

THE RECORDINGS OF WARD PINKETT

An Annotated Tentative Discography

Pinkett, "Ward" William, trumpet, vocals, born: Newport News, 29th April 1906, died: New York City, 15th March, 1937. His sister, Loretta (a saxophonist), once led her own band in Newport News; their father (a tailor) played cornet as a hobby. Started on trumpet at the age of 10, later went to Hampton Institute, Virginia, and played in the school band; to New Haven Conservatory of Music in Meridian, Mississippi, for further studies. Joined White Brothers Orchestra in Washington, D.C., then went to New York with a travelling show. Briefly with Charlie Johnson at Small's, New York, then joined Willie Gant's Orchestra (summer 1926), with Billy Fowler Orchestra before becoming resident musician at James Hogan's Joyland. Worked at Bamboo Inn with bands led by Henry Saparo and Joe Steele, then played for Charlie Skeete and Jelly Roll Morton. Worked with Chick Webb at Bottomland and Renaissance in New York, then with Bingie Madison at Rose Danceland, New York (1931). With bassist Earl Magee's Orchestra before joining Rex Stewart's Band at the Empress ballroom (summer 1933). With Teddy Hill's Band at Lafayette Theatre (1934). During 1935 worked with Albert Nicholas and Bernard Addison at Adrian Rollini's Tap Room, also played briefly in Louis Metcalf's Big Band at the Bedford Ballroom, New York. Died of pneumonia, was buried in his home town. (John Chilton, Who's Who of Jazz)

STYLISTICS

STYLE

Ward Pinkett owns a very personal expressive style, very hot and urgent. Nothing of the Johnny Dunn mode. He plays like he sings: sometimes almost barking without beauty in the classical sense. He often uses growl sounds and is adept with mutes. And he is a staccato player. Frequent blue playing with many blue notes.

STONE

Hot, strong and fiery tone played with much pressure.

VIBRATO

Irregular, medium to wide vibrato. Frequent use of strong terminal vibrato.

TIME

He frequently uses off-beat phrasing and is very flexible in timing.

PHRASING

Short phrasing like uneducated singing, mostly staccato and often slightly uncontrolled. No romanticism.

This personnel-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: **Ward Pinkett**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Ward Pinkett*
- 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: (*Ward Pinkett*)

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.

WARD PINKETT

001 THOMAS MORRIS AND HIS SEVEN HOT BABIES	New York,	Jul. 13, 1926
Thomas Morris, Ward Pinkett – tpt; Geechie Fields – tbn; unknown – alt, clt, bar; Happy Caldwell – ten; Marlow Morris – pno; Lee Blair – bjo; Bill Benford – bbs		
35762-3 Lazy Drag	Vic 20483,	Frog DFG 1
35763-1 Jackass Blues	Vic 20179,	Frog DFG 1
35763-3 Jackass Blues	Vic 20179,	Frog DFG 1
35764-2 Charleston Stampede	Vic 20180,	Frog DFG 1

After Happy Caldwell's statements in Storyville 99 (see below) we might be certain of Thomas Morris, Ward Pinkett, Geechie Fields, Albert 'Happy' Caldwell, Lee Blair and perhaps Bill Benford on these sides.

Thomas Morris is the name-giving leader of the band. He plays first trumpet – i.e. the melody and the first part in the brass section – and he can be discovered playing solos in his own somewhat un-proficient way. For his solos see the structure of the recorded tunes below (Thomas Morris = TM). I assume that Morris' self-confidence as a musician was not very distinct, so that he engaged soloists of better quality than his own.

The much more elegant and securer soloist on trumpet is Ward Pinkett. His presence is documented in Laurie Wright's interview of Happy Caldwell, published in Storyville 99, but very sadly not continued as planned because of Caldwell's death not long after. For a time Rex Stewart had been assumed to be on trumpet, but his style is much straighter and more in Armstrong's style than Pinkett's. Geechie Fields is mainly known from J.R. Morton's Red Hot Peppers sides of June 1928 where he excels in off-beat growl solos. But what a wonderful legato trombonist he is here in the second chorus of his solo in 'Jackass Blues'. An unreckoned but very cultivated and elegant player who also knew how to play "freak". It really is a pity that he often has been misidentified in the past as the executioner for every "primitive" growl playing whose identity was not known.

Then there is an alto/baritone player doubling clarinet of whom I feel unable to propose a name. He is not Ernest Elliott as listed in any discography in the past. In my large investigation as to Ernest Elliott's assumed presence in so many recording sessions I have isolated his very special stylistic features, and these cannot be recognized here. So, he definitely is not present here! Even more so, Happy Caldwell in his interview does not talk of Elliott as participant at all. The two clarinet solos in 'Jackass Blues' display a very queer shaky vibrato – not Elliott's - strong uncertainties of tone and phrase and seem to be played by a man, whose main instrument is saxophone. But then: why did they make him play solo on clarinet? In Verse II of 'Lazy Drag' he plays his first saxophone part so retained – or reluctant – that the tenor sax of Caldwell is much to the fore, the alto only hardly audible and thus the melody (first part) nearly inaudible.

Only in 'Charleston Stampede' Albert 'Happy' Caldwell can be heard on tenor with his somewhat erratic style, beginning phrases and ending them in an absolutely not anticipated way.

The pianist is named as Marlowe Morris, not the noted swing pianist, Thomas Morris' nephew, of 'Swinging The Blues' fame, but – as Caldwell claims – Thomas Morris' uncle, obviously the swing pianist's father. (Rust*6 lists both persons under one single notation in his index.) And it is interesting to note how this player keeps very much in the background and is mostly nearly inaudible, only coming to the fore in take -3 of 'Jackass Blues'. He does not seem to have been an experienced player and no other recordings of him are noted.

Lee Blair with his dry banjo sound seems to be as given. He can also be heard on the J.R. Morton RHP of June 1928, together with Bill Benford, whose presence here, shortly before his sojourn with the 'Blackbirds of 1926' band touring Great Britain, and after his time with the June Clark band at 'Smalls' Sugar Cane Club', seems to be confirmed. He played a straight upright tuba, not a sousaphone.

Pinkett, Fields, and Blair, together with drummer Tommy Benford, later were in Bill Benford's Rose Danceland band from where Morton picked them for recording purposes.

Notes:

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

- Rust*2: Tom Morris, Ward Pinkett (cnt); Geechie Fields (tbn); Ernest Elliott (clt, alt); Happy Caldwell (ten); Mike Jackson (pno); unknown (bjo); Bill Benford ? (bbs)

- Rust*3,*4: Tom Morris, Rex Stewart -c; Geechie Fields -tb; Ernest Elliott -cl, ts, bar; unknown -as; Mike Jackson -p; ? Lee Blair -bj; ? Bill Benford -bb

- Rust*6: Tom Morris, Ward Pinkett -t; Geechie Fields -tb; Ernest Elliott -cl-as-bar; Happy Caldwell -cl-ts; Marlowe Morris -p; ? Lee Blair -bj; Bill Benford -bb

- Storyville 99-88, Happy Caldwell: "The first electrical recordings I made were with Tommy Morris – I remember we had a microphone instead of those big horns. Ward Pinkett and Tommy were on trumpets, Geechie Fields on trombone and Marlowe Morris – he was Tommy's cousin, er no, his uncle, he was on piano. I remember we did Ham And Gravy (sic) and Jackass Blues. No, I never recorded with Rex Stewart at that time."

Tune Structures:

35762-3 Lazy Drag: 4 Intro ens / 12 Chorus 1 tpt TM / 16 Verse I ens / 16 Verse II sax breaks / 16 Verse II bjo breaks / 12 Chorus 2 tpt WP / 12 Chorus 3 bar / 12 Chorus 4 ens / 2 Coda ens-ten HC

35763-1 Jackass Blues: 4 Intro tbn GF - tpt WP / 12 Chorus 1 tpt TM / 12 Chorus 2 ens theme / 12 Chorus 3 tbn (*) GF / 12 Chorus 4 tbn GF / 4 Vamp ens / 12 Chorus 5 clt / 12 Chorus 6 ens

35763-3 Jackass Blues: same as -1

35764-2 Charleston Stampede: 12 Chorus 1 ens / 12 Chorus 2 ens / 16 Verse ens / 12 Chorus 3 tpt WP / 12 Chorus 4 ten HC / 12 Chorus 5 bbs BB / 12 Chorus 6 ens / 12 Chorus 7 ens / 12 Chorus tpt TM / 12 Chorus 8 tbn GF / 12 Chorus 9 ens / 4 Coda ens

Notable differences of takes (*):

35763-1: first trombone solo chorus – pno nearly silent

35763-3: first trombone solo chorus – pno playing prominent chimes-like treble notes behind tbn

002 JELLY ROLL MORTON'S RED HOT PEPPERS	New York,	Jun. 11, 1928
Ward Pinkett – tpt; Geechie Fields – tbn; Omer Simeon – clt; Jelly Roll Morton – pno; Lee Blair – bjo; Bill Benford – bbs; Tommy Benford – dms		
45619-2 Georgia Swing	Vic V-38024,	JSP CD 324
45620-3 Kansas City Stomps	Vic V-38010,	JSP CD 324
45621-3 Shoe Shiner's Drag	Vic 21658,	JSP CD 324
45622-2 Boogaboo	Vic V-38010,	JSP CD 324
45623-1 Shreveport	Vic 21658,	JSP CD 324
45623-2 Shreveport	Vic 21658,	JSP CD 325

45624-1	Mournful Serenade	Vic unissued,	not on LP/CD
45624-2	Mournful Serenade	Vic V-38024,	JSP CD 324
45625	Honey Babe	Vic unissued,	not on LP/CD
45626	Sidewalk Blues	Vic unissued,	not on LP/CD

Nothing must be said about these generally known jazz classics.

Notes:

- Rust*2,*3,*4,*6: Ward Pinkett (tpt); Geechie Fields (tbn); Omer Simeon (clt); Jelly Roll Morton (pno); Lee Blair (bjo); Bill Benford (bbs); Tommy Benford (dms). Simeon, Morton, Tommy Benford only on 45623; Fields, Simeon, Morton, T. Benford only on 45624; Pinkett, Morton, T. Benford only on 45625.

Notable differences of takes:

45623-1: T. Benford plays brushes on snare-drum, switches to cymbal for clarinet solo after pno-solo
 45623-2: T. Benford plays brushes on snare-drum in first chorus, switches to cymbal in bar 3 of verse, switches back to snare-drum in bar 3 of second chorus (pno-solo)

003 JIMMY JOHNSON AND HIS ORCHESTRA

New York, Jun. 18, 1928

Cootie Williams, Ward Pinkett – tpt; unknown – tbn;
 Garvin Bushell – alt, clt; unknown – ten, clt;
 James P. Johnson, Fats Waller – pno; Joe Watts – sbs;
 Perry Bradford – voc speech (1); unknown – train effects, bell, wbd
 146539-3 Chicago Blues
 146540-1 Mournful Tho'ts

Col 14334-D, Chronological Classics 658
 Col 14334-D, Chronological Classics 658

After repeated and close listening, the following has to be stated:

This recording session follows the same model as that of Johnny Dunn's Original Jazz Hounds of March 25, 1928 (session 056 above): a couple of horn men accompanied by two pianists – the very cream of Harlem's pianists of the time – and a string-bass player. The arrangements are founded on the interplay of the two pianists who almost entirely make up the rhythm section. There is no banjo player and no drummer, but a lonely string-bass player restricted to play a two-beat rhythm. The five horn men play their sparse scores in adjustment with the reigning pianists, and I believe one of them, James P. Johnson, to be the arranger (compare the above-named Dunn session and Johnson's arrangement of 'You've Got To Be Modernistic' on Clarence Williams' session of December 03, 1929).

