

THE RECORDINGS OF JOSIE MILES

An Annotated Tentative Personnelo - Discography

JOSIE MILES

001 **JOSIE MILES** Long Island City, NY, c. Aug. 1922
 Josie Miles – voc;
Q. Roscoe Snowden – pno
 Please Don't Tickle Me Babe BS 14121, Document DOCD-5466

Q. Roscoe Snowden as accompanist noted on the label, therefore no reason to assume anybody else. He obviously is one of the many (?) early Harlem pianists using ragtime devices in their play, but swing them and so created the Harlem stride style. And he plays in somewhat comic manner, relating to the tunes' title.

Notes:

- *Delaunay: Fletcher Henderson (p)*
- *WAllen, Hendersonia, p. 38: Q. Roscoe Snowden piano.*
- *BGR*2,*3,*4: Q. Roscoe Snowden -p*
- *Rust*3,*4,*6: Q. Roscoe Snowden -p*

002 **JOSIE MILES** Long Island City, NY, c. Aug. 1922
 Josie Miles – voc;
Fletcher Henderson – pno
 When You're Crazy Over Daddy BS 14121, Document DOCD-5466

Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else. Typical Henderson, and not that bad.

Notes:

- *Delaunay: Fletcher Henderson (p)*
- *WAllen, Hendersonia, p. 38: Fletcher Henderson piano.*
- *BGR*2,*3,*4: Fletcher Henderson -p*
- *Rust*3,*4,*6: Fletcher Henderson -p*

003 **JOSIE MILES** Long Island City, NY, c. Sep. 1922
 Josie Miles – voc;
Gus Aiken (or Joe Smith?) – tpt; unknown (*Jake Frazier*) – tbn; unknown (*Clarence Robinson*) – clt,
Willie Gant (or Fletcher Henderson?) – pno; unknown (*Ralph Escudero*) - bbs
 424-2 If You Want To Keep Your Daddy Home BS 14130, Document DOCD-5466
 425-1 You're Fooling With The Wrong Gal Now BS 14130, Document DOCD-5466

The trumpet player - whom W.C. Allen identifies as Joe Smith a little too hasty I think – might as well be the youthful Gus Aiken, a pupil of the Jenkins Orphanage of Charleston, SC. Many trumpet players in Harlem in the very early twenties definitely were under the spell of Johnny Dunn and copied him as well as they could. One of these was Gus Aiken who - on a couple of early recordings of Edith Wilson in 1922 - very probably has hitherto been mistaken for Johnny Dunn. But Aiken certainly excelled in playing in a closely imitated Dunn style, recognizable only by his softer tone and his looser inner rhythm (compare Edith Wilson's recordings of 1922 elsewhere on this website!). But, Joe Smith was a Dunn pupil as well and can be distinguished as such in his early recordings with Mamie Smith (compare Mamie Smith's recordings August 1922 to January 1923 elsewhere on this website). Yet, Smith is recognizably on his way to a very distinct own approach and smooth and rhapsodic style, away from the Dunn mould. And Smith was on tour with Mamie Smith all through 1922 and into 1923 and his presence on this date at least has to be seen very questionable. So, our man here – with his eighth triplets – for me is rather Aiken.

The trombone player might well be Frazier and the clarinetist - from my knowledge - might possibly be Clarence Robinson, who was the only (?) reed player in early Harlem to come closer to the Western players like Johnny Dodds or Jimmy Noone. But he is a very shadowy figure and only very little is known of him.

The sounds from the piano are very light and I therefore could well imagine this to be Willie Gant, following his own testimony below, which, by the way, would be one of three only possibilities to have recorded with Josie Miles, besides sessions 004 and 005, perhaps. Compare Katie Crippen's session of March 1921 where Willie Gant suddenly inserts a piano solo into a tune played by a very early Henderson recording unit with Henderson on piano ('Play 'Em For Mama, Sing 'Em For Me). Gant is much lighter and airy in his approach than the strongly founded Henderson.

