

# THE NON-ELLINGTON RECORDINGS OF JOE ‘TRICKY SAM’ NANTON

## An Annotated Tentative Personnelo - Discography

NANTON, ‘Tricky Sam’ Joe, real name: *Joseph M. Irish*, trombone

born: New York City, 1<sup>st</sup> February, 1904;  
died: San Francisco, California, 20<sup>th</sup> July, 1946

Both parents from the West Indies. First professional work with Cliff Jackson, then two years mainly in pianist Earl Frazier’s Harmony Five, in 1925 rejoined Cliff Jackson’s Westerners. Worked with Elmer Snowden before joining Duke Ellington in 1926. Given nickname by Otto Hardwick. Noted for ‘wah-wah’ effects he created with rubber plunger. Except for absence through pneumonia in October 1937, Tricky remained with Duke until suffering a stroke in late 1945. He resumed working with Duke (c. May 1946) and accompanied the band on a California tour, but died on that tour in a room at the Scragg’s Hotel. (John Chilton, Who’s Who of Jazz)

### STYLISTICS

#### STYLE

Utmost individual style of trombone playing, crude and very robust, with seemingly (!) little instrumental technique in playing. He, yet, played everything difficult in Duke Ellington’s arrangements. He very early in jazz used high register on the trombone.

His art of playing with plunger(s) was unmatched. He “talked” on his trombone when using a rubber plunger over a knob-mute, pronouncing a “ya-ya” into his mouth-piece simultaneously. His playing on open horn sounds boisterous and even “primitive”, sometimes.

#### STONE

Nanton’s tone is strong, loud and rough, and very often dirty, bearing “crumbly” distortions of tone which might be caused by the choice of instrument or, perhaps, by his embouchure (?).

#### VIBRATO

Fast and with high amplitude.

#### TIME

Nanton’s time is not really at the tip of the beat, but often a bit retarding. This makes him sound somewhat “rural” or “rustic” in his open solos, but which is hidden when playing muted solos what happened more and more in his later career.

#### PHRASING

Seemingly very simple, tending to be trite. Nanton’s playing shows little emphasis on off-beat phrasing, is almost always on the beat, and he never (?) plays fast and technically pretentious phrases/solos.

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

When feeling certain without a musician’s documented presence, I have not refrained from altering Rust’s statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

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

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

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

### JOE 'TRICKY SAM' NANTON

<b>001 THE GET-HAPPY BAND</b>	New York,	Jul. 17, 1925
<i>Bubber Miley – tpt; Joe Nanton – tbn;</i>		
<i>Sidney Bechet – sop; Otto Hardwick – alt;</i>		
<i>Porter Grainger – pno; Fred Guy – bjo; unknown - dms</i>		
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 draw 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 in 1924. At this time, Bechet was not part of the Ellington unit anymore.

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)

<b>002 THE GET HAPPY BAND</b>	New York,	Sep. 21, 1925
<i>Harry Cooper – tpt; DePriest Wheeler – tbn; (Walter Thomas) – alt;</i>		
<i>Porter Grainger – pno; Charlie Stamps or Buddy Christian – bjo; (Leroy Maxey) - dms</i>		
141024-3 Puddin' Papa	Col 14099-D,	Frog DGF 32
141025-2 On The Puppy's Tail	Col 14099-D,	Frog DGF 32

This definitely is not a personnel including “Tricky Sam” Nanton.

The personnel on these sides of September 1925 definitely is entirely different from those of the first session, although early discographies attribute identical personnels to both sessions.

Sound-wise, the band reminds me of the early Cotton Club Orchestra, particularly the trombonist. And certainly, the trumpet player is not Thomas Morris as assumed in Rust’s all editions. He lacks all of Morris’ idiosyncrasies - and flaws. And our listening-group’s Thomas Morris investigation of a few years back convinced our team that he is not Morris! Yet, he is not R.Q. Dickerson either. He uses a wide and open vibrato and can securely be identified as Harry Cooper, first trumpet man with the Cotton Club Orchestra of the day.

The trombone player certainly is DePriest Wheeler. His trombone-style and sound were the first reason to suggest members of the recent Cotton Club Orchestra: a loud and unpolished Western bluesy staccato style with clear tone, often using a trombone Harmon mute, probably without the insert.

There is nothing of Bob Fuller’s style and vibrato here, so, his name can securely be rubbed out. On alto we most probably find Walter Thomas who is documented in the ‘Baltimore Afro-American’ of October 1925 as saxophone player besides David Jones. Jones owned a legato Southern style and preferred to play the c-melody-sax, what makes me assume this saxophonist to be Thomas. He plays with a slight slap-tongue embouchure and a beautiful and light tone. (This Walter Thomas is not to be confused with his name-sake Walter ‘Foots’ Thomas who curiously became the fore-named Walter Thomas’ successor with The Missouriians.)

The pianist stylistically is Porter Grainger, displaying a little soloing with very sparse right-hand embellishments in the fourth chorus of ‘Puddin’ Papa’. The banjo player sounds like Buddy Christian with his softly ringing banjo. Charley Stamps of the Cotton Club Orchestra displays a much sharper sound.

The drummer owns a nice cymbal and may be Leroy Maxey who probably uses this same cymbal at the Cotton Club Orchestra session of 10 November 1925.

Here, as on many recordings of the 1920s, a band was composed by a musician/pianist without an own working band, but with a recording company’s contract, by extracting a group of musicians accustomed to each other out of a working unit of public reputation.

There certainly are no musicians of this Get Happy Band session playing on the respective Sam Manning session of the same day, as suggested elsewhere in the past.

#### 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.

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

- Rust\*3,\*4: Tom Morris -c; Joe Nanton -tb; Bob Fuller -ss; Mike Jackson -p; ? Elmer Snowden -bj; unknown -d.

- Rust\*6: Tom Morris, c; Joe Nanton, tb; Bob Fuller, ss, as; Porter Grainger, p; ? Elmer Snowden, 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:

141024-3 Puddin’ Papa key of Eb Columbia  
(Intro 4 bars ens)(Chorus 1 16 bars AA’ ens – middle-break alt)(Chorus 2 16 bars AA’ ens – middle-break bjo)(Verse 1 8 bars ens - breaks alt)(Verse 2 8 bars ens – breaks alt)(Chorus 3 16 bars AA’ ens – middle-break tbn)(Chorus 4 16 bars AA’ ens + pno – middle-break alt)(Chorus 5 16 bars AA’ ens + tbn – middle-break tbn)(Coda 2 bars ens + tbn)

141025-2 On The Puppy’s Tail key of Eb / Ab / Eb Columbia  
(Intro 4 bars ens)(Strain A 16 bars AA’ ens)(Strain B1 16 bars AA’ ens)(Strain B2 16 bars AA’ ens – breaks tbn – middle-break bjo)(Chorus 1 16 bars AABA ens – breaks alt)(Chorus 2 16 bars AABA ens – breaks tbn / tpt)(Strain B3 16 bars AA’ ens – middle-break bjo)(Coda 4 bars ens)

#### Composer credits:

141024: (Gray); 141025: (Grainger)

### 003 CLARENCE WILLIAMS STOMPERS

New York,

Apr. 07, 1926

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

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

74090-B Jackass Blues

OK 40598,

Chronological Classics 718

74091-B What’s The Matter Now?

