

THE NEW YORK RECORDINGS OF KING OLIVER AND HIS ORCHESTRA / DIXIE SYNCOPATORS

An Annotated Tentative Personelo - Discography

The King Oliver bands recorded in New York – as Dixie Syncopators or as King Oliver and his Orchestra – are not actually part of the Harlem jazz scene of the 1920. Though, Oliver tried to remove his sphere of activities from Chicago to New York, probably incited by Clarence Williams, speculating on better potential earnings in the ‘Big Apple’. Yet, his engagement at the Savoy Ballroom on Lenox Avenue was not of any longer endurance, and so he attempted to be successful touring with his Orchestra - assembled by his “nephew” Dave Nelson from New York musicians – touring the West. This venture proved unsuccessful in the course of time, and finally he went to the West trying all alone to find engagements with various local bands under his aegis and using his famous name. The rest was a sad matter of inappropriate ambition and disappointed hopes. Yet, his attempts to prove his status as real “King” by recording in New York should not be ignored, and are thus listed here.

This personelo-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: **King Oliver**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *King Oliver*
- 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: (*King Oliver*)

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.

I have made extensive use of the book “‘KING’ OLIVER”, authored by Laurie Wright, the late editor of Storyville magazine, as a revised version of ‘King Joe Oliver’, authored by Walter C. Allen and Brian A.L. Rust, published in 1957, for the determination of the soloists on each of Oliver’s recorded titles listed here. My sincerest thanks to the authors for their great work! I hope to be excused for little changes occurring, when I believe to have found more appropriate solutions as to the soloists and other important matters. But these may only be a matter of my own opinion.

KING OLIVER and his DIXIE SYNCOPATORS / and his ORCHESTRA

001 KING OLIVER AND HIS DIXIE SYNCOPATORS	New York,	Jul. 08, 1927
Joe King Oliver – cnt, ldr;		
unknown – tpt; unknown – tbn;		
unknown , unknown - alt, clt; unknown – ten, clt;		
unknown – pno; unknown – bjo; unknown – bbs; unknown – dms		
E-6209 Aunt Jemima	Voc 1113 not issued	not on LP/CD

As no test pressings have come to light in the last 95 years, nothing can be said about the music and the personnel.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Rust*2: King Oliver, Henry Allen (?) (cnt); James Archey (?) (tbn); Omer Simeon (clt, alt); Paul Barnes (alt); two unknown reeds; Luis Russell (pno); unknown (bjo); Lawson Buford (bbs); unknown (dms)
- Rust*3,*4: King Oliver -? Henry Allen -c; ? James Archey -tb; Omer Simeon -cl -as; Paul Barnes -as; 2 unknown s; Luis Russell -p; Willie Foster -bj; Lawson Buford -bb; unknown -d
- Rust*6: King Oliver, c, a, with unknown band of ten men, probably incl. Thomas 'Tick' Gray, Paul Barnes, Luis Russell, Willie Foster, and Lawson Buford
- L. Wright, "King" Oliver: unknown personnel of 10 men.

002 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Jul. 15, 1927

Joe King Oliver – cnt, ldr;
 unknown, unknown – tpt; unknown – tbn;
 unknown, unknown - alt, clt; unknown – ten, clt;
 unknown – pno; unknown – bjo; unknown – bbs; unknown – dms
 E-6212/3/4 Doctor Jazz

Voc unissued not on LP/CD

As no test pressings have come to light in the last 95 years, nothing can be said about the music and the personnel.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Rust*2,*3,*4: not listed
- Rust*6: King Oliver, a, dir, with unknown eleven-men group
- L. Wright, "King" Oliver: unknown personnel of 12 men.

003 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Oct. 13, 1927

Joe King Oliver – cnt, ldr; unknown – tbn;
 unknown, unknown - alt, clt; unknown – ten, clt;
 unknown – pno; unknown – bjo; unknown – bbs; unknown – dms
 E-6655/6/7 Sobbin' Blues
 E-6658/9/60 Tin Roof Blues

Voc unissued not on LP/CD
Voc unissued not on LP/CD

As no test pressings have come to light in the last 95 years, nothing factual can be said about the music and the personnel.

Pianist Freddie Johnson repeated his earlier story as told to Franz Boom of Amsterdam, The Netherlands (Jazz Information #1) to Walt Allen on 9 April 1956 that he had recorded with King Oliver "in New York City at a studio on 59th Street – he thought for Victor, not Brunswick. After some thought he added that Archey might have been on trombone, Prince Robinson and Joe Garland on tenors and Joe Eldridge on alto. He was sure it was not Elmer Snowden on banjo and he thought there had been a bass present. He again confirmed Oliver, (Rex - KBR) Stewart, Walter Johnson and himself. It is possible that these memories relate to the unissued Vocalion sessions which follow, which did produce 6 masters (not sides) on one day and four more on the next, but we shall probably never know, and again, this information is offered here in case anything further should come to light at some future date." (L. Wright, "King" Oliver, p87/8)

The assumed presence of Benny Waters in some discographies is highly speculative and based only on remarks by the named musician that he had also recorded with King Oliver. This might apply to all unissued recording sessions listed above and below.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Rust*2: unknown nine-piece band
- Rust*3,*4: unknown nine-piece band; Benny Waters -a (and cl -ts ?)
- Rust*6: King Oliver, c, dir, with unidentified eight-men band probably including Benny Waters, cl, ts; publisher's arrangement used
- L. Wright, "King" Oliver: unknown personnel and instrumentation of 9 men.

004 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Oct. 14, 1927

Joe King Oliver – cnt, ldr; unknown – tbn;
 unknown, unknown - alt, clt; (Benny Waters?) – ten, clt;
 unknown – pno; unknown – bjo; unknown – bbs; unknown – dms;
 Benny Waters – arr (1)
 E-6667/8 Aunt Hagar's Blues
 E-6669/70 Farewell Blues
 Stack O'Lee Blues

Voc unissued not on LP/CD
Voc unissued not on LP/CD
Voc unrecorded not on LP/CD

As no test pressings have come to light in the last 95 years, nothing factual can be said about the music and the personnel.

But see Freddie Johnson's recollections as above.

In "King" Oliver, p. 88, L. Wright says: "Benny Waters told Laurie Wright that he arranged 'Aunt Hagar's Blues' for King Oliver and had recorded it with him. However, in the absence of tests from either this or the next session of 25 February 1928, it is not possible to say whether he was on either or both." Most interestingly, in Benny Waters' own book 'The Key to a Jazzy Life' he does not mention any cooperation with King Oliver. In a reproduction of an interview with journalist and jazz critic Bill Jones of – probably – Edinburg, Scotland, enclosed in this book, he is asked about King Oliver, and answers: "Well, Joe came to New York with a band, but he had no success, with that band, I mean. He had some of the greatest men, such as Albert Nicholas and Higginbotham, Red Allen, fantastic men but no arrangements, sounded like a bunch of cats! And so the band broke up." On being asked whether he ever heard the King Oliver Dixie Syncopators, Waters answers: "Well, that's another thing, I don't know anything about that, that was in Chicago." So, there is no recollection of any recording session with a King Oliver band, be it the Dixie Syncopators or else named aggregation. (Benny Waters book was edited in 1985.)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Rust*2: unknown nine-piece band
- Rust*3,*4: unknown nine-piece band; Benny Waters -a (and cl -ts ?)
- Rust*6: King Oliver, c, dir, with unidentified eight-men band probably including Benny Waters, cl, ts; publisher's arrangement used

- L. Wright, "King" Oliver: unknown personnel and instrumentation of 9 men, probably the same as above.

005 KING OLIVER AND HIS DIXIE SYNCOPATORS	New York,	Nov. 18, 1927
Joe King Oliver – cnt, ldr;		
unknown -tpt; Jimmy Archey – tbn;		
Barney Bigard – clt; Paul Barnes – alt, sop; <i>David Jones</i> – cms;		
unknown – bjo; <i>Lawson Buford</i> – bbs; <i>Fred Moore</i> – dms		
E-6806 / E-25352	Farewell Blues	Voc 1152, Chronological Classics 618
E-6808/9	Tin Roof Blues	Voc unissued not on LP/CD
E-6811 / E-25355	Sobbin' Blues	Voc 1152, Chronological Classics 618
<i>Composer credits are: E-6806 (Schoebel-Mares-Rappolo), E-6811(Kassel-Burton)</i>		

"Thomas 'Tick' Gray told Al Vollmer that he remembered both tunes, but had not necessarily recorded them and commented that Oliver would only record after he had thoroughly rehearsed. On being played the records he gave Oliver, himself, Archey, Barnes, Bigard, Russell, Foster, Buford, and Barbarin as a possible personnel" (L. Wright, "King" Oliver, p. 89). This might possibly be a personnel dimly remembered by a possible participant at this session, and should thus be regarded as possibly sincere (many "possibles" here!), but it has to be considered that musicians' recollections are not necessarily correct when regarding the instrumental identities of players of other instruments than the own.

My own (KBR) ears tell me - and I thus suggest:

- Farewell Blues: the ensemble includes two tpts/cnts – one using a straight mute, the other one – probably Oliver (his vibrato) - using a cup mute. As the first tpt part is played from music in all ensemble parts, I assume this player to be the unknown man, whereas Oliver plays second part below ad-libbing, using his rubber cup mute. Archey on trombone is easy to identify by his tone, style and vibrato. Paul Barnes is using his soprano in duet with easily recognisable Bigard's clarinet. I do not hear any piano played on these sides and would thus skip the pianist. The banjo is heard in strict four-four rhythm without any ad-libbing, and cannot be identified. The tuba player should be Lawson Buford – a Chicago musician – characterised by this sentence: "When you hear a lot of tuba going on, it is Buford" (Storyville 86, p. 70). This exactly is what can be heard on these sides. On the drums I would tend to hear Fred Moore, using his tom-tom frequently and from the sound of his cymbal. Both devices do not belong so much to Paul Barbarin's style.

