

THE NEW YORK RECORDINGS OF CLADYS ‘JABBO’ SMITH

An Annotated Tentative Personello-Discography

SMITH, ‘Jabbo’ Cladys, trumpet, trombone, vocals born: Pembroke, Georgia, 24th December, 1908; died: New York, 16th January, 1991
Father died when Jabbo was four years old; he moved with mother to Savannah, then at six was placed in the Jenkins’ Orphanage, Charleston, South Carolina. Was taught trumpet and trombone, at 10 began touring with the orphanage band. Ran away from the institution on several occasions, during one absence he played for three months in Florida with Eagle Eye Shields’ Band (1922). He left the orphanage for good at the age of 16, travelled to Philadelphia and joined Harry Marsh’s Band, later worked in Atlantic City with Gus Aiken. Worked with Charlie Johnson’s Band in Atlantic City, subsequently in New York from autumn 1925 until early 1928, also sat in for recording session with Duke Ellington (November 1927). Joined James P. Johnson Orchestra and toured with ‘Keep Shufflin’” revue from February 1928. The show folded in Chicago (November 1928) and Jabbo worked there for various leaders including: Carroll Dickerson, Sammy Stewart (briefly), Earl Hines, Erskine Tate (1929), Charlie Elgar, Tiny Parham (late 1930), also led own recording band. Led own band and worked with Cassino Simpson, then led at the Wisconsin Roof, Milwaukee, until spring 1932, also worked with Oscar ‘Bernie’ Young. With Fess Williams (1933), led own band in Milwaukee, then with Carroll Dickerson at the Sunset, Chicago, in the summer of 1934, toured with Eli Rice and with Red Perkins’ Dixie Ramblers. Returned to Chicago, briefly led own band at Lamb’s Café, briefly in Jesse Stones Cyclones (April 1935), then toured with Eli Rice’s Band before free-lancing in Detroit, worked briefly with Sam Price. Returned to his home-town of Milwaukee and joined Claude Hopkins (then on tour) in 1936). With Hopkins for two years including residency at the Roseland, New York, in autumn 1936. Giggled with own band in New York, worked occasionally with Sidney Bechet (1939), then long residency at the Alcazar, Newark, New Jersey, first with own trio, then with saxist Larry Ringold’s Band (1944). Brief return to Claude Hopkins, then moved back to Milwaukee, played with local bands and led own sextet at the Crystal Ballroom in the late 1940s. Left full-time music, but continued to play in the 1950s, including residency at The Down Under in 1958. Temporarily quit playing, but made comeback at Milwaukee Jazz Society concert in June 1961, resumed working with local bands and made a playing trip to Chicago. Continued day work with a car-hire company in Milwaukee, playing valve-trombone and piano at Tina’s Lounge in 1966. Jabbo, a proficient pianist, became particularly interested in composing. Tours of Europe during the 1970s including London (1977). Played for ‘One Mo’ Time’ show in New Orleans (1978), later worked in New York and touring production of that show during early 1980s. Overcame illness in 1982 and appeared at European festivals in 1983. Featured as a vocalist at the Village Vanguard, New York, during the 1980s. Sang with Don Cherry’s Quintet, including dates in Berlin, 1986. (J. Chilton, Who’s Who of Jazz)

“He (Jabbo Smith) said that while he was at the Orphanage he and a group of the boys had attended a William S. Hart ‘Western’. One of the Indians in the movie was called ‘Jabbo’ and afterwards the boys started calling him and one of his companions ‘Jabbo’. For some reason it stuck with him and he’s been known by that name ever since. This may have been published before, but f so I can’t recall seeing it anywhere.” (Dave Rubin, Kansas City in Storyville 1996/97)

Although Cladys ‘Jabbo’ Smith spent part of his prominent musicians’ life in the New York scene, his main area of business was the near West with Chicago and Milwaukee. Yet, because of the importance of his musical contributions to the music of Harlem (1925 – 1928 and 1936 - 1938), his recorded heritage will be listed and partly discussed here.

STYLISTICS

STYLE

Southern (Western) style of the “Jenkins Orphanage” kind (compare Gus Aiken). Jabbo’s trumpet style includes long horizontal legato phrases as well as large interval jumps. He plays staccato phrases as well as romantic sounding legato melodies that border on bad taste. He performs in a fast-fingered, highly virtuosic and even daring style, unheard of in the late 1920s, yet not as essentially classic as Louis Armstrong’s style. Later, he had been called “the Dizzy Gillespie of the 20s”.

TOPE

His tone is not as clear and brilliant as Armstrong’s, but a bit coated. Obviously, Jabbo attached more importance to fast delivery than to beauty or emotion. Because of his daring performances he often fluffs notes.

VIBRATO

Very light vibrato.

TIME

Because of his extraordinary talent and ability to play on trumpet what he improvises/feels, he is able to be exactly on the spot – or even a micro-time before the beat. This produces an un-equalled rhythmical momentum – not mechanically, but smooth and swinging.

PHRASING

Jabbo's trumpet style includes long horizontal legato phrases as well as large interval jumps. He plays staccato phrases as well as pliant romantic sounding legato melodies that border faintly on bad taste.

This personnelo-discography is based on Rust, Jazz And Ragtime Records 1897 - 1942.

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

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

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.

SMITH, CLADYS ,JABBO:

001 THOMAS MORRIS AND HIS SEVEN HOT BABIES	New York,	Aug. 17, 1926
Thomas Morris, Jabbo Smith – tpt; Geechie Fields – tbn; Ernest Elliott – alt, clt; Happy Caldwell – ten; Mike Jackson – pno; (<i>Buddy Christian</i>) – bjo; Bill Benford – bbs; Mike Jackson – voc		
36047-3 Georgia Grind	Vic 20180,	Frog DFG 1
36048-2 Ham Gravy	Vic 20179,	Frog DFG 1
36048-3 Ham Gravy	Vic 20179,	Frog DFG 1
<i>Composer credits: 36047 (Williams); 36048 (R.S. Peer)</i>		

With slightly altered personnel this session carries on the 'Thomas Morris and his Seven Hot Babies' series of recordings for Victor. Morris, Fields, Caldwell and Benford are undisputed. The voice answering Mike Jackson in 'Georgia Grind' might then be Thomas Morris himself. Being certain on Morris' presence – how else – the big problem is: who plays second trumpet? Rust in all his early editions named Jabbo Smith, changing this name to Charlie Thomas in his 6th edition. This he obviously did following John R.T. Davies' statement that it must be the mysterious person 'Big' Charlie Thomas, known as cornetist on some recordings of the Clarence Williams circle – a man who appeared out of the blue in New York in late 1925, recorded a couple of sides, and disappeared again without any further trace. His was a very beautiful cornet style with much Armstrong influence in it. John R.T. had isolated these recordings and discovered the identity of the cornetist, producing a very beautiful CD on the Dutch Timeless label in 1996. But he unfortunately also included three sides of Sara Martin with definitely June Clark on trumpet, and these sides by Thomas Morris of which we now know with the utmost probability that it is the very young Jabbo Smith on second trumpet, and not 'Big' Charlie Thomas. Marc van Nus of Almelo, The Netherlands, a friend of mine from the old days and a great trumpet player in the classic style himself, just recently told me of the days he had hosted Jabbo Smith in his home for several days in 1971. In the – among jazz musicians usual – "listening-sessions" Jabbo had denied his presence on the Buddy Christian Jazz Rippers, now believed to be the above noted "Big" Charlie Thomas. But when hearing the Morris' Seven Hot Babies sides he had spontaneously remarked that it was he himself on trumpet. When comparing both players' styles it becomes apparent that there are distinct differences of tone and style, Thomas with a crystal-clear cornet (?) tone and repeating phrases with large interval jumps, and Smith with a somewhat coated tone and rather flowing and partly chromatic linear phrases which find their correspondences in Jabbo Smith's solos in the Charlie Johnson sessions of 1927 and 1928. On this basis I feel certain now of Jabbo Smith's presence on second trumpet here, although I have to admit to being influenced for long by the very much-admired John R.T.'s claim that Charlie Thomas was the trumpet player here. I have changed my mind now.

On trombone we obviously hear the acclaimed Geechie Fields as before, vacillating between beauty and primitivity.

Comparing the clarinet solo in 'Georgia Grind' to Elliott's solo in King Oliver's 'Tin Roof Blues' (11 June 1928 Vocalion) I think that the alto-clarinet man on this session really is Ernest Elliott.

'Ham Gravy' - both takes – has Happy Caldwell playing the tenor sax solo in his own inimitable way. What a beautiful and individual – and unsung - tenor player Caldwell was!

The pianist is mostly inaudible, but plays a short solo in chorus A2 of the second title which distinctly is in Mike Jackson's light style. In the A2 chorus piano solo of 'Ham Gravy' the right hand playing very much resembles the chimes-like phrases behind the trombone in take -3 of 'Jackass Blues' at the above session. Thus, we very probably hear the same pianist at both sessions. This certainly means that Happy Caldwell's naming Marlow Morris on piano at least is very doubtful.

