Dickerson -dir

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, cl, ss (1,3,4), as (2); Glyn Paque, as; Charles H. Frazier, ts; Eric Franker, p; Arthur Taylor, bj; Clinton Walker, bb; Fred Moore, d; Carroll Dickerson, dir; Mr. Watson present.

Solos ad-lib:

62236-2: EF pno 4; DN o-tpt 2 + 6; CF ten 2; GP alt 16; JA o-tbn 14; BH clt 2+16; CW bbs 4; JKO m-tpt 16

62237-1: JA o-tbn 16; CF ten 1+4; DN o-tpt 4 – CF ten 4 – DN o-tpt 4 – CF ten 4; JKO o-tpt 30; JA o-tbn 2 + 4 + 4;

BH clt 8

62238-1-2: CW bbs 2+2; JA o-tbn 6; JKO o-tpt 16; BH clt 16; JKO m-tpt 14; GP alt 8

Notable differences of takes:

62238-1: Up-beat and first bar of tbn solo: 1 quarter-note E (up-beat), 6 eighth-notes E-upG-E-C-lowG-C, 1 quarter-note E

62238-2: Up-beat and first bar of tbn solo: 1 eighth-note E (up-beat), 1 quarter-note upG, 2 eighth-notes E-C, 2 quarter-notes lowG-E

## 014 FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA

New York,

Jul. 10, 1930

Fess Williams – clt, alt, ldr;

John Brown, Emanuel Clark – tpt; David Jelly James – tbn;

Ralph Brown, Bobby Holmes – alt, clt; Perry Smith – ten, clt;

Walter Fats Pichon – pno; Ollie Blackwell or Andy Pendleton – bjo; Emanuel Casamore – bbs; Ralph Bedell – dms;

Frank Marvin – voc (3,4)

62335-1 All For Grits And Gravy

Vic 23025,

Jazz Oracle BDW 8041

62336-1 Playing My Saxophone

Vic 24153,

Jazz Oracle BDW 8041

62336-2 Playing My Saxophone

Vic uniss on 78,

Jazz Oracle BDW 8041

62337-1 You Can't Go Wrong

Vic uniss on 78,

Jazz Oracle BDW 8041

62337-2 You Can't Go Wrong

Vic 24153,

Jazz Oracle BDW 8041

62338 Geechee Dance

Vic unissued

not on LP/CD

*Composer credits are: 62335 (Easton), 62336 (F. Williams), 62337 (F. Williams)*

There is nothing positively and decidedly identifiable as Holmes' work on this session.

The first title has a clear jazzy approach and hot solos by George Temple's successor Emanuel Clark, as well as David 'Jelly' James in his rather simple trombone style with sharp and big tone.

The second and third titles – with alternate takes each – are crammed with the leader's peculiar and confused way of improvising, which is way outside of everything performed by acknowledged and serious jazz musicians of the time. But the band is very good and could have been a great vehicle for honest and aspiring jazz musicians.

Notes:

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

- B. Rust, *The Victor Master Book, Vol. 2: 2t; tb; 3s; p; bj; bb; d; vocalist: Fess Williams*

- Rust\*2: Fess Williams (clt, alt, vcl, ldr); Emanuel Clark, John Brown (tpt); David 'Jelly' James (tbn); Felix Gregory, Bobby Holmes (alt, clt); Perry Smith (ten, clt); Walter 'Fats' Pichon (pno); Ollie Blackwell, Andy Pendleton (bjo); Emanuel Casamore (bbs); Ralph Bedell (dms); Frank Marvin (vcl); various members of the band (vcl)

- Rust\*3: Fess Williams -cl -as -v -ldr; John Brown -Emanuel Clark -t; David 'Jelly' James -tb; Felix Gregory -Bobby Holmes -as -cl; Perry Smith -ts -cl; Walter 'Fats' Pichon -p; Ollie Blackwell or Andy Pendleton -bj; Emanuel Casamore -bb; Ralph Bedell -d; Frank Marvin -v

- Rust\*4,\*6: Fess Williams -cl -as -v -ldr; John Brown -Emanuel Clark -t; David 'Jelly' James -tb; Felix Gregory or Ralph Brown -Bobby Holmes -as -cl; Perry Smith -ts -cl; Walter 'Fats' Pichon -p; Ollie Blackwell or Andy Pendleton -bj; Emanuel Casamore -bb; Ralph Bedell -d; Frank Marvin -v