A banjo player can not be detected on these sides as listed in early editions of Rust and BGR which are based on the below cited excerpts of Record Research. It should, yet, be added that Spivey or Splivey could only mean Will 'Splivey' Escoffery, banjo player of the June Clark band of 1925 ('Blue Rhythm Orchestra' and 'Gulf Coast Seven' on records) and schoolfellow of the young Duke Ellington.

When considering that this personnel heard might possibly not come from the Fletcher Henderson circle we lose the reason to suggest Ralph Escudero as tuba player, who, nevertheless, did not join the Henderson aggregation before January 1923. Lacking any stylistic idiosyncrasies of the tuba sounds we better list this player as unknown. This session 003 may be closely related to Lena Wilson's BS session of the same date c. Sep. 1922!

Notes:

- *Record Research 30*: "Following this recording adventure, Willie recalled doing several others behind different blues singers on various labels such as Okeh, Pathe and Black Swan with the "Leroy's" personnel. He believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some." "Leroy's Band": Gus Aiken, trumpet; Garvin Bushell, clarinet; Jake Frazier, trombone; Gant, piano; Spivy or Splivy, banjo; and Joe Banks, drums.
 - WCAllen, *Hendersonia*, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson piano; poss Ralph Escudero, tuba. "Joe Smith is identified from his characteristic cornet breaks. The matrix numbers seem to place this somewhat later than the preceding three sessions (J. Moody, M. Straine, A. Copeland – KBR), and it may therefore actually be out of its proper chronological sequence, but is placed here because of Smith's presence."
 - BGR*2: Joe Smith, tpt; Jake Frazier, tbn; Garvin Bushell, clt; prob Fletcher Henderson, pno; --- Spivey, bjo; Joe Banks, dms.
 - BGR*3,*4: Joe Smith, c; Jake Frazier, tb; poss Clarence Robinson, ct; prob Fletcher Henderson, p; poss Ralph Escudero, bb.
 - Rust*3: Joe Smith - c; Jake Frazier - tb; Garvin Bushell - cl; ? Fletcher Henderson - p; --- Spivey- bj; Joe Banks - d
 - Rust*4: Joe Smith - c; ? George Brashear - tb; ? Clarence Robinson - cl; Fletcher Henderson - p; ? Ralph Escudero.
 - Rust*6: Joe Smith - c; ? George Brashear - tb; ? Clarence Robinson - cl; Willie Gant - p; ? Ralph Escudero.
 - Bushell/Tucker p. 156: personnels as by Bruyninckx/Rust*3/Rust*4. No comment by G. Bushell, which may indicate that he did not recognize himself and thus had no recollection to this recording session.

004 **JOSIE MILES**

Long Island City, NY,

c. Nov. 1922

Josie Miles – voc;

unknown (Gus Aiken) – tpt; unknown (Jake Frazier) – tbn; unknown (Clarence Robinson) – clt;

unknown (Willie Gant?) – pno

461-2 When I Dream Of Old Tennessee Blues

BS 14133,

Document DOCD-5466

463-1 I Don't Want You (If You Don't Want Me)

BS 14133,

Document DOCD-5466

The accompanists obviously play written down arrangements with very few ad-lib solos or band parts and identification is thus very difficult if not impossible. Yet, when comparing these players with those on the foregoing session, I believe to hear strong similarities and I am inclined to assume the same players here: Gus Aiken playing in moderated Johnny Dunn style, George Brashear with his harsh tone and tailgate style, and perhaps the enigmatic Clarence Robinson with his reedy clarinet tone and his western approach. And then the pianist might also be Willie Gant as assumed from a short piano break in the middle (ca. 1, 50 min) of the first title. But these names are faint assumptions and not at all secured in any way. This recording session might be seen in close relation to the foregoing session.