- Sobbin Blues: ensemble parts are played mainly ad-lib, but led by first trumpet with straight mute, playing a score with evident accented simple quarter-notes and without any off-beat phrasing. I believe this man to be the unknown player. There is – very softly – a second trumpet below, and I believe this to be Oliver. Barnes and Bigard are using alto and tenor on these sides. There still is no piano audible.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: unknown band of nine men, featuring Barney Bigard (cl & ts)*

- Rust*2: King Oliver (cnt); James Archey (tbn); Paul Barnes (sop, alt); Barney Bigard (clt, ten); unknown third sax; unknown (pno); unknown (bjo); unknown (bbs); Paul Barbarin (?) (dms)

- Rust*3,*4: King Oliver -c; James Archey -tb; Paul Barnes -ss -as; Barney Bigard -cl -ts; ? Benny Waters -cl -ts -a; unknown -p; unknown -bj; unknown -bb; Paul Barbarin -d

- Rust*6: King Oliver -c; James Archey -tb; Paul Barnes -ss -as; ?Barney Bigard -cl -ts; ? Benny Waters -cl -ts -a; unknown -p; unknown -bj; unknown -bb; Paul Barbarin -d

- L. Wright, "King" Oliver: Joe King Oliver, another, c; James Archey, tb; Paul Barnes, ss, as; unknown, cl, ts; unknown, p; unknown, bj; unknown, bb; unknown, d

Tunes:

E-6806 / E-25352 Farewell Blues key of Bb Vocalion
 (Intro 8 bars ens)(Chorus 1 16 bars ens + PB sop + JA o-tbn)(Chorus 2 16 bars PB sop - BB clt)(Chorus 3 16 bars BB clt)(Chorus 4 16 bars unkn + KO m-tpt 7 – JA o-tbn 4 – unkn + KO m-tpt 4)(Chorus 5 16 bars ens)(Chorus 6 16 bars ens)(Coda 2 bars ens)

E-6811 / E-25355 Sobbin Blues key of F Vocalion
 (Intro 4 bars ens – JA o-tbn)(Verse 1 16 bars BB clt)(Chorus 1 32 bars ens)(Vamp 4 bars unkn m-tpt)(Verse 2 16 bars BB ten)
 (Chorus 2 32 bars LB bbs 16 – ens 16)

006 KING OLIVER AND HIS DIXIE SYNCOPATORS	New York,	Feb. 25, 1928
Joe King Oliver – cnt, ldr; unknown – tbn;		
unknown (<i>Johnny Hodges?</i>), unknown - alt, clt; unknown – ten, clt;		
unknown – pno; unknown – bjo; unknown – bbs; unknown – dms;		
Benny Waters – arr (2)		
E-7172/3	Tin Roof Blues	Voc unissued not on LP/CD
E-7174/5	Aunt Hagar's Blues	Voc unissued not on LP/CD

And again, no tests of this session are known, and thus nothing can be said about the music and the personnel. The assumed presence of Johnny Hodges in some discographies is highly speculative and based only on remarks by the named musician that he had also recorded with King Oliver. Re the possible presence of Benny Waters at this session: see session 004 above!

Notes:

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

- Rust*2: ten-piece band, probably similar: King Oliver (cnt); James Archey (tbn); Paul Barnes (sop, alt); Barney Bigard (clt, ten); unknown third sax; unknown (pno); unknown (bjo); unknown (bbs); Paul Barbarin (?) (dms)

- Rust*3,*4: unknown ten-piece band (possibly similar to the above, and perhaps including Johnny Hodges cl -ss -as)

- Rust*6: unidentified nine-piece band possibly similar to the above, and perhaps including Johnny Hodges cl -ss -as

- L. Wright, "King" Oliver: unknown personnel and instrumentation of 10 men, including King Oliver as leader.

007 KING OLIVER AND HIS DIXIE SYNCOPATORS	New York,	Mar. 03, 1928
Joe King Oliver – cnt, ldr; unknown – tbn;		
unknown, unknown - alt, clt; unknown – ten, clt;		
unknown – pno; unknown – bjo; unknown – bbs; unknown – dms;		
E-7184/5	Who Threw That Rug?	Voc unissued not on LP/CD
E-7186/7	Crab House Blues	Voc unissued not on LP/CD

As no test pressings have come to light in the last 95 years, nothing factual can be said about the music and the personnel.

Notes:

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

- Rust*2: ten-piece band, probably similar: King Oliver (cnt); James Archey (tbn); Paul Barnes (sop, alt); Barney Bigard (clt, ten); unknown third sax; unknown (pno); unknown (bjo); unknown (bbs); Paul Barbarin (?) (dms)

- Rust*3,*4: unknown ten-piece band (possibly similar to the above, and perhaps including Johnny Hodges cl -ss -as)

- Rust*6: unidentified nine-piece band possibly similar to the above, and perhaps including Johnny Hodges cl -ss -as

- L. Wright, "King" Oliver: unknown personnel and instrumentation.

008 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York,

Jun. 11, 1928

Joe King Oliver – cnt; Jimmy Archey – tbn;

Ernest Elliott – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno, voc; Leroy Harris – bjo; *Cyrus St. Clair* – bbs

E-27684-A/E-7388-A Tin Roof Blues

Voc 1189,

Frog DGF 35

E-27685-A/E-7389-A West End Blues

Voc 1189,

Frog DGF 35

E-27686-A,B/E-7390-A,B Sweet Emmalina

Voc 1190,

Frog DGF 35

E-27687-A,B/E-7391-A,B Lazy Mama

Voc 1190,

Frog DGF 35

Composer credits are: E-27684 (New Orleans Rhythm Kings), E-27685 (Oliver), E-27686 (Razaf-Palmer); E-27687 (Gifford-Gray)

This session under King Oliver's name with a decidedly Clarence Williams band personnel probably is one further attempt to help Oliver regain his reputation as one of the 'Kings' of jazz. Those New Orleans musicians – Williams and Oliver - certainly must have been 'clanish' as often reported. This was Oliver's date (Vocalion!) and Clarence arranged him a recording band of his own regular musicians, only Archey being from Oliver's stable. The tuba player does not seem to be Cyrus St.Clair – perhaps an Oliver man?

But there obviously is no doubt as to Elliott's presence on alto and clarinet, although Clarence Williams' own testimony cannot always be relied on. The clarinet solo on 'Tin Roof Blues' and the alto solo on 'Sweet Emmalina' probably are by Elliott. The clarinet solo on 'West End Blues' certainly is by Harris. But the very awful alto sax lead in chorus 1 of 'Lazy Mama' certainly is by Elliott, and it does not swing at all. Here all Elliott's short-comings come to the fore.

All musicians seem to be identified, only that St.Clair's presence is a bit doubtful.

Notes:

- Storyville 22: Joe Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (clt, alt); Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); poss Alex Hill (pno)(3,4); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p 232: Joe King Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (alt, clt); Arville Harris (ten, alt, clt);

Clarence Williams (pno, voc); ? unknown (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs) "WCA's (Walter C. Allen – KBR) thorough investigation lists three reeds, however I hear only two, the third listed by WCA being Russell Procope. Oliver is the only cornet heard.

According to WCA, Jimmy Archey identified himself, and Williams' singing, but could not recall the others. Arville Harris was identified by Williams, and is consistent with known examples of Harris' playing tenor: Williams identified the clarinetist as Elliott. St.Clair doubted his own presence here, stating that he recorded with Oliver on Clarence Williams dates but not on Oliver dates, and thought the bbs was Buford, whom Oliver employed at the time. However, Paul Barnes stated that Buford returned to Chicago soon after breakup of the Oliver 1927 "Savoy" band. Williams named St.Clair for the bbs."

- L. Wright, "King" Oliver, p 92: Joe King Oliver, c; Jimmy Archey, tb; Ernest Elliott, as, cl; Arville Harris, ts, cl; Clarence Williams, p, v; Leroy Harris, bj; Cyrus St. Clair, bb "The personnel is based on Clarence Williams's own identification of the soloists on hearing the records and he named Archey (commenting that Oliver particularly liked him), Arville Harris, Ernest Elliott, himself on piano and vocal, Leroy Harris and St.Clair. Procope strongly denied to Brian Rust that he had ever recorded with King Oliver either under Oliver's own name or that of Clarence Williams. The presence of a second piano on the third and fourth titles has been suggested by a number of authorities who argue that the piano is much further from the mike than the voice and that aurally it is not Williams. However, as Keith Nichols points out, it is perfectly normal for a pianist who sings to reduce his volume at the piano as he starts to sing in order to hear himself."

- Ch. Delaunay, *New Hot Discography, 1948*: unknown personnel

- Rust*2,*3,*4: Joe King Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (alt, clt); Arville Harris (ten, clt); Clarence Williams (pno, voc); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Rust*6: King Oliver, c; Jimmy Archey, tb; Ernest Elliott, cl,as; Arville Harris, cl,as,ts; Clarence Williams, p,v,dir; leroy Harris, bj;

Cyrus St. Clair, bb

Tunes Structures:

E-7388-A Tin Roof Blues Key of Bb

Vocalion

(Intro 4 bars CW pno)(Chorus 1 12 bars JKO m-cnt)(Chorus 2 12 JKO m-cnt – saxes 8 – JA o-tbn)(Chorus 3 12 bars JA o-tbn)

(Chorus 4 12 bars EE clt)(Chorus 5 12 bars ens)

E-7389-A West End Blues Key of Eb

Vocalion

(Intro 8 bars ens – JA o-tbn breaks 4)(Chorus 1 12 bars JKO m-cnt - saxes breaks)(Chorus 2 12 bars clts)(Chorus 3 12 bars JA o-tbn)

(Chorus 4 12 bars AH clt)(Chorus 5 12 bars JKO m-cnt - JA o-tbn break)

E-7390-A/B Sweet Emmalina Key of C

Vocalion

(Intro 6 bars ens)(Chorus 1 32 bars ens 16 – AH ten 8 – EE alt 8)(Verse 16 bars CW pno)(Chorus 2 32 bars JA o-tbn 24 JKO m-cnt

8)(Chorus 3 32 bars CW voc)(1/2 Chorus 4 16 bars ens – clt AH – JKO m-cnt break)

E-7391-A/B Lazy Mama Key of Eb/Bb

Vocalion

(Intro 4 bars ens)(Chorus 1 32 bars saxes)(Chorus 2 32 bars JKO m-cnt 16 – AH clt 16)(1/2 Chorus 3 16 bars ens)

009 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York,

Aug. 13, 1928

Ed Anderson, Joe King Oliver – tpt; Ed Cuffee – tbn;

Omer Simeon – clt; Arville Harris – ten;

Leroy Tibbs – pno; Leroy Harris – bjo; (William 'Bass' Moore) – bbs; unknown – dms (4,5);

Andy Pendleton, Willie Jackson – voc duet

E-28055-A Got Everything (Don't Want Anything But You)

Br 4028,

Frog DGF 35

E-28055-B Got Everything (Don't Want Anything But You)

Br 4028,

Frog DGF 35

E-28055-G Got Everything

G 7890,

Frog DGF 35

E-28056-A or B Four Or Five Times

Br 4028,

Frog DGF 35

E-28056-G Four Or Five Times

BrG 7890,

Frog DGF 35

Composer credits are: E-28055 (Razaf-Palmer); E-28056 (Hellman-Gay)

The personnel is identified by singer Andy Pendleton who owned a copy of the record, with the exception of Omer Simeon who was unknown in New York at the time of recording, but who identified himself when hearing the record in 1940 (L. Wright, "King" Oliver, p. 100). Clarence Williams assumed Henry "Bass" Edwards as tuba player when hearing the record.
Ed Anderson – for me - is the trumpet player in the first and last chorus of 'Got Everything', Oliver probably taking over for 8 bars only, playing the verse on open cornet. (Ed Anderson is known for playing in a style very close to Oliver's. Thus, he played all solo work on the subsequent Oliver Dixie Syncopators session 010, as is sincerely reported!) Ed Cuffee is easily identified by his sober trombone playing, and Simeon is clear when hearing his tone and phrases that he also uses on his recordings with Morton's Red Hot Peppers in Chicago in late 1926. Then we have Arville Harris with his quivering tone, soloing on tenor sax, not on alto as given in the discos. There is little Leroy Tibbs piano soloing on this side, but he improvises one chorus on 'Four Or Five Times' in his very own moderate "classical" style. The banjo player is reported to be Leroy Harris. I sincerely doubt Clarence Williams' identification of the tuba player as 'Bass' Edwards, because he owns a much shorter and harder tone, and he swings much more. Our tuba player drags, and owns a rather smooth and full tone, and may thus probably be 'Bass' Moore as on the 'Georgia Gigolos' and the 'Luis Russell's Burning Eight', where his forename is listed as Ernest (?). I assume that Clarence Williams – when asked – mixed up both tuba players because of their identical sobriquet 'Bass'. And now I have to ask everybody to listen to the last eight bars of 'Four Or Five Times' -both takes. Because: I hear somebody hitting a snare-drum in acceptable time and execution in the last half-chorus of 8 bars (the first half of this chorus is not played). May this have been one of the singers using a studio drum-set?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Henry Allen (tp); James Archey (tb); Omer Simeon, Leroy Harris, Barney Bigard (s); Will Johnson (bjo); Lawson Buford (b); Paul Barbarin (dm); Willy Edwards and Andy Pendleton (vo duet)*. "Probable personnel, according to Omer Simeon who played clarinet on the date."