OK 40598,

Chronological Classics 718

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, not of Joe Nanton nor Charlie Green. Listen to Henderson’s Jackass Blues (Dixie Stompers, Apr. 14, 1926), where Green plays this intro in a completely different - his own - style! The reed player is undoubtedly Redman, as is Williams on piano.

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

Now this seems to be some kind of ‘All Star’ unit from early Harlem, as - apart from the now usual Ellington contingent – we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence’s recordings including Morris, the others dating from the period before 1925 and thus not discussed here. Here a good part of Duke Ellington’s men of the time were used by Clarence Williams. Charlie Irvis left the Ellington band shortly hereafter.

#### 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)*. *Lor’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 and a more legato style than „Bass“ Edwards on the previous Clarence Williams and Sara Martin sessions with Miley and is probably St. Clair.“

<b>004 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

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 trumpeter Charlie Johnson is not the well-known bandleader from Smalls’ Paradise! Charlie Irvis had left the Ellington band earlier in this same month.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: *Charlie Johnson, Bubber Miley (tp)*; *Charlie Irvis (tb)*; *Prince Robinson (cl & ts)*; *Otto Hardwick, Clarence Williams (as)*; *Duke Ellington (p)*; *Fred Guy (bj)*; *Bass Edwards (b)*; *Sonny Greer (dm)*.  
 - Rust\*2: *Charlie Johnson, Bubber Miley (tpt)*; *Joe Nanton (tbn)*; *Otto Hardwick (clt, alt)*; *Prince Robinson (clt, ten)*; *Duke Ellington (pno)*; *Fred Guy (bjo)*; *Bass Edwards (bbs)*; *Sonny Greer (dms)*  
 - Rust\*3, \*4, \*6: *Bubber Miley -Charlie Johnson -t*; *Joe Nanton or Charlie Irvis -tb*; *Otto Hardwick -as -bar*; *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.

From June 1926 on, Joe “Tricky Sam” Nanton consecutively was a member of the Ellington band until his death in San Francisco on July 20, 1946.

<b>005 DIXIE WASHBOARD BAND</b>	New York,	Oct. 22, 1926
Big Charlie Thomas – cnt; <i>(Joe Tricky Sam Nanton) – tbn</i> ; <i>(Prince Robinson) – clt, ten</i> ; Clarence Williams – pno, tom tom; <i>(Leroy Harris) – bjo</i> ; Bruce Johnson – wbd; Clarence Todd – voc; Cl. Williams – Cl. Todd – dialogue		
W142856-3	King Of The Zulus	Col 14171-D, Frog DGF 75
W142857-3	The Zulu Blues	Col 14171-D, Frog DGF 75

Obviously, a recording companion to the preceding session of Oct. 21, 1926 (see #089 of our Clarence Williams bands list), but with some differences. Our group was unable to find a serious candidate for the trombone player. All Rusts from \*3 on list John Masefield, but Tom Lord notes that he could be the same man as on Lucille Hegamin’s session of Sep. 28, 1926, thus possibly John Revey of the Savoy Bearcats. But perhaps we should consider Joe Nanton? The fat tone and fast vibrato of high altitude – and the sustained high trombone Bbs and Abs in the last chorus of ‘King of the Zulus’ - are my personal criterions of Nanton’s style and power.

It also was very difficult to identify the clarinetist and the banjo player. But Prince Robinson certainly is a strong candidate, and he still was with the Duke Ellington band at that time, Nanton and Robinson should be assumed.

Difficult also to answer who plays the tom-tom throughout, but considering that, whenever we hear the tom-tom, the piano is silent, and vice

Notes:

- Mahony, *Columbia 13/14000-D Series*: *Author’s assumption: Ed Allen, cnt*; *unknown, tbn*; *unknown, clt*; *unknown, p*; *unknown, bjo*; *unknown, wbd*.  
 - *Storyville 20*: *unknown (cnt)*; *unknown (tbn)*; *Ben Whittet (clt)*; *Clarence Williams (pno)*; *Ikey Robinson (bjo)*; *Bruce Johnson (dms, wbd)*; *Ikey Robinson, Clarence Williams (dialogue)*; *Clarence Todd (vcl)*.  
 - Lord, *Clarence Williams p187*: *unknown (cnt)*; *unknown (tbn)*; *poss Ben Whittet (clt)*; *Clarence Williams (pno)*; *Ikey Robinson (bjo)*; *Bruce Johnson (dms, wbd)*; *Ikey Robinson, Clarence Williams (dialogue)*; *Clarence Todd (vcl)*.  
 - Rust\*2: *Ed Anderson (cnt)*; *Charlie Green (tbn)*; *Ben Whittet (clt)*; *Clarence Williams (pno)*; *Ikey Robinson (bjo)*; *Bruce Johnson (dms, wbd)*; *Clarence Todd (vcl)*; *dialogue by Robinson and Williams*.  
 - Rust\*2: *Ed Allen (cnt)*; *Ben Whittet (clt, alt)*; *Clarence Williams (pno)*; *Floyd Casey (?) (wbd)*.  
 - Rust\*3, \*4, \*6: ?*Louis Metcalf -c*; *John Masefield -tb*; *unknown -cl -ts*; *Clarence Williams -p*; *unknown -bj*; *Bruce Johnson -wb*; *unknown tom-tom (1)*; *Clarence Williams, Clarence Todd -dialogue (1)*.

<b>006 NEW ORLEANS BLUE FIVE</b>	New York,	Nov. 02, 1926
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Thomas Morris – tpt; Joe Nanton – tbn; *Happy Caldwell* – clt, sop;  
Mike Jackson – pno; *Bobbie Leecan* – gtr;  
Helen Baxter, Thomas Morris, Joe Nanton – dialogue (3,4)

36895-1	My Baby Doesn't Squawk	Vic 20364,	Frog DGF 1
36895-2	My Baby Doesn't Squawk	Vic 20364,	Frog DGF 1
36896-1	The King Of The Zulus	Vic 20316,	Frog DGF 1
36896-2	The King Of The Zulus	Vic 20316,	Frog DGF 1
36897-1	South Rampart Street Blues	Vic 20653,	Frog DGF 1
36897-2	South Rampart Street Blues	Vic 20653,	Frog DGF 1

Thomas Morris and Joe Nanton – later ‘Tricky Sam’ – are documented in the Victor Master Book, Vol. 2, by Brian Rust. On clarinet we hear the same man again as on the preceding Margaret Johnson session. He shines with his Johnny Dodds inspired playing – if somewhat ‘light’ in comparison – but far from Bob Fuller and without any reasonable doubt Happy Caldwell. The pianist delivers the simplest sort of chordal accompaniment and does not show any characteristics. Only in ‘South Rampart Street Blues’ he shows his facilities as a stride pianist. And these are compatible with what I know of Mike Jackson’s style. As for the guitarist: Richard Rains certainly is right as expressed in his article in Storyville 153 (below). So, this is certainly Bobby Leecan on guitar here.