Notes:

- *Delaunay*: not listed

- WCAllen, *Hendersonia*, p. 58: unknown trumpet, trombone, clarinet and piano.

- BGR*2: Joe Smith, cnt; Fletcher Henderson, pno.

- BGR*3,*4: unknown, c; unknown, tb; unknown, cl; unknown, p.

- Rust*3: Joe Smith –c; ? Fletcher Henderson –p

- Rust*4,*6: unknown, c; unknown, tb; unknown, cl; unknown, p.

The two following sessions have been listed as one in 'Hendersonia' and all editions of Rust and BGR. As I believe to hear different musicians on the two couplings I have taken my liberty to list these four titles in two sessions – against Allen, Rust and BGR. Unaware of the matrix numbers of the third and fourth listed titles, yet because of the documented record numbers I have changed the former sequence and placed the third and fourth titles of the previous lists before the first and second!

005 **JOSIE MILES**

Long Island City, NY,

c. Jan. 1923

Josie Miles – voc;

unknown – tpt; unknown – tbn; unknown – clt;

unknown (Arthur Ray) – pno; unknown - bbs

Four O'Clock Blues

BS 14136,

Document DOCD-1005

How I've Got Dem Twilight Blues

BS 14136,

Document DOCD-1005

Again the band parts are mostly written down and identification of the musicians is almost impossible. I nevertheless see the possibility of Gus Aiken here playing with Jake Frazier. The clarinetist might be someone else but Clarence Robinson. The pianist plays integral parts of the beautiful and skilfully done arrangements, which might be a hint that these musicians are part of the below mentioned 'Black Swan Troubadours/Jazz Masters' and that they make up a well rehearsed band. This then could mean that the pianist is Arthur Ray as mentioned below, later to be known as accompanist to Bubber Miley on the 'Texas Blues Destroyers' sessions. The probably is a tuba player with the band.

Notes:

- WCAllen, *Hendersonia*, p. 59: unknown trumpet, trombone, clarinet and piano. "Josie Miles went on tour with the Black Swan Troubadours in January and February, 1923." *Ibid.* p. 42: "Meanwhile, the second tour of the Black Swan Troubadours began in January 1923, featuring Josie Miles, "The Blues Nightingale", accompanied by the Black Swan Jazz Masters. However, the pianist and director was Arthur Ray, not Henderson. Before she went on tour she made several records for Black Swan on which the accompanying orchestra was not identified."

- BGR*2: unknown tpt, tbn, clt/alt, poss Willie Gant, pno; unknown bbs

- BGR*3,*4: unknown, c; unknown, tb; unknown, cl; unknown, p.

- Rust*3: unknown tpt, tbn, clt/alt, poss Willie Gant, pno; unknown bbs

006 **JOSIE MILES**

Long Island City, NY,

c. Jan. 1923

Josie Miles – voc;

unknown – tpt; unknown – tbn;

unknown (Clarence Robinson) – clt; unknown –alt;

unknown – pno; *unknown - bbs*

476	Low Down 'Bama Blues	BS 14139,	Document DOCD-5466
484-2	Love Me In Your Old-Time Way	BS 14139,	Document DOCD-5466

Again the band parts are mostly written down and identification of the musicians is almost impossible. I nevertheless see the possibility of Gus Aiken here playing together with Jake Frazier in closely set parts, and possibly Clarence Robinson together with a hitherto unlisted alto sax player. Nothing can be said about the pianist who might be anyone or Willie Gant or Arthur Ray. At some instances I believe to hear a tuba behind the ensemble.

Notes:

- W.C. Allen, *Hendersonia*, p. 59: *unknown trumpet, trombone, clarinet and piano*. "Josie Miles went on tour with the Black Swan Troubadours in January and February, 1923." *Ibid.* p. 42: "Meanwhile, the second tour of the Black Swan Troubadours began in January 1923, featuring Josie Miles, "The Blues Nightingale", accompanied by the Black Swan Jazz Masters. However, the pianist and director was Arthur Ray, not Henderson. Before she went on tour she made several records for Black Swan on which the accompanying orchestra was not identified."

