

# THE RECORDINGS OF JAMES ‘BUBBER’ MILEY

## An Annotated Tentative Personnelo - Discography

MILEY, ‘Bubber’ James Wesley, born: Aiken, South Carolina, 3<sup>rd</sup> April 1903, died: Welfare Island, N.Y., 20<sup>th</sup> May 1932. Family moved to New York City in 1909. His father, Valentine Miley, was an amateur guitarist; his three sisters, Connie, Rose, and Murdis, were professional singers (known as the South Carolina Trio). Was taught trombone whilst at school, then switched to cornet. Joined the U.S. Navy as a boy entrant in 1918, served for 18 months, then worked in New York with The Carolina Five before joining Willie Gant’s Band at Lee’s Cabaret, New York. Toured with Mamie Smith (autumn 1921), later played residency with house band at John O’Connor’s Club, New York (winter 1922 until late 1923), also played for cabaret at Reisenweber’s, New York. Toured the South with the ‘Sunny South’ revue, then again briefly with Mamie Smith. Worked in the Washingtonians (then led by Elmer Snowden – September 1923), remained to work with Duke Ellington (1924). Other than brief absences Bubber worked with Duke until January 1929. Giggled in New York, then sailed to France with Noble Sissle in May 1929, returned to New York after a fortnight in Paris, worked with Zutty Singleton’s Band at the Lafayette Theatre, then joined Allie Ross Band at Connie’s Inn. From early 1930 worked occasionally for Leo Reisman, sometimes dressed as an usher he would join the band from the audience; where segregation problems prevented visible participation, Miley played with the orchestra, but was hidden from view by a screen. In January 1931 he accompanied noted writer Roger Pryor Dodge (then a professional dancer) for the ‘Sweet and Low’ revue, remained for four months. In late 1931 Miley (financed by Irving Mills) formed his own band, they played in the ‘Harlem Scandals’ show in Philadelphia, then opened in New York (January 1932). Shortly afterwards Miley, ill with tuberculosis, was forced to stop playing. He entered hospital on the 18<sup>th</sup> April 1932 and died just over a month later. (J. Chilton, *Who’s Who of Jazz*)

### STYLISTICS

#### STYLE

Miley’s style is dominated by Johnny Dunn’s military trumpet style: a clear and urgent tone with frequent use of growl practices, a stiff and antiquated use of rhythmic (triplets, successions of straight eighth notes) without distinct use of off-beat devices. This trumpet style is rhythmically stiff and did not find a succession after Miley’s death.

#### TOPE

Very clear and sharp

#### VIBRATO

#### TIME

Stiff and unswinging, depending on Miley’s model Johnny Dunn. Miley seems to be uninfected by the “Western” style of rhythmic playing as demonstrated by Oliver, Armstrong e.a., gaining prominence in New York after Armstrong’s arrival at the end of 1924.

#### PHRASING

Corresponding to Miley’s unswinging time (see above), his phrasing is equally stiff and different from later developments of jazz playing.

This list of Bubber Miley’s recordings is strongly based on the great Bubber Miley discography compiled by Bo Scherman, Goran Eriksson, Nils-Gunnar Anderby and Goran Wallen of Stockholm, Sweden. This discography was published in the bulletin of the ‘Duke Ellington Society of Sweden’ over a number of 12 issues, starting in 1999/2000. Yet, I could not follow its authors in every identification. But their efforts and results should in no way be depreciated. Through my work on the Choo Choo Jazzers attributed to Bob Hitchens great series on these groups of recordings in VJM and my other works on the jazz of the Harlem period published on this website I have come to a number of conclusions not in accordance with the common knowledge and publications of discographers known. This caused my instant decision to compile a list of Bubber Miley’s recordings of my own.

I have copied most of their notes not to conceal controversial opinions and judgements, but mostly I am happy to see that their realizations agree with mine. I would thus like to thank the authors for their involuntary help. Everything taken from them and other sources has been copied with naming the sources/authors.

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: Bubber Miley
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Bubber Miley*
- 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: (*Bubber Miley*)

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.

With the exception of the Washingtonians recording session of November 1924 no recording sessions under Duke Ellington's name have been included here.

## BUBBER MILEY

001 <b>MAMIE SMITH AND HER JAZZ HOUNDS</b>	New York,	c. Oct. 12, 1921
Mamie Smith - voc (1);		
<i>Bubber Miley</i> (or <i>Ed Cox</i> ?) - tpt; Jake Green - tbn;		
unknown ( <i>Maylon Hall</i> ) - clt; Leroy Parker - vln;		
Edward Gillem ( <i>Gilliam</i> ?) - pno; <i>Sam Walker</i> - dms		
70246-B Let's Agree To Disagree	OK 4511,	Doc DOCD 5358
70247-B Rambling Blues	OK 8024,	Doc DOCD 5358
70248-B Cubanita	OK 8024,	Doc DOCD 5358

The above personnel has been forwarded to me by Ralph Wondraschek from Billboard, Oct. 22, 1921, p45: "*Mame and her Jazz Hounds opened on October 3, at the Regent, Baltimore, to a packed house, a condition that prevailed during the three-day engagement. ... The "Hounds" are composed of Leroy Parker, violinist; Edward Gillem, pianist; Jas. Miely (sic), cornetist; Bob Fuller, clarinetist; Jake Green, trombonist, and Sam Walker, drummer.*" With regard to the temporal difference of the cited opening date in Baltimore and the recording in New York the listed personnel in Billboard may certainly have been partly changed. I would definitely doubt Bob Fuller's presence on this recording date as well as possibly Bubber Miley's presence.

From repeated listening to these very interesting titles I tend to the above personnel. The trumpet player is - Bushell has it in his book - "too stiff to be Bubber" (see below) and might therefore possibly be Ed Cox, who is named frequently in Bushell's book, but can not be identified on any musical characteristics. Trombone is from BGR\*4 (by Fuller's identification on a photo! See below). I have no criterions re his style! The clarinetist's style and sound is not compatible with Fuller's or Elliott's and unheard of, and this musician might therefore possibly really be one of Bushell's estimated names: Mayland Hall or Nelson Kincaid. Mayland Hall is a complete blank in my book and of Kincaid I only know the name and some whereabouts (he is on Ellington's band photo from the Kentucky Club). The piano player is very prominent, but only known by his surname.

**DB:** very stiff band. Good musicians technically. The cornet is surely too technically accurate and fast to be Bubber Miley although, that early, Bubber was probably that stiff. Clarinet also fast and unique style. Do we hear some Caribbean influence which might speak for Kincaid? Not standard Shields/East Coast style. I do hear as black however. Black sessionmen?

### Notes:

- *W.C. Allen, Hendersonia* p.13: "By July 1921, Kincaid was in Europe and remained there until at least the middle of 1924." So, Kincaid can be ruled out as clarinetist here!

- *Rust\*3:* ? *Bubber Miley* - c; unknown - tb; ? *Garvin Bushell* - cl; ? *Leroy Parker* - vn; unknown - p.

- *Rust\*6:* ? *Bubber Miley* - c; unknown - tb; ? *Garvin Bushell* - cl; ? *Leroy Parker* - vn; unknown - p; unknown - d.

- *BGR\*4:* *Bubber Miley* - tpt; *Jake Green* - tbn.; *Bob Fuller* - clt, sop; *George Bell* - vln; *Gilliam* - pno; *Curtis Moseley* - dms. "This personnel was given by Bob Fuller to Dan Burley (*New York Amsterdam News*, 9 March 1940) as the personnel seen on a photograph taken on the same occasion at that published in the 15 November 1921 issue of *Talking Machine World* (see c. 18 August 1921). This is the latest session at which that photograph might have been taken and the first with the instrumentation seen in the photographs."

- *Bushell/Tucker* p.154: (*Ed Cox?* - cnt; *Mayland Hall* or *Nelson Kincaid* or *Ernest Elliott?* - clt). "Let's Agree To Disagree: I hated dates like this because you had to read so much. You had no chance to put in anything of your own. I didn't want to read, because I figured I could play it better than they could write. I don't remember this tune, but it sounds like me playing the second part. It could have been somebody else ... (middle section, instrumental break) We're ad libbing now! Ha! This is either me or Buster Bailey on clarinet. No, it's not me - I never had that fast vibrato. And that high G - it couldn't be Ernest Elliott, because I never heard him go up to a high G in my life! Actually, it could be Mayland Hall; he's the only one I know who had that fast vibrato. There was also an old West Indian from Philadelphia who had that vibrato ... It might be Nelson Kincaid, too. The cornet has a mute in it so it's hard to identify the player, but I'd say Ed Cox. I don't think they'd hire Bubber Miley for a date like this where reading was involved; Bubber didn't have much chops then. Besides, that cornet is too stiff to be Bubber."

- *Scherman/Eriksson, Anderby, Wallen, Bubber Miley Disco:* *Bubber Miley* (tp); *Jake Green* (tb); *Bob Fuller* (cl); *George Bell* (vln); *Gilliam* (p); *Curtis Mosby* (woodblocks). "Bubber Miley toured with Mamie Smith during the autumn of 1921 (see John Chilton: *Who's Who of Jazz*). It is difficult to establish an aural evidence for this early period, when his style was far from fully developed, but we believe there is a strong possibility that he is the trumpet player on this session. The above personnel is taken from the latest (fourth) edition of *Blues and Gospel Records 1902 - 1943*, by Robert Dixon and John Godrich, to which we have no objections, except that they list Bob Fuller on clarinet and soprano sax, although he plays only clarinet throughout."

- *Jazz Advertised* Vol. 1, p.39 has a photo of a Mamie Smith recording session probably showing (identification by Bob Fuller (?): *Bubber Miley, Jake Green, Bob Fuller, George Bell, Gilliam, Curtis Moseley* (and *Coleman Hawkins*, who is not visible!). This photo might have been taken on this session.

- *Storyville* 1996/7 p. 230: "Two adverts for Mamie Smith and her All Star Jazz Revue at Regent Theater Baltimore on Aug. 27/28/29, 1921 (BAA 23/8/21), so at the least the first of the late August recording dates shown in New York is suspect. The adverts claimed, 'Last time in America before leaving for London'. Names Jazz Hounds as: *James Miely* (*Bubber!*), cnt; *Jack* (*Jake?*) *Green*, tbn; *Bob Fuller*, clt; *Leroy*

Parker, vln; Edward Gillem, pno; Sam Walker, dms. This would seem a far more likely personnel for the recordings than those generally given." "Trap drummer Sam Walker rejoined Mamie Smith heading west (CD 23/11/21 6/3)"

<b>002 MAMIE SMITH AND HER JAZZ HOUNDS</b>		New York,	c. Feb. 14, 1922
June Clark – cnt; Charlie Dope Andrews – tbn;			
Ernest Elliott – clt; Joe Mullins – vln;			
Everett Robbins (or Willie The Lion Smith) – pno; Sam Walker – dms			
70468-B	The Decatur Street Blues	OK 8030,	Doc DOCD 5358
70469-B	Carolina Blues	OK 8030,	Doc DOCD 5358

No Mamie Smith vocal here on these sides.

As opposed to Mamie Smith recordings of Oct. 12, 1921 this reported personnel (in Rosenberg/ Williams draft) seems to make sense. The trumpet/cornet player's tone, vibrato and phrasing could very well be that of a youthful and not yet fully developed June Clark. The recording date is more than a year ahead of Clark's acquaintance with Oliver and Armstrong. I cannot comment on the trombone player. From my knowledge of Ernest Elliott's playing I am rather certain that it is him (Bushell/Tucker JftB p. 13 : "Those guys had a style of clarinet playing that's been forgotten. Ernest Elliott had it, Jimmy O'Bryant had it, and Johnny Dodds had it.") But I still maintain some minor doubts because of slight similarities to the clarinet player of the former session.

In the background I hear a violin playing long sustained notes.

There is a very forceful piano player here, who may or may not be The Lion, but the Lion's characteristics cannot be detected. Piano specialists are asked to comment. The name Everett Robbins as a possibility comes from RUST. There certainly is a drummer present, playing mainly wood-blocks.

**DB:** how would 'Dinah' Taylor who was with Clark in 1938 be qualified to provide personnel here? Cornet is better jazz than last but Clark can only really be a guess. Different clarinet from 017 (of Mamie Smith list. See elsewhere at this website! – KBR), more standard Shields/East Coast style. ('Dinah' Taylor was drummer of the John Montague band in 1924 and close to proceedings! – KBR) Problem to find bona fide Elliott what with Rust sticking Sticky on everything. If Elliott on Bessie's 11 April 1923 then I would say not here. Trombone stiff and not very good, sort of half tailgate. No player I can connect to a previous session.

Notes: For this session the following personnels have been listed:

- This personnel was reported to Herman Rosenberg / Gene Williams by drummer George A. "Dinah" Taylor, who worked with Clark in 1938. See my June Clark disco (G.Hoefer papers) in The FROG Blues and Jazz Annual Vol. 4.

- Rust\*2: Bubber Miley ? – c; unknown – tb; Garvin Bushell ? – cl; Leroy Parker ? – vn; unknown – p; unknown – d

- Rust\*3: "probably as last (same instrumentation without Mamie Smith); Everett Robbins may be the pianist."

- Rust\*6: same instrumentation as last, without Mamie Smith; ?Everett Robbins - p

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Disco: "The instrumentation, as suggested in Brian Rust's Jazz Records 1897-1942, is correct, but some of the musicians are aurally different from those on the previous (Oct. 12, 1921 – KBR) session. The presence of Bubber Miley on this session seems aurally doubtful to us."

<b>003 MAMIE SMITH AND HER JAZZ HOUNDS</b>		New York,	c. Feb. 16, 1922
Mamie Smith – voc;			
unknown (June Clark) – tpt; Cecil Carpenter – tbn;			
unknown (Ernest Elliott?) – clt; Joe Mullins – vln;			
Willie The Lion Smith (or Everett Robbins) – pno			
70479-C	Doo Da Blues	OK 4578,	Doc DOCD 5358
70480-B	There's Only One Man (That Satisfies Me)	OK 4600,	Doc DOCD 5358
70481-B	Wabash Blues	OK 4578,	Doc DOCD 5358

Because of the temporal proximity of this session to before, Mamie Smith may have used the same personnel. Trombonist, clarinetist and violinist might positively be identical. The trumpet player is too restrained to be identified in any way. Yet, there seem to be some similarities to Clark's assumed playing on the former session, while there is some sort of timidity in his playing here which is uncommon for Clark. But the short tpt passage in the second title might be a hint to a young June Clark as above.

The trombonist seems to be the same as on the following sessions, thus probably Cecil Carpenter: a sharp tone, frequent tailgate phrasing. To my ears there is no soprano sax as listed by Scherman/Eriksson, but the sharp clarinet sound of Elliott. Attack and phrasing could also fit to Elliott's style. Mind, that the clarinet sound is often obscured by the violin!

The pianist is stronger than the former one and plays straight ahead Stride piano, which might be a hint to Smith?

**DB:** playing not as good, neither cornet nor clarinet. This may be due to the very secondary role required of the band here. Clarinet tone more piping and he trills, but may well be same clarinet as 018 peeping out in the fills 'Wabash'. Cornet more wavery and less firm but maybe also less stiff. Wah-wah on 'There's Only One Man'. No wah-wah in 018. Trombone probably same unimpressive as 018. Piano nearer in balance here.

Notes: For this session the following personnels have been listed:

- Scherman/Eriksson B. Miley: unknown tpt; unknown tbn; poss. Bob Fuller (ss(!); poss. George Bell (vln); unknown (p).

- Rust\*3: "Acc. by same instrumentation as last, and probably no change in personnel."

- Rust\*6: ? Bubber Miley, c; tb; ? Garvin Bushell, cl; ? Leroy Parker, vn; ? Everett Robbins, p.

- BGR\*4: unknown – tpt; unknown – tbn; prob. Bob Fuller – sop; poss. George Bell – vln; unknown – pno

<b>004 MAMIE SMITH AND HER JAZZ HOUNDS</b>		New York,	c. Jun. 10, 1922
Mamie Smith – voc;			
George Mullen – tpt; Cecil Carpenter – tbn;			
Bob Fuller – clt, alt; Coleman Hawkins – ten; George Bell – vln;			
Charles Matson – pno; Curtis Mosley – dms			
70729-C	Mamie Smith Blues	OK 4658,	Doc DOCD 5359
70730-A	Alabama Blues	OK 4658,	Doc DOCD 5359

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

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

**DB:** Same band as 021.

*Notes:* For this session the following personnels have been listed:

- Scherman/Eriksson give: *unkn. tpt; poss. Herb Flemming (tb); poss. Bob Fuller (cl); poss. Coleman Hawkins (C-mel or ts); poss. George Bell (vln); unkn. (p); (dr).*
- Storyville 1996/7 p.230: "Charles Matson and his Mamie Smith Jazz Hounds are at the Garden of Joy in New York City. George Bell, George Mullen, Coleman Hawkins, Cecil Carpenter, Curtis Mosely and Bob Fuller are the bunch that is drawing the public to Mr. Raymond's hilltop place (BAA 23/6/22 11/1). It appears that the band was appearing without Mamie and this seems to be the group which made matrices 70777-B and 70778-C". (see below!?)
- Rust\*3: Johnny Dunn, ? Bubber Miley - c; ? Herb Flemming - tb; ? Bob Fuller - cl; unknown - as; ? Leroy Parker - vn; unknown - p; unknown - d.
- Rust\*6: Johnny Dunn or Bubber Miley, c; ? Herb Flemming, tb; Ernest Elliott or Garvin Bushell, cl, as; Herschel Brassfield, as; Coleman Hawkins, ts; Leroy Parker or George Bell, vn; unkn.p; Sam Speed, bj; unkn. dr.
- BGR\*4: poss. Bubber Miley, unknown - tpt; poss. Herb Flemming - tbn; poss. Bob Fuller - clt; poss. Coleman Hawkins - alt (sic); poss. George Bell - vln; unknown - pno; unknown - dms
- J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

#### 005 MAMIE SMITH'S JAZZ HOUNDS

New York, c. Aug. 15, 1922

unknown (Joe Smith) - tpt; Cecil Carpenter - tbn;  
Herschel Brassfield - alt, clt; Coleman Hawkins - ten; George Bell - vln;  
Everett Robbins - pno; Sam Speede - bjo; unknown - dms  
70777-B Stuttering  
70778-C Those Longing For You Blues

OK 8036, Doc DOCD 5359  
OK 8072, Doc DOCD 5359

No Mamie Smith vocal here on these sides.

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

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

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

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

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

**DB:** Most importantly here, the Joe Smith issue. No other Smith with which to compare at this date but if we agree - and there seems consensus - that he is definitely on 030 (RR 63) then he is also on 023 onwards. Mix of styles but, so far, resolutely East Coast. Stiff, relatively fast articulation, staccato passages. A rather 'soft' attack. A falling away in pitch constantly through all sessions 023 - 030. Rather poor technician compared with Dunn. Difficult for me to relate this with later Smith, a far superior player, but he had received direct western influence by then and I am forced to observe that East Coast pre-western influence is a poor, poor thing. The cornet playing improves throughout these sessions but that's only to be expected at the age of 20. So Smith on all sessions 023 - 030.

Agree: very probably same trombone as previous sessions. Agree altoist doubling clarinet - badly. Without documentary evidence Brassfield is only a guess. Relatively legato tenor throughout but unlikely to be anybody but Hawk, aurally not verifiable. The rest, like Brassfield, seems to come from Rust, dangerous as his front line here is bollocks.

*Notes:* For this session the following personnels have been listed:

- Notes on Joe Smith (Walter C. Allen, RR 63): "The cornetist does not sound like Joe Smith on any records until July 1922. On 'That Da Da Strain' /s-70825, OK4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith. Smith could not have been with Mamie earlier than July 1922, as he was still on tour with Ethel Waters/Fletcher Henderson from January through early July 1922. The only Mamie record on which I can undoubtedly identify Joe Smith is YOU'VE GOT TO SEE MAMMA (s-71161, OK 4781) on which he takes a characteristic break."
- Personnel from Rust\*6: Johnny Dunn, ?Bubber Miley, c; ? Herb Flemming, tb; ?Garvin Bushell, cl,as; ? Herschel Brassfield, as; C. Hawkins, ts; ?Everett Robbis, p; Sam Speed, bj; unknown, dr.(Unfortunately Garvin Bushell does not comment on this personnel!)
- Scherman/Eriksson have the same personnel leaving out Bubber Miley, but adding George Bell as violinist.
- Bushell/Tucker JfTB p.155 does not comment on this one. This may mean that Bushell himself sees his own presence as given - which certainly is wrong - or that this session has not been disputed between Bushell and Mark Tucker. (Very sadly Tucker is deceased for a couple of years so that an attempt to find out their way of discussion could not be ascertained. We do not know whether all listed sessions without Bushell's comment have been discussed at all or have only been listed because listed in the discographies!)
- Laurie Wrights statements as to the clarinetist in Storyville.1998/99 p. 222 have to be strongly doubted as to this session.
- Rust\*2: Johnny Dunn, Bubber Miley ? - c; unknown - tb; Ernest Elliott or Garvin Bushell - as, cl; Herschel Brassfield - as; Coleman Hawkins - ts; unknown - p; Samuel Speed - bj; unknown - d
- Rust\*3: Johnny Dunn, ? Bubber Miley - c; ? Herb Flemming - tb; ? Garvin Bushell - cl; ? Herschel Brassfield - as; Coleman Hawkins - ts; ? Everett Robbins - p; Samuel Speed - bjo; unknown - d.
- Rust\*6: Johnny Dunn, ?Bubber Miley, c; ? Herb Flemming, tb; ?Garvin Bushell, cl, as; ?Herschel Brassfield, as; Coleman Hawkins, ts; ?Everett Robbins, p; Sam Speed, bj; unknown dr.
- J.-F. Villetard, Coleman Hawkins Vol.1: possible personnel :Johnny Dunn,Bubber Miley - cnt; Herb Flemming - tbn; Garvin Bushell - clt, alt; Herschel Brassfield - alt; Coleman Hawkins - ten; Everett Robbins - pno; Sam Speed - bjo; unknown - dms

#### 006 MAMIE SMITH'S JAZZ HOUNDS

New York, c. Aug. 22, 1922

Mamie Smith - voc (1,2);

unknown (Joe Smith) – tpt; Cecil Carpenter – tbn;  
 Bob Fuller – clt, alt; Coleman Hawkins – ten;  
 Everett Robbins – pno; Sam Speede – bjo; unknown - dms  
 70790-B Got To Cool My Doggies Now OK 4670, Doc DOCD 5359  
 70791-B You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues OK 4670, Doc DOCD 5359  
 70792-A Strut Your Material OK 8036, Doc DOCD 5359

No Mamie Smith vocal here on the third title.

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

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

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

The alto saxophonist/ clarinetist probably is a different man than the alto/clt player on the previous session. Contrary to the former session we have a thorough comment on this session by Bushell. He is not sure about his presence (see below) but does not exclude it. From listening he might faintly be the man, yet this in contradiction to his claim not to have played alto sax before 1923. Elliott had a very different tonal quality than Bushell and I'd like to sort him out. There is also sax only on the first title of the session, and it has to be noted that Bushell did not take up the sax until 1923 when joining the Wooding band! As a possibility as to this player Bob Fuller comes to mind. Again I feel unable to discuss the rhythm section. (Can anybody, please, sort out the diverging styles of the banjo players?!)  
**DB:** Same trombone. Novelty elements in clarinet which would point to Fuller. Do we have any documentary evidence for Fuller with Mamie at this time? (Yes! Photo in booklet to Mosaic CD-set MD8 251 'Classic Coleman Hawkins Sessions 1922 – 1947 - KBR) The rest of personnel same comment as 023. Banjos: I am but seriously unqualified.

**Notes:** For this session the following personnels have been listed:  
 - Bushell/Tucker JftB p.155: Johnny Dunn, c; ?Herb Flemming, tb; ?Garvin Bushell, cl; ?Herschel Brassfield, as; Hawkins, ts; ? Everett Robbins, p; Sam Speed, bj; unknown, dr.

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

- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: same personnel as on previous session.

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

- Rust\*3: same personnel as above, but: Miley omitted, Mamie Smith – voc

- Rust\*6: acc. as above; Miley omitted.

- BGR\*4: Bubber Miley, unknown – tbn; poss. Ernest Elliott or Garvin Bushell – clt, alt; >Herschel Brassfield – alt; Coleman Hawkins – ten; George Bell – vln; unknown – pno; unknown – dms

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

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

007 **MAMIE SMITH'S JAZZ HOUNDS** New York, c. Aug. 30, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

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

Everett Robbins – pno; unknown - dms

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

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

**DB:** Same trombone. Clarinet so little exposed as to make judgement impossible. Again legato tenor but must be Hawk as he was a Mamie fixture at this time. The rest would be just guessing.

**Notes:** For this session the following personnels have been listed:

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

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

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

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

- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: same personnel as on previous session, but possibly Bubber Miley.

- BGR\*4: same personnel as session above

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

008 **MAMIE SMITH AND HER JAZZ HOUNDS** New York, c. Sep. 06, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

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

unknown – pno

70824-B Sighin' Around With The Blues OK 4767, Doc DOCD 5359

70825-B That Da Da Strain OK 4689, Doc DOCD 5359

Following Walter C. Allen I would tend to name Joe Smith as trumpet player here again. And possibly again Cecil Carpenter on trombone.

On the first title I believe to hear two clarinets and a violin in a muddle of treble voices. Again Fuller comes to my mind (the “laughing” phrases) and another reed player who switches to alto on the second title. This man seems to be more an alto player doubling clarinet and might be Brassfield. Again Hawkins, and probably Bell on violin. There is only piano in the rhythm department.

**DB:** Same trombone. Clarinet corny, even more novelty but probably same as 024. Was not Fuller better? Could be same alto as on 023.

Notes: For this session the following personnels have been listed:

- RR 63 Notes on Joe Smith (Walter C. Allen): “The cornetist does not sound like Joe Smith on any records until July 1922. On THAT DA DA STRAIN (s-70825, OK 4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith’s now known affinity for Dunn’s style at that time, perhaps it was Smith.”

- Rust\*3: Acc. by unknown – t; unknown – tb; unknown – cl; unknown – as; unknown – p; unknown – bj.

- Rust\*6: ? Bubber Miley, c; unkn. tb; ?Ernest Elliott or ?Garvin Bushell, cl,as; Herschell Brassfield, as; Coleman Hawkins, ts; unkn. p. - Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: “Same instrumentation and prob. same personnel, except that the trumpet could possibly be Bubber Miley. Banjo and drums omitted”

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

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

009 **MAMIE SMITH AND HER JAZZ HOUNDS**

New York,

c. Dec. 06, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

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

Harvey Brooks – pno; Cutie Perkins – dms

71079-B I Ain’t Gonna Give Nobody None Of This Jelly-Roll

OK 4752,

Doc DOCD 5359

71080-B Don’t Mess With Me

OK 4752,

Doc DOCD 5359

Very probably Joe Smith and Cecil Carpenter as before. And then Bob Fuller (typically) and Hawkins on reeds, George Bell on violin. The piano player may now be Harvey Brooks as on the band photo of early 1923 in the booklet to the Mosaic CD set “Classic Coleman Hawkins Sessions”. The same applies to Cutie Perkins as drummer.

**DB:** Same trombone, same clarinet. The rest impossible to identify aurally.

Notes: For this session the following personnels have been listed:

- Rust\*3: same personnel as last.

- Rust\*6: same as last.

- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: “Same instrumentation and prob. same personnel as last.”

- BGR\*4: same personnel as session above

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

010 **MAMIE SMITH AND HER JAZZ HOUNDS**

New York,

c. Dec. 08, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

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

Harvey Brooks – pno; Cutie Perkins – dms

71085-A Mean Man

OK 4856,

Doc DOCD 5359

71086-B The Darktown Flappers Ball

OK 4767,

Doc DOCD 5359

This obviously is the same band personnel as before and thus Mamie Smith’s touring band of the time.

**DB:** Same band, same comment as 007.

Notes: For this session the following personnels have been listed:

- Rust\*3: possibly: Johnny Dunn, Bubber Miley – c; unknown – tb; Ernest Elliott – cl; unknown – ts; Leroy Parker – vn; unknown – p; unknown – d.

- Rust\*6: ?Johnny Dunn, ?Bubber Miley, c; unkn. tb; ?Ernest Elliott, cl; unkn. ts; ?Leroy Parker or ?George Bell, vn; unkn. p; unkn. d.

- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: unkn.tp; unkn. tb; poss. Ernest Elliott, cl; unkn. ts; poss. George Bell, vn; unkn. p; unkn. d.

- BGR\*4: prob. Bubber Miley, unknown – tpt; unknown – tbn; poss. Ernest Elliott – clt; unknown – ten; poss. George Bell – vln; unknown – pno; unknown - dms

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

011 **MAMIE SMITH AND HER JAZZ HOUNDS**

New York,

c. Dec. 20, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

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

Harvey Brooks – pno; Cutie Perkins – dms

71112-B I’m Gonna Get You

OK 4781,

Doc DOCD 5359

Same as last two sessions. Typical early Coleman Hawkins here (triplets like Johnny Dunn! Did anybody mention this relation?) This obviously is the same band personnel as before again and thus Mamie Smith’s touring band of the time. (I wonder where the second trumpet player is that everybody heard!).

**DB:** Same band, same comment as 007.

Notes: For this session the following personnels have been listed:

- Rust\*3: Joe Smith and another c; ? Cecil Carpenter, tb; Buster Bailey or Ernest Elliott, cl; Coleman Hawkins, ts; George Bell, vn;

Harvey Brooks, p; Cutie Perkins, d. (Rust now is approaching reality!)

- Rust\*6: Joe Smith and another c; ? Cecil Carpenter, tb; Buster Bailey or Ernest Elliott, cl; C. Hawkins, ts; ?Leroy Parker or ?George Bell, vn; ?Harvey Brooks, p; Cutie Perkins, d.

- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: poss. Johnny Dunn, unknown (tp), unknown (tb), poss. Ernest Elliott (cl), unknown (ts), poss. George Bell (vln), unknown (p), unknown (woodblocks).

- MOSAIC MD 8-251 booklet: personnel as from Scherman/Eriksson (contrary to the photo in the same booklet!)

- BGR\*4: prob. Bubber Miley, unknown – tpt; unknown – tbn; poss. Ernest Elliott – clt; Coleman Hawkins, unknown – ten; poss. George Bell – vln; poss. Harvey Brooks – pno; unknown – bjo; unknown – dms  
 - J.-F. Villetard, Coleman Hawkins Vol.1: Joe Smith and another – cnt; Cecil Carpenter – tbn; Buster Bailey or Ernest Elliott – clt; Coleman Hawkins – ten; George Bell – vln; Harvey Brooks – pno; Cutie Perkins – dms

## 012 BESSIE SMITH

New York,

c. Jan. 1923

Bessie Smith – voc;

Bubber Miley – tpt; Charlie Irvis – tbn; Sidney Bechet – clt, sop;

Clarence Williams – pno; Buddy Christian – bjo

I Wish I Could Shimmy Like My Sister Kate

?OK unissued

not on LP/CD

It really is a shame that this item has never been issued and is thus lost for posterity. Any facts about this recording below, nothing more can be said.

Notes:

- Storyville 13: Joe Smith (cnt); Charlie Irvis (tbn); Sidney Bechet (clt/sop); James P. Johnson or Clarence Williams (pno); Buddy Christian (bjo)

- Lord, Clarence Williams p30: Bessie Smith's first record was 'I Wish I Could Shimmy Like My Sister Kate' with a background consisting of Bechet, Irvis, Miley and Clarence. CW mentioned that this record was the greatest she ever did but was not approved for issue because she (CW was hary over the identity of the record company) did not wish to take a chance with the new style of Bessie. After it was rejected CW remembered giving the master to Bessie. Its whereabouts is a mystery today." "Sidney Bechet seems sure that it was made for OK, but they already had so many blues singers – Virginia Liston, Sara Martin, Laura Smith and Mamie Smith – that they just didn't want anymore."

- Rust\*3,\*4,\*6: Bubber Miley – tpt; Charlie Irvis – tbn; Sidney Bechet – clt, sop; Clarence Williams – pno; Buddy Christian – bjo

- BGR\*2,\*3,\*4: Bubber Miley – tpt; Charlie Irvis – tbn; Sidney Bechet – clt, sop; Clarence Williams – pno; Buddy Christian – bjo

## 013 THOMAS MORRIS PAST JAZZ MASTERS

New York,

Feb. 1923

unknown, Thomas Morris – tpt; unknown – tbn; unknown – alt;

Charles "Smitty" Smith – pno; unknown – bjo; unknown – bbs; unknown – dms;

unknown (Thomas Morris) – voc exclamations (1)

71306-A

E Flat Blues No. 2 (Memphis, Tennessee)

OK 8055,

Chronological Classics 823

71307-B

Original Charleston Strut

OK 8055,

Chronological Classics 823

Both tunes bear a remarkable New Orleans flavour insofar as the tunes are known today as belonging to this city's tradition. "E Flat Blues" is very similar to a New Orleans brass band tune known as "Whoopin' Blues" as recorded by the Eureka Brass Band and the Young Tuxedo Brass Band in the fifties, and probably more often later on. And "Original Charleston Strut" is derived, as I have said, from "Weary Blues". The trumpets: It has first to be mentioned that "Lonesome Journey Blues" of April '23 is a solo piece for trumpet/cornet. (I shall further on only use the term trumpet for a trumpet or a cornet being heard. Thomas Morris is always listed to have played cornet! Yet, on a photo of him wearing a straw hat – on the Fountain LP and the Classics CD – he holds a trumpet as far as I can identify!) As I assume that the bandleader cum trumpet player spares such a feature for himself, it can safely be considered this to be a solo number for Mr. Morris, the band leader. Moreover, the trumpet cum mute style heard here goes well with other known Th. Morris recordings. So, this special trumpet sound is understood to be Morris'. This solo trumpet player's – I'd call him tpt II – playing is opposed to the other trumpet player present, who plays mainly without mute throughout and in a rather "straight" style (tpt I). As you always have Bubber Miley and Thomas Morris listed as trumpeters in the discos (Bub Miley always played trumpet, not cornet!) I believe, that in the early days of discographical effort the "muted" player has been mistaken to be Miley and the other one accordingly to be Morris. Tpt I sometimes uses a straight-mute when playing third parts above Th. Morris (at the end of "Lonesome Journey Blues"). For me, though, it is absolutely clear, that the "muted" player – tpt II – is Morris playing second parts and solos, and the other trumpet player, whose identity I am unable to find out, is the lead man. And I never hear anything which reminds me of Miley! To my ears, Morris' playing is characterized by a lot of (mainly!) use of a mute (plunger?), the tendency to repeat short simple phrases three or four times in a row, a blues-oriented playing, frequent use of blue-notes and a rather unsecure tone and pitch. G. Bushell in his book "Jazz From The Beginning" attributes this latter quality to the lack of basic training: "Like Thomas Morris. He had some great ideas, but no lip – it just splattered all over the place." Further and most obvious examples of this lack of security you can hear on the sides by "Waller with Morris' Hot Babies". Miley - throughout his career - played in that military derived, triplet dominated staccato style of Johnny Dunn, which was common in Harlem before the advent of Louis Armstrong in late 1924. But this is not the style by this player here! Therefore, my conclusion is that Miley's name ought to be cancelled from the discos! The New Orleans flavor crops up also when you listen to the first trumpet player who plays a strong swinging open lead on "Original", completely different from Morris' playing in the first tune. Although Morris does not play in that Johnny Dunn oriented "square" style as Miley used to do, he nevertheless is far apart from the "western" style of tpt I. So, we have to leave the lead trumpet player - tpt I - as unknown.