Laurie Wright in his extra-ordinary 'Fats In Fact' only lists one trumpet player, Cootie Williams. And, in fact, it has to be questioned whether we really hear two different trumpet players. Would Cootie, as a recent new-comer to Harlem, have been provided with all the solos on these sides? This against the well-known opinion and fact that he started to use a mute not earlier than joining the Ellington band in early 1929. And the usual dance-band personnel in Harlem – and elsewhere – was: one trumpet, one trombone, two reeds, alto and tenor, these enlarged only for larger premises like Ballrooms. Why two trumpets, then? Certainly, two trumpets in harmony are heard playing the verse in 'Chicago Blues' with Cootie Williams leading in his very slick section-playing manner as known from later Ellington sides. And easily a second trumpet can be recognized behind the muted soloist in 'Mournful Tho'ts'. I am whole-heartedly following Eric Townley (see below) here, attributing the muted solos to Ward Pinkett, and the open solo on the second side to Cootie Williams. It is my opinion that little-known Cootie subbed for Jabbo Smith at short notice for melody parts, and that Johnson hired Ward Pinkett – trumpet star in Harlem at this time – additionally for the solos.

It is my own (KBR) assumption that the unknown trombonist might be Charlie Irvis, late in his musical career and long after the zenith of his time. Unfortunately, the arrangements do not leave any room for this player.

In opposition to A. Vollmer (see below) I do not hear a soprano solo in 'Chicago Blues', nor do I hear an alto solo in 'Mournful Tho'ts'. All alto playing sounds to be Garvin Bushell's slim and academic tone, performing scored parts. Bushell was with the show 'Keep Shufflin'' at this time, together with James P. Johnson and Jabbo Smith. The tenor sax player is un-identifiable because of his retention certainly caused by the probably hastily pinned-down arrangements. But also, the arranger – James P.? – obviously did not see any inducement to furnish the reed players with soloistic possibilities. The same applies to the trombonist. Both men might probably have been in the pit-band for 'Keep Shufflin'', too.

The two pianists play reconciled piano passages, alternating first and second parts, and providing all the modulations and bridges.

Joe Watts seems to have been one of the many legitimate band musicians occupied with show work in New York, having recorded with Lois Deppe in 1923, and with Ward Pinkett later in 1935

Notes:

- Storyville 45-90, A. Vollmer, *Chicago Get-Together*: "The rhythm section for 'Chicago Blues'/'Mournful Tho'ts' needs amending, since the bass is of the brass variety and banjo and drums are also present. The scat vocals on each side sound more like Cootie Williams than Perry Bradford to me. There is a soprano solo on 'Chicago Blues' and an alto solo on 'Mournful Tho'ts', both of which sound like Charlie Holmes to me. I shall try and play these sides to both Cootie and Charlie in the near future and will let you know their reactions."

- Storyville 139-23, John G. Heinz: "Whilst redecorating my record room recently, I came across some notes I'd made on some James P. Johnson record sleeves when I played the sides to him at my home in Albany, New York just before he had his stroke, and I'll pass these on as a matter of interest. On Co 14334-D he remembered Cootie Williams and Garvin Bushnell (I can't now remember if that was how he gave it, or if it was an error on my part). For Co 2448-D, of course Razaf on vocal, but he was pretty sure Teddy Hill was on sax and also thought possibly Charlie Holmes."

- Jazz Journal Feb. 1977, p. 19, Chris H. Hillman: "From Chilton it seems that Jabbo (Smith – KBR) should have been on this session, but that Williams stood in. Cootie came from Mobile and is said to have been influenced by the legendary New Orleans trumpeter Chris Kelly who is also supposed to have been an expert growler."

- Ibid, Eric Townley: "The review of the James P. Johnson/Perry Bradford on Arcadia 2009 (Dec. 1976 issue) concentrates on the trumpet players and yet, on 'Chicago Blues' and 'Mournful Tho'ts' credits all the trumpet solos to Cootie Williams. This is really quite absurd as if one listens it is evident that the only solo played by Cootie is the open one on the second title and all other solos are played by a different person, the 'unknown' trumpeter. Some time ago I pencilled in my copy of Rust's JR the name of Ward Pinkett for this session. ... Having now heard the record I am virtually certain that Ward Pinkett is the man who takes all the solos except the one mentioned. Listen to the Mortons and other recordings with Pinkett from around the same period."

- S. E. Brown, James P. Johnson, *A Case of Mistaken Identity*, p. 369: Cootie Williams, Ward Pinkett, trumpets; unknown trombone; possibly Charlie Holmes, clarinet, soprano and alto sax; unknown clarinet and tenor sax; Johnson, Fats Waller, pianos; Joe Watts, string bass; Perry Bradford, speech

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

- McCarthy, Carey, *Jazz Directory* Vol. 5: including Cootie Williams (tpt); Garvin Bushell (reeds); James P. Johnson (p); Bert Hall (bs)

- Rust*2: Cootie Williams and another (tpt); unknown (tbn); unknown (clt, alt); unknown (clt, ten); James P. Johnson and another (pno);

unknown (sbs)

- Rust*3: Cootie Williams and another -t; unknown -tb; unknown -cl -as; unknown -cl -ts; James P. Johnson -Fats Waller -p; Joe Watts -sb; Perry Bradford -speech

- Rust*4,*6: Cootie Williams and another -t; unknown -tb; ?Charlie Holmes -cl -ss -as; unknown -cl -ts; James P. Johnson -Fats Waller -p; Joe Watts -sb; Perry Bradford -speech

- L. Wright, "Fats" In Fact, p.46: Cootie Williams, t; unknown, tb; Garvin Bushell, cl, as; unknown, cl, ts; James P. Johnson, Fats Waller, p; Joe Watts, sb; Perry Bradford, sp (1)

004 CHICK WEBB AND HIS ORCHESTRA

New York, c. late 1928

Ward Pinkett, Edwin Swayze – tpt; Bennie Morton – tbn;

Hilton Jefferson, Bobby Holmes – alt, clt; Elmer Williams – ten, clt;

Don Kirkpatrick – pno; John Trueheart – bjo, gtr; unknown – bbs; Chick Webb – dms;

James Barton – voc (2); George "Shorty" Snowden, unknown - dancers

Paramount film 'After Seben'

I Ain't Got Nobody (fragment)

not on LP/CD,

www.youtube.com

Waitin' For The Evenin' Mail

not on LP/CD,

www.youtube.com

Sweet Sue (3 fragments)

Ristic Special SAC (LP)

not on CD

Tiger Rag (incomplete)

Ristic Special SAC (LP)

not on CD

I Ain't Got Nobody (fragment)

Ristic Special SAC (LP)

not on CD

These unfortunately very short musical examples of an early Chick Webb band accompany a dance-contest in a Harlem night club on film. What this fantastic band might have sounded like if recorded with adequate equipment! First issued by John R.T. Davies on his Ristic label, later also on Harlequin HQ 2038 'Black Bands on Film 1928 – 1935'.

- The 'I Ain't Got Nobody' eight-bars fragment at the beginning certainly has the Webb band playing (and not a studio band as I have found stated somewhere!), with syncopated muted-trumpet by Edwin Swayze. And Chick Webb can clearly be recognised playing press-rolls in ragtime-derived style and a final cymbal stroke to end the number. Another eight-bars fragment of this tune is played at the end of the film, but the drummer is less audible, there. This first fragment of 'I Ain't Got Nobody' then has to be seen as the first documented appearance of Chick Webb playing drums.

- Two of the three 'Sweet Sue' fragments each comprise a three-quarter chorus by the band with dancing by different couples of dancers, the third fragment comprising a whole chorus. The first chorus has a muted-trumpet solo by very probably Ward Pinkett, the second chorus a muted-trombone solo by Bennie Morton, and the third chorus a muted-trumpet solo by Ward Pinkett, again.

- The clarinet solo on the 'Tiger Rag' part is played by Bobby Holmes, who, by the way, is shown with his clarinet at hand in the entire band-part of the film, his alto lying on the floor besides his feet. In this title he shows a fast multi-toned and straight-ahead clarinet performance with little harmonic and rhythmic finesse, but swinging and giving a lift to the band.

- It is very interesting to note that no written arrangements are used, and the band play entirely ad-lib for the whole duration of the band parts. The saxophones noodle along ad-lib, creating a thick harmonic background, yet un-structured – for the brass soloists. This, I presume, was the usual way Harlem big bands played for dancing when they were assembled lately and for short duration only, and lacked a sufficiently large band-book of arrangements.

Notes:

- not listed in the discographies

Solos ad-lib:

IAGN: ES m-tpt + CW dms + ens 12

WFTEM: DK pno 2; JB voc + DK pno obl 12+24+28

SS: WP m-tpt + ens 24; BM o-tbn + ens 24; WP m-tpt + ens 32

TR: BH clt + ens 14; WP m-tpt + ens 2; BH clt + ens 14; WP m-tpt + ens 2; BH clt + ens 16

IAGN: ES o-tpt + ens 8

005 MUSICAL STEVEDORES

New York,

Jan. 30, 1929

Ward Pinkett – tpt, voc; Henry Hicks – tbn; Charlie Holmes – clt, alt;

Cliff Jackson – pno; Elmer Snowden – bjo; Bud Hicks – bbs; unknown – percussion effects;

unknown - arr

147899-3 Happy Rhythm

Col 14406-D,

Frog DGF 32

147900-3 Honeycomb Harmony

Col 14406-D,

Frog DGF 32

These two titles are not just straight-ahead jazz performances, but they are distinct – and beautiful – little compositions, by all means, in a sense of – for instance – Duke Ellington's creations. Composer credits for both items are "Williams", without any first name. This might have led to the assumption that Spencer Williams, one of the early group of jazz composers (think of 'Shim-Me-Sha-Wobble'), could be responsible for the authorship – and the piano part here.

For all the years I have listened to these sides – they had been part of a long deleted Swedish EP Pirates 514 – it had been a firm and fixed truth that Louis Metcalf – he very probably also on the following three sessions – was the trumpet player on these titles. But Storyville 2000, p. 121, reports information as to the possible presence of Ward Pinkett on trumpet and on vocal here. And indeed, if you listen closely and without pre-fixed opinion the trumpet sounds do correspond with what we all know of the brilliant Mr. Pinkett. And we also know that Pinkett could be a fantastic growl-man, what can be heard exemplarily in the second title. There is no second trumpet player!

The trombonist is Henry Hicks, one of the main-stays of the early Mills' Blue Rhythm Band. Born in 1904 he played with the Wilberforce Collegians aka Benny Carter's Savoy Play Boys under Benny Carter's leadership in 1928/9 – which in itself is a great recommendation – and later joined the Mills' Blue Rhythm Band to disappear into oblivion in 1934. He was a first-class hot soloist, and Snowden certainly became aware of his qualities to hire him for the four sessions of early 1929 dealt with here. Further proof of his importance is Jan Evensmo's presenting him in his renowned series of "Solographies" – one among only four trombonists in this series.

On the reed instruments we hear the great Charlie Holmes from Boston, later one of the star soloists of the Luis Russell band. At the time of these recordings he certainly also was one of the few highly gifted youngsters on the Harlem jazz scene. He plays alto sax, soprano and clarinet on these three issued sessions, and can be assumed on the unissued 'Six Scrambled Eggs' session as well.