Solos ad-lib:

62335-1: EC m-tpt 10; PS ten 2; EC m-tpt 2 + 6; FW clt 14; DJJ o-tbn 10 + 2 + 6

62336-1-2: FW alt 1 + 1 + 1; FW alt 26; EC hand-m-tpt 15; FW alt 32 + 14

62337: FW clt 30



Notable differences of takes:

- 62336-1: Bar 5 of tpt solo; sustained high c for the whole bar  
 62336-2: Bar 5 of tpt solo: 1 quarter-note g, 1 three-quarter-note bb  
 62337-1: Alto sax coda: 7 eighth-notes eb-f-eb-bb-c-bb-eb played staccato (in 6/8<sup>th</sup> phrasing)  
 62337-2: Alto sax coda: 7 eighth-notes eb-f-eb-bb-c-bb-eb played legato

**015 FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA**

New York,

Jul. 23, 1930

Fess Williams – clt, alt, ldr;

John Brown, Emanuel Clark – tpt; David ‘Jelly’ James – tbn;

Ralph Brown, Bobby Holmes – alt, clt; Perry Smith – ten, clt;

Walter ‘Fats’ Pichon – pno; *Ollie Blackwell* or *Andy Pendleton* – bjo; Emanuel Casamore – bbs; Ralph Bedell – dms;

Fess Williams – voc; 2 band members – voc (3,4)

|         |                             |                  |                      |
|---------|-----------------------------|------------------|----------------------|
| 63302-1 | Dinah                       | Vic unissued     | not on LP/CD         |
| 63302-2 | Dinah                       | Vic unissued     | not on LP/CD         |
| 63303-1 | Ida, Sweet As Apple Cider   | Vic uniss on 78, | Jazz Oracle BDW 8041 |
| 63303-2 | Ida, Sweet As Apple Cider   | Vic 23005,       | Jazz Oracle BDW 8041 |
| 63304-1 | Just To Be With You Tonight | Vic unissued     | not on LP/CD         |
| 63304-2 | Just To Be With You Tonight | Vic unissued     | not on LP/CD         |
| 63305-1 | Everything’s O.K. With Me   | Vic uniss on 78, | Jazz Oracle BDW 8041 |
| 63305-2 | Everything’s O.K. With Me   | Vic 23003,       | Jazz Oracle BDW 8041 |

Composer credits are: 62302 (*Lewis-Young-Akst*), 62303 (*Eddie Leonard*), 62304 (*Fusman-Samuels-Sandry*), 62305 (*Davis-Coots*)

The nice melody of ‘Ida’ is distorted by Fess Williams’ alto sax and followed by the nice trumpet of Emanuel Clark. Ralph Bedell plays uncommon accompaniment with his brushes. The vocal chorus at the end is of three-part close-harmony singing with tricky rhythm by the band. ‘Everything’s O.K. With Me’ features pianist Walter ‘Fats’ Pichon with Southern piano soloing. Perry Smith might have been a reliable section man, but his soloistic attempts are rather below standard, and his tone as well.

Notes:

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

- B. Rust, *The Victor Master Book, Vol. 2: 2t; tb; 3s; p; bj; bb; d; vocalist: Fess Williams with chorus*

- Rust\*2: Fess Williams (clt, alt, vcl, ldr); Emanuel Clark, John Brown (tpt); David ‘Jelly’ James (tbn); Felix Gregory, Bobby Holmes (alt, clt); Perry Smith (ten, clt); Walter ‘Fats’ Pichon (pno); *Ollie Blackwell*, *Andy Pendleton* (bjo); Emanuel Casamore (bbs); Ralph Bedell (dms); Frank Marvin (vcl); various members of the band (vcl)

- Rust\*3: Fess Williams -cl -as -v -ldr; John Brown -Emanuel Clark -t; David ‘Jelly’ James -tb; Felix Gregory -Bobby Holmes -as -cl; Perry Smith -ts -cl; Walter ‘Fats’ Pichon -p; *Ollie Blackwell* or *Andy Pendleton* -bj; Emanuel Casamore -bb; Ralph Bedell -d