The trombone: Also, the trombone player plays in a New Orleans tailgate style completely different from Charlie Irvis' legato melodic playing. RUST 6th edition still lists him as Irvis, whereas I have somewhere seen John Mayfield of Clarence Williams Blue Five fame. This certainly is a much better possibility. Or is he somebody else, of whom I shall speculate below?

The saxophone(s): I hear a legato playing alto saxophonist in a style uncommon for early Harlem music.

There may be a tenor saxophonist, heard only with difficulty, if at all in the ensemble. In one two-bar break at the end of "Original Charleston Strut" there is a saxophone heard playing low notes in "slap-tongue" style. This could easily be Ernest Elliott as listed, but I have to bear in mind that Garvin Bushell in his book JAZZ FROM THE BEGINNING says that he never (!) heard Ernest Elliott play saxophone. And he should have known! I am quite uncertain about the saxophone(s). To me it sounds like alto throughout both numbers. The break in A6 of "Original", could be played by alto as well as by tenor (I have asked a proficient alto sax player about this). It is in the range of either variant. So, do we have alto and tenor, or do we hear an alto that is played very low at some places, especially at the end of "Original", or is it someone playing a C-melody-sax? Saxophone players, please, comment! My conclusion: it is only alto saxophone throughout.

The piano: In the first number we can hear piano-"comping" which ascertains my conclusion for Charles "Smitty" Smith.

The banjo: The style of the banjo player is typical Harlem of the first half of the twenties, doubling time in "E Flat Blues No. 2" as you can hear it in many recordings under Johnny Dunn's name, so, perhaps Sam Speed or John Mitchell?

The tuba: The tuba player is listed nowhere, as far as I know. A surprise for this early time is his definite four-to-the-bar rhythm on "Original", which was absolutely uncommon in early Harlem music and again points to New Orleans jazz.

The drummer: The drummer then with his cow-bell breaks in paradiddle could be from either sphere.

These observations give rise to a provocative and most daring question: Can it be that some of Piron's men (tpt I, tbn, alt, bbs) were hired by Thomas Morris? Can anybody tell me when the Piron band arrived in New York? Their earliest documented engagement in New York was in May 1923. But, were they in New York already in February?

There was a strong link of the Piron band to Thomas Morris, as the Piron band was managed by Clarence Williams (see foto in P. Bradford, BORN WITH THE BLUES, where the Piron band is named Williams' Jazz Kings!) and Williams used Th. Morris as trumpet player in his recording bands.

Engelbert Wengel from Frankfurt, Germany, a noted specialist for New Orleans Jazz, though, does not think, that these men are from the Piron band, but he agrees to the New Orleans flavour.

**JK:** Strong "New Orleans" feeling. Morris is recognizable by his tone ????? Piron musicians ???

**JOlivar:** I feel that Miley is present throughout the Past Jazz Masters sessions. The 2<sup>nd</sup> cornet's style on these early dates seems a logical progression of his musical development, as documented on the Mamie Smith sides of 1922. Miley had also experienced a musical revelation when hearing King Oliver in Chicago, in late 1921: I think this accounts for the "Western" influence detectable on some Mamie Smiths, and later on the PJMs. Bubber would find his stylistic niche by the autumn of 1924 (at the latest), with refinement of the now-famous plunge and growl technique. Agree with and applaud KB's solid identification of Charles "Smitty" Smith on piano (in Names&Numbers 49) ... I had him listed as merely possible, by virtue of the exhortation "Play it, Mr. Smith" (010, 71582-B) leading to Rust's only "Smith" piano entry with associated musicians (Perry Bradford's Jazz Phools the same month, piano virtually inaudible). I'd recommend: Bubber Miley – cornet.

**JO:** Musically and lyrically, the shouted breaks in *E Flat Blues No. 2* are very similar to those in Johnny Dunn's *I Promised Not To Holler, But Hey! Hey!* (10-30-23; unheard versions in February and March were rejected by Columbia). While I'm not suggesting Dunn as second cornetist, the parenthetical title *Memphis, Tenn.* Blues might be significant (Dunn was from Memphis). This is not the same tune as Perry Bradford's contemporaneous *Memphis, Tennessee*, which it seems Dunn had already attempted with Edith Wilson (12-16-22, unissued).

**DB:** as received. I only hear Tom featured and the other cornet seems a less distinguished player so no overwhelming evidence for Bubber.

**MR:** As shown in the draft.

Notes:

-Rust\*2: Tom Morris, Bubber Miley (cnts); Charlie Irvis (tbn); unknown (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo).

-Rust\*3, \*4: Tom Morris, Bubber Miley -c; Charlie Irvis -tb; unknown -ts; unknown -p; unknown -bj; unknown -d. Contrary to previous statements and suggestions, the pianist on these records is neither Willie "The Lion" Smith (who denies all knowledge of them and in any case was not in New York at the time) nor Clarence Williams.

- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: Thomas Morris, Bubber Miley (tp), Charlie Irvis (tb), unknown (C-mel), ... Smith (p), Buddy Christian (bj), unknown (bb), unknown (dr). "The above personnels are listed by the sleeve writer of FJ113, who is more accurate than Rust. We have added the pianist's last name, which is called by somebody on *Just Blues That's All* (Play it, Mister Smith!). The trumpet break on *Original Charleston Strut*, the open solo and break on *When The Jazz Band ...* and the open solo on *Those Blues* are aurally by Miley, all other trumpet solos are by Morris. The sleeve notes of FJ113 also identify Miley in the solo breaks at the end of *Beaucoup De Jazz*, but it is clearly Morris, who continues to lead the ensemble with some typical fill-ins by Miley in the last few bars."

- Rust\*6: Tom Morris, Bubber Miley, c; Charlie Irvis, tb; ? Ernest Elliott, ts; ? Willie "The Lion" Smith, p; unknown, bj; unknown, d..

The Titles:

*E Flat Blues No 2 (Memphis Tennessee) (Morris) OK Key of Eb*

(Intro 2 bars ens)(Chorus A1 12 bars ens)(Chorus A2 12 bars tpt II muted)(Chorus A3 12 bars tpt II muted)(Chorus A4 12 bars ens)(Chorus A5 12 bars ens)(Chorus A6 12 bars ens, break voc bars 2 + 4)(Chorus A7 12 bars ens break voc bars 2 + 4)(Coda 1 bar tpts)

"E Flat Blues" is a regular 12-bar blues with 2-bar introduction and a short coda. On chorus 2 and 3 we hear a muted trumpet/cornet solo. Then we have two ensemble chorus and again two chorus with breaks on bars 2 and 4 with someone shouting: "Hey!"

Original Charleston Strut (Morris) OK Key of F/Bb/F

(Chorus A1 12 bars strain a ens Break bjo bars 5+6)(Chorus A2 12 bars strain a ens Break dms bars 5+6)(Chorus A3 12 bars strain a ens)(Chorus A4 12 bars strain a ens)(Chorus A5 12 bars strain a ens Break tpt bars 5+6)(Chorus B1 16 bars strain b ens)(Chorus B2 16 bars strain b tpt II obligato tbn)(Chorus B3 16 bars strain b tpt II obligato tbn)(Chorus A6 12 bars strain a ens Break alt (or ten ?) bars 5+6)(Chorus A7 12 bars strain a ens)(Coda 2 bars ens – dms)

"Original Charleston Strut" (key in F / Bb / F) is a tune obviously derived from "Weary Blues" with five 12-bar chorus / verse in F (strain a), then three 16-bar chorus in Bb (strain b), and again three 12-bar chorus in F (strain a).

**014 THOMAS MORRIS PAST JAZZ MASTERS**

New York,

May 1923

unknown, Thomas Morris – tpt; Charlie Irvis – tbn; unknown (Happy Caldwell) – ten;

Charles "Smitty" Smith – pno; unknown (Will Splivey Escoffery) – bjo;

71531-C Lonesome Journey Blues

OK 4867,

Chronological Classics 823

71532-B When The Jazz Band Starts To Play

OK 4867,

Chronological Classics 823

The New Orleans flavour is gone in parts, just because there is no singing alto sax anymore, the four-to-the-bar tuba is gone, and the two tunes do not bear any particular New Orleans influence.

The trumpets: Tpt II - Morris - plays "Lonesome Journey Blues" as his solo tune. There is no other trumpet soloist. Tpt I plays lead trumpet throughout in the ensembles. At the end of the second blues chorus in "When The Jazz Band ...." there is some confusion about the trumpet players. In my estimation, Morris, who soloed on open horn on the two preceding blues chorus, grabs his mute for the last two Verses II, whereas tpt I plays open horn further on.

The trombone: The trombone player may be the same as before.

The saxophone(s): There is definitely a tenor saxophonist, playing in rather archaic Harlem saxophone style. Elliott ? In any case, Elliott - judging from his entries in the discographies - was a very much occupied player in the 20ies, and although his style seems to be very antiquated from our point of view today, he certainly should be researched. I have started to compile a list of his recordings.

The piano: In "When The Jazz Band ...." we can hear a pno solo, which stylistically fits exactly to what is played by Charles "Smitty" Smith in the pno breaks "Hold 'Er, Deacon" by the Blue Rhythm Orchestra (see my June Clark Discography). To my ears these 6 and 4 bars of soloing are sufficient proof of "Smittie's" presence.

The banjo: The style of the banjo player seems to be a little more straightforward than that on the Feb. 1923 session. But this might also be caused by the band leader's demands. I see the possibility that this is a different player.

There are neither tuba nor drums on this session!

**KBR:** See my article in Names&Numbers 49. ADDITIONS 14-11: H. Caldwell and W. Escoffery (see above)

**JK:** "New Orleans" feeling gone. In my opinion the second trumpet player is Miley (compare 'Texas Blues Destroyers').

**JO:** Same as session 013

**DB:** second cornet stronger than 013 and some wa-wa. I think Bubber. Rest as received.

**MR:** Did Elliott actually play tenor or is this a case of default identification, i.e. any early NY reed player \*must\* be Elliott or Fuller?

Notes:

-Rust\*2: Tom Morris, Bubber Miley (cnts); Charlie Irvis (tbn); unknown (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo).  
 -Rust\*3,\*4: Tom Morris, Bubber Miley -c; Charlie Irvis -tb; unknown -ts; unknown -p; unknown -bj. Contrary to previous statements and suggestions, the pianist on these records is neither Willie "The Lion" Smith (who denies all knowledge of them and in any case was not in New York at the time) nor Clarence Williams.  
 - Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: Thomas Morris, Bubber Miley (tp), Charlie Irvis (tb), unknown (C-mel), ... Smith (p), Buddy Christian (bj). "The above personnels are listed by the sleeve writer of FJ113, who is more accurate than Rust. We have added the pianist's last name, which is called by somebody on Just Blues That's All (Play it, Mister Smith!). The trumpet break on Original Charleston Strut, the open solo and break on When The Jazz Band ... and the open solo on Those Blues are aurally by Miley, all other trumpet solos are by Morris. The sleeve notes of FJ113 also identify Miley in the solo breaks at the end of *Beaucoup De Jazz*, but it is clearly Morris, who continues to lead the ensemble with some typical fill-ins by Miley in the last few bars."  
 - Rust\*6: Tom Morris, Bubber Miley, c; Charlie Irvis, tb; ? Ernest Elliott, ts; ? Willie "The Lion" Smith, p; unknown, bj.

Titles:

Lonesome Journey Blues (Morris) OK Key of G (or Ab ?)

(Intro 4 bars ens)(Chorus A1 12 bars tpt II tpt/tbn obligato)(Chorus A2 12 bars tpt II tpt/tbn obligato)(Chorus A3 12 bars tpt II tpt/tbn obligato)(Chorus A4 12 bars tpt II tpt/tbn obligato)(Chorus A5 12 bars ens)(Chorus B1 8 bars ten - ens) (Chorus B2 8 bars tpt - ens)

"Lonesome Journey Blues" again is a normal 12 bar blues, which is a solo number for the band leader. He plays 4 chorus tpt solo, after which there are two 8 bar strains by the ensemble in call-and-response fashion.

When The Jazz Band Starts To Play (Morris) OK Key of Bb/Eb/Bb

(Intro 4 bars ens)(Verse I strain a AA 16 bars ens)(Verse II strain b AA' 16 bars ens middle break tbn)(Verse II strain b AA' 16 bars pno 6 bars / middle break 2 bars ten / pno 4 bars / ens 4 bars)(Chorus A1 12 bars tpt II solo)(Chorus A2 12 bars tpt II solo)(Verse II strain b AA' 16 bars tpt II muted - ens)(Verse II strain b AA' 16 bars ens middle break tpt II) (Coda 4 bars ens)

"When The Jazz Band Starts To Play" is kind of a stomp tune of Morris' own authorship. The same tune has been recorded by Thomas Morris And His Seven Hot Babies with the title "Ham Gravy" in 1926. Verse II is very similar to the chorus of Charlie Johnson's recording of "Birmingham Black Bottom" (second strain), which might be a clue to Morris' assumed presence on this recording session.

**015 THOMAS MORRIS PAST JAZZ MASTERS**

New York,

May 1923

Bubber Miley, Thomas Morris – tpt; unknown (Charlie Irvis) – tbn; unknown (Ernest Elliott) – alt (cms ?);

Charles "Smitty" Smith – pno; unknown (Buddy Christian) – bjo;

unknown – voc exhortations

71582-B Just Blues, That's All

OK 8075,

Chronological Classics 823

71583-C Bull Blues (E Flat No. 1 Blues)

OK 8075,

Chronological Classics 823

- trumpets: Tpt II - Morris - plays "Just Blues, That's All" as his solo tune. There is no other trumpet soloist on this item. Tpt I plays lead trumpet throughout in the ensembles. He is very much in the background on this session, but at the end of Bull Blues, where Morris plays the lead part (Chorus 6 and Coda), elements of Miley's playing become apparent in the upper trumpet part. So, I would assume that it is Miley here playing tpt II!

- trombone: This trombone player bears a certain resemblance with Charlie Irvis. But, from my knowledge of Irvis' style, I do not think that it is him.

- saxophone(s): We hear a saxophone player here whose tone reminds me of a soprano saxophone and I assume it to be an alto. But certainly, the pitch of this instrument would allow it to be a C-melody saxophone as well. No idea, who it could be.

- piano: Definitely Charlie "Smitty" Smith! The piano solos in "Just Blues", Chorus A5 and A6 are unmistakable. And here you can hear someone shout : "Play it, Mister Smith !"

- banjo: The style of the banjo player certainly is straightforward and swinging to a degree. Buddy Christian?

See my article in Names&Numbers 49. Bjo sounds like B. Christian.

**JK:** Probably Irvis on trombone. Morris and Miley are certain.

**JO:** Same as session 003, but add: unknown – exhortation on *Just Blues, That's All* (71582-B)

**DB:** as received. The novelty nature of the alto might suggest Elliott.

**MR:** Did Elliott actually play tenor or is this a case of default identification, i.e. any early NY reed player \*must\* be Elliott or Fuller?

Notes:

-Rust\*2: Tom Morris, Bubber Miley (cnts); Charlie Irvis (tbn); unknown (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo).  
 -Rust\*3,\*4: Tom Morris, Bubber Miley -c; Charlie Irvis -tb; unknown -ts; unknown -p; unknown -bj. Contrary to previous statements and suggestions, the pianist on these records is neither Willie "The Lion" Smith (who denies all knowledge of them and in any case was not in New York at the time) nor Clarence Williams.  
 - Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: Thomas Morris, Bubber Miley (tp), Charlie Irvis (tb), unknown (C-mel), ... Smith (p), Buddy Christian (bj). "The above personnels are listed by the sleeve writer of FJ113, who is more accurate than Rust. We have added the pianist's last name, which is called by somebody on Just Blues That's All (Play it, Mister Smith!). The trumpet break on Original Charleston Strut, the open solo and break on When The Jazz Band ... and the open solo on Those Blues are aurally by Miley, all other trumpet solos are by Morris. The sleeve notes of FJ113 also identify Miley in the solo breaks at the end of *Beaucoup De Jazz*, but it is clearly Morris, who continues to lead the ensemble with some typical fill-ins by Miley in the last few bars."  
 - Rust\*6: Tom Morris, Bubber Miley, c; Charlie Irvis, tb; ? Ernest Elliott, ts; ? Willie "The Lion" Smith, p; unknown, bj.

Titles:

Just Blues, That's All (Morris) OK Key of Eb

(Intro 4 bars ens)(Chorus A1 12 bars tpt II muted)(Chorus A2 12 bars tpt II muted)(Chorus A3 12 bars tpt II muted) (Chorus A4 12 bars alt)(Chorus A5 12 bars pno 4 bars / ens 8 bars) (Chorus A6 12 bars pno 4 bars "play it, Mr. Smith" / ens 8 bars)(Chorus A7 12 bars tpt II - ens) (Chorus A8 12 bars tpt II - ens)(Coda 2 bars pno / ens)

"Just Blues, That's All" is a normal 12 bar blues, which again is a solo number for the band leader (tpt II). He plays 3 chorus tpt solo, after which there are an alto solo (tonally similar to soprano sax here), two ensemble chorus with pno passages in the first four bars and chorus tpt II against the ensemble in call-and-response fashion. In the piano parts in Chorus A1 up to A3 you can hear exactly what William "Count" Basie understood by "comping".

Bull Blues (E Flat Blues No.1) (Morris) OK Key of Eb

(Intro 8 bars ens)(Chorus A1 12 bars ens)(Chorus A2 12 bars ens)(Chorus A3 12 bars ens breaks in bars 2 + 4 tpts) (Chorus A4 12 bars ens)(Chorus A5 12 bars tbn - alt tpts obligato) (Chorus A6 12 bars ens breaks in bars 2 + 4 brass) (Coda 4 bars ens break brass)

"Bull Blues" bears a second title : "E Flat No.1 Blues" or "E Flat Blues No. 1". RUST (and following him the Fountain sleeve and the Classics booklet) gives this second title as E Flat No. 1 Blues, the Natchez sleeve gives E Flat Blues No. 1, as it would be appropriate, when referring it to E Flat Blues No. 2 of the Feb. 1923 session. Thematically this tune has no relation to E-Flat No. 2 of Feb. 1923. This tune is played mostly in ensemble style and bears some resemblance to the style of Oliver's Creole Jazz Band, who's first recordings of April 1923 might have been published at exactly the time of this Morris session and thus be of influence. This blues is akin to "Tin Roof Blues" and "Jazzin' Babies Blues"

016	<b>THOMAS MORRIS PAST JAZZ MASTERS</b>	New York,	Aug. 07, 1923
	Bubber Miley, Thomas Morris –tpt; John Mayfield – tbn; unknown - clt;		
	Charles "Smitty" Smith – pno; unknown – bjo; unknown - bbs		
71739-B	Those Blues	OK 4940,	Chronological Classics 823
71740-B	Beaucoupe de Jazz (Lots Of Jazz)	OK 4940,	Chronological Classics 823

- trumpets: Tpt II - Morris - plays a much lesser role on these two items than on the former ones! Tpt I plays lead trumpet throughout in the ensembles, very secure and in the Dunn influenced style we know of Bubber Miley. So, I feel certain that it is definitely Miley here on this coupling. Further proof may be that "Those Blues" is Miley's tune.

- trombone: other than with the former session, this trombone player bears no resemblance with Charlie Irvis. No idea, who it could be. Maybe he can be identified by his "laughing" trombone parts? Possibly John Mayfield (Cl. Williams Blue Five!)

- clarinet: We now have a clarinet instead of a saxophone player. Rust lists him as ?Ernest Elliott. Elliott is a very limited player, recognizable by his habit of approaching his notes from below which gives his playing a "sour" characteristic. And he always plays a "trumpet" style. But here we have a clarinet player with a very jazzy style. Listen to the middle break in Verse I B1 of "Beaucoupe ...". It is laid back playing, with a harsh tone, almost like Johnny Dodds. And listen to his ensemble playing. If this really is Elliott, I think I'll have to change my opinion of him. I quote Garvin Bushell in Jazz From The Beginning, p.13: "Those guys had a style of clarinet playing that's been forgotten. Ernest Elliott had it, Jimmy O Bryant had it, and Johnny Dodds had it." This for a recommendation. (I have compiled a list of Elliott's recordings – see elsewhere on this website.) Might this be Lorenzo Tio, Jr.?

- piano: Just piano comping, therefore certainly Charlie Smith.

- banjo: The banjo is straightforward and swinging. Maybe Buddy Christian?

- tuba: On this session we have a tuba player again, who at times - when required - plays four-to-the-bar. But comparing his playing with that of his colleague's on the first coupling, this player's style seems stiff and not swinging. No idea of his identity.

**JK:** I agree.

**DB:** as received but definite Elliott.

**MR:** Agree with draft.

Notes:

-Rust\*2: Tom Morris, Bubber Miley (cnts); Charlie Irvis (tbn); unknown (clt); unknown (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo); unknown (bbs).

-Rust\*3,\*4: Tom Morris, Bubber Miley -c; Charlie Irvis -tb; ? Ernest Elliott -cl; unknown -ts; unknown -p; unknown -bj; unknown -bb. Contrary to previous statements and suggestions, the pianist on these records is neither Willie "The Lion" Smith (who denies all knowledge of them and in any case was not in New York at the time) nor Clarence Williams.

- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: Thomas Morris, Bubber Miley (tp), Charlie Irvis (tb), poss Ernest Elliott (cl), ... Smith (p), Buddy Christian (bj), unknown (bb). "The above personnels are listed by the sleeve writer of FJ113, who is more accurate than Rust. We have added the pianist's last name, which is called by somebody on Just Blues That's All (Play it, Mister Smith!). The trumpet break on Original Charleston Strut, the open solo and break on When The Jazz Band ... and the open solo on Those Blues are aurally by Miley, all other trumpet solos are by Morris. The sleeve notes of FJ113 also identify Miley in the solo breaks at the end of Beaucoup De Jazz, but it is clearly Morris, who continues to lead the ensemble with some typical fill-ins by Miley in the last few bars."

- Rust\*6: Tom Morris, Bubber Miley, c; Charlie Irvis, tb; ? Ernest Elliott, cl; ? Willie "The Lion" Smith, p; unknown, bj.

Titles:

Those Blues (Miley) OK Key of F/Bb/F

(Intro 8 bars ens)(Verse I 16 bars AA ens middle break probably tpt I Miley)(Verse II 28 bars AA' ens)(Chorus A1 16 bars AB clt end break brass)(Chorus A2 16 bars AB ?tpt I Miley)(Verse II 28 bars AA' ens)(Coda 2 bars ens)

"Those Blues" is a composition by Bubber Miley and has nothing to do with a normal 12 bar blues. Only in Verse II the first 12 bars (of unusual 28 bars!) remind us of a blues chorus.

Beaucoupe de Jazz (Morris) OK Key of F/Bb

(Intro 4 bars ens)(Chorus A1 16 bars AABA ens)(Verse I B1 16 bars AA' ens with tpt II lead middle break clt)(Verse I B2 16 bars AA' ens middle break tpt II)(Chorus A2 16 bars AABA ens)(Bridge 4 bars ens modulation to Bb)(Chorus C1 16 bars AABA ens)(Chorus C2 16 bars AABA ens tpt II lead)

"Beaucoupe de Jazz (Lots Of Jazz)" is a Morris composition and is of the "Weary Blues" type again.

017	<b>THE GULF COAST SEVEN</b>	New York,	Aug. 07, 1923
	(Elmer Chambers), Bubber Miley or Joe Smith – tpt; Bud Aiken or George Brashear – tbn;		
	(Julian Baugh) – clt; Ernest Elliott – alt;		
	Leroy Tibbs – pno; John Mitchell – bjo		
81168-2	Papa, Better Watch Your Step	Col A-3978,	Frog DGF 56
81169-2	Memphis, Tennessee	Col A-3978,	Frog DGF 56

Walter C. Allen's remark in Record Research 75 that Johnny Dunn was in England from May to September 1923, and can therefore not be present on this session, raises calamities. This, because Gus Aiken also cannot be the trumpeter as he was in Cuba at this time! And I was certain to hear Dunn as one of the trumpet players. So, Dunn and Aiken must be excluded.

There is a first trumpet player who leads the ensemble in the beginnings of the tunes. This man shows similarities of tone and rhythm with a clear diction to Fletcher Henderson's lead trumpet man Elmer Chambers. Hear his 6/8-time delivery of eighth-notes! Then there is a second man who seems to be Bubber Miley, alternatively Joe Smith. He can be heard behind the first player adding fills and breaks and is possibly the man who plays the introduction of the first title. He starts the reed chorus with a typical growl tone and later plays the breaks in this chorus as well as the coda. The trumpet break in the last chorus of 'Papa, Better ...' might be shared by both men, Miley playing the second break. In 'Memphis, Tennessee' we hear both trumpeters, Miley in foreground in the first chorus. He is dominating the whole performance. Miley, by the way, recorded with Thomas Morris' Past Jazz Masters again on the same day for OKeh.

The trombone player possesses the same technique and taste as we have heard on the first session above, and might therefore be Bud Aiken. Bud did not accompany his brother on the Cuba tour, but stayed behind. He became a member of the Gonzelle White entourage some time later. I feel unable to follow Bushell's statement that this "is not Buddy's sound at all"! Bushell names George Brashear against my own assumption, and he certainly has to be taken seriously.

The prominent clarinetist is listed as Buster Bailey in Rust\*2, but lacks Bailey's almost classical tone and owns a very distinct vibrato instead and a sharp diction. In any case, there is a certain New Orleans or even Doddsian flavour to his playing. But Bailey also seems to be ruled out by the appearance of a slap-tongue break in the second title. And, as Walter C. Allen writes, "I doubt if Buster Bailey would have been in New York this early, although he had already recorded with Mamie Smith (according to his own recollection) in February 1921. He was primarily based in Chicago during this period." Bailey on his assumed first recordings with the Sunset Band (reissued on FROG DGF 28) of about the same time as this session, sounds like Bailey of later years and is definitely very different from our man here in question. He is not Bushell either (see below). Even with the help of Dave Brown and Michael Rader, I have found myself unable to offer an appropriate name for this musician. ADDITION 140911: Allen, Hendersonia p. 33/34: "An unidentified clarinetist, with a fine ensemble sense and a tone that reminds one of Dodds (I am sure, however, that it was NOT Dodds), whom I tentatively identify as Clarence Robinson, is present on certain sessions. It does not sound like Garvin Bushell." ADDITION 210524: Bo Lindström's discovery of an Ethel Waters interview naming her accompanying musicians in 1922 for the first time offers a realistic name of a clarinetist with Southern/Western style and influences of Johnny Dodds in Ethel Waters classic band 'The Jazz Masters'. This must be the man identified as Clarence Robinson by Walter C. Allen many years ago. Yet, now we know that this man was a dancer only, and not a musician.

On alto we do probably hear Ernest Elliott with his "sour" sound caused by his continued down and upward slurs. He plays alto here, not tenor as listed (I do not know any instance Elliott playing tenor!). He is not Brassfield as listed before, because Brassfield was in England with Dunn and the Will Vodery band.

The pianist seems to be another person as on the foregoing session. He is very busy, plays a lot of notes in Dunn's double-time style which simply are not functional at any rate. He probably is Mr Leroy Tibbs as given.

Whereas John Mitchell plays strict four-bar beat in ensemble and his artistic tremolo gimmicks in breaks, this banjo player does not refrain from tremoloing most of the time and even losing the beat in his solo breaks. So, Mitchell can be excluded, and Elmer Snowden (not Sam Speede!) could be the man because of the affinity to the early Snowden/Ellington band.

#### Notes:

- Record Research 73: "John Mitchell, interviewed by Harold Flakser and Carl Kendziora, Jr. named: Gus Aiken (only!), trumpet; Earl Granstaff, trombone; Bob Fuller and Ernest Elliott, reeds; Perry Bradford, piano."
- Record Research 75: "Walter C. Allen's personnel: two unknown tpts; unknown, tbn; poss Garvin Bushell, poss Bob Fuller or Ernest Elliott, prob Perry Bradford, poss Sam Speed"
- Bushell/Tucker, *Jazz from the Beginning*: "There are a lot of bad notes in there, because we were reading. This is a pretty bad recording. Again, it sounds like Johnny Dunn to me on cornet. The clarinet doesn't sound like me; I never had that vibrato. This could be George Brashear on trombone, it's not Buddy's sound at all. The arrangement could be by Qualli Clark."
- Bo Lindström, 'Oh Joe, Play That Trombone', *The Life and Music of George L. Brashear*, p.36, Baltimore Afro-American, June 16, 1922: Ethel Waters Doesn't Splurge: "The present organization of her Jazz Masters is composed of: Joe Smith, cornet; Fletcher Henderson Jr, piano; Julian Baugh, clarinet; George Brashear, trombone."
- Ch. Delaunay, *New Hot Discography, 1948*: personnel unknown
- Rust\*2 (corrected): Johnny Dunn, Gus Aiken (cnts); ? Herb Flemming (tbn); Buster Bailey (clt); Ernest Elliott (clt/alt); Perry Bradford or Leroy Tibbs (pno); John Mitchell or Gus Horsley (bjo).
- Rust\*3,\*4,\*6: Gus Aiken, unknown -c; Bud Aiken -tb; ?Garvin Bushell -cl; Ernest Elliott -cl -ts; Leroy Tibbs -p; Sam Speed or John Mitchell -bj.

#### 018 SNOWDEN'S NOVELTY ORCHESTRA

Bubber Miley – cnt; Charlie Irvis – tbn; Otto Hardwick – alt;  
Duke Ellington – pno; Elmer Snowden – bjo; Sonny Greer – dms  
Home

New York, Oct. 18, 1923

Vic unissued (test) not on LP/CD  
Vic unissued (test) not on LP/CD

As no test of this recording is known to have survived nothing about the music can be said.

ADDITION 17-09-20: "I reviewed Victor's files for the alleged Snowden's Nov. Orch. session in vain ... it never happened. This seems to be a figment of Snowden's faulty memory" (Steven Lasker, e-mail to KBR 17-09-20).

ADDITION 09-07-21: "I found in the Victor files located at the Discography Of American Historical Recordings (DAHR) website that there was a session by Snowden's Novelty Orchestra for Victor that included the title "Home" (no trace of "M.T. Pocket Blues" ... made on July 23 of 1923. Of course, there's no trace of the personnel in the files ... no test pressing of that side seems to have survived." (Javier Soria Laso, e-mail to KBR 26-06-21).

#### Notes:

- Rust\*2: Instrumentation and personnel unknown; this may include Q. Roscoe Snowden (pno) or Elmer Snowden (bjo), or both.
- Rust\*3,\*4,\*6: Bubber Miley -c; Charlie Irvis -tb; Otto Hardwick -as; Duke Ellington -p; Elmer Snowden -bj; Sonny Greer -d
- Scherman/Eriksson/Anderby/Wallen, *Bubber Miley Disco*: This session, allegedly recorded for Victor and featuring Bubber Miley, is unsubstantiated in the Victor files, according to Steven Lasker.

#### 019 MARY JACKSON Perry Bradford's Jazz Phoofs

Mary Jackson – voc;  
unknown – tpt; unknown – tbn; unknown – clt;  
unknown – pno

New York, Oct. 1923

70373 All The Time

PA 032013,

Frog DGF 56

70374 Who'll Get It When I'm Gone?

PA 032013,

Frog DGF 56

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

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

The clarinet player shows some elements of the fashionable clarinet style of the time as executed by Ernest Elliott or Bob Fuller, but plays much more functionally and with more taste. This man does not double on alto as listed in the discos. The piano player plays a blues influenced style, with rolling basses at times, and should therefore also be searched for in a western surrounding! Jimmy Blythe and other Chicago pianists come to mind when looking for a hint. I am unable to hear a banjo player. If there is one, he is too restrained to give any hint and be identified.

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

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

*Note: For this session the following personnels have been listed:*

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

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

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

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

- *Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: "The above personnel is listed in Dixon-Godrich and seems very likely to us.*

*Rust has Gus Aiken or BM on trumpet and also alternative names on tb and cl/as. Aurally, it is definitely not BM but very probably Aiken in our opinion (Aiken was in Cuba at the time! KBR)."*

#### 020 PERRY BRADFORD'S JAZZ PHOOLS

New York,

Feb. 1924

unknown, Bubber Miley – tpt; *Charlie Irvis* – tbn;

*Otto Hardwick* – alt; unknown – alt, clt; (*Albert Happy Caldwell?*) – ten;

Perry Bradford – pno; *Elmer Snowden* – bjo; *Harry Hull* – bbs

1668-1 Charlestown, South Carolina

Pm 20309,

Frog DGF 56

1668-2 Charlestown, South Carolina

Pm 20309,

Timeless CBC 1-073

1669-1 Hoola Boola Dance

Pm 20309,

Frog DGF 56

1669-3 Hoola Boola Dance

Pm 20309,

Timeless CBC 1-073

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

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

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

Contrary to Scherman/Eriksson's statement the tenor sax player plays on both titles and can easily be heard on the second title in unison with the trumpet in the verse and later behind the prominent alto. As with the trumpet players I am following their assumption of Hawkins on tenor, only that I wonder why he does not solo. But I do have a better proposal in Albert Happy Caldwell who was one of the not so many tenor sax players at this time playing in this advanced manner. Hawkins had not been influential that early and consequently there were few other tenor sax players playing in his very own style. And Hawkins is not known to have played or even soloed on clarinet that early. The riff the tenorist plays in the last chorus of the first title seems to be ad-libbed and has a distinct Hawkins flavour. Also, this player has been left out by Rust.

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

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

*Note: For this session the following personnels have been listed:*

- Rust\*2: *'probably similar to' Johnny Dunn or June Clark? (cnt); Jimmy Harrison (tbn); "Smitty" (clt); Herschel Brassfield (clt/alt);*

*Charles Smith (pno); Samuel Speed (bjo).*

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

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

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

*Discernible differences of takes:*

1668-1 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, starts 7<sup>th</sup> bar with same phrase, altering melody in bar 8

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

021 **LILLIAN GOODNER** her Sawin' Trio New York, Feb. 16-24, 1924  
 Lillian Goodner – voc;  
 Bubber Miley - tpt; Bob Fuller – alt;  
 Louis Hooper – pno  
 31530 Four-Flushin' Papa (You've Gotta Play Straight With Me) Ajax 17028, Document DOCD-5510  
 31531 Gonna Get Somebody's Daddy (Wait And See) Ajax 17028, Document DOCD-5510

Miley obviously is OK. Fuller is rather limited on alto, but tone and phrasing hints to Fuller. Hooper as by own testimony.