- BGR*2: *unknown tpt, tbn, clt/alt, poss Willie Gant, pno; unknown bbs*

- BGR*3,*4: *unknown, c; unknown, tb; unknown, cl; unknown, p.*

- Rust*3: *unknown tpt, tbn, clt/alt, poss Willie Gant, pno; unknown bbs*

- Rust*4,*6: *unknown, c; unknown, tb; unknown, cl; unknown, p.*

007 **JOSIE MILES**

New York, Sep. 15, 1923

Josie Miles – voc;

Stanley Miller – pno

8522-A	Baby's Got The Blues	Gnt 5261,	Document DOCD-5466
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8523-A	Kansas City Man Blues	Gnt 5261,	Document DOCD-5466
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Josie Miles is accompanied here by Stanley Miller, an average pianist who also accompanied Bessie and Clara Smith on a few recording sessions. His name seems to be known from the Gennett ledgers. It is not listed on the labels. The second title is a nice rendition of Clarence Williams' and Clarence Johnson's well known tune.

Notes:

- BGR*2,*3,*4: *Stanley Miller, pno.*

- Rust*3,*4,*6: *Stanley Miller, pno.*

008 **JOSIE MILES**

New York, Oct. 26, 1923

Josie Miles – voc;

Stanley Miller – pno

8572-A	He's Never Gonna Throw Me Down	Gnt 5292,	Document DOCD-5466
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8573-A	Graveyard Dream Blues	Gnt 5292,	Document DOCD-5466
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As the labels of Gnt 5292 do not say anything as to the accompanist, yet, the same pianist's name is generally listed in the discs and I assume that this name comes from recording files. Solid but unassuming piano accompaniment with a sudden double-time break in between.

Notes:

- BGR*2,*3,*4: *Stanley Miller, pno.*

- Rust*3,*4,*6: *Stanley Miller, pno.*

009 **JOSIE MILES**

New York, Nov. 24, 1923

Josie Miles – voc;

Fletcher Henderson – pno

8607-A	He Went Away And Left Me Blues	Gnt 5307,	Document DOCD-5466
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8609-A	I Want My Sweet Daddy Now	Gnt 5307,	Document DOCD-5466
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Documented Fletcher Henderson on piano here, solid and foreseeable.

Notes:

- *Delaunay: not listed.*

- W.C. Allen, *Hendersonia*, p.80: *Fletcher Henderson, piano.*

- BGR*2,*3,*4: *Fletcher Henderson, pno.*

- Rust*3,*4,*6: *Fletcher Henderson, pno.*

010 **JOSIE MILES**

New York, Dec. 12, 1923

Josie Miles – voc;

Fletcher Henderson – pno

8661-A	He's My Man, Your Man (Somebody Else's Too)	Gnt 5339,	Document DOCD-5466
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8662-A	Awful Moanin' Blues	Gnt 5339,	Document DOCD-5466
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Documented Fletcher Henderson on piano here, as above.

Notes:

- *Delaunay: not listed.*

- W.C. Allen, *Hendersonia*, p.82: *Fletcher Henderson, piano.*

- BGR*2,*3,*4: *Fletcher Henderson, pno.*

- Rust*3,*4,*6: *Fletcher Henderson, pno.*

011 **JOSIE MILES**

New York, Jan. 19, 1924

Josie Miles – voc;

Joe Smith – tpt; **Fletcher Henderson** – pno

8708-A	War Horse Mamma	Gnt 5359,	Document DOCD-5466
8709-A	You Don't Know My Mind Blues	Gnt 5359,	Document DOCD-5466

Both accompanists are listed on the labels. Joe Smith worked free-lance at this time in Harlem and Henderson was eager to engage him into his band with no success until later. But this is the easily recognizable Joe Smith – in contrast to the player in session 004. Beautiful playing by Smith.