Notes:

- Rust, *Victor Master Book Vol. 2: c / tb / cl / p / g / speech* by Thomas Morris, Joe Nanton and Helen Baxter

- Rust\*2,\*3,\*4,\*6: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (clt, sop); Mike Jackson (pno); Buddy Christian (bjo, gtr); Helen Baxter, Tom Morris and Joe Nanton (dialogue)(3,4)

- Rust\*3,\*4,\*6: Tom Morris -c; Joe Nanton -tb; Bob Fuller -cl, ss; Mike Jackson -p; Buddy Christian -g; Helen Baxter - Tom Morris – Joe Nanton -dialogue (3,4)

- Richard Rains in Storyville 153, p. 88: “A further correction needs to be made to the published personnel of the New Orleans Blue Five. The guitarist is said to be Buddy Christian but aurally this is not so even though he is co-composer, with Bob Fuller, of ‘South Rampart Street Blues’. The guitar solos on both takes of ‘My Baby Doesn’t Squawk’ and of ‘South Rampart Street Blues’ are so strikingly similar to those of Bobbie Leecan on his Need More Band’s ‘Midnight Susie’ (5 April 1927) and on ‘Red Hot Dan’ by Thomas Morris’s Hot Babies (12 December 1927) as to rule out misidentification.”

Notable differences of takes:

36895-1: bar 3 of intro (ca. 0:05): tpt plays 1 eighth note D, 1 quarter note D, 2 eighth notes D, 1 eighth note C, 1 eighth note A, 1 eighth note F#

36895-2: bar 3 of intro (ca. 0:05): tpt plays 1 eighth note D, 1 quarter note D, 1 eighth note D, 1 eighth note C, 1 eighth note A, 1 eighth note F#, 1 eighth note D (low)

36896-1: bar 10 of strain A (ca. 0:11): clt break clt attempts to play triplet run, but fails after first triplet

36896-2: bar 10 of strain A (ca. 0:11): clt break clt plays downward d-minor arpeggio in eighth notes

36897-1: bar 15/16 of 2. Verse (after pno solo)(ca. 1:21) upbeat to sop solo: 1 quarter note F, 2 eighth notes G – Gb (bar 15), 1 half note F (bar 16)

36897-2: bar 15/16 of 2. Verse (after pno solo)(ca. 1:21) upbeat to sop solo: 2 eighth notes F – F#, 1 quarter note G, 2 eighth notes G – Gb (bar 15), 1 half note F (bar 16)

007 THOMAS MORRIS AND HIS SEVEN HOT BABIES

New York,

Nov. 12, 1926

Thomas Morris – tpt; Joe Nanton – tbn; *Happy Caldwell* – clt, ten;

*Marlow Morris* or (*Phil Worde?*) – pno; Buddy Christian – bjo; Wellman Braud – sbs; unknown (*Eddie King*) - dms

36925-1	Blues From The Everglades	Vic 20330,	Frog DFG 1
36925-2	Blues From The Everglades	Vic 20330,	Frog DFG 1
36925-3	Blues From The Everglades	Vic 20330,	Frog DFG 1
36926-1	P.D.Q. Blues	Vic 20330,	Frog DFG 1
36926-2	P.D.Q. Blues	Vic 20330,	Frog DFG 1
36926-3	P.D.Q. Blues	Vic 20330,	Frog DFG 1

This is Thomas Morris on trumpet here, very typical. And very obvious. On trombone we hear Joe Nanton, the new trombonist of the Duke Ellington band, who later gained the nickname ‘Tricky Sam’ for all the things he could do with a trombone and a mute. Nanton is easily to identify by his tone, his vibrato and the altitude of his playing which was not common in the jazz of 1926.

All editions of Rust list Ernest Elliott as reed player. But at no instance do I hear anything that fits to Elliott’s characteristics, and I therefore would like to exclude his presence. Technical devices heard are partly beyond Elliott’s abilities. And none of his “stylistics” can be detected, notably slight smears and changing pitch. Furthermore, there has been no session in my investigation on Ernest Elliott where he can be heard play a tenor sax at all.

Instead, I assume Happy Caldwell’s participating in this session when comparing the tenor sax playing here to the July and August sessions above. Tone, attack and style would be the same, and his clarinet style definitely is “Western” and has little in common with Elliott or Fuller. Furthermore, he certainly would have been on Morris’ list of preferred musicians.

The pianist strictly plays the chords, but he plays exactly with the band in arranged parts, and it may be asked whether he was the arranger of these two titles with their very complicated structures. Lacking identifiable features of style leaves the pianist unknown. I do not know on which basis Rust lists the given names, only that Mike Jackson is said to have been a friend to Morris. But I could also imagine Marlow Morris on these sides.

Rust lists Buddy Christian on banjo, and he certainly would have been first choice for a Morris recording session. From what I hear I would agree with Christian.

Untypical for Harlem bands of these days is the string bass. Rust lists later Ellington bassist Wellman Braud, and he may be right. Yet, this player does mainly strum his bass, so a comparison with Braud’s later – plucked - work with Ellington seems to be impossible. Therefore I feel unable to really identify this player out of my aural memory. It has to be added that there were very few string bass players in the Harlem bands at this period. Other string bass players of this period would have been Francisco Tizol or Harry Hull, but their styles are not documented.

And there is a drummer using his drum-kit ( tom-tom, snare drum, and cymbal), but unfortunately not his bass drum, although the Victor people certainly would have been able to record this with their new electric equipment. There are no personal characteristics of drumming heard, but what can be heard is absolutely compatible with what is known from two recording sessions of a year later by ‘Thomas Waller with Morris’ Hot Babies’, where Eddie King, Victor studio manager, very probably plays the drums which he liked to do “much to the annoyance of most musicians” (L. Wright, Fats In Fact). May this be a clue as to Morris’ getting a contract with the Victor people?

The title 'Blues From The Everglades' bears Ralf S. Peer, A&R man of the Victor company at this time, as composer credit. I can only state that I have never tried to analyse a more complicated or erratic structure of tune like this one before. When trying to retrace my analysis below the interested reader/listener might well come to different conclusions than I did. (Please, let me know, if you do!)