- Rust*2, *3, *4: King Oliver, Ed Anderson (cnt); Ed Cuffee (tbn); Omer Simeon (clt); Arville Harris (alt); Leroy Tibbs (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Andy Pendleton, Willie Jackson (vcl).

- Rust*6: King Oliver, Ed Anderson, c; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, poss William Bass Moore, bb; Andy Pendleton, Willie Jackson, v.

- L. Wright, "King" Oliver: Joe King Oliver, c; Edward, Andy'Anderson, t; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, bb; Andy Pendleton, Willie Jackson, vcl duet.

Tunes Structures:

E-28055-A-B Got Everything (Don't Want Anything But You) Key of Bb Brunswick
(Intro 8 bars ens)(Chorus 1 32 bars AABA EA m-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA AP+WJ voc duet 30 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – EC o-tpt break 2 – ens 8)(Coda 2 bars ens)

E-28055-G Got Everything (Don't Want Anything But You) Key of Bb Brunswick (G)
(Intro 8 bars ens)(Chorus 1 32 bars AABA EA o-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA OS clt 16 – LT pno 14 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 16)(Coda 2 bars ens)

E-28056-A or B Four Or Five Times Key of Eb Brunswick
(Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AP+WJ voc duet)(Chorus 4 16 bars AA' AP+WJ voc duet)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 - AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS clt over ens)

E-28056-G Four Or Five Times Key of Eb Brunswick (G)
(Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AH ten 14 – EC o-tbn 2)(Chorus 4 16 bars AA' EC o-tbn)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 - AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS clt over ens)

Notable differences of takes:

E-28055-A: Bar 8 of Verse (tbn-solo): EA tpt fluffs melody

E-28055-B: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-eb-d / title has vocal chorus

E-28055-G: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-eb-d / title has no vocal chorus, but clarinet solo (16 bars) and piano solo (16 bars) instead

E-28055-A or B: Title has vocal chorus

E-28055-G: Title has no vocal chorus, but alto sax solo (16 bars) and trombone solo (16 bars) instead

010 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York,

Sep. 10, 1928

Ed Anderson, Joe King Oliver – tpt; J.C. Higginbotham – tbn;

Omer Simeon – alt, clt; Barney Bigard – ten, clt;

Luis Russell – pno; Will Johnson – bjo; William 'Bass' Moore – bbs; Paul Barbarin – dms;

Ben Waters – arr (2)

E-28185-B Speakeasy Blues

Voc 1225,

Frog DGF 35

E-28186-B Aunt Hagar's Blues

Voc 1225,

Frog DGF 35

Composer credits are: E-28185 (Oliver), E-28186 (Handy)

L. Wright, "King" Oliver, p. 101: "Eugene Williams confirmed from the Brunswick files that nine men were used on these two dates and also gave the recording and personnel information which was subsequently printed in the accompanying booklet to Brunswick Album B-1022. Luis Russel later confirmed that this was Oliver's date and said that it was one of a number on which he had used his Nest Club band for Oliver and on which Oliver "had not blown a note" as his teeth were bad." Further statements by participants are equivocal as to the trumpet soloist, but it seems to be very probable that Ed Anderson played all the solos.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Eddie Anderson (tp); J.C. Higginbotham (tb); Omer Simeon (cl); prob Barney Bigard (cl); Luis Russell (p); Will Johnson (bjo); Bill Moore (tuba); Paul Barbarin (dm)*

- Rust*2: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (clt, alt); Barney Bigard (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms); Benny Waters (arr) (2).

- Rust*3, *4: King Oliver, Ed Anderson -c; J.C. Higginbotham -tb; Omer Simeon -as; Barney Bigard -ts -cl; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d; Benny Waters -a.

- Rust*6: King Oliver, c, a; Ed Anderson, c; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; Bass Moore, bb; Paul Barbarin, d; ? Benny Waters, a.

- L. Wright, "King" Oliver: Joe King Oliver, c; Edward ,Andy'Anderson, t; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; William 'Bass' Moore, bb; Paul Barbarin, d.

011 **KING OLIVER AND HIS DIXIE SYNCOPATORS** New York, Sep. 12, 1928
 Ed Anderson, Joe King Oliver – tpt; J.C. Higginbotham – tbn;
 Omer Simeon – alt, clt; Barney Bigard – ten, clt;
 Luis Russell – pno; Will Johnson – bjo; William 'Bass' Moore – bbs; Paul Barbarin – dms;
 Ben Waters – arr (2)
 E-28203-A-B I'm Watching The Clock Br 4469; Frog DGF 35
 E-28204 Janitor Sam Br unissued not on LP/CD
 Composer credits are: E-28203 (Oliver)

As at the session before, Anderson obviously is the trumpet soloist (see above), but Oliver seems to be playing the lead part under the tenor solo in the verse (after the intro). It is his tone and vibrato. Very nice!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Approximately: King Oliver, Eddie Anderson (tp); J.C. Higginbotham (tb); Omer Simeon (cl); prob Barney Bigard (cl); Luis Russell (p); Will Johnson (bjo); Bill Moore (tuba); Paul Barbarin (dm)*

- Rust*2: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (clt, alt); Barney Bigard (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust*3,*4: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (alt); Barney Bigard (ten, clt); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust*6: King Oliver, c, a; Ed Anderson, c; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; Bass Moore, bb; Paul Barbarin, d; ? Benny Waters, a.

- L. Wright, "King" Oliver: Joe King Oliver, c; Edward ,Andy'Anderson, t; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; William 'Bass' Moore, bb; Paul Barbarin, d.

012 **KING OLIVER AND HIS DIXIE SYNCOPATORS** New York, Nov. 14, 1928
 King Oliver – dir;
 Louis Metcalf – tpt; J.C. Higginbotham – tbn;
 Charlie Holmes – alt; Teddy Hill – ten, clt;
 Luis Russell – pno; Will Johnson – bjo, gtr; William 'Bass' Moore – bbs; Paul Barbarin – dms
 E-28757-A or -B Slow And Steady Br 4469, Frog DGF 35
 E-28757-G Slow And Steady Br unissued not on LP/CD
 Composer credits are: E-28757 (Oliver-Delaney)

I am unable to discover any note played by King Oliver on this side. Everything played by a trumpet comes from Metcalf: the lead in the first and last chorus and the muted trumpet solo. The harmonic third part is played by the trombone and there is no second brass part which would have been Oliver's duty.

The only reed solo is played on a clarinet – not a soprano sax – and is obviously from Teddy Hill. He is reported not to be a skilled improviser, and the solo is written out completely with its obtrusive jumping-trills. The alto sax can be heard in the ensemble together with trumpet and trombone immediately before and after the clarinet solo, so that there would have been no time to change instruments by the altoist to use a clarinet.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Approximately: King Oliver, Eddie Anderson (tp); J.C. Higginbotham (tb); Omer Simeon (cl); prob Barney Bigard (cl); Luis Russell (p); Will Johnson (bjo); Bill Moore (tuba); Paul Barbarin (dm)*

- Rust*2: King Oliver, Louis Metcalfe (cnt); J.C. Higginbotham (tbn); Charlie Holmes (clt, sop, alt); Teddy Hill (?)(ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust*3,*4,*6: King Oliver, Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d.

- W.C. Allen, B. Rust, L. Wright, "King" Oliver: King Oliver, c; Louis Metcalf, t; J.C. Higginbotham, tb; Charlie Holmes, as, ss; Teddy Hill, ts; Luis Russell, p; Will Johnson, bj, g; William Bass Moore, bb; Paul Barbarin, d.

- Storyville 2002-3, Brian Goggin, *Some Observations on Mutes*: "The wa-wa sound that Louis Metcalf and in most cases Oliver (? – KBR) made was achieved with the old C.G. Conn metal mute, rather than with the rubber plunger or another mute in conjunction with the plunger. Etc. ..."

013 **KING OLIVER AND HIS RECORDING ORCHESTRA** New York, Jan. 14, 1929
 Joe King Oliver – dir;
 Louis Metcalf – tpt; J.C. Higginbotham – tbn;
 Charlie Holmes – alt, clt; Teddy Hill – ten, clt;
 Luis Russell – pno; Will Johnson – bjo; William 'Bass' Moore – bbs; Paul Barbarin – dms;
 49649 Freakish Light Blues Vic unissued not on LP/CD

As no test pressings seem to have survived and be known, nothing can be said about this unissued side. The band obviously is Luis Russell's.

Notes:

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

- Rust*2: Louis Metcalfe (cnt); J.C. Higginbotham (tbn); Charlie Holmes (clt, sop, alt); Teddy Hill or Greely Walton (clt, ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust*3: Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d.

- W.C. Allen, B. Rust, L. Wright, "King" Oliver: King Oliver, dir unknown personnel of c; tb; 2 sax; p; bj; tuba; traps

- Rust*6: King Oliver, dir: c; tb; 2 reedmen; p; bj; bb; traps. Personnel is probably similar to next session, at which this selection was remade. These takes were destroyed, and the recording card states, "Date called off account of noise in system."

014 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 16, 1929

Joe King Oliver – dir;

Louis Metcalf – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt, clt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – bjo, gtr; William ‘Bass’ Moore – bbs; Paul Barbarin – dms;

Walter Pichon – voc (4,5)

49649	Freakish Light Blues	Vic unissued	not on LP/CD
49650-1	West End Blues	Vic uniss 78,	JSP CD 348
49650-2	West End Blues	Vic V-38034,	JSP CD 347
49651-1	I’ve Got That Thing	Vic uniss 78,	JSP CD 348
49651-2	I’ve Got That Thing	Vic V-38521,	JSP CD 347

Composer credits are: 49650 (Joe Oliver), 49651 (Russell-Barbarin-Pichon)

Undeniably Metcalf as trumpet player with the early Russell band. Joe King Oliver does not play on these sides! This band is the nucleus of the later Luis Russell Orchestra.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: King Oliver, Louis Metcalf (tp); J.C. Higginbotham (tb); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p); Will Johnson (g); Moore (b); Paul Barbarin (dm)

- Rust*2: Louis Metcalfe (cnt); J.C. Higginbotham (tbn); Charlie Holmes (clt, sop, alt); Teddy Hill or Greely Walton (clt, ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms); Walter Pichon (vcl).

- Rust*3: Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d; Walter Pichon -v.

- Rust*4,*6: King Oliver dir; Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d; Walter Pichon -v.