As said before, Spencer Williams has been assumed as piano player because of the composer credits of both titles. Yet, the piano bass notes with their shifting of the meter are so decidedly and typically of Cliff Jackson that he himself must be listed as pianist. Most of the discographies – including John Collinson's in Storyville 147 – assume or agree in Cliff Jackson's presence as pianist. I myself have to reduce my own assumption a bit because of the lack of Jackson's otherwise so apparent rhythmic strength. Unfortunately, Spencer Williams can only be found two times in the index to Rust*6: as pianist of the 'Six Scrambled Eggs' (see below) and as singer with 'Freddie Johnson -

Arthur Briggs and their All-Star Orchestra in Paris, France, July 1933 (and he very probably was in Europe at about this recording date). This then leaves us without any recorded example of Williams' piano style, and makes comparing impossible. On banjo, recognizable by his own personal and very busy banjo style with up-and-down strumming, tremolos and trills – as opposed to the strong and plain rhythm playing of for instance a Dave Wilborn or a Buddy Christian – is Elmer Snowden, he himself sometime the leader of up to five bands at the same time as stated elsewhere. Bud Hicks is a name only listed once in Rust – for this session – and I am unable to name any band of importance in the Harlem years of which he might have been a member. But he definitely plays with beauty and sensitivity and makes good rhythm. As suggested in Storyville 154 below, you may hear some sort of percussion-strokes on a drum – or a suitcase, or whatever – between the piano solo and the scat vocal (F trio strain) and at the very end of the item. This might have been Mr. Joe Davis himself, who obviously – although not a musician himself – was fond of taking part in the recording sessions he organized.

Notes:

- Rust*2: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Grimes, Charlie Holmes – clt, alt; Cliff Jackson – pno; Elmer Snowden – bjo; Bass Edwards – bbs; unknown – scat voc
 - Rust*3: Freddie Jenkins, Louis Metcalf – tpt; Henry Hicks – tbn; Clarence Grimes, Charlie Holmes – clt, sop, alt; Spencer Williams ? – pno; Elmer Snowden – bjo; Bud Hicks – bbs; two unknown – scat voc
 - IAJRC 12, cover text: Snowden: "These sessions were all made around the same time. Some sound like Ted Nixon arrangements. He was my trombone player, and we wrote Lindbergh Hop together. Joe Davis used to throw in so many musicians that I couldn't keep track. We used to call Henry Hicks "Reverend" cause he was so quiet. Charlie Holmes sounded a lot like Hodges, but on this record (Happy Rhythm) he sounds like Procope. We called him "Pickles". I used to get \$25.00 a side in those days, and we recorded with all the companies. The toughest one was Edison. We couldn't finish until the record was perfect."
 - Rust*4: Freddie Jenkins, Louis Metcalf – tpt; Henry Hicks – tbn; Clarence Grimes, Charlie Holmes – clt, sop, alt; Cliff Jackson – pno-cymbal; Elmer Snowden – bjo; Bud Hicks – bbs; scat voc
 - Storyville 147, p.108: Freddie Jenkins, Louis Metcalf, t; Henry Hicks, tb; Clarence Grimes, cl/ss; Charlie Holmes, cl/as; prob Cliff Jackson, p; Elmer Snowden, bj; Bud Hicks, bb; 2 unknown, v. John Collinson: "I doubt that Jackson is the pianist on this session, but lacking definite information it is included. Columbia files show that 3 takes of each title were recorded, with the first of each being rejected and the second marked as 2nd choice."
 - Storyville 154, p.160, Let's Really Listen: "Brian Williams suggests we listen to 'Happy Rhythm' by the Musical Stevedores with reference to the rhythm section in the second half of the side."
 - Storyville 2000, p.121: "Clarence Grimes says he did not reach New York until 1934 and is thus not the clarinet and soprano player on the Musical Stevedores coupling. Charlie Holmes has identified himself on these sides, playing cl/ss/as and Greely Walton identifies the scat vocalist as Ward Pinkett, who is thus more likely on trumpet than Louis Metcalf, who is currently listed."
 - Rust*6: Freddie Jenkins, Louis Metcalf – tpt; Henry Hicks – tbn; Clarence Grimes – clt; Charlie Holmes – sop, alt; Cliff Jackson – pno-cymbal; Elmer Snowden – bjo; Bud Hicks – bbs; scat voc

006 SWANEE RIVER STOMPERS

Instrumentation and personnel unknown, but possibly similar to sessions 004, 006, 008, 009

New York, Feb. 19, 1929

Ken Macomber - arr

E-29173 Sunflower Blues
 E-29174 Windy City Wobble

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

I received an e-mail from Steven Lasker regarding the recordings of the 'Swanee River Stompers' with his note: "Additional sessions by an Elmer Snowden group?" This – as might be expected – made me excited. Mr. Lasker's reference to the Elmer Snowden series of recordings of exactly this first half of 1929 is intriguing and may well hit the truth. If only the owner of the reported test of 'It Feels So Good' – session 008) would make his treasure known to connoisseurs! From its sound and notes classification would certainly be possible.

Notes:

- Rust*2,*3: not listed
 - Rust*4: Instrumentation and personnel unknown
 - Rust*6: Instrumentation and personnel unknown. The Brunswick recording sheet states that this session was held for the Vocalion race series.
 - Steven Lasker e-mail 20-12-30: "Vocalion 1M race series "test masters" NY, Feb. 19, 1929. Number of men not noted.. (Both titles) with vocal effects. According to the recording ledgers, both titles were composed by Spencer Williams and arranged by Ken Macomber."

007 JUNGLE TOWN STOMPERS

Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt;

New York, Apr. 09, 1929

Luis Russell – pno, cel; Elmer Snowden – bjo; Henry Bass Edwards - bbs; unknown (Elmer Snowden ?) – percussion (2)
 unknown (Luis Russell ?) – arr

401797-C African Jungle
 401798-B Slow As Molasses

OK 8686, JSP CD 308
 OK 8686, JSP CD 308

As it seems this is the same band as before. With some minor alterations possible.

But first of all: This is the same trumpet player as on the foregoing session, thus very probably Ward Pinkett. If you listen to this player's staccato playing and occasional trills and compare it with the Morton Red Hot Peppers of June 11, 1928, you will easily see/hear that this is the same person. And this really is a very surprising realization! For all the years of discography Metcalf had been stated as trumpet player here. But after the note in Storyville 2000, p.121 this certainly cannot be retained. It is my suspicion that Luis Russell when being asked recalled titles he simply did not have played on (see Storyville 146, p.46 below). The record label does not say anything about the musicians (L. Wright, OKeh Race Records). And on hearing these titles - with certainly Charlie Holmes on them - he deduced a personnel from his own band, including himself on piano. But I am convinced that we have Pinkett here. It is the same tone, same sound, same vibrato and same staccato as on the Mortons! Apparently, Russell named Metcalf as he was on the Burning Eight sides at the beginning of Russell's recording career and only 3 months apart from this session. But our trumpet man here does not use Metcalf's squeezed notes, and he plays with more laziness – not as stressed as Metcalf always does.

On trombone we most probably have Henry Hicks again as stated everywhere, and I do not know anything against it, but I have to observe that everything played by the trombone on these two sides might also be played by Higginbotham, only lacking Higgie's little tricks and close trills and his exuberant bounce. No wonder that Luis Russell heard Higginbotham here. But should Higgie be "reading his solos"? The alto saxophonist is Charlie Holmes again to my conviction. This alto sound is unmistakable. Only on clarinet he obviously was not as skilled as on his main instrument, and you hear typically reduced clarinet playing as from a saxophonist.

Luis Russell recognized himself as piano player and arranger (see Storyville 146, p.46) which certainly led to this record always being reissued under the Luis Russell flag. Yet, a big and severe doubt may be allowed as to this statement. We have so often come to know of musicians' distinctly wrong estimations of their own or other's playing, that I would not be surprised that somebody else is responsible for the piano part here. The short solo on celeste has a bit of Russell's airy piano style, although not of his usual hasty piano playing, and without any distinct reason to leave him out of consideration I shall certainly keep him in the personnel. The time would be that of the building process of the Russell band: there still was no Red Allen and no Pops Foster. And Russell might have been willing to play for another bandleader and get some additional cash. But the arrangements heard here are not in Russell's style as shown on his own later recordings, and I therefore would deny his authorship.

On banjo we have Elmer Snowden the bandleader again.

Rust lists Henry Bass Edwards on tuba throughout. Although I know Edwards as a very skilled and proficient tuba player I also know him to display very short and hart-hitting notes I do not hear on these sides. Lacking any distinct tuba features I therefore would leave him listed in the personnel. Russell claimed Bass Moore – his own tuba player at the time – as bass player.

Finally we hear some sort of drumming (snare-drum, played with brushes) behind the celesta solo. No bass drum, no cymbals. If it was not for the extremely short changing-over from banjo to drum – no beat left out - I would have named Snowden himself as the "drummer", the more so as there are two bars between the end of drumming and the entrance of the banjo again. And just remember that we also had some very few "drum strokes" on the Musical Stevedores session. So, this might have been Elmer Snowden or rather the organizer of the session, Mr. Joe Davis. I do not see any reason to name Kaiser Marshall as in earlier Rusts. Can you imagine star-drummer Kaiser Marshall playing at a session for only half a chorus and without being member of the band? Oh yes, life happens!

Some people claim to hear a tenor sax and even a second trumpet somewhere on these sides. The second trumpet I would exclude instantly, but there certainly are instances where a tenor sax might be suspected. But there are no distinct tenor parts to be heard - and no solos – and any possible tenor part – together with the alto – is played softly by the trombone (for instance part C in the first title).

Notes:

- Rust*2: Luis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Clarence Williams ? – pno, cel; Elmer Snowden – bjo; Bass Edwards – bbs; unknown – dms

- Rust*3: Luis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Luis Russell – pno, cel; Elmer Snowden – bjo; Bass Edwards – bbs; Kaiser Marshall ? – dms (2)

- Rust*4: Luis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Luis Russell – pno, cel; Elmer Snowden – bjo; Henry Edwards – bbs; with percussion effect on the second side.

- Storyville 146, p46 (Luis Russell interview by Walter C. Allen): "(I) played O'keh 8686 (Jungle Town Stompers). (Luis Russell) didn't recall the titles until hearing it. Gave identifications of: growl and open solos by Luis Metcalfe, trombone by Higgy – reading solos; alto and soprano by Holmes; Johnson, Moore (or Buford?); Luis Russell arrangement, piano and celeste – never saw the latter before and fooled around with it in the studio and used it on the record."

- Storyville 152, p80, Let's Really Listen: K.B. Rau comments that the instrumentation of the Jungle Town Stompers and Jasper Davis and his Orchestra is not as given in Rust and elsewhere – what do you hear?"

- Storyville 153, p120: "Several readers agree entirely with Rust for both groups. For 'Slow As Molasses' John Snow and Brian Williams offer t/tb/cl/p-cel/bb/d with the drums replaced by banjo on the reverse. They also feel that a second trumpet may be present on 'African Jungle' and that a second sax may be present on both sides."

- Rust*6: Louis Metcalfe, t; Henry Hicks, tb; Charlie Holmes, cl, as; Charlie Grimes, ts; Luis Russell, p, cel; Elmer Snowden, bj; Henry Edwards, bb; with percussion effect on the second side.

008 SWANEE RIVER STOMPERS

New York,

Apr. 12, 1929

Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt;

unknown – pno; Elmer Snowden – bjo; unknown - bbs;

'Georgia Joe' – voc; Ken Macomber - arr

E-29637

It Feels So Good

Voc unissued, test exists not on LP/CD

This session is also noted in Steven Lasker's e-mail "Additional sessions by an Elmer Snowden group?" Mr. Lasker gives the recording date as April 21, but this – against Rust*6 – might be a typo? Again, Mr. Lasker may be correct in assuming an Elmer Snowden recording session here. Only, that I have a hand-scribbled note in my Rust*6: "test exists – Mark Berresford". If only the owner of this test would make his treasure known to connoisseurs! From its sound and musical content classification of this recording would certainly be possible. Mark Berresford assured me that he had heard the test record and was certain that the band sounded like the above listed bands of sessions 005, 007, 009 and 010.