Notes:

- *Delaunay: Joe Smith (c), Fletcher Henderson (p)*
- *WAllen, Hendersonia, p. 97: no comment*
- *BGR*2,*3,*4: Joe Smith, cnt; Fletcher Henderson, pno*
- *Rust*3,*4,*6: Joe smith –c; Fletcher Henderson –p*

012	JOSIE MILES	New York,	Feb. 08, 1924
	Josie Miles – voc;		
	Fletcher Henderson – pno		
8760	31 st Street Blues	Gnt 5391,	RST JPCD-1526-2
8761-A	Pipe Dream Blues	Gnt 5391,	Document DOCD-5466

From W.C. Allen's comment below there may have been some confusion as to who might be playing here, but it is definitely Fletcher Henderson alone in his recognizable piano style.

Notes:

- *Delaunay: Joe Smith (c), Fletcher Henderson (p)*
- *WAllen, Hendersonia, p. 99: "Older discographies err in adding Joe Smith, cornet, to this session. He is not present." Fletcher Henderson piano. "Joe Smith is identified from his characteristic cornet breaks. The matrix numbers seem to place this somewhat later than the preceding three sessions (J. Moody, M. Straine, A. Copeland – KBR), and it may therefore actually be out of its proper chronological sequence, but is placed here because of Smith's presence."*
- *BGR*2,*3,*4: Fletcher Henderson -p*
- *Rust*3,*4,*6: Fletcher Henderson –p*
- *Bushell/Tucker p. 156:*

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

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

Notes:

- *RR 77-6: not listed*
- *W. Bryant, Ajax Records: no personnel per Hooper.*
- *BGR*4: Louis Metcalf, c (1); or Bob Fuller, cl (2); Cliff Jackson, p.*
- *Rust*6: Louis Metcalf, c; or Bob Fuller, cl; Cliff Jackson, p.*

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

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

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

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

Notes:

- *RR 86-6: not listed*
- *W. Bryant, Ajax Records: no personnel per Hooper*
- *BGR*4: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.*
- *Rust*6: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.*
- *VJM 175: Bob Fuller (cl); Cliff Jackson (p)*

015	JOSIE MILES	New York,	Sep. 15, 1924
	Josie Miles – voc;		
	<i>Bubber Miley</i> – tpt; <i>Arthur Ray</i> – pno		
9707-A	Sweet Man Joe	Ed unissued	not on LP/CD

9707-B	Sweet Man Joe	Ed unissued	not on LP/CD
9707-C	Sweet Man Joe	Ed 51476,	Document DOCD-5466

This trumpet player lacks a lot of Miley's sharp-cut playing, yet shows some elements of Miley's style. He may be Miley, but I have my doubts. The downward quarter note runs answering Josie Miles are not Miley in my mind. If he is not Miley, he at least performs a good copy. The piano player definitely is not Hooper and might be Ray instead. But I assume that the identification of Ray has to be seen in connection with the Texas Blues Destroyers, and I therefore ask whether there are any documents in the Edison files supporting his identity. At this point I would like to say that nothing does report Miley to have played a cornet. All photographs show him to handle a trumpet. And if we want to be sincere in our research, we certainly have to get rid of this crazy adjoining a cornet to every trumpet player busy in the twenties! My listing the Document CD is based on the CD booklet as given. The take number is from BGR*4. All three takes - as usually issued by Edison - are reported to exist.

Notes:

- BGR*4: *Bubber Miley, c; Arthur Ray, p.*
- Rust*6: *Bubber Miley, c; Arthur Ray, p.*
- VJM 175: *Bubber Miley, c; Arthur Ray, p.*

016	JOSIE MILES	Choo Choo Jazzers	New York,	Sep. 18-22, 1924
	Josie Miles – voc; Louis Metcalf – tpt; Bob Fuller – clt; unknown – pno			
31690		Believe Me, Hot Mama	Ajax 17066,	Document DOCD-5467

It's Metcalf on trumpet and probably Fuller on clarinet. But this probably is not Cliff Jackson on piano, but probably the unknown piano player of matrix 31679 (session 023).