Notes:

- RR 77-6, RR 86-6: Miley, Fuller, Hooper.
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Bob Fuller, as; Louis Hooper, p.
- BGR\*4: Bubber Miley, c; Bob Fuller, as; Louis Hooper, p.
- Rust\*6: Instrumentation and personnel unknown
- VJM 175, Bob Hitchens, Choo Choo Jazzers: "I am uncertain about the alt and L. Wright omits these items."
- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco:

022 **IDA COX** Lovie Austin and her Blues Serenaders New York, c. Apr. 1924  
 Ida Cox – voc;  
 unknown – tpt; unknown – tbn;  
 unknown – clt; unknown - cms/ten;  
 unknown – pno; unknown - bjo  
 1714-1 Blues Ain't Nothin' Else But! Pm 12212, Document DOCD-5573  
 1714-2 Blues Ain't Nothin' Else But! Pm 12212, Document DOCD-5323

There certainly is nothing to suggest Bubber Miley as trumpeter here. This player is very tame, but owns a good tone and obviously tries to copy some of Miley's characteristic licks. Everything played by the trumpet seems to be pre-notated. The clarinetist is a better jazz player, but I am unable to suggest any name. A trombone is heard very sparsely only. A tenor sax or rather c-melody-sax is responsible for the rather thick harmonic background. Pianist and banjoist are impossible to identify. Any suggestions as to names of the present musicians must be considered unfounded.

Notes:

- Rust\*3,\*4,\*6: Tommy Ladnier -c; Jimmy O'Bryant -cl -ss; Arville Harris -cl -as; Lovie Austin -p; unknown -bj.
- BGR\*2: unknown cnt, tbn, clt, ten, Lovie Austin, pno, bjo.
- Storyville 68 p 54: "Here we are quite confident that this is a New York recording in spite of being labelled thus. Chris Hillman suggests that this is similar to the groups recorded by Joe Davis for use on Ajax and other labels and, if this is so, suggests that Bubber Miley, Jake Frazier, Bob Fuller, Ernest Ellittott, Louis Hooper, Cliff Jackson, and Elmer Snowden are among the names who might be considered."
- BGR\*3,\*4: unknown, c; unknown, tb; unknown, cl; unknown, ts; Lovie Austin, p. Rec. poss New York City.
- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco:

Discernible differences of takes:

1714-1: This take is played with a speed of c. 96 bpm (at the start). There is a short flatter-tongue by the trumpet in bar 7 of the fourth chorus.  
 1714-2: This take is played with a speed of c. 88 bpm (at the start). There is a short flatter-tongue by the trumpet in bar 7 of the third chorus.

023 **HELEN GROSS** Choo Choo Jazzers New York, Apr. 09-23, 1924  
 Helen Gross – voc;  
 Thomas Morris – cnt; Bob Fuller – clt;  
 Louis Hooper – pno  
 31561 He's Never Gonna Throw Me Down Ajax 17037, Document DOCD-5477  
 31564 Hard Luck Blues Ajax 17037, Document DOCD-5477  
 31565 Eavesdropper's Blues Ajax 17036, Document DOCD-5477  
 31567 Haunted House Blues Ajax 17036, Document DOCD-5477

This very probably is Thomas Morris, certainly not Bubber Miley. This tpt/cnt player does not belong to the Johnny Dunn influenced group of players, but plays "Western style".

**DB:** as received but definite Tom.

Notes:

- RR 77-6, RR 86-6: Bubber Miley, Bob Fuller, Louis Hooper (this as to the reliability of musicians' memories!).
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p.
- BGR\*4: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; unknown effects
- Rust\*6: Tom Morris, c; Bob Fuller, cl; Louis Hooper, p.
- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: prob Thomas Morris (tp); Bob Fuller (cl); Louis Hooper (p), unknown (effects). "Dixon/Godrich have Miley on trumpet, but there is nothing that supports this identification aurally. Rust has Thomas Morris, which sounds very likely to us, although he has not been positively identified on any other recording for the Ajax label."

Scherman/Eriksson/Anderby/Wallen, Bubber Miley Discography: "The following part of the discography covers only a few months of 1924, an extremely busy period for Bubber Miley in the studios of different record companies. In fact, we are convinced that he is present on even more recordings than he has been credited for in previous discographies. By this time, he had already developed a strong musical identity, with characteristic inflections, occasional light growls and some pet phrases and effects, very different from other trumpet players in

New York such as Johnny Dunn, Louis Metcalf and Rex Stewart, for whom he has sometimes been mistaken. All these typical ingredients are present in all the blues accompaniments we have listed here and listened to, although the playing on those is rarely on the high level of the Texas Blues Destroyers and Kansas City Five sessions. Dixon-Godrich (*BGR in this list – KBR*) seem to have based their personnel listings for the Ajax sessions on an interview with Louis Hooper in Record Research, issue 77. We don't always agree with his identifications, as noted below. Did anyone interview Louis Metcalf about his blues accompaniments?"

024	<b>HAZEL MEYERS</b>	her Sawin' Trio	New York,	May 18-26, 1924
	Hazel Meyers – voc;			
	<i>Bubber Miley</i> – tpt (1,2); <i>Happy Caldwell</i> – clt (1,2);			
	Louis Hooper – pno, bjo			
31571		Papa Don't Ask Mama Where She Was	Ajax 17039,	Document DOCD-5430
31574		I'm Every Man's Mama	Ajax 17040,	Document DOCD-5430
31575		You Better Build Love's Fire (Or Your Sweet Mama's Gone)	Ajax 17040,	Document DOCD-5430

Easily and very probably Bubber Miley with his clear and forceful tone, and his Johnny Dunn derived style. Fuller and Hooper OK. No bjo audible on first and second titles. Hooper as by own testimony.

On third title a banjo – definitely not Snowden - starts after piano ceases and stops again immediately before piano resumes playing, so very probably played by Hooper.

Notes:

- RR 77-6: *Miley, Fuller, Hooper, unknown bjo.*
- W. Bryant, *Ajax Records: personnel per Hooper: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; unknown bj.*
- BGR\*4: *Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; unknown bj*
- Rust\*6: *Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; ?Elmer Snowden, bj; or Hooper and Snowden only (3)*
- Schermann/Eriksson: *poss Bubber Miley (tp); Louis Hooper (p); poss Elmer Snowden (bj). "Both Godrich-Dixon and Rust have definitely B. Miley on trumpet. We think it's doubtful but we have no alternative suggestion. It is a better musician than the one on the Helen Gross session of c. May, 1924, and his style is more similar to B. Miley's but rhythmically stiffer."*

025	<b>HAZEL MEYERS</b>	Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Hazel Meyers – voc;			
	Louis Metcalf – tpt;			
	Louis Hooper – pno; Joe Davis - effects			
31597		War Horse Mama	Ajax 17047,	Document DOCD-5431
31599		Cold Weather Papa	Ajax 17047,	Document DOCD-5431

After repeated listening I definitely hear Louis Metcalf and Louis Hooper. Metcalf is much more assured than the trumpet player of the session before (Miley), and owns a looser style. This might be Metcalf's first recording.

Notes:

- RR 86-6: *unlisted*
- Rust\*3: *? Bubber Miley - c; Bob Fuller - cl; Louis Hooper - p.*
- BGR\*2,\*3: *poss Bubber Miley, cnt; Bob Fuller, clt; Louis Hooper, pno.*
- BGR\*4: *poss Bubber Miley, c; Louis Hooper, p; unknown, effects*
- Rust\*6: *Bubber Miley, c; Bob Fuller cl; Louis Hooper, p.*
- W. Bryant, *Ajax Records: no personnel.*
- Bob Hitchens, *Choo Choo Jazzers, VJM 175: Bubber Miley (t) prob Louis Hooper (p) Joe Davis (effects)*
- Scherman/Eriksson/Anderby/Wallen, *Bubber Miley Disco:*

026	<b>ROSA HENDERSON</b>	the Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Rosa Henderson – voc;			
	Harry Smith – tpt; Cliff Jackson – pno			
31607		I Can't Get The One I Want	Ajax 17049,	Document DOCD-5402

Who is Harry Smith? Rust\*6 index lists him twice: as a clarinet player with one Peggy Dell in London in 1935 (page 437), and as a cornetist for this title. But does anybody really know anything about him. And who did list him for this session? How can a player as accomplished as this one remain otherwise unnoticed? Stylistically and tonally I would certainly identify this player as Joe Smith, and Walter C. Allen's notice (Hendersonia, p. 570) might give a hint to this player's queer staccato phrasing in this title: "*He had a talent for mimicry on the trumpet – on various recordings, he essays the styles of Johnny Dunn (an important early influence on him!), Howard Scott, Louis Armstrong, and Tommy Ladnier.*" And so, my conclusion was: very probably Joe Smith! But now – after having listened very carefully to this player and having received information from Bob Hitchens that Todd B. Weeks' book 'Luck's In My Corner, The Life and Music of Hot Lips Page' declares this trumpet player to be Harry Smith. Although there is no source for this information given, I have accepted it and now believe him to be this legendary player from the West. But as we shall see later on, this decision will have some consequences!

The piano player did not seem to be Cliff Jackson to me as none of his characteristics are obvious on this side. Yet, as Jackson seems to have been used by Ajax more often, it might nevertheless be him. And the lack of his licks might be due to his youth at the time of recording. A comparison to Mike Jackson's style results in favour of Cliff! No clarinet on this side.

Notes:

- *Jazz Directory Vol. 4: not listed*
- RR 77-6, 86-6: *unlisted*
- W. Bryant, *Ajax Records: no personnel per Hooper.*
- BGR\*2: *Bubber Miley or Harry Smith, tpt; Bob Fuller, clt; Cliff Jackson, pno.*
- Rust\*3,\*4,\*6: *Harry Smith, -c; or Bob Fuller -cl; Cliff Jackson -p*
- BGR\*4: *Harry Smith, t; Cliff Jackson, p.*
- Todd B. Weeks, *Luck's In My Corner, The Life and Music of Hot Lips Page: "In the summer and fall of 1924, Harry Smith recorded as a cornetist in a straightforward, heavily blues-inflected style backing the singer Rosa Henderson with her New York-based group, the Choo Choo Jazzers."*

027 **HELEN GROSS** Choo Choo Jazzers New York, Jun. 21-26, 1924  
 Helen Gross – voc;  
 Louis Metcalf – tpt; Bob Fuller - clt;  
 Louis Hooper - pno  
 31609 Rockin' Chair Blues Ajax 17046, Document DOCD-5477  
 31611 Sorrowful Blues Ajax 17046, Document DOCD-5477

Bob Fuller OK. The trumpet player has similarities to Bubber Miley, but shows more rhythmic freedom and slurs in many notes that I do not know from Miley – and another vibrato. He might indeed be Metcalf with his somewhat squeezed notes. And he shows only very little Dunn influence. This might be Metcalf's first recording.

I do not hear anything reminding me of Cliff Jackson and after repeated listening I would name Hooper as pianist. I think to hear Hooper here with his flat left hand (no oom-pah) and his use of blues/boogie devices.

Notes:

- RR 77-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper.
- BGR\*4: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Rust\*6: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: Bubber Miley (tp); Bob Fuller (cl); Cliff Jackson (p)

028 **HELEN GROSS** Choo Choo Jazzers New York, Jun. 21-26, 1924  
 Helen Gross – voc;  
 (Louis Metcalf) – tpt; unknown - pno  
 31613 What 'll I Do? Ajax 17049, Document DOCD-5477

“What 'll I Do?” might possibly be accompanied by different musicians. The trumpet player is not necessarily identical to Metcalf. Piano shows no personal traces. No clarinet here. This tune is not a waltz as given in Rust but has a four-four rhythm.

Notes:

- RR 77-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper.
- BGR\*4: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Rust\*6: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: Bubber Miley (tp); Bob Fuller (cl); Cliff Jackson (p)

029 **HELEN GROSS** Choo Choo Jazzers New York, Jun. 21-26, 1924  
 Helen Gross – voc;  
 Bubber Miley – tpt (2); Bob Fuller – clt (1); Louis Hooper - pno  
 31616 Neglected Blues Ajax 17071, Document DOCD-5477  
 31620 Conjure Man Blues Ajax 17082 not on LP/CD

Bob Fuller OK. Again, I do not hear anything reminding of Cliff Jackson and would name Hooper as pianist (see Bryant, Ajax Records!). The second title is not available on CD and could therefore not be checked but is listed as featuring Miley.

Notes:

- RR 86-6: Bob Fuller, cl; unidentified, p.
- W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p (first title); no personnel (second title)
- BGR\*4: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Rust\*6: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: Bubber Miley (tp); Bob Fuller (cl); Cliff Jackson (p)

030 **HAZEL MEYERS** New York, Jun. 21-26, 1924  
 Hazel Meyers – voc;  
 Louis Metcalf – tpt; Louis Hooper – pno  
 31622 He Used To Be Mine (But You Can Have Him Now) Ajax 17082 not on LP/CD  
 31624 Lost My Sweetie Blues Ajax 17077, Document DOCD-5431

Unfortunately, we do not have the first title on LP/CD. This is certainly Metcalf on trumpet, as he uses to bend his notes what Rex Stewart does not, at least not to this degree. Stewart is more Armstrong inclined, whereas Metcalf obviously was much impressed by Bubber Miley's style, which he follows to some degree without being as stiff as Miley. Insofar there is a lot of Johnny Dunn influence with Metcalf - yet changed into a much looser and less military style - which you do not hear with Stewart. Chilton, Who's Who In Jazz: “During following year (1924 – KBR) (Metcalf) spent several months with Willie The Lion Smith at the Rhythm Club.” RR 86/3, Louis Metcalf: “At age 17 (1922 – KBR) he hit Broadway in New York City to become a jazzier with the Julian Arthur combo that toured with Jimmy Cooper's famous Black and White revue.” Accordingly it cannot be stated firmly that Metcalf “did not arrive in New York until 19 August 1924” (which I cannot read out of Storyville 2002/03, p. 198! – KBR). Hooper is the pianist.

Notes:

- RR 86-6: Rex Stewart, cnt; Jake Frazier, tbn; Louis Hooper, pno, per Hooper.
- BGR\*2,\*3,\*4: Louis Metcalf, c; Louis Hooper, p.
- Rust\*3,\*4,\*6: Louis Metcalf, c; Louis Hooper, p.
- W. Bryant, Ajax Records: personnel per Hooper: Louis Metcalfe, c; Louis Hooper, p (second title); no personnel (first title)
- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: Bubber Miley (tp); Louis Hooper (p) “Dixon-Godrich and Rust have Louis Metcalf on trumpet. We have only heard Lost My Sweetie Blues, and to us it is aurally the trumpet player correctly identified as BM on other Hazel Meyers sessions for Ajax from this period.”
- Bob Hutchens, Choo Choo Jazzers, VJM 175: poss Louis Metcalf (t) Louis Hooper (p, bj)

031 **HAZEL MEYERS** *the Choo Choo Jazzers* New York, Jun. 21-26, 1924  
*Hazel Meyers – voc;*  
*Louis Metcalf – tpt (2); Bob Fuller – clt (1);*  
*Louis Hooper – pno*  
 31630 *You'll Never Have No Luck By Quitting Me (sic)* Ajax 17054, Document DOCD-5431  
 31631 *Lonesome For That Man Of Mine* Ajax 17054, Document DOCD-5431

This probably is Bob Fuller, yet a bit unfamiliar, playing only very short phrases. But bending the notes is Fuller's. The pianist very probably is Hooper, as piano playing on both sides is comparable to Hooper's style. Possibly Hooper did not recognize his own playing on the first title because of some approximations to classic or symphonic piano accompaniments. (Whether Joe Davis played piano – and if so, how – I do not know.)

On the second title I hear Metcalf, whose tone is not as clear as Miley's, but a bit coated (see session 012 above), and whose phrasing is much looser than Miley's. There certainly are some Miley licks, but I see it possible that Metcalf was asked to copy Miley a bit, and he used the most obvious licks from Miley's style. The pianist seems to be the same as on first title.

Notes:

- RR 86-6: *Bob Fuller, clt; not Louis Hooper, pno, on 31630, Bubber Miley, cnt and Louis Hooper, pno on 31631.*
- BGR\*2,\*3: *Bubber Miley, cnt (2); Bob Fuller, clt; Louis Hooper, pno (2); unknown pno (1)*
- BGR\*4: *Bubber Miley, c; or Bob Fuller, cl; Louis Hooper, p.*
- Rust\*3,\*4,\*6: *Bob Fuller, cl; unknown, p; or Bubber Miley, c; Louis Hooper, p*
- W. Bryant, *Ajax Records: personnel per Hooper (first title): Bob Fuller, cl; Louis Hooper, p; (second title): Bubber Miley, c; Louis Hooper, p.*
- Scherman/Eriksson/Anderby/Wallen, *Bubber Miley Disco: Bubber Miley (tp)(2); Bob Fuller (cl)(1); Louis Hooper (p)(2); unknown (p)(1)*
- "We agree about the personnels, as listed by Godrich-Dixon, and there are two aurally different pianists."
- Bob Hutchens, *Choo Choo Jazzers, VJM 175: prob Bubber Miley (t) Bob Fuller (cl) Louis Hooper (p-2) unknown (p-1)*

032 **HELEN GROSS** *Choo Choo Jazzers* New York, Jul. 11-24, 1924  
*Helen Gross – voc;*  
*Louis Metcalf - tpt; Cliff Jackson – pno*  
 31633 *If You Can't Ride Slow And Easy* Ajax 17077, Document DOCD-5477

This is the same trumpet as on a couple of other Ajax recordings where Metcalf is identified, thus Lois Metcalf. I cannot find any undeniable elements of Cliff Jackson's piano playing which is marked by his very strong rhythm and his frequent changing of the meter. Yet, after repeated listening and comparing this player's style to that of the suddenly surfaced name of Mike Jackson, Cliff might in fact be the pianist, yet with a youthful style of his.

Notes:

- RR 86-6: *acc by cnt & p.*
- W. Bryant, *Ajax Records: personnel per Hooper): Louis Metcalfe, c; Louis Hooper, p.*
- BGR\*4: *Louis Metcalf, c; Cliff Jackson, p.*
- Rust\*6: *Louis Metcalf, c; Cliff Jackson, p.*
- Scherman/Eriksson/Anderby/Wallen, *Bubber Miley Disco: Bubber Miley (tp); Louis Hooper (p); unknown male speech "Dixon-Godrich and Rust have Louis Metcalf on trumpet, Dixon-Godrich c. September 1924, Rust c. August 1924. We are convinced that the accompaniment is the same as for the "Lonesome For That Man Of Mine" by Hazel Meyers (BM and Hooper), and the proximity of matrix numbers indicates that they may even have been recorded during the same session."*

033 **JOSIE MILES** *Choo Choo Jazzers* New York, Jul. 11-24, 1924  
*Josie Miles – voc;*  
*Louis Metcalf – tpt (1); Bob Fuller – clt (2);*  
*Cliff Jackson – pno;*  
*unknown – train effects*  
 31641 *Lovin' Henry Blues* Ajax 17057, Document DOCD-5466  
 31644 *Freight Train Blues* Ajax 17057, Document DOCD-5466

Oh yes, Louis Metcalf! And this is the same player as on sessions 010-1, 011, 012, 013, 013-1 of my Choo Choo Players list. The piano playing does not show Cliff Jackson's characteristics as heard later and might well be by a youthful and not yet developed Cliff Jackson. Jackson's playing in fast tempo as in 'Lovin' Henry Blues' in the instrumental strain between vocal choruses should sound different – his left hand! – to that heard here. As comparison, please, listen to Martha Copelands 'Black Snake Blues' and 'Papa If You Can't Do Better'! Cliff Jackson is named in Bastin p. 34: this definitely is Cliff Jackson, although 2 years later. On the other hand it does not show Mike Jackson's flowery right hand treble phrases nor Hooper's rather simple chordal playing in the left hand. So, I'd opt for Cliff Jackson here respecting the distinct essential and strong accompaniment.

Notes:

- RR 77-6: *not listed*
- W. Bryant, *Ajax Records: no personnel per Hooper.*
- BGR\*4: *Louis Metcalf, c (1); or Bob Fuller, cl (2); Cliff Jackson, p.*
- Rust\*6: *Louis Metcalf, c; or Bob Fuller, cl; Cliff Jackson, p.*
- Scherman/Eriksson/Anderby/Wallen, *Bubber Miley Disco: "Godrich-Dixon and Rust have Louis Metcalf on trumpet and the rest of the personnel as above, but it is aurally the same musician as the one identified (in this disco – KBR) as Miley on other sessions from this period and very different from the style of Metcalf at this time."*

034 **LETHIA HILL** New York, c. Aug. 10, 1924  
*Lethia Hill – voc;*  
*Bubber Miley – tpt; Arthur Ray - pno*  
 13496 *Old North State Blues* Voc 14874, Document DOCD-5513

The trumpet player shows many characteristics of Bubber Miley, and there is little doubt as for his presence. This might be Arthur Ray on piano – as distinct to Hooper, and obviously assumed because of Miley's collaboration with Ray for the Texas Blues Destroyers. This player probably is not Cliff Jackson nor Mike Jackson on stylistic reasons, but unfortunately can also not be compared with the piano-accordion playing on the Texas Blues Destroyers sides.

Notes:

- RR 77-6: not listed
- BGR\*4: Bubber Miley, c; poss Arthur Ray, p.
- Rust\*6: unknown c; unknown, p.
- Scherman/Eriksson/Anderby/Wallen, *Bubber Miley Disco: Bubber Miley (tp); poss Arthur Ray (p)*

035 **HELEN GROSS** Choo Choo Jazzers New York, Aug. 16-27, 1924  
*Helen Gross – voc;*  
*Louis Metcalf - tpt; Mike Jackson – pno;*  
*unknown male voice - speech*  
 31649 *Ticket Agent, Ease Your Window Down* Ajax 17060, Document DOCD-5477

This probably is the same trumpet as before on a couple of other Ajax recordings where Metcalf is identified, thus Louis Metcalf. But individual traces are not as easy to recognize as before. In my ears this definitely is not Cliff Jackson on piano. Instead, I found a remark in W. Bryant, Ajax Records, for Ajax 17060 that Mike Jackson is supposed to be the pianist. This statement is listed as "per Hooper". In this publication this remark is attributed to the flip-side of this recording, thus Rosa Henderson's 'Hard-Hearted Hammah', but is said to be wrongly placed and should belong to 'Ticket Agent, Ease Your Window Down'. The pianist heard here likes to double the beat with his right hand while playing on-the-beat chordal four/four rhythm with his left hand. He shows a tendency to play melodic strains in a slight sixth/eighth phrasing.

Rust\*6 lists this title under Ajax 17050!

Notes:

- RR 86-6: Louis Metcalf, cnt; prob Cliff Jackson, pno.
- W. Bryant, Ajax Records: no personnel per Hooper
- BGR\*4: Louis Metcalf, c; Cliff Jackson, p; unknown male speech
- Rust\*6: Louis Metcalf, c; Cliff Jackson, p. (as personnel for session. But after the title 'Ticket Agent ...' Rust shows – cBM, meaning that Bubber Miley would be playing)
- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), Louis Hooper (p), unknown (speech) (poss Hooper). "Dixon-Godrich have Louis Metcalf and Cliff Jackson on trumpet and piano. To us, it is still aurally the same trumpet player as before (BM), and the pianist sounds more like Hooper than Jackson."*

036 **ROSA HENDERSON** Choo Choo Jazzers New York, Aug. 16-27, 1924  
*Rosa Henderson – voc;*  
*Louis Metcalf – tpt;*  
*Cliff Jackson – pno; Joe Davis - effects*  
 31675 *Twelfth Street Blues* Ajax 17081, Document DOCD-5403  
 31677 *Memphis Bound* PA 032122, Document DOCD-5403  
 31678 *Memphis Bound* Ajax 17069, Document DOCD-5403

I hear Metcalf with his mushy tone, his off-time phrasing with little Dunn influence, yet some Bubber Miley derived triplet effects, but he is not as rhythmically straight as Miley is. We hear a real stride piano player, and he might be Cliff Jackson. Yet, I do not hear Jackson's typical shifting of the meter, which is my criterion to identify him. A good and understandable description of Jackson's very personal stride style will be found in the booklet to Jazz Oracle BDW 8037 'Cliff Jackson and his Crazy Kats'. But on the strength of the very strong rhythmic playing this might be Cliff Jackson as listed.

Notes:

- RR 86-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper
- BGR\*4: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.
- Rust\*6: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.
- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), Cliff Jackson (p), Joe Davis (train-whistle). Dixon-Godrich and Rust have Louis Metcalf on trumpet, but it is still aurally the same player identified before as Miley. Previous discographies list these titles and the Josie Miles title below under c. October, 1924. The matrix numbers indicate that they were recorded just before or during the Ajax session of the Texas Blues Destroyers c. October 2).*

Discernible differences of takes:

- 31677: *Trumpet introduction bars 3/4: Metcalf plays all through bar 3 and pauses on beat 3 in bar 4.*  
*Final trumpet note of tune is f (flatted eighth)*
- 31678: *Trumpet introduction bars 3/4: Metcalf is inattentive and pauses on beats 2-3 in bar 3 and 1-2 in bar 4.*  
*Final trumpet note of tune is g (key-note)*

037 **JOSIE MILES** Choo Choo Jazzers New York, Aug. 16-27, 1924  
*Josie Miles – voc;*  
*Bob Fuller – clt; unknown – pno*  
 31679 *Flora's Weary Blues* Ajax 17070, Document DOCD-1005

If my CD serves me right, Rust and BGR are wrong here with their personnels, and there is Bob Fuller on clarinet instead of Metcalf on trumpet. It is certainly Fuller.

As before I cannot detect any distinct personal characteristics of Cliff Jackson, even more, this pianist probably is not a stride player, and may perhaps be Louis Hooper instead!

And there is no banjo. (I only hope, that Mr. Document did not put a wrong title on this CD, instead of 'Flora's Weary Blues'.)

Notes:

- RR 86-6: not listed

- W. Bryant, Ajax Records: no personnel per Hooper  
 - BGR\*4: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.  
 - Rust\*6: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Louis Metcalf or Bubber Miley (tp), Cliff Jackson (p), Elmer Snowden (bj). "This title has not been checked aurally by us. According to Dixon-Godrich and Rust, the trumpet player is Louis Metcalf, but since it was probably recorded on the same date as matrix numbers 31675 and 31678 by Rosa Henderson (which see), there is strong possibility that it is B. Miley."

038 **MARGARET JOHNSON** Clarence Williams' Harmonizers New York, c. Sep. 05, 1924  
 Margaret Johnson – voc;  
 Peter Bocage or Thomas Morris, unknown (Joe King Oliver ?) – cnt; John Mayfield – tbn;  
 Ernest Elliott - alt;  
 Clarence Williams – pno; Buddy Christian – bjo  
 72789-B I Love You Daddy, But You Don't Mean Me No Good OK 8230, Doc DOCD-5436  
 72790-B Nobody Knows The Way I Feel This Mornin' OK 8262, Doc DOCD-5436  
 72791-B Absent Minded Blues OK 8262, Doc DOCD-5436

It is very seldom (if at all ?) that we hear two trumpets/cornets in early Clarence Williams accompanying groups. But here something unusual must have happened! The second cornet surprisingly sounds just like Oliver, and has been suggested to be him in earlier years (see notes below!). And this is the unusual case here! Oliver spent some time in September in NY as guest of C. Williams, but nobody knows how long he stayed. He recorded with Butterbeans and Susie on Sep. 12 or 14. When hearing these sides for the first time I immediately felt that the breaks in 'I Love You Daddy' (at 1-23 and 2-32) with their sharp cornet tone and the typical phrases had to be Oliver. At that time I did not know that he had been suggested before. Then in 'Absent Minded Blues' at 1-42 he can be discriminated again as Morris enters at about 1-47 (I have to thank Dave Brown for affirmation and sorting out the exact places where Oliver can possibly be heard). I do therefore not have any sincere doubts as to Oliver's presence on these sides! It has equally to be stated that there is absolutely nothing to suggest Bubber Miley on trumpet! Morris is undisputed, but here Peter Bocage's presence should also be considered as the first trumpet sounds somewhat more secure than Morris usually does.

But probably because of the presence of two cornets Williams wrote some minor arrangements for the four horns present. This is the reason that we do not hear more of the alto saxophone than arranged passages of his part. And from what we can hear nothing substantial can be said about the reed man. He may be Elliott, but lacking any distinct elements of his style as listed in my Elliott investigation heard, the player might also be someone else. But when compared to Elliott's alto playing on the succeeding Clara Smith session it becomes apparent that his skills on the saxophone had improved and become smoother by now, which would coincide with what can be heard here.

The trombonist is not Irvis and might rather be John Mayfield because of stylistic reasons and because he was frequently used by Williams at the time. Yet, as this was the time that Clarence switched over to use Aaron Thompson, it might as well be the latter.

Clarence Williams undisputed. But we can certainly see again that statements or assertions of the participants of the recording sessions cannot be trusted in any case!

To me the banjo sounds more like Bocage than Christian, just like on the session above.

Notes:

- Storyville 15: Thomas Morris, Bubber Miley (cnts); Charlie Irvis (tbn); poss Ernest Elliott (alt); Clarence Williams (pno); Buddy Christian (bjo)  
 - Lord, Clarence Williams p 98: Thomas Morris, Bubber Miley (cnt); Charlie Irvis (tbn); poss Ernest Elliott (alt); Clarence Williams (pno); Buddy Christian (bjo) "The session includes two cornets, with Morris credited as one. Davies lists the other as King Oliver. TKD (T. Keith Daniel – KBR) has a note that his personnel (which agrees with the one below (above – KBR)) is from Williams on hearing the disc, "however, some authorities, including BALR (who in the world is this? – KBR), believe that Joe 'King' Oliver is one of the trumpet men. It is possible that the session took place during his brief visit to New York." WCA (Walter C. Allen – KBR) thinks the cornet is not Oliver. Clarence Williams (to WCA) identified the cornets as given, below (above – KBR). The alto is agreed upon by most as Elliott. The estimation of the date is from Godrich and Dixon. The preceding matrix is assigned to Ernest V. Stoneman, recorded September 4, 1924. The succeeding matrix is assigned to an unknown foreign-language item, recorded on September 9<sup>th</sup>."  
 - L. Wright, King Oliver p 42/43: "He stayed with Clarence Williams and Eva Taylor and went to see Jack Kapp to try and secure a recording contract, but to no avail. Whilst in town, the two old friends went down to Jersey City to watch the Harry Wills – Luis Angel Firpo fight (which Wills won) on Thursday, 11 September and, the following day, Clarence invited Joe to make a couple of sides backing Butterbeans and Susie, no doubt to help out with his train fare back to Chicago. The duration of Joe Oliver's stay in New York is not known, but it is unlikely to have been any longer than was necessary to complete the business he had in mind and, on his return to Chicago, he resumed leadership of the band at the Lincoln Gardens." (Oliver had an advertisement in the Chicago Defender which was issued on 6 September 1924 saying: "At Liberty. The celebrated King Oliver's Jazz Band 8 men playing 15 instruments. Open for engagements in or out of Chicago." This would mean that the advertisement had been ordered in the early days of September. As the exact recording date of this session has to be placed between 4 September and 9 September (see above), Oliver's presence might certainly be seen as possible – KBR)  
 - Rust \*3, \*4, \*6: Tom Morris, Bubber Miley -c; Charlie Irvis -tb; ? Ernest Elliott, alt; Clarence Williams, pno; Buddy Christian, bjo  
 - BGR \*2, \*3, \*4: Tom Morris, Bubber Miley, cnt; Charlie Irvis, tbn; poss Ernest Elliott, alt; Clarence Williams, pno; Buddy Christian, bjo  
 - Scherman, Eriksson, Bubber Miley discography: Thomas Morris, poss Bubber Miley (tp); Charlie Irvis (tb); poss Ernest Elliott (as); Clarence Williams (p); Buddy Christian (bj) "The above personnel, with definitely Bubber Miley on 2nd trumpet, is listed by Dixon-Godrich, Rust and Tom Lord in his Clarence Williams discography. Lord notes that "some authorities believe that Joe 'King' Oliver is one of the trumpet players", but we find this very unlikely. The more prominent of the two sounds like Morris. The other one is more in the background but could possibly be Bubber Miley."

039 **JOSIE MILES** New York, Sep. 15, 1924  
 Josie Miles – voc;  
 Bubber Miley – tpt; Arthur Ray – pno  
 9707-A Sweet Man Joe Ed unissued not on LP/CD  
 9707-B Sweet Man Joe Ed unissued not on LP/CD  
 9707-C Sweet Man Joe Ed 51476, Document DOCD-5466

This trumpet player lacks a lot of Miley's sharp-cut playing, yet shows some elements of Miley's style. He may be Miley, but I have my doubts. The downward quarter note runs answering Josie Miles are not Miley in my mind. If he is not Miley, he at least performs a good

copy. The piano player definitely is not Hooper and might be Ray instead. But I assume that the identification of Ray has to been seen in connection with the Texas Blues Destroyers, and I therefore ask whether there are any documents in the Edison files supporting his identity. At this point I would like to say that nothing does report Miley to have played a cornet. All photographs show him to handle a trumpet. And if we want to be sincere in our research, we certainly have to get rid of this crazy adjoining a cornet to every trumpet player busy in the twenties!

My listing the Document CD is based on the CD booklet as given. The take number is from BGR\*4. All three takes - as usually issued by Edison - are reported to exist.

Notes:

- BGR\*4: Bubber Miley, c; Arthur Ray, p.
- Rust\*6: Bubber Miley, c; Arthur Ray, p.
- VJM 175: Bubber Miley, c; Arthur Ray, p.
- Scherman, Eriksson, Bubber Miley discography: no comment, so: Miley.

Discernible differences of takes:

9707: As only one take has been reissued of this title, defferences cannot be determined.