Notes:

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

- Rust*6: Instrumentation and personnel unknown. The Brunswick recording sheet states that this session was held for the Vocalion race series.

- Steven Lasker e-mail 20-12-30: "Vocalion 15M series rejected NY, Feb. 19, 1929. Number of men not noted. with vocal by Georgia Joe. The right half of the ledger sheet for this session (only the one title was noted) where the composer and copyright data was entered is torn off and missing, but this is without doubt the same 'It Feels So Good' as was recorded April 9, 1929 by McKinney's Cotton Pickers. The DAHR shows its composer as Spencer Williams. The label of the Jasper Davis Harmony (recorded April 23, 1929) shows "Williams" as composer of 'It Feels So Good'."

009 SIX SCRAMBLED EGGS

New York,

Apr. 18, 1929

Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt;

Spencer Williams – pno; Elmer Snowden – bjo; Ernest Bass Moore – bbs; Paul Barbarin – dms;

Jasper Davis – dir; Ken Macomber – arr

51187-2 Magnolia Blues

Vic unissued

not on LP/CD

51188-2 Soft Shoe Shuffle

Vic unissued

not on LP/CD

Unfortunately – and much to my grief – these two sides have been rejected and unissued by the Victor people. And although the Victor vaults have dismissed a whole lot of their own great unissued jazz music in later years, these two sides were not among them, if there perhaps is somebody somewhere who owns them secretly on a test pressing. I'd be very much interested to hear them! It certainly would be interesting where Rust received his information as to the personnel from! And we definitely have to use them with great caution!

Notes:

- Rust*2,*3,*4,*6: probably: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – alt; Spencer Williams – pno; Elmer Snowden – bjo; Bass Moore – bbs; Paul Barbarin – dms; Jasper Davis, Ken Macomber – dir
- Rust, Victor Master Book Vol. 2: Joe Davis – Ken Macomber/ c/ tb/ s/ p/ bj/ bb/ d.

010	GEORGIA GIGOLOS (Jasper Davis and his Orchestra)	New York,	Apr. 23, 1929
	Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; unknown – pno; Elmer Snowden – bjo; Ernest Bass Moore – bbs; Lizzie Miles – voc		
148465-3	Georgia Gigolo	Har 944-H,	Frog DGF 38
148468-2	It Feels So Good	Har 944-H,	Frog DGF 38

These sides have formerly always been issued under the name of “Jasper Davis and his Orchestra” (see Rust*6 below).

I have my doubts as to the trumpet player now. He probably is the same as before, thus Ward Pinkett, yet not as distinct as before. He is not Metcalf, but I am unable to name anybody else. (The recorded sound is rather bad, unfortunately, caused by Harmony’s un-timely use of the acoustic recording equipment!)

On trombone we certainly have Henry Hicks again, this time more distinct than on the Jungle Town Stompers session. He is a marvellous player, legitimate and id-lib, and his unfamiliarity to the public may only be explained by his sudden disappearance in 1934. He was a player of the future.

Charlie Holmes is the reed player again, on alto and on clarinet, as before. As on the Jungle Town Stompers sides no second alto can be discovered, nor any other saxophone. As to the listed name of Charlie Grimes – who, by the way, is Clarence Grimes with the Musical Stevedores - it has to be added that these last two sessions are the only sessions in Rust listed for Charlie Grimes, and that Clarence Grimes did not arrive in New York earlier than 1934 – as for his own documented statement.

The piano player does not solo at all, with the exception of two very short breaks – 1 bar each – in ‘It Feels So Good’ A8, which does not leave any room for suggesting this player’s identity. Three names have been suggested so far - Cliff Jackson, Louis Hooper or J.C. Johnson – but I do not see any reason to attribute what can be heard to any of these names, and I would therefore leave him as unknown.

We certainly hear Elmer Snowden with his own banjo sound.

There cannot be detected anything what might identify the tuba player. He may be Bass Moore, but this association might only be the consequence of the supposed presence of Luis Russell musicians. So, he equally might be someone else.

This Georgia Gigolos session is not as thoroughly arranged as the earlier ones, and thus leaves much more room for ad-lib improvisation than before. It also shows the benefit of Lizzie Miles’s presence.

Notes:

- Rust*2: Louis Metcalfe and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? – pno, cel; Elmer Snowden – bjo; Bass Moore – bbs; Lizzie Miles - voc

- Rust*3: Louis Metcalf and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? or Louis Hooper (or possibly J.C. Johnson) – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles - voc

- Rust*4: Louis Metcalf and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – alt; ? J.C. Johnson – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles – voc. (“Jasper Davis” is probably a pseudonym – for whom?)

- Storyville 147, p.109: Louis Metcalf, unknown, c; Henry Hicks, tb; Charlie Holmes, cl/as; Charlie Grimes, as; prob Cliff Jackson, p; Elmer Snowden, bj; Bass Moore, bb; Lizzie Miles, v. John Collinson: “This session was originally entered in the files as by The Gigolos and 3 takes were made of each title, take -2 of the first and take -1 of the second being rejected with the others as second choices. ... Jasper Davis is thought to be a pseudonym for Joe Davis, who organized the session. Again, I am not convinced of Jackson’s presence here and would welcome the opinion of others.”

- Storyville 152, p80, Let’s Really Listen: “K.B. Rau comments that the instrumentation of the Jungle Town Stompers and Jasper Davis and his Orchestra is not as given in Rust and elsewhere – what do you hear?”

- Storyville 153, p120: “Several readers agree entirely with Rust for both groups. ... For Jasper Davis they hear t/tb/2as/p/bj/bb/v with one sax player switching to cl on the second side. Again they think there is a suspicion of a second trumpet on both sides.”

- BGR*4: Louis Metcalf, unknown – cnt; Henry Hicks – tbn; Charlie Holmes – alt, clt; Charlie Grimes – alt; poss Cliff Jackson – pno; Elmer Snowden – bjo; Bass Moore - bbs

- Rust*6: Louis Metcalf, c; Henry Hicks, tb; Charlie Holmes, cl, ss, as; Charlie Grimes, as; ? J.C. Johnson, p; Elmer Snowden, bj; Ernest Moore, bb; Lizzie Miles, v. All issues as Jasper Davis and his Orchestra. Davis was a Harlem bandleader, but the Columbia files list this session under the Georgia Gigolos name, with no indication of Davis’ presence.

011	JOE STEELE AND HIS ORCHESTRA	New York,	Jun. 04, 1929
	Wendell Culley, Ward Pinkett – tpt; Jimmy Archey – tbn; Eugene Mikell – alt, clt, bar; Bobby Holmes – alt, clt; Trenton Harris – ten, clt; Joe Steele – pno; Percy Richardson – bjo; Frank Smith – bbs; Gerald Hobson – dms; Benny Carter – arr (1,2,3,4)		
53808-1	Coal-Yard Shuffle	Vic V-38066,	Frog DGF 8
53808-2	Coal-Yard Shuffle	Vic 741057 (LP),	Frog DGF 12
53809-1	Top And Bottom	Vic V-38066,	Frog DGF 8
53809-2	Top And Bottom	Vic 741057 (LP),	Frog DGF 12

Note: Composer credits are: 53808 (Joe Steele), 53809 (F. Eugene Mikell)

Storyville 1998-9 carries a beautiful and most interesting interview with Gene Mikell by Peter Carr and Al Vollmer which tackles these sides. And nothing more you need to know to enjoy this music to the full. Both tunes have arrangements by Benny Carter – 22 years of age at the time – showing his early use of augmented chords.

Bandleader Joe Steele shines with two 8-bar piano solos in his semi-classical style, encompassing great technique and inventiveness and imagination, but not so much suited for swinging and driving big band music. His nickname ‘Professor’ certainly was not un-justified. His most complex solo spots certainly are settled beforehand.

There is much hot soloing by – above all – Ward Pinkett (all open tpt solos), and Jimmy Archey, Gene Mikell, and Bobby Holmes (6 bars only). Pinkett and Holmes – Bobby, not Charlie! – were not regular members of the band. And, as I have been emphatically pointed to by pianist/composer Anthony Coleman of New York: listen to the all-too-short muted-trumpet solo spot in ‘Top And Bottom’ by Wendell Cully! A. Coleman: “It’s quite moving and chilling that someone made two great solos in his life, decades apart – Basie’s ‘Li’l Darling”

Notes:

- Storyville 56-80: "Peter Carr says that Freddie White, the banjo player on the Savoy Bearcats sides, and who is now working as a pianist at Saronac Lake, New York, told him that the banjo player on the Joe Steele Victor is Percy Richardson."

- Storyville 80-80: "Gene Mikell told Peter Carr that he is the baritone sax on the Joe Steel Victor. Bobby Holmes rather than Charlie (to whom he was not related) is the alto, tenor sax is Trenton Harris and the trumpets Ward Pinkett and Wendell Culley. Both tunes are Benny Carter arrangements. Gene Mikell, and several other musicians have commented that not only did Bobby and Charlie share their surname, but that their sound was so alike that both were frequently misidentified even by their closest friends when heard broadcasting – a sort of amusement to them both!"

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

- Rust*2: Ward Pinkett, Jack Wilson or Langston Curl (tpt); James Archey (tbn); Charlie Holmes (alt); F. Eugene Mikell (ten); Harry Carney (bar); Joe Steele (pno, ldr); unknown (bjo); Frank Smith (bbs); unknown (dms).

- Rust*3: Ward Pinkett, Jack Wilson or Langston Curl -t; James Archey -tb; Charlie Holmes -cl -ss -as; F. Eugene Mikell -ts; Joe Garland -bar; Joe Steele -p -ldr; unknown -bj; Frank Smith -bb; Gerald Hobson -d.

- Rust*4,*6: Ward Pinkett, Jack Wilson or Langston Curl, t; James Archey, tb; Charlie Holmes, cl, ss, as; F. Eugene Mikell, ts; Joe Garland, bar; Joe Steele, p, dir; Percy Richardson, bj; Frank Smith, bb; Gerald Hobson, d.