The banjo player has a stronger sound on his instrument and plays in a different style from Lee Blair's, thus must be listed as unknown, although I have a feeling that it might be Buddy Christian judging from sound and execution. And again, we hear the busy and agile Bill Benford on tuba, completing the gang of Jenkins Orphanage boys assembled here (Smith, Fields and Benford).

The singer is documented as Mike Jackson in the Victor vaults. As he is known to have been a friend to Morris, he might just by chance have been in the studio and asked to do the vocal. Or may he possibly also be the pianist on both sessions?

Notes:

- Rust, Victor Master Book Vol. 2: 2c / tb / 2s / p / bj / bb; vocalist Mike Jackson
 - Rust*2: Tom Morris, Jabbo Smith (cnt); Geechie Fields (tbn); Ernest Elliott (clt, alt); Coleman Hawkins (ten); Mike Jackson (pno); unknown (bjo); Bill Benford ? (bbs)
 - Rust*3,*4: Tom Morris, Jabbo Smith -c; Geechie Fields -tb; Ernest Elliott -as; Happy Caldwell -ts; Mike Jackson -p; unknown -bj; ? Bill Benford -bb
 - Rust*6: Tom Morris, Charlie Thomas -t; Geechie Fields -tb; Ernest Elliott -cl-as-bar; Happy Caldwell -cl-ts; Marlowe Morris -p; ? Lee Blair -bj; Bill Benford -bb; Mike Jackson -v (1)

Tunes:

36047-3 Georgia Grind Key of Eb Victor
 (Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars tbn GF)(Chorus 3 12 bars bjo)(Chorus 4 12 bars voc MJ)(Chorus 5 12 bars clt EE)(Chorus 6 12 bars tpt JS)(Chorus 7 12 bars tpt TM)(Chorus 8 12 bars voc - ens)

36048-2 Ham Gravy Key of Bb / Eb Victor
 (Intro 4 bars ens)(Verse 16 bars ens)(Chorus A1 16 bars ens, middle-break tbn GF)(Chorus A2 16 bars pno MJ, middle-break clt EE)(Chorus A3 16 bars (*) ens middle-break tpt JS)(Chorus B1 12 bars ten HC)(Chorus B2 12 bars tpt JS)(Chorus B3 12 bars tpt TM - ens)(Chorus B4 12 bars ens riff)(Chorus A 4 16 bars clt EE, middle-break brass)(Chorus A5 16 bars ens, middle-break bbs BB)

36048-3 Ham Gravy Key of Bb / Eb Victor
 same as -2

Notable differences of takes (*):

36048-2 Chorus A3 first two bars 2nd tpt JS alone, 1st tpt TM enters at end of bar 2
 36048-3 Chorus A3 full ens from beginning

002 EVA TAYLOR Clarence Williams Blue Five New York, Feb. 10, 1927
 Eva Taylor - voc;
 Jabbo Smith - tpt; Charlie Irvis - tbn;
 Clarence Williams - pno; Buddy Christian - gr
 80412-A I Wish You Would (Love Me Like I'm Loving You) OK 8444, Collectors Classics COCD-19
 80413-B If I Could Be With You OK 8444, Collectors Classics COCD-19
 Composer credits: 80412 (Creamer - Johnson); 80413 (Chappelle - Stinnette)

Jabbo Smith recalled this as his only date with Clarence Williams: "My first ever recording was with Clarence Williams when I was 17 years of age. Charlie Johnson's trombone player got me on the date!" Smith was with Charlie Johnson at the time, as was Irvis. So, it is our strong opinion that this is the first date using Johnson musicians, with the only exception session # 093 where we find Cyrus St. Clair for the first time. At this time Clarence seems to have alternated between Buddy Christian and newcomer Leroy Harris. As Christian is also known to have been a guitar player (and expert pianist!), it seems appropriate to suggest him as guitarist here.

Notes:

- Storyville 20: Jabbo Smith (cnt); poss Charlie Irvis (tbn); Clarence Williams (pno); unknown (gr).
 - Lord, Clarence Williams p197: Jabbo Smith (cnt); poss Charlie Irvis (tbn); Clarence Williams (pno); unknown (gr).
 - BGR*2,*3,*4: Jabbo Smith, cnt; prob Charlie Irvis, tbn; Clarence Williams, pno; unknown, gr.
 - Rust*3,*4,*6: Jabbo Smith -c; ?Charlie Irvis -tb; Clarence Williams -p; unknown -g.

003 CHARLIE JOHNSON'S ORIGINAL PARADISE TEN New York, Feb. 25, 1927
 unknown, Cladys Jabbo Smith, Thomas Morris - tpt; Charlie Irvis - tbn;
 Ben Whitted, Benny Carter - alt, clt; Benny Waters - ten, clt;
 Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms;
 Monette Moore - voc
 38115-1 Paradise Wobble Vic 20551, Frog DGF 8
 38116-1 Birmingham Black Bottom Vic 20551, Frog DGF 8
 38116-2 Birmingham Black Bottom Vic test, Frog DGF 12
 38117-1 Don't You Leave Me Here Vic 20653, Frog DGF 8
 38117-3 Don't You Leave Me Here Vic test, Frog DGF 12
 Composer credits: 38115 (F. Johnson - T. Morris); 38116 (F. Johnson - T. Morris); 38117 (Morton)

The personnel is established as given, with the exception of the first trumpet player. Rust's 'Victor Master Book Vol. 2' gives three cnt/tpt. After year-long repeated listening I am unable to hear three trumpet/cornet players. Jabbo Smith joined the band most probably in late 1926 as a replacement for Sidney de Paris, who stayed behind in Atlantic City when the band changed over to NYC, as they usually did when the summer season was over. So, de Paris can be disregarded for this session. All solos - except for "Don't You Leave Me Here" - are by Jabbo Smith. It probably is Thomas Morris soloing in this latter tune. Morris' presence has been suggested by Richard Rains in 'Storyville 153'. So, there might be the possibility that the Johnson band was temporarily without a first trumpet, and Morris had been hired as a sub (the trumpet lead in "Birmingham Black Bottom" chorus B1 certainly sounds like Morris). But then the listing in the 'Victor Master Book' would have to be wrong. In this respect it has to be borne in mind that it was most uncommon at the time to have three trumpets in a big band. Two were the rule. The great exception was the Henderson band, which had three trumpets since Armstrong had been engaged. From then on, Redman certainly wrote for three trumpets, and after Armstrong's return to Chicago, writing for two trumpets - plus trombone - certainly would have been a musical relapse.

Or they had a lead trumpet player (the very enigmatic Cliff Brazzington has been listed at the time, also with the Ellington band) and Morris was added for some other reason, maybe because he provided the arrangement of "Birmingham Black Bottom", which actually looks related in structure and general conception to Morris' own "Ham Gravy" as recorded by Morris' Hot Babies. In return Morris could have been allowed to solo in the unarranged free ensemble of "Don't You Leave Me Here". This then would explain the cited three trumpets/cornets. Yet only two trumpets can be heard in the brass section in chorus A1 of "Paradise Wobble".

Benny Carter was a member of the Johnson band throughout 1927 (Berger, Berger, Patrick 'Benny Carter'), joining – for the second time – in late 1926 and staying until February 1928. He allegedly started arranging with Charlie Johnson, and I can well imagine that “Paradise Wobble” might be one of his first recorded – or even authored – arrangements. (The Berger book names his possibly first recorded arrangement as “P.D.Q. Blues” by Fletcher Henderson. Yet this arrangement definitely sounds as though it was written by a white arranger with its whole-tone parts and is not related to anything Carter has arranged later.)

Alas, Carter cannot be heard in solo in this session. This is the period the Johnson saxophone section was named “The Three Bens” – Whitted, Carter and Waters. Whitted, by the way, was always responsible for the clarinet solos.

McCarthy ‘Big Band Jazz’ denies Morris’ presence on this session and attributes the plunger solos in “Don’t You Leave Me Here” to Sidney de Paris. Carter’s presence is denied as well.

Richard Rains in ‘Storyville’ 153 is certainly correct in stating that it is Morris here despite “...Jabbo Smith’s assertion when listening to ‘Birmingham Black Bottom’, “That’s Ham”. It is believed that Leonard Davis did not join the Johnson Band until sometime in 1928.” (Davis left the Arthur Gibbs band to join Johnson in summer 1928.)

- ‘Paradise Wobble’ is a heavily arranged 12 bar blues. The arrangement is complex, much more so than the two other titles of this session. And I suggest this to be one of the earliest arrangements of Benny Carter on record – if not the very earliest. Appropriate and even great soloing by Jabbo Smith and Ben Whitted. (Re Ben Whitted: please, forget all nominations of Whitted in former discographies on Clarence Williams! They are completely wrong and out of place and pure unsubstantiated speculation without documented background!)

- ‘Birmingham Black Bottom’ is remarkably akin in structure and thematic material to Thomas Morris’ “Ham Gravy” and I speculate whether this tune was contributed to this session by Morris himself, if he really is one of the trumpets. On the other hand this number is a real swinger – very advanced for early 1927 – and perfectly shows the Johnson band abilities.