040 <b>MONETTE MOORE</b> Monette Moore – voc; Rex Stewart – cnt; John Montague – pno 13692 13693	I Wanna Jazz Some More I Wanna Jazz Some More	New York,  Voc 14903, Voc 14903,	Sep. 15, 1924  Document DOCD-5338 not on LP/CD
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This is Rex Stewart's earliest issued recording. He was trumpet player of pianist John Montague's band at this time, as can be found in his book 'Boy Meets Horn', p. 46. He is not on his Armstrong path, yet, but obviously is a Johnny Dunn/Bubber Miley follower at this time, as were many trumpet players in Harlem. Stewart recalls in his book: "*Johnny Dunn was my first influence and, for his times, he was king with those tricks he did on his horn as well as for possessing a clarity and power that was virtually unmatched.*" And being influenced by Dunn also means that at this period of his life his playing must have been similar to Bubber Miley's, who also was a strong Dunn adept. And accordingly, we do hear cornet playing in an exact Miley style, a bit uneven, yet, and not as secure and shining as expected by Miley. My first assumption when hearing these sides was: Bubber Miley intoxicated! Rex Stewart is so much in a Bubber Miley mode here that the authors of the great Bubber Miley Discography, issued in the bulletin of the 'Duke Ellington Society of Sweden' of 1999/2000 did misidentify his playing as that of Miley without any suspicion and hesitation. As a matter of fact, I did so, too! And listen to the otherwise nearly unknown John Montague on piano: a very adept pianist of the Harlem school, one of the many unknowns of this period. Very sensitive with nice bass figures behind the cornet in Stewart's solo in the first half of the last chorus.

Note:

- Rust\*3,\*4,\*6: Rex Stewart -c; John Montagu -p.
- BGR\*2,\*3,\*4: Rex Stewart, cnt; John Montagu, pno.
- Rex Stewart, Boy Meets Horn, p. 46: see above
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), John Montagu (p) "*Dixon-Godrich and Rust have Rex Stewart on trumpet for the above Monette Moore session, but it is aurally Bubber Miley.*"

Discernible differences of takes:

13692/3: As only one take has been reissued of this title, defferences cannot be determined.

041 <b>TEXAS BLUES DESTROYERS</b> Bubber Miley – tpt; Arthur Ray – pac or har 31687 31688	Lenox Avenue Shuffle Down In The Mouth Blues	New York,  Ajax 17065, Jazz Archives No.131 159252 Ajax 17065, Jazz Archives No.131 159252	Sep. 18-22, 1924
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*This coupling is part of the French CD issue as stated. This CD also contains the Vocalion variety of this record, yet without a clear and unequivocal marking of the original labels. I have tried to identify these by comparison with EP Rarities 11. The Ajax pair then are items 5 and 6 on the CD (not declared as such.).*

See sessions 052, 053, 054 below for comment and discussion!

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Bubber Miley (c); Arthur Ray (harmonium) (*Vocalion masters are very different from the others which were probably made on another date.*)
- RR 77-6, 86-6: not listed
- W. Bryant, Ajax Records: Bubber Miley, cornet; Arthur Ray, organ.
- Rust\*2,\*3: Bubber Miley (cnt); Arthur Ray (reed-organ).
- Rust\*4: Bubber Miley -c; Arthur Ray -or.
- Rust\*6: Bubber Miley, c; Arthur Ray, reed-or.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Arthur Ray (harmonium, org). "*According to some discographers, Arthur Ray plays accordion on the above Texas Blues Destroyers session(s), but it is undoubtedly an organ!*"

Tune Structures:

31687: Lenox Avenue Shuffle	Key of Eb	Ajax
<i>(Intro 8 bars ens)(Verse 16 bars ens)(Bridge 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA pac/har)(Chorus 3 24 bars ABA ens)(Tag 2 bars ens)</i>		
31688: Down In The Mouth Blues	Key of Eb	Ajax
<i>(Intro 4 bars ens)(Chorus 1 12 bars blues ens)(Chorus 2 12 bars ens)(Minor Strain 16 bars ens)(Chorus 3 12 bars pac/har)(Coda 4 bars ens)</i>		

042 <b>JOSIE MILES</b> Choo Choo Jazzers Josie Miles – voc; Louis Metcalf – tpt; Bob Fuller – clt; unknown – pno 31690	Believe Me, Hot Mama	New York,  Ajax 17066,	Sep. 18-22, 1924  Document DOCD-5467
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It's Metcalf on trumpet and probably Fuller on clarinet. But this probably is not Cliff Jackson on piano, but probably the unknown piano player of matrix 31679.

Notes:

- RR 86-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper
- BGR\*4: unknown, c; unknown, cl; unknown, p; Elmer Snowden, bj.
- Rust\*6: Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson, p
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), unknown (cl); unknown (p); Elmer Snowden (bj). "Dixon-Godrich have unknown tp, cl, and p, Rust has Louis Metcalf (tp) and Cliff Jackson (p). To us it is aurally the same trumpet player as before (Miley). The pianist is most certainly not Cliff Jackson but sounds more like Louis Hooper."

043	<b>SUSIE SMITH</b>	Choo Choo Jazzers	New York,	Sep. 18-22, 1924
	Monette Moore – voc;			
	Louis Metcalf – tpt; (Herb Gregory?) – tbn;			
	Louis Hooper – pno; Joe Davis – effects			
31692		Workhouse Blues	Ajax 17064,	Document DOCD-.5338
31694		House Rent Blues	Ajax 17064,	Document DOCD-.5338
31695		House Rent Blues	Ajax 17064,	Document DOCD-.5338

The Rust and BGR personnel has been seen as correct, and has been found as such a couple of years ago when collating my Jake Frazier discography. But in the meantime – with a better experience and insight into the trumpet styles of the time – I certainly hear Louis Metcalf with some characteristic phrases, time, tone, and vibrato.

Here now, we hear a trombone player in the legato style of Charlie Irvis, Miley's band mate and blowing partner of the early Ellington band. Only, that he lacks some important ingredients of Irvis' most individual style. The obvious differences between Irvis and this player can also be found on a couple of other band accompaniments in 1924. Since this player appears together with Rex Stewart – mostly assumed to be Bubber Miley in the discos – for some months, I can only deduce that this must have been Herb Gregory, Stewart's blowing partner and also member of John Montague's band. (Trumpet – trombone partnerships were very fashionable in Harlem at this time!) As we do not know any documented appearances of Gregory on records, this can only be my own personal assumption and has to be seen as a hypothesis. But I insist that this musician is neither Frazier nor Irvis!

Notes:

- RR 77-6, 77-6: Miley, Frazier, Hooper
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, cornet; Jake Frazier, trombone; Louis Hooper, piano; effects reputedly by Joe Davis.

- BGR\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; Joe Davis, effects

- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; Joe Davis, effects

- Scherman, Eriksson, Anderby, Wallen, B. Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p); Joe Davis (effects).

Notable differences of takes:

31694: last four notes of tpt at the titles end: G – Ab – Bb – G

31695: last four notes of tpt at the titles end: Bb – C – Bb – Db

044	<b>JOSIE MILES</b>	Choo Choo Jazzers	New York,	Sep. 18-22, 1924
	Josie Miles – voc;			
	Harry Smith – tpt;			
	Charlie Pryme (or Louis Hooper?) – pno; Elmer Snowden – bjo			
31703		Won't Someone Help Me Find My Lovin' Man	Ajax 17076,	Document DOCD-5467
31705		South Bound Blues	Ajax 17070,	Document DOCD-5467
		Sweet Man Joe	Ajax 17076	not on LP/CD

Obviously, there is neither trombone nor clarinet on these sides! The trumpet player very probably is the little known Harry Smith. The pianist shows details not accustomed by Hooper. He plays more melodically determined style with more variety than Hooper. Therefore I'd prefer Charlie Pryme, although I do not know anything of his style.

'Sweet Man Joe' seems not to be reissued and could therefore not be checked.

Notes:

- RR 77-6, 86-6: not listed

- W. Bryant, Ajax Records: no personnel per Hooper

- BGR\*4: prob Bubber Miley, c; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj; unknown, effects

- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Charlie Pryme or Louis Hooper, (p); Elmer Snowden (bj); unknown (whistle). "The above personnel is listed by Godrich-Dixon, and we have no objections for the first two titles (we haven't heard the third title). Rust has the same band members, plus a trombone and a clarinet player, who are aurally not present."

045	<b>SUSIE SMITH</b>		New York,	Sep. 18-22, 1924
	Monette Moore – voc, kazoo;			
	Harry Smith – tpt; Jake Frazier – tbn;			
	Louis Hooper – pno			
31706		Bullet Wound Blues	Ajax 17075,	Document DOCD-5338

Is this really Bubber Miley? Drunk? Or another – less lively – player, trying to copy Miley?

The trombonist is a legato player somewhat in Charlie Irvis' style, but unknown to me. Or is this Irvis, intoxicated, just like his colleague from the Snowden/Ellington band? As a matter of fact: this is not Frazier. As a possibility Bud Aiken should be compared. The very sparse piano might be by Hooper on his own account.

Notes:

- RR 77-6: Fuller, Frazier, Hooper

- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Jake Frazier, tb; possibly Louis Hooper, p;

- BGR\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; M. Moore - kazoo  
 - Rust\*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; M. Moore - kazoo

046 <b>KANSAS CITY FIVE</b>	New York,	Sep. 18-22, 1924
Bubber Miley – tpt; Charlie Irvis – tbn; Bob Fuller – clt, ten/cms;		
Louis Hooper – pno; Elmer Snowden – bjo		
31709 Believe Me, Hot Mama	Ajax 17078, Jazz Archives No.131	159252
31711 St. Louis Blues	Ajax 17078, Jazz Archives No.131	159252
31713 Louisville Blues	Ajax 17072, Jazz Archives No.131	159252
31715 Temperamental Papa	Ajax 17072, Jazz Archives No.131	159252

These very familiar band recordings of the early Harlem period probably are in everybody's collection since VJM Records in GB issued a LP half a century ago. And nobody since seems to have doubted the trombonist's identity! This is definitely Charlie Irvis on the slide-horn here – not Frazier! - and with a very uncommon bucket-mute on the first title. Since this is the time Duke Ellington took over the band from Snowden, Snowden departed – and returned at about just this time, Charlie Irvis has to be first choice for trombonist when Miley and Snowden are around (see Perry Bradford's Jazz Phools of February 1924). I am not certain of Bob Fuller's presence here as I think that he is a better clarinetist than is shown here. And this player's doubling on tenor sax (not alto as in Rust) or c-melody-sax (?) is absolutely below standard and only funny.

Notes:

- RR 77-8: Bubber Miley, Charlie Green, Bob Fuller, Louis Hooper, Elmer Snowden  
 - W. Bryant, Ajax Records: no personnel per Hooper  
 - Rust\*2: Bubber Miley (cnt); Jake Frazier (tbn); Bob Fuller (clt); Louis Hooper, Arthur Ray or Mike Jackson (pno); Buddy Christian (bjo)  
 - Rust\*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl, as); Louis Hooper, (p); Elmer Snowden (bj).  
 - VJM 175, B. Hitchens, Choo Choo Jazzers: Bubber Miley (t); poss Charlie Irvis (tb); Bob Fuller (cl, as, cmel?); Louis Hooper (p); Elmer Snowden (bj). "A new (tb) is present similar to 9812 below (Edison 51478 – KBR). KBR thinks this Ch. Irvis and I agree. However, Irvis seems not previously to have been linked by researchers with this group. I am concerned that Irvis is not mentioned at all in the index to Bastin. Sax seems to be Cmel (the band modulates before and after its solo). The (bj) continues behind the sax and therefore E. Snowden is not the cmel player."

047 <b>MONETTE MOORE</b>	New York,	Sep. 25, 1924
Monette Moore – voc;		
Rex Stewart – cnt; Cecil Benjamin – clt;		
John Montague – pno		
13767 I'm A Heart-Broken Mama	Voc 14911,	Document DOCD-5338
13768 Death Letter Blues	Voc 14911,	Document DOCD-5338

Same as at the Vocalion session 15 September 1924 above (039). Only that we now possibly know the name of the clarinetist from Stewart's book 'Boy Meets Horn' as given below. This same clarinetist is heard on the two Lena Henry couplings above. Rudy Powell did not start to play clarinet earlier than ca. 1932, by his own testimony (see Storyville 98 -68). In the Cliff Jackson Crazy Kats he only played alto sax, not clarinet. But our clarinetist here owns a distinct sharpness which might have been the cause for mistaking him to be Rudy Powell in later years. He plays in a Western style, strongly blues-drenched. A very interesting discovery.

Note:

- Rust\*3,\*4: Rex Stewart -c; John Montagu -p, with Rudy Powell -cl where shown (2).  
 - BGR\*2: Rex Stewart, cnt; John Montagu, pno, with Rudy Powell, clt (2).  
 - BGR\*3,\*4: Rex Stewart, c; unknown, cl (2); John Montagu, p.  
 - Rust\*6: Rex Stewart -c; John Montagu -p, Rudy Powell -cl added.  
 - Rex Stewart, Boy Meets Horn, p. 46: see above  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), John Montagu (p) "Dixon-Godrich and Rust have Rex Stewart on trumpet for the above Monette Moore session, but it is aurally Bubber Miley."

048 <b>ROSA HENDERSON</b>	New York,	c. Sep. 29, 1924
Rosa Henderson – voc;		
Harry Smith – tpt; Jake Frazier - tbn;		
Arthur Ray or Louis Hooper – pno		
5651-3 Deep River Blues	Ban 1452,	Document DOCD-5403
5652-3 The Basement Blues	Ban 1437,	Document DOCD-5403

Just like at the subsequent session below, Miley's presence is seen as doubtful in the discos, and I strongly suggest Harry Smith to be the trumpet player. The trombonist does not play enough legato notes to ascertain Gregory and so might be Frazier. The pianist plays a blues/boogie related style, but more differentiated than Hooper, and might thus possibly be Ray.

Notes:

- Jazz Directory Vol. 4: not listed  
 - RR 77-6: not listed  
 - Rust\*3: prob Bubber Miley, c; ? Jake Frazier, tb; Louis Hooper or Arthur Ray, p.  
 - BGR\*2: Tom Morris, c; poss Jake Frazier, tb; Louis Hooper, p.  
 - BGR\*3,\*4: unknown, c; poss Jake Frazier, tb; Louis Hooper, p.  
 - Rust\*4,\*6: ? Bubber Miley, c; ? Jake Frazier, tb; Louis Hooper or Arthur Ray, p.  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: not listed.

049 <b>KITTY BROWN</b>	New York,	c. Sep. 29, 1924
Kitty Brown – voc; Billy Higgins – voc (3,4);		

Rex Stewart – tpt (2,3,4); Cecil Benjamin (or Bob Fuller?) – clt;

Louis Hooper – pno

5653-3	Family Skeleton Blues	Ban 1436,	Document DOCD-5507
5654-3	I Wanna Jazz Some More	Ban 1437,	Document DOCD-5507
5655-3	Keep On Going	Ban 1452,	Document DOCD-5507
5656-3	One Of These Days	Ban 1436,	Document DOCD-5507

I do not hear Thomas Morris, who is named by Louis Hooper in RR 77, but a somewhat disguised Bubber Miley, and my listening companions share the same opinion. Yet, there are no growls and few Johnny Dunn elements pointing to Miley, but frequent jumping trills. This trumpet player is much more assured than Morris and might well be Rex Stewart considering my recognitions of before.

In the light of the recordings discussed in part 1 of this article I dare to doubt Bob Fuller's presence here, and would like to propose the possibility of Cecil Benjamin's. Louis Hooper is undisputed.

Notes:

- RR 77-9: Thomas Morris, c; Bob Fuller, cl; Louis Hooper, p

- BGR\*4: Tom Morris, c; Bob Fuller, cl; Louis Hooper, p.

- Rust\*6: ? Bubber Miley, c; Bob Fuller, cl; Edgar Dowell, p.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: prob Bubber Miley (tp), Bob Fuller, (cl); Louis Hooper, (p). "Dixon-Godrich have Thomas Morris on trumpet, Rust has ?Miley. To us, it doesn't sound at all like Morris but more like Miley"

050	<b>JOSIE MILES</b> Kansas City Five	New York,	Oct. 02, 1924
	Josie Miles – voc;		
	Bubber Miley – cnt; Jake Frazier – tbn; Bob Fuller – clt;		
	Louis Hooper – pno; Elmer Snowden - bjo		
9761-A	Temper´mental Papa	Ed 51477,	Document DOCD-5467
9761-B	Temper´mental Papa	Ed 51477	not on LP/CD
9761-C	Temper´mental Papa	Ed 51477,	Document DOCD-5654
9762-A	Sweet Man Joe	Ed 51476	not on LP/CD
9762-B	Sweet Man Joe	Ed 51476,	Document DOCD-5467
9762-C	Sweet Man Joe	Ed 51476	not on LP/CD

I hear distinct Bubber Miley, Jake Frazier and Bob Fuller. If it is Arthur Ray on the foregoing session (Viola McCoy and Billy Higgins), the pianist has to be Hooper. The simple chordal left hand certainly shows Louis Hooper. Snowden is unequivocal.

Notes:

- BGR\*2,\*3: Bubber Miley or Johnny Dunn, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; poss Elmer Snowden, bjo

- BGR\*4: poss Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; unknown p; poss Elmer Snowden, bj.

- Rust\*6: Bubber Miley or Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper or Arthur Ray, p; ? Elmer Snowden, bj.

- VJM 175, Bob Hitchens, Choo Choo Jazzers: "Frazier prob in Chicago; not typical of his work in my ears but KBR is sure this is Frazier. I would just opt for Dunn but note the composer credit (Miley – KBR). According to the Edison studio cash books, Josie Miles was paid \$50 and the orchestra (Davis) \$ 75 for the session."

Discernible differences of takes:

9761-A: Last bar of tune: clt plays 1 quarter-note eb, then 2 eighth-notes eb – f and finishes with 1 quarter-note eb.

9761-C: Last bar of tune: clt plays 3 eighth-notes eb – f – eb and finishes with 1 quarter-note gb.

9762: As only take -B of this title seems to be reissued, comparison with other takes is impossible.

9762 has been issued on Document DOCD-5467 and on IAJRC 49 (LP). Both items seem to be identical.

051	<b>VIOLA McCOY AND BILLY HIGGINS</b>	New York,	Oct. 1924
	Viola McCoy and Billy Higgins – voc duet;		
	Bubber Miley – tpt; Arthur Ray – pno		
13805	Keep On Going	Voc 14912,	Document DOCD-5417
13806	Get Yourself A Monkey Man And Make Him Strut His Stuff	Voc 14912,	Document DOCD-5417

Bubber Miley seems feasible on trumpet and the pianist certainly is a stronger player than Hooper, more in a stride derived piano style.

Notes:

- BGR\*4: poss Bubber Miley, c; poss Arthur Ray, p.

- Rust\*6: ? Bubber Miley, c; ? Arthur Ray, p.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: poss Bubber Miley (tp), poss Arthur Ray or Louis Hooper (p). "The above personnel is listed by Dixon-Godrichand in the booklet of DOCD-5417. Miley's presence seems aurally doubtful to us. According to previous discographies, these recordings were made October, 1924 – the matrix numbers indicate that they are earlier than the Texas Blues Destroyers session of c. October 7, 1924."

052	<b>TEXAS BLUES DESTROYERS</b>	New York,	c. Oct. 05, 1924
	Bubber Miley – tpt; Arthur Ray – pac or har		
105588	Down In The Mouth Blues	PA 036160, Per 14341,	Frog DGF 71
105589	Lenox Avenue Shuffle	PA 036160, Per 14341,	Frog DGF 71

See sessions 041, 053, 054 for comment and discussion!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bubber Miley (c); Arthur Ray (harmonium) (Vocalion masters are very different from the others which were probably made on another date.)

- Rust\*2,\*3: Bubber Miley (cnt); Arthur Ray (reed-organ).

- Rust\*4: Bubber Miley -c; Arthur Ray -or.

- Rust\*6: Bubber Miley, c; Arthur Ray, reed-or.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Bubber Miley (tp), Arthur Ray (harmonium, org). "According to some

discographers, Arthur Ray plays accordion on the above Texas Blues Destroyers session(s), but it is undoubtedly an organ!"

Notes:

- Bob Hitchens, *Choo Choo Jazzers Revisited*, VJM 180

Tune Structures:

105588: *Down In The Mouth Blues* Key of Eb PA/Perfect

(Intro 4 bars ens)(Chorus 1 12 bars blues ens)(Chorus 2 12 bars ens)(Minor Strain 1 16 bars ens)(Minor Strain 2 16 bars pac/har  
- m-tpt)(Chorus 3 12 bars ens)

105589: *Lenox Avenue Shuffle* Key of Eb PA/Perfect

(Intro 8 bars ens)(Verse 16 bars ens)(Bridge 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA pac/har)  
(3/4 Chorus 3 24 bars ABA ens)(Tag 2 bars ens)

053 **TEXAS BLUES DESTROYERS**

Bubber Miley – tpt; Arthur Ray – pac or har

13878/79/80 Down In The Mouth Blues

13881/82/83 Lenox Avenue Shuffle

New York,

Oct. 07, 1924

Br unissued

not on LP/CD

Br unissued

not on LP/CD

This recording session has first been reported in VJM 180 (2018). It is interesting that the Brunswick file card states organ as Ray's instrument. So, there might still be some cause for discussion!

See sessions 041, 052, 054 for comment and discussion!

Notes:

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

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

- Bob Hitchens, *Choo Choo Jazzers Revisited*, VJM 180

054 **TEXAS BLUES DESTROYERS**

Bubber Miley – tpt; Arthur Ray – pac or har

13832 Lenox Avenue Shuffle

13834 Down In The Mouth Blues

Composer credits of 'Lennox Avenue Shuffle' and 'Down In The Mouth Blues' are: Ray/Miley

The Vocalion labels list "organ and cornet" as instruments used.

This coupling is part of the French CD issue as stated. This CD also contains the Ajax variety of this record, yet without a clear and unequivocal marking of the original labels. I have tried to identify these by comparison with EP Rarities 11. The Vocalion pair then are items 1 and 2 on the CD (not declared as such.).

New York,

c. Oct. 07, 1924

Voc 14913, Jazz Archives No.131 159252

Voc 14913, Jazz Archives No.131 159252

Also, see sessions 041, 052, 053 for comment and discussion!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bubber Miley (c); Arthur Ray (harmonium) (Vocalion masters are very different from the others which were probably made on another date.)

- Rust\*2,\*3: Bubber Miley (cnt); Arthur Ray (reed-organ).

- Rust\*4: Bubber Miley -c; Arthur Ray -or.

- Rust\*6: Bubber Miley, c; Arthur Ray, reed-or.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), Arthur Ray (harmonium, org)*. "According to some discographers, Arthur Ray plays accordion on the above Texas Blues Destroyers session(s), but it is undoubtedly an organ!"

Tune Structures:

13832: *Lenox Avenue Shuffle* Key of Eb Vocalion

(Intro 8 bars ens)(Verse 16 bars ens)(Bridge 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA pac/har)

(3/4 Chorus 3 24 bars ABA ens)(Tag 2 bars ens)

13834: *Down In The Mouth Blues* Key of Eb Vocalion

(Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Minor Strain 16 bars ens)(Bridge 4 bars pac/har)(Chorus 3 12 bars ens)

- Brian Rust and his friends initiated to list treble brass instruments by the period of their being recorded. Thus, any trumpet or cornet before 1925 was 'cornet' and afterwards it was 'trumpet'. This was absurdly generalised in all Rusts, with one of the very few exceptions of Armstrong in the Henderson band playing 'c' while his companions played 't' in 1924. But I believe, that the use of a cornet or trumpet in the early 1910/20s depended mainly on the musician's origin – coming from regions with French cultural basis (The South) it was often a cornet (*cornet à piston*), or from regions with English or maybe German cultural basis (The North) it even more often was a trumpet.

- Bubber Miley hailed from South Carolina and played cornet early in his career (J. Chilton). From 1923 on, he worked with the Elmer Snowden band and consecutively with Ellington in New York, and I imagine that a bandleader like Ellington was eager to lead a band of top-rank musicians using top-rank instruments and hip garments. And even the early Harlem bands of 1920 have trumpets being played – with very few exceptions – Joe Smith and Rex Stewart, for instance. Thus, I would strongly suggest that Miley played trumpet on these sides. I just listened to the Vocalions on CD – and loud (!), and was unable to deny a trumpet in favour of a cornet. (Rust used to list 'cornet' for almost all trumpet players earlier than 1925. Thus, we cannot rely on his statements in this context!)

- There is unsolved controversy over the question whether an organ – or rather reed-organ/pump-organ/harmonium (har)(which is different from a church-organ in the manner of sound-generation) or an (piano)accordion (pac) was used by Mr. Ray. I checked 'Wikipedia' for harmonium, accordion, bandoneon, concertina, and Styrian button-harmonica, and saw that an accordion has bass-buttons that are coupled with others to produce chords. This fact contradicted my assumption that it must be an accordion because of the lack of chords in the left hand. A harmonium player would certainly have played chords with his left hand. And so does an accordion player, if he wants to. Now, with my find of the bandoneon, I must state that there is an instrument – as well as the concertina, by the way – which can only play single notes in the bass part. One point in favour of the accordion or bandoneon may be found in the first three beats of the middle-eight of Chorus 2 of the Ajax version of 'Lennox Avenue Shuffle' where Mr. Ray exactly does what Mr. Hall in Storyville 1998-99 (below) describes as: "The bellows on an accordion, however, can give surges of air which can be used to affect the expression and phrasing of the music." By the way, both instruments, the accordion and the harmonium, produce their tones in the same way by making air passing a 'free-reed' of thin flexible metal. So, the sound of a harmonium might well be very similar to the sound of an accordion. The more so, as with trumpet and cornet, in acoustically recorded music. And remember, "Ajax advertised a 'squeeze-box' player in their Chicago Defender advertisement of 7 Feb. 1925 (see below).

- Could you imagine two musicians install a reed-organ/harmonium in three (four) different phono-studios – with transportation by car (or horse-drawn wagon?) – and carrying the not so light-weight instrument possibly in upper floors of a large building for two items each – and for very little fee? I cannot! And: I found Mr. Ray playing single-note bass parts when listening some years ago, assuming his instrument to be a piano-accordion. In fact, there are very few spots where there seem to be some multi-note passages in the bass part. But: the Brunswick file-card states that A. Ray's instrument is an organ. As I'm not a collector of 78s and do not know much of the recording process, I am not informed of the organisation of studios and whether there were studios used by different companies on a lease basis. Can it be that all three (four) companies used the same studio? Or, that all the contemporary studios had a harmonium among their utensils?  
- Now you know! There is no unequivocal answer so far! If I'd made my choice, it would be the accordion (pac). Now, you make your own choice, but, please, listen!

#### SOURCES:

- Storyville 1996-97, p. 247 (728): "*When Ajax advertised 17065 by the Texas Blues Destroyers in the Defender (7 Feb 25) a line drawing showing a cornet player and a musician with a small 'Squeeze-box' was used. This latter seems a much more likely candidate for the reed instrument than the organ currently listed as presumably the instrument was carried from studio to studio, but does anyone feel competent to identify it aurally? Incidentally, the group name seems as odd choice as neither musician hailed from Texas.*"

- Storyville 1998-99, p. 130: Reg Hall, Croydon: "*With reference to Afterthoughts 728: Texas Blues Destroyers in Storyville 1996-97. I've listened again to Rarities RA11EP. I hadn't heard it for a long time as it has never captured my interest. Without any doubt the reed instrument is a piano-accordion, and I base that judgement on the sound of the reeds and the style of playing. A harmonium depends on a flow of air passing reeds selected by the keys. The air flow is pumped by the feet, and provided the air pressure is constant it has no bearing on the character of the music. The bellows on an accordion, however, can give surges of air which can be used to affect the expression and phrasing of the music. The keyboard of a harmonium is the same as that of a piano, so a harmonium player can play a piano-style bass. An accordion has single buttons on the bass side that each provide either a single note, a major chord, a minor chord and perhaps a seventh chord and a diminished chord depending on the size of the instrument. Arthur Ray has mastered the single notes in the bass but not the pre-set chords and his phrasing is coloured by his use of the bellows.*"

- Storyville 1998-99, p.115 (735): "*Alberta Hunter and Ray's Dreamland Orchestra on Black Swan 2019 is universally listed as a Fletcher Henderson item. However, the artist credit and the presence of a squeeze-box, apparently in the same hands as heard on the Texas Blues Destroyers couplings of 1924, might suggest otherwise.*" (I tried to find Mr. Ray's 'squeeze box' in the early Alberta Hunter sides, but in vain, up to now - KBR)

- Storyville 148, p.160 (643): "*In 'Never Sell a Copyright', Bruce Bastin has commented how things didn't 'just happen' and that artists worked jobs and record dates because of who they knew and where they were, so it was with some interest that I note that Margaret Johnson appeared at the Regent Theatre, Baltimore for the week beginning 29 December 1924 accompanied by Arthur Ray, a demonstrator for the Joe Davis Publishing House ...*"

- Wikipedia.org/wiki/pump organ: "*The pump organ is a type of free-reed organ that generates sound as air flows past a vibrating piece of thin metal in a frame. The piece of metal is called a reed. Specific types of pump organ include the reed organ, harmonium, and melodeon. The idea for the free reed was imported from China through Russia after 1750, and the first Western free-reed instrument was made in 1780 in Denmark.*"

- Wikipedia.org/wiki/accordion: "*Accordions are a family of box-shaped musical instruments of the bellows-driven free reed aerophone type (producing sound as air flows past a reed in a frame). The essential characteristic of the accordion is to combine in one instrument a melody section, also called the discant, usually on the right-hand manual, with an accompaniment or Basso continuo functionality on the left hand. The musician normally plays the melody on buttons or keys on the right-hand side (referred to as the manual), and the accompaniment on bass or pre-set chord buttons on the left-hand side. ... The accordion belongs to the free-reed aerophone family. Other instruments in this family include the concertina, harmonica, and bandoneon. The concertina and bandoneon do not have the melody-accompaniment duality. The harmoneon is also related and, while having the discant vs. melody dualism, tries to make it less pronounced. The Harmonium and American reed organ are in the same family, but are typically larger than an accordion and sit on a surface or the floor.*"

#### 055 KANSAS CITY FIVE

Bubber Miley – tpt; Charlie Irvis – tbn; unknown (*Lorenzo Tio*) – clt;

Louis Hooper – pno; Elmer Snowden – bjo

105643 Get Yourself A Monkey Man And Make Him Strut His Stuff

105644 Louisville Blues

New York,

late Oct. 1924

PA 036175, Jazz Archives No.131 159252

PA 036175, Jazz Archives No.131 159252

Miley, Hooper and Snowden are certain. Yet, it is definitely Charlie Irvis on trombone here (compare this player's legato style to Irvis' on the Washingtonians 'Choo Choo' and 'Rainey Nights')! This is not Charlie Green as in RR 77! The clarinetist does not have Fuller's fast vibrato and exuberant phrasing, and he plays in a "Western" style. Furthermore, he does not double on alto as given by Rust. Lorenzo Tio certainly is an assumption with a reasonable degree of sense.

#### Notes:

- RR 77-8: *Bubber Miley, Charlie Green, Bob Fuller, Louis Hooper, Elmer Snowden*

- Rust\*6: *Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp); Jke Frazier (tb); Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj).*

#### 056 ROSA HENDERSON the Kansas City Five

Rosa Henderson – voc;

Bubber Miley – tpt; Charlie Irvis – tbn; *Cecil Benjamin* – clt;

unknown – pno; *Elmer Snowden* - bjo

9812-A Don't Advertise Your Man

9812-B Don't Advertise Your Man

9812-C Don't Advertise Your Man

New York,

Oct. 28, 1924

Ed 51478,

Document DOCD-1912

Ed 51478,

Document DOCD-5403

Ed 51478

not on LP/CD

I do hear Bubber Miley and Charlie Irvis! But is this really Bubber Miley? Drunk? Or another – less lively – player, trying to copy Miley? But I would like to refer to the Monette Moore (Susie Smith) on Ajax 17075 session as to both player's possible state of consciousness.

There are instrumental phrases by both of them that are unmistakably theirs as we know them from early Ellington records. The distinct modesty of both might be seen as a sort of intimidation they may have felt in an Edison recording studio, rather than as a state of intoxication, that probably was impossible there.

I do not hear Fuller. But I do not hear Lorenzo Tio either as assumed for the Kansas City Five Pathe Actuelle session of late October 1924. The clarinetist sounds a bit familiar, but I do not know where to place him. He plays with a reedy, voluminous sound and wide vibrato and seems to be of "Western" origin. The pianist is only faintly audible, but plays arranged passages together with the horn men. His style is far from Hooper's. The banjo player displays very modest banjo sounds far from Snowden's usual exuberant style.

ADDITION 24-04-2022: This clarinetist very probably is the same man as on the Edison sessions of 21 November 1924, below, and thus Cecil Benjamin of the contemporary John Montague band.

Notes:

- Jazz Directory Vol.4: unknown personnel

- BGR\*2: prob personnel: Bubber Miley, Tom Morris or Rex Stewart, cnt; Jake Frazier, tbn; Bob Fuller. clt; Louis Hooper, pno; Elmer Snowden, bjo

- BGR\*3: prob Bubber Miley, Tom Morris or Rex Stewart, cnt; prob Jake Frazier, tbn; prob Bob Fuller. clt; prob Louis Hooper, pno; prob Elmer Snowden, bjo

- BGR\*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj.

- Rust\*3: ? Bubber Miley, c; ? Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

- Rust\*4,\*6: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj). "The alternative take (-A or -C), which is aurally different from take -B and confirms (sic) our believe that B. Miley is the trumpet player on this date."

- VJM 175, Bob Hitchens, Choo Choo Jazzers: "One trumpet present, not Miley: like that on Get-Happy Band but I don't think it is Morris. Trombone different to 105643 above (Kansas City Five – KBR), but similar to Ajax mx 31709-15 above (Kansas City Five – KBR). KBR hears Miley and Irvis, both poss the worse for drink, and not Fuller."

Discernible differences of takes:

9812-A: Introduction: trumpet starts alone on beat one, trombone following on beat two

9812-B: Introduction: trumpet and trombone start simultaneously on beat one

Takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical.

057	<b>HELEN GROSS</b>	Kansas City Five	New York,	Oct. 28, 1924
	Helen Gross – voc;			
	Bubber Miley – tpt; Charlie Irvis – tbn; Cecil Benjamin – clt;			
	unknown – pno; Elmer Snowden - bjo			
9813-A	Undertaker's Blues		Ed unissued	not on LP/CD
9813-B	Undertaker's Blues		Ed unissued	not on LP/CD
9813-C	Undertaker's Blues		Ed unissued,	Document DOCD-5477

As this side seems to have been made on the same date as the session of Rosa Henderson (Edison Oct. 28, 1924), the same personnel is assumed to be responsible. My remarks as to the brass player's state of consciousness as before may therefore be considered. (Can this be a reason for rejecting this 'Undertaker's Blues' by the Edison company?) It is certainly Irvis on trombone (see trombone phrase at 3:14 min) as well as Miley on trumpet. The banjo player sounds too dry for Snowden. The bell player might be anyone, particularly the singer herself, but probably not Joe Davis as he was not on the Edison bill.