- W.C. Allen, B. Rust, L. Wright, “King” Oliver: Louis Metcalf, t; J.C. Higginbotham, tb; Charlie Holmes, as; Teddy Hill, ts; Luis Russell, p; Will Johnson, bj; William Bass Moore, bb; Paul Barbarin, d; Walter ‘Fats’ Pichon, v; Joe ‘King’ Oliver, dir.

Notable differences of takes:

49650-1: (Armstrong-) introduction: trumpet starts with 3 quarter-notes f – eb - c

49650-2: (Armstrong-) introduction: trumpet starts with 3 quarter-notes g – eb - c

49651-1: End of tune: trumpet plays 2 quarter-notes b - bb

49651-2: End of tune: trumpet plays 2 quarter-notes f - g

Takes: see also N&N 24-30

015 KING OLIVER AND HIS ORCHESTRA

New York,

Feb. 01, 1929

Joe King Oliver – dir;

Louis Metcalf – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt, clt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – bjo, gtr; William ‘Bass’ Moore – bbs; Paul Barbarin – dms;

Walter Pichon – voc (4,5)

48332	Easy Goin’	Vic unissued	not on LP/CD
48333-1	Call Of The Freaks	Vic uniss 78,	JSP CD 348
48333-2	Call Of The Freaks	Vic V-38039,	JSP CD 347
48334-1	The Trumpets Prayer	Vic V-38039,	JSP CD 347
48334-2	The Trumpets Prayer	Vic uniss 78,	JSP CD 348
49649-3	Freakish Light Blues	Vic uniss 78,	JSP CD 348
49649-4	Freakish Light Blues	Vic V-38521,	JSP CD 347

Composer credits are: 49649 (Lewis Russell-Paul Barbarin), 48334 (-)

And again, Metcalf as part of the early Luis Russell band. Joe King Oliver does not play on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Metcalf, Ward Pinkett (tp); J.C. Higginbotham (tb); Charlie Holmes (as); Luis Russell (p); Moore (b); Paul Barbarin (dm)

- Rust*2: Louis Metcalfe (cnt); J.C. Higginbotham (tbn); Charlie Holmes (clt, sop, alt); Teddy Hill or Greely Walton (clt, ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust*3: Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d.

- Rust*4,*6: King Oliver dir; Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d.

- W.C. Allen, B. Rust, L. Wright, “King” Oliver: Louis Metcalf, t; J.C. Higginbotham, tb; Charlie Holmes, cl, ss, as; Teddy Hill, cl, ts; Luis Russell, p; Will Johnson, bj, g; William Bass Moore, bb; Paul Barbarin, d; Joe ‘King’ Oliver, dir.

Notable differences of takes:

48333-1: Metcalf’s entrance in his first solo immediately after tbn solo: tpt starts on first beat of first bar of solo with: 1 eighth-note bb, 1 quarter-note bb, 2 eighth-notes bb-Bb, 1 quarter-note Bb

48333-2: Metcalf’s entrance in his first solo immediately after tbn solo: tpt starts on fourth beat of last bar of tbn solo with: 3 quarter-notes bb syncopated, 1 eighth-note f, 1 quarter-note Bb

48334-1: Introduction: Metcalf starts with: 3 quarter-notes bb, 1 eighth-note eb, 1 half-note g

48334-2: Introduction: Metcalf starts with: 3 quarter-notes bb, 3 eighth-notes eb-g-bb, 1 quarter-note bb

49649-3: Start of third 8-bar stanza: Metcalf plays 5 eighth-notes C-Bb-C-Bb-C, 1 quarter-note Bb in second bar (i.e. bar 18 of title)

49649-4: Start of third 8-bar stanza: Metcalf plays 5 eighth-notes eb-gb-b-eb-a, 1 quarter-note b in second bar (i.e. bar 18 of title), and sequence of low notes (like in take -3 above) in fourth bar

Takes: see also N&N 24-30

016 KING OLIVER’S ORCHESTRA

Chicago,

Feb. 25, 1929

Joe King Oliver – ldr, dir;
 George Mitchell – cnt; Fred Robinson – tbn;
 Omer Simeon, unknown – alt, clt; *Cecil Irwin* – ten;
William Barbee – pno; *Claude Roberts* – bjo; Quinn Wilson – bbs; Wallace Bishop – dms

50523-1	Can I Tell You?	Vic uniss 78,	JSP CD 348
50523-2	Can I Tell You?	Vic V-38049,	Chronological Classics 607
50524	Uncle Ned's Stomp	Vic unissued	not on LP/CD
50525-1	My Good Man Sam	Vic uniss 78,	JSP CD 348
50525-2	My Good Man Sam	Vic V-38049,	Chronological Classics 607
50526	I Can't Be Worried Blues	Vic unissued	not on LP/CD

Composer credits are: 50523 (Joe Oliver), 50525 (-)

There has been very much discussion and controversy on these sides, and I shall rely on the personnel L. Wright has elaborated out of all the different views and opinions published in the jazz press over the last seventy years, and published in his great book "King" Oliver, p. 114/115. Close listening makes me very confident that he, at last, had found the final solution.

As my (KBR's) topics are the musicians and bands of Harlem, New York, I shall not dig further into this affair, because these Victor sides were decidedly cut in Chicago, with Chicago musicians! It is unknown when Oliver was back in Chicago in 1929, and for how long, and it is certain that he did not play on these sides.

But: this is George Mitchell's vibrato, there is wonderful tuba playing on the verse of the first title and four-four rhythm by the tuba in the second title, there is typical – and beautiful – Omer Simeon on clarinet and alto, and the pianist "splashes about a bit" in the chords – thus Barbee (?).

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: prob similar to: Louis Metcalf, Ward Pinkett (tp); J.C. Higginbotham (tb); Charlie Holmes (as); Luis Russell (p); Moore (b); Paul Barbarin (dm)*
 - *Rust*2: unknown (cnt); William Franklin or Fred Robinson (tbn); Omer Simeon (clt, alt); unknown (alt); unknown (ten); Williams Barbee or Alex Hill or Cassino Simpson (p); unknown (bjo); unknown (bbs); unknown (dms)*
 - *Rust*3: ? Punch Miller -c; William Franklin -tb; Omer Simeon -another -cl -as; unknown -cl -ts; Cassino Simpson -p; unknown -bj; unknown -bb; unknown -d; King Oliver -dir*
 - *Rust*4: King Oliver -dir; ? Punch Miller -c; William Franklin or Fred Robinson -tb; Omer Simeon -another -cl -as; ? Cecil Irwin -cl -ts; Cassino Simpson -p; unknown -bj; Lawson Buford or Quinn Wilson -bb; Wallace Bishop -d*
 - *Rust*6: King Oliver -dir; ? Punch Miller -c; Fred Robinson -tb; Omer Simeon -another -cl -as; ? Cecil Irwin -cl -ts; William Barbee -p; unknown -bj; Quinn Wilson -bb; Wallace Bishop -d*
 - *B. Rust, The Victor Master Book, Vol. 2: c, tb, 3s, p, bj, bb, d*

017 KING OLIVER AND HIS ORCHESTRA

New York, Oct. 08, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;
 Glyn Paque, Bobby Holmes – alt, clt; *Charles Frazier* – ten, clt;
 Don Frye – pno; *Walter Jones* or *Arthur Taylor* – bjo; Clinton Walker – bbs; Edmund Jones – dms

56756-1	What You Want Me To Do?	Vic V-38090,	Chronological Classics 607
56757-2	Sweet Like This	Vic V-38101,	Chronological Classics 607
56758-2	Too Late	Vic V-38090,	Chronological Classics 607

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

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

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Hilton Jefferson (as); Castor McCord (ts); James P. Johnson (p); Walter Jones (g); Sidney Castner (b); Edmund Jones (dm)*
 - *B. Rust, The Victor Master Book, Vol. 2: George Rodgers; 2c; tb; 3s; p; bj; bb; d*
 - *Rust*2, *3, *4, *6: King Oliver, Dave Nelson (tpt); James Archey (tbn); Bobby Holmes (clt, alt); Glyn Paque (alt); Charles Frazier (?)(ten); Don Frye (p); Walter Jones or Arthur Taylor (bjo); Clinton Walker (bbs); Edmund Jones (dms); George Rodgers (dir)*
 - *L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, cl (1,2), as; Glyn Paque, as; Charles H. Frazier, ts; Don Frye, p; Arthur Taylor, bj; Clinton Walker, bb; Edmund Jones, d. Session directed by George Rodgers. W.W. Watson present.*

Solos ad-lib:

56756-1: JA o-tbn 4; JKO m-tpt over bbs 16; DF pno 2 + 14; BH clt 2 + 14
 56757-2: GP alt 8; JA o-tbn 7; DN o-tpt 12; JKO m-tpt 16
 56758-2: JKO o-tpt 14; CW bbs 2; JKO o-tpt 14; DF pno 2 mod; DF pno 2 mod; JKO o-tpt 15; CF ten 30; JA o-tbn 2 + 16; DF pno 14; EJ dms 2; JKO o-tpt 32

018 KING OLIVER AND HIS ORCHESTRA

New York, Nov. 06, 1929

Dave Nelson, Joe King Oliver – tpt; *James Archey* – tbn;
 Hilton Jefferson – alt; Glyn Paque – alt, clt; *Charles Frazier* – ten, clt;
 James P. Johnson – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms;
 Dave Nelson – voc (1)

57527-1	I'm Lonesome, Sweetheart	Vic 23029,	Chronological Classics 607
57528-1	I Want You Just Myself	Vic V-38101,	Chronological Classics 607
57529-1	I Can't Stop Loving You	Vic 23029,	Chronological Classics 607

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

The second session of King Oliver's Orchestra in New York is usually listed having Hilton Jefferson on second (third) alto sax and very probably Jimmy Archey on trombone, although Archey identified himself only on 57528 and denied his presence on 57529, whereas he had

denied his presence on the whole session much earlier when interviewed by Hughes Panassié. Stylistically, there is no reason for me not to hear/see Archey as trombonist on the entire session.

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); James P. Johnson (p); Arthur Taylor (bjo); Clinton Walker (tuba); prob Edmund Jones (dm)
 - B. Rust, *The Victor Master Book, Vol. 2*: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson
 - Rust*2,*3: King Oliver (tpt); Dave Nelson (tpt, vcl); unknown (tbn); Glyn Paque (?)(clt, alt); Hilton Jefferson (alt); Charles Frazier (?)(ten); James P. Johnson (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Edmund Jones or Fred Moore (dms); Loran L. Watson (dir)
 - Rust*4,*6: King Oliver -t; Dave Nelson -t -v; unknown -tb; ? Glyn Paque -cl -as; Hilton Jefferson -as; ? Charles Frazier -ts; James P. Johnson -p; Arthur Taylor -bj; Clinton Walker -bb; Edmund Jones -dm; Loran L. Watson -dir
 - L. Wright, 'King Oliver': Joe 'King' Oliver, t; Davidson C. 'Dave' Nelson, t, v (1); unknown, tb; Glyn Paque, cl (2), as; Hilton Jefferson, as; Charles H. Frazier, ts; James P. Johnson, p; Arthur Taylor, bj; Clinton Walker, bb; Edmund Jones, d. Session directed by Loran L. Watson.