Notes:

- RR 86-6: *not listed*
- W. Bryant, *Ajax Records: no personnel per Hooper*
- BGR*4: *unknown, c; unknown, cl; unknown, p; Elmer Snowden, bj.*
- Rust*6: *Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson, p*
- VJM 175: *Louis Metcalf (c); Bob Fuller (cl); Cliff Jackson (p)*

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

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

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

Notes:

- RR 77-6, 86-6: *not listed*
- W. Bryant, *Ajax Records: no personnel per Hooper*
- BGR*4: *prob Bubber Miley, c; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj; unknown, effects*
- Rust*6: *Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj.*
- VJM 175: *Bubber Miley (t); poss Charlie Pryme (p); Elmer Snowden (bj).*

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

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

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

Notes:

- BGR*4: *poss Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; unknown p; poss Elmer Snowden, bj.*
- Rust*6: *Bubber Miley or Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper or Arthur Ray, p; ? Elmer Snowden, bj.*
- VJM 175: *prob Bubber Miley (t); poss Jake Frazier (tb); Bob Fuller (cl); prob Louis Hooper (p); Elmer Snowden (bj).*

019	JOSIE MILES	Kansas City Five	New York,	Nov. 21, 1924
	Josie Miles – voc; unknown – tpt; unknown – tbn; unknown – clt; unknown – pno; unknown – bjo			
9862-A		Mad Mama's Blues	Ed 51477	on LP/CD ?

9862-B Mad Mama's Blues Ed 51477, Document DOCD-5654
 9862-C Mad Mama's Blues Ed 51477, Document DOCD-5467
Note: takes issued on Document DOCD-5467 and IAJRC 49 (LP) seem to be identical.

This session has definitely to be seen in connection with the foregoing of the same day. Therefore the same applies to what I have said there. But: This trumpet plays closest to Miley on this Edison session. As I presume that the musicians are identical, the trumpeter is a very good Miley copyist – or, yet, Miley himself. Intoxicated, perhaps? On this record I hear a distinct togetherness and co-sound of piano and banjo which I know from somewhere else. If I only knew from where!

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

Notes:

- BGR*4: prob Bubber Miley, c; prob Jake Frazier, tb; prob Bob Fuller, cl; unknown p; prob Elmer Snowden, bj
 - Rust*6: Bubber Miley or Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper or Arthur Ray, p; ? Elmer Snowden, bj.
 - VJM 175: Bubber Miley (t); Jake Frazier (tb); Bob Fuller (cl); Louis Hooper (p); Elmer Snowden (bj).

020 **JOSIE MILES AND JAZZ CASPER** New York, c. Nov. 24, 1924
 Josie Miles, Jazz Caspar (Billy Higgins) – voc duet;
 unknown – tpt;
 unknown – pno; unknown - bjo
 5741-1 Let's Agree To Disagree Ban 1499 on LP/CD ?
 5741-2 Let's Agree To Disagree Ban 1499 on LP/CD ?
Note: one of the takes listed has been issued on Document DOCD-5403

This seems to be the same Miley disciple as before, but not Miley himself - nor Metcalf. And I do not think to hear Hooper and Snowden here. The Plaza people apparently have engaged people different from the Ajax stable, not to talk of the Edison men. Yet, the Miley influence is there – and probably wanted. And there is a slight similarity to Hooper, but not to Snowden.

Notes:

- BGR*4: poss Bubber Miley or prob Louis Metcalf, c; Louis Hooper, p; Elmer Snowden, bj
 - Rust*6: Bubber Miley or Louis Metcalf, c; Louis Hooper, p; Elmer Snowden, bj.