- Rust\*4,\*6: Fess Williams -cl -as -v -ldr; John Brown -Emanuel Clark -t; David ‘Jelly’ James -tb; Felix Gregory or Ralph Brown -Bobby Holmes -as -cl; Perry Smith -ts -cl; Walter ‘Fats’ Pichon -p; *Ollie Blackwell* or *Andy Pendleton* -bj; Emanuel Casamore -bb; Ralph Bedell -d; Frank Marvin -v

Solos ad-lib:

63303-1-2: FW alt 2 + 30; ?EC m-tpt 4; ?RB or ?BH alt 4; ?EC m-tpt 8

63305-1-2: EC m-tpt 16 + 8; WFP pno 32; PS ten 1+16; FW clt 8; FW clt obbl 4

Notable differences of takes:

63303-1: Start of first chorus, alto sax solo: 3 eighth-notes g-a-d, 1 half-note c, 2 syncopated quarter-notes e-d, 1 half-note c

63303-2: Start of first chorus, alto sax solo: 4 eighth-notes g-e-g-d, 1 half-note c, 1 eighth-note -g, 1 half-note a

63305-1: Upbeat to ten sax solo: 3 quarter-notes d – db - d

63305-2: Upbeat to ten sax solo: 2 syncopated quarter-notes d - d

**016 FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA**

Camden, N.J.,

Jul. 31, 1930

Fess Williams – clt, alt, ldr;

John Brown, Emanuel Clark – tpt; David ‘Jelly’ James – tbn;

Ralph Brown, Bobby Holmes – alt, clt; Perry Smith – ten, clt;

Walter Fats Pichon – pno; *Ollie Blackwell* or *Andy Pendleton* – bjo; Emanuel Casamore – bbs; Ralph Bedell – dms;

Fess Williams – voc

|         |                             |            |                      |
|---------|-----------------------------|------------|----------------------|
| 63302-4 | Dinah                       | Vic 23005, | Jazz Oracle BDW 8041 |
| 63304-3 | Just To Be With You Tonight | Vic 23003  | not on LP/CD         |
| 63304-4 | Just To Be With You Tonight | Vic 23003  | not on LP/CD         |
| 63304-5 | Just To Be With You Tonight | Vic 23003, | Jazz Oracle BDW 8041 |
| 63305-3 | Everything’s O.K. With Me   | Vic 23003  | not on LP/CD         |

Composer credits are: 62302 (*Lewis-Young-Akst*), 62304 (*Fusman-Samuels-Sandry*), 62305 (*Davis-Coots*)

‘Dinah’ is conventionally played and has a nice a nice muted-trumpet solo by Emanuel Clark. The second title is pure schmalz, with the exception of Fess Williams slap-tongue clarinet solo which isn’t jazzy, as well. It has to be stated for all Fess Williams renditions here and above that the leader’s instrumental performances are vaudeville with a minimum of jazz content, whereas his vocal contributions might as well be seen as jazz, but of a highly individual manner.

Notes:

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

- B. Rust, *The Victor Master Book, Vol. 2: 2t; tb; 3s; p; bj; bb; d; vocalist: Fess Williams with chorus*

- Rust\*2: Fess Williams (clt, alt, vcl, ldr); Emanuel Clark, John Brown (tpt); David ‘Jelly’ James (tbn); Felix Gregory, Bobby Holmes (alt, clt); Perry Smith (ten, clt); Walter ‘Fats’ Pichon (pno); *Ollie Blackwell*, *Andy Pendleton* (bjo); Emanuel Casamore (bbs); Ralph Bedell (dms); Frank Marvin (vcl); various members of the band (vcl)

- Rust\*3: Fess Williams -cl -as -v -ldr; John Brown -Emanuel Clark -t; David ‘Jelly’ James -tb; Felix Gregory -Bobby Holmes -as -cl; Perry Smith -ts -cl; Walter ‘Fats’ Pichon -p; *Ollie Blackwell* or *Andy Pendleton* -bj; Emanuel Casamore -bb; Ralph Bedell -d