- ‘Don’t You Leave Me Here’ is the very well-known Morton tune, played here un-arranged in free ensemble with solo contributions by Monette Moore, then 18-year old Jabbo Smith, and Charlie Irvis. Great functional ensemble playing here without turning chaotic.

Notes:

- *DeLaunay, New Hot Discography 1948: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Jazz Directory Vol. Five 1955: Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms, Monette Moore - voc*

- *Rust*2: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter (?) - ten; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust*3: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust*6: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust, The Victor Master Book Vol. 2: 3 c (tp ?) / tb / 3 s / p / bj / bb / d; vocalist: Monette Moore*

Tunes structures:

38115-1 Paradise Wobble Key of Eb Victor
 (Intro 8 bars ens - tpt - clt)(A1 Chorus 12 bars blues ens)(A2 Chorus 12 bars Irvis tbn + saxes)(A3 Chorus 12 bars ens breaks bjo – Smith tpt 8 bars)(A4 Chorus 12 bars Smith tpt)(A5 Chorus 12 bars saxes – ens)(A6 Chorus 12 bars Moore voc + Smith tpt obbligato)(A7 Chorus 12 bars Moore voc + Smith tpt obbligato)(A8 Chorus 12 bars Whitted clt - ens)(A9 Chorus 12 bars brass)(A10 Chorus 12 bars ens)

arrangement: Benny Carter? / composer credit is: F. Johnson - T. Morris

38116-1 Birmingham Black Bottom Key of Ab / Eb / Ab Victor
 (Intro 4 bars ens)(A1 Chorus 12 bars saxes – ens)(A2 Chorus 12 bars saxes – ens)(A3 Chorus 12 bars brass)(A4 Chorus 12 bars Moore voc – ens)(A5 Chorus 12 bars Smith tpt)(A6 Chorus 12 bars Moore voc – ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA ens - Morris (?) tpt lead, middle break Smith tpt)(B2 Chorus 16 bars bjo – middle break Waters ten)(Bridge 4 bars ens + cymbals)(A7 Chorus 12 bars ens + Smith tpt lead)(Coda 6 bars ens + Smith tpt lead)

38116-2 Birmingham Black Bottom Key of Ab / Eb / Ab Victor
 same as 38116-1

arrangement: Thomas Morris? / composer credit is: F. Johnson - T. Morris

38117-1 Don’t You Leave Me Here Key of Bb Victor
 (Intro 4 bars ens)(A1 Chorus 16 bars AA ens)(B1 Verse 16 bars ens)(A2 Chorus 16 bars Moore + Whitted clt obbligato)(A3 Chorus 16 bars Morris tpt)(A4 Chorus 16 bars Irvis tbn)(A5 Chorus 16 bars Moore + Johnson pno obligato)(A6 Chorus 16 bars ens)

38117-3 Don’t You Leave Me Here Key of Bb Victor
 same as 38117-1

Discernible differences of takes:

38116-1 2nd bar of coda: two trombone notes and banjo
 38116-2 2nd bar of coda: two trombone notes and banjo plus two heavy drumbeats and cymbal
 38117-1 2nd half of vocal: "Hear that bell a-ringin', hear that whistle sound".
 38117-3 2nd half of vocal: "Hear that whistle blow, hear that whistle sound".

See my article on the Charlie Johnson band in Names & Numbers 57 and elsewhere on this web-site. The frequently listed enigmatic Cliff Brazzington seems to be a real person and might be the first trumpet player. If so, he seems to be playing on the first two titles only. He is said to have been with the Ellington band in 1926 and with Arthur Gibbs and his Orchestra in 1928.

004 DUKE ELLINGTON AND HIS ORCHESTRA

New York, Nov. 03, 1927

Louis Metcalf, Cladys Jabbo Smith – tpt; Joe Nanton – tbn;
 Otto Hardwick – alt; Harry Carney – alt, bar; Rudy Jackson – ten, clt;
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms;
 Adelaide Hall – voc (4)

81775-A	What Can A Poor Fellow Do?	OK 80955,	Frog DGF 78
81776-B	Black And Tan Fantasy	OK 40955,	Frog DGF 78
81776-C	Black And Tan Fantasy	OK 8521,	Frog DGF 78
81777-C	Chicago Stomp Down	OK 8675,	Frog DGF 78

Note: The third title was issued as by ‘The Chicago Footwarmers’

Composer credits: 81775 (E. Schoebel – B. Meyers); 81776 (D. Ellington – B. Miley); 81777 (J.P. Johnson – H. Creamer)

In the first title already, Jabbo Smith – with plunger mute and later open - dominates the proceedings in his very own elegant and romantic legato trumpet style – contrary to Bubber Miley’s staccato style in Johnny Dunn’s succession. The alto sax solo is by the young Harry Carney. In the two different takes of Ellington’s very famous ‘Black And Tan Fantasy’ Jabbo plays one blues-chorus in take-B and two blues-choruses in take -C – as well as orchestra parts – each. In the first two titles I (KBR) am unable to hear any note played by Louis Metcalf, and it seems that he had been “tranquilized” by the bandleader – perhaps to try out some new solutions of instrumentation? In the third title we find a very nice scat-vocal chorus by young show star Adelaide Hall.

Notes:

- *Delaunay, New Hot Discography, 1948:* Louis Metcalf, Jabbo Smith (tp); Joe “Tricky Sam” Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Adelaide Hall (vo)
 - *McCarthy, Carey, Jazz Directory, Vol. 3:* Louis Metcalf, Jabbo Smith (tpt); Joe “Tricky Sam” Nanton (tbn); Otto Hardwick (alt, clt); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Adelaide Hall (vcl)

- *Rust*2:* Louis Metcalf, Jabbo Smith (tpts); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clts, alti); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Adelaide Hall (vcl)

- *Rust*3,*4,*6:* Louis Metcalf -Jabbo Smith -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Adelaide Hall -v

- *Storyville 80 / 91, F. Dutton, Birth of a Band:* Louis Metcalf, Cladys ‘Jabbo’ Smith, t; Joe Nanton, tb; Otto Hardwicke, as, ss, cl, bsx, Harry Carney, as, bar, cl; Rudy Jackson, ts, cl; Duke Ellington, p; Fred Guy, bj; Wellman Braud, sb; Sonny Greer, d.

- *W.E. Timmer, The Recorded Music of Duke Ellington and his Sidemen:* LM, JSmt; JN; RJ, OH, HC; DE, FG, WB, SG; AH

Discernible differences of takes:

81776-B: Joe Nanton on muted trombone is the first soloist after the saxophone strain, followed by Jabbo Smith on trumpet

81776-C: Jabbo Smith on trumpet is the first soloist after the saxophone strain, followed by Duke Ellington on piano

005 CHARLIE JOHNSON’S PARADISE TEN

New York,

Jan. 24, 1928

(Sidney de Paris), Cladys Jabbo Smith – tpt; Charlie Irvis – tbn;

Ben Whitted, Benny Carter – alt, clt; Ben Waters – ten, clt; Edgar Sampson – vln;

Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;

Monette Moore – voc (1,2);

Benny Carter – arr (1,2,3,4); Ben Waters – arr (5,6)

41639-1 You Ain’t The One Vic test, Frog DGF 12

41639-2 You Ain’t The One Vic 21247, Frog DGF 8

41640-1 Charleston Is The Best Dance After All Vic 21491, Frog DGF 8

41640-2 Charleston Is The Best Dance After All Vic test, Frog DGF 12

41641-1 Hot Tempered Blues Vic test, Frog DGF 12

41641-2 Hot Tempered Blues Vic 21247, Frog DGF 8

Composer credits: 41639 (Chas. Johnson - Arthur Porter); 41640 (G. Johnson - A. Porter); 41641 (Chas. Johnson - Arthur Porter)

Now, here we have the Johnson band in full flight. With the extra attraction of Benny Carter’s definitely first (see “Paradise Wobble” above) recorded arrangements, together with his first recorded solo efforts, straight on the way to later heights.

Trumpet soloing is definitely by Jabbo Smith on the first two titles, by another man on the third title, who may be, but is not necessarily Sidney de Paris. Jabbo Smith told Chip Deffaa (‘Voices of The Jazz Age’) that he left the band because of being accused of bad behaviour, and that de Paris was his successor. This would mean, that Smith would not have been in the band together with de Paris. So, the first trumpet player’s identity has to be questioned, just as in the session of February 25, 1927.

“You Ain’t The One” has a typical Carter reed chorus, this time on clarinets. It is not easy to play and Carter’s colleagues struggle along in three-part harmony, Carter playing lead. Very advanced and interesting modulations in the bridges show Carter’s early mastery. We hear Edgar Sampson with his violin accompanying Monette Moore’s vocal chorus. Sampson has always been listed as saxophonist/violinist in this session, but it has to be kept in mind that he still was a member of Arthur Gibbs’ band until summer 1928, when he together with Leonard Davis changed over to the Johnson band. Ben Waters in his book ‘The Key to A Jazzy Life’ said that the Johnson band sometimes had more than two trumpets, but never more than three saxes. So, I think, that Charlie Johnson added Sampson only as violinist in this session, just for the thrill of it, maybe being impressed by this young man’s possibilities. The ‘Victor Master Book’ has three saxes and a violin. We never hear four reeds at the same time, which in 1928 certainly would have been extremely uncommon.