Notes:

- BGR\*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj, unknown, chimes.

- Rust\*6: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; ? Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj). "For the above Rosa Henderson/Helen Gross session, Dixon-Godrich have unknown (tp) and a "prob" before all the other musicians on the Rosa Henderson and before Frazier on the Gross title. Rust has ?BM (tp) and no reservation about the identity of the others. To our ears, it is definitely B. Miley on trumpet, and all the other musicians listed above are most certainly also present.

Undertaker's Blues, which B. Miley recorded again with Rosa Henderson the following month, is an early example of a blues in a minor key. Also, it is interesting to note in both versions the quotation from Frédéric Chopin's "Funeral March" from Sonata No. 2, Opus 35, in B-flat minor, which Miley used later in his composition "Black And Tan Fantasy", first recorded with Duke Ellington April 7, 1927."

- VJM 175-14, B. Hitchens, Choo Choo Jazzers: unknown (t); prob Charlie Irvis (tb); poss Bob Fuller (cl); Louis Hooper (p); Elmer Snowden (bj); ?Joe Davis (chimes)

Discernible differences of takes:

9813: As only take -C of this title has been reissued, differences cannot be determined.

058	<b>JULIA MOODY</b>		New York,	c. Oct. 29, 1924
	Julia Moody – voc;			
	Harry Smith – tpt (2); (Herb Gregory?) – tbn (1); (Cecil Benjamin) – clt;			
	Louis Hooper or (John Montague) – pno			
5693-3	Worried Blues		Ban 1468,	Document DOCD-5418
5694-2	Mad Mama's Blues		Ban 1451,	Document DOCD-5418

After hearing Bubber Miley and Charlie Irvis here for many years I now hear – in the context of all other sessions compiled here - very probably Rex Stewart and possibly his pal Herb Gregory. Definitely not Jake Frazier with his staccato style: legato against staccato playing. Bob Fuller's fast vibrato is distinct, as is Hooper's simple equal fours in his left hand.

Notes:

- RR 77-9: Bubber Miley; Jake Frazier; Bob Fuller; Louis Hooper; Snowden.

- BGR\*2,\*3,\*4: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.

- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp); Jake Frazier (tb); Bob Fuller (cl); Louis Hooper (p).

<b>059 LOUELLA JONES AND JAZZ CASPER</b>		New York,	c. Oct. 30, 1924
Alberta Perkins, Billy Higgins – voc duet; Harry Smith – cnt; Louis Hooper – pno; Elmer Snowden – bjo; Joe Davis – chimes (4,5)			
5695-1	Who Calls You Sweet Mama Now?	Ban 1467	not on LP/CD
5695-2	Who Calls You Sweet Mama Now?	Ban 1467	not on LP/CD
5695-3	Who Calls You Sweet Mama Now?	Ban 1467,	Document DOCD-5528
5696-1	Sweet Mandy	Ban 1467,	Document DOCD-5654
5696-2	Sweet Mandy	Ban 1467,	Document DOCD-5528

This is not Miley, and I assume Harry Smith (tone, phrasing, the 6/8<sup>th</sup> rhythm!).

I think that the other musicians are obvious: Hooper and Snowden. Morris, as suggested by Louis Hooper in RR 77, is far off the mark.

Notes:

- RR 77-9: Thomas Morris; Louis Hooper; Elmer Snowden, unknown chimes.
- BGR\*2,\*3,\*4: Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj; unknown, chimes
- Rust\*3: Bubber Miley -c; Louis Hooper -p; Elmer Snowden -bj; ?Joe Davis -chimes (under Louella Jones!)
- Rust\*4: Bubber Miley -c; Louis Hooper -p; Elmer Snowden -bj; ?Joe Davis -chimes (under Alberta Perkins!)
- Rust\*6: Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp); Louis Hooper (p); Elmer Snowden (bj); unknown (chimes). "Dixon-Godrich and Rust have the above personnel, except that both indicate the chimes player's presence after the wrong title, and Rust identifies him as ?Joe Davis."

Discernible differences of takes:

- 5695: As only take -3 of this title has been reissued, differences cannot be determined.
- 5696-1: Last bar (bar 16) of vocal verse: Harry Smith plays a half-note low Bb below the singer
- 5696-2: Last bar (bar 16) of vocal verse: Harry Smith plays a half-note middle Bb below the singer

<b>060 THE WASHINGTONIANS</b>		New York,	c. Nov. 01, 1924
Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt; Duke Ellington – pno, arr; Fred Guy – bjo; Sonny Greer – dms			
T-2005-2	Choo Choo (Gotta Hurry Home)	BD T-1002,	Chronological Classics 539
T-2006-1	Rainy Nights	BD T-1002,	Chronological Classics 539

This is the first record of the Duke Ellington band. And it is a classic, as it shows Ellington's talent to think and write in his very own inimitable musical way. All players in their recognized stylistic and characteristic individualities.

Notes:

- Delaunay, New Hot Discography, 1948: Bubber Miley (tp); Charlie Irvis (tb); Otto Hardwick (as); Duke Ellington (p); Fred Guy (bjo); Sonny Greer (dm). "Early 1926"!
- Jazz Directory Vol. Three: Bubber Miley (tpt); Charlie Irvis (tbn); Otto Hardwick (alt); Duke Ellington (p); Fred Guy (bj); Sonny Greer (d). "Late 1926"!
- Rust\*2,\*3,\*4,\*6: Bubber Miley (cnt); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Duke Ellington (pno); Fred Guy (bjo); Sonny Greer (dms).

<b>061 JULIA MOODY</b>		New York,	c. Nov. 03, 1924
Julia Moody – voc; Bubber Miley – tpt; unknown – pno; (Elmer Snowden) – bjo			
5700-1	Broken Busted, Can't Be Trusted Blues	Ban 1468,	Document DOCD-5418
5701-1	Don't Forget, You'll Regret	Ban 1467,	Document DOCD-5418

This might possibly be Bubber Miley, a bit uncommon, though. But I think that the pianist is a better and more versatile player than Hooper. His style is much more pronounced than Hooper's! And Edgar Dowell's, as well. (Hooper must have recognized that when he listened to this record with Jim Kidd and named himself!) I am tempted to think of Duke Ellington. Ellington specialists, please! (Please, listen to the two Bert Lewis sides of 1925 with Ellington.) The banjo player is much more sober and simple/straight forward than Snowden, and if there is in fact Ellington on these sides, this might be Fred Guy, banjo player of the Ellington band – or Snowden who had been asked just to play the beat.

Notes:

- RR 77-9: Bubber Miley; Louis Hooper; Elmer Snowden.
- BGR\*4: Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj.
- Rust\*6: Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Louis Hooper (p), Elmer Snowden (bj).

<b>062 VIOLA McCOY Kansas City Five</b>		New York,	Nov. 21, 1924
Viola McCoy – voc, kazoo; Rex Stewart – tpt; (Herb Gregory?) – tbn; Cecil Benjamin – clt; John Montague – pno; unknown – bjo			
9860-A	Memphis Bound	Ed 51478,	Document DOCD-5417
9860-B	Memphis Bound	Ed 51478	not on LP/CD
9860-C	Memphis Bound	Ed 51478,	IAJRC 49 (LP)

This is a very difficult record to determine. The trumpet player is much too reticent and owns too little tension to be Miley. My listening companions have denied the presence of Thomas Morris. Of the trombonist much too little can be heard to determine his style and identity. Accepted that he is the same player as on the following Edison sessions on that very day (with Rosa Henderson and Josie Miles, respectively), this is not Frazier, but a legato player, yet not Charlie Irvis. The clarinet player has nothing of Fuller's style, melodically and

per vibrato, and plays in a slow arpeggiated legato style with a wooden tone and slow vibrato. He may be found in Western circles. The pianist cannot be determined as he permanently plays rhythm in accordance with the banjo play, so, that his style is impossible to recognize. The banjo player's sound is much less brilliant than that of Snowden, lacks Snowden's embellishments, and plays a single-string accompaniment to the kazoo solo totally unaccustomed from Elmer Snowden. There seems to be no connection to the usual Ajax recording personnel of the time!

(Bob Hitchens' "Choo Choo Jazzers" research in VJM 175-3 still maintains the usually listed personnel as given below, against my own contribution and statement: "KBR hears a completely new set of musicians here. If that is wrong the regular musicians must all have been "under the weather". I myself doubt a recording session – particularly with Edison – with all musicians "under the weather"!)" Comparison of the issued takes on DOCD-5417 and IAJRC 49 (LP) do not show any differences. Their destination of takes must therefore be doubted and taken with care.

Notes:

- BGR\*4: prob Thomas Morris, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper or Arthur Ray, p; prob Elmer Snowden, bj.

- Rust\*6: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Arthur Ray or Louis Hooper, p; Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), Arthur Ray or Louis Hooper (p), Elmer Snowden (bj). "The personnel for this Viola McCoy/Rosa Henderson session is listed in Rust as above, except that he has a question mark before BM and definitely Hooper on the Rosa Henderson title. To us it is definitely B. Miley aurally, and we agree about the identification of the others. The pianist is probably the same throughout, and Hooper seems the most likely one. Dixon-Godrich have Thomas Morris instead of B. Miley and "prob" before all the other names. They are even in doubt about the identity of the kazoo player, who is quite obviously Viola McCoy. The booklet of DOCD-5417 indicates 9860-A, and it is aurally different from the version on IAJRC 49, which is listed as -C on the sleeve."

Discernible differences of takes:

9860-A DOCD-5417 claims take -A and IAJRC 49 claims take -C, but close listening and comparing do not indicate any differences. Takes issued on Document DOCD-5417 and IAJRC 49 (LP) seem to be identical.

9860-B not reissued, comparison impossible

9860-C see 9860-A

063 **ROSA HENDERSON** the Kansas City Five New York, Nov. 21, 1924

Rosa Henderson – voc;

Rex Stewart – tpt; (Herb Gregory?) – tbn; Cecil Benjamin – clt;

John Montague – pno; unknown – bjo

unknown – church bell

9861-A Undertaker's Blues

Ed 51476

not on LP/CD

9861-B Undertaker's Blues

Ed 51476,

Document DOCD-5403

9861-C Undertaker's Blues

Ed 51476

not on LP/CD

This session has definitely to be seen in connection with the foregoing of the same day. Therefore, the same applies to what I have said there.

Notes:

- BGR\*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj; unknown bells

- Rust\*6: prob Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), Arthur Ray or Louis Hooper (p), Elmer Snowden (bj). "The personnel for this Viola McCoy/Rosa Henderson session is listed in Rust as above, except that he has a question mark before BM and definitely Hooper on the Rosa Henderson title. To us it is definitely B. Miley aurally, and we agree about the identification of the others. The pianist is probably the same throughout, and Hooper seems the most likely one. Dixon-Godrich have Thomas Morris instead of B. Miley and "prob" before all the other names. They are even in doubt about the identity of the kazoo player, who is quite obviously Viola McCoy. IAJRC 49 lists 9861-B, and it is aurally the same take as on DOCD-5403."

Discernible differences of takes:

9861: As only take -B of this title has been reissued, differences cannot be determined.

Takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical

064 **JOSIE MILES** Kansas City Five New York, Nov. 21, 1924

Josie Miles – voc;

Rex Stewart – cnt; (Herb Gregory?) – tbn; (Cecil Benjamin) – clt;

(John Montague) – pno; unknown – bjo;

9862-A Mad Mama's Blues

Ed 51477

not on LP/CD ?

9862-B Mad Mama's Blues

Ed 51477,

Document DOCD-5654

9862-C Mad Mama's Blues

Ed 51477,

IAJRC 49 (LP)

To begin with, I have to notice that take designations are difficult to accomplish. As listed below, only DOCD-5654 offers a distinct take 9862-B. DOCD-5467 has no take designation, but is obviously identical with 9862-C on IAJRC 49 (LP), yet one note higher. (As I have not rarely noticed incorrect take designations on LPs or CDs, I am a bit puzzled, here.) But trying to set the matter straight, I'd like to believe in take -C on IAJRC 49, what accordingly means that DOCD-5467 also has take -C.

This session has definitely to be seen in connection with the foregoing of the same day. Therefore, the same applies to what I have said there. And this is not an Elmer Snowden title!

But: This trumpet plays closest to Miley on this Edison session. As I presume that the musicians are identical, the trumpeter is a very good Miley copyist – or, yet, Miley himself. Intoxicated, perhaps? On this record I hear a distinct togetherness and co-sound of piano and banjo which I know from somewhere else. If I only knew from where!

It seems a bit strange that Rust seems not to have noticed the coherence of these three Edison sessions/personnels.

ADDITION 07-2018: These three Edison sessions were completed on a single day by the Edison company and they certainly feature the same accompanying band and are thus not commented individually.

I would like to refer to Monette Moore's Vocalion session of 25 September 1924 where she is accompanied by members of the John Montague band: To my ears this is the same band, enlarged by the band's trombonist and an unknown banjo player. I believe strongly to recognize Rex Stewart and the band's clarinetist – Cecil Benjamin. Both men's interplay is comparable to that at the Vocalion sessions and the trombonist fits in perfectly. Therefore, and because of the temporal coincidence I opt for the members of the contemporaneous Montague

band. Piano playing is more chordal and voluminous than Hooper's, and John Montague might possibly be present, together with a banjo player who definitely is not Elmer Snowden. (Rex Stewart does not report a banjo player for the Montague band, but a drummer instead.)

Notes:

- BGR\*2,\*3: *Bubber Miley or Johnny Dunn, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; poss Elmer Snowden, bjo*

- BGR\*4: *prob Bubber Miley, c; prob Jake Frazier, tb; prob Bob Fuller, cl; unknown p; prob Elmer Snowden, bj*

- Rust\*3,\*4,\*6: *Bubber Miley or Johnny Dunn -c; Jake Frazier -tb; Bob Fuller -cl; Louis Hooper or Arthur Ray -p; ?Elmer Snowden -bj.*

- VJM 175, *Bob Hitchens, Choo Choo Jazzers: "Miley, Frazier seem clearer here and the clt is rather legato as on 9860 above. This is a good arrangement; could this be a clue to the pianist? Again, same session as above although could be some change in personnel. Possibly they had sobered up. M. Berresford thinks this is the identical personnel to above two sessions and cites Miley's playing on Ellington's 'Rainy Nights' as a good aural comparison to that heard here."*

Discernible differences of takes:

Preface: *DOCD-5467 'Josie Miles Vol. 2' gives no take letter/number, and plays the tune in Ab major (a bit too high, perhaps) DOCD-5654 'Classic Blues & Vaudeville Singers Vol. 5' gives take -B, and plays the tune in G major*

*IAJRC 49 (LP) 'Hill & Dale Rareities' gives take -C, and plays the tune in Gb major (thus too slow)*

9862 (as on CD): *First bar of vamp (bar 5 of tune): cnt plays 2 quarter-notes ab-ab, 1 sixteenth-note f, 1 eighth-note ab, 1 quarter-note ab, 1 eighth-jumping-trill ab-bb-ab, then sharp and dirty half-note high eb (identical to the -C take below.)*

9862-B: *First bar of vamp (bar 5 of tune): cnt plays 5 even eighth-notes ab, 1 eighth-jumping-trill ab-bb-ab (last ab sustained)*

9862-C: *First bar of vamp (bar 5 of tune): cnt plays 2 quarter-notes gb-gb, 1 sixteenth-note eb, 1 eighth-note gb, 1 quarter-note gb, 1 eighth-jumping-trill gb-ab-gb, then sharp and dirty half-note high db (identical to the "plain" take above.)*

065 **CLEMENTINE SMITH** *Kansas City Five* *New York, c. Nov. 24, 1924*

*Clementine Smith - voc, kazoo;*

*Harry Smith - cnt; unknown - tbn; unknown - clt;*

*unknown - pno; unknown - bjo*

5740-5 *Everybody Loves My Baby*

*Re 9760,*

*Document DOCD-5518*

5740-6 *Everybody Loves My Baby*

*Ban 1464*

*not on LP/CD*

I have a feeling that this session features the same – or some of – the musicians of the foregoing Edison session(s). The trumpet at times sounds like Miley but is not brilliant enough to be Miley or Dunn, and is too much in the Dunn mould to be Morris. After finding out about Harry Smith in the immediate past I am now convinced that this is our trumpet player here!

There certainly is a trombone very clearly heard, but because of too little exposition not to be identified. He plays some sort of tailgate style without the glissandos and delivers bass notes only after the introduction. The clarinet player shows similarities to the legato player of the Edisons before. He definitely is not Fuller. The pianist plays a two-fisted piano accompaniment unheard of from Hooper. The banjo player lacks Snowden's exuberance and plays functional only. Most interesting: this seems to be the first recording ever of kissing noises on '... Baby'!

The whole performance seems to be modelled after Clarence Williams' Blue Five recordings. So - as in the foregoing session(s) – I hear a band of more "Western" style.

Notes:

- BGR\*4: *prob Louis Metcalf or poss Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj; unknown kazoo*

- Rust\*6: *Louis Metcalf or Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), unknown (tb); Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj). "Previous discographies have erroneously omitted the trombone player and the kazoo."*

Discernible differences of takes:

5740: *As only one take of this title has been reissued, differences cannot be determined.*

066 **CLEMENTINE SMITH** *Kansas City Five* *New York, c. Nov. 24, 1924*

*Gladys Murray - voc, kazoo; unknown - male voice;*

*Harry Smith - cnt; unknown - tbn; (Cecil Benjamin) - clt;*

*unknown - pno; unknown - bjo*

5740-5 *Everybody Loves My Baby*

*Re 9760,*

*Document DOCD-5518*

5740-6 *Everybody Loves My Baby*

*Ban 1464*

*not on LP/CD*

5742-1 *I'm Done Done Done With You*

*Re 9782,*

*Document DOCD T-009*

5742-3 *I'm Done Done Done With You*

*Or 326,*

*Document DOCD-5518*

I have a feeling that this session features the same – or some of – the musicians of the foregoing Edison session(s). The trumpet at times sounds like Miley but is not brilliant enough to be Miley or Dunn, and is too much in the Dunn mould to be Morris. There certainly is a trombone very clearly heard, but because of too little exposition not to be identified. He plays some sort of tailgate style without the glissandos and delivers bass notes only after the introduction. The clarinet player shows similarities to the legato player of the Edisons before. He definitely is not Fuller. The pianist plays a two-fisted piano accompaniment unheard of from Hooper. The banjo player lacks Snowden's exuberance and plays functional only. Most interesting: there seems to be the first recording ever of kissing noises on 'Everybody Loves My Baby'!

The whole performance seems to be modelled after Clarence Williams' Blue Five recordings. So - as in the foregoing session(s) – I hear a band of more "Western" style. I have recently found this trumpeter's identity as Harry Smith (or the person seen as such!).

Notes:

- BGR\*2,\*3,\*4: *prob Louis Metcalf or poss Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj; unknown kazoo*

- Rust\*3: *?Louis Metcalf or ?Bubber Miley -c; Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj*

- Rust\*4: *?Louis Metcalf or Bubber Miley -c; Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj*

- Rust\*6: *Louis Metcalf or Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "May be pseudonym for Josie Miles. Miley disco emphasises that other commentators have missed the trombone. So did I. I don't think Miley is here but Rains implies that the label states Miley (VJM 157). I agree with KBR and feel that this is the same team as the 21 Nov Edisons."*

Notable differences of takes:

5740: *As only one take of this title has been reissued, differences cannot be determined.*

5742-1: *Tune starts with 20 seconds of cross-talk by Cl. Smith and unknown male partner, then 2-bar vamp by tpt, pno, bjo*

5742-3: Tune starts with 8-bar A-part of chorus plus 2-bar vamp by tpt, pno, bjo before Cl. Smith starts singing

067 **JOSIE MILES AND BILLY HIGGINS** Choo Choo Jazzers New York, Nov. 23- Dec. 03, 1924  
 Josie Miles, Billy Higgins – voc duet;  
 Harry Smith – tpt; Bob Fuller – clt (1);  
 Louis Hooper – pno  
 31725 I'm Done, Done, Done With You Ajax 17080, Document DOCD-5467  
 31727 A To Z Blues Ajax 17080, Document DOCD-5467

Now – with Ajax – we seem to be with the Miley / Hooper coupling again! But this certainly is Harry Smith on trumpet again! Essential, but not exuberant piano playing by Hooper. And Bob Fuller with his distinct vibrato and phrasing on the first title.

Notes:

- BGR\*4: Bubber Miley, c; Bob Fuller, cl; prob Louis Hooper, p  
 - Rust\*6: Bubber Miley, c; Bob Fuller, cl; prob Louis Hooper, p

068 **SUSIE SMITH** New York, Nov. 23- Dec. 03, 1924  
 Monette Moore – voc;  
 Rex Stewart – cnt; (Herb Gregory?) – tbn;  
 Louis Hooper – pno; Joe Davis – train effects  
 31729 The Bye Bye Blues Ajax 17079, Document DOCD-5339  
 31730 Weeping Willow Blues Ajax 17079, Document DOCD-5339

“No, this is not Miley. This player is much too tame to be Miley, although he shows a lot of Miley’s style. He may be the same player as on the Edison session(s) of November 21 and on the Plaza sessions of November 24. And the trombonist seems to be the same as on these sessions, too. He is a legato player somewhat in Irvis’ style, but with much less personal – yet distinct - expression. He is not a bad player at all, and his name would certainly be worth to be known. The pianist might be the modest Louis Hooper. I suspect that after the date/session of November 03 the Ellington men were not at hand anymore for a time and the Edison and Plaza people found a trumpet – trombone partnership – such as Miley/Irvis – to replace them. At the moment I am unable to find appropriate names, but one has to consider that early Harlem was full of able musicians playing in the fashionable styles.” (My comment addressed to Bob Hitchens’ great Choo Choo Jazzers research.) According to my above notes of earlier investigations I now believe the brass men involved to be Stewart and perhaps Gregory as before. The interested listener is invited to listen to the succeeding Monette Moore sides to clearly hear the difference!

Notes:

- RR 77-6: Miley, Frazier, Hooper  
 - W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p  
 - Rust\*3,\*4: Bubber Miley -c; Jake Frazier -tb; Louis Hooper -p.  
 - BGR\*2,\*3,\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p  
 - Rust\*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p).  
 - B. Hitchens, Choo Choo Jazzers: prob Bubber Miley (t); poss Charlie Irvis (tb); Louis Hooper (p); prob Joe Davis (bell and train whistle effects). “I think prob B. Miley but tb more like that on matrices 31709-15.”

069 **JOSIE MILES AND BILLY HIGGINS** Choo Choo Jazzers New York, Nov. 23- Dec. 03, 1924  
 Josie Miles, Billy Higgins – voc duet;  
 Harry Smith – tpt; Bob Fuller – clt (2);  
 Louis Hooper – pno  
 31733 Satisfied Ajax 17083, Document DOCD-5467  
 31735 Picnic Time Ajax 17083, Document DOCD-5467

In the past I heard Bubber Miley here, and certainly Bob Fuller on the second title. But after discovering Harry Smith as possible participant in Ajax recordings in the second part of 1924 I believe to hear this distinct musician here. I am not content with Hooper. This pianist may be one the other players around, Arthur Ray or Edgar Dowell, or even the man of the Edison/Plaza sessions of before.

Notes:

- W. Bryant, Ajax Records: no personnel per Hooper.  
 - BGR\*4: Bubber Miley, c; Bob Fuller, cl; prob Louis Hooper, p  
 - Rust\*6: instrumentation uncertain.  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp); Bob Fuller (cl), Louis Hooper (p), “Dixon-Godrich have the above personnel, and we agree, Rust has ‘instrumentation uncertain’.”

070 **SIX BLACK DIAMONDS** New York, c. Dec. 02, 1924  
 Louis Metcalf – tpt; Jake Frazier – tbn; Bob Fuller – clt, sop;  
 Louis Hooper – pno; Elmer Snowden – bjo  
 5758-1 Those Panama Mamas (Are Ruining Me) Ban 1456, not on LP/CD  
 5758-2 Those Panama Mamas (Are Ruining Me) Ban 1456, Jazz Archives No. 131 EPM  
 5758-3 Those Panama Mamas (Are Ruining Me) Ban 1456, not on LP/CD

There is only one trumpet! And certainly not Miley, but Metcalf - differently muted. Jake Frazier plays in his typical individual staccato style. Fuller plays clarinet and soprano sax instead of an alto as given by Rust. I doubt Hooper’s presence a little because of the piano style heard. Snowden is obvious. All takes reissued on LP (VJM VLP 20) and CD (Jazz Archives No. 131 EPM, VMP 0161) are aurally identical and take -2 according to the VMP booklet!

Notes:

- Rust\*2: Bubber Miley (cnt); Jake Frazier ? (tbn); Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo).  
 - Rust\*3,\*4,\*6: Bubber Miley - ?Louis Metcalf -c; Jake Frazier -tb Bob Fuller -cl -as; Louis Hooper -p; Elmer Snowden -bj.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: *Bubber Miley* (tp), *Jake Frazier* (tb); *Bob Fuller* (cl,as); *Louis Hooper* (p). *Elmer Snowden* (bj). "It is not known which takes appear on which issues, except that take -3 is on *Goran Eriksson's* copy of *Banner 1456*, and the version on the *VJM LP* and the *EPM CDs* is aurally different. *Rust* has the above personnel, except that he erroneously lists two trumpets, *B. Miley* and ?*Louis Metcalf*. There is only one trumpet, *Miley* on aural evidence, who switches between open and muted playing."

*VJM 176*, *B. Hitchens*, *Choo Choo Jazzers*: *Bubber Miley* (t); *Jake Frazier* (tb); *Bob Fuller* (cl, ss); *Louis Hooper* (p), *Elmer Snowden* (bj). "Rains and Berresford hear only *B. Miley* and no purported 2<sup>nd</sup> t."

Discernible differences of takes:

5758: Since all reissues seem to have take -2 comparison to other takes were not possible.

071 <b>CLEMENTINE SMITH</b>	<i>Kansas City Five</i>	<i>New York,</i>	<i>c. Dec. 02, 1924</i>
<i>Clementine Smith</i> – voc;			
<i>Louis Metcalf</i> – tpt; <i>Jake Frazier</i> – tbn; <i>Bob Fuller</i> – clt;			
<i>Louis Hooper</i> – pno; <i>Elmer Snowden</i> – bjo			
5759-2	<i>Nobody Knows What A Red Head Mama Can Do</i>	<i>Ban 1479,</i>	<i>Document DOCD-5518</i>
5760-1	<i>Big Bad Bill Is Sweet William Now</i>	<i>Ban 1464</i>	<i>not on LP/CD</i>
5760-2	<i>Big Bad Bill Is Sweet William Now</i>	<i>Ban 1464,</i>	<i>Document DOCD-5518</i>

These two Plaza sessions certainly belong together (consecutive matrices) and have identical personnel. Insofar, everything said about the Six Black Diamonds also applies to this session.

Notes:

- BGR\*4: prob *Louis Metcalf* or poss *Bubber Miley*, c; prob *Jake Frazier*, tb; *Bob Fuller*, cl, as; *Louis Hooper*, p; *Elmer Snowden*, bj.

- Rust\*6: *Louis Metcalf* or *Bubber Miley*, c; *Jake Frazier*, tb; *Bob Fuller*, cl, as; *Louis Hooper*, p; *Elmer Snowden*, bj.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: *Bubber Miley* (tp), *Jake Frazier* (tb); *Bob Fuller* (cl,as); *Louis Hooper* (p). *Elmer Snowden* (bj). "Rust has the above personnel, except that he lists ?*Louis Metcalf* or *B. Miley*. *Dixon-Godrich* have prob *Metcalf* or poss *Miley*, and prob *Jake Frazier*. To us, it is aurally *B. Miley* on trumpet, and it is obviously the same personnel as on the *Six Black Diamonds* title from the same session (see above). *Fuller* plays only clarinet on the *Clementine Smith* titles, although he is listed on both cl and as in previous discographies."

- *VJM 176*, *B. Hitchens*, *Choo Choo Jazzers*: poss *Bubber Miley* (t); *Jake Frazier* (tb); *Bob Fuller* (cl); *Louis Hooper* (p), *Elmer Snowden* (bj). "Same session as last despite which this sounds much more *L. Metcalf* to me and probably *J. Frazier* (little is audible on 5760)."

Discernible differences of takes:

5760: As only take -2 of this title has been reissued, differences cannot be determined.

072 <b>NETTIE POTTER</b>		<i>New York,</i>	<i>c. Dec. 15, 1924</i>
<i>Nettie Potter</i> – voc;			
<i>Louis Metcalf</i> – tpt; <i>Jake Frazier</i> – tbn; <i>Bob Fuller</i> – clt;			
<i>(Louis Hooper)</i> – pno			
5786-1	<i>A Good Man Is Hard To Find</i>	<i>Ban 1483,</i>	<i>Document DOCD-5516</i>
5787-1	<i>Blind Man Blues</i>	<i>Re 9781,</i>	<i>Document DOCD-5516</i>
5787-2	<i>Blind Man Blues</i>	<i>Ban 1484,</i>	<i>Document DOCD-5516</i>

But *Louis Metcalf* seems clear. The trombonist only plays very sparsely (introduction and last bar of the tune) but can be identified with some probability as *Jake Frazier*. On the second title (two takes) we hear *Bob Fuller*, perhaps subbing for the intoxicated *Frazier*? *Louis Hooper* shows some hitherto unheard oom-pah rhythm in the fast part of the first title, but this only with both hands, thus showing that he definitely was not a stride pianist.

Notes:

- BGR\*4: prob *Bubber Miley* or poss *Louis Metcalf*, c; prob *Jake Frazier*, tb; *Bob Fuller*, cl, as; *Louis Hooper*, p.

- Rust\*6: *Louis Metcalf* or *Bubber Miley*, c; *Jake Frazier*, tb(1); *Bob Fuller*, cl(2,3); *Louis Hooper*, p.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: *Bubber Miley* (tp), prob *Jake Frazier*, (tb); *Bob Fuller* (cl,as); *Louis Hooper* (p). "It is not known which takes of 5787 appears on which issues, except that 5787-2 is used on *Regal 9781* and 5787-1 is on *Selmerphone SHN 4030* and *Document DOCD-5516* according to the sleeve note/booklet. (Takes -1 and -2 both are on *DOCD-5516*! See above – *KBR*) The above personnel is listed by *Godrich-Dixon* and *Rust*, except that *Dixon-Godrich* have prob *B. Miley* or poss *Louis Metcalf* and *Rust* has *Miley* or *Metcalf*. It is aurally *Miley*."

- *VJM 176*, *B. Hitchens*, *Choo Choo Jazzers*: poss *Bubber Miley* (t); *Jake Frazier* (tb); *Bob Fuller* (cl); *Louis Hooper* (p). "Could be *Miley*. May be *Monette Moore* under pseudonym (and no bj)(*Monette Moore* is assumed not to have liked banjos – *KBR*)."

Notable differences of takes:

5787-1: Introduction: bar 4 beats 3-4: *Fuller* plays 4 eighth-notes f-ab-f-db and 1 quarter -note bb

5787-2: Introduction: bar 4 beats 3-4: *Fuller* plays eighth-triplet ab-bb-ab, 4 eighth-notes f-db-f-db

073 <b>BOOKER'S JAZZ BAND</b>		<i>New York,</i>	<i>c. Dec. 15, 1924</i>
<i>Louis Metcalf</i> – tpt; <i>Jake Frazier</i> – tbn;			
<i>Bob Fuller</i> – clt; <i>Charles Booker</i> – alt;			
<i>(Louis Hooper)</i> – pno; unknown ( <i>Elmer Snowden</i> ) - bjo			
5788-2	<i>Hot Sax</i>	<i>Do 3439,</i>	<i>IAJRC 12 (LP)</i>
5789-1	<i>West Texas Blues</i>	<i>Do 3474,</i>	<i>IAJRC 12 (LP)</i>
5789-2	<i>West Texas Blues</i>	<i>Do 3474,</i>	<i>IAJRC 12 (LP)</i>

According to the consecutive matrix numbers this is the same session as before with *Nettie Potter*. It has, yet, to be considered that these recordings under *Charles Booker's* name are heavily arranged and written out.

*Jake Frazier* and *Bob Fuller* seem to be clear but not so *Bubber Miley* and *Louis Hooper*. The trumpet player seems to be *Louis Metcalf* as noted before. And the pianist's style is not *Hooper's*, as remarked above. The two reedmen obviously both play alto sax in the second chorus of the first title (see *VJM 137-7*). The banjo sounds not as clear as of *Snowden*, and stylistically does not display *Snowden's* style on these sides, and I therefore doubt *Snowden's* presence here. It is thus a bit strange that these three sides have found their only reissue on an *IAJRC LP* devoted to *Elmer Snowden's* recordings. Or is it *Snowden* on banjo here, yet? On the LP cover *Snowden* remarks about this

session: "I can't really remember these sides, but they sound strangely familiar. This was a session arranged by Joe Davis, whom I met in 1923 through Bubber. In fact, he arranged all of my records." Now, this sounds very dubious here, of the like of: *They told me I am on this record. So they will probably know, although I do not remember it.*

Notes:

- Rust\*2: unknown cnt, tbn, clt; Charles Booker (alt); unknown pno, bjo.  
 - Rust\*3,\*4: probably: Bubber Miley -c; Jake Frazier -tb; Bob Fuller -cl; Charles Booker -as; Louis Hooper -p; Elmer Snowden -bj.  
 - Rust\*6: prob Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Charles Booker, as; Louis Hooper, p; Elmer Snowden, bj.  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Probably: Bubber Miley (tp), prob Jake Frazier, (tb); Bob Fuller (cl,as); Louis Hooper (p); Elmer Snowden (bj). "5789-1 was probably also used on one or both of the 78rpm issues, but we have no information about it. The above personnel is listed in Rust, and we agree, although the trombone playing is somewhat uncharacteristic for Frazier. The proximity of the matrix numbers indicates that these titles were probably recorded at the same session as the Nettie Potter titles above. (Rut has unspecified December, 1924 for Booker)."  
 - VJM 176, B. Hitchens, Choo Choo Jazzers: prob Bubber Miley (t); Jake Frazier (tb); Bob Fuller (cl, as); Charles Booker (as); Louis Hooper (p), poss Elmer Snowden (bj). "Presumably same session as above. Bj less prominent than most E. Snowdens."

Notable differences of takes:

5789-1: Trumpet starts the penultimate chorus with: 1 eighth-note g, 1 half-note bb, 1 quarter-note c, 2 eighth-notes eb-c, 1 quarter-note eb  
 5789-2: Trumpet starts the penultimate chorus with: 4 eighth-notes gb-g-bb-c, 1 quarter-note bb, 1 half-note eb

074 EDITH WILSON AND HER JAZZ HOUNDS

New York,

Dec. 17, 1924

Edith Wilson – voc;

R.Q. Dickerson – tpt; DePriest Wheeler – tbn;

unknown (David Jones) – alt, cms; unknown – ten, clt;

Earres Prince – pno; unknown (Charlie Stamps) – bjo

140189-1 He's A Mean, Mean Man (But He's Good To Me)

Col 14054-D,

Archeophone 6006

140190-1 Double-Crossin' Papa (Don't Double-Cross Me)

Col 14054-D,

Archeophone 6006

I would like to point to the note for Edith Wilson's next session as in RR 73. It says that Edith Wilson appeared at the Cotton Club in December 1924. So, why not look for an accompaniment of Cotton Club musicians of the time for this session here?!