- Rust\*4,\*6: Fess Williams -cl -as -v -ldr; John Brown -Emanuel Clark -t; David ‘Jelly’ James -tb; Felix Gregory or Ralph Brown -Bobby Holmes -as -cl; Perry Smith -ts -cl; Walter ‘Fats’ Pichon -p; *Ollie Blackwell* or *Andy Pendleton* -bj; Emanuel Casamore -bb; Ralph Bedell -d; Frank Marvin -v

Solos ad-lib:

63302-4: *FW clt 30; PS ten 16; EC m-tpt 30*  
 63304-5: *FW clt slap-tongue 16*

017 TINY BRADSHAW AND HIS ORCHESTRA

New York,

Sep. 19, 1934

Tiny Bradshaw – voc;  
 Max Maddox, Lincoln Mills, Shad Collins – tpt;  
 George Matthews, Eugene Green – tbn;  
 Bobby Holmes – alt, clt; Eddie Williams – alt; Edgar Courance – ten, clt; Happy Caldwell – ten;  
 Clarence Johnson – pno; Bob Lessey – gtr; Ernest Williamson – sbs; Arnold Bolden - dms

|         |                              |          |                        |
|---------|------------------------------|----------|------------------------|
| 38693-A | Shout, Sister, Shout         | Dec 456, | Harlequin HQ 2053 (LP) |
| 38694-A | Mister, Will You Serenade    | Dec 317, | Harlequin HQ 2053 (LP) |
| 38695-A | The Darktown Strutters' Ball | Dec 194, | Harlequin HQ 2053 (LP) |
| 38696-A | The Sheik Of Araby           | Dec 194, | Harlequin HQ 2053 (LP) |

This is a little known, but beautifully swinging big band of the late Harlem period, led by Tiny Bradshaw, singer in a Cab Calloway mode. His band of ten years later achieved national fame with several big-selling records (Chilton, 1970). It is most remarkable for the space left to the instrumental soloists. We hear the very much under-rated Shad Collins as principal trumpet soloist, the even more under-rated George Matthews on trombone, and a couple of other Harlem musicians, among them our Happy Caldwell on tenor sax and altoist Eddie Williams, a special favourite of mine, for his perpetual use of augmented chords (whole-tone scales) when improvising.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*  
 - *Rust\*2: Tiny Bradshaw (vcl, ldr); two (?) unknown (tpt); unknown (tbn); unknown (alt); Edgar Courance, Happy Caldwell (clt, ten); unknown (pno); unknown (gtr); Ernest Hill (sbs); Arnold Bolden (dms)*  
 - *Rust\*3,\*4,\*6: Lincoln Mills -Shad Collins -Max Maddox -t; George Matthews -Eugene Green -tb; Bobby Holmes -Russell Procope -as; Edgar Courance, Happy Caldwell -cl -ts; Clarence Johnson -p; Bob Lessey -g; Ernest Williamson -sb; Arnold Bolden -d; Tiny Bradshaw -v -ldr.*

Solos ad-lib (after Johnny Simmen):

38693-A *BL gtr 4; SC tpt 16; EC clt 8; SC tpt 8; ?LM tpt obbl 32; GM tbn 16; HC ten 8; GM tbn 8; EW alt 8.*  
 38694-A *SC tpt 32; EW alt 4; BH clt 4 + 4; HC ten 4 + 4; GM tbn 8.*  
 38695-A *?SC tpt 24 + 24; EW alt 2 + 24; CJ pno 24 + 24; ES tbn 24.*  
 38696-A *LM tpt 32; EC ten 16; ES tbn 16; BH clt 16; EW alt 16.*

018 TINY BRADSHAW AND HIS ORCHESTRA

New York,

Oct. 03, 1934

Tiny Bradshaw – voc;  
 Max Maddox, Lincoln Mills, Shad Collins – tpt;  
 George Matthews, Eugene Green – tbn;  
 Bobby Holmes – alt; Eddie Williams – alt, bar; Edgar Courance – ten, bar; Happy Caldwell – ten;  
 Clarence Johnson – pno; Bob Lessey – gtr; Ernest Williamson – sbs; Arnold Bolden - dms

|         |                                     |          |                        |
|---------|-------------------------------------|----------|------------------------|
| 38785-A | Ol' Man River                       | Dec 236, | Harlequin HQ 2053 (LP) |
| 38786-A | I Ain't Got Nobody                  | Dec 456, | Harlequin HQ 2053 (LP) |
| 38787-A | I'm A Ding Dong Daddy (From Dumas)  | Dec 236, | Harlequin HQ 2053 (LP) |
| 38788-A | She'll Be Coming Round The Mountain | Dec 317, | Harlequin HQ 2053 (LP) |