Tunes structures:

Coal-Yard Shuffle Key of Bb / C Victor
(Intro 4 bars ens)(Strain A1 32 bars AA' ens)(Tag 2 bars ens)(Strain B 16 bars AB ens)(Strain A2 32 bars AA' ens 8 – EM bar 8 – ens 8 – EM bar 8)(Strain A3 32 bars AA' ens 8 – WP o-tpt 8 – ens 8 – WP o-tpt 8)(Strain A4 32 bars AA' JS pno 8 – ens 8 – BH alt 6 – ens 2)(Tag 2 bars ens modulation)(Strain A5 32 bars AA' JA o-tbn 8 – saxes 8 – ens 16)

Top And Bottom Key of F / C / F Victor
(Intro 8 bars WP o-tpt + ens)(Strain A1 16 bars AABA WP o-tpt + ens)(Interlude 8 bars WP o-tpt + ens modulation)(Strain B1 16 bars AA' saxes 8 – ens 8)(Strain A2 16 bars AABA JS pno 8 – WC m-tpt 8)(Interlude 8 bars ens 5 – WP o-tpt 3)(Strain A3 16 bars AABA JA o-tbn 8 – EM bar 4 – ens 4)(Tag 2 bars ens)

Notable differences of takes:

53808-1: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 1 and 6

53808-2: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 5 and 8

53809-1: Pace c. 100 bpm / WP m-tpt solo after pno solo starts with: 3 quarter-notes a, eighth-note a, dotted eighth-note bb, sixteenth-note f, 2 quarter-notes d

53809-2: Pace c. 134 bpm / WP m-tpt solo after pno solo starts with: 2 quarter-notes d, half-note d, dotted-eighth-note d, sixteenth-note c, quarter-note bb

012 THE JUNGLE BAND

New York,

Jun. 14, 1929

Ward Pinkett, Edwin Swayze – tpt; (Bennie Morton?) or Robert 'Mack' Horton – tbn;

Hilton Jefferson, Joe Garland – alt, clt; Elmer Williams – ten, clt;

Don Kirkpatrick – pno; John Trueheart – bjo; Elmer James – bbs; Chick Webb – dms;

Ward Pinkett – voc; Benny Carter - arr

E-30039-A Dog Bottom

Br 4450,

Chronological Classics 502

Composer credit: E-30039 (Webb)

This is absolute first-class Harlem big band music. Chick Webb soloing on the Ludwig hand-cymbal. I firmly believe that this is a Benny Carter arrangement. Solos by Horton (or Benny Morton? see below!), Kirkpatrick, Jefferson, Williams, probably Swayze tpt and Pinkett voc.

Joe Garland's presence is affirmed by Johnny Simmen of Zurich, Switzerland, from Garland's own recollections.

But I found myself unable to decide the identity of the trombonist!

Notes:

- Charles Delaunay, *New Hot Discography*, 1948/1963: Featuring Ward Pinkett (tp & vo); Chick Webb (dm & leader)

- Storyville 14, Richard Rains, 'Conversations with Doc' (Cheatham and Benny Morton! - KBR): "We first played the Jungle Band's 'Dog Bottom' because we suspected that Benny (Morton – KBR) was on it. He recognised the arrangement at once but could not remember the session. He felt, however, that he must have been there, after having said that the trombone was not Jimmy Harrison, Robert Horton, or Sandy Williams. He said that both trumpet solos were taken by Ward Pinkett (who, incidentally, passed for white on occasion). ... Chick Webb must have an Ellington sound in mind, more by design than accident, on both this date and thirteen days later when 'Jungle Mama' was made with a slightly different personnel. Benny said that the trombone was definitely not himself (! – KBR) but was more like Joe Nanton than Harrison or Horton, one of whom might be deliberately imitating the style of Nanton, however."

- Rust*2: Ward Pinkett (tpt, vcl); Edwin Swayzee (tpt); Jimmy Harrison (tbn); Albert Nicholas (clt); Louis Jordan (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); John Kirby (bbs); Chick Webb (dms)

- Rust*3: Ward Pinkett -t -v; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson -cl -as; Louis Jordan -as; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d

- Rust*4,*6: Ward Pinkett -t -v; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson, Louis Jordan -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb; Chick Webb -d

Tunes structures:

E-30039-A Dog Bottom Key of Ab / Db / Ab Brunswick
(Intro 8 bars ens)(Vamp 4 bars ens)(Strain A1 14 bars AA' saxes)(Interlude 6 bars brass+CW cymb)(Strain B 8 bars RMH o-tbn)(Strain C1 8 bars brass)(Strain C2 8 bars DK pno 6 – ens 2)(Tag 2 bars ens 2)(Strain D 16 bars JG alt)(1/2 Strain D 8 bars saxes br 4 – ens 4)(Bridge 4 bars brass+ CW cymb)(1/2 Strain A 8 bars ens)(Strain A2 16 bars EW ten)(Strain A3 16 bars ES o-tpt)(Strain A 4 16 bars WP scat-voc)(1/2 Strain A 8 bars ens)(Coda 6 bars ens)

013 THE JUNGLE BAND

New York,

Jun. 27, 1929

Ward Pinkett, Edwin Swayze – tpt; Robert "Mack" Horton – tbn;

Hilton Jefferson, Joe Garland – alt, clt; Elmer Williams – ten, clt;

Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – bbs; Chick Webb – dms

E-30091-A Jungle Mama

Br 4450,

Chronological Classics 502

Composer credit: E-30091 (Webb)

And another first-class big band blues by this early Chick Webb band. Solos by probably Pinkett muted, Jefferson or rather Garland clarinet, Horton muted, probably Swayze. Chick Webb can clearly be heard using his Ludwig hand-cymbal at the very end of this title. He is thus not omitted from proceedings as listed in the discographies.

Joe Garland's presence is affirmed by Johnny Simmen of Zurich, Switzerland, from Garland's own recollections.

Notes:

- *Charles Delaunay, New Hot Discography, 1948/1963: Featuring Ward Pinkett (tp & vo); Chick Webb (dm & leader)*
 - *Storyville 14, Richard Rains, Conversations with Doc: "We first played the Jungle Band's 'Dog Bottom' because we suspected that Benny (Morton – KBR) was on it. He recognized the arrangement at once but could not remember the session. He felt, however, that he must have been there, after having said that the trombone was not Jimmy Harrison, Robert Horton, or Sandy Williams. He said that both trumpet solos were taken by Ward Pinkett (who, incidentally, passed for white on occasion). ... Chick Webb must have an Ellington sound in mind, more by design than accident, on both this date and thirteen days later when 'Jungle Mama' was made with a slightly different personnel. Benny said that the trombone was definitely not himself but was more like Joe Nanton than Harrison or Horton, one of whom might be deliberately imitating the style of Nanton, however."*

- *Rust*2: Ward Pinkett (tpt, vcl); Edwin Swayzee (tpt); Robert Horton (tbn); Albert Nicholas (clt); Louis Jordan (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo, gtr); John Kirby (bbs); Chick Webb (dms)*

- *Rust*3: Ward Pinkett -t -v ; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson -cl -as; Louis Jordan -as; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb. Webb omitted.*

- *Rust*4,*6: Ward Pinkett -t -v ; Edwin Swayzee -t; Robert Horton -tb; Hilton Jefferson, Louis Jordan -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb. Webb omitted.*

Tunes structures:

E-30091-A Jungle Mama Key of Eb Brunswick
 (Intro 6 bars ens)(Chorus 1 12 bars WP m-tpt)(Chorus 2 12 bars WP m-tpt)(Chorus 3 12 bars ?JG clt)(Chorus 4 12 bars ?JG clt)
 (Chorus 5 12 bars RMH m-tbn 10 – ES o-tpt 2)(Chorus 6 12 bars ES o-tpt)(Chorus 7 12 bars ens)

014 JELLY ROLL MORTON AND HIS RED HOT PEPPERS	New York,	Mar. 05, 1930
Ward Pinkett, <i>Bubber Miley</i> – tpt; Wilbur de Paris – tbn; <i>Ernie Bullock</i> – clt, bcl;		
Jelly Roll Morton – pno; Bernard Addison – gtr; Billy Taylor – bbs; Zutty Singleton – dms		
59504-1	Each Day	Vic 23351, JSP CD 323
59504-2	Each Day	Vic unissued on 78, JSP CD 325
59505-2	If Someone Would Only Love Me	Vic 23321, JSP CD 323
59506-1	That I'll Never Do	Vic 23019, JSP CD 323
59507-2	I'm Looking For A Little Bluebird	Vic 23004, JSP CD 323
<i>Composer credits: 59504 (Jelly-Roll Morton); 59505 (Jelly-Roll Morton); 59506 (Morton); 59507 (J.R. Morton)</i>		

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

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Ward Pinkett and unknown (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (bjo); Billy Taylor (b); Cozy Cole (dm).*

- *Rust*2: Ward Pinkett and another (tpts); Wilbur de Paris (tbn); Ernie Bullock (?)(clt); Jelly Roll Morton (pno); Bernard Addison (bjo); Billy Taylor (bbs); Cozy Cole (dms).*

- *Rust*3: Ward Pinkett and another -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; Bernard Addison -g (bj in the files!); Billy Taylor -bb; Cozy Cole -d.*

- *Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett and another -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl -bcl; Bernard Addison -g; Billy Taylor -bb; Cozy Cole -d.*

- *L. Wright, Mr. Jelly Lord: Ward Pinkett, another, t; Wilbur de Paris, tb; ?Ernie Bullock, cl; Jelly Roll Morton, p; Bernard Addison, g; Billy Taylor, bb; Cozy Cole, d.*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); prob Ernie Bullock (cl, bcl); Jelly Roll Morton (p); Bernard Addison (g); Billy Taylor (bb); Cozy Cole (dr). "There has been a lot of controversy about this session. The personnel above is the one listed in Laurie Wright's "Mister Jelly Lord", except that he and most other discographers have Ward Pinkett unknown (tp). However, we are certain that Ward Pinkett and Miley are on all three Morton sessions from March, 1930.*

During this period, they were both members of the Henri Saparo Orchestra at Bamboo Inn (Laurie Wright, p.74). In the last few years of his career, Miley's solos were almost exclusively played with a mute, usually a plunger, but on this session we have identified him as playing the open trumpet part on If Someone Would Only Love Me (with his typical timing and inflection of the notes), with Pinkett playing the muted obligato behind him. All other trumpet solos on these titles are by Pinkett. Wilbur de Paris, Omer Simeon and Cozy Cole have all named the mysterious Ernie Bullock on clarinet. In an interview with the French Morton specialist Roger Richard, Cozy Cole said that Bullock was a black musician from New York, a very good one, whom he didn't know well but used to see at the Rhythm Club (Le Point du Jazz, No. 15)."

Notable differences of takes:

59504-1: *Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with three eighth notes bb, c, d, leading to first note of chorus eb.*

59504-2: *Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with one eighth note c, one quarter note bb, one eighth triplet c, c#, d, leading to first note of chorus eb.*

015 JELLY ROLL MORTON AND HIS RED HOT PEPPERS	New York,	Mar. 19, 1930
Ward Pinkett, <i>Bubber Miley</i> – tpt; Wilbur de Paris – tbn; <i>Lorenzo Tio, Jr. or (Jerry Blake)</i> – clt;		
Jelly Roll Morton – pno; Bernard Addison – gtr; Bill Benford – bbs; Tommy Benford – dms		
59532-2	Little Lawrence	Vic V-38135, JSP CD 323
59533-1	Harmony Blues	Vic V-38135, JSP CD 323
<i>Composer credits: 59532 (Jelly-Roll Morton); 59533 (Jelly-Roll Morton)</i>		

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).

- B. Rust, *The Victor Master Book Vol. 2*: 2t, tb, cl, p, bj, g, bb, d.

- Rust*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).

- Rust*3: Ward Pinkett -Bubber Miley -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; unknown -bj; Bill Benford -bb; Tommy Benford -d.

- Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Lorenzo Tio Jr. -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d.

- L. Wright, *Mr. Jelly Lord*: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown, cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d. "When I played through these sides with Bernard Addison he readily identified his own playing but was adamant that when he recorded with Morton, he was the only plectrum player present!"

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The personnel above is the one listed in "Mr. Jelly Lord", by Laurie Wright, who points out that "Little Lawrence might be a tribute to Lorenzo Tio and it is possible that he is the clarinet player, for his daughter ... recalls her father coming home and saying I'm going to make a record with Jelly Roll Morton tomorrow." On Little Lawrence Miley plays the muted growl solo and Pinkett the following open solo. On *Harmony Blues*, the open solo is by Pinkett."

- Storyville 45, Al Vollmer, *Chicago Get-Together*: "Whilst on this session I should mention that when Happy Caldwell (sic - KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly's Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he'd never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."