Solos ad-lib:

57527-1: DN voc 15; JKO o-tpt 14; HJ alt 2 + 14; CF ten 2; JKO o-tpt 16
 57528-1: CF ten 30; CF ten 2; GP clt 16; HJ alt 14; JPJ pno 16; JA o-tbn 14; DN o-tpt 16
 57529-1: HJ alt 2; JA o-tbn 8; DN o-tpt 16; CF ten 8; DN o-tpt 6

019 KING OLIVER AND HIS ORCHESTRA

New York,

Dec. 30, 1929

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

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

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

58338-1 Everybody Does It In Hawaii

Vic V-38109,

Chronological Classics 607

58339-2 Frankie And Johnny

Vic V-38109,

Frog DGF 71

58339-3 Frankie And Johnny

Vic V-38109,

Chronological Classics 607

58340-1 New Orleans Shout

Vic 23388,

Chronological Classics 607

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); Don Frye (p); Arthur Taylor (bjo); Clinton Walker (tuba); Fred Moore (dm)
 - B. Rust, *The Victor Master Book, Vol. 2*: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson
 - Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Glyn Paque (alt); two unknown reeds; Don Frye (pno); unknown (gtr); Arthur Taylor (bjo); Roy Smeck (steel-gtr, hca); Clinton Walker (?)(bbs); Edmund Jones or Fred Moore (dms)
 - Rust*3: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, ? Hilton Jefferson -as; unknown -ts; Don Frye -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones or Fred Moore -d
 - Rust*4: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, ? Hilton Jefferson -as; unknown -ts; Don Frye -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones -d
 - Rust*6: King Oliver, Dave Nelson, t; Jimmy Archey, tb; Glyn Paque, ? Hilton Jefferson, as; ? Charles Frazier, ts; Don Frye, p; unknown, g; Arthur Taylor, bj; Roy Smeck, h, stg; ? Clinton Walker, bb; Edmund Jones, d
 - L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Glyn Paque, unknown, as; Charles H. Frazier, ts; Don Frye, p; Arthur Taylor, bj; unknown, g; Roy Smeck, stg (1), h (2,3); Clinton Walker, bb; Edmund Jones, d. Mr. Watson present.

Solos ad-lib:

58338-1: RS st-gtr 8; JKO o-tpt 10; RS st-gtr 12 + 10; HJ alt 8; RS st-gtr 2
 58339-2: DF pno 2; JKO m-tpt over CW bbs 12; RS hca 12; DF pno 12; JA o-tbn 12; GP alt 12; DN o-tpt 12
 58339-3: DF pno 2; JKO m-tpt over CW bbs 12; RS hca 12; DF pno 12; JA o-tbn 12; GP alt 12; DN o-tpt 12
 58340-1: JKO o-tpt 30; ?HJ alt 2 + 30; JA o-tbn 2 + 32; ? gtr 8

Notable differences of takes:

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

020 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 15, 1930

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

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

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

58338-4 Everybody Does It In Hawaii

Vic V-38109,

Chronological Classics 607

58339-4 Frankie And Johnny

Vic V-38109,

Chronological Classics 607

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); Don Frye (p); Arthur Taylor (bjo); Clinton Walker (tuba); Fred Moore (dm)
 - B. Rust, *The Victor Master Book, Vol. 2*: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson
 - Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Glyn Paque, Bobby Holmes (alt); Walter Wheeler (ten); Henry Duncan (?) (pno); unknown (gtr); Arthur Taylor (bjo); Roy Smeck (steel-gtr, hca); Clinton Walker (?) (bbs); Edmund Jones or Fred Moore (dms)
 - Rust*3: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, Bobby Holmes -as; Walter Wheeler -ts; ? Henry Duncan -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones or Fred Moore -d
 - Rust*4: King Oliver -Dave Nelson -t; James Archey -tb; Glyn Paque, Bobby Holmes -as; Walter Wheeler -ts; ? Henry Duncan -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones -d
 - Rust*6: King Oliver, Dave Nelson, t; Jimmy Archey, tb; Glyn Paque, Bobby Holmes, as; Walter Wheeler, ts; ? Henry Duncan, p; unknown, g; Arthur Taylor, bj; Roy Smeck, h, stg; ? Clinton Walker, bb; Edmund Jones, d
 - L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, Glyn Paque, cl (2), as; Walter Wheeler, cl (2), ts; Henry Duncan, p; Arthur Taylor, bj; unknown, g; Roy Smeck, stg (1,2); Clinton Walker, bb; unknown, d.

Solos ad-lib:

58338-4: RS st-gtr 8; JKO m-tpt 10; RS st-gtr 12; JKO m-tpt over CW bbs 10; RS st-gtr 12; WW ten 8; RS st-gtr 2
 58339-4: CW bbs 2; JA o-tbn 12; HHD pno 24; GP alt 2 + 12; BH clt 12; JKO o-tpt + BH clt + ens 12

Notable differences of takes:

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

021 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 28, 1930

Carroll Dickerson – vln, dir;

Joe King Oliver, Bubber Miley, Henry Red Allen – tpt; Jimmy Archey – tbn;
 unknown – clt; Glyn Paque, Bobby Holmes – alt, clt; Walter Wheeler – ten, clt;
 Don Frye – pno; Arthur Taylor – bjo; Jean Stultz – gtr; Clinton Walker – bbs;
 Frank Marvin – voc; Carroll Dickerson - chimes

58527-3 St. James Infirmary

Vic 22298,

Chronological Classics 607

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

Vic 22298,

Chronological Classics 607

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

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

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

Notes:

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

- B. Rust, *The Victor Master Book, Vol. 2*: Carroll Dickerson -vn; 3t; tb; 3s; p; bj; g; bb; d; vocalist Frank Marvin

- Rust*2,*3: King Oliver, Henry Allen, Bubber Miley (tpts); James Archey (tbn); Bobby Holmes (clt, sop); Glyn Paque (alt); two unknown reeds; Don Frye (pno); Arthur Taylor (bjo); Jean Stultz (gtr); Clinton Walker (bbs); Carroll Dickerson (vln, ldr); Frank Marvin (voc).

- Rust*4: Carroll Dickerson -vn, dir; King Oliver -Henry Allen -Bubber Miley -t; James Archey -tb; Bobby Holmes -cl -as; Glyn Paque and another -as; unknown -ts; Don Frye -p; Arthur Taylor -bj; Jean Stultz -g; Clinton Walker -bb; Frank Marvin -v.

- Rust*6: Carroll Dickerson, vn, dir; King Oliver, Henry Allen, Bubber Miley, t; James Archey, tb; Bobby Holmes, cl, as; Glyn Paque and another, as; ?Walter Wheeler, ts; Don Frye, p; Arthur Taylor, bj; Jean Stultz, g; Clinton Walker, bb; Frank Marvin, v.

- L. Wright, "King Oliver": Joe 'King' Oliver, Henry 'Red' Allen, Bubber Miley, t; James Archey, tb; Bobby Holmes, cl; Glyn Paque, unknown, cl, as; Walter Wheeler, cl, ts; Don Frye, p; Arthur Taylor, bj; Jean Stultz, g; Clinton Walker, bb; unknown, chimes; Carroll Dickerson, dir, vn; Frank Marvin, v; L.L. Watson, presnt.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Joe "King" Oliver (?); Henry "Red" Allen, Bubber Miley (tp); James Archey (tb); Bobby Holmes (cl); Glyn Paque, unknown (cl, as); Walter Wheeler (cl, ts); Don Frye (p); Arthur Taylor (bj); Jean Stultz (g); Clinton Walker (bb); unknown (chimes); Carroll Dickerson (dir, vln); Frank Marvin (voc). "King Oliver is said, by Glyn Paque, to have been present in the studio at this session, but we cannot hear three trumpets playing simultaneously, so it is doubtful if he plays at all on the issued takes of these titles. Otherwise, the personnel above is the one listed by Laurie Wright. On St. James Infirmary, the trumpet soloists are Miley and Allen, although some sources claimed that Allen played cornet on this particular session. B. Miley plays the first solo and the

obligato behind Marvin's vocal. Allen plays the solo after the vocal and probably the short open break near the end. The muted introduction on When You're Smiling is by Allen, who also plays solo passages with the ensemble after the vocal."

Solos ad-lib:

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

022 KING OLIVER AND HIS ORCHESTRA

New York,

Mar. 18, 1930

Carroll Dickerson – dir;

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

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

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

59525-1 I Must Have It

Vic V-38124,

Chronological Classics 594

59526-2 Rhythm Club Stomp

Vic V-38137,

Chronological Classics 594

59527-1 You're Just My Type

Vic V-38124,

Chronological Classics 594

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

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

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

Notes:

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

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

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

- Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Bobby Holmes (clt); Hilton Jefferson, Glyn Paque (alt, clt); Henry Duncan

(?) (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Fred Moore (dms)

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

- Rust*4, *6: King Oliver -Dave Nelson -t; James Archey -tb; Bobby Holmes -cl; Hilton Jefferson -Glyn Paque -cl -as; ? Henry Duncan -p;

Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Carroll Dickerson -dir

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Glyn Paque, Hilton Jefferson, cl(1,3), as;

Bobby Holmes, cl, ts; Henry Duncan, p; Arthur Taylor, bj; Clinton Walker, bb; Fred Moore, d; Carroll Dickerson, directing.

Solos ad-lib:

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

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

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

023 KING OLIVER AND HIS ORCHESTRA

New York,

Apr. 10, 1930

Carroll Dickerson – dir;

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

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

Norman Lester – pno; Arthur Taylor – bjo; Clinton Walker – bbs; Fred Moore - dms;

Dave Nelson - arr

59747-2 Edna

Vic V-38137,

Chronological Classics 594

59748-2 Boogie Woogie

Vic V-38134,

Chronological Classics 594

59749-1 Mule Face Blues

Vic V-38124,

Chronological Classics 594

Composer credits are: 59747 (Oliver-Nelson), 59748 (Oliver-Nelson); 59749 (Oliver-Nelson)

This session has three nicely swinging tunes obviously composed by Dave Nelson, supported by Joe Oliver, probably, and arranged by the composer himself in his rather simple but neat and effective style. Henry 'Red' Allen is the superior soloist on these sides, and he shines on the second and third titles. Archey is his reliant self, and there is good no-nonsense tenor sax by Walter Wheeler. Of the altoists, it is difficult to differentiate between Jefferson and Paque, as we know from Swiss jazz aficionado Johnny Simmen that Paque's style on alto was very close to Jefferson's, as he certainly was influenced by the latter - and older - colleague. A problem we have in choosing the right pianist, as we have three proposals by different people who could have known (see below). Norman Lester seems to be the right suggestion, as I think he his style when soloing.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: King Oliver, Dave Nelson, Henry Allen (tp); James Archey (tb); Hilton Jefferson, Glyn Paque, Walter Wheeler (s); Don Frye (p); Arthur Taylor (g); Clinton Walker (tuba); Fred Moore (dm)

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

- Rust*2: King Oliver, Dave Nelson, Henry Allen (tpt); James Archey (tbn); Hilton Jefferson, Glyn Paque (alt, clt); Walter Wheeler (ten);

Don Frye or Norman Lester (pno); Arthur Taylor (bjo); Clinton Walker (bbs); Fred Moore (dms); Carroll Dickerson (dir)

- Rust*3: King Oliver -Dave Nelson -Henry Allen-t; James Archey -tb; Hilton Jefferson -Glyn Paque -cl -as; Walter Wheeler -ts; Don Frye

or Norman Lester -p; Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Carroll Dickerson -dir

- Rust*4, *6: Carroll Dickerson -dir; King Oliver -Dave Nelson -Henry Allen-t; James Archey -tb; Hilton Jefferson -Glyn Paque -cl -as;

Walter Wheeler -ts; Norman Lester -p; Arthur Taylor -bj; Clinton Walker -bb; Fred Moore -d; Dave Nelson -a (2)

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, Henry 'Red' Allen, t; James Archey, tb; Glyn Paque, cl, as; Hilton

Jefferson, as; Walter Wheeler, ts; Norman Lester, p; Arthur Taylor, bj; Clinton Walker, bb; Fred Moore, d; Carroll Dickerson, dir; Mr.