Notes:

- Rust, Victor Master Book Vol. 2: c / tb / s / p / bj / b / d

- Rust\*2,\*3,\*4,\*6: Tom Morris -c; Joe Nanton -tb; Ernest Elliott -cl, ts; Mike Jackson or poss Phil Worde -p; Buddy Christian -bj; Wellman Braud -sb; unknown -d

Tunes Structures:

36925-1-2-3 Blues From The Everglades Key of Eb / Ab Victor

(4 bars intro\*)(JN o-tbn)(Strain A 6 bars ens)(Strain B 1 12 bars ens - 2 breaks TM o-tpt - 2 breaks HC ten)(Chorus 1 12 bars ens - break HC ten)(Strain B2 12 bars ens - 2 breaks TM o-tpt - 2 breaks HC clt)(Chorus 2 10 bars ens - break HC clt)(Strain C1 8 bars ens - 4 bars double-time - end-break JN o-tbn)(Strain C2 8 bars ens - 4 bars double-time - end-break JN o-tbn)(Strain C3 8 bars ens - end-break HC clt)(Strain C4 8 bars ens)(Coda 2 bars ens)

36926-1-2-3 P.D.Q. Blues Key of Eb / F / Eb Victor

(railroad noises)(Intro 4 bars HC clt + BC bjo)(Chorus 1 24 bars ens)(Chorus 2 24 bars TM o-tpt - HC clt)(Bridge 4 bars ens modulation Eb - F)(Interlude 14 bars JN o-tbn(\*) - ens)(Bridge 4 bars ens modulation F - Eb)(Chorus 3 24 bars ens - HC clt + JN o-tbn)

Notable differences of takes (\*):

36925-1: Intro: tbn starts in bar 2

36925-2: Intro: tbn starts loudly from beginning

36925-3: Intro: tbn starts very low at beginning so that sbs is heard strumming

36926-1: last bar of tbn-solo beginning interlude: 1 quarter note C, 1 eighth note A, 1 quarter note C

36926-2: last bar of tbn-solo beginning interlude: 1 quarter note F, 1 eighth note D, 1 quarter note F

36926-3: last bar of tbn-solo beginning interlude: 1 quarter note F, 2 eighth notes D C, 2 eighth notes F F

008 SIX HOT BABIES

Camden, N.J.

Nov. 17, 1926

Thomas Morris - tpt; Joe Nanton - tbn; Happy Caldwell - clt;

Nat Shilkret - pno; Fats Waller - org; Bobby Leecan - gtr; unknown - dms

36775

All God's Chillun Got Wings

Vic unissued

not on LP/CD

Victor Master Book lists only Shilkret by name, but Waller's presence seems to be fact as he recorded two titles (organ solos) immediately before with consecutive matrix numbers. Other names are not listed. Suggestions as published in Storyville 2, all Rust editions and Laurie Wright might be made according to the recordings of May and September 1927? John R.T. Davies (1953) and Steven Taylor do not list this item! So, this is a very doubtful Morris item.

But, referring to the assumed presence of Joe Nanton and Happy Caldwell at the foregoing sessions it seems feasible that he could have been part of this unissued session, proposed that this session also comprised musicians of the Thomas Morris circle.

Notes:

- Rust, Victor Master Book Vol.2: c; tb; cl; Nat Shilkret - p; pipe-organ; g; d

- Rust\*2: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (clt); Nat Shilkret (pno); Fats Waller (pipe-organ); Buddy Christian or Bobby Leecan (gtr); unknown (dms).

- Rust\*3,\*4,\*6: Tom Morris, c; Joe Nanton, tb; Bob Fuller, cl; Nat Shilkret, p; Fats Waller, or; ?Bobby Leecan, g; unknown, d.

- L. Wright, Fats In Fact, p. 26: Tom Morris, c; Joe Nanton, tb; Bob Fuller, cl; Nat Shilkret, p; Thomas Waller, po; Bobby Leecan, g; unknown d. "No recoding sheet was available for this session, which presumably followed straight on from that above (Thomas Waller, Sep. 17, 1926, Camden, NJ. - KBR). Details are from the Victor files (really? - KBR) via Brian Rust and Victor have advised that all four takes were subsequently destroyed." (see Victor Master Book! - KBR)

009 THOMAS MORRIS AND HIS SEVEN HOT BABIES

New York,

Nov. 24, 1926

Thomas Morris - tpt; Joe Nanton - tbn; Happy Caldwell - clt, cms or alt;

Mike Jackson - pno; Buddy Christian - bjo; Wellman Braud - sbs; (Eddie King) - dms

36962-2 The Mess

Vic 20364,

Frog DGF 71

36962-3 The Mess

Vic 20364,

Frog DGF 1

36963-1 The Chinch

Vic 20483,

Frog DGF 1

36963-2 The Chinch

Vic 20483,

Frog DGF 1

There is no question as to Morris' and Nanton's presence here. But is this really Bob Fuller on reeds? Out of my knowledge of Fuller I would say: No! In my ears this is Happy Caldwell again, the same player as at the session before. Only, that he plays an alto sax or perhaps a c-melody-sax here. But from Caldwell's own testimony (Storyville 99) we know that he started on clarinet, later played alto and c-melody-sax and later again switched over to tenor sax. So, for me this is Happy Caldwell with some certainty, possibly using his c-melody-sax for the melody in 'The Mess'. (This assumption then would postulate some further questions as to Bob Fuller's presence at all these Morris-led sessions of 1926! But of this later.)

The pianist is much more restrained and functional than Mike Jackson who plays with much right-hand flowery figures. Thus, possibly Phil Worde, if these two are the alternatives. But I do not know from where the suggestion of Phil Worde comes. In respect of Mike Jackson's presence at the studio on this date his participation may be taken as granted although stylistic features do not point to him. Compare with Mike Jackson's soloing at the New Orleans Blue Five session, where his solo style is clearly audible. Nothing of it on these sides!

The rest of the rhythm section obviously is the same as before.

Notes:

- Rust, Victor Master Book Vol. 2: c / tb / s / p / bj / b / d

- Rust\*2,\*3,\*4,\*6: Tom Morris -c; Joe Nanton -tb; Bob Fuller -cl, as; Mike Jackson or poss Phil Worde -p; Buddy Christian -bj; Wellman Braud -sb; unknown -d

Tunes Structures:

36962-2-3 The Mess Key of F / D / F Victor

(Intro 4 bars ?EK dms)(Strain A 16 bars ens\*)(Strain B1 32 bars HC cms)(Strain B2 32 bars ens - at end modulation F- D)(Chorus 1 16 bars ens - WB sbs)(Chorus 2 16 bars ens - HC clt)(Bridge 4 bars modulation D - F)(Chorus 3 16 bars ens)

36963-1-2 The Chinch Key of F Victor

(Intro 4 bars ens)(Strain A 1 16 bars HC cms - ens)(Strain A2 16 bars ens)(Vamp 4 bars ens)(Strain B 1 8 bars HC cms)(Vamp

4 bars ens)(Strain B 2 8 bars HC cms – ens)(Strain A 3 16 bars ens)(Strain C 1 16 bars HC cms – ens)(Strain C 2 16 bars TM tpt)(Strain A 4 16 bars HC clt (\*))(Vamp 4 bars ens)(Strain B 3 8 bars HC cms – ens)(Vamp 4 bars ens)(Strain B 4 8 bars HC cms – ens)(Strain A 5 16 bars ens)

Notable differences of takes (\*):

36962-2: bar 13 of strain A: tpt all alone, playing a row six F  
 36962-3: bar 13 of strain A: tpt and clt playing together for 3 beats, then clt dropping out to switch instrument  
 36963-1: end of clt solo: clt stops exactly before tpt coming in  
 36963-2: end of clt solo: clt plays together with tpt for 1 bar

**010 THE 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,	Frog DGF 56
147152-1	Georgia's Always On My Mind	Col 14373-D,	Frog DGF 56

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.