R.Q. Dickerson obviously is a most likely candidate for the beautiful trumpet here. And listen to his muted phrases at the end of "Double-Crossin' Papa" and compare this to Dickerson's work on the Jasper Taylor Original Washboard Band of 29 June, 1928, and you will at least be surprised, if not convinced! To me this is definitely R.Q. Dickerson!

On trombone DePriest Wheeler is a very likely candidate then, and although his playing here is somewhat restrained it nevertheless fits into what is known of him. Those short arranged passages of trombone with trumpet or reeds would indicate that the musicians were a working unit at day- (or night-) time.

'He's A Mean, Mean Man' (run-down is: 4 bars introduction, 20 bars verse, 32 bars chorus, 16 bars half-chorus) has two reed-men (introduction!), one of them playing alto-sax, or possibly c-melody-sax because of the instrument's darker timbre (break in bars 15/16 of the first chorus!), and a tenor-sax player, who plays the dated slap-tongue break in bars 23/24 of the first chorus. Then, as a major surprise, at the start of the last half-chorus (bar 57 of the tune) appears a strong clarinet player in Doddsonian style. He plays a beautiful break in bars 3/4 of the half-chorus to be followed by a break by the alto/cms player. From then on only clarinet is heard, no tenor.

'Double-Crossin' Papa' (run-down is: 4 bars introduction, 12 bars verse, 20 bars chorus, 4 bars vamp, 12 bars verse, 20 bars chorus) has probably alto – not c-melody-sax, and clarinet throughout, playing a very smooth and melodious arpeggiated obligato, bursting out in former manner in the vamp again. This certainly is a profound legitimate musician who knows his stuff, a bit dated on tenor sax but very hot on clarinet.

This unexpected situation makes me speculate a little (the listener and reader might excuse me!): Edith Wilson was engaged at the Cotton Club at this time (late 1924). The Cotton Club house band at this time had been Andy Preer's Cotton Club Orchestra. The band included R.Q. Dickerson, who can easily be identified. The trombonist of the band was DePriest Wheeler, who may also be present on this session. One of the band's reed players was David Jones from New Orleans, who also played c-melody-sax and mellophone. He might be the alto/cms player here. The band's tenor man was Andrew Brown, on alto when later with Calloway. But he is much too little determined stylistically to be this clt/ten player. So I assume that they possibly hired Lorenzo Tio, Jr. as clt/ten man for this session. He must have been well known to the band members as he had been at the Cotton Club himself with Piron for a time, at least in May 1923, and at the Roseland Ballroom in May 1924. And at this time (1924), some of the Piron musicians had stayed on in New York waiting for engagements and hoping for better times, yet also returning to New Orleans temporarily when needed there. Tio was able to play the most beautiful New Orleans Creole clarinet as well as some corny passages on clarinet as on tenor.

The pianist is absolutely comparable to the next session's pianist, Earres Prince, who was the Cotton Club Band's – later Missourians – pianist for many years.

Leaves the banjo player of the Cotton Club Band – his name was Charlie Stamps.

**DB:** Not Bubber. Not that plaintive crying growl. This is nearer du-wacky, also too stiff and too much doubling for Bubber at this time. Dickerson would be a good guess but only a guess, as would be the Cotton Club Orch. Dickerson's later work with the Missourians is not anomalous and MP3 ex is – I presume – him on Cotton Club Orch. 'Down And Out Blues' of 06 Jan. 1925 and pretty similar in style. Is also slap tenor on Cotton Clubs similar this session (? KBR). The short clarinet break I hear as 'rough' rather than particularly Doddsonian, although could be heard as N.O. twang. Legato clarinet from about 1-30 'Double-Crossing Papa' which is not strong enough to be Tio. And why should Tio be imported into the Cotton Club Orch. to play a predominantly tenor part, even assuming he was in NYC? I hear the clarinet as the tenor doubling. Not a normal clarinetist, hence the oddity of style. If Cotton Club Orch. then probably Brown. But again here the Cotton Club Orch. can only be a guess, if a good guess.

**MR:** The presence of Earres Prince on the next session (confirmed)(where? KBR) makes the Cotton Club Orchestra even more likely. Regarding the clarinet player, I tend to agree with Dave (and with KB! KBR) that it is the tenor saxophonist switching to clarinet. Jones, who was born in 1888, was an established teacher, so even if he did not play tenor or clarinet here, he might well have taught another reed player (Brown or the enigmatic Mr. Eli Logan). I do not hear any distinct slap-tongue tenor on the Piron sides and we would have to establish that Tio was in New York, preferably subbing in the Cotton Club Orchestra, to put a closer focus on him as an alternative. Incidentally, Jones also does not seem to have played much slap-tongue, if we are to believe Danny Barker.

Note:

- RR 73: "From the label credit and composer credits, this next (this one! KBR) record looks like another Perry Bradford date. These titles are sandwiched in between three Maggie Jones interpretations made on the same date but with Louis Armstrong as cornetist. Unfortunately, these are NOT Armstrong items; the cornetist growls and punctuates his phrases like Bubber Miley, which seems reasonable since Miss

Wilson does recall a date with Bubber. Percy Glascoe is also remembered as having toured and recorded with her, so he is suggested as one of the reed men."

- Mahoney: "possibly a Perry Bradford group. Bubber Miley?"

- Rust\*3: ?Bubber Miley, c; unknown tb; ?Percy Glascoe, cl-as; Ernest Elliott or Bob Fuller, cl-ts; unknown, p; unknown, bj

- Rust\*6 only lists instrumentation c / tb / cl,as / cl,ts / p / bj, no personnel.

- BGR\*4: unknown, c; unknown, tb; unknown, cl/as; poss. Bob Fuller, cl/ts; unknown, p; unknown, bj.

- Archeophone 6006 liner notes: trumpet; trombone; clarinet – alto sax; clarinet – tenor sax; piano; banjo

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Probably: prob Bubber Miley (tp), prob Jake Frazier, (tb); unknown (cl, as); unknown (cl, ts); unknown (p); unknown (bj). "Rust has unknown for all instruments. The most recent edition of Dixon-Godrich has poss. Bob Fuller (cl, as), unknown (tb), unknown (p), unknown (bj). We believe it is B. Miley and Frazier on trumpet and trombone."

- VJM 176, B. Hitchens, *Choo Choo Jazzers*: unknown (t) (tb) (cl) (as) (p) (bj) "Not the usual suspects here. Edith was starring at the Cotton Club at this time and this may well be a contingent from the Cotton Club Orchestra."

**Scherman/Eriksson/Anderby/Wallen, Bubber Miley Discography**: "The high frequency of B. Miley's recordings continues into the end of 1924. From 1925, his younger colleagues Louis Metcalf and Rex Stewart gradually take over as accompanists to the blues singers he used to work with. We can only speculate about the reasons for this, but Miley certainly had to concentrate more on his work for Duke Ellington, although he did not record again with Duke Ellington until June 21, 1926."

075	<b>MARGARET JOHNSON</b>	Clarence Williams` Blue Five	New York,	Jan. 07 - 08, 1925
	Margaret Johnson – voc;			
	Bubber Miley - tpt; Charlie Irvis – tbn; Sidney Bechet – sop;			
	Clarence Williams – pno; Buddy Christian – bjo			
73081-A	Who'll Chop Your Suey (When I'm Gone)?	OK 8193,	Hot'n Sweet FDC 5109	
73082-B	Done Made A Fool Out Of Me	OK 8193,	Hot'n Sweet FDC 5109	

For this session Louis seems not to have been on hand, and Clarence's second choice obviously was Bubber Miley. The trombonist certainly is not Aaron Thompson, but Charlie Irvis with his strong legato trombone. And what would have been more reasonable than that Miley brought his Ellington colleague along when they were free.

Notes:

- Storyville 16: Bubber Miley (cnt); Aaron Thompson (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo);

- Lord, Clarence Williams p122: Bubber Miley (cnt); Aaron Thompson (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo). "For the first session of the new year Clarence uses Bubber Miley, rather than Louis. According to WCA, Louis, in Fletcher Henderson's band, was still in New York and would stay there until late June, 1925. Perhaps Louis wasn't available, or perhaps Clarence didn't want to completely discard his former sideman. Bechet holds a strong lead on both sides, especially on the first composition, his tune, with its provocative title. Most sources have listed Irvis as the trombonist, however, Rust lists Aaron Thompson."

- Rust\*3,\*4,\*6: Bubber Miley –c; Aaron Thompson –tb; Sidney Bechet –ss; Clarence Williams –p; Buddy Christian –bj.

- BGR\*2,\*3,\*4: Bubber Miley, cnt; Aaron Thompson, tbn; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo "This session is stated to have begun late on 7 January and continued into the early hours of 8 January."

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Bubber Miley (tp); Aaron Thompson (tb); Sidney Bechet (ss); Clarence Williams (p); Buddy Christian (bj). "This session is stated to have begun late on Wednesday, January 7, and continued into the early hours of Thursday 8. The above personnel was listed by Rust and Dixon-Godrich. We agree, and we reject John Chilton's theory that Miley was replaced on the second title by "someone who sounds like Joe Smith" (see his book "Sidney Bechet – Wizard of Jazz", p.70). Miley and Sidney Bechet played together with Duke Ellington earlier, in June and July, 1924 (see Guy Demole, "Sidney Bechet, His Musical Activities 1907 – 1959")."

076	<b>JOSIE MILES</b>		New York,	c. Feb. 18, 1925
	Josie Miles – voc;			
	Bubber Miley or Thomas Morris – tpt; Jake Frazier – tbn; Bob Fuller – clt, alt;			
	Louis Hooper – pno			
5861-2	Ghost Walkin' Blues	Ban 1516		not on LP/CD
5862-2	Can't Be Trusted Blues	Ban 1516		not on LP/CD

This recording could not be examined! Any assumption of personnel has to be treated with the utmost caution, given that Miley's and Morris' trumpet/cornet styles cannot be confused. Therefore, their alternate listing only shows the unawareness of the originator of this note. This may also concern the naming of Frazier.

Fuller and Hooper may be assumed regarding the probability of their presence.

Notes:

- RR 77-8: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

- BGR\*4: Bubber Miley or Tom Morris, c; poss Jake Frazier, tb (2); Bob Fuller, cl (1); Louis Hooper, p.

- Rust\*6: Bubber Miley or Tom Morris, c; ?Jake Frazier, tb (2); Bob Fuller, cl (1); Louis Hooper, p.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography* as well as VJM176, B. Hitchens declare not having had access to this recording!

077	<b>ROSA HENDERSON</b>	the Kansas City Four	New York,	Feb. 19-Mar. 16, 1925
	Rosa Henderson – voc;			
	Louis Metcalf - tpt; Bob Fuller – clt;			
	Louis Hooper – pno; Elmer Snowden - bjo			
31790	Everything My Sweetie Does Pleases Me	Ajax 17116,		Document DOCD-5403

I hear Metcalf with his very typical tone, vibrato and time. Fuller, Hooper and Snowden certainly play their usual stuff.

Notes:

- Jazz Directory Vol.4: unknown personnel
- RR 77-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper
- Rust\*3: presumably the Kansas City Five with one absentee!
- BGR\*2: probably similar personnel to the Kansas City Five
- BGR\*3: prob Bubber Miley, Tom Morris or Rex Stewart, cnt; prob Jake Frazier, tbn; prob Bob Fuller. clt; prob Louis Hooper, pno; prob Elmer Snowden, bjo
- BGR\*4: unknown c; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj.
- Rust\*4,\*6: Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: unknown (tp), prob Bob Fuller (cl), prob Louis Hooper (p), prob Elmer Snowden (bj). "Dixon-Godrich have prob B. Miley, Thomas Morris or Rex Stewart (tp). Rust has Louis Metcalf. Aurally, the trumpet player is definitely not Miley, and he doesn't have the vibrato typical for Rex Stewart, who has been correctly identified on some other Rosa Henderson sessions from 1925. We don't think Metcalf is a likely alternative either."

078 **MONETTE MOORE** Texas Trio New York, Feb. 19-Mar. 16, 1925  
 Monette Moore – voc;  
 Rex Stewart – cnt; Louis Hooper - pno  
 31819-E All Alone Ajax 17124, Document DOCD-5339

This certainly is young Rex Stewart playing straight and sweet. Vibrato and tone certainly are his, and thus there is little – if any – doubt. Hooper probably is the pianist in this "beautiful" little waltz.

Notes:

- RR 77-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper.
- Rust\*3,\*4,\*6: Instrumentation and personnel unknown
- BGR\*2,\*3: Instrumentation and personnel unknown
- BGR\*4: Bubber Miley, c; Louis Hooper, p.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: unknown (tp), Louis Hooper (p). "This is Irving Berlin's famous composition All Alone, performed here as a waltz, as it was written the year before. The accompaniment is trumpet and piano only, despite the label credit to the Texas Trio. Dixon-Godrich list the trumpet player as B. Miley. The playing is very straight, which makes aural identification difficult, but we think it sounds more like Rex Stewart's tone, with the characteristic vibrato he had in the earlier years. In our opinion, Rex plays on all the other Monette Moore titles from January, 1925 to January, 1927, on which a trumpet is present."

079 **MONETTE MOORE** New York, Mar. 25-Apr. 01, 1925  
 Monette Moore – voc;  
 unknown – tpt (1); Bob Fuller – alt; Elmer Snowden – ten (2);  
 Louis Hooper – pno; Elmer Snowden – gtr (1)  
 31847-E Undertaker's Blues Ajax 17132, Document DPOCD-5339  
 31848-E Black Sheep Blues Ajax 17132, Document DPOCD-5339

This trumpet player might possibly be the unknown of session 096 (Helen Gross), but I would not opt for possibly Thomas Morris here. This player seems to be one of the second rank of trumpet/cornet players of which dozens were performing in Harlem. He is much too tame to be Miley or Stewart. At exactly 1:08 min into 'Undertaker's Blues' I believe to hear a guitar answering the trumpet player's phrase, and there are instances (0:39 min and others) where I also believe to hear faint guitar noises. The sound of the piano seems to be very "silver" in this title, what may be caused by the addition of a guitar. This "silver" sound is not on the second title. If we accept Elmer Snowden on tenor sax in the second title, he may be our man on guitar in the first one. Furthermore I believe to hear a very soft saxophone with long held notes in the first title. This should be Fuller then.

In the second title we certainly have Bob Fuller on alto sax (Fuller's vibrato and strange phrasing!) and a very rudimentary tenor saxist, who is believed to be Snowden. Lacking any stylistic characteristics to compare I would like to leave it undetermined.

Louis Hooper probably is the pianist.

Notes:

- RR 77-9: 'Undertaker's Blues': Rex Stewart, Louis Hooper; 'Black Sheep Blues': Bob Fuller (alto), Louis Hooper.
- W. Bryant, Ajax Records: personnel per Hooper: 'Undertaker's Blues': Rex Stewart, cornet; Louis Hooper, piano; 'Black Sheep Blues': Bob Fuller (alto saxophone); Louis Hooper (piano). BGR lists a second saxophone, which it inexplicably attributes to banjoist Elmer Snowden.
- Rust\*3,\*4: Bubber Miley -c (1); Bob Fuller -as (2); Elmer Snowden -ts (2); Louis Hooper -p.
- BGR\*2,\*3,\*4: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
- Rust\*6: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: possibly Rex Stewart (tp), Louis Hooper (p). "Rust and Dixon-Godrich have Miley on trumpet, but we disagree. There is none of Miley's "trade marks" in the trumpet playing on this session, and it is very different from the versions of this title than that Miley recorded earlier with other singers. Louis Hooper named Rex Stewart for this session in the interview in Record Research, issue 77. Nils-Gunnar Anderby agrees, and Bo Scherman at first but is now uncertain, while Goran Eriksson is sure it is not Rex."

080 **THE GET-HAPPY BAND** New York, Jul. 17, 1925  
 Bubber Miley – tpt; Joe Nanton – tbn;  
 Sidney Bechet – sop; Otto Hardwick – alt;  
 Porter Grainger – pno; Fred Guy – bjo; unknown - dms  
 140773-2 Junk Bucket Blues Col 14091-D, Frog DGF 32  
 140774-1 Harlem's Araby Col 14091-D, Frog DGF 32

I state that Mr. Porter Grainger, composer of three of the four recorded titles at these two sessions and probable pianist – and documented as such for the second session below – obviously assembled his recording bands just like a couple of other pianists in Harlem without working band units did: He drew musicians from well-known and respected working units of the day and had them record under his own name.

Clarence Williams had this habit, Perry Bradford, Lem Fowler, and certainly many more. In this case Grainger very probably raided the recent Duke Ellington band and recruited Bubber Miley, Sidney Bechet and possibly Otto Hardwick for his own front line.

Sidney Bechet undoubtedly is identified by his own idiomatic and very individual soprano playing. As far as can be recognized, he does not use his clarinet here. We are in mid-1925 and know that Bechet was with the Ellington band on and off in this year.

For the trumpet the CBS LP sleeve suggests “possibly Johnny Dunn” and it has to be considered that Bubber Miley was a strict Dunn pupil in his early days, not changing his style essentially in his few later years. In this respect I am very thankful for Mr. Dave Dodd’s feelings as expressed in Storyville 1996/7 below. In relation to Bechet’s presence at this particular time Bubber Miley certainly is a good choice for trumpet player, the more so as his playing on the second side reveals his individual style. He may not have had his best day here, if it is him. And he was known for his love of the liquor and his notorious unreliability. There only was a written part for him to play at this session and the sound and time is recognisably Miley’s in the second title.

What can be heard from the alto player – there is no baritone on these sides as in Rust\*6! – would be absolutely in Hardwick’s range and sound. And Hardwick was an anchor-man for the early Ellington band.

Sidney Bechet shares most of the solo work with the trombonist.

In my suggestion Joe Nanton is the only name appropriate and acceptable for the trombone part here. Nobody else at this time played like that and with that sound – and these devices. The only quibble is the fact that Nanton was not yet a member of the Ellington band at this time, joining in mid-1926. But he was around in Harlem at the time of this recording. He might have been around these circles – if not playing then at least drinking.

The band-leader plays over-unobtrusively, pounding simple and regular chordal fours on the keys – just like at the second session, for which he is documented in the Columbia files as “Porter Grainger & Five”.

The banjo player is generally given as Sam Speed, banjo champion of some sort of the Harlem scene (at least in early Rusts), and I lack distinct knowledge of banjo sounds to contradict. ADDITION 17-09-20: I have just been informed by Steven Lasker that “Fred Guy identified himself on this session to the late Brooks Kerr, who so told me” (S. Lasker).

The drummer can only be heard on a cymbal and a bit on wood-block, but lacking any distinct individual features.

#### Notes:

- Carey, McCarthy, *Jazz Directory Vol.3: unknown tpt; unknown tbn; poss Sidney Bechet (clt, sop); unknown alt; unknown p; unknown bj; unknown bs; unknown d.*

- Mahony, *Columbia 13/14000-D Series: Clarence Williams or Porter Grainger recording group; personnel uncertain.*

- Cover text CBS (F) 63093: *unidentified (possibly Johnny Dunn)(tp); Joe Nanton (tb); Sidney Bechet (cl & ss); Bob Fuller (as); unidentified (possibly Mike Jackson or Porter Grainger)(p); unidentified banjo, tuba and drums.*

- Rust\*2: *unknown (cnt); Joe Nanton (tbn); Sidney Bechet (sop); Bob Fuller (alt); Mike Jackson or Porter Grainger (pno); unknown (bjo); unknown (bbs); unknown (dms)*

- Rust\*3,\*4: *unknown -c; Joe Nanton -tb; Sidney Bechet -ss; Porter Grainger -p; Samuel Speed -bj; unknown -d.*

- Rust\*6: *unknown c; Joe Nanton, tb; Sidney Bechet, ss; unknown as, bar; Porter Grainger, p; Sam Speed, bj; unknown d.*

- Storyville 1996/7-241: “(The Columbia files) are silent on the first session but note “Porter Grainger & Five” for the second. Dave (Dodd) doubts Nanton on trombone (both sessions) but says that it sounds like the trombonist on a number of Henderson sides in mid to late 1924, i.e. Teddy Nixon. He also feels that the cornet on the first date may be Bubber Miley.”

#### Tune structures:

140773-2 *Junk Bucket Blues* key of F / Bb / F *Columbia*  
(Intro 4 bars ens)(Verse 1 12 bars blues ens final break 2 sax)(Verse 2 12 bars blues ens - final break tbn)(Chorus 1 16 bars AABC ens - breaks tbn) (Chorus 2 16 bars AABC ens - breaks sop)(Verse 3 12 bars blues ens)(Coda 2 bars ens)

140774-1 *Harlem’s Araby* key of Eb (Cm) / Ab / Eb *Columbia*  
(Intro 4 bars ens)(Strain A 16 bars ens - break alt)(Strain B1 32 bars AABC ens - breaks alt)(Chorus 1 16 bars ens - breaks sop) (Chorus 2 16 bars ens - breaks sop)(Strain B2 32 bars AABC ens – breaks tpt)(Coda 4 bars ens)

#### Composer credits:

140773: (Grainger); 140774: (Grainger, Trent, Waller)

**Schermann/Eriksson/Anderby/Wallen, Bubber Miley Discography:** “During this period, there is a strange gap between March and November, 1925 with no known recordings by B. Miley not even with Duke Ellington’s orchestra, of which he was a regular member (Pike Davis filled in for him on a session in September, 1925). We haven’t seen any explanation for this absence of eight months. The blues accompaniments are getting less frequent in 1925 – 1926, and Miley is certainly on fewer of those sessions than he has been credited for in previous discographies. For the three interesting Clarence Williams sessions (B. Miley plays brilliantly on the first two, which is listed below), we have tried to use our ears and logical sense wisely to clear up a lot of confusion and obvious mis-identification among other discographers.”

#### 081 SARA MARTIN

New York, c. Nov. 17, 1925

Sara Martin – voc;

Gus Aiken – tpt;

Robert Cooksey - har; Phil Worde – pno

73759-B *Forget Me Not Blues*

OK 8292, Document DOCD-5279

73760-A *Nobody Knows And Nobody Cares Blues*

OK 8304, Document DOCD-5279

73761-B *Give Me Just A Little Of Your Time*

OK 8304, Document DOCD-5279

Note the upward fifth jumps in the first title at various instances, which can be found in several recordings of Gus Aiken’s list of recordings, compiled by our listening group elsewhere on this website. Tone, phrasing and horizontal melodic invention are what we know from Gus Aiken from the Jenkins Orphanage of Charleston, South Carolina (see our article on Aiken in ‘The Frog Blues & Jazz Annual, No. 3’).

#### Notes:

- Rust\*3,\*4,\*6: *Bubber Miley -c; Robert Cooksey -h; ? Phil, Worde -p.*

- BGR\*2,\*3,\*4: *Bubber Miley, cnt; Robert Cooksey, hca; prob Phil, Worde, pno.*

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: unknown (tp), Robert Cooksey (hca), prob Phil Worde (p).* “Miley is listed as trumpet player for this session in all previous discographies, and we have never seen or heard any different opinions about it. We don’t know the source of information for the personnel, but we find Miley’s presence doubtful from an aural point of view. There are some

growl effects, but it is not the kind of growling that we are used to in Miley's recordings with Ellington. We can't think of any alternative trumpet player, though."

082 CLARENCE WILLIAMS' STOMPERS	New York,	Jan. 04, 1926
Bubber Miley – tpt; Charlie Irvis – tbn;		
Otto Hardwick – alt, bar, sop; Prince Robinson – ten, clt;		
Clarence Williams – pno; Buddy Christian – bjo; Henry 'Bass' Edwards – bbs		
73893-B Spanish Shawl	OK 40541,	Chronological Classics 695
73894-B Dinah	OK 40541,	Chronological Classics 695

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

Notes:

- Rust\*2: two unknown (tpts), Charlie Irvis? (tbn), Don Redman (clt, sop, alt), unknown (ten), Coleman Hawkins (clt, ten, bsx), Clarence Williams (pno), Buddy Christian or Leroy Harris (bjo), Cyrus St. Clair (bbs).
- Rust\*3: Tom Morris, ?Ed Allen (if two present) -c; Charlie Irvis – tb; ?Otto Hardwicke – as; ?Coleman Hawkins -cl -ts -bar; possibly a third reed - ? Don Redman -ss; Clarence Williams -p; Buddy Christian or Leroy Harris -bj; Cyrus St. Clair -bb.
- T. Lord, Clarence Williams: Thomas Morris, if a second cornet, poss Ed Allen (cnts); Charlie Irvis (tbn), Don Redman or poss Otto Hardwick (alt), poss Coleman Hawkins (clt, ten, bar); poss unknown third reed; Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust\*4: Joe Smith -c; Charlie Irvis -tb; Don Redman -ss -as; Coleman Hawkins -cl -ts -bar; Clarence Williams -p; Leroy Harris (or possibly Buddy Christian) -bj, Cyrus St. Clair -bb.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: B. Miley (tp), Charlie Irvis (tb), Otto Hardwick (ss, as, bars), poss Coleman Hawkins or Prince Robinson (cl, ts); Clarence Williams (p); Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "This session and the two other Clarence Williams sessions with Miley from 1926 have caused a lot of controversy among discographers. Rust lists Joe Smith, Irvis, Don Redman (ss, as), Hawkins (cl, ts, bars), Williams, Harris or Christian, Cyrus St. Clair. Tom Lord's Clarence Williams discography has Thomas Morris, and if a second trumpet, poss. Ed Allen, Irvis, Redman or poss Hardwick (as), poss Hawkins (cl, ts, bars), poss unknown third reed, Williams, Christian or Harris, St. Clair. The sleeve of FJ-121 (LP) has Morris, B. Miley?, unknown (tb), Redman (ss, as), Hawkins (cl, ts, bars), Williams?, Harris?, St. Clair. We don't agree entirely with any of them. Only one trumpet and two reeds can be heard. On aural evidence, the front line is the one regularly with Ellington (Miley, Irvis and Hardwick), augmented by a clarinet and a tenor sax player, who doesn't get much exposure and is difficult to identify. Hawkins' presence seems doubtful to us, and Goran Eriksson thinks Prince Robinson is a more likely name. Goran E. thinks the banjo player, whose style is rather simple without embellishments, sounds like Christian, while Bo Scherman thinks he doesn't have his characteristic drive. The brass man does not sound at all like St. Clair, who has a softer, more melodic style with long, deep notes. According to Goran E. (and Bo agrees), it is definitely "Bass" Edwards (another Ellingtonian), who plays in the "percussive" style with short, hard and resonant notes heard on this and the next session Clarence Williams recordings with Miley."
- Rust\*6: Bubber Miley, c; Charlie Irvis, tb; Don Redman, ss, as; Coleman Hawkins, cl, ts, bar; Clarence Williams, p; Leroy Harris (or possibly Buddy Christian), bj, Cyrus St. Clair, bb.

083 CLARENCE WILLIAMS' BLUE FIVE	New York,	c. Jan. 22, 1926
Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;		
Clarence Williams – pno; Buddy Christian – bjo; Henry "Bass" Edwards – bbs;		
Eva Taylor – voc		
73957-A I've Found A New Baby	OK 8286,	Chronological Classics 695
73958-B I've Found A New Baby	OK 8286,	Chronological Classics 695
73959-B Pile Of Logs And Stone (Called Home)	OK 8286,	Chronological Classics 695

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

Notes:

- Rust\*2: Bubber Miley, Tom Morris (cnts), Buster Bailey (clt), unknown (ten), Clarence Williams (pno), Leroy Harris (bjo), Cyrus St. Clair (bbs), Eva Taylor (vcl).
- Rust\*3: Bubber Miley – c; ? Charlie Irvis – tb; Otto Hardwicke – as; Clarence Williams – p, ? Leroy Harris -bj, Cyrus St. Clair -bb, Eva Taylor -v.
- T. Lord, Clarence Williams: Bubber Miley (cnt); prob Charlie Irvis (tbn), poss Ottos Hardwick or Don Redman (alt); Clarence Williams (pno); allegedly Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust\*4: Bubber Miley -c; ? Charlie Irvis -tb; Otto Hardwick or Don Redman -as; Clarence Williams -p; ? Leroy Harris -bj; Cyrus St. Clair -bb; Eva Taylor -v.
- Rust\*6: Bubber Miley, c; ?Charlie Irvis, tb; Otto Hardwick, as; Clarence Williams, p; ? Leroy Harris, bj; Cyrus St. Clair, bb; Eva Taylor, v.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: B. Miley (tp), Charlie Irvis (tb), Otto Hardwick (as), Clarence Williams, p; Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "Both versions of I've Found A New Baby, entirely different from each other in arrangement and tempo, were issued on Okeh 8286, the first (slower) one being credited to Eva Taylor, the second to Clarence Williams' Blue Five. Rust and Lord have prob Irvis, Hardwick or Redman, Harris and St. Clair. The sleeve of Fj-121 has the same and an unknown washboard. We are certain that the musicians are exactly the same as for the previous session but without the clarinet and tenor man. There is no washboard audible."

Discernible differences of takes:

- 73957-A medium tempo (c. 140), Eva Taylor starts with verse after 4 bars intro and 2 bars vamp, then continues with only vocal chorus.

73958-B *fast tempo (c. 200), Bubber Miley starts first chorus with up-beat, Eva Taylor starts only vocal in third chorus.*

084 **LOUISE VANT** Perry Bradford's Mean Four New York, c. Mar. 18, 1926  
 Louise Vant – voc;  
 Gus Aiken – tpt; Bud Aiken – tbn; unknown (Ernest Elliott) – clt;  
 Perry Bradford – pno  
 74055-A Pensacola Blues OK 8310, Doc DOCD-5353  
 74056-A New Crazy Blues OK 8310, Doc DOCD-5353

As it seems do we have the same accompanying musicians here as at the session of January 15, 1926. Just listen and compare! Assured Gus Aiken here, beautiful full-toned and harmonically exemplary Bud Aiken, and again the last heard clarinetist, who might possibly be Ernest Elliott. And the boss on piano.

But then there certainly remains the mystery as to how Miss Vant could have been elected to record five recording sessions for a renowned record company such as OKeh. Did she pay for it or was she an executive's sweetheart? Her singing simply is awful. Definitely no Bubber Miley here!

Notes:

- Rust\*3,\*4,\*6: unknown c; unknown tb; unknown cl; ? Perry Bradford p  
 - BGR\*4: unknown c; unknown tb; unknown cl; presumably Perry Bradford p  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: unknown (tp), unknown (tb), unknown (cl), presumably Perry Bradford (p). "The above listed personnel is listed by Dixon-Godrich and Rust, and we cannot improve on it. In the loose-leaf edition of Walter Bruyninckx' "60 Years of Recorded Jazz", the trumpet player is listed as B. Miley, Johnny Dunn or June Clark. It is aurally neither of them but a much inferior musician."

085 **SARA MARTIN** Clarence Williams' Blue Five New York, Mar. 24, 1926  
 Sara Martin – voc;  
 Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;  
 Clarence Williams – pno; Buddy Christian – bjo  
 74066-B What's The Matter Now? OK 8336, Document DOCD-5397  
 74067-B I Want Every Bit Of It, I Don't Like It Second Hand OK 8336, Document DOCD-5397

Aurally the trumpet player here is Miley as suggested by some members of our listening team. In view of the fact that other members of the Ellington band were recruited for this session the presence of Miley is most probable. Irvis and Edwards were members of the Ellington crew, too, and so it seems feasible to suggest Hardwick as altoist although not much characteristic of his playing can be heard. But the romantic alto playing in the intro of the second side sounds very typical.

BUT: As I have just (20-11-19) been informed by Steven Lasker, there is no tuba on these sides. And he certainly is right. No wonder that the band is called „Blue Five“!