016 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York,

Mar. 20, 1930

Ward Pinkett, Bubber Miley - tpt; Wilbur de Paris - tbn; Lorenzo Tio, Jr. - clt;

Jelly Roll Morton - pno; Bernard Addison - gtr; unknown - bjo; Bill Benford - bbs; Tommy Benford - dms

59643-1 Fussy Mabel

Vic V-38125,

JSP CD 323

59644-1 Ponchatrain

Vic V-38125,

JSP CD 323

Composer credits: 59643 (Jelly-Roll Morton); 59644 (Jelly-Roll Morton)

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).

- B. Rust, *The Victor Master Book Vol. 2*: 2t, tb, cl, p, bj, g, bb, d.

- Rust*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).

- Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d.

- L. Wright, *Mr. Jelly Lord*: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown (possibly a different man from the previous day), cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d.

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Same as last, except that the unknown clarinet player is replaced by a different unknown (cl, bcl). Thus: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The trumpet solo on Fussy Mabel is by Miley, while Pinkett is more prominent in the ensembles. Pinkett plays the first solo on Ponchatrain, Miley the second with growl. If Lorenzo Tio Jr. recorded with Morton, it seems aurally more likely to be on this session than the previous one. The clarinet player on these titles sounds like a well schooled musician, on Fussy Mabel somewhat reminiscent of Tio's disciple Albert Nicholas."

017 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

May 16, 1930

Ward Pinkett, unknown, Bubber Miley - tpt; Wilbur de Paris - tbn;

Hilton Jefferson, unknown - clt, alt; Happy Caldwell - ten;

Earl Frazier - pno, cel; Bernard Addison - bjo, gtr; Bill Benford - bbs; Tommy Benford - dms;

Frank Marvin - voc

62232-3 I Lost My Gal From Memphis

Vic V-38138,

Frog DGF 11

62233-2 Without You, Emmaline

Vic V-38138,

Jazz Oracle BDW 8047

62233-3 Without You, Emmaline

Vic V-38138,

Frog DGF 11

Bubber Miley was Ellington's top ace trumpeter from 1923 on. He obviously was some sort of a lady's man, and it is purported that he was fired from the Ellington band because of his unreliability, as the only person fired by Ellington at all. His "retirement" occurred in January 1929. From then he spent the short remainder of his life working with a row of diverse bands and vaudeville acts without reaching top approval as with Ellington any more. John Chilton in 'Who's Who of Jazz' tells that Miley formed his own band, financed by Irving Mills, in 1931. These sides are from 1930, they are made by a stable personnel, and it is to be asked whether this is the band reported by Chilton. I have been unable to find an answer. The dates of recording would argue against it.

The band consists of top-notch Harlem band musicians known from other well-known bands. But, according to Chilton, none of them is known of having been a fixture with Bubber Miley.

Miley is the foremost soloist, leaving little room and opportunity to de Paris and Pinkett. Happy Caldwell gets even less, but can be heard ad-libbing in short between choruses or in bridges and modulations.

There are a couple of instances where Bernard Addison can be heard accompanying on guitar (see under 'Tunes' below). But, opposed to the statement in the Victor Master Book, which lists both instruments as being played by different persons, I feel unable to hear a banjo behind Addison's guitar. In 'I Lost My Gal From Memphis' I think that Addison plays the first solo spot in chorus 2 on the banjo single-string, and that he later switches to guitar in chorus 3 behind the singer. I do not hear a banjo and a guitar simultaneously – or so I believe. Thus, I dare leave the listed unknown banjo player out. His presence would be too unintelligible. Nobody of the responsible persons would have paid for a guitarist who only played some few short guitar spots, and nothing more. The more so, as Addison was a banjo player from early on. I love to hear Tommy Benford's fancy and imaginative drumming. And his brother Bill's great tuba part, too!

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Frank Marvin (vo)*
 - *Victor Master Book, Vol. 2: 3t / tb / 3s / p / bj / g / bb / d, vocalist: Frank Marvin*
 - *Rust*2: Bubber Miley, Ward Pinkett (tpt); Wilbur de Paris (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Frank Marvin (voc)*
 - *Storyville 111, Tommy Benford, Have Drum Will Travel: "Mention of recordings made us play the three Miley Mileage Makers couplings to Tommy, as few days earlier we had played these to Happy Caldwell in an effort to fill some of the gaps in the personnel. Tommy listened carefully, and then commented: That's definitely me on drums and I'm sure I hear three trumpets on that first date – Bubber is the muted horn and that's Ward playing open. Could be my brother on the first date, but that's definitely not him on the others, Bill only ever played tuba, and it sounds more like Billy Taylor to me. I don't know who the banjo player is."*
 - *Rust*3,*4,*6: Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, unknown -as -cl; Happy Caldwell -ts; Earl Frazier -p -cel; Bernard Addison, unknown -bj -g; Bill Benford -bb; Tommy Benford -d; Frank Marvin -v.*
 - *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb); Hilton Jefferson, unknown (as,cl); Happy Caldwell (ts); Earl Frazier (p, cel); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "On I Lost My Gal From Memphis, Miley plays the muted passages (16+8 bars solo and one chorus behind Marvin's vocal), while it is Pinkett in the introduction and the last bars. On Without You Emaline, we have identified Pinkett in the 8 bars solo passage and the obligato behind Marvin's vocal chorus (almost trying to sound like Miley!), while it is probably Miley in the 16 bars after the vocal."*

Notable differences of takes:

62233-2: Entry tpt solo Chorus 3 (ca. 1:54): BM tpt starts with 2 quarter notes c, 1 half note a in bar 1 of chorus 3
 62233-3: Entry tpt solo Chorus 3 (ca. 1:54): BM tpt starts with upbeat 1 eighth note c, 1 quarter note c, 1 eighth note c in bar 2 of bridge bound to half note c in bar 1 of chorus 3.

018 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York, Jun. 02, 1930

Shelton Hemphill, Ward Pinkett – tpt; Geechie Fields – tbn;

Walter Foots Thomas – alt, clt, bar; Happy Caldwell – alt, ten, clt; Joe Thomas – ten, clt;

Jelly Roll Morton – pno; Lee Blair – bjo; Billy Taylor - bbs; Cozy Cole – dms

62182-1	Oil Well	Vic 23321,	JSP CD 323
62182-2	Oil Well	Vic unissued on 78,	JSP CD 325
62183-1	Load Of Coal	Vic 23429,	JSP CD 323
62183-2	Load Of Coal	Vic unissued on 78,	JSP CD 325
62184-1	Crazy Chords	Vic unissued on 78,	JSP CD 325
62184-2	Crazy Chords	Vic 23307,	JSP CD 323
62185-1	Primrose Stomp	Vic 23424,	JSP CD 323
62185-2	Primrose Stomp	Vic unissued on 78,	JSP CD 325

Composer credits: 62182 (Jelly-Roll Morton); 62183 (Jelly-Roll Morton); 62184 (Jelly-Roll Morton); 62185 (J.R. Morton)

Nothing must be said about these generally known jazz classics. It only seems to be doubtful whether Caldwell really played clarinet and sax on this date. Cozy Cole, whose first recording session this was, remembered that Ernie Bullock played on these sides. Some clarinet passages sound too pedestrian to be from Caldwell, and thus Bullock's presence should be considered. (The clarinet solo in 'Crazy Chords' could well be by Bullock, rather than by Joe Thomas!) And the tenor sax solos I would intuitively ascribe to Happy Caldwell (could Joe Thomas be one of the alto sax players?).

In 'Load Of Coal' Geechie Fields plays a fast mordent – a trill with a lower note, not an upper one – in his solo which is unheard of at that time on record. And in 'Primrose Stomp' he plays a very competent and daring trombone solo. What proves that he had had a good and well-founded musical education at Jenkins' Orphanage.

Impresario Harrison Smith in Storyville 47 (below) remembered Louis Bacon or Shelton Hemphill to have played on this – the 'Primrose Stomp' – session, and there is a hitherto unknown second – or rather first – trumpet player, as Pinkett certainly had the second/solo chair in this big band personnel. There is a trumpet solo in 'Load Of Cole' that does not seem to be by Pinkett, nor does it sound like from Bacon who much more played in Armstrong's style at this time. Because of the short-comings of this solo which certainly is not of sovereign quality I would assume that Hemphill had been hired for the first trumpet chair here.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Ward Pinkett, unknown (tp); Geechie Fields (tb); Eddie Barefield (cl); Joe Thomas, Walter Thomas (s); Jelly Roll Morton (p); Lee Blair (bjo); Billy Taylor (b); Cozy Cole (dm).*
 - *Rust*2: Ward Pinkett, unknown (tpt); Geechie Fields (tbn); Albert Nicholas (clt, alt); Joe Thomas (alt); Walter Thomas (clt, ten, bar); Jelly Roll Morton (p); Lee Blair (bjo); Billy Taylor (bbs); Cozy Cole (dms).*
 - *Rust*3: Ward Pinkett, unknown -t; Geechie Fields -tb; ?Eddie Scarpa -cl; Joe Thomas -as; Walter Thomas -cl -ts -bar; Jelly Roll Morton -p; Lee Blair -bj; Billy Taylor -bb; Cozy Cole -d.*
 - *Rust*4,*6: Ward Pinkett, unknown -t; Geechie Fields -tb; Happy Caldwell -cl; Joe Thomas -as; Walter Thomas -cl -bar; Jelly Roll Morton -p; Lee Blair -bj; Billy Taylor -bb; Cozy Cole -d.*
 - *L. Wright, Mr. Jelly Lord: Ward Pinkett, unknown, t; Geechie Fields, tb; unknown, cl, as; Walter Thomas, as, bar; Joe Thomas, cl, ts; Jelly Roll Morton, p; Lee Blair, bj; Billy Taylor, bb; Cozy Cole, d, "He (Caldwell – KBR) also told Al Vollmer that he thought he recorded himself with Morton prior to the 1939 Bluebird dates, but when Al and I questioned him further on this in 1978 he had changed his mind."*
 - *Al Vollmer, Chicago Get-Together, Storyville 45: "Whilst on this session I should mention that when Happy Caldwell (sic – KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly's Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he'd never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."*
 - *Harrison Smith, Storyville 47-170: "I have been to Jelly Roll's sessions where certain artists were on it ... and they've never been credited."*

Shelton Hemphill, Louis Bacon ... and several other guys ... they've never gotten credit ... so these record lists are not very affirmative, they're not very accurate. The group that made 'Primrose Stomp', 'Jersey Joe' and 'Sweet Peter', Louis Bacon is not credited for being on that ... and he's on it. This guy Hemphill, I think he's dead now, he was on it, and two or three other guys Teddy Hill was one. That's three of them not credited. (Harrison Smith seems to be a little confused here, as the titles he mentions are from two sessions. It is interesting to note that Barbarin, along with the other members of the Luis Russell Band, is on the session of 13th November, 1929 which produced 'Jersey Joe', etc. but, aural evidence apart, it seems unlikely that the other men he names would have been present. However, the 'Primrose Stomp' session of 2nd June 1930 does feature an unknown trumpet in addition to Ward Pinkett, and Bacon or Hemphill should be considered – G.G.)