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 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:

- Dan Mahony, Columbia 13/14000-D Series: unknown personnel  
 - Rust\*2: Bubber Miley (cnt); unknown (tbn); unknown (sop, alt); unknown (alt); unknown (pno); unknown (dms); P. Bradford (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.  
 - Rust\*6: Louis Metcalf, c; ?Joe Nanton, tb; Johnny Hodges, ss, as; ?Barney Bigard, cl, ts; James P. Johnson, p; ?Sonny Greer, dr; Perry Bradford, v.

**011 WARREN MILLS AND HIS BLUES SERENADERS**

New York, Dec. 20, 1928

Duke Ellington and his Cotton Club Orchestra :

Arthur Whetsel, Bubber Miley, Freddy 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 of 14 musicians; Matty Malneck – vln, dir: unknown – tpt; unknown – tbn;  
 2 unknown – alt; unknown – ten; 5 unknown – vln;  
 unknown – pno; unknown – gtr; unknown – bbs; unknown – dms;  
 vocal choir of 10 female and male unidentified persons, incl. Adelaide Hall

49007-1	St. Louis Blues	Vic unis. on 78,	RCA 09026-63386-2 II
49007-2	St. Louis Blues	Vic 35962,	RCA 09026-63386-2 II
49007-3	St. Louis Blues	Vic unis. on 78,	RCA 09026-63386-2 II
49008-1	Gems from "Blackbirds of 1928"	Vic unissued	not on LP/CD
49008-2	Gems from "Blackbirds of 1928"	Vic unissued	not on LP/CD
49008-3	Gems from "Blackbirds of 1928"	Vic unissued	not on LP/CD

Note: 49008-5 and -6 were recorded without the Ellington band on Feb. 01, 1929!

This – as you may have recognized from the personnel – is the complete Ellington band of the time, enlarged by a white musical aggregation and a vocal choir, under a "Mills" pseudonym (Irving Mills was Ellington's manager for many years) – for record performances of the show 'Blackbirds of 1928' of Jimmy McHugh and Dorothy Fields. This is not the pit-band of the show!

St. Louis Blues features Miley's solos on each take, but these do not show him most favourably. There also is soloing by Barney Bigard, but not by Joe Nanton.

Notes:

- Rust\*2: Matt Malneck (vln) dir. unknown white group of tpt, tbn, three reeds, five vlms, pno, gtr, 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 vlms, pno, gtr, 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.

Notable differences of takes:

49007-1: Start of muted trumpet solo: 3 syncopated quarter-notes db-db-db, 6 quarter-notes bb-db-bb-db-bb-db, 1 jumping-trill bb-c-bb, 1 quarter-note db, 1 eighth-note bb, 1 half-note bb

49007-2: Start of muted trumpet solo: 3 syncopated quarter-notes db-db-db, 6 quarter-notes bb-db-bb-db-bb-db, 1 half-note db, 2 eighth-notes bb-g, 1 quarter-note bb

49007-3: Start of muted trumpet solo: 3 syncopated quarter-notes db-db-db, 1 eighth-note bb, 1 quarter-note db, 1 eighth-note g, 1 quarter-note bb

012 **OZIE WARE** The Whoopie Makers New York, c. Jan. 1929  
 Ozie McPherson – voc;  
 Arthur Whetsel – tpt; Joe Nanton – tbn; Barney Bigard – clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms  
 3532-B Hit Me In The Nose Blues Cam 9093, Media 7 MJCD 52  
 Note: 3533-B 'It's All Comin' Home To You' is accompanied by Ellington only!

Blues accompaniments certainly were not what the Ellington men were specialists in. Accordingly, the instrumental parts/phrases are beautiful and technically accomplished, but not what blues singers were needing. Only Joe Nanton with his growl parts shows some sort of guttyness and low-down phrasing. And Fred Guy impedes the soloists with his obtrusive after-beat (beats 2 and 4 only) rhythm on his banjo, this dropping only in Ellington's accompanying chorus. (Fred Guy was esteemed highly by his bandleader for his unshakeable time-keeping and his steady rhythm, which yet can also hinder proceedings to swing – as shown here.)

Sonny Greer's cymbals (the Zildjian hand-cymbal, I suppose) are heard faintly in the background, but bass notes are inaudible, possibly caused by acoustics in the recording studio or by simple surface noise – or by Wellman Braud's absence?

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: no personnel

- BGR\*2,\*3,\*4: Arthur Whetsel, tpt; Joe Nanton, tbn; Barney Bigard, clt; Duke Ellington, pno; Fred Guy, bjo; Wellman Braud, sbs; Sonny Greer, dms

- Rust\*3,\*4,\*6: Arthur Whetsel -t; Joe Nanton -tb; Barney Bigard -cl; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

013 **OZIE WARE** The Whoopie Makers New York, Mar. 1929  
 Ozie McPherson – voc;  
 Cootie Williams – tpt; Barney Bigard – clt; Johnny Hodges – alt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud – bbs  
 3715-B He Just Don't Appeal To Me Cam 9240, Media 7 MJCD 69

Joe "Tricky Sam" Nanton is not present at this session, although generally listed in the discos. But, different to the preceding recording by Ozie Ware, Wellman Braud is clearly audible, playing tuba this time.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: no personnel

- Rust\*3,\*4: Arthur Whetsel -t; Joe Nanton -tb; Barney Bigard -cl; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d

- Rust\*6: Cootie Williams -t; Joe Nanton -tb; Barney Bigard -cl; Johnny Hodges – alt; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb

- BGR\*2: Arthur Whetsel, tpt; Joe Nanton, tbn; Barney Bigard, clt; Duke Ellington, pno; Fred Guy, bjo; Wellman Braud, sbs; Sonny Greer, dms

- BGR\*3,\*4: Cootie Williams, t; Barney Bigard, cl; Johnny Hodges, as; Duke Ellington, p; Fred Guy, bj; poss Wellman Braud, bb

014 **JIMMY JOHNSON AND HIS BAND** New York, Mar. 05, 1929  
 (Louis Metcalf?) – tpt; (Joe Nanton) – tbn;  
 Albert Happy Caldwell – ten, clt; unknown – clt (if at all);  
 James P. Johnson – pno; (Perry Bradford) – cymbal  
 Perry Bradford, Gus Horsley – voc  
 148015-1 Put Your Mind Right On It Col 14417-D, Chronological Classics 671  
 148016-3 Sorry Col unissued not on LP/CD

The trumpet player does not show any definite and unequivocal Metcalf characteristics, but compared to Johnson's 'Fare Thee Honey Blues' of 20 March 1929 there are miles between this trumpet player here and what we hear of – definitely – Louis Metcalf there! So, the reader/listener might allow me some severe doubts on Metcalf's presence here. His playing on the latter record is very hot, urgent, full of power and strong rhythm, whereas here he – if it really is Metcalf – is tame and only plays what the head arrangement requests. This trumpet player might be any other player of sufficient technique and practice and experience.

The trombone might be Joe Nanton (the dirty tones!), Metcalf's band-mate and buddy from his time with the Ellington band. But unfortunately, too little can be heard from the trombone to really judge.