The same band again equally inspiring and enthusiastic. I followed the late Johnny Simmen in his identifying the soloists, with the only exception that I think it is Eddie Williams on baritone sax at the end of 'Ding Dong Daddy', but I have to admit that I am not really certain. And I have to add that Johnny Simmen was in contact with many great jazz musicians for all his life and might have reported Mr. Courance's own testimony.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*  
 - *Rust\*2: Tiny Bradshaw (vcl); 2 (?) unknown tpts; unknown tbn; unknown ast; Edgar Courance (sic), Happy Caldwell (clts, tens); unknown pno; unknown gtr; Ernest Hill (sbs); Arnold Bolden (dms); Tiny Bradshaw (vcl)*  
 - *Rust\*3,\*4,\*6: Lincoln Mills -Shad Collins -Max Maddox -t; George Matthews -Eugene Green -tb; Bobby Holmes -Russell Procope -as; Edgar Courance, Happy Caldwell -cl -ts; Clarence Johnson -p; Bob Lessey -g; Ernest Williamson -sb; Arnold Bolden -d; Tiny Bradshaw -v -ldr.*

Solos ad-lib (after Johnny Simmen):

38785-A *EW alt 32 + 16; ES tbn 16.*  
 38786-A *SC tpt 4; SC m-tpt 16; HC ten 8; SC m-tpt 8; GM tbn 16; BH clt 8; GM tbn 8.*  
 38787-A *SC tpt 16; EC ten 16; ES tbn 16; ?EW bar 16.*  
 38788-A *BH clt obbl 16; SC tpt 16; BH clt 16; SC m-tpt 16 + 16.*

019 JESSE STONE AND HIS ORCHESTRA

New York,

Feb. 26, 1937

Jesse Stone – pac, arr, ldr;  
 Bob Shoffner, George Wingfield, Clarence Wheeler – tpt;  
 David 'Jelly' James, Alton Moore, John Anderson – tbn;  
 Bobby Holmes – alt, clt; Phil Tillar, Dorlan Coleman – alt; Perry Smith – ten;  
 Sonny White – pno; Leroy Harris – gtr; Olin Aderhold – sbs; William McIlvaine - dms

|         |                   |              |              |
|---------|-------------------|--------------|--------------|
| M-129-2 | Wind Storm        | Vri 521      | not on LP/CD |
| M-130   | Rhythm On My Mind | Vri unissued | not on LP/CD |
| M-131-2 | Snaky Feeling     | Vri 521      | not on LP/CD |

Very much to my regret there is no reissue on LP or CD of which I know. Thus, I am unable to remark anything on these titles, which yet seem to be interesting.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Jesse Stone (accordion); Bob Shaffner, George Windfield, Clarence Wheeler (tp); David 'Jelly' James, Alton Moore, John Anderson (tb); Bobby Holmes, Phil Tiller, Dorlan Coleman, Terry Smith (s); Sonny White (p); LeRoy Harris (g); Olin Aderhold (b); William McIlvaine (dm)*

- *Rust\*2: Bob Shoffner, George Windfield, Clarence Wheeler (tpt); David 'Jelly' James, Alton Moore, John Anderson (tbn); Bobby Holmes (clt, alt); Phil Tiller, Dorlan Coleman, Terry Smith (reeds); Jesse Stone (accn, ldr); Sonny White (pno); Leroy Harris (gtr); Olin Aderhold (sbs); William McIlvaine (dms)*

- *Rust\*3: Bob Shoffner -George Wingfield -Clarence Wheeler -t; David 'Jelly' James -Alton Moore -John Anderson -tb; Bobby Holmes -cl -as; Phil Tiller -Dorlan Coleman -as; Terry Smith -ts; Jesse Stone -pac -ldr -a; Sonny White -p; Leroy Harris -g; Olin Aderhold -sb; William McIlvaine -d*

K.- B. Rau  
21-01-2022