Watson present.

- Wellman Braud, in Bill Russell, B. Martyn, M. Hazeldine, *New Orleans Style*, p. 113: "In later years when I was with Ory we had a good New Orleans rhythm section. I was in there about a year. We had Minor Hall and Lionel Reason. Lionel used to play the intermission sets with George Lewis' band at the El Morocco Club. He is on Oliver's record of 'Mule Face Blues'.

- L. Wright, "King" Oliver, p. 129: This personnel is from Glyn Paque (*Jazz Forum No.1*, p.26), except that he gave Don Frye as the pianist. Fry himself told Walt Allen that he had made 'Boogie Woogie' with Oliver and Hank Duncan also recognised these three titles when they were read over to him by Walt Allen. However, Norman Lester told Kurt Mohr that he had made this session and both Henry Allen and Fred Moore confirmed his presence, with Moore telling Al Vollmer that Lester played in a style something like James P. Johnson, and used to hang around the studios."

Solos ad-lib:

59747-2: JKO o-cnt/tpt 16; WW ten 30; JA o-tbn 2; AT bjo 2; CW bbs 2; JA o-tbn 8; HJ or GP alt 2; FM dms 2
 59748-2: HRA m-tpt 16; JA o-tbn 8; HRA m-tpt 7; CW bbs 8; HJ alt 2; HA o-tpt 8; WW ten 24; GP clt 8; NL pno 32;
 HJ alt 4 + 8
 59749-1: CW bbs 1; WW ten 4 + 4; HRA o-tpt 30; JA o-tbn 16; HJ or GP alt 14; HRA o-tpt 3

024 KING OLIVER AND HIS ORCHESTRA

New York,

May 22, 1930

Carroll Dickerson – dir;

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

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

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

62236-2 Struggle Buggy

Vic 23001,

Chronological Classics 594

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

Vic 23001,

Chronological Classics 594

62238-1 Olga

Vic 22681,

Frog DGF 71

62238-2 Olga

Vic 22681,

Chronological Classics 594

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

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

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

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

Notes:

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

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

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

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

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

Solos ad-lib:

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

62237-1: JA o-tbn 16; CF ten 1+4; DN o-tpt 4 – CF ten 4 – DN o-tpt 4 – CF ten 4; JKO o-tpt 30; JA o-tbn 2 + 4 + 4;
 BH clt 8

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

Notable differences of takes:

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

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

025 KING OLIVER AND HIS ORCHESTRA

New York,

Sep. 10, 1930

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

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

Henry Hank Duncan – pno; Arthur Taylor – bjo; Lionel Nipton – bbs; Fred Moore - dms

63639-2 Shake It And Break It

Vic 23009,

Chronological Classics 594

63640-1 Stingaree Blues

Vic 23009,

Chronological Classics 594

Composer credits are: 63639 (Friscoe-Clark), 63640 (Clinton A. Kemp)

'Shake It ...' is a most lively title and played with a lot of verve and fire. There is nice drumming by Fred Moore and superb soloing by Henry 'Red' Allen. Also, the bandleader solos convincingly. Again, we have the problem of finding out the identities of the alto soloists – and I have tried my best (see below)! I slightly doubt Hank Duncan as pianist because of the weak introduction to 'Stingaree Blues'.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: unknown personnel featuring Henry Allen (tp) and including 2 other tp; tb; 3 saxes; p; bjo; tuba and dm

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

- Rust*2: King Oliver, Henry Allen, another (tpt); James Archey (tbn); Hilton Jefferson, Glyn Paque (alt, clt); Charles Frazier (ten); Henry Duncan (pno); Arthur Taylor (?) (bjo); unknown (bbs); Fred Moore (dms)

- Rust*3: King Oliver -Henry Allen -another -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; Henry Duncan -p; ? Arthur Taylor -bj; unknown -bb; Fred Moore -d

- Rust, *4: King Oliver -dir; Henry Allen -another -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; Henry Duncan -p; Arthur Taylor -bj; Arthur Nipton -bb; Fred Moore -d

- Rust,*6: King Oliver, t, dir; Henry Allen, ? Dave Nelson, t; James Archey, tb; Hilton Jefferson, Glyn Paque, as; Charles Frazier, ts; Henry Duncan, p; Arthur Taylor, bj; Arthur (?Lionel) Nipton, bb; Fred Moore, d
 - L. Wright, 'King Oliver': Joe 'King' Oliver, Henry 'Red' Allen, ?Davidson C. 'Dave' Nelson, t; James Archey, tb; Glyn Paque, Hilton Jefferson, as; unknown, ts; ?Henry Duncan, p; Arthur Taylor, bj; Lionel Nipton, bb; Fred Moore, d; Watson present.

Solos ad-lib:

63639-2: ?GP alt 2; AT bjo 2; JA o-tbn 5; JKO m-tpt/cnt 16; HJ alt 15; JA o-tbn 15; HJ alt 16; LN bbs 2; HD pno 8;
 HRA o-tpt 16
 63640-1: HD pno 4; CF ten 10; JA o-tbn 12; ?GP alt 12; JKO m-tpt 12; HRA o-tpt 12 + 12

026 KING OLIVER AND HIS ORCHESTRA

New York, Sep. 12, 1930

Dave Nelson, Joe King Oliver, Henry Red Allen – tpt; Jimmy Archey – tbn;
 Hilton Jefferson, Glyn Paque – alt, clt; Charles Frazier – ten, clt;
 Sam Davis – pno; Arthur Taylor – gtr; Lionel Nipton – bbs; Fred Moore – dms;
 George Bias - voc

63134-3	What's The Use Of Living Without Love?	Vic 23011,	Chronological Classics 594
63135-1	You Were Only Passing Time With Me	Vic 23011,	Chronological Classics 594
63135-2	You Were Only Passing Time With Me	Vic 23011,	Frog DGF 71

Composer credits are: 63134 (McCarthy-Hanley), 63135 (Alexander Hill)

The most interesting musician on these sides certainly is pianist Sam Davis. He was identified following John G. Heinz' article in Storyville 149 (see below). His style on piano is full-handed and multi-toned, without a structured left-hand rhythm, but rhapsodic and closer to classical piano than to jazz piano like ragtime or Stride. But he was known for using boogie-like piano figures that, yet, cannot be observed on these sides. He was a solo piano player and we hear that he was not accustomed to play band piano in a big band. Still, he delivers a great performance. Jelly Roll Morton had called Davis: "Sammy Davis ... one of the greatest manipulators I guess I've ever heard in the history of the world ... on a piano" somewhere in the Library of Congress series.

It is a sad thought that the first "King" of jazz – or second after Bolden? – was forced to record such dreary music in his late career. But Henry Allen – when recalling this date – thought that Bias was the leader.

The one-note difference in pitch (Ab – Gb) between both reissued takes may be caused by faulty transfers of the original discs (184 – 156 bpm)!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: probably: unknown personnel featuring Henry Allen (tp) and including 2 other tp; tb; 3 saxes; p; bjo; tuba and dm*

- Rust*2: King Oliver, Dave Nelson, Henry Allen (tpt); James Archey (tbn); two unknown (alt, clt); unknown (ten); unknown (pno); unknown (bjo); unknown (bbs); unknown (dms); George Bias (vcl)

- Rust*3: King Oliver -Dave Nelson -Henry Allen -t; James Archey -tb; two unknown -as; unknown -ts; unknown -p; unknown -bj; unknown -bb; unknown -d; George Bias (vcl)

- Rust,*4: King Oliver -t -dir; ? Dave Nelson -Henry Allen -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; Henry Duncan -p; Arthur Taylor -g; Arthur Nipton -bb; Fred Moore -d; George Bias -v

- Rust,*6: King Oliver, t, dir; Dave Nelson, Henry Allen, t; James Archey, tb; Hilton Jefferson, Glyn Paque, as; Charles Frazier, ts; Henry Duncan, p; Arthur Taylor, g; Arthur (?Lionel) Nipton, bb; Fred Moore, d; George Bias, v

- Storyville 149, p.183, John G. Heinz, *The World's Greatest Manipulator*: "He (Sam Davis – KBR) came from Cjicago to New York with "one of King Oliver's last bands", and recalls making a couple of sides for Victor with a "sweet" male singer named "Tobias". He couldn't recall the titles and doesn't know whether or not they were issued."

- L. Wright, 'King Oliver': Joe 'King' Oliver, Henry 'Red' Allen, Davidson C. 'Dave' Nelson, t; James Archey, tb; two unknown, as, cl; unknown, ts; ?Sam Davis, p; unknown, g; unknown, bb; unknown, d; George Bias, v. Watson present.

Solos ad-lib:

63134-3: no ad-lib solos

63135: JA o-tbn 8

Notable differences of takes:

63135-1: tune plays Ab major, c. 184 bpm; tbn solo in B-part of last chorus has no upbeat on last beat of second A-part; in last chorus drums play press-rolls in A-parts with occasional cymbal strokes, and high-hat cymbal in B-part.

63135-2: tune plays Gb major, c. 156 bpm; tbn solo in B-part of last chorus has Bb quarter-note upbeat on last beat of second A-part; drums play choked heavy cymbal after-beat all through last chorus.

027 KING OLIVER AND HIS ORCHESTRA

Camden, N.J., Sep. 19, 1930

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;
 Hilton Jefferson, Glyn Paque – alt, clt; Charles Frazier – ten, clt;
 Sam Davis – pno; Arthur Taylor – gtr; Lionel Nipton – bbs; Fred Moore – dms;

64013-1	Nelson Stomp	Vic uniss on 78,	JSP CD 348
64013-2	Nelson Stomp	Vic 23388,	Chronological Classics 594
64013-3	Nelson Stomp	Vic uniss on 78,	JSP CD 348
64014-1	Stealing Love	Vic uniss on 78,	JSP CD 348
64014-2	Stealing Love	Vic uniss on 78,	RCA Bluebird ND90410

Composer credits are: 64013 (D.C. Nelson), 64014 (D.C. Nelson)

Both titles seem to be the work – composition and arrangement - of Dave Nelson, alleged Oliver's nephew, but whose kinship could never be substantiated, as far as I know.

It is my firm believe, that Oliver only plays the 16 bar muted trumpet/cornet solo in the second half of 'Stealing Love', as all other trumpet solo parts do not have Oliver's vibrato and tone – and show Dave Nelson's weak rhythmic feeling.

After close listening – and after Mr. Coen Hofmann's (editor of Names & Numbers magazine) initial assumption – I have to state that both takes of 'Stealing Love' issued on various LPs and CDs are identical, and probably -1. If interested, the reader is invited to listen to the fluffs of alto and trumpet on this title and compare.