“Charleston Is The Best Dance After All” again have a Carter reed chorus, this time on saxophones. At the end of this saxophone chorus we hear Charlie Johnson’s piano playing into the trumpet break, which seems to be proof of Johnson’s carelessness.

“Hot Tempered Blues” is Ben Waters’ arrangement with his typical bluesy clarinet writing. Then in chorus A4 we hear a trumpet player, who sounds very much like Thomas Morris in his phrasing in take -1, only that he has much better embouchure than Morris had (G. Bushell said about Thomas Morris: “He had some great ideas, but no lip – it just splattered all over the place”). This man here plays assured, with a controlled vibrato/shake and some funny phrases in take -2 which may yet come from de Paris’s art of preaching on his horn (see “The Boy In The Boat” of the next session). Beautiful bluesy four-string violin by Sampson and fantastic free collective improvisation by the whole band in the last two choruses, in Gunther Schuller’s words: “Here the band swings and rocks in a manner way ahead of its time, especially in the final, climactic improvised chorus. In its all-out abandon, it stops just this side of cacophony, a triumph of the art of ensemble improvisation” (Schuller ‘Early Jazz’).

Notes:

- *Delaunay, New Hot Discography 1948:* Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- *Jazz Directory Vol. Five 1955:* Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Cliff Brazzington - tpt; Charlie Irvis - tbn; Edgar Sampson - alt, clt, vln; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- *Rust*2:* Jabbo Smith, Leonard Davis, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter - alt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- *Rust*3:* Jabbo Smith, Leonard Davis - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Edgar Sampson - alt, vln; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- *Rust*6:* Jabbo Smith, Leonard Davis - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Edgar Sampson - alt, vln; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- *Rust, The Victor Master Book Vol. 2:* 2 t / tb / 3 s / vn / p / bj / bb / d; vocalist: Monette Moore

Tunes structures:

41639-1 *You Ain't The One* Key of C / Eb / F / Eb Victor
(Intro 6 bars ens – Carter alt)(A1 Chorus 32 bars AA` ens)(A2 Chorus 32 bars Moore voc + Sampson vln obligato)(Bridge 4 bars ens)(B1 Verse 12 bars ens)(A3 Chorus 32 bars / Waters ten + brass 16, Irvis tbn 16)(Bridge 4 bars ens)(A4 Chorus 32 bars clts)(Bridge 4 bars ens)(A5 Chorus 32 bars / J. Smith tpt 16, ens 16)(Coda 2 bars ens)

41639-2 *You Ain't The One* Key of C / Eb / F / Eb Victor
same as 41639-1

41640-1 *Charleston Is The Best Dance After All* Key of F Victor
(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Bridge 2 bars* ens)(B1 Verse 20 bars ens /ens 8, saxes 8, ens 4)
(A2 Chorus 32 bars saxes in harmony)(A3 Chorus 32 bars /J. Smith tpt 16, B. Carter alt 8, J. Smith tpt 6, ens 2)
(Bridge 2 bars* ens)(A4 Chorus 32 bars ens /ens 14, C. Johnson pno 2, Ch. Irvis 6, ens 10)(Coda 2 bars bbs - ens)

41640-2 *Charleston Is The Best Dance After All* Key of F Victor
same as 41640-1

(* this bridge actually consists of four bars, two of which are the last two bars of the previous chorus. This same device has been called “an unprecedented practice in the history of jazz arrangements” by Andre Hodeir in his book JAZZ, IT'S EVOLUTION AND ESSENCE, only that he discusses Ellington's “Concerto For Cootie” of March 1940. Ellington had used this same device in his “Stevodore Stomp”, but never as early as Carter does here. So, who is the originator of this little beautiful trick?)

41641-1 *Hot Tempered Blues* Key of Bb Victor
(Intro 8 bars ens)(A1 Chorus 12 bars blues tpts in harmony)(A2 Chorus 12 bars Irvis tbn)(A3 Chorus 12 bars E. Sampson vln - clts background riff)(A4 Chorus 12 bars S. de Paris(?) tpt)(B1 Verse 16 bars AA clts)(A5 Chorus 12 bars ens riff)(A6 Chorus 12 bars ens ad lib)(Coda 2 bars ens)

41641-2 *Hot Tempered Blues* Key of Bb Victor
same as 41641-1

Discernible differences of takes:

41639-1 Intro: first trumpet plays chromatic downward sequence with 3 times: 1 quarter note, 2 eighth notes (second note downward jump), 1 quarter note in chromatic sequence again, band playing even chromatic sequence

41639-2 Intro: first trumpet plays even chromatic downward sequence together with band

41640-1 pno plays into tpt break at end of Chorus A2 and stops abruptly

41640-2 pno silent in tpt break at end of Chorus A2, foot thumping instead

41641-1 tbn enters for solo in first bar of A2, no Whitted clt in A5

41641-2 tbn enters for solo 3 beats before A2, Whitted clt over ens in A5

006 LOUISIANA SUGAR BABES

New York, Mar. 27, 1928

Jabbo Smith – tpt; Garvin Bushell – clt, alt, bsn;

James P. Johnson – pno; Thomas Fats Waller – org

42566-1 Willow Tree

Vic 21348, Chronological Classics 689

42566-3 Willow Tree

Vic unissued on 78, JSP JSP927D

42567-1 'Sippi

Vic 21348, Chronological Classics 689

42567-2 'Sippi

Vic BB B-10260, JSP JSP927D

42568-1 Thou Swell

Vic BB B-10260, JSP JSP927D

42568-2 Thou Swell

Vic 21346, Chronological Classics 689

42569-1 Persian Rug

Vic 21346, Chronological Classics 689

Composer credits: 42566 (Waller); 42567 (Johnson – Conrad - Creamer); 42568 (Rodgers); 42569 (Kahn – Moré)

This recording session may be considered as a James P. Johnson recording band, although it does not carry his name.

L. Wright, 'Fats in Fact', p. 42/43: "... from Garvin Bushell's recollections it appears that both (studios 1 & 2 of the Church Building in Camden, New Jersey – KBR) were used simultaneously with (Fats) Waller on the organ manual in one studio along with the other musicians and the organ pipes (!) in the other – a very strange arrangement. The first two titles were from the show 'Keep Shufflin'', and this group was the pit band for the show, although Waller actually played piano in the theatre. Garvin Bushell also states that he doesn't recall playing the bassoon in the theatre but brought it to the studio on the insistence of James P. Johnson." As the pit bands for theatre shows usually had the size of a big band, we have to consider that the 'Louisiana Sugar Babes' were not "the pit band for the show", as noted above, but rather part of the pit band!

Nineteen-years old Jabbo Smith – boarding pupil and frequent fugitive from the 'Jenkins' Orphanage' of Charleston, South Carolina - was an up-rising star of the jazz trumpet scene who, in the consecutive years, lost his big reputation because of own personal weaknesses and unreliability and their consequences. But his rediscovery and revival in his later years is one of the few beautiful and heart-warming stories in the history of jazz. Garvin Bushell, in contrast, was a steady and responsible musical crafts-man, performing in jazz as well as in classical music with virtuosity and musicianship. James P. Johnson, composer of countless songs, jazz classics, and ragtime/jazz piano tunes, obviously had the idea to record these four titles in co-operation with his pupil and future piano/singer star Fats "Little Fatsy-Watsy" Waller. These four magnificent musicians happen to execute one of the most unusual but exciting recording sessions of the whole history of jazz.

Notes:

- Rust, *Victor Master Book Vol. 2: Jabbo Smith -c; Garvin Bushell -cl/s/bsn; James P. Johnson -p; Fats Waller -pipe organ*

- Rust*2,*3,*4,*6: *Jabbo Smith (cnt); Garvin Bushell (clt, alt, bsn); James P. Johnson (pno); Fats Waller (pipe-organ)*

- G. Bushell, *Jazz from the Beginning*, p. 74: "James P. Johnson wrote most of the music for 'Keep Shufflin'' and Fats Waller contributed some numbers, too. Some of the comedy bits in the show were like 'Ashiffle Along'. Two of the big songs were 'Willow Tree' and 'Sippi'. In the band we had tenor saxophonist Al Sears, who later went with Duke Ellington, also Jabbo Smith on trumpet. Allegretti was a dancer in the chorus, and Blanche Calloway was in the cast, too.

Jimmy conducted the pit orchestra, and Fats played piano. They had a two-piano thing where they played some of the same things they did down at Leroy's. The show could hardly go on after they got through.

Some Monday nights we'd have to send someone out to find James P. and Fats, since they'd have been out at parties since Friday night, playing piano, spending money, buying liquor. They'd just close the places up. Monday night they'd be ossified and you couldn't get them on. That was fast living in the fast lane, then.