Notes:

- Rust\*3: no personnel, but included in session accompanied by Eddie Heywood -p, with notation: The last two titles are reportedly accomp. by Clarence Williams' Blue Five.  
 - BGR\*2 lists these titles as recorded at the following session by the personnel shown there.  
 - T. Lord, Clarence Williams: unknown (cnt, tbn, alt); Clarence Williams (pno); unknown (bjo); possibly Cyrus St. Clair (bbs).  
 - BGR\*3,\*4: unknown, c; unknown, tb; unknown, as; Clarence Williams, p; unknown, bj; poss Cyrus St. Clair -bb.  
 - Rust\*4,\*6: unknown -c; unknown -tb; unknown -as; Clarence Williams -p; unknown -bj; ? Cyrus St. Clair -bb.  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: not listed

086 **SARA MARTIN** Clarence Williams' Blue Five New York, Mar. 25, 1926  
 Sara Martin – voc;  
 Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;  
 Clarence Williams – pno; Buddy Christian – bjo; Mack Shaw or (Henry Bass Edwards) – bbs  
 74072-A Brother Ben OK 8325, Document DOCD-5397  
 74073-A The Prisoner's Blues OK 8442, Document DOCD-5397  
 74074-B Careless Man Blues OK 8325, Document DOCD-5397  
 74075-A How Could I Be Blue? OK 8442, Document DOCD-5397

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

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

Notes:

- Rust\*3: ? Bubber Miley -c; unknown -tb; Otto Hardwick -as; Clarence Williams -p; unknown -bj; Cyrus St. Clair -bb.  
 - BGR\*2: poss Tom Morris, cnt; unknown, tbn; prob Buster Bailey or Don Redman, sop; Clarence Williams, pno; unknown, bjo; with prob Cyrus St. Clair, bbs. "Matrices 74066/67 may have been made on March 24, 1926."  
 - T. Lord, Clarence Williams: Bubber Miley or unknown (cnt); unknown (tbn), poss Ottos Hardwick or Don Redman (alt); Clarence Williams (pno); unknown (bjo); possibly Cyrus St. Clair (bbs).  
 - BGR\*3,\*4: Bubber Miley, unknown, c; unknown, tb; poss Otto Hardwick or Don Redman, as; Clarence Williams, p; unknown, bj; poss Cyrus St. Clair -bb.  
 - Rust\*4,\*6: ? Bubber Miley -c; unknown -tb; Otto Hardwick or Don Redman -as; Clarence Williams -p; unknown -bj; ? Cyrus St. Clair -bb.  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), poss Charlie Irvis (tb), poss Otto Hardwick or Don Redman (as), Clarence Williams (p); poss Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "Dixon-Godrich and Lord's Clarence Williams discography have Miley for the first, third and fourth title and a different, unknown (tp) for the Prisoner's Blues, unknown (tb) and Cyrus St. Clair (bb). Rust has ?Miley all the way and the rest as the others. We are certain that Miley plays on all four titles and that the brass bass player is the same as for the previous 1926 Clarence Williams recordings, "Bass" Edwards. Unfortunately, Miss Martin

*belts out her lyrics loudly and close to the microphone throughout the session, leaving little space for the musicians, but Bo goes with the Ellington front-line, while Goran E. is not sure about Irvis and Hardwick, thinking that the alto playing is too straight for the latter."*

<b>087 CLARENCE WILLIAMS STOMPERS</b>	New York,	Apr. 07, 1926
Thomas Morris, Bubber Miley – tpt; Charlie Irvis – tbn; Don Redman – alt, clt, voc;		
Clarence Williams – pno; <i>Buddy Christian</i> – bjo; <i>Mack Shaw</i> - bbs		
74090-B Jackass Blues	OK 40598,	Chronological Classics 718
74091-B What's The Matter Now?	OK 40598,	Chronological Classics 718

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

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

Williams started using a tuba on his recordings on January 04, 1926 with his first "Stompers" session. This player is named St. Clair in Rust and T. Lord, Clarence Williams, whereas it is clearly Edwards, judging from the tone and the player's approach. The same applies to all Williams' recordings in 1926 up to December 10., when St. Clair takes over (Okeh 8443), again judging from tone and general approach. Now this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent – we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

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

Notes:

- *Storyville 18: BubberMiley, Thomas Morris (cnt); poss Charlie Green (tbn); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); poss Bass Edwards (bbs).*
- *Lord, Clarence Williams p160: BubberMiley, Thomas Morris (cnt); unknown (tbn); Don Redman (clt, alt, vcl); Leroy Harris or Buddy Christian (bjo); Bass Edwards (bbs).*
- *LP, Clarence Williams Recordings 1926 – 1930, Fontana (Du) 682 088 TL: June Clark and unknown, trumpets, unknown trombone, Buster Bailey (?) and Don Redman, clarinets/altos, Clarence Williams, piano, Buddy Christian, banjo, unknown drums*
- *Rust\*2: Bubber Miley, Tom Morris (cnts); Joe Nanton (tbn); Buster Bailey (sop, alt); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); Bass Edwrds (bbs).*
- *Rust\*3: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v -a; Clarence Williams -p; unknown bj; unknown bb.*
- *T. Lord, Clarence Williams: Bubber Miley, Thomas Morris (cnts); possibly Charlie Green (tbn), Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); possibly Bass Edwards (bbs).*
- *Rust\*4: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v; Clarence Williams -p; Leroy Harris or Buddy Christian -bj; unknown bb.*
- *Rust\*6: Bubber Miley, Tom Morris, c; ?Joe Nanton, tb; Don Redman, cl, as, v; Clarence Williams, p; Leroy Harris or Buddy Christian, bj; Harry Edwards, bb.*
- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Thomas Morris (tp), Charlie Irvis (tb), Don Redman (cl, as, vcl), Clarence Williams (p); Buddy Christian or Leroy Harris (bj); prob Cyrus St. Clair (bb). „Rust has ?Joe Nanton (tb) and unknown (bb). Lord's Clarence Williams discography has poss Charlie Green (tb) and „Bass“ Edwards (bb), the sleeve of Fj-121 has unknown (tb), Ernest Elliott? (as) and St. Clair (bb). We all finally agreed that the trumpet players are Morris and an off form Miley, after Goran E. had expressed some doubt about the latter at first. The trombonist is aurally Irvis, although he plays note for note the standard solo on Jackass Blues recorded by Charlie Green twice with Fletcher Henderson. The alto sax player is clearly Redman, who also doubles on clarinet. The brass bass man plays long notes nd a more legato style than „Bass“ Edwards on the previous Clarence Williams and Sara Martin sessions with Miley and is probably St. Clair.“*

<b>088 ROSA HENDERSON</b> <i>Three Hot Eskimos</i>	New York,	May 14, 1926
Rosa Henderson – voc;		
Edwin Swayze – tpt; Bob Fuller or (Eugene Eickelberger?) – clt;		
Cliff Jackson – pno		
E-3050 <i>Here Comes My Baby</i>	Voc 1021,	Document DOCD-5403
E-3052 <i>Chicago Policemen Blues</i>	Voc 1921,	Document DOCD-5404

A couple of relevant Harlem trumpet players of the time have been named by the discos as you might see below. But in listening I recognized that not one of the listed players was present here. First, I suggested Louis Metcalf, following Rust. After comparing with earlier Metcalf sides I missed his dropping the tone at the end, and I opted for Rex Stewart. But further listening and Joerg Kuhfuss' objections against the fore mentioned players made me search for other trumpet players who might have recorded for Vocalion in June 1926. As a pleasant surprise I found Edwin Swayze (sic) who was touring in the East with the show Bamville Dandies at this time. Comparison brought strong similarities stylistically, and I am convinced now that this trumpet player here is Edwin "King" Swayze. (Compare the Sammy Lewis OK 8285 and Sammy Lewis and his Bamville Syncopators Vocalions and The Levee Serenaders !) Swayze himself is remembered by colleagues as "a terrific trumpeter whose idol was King Oliver – not Louis as most of us were trying to sound like" (Arcadia 2008 cover text). For Swayze's correct name see Storyville 78, p. 230.

Unfortunately, this result did not bear any hints as to the personality of the clarinet player with his very strong tone and rather hasty multi-toned phrasing. The way of playing made me think of a Caribbean musician as there were many of them living and playing in New York in these years, and I suggested Carmello Jari as a possibility. Also, the erratic Arville Harris came to my mind. But to my next pleasant surprise it dawned on me that I heard the not-so-well esteemed Bob Fuller, who obviously had advanced and completed a remarkable development at this date. Comparison with the Three Jolly Miner sides verified my assumption. (But then, Fuller's presence with the New

Orleans Blue Five has to be sincerely doubted – and found to be wrong in the mean-time!) But, considering the Bubber Miley disco's objection of Bob Fuller, the possible presence of the Sammy Lewis band's clarinetist Eugene Eickelberger should be considered! Cliff Jackson on piano with his steam-roller stride is absolutely certain!

Notes:

- *Delaunay*: possibly: Joe Smith (c), Buster Bailey (cl), Fletcher Henderson (p)  
 - *Jazz Directory Vol.4*: unknown (cor); Jimmy O'Bryant (clt); unknown (pno).  
 - RR 77-8: not listed.  
 - BGR\*2,\*3: Tom Morris or Bubber Miley cnt; Bob Fuller, clt; prob Louis Hooper or poss Cliff Jackson, pno.  
 - BGR\*4: unknown, c; Bob Fuller, cl; prob Louis Hooper or poss Cliff Jackson, p.  
 - Rust\*3,\*4,\*6: Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson or Edgar Dowell, p.  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: unknown (tp), unknown (cl), Cliff Jackson (p). "Dixon-Godrich list Thomas Morris or Miley (tp), Bob Fuller (cl), prob Louis Hooper or poss Cliff Jackson (p). Rust has Louis Metcalf (tp), Bob Fuller (cl), Cliff Jackson or Edgar Dowell (p). It is aurally neither Morris nor Miley. Metcalf is a better suggestion, but we are still doubtful. The clarinet player has a very approximate sense of harmony, to say the least! Bob Fuller is certainly no genius, but at least he plays more accurately than this man, and he has a different tone. The piano playing is very typical for Cliff Jackson."  
 - *VJM 177*, Bob Hitchens, *The Choo Choo Jazzers*: "Rains hears Louis Metcalf. M. Berresford suggests Edgar Dowell and poss L. Metcalf. I considered Harry Tate as trumpet but this man is rather more prominent and confident. Sounds like L. Metcalf, Bob Fuller and Cliff Jackson to me. *KBR (N&N77)* notes that this tpt does not fall away in tone at the end of notes as Metcalf had done on earlier recordings. He suggests that Edwin Swayzee fits the bill. But we have not heard from L. Metcalf for 18 months during which time he has been active in Harlem. A young musician is bound to develop his style in these circumstances. In the absence of any reference to Swayzee's involvement from contemporary media or in personal reminiscences by those who were there, I see no reason to revise this personnel. I do agree that the same trumpet is heard on Rosa's next two issued sessions and on that of c. January 1927 (by which time Swayzee was in the mid-west with Trent)."

089	<b>DUKE ELLINGTON AND HIS WASHINGTONIANS</b>	New York,	Jun. 21, 1926
	Charlie Johnson, Bubber Miley – tpt; Joe Tricky Sam Nanton – tbn; Otto Hardwick – alt, bar; unknown – alt; Prince Robinson – ten, clt; Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms; Paul van Loan – arr (1)		
X-190	I'm Just Wild About Animal Crackers	Gnt 3342,	Frog DGF 78
X-191	Li'l Farina	Gnt 3342,	Frog DGF 78

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

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

Notes:

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

090	<b>GEORGIA STRUTTERS</b>	New York,	Aug. 06, 1926
	Jimmy Wade – tpt; William Dover – tbn; Arnett Nelson – clt, alt; Anthony Spaulding – pno; Stanley Wilson – bjo; Perry Bradford – voc, cymbal		
142512-2	Everybody Mess Aroun'	Har 231-H,	Timeless CBC 1-073
142513-3	Georgia Grind	Har 231-H,	Timeless CBC 1-073

In 1974 Ralph Gulliver published a comprehensive article in *Storyville 56* on Chicago trumpet player and band-leader Jimmy Wade. I have to admit that this name did not mean anything to me at the time, but from that time on the name Jimmy Wade emerged increasingly often in the publications, not only concerning the Chicago scene, but also on Harlem jazz life. Gulliver reports that the Wade band gained a contract to play the very popular Club Alabam in Harlem for ten weeks. Obviously, the management of the club liked the band and their performances and extended their stay to nearly a year, June 1926 to April 1927.

As could have been expected, there was some thorough attempt to hire Wade's men away for recording purposes or even to lure them out of Wade's band. The two most prominent coloured music publishers cum band contractors at the time – Clarence Williams and Perry Bradford – were most busy to use Wade's musicians for their own interests. Interestingly, Gulliver is only faintly aware of these proceedings in his article in *Storyville*, and Walter C. Allen in his admirable and extraordinary "Hendersonia" only reports the Wade band's trombonist William Dover's possible association with the Fletcher Henderson band for a recording session (possibly November 19, 1926).

But we have to thank Christopher Hillman's and Richard Rains' - and possibly other's - big ears that we today know of the Wade band's activities under Bradford's and Williams' respective names. Our listening group's attempts to find out the participations of Wade's men with Clarence Williams had been rather unsatisfying (see our Clarence Williams Part 2 disco in N&N 58 for any sessions possibly – or probably – comprising Wade men).

As can be seen from the notes below did it take 6 editions of Rust's "Jazz and Ragtime Records 1897 – 1942" to at last attribute the appropriate personnels comprising Wade band members to the proper Bradford recording sessions.

The above listed personnel thus comes from Chris Hillman's "Chicago Swingers" of 2010, and nothing has to be added, only that Hillman himself is not absolutely certain of Arnett Nelson's presence since the Wade band "had another talented reed player in Clifford "Clarinet"

King who is also known to have recorded in such circumstances, so evaluation is not entirely straightforward unless clear-cut solos are available for study" (Hillman, *Chicago Swingers*, p.71).

But again, it is interesting to note how Rust and other early discographers were stricken with attributing any unknown musician's playing to a very limited number of musicians then generally known, and not to attempt a sincere evaluation of other possibilities.

We hear a competent band swinging in "western" fashion as contrary to the New York or "eastern" way. As Hillman/Rains stated we hear with great certainty the no-nonsense trumpet of Jimmy Wade supported by the sober trombone of William Dover and the faintly Doddish clarinet of Arnett Nelson. The alto solo in the first title does not fit to the clarinet style and is played more in a way as known from Paul "Stump" Evans. Listen to the queer vibrato on the alto. But this discrepancy might result from the influence Evans may have exercised on Nelson when they both were band-mates in the Chicago days of the Wade band only a year ago. It certainly shows Nelson's ability to absorb or copy other musician's styles.

Wade's playing can be identified by his tone, time and occasional insecurities he displays, as well as his somewhat "sour" tone. Spaulding plays a surprisingly driving piano not in the New York stride style, but maybe in a style coming from Teddy Weatherford, the Wade band's original pianist, even Mortonish parts being heard. Stanley Wilson then is logically the banjo player who displays strong four-to-the-bar rhythmic playing and single-string or arpeggiated solo spots in breaks and stop-time parts, very tasteful. At the end of the first title two cymbal strokes can be heard. They may be played by Edwin Jackson the Wade band's drummer. But, as there are no other drum parts recognizable, the cymbal "player" might even have been Bradford himself – to pay union scale for two cymbal hits only would certainly have been improbable!

And: it is Perry Bradford again (see the other Perry Bradford recordings) with his unique non-expert and amateurish singing style.

Notes:

- Rust\*2: unknown cnt; unknown tbn; unknown clt, alt; Willie The Lion Smith ? (pno); Gus Horsley (bjo); Perry Bradford (vcl)

- Rust\*3,\*4: Bubber Miley –c; unknown –tb; Herschel Brassfield –cl –as; Mike Jackson –p; Gus Horsley –bj; Perry Bradford –v. A cymbal is heard at the end of the first title.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Perry Bradford (vcl, dir); Jimmy Wade (tp); William Dover (tb), Arnett Nelson (cl, as), Antonio Spaulding? (p); Stanley Wilson (bj); a cymbal is heard at the end of the first side. "Rust suggests Miley (tp), unknown (tb), Herschel Brassfield (cl, as), Mike Jackson (p), Gus Horsley (bj), but it is a completely wrong personnel. Jimmy Wade's band, originally from Chicago, was in New York, June 1926, to April 1927, and these are two of the sessions Perry Bradford organized for the group (see Bradford's autobiography "Born with the Blues" and Ernest Virgo's article in Le Point du Jazz No 14, pp. 95-96). Arnett Nelson's very personal clarinet style is easily recognizable on these sides, and Wade and Dover can also be identified aurally."*

- Rust\*6: probably Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; Antonia Spaulding, p; Stanley Wilson, bj; a cymbal is heard at the end of the first title.

- C. Hillman, *Chicago Swingers*, p.74: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Perry Bradford v.

**091 GEORGIA STRUTTERS**

New York,

Oct. 21, 1926

Jimmy Wade – tpt; William Dover – tbn; Arnett Nelson – clt;

Anthony Spaulding – pno; Stanley Wilson – bjo;

Perry Bradford – voc

142854-3 Wasn't It Nice ?

Har 311-H,

Timeless CBC 1-073

142855-3 Original Black Bottom Dance

Har 311-H,

Timeless CBC 1-073

The same band as before can be heard on this coupling here. And the notes to the above titles apply to this record, too. Only that the clarinet player – Arnett Nelson – shies away from excursions to the alto saxophone, and he certainly is right so. He is a much more convincing player on clarinet. There are absolutely no drum or cymbal sounds on these two titles, so that there is no need to consider or question as to Edwin Jackson or Perry Bradford himself.

Notes:

- Rust\*2: unknown cnt; unknown tbn; unknown clt, alt; Willie The Lion Smith ? (pno); Gus Horsley (bjo); Perry Bradford (vcl)

- Rust\*3,\*4: Bubber Miley –c; unknown –tb; Herschel Brassfield –cl –as; Mike Jackson –p; Gus Horsley –bj; Perry Bradford –v

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: same personnel and notes as session above!*

- Rust\*6: probably Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; Antonia Spaulding, p; Stanley Wilson, bj.

- C. Hillman, *Chicago Swingers*, p.75: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Perry Bradford v.

**023 PERRY BRADFORD AND HIS GANG**

New York,

Dec. 1926

Jimmy Wade – tpt; Bill Dover – tbn; Arnett Nelson – clt, alt;

Perry Bradford (or Anthony Spaulding?) – pno; Stanley Wilson – bjo;

Perry Bradford – voc, hand-clapping, cymbal

74428-A Original Black Bottom Dance

OK 8416,

Frog DGF 56

74429-A Kansas City Blues

OK 8416,

Frog DGF 56

It is interesting to note that Ralph Gulliver in his great article on Jimmy Wade in *Storyville* 56 (1975) was not aware of this and the following Perry Bradford recordings as the work of the Wade band.

Comparing these sides to the Georgia Strutters and Bradford Mean Four sides believed to feature the Wade band musicians we certainly find some of the same personnel here.

We hear the somewhat weak and unsecure tone and attack of Jimmy Wade, the no-nonsense and very controlled playing of William Dover – who, by the way, was found good enough to substitute for Benny Morton on a Fletcher Henderson recording session (probably November 19, 1926) – and a rather limited and unswinging clarinet player who might possibly not be Arnett Nelson as heard on the Georgia Strutters sides of August and October 1926. Or was it booze?

In the rhythm section we hear a rather unobtrusive and restrained piano that possibly might not be played by Spaulding, as Spaulding plays much more to the fore and swinging as heard in the Georgia Strutters sessions of August and October 1926. What can be heard here is well within Perry Bradford's own limits of piano playing.

On banjo we certainly have Stanley Wilson, banjo player of the Wade band.

And we have Bradford singing in his inimitable way, and his unsurpassed hand-clapping. And he certainly hits the cymbal as there are no signs of a drummer's presence elsewhere on these sides.

Notes: For this session the following personnels have been listed:

- C. Delaunay, *New Hot Discography 1948/1963*: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)  
 - Rust\*2: Bubber Miley (cnt); unknown (tbn); Buster Bailey (clt/alt); Leroy Tibbs? (pno); Gus Horsley (bjo); Perry Bradford (voc)  
 - Rust\*3: Bubber Miley –c; unknown –tb; unknown –cl-as (not Buster Bailey); ? Leroy Tibbs –p; Gus Horsley –bj; unknown –bb; Perry Bradford –v  
 - Rust\*4: Jimmy Wade –c; Bill Dover –tb; unknown –cl-as; Anthony Spaulding –p; Stanley Wilson –bj; unknown –d; Perry Bradford –v  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Perry Bradford (vcl, dir); prob Jimmy Wade (tp); William Dover (tb), Arnett Nelson (cl, as), Antonio Spaulding (p); Stanley Wilson (bj). “Early editions of Rust and the booklet of Document DOCD-5353 have an entirely different personnel with Miley on trumpet. However, according to articles in *Storyville 61* and *Le Point du Jazz No 14*, this is one of the sessions Perry Bradford organized for Jimmy Wade’s band from Chicago during its stay in New York. This also seems likely aurally, although we think it sounds more “New Yorkish” than on the Georgia Strutters sessions. In any case, it is definitely not Miley on trumpet on aural evidence. Later editions of Rust have the above personnel, except that he lists the clarinet and alto saxophone player as unknown and erroneously adds an unknown drummer (not audible).”  
 - Rust\*6: Jimmy Wade, c; Bill Dover, tb; Arnett Nelson, cl, as; Anthony Spaulding, p; Stanley Wilson, bj; Edwin Jackson, d; P. Bradford, v  
 - C. Hillman, *Chicago Swingers*, p.75: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Edwin Jackson d; Perry Bradford v.  
 - Frog CD booklet: Perry Bradford (vocal) acc by Jimmy Wade (cornet) Bill Dover (trombone) Arnett Nelson (clarinet, alto sax) Anthony Spaulding (piano) Stanley Wilson (banjo) Edwin Jackson (drums)

093 **MARTHA COPELAND** New York, Dec. 21, 1926  
 Martha Copeland – voc;  
**Bubber Miley** – tpt; **Cliff Jackson** – pno  
 143203-1 On Decoration Day (They’ll Know Where To Bring Your Flowers To) Col 14189-D, Document DOCD-5372  
 143204-4 Fortune Teller Blues Col 14189-D, Document DOCD-5372

Once again a record not to think much about as the personnel is documented on the record label. But, unfortunately, we have to state Bubber Miley’s decline here (see also session 147 of my Choo Choo Jazzers list). Again, we hear the beautiful piano playing of Cliff Jackson.

Notes:

- RR 77-8: not listed.  
 - BGR\*4: Bubber Miley, c; Cliff Jackson, p.  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Bubber Miley (tp), Cliff Jackson (p).  
 - VJM 177, Bob Hitchens, *Choo Choo Jazzers*: “... Copeland addresses “Bubber”. These references are valuable as these sessions, i.e. this, and the McCoy’s preceding and following have an unusually subdued Bubber Miley. Earlier references named Seymour Irick (tp) possibly because of this fact.”

Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: From 1927, B. Miley appears less frequently with vocalists. Most of his recordings during the next few years were with Duke Ellington’s Orchestra, where he was the main soloist. Although Ellington and some of his musicians play on the Evelyn Preer session of January 10, 1927, we list it in detail, because it is not by the full band. We also list the Ellington sessions of January 16, 1929 (I do not! – KBR), which has generally been considered as Miley’s last recording with the band, but we cannot hear any evidence of his presence here. We expect that our opinions about this session will stir up some controversy and reactions. The Ellington sessions with Miley from December 29, 1926 to January 8, 1929 will only be mentioned in the chronology (therefore see the Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco at the website of the Duke Ellington Society of Sweden – KBR).

094 **VIOLA McCOY** New York, c. Dec. 28, 1926  
**Viola McCoy** – voc;  
**Louis Metcalf** – tpt; **Cliff Jackson** – pno  
 2261-A “Git” Goin’ Cam 1097, Document DOCD-5602  
 2261-C “Git” Goin’ Cam 1097, Document DOCD-5418  
 2262-A Someday You’ll Come Back To Me Cam 1097, Document DOCD-5602  
 2262-B Someday You’ll Come Back To Me Cam 1097, Document DOCD-5418

These are beautiful examples of Metcalf’s and Jackson’s styles. This is great and mature individual jazz/blues accompaniment.

Notes:

- RR 77-8: not listed.  
 - BGR\*4: Louis Metcalf, c; Cliff Jackson, p.  
 - Rust\*6: Louis Metcalf, c; Cliff Jackson, p.  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Louis Metcalf (tp); Cliff Jackson (p). “W.E. Timmer identifies the trumpet player as B. Miley in his Ellington discography, which also includes recordings of Ellington’s side-men outside the band. All other discographies we have seen list the above personnel, which is aurally correct.”  
 - VJM 177, Bob Hitchens, *Choo Choo Jazzers*: “Bubber Miley confirmed by comparison to preceding session (M. Copeland December 21, 1926 – KBR). I agree Cliff Jackson.”

Discernible differences of takes:

2261-A trumpet ends the 4-bar introduction with a sustained high half-note f on a piano dominant chord Bb7.  
 2261-C trumpet ends the 4-bar introduction with a descending phrase – ending on Bb, leading to the tune’s basic key Eb major.  
 2262-A end of tune: final trumpet phrase consists of 3-toned downward jump (quarter bb – eight Bb – quarter Bb)  
 2262-B end of tune: final trumpet phrase consists of 4-toned upward phrase (Bb – Gb - G – bb)

095 **EVELYN PREER** Duke Ellington’s Orchestra New York, Jan. 10, 1927  
 Evelyn Preer – voc;  
 Bubber Miley – tpt; Edgar Sampson – alt, vln; Prince Robinson – ten, clt;  
 Duke Ellington – pno; Sonny Greer - dms  
 37527 Make Me Love You Vic unissued not on LP/CD  
 37528-1 If You Can’t Hold The Man You Love Vic test, TAX LP-9 (LP), Frog DGF8

This is a beautiful recording of an early Ellington ensemble outside of his band. I hear clear Miley, Ellington on piano, most interesting brush-work by Greer, two saxophones in the sax section, nice clarinet cum alto behind the singer, and beautiful 6 bars of violin solo wrapped between a piano solo and a trumpet solo. To my ears this is undoubted violin playing by Sampson, and there is no need to assume Hardwick on alto anywhere on this side as the violinist has plenty of time to change from alto to violin and back again! And why should he have been paid for alto playing when another altoist was present!

Notes:

- BGR\*2,\*3,\*4: not listed  
 - Rust\*2: Bubber Miley (cnt); Rudy Jackson (clt, alt); Otto Hardwick (alt, vln); Duke Ellington (pno); Sonny Greer (dms).  
 - Rust\*3,\*4,\*6: Bubber Miley -c; unknown -cl -as; Otto Hardwick -as -vn; Duke Ellington -p; Sonny Greer -d.  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Miley (tp); prob Prince Robinson (cl, ts); Otto Hardwick (as); prob Edgar Sampson (vln); Duke Ellington (p); Sonny Greer (dr). "The real surname of this artist was Peer. The issued title was listed as 37528-3 on RCA 731.043, but is aurally identical to take-1. It was erroneously identified as "It Takes A Good Woman To Keep A Good Man At Home" (36823-2) on Document DOCD-1015. Rust has unknown (cl, as), Otto Hardwick (as, vln). The new edition of "Duke Ellington's Story on Records" by Luciano Massagli and Giovanni M. Volonté has unknown (cl, ts), Edgar Sampson (as, vln), Hardwick (as). Steven Lasker, in the book of the 24-CD-box RCA 09026-63386-2 has probably Prince Robinson (cl, ts), Hardwick (as), unknown (vln). Mark Tucker, in his book "Ellington, The Early Years" claims that "besides Ellington, Greer, Hardwick and Miley, the ensemble included both a clarinetist and a violinist who doubled on alto saxophone – the latter was probably Edgar Sampson, who had played with Ellington the previous year". Prince Robinson played with Ellington in 1926 as well. In a note to chapter 12 of his book, Tucker writes that "Garvin Bushell, who played with Hardwick in the early 1930s, has stated that the alto saxophonist never played violin .... Brooks Kerr has suggested Sampson's name for the unknown saxophonist/violinist. A comparison of some of the violin solos Sampson played with Fletcher Henderson (e.g. "House Of David Blues", recorded July 17, 1931) to the one on "If You Can't Hold the Man You Love" reveals similarities, especially in the double stops and intonation." Jazz violin expert Anthony Barnett also lists Sampson as a possibility on violin for the Preeer session in his *discography of Sampson's recordings on violin*. Ref. (*Violin Improvisation Studies*). There are only two reed players present, as far as we can hear. Although there is no passage where two reed instruments and the violin can be heard simultaneously, we don't think the violinist could have made the change fast enough to double. Miley (soloist) and Hardwick (in the ensembles) can be aurally identified."

096 **MARTHA COPELAND**

New York, Aug. 28, 1928

Martha Copeland – voc;

**Bubber Miley** – tpt; **J. C. Johnson** – pno

146923-2 Mama's Well Has Done Gone Dry

Col 14377-D, Document DOCD-5373

146923-3 Mama's Well Has Done Gone Dry

Col 14377-D not on LP/CD

146924-3 I Ain't Your, Mr. Fly Rooster

Col 14377-D, Document DOCD-5373

This certainly is not the typical exuberant growl and staccato man Miley on trumpet. But the Columbia files state Bubber Miley's presence on these sides and thus reject the Scherman/Eriksson discography's doubts as to Miley's presence. J.C. Johnson always is a very interesting pianist, coming from Chicago, but being an integral part of the Harlem pianist scene, with great pianistic technique and composing abilities. A special LP/CD of him had long been thought of by John R.T. Davies, but never realized, unfortunately.

Notes:

- BGR\*2,\*3,\*4: Bubber Miley, cnt; J. C. Johnson, pno

- Rust\*3,\*4,\*6: Bubber Miley -c; J.C. Johnson -p.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: poss Bubber Miley (tp); J.C. Johnson (p). "Miley has been listed on trumpet without reservations in all previous discographies we have seen. In comparison with Miley's playing in Ellington's orchestra during this period, the trumpet man on this session sounds rather anonymous and substandard. We can hear a few Miley's trademarks, but other trumpet players had adopted them, and there is not enough aural evidence to establish his presence definitely."

Discernible differences of takes:

146923: As only take -3 of this title has been reissued, differences cannot be determined.

097 **GULF COAST SEVEN**

New York, Oct. 19, 1928

Louis Metcalf – tpt; Joe Nanton – tbn;

unknown – alt; Emmett Matthews – sop, ten;

James P. Johnson – pno; unknown - dms;

Perry Bradford – voc (2)

147151-1 Daylight Savin' Blues

Col 14373-D, Chronological Classics 671

147152-1 Georgia's Always On My Mind

Col 14373-D, Chronological Classics 671

For many years this coupling has been seen as an offshoot of the Ellington band of the day under Perry Bradford's superintendence. The undeniable presence of Louis Metcalf, a seemingly familiar trombonist out of the Ellington circle and a fluent and secure soprano player: this must have been a unit comprised of Ellington men. But it is not that easy!

First: Louis Metcalf presence must be undisputed because of his very personal style of squeezed tone and individual phrasing. But second, the trombonist seems not to be as obvious as Metcalf. Very probably the man is Nanton, but there also are traces of Charlie Irvis in his playing which should not be disregarded. In the whole the trombone style is distinctly untypical for Irvis.

The alto player has been listed as Johnny Hodges on the strength of the presence of prominent soprano playing. But here we have a real problem! The style is not Hodges' at all! Neither on soprano nor on alto. The soprano can only be heard together with the alto, never together with the tenor. And when we hear the tenor, the soprano is silent. This urges us to the recognition that the altoist cannot be the soprano player. Above all the altoist can only be heard playing in harmony with the tenor and in free ensemble with the soprano. This means that the tenor player also plays the soprano! And the altoist is not Hodges nor the otherwise presumed Charlie Holmes because the altoist cannot be heard in solo, which would necessarily be the case if Hodges or Holmes would have been present – and because of stylistic unsuitability. Consequently - in lack of solo playing - it is impossible to identify the alto player. His ensemble playing certainly lacks the elegance and finesse of either Hodges or Holmes.

With Hodges out of the way and no clarinet at all on these sides there consequently is no need to identify Barney Bigard. And the tenor playing is much too crude to be by Bigard. This player obviously prefers soprano as his main instrument, he plays tenor only in harmony with the alto. This then makes us search for a distinct soprano player at the time in question. He may be found in Emmett Matthews, a singer and reed player who came to New York with Wen Talbert and his Orchestra in 1927 where he was engaged as a tenor player. In his "You Don't Know Me, But .." p. 13 George Winfield recalls "Emmett Matthews running across the stage playing his soprano". Matthews

owns a very extrovert style of music making as a singer and soprano player as shown in recordings under his own name in 1931 with singer Laura Rucker and in 1936 with a bunch of Fats Waller musicians. He also can be heard in Waller's 'I Got Rhythm' of December 1935 rising his soprano over the big band in the finale.

On piano we very probably hear James P. Johnson, the master, who at that time can often be found in Bradford-directed recording groups. The drummer does not show anything attributable to Sonny Greer who obviously was only named in conjunction with the assumed Ellington connection. It is sometimes possible to get a hint to a drummer's identity from the pitch of his drums or cymbals. But then you need a reference recording which in this case is not existent. Also, that Greer uses different cymbals.

But finally, Bradford and his awful and off-pitch singing can be listed as unequivocal. This then is a weak element of the recording, indeed, but absolutely certain!

Notes:

- Rust\*2: *Bubber Miley (cnt); unknown (tbn); unknown (sop, alt); unknown (alt); unknown (pno); unknown (dms); P. Bradfoed (voc).*

- Rust\*3, \*4: *Louis Metcalf - c; ? Joe Nanton - tb; Johnny Hodges -ss, as; ? Barney Bigard - clt, ts; James P. Johnson - p; unknown - dr; Perry Bradford - v. \*6 has also: ? Sonny Greer - dr.*

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Louis Metcalf (tp); prob Charlie Irvis (tb), poss Emmett Matthews (ss, as); unknown (ts); prob James P. Johnson (p), Perry Bradford (vcl). "Timmer has B. Miley on trumpet in his Ellington discography, but all other discographies available to us have Metcalf, and we agree. For the rest of the personnel listed by Rust only James P. Johnson seems likely. The piano is not prominently recorded, but Goran Eriksson recognized his touch, and we all agreed. Bo thinks it is definitely Irvis on trombone, but the rest of the team is not quite certain (it is not Joe nanton as suggested by Rust). Nils-Gunnar Anderby thinks the soprano saxophone player sounds like Emmett Matthews, and Bo agrees, while Goran Eriksson is more doubtful. Rust has ?Sonny greer on drums, but there are no drums audible."*

- Rust\*6: *Louis Metcalf - c; ? Joe Nanton - tb; Johnny Hodges -ss, as; ? Barney Bigard - clt, ts; James P. Johnson - p; ? Sonny Greer - dr, Perry Bradford - v.*

**098 WARREN MILLS AND HIS BLUES SERENADERS**

New York,

Dec. 20, 1928

Duke Ellington and his Cotton Club Orchestra :

Arthur Whetsel, Bubber Miley, Freddie Jenkins - tpt; Joe Nanton - tbn;

Johnny Hodges - alt, sop; Harry Carney - alt, bar, clt; Barney Bigard - ten, clt;

Duke Ellington - pno, arr; Fred Guy - bjo; Wellman Braud - sbs; Sonny Greer - dms, voc (4);

white orchestra; Matt Malneck - vln, dir: unknown - tpt; unknown - tbn;

2 unknown - alt; unknown - ten; 5 unknown - vln;

unknown - pno; unknown - grt; unknown - bbs; unknown - dms;

vocal choir of 10 female and male unidentified persons

49007-1 St. Louis Blues

Vic unis. on 78, RCA 09026-63386-2 2

49007-2 St. Louis Blues

Vic 35962, RCA 09026-63386-2 2

49007-3 St. Louis Blues

Vic unis. on 78, RCA 09026-63386-2 2

49008 Gems from "Blackbirds of 1928"

Vic unissued not on LP/CD

St. Louis Blues features Miley's solos on each take, but these do not show him most favourably.

Notes:

- Rust\*2: *Matt Malneck (vln) dir. unknown white group of tpt, tbn, three reeds, five vlns, pno, grt, bbs, dms; and featuring Duke Ellington and his Cotton Club Orchestra: Bubber Miley, Arthur Whetsel, Freddie Jenkins (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Otto Hardwick (alt); Harry Carney (bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms, vcl); female v.*

- Rust\*3, \*4, \*6: *Matt Malneck (vln) dir. unknown white group of tpt, tbn, three reeds, five vlns, pno, grt, bbs, dms; and featuring Duke Ellington and his Cotton Club Orchestra: Bubber Miley, Arthur Whetsel, Freddie Jenkins (tpt); Joe Nanton (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Harry Carney (bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms, vcl); female v.*

Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: After the Ellington period, Miley made some recordings with two great New Orleans pioneers (King Oliver, who was one of his early idols, and Jelly Roll Morton) and the white "society band" of Leo Reisman, who didn't like jazz.