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

Now – with Ajax – we are with the Miley / Hooper coupling again! Restrained but sharp-cut Miley again, and essential but not exuberant piano playing by Hooper. And Bob Fuller with his distinct vibrato and phrasing on the first title.

Notes:

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

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

I hear Bubber Miley here, and certainly Bob Fuller on the second title. But I am not content with Hooper. This pianist may be one the other players around, Arthur Ray or Edgar Dowell, or even the man of the Edison/Plaza sessions of before.

Notes:

- W. Bryant, Ajax Records: no personnel per Hooper.
 - BGR*4: Bubber Miley, c; Bob Fuller, cl; prob Louis Hooper, p
 - Rust*6: instrumentation uncertain.

023 **JOSIE MILES** Choo Choo Jazzers New York, Nov. 23- Dec. 03, 1924
 Josie Miles – voc;
 Bob Fuller – clt;
 Louis Hooper – pno; unknown - bjo
 31743 Crossword Papa (You Sure Do Puzzle Me) Ajax 17087, Document DOCD-5467
 31745 I'm A Cabaret Nightingale Ajax 17090, Document DOCD-5467

I have no objection against Fuller and Hooper here. The banjo is very difficult to detect. But it is on both sides and can be heard best in the introductions. The banjo player very probably is not the exuberant Elmer Snowden.

Notes:

- RR 77-6: Bob Fuller, cl; Louis Hooper, p.
 - W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj (2). (Hooper did not list the banjo in RR 77!)
 - BGR*4: Bob Fuller, cl; Louis Hooper, p; unknown bj (2).
 - Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj (2).

024 **JOSIE MILES** Choo Choo Jazzers New York, Nov. 23- Dec. 03, 1924
 Josie Miles – voc;
 Bob Fuller – clt; Louis Hooper – pno
 31749 There 'll Be Some Changes Made Ajax 17087, Document DOCD-5467

This personnel seems to be obvious, therefore no objection.

Notes:

- RR 77-6: *Bob Fuller, cl; Louis Hooper, p.*
- *W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p.*
- BGR*4: *Bob Fuller, cl; Louis Hooper, p.*
- Rust*6: *Bob Fuller, cl; Louis Hooper, p.*

025 **JOSIE MILES** New York, c. Jan. 26, 1925
 Josie Miles, Billy Higgins – voc;
 Bob Fuller – alt (1,2,4), clt (3); unknown – alt (1,2,4);
 Louis Hooper – pno; unknown – effects (3)
 5327-1 Bitter Feelin' Blues Ban 1498 not on LP/CD
 5327-2 Bitter Feelin' Blues Ban 1498, Doc DOCD-5467
 5328-2 Thunderstorm Blues Ban 1498, Doc DOCD-5467
 5329-2 It's The Last Time I'll Be A Pastime For You Ban 1499, Doc DOCD-5467

'Bitter Feelin' Blues' has two reeds, an alto player with a fast vibrato playing fast arpeggio runs through the changes - untypical of Fuller – sometimes using double-time phrases, and another, yet slow non-proficient alto – or clarinet? - player playing simple quarter note phrases. The clarinet plays close to the microphone, which sometimes sounds like a second alto.

'Thunderstorm Blues' has only one reed player on clarinet who is identical to the alto player of 'Bitter Feeling Blues' The clarinetist of this first title might be responsible for the "sounds"- cymbal crash, thunder, lightning and rain ?

'It's The Last Time ...' shows both reed men again on alto (and soprano?). The alto player with the fast vibrato could be Fuller. The other alto player should then be the rather mediocre altoist (or clarinetist?) from the first side, who must remain unknown.

There certainly is no distinct indication of Ernest Elliott's presence on these sides!

Louis Hooper probably is on piano. As Elmer Snowden is known also to play saxophone I ask if it might be him on the second – slow – alto? I would not hear a mellophone here. Instead I hear the slow player with a typical saxophone vibrato. Earlier on I thought this instrument to be a soprano sax.