In March I went down with James P., Fats, and Jabbo to record in Camden, New Jersey. Victor had bought this church there which had a great sounding organ, and used it as a recording studio. The organ pipes were in one room and we were in another. Fats played organ on this date. The piano and the organ manual were together, but since the pipes were in the next room Fats had a real job, because the organ always sounded a fraction of a second late. It was quite a thing. And it was hard keeping time because we had no drums or bass. That morning, Fats didn't drink his fifth of gin until after we got through recording.

We did two songs from 'Keep Shufflin'' – 'Willow Tree' and 'Sippi' – also 'Persian Rug' and 'Thou Swell'. I played some of the first jazz bassoon on those recordings. My sound was terrible then. I was fascinated by Adrian Rollini's style on bass sax, and my bassoon playing just came out that way, even though I wasn't trying to imitate him. On the record they called us the Louisiana Sugar Babes – I have no idea why, maybe Fats created the title. He always looked at the humorous side of things."

Discernible differences of takes (from L. Wright, 'Fats' in Fact' – thank you, Mr. Wright!):

42566-1: Last eight bars of trumpet solo: Jabbo Smith plays the melody
 42566-3: Last eight bars of trumpet solo: Jabbo Smith improvises ascending arpeggios
 42567-1: Bridge into bassoon solo: 4 firmly struck organ chords
 42567-2: Bridge into bassoon solo: legato organ phrase
 42568-1: Organ break before alto sax solo: one bar only
 42568-2: Organ break before alto sax solo: two bars

From this date on until 1936, Jabbo Smith worked mainly in Chicago, Milwaukee and Detroit, and until that year his recordings were cut in Chicago. As these subsequent recordings have a decidedly Chicago personnel, they shall not be discussed and criticized here.
 Re Jabbo Smith's Rhythm Aces see Storyville 86/71 and Storyville 2002/150.

007 IKEY ROBINSON AND HIS JABBO BAND

Chicago, Jan. 04, 1929

Jabbo Smith – tpt, voc; Omer Simeon – clt, alt;

William Barbee or Alex Hill or Cassino Simpson – pno; Ikey Robinson – bjo; Millard Robbins - bsx

C-2747-A Got Butter On It

Br 4963 (Can), Retrieval RTR 79013

C-2748 Roses Blues

Br unissued not on LP/CD

Composer credits: C-2747 (Robinson)

Notes:

- Rust*2: Jabbo Smith (cnt, vcl); unknown (clt, alt); Ernie Smith ?(bsx); Earl Frazier (pno); Ikey Robinson (bjo); Bill Johnson (sbs)
 - Rust*3: Jabbo Smith -c -v; Omer Simeon -cl -as; William Barbee or Alex Hill -p; Ikey Robinson -bj; Lawson Buford - bbs
 - Rust*4: Jabbo Smith -c -v; Omer Simeon -cl -as; William Barbee -p; Ikey Robinson -bj; Millard Robbins -bsx
 - Rust*6: Jabbo Smith, t, v; Darnell Howard, cl, as; William Barbee, p; Ikey Robinson, bj; ?Ernie Smith, bsx
 - Storyville 2002-03, Ikey Robinson, p. 50: Jabbo Smith, t; Omer Simeon, cl; poss Al Washington, bar; poss Cassino Simpson, p; Ikey Robinson, bj; Lawson Buford, tuba

008 IKEY ROBINSON AND HIS JABBO BAND

Chicago, Jan. 22, 1929

Jabbo Smith – tpt, voc; Darnell Howard – clt, alt;

William Barbee or Alex Hill or Cassino Simpson – pno; Ikey Robinson – bjo;

Millard Robbins – bsx; Wallace Bishop - dms

C-2844-A Ready Hokum

Br 4963 (Can), Retrieval RTR 79013

C-2845 Mammy Moon

Br unissued not on LP/CD

Composer credits: C-2844 (Robinson)

Notes:

- Rust*2: Jabbo Smith (cnt, vcl); unknown (clt, alt); Ernie Smith ?(bsx); Earl Frazier (pno); Ikey Robinson (bjo); Bill Johnson (sbs); Wallace Bishop ?(dms)
 - Rust*3: Jabbo Smith -c; unknown -cl; unknown -bar; unknown -p; Ikey Robinson -g; Walter Bishop -d
 - Rust*4: Jabbo Smith -c -v; Omer Simeon -cl -as; William Barbee -p; Ikey Robinson -bj; Millard Robbins -bsx; Walter Bishop -d
 - Storyville 2002-03, Ikey Robinson, p. 50: Jabbo Smith, t; Omer Simeon, cl; poss Al Washington, bar; poss Cassino Simpson, p; Ikey Robinson, bj; Lawson Buford, tuba

009 BANJO IKEY ROBINSON AND HIS BULL FIDDLE BAND

Chicago, Feb. 09, 1929

Robert Waugh – vln;

William Barbee – pno; Ikey Robinson – bjo; Bill Johnson – sbs;

Frankie "Half-Pint" Jaxon – voc, per (2)

C-2937- My Four Reasons

Br 4964, Document DOCD-5258

C-2938- Rock Me, Mama

Br 4964, Document DOCD-5258

Contrary to Rust*2, there are no wind instruments on these two sides, thus no Jabbo Smith!

Notes:

- Rust*2: Jabbo Smith (cnt, vcl); unknown (clt, alt); Ernie Smith ?(bsx); Jimmy Flowers (pno); Ikey Robinson (bjo); Bill Johnson (sbs); Wallace Bishop ?(dms)
 - Rust*3: R. Waugh -vn; William Barbee -p; Ikey Robinson -bj; Bill Johnson -sb; unknown -d -wb; Frankie "Half-Pint" Jackson -v
 - Rust*4: R. Waugh -vn; William Barbee -p; Ikey Robinson -bj; Bill Johnson -sb; Frankie "Half-Pint" Jackson -d -wb -v
 - Rust*6: Robert Waugh, vn; William Barbee, p; Ikey Robinson, bj; Bill Johnson, sb; Frankie "Half-Pint" Jackson, v
 - Storyville 2002-03, Ikey Robinson, p. 50: Robert Waugh, vln; Ikey Robinson, bj; unknown, wbd; Frankie Jaxon, v

010 BANJO IKEY ROBINSON

Chicago, Feb. 13, 1929

Ikey Robinson – voc, bjo;

Robert Waugh – vln;

Jimmy Flowers – pno; Bill Johnson - sbs

C-2953- You've Had Your Way

Br 7068, RST JPCD-1508-2

Contrary to Rust*2, there are no wind instruments on this side, thus no Jabbo Smith!

Notes:

- Rust*2: Jabbo Smith (cnt, vcl); unknown (clt, alt); Ernie Smith ?(bsx); Jimmy Flowers (pno); Ikey Robinson (bjo); Bill Johnson (sbs); Wallace Bishop ?(dms)
- Rust*3,*4: R. Waugh -vn; Jimmy Flowers -p; Ikey Robinson -bj -v; Bill Johnson -sb
- Rust*6: Robert Waugh, vn; William Barbee, p; Ikey Robinson, v, bj; Bill Johnson, sb
- Storyville 2002-03, Ikey Robinson, p. 50: no names recalled

011 **THE RHYTHM ACES** Chicago, Jan. 29, 1929
Jabbo Smith – tpt; Omer Simeon – clt;
Cassino Simpson – pno; Ikey Robinson - bjo
C-2884-A Jazz Battle Br 4244, Retrieval RTR 79013
Composer credits: C-2884 (Smith)

This and the subsequent Chicago sessions under Jabbo Smith's name are the work of an un-equalled most inventive and creative musician of the age of 22 years. They cannot be over-emphasized. They are not discussed here, because they do not belong to the body of Harlem Jazz tackled here.

Notes:

- Rust*2: Jabbo Smith (cnt); Omer Simeon (clt, alt); Earl Frazier (pno); Ikey Robinson (bjo)
- Rust*3,*4: Jabbo Smith -c; Omer Simeon -cl; Cassino Simpson -p; Ikey Robinson -bj
- Rust*6: Jabbo Smith, t; Omer Simeon, cl; Cassino Simpson, another, p; Ikey Robinson, bj
- Storyville 2002-03, Ikey Robinson, p. 50: no names recalled

012 **JABBO SMITH AND HIS RHYTHM ACES** Chicago, Feb. 22, 1929
Jabbo Smith – tpt, voc; Omer Simeon – clt;
Cassino Simpson – pno; Ikey Robinson – bjo; Hayes Alvis – bbs
C-2999-A Little Willie Blues Br 7058, Retrieval RTR 79013
C-3000-A Sleepy Time Blues Br 7058, Retrieval RTR 79013
Composer credits: C-2999 (Smith); C-3000 (Smith)

Notes:

- Rust*2: Jabbo Smith (cnt, voc); Omer Simeon (clt, alt); Earl Frazier (pno); Ikey Robinson (bjo); Hayes Alvis (bbs)
- Rust*3,*4: Jabbo Smith -c -v; Omer Simeon -cl; Cassino Simpson -p; Ikey Robinson -bj; Hayes Alvis -bb
- Rust*6: Jabbo Smith, t, v; Omer Simeon, cl; Cassino Simpson, p; Ikey Robinson, bj; Hayes Alvis, bb
Storyville 2002-03, Ikey Robinson, p. 50: Cassino Simpson, p; Hayes Alvis, bb on first title; Lawson Buford, tuba on the second.