Throughout this side the clarinet mainly plays head-arranged parts. Therefore, a personal individual style almost cannot be discerned. There only are very few instances where the clarinet can be heard away from the trumpet and on its own. But here, everything that can be distinguished, is outside of Elliott's approach to clarinet playing. Attack, tone, vibrato and time are far better than what we know of Elliott, and in my opinion his presence has to be denied. As so often the assumption of Elliott as clarinetist seems to have come from the early days of discographical research as a mere esteem of someone who has not really listened and compared. What we really hear is the tenor saxophone starting together with tpt and tbn for a four-bar intro, then playing an eight-bar verse with the brass. This ad-lib tenor part at the beginning has typical Caldwell tone, rhythm and phrases. From then on it is always a clarinet – no tenor sax – with a distinct and clear Doddsish flavour, and



I strongly believe that we have Happy Caldwell here. In the coda it is Caldwell on tenor again. In the third and fourth chorus there might be a second clarinet answering the brass riffs along with the first clarinet (Caldwell) in harmony, but I must admit that this harmony part might also be played by the trumpet in a very soft manner. (Why should a recording company hire a second clarinet for only two chorus in a recorded item, I ask.) I have therefore listed a possible second clarinet above in italics.

The cymbal crash might have been the work of Perry Bradford as there are more similar isolated cymbal crashes with this very sound on Bradford's recordings.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: no personnel*

- Carey, McCarthy, *Jazz Directory Vol. 5: unknown 2 tpts; tbn; clt; ten; James P. Johnson (p); unknown d; male-female duet*

- Rust\*2: *Louis Metcalfe (tpt); unknown tbn; clt; ten; James P. Johnson (pno); unknown dms; Perry Bradford (vcl), unknown vcl.*

- D. Mahoney, *Columbia 13/14000-D Series: unknown personnel*

- Rust\*3,\*4: *Louis Metcalfe - c; unknown tb; Ernest Elliott - cl; unknown cl- ts; James P. Johnson -p; Perry Bradford and another v; someone hits a cymbal hard at the end of 148015-1 but there is no evidence elsewhere on this side of a drummer.*

- Rust\*6: *Louis Metcalfe - c; unknown tb; Ernest Elliott - cl; unknown cl- ts; James P. Johnson -p; Perry Bradford and another v; there is a cymbal crash at the end of 148015-1 but there is no evidence of a drummer elsewhere on this side.*

- Brown/Hilbert, James P. Johnson p 375: *Louis Metcalfe, cornet; unknown, trombone; Ernest Elliott, clarinet; unknown, clarinet and tenor sax; Johnson, piano; Perry Bradford, Gus Horsley, vocals. "Someone hits a cymbal at the end of 148015-1 but there is no evidence elsewhere of a drummer. It has been suggested that Bradford hit the cymbal."*

**015 SONNY GREER AND HIS MEMPHIS MEN**

New York,

May 28, 1929

Arthur Whetsel, Freddie Jenkins – tpt; Joe Nanton – tbn;

Johnny Hodges – alt (1,3); Harry Carney – alt, bar, clt (1,2); Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Sonny Greer, another – voc (1)

149640-1 That Rhythm Man

Col 36157,

Chronological Classics 569

149641-3 Beggar's Blues

Col 1868-D,

Chronological Classics 569

149642-1 Saturday Night Function

Col 1868-D,

Media 7 MJCD 88

As the reader/listener may have recognized, I have left out all recordings by the Ellington band under their original name or pseudonyms, respectively, as they have been treated and discussed in so many works on the Duke. This recording session has the complete Ellington crew under Sonny Greer's name, except for the first title which has been issued under the correct Ellington band name. It is, nevertheless, listed here.

Joe Nanton can be heard soloing on the first title in the B-part of Arthur Whetsel's chorus for eight bars. On 'Beggar's Blues' he plays the clarinet theme muted on his horn in his own individual style. In the third title he solos urgently and strong.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Arthur Whetsel (tp); Joe Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)*

- Carey, McCarthy, *Jazz Directory Vol. 3: Arthur Whetsel, Freddy Jenkins, Charles "Cootie" Williams (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar, alt, clt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- Rust\*2: *Arthur Whetsel (tpt); Joe Nanton (tbn); Barney Bigard (clt); Johnny Hodges (alt); Harry Carney (bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

- Rust\*3: *Arthur Whetsel, Freddie Jenkins -t; Joe Nanton -tb; Barney Bigard -cl; Johnny Hodges -as; Harry Carney -cl -bar; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d*

- Rust\*4,\*6: *Arthur Whetsel, Freddie Jenkins -t; Joe Nanton -tb; Barney Bigard -cl; Johnny Hodges -as; Harry Carney -cl -bar; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d -v*

**016 ADELAIDE HALL Duke Ellington and his Orchestra**

New York,

Dec. 21, 1932

Adelaide Hall – voc;

Arthur Whetsel, Cootie Williams, Freddy Jenkins – tpt;

Lawrence Brown, Joe Nanton, Juan Tizol – tbn;

Otto Hardwick – alt; Johnny Hodges – alt, sop; Harry Carney – alt, bar, clt;

Duke Ellington – pno, arr; Fred Guy – gr; Wellman Braud – sbs; Sonny Greer – dms

B-12773-A I Must Have That Man!

uniss on 78,

Mosaic MD 11-248 II

B-12773-B I Must Have That Man!

uniss on 78,

Mosaic MD 11-248 II

B-12774-A Baby!

uniss on 78,

Mosaic MD 11-248 II

B-12774-B Baby!

uniss on 78,

Mosaic MD 11-248 II

Again, these Ellington recordings are listed here as they are issued under the singer's name.

There is beautiful soloistic performance by Johnny Hodges on soprano and Ellington on piano, but who plays the trumpet obblibato in the first chorus 'I Must Have That Man'? Is it Whetsel – as I assume – or Jenkins, perhaps? And then great Lawrence Brown behind Miss Hall in 'Baby' and growling Cootie Williams for half a chorus. But there is no recognizable note by "TrickySam" here.

Notes:

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

- Carey, McCarthy, *Jazz Directory Vol. 3: Arthur Whetsel, Cootie Williams, Freddy Jenkins (tpt); Joe Nanton, Lawrence Brown (tbn); Juan Tizol (valve-tbn); Otto Hardwick (alt); Johnny Hodges (alt, sop); Harry Carney (bar, alt, clt); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- Rust\*2,\*3,\*4,\*6: *Arthur Whetsel, Cootie Williams, Freddy Jenkins (tpt); Joe Nanton, Lawrence Brown (tbn); Juan Tizol (v-tbn); Johnny Hodges (alt, sop); Otto Hardwicke (alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

Notable differences of takes:

B-12773-A: *accelerated verse (after first chorus): pace of ca. 155 bpm*

B-12773-B: *accelerated verse (after first chorus): pace of ca. 144 bpm*

B-12774-A: *Afterbeat behind tpt-solo is by slap-bass / end of title, A. Hall's last words: "Oh, Babe" a - D*

B-12774-B: *Afterbeat behind tpt-solo is by slap-bass / end of title, A. Hall's last words: "Oh Hee, Babe" D - d - a*