Notable differences of takes (from L. Wright, Mr. Jelly Lord and KBR):

62182-1: Piano solo plays sixteen bars
 62182-2: Piano solo plays thirty-two bars
 62183-1: Morton plays his solo chorus in his accustomed manner
 62183-2: Morton plays the first 8 bars of his solo in sparse bell-like two-hand chords
 62184-1: Entry of piano solo: piano goes up and down
 62184-2: Entry of piano solo: piano plays same note five times
 62185-1: First bar of trumpet solo after scored reed passage: tpt hits same note 5 times before going up
 62185-2: First bar of trumpet solo after scored reed passage: tpt hits same note 3 times before going up – down – up

019 BUBBER MILEY AND HIS MILEAGE MAKERS New York, Jul. 03, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;
 Hilton Jefferson, Buster Bailey – clt, alt; Happy Caldwell – ten;
 Earl Frazier – pno; Bernard Addison – bjo, gtr; (Billy Taylor?) – sbs; Tommy Benford – dms;
 George Byas – voc

63108-2 Black Maria Vic V-38146, Frog DGF 11
 62109-2 Chinnin' And Chattin' With May Vic V-38146, Frog DGF 11

We have the same band here, with Buster Bailey as clarinet soloist and second (third) altoist. This leaves even less solo space to Caldwell since Bailey was a much more famous and accomplished musician in the Harlem jazz scene. Again, I do not hear a banjo player behind Addison's guitar in 'Black Maria', but I am rather unsecure in this. And we have a string bass player whose name is not listed and whose person is impossible to identify. According to Tommy Benford (see above) this player might be Billy Taylor.

Notes:

- Delaunay, *New Hot Discography*: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; George Bias (vo)
 - Victor Master Book, Vol. 2: 3t / tb / 3s / p / bj / g / b / d, vocalist: George Bias
 - Rust*2: Bubber Miley, Ward Pinkett (tpt); Wilbur de Paris (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); George Bias (voc)
 - Rust*3, *4, *6: Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, ?Buster Bailey -as -cl; Happy Caldwell -ts; Earl Frazier -p; Bernard Addison, unknown -bj -g; unknown -sb; Tommy Benford -d; George Bias -v
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb); Buster Bailey, Hilton Jefferson (as,cl); Happy Caldwell (ts); Earl Frazier (p); unknown (bj); Bernard Addison (g); unknown (b); Tommy Benford (dr); George Bias (vcl). "Miley can be heard behind George Bias' vocal choruses on both titles. It is probably the unknown third trumpet player in the first choruses of Black Maria and the straight passages in the verse Chinnin' And Chattin' With May, where Pinkett plays the 16 + 8bars growl solo."

020 JELLY ROLL MORTON AND HIS RED HOT PEPPERS New York, Jul. 14, 1930

Ward Pinkett – tpt; Geechie Fields – tbn; Albert Nicholas – clt;
 Jelly Roll Morton – pno; Howard Hill – gtr; Pete Briggs - bbs; Tommy Benford – dms

62339-1 Low Gravy Vic 23334, JSP CD 323
 62340-1 Strokin' Away Vic unissued on 78, JSP CD 325
 62340-2 Strokin' Away Vic 23351, JSP CD 323
 62341-1 Blue Blood Blues Vic 23681, JSP CD 323
 62341-2 Blue Blood Blues Vic unissued on 78, JSP CD 325
 62342-1 Mushroom Shuffle Vic 23004, JSP CD 323

Composer credits: 62339 (Jelly-Roll Morton); 62340 (Morton); 62341 (Morton); 62342 (J.R. Morton)

Nothing must be said about these generally known jazz classics.

Notes:

- Ch. Delaunay, *New Hot Discography*: Ward Pinkett (tp); Geechie Fields (tb); Albert Nicholas (cl); Jelly Roll Morton (p); Howard Hill (g); Pete Briggs (tuba); Tommy Benford (dm).

- Rust*2, *3, *4, *6: Ward Pinkett (tpt); Geechie Fields (tbn); Albert Nicholas (clt); Jelly Roll Morton (pno); Howard Hill (gtr); Pete Biggs (bbs); Tommy Benford (dms).

- L. Wright, Mr. Jelly Lord: Ward Pinkett, t; Geechie Fields, tb; Albert Nicholas, cl; Jelly Roll Morton, p; Howard Hill, g; Pete Biggs, bb; Tommy Benford, d.

Notable differences of takes (from KBR and L. Wright, Mr. Jelly Lord):

62340-1: Trumpet solo in first half of last chorus: trumpet ends solo in general style leading into ensemble half-chorus
 62340-2: Trumpet solo in first half of last chorus: trumpet holds tone C (tenth) for four bars (2 bars into ensemble half-chorus)
 62341-1: Entry of trombone solo: first phrase plays 6 notes before pause for breath
 62341-2: Entry of trombone solo: first phrase plays 7 notes before pause for breath

021 BUBBER MILEY AND HIS MILEAGE MAKERS New York, Sep. 11, 1930

Ward Pinkett, (Henry 'Red' Allen), Bubber Miley – tpt; (Wilbur de Paris) – tbn;
 Hilton Jefferson – alt, clt; Happy Caldwell – ten;
 Earl Frazier – pno; Bernard Addison – bjo, gtr; (Billy Taylor) – bbs; Tommy Benford – dms;

Edith Wilson – voc			
63645-3	Loving You The Way I Do	Vic unissued on 78,	Frog DGF 12
63646-3	The Penalty Of Love	Vic unissued on 78,	Frog DGF 12

This very certainly is not the same personnel as at the following recording session (session 011 below).

We decidedly hear three trumpet players on these sides. There is a trumpet player playing the melody on straight muted horn using a strong vibrato in the first chorus of 'Loving You ...', together with Bubber Miley's obligato, plunger-muted. He might be Ward Pinkett – although I do not remember Pinkett using a vibrato like that. But I am following the discs here – and Tommy Benford ?! Then a different trumpet over the lead part, with little vibrato, and he sounds just like Henry 'Red' Allen. (I totally agree the Swedish Scherman team - Bubber Miley disco, below.) He also uses some off-beat bursts typical of Allen. These two trumpeters serve first-part duties each successively, with Bubber Miley on muted horn doing the obligatos and third parts. The trombone player does not have any solo parts, and might be de Paris as at the 17 September session.

All other participants as given or assumed by Tommy Benford.

Notes:

- *Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson*

- *Rust*2: not listed*

- *Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v*

- *Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v*

- *Tommy Benford, Have Drum, Will Travel, St.111-107: "That's definitely me on drums and I'm sure I hear three trumpets on that first date, Bubber is the muted horn and that's Ward playing open. Could be my brother on the first date, but that's definitely not him on the others, Bill only ever played tuba, and it sounds more like Billy Taylor to me. I don't know who the banjo player is."*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett (?), and possibly a third unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?)(ts); Earl Frazier (p); Bernard Addison (bj); Bill Benford (bbs); Tommy Benford (dr); Edith Wilson (vcl). "The last two sessions under Miley's name are rather difficult to document accurately and have caused a lot of confusion and disagreements among discographers. We think there may be three trumpet players involved in the September 11, 1930 session, although all three don't play simultaneously. On "Loving ...", it is Miley in the obligato part of the first chorus and behind Edith Wilson's vocal. Other discographers have Miley and one unknown (tp), but we think it could be Pinkett after the vocal. The 6-bar trumpet passage just before the vocal seems to be by a different musician, who sounds very much like Henry "Red" Allen. On "The Penalty ...", Miley plays the second trumpet part in the first chorus and the obligato behind the vocal. The brief trumpet passage before the vocal could be by Pinkett. The trombone, clarinet and saxophone players cannot be identified aurally, as there are no solos or prominent ensemble parts for those instruments."*

Titles:

Loving You The Way I Do Key of F / Eb / G

Victor

(Chorus 1 32 bars AABA WP m-tpt + BM m-tpt obl 16 – EF pno 8 - WP m-tpt + BM m-tpt 8)(Bridge 6 bars ?HRA o-tpt + ens mod. F – Eb) (Chorus 2 32 bars AABA EW voc + BM m-tpt obl + ?HJ clt obl)(Bridge II 14 bars WP o-tpt + ens 8 - ?HRA o-tpt + ens 6)(1/4

Chorus 3 8 bars A ?HRS o-tpt + ens 8)(Tag 4 bars ens)

The Penalty Of Love Key of F / Ab / D

Victor

(Chorus 1 32 bars AABA ? m-tpt + BM m-tpt obl 16 – saxes 8 - ? m-tpt + BM m-tpt obl obl 8)(3/4 Chorus 2 24 bars ABA ?HRA o-tpt + ens 8 – saxes 8 - ?HRA o-tpt + ens 4 – ens 4)(Chorus 3 31 bars AABA voc EW + BM m-tpt obl)(Coda 12 bars EW voc + ens 12)

022 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Sep. 17, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;

Hilton Jefferson – alt, clt; Happy Caldwell – ten, clt;

Earl Frazier – pno, cel; Bernard Addison – bjo; Billy Taylor – bbs, sbs; Tommy Benford – dms;

Edith Wilson – voc

63645-6 Loving You The Way I Do

Vic 23010,

Frog DGF 11

63646-5 The Penalty Of Love

Vic 23010,

Frog DGF 11

This personnel only has two reed players, probably Hilton Jefferson and Happy Caldwell. Both start 'Loving You The Way I Do' on clarinets, and I assume that we hear Caldwell playing the lead/melody, and Jefferson playing the obligato. Caldwell's tone is sharp and Jefferson's accompanato is more modern in style and fluent than Caldwell's playing. The clarinet obligato behind Edith Wilson in chorus 2 and again in the coda also is in that more modern style – not Dodds derived – and for me by Jefferson. But, lacking documental evidence of Caldwell's development in tone and general style, I am uncertain here. Does anyone interested in reed players want to comment?

There is no guitar here on these sides, and thus Addison's presence should be questioned, the more so as Tommy Benford (see above) did not remember Addison's presence and was unable to attribute a name. This might turn out to be true for all these Miley sessions! Can anybody let me know who first assumed Bernard Addison to play on these sides? On bass – tuba and string bass – we possibly have Billy Taylor here again, according to Tommy Benford's testimony (see above, session 110).

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Edith Wilson (vo)*

- *Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson*

- *Rust*2: Bubber Miley, unknown (tpt); unknown (Charlie Irvis?) (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Edith Wilson (voc)*

- *Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v*

- *Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?)(ts); Earl Frazier (p, cel); Bernard Addison (g); Bill Benford (?)(bbs); Tommy Benford (dr); Edith Wilson (vcl). "In this version of "Loving ...", the first chorus is played by Frazier on celeste, two clarinets and De Paris on trombone, one of the clarinetists plays the obligato behind the vocal in the New Orleans creole style, reminiscent of Barney Bigard. Miley plays the obligato part behind the unknown lead trumpet after the vocal. On "The Penalty ...", Miley plays the second trumpet part in the first chorus."*

Titles structures:

Loving You The Way I Do Key of F / Eb / F Victor
 (Chorus 1 32 bars AABA EF cel 8 – HC clt + HJ clt obl 16 – WdP o-tbn 7 – ens 1)(Bridge 1 bar ens mod. F – Eb)(Chorus 2 32 bars
 AABA EW voc + ?HJ clt obl - mod. Eb – F)(Chorus 3 32 bars AABA ?WP m-tpt + BM m-tpt obl 16 – EF pno 8 – ens + ?HJ clt 8)
The Penalty Of Love Key of F / Ab / D Victor
 (Chorus 1 32 bars AABA ens mod. F - Ab)(3/4 Chorus 2 24 bars ABA ens mod. Ab – D)(Chorus 3 31 bars AABA voc EW)(Coda 12
 bars voc EW 12)

023	JELLY ROLL MORTON AND HIS RED HOT PEPPERS	New York,	Oct. 09, 1930
	Ward Pinkett – tpt; Sandy Williams – tbn; Lorenzo Tio, Jr. – clt;		
	Jelly Roll Morton – pno; Bernard Addison – gtr; Billy Taylor – bbs; Bill Beason – dms		
64313-1	Gambling Jack	Vic 23307,	JSP CD 323
64313-2	Gambling Jack	BB 2361-2-RB (CD),	JSP CD 325
64314-1	Fickle Fay Creep	Vic 23019,	JSP CD 323

Nothing must be said about these generally known jazz classics.