013 **JABBO SMITH'S RHYTHM ACES (Four Aces and The Joker)** Chicago, Feb. 23, 1929
Jabbo Smith – tpt, voc; Omer Simeon – clt;
William Barbee – pno; Ikey Robinson – bjo; Lawson Buford – bbs
C-3003-A Take Your Time Br 7061, Retrieval RTR 79013
C-3004-A Sweet 'N Low Blues Br 7061, Retrieval RTR 79013
Composer credits: C-2999 (Smith); C-3000 (Smith)

Notes:

- Rust*2: Jabbo Smith (cnt, voc); Omer Simeon (clt, alt); Cassino Simpson (pno); Ikey Robinson (bjo); Hayes Alvis (bbs)
- Rust*3,*4: Jabbo Smith -c -v; Omer Simeon -cl; Cassino Simpson -p; Ikey Robinson -bj; Hayes Alvis -bb
- Rust*6: Jabbo Smith, t; Omer Simeon, cl; Cassino Simpson, p; Ikey Robinson, bj; Hayes Alvis, bb
Storyville 2002-03, Ikey Robinson, p. 50: William Barbee, p; Lawson Buford, tuba

014 **JABBO SMITH'S RHYTHM ACES (Four Aces and The Joker)** Chicago, Mar. 01, 1929
Jabbo Smith – tpt, voc; Omer Simeon – clt, alt;
Cassino Simpson – pno; Ikey Robinson – bjo; Lawson Buford – bbs
C-3026- Take Me To The River Br 7071, Retrieval RTR 79013
C-3027-B Ace Of Rhythm Br 7071, Retrieval RTR 79013
C-3028- Let's Get Together Br 7065, Retrieval RTR 79013
C-3029-A Sau-Sha Stomp Br 7065, Retrieval RTR 79013
Composer credits: C-3026 (Smith); C-3027 (Smith); C-3028 (Smith); C-3029 (Smith)

Notes:

- Rust*2: Jabbo Smith (cnt, voc); Omer Simeon (clt, alt); unknown (clt, alt); Cassino Simpson (pno); Ikey Robinson (bjo); Hayes Alvis (bbs)
- Rust*3,*4: Jabbo Smith -c -v; Omer Simeon -cl -as; Cassino Simpson -p; Ikey Robinson -bj; Hayes Alvis -bb
- Rust*6: Jabbo Smith, t, v; Omer Simeon, cl, as; Cassino Simpson, p; Ikey Robinson, bj; Hayes Alvis, bb
Storyville 2002-03, Ikey Robinson, p. 50: Lawson Buford believed to be on tuba, not Alvis.

015 **JABBO SMITH'S RHYTHM ACES (Four Aces and The Joker)** Chicago, Mar. 30, 1929
Jabbo Smith – tpt, voc; Willard Brown – alt;
Kenneth Anderson – pno; Ikey Robinson – bjo; Lawson Buford – bbs
C-3212- Michigander Blues Br 7069, Retrieval RTR 79013
Composer credits: C-3212 (Smith)

Notes:

- Rust*2: Jabbo Smith (cnt, voc); George James (alt); Cassino Simpson (pno); Ikey Robinson (bjo); Hayes Alvis (bbs)
- Rust*3,*4: Jabbo Smith -c -v; Omer Simeon -cl -as; Earl Frazier -p; Ikey Robinson -bj; Hayes Alvis -bb

- Rust*6: Jabbo Smith, t; Willard Brown, as; Alex Hill, p; Ikey Robinson, bj; Hayes Alvis, bb
Storyville 2002-03, Ikey Robinson, p. 50: Willard Brown, as; Kenneth Anderson, p (Anderson remembered making this title); Lawson
Buford, tuba

016 **JABBO SMITH'S RHYTHM ACES** (Four Aces and The Joker) Chicago, Apr. 04, 1929
Jabbo Smith – tpt, voc; Willard Brown – clt, alt;
Cassino Simpson – pno; Ikey Robinson – bjo; Lawson Buford – bbs
C-3233-A Decatur Street Tutti Br 7078, Retrieval RTR 79013
C-3234-A Till Times Get Better Br 7078, Retrieval RTR 79013
Composer credits: C-3233 (Smith); C-324 (Smith)

Notes:

- Rust*2: Jabbo Smith (cnt, voc); Willard Brown (clt, alt, bar); Cassino Simpson (pno); Ikey Robinson (bjo); Hayes Alvis (bbs)
- Rust*3,*4: Jabbo Smith -c -v; Omer Simeon -cl -as; Earl Frazier -p; Ikey Robinson -bj; Hayes Alvis -bb
- Rust*6: Jabbo Smith, t, v; Willard Brown, cl, as; Cassino Simpson, p; Ikey Robinson, bj; Hayes Alvis, bb
Storyville 2002-03, Ikey Robinson, p. 50: Willard Brown, as; Cassino Simpson, p; Ikey Robinson, bj; Lawson Buford, tuba

017 **JABBO SMITH'S RHYTHM ACES** (Four Aces and The Joker) Chicago, Apr. 17, 1929
Jabbo Smith – tpt, tbn, voc; Willard Brown – alt;
Kenneth Anderson – pno; Ikey Robinson – bjo; Lawson Buford – bbs
C-3300-A Lina Blues Br 7087, Retrieval RTR 79013
C-3301-A Wierd And Blue Br unissued on 78, Retrieval RTR 79013
Composer credits: C-3300 (Smith); C-3301 (---)

Notes:

- Rust*2: Jabbo Smith (cnt, tbn, voc); Willard Brown (clt, alt, bar); Cassino Simpson (pno); Ikey Robinson (bjo); Hayes Alvis (bbs)
- Rust*3: Jabbo Smith -c -tb -v; George James -cl -as; Earl Frazier -p; Ikey Robinson -bj; Hayes Alvis -bb
- Rust*4: Jabbo Smith -c -tb -v; Omer Simeon -cl -as; Millard Robbins -bsx; Earl Frazier -p; Ikey Robinson -bj; Hayes Alvis -bb
- Rust*6: Jabbo Smith, t, tb, v; Willard Brown, cl, as; Kenneth Anderson, p; Ikey Robinson, bj; Hayes Alvis, bbt
Storyville 2002-03, Ikey Robinson, p. 50: Jabbo Smith also on valve-trombone; Kenneth Anderson, p; Ikey Robinson, bj; Lawson Buford,
tuba

018 **JABBO SMITH'S RHYTHM ACES** (Four Aces and The Joker) Chicago, Jun. 07, 1929
Jabbo Smith – tpt, voc; George James – alt, clt;
Earl Frazier – pno; Ikey Robinson – bjo; Lawson Buford – bbs
C-3576-A Croonin' The Blues Br 7087, Retrieval RTR 79013
C-3577-A I Got The Stinger Br 7120, Retrieval RTR 79013
Composer credits: C-3576 (Smith); C-3577 (Smith)

Notes:

- Rust*2: Jabbo Smith (cnt, voc); Willard Brown (clt, alt, bar); Cassino Simpson (pno); Ikey Robinson (bjo); Hayes Alvis (bbs)
- Rust*3: Jabbo Smith -c -v; Willard Brown -cl -as; Earl Frazier -p; Ikey Robinson -bj; Hayes Alvis -bb
- Rust*4: Jabbo Smith -c -tb -v; George James -cl -as; Earl Frazier -p; Ikey Robinson -bj; Hayes Alvis -bb
- Rust*6: Jabbo Smith, t, tb, v; George James, Willard Brown, cl, as; Earl Frazier, p; Ikey Robinson, bj; Hayes Alvis, bb
Storyville 2002-03, Ikey Robinson, p. 50: George James, as; Earl Frazier, p; Ikey Robinson, bj; Lawson Buford, tuba

019 **JABBO SMITH'S RHYTHM ACES** (Four Aces and The Joker) Chicago, Aug. 08, 1929
Jabbo Smith – tpt, voc; George James – alt;
Earl Frazier – pno; Ikey Robinson – bjo; Lawson Buford – bbs
C-4023-A Boston Skuffle Br 7101, Retrieval RTR 79013
C-4024-A Tanguay Blues Br 7101, Retrieval RTR 79013
Composer credits: C-4023 (Smith); C-4024 (Smith)

Notes:

- Rust*2: Jabbo Smith (cnt, voc); Willard Brown (clt, alt, bar); unknown (ten); Cassino Simpson (pno); Ikey Robinson (bjo); Hayes Alvis
(bbs)
- Rust*3: Jabbo Smith -c -v; Omer Simeon -ts; Earl Frazier -p; Ikey Robinson -bj; Lawson Buford -bb
- Rust*4: Jabbo Smith -c -tb -v; George James -cl -as; Omer Simeon .ts; Earl Frazier -p; Ikey Robinson -bj; Lawson Buford -bb
- Rust*6: Jabbo Smith, t, v; ?George James, tb (sic); Omer Simeon, cl, as, ts; Alex Hill, p; Ikey Robinson, bj; Lawson Buford, bb
Storyville 2002-03, Ikey Robinson, p. 50: George James, as; Cassino Simpson, p (Kenneth Anderson noted that the piano solo at the
beginning (of Boston Skuffle – KBR) modulated through three different keys, and only Simpson would have done that at that tim.); Ikey
Robinson, bj; Lawson Buford, tuba

020 **JABBO SMITH'S RHYTHM ACES** (Four Aces and The Joker) Chicago, Aug. 22, 1929
Jabbo Smith – tpt, voc; George James – alt, bar;
Earl Frazier – pno; Ikey Robinson – bjo; Lawson Buford – bbs
C-4100-A Band Box Stomp Br 7111, Retrieval RTR 79013
C-4101-A Moanful Blues Br 7111, Retrieval RTR 79013
Composer credits: C-4100 (Smith); C-4101 (Smith)

Notes:

- Rust*2: Jabbo Smith (cnt, voc); Willard Brown (clt, alt, bar); unknown (alt); Cassino Simpson (pno); Ikey Robinson (bjo); Hayes Alvis (bbs)

- Rust*3: Jabbo Smith -c -v; Willard Brown -as -bar; Earl Frazier -p; Ikey Robinson -bj; Lawson Buford -bb

- Rust*4: Jabbo Smith -c -tb -v; George James -cl -as; Omer Simeon .ts; Earl Frazier -p; Ikey Robinson -bj; Lawson Buford -bb

- Rust*6: Jabbo Smith, t, v; ?George James, tb (sic); Omer Simeon, cl, as, ts; Alex Hill, p; Ikey Robinson, bj; Lawson Buford, bb

021 TROMBONE RED AND HIS BLUE SIX

New York,

Jun. 18, 1931

Arthur 'Pappy' Williams – tpt; Robert 'Red' Freeman – tbn, voc; Lean Spruell – alt;
unknown – pno; Earl Tryce – bjo; (Eugene Hill?) or (Freddie 'Rastus' Crump?) – dms

151615-2 Greasy Plate Stomp

Col 14612-D,

Frog DGF 38

151616-2 B Flat Blues

Col 14612-D,

Frog DGF 38

Composer credits: 151615 (Freeman); 151616 (Freeman)

This is decidedly not Jabbo Smith on trumpet on this session!

When attempting to find out the musicians of 'Trombone Red and his Blue Six', a band recorded in New York by Columbia and thus part of the large Columbia catalogue of New York recordings, it seems that I had been led on a track of uncertainty when tempting to find and follow facts on Robert 'Red' Freeman and his circle. While itineraries and time-tables of the established bands of Harlem can rather easily be pursued, the where-and-when of the vaudeville/tent-show bands are mostly obscure and hard to track, if at all. And to this latter genre of bands the 'Blue Six' seem to belong, as I have accepted to know. With the study of the music of the 'Red' Freeman band and any material possibly related to this topic to find out who the hitherto unknown musicians were, I had to consider that these musicians very probably were from a traveling band that accompanied vaudeville tent-shows all over the country, with little musical prestige and with little pay and quality of life.

- Trumpet: everyone who knows Ellington's Okeh recording of 'Black And Tan Fantasy' of November 03, 1927, with Jabbo Smith deputizing for Bubber Miley, understands that the style of the trumpet player on the Trombone Red sides had to be assumed to be Smith's. And thus, it was established in the early Rust editions. This assumption stuck in my mind for years, although I was aware that the trumpeter on the Trombone Red sides lacked a great deal of technical facility and finesse as related to the real Jabbo. But Jabbo on a bad day ...? But the Arcadia LP cover clearly says that Jabbo was in Chicago or Milwaukee in 1931 (Source -1). And Jabbo himself, in a conversation during a British concert tour, denied his presence on these sides. Thus, I had to look elsewhere for the person of the trumpeter.

When compiling my Louis Metcalf list for my website "Harlem-Fuss" in 2018, I assumed Louis Metcalf to be the trumpet player, as related to Metcalf's presence on the Bessie Smith Columbia session of June 11, 1931 – just one week earlier, where he proves to be able to play in a style not otherwise attributed to him. "Yes, I have to admit it, that is me. Only excuse I can make is that I was playing in the style of the time. The first thing they would ask you when they called you for a date in those days was, "Can you growl?" (L. Metcalf in conversation with Al Vollmer, ca. 1970 – Source -4). And as 'Red' Freeman was declared to be the trombonist on this very session at various instances, I trusted in the notes to Frog DGF 38 listing "possibly Metcalf" on the 'Blue Six' sides, trying out on Jabbo Smith's style. This assumption I have to withdraw, now.

Finally, I came about the trumpet player on the Butterbeans & Susie sessions of January 30th and February 1st, 1930, with the name of Arthur Williams. (In the index of Rust*6 he is listed for only these two 'Butterbeans and Susie' sessions, when considering that all other nominations of his name there relate to a British trumpet player of the early 1930s of the same name!) This trumpet players' style was modelled after Louis Armstrong's style of the time, was using high interval jumps with good melodic developments and advanced harmonics, and was surprisingly modern. I was tempted to believe that he may have been a disguised Louis Metcalf. In short, he was a very interesting player without any known popularity. Williams hailed from Denver and was part of Al Bronson's band of Wichita that played under King Oliver's name, touring the mid-West in 1931/32, thus after his time with 'Red' Freeman and Butterbeans & Susie. In an interview of 1967, Frank Driggs noted: "... he (King Oliver – KBR) was crazy about "Pappy" Williams" (L. Wright, "King" Oliver). I realized that Arthur Williams was part of 'Eddie Heywood and his Sons of Harmony', and thus of factual leader Robert 'Red' Freeman's band (Source -3). With Jabbo in his ear, Arthur Williams probably would be able to play in Jabbo's manner when wanted or asked. And certainly, Jabbo was some sort of musical hero among musicians of the Chicago area at this time, a trumpeter worth to be copied by aspiring young players. So, I seriously assume "Pappy" Williams to be the trumpet player on the 'Trombone Red' session. And: he is addressed by the singer as 'Pappy' in the verse of 'Greasy Plate Stomp'!

(Arthur 'Pappy' Williams can visually be found as trumpet player of the Art Bronson band – under Joe King Oliver's lead – second from left, in L. Wight's "King" Oliver, p. 152. The player fifth from left is not Walter Thomas as given, but Emmett Adams, ?alt, and first from right is Jack Holt, alt! Storyville 154-148, B. Demeusy)

- Trombone: with Robert 'Red' Freeman as distinct bandleader and trombonist – and probable singer – we do not have to search for his identity. He led a band that existed independently, becoming part of vaudeville shows, as luck – or demand or request – had it. 'Red' Freeman and his band are noted to have accompanied the vaudeville duo 'Butterbeans and Susie' from at least 1926 on, and were still with them on February 1st 1930, when Butterbeans & Susie – and adjacently Louis Armstrong with the Luis Russell band - recorded for Okeh in New York in the same studio.

On trombone Freeman uses a rudimental blues-based style, with little melodic invention and frequent repetitions of distinct notes. But he can be very sensitive and 'singable' in slow tempo, and he owns a beautiful medium vibrato coupled with nice sound when sustaining notes. He likes to use growl technique when trying to be dramatic. Freeman also must be the singer, as his vocal is accompanied by the whole band, with the trombone silent.

- Alto sax: The alto sax player owns a thin tone – or lean, if you'd prefer – and plays in a rather simple un-flexible and un-daring style, sticking to simple harmonic chord changes and phrases, using a wide vibrato. He appears to be the same man as on most of the listed and checked sides below. This would then be Lean Spruell as listed in the Chicago Defender note of May 10, 1930 (Source -3), or Lem Spruell as in Rust*4/*6, or Leon Spruell as in BGR*3,*4. The first name 'Lean' seems to be this musician's only documented name, and might thus be his real name – a short form of the Greek name 'Leander', perhaps - but might also be a typographical error of Leon Spruell.

- Piano: The pianist is a rather weak player in a modest Harlem-stride style, having little left-hand technique and power, and also showing a modest capability in his right-hand performance. He might be found among a large group of second or third rank pianists in New York. He definitely is not Eddie Heywood, Sr., as on the Butterbeans and Susie sides.

- Banjo: The banjoist plays an unobtrusive soft four-four style, favouring single-string technique when soloing.