**099 LEO REISMAN AND HIS ORCHESTRA**

New York,

Mar. 1929

Leo Reisman - vln, dir;

John Jacobson, Louis Shaffrin, Bubber Miley - tpt; Ernie Gibbs - tbn;

Burt Williams - alt, bar; Andrew Quenze - cms, clt; Bill Tronstein - ten, clt, sop; Lou Conrad - vln;

Raymond Pugh - pno; Ned Cola - bjo; Harry Atlas - bbs; Harry Sigman - dms

Medley: The Mooche, Milenberg Joys, Some Of These Days

audio disc of Vitaphone 770,

Vintage Music Production VMP 0161

This most interesting item first appeared on American CD Vintage Music Production VMP 0161. The CD booklet - author Jeff Hopkins - comments: "*After being fired (by D. Ellington - KBR) ... Bubber found work with Noble Sissle's band, which travelled to Paris, for a brief engagement in February or March 1929. When he returned, Bubber was hired by bandleader, Leo Reisman, to perform in a Vitaphone short. Filmed in March 1929, the short was intitled 'Leo Reisman and His Hotel Brunswick Orchestra in "Rhythms"' (Vitaphone 770). The audio clearly features the trumpet of Bubber Miley. However, the picture seems to show a different, stouter trumpeter, performing in silhouette (behind a screen!) - KBR. According to earlier photos and descriptions, Bubber was thin. It is possible, however, that his chronic drinking had caused him to gain weight.*"

Miley only solos on The Mooche in his own typical style. I remember having seen this Vitaphone short in the web, but am unable to find it again. The interested listener and reader might try his luck to find and see/hear.

**100 LEO REISMAN AND HIS ORCHESTRA**

New York,

Jan. 20, 1930

Leo Reisman - vln, dir;

Louis Shaffrin, unknown, Bubber Miley - tpt; Ernie Gibbs - tbn;

Jess Smith – alt, clt, flt; Louis Martin – alt; Burt Williams – alt, bar; Bill Tronstein – ten, clt, sop; Adrian Rollini – bsx;  
 Lou Conrad – vln; unknown – vco;  
 Eddie Dutchin – pno; unknown – bjo; *Harry Atlas* – bbs; Harry Sigman – dms;  
 Lew Conrad - voc

58183-8	What Is This Thing Called Love?	Vic 22282, Vintage Music Pro. VMP 0161
58184-5	She's Such A Comfort To Me	Vic 22282 on LP/CD ?
58608-3	Puttin' On The Ritz	Vic 22306, Vintage Music Pro. VMP 0161

No comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

Notes:

- *Rust\*2,\*3: Bubber Miley, Lew Sherwood, and another (tp); unknown tbn; Jesse Smith (clt); three unknown clts, alti, tens; Adrian Rollini (bsx); unknown (oboe); Lew Conrad (vln, voc); Leo Reisman (vln, ldr); unknown vln, cello; Eddie Dutchin (pno); unknown bjo, sbs, dms.*  
 - *Rust\*4,\*6: Leo Reisman – vln, dir; Bubber Miley, Louis Shaffrin, unknown, t; Ernie Gibbs, tb; Jess Smith, as, cl, f; Louis Martin, as; Burt Williams, as, bar; Bill Tronstein, ts, ss, cl, as; Adrian Rollini, bsx; Lou Conrad, vn, v; unknown vc; Eddie Dutchin, p; unknown bj; Harry Atlas, bb; Harry Sigman, d.*  
 - *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Leo Reisman (vln, dir); Bubber Miley, Louis Shaffrin, unknown (tp); Ernie Gibbs (tb); Jess Smith (as, ss, f); Louis Martin (as); Burt Williams (as, bars); Bill Tronstein (ts, ss, cl, as); Adrian Rollini (bsx); Lou Conrad (vln, vcl); unknown (vc); Eddie Dutchin (p); unknown (bj); Harry Atlas (bb); Harry Sigman (dr). "The above personnel is from Rust. The sleeve note of New World 256 has a somewhat different personnel, with several unknowns, and the trumpet players as Lew Sherwood, Miley and unknown. Miley can be heard as trumpet soloist on first and third titles. We haven't heard 58184-5, but Rust's American Dance Band Discography lists Miley as being present on this title."*

101 **KING OLIVER AND HIS ORCHESTRA**

New York,

Jan. 28, 1930

King Oliver – ldr;

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

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

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

Frank Marvin - voc

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

No objection or comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

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).*  
 - *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.*  
 - *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."*  
 - *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.*

102 **JELLY ROLL MORTON AND HIS RED HOT PEPPERS**

New York,

Mar. 05, 1930

Ward Pinkett, *Bubber Miley* – tpt; Wilbur de Paris – tbn; *Ernie Bullock* – clt, bcl;

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

59504-1	Each Day	Vic 23351,	JSP CD 323
59504-2	Each Day	Vic unissued on 78,	JSP CD 325
59505-2	If Someone Would Only Love Me	Vic 23321,	JSP CD 323
59506-1	That I'll Never Do	Vic 23019,	JSP CD 323
59505-2	I'm Looking For A Little Bluebird	Vic 23004,	JSP CD 323

I refer to the comment in the Bubber Miley Disco below which I am following. Only one objection: British drummer Trevor Richards has convincingly pointed to Zutty Singleton as drummer at this session ([www.doctorjazz.co.uk/Jelly Roll Morton](http://www.doctorjazz.co.uk/Jelly_Roll_Morton)), and I am following him whole-heartedly. All drumming devices heard clearly point to Singleton as drummer. Ernie Bullock is possibly present on Mamie Smith's session of September, 1924, 'Lost Opportunity Blues' and 'Good Time Ball' as part of Snowden's Orchestra (accompanying band)(see my Mamie Smith list on this website). A photo of Snowden's Orchestra can be found in Perry Bradford's "Born With The Blues", p. 102. Bullock is third from right. The trumpet players from right are: Horace Holmes and Gene Bud Aiken, not Miley as wrongly given!

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Ward Pinkett and unknown (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (bjo); Billy Taylor (b); Cozy Cole (dm).*  
 - *Rust\*2: Ward Pinkett and another (tpts); Wilbur de Paris (tbn); Ernie Bullock (?)(clt); Jelly Roll Morton (pno); Bernard Addison (bjo); Billy Taylor (bbs); Cozy Cole (dms).*

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

Notable differences of takes:

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

**103 JELLY ROLL MORTON AND HIS RED HOT PEPPERS**

	New York,	Mar. 19, 1930
Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; Lorenzo Tio, Jr. or (Jerry Blake) – clt;		
Jelly Roll Morton – pno; Bernard Addison – gtr; Bill Benford - bbs; Tommy Benford – dms		
59532-2 Little Lawrence	Vic V-38135,	JSP CD 323
59533-1 Harmony Blues	Vic V-38135,	JSP CD 323

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).  
 - B. Rust, *The Victor Master Book Vol. 2*: 2t, tb, cl, p, bj, g, bb, d.  
 - Rust\*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).  
 - Rust\*3: Ward Pinkett -Bubber Miley -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; unknown -bj; Bill Benford -bb; Tommy Benford -d,  
 - Rust\*4,\*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Lorenzo Tio Jr. -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,  
 - L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown, cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d, "When I played through these sides with Bernard Addison he readily identified his own playing but was adamant that when he tedorded with Morton, he was the only plectrum player present!"  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The personnel above is the one listed in "Mr. Jelly Lord", by Laurie Wright, who points out that "Little Lawrence might be a tribute to Lorenzo Tio and it is possible that he is the clarinet player, for his daughter ... recalls her father coming home and saying I'm going to make a record with Jelly Roll Morton tomorrow." On Little Lawrence Miley plays the muted growl solo and Pinkett the following open solo. On Harmony Blues, the open solo is by Pinkett."  
 - Storyville 45, Al Vollmer, *Chicago Get-Together*: "Whilst on this session I should mention that when Happy Caldwell (sic – KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly's Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he'd never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."

**104 JELLY ROLL MORTON AND HIS RED HOT PEPPERS**

	New York,	Mar. 20, 1930
Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; Lorenzo Tio, Jr.– clt;		
Jelly Roll Morton – pno; Bernard Addison – gtr; unknown – bjo; Bill Benford - bbs; Tommy Benford – dms		
59643-1 Fussy Mabel	Vic V-38125,	JSP CD 323
59644-1 Ponchatrain	Vic V-38125,	JSP CD 323

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).  
 - B. Rust, *The Victor Master Book Vol. 2*: 2t, tb, cl, p, bj, g, bb, d.  
 - Rust\*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).  
 - Rust\*4,\*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,  
 - L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown (possibly a different man from the previous day),

cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d,  
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Same as last, except that the unknown clarinet player is replaced by a different unknown (cl, bcl). Thus: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The trumpet solo on Fussy Mabel is by Miley, while Pinkett is more prominent in the ensembles. Pinkett plays the first solo on Ponchatrain, Miley the second with growl. If Lorenzo Tio Jr. recorded with Morton, it seems aurally more likely to be on this session than the previous one. The clarinet player on these titles sounds like a well schooled musician, on Fussy Mabel somewhat reminiscent of Tio's disciple Albert Nicholas."

#### 105 LEO REISMAN AND HIS ORCHESTRA

New York,

Apr. 09, 1930

Leo Reisman – vln, dir;

Louis Shaffrin, unknown, Bubber Miley - tpt; Ernie Gibbs – tbn;

Jess Smith – alt, clt, flt; Louis Martin – alt; Burt Williams – alt, bar; Bill Tronstein – ten, clt, sop;

Lou Conrad, unknown – vln; unknown – vco;

Eddie Dutchin – pno; Jack Shilkret – cel; unknown – gtr; Harry Atlas – sbs; Harry Sigman – dms;

Lew Conrad - voc

59742	Mia Cara (My Dear)	Vic unissued	not on LP/CD
59743-11	I Like To Do Things For You	Vic 22398,	on LP/CD ?
59744-1	Happy Feet	Vic 22433, Vintage Music Pro.	VMP 0161

No comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

#### Notes:

- Rust\*2,\*3: Bubber Miley, Lew Sherwood, and another (tpt); unknown tbn; Jesse Smith (clt); three unknown clts, alti, tens; Adrian Rollini (bsx); unknown (oboe); Lew Conrad (vln, voc); Leo Reisman (vln, ldr); unknown vln, cello; Eddie Dutchin (pno); unknown bjo, sbs, dms.

- Rust\*4,\*6: Leo Reisman – vln, dir; Bubber Miley, Louis Shaffrin, unknown, t; Ernie Gibbs, tb; Jess Smith, as, cl, f; Louis Martin, as; Burt Williams, as, bar; Bill Tronstein, ts, ss, cl, as; Lou Conrad -vl, v; unknown -vn; unknown vc; Eddie Dutchin, p; ?Jack Shilkret -cel; unknown g; unknown -sb; Harry Sigman, d,

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Leo Reisman (vln, dir); Bubber Miley, Louis Shaffrin, unknown (tp); Ernie Gibbs (tb); Jess Smith (as, ss, f); Louis Martin (as); Burt Williams (as, bars); Bill Tronstein (ts, ss, cl, as); Lou Conrad (vln, vcl); unknown (vln); unknown (vc); Eddie Dutchin (p); Jack Shilkret (?) (cel); unknown (g); William Carlino (mand); unknown (b); Harry Sigman (dr). "Miley's growl trumpet is prominent in the last ensemble of Happy Feet. He is not audible on I Like To Do Things For You."

#### 106 LEO REISMAN AND HIS ORCHESTRA

New York,

May 12 1930

Leo Reisman – vln, dir;

Louis Shaffrin, unknown, Bubber Miley - tpt;

Ernie Gibbs, Chuck Campbell – tbn;

Jess Smith – alt, clt, flt; Louis Martin – alt; Burt Williams – alt, bar; Bill Tronstein – ten, clt, sop;

Lou Conrad, unknown – vln; unknown – vco;

Eddie Dutchin – pno; Jack Shilkret – cel; unknown – gtr; Harry Atlas – sbs; Harry Sigman – dms;

Lew Conrad (2), Daniel L. Haynes (3) - voc

59742-5	Mia Cara (My Dear)	Vic 22433	on LP/CD ?
59783-3	I Remember You From Somewhere	Vic 22426,	on LP/CD ?
59784-2	Rollin' Down The River	Vic 22433, Vintage Music Pro.	VMP 0161
59785-2	Singing A Song To The Stars	Vic 22432	on LP/CD ?

No comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

#### Notes:

- Rust\*2,\*3: Bubber Miley, Lew Sherwood, and another (tpt); unknown tbn; Jesse Smith (clt); three unknown clts, alti, tens; Adrian Rollini (bsx); unknown (oboe); Lew Conrad (vln, voc); Leo Reisman (vln, ldr); unknown vln, cello; Eddie Dutchin (pno); unknown bjo, sbs, dms.

- Rust\*4,\*6: Leo Reisman – vln, dir; Bubber Miley, Louis Shaffrin, unknown, t; Ernie Gibbs, ?Chuck Campbell, tb; Jess Smith, as, cl, f; Louis Martin, as; Burt Williams, as, bar; Bill Tronstein, ts, ss, cl, as; Lou Conrad -vl, v; unknown -vn; unknown vc; Eddie Dutchin, p; ?Jack Shilkret -cel; unknown g; unknown -sb; Harry Sigman, d; Daniel L. Haynes, v.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Leo Reisman (vln, dir); Bubber Miley, Louis Shaffrin, unknown (tp); Ernie Gibbs, ? Chuck Campbell (tb); Jess Smith (as, ss, f); Louis Martin (as); Burt Williams (as, bars); Bill Tronstein (ts, ss, cl, as); Lou Conrad (vln, vcl); unknown (vln); unknown (vc); Eddie Dutchin (p); Jack Shilkret (?) (cel); unknown (g); William Carlino (mand); unknown (b); Harry Sigman (dr); Daniel Haynes (vcl). "Miley can be heard playing the obligato behind Daniel Haynes vocal on Rollin' Down The River. He is not audible on Mia Cara. The other two titles have not been available to us for listening."

#### 107 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

May 16, 1930

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

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

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

Frank Marvin – voc

62232-3	I Lost My Gal From Memphis	Vic V-38138,	Frog DGF 11
62233-2	Without You, Emmaline	Vic V-38138,	Jazz Oracle BDW 8047
62233-3	Without You, Emmaline	Vic V-38138,	Frog DGF 11

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

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

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

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

Notes:

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

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

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

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

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

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb); Hilton Jefferson, unknown (as,cl); Happy Caldwell (ts); Earl Frazier (p, cel); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "On I Lost My Gal From Memphis, Miley plays the muted passages (16+8 bars solo and one chorus behind Marvin's vocal), while it is Pinkett in the introduction and the last bars. On Without You Emaline, we have identified Pinkett in the 8 bars solo passage and the obligato behind Marvin's vocal chorus (almost trying to sound like Miley!), while it is probably Miley in the 16 bars after the vocal."*

Titles:

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

*Without You, Emmaline* Key of G / A Victor  
(Intro 4 bars ens)(Chorus 1 32 bars AABA tbn WdP 8 – gtr BA 8 – ens 8 – tpt BM 8)(Bridge 4 bars ens)(Chorus 2 32 bars AABA voc FM acc tpt BM)(Bridge 2 bars modulation G – A)(Chorus 3 32 bars AABA (\*)tpt BM 16 – tbn WdP 8 – ens 8)(Coda 4 bars ens)

Notable differences of takes(\*):

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

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

108 **HOAGY CARMICHAEL AND HIS ORCHESTRA**

New York,

May 21, 1930

Bix Beiderbecke – cnt; Bubber Miley – tpt; Tommy Dorsey – tbn;

Benny Goodman, Arnold Brillhart – alt, clt; Bud Freeman – ten; Joe Venuti – vln;

Hoagy Carmichael – pno (2), org (1); Irving Brodsky – pno; Eddie Lang – gtr; Harry Goodman – bbs; Gene Krupa – dms;

Hoagy Carmichael – voc; Irving Brodsky – voc (1); Joe Venuti – voc (2); Carson Robison – voc (2)

59800-2

Rockin' Chair

Vic V-38139,

Chronological Classics 788

59801-1

Barnacle Bill The Sailor

Vic V-38139,

Chronological Classics 788

My personnel above is from the Scherman/Eriksson Miley discography. No comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

Notes:

- *Jazz Directory Vol. 2: Including Bix Beiderbecke (cor); Bubber Miley (tpt); Tommy Dorsey (tbn); Benny Goodman (clt); Joe Venuti (vln, vcl); Hoagy Carmichael (p, vcl); Eddie Lang (g).*

- *Delaunay, New Hot Discography: Bix Beiderbecke, Bubber Miley (tp); Tommy Dorsey (tb); Benny Goodman (cl); Jimmy Dorsey (as); Bud Freeman (ts); Joe Venuti (v); Irving Brodsky (p & vo); Eddie Lang (g); Harry Goodman (b); Gene Krupa (dm); Hoagy Carmichael Carson Robison (v).*

- *Rust\*2,\*3,\*4: Bix Beiderbecke, Bubber Miley (cnts); Tommy Dorsey (tbn); Benny Goodman (clt); unknown (alt); Bud Freeman (ten); Joe Venuti (vln, vcl); Irving Brodsky (pno, vcl); Eddie Lang (gtr); Harry Goodman (bbs); Gene Krupa (dms); Hoagy Carmichael (vcl); Carson Robison (vcl).*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Hoagy Carmichael (vcl, org, p, dir); Bix Beiderbecke (cnt); Bubber Miley (tp); Tommy Dorsey (tb); Benny Goodman, Arnold Brillhart (cl, as); Bud Freeman (ts); Joe Venuti (vln, vcl); Irving Brodsky (p, vcl); Eddie Lang (g); Harry Goodman (b); Gene Krupa (dr); Carson Robison (vcl). "For this all-star session, Carmichael approached L.L. Watson, producer for the Victor record company. Watson agreed, under the commission that Miley would be included and featured. Carmichael picked all the other musicians (see Philip R. and Linda K. Evans' bio-discography of Bix Beiderbecke). On Rockin' Chair, Miley can be heard playing muted trumpet during 16 + 8 bars in the first chorus. Bix' rather subdued solo comes in the last chorus. On Barnacle Bill The Sailor, Bix plays the hot solo between the vocal choruses. We cannot identify Miley positively on this title, but he may be the one playing the straight part during the "march" sections in the beginning and at the end. There is no part where two cornets/trumpets can be heard simultaneously. Evans suggests Larry Binyon as fourth reed player, but we believe there is a maximum of three reeds as noted above."*

- *Rust\*6: Hoagy Carmichael, v, dir; Bix Beiderbecke, c; Bubber Miley, tp; Tommy Dorsey, tb; Benny Goodman, cl; unknown as; Bud Freeman, ts; Joe Venuti, vn, v; Irving Brodsky, p, v; Eddie Lang, g; Harry Goodman, bb; Gene Krupa, d; Carson Robison, v.*

109 **BUBBER MILEY AND HIS MILEAGE MAKERS**

New York,

Jul. 03, 1930

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

Hilton Jefferson, Buster Bailey – clt, alt; Happy Caldwell – ten;  
Earl Frazier – pno; Bernard Addison – bjo, gtr; (*Billy Taylor?*) – sbs; Tommy Benford – dms;  
George Byas – voc

63108-2	Black Maria	Vic V-38146,	Frog DGF 11
62109-2	Chinnin' And Chattin' With May	Vic V-38146,	Frog DGF 11

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

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

Notes:

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

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

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

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

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

Titles:

*Black Maria* Key of F / Ab Victor

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

*Chinnin' And Chattin' With May* Key of F / Eb / G Victor

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

**110 BUBBER MILEY AND HIS MILEAGE MAKERS**

New York, Sep. 11, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;  
Hilton Jefferson – alt, clt ; Happy Caldwell – ten ;  
Earl Frazier – pno; Bernard Addison – bjo, gtr; (*Billy Taylor?*) – bbs; Tommy Benford – dms;  
Edith Wilson – voc

63645-3	Loving You The Way I Do	Vic unissued on 78,	Frog DGF 12
63646-3	The Penalty Of Love	Vic unissued on 78,	Frog DGF 12

This obviously and very certainly is the same personnel as at the following recording session.

Notes:

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

- *Rust\*2: not listed*

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

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

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

**111 LEO REISMAN AND HIS ORCHESTRA**

New York, Sep. 13, 1930

Leo Reisman – vln, dir;  
Louis Shaffrin, unknown, Bubber Miley – tpt;  
Ernie Gibbs, Chuck Campbell – tbn;  
Jess Smith – alt, clt, flt; Louis Martin – alt; Burt Williams – alt, bar; Bill Tronstein – ten, clt, sop;  
Lou Conrad, unknown – vln; unknown – vco;  
Eddie Dutchin or Raymond Pugh – pno; Jack Shilkret – cel; unknown – gtr; unknown – sbs; Harry Sigman – dms;  
Don Howard – voc

62370	Body And Soul	Vic unissued	not on LP/CD
63649-2	Just A Little Dance, Mam'selle	Vic 22543,	on LP/CD ?
63650	Live And Love Today	Vic unissued	not on LP/CD

No comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

Notes:

- Rust\*2,\*3: *Bubber Miley, Lew Sherwood, and another (tpt); unknown tbn; Jesse Smith (clt); three unknown clts, alti, tens; Adrian Rollini (bsx); unknown (oboe); Lew Conrad (vln, voc); Leo Reisman (vln, ldr); unknown vln, cello; Eddie Dutchin (pno); unknown bjo, sbs, dms.*  
 - Rust\*4,\*6: *Leo Reisman – vln, dir; Bubber Miley, Louis Shaffrin, unknown, t; Ernie Gibbs, ?Chuck Campbell, tb; Jess Smith, as, cl, f; Louis Martin, as; Burt Williams, as, bar; Bill Tronstein, ts, ss, cl, as; Lou Conrad -vl, v; unknown -vn; unknown vc; Eddie Dutchin, p; ?Jack Shilkret -cel; unknown g; unknown -sb; Harry Sigman, d; Don Howard, v.*  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Leo Reisman (vln, dir); Bubber Miley, Louis Shaffrin, unknown (tp); Ernie Gibbs, Chuck Campbell (?) (tb); Jess Smith (as, ss, f); Louis Martin (as); Burt Williams (as, bars); Bill Tronstein (ts, ss, cl, as); Lou Conrad (vln, vcl); unknown (vln); unknown (vc); Eddie Dutchin (p); Jack Shilkret (cel); unknown (bj); unknown (b); Harry Sigman (dr), Don Howard (vcl).*

112	<b>BUBBER MILEY AND HIS MILEAGE MAKERS</b>	New York,	Sep. 17, 1930
	Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn; Hilton Jefferson – alt, clt; Happy Caldwell – ten, clt; Earl Frazier – pno, cel; <i>Bernard Addison</i> – bjo; <i>Billy Taylor</i> – bbs, sbs; Tommy Benford – dms; Edith Wilson – voc		
63645-6	Loving You The Way I Do	Vic 23010,	Frog DGF 11
63646-5	The Penalty Of Love	Vic 23010,	Frog DGF 11

This personnel only has two reed players, probably Hilton Jefferson and Happy Caldwell. Both start 'Loving You The Way I Do' on clarinets, and I assume that we hear Caldwell playing the lead/melody, and Jefferson playing the obligato. Caldwell's tone is sharp and Jefferson's accompanato is more modern in style and fluent than Caldwell's playing. The clarinet obligato behind Edith Wilson in chorus 2 and again in the coda also is in that more modern style – not Dodds derived – and for me by Jefferson. But, lacking documental evidence on Caldwell's development in tone and general style, I am uncertain here. Does anyone interested in reed players want to comment? There is no guitar here on these sides, and thus Addison's presence should be questioned, the more so as Tommy Benford (see above) did not remember Addison's presence and was unable to attribute a name. This might turn out to be true for all these Miley sessions! Can anybody let me know who first assumed Bernard Addison to play on these sides? On bass – tuba and string bass – we possibly have Billy Taylor here again, according to Tommy Benford's testimony.

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Edith Wilson (vo)*  
 - *Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson*  
 - Rust\*2: *Bubber Miley, unknown (tpt); unknown (Charlie Irvis?) (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Edith Wilson (voc)*  
 - Rust\*3: *Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v*  
 - Rust\*6: *Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v*  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley, unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?) (ts); Earl Frazier (p, cel); Bernard Addison (g); Bill Benford (?) (bbs); Tommy Benford (dr); Edith Wilson (vcl). "In this version of "Loving ...", the first chorus is played by Frazier on celeste, two clarinets and De Paris on trombone, one of the clarinetists plays the obligato behind the vocal in the New Orleans creole style, reminiscent of Barney Bigard. Miley plays the obligato part behind the unknown lead trumpet after the vocal. On "The Penalty ...", Miley plays the second trumpet part in the first chorus."*

Titles:

*Loving You The Way I Do* Key of F / Eb / F Victor  
 (Chorus 1 32 bars AABA cel EF 8 – clts HC lead/clt HJ obligato 16 – tbn WdP 7 – ens 1)(Bridge 1 bar modulation F – Eb)(Chorus 2 32 bars AABA voc EW clt obligato HJ? modulation Eb – F)(Chorus 3 32 bars AABA lead tpt ? melody+ tpt BM 16 – pno EF 8 – ens + clt HJ? 8)  
*The Penalty Of Love* Key of F / Ab / D Victor  
 (Chorus 1 32 bars AABA ens modulation F – Ab)(Chorus 2 24 bars ABA (2. eight of chorus omitted) ens modulation Ab – D)(Chorus 3 31 bars AABA voc EW)(Coda 12 bars voc EW 10 – ens 2)

113	<b>LEO REISMAN AND HIS ORCHESTRA</b>	New York,	Sep. 19, 1930
	Leo Reisman – vln, dir; Louis Shaffrin, unknown, Bubber Miley - tpt; Ernie Gibbs, <i>Chuck Campbell</i> – tbn; Jess Smith – alt, clt, flt; Louis Martin – alt; Burt Williams – alt, bar; Bill Tronstein – ten, clt, sop; Lou Conrad, unknown – vln; unknown – vco; <i>Eddie Dutchin</i> or <i>Raymond Pugh</i> – pno; Jack Shilkret – cel; unknown – gtr; unknown – sbs; Harry Sigman – dms; Frank Luther – voc		
62370-13	Body And Soul	Vic 22537	on LP/CD ?
63618-4	Sing Something Simple	Vic 22538,	on LP/CD ?
63649	Just A Little Dance, Mam'selle	Vic unissued	not on LP/CD

No comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

Notes:

- Rust\*2,\*3: *Bubber Miley, Lew Sherwood, and another (tpt); unknown tbn; Jesse Smith (clt); three unknown clts, alti, tens; Adrian Rollini (bsx); unknown (oboe); Lew Conrad (vln, voc); Leo Reisman (vln, ldr); unknown vln, cello; Eddie Dutchin (pno); unknown bjo, sbs, dms; Frank Luther (vcl).*  
 - Rust\*4,\*6: *Leo Reisman – vln, dir; Bubber Miley, Louis Shaffrin, unknown, t; Ernie Gibbs, ?Chuck Campbell, tb; Jess Smith, as, cl, f; Louis Martin, as; Burt Williams, as, bar; Bill Tronstein, ts, ss, cl, as; Lou Conrad -vl, v; unknown -vn; unknown vc; Eddie Dutchin, p; ?Jack Shilkret -cel; unknown g; unknown -sb; Harry Sigman, d; Frank Luther, v.*  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Leo Reisman (vln, dir); Bubber Miley, Louis Shaffrin, unknown (tp); Ernie Gibbs, Chuck Campbell (?) (tb); Jess Smith (as, ss, f); Louis Martin (as); Burt Williams (as, bars); Bill Tronstein (ts, ss, cl, as); Lou Conrad (vln, vcl); unknown (vln); unknown (vc); Eddie Dutchin (p); Jack Shilkret (cel); unknown (bj); unknown (b); Harry Sigman (dr),*

Frank Luther (vcl).

114	<b>LEO REISMAN AND HIS ORCHESTRA</b>	New York,	Oct. 10, 1930
	Leo Reisman – vln, dir;		
	Louis Shaffrin, unknown, Bubber Miley - tpt;		
	Ernie Gibbs, <i>Chuck Campbell</i> – tbn;		
	Jess Smith – alt, clt, flt; Louis Martin – alt; Burt Williams – alt, bar; Bill Tronstein – ten, clt, sop;		
	Lou Conrad, unknown – vln; unknown – vco;		
	<i>Eddie Dutchin</i> or <i>Raymond Pugh</i> – pno; Jack Shilkret – cel; unknown – gtr; unknown – sbs; Harry Sigman – dms; unknown - vibes		
	Don Howard (2), Frances Maddux (1) – voc		
62370-17	Body And Soul	Vic 22537	on LP/CD ?
64315	Trees	Vic unissued	not on LP/CD
64316	Bolero (Ravel)	Vic unissued	not on LP/CD

No comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

Notes:

- Rust\*2,\*3: *Bubber Miley, Lew Sherwood, and another (tpt); unknown tbn; Jesse Smith (clt); three unknown clts, alti, tens; Adrian Rollini (bsx); unknown (oboe); Lew Conrad (vln, voc); Leo Reisman (vln, ldr); unknown vln, cello; Eddie Dutchin (pno); unknown bjo, sbs, dms; Frank Maddox (vcl).*

- Rust\*4,\*6: *Leo Reisman – vln, dir; Bubber Miley, Louis Shaffrin, unknown, t; Ernie Gibbs, ?Chuck Campbell, tb; Jess Smith, as, cl, f; Louis Martin, as; Burt Williams, as, bar; Bill Tronstein, ts, ss, cl, as; Lou Conrad -vl, v; unknown -vn; unknown vc; Eddie Dutchin, p; ?Jack Shilkret -cel; unknown g; unknown -sb; Harry Sigman, d; Frank Maddux, v.*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Leo Reisman (vln, dir); Bubber Miley, Louis Shaffrin, unknown (tp); Ernie Gibbs, Chuck Campbell (?)(tb); Jess Smith (as, ss, f); Louis Martin (as); Burt Williams (as, bars); Bill Tronstein (ts, ss, cl, as); Lou Conrad (vln, vcl); unknown (vln); unknown (vc); Eddie Dutchin (p); Jack Shilkret (cel); unknown (bj); unknown (b); Harry Sigman (dr), Don Howard, Fances Maddux (vcl); unknown (vibes).*

115	<b>LEO REISMAN AND HIS ORCHESTRA</b>	New York,	Jun. 30, 1931
	Leo Reisman – vln, dir;		
	unknown, unknown, Bubber Miley - tpt;		
	Ernie Gibbs, <i>Chuck Campbell</i> – tbn;		
	Jess Smith – alt, clt, flt; Burt Williams – alt, bar; unknown, unknown – ten, clt;		
	Lou Conrad, unknown, unknown – vln;		
	Raymond Pugh – pno; <i>Jack Shilkret</i> – cel; unknown – gtr; unknown – sbs, bbs; <i>Harry Sigman</i> – dms; unknown - vibes		
	Ben Gordon (1), Lee Wiley (4), Fred Astair (5,6) – voc		
69990-1	When The Moon Comes Over The Mountain (waltz)	Vic 22746	on LP/CD ?
69991-1	It's The Girl	Vic 22757,	on LP/CD ?
69992-1	Without That Gal!	Vic 22746, Vintage Music Pro. VMP 0161	
69993-1	Take It From Me (I'm Taking To You)	Vic 22757, Vintage Jazz Class. VJC 1023	
69994-1	I Love Louisa	Vic 22755	on LP/CD ?
69995-1	New Sun In The Sky	Vic 22755, <i>Halcyon (E) HAL 124 (LP)</i>	

No comment from my side. But see the comment of the Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography below.

Notes:

- Rust\*2,\*3: *Bubber Miley, Lew Sherwood, and another (tpt); unknown tbn; Jesse Smith (clt); three unknown clts, alti, tens; Adrian Rollini (bsx); unknown (oboe); Lew Conrad (vln, voc); Leo Reisman (vln, ldr); unknown vln, cello; Johnny Green (pno); unknown gr, sbs, dms; Leo Reisman (vcl), Lee Wiley (vcl).*

- Rust\*4,\*6: *Leo Reisman – vln, dir; Bubber Miley, unknown, unknown, t; Ernie Gibbs, ?Chuck Campbell, tb; Jess Smith, as, cl, f; Burt Williams, as, bar; unknown, unknown, ts, cl; Lou Conrad, unknown, unknown -vl; Raymond Pugh, p; ?Jack Shilkret -cel; unknown g; u unknown -sb; Harry Sigman, d; Lee Wiley, v.*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Leo Reisman (vln, dir); Bubber Miley, Louis Shaffrin, unknown (tp); Ernie Gibbs, Chuck Campbell (?)(tb); Jess Smith (as, ss, f); Louis Martin (as); Burt Williams (as, bars); Bill Tronstein (ts, ss, cl, as); Lou Conrad (vln, vcl); unknown (vln); unknown (vc); Eddie Dutchin (p); Jack Shilkret (cel); unknown (bj); unknown (b); Harry Sigman (dr), Don Howard, Fances Maddux (vcl); unknown (vibes).*

116	<b>LEO REISMAN AND HIS ORCHESTRA</b>	New York,	? 1931
	Leo Reisman – vln, dir;		
	unknown, unknown, unknown - tpt;		
	unknown, unknown – tbn;		
	unknown, unknown – alt, clt; unknown, unknown – ten, clt; unknown – oboe;		
	unknown, unknown – vln; unknown – vco;		
	unknown – pno; unknown – gtr; unknown – sbs; unknown – dms		
	<i>St. Louis Blues</i>	<i>Vintage Music Production VMP 0161</i>	

The above listed personnel is unknown. This item is not listed anywhere in the common discographies. It is the last item on VMP 0161, but the producer did not give any clues as to its origin. There is a prominent trumpet soloist trying to play a growl solo in Bubber Miley style, but to me this player just sounds like a common professional big band player copying Cootie Williams. He lacks Miley's bite and his rhythmic characteristics, and his sound is distinctly different. The whole affair seems to originate from the mid-thirties, judging from sound and musical practices. Unfortunately, this title is not commented at all in the CD-booklet. This very certainly is not a Bubber Miley item!

SOURCES

- Ch. Delaunay, New Hot Discography (1948/1963)
- Jazz Directory (1952)
- Rust\*2 (1962)
- Rust\*3 (1969)
- Dixon, Godrich, Blues & Gospel Records\*2 (1969)
- Rust, Victor Master Book, Vol. 2 (1969)
- W.C. Allen, Hendersonia (1973)
- T. Lord, Clarence Williams (1976)
- Rust\*4 (1978)
- Dixon, Godrich, Blues & Gospel Records\*3 (1982)
- Tucker, Bushell, Jazz from the Beginning (1988)
- Dixon, Godrich, Rye, Blues & Gospel Records\*4 (1997)
- Scherman, Eriksson, Bubber Miley Discography (1999/2000)
- Rust\*6 (2002)
- [www.harlem-fuss.com](http://www.harlem-fuss.com)

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