But this is not Geechie Fields as generally assumed! Storyville 116 contained the correct answers of the inherent questions and thus the solution of the inherent problems, but they did not find their way into Rust*6.

Although the most experienced late Mr. Johnny Simmen did not detect anything characteristic of Sandy Williams on these sides, I – KBR – hear Sandy Williams' boisterous phrasing and his strong but brittle tone.

I think that this personnel herewith is sufficiently cleared against all other discographic listings.

Notes:

- Ch. Delaunay, *New Hot Discography*: Ward Pinkett (tp); Sandy Williams (tb); unknown (cl); Jelly Roll Morton (p); Bernard Addison (g); Billy Taylor (tuba); Bill Beason (dm).

- Rust*2: Ward Pinkett (tpt); Geechie Fields (tbn); unknown white (?) (clt); Jelly Roll Morton (pno); Bernard Addison (gtr); Billy Taylor (bbs); Bill Beason (dms).

- Rust*3,*4,*6: Ward Pinkett, t; Geechie Fields, tb; ? Eddie Scarpa, cl; Jelly Roll Morton, p, dir; Bernard Addison, g; Billy Taylor, bb; Bill Beason, d

- L. Wright, *Mr. Jelly Lord*: Ward Pinkett, t; Geechie Fields, tb; unknown, cl; Jelly Roll Morton, p; Bernard Addison, g; Billy Taylor, bb; Bill Beason, d,

- Storyville 116-58, Johnny Simmen, Sandy Williams: "As long as 1947, Sandy told me that his first recording date had been with Jelly Roll Morton. He recalled the title 'Gambling Jack' and said that two sides were made on the date. He couldn't remember the title 'Fickle Fay Creep' but did remember the second title as "a slow performance on which I had a long solo." ... In 1961, Sandy called Bernard Addison, the guitarist on the date, and he confirmed the presence of Ward Pinkett, Sandy Williams, Billy Taylor, and Bill Beason. Sandy thought the clarinetist's name was Jo-Jo but Addison said the name was Tio, "a light-skinned coloured man from New Orleans, who, a few years later, died in New York." The trombonist here is certainly not Geechie Fields, by comparison with his other work, but I (J. Simmen – KBR) cannot detect anything characteristic of Sandy Williams."

Soloists ad-lib:

64313-1: SW o-tbn 15; LT clt 14 + 4; JRM pno 16; BA gtr 16; JRM pno 14; SW o-tbn 9

64314-1: WP o-tpt 8; LT clt 4; BA gtr 1 + 1 + 1; SW o-tbn 1 + 1 + 1 + 1 + 1 + 16

Notable differences of takes (from L. Wright, Mr. Jelly Lord):

64313-1: Trumpet leading into low register clarinet: pause between end of trumpet and clarinet

64313-2: Trumpet leading into low register clarinet: trumpet plays 4 high notes eb leading straight into clarinet

024	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Oct. 31, 1930
	Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;		
	Henry Moon Jones - alt, clt; Freddie Skerritt – alt, bar, clt; Bingie Madison – ten, clt;		
	Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;		
	Eva Taylor, Clarence Williams, Clarence Todd – voc (1,2,3,4,5,6); Ward Pinkett – voc (1,2,3,4)		
10199-1	Hot Lovin'	Ban 32063,	Frog DGF 57
10199-2	Hot Lovin'	Ban 32063,	Frog DGF 57
10200-1	Papa De Da Da	Ban 32021,	Frog DGF 57
10200-3	Papa De Da Da	Ban 32021,	Frog DGF 57
10201-2	Baby, Won't You Please Come Home	Ban 32021,	Frog DGF 57
10201-3	Baby, Won't You Please Come Home	Ban 32021,	Frog DGF 57

Personnel from Freddie Skerritt and others in Storyville 66, so undisputed. This is the Bingie Madison band of the time with forward-looking arrangements by Madison himself.

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).

- Lord, *Clarence Williams p324*: Ed Allen (cnt); poss Charlie Ivis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Rust*2: Bill Dillard (tpt); Ward Pinkett (tpt, vcl (2)); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fulbright (sbs); Bill Beason (dms); Clarence Williams (vcl)(2,3); Eva Taylor (vcl)(2,3); Clarence Todd (vcl)(2,3).

- Rust*3: Bill Dillard -t; Ward Pinkett -t -v(2); James Archey -tb; Bingie Madison -cl -ts; Fred Skerritt -as -bar; Henry Jones -ts;

Gene Rodgers -p; Goldie Lucas -bj -g; Richard Fulbright -sb; Bill Beason -d; Clarence Williams, Eva Taylor, Clarence Todd -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fulbright, bb, sb; Bill Beason, d; Clarence Williams, Eva Taylor, Clarence Todd, v.

Notable differences of takes (from Lord p327 and KBR):

10199-1: No verbal comment after coda.

10199-2: Cl. Williams verbal comment "Hot Lovin'" after coda.

10200-1: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on first beat of bar: "De-Bop-De-Bop // De-Da-Da. No bass-viol slap after band stop in final bar of coda.

- 10200-3: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on second beat of bar: "Got-De-Bop // De-Da-Da. Bass-viol slap on beat four after band stop in final bar of coda (band stops on third beat!).
- 10201-2: Last bar of vocal chorus (bar 78 of tune): descant pno chord Db major on third beat, no subsequent cymbal stroke on fourth beat. Dms with strong brushes beats in final chorus.
- 10201-3: Last bar of vocal chorus (bar 78 of tune): strong high pno chord Db major on third beat, strong subsequent cymbal stroke on fourth beat. Dms playing soft press-rolls in last chorus.

025	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Nov. 24, 1930
Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;			
Henry Moon Jones - alt, clt; Freddie Skerritt – alt, bar, clt; Bingie Madison – ten, clt;			
Clarence Williams – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;			
Eva Taylor – voc			
10276-1	Shout, Sister, Shout	Ban 32063,	Frog DGF 57
10276-3	Shout, Sister, Shout	Ban 32063,	Frog DGF 57
10277	Press The Button	ARC unissued	not on LP/CD
10278	You're Bound To Look Like A Monkey When You Get Old	ARC unissued	not on LP/CD

And again, the wonderful and very modern Bingie Madison's Broadway Danceland Orchestra under Williams' name. Personnel from Freddie Skerritt and others, so undisputed (see session # 021).

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).
- Lord, Clarence Williams p329: prob Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl); Clarence Williams (dir).
- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).
- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skerritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb; Bill Beason -d; Eva Taylor -v.
- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Eva Taylor, v.

Notable differences of takes:

- 10276-1: No final banjo note after band stops on third beat in last bar of tune.
- 10276-2: A final banjo note Bb on fourth beat after band stops on third beat of final bar of tune.

026	KING OLIVER AND HIS ORCHESTRA	New York,	Jan. 09, 1931
Bill Dillard, Ward Pinkett, Dave Nelson, King Oliver – tpt; James Archey – tbn;			
Buster Bailey – clt; Henry Moon Jones - alt, clt; Freddie Skerritt – alt, bar, clt; Bingie Madison – ten, clt;			
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;			
Bingie Madison, Freddie Skerritt, Goldie Lucas – voc (1); Ward Pinkett – voc (3)			
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

This again is the wonderful Bingie Madison band, but augmented by some musicians of King Oliver's choice?

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; William '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."

027	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Feb. 19, 1931
Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;			
Henry Moon Jones - alt, clt; Freddie Skerritt – alt, bar, clt; Bingie Madison – ten, clt;			
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;			
Eva Taylor, Clarence Williams, Clarence Todd – voc (3); Clarence Williams – voc (1,4)			
404854-A	Shout, Sister, Shout	Har 1368-H,	Frog DGF 17
404855-B	Rockin' Chair	Har unissued	not on LP/CD
404856-A	Papa De Da Da	Col 14666-D,	Frog DGF 17
404857-B	Baby, Won't You Please Come Home	Col 14666-D,	Frog DGF 17

The Bingie Madison band just as before. Personnel from Freddie Skerritt and others, so undisputed (see sessions # 021, 022).

Notes:

- Storyville 27: Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Clarence Williams (vcl); Trio (vcl).

- Lord, Clarence Williams p331 Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (?alt, ?ten, bar); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Bill Beason (dms); Clarence Williams (vcl); unknown male trio (vcl).

- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).

- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skerritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb -bb; Bill Beason -d; Eva Taylor -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Fred Skerritt, Bingie Madison, Goldie Lucas, Clarence Williams, v.

028 **JIMMY JOHNSON AND HIS ORCHESTRA**

New York,

Mar. 25, 1931

unknown, (Ward Pinkett) – tpt; unknown – tbn;

unknown, Charlie Holmes – alt, clt; (Teddy Hill) – ten, clt;

James P. Johnson – pno; unknown – gtr; unknown – sbs; unknown – dms;

Andy Razaf – voc; Ward Pinkett – voc (3)

151457-2 Go Harlem

Col 2448-D,

Chronological Classics 671

151459-2 A Porter's Love Song (To A Chambermaid)

Col 14668-D,

Chronological Classics 671

151460-3 Just A Crazy Song (Hi-Hi-Hi)

Col 2448-D,

Chronological Classics 671

The author of 'James P. Johnson, A Case of Mistaken Identity', attributes these sides to the Bingie Madison band, what cannot be kept, yet, in my eyes and ears.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 5: including Teddy Hill (ten); Charlie Holmes (alt); James P. Johnson (pno); Andy Razaf (vcl)*

- Rust*2: 2 unknown (tpt); unknown (tbn); Charlie Holmes ? (clt, alt); Teddy Hill ? (clt, ten); James P. Johnson (pno); unknown (gtr);

unknown (sbs); unknown (dms); Andy Razaf (vcl)

- Rust*3: Ward Pinkett and another -t; ?Ferdinand Arbello -tb; Fred Skerritt -as; Henry L. Jones -Bingie Madison -ts; James P. Johnson -p; Goldie Lucas -g; Richard Fullbright -sb; Bill Beason -d; Andy Razaf -v.

- Rust*4,*6: Ward Pinkett -t -v; unknown -tb; 2 unknown -cl -as; unknown -cl -ts; James P. Johnson -p; unknown -g; unknown -sb; unknown -d; Andy Razaf -v.

- F. Trolle, *James P. Johnson – Father of the Stride Piano: Ward Pinkett, tpt, vcl; unknown, tpt; poss Ferdinand Arbello, tbn; Fred Skerritt, as; Henry L. Jones, ts; Bingie Madison, cl, ts; James P. Johnson, p; Goldie Lucas, gtr; Richard Fullbright, sbs; Bill Beason, dms; Andy Razaf, vcl.*

- Storyville 66-225: D. Griffith, A. Vollmer, *Freddie Skerritt tells his Story: "Finally, it must be stated that, contrary to other reports, it would appear that the Bingie Madison Band was not used for either the Mamie Smith date of 19 February, 1931 or the Jimmy Johnson one of 25 March, 1931, since none of the musicians I have interviewed were on either date. (In support of this, I played two of the Mamie Smith titles to Jimmy Archey and his comment was: "Well, it sure sounds like me, but I don't remember it." – L. Wright)"*

- Storyville 139-23: John G. Heinz: "Whilst redecorating my record room recently, I came across some notes I'd made on some James P. Johnson record sleeves when I played the sides to him at my home in Albany, New York just before he had his stroke, and I'll pass these on as a matter of interest. On Co 14334-D he remembered Cootie Williams and Garvin Bushnell (I