This is the last recording session of a genuine King Oliver band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Approximately: unknown personnel featuring Henry Allen (tp) and including 2 other tp; tb; 3 saxes; p; bjo; tuba and dm*
 - Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Hilton Jefferson, Glyn Paque (alt, clt); Charles Frazier (ten); unknown (pno); unknown (bjo); unknown (bbs); unknown (dms)
 - Rust*3: King Oliver -Dave Nelson -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; unknown -p; unknown -bj; unknown -bb; unknown -d
 - Rust, *4: King Oliver -t -dir; ? Dave Nelson -t; James Archey -tb; Hilton Jefferson -Glyn Paque -as; Charles Frazier -ts; Henry Duncan -p; Arthur Taylor -g; Arthur Nipton -bb; Fred Moore -d; George Bias -v
 - Rust, *6: King Oliver, t, dir; Dave Nelson, t; James Archey, tb; Hilton Jefferson, Glyn Paque, as; Charles Frazier, ts; Henry Duncan, p; Arthur Taylor, g; Arthur (?Lionel) Nipton, bb; Fred Moore, d
 - L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; two unknown, as; unknown, ts; unknown, p; ?Arthur Taylor, bj, g; unknown, bb; Fred Moore, d. Watson present.

Solos ad-lib:

64013: ?CF ten 2; JA o-tbn 8; JKO o-tpt/cnt 16; ?HJ alt 8; JKO o-tpt/cnt 6; ?HJ alt 8
 64014: JA o-tbn 14; DN m-tpt 1+4; ?HJ alt 4; DN m-tpt 4; ?HJ alt 4; JKO m-tpt/cnt 16; ?HJ alt 8

Notable differences of takes:

64013-1: first chorus (after 4 bars intro and 4 bars vamp): first trumpet plays without any faults
 64013-2: first chorus (after 4 bars intro and 4 bars vamp): first trumpet plays one fluff in bar 9 (second note left omitted)
 64013-3: first chorus (after 4 bars intro and 4 bars vamp): first trumpet plays six fluffed notes (bars 2,3,10,11,26,27)
 64014: As both takes issued include identical fluffs by alto sax and trumpet at the exactly same places, they decidedly are not alternate takes! So, very probably take -1 both.

028 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 09, 1931

Joe 'King' Oliver – tpt, dir;

Bill Dillard, *Dave Nelson*, Ward Pinkett – tpt; Jimmy Archey – tbn;

Buster Bailey – clt; Henry Moon Jones - alt, clt; Freddie Skerritt – alt, clt, bar; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo, gr; Richard Fullbright – bbs; Bill Beason – dms;

Bingie Madison, Freddie Skerritt, Goldie Lucas – voc trio (1); Ward Pinkett – voc (3);

Bingie Madison - arr (1,2)

E-35910-B Papa De Da Da

Br 6053,

Frog DGF 35

E-35911-A Who's Blue?

Br 6046,

Frog DGF 35

E-35912-A Stop Crying

Br 6053,

Frog DGF 35

Composer credits are: 35910 (S. Williams-Todd-C. Williams), 35911 (Gould-Rule); 35912 (Oliver)

Here we find the wonderful Bingie Madison band recording under King Oliver's name for Brunswick.

All quoted discographies list Dave Nelson together with the two Madison band trumpeters, and King Oliver. This then would mean that thirteen musicians played on these sides. But the Brunswick ledger sheets have 12 men only. So, I assume that the trumpets were played by Dillard and Pinkett, as they were the regular band men, together with Oliver, as he performs as soloist in his own 'Stop Crying'. Alternately, Dave Nelson might have been one of the three trumpeters, but then Oliver's activity as soloist would have been un-noticed by the recording officials. However, I do not have the impression of a trumpet section comprising three men on these sides. And certainly, the Madison band-book was written for two trumpets. So, I assume that Nelson only acted as Oliver's agent, but the above listed personnel "has been given by several members of the Bingie Madison band" (L. Wright, King Oliver, p.140). Fullbright is on tuba throughout and Lucas plays guitar on the first and third titles, whereas Beason sticks to his brushes for the entire session what probably was his idea to modernize drumming. The arrangements of the first two titles are remembered as Bingie Madison's by A. Vollmer's informants.

- 'Papa De Da Da' shows no sign of Oliver's or Nelson's participation, and thus seems to be part of Madison's band book. But listen to the fine soloing of Moon Jones, who's solo is sadly abbreviated to squeeze Bailey's solo into place, before Ward Pinkett starts his hot trumpet solo over a tricky syncopated saxophone-cum-trombone harmonized background. After an ensemble modulation from Eb to F the band plays a partly paraphrased out-chorus and 4-bar coda. The vocal trio is the band's own, now, not Clarence Williams' imposed as before.

- 'Who's Blue?' again is an arrangement by the band-leader starting with a distinct four-part harmony introduction. The second chorus features the tuba as melody instrument in dialogue with the ensemble – a detail heard not so often – if ever. Into the succession of hot solos Buster Bailey – not a member of the Madison band, but obviously brought along by his one-time band-leader Oliver – is inserted in chorus A3, yet without instrumental background. Bailey then shows his flamboyant virtuosity over the ensemble in the last chorus.

- 'Stop Crying', reportedly a composition by King Oliver, features the King of days-gone-by in a 16-bar trumpet solo in a minor mode with his typical sharp tone and off-beat phrasing. Bingie Madison solos robustly on his tenor, and later we have a fine solo on baritone from Skerritt, followed by a 4-part out-chorus. The notice that "an original manuscript was used with the additional note, "Vocal effect Boop-A-Doop. No lyrics sung" does not necessarily mean that Oliver brought it – although the title was his composition – but may also mean that Madison prepared an arrangement on Oliver's request since the musical content of the title is in the scope of Madison's work for his band on these sessions. This then could well be one of his arrangements, too, although not remembered as such by his colleagues in later years.

Notes:

- Ch. Delaunay, *New Hot Discography: probably Bingie Madison's Broadway Danceland Orchestra, which then featured: Ward Pinkett, Bill Dillard, Dave Nelson (tp); James Archey (tb); Henry Jones, Bingie Madison, Freddie Skerritt, Lucas (s); Gene Rodgers (p), Dick Fullbright (tuba); Bill Beason (dm).*

- Rust*2,*3,*4,*6: King Oliver, Dave Nelson, Bill Dillard (tpt); Ward Pinkett (tpt, vcl (3)); James Archey (tbn); Buster Bailey (clt); Henry L. Jones (alt); Bingie Madison (ten, vcl (1)); Fred Skerritt (bar, vcl (1)); Gene Rodgers (pno); Goldie Lucas (bjo, vcl (1)); Richard Fullbright (bbs); Bill Beason (dms).

L. Wright, "King" Oliver: Joe 'King' Oliver, dir, t (3); Ward Pinkett, t, v (3); Dave Nelson, Bill Dillard, t; Williams 'Buster' Bailey, cl; Henry L. 'Moon' Jones, as; Bingie Madison, ts, v (1); Fred Skerritt, as, bar, v (2,3); Gene Rodgers, p; Goldie Lucas, bj, g, v (1); Richard Fullbright, bb; Bill Beason, d. "The ledger sheets give the number of men used as 12 and note the instruments, quoting only three trumpets. However, surviving members of the band have confirmed that although Oliver was present only as director, he did solo on his own composition 'Stop Crying', for which the sheet notes that an original manuscript was used with the additional note, "Vocal Effect Boop-A-Doop. No lyrics sung."

Tune Structures:

E-35910-B Papa De Da Da key of Eb

Brunswick

(Intro 4 bars ens)(Chorus A1 20 bars AB WP o-tpt)(Verse 16 bars AA' WP o-tpt + JA o-tbn)(Chorus A2 bars AB voc trio)(Chorus A3 20 bars AB voc trio)(Chorus A4 20 bars AB HMJ alt)(Chorus A5 20 bars AB ens)(Chorus A6 20 bars AB WP voc 18 – ens 2)

E-35911-A Who's Blue? key of Eb *Brunswick*
 (Intro 4 bars ens)(Chorus A1 32 bars AABA saxes – ens)(Chorus A2 32 bars AABA RF bbs + ens 16 – JA o-tbn 8 – RF bbs + ens 8)
 (Chorus A3 32 bars AABA WP o-tpt 8 – BB clt 8 – ens 8 – FS bar 8)(Chorus A4 32 bars AABA BB clt over ens 16 – saxes 8 – BB clt
 over ens 8)(Coda 4 bars ens)
E-35912-A Stop Crying key of Eb/Cm/Eb *Brunswick*
 (Intro 8 bars ens 2 – clt 2 – ens 4)(Strain A 16 bars AA KO o-tpt 6 – saxes 2, middle-break – KO o-tpt 8)(Strain B 12 bars saxes)(Vamp
 4 bars ens)(Chorus A1 16 bars BM ten 14 – ens 2)(Vamp 2 bars ens)(Chorus A2 16 bars WP o-tpt)(Chorus A3 16 bars BB clt 14 –
 ens 2)(Chorus A4 16 bars WP scat-voc)(Chorus A5 16 bars HMJ alt 8 – WP scat-voc 6 – FS bar 2)(Chorus A6 16 bars FS bar 12 –
 JA o-tbn 4)(Chorus A7 16 bars ens)

029 KING OLIVER AND HIS ORCHESTRA

New York,

Feb. 18, 1931

Joe King Oliver – tpt, ldr;
 (Jack Wilson?) or (Dave Nelson?), Herman 'Red' Elkins – tpt; Bennie Morton – tbn;
 Fred Skerritt, Paul Barnes – alt, clt; Clarence Wheeler – ten, clt;
 Henry Hank Duncan – pno; Ernest Myers – bjo; Lionel Nipton – bbs; Fred Moore – dms;
 Alex Hill – arr (2,3)

E-36101	Where That Old Man River Flows	Br unissued	not on LP/CD
E-36102-A	Sugar Blues	Br 6065,	Frog DGF 35
E-36103-A	I'm Crazy 'Bout My Baby (And My Baby's Crazy 'Bout Me)	Br 6065,	Frog DGF 35

Composer credits are: 36102 (Fletcher-Williams), 36103 (Hill-Waller)

Of all the above – and below – listed King Oliver band recordings this session seems to be the most enigmatic of them all. Let's see the known "facts" for this personnel:

King Oliver is securely identified by his very nice muted solo in 'Sugar Blues'. He is playing self-assured, with great tone, but a little tedious rhythmically. The trombonist - without serious doubts – is Bennie (sic!) Morton, characterised by his unique use of the trombone lip-trill, his first statement of which he recorded with Clara Smith on her recording session of September 04, 1929. Surprisingly, Morton denied his presence at this session, as never having recorded with Oliver. Saxophonist Freddie Skerritt identified his own playing on these sides, and noted the presence of Joe Oliver, Herman 'Red' Elkins, Bennie Morton, Paul Barnes, Clarence Wheeler, Lionel Nipton, and Fred Moore. But he was unable to name the third trumpeter and the pianist. Most of these men were part of Oliver's last organised big band, 'King Oliver and his Harlem Syncopators', having worked a few jobs in the New York area before touring the West.