- Drums: Under the long-lasting impression of observing and listening to Freddie 'Rastus' Crump in the most interesting and hilarious Vitaphone short-film 'Harlem-Mania' with the Norman Thomas Quintette, I assumed Crump being the drummer here (the use of the hi-hat-cymbal in futuristic, "swing" manner, the rim-shots, and the use of the woodblock, yet with a somewhat diminished drum-set). 'Rastus' Crump also was part of the travelling show business, touring to Cuba with Gonzelle White in 1923 (with Gus Aiken, Jake Frazier, and Harry Smith), and later with the Norman Thomas Quintette (sic) before going to Europe in the early 1930s. He might have been engaged by 'Red' Freeman for recording purposes only, if at hand in New York at this time. There still is the possibility of Eugene Hill's presence (Source -3)

– or any other drummer’s from the lower ranks of Harlem musicians. But stylistically, I would opt for Rastus Crump. (Verifiably, Crump was with Norman Thomas in St. Louis, in July, and Utica, NY, in August 1931, and might well have been in the NY region in June.) If I’d be right with my assumption of Rastus Crump on these sides, this would be his only presence on record, as far as I know.

Notes:

- Mahony, Columbia 13/14000 Series: Robert ‘Red’ Freeman, tbn, with unknown tpt, alt, p, bjo, d.
 - Rust*2: unknown (tpt); Robert Freeman (tbn); unknown (alt); unknown (bjo); Kaiser Marshall (?) (dms); unknown (vcl)
 - Rust*3: Jabbo Smith -t; Robert Freeman -tb; Otto Hardwicke -as; Duke Ellington -p; Fred Guy -bj; Sonny Greer -d; unknown -v.
 - Rust*4: Jabbo Smith -t; Robert Freeman -tb; Otto Hardwicke -as; Duke Ellington -p; Fred Guy -bj; Sonny Greer -d
 - Rust*6: unknown, t; Robert ‘Red’ Freeman, tb; unknown, as; unknown, p; unknown, bj; unknown, d
 - Frog CD DGF 38, booklet: poss Louis Metcalf (trumpet); Robert Freeman (trombone); poss Otto Hardwick (alto sax); unknown (piano, banjo and drums)

022 CHARLES LAVERE AND HIS CHICAGOANS

Chicago, Mar. 11, 1935

Johnny Mendel, Marty Marsala, Jabbo Smith – tpt; Preston Jackson – tbn;
 Boyce Brown – alt; Joe Marsala – clt, ten; Bud Taylor – ten;
 Charles Lavere – pno; Joe Young – gtr; Leonard Bibbs – sbs; Zutty Singleton – dms;
 The Chicagoans – voc

CT-916-	Boogaboo Blues	Col unissued on 78,	Gannet CJR 1001
CT-917-	All Too Well	Col unissued on 78,	Gannet CJR 1001
CT-918-1	Ubangi Man	Col unissued on 78,	Gannet CJR 1001

Composer credits: CT-916 (LaVere); CT-917 (---); CT-918 (LaVere)

This recording session, unissued in the 1930s and first released by John A. Holley’s Gannett label, presents a Jabbo Smith having developed his fluent horizontal style into swing areas, adding a beautiful dramatic side to his very individual style (listen to his two blues-choruses in the first title). He also sings the fourth blues-chorus. Great!

Notes:

- Rust*2,*3: Johnny Mendell, Marty Marsala (tpt); Jabbo Smith (tpt, voc); Preston Jackson (tbn); Joe Marsala (clt, ten); Boyce Brown (alt); Bud Taylor (ten); Charlie LaVere (pno, vcl); Huey Long (gtr); Leonard Bibbs (sbs); Zutty Singleton (dms); vcl by the band
 - Rust*4,*6: Johnny Mendell -Marty Marsala -t; Jabbo Smith -t -v; Preston Jackson -tb; Joe Marsala -cl -ts; Boyce Brown -as; Bud Taylor -ts (1,2); Charlie LaVere -p -v; Joe Young -g; Leonard Bibbs -sb; Zutty Singleton -d; The Chicagoans -v



023 CLAUDE HOPKINS AND HIS ORCHESTRA

New York, Feb. 02, 1937

Shirley Clay, Jabbo Smith, Lincoln Mills – tpt;
 Floyd Brady, Fred Norman, Vic Dickenson – tbn;
 Gene Johnson, Chauncey Haughton, Ben Smith – alt, clt; Bobby Sands – ten, clt;
 Claude Hopkins – pno; Walter Jones – gtr; Abe Bolar – sbs; Pete Jacobs – dms;
 Beverley White - voc

61567-A	Sunday	Dec 1153,	HEP CD 1031
61568	No No Nora	Dec unissued	not on LP/CD
61569-A	Swingin’ Down The Lane	Dec 1153,	HEP CD 1031

Notes:

- Rust*2: Shirley Clay, Jabbo Smith, Lincoln Mills (tpts); Floyd Brady, Fred Norman, Vic Dickenson (tbns); Chauncey Haughton, Gene Johnson, Ben Smith (alti); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (gtr); Abe Bolar (sbs); Pete Jacobs (dms); Baby White (voc)
 - Rust*3,*4,*6: Shirley Clay -Jabbo Smith -Lincoln Mills - t; Floyd Brady -Fred Norman -Vic Dickenson -tb; Chauncey Haughton -Gene Johnson -Ben Smith -as; Bobby Sands -ts; Claude Hopkins p-ldr -a; Walter Jones -g; Abe Bolar -sb; Pete Jacobs -d; Beverley White -v

024 CLAUDE HOPKINS AND HIS ORCHESTRA

New York, Apr. 21, 1937

Shirley Clay, Jabbo Smith, Lincoln Mills – tpt;
 Floyd Brady, Fred Norman, Vic Dickenson – tbn;
 Gene Johnson, Arville Harris, Ben Smith – alt, clt; Bobby Sands – ten, clt;
 Claude Hopkins – pno; Walter Jones – gtr; Abe Bolar – sbs; George Foster – dms;
 Beverley White – voc; Fred Norman – arr (3)

62140-A	Honey	Dec 1316,	HEP CD 1031
62141-A	June Night	Dec 1286,	HEP CD 1031
62142-A	Church Street Sobbin’ Blues	Dec 1286,	HEP CD 1031
62143-A	My Kinda Love	Dec 1316,	HEP CD 1031

Note: -B takes survive of most of the above Claude Hopkins titles (but where?)

Notes:

- Rust*2: Shirley Clay, Jabbo Smith, Lincoln Mills (tpts); Floyd Brady, Fred Norman, Vic Dickenson (tbns); Arville Harris (clt, alt, ten); Gene Johnson, Ben Smith (alti); Bobby sands (ten); Claude Hopkins (pno, arr); Walter Jones (gtr); Abe Bolar (sbs); George Foster (dms); Baby White (voc)

- Rust*3,*4,*6: Shirley Clay -Jabbo Smith -Lincoln Mills - t; Floyd Brady -Fred Norman -Vic Dickenson -tb; Arville Harris -cl -as -ts; Gene Johnson -Ben Smith -as; Bobby Sands -ts; Claude Hopkins p-ldr -a; Walter Jones -g; Abe Bolar -sb; George Foster -d; Beverley White -v

025	JABBO SMITH AND HIS ORCHESTRA	New York,	Feb. 01, 1938
Jabbo Smith – tpt, voc;			
Leslie Johnkins, Ben Smith – alt; Sam Simmons – ten;			
James Reynolds – pno; Connie Wainwright – gtr; Elmer James – sbs; Alfred Taylor – dms			
63218-A	Rhythm In Spain	Dec 1980,	Chronological Classics 669
63219A	Absolutely	Dec 1712,	Chronological Classics 669
63220-A	More Rain, More Rest	Dec 1980,	Chronological Classics 669
63221-A	How Can Cupid Be So Stupid?	Dec 1712,	Chronological Classics 669

Notes:

- Rust*2,*3,*4,*6: Jabbo Smith (tpt, voc); Leslie Johnkins, Ben Smith (alti); Sam Simmons (ten); James Reynolds (pno); Connie Wainwright (gtr); Elmer James (sbs); Alfred Taylor (dms)

026	THE NEW ORLEANS FEETWARMERS	New York,	spring 1939
Jabbo Smith – tpt; Sidney Bechet – sop;			
Billy Bowen – alt; Walter Blount – ten;			
Clarence Kaiser – pno; Joe Brown – sbs; Bill Casey – dms			
-1	I Got Rhythm	Baldwin test,	Media 7 MJCD 60
-2	I Got Rhythm	Baldwin test,	Media 7 MJCD 60

Notes:

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

027	ALBINO JONES and AMBASSADORS	prob. Newark,	c. Oct. 1943
Albennie Jones - voc;			
Cladys "Jabbo" Smith – tpt; Larry Ringold – alt; unknown - ten;			
Alexander "Buster" Stothoff – pno; Mack Walker -sbs; Gus Young – dms;			
1075-S	Ain't It Hard (To Love Another Woman's Man)	Regis 106,	not on LP/CD, but held
1077-S	Alcazar Jump	Regis 109,	not on LP/CD, but held
1076-S	I'm So Disappointed In You	Regis 106,	not on LP/CD, but held
1078-S	Buster's Mess	Regis 109,	not on LP/CD, but held

Notes:

- J.G. Jepsen, Jazz Records 1942-1968, Vol. 4c: details unknown

No later Jabbo Smith recordings listed here after these dates (see Tom Lord Jazz Records or special discographies).

K. – B. Rau
30-04-2018
04-12-2021
14-07-2023