Notes:

- *Record Research #77-9: Bubber Miley (1,2); poss Bob Fuller; Louis Hooper; Joe Davis, effects.*
- Rust*3: *unknown as; Bob Fuller -cl -as -ts; unknown ts; Louis Hooper -p*
- Rust*4: *Bob Fuller -cl -as; ? Ernest Elliott -as -ts; Louis Hooper -p*
- Rust*6: *Bob Fuller. cl, as; ? Ernest Elliott, as, ts; Louis Hooper, p*
- BGR*2, *3, *4: *unknown as; Bob Fuller -cl -as -ts; unknown ts; Louis Hooper -p*

026 **JOSIE MILES** New York, c. Jan. 25 – Feb. 05, 1925
 Josie Miles – voc;
 unknown - bjo
 31769 De Clouds Are Gwine To Roll Away Ajax 17092, Document DOCD-5467
 31771 It Ain't Gonna Rain No Mo' Ajax 17092, Document DOCD-5467

I believe that someone attributed the banjo accompaniment because of it's stylistics to a white folk or "bluegrass" musician. It is above my competence to judge this. But I would certainly say that the banjo sounds are not in common with what we know of Snowden's style and sound.

Notes:

- RR 77-6: *not listed*
- *W. Bryant, Ajax Records: BGR attributes the banjo accompaniment to a "probably white" musician, with Elmer Snowden also listed as "possible".*
- BGR*4: *prob white musician, but poss Elmer Snowden, bj.*
- Rust*6: *unknown (white?) bj*

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

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

This may also concern the naming of Frazier.

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

Notes:

- RR 77-8: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- BGR*4: *Bubber Miley or Tom Morris, c; poss Jake Frazier, tb (2); Bob Fuller, cl (1); Louis Hooper, p.*
- Rust*6: *Bubber Miley or Tom Morris, c; ? Jake Frazier, tb (2); Bob Fuller, cl (1); Louis Hooper, p.*

028 **JOSIE MILES** New York, Feb. 19-Mar. 16, 1925
 Josie Miles – voc;

Bob Fuller – clt; Louis Hooper – pno
 317801 Give Me Just A Little Bit Of Love Ajax 17134, Document DOCD-5467

Fuller and probably Hooper here.

Notes:

- RR 77-6: *not listed*
- W. Bryant, *Ajax Records: no personnel per Hooper*
- BGR*4: *Bob Fuller, cl; Louis Hooper, p.*
- Rust*6: *Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.*

029 **JOSIE MILES** Choo Choo Jazzers New York, Feb. 19-Mar. 16, 1925
 Josie Miles – voc;
 Rex Stewart – cnt; Jake Frazier – tbn;
 Louis Hooper - pno
 31805 At The Cakewalk Stepper's Ball Ajax 17127, Document DOCD-5467

Rex Stewart and Jake Frazier and probably Hooper on piano.

Notes:

- RR 77-6: *Rex Stewart, Jake Frazier, Louis Hooper.*
- W. Bryant, *Ajax Records: Rex Stewart (cornet), Jake Frazier (trombone), Louis Hooper(piano).*
- BGR*4: *Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.*
- Rust*6: *Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.*

030 **JOSIE MILES** New York, c. Mar. 17, 1925
 Josie Miles – voc;
 Bob Fuller – alt; unknown – ten/cms;
 Louis Hooper – pno
 5910-1 Low Down Daddy Blues Ban 1534, Doc DOCD-5467

The whole accompaniment is arranged for two sax players. Where the suggested names come from I do not know. From what I hear the identity of the second player (lower part – tenor sax?) is absolutely impossible to state. The first player certainly is Bob Fuller per vibrato. Hooper accepted.

Notes:

- *Record Research #77: not listed*
- BGR*4: *Bob Fuller, unknown, as; Louis Hooper, p*
- Rust*6: *Bob Fuller - ? Ernest Elliott –as; Louis Hooper -p*