The biggest surprise of these sides – apart from Bennie Morton's playing – are the 16 bars soloing of a trumpeter who is not Oliver nor Dave Nelson, whose presence at this session is most doubtful as Oliver and Nelson were not on talking terms at this time. This man plays a swinging, hot and bluesy trumpet solo in rather modern style for the time. He may be Herman 'Red' Elkins, whose only recordings this must be following Rust. This young man can be found on two band photographs of this band printed in L. Wright's "King" Oliver on pages 146/147. Clyde Bernhardt suggested Jack Wilson as lead trumpet player here, but Wilson did not remember this when asked.

Pianist Hank Duncan was named as pianist at this session, but cannot be recognised by his style. Banjo player/guitarist may be Ernest Myers as seen of the above noted photograph.

Notes:

- Ch. Delaunay, *New Hot Discography: probably Bingie Madison's Broadway Danceland Orchestra, which then featured: Ward Pinkett, Bill Dillard, Dave Nelson (tp); James Archey (tb); Henry Jones, Bingie Madison, Freddie Skerritt, Lucas (s); Gen Rodgers (p), Dick Fullbright (tuba); Bill Beason (dm).*

- Rust*2: King Oliver and two others (tpt); unknown (tbn); two unknown (clt, alt); unknown (ten); unknown (pno); unknown (bjo); unknown (bbs); unknown (dms)

- Rust*3,*4: King Oliver -2 others -t; unknown -tb; ?Bobby Holmes and another -cl -as; unknown -ts; unknown -p; unknown -bj; unknown -bb; unknown -d

- Rust*6: King Oliver, ?Dave Nelson, ?"Red" Elkins, t; ?Benny Morton or Dicky Wells, tb; ?Fred Skerritt, as; ?Paul Barnes, cl, as;
 ?Clarence Wheeler, cl, ts; ?Henry Duncan, p; ?Ernest Myers, bj; ?Lionel Nipton, bb; ?Fred Moore, d; ?Alex Hill, a

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, Herman 'Red' Elkins, t; Benny Morton, tb; Fred Skerritt, as; Paul Barnes, cl, as; Clarence Wheeler, cl, ts as; Henry Duncan, p; Ernest Myers, bj; Lionel Nipton, bb; Fred Moore, d.

Solos ad-lib:

36102-A: BM m-tbn 1 + 1; FS alt 5; CW ten 4; JKO m-tpt/cnt 1+18; PB clt 8

36103-A: BM o-tbn 1+32; CW ten 16; FS alt 8; CW ten 8; ?RE m-tpt 16; PB clt 8

Tune Structures:

E-36102-A Sugar Blues Key of C *Brunswick*
 (Intro 6 bars ens)(Chorus 1 18 bars AB ens 4 – BM m-tbn 2 – ens 6 – FS alt 5 – ens 1)(Vamp 4 bars ens)(Verse 12 bars ?CE ten 4 –
 ens 8)(Chorus 2 18 bars AB JKO m-tpt)(Bridge 4 bars ens)(Chorus 3 18 bars AB ?PB clt 8 – ens 10)(Coda 2 bars ens)

E-36103-A I'm Crazy 'Bout My Baby Key of Eb *Brunswick*
 (Intro 8 bars ens)(Chorus 1 32 bars AABA saxes)(Chorus 2 32 bars AABA BM o-tbn)(Chorus 3 32 bars AABA ?CW ten over brass
 riff 16 – FS alt 8 - ?CW ten over brass riff 8)(Chorus 4 32 bars AABA ?HRE m-tpt 16 - ?PB clt 8 – ens 8)

030 CHOCOLATE DANDIES With Male Trio

New York,

Apr. 15, 1931

Joe King Oliver – tpt, dir;
 Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;
 Henry Moon Jones – alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;
 Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;
 Ward Pinkett – scat-voc (3); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc (1,2);
 Bingie Madison - arr

E-36474-A	Loveless Love	Voc 1610,	Frog DGF 35
E-36475-A	One More Time	Voc 1610,	Frog DGF 35
E-36476-A	When I Take My Sugar To Tea	Voc 1617,	Frog DGF 35

These 'Chocolate Dandies' recordings actually are by 'Bingie Madison And His Broadway Dance Orchestra' and are thus no part of the 'Chocolate Dandies' recording series under Benny Carter's or Don Redman's direction. Also, this third title was issued under the 'Chocolate Dandies' name as flip-side of the 'Lloyd Smith and his Gut-Bucketees' recording of 'That's My Stuff' of November 20, 1930, also under the 'Chocolate Dandies' heading.

The sound of the band definitely is that of the Madison group as before, and for these three titles the interviewed musicians ascertained that the arrangements are Madison's. And again, they are of a remarkable quality and modernity. There aurally are two trumpets in the brass section, a very firm and strong first trumpet player whom I assume to be Bill Dillard because of his position as regular trumpet man with the band, and Ward Pinkett in the second chair, responsible for hot solos and possibly for the hot fill-ins and ad-lib parts in the trumpet section. Yet, it has to be considered that little-known Red Holland may be the first trumpet player here, recalled as a band member by Jimmy Archey at about this time (Storyville 147-90). Some discographies list Fernando Arbello as trombonist – given to Al Vollmer by F. Skerritt and by J. Archey himself – but aural evidence confirms Jimmy Archey, quite against his own opinion. On checking these notes, it becomes apparent that Skerritt names both men – Archey and Arbello – as trombonists at different dates (see below). The photo of 'Bingie Madison's Tune Tattlers' in McCarthy's 'Big Band Jazz' shows Arbello – in the band of 1928.

- 'Loveless Love' is arranged in its entirety for the whole ensemble, solo portions are given to pianist Rogers – who plays a competent stride-piano here, although a bit on the easy side – and the band-own vocal trio, accompanied by Rodgers. Jimmy Archey states the melody accompanied by the saxophone section, ending it with a typical break of his. The brass section then has some ad-lib fill-ins by someone who might be King Oliver or rather Ward Pinkett. This same man plays the short hot ad-lib parts in the last chorus. Al Vollmer lists King Oliver for these outbursts, but I (KBR) would rather assume Pinkett. But the most interesting part is Chorus A3 which is played by the saxophones plus trombone, scored in 4-part harmony. Unfortunately, the trombone is so loud that it cannot be realized who of the four players has the first part. I assume that the trombonist is responsible for the fourth part. This way of voicing had been tried out by Benny Carter one year earlier, I assume, in his arrangement of Charlie Johnson's 'Mo'lasses' test (see N&N 63). Fullbright plays a wonderful and until then unheard 'walking-bass' on his tuba here, and Beason delivers soft and swinging press-rolls on his drums.

- 'One More Time' is made up of a very strange chorus with the order of AA'BA'', or a construction by composers De Sylva – Brown – Henderson that I do not really understand. The last half of this chorus is played as final out chorus by the ensemble in 4-part harmony. Archey is very busy during the entire title to deliver his fourth parts either to the brass or to the reeds. The vocal trio's words are answered by a sharp-toned muted trumpet in wa-wa style that may well be King Oliver's attribution to proceedings.

- 'When I Take My Sugar To Tea' carries a conventional arrangement for chorus and verse, and shows virtuoso and hot Bingie Madison on his tenor sax in chorus A3. Ward Pinkett sings words and scats in chorus A2 and rides over the band on trumpet in their ride-out half-chorus. Al Vollmer hears King Oliver in the background behind Ward Pinkett's scat-vocal after the trombone solo, but all I can hear are two unqualified notes by the trombone player who forgets to end his solo – or by any unspecified trumpet player. But Fullbright on the tuba is marvelous!

Notes:

- Ch. Delaunay, *New Hot Discography: featuring: Ward Pinkett (tp & vo); Bingie Madison, Freddie Skerritt, Lucas (s).*

- Rust*2,*3: King Oliver (tpt); Ward Pinkett (tpt, vcl (3)); Ferdinand Arbello (?)(tbn); Fred Skerritt (alt, vcl (1,2)); Henry L. Jones (ten); Bingie Madison (ten, vcl (1,2)); Gene Rodgers (pno); Goldie Lucas (gtr, vcl (1,2)); Richard Fulbright (bbs); Bill Beason (dms).

- Rust*4: King Oliver, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d.

- Rust*6: King Oliver, t; Ward Pinkett, t, v; Fernando Arbello, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d. "Note: On the original recording sheet, 'Joe Oliver and his Orchestra' has been crossed out and 'Bingie Madison and his Broadway Dance Orchestra' written in; a later corrected sheet credits 'Chocolate Dandies'."

- A. Vollmer, D. Griffiths, *Storyville 66, Freddie Skerritt: "On playing the King Oliver records to Gene Rodgers, Gene said that Oliver could have been present, but that he made no impression on him. ... Gene definitely identified himself on piano, so is clearly present. ... The trombonist on King Oliver's 15 April, 1931 session was identified as Jimmy Archey by Gene Rodgers, Freddie Skerritt and Greely Walton, the trombone solos on both Loveless Love and When I Take My Sugar To Tea being identified as by him. Gene said that Fernando Arbello had a different type of swing – more of a Latin-type swing. Greely Walton, who is very good on identifying Archey, was adamant that this was he. Additionally, the dates would indicate Archey rather than Arbello. Against this, we have Archey's assertion that he is not the soloist on Loveless Love as reported in the Rust/Allen book 'Joe King Oliver'.*

- L. Wright, "King" Oliver: Ward Pinkett, t, v (2); unknown, t; Fernando Arbello, tb; Fred Skerritt, as, v (1); Henry 'Moon' Jones, as; Bingie Madison, ts, v (1); Gene Rodgers, p; Goldie Lucas, bj, v (1); Richard Fulbright, bb; Bill Beason, d. "If the trumpet is not Oliver, his identity is unknown. Archey was originally thought to be on these, but he denied his own presence and suggested Arbello, who replaced him in the Madison band and Skerritt confirmed that it is Arbello here."

Tune Structures:

E-36474-A Loveless Love key of Bb/Ab/Bb Vocalion
(Intro 6 bars ens)(A1 Chorus 16 bars JA o-tbn)(A2 Chorus 16 bars ens Ko? o-tpt fill-in 1 – WP? o-tpt fill-in 1)(A3 Chorus 16 bars ens tbn+ saxes)(A4 Chorus 16 bars GR pno modulation to Ab)(A5 Chorus 16 bars voc trio modulation to Bb)(A6 Chorus 16 bars ens) ens 8)(Coda 2 bars ens)

E-36475-A One More Time key of Em Vocalion
(Intro 8 bars ens)(A1 Chorus 40 bars AA'BA'' ens)(Bridge 4 HMJ alt +ens)(A2 Chorus 40 bars AA'BA'' voc trio + KO? m-tpt fill-ins in A-parts)(Bridge 4 ens)(A3 1/2 Chorus 20 bars BA'' BM ten + ens)

E-36476-A When I Take My Sugar To Tea key of F/G/Bb/G Vocalion
(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens 16 – saxes 8 – ens 8)(A2 Chorus 32 bars AABA WP scat-voc 16 – JA o-tbn 8 – WP scat-voc 8)(Bridge 4 ens modulation to G)(Verse 16 bars AA ens modulation to Bb)(A3 Chorus 32 bars AABA BM ten+ens 16 – GR pno 8 – BM ten+ens 8)(Bridge 2 bars ens modulation to G)(A4 Chorus 16 bars WP o-tpt 12 – ens 4)