017 **THE MILLS BROTHERS** Duke Ellington and his Orchestra New York, Dec. 22, 1932  
 The Mills Brothers (John, Herbert, Harry, Donald Mills) vocal quartet;  
 Arthur Whetsel, Cootie Williams, Freddy Jenkins – tpt;  
 Lawrence Brown, Joe Nanton, Juan Tizol – tbn;  
 Otto Hardwick – alt; Johnny Hodges – alt, sop; Harry Carney – alt, bar, clt;  
 Duke Ellington – pno, arr, dir; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms  
 B-12781-A Diga Diga Doo Br 6519, Mosaic MD 11-248 III  
 B-12781-B Diga Diga Doo uniss on 78, Mosaic MD 11-248 III

The Mills Brothers present their ‘Diga Diga Doo’ in their usual mock instrumental cum singing way (plus four-string guitar), combined with the Ellington band. And it definitely is a joy to hear. Cootie growls the title’s theme for 16 bars, while Carney takes the middle-eight with his baritone, followed then for the last eight by Tricky Sam growling the theme as well. The Mills Brothers’ “instrumental” solos are almost identical with those on their own quartet sides, thus pre-improvised and not ad-lib. But very nice, in fact! And there is fantastic Johnny Hodges on his soprano.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Cootie Williams, Arthur Whetsel (tp); Joe Nanton, Lawrence Brown, Juan Tizol (tb); Otto Hardwick, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)  
 - Rust\*2, \*3, \*4, \*6: Voc quartet (John, Herbert, Harry, Donald Mills); Arthur Whetsel, Cootie Williams, Freddy Jenkins (tpt); Joe Nanton, Lawrence Brown, Juan Tizol (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt); Otto Hardwick (alt, bsx); Harry Carney (clt, alt, bar); Duke Ellington (pno); Fred Guy (bjo, gtr); Wellman Braud (sbs); Sonny Greer (dms)

Notable differences of takes: (The matrix designation used here is as from the Mosaic CD set, and not as from Rust!)

B-12781-A: Intro bar 5/6, sequence of mock-trumpet notes: 2 eighth notes f – d, 1 three-quarter-note ab (descending)  
 B-12781-B: Intro bar 5/6, sequence of mock-trumpet notes: 1 quarter-note f, 1 three-quarter-note ab (descending)

018 **ETHEL WATERS** Duke Ellington and his Orchestra New York, Dec. 22, 1932  
 Ethel Waters – voc;  
 Arthur Whetsel, Cootie Williams, Freddy Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;  
 Otto Hardwick – alt; Harry Carney – alt, bar, clt;  
 Duke Ellington – pno, arr, dir; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms  
 B-12783-A I Can’t Give You Anything But Love Br 6517, Mosaic MD 11-248 III  
 B-12783-B I Can’t Give You Anything But Love uniss on 78, Mosaic MD 11-248 III  
 B-12784-A Porgy Br 6521, Mosaic MD 11-248 III  
 B-12784-B Porgy uniss on 78, Mosaic MD 11-248 III  
 B-12784-C Porgy uniss on 78, Mosaic MD 11-248 III

What a wonderful singer Ethel Waters was! Very clear and basic, and with a lot of positive emotion. Freddie Jenkins may be the obbligato player in ‘I Can’t Give You ...’. No instrumental solos here.

In ‘Porgy’ Ethel Waters sings a ‘I Can’t Give You Anything But Love’ based chorus with different words after the original ‘Porgy’ chorus. Is this part of Jimmy McHugh’s/Dorothy Fields’ composition? Again, no instrumental solos.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Cootie Williams, Arthur Whetsel (tp); Joe Nanton, Lawrence Brown (tb); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- Rust\*2, \*3, \*4, \*6: Arthur Whetsel, Cootie Williams, Freddy Jenkins (tpt); Joe Nanton, Lawrence Brown (tbn); Johnny Hodges (alt, sop); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)

Notable differences of takes:

B-12783-A: Final brass chord of title: Freddie Jenkins plays exactly with the section  
 B-12783-B: Final brass chord of title: Freddie Jenkins holds his high eb an eighth-note longer than the section  
 B-12784-A: Final piano notes of the title are a soft sixth ‘a’ over a soft third ‘e’  
 B-12784-B: Immediately before the first bar of the ‘I Can’t Give You ...’ chorus Ellington plays a short eighth-triplet g-a-g / final piano note of the title is a strong single sixth ‘a’  
 B-12784-C: Immediately before the first bar of the ‘I Can’t Give You ...’ chorus Ellington plays 4 quarter-notes g – G – g – d / final piano note of the title is a strong single sixth ‘a’

019 **ADELAIDE HALL** Duke Ellington and his Orchestra New York, Jan. 07, 1933  
 Adelaide Hall – voc;  
 Arthur Whetsel, Cootie Williams, Freddy Jenkins – tpt;  
 Lawrence Brown, Joe Nanton, Juan Tizol – tbn;  
 Otto Hardwick – alt; Johnny Hodges – alt, sop; Harry Carney – alt, bar, clt;  
 Duke Ellington – pno, arr; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms  
 B-12773-C I Must Have That Man! Br 6518, Mosaic MD 11-248 III  
 B-12773-D I Must Have That Man! uniss on 78, Mosaic MD 11-248 III  
 B-12774-C Baby! Br 6518, Mosaic MD 11-248 III  
 B-12774-D Baby! uniss on 78, Mosaic MD 11-248 III

Note: Additional titles recorded at this session are titles of the Ellington band without A. Hall

Alternative takes of both these titles were recorded on December 21, 1932 (see session 016 above). Arrangements are identical, but Bigard is with the band again and Braud does not use the slapped after-beat as before.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Cootie Williams, Arthur Whetsel (tp); Joe Nanton, Lawrence Brown, Juan Tizol (tb); Otto Hardwick, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- Carey, McCarthy, *Jazz Directory Vol. 3: Arthur Whetsel, Cootie Williams (tpt); Joe Nanton, Lawrence Brown (tbn); Juan Tizol (valve-tbn); Otto Hardwick (alt); Johnny Hodges (alt, sop); Barney Bigard (clt, ten); Harry Carney (bar, alt, clt); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)*

- Rust\*2,\*3,\*4,\*6: *Arthur Whetsel, Cootie Williams (tpt); Joe Nanton, Lawrence Brown (tbn); Juan Tizol (v-tbn); Johnny Hodges (alt, sop); Otto Hardwicke (alt); Barney Bigard (clt, ten); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

Notable differences of takes:

B-12773-C: *Barney Bigard accompanies Hall in the first chorus / final notes of title by Miss Hall are high f - d - f (sustained)*

B-12773-D: *Barney Bigard accompanies Hall in the first chorus / final notes of title by Miss Hall are high f - g - f (sustained)*

B-12774-C: *S. Greer plays a strong after-beat on choked cymbal (2/4) behind tpt-solo /*

*end of title, A. Hall's last words: "Oh, Babe" a - D*

B-12774-D: *S. Greer plays no after-beat behind tpt-solo / end of title, A. Hall's last words: "Oh, Bab-ah" a - D (speech in background)*

**020 COOTIE WILLIAMS AND HIS RUG CUTTERS**

New York,

Mar. 08, 1937

Cootie Williams - tpt, ldr; Joe Nanton - tbn;

Johnny Hodges - alt, sop; Harry Carney - bar;

Duke Ellington - pno; Hayes Alvis - sbs; Sonny Greer - dms

M-185-1 I Can't Believe That You're In Love With Me

Vri 555,

Mosaic MD7-235-I

M-185-2 I Can't Believe That You're In Love With Me

Vri uniss on 78,

Mosaic MD7-235-I

M-186-1 Downtown Uproar

Vri 527,

Mosaic MD7-235-I

M-186-2 Downtown Uproar

Vri uniss on 78,

Mosaic MD7-235-I

M-187-1 Digga Digga Doo

Vri 555,

Mosaic MD7-235-I

M-187-2 Digga Digga Doo

Vri uniss on 78,

Mosaic MD7-235-I

M-188-1 Blue Reverie

Vri 527,

Mosaic MD7-235-II

M-188-2 Blue Reverie

Vri uniss on 78,

Mosaic MD7-235-II

M-189-1 Tiger Rag

Vri uniss on 78,

Mosaic MD7-235-II

M-189-2 Tiger Rag

Vri uniss on 78,

Mosaic MD7-235-II

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Johnny Hodges (as & ss); Harry Carney (bs); Duke Ellington (p); Hayes Alvis (b); Sonny Greer (dm)*

- Rust\*2,\*3,\*4,\*6: *Cootie Williams (tpt); Joe Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar); Duke Ellington (pno); Hayes Alvis (sbs); Sonny Greer (dms)*

**021 IVIE ANDERSON AND HER BOYS FROM DIXIE**

New York,

Apr. 09, 1937

Ivie Anderson - voc;

Arthur Whetsel, Cootie Williams, Rex Stewart - tpt/cnt;

Lawrence Brown, Joe Nanton, Juan Tizol - tbn;

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

Duke Ellington - pno, arr; Fred Guy - gr; Hayes Alvis or Billy Taylor - sbs; Sonny Greer - dms

M-418-1 The Old Plantation

Vri 591,

Mosaic MD7-235 VII

M-418-2 The Old Plantation

uniss on 78,

Mosaic MD7-235 VII

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Ivie Anderson (vo); Wallace Jones, Cootie Williams, Rex Stewart (tp); Joe Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl); Otto Hardwick, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (g); Hayes Alvis, Billy Taylor (b); Sonny Greer (dm)*

- Rust\*2,\*3,\*4,\*6: *Wallace Jones, Cootie Williams (tpt); Rex Stewart (cnt); Joe Nanton, Juan Tizol, Lawrence Brown (tbn); Barney Bigard (clt, ten); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt); Harry Carney (clt, bar); Duke Ellington (pno, arr); Fred Guy (gr); Hayes Alvis, Billy Taylor (sbs); Sonny Greer (dms); Ivie Anderson (vcl)*

**022 IVIE ANDERSON AND HER BOYS FROM DIXIE**

New York,

Jun. 08, 1937

Ivie Anderson - voc;

Arthur Whetsel, Cootie Williams, Rex Stewart - tpt/cnt;

Lawrence Brown, Joe Nanton, Juan Tizol - tbn;

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

Duke Ellington - pno, arr; Fred Guy - gr; Hayes Alvis or Billy Taylor - sbs; Sonny Greer - dms;

Rex Stewart, Harry Carney, Hayes Alvis - voc

M-420-1 All God's Chillun Got Rhythm

Vri 591,

Mosaic MD7-235 VII

M-420-2 All God's Chillun Got Rhythm

uniss on 78,

Mosaic MD7-235 VII

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Ivie Anderson (vo); Wallace Jones, Cootie Williams, Rex Stewart (tp); Joe Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl); Otto Hardwick, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (g); Hayes Alvis, Billy Taylor (b); Sonny Greer (dm)*

- Rust\*2,\*3,\*4,\*6: Wallace Jones, Cootie Williams (tpt); Rex Stewart (cnt); Joe Nanton, Juan Tizol, Lawrence Brown (tbn); Barney Bigard (clt, ten); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt); Harry Carney (clt, bar); Duke Ellington (pno, arr); Fred Guy (gtr); Hayes Alvis, Billy Taylor(sbs); Sonny Greer (dms); Ivie Anderson (vcl); Rex Stewart, Harry Carney, Hayes Alvis (vcl)

**020 COOTIE WILLIAMS AND HIS RUG CUTTERS**

New York,

Mar. 08, 1937

Cootie Williams – tpt, ldr; Joe Nanton – tbn;

Johnny Hodges – alt, sop; Harry Carney – bar;

Duke Ellington – pno; Hayes Alvis – sbs; Sonny Greer – dms

M-185-1 I Can't Believe That You're In Love With Me

Vri 555,

Mosaic MD7-235-I

M-185-2 I Can't Believe That You're In Love With Me

Vri uniss on 78,

Mosaic MD7-235-I

M-186-1 Downtown Uproar

Vri 527,

Mosaic MD7-235-I

M-186-2 Downtown Uproar

Vri uniss on 78,

Mosaic MD7-235-I

M-187-1 Digga Digga Doo

Vri 555,

Mosaic MD7-235-I

M-187-2 Digga Digga Doo

Vri uniss on 78,

Mosaic MD7-235-I

M-188-1 Blue Reverie

Vri 527,

Mosaic MD7-235-II

M-188-2 Blue Reverie

Vri uniss on 78,

Mosaic MD7-235-II

M-189-1 Tiger Rag

Vri uniss on 78,

Mosaic MD7-235-II

M-189-2 Tiger Rag

Vri uniss on 78,

Mosaic MD7-235-II

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Cootie Williams (tp); Joe "Tricky Sam" Nanton (tb); Johnny Hodges (as & ss); Harry Carney (bs); Duke Ellington (p); Hayes Alvis (b); Sonny Greer (dm)

- Rust\*2,\*3,\*4,\*6: Cootie Williams (tpt); Joe Nanton (tbn); Johnny Hodges (alt, sop); Harry Carney (bar); Duke Ellington (pno); Hayes Alvis (sbs); Sonny Greer (dms)

**023 REX STEWART AND HIS FIFTY-SECOND STOMPERS**

New York,

Mar. 20, 1939

Rex Stewart - cnt; Louis Bacon – tpt; Joe Nanton – tbn; Barney Bigard – clt;

Duke Ellington – pno; Brick Fleagle – gtr, arr (1); Billy Taylor – sbs; Sonny Greer – dms

M-994-1 San Juan Hill

Voc/OK 5510,

Mosaic MD7-235 VI

M-995-1 I'll Come Back For More

Voc/OK 5448,

Mosaic MD7-235 VI

M-996-1 Fat Stuff Serenade

Voc/OK 5448,

Mosaic MD7-235 VI

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Louis Bacon (tp); "Tricky Sam" Nanton (tb); Barney Bigard (cl); Duke Ellington (p); Brick Fleagle (g); Billy Taylor (b); Jack Maisel (dm)

- Rust\*2,\*3,\*4,\*6: Rex Stewart (cnt); Louis Bacon (tpt); Joe Nanton (tbn); Barney Bigard (clt); Duke Ellington (pno); Billy Taylor (sbs); Sonny Greer (dms)

K.- B. Rau  
28-10-2021  
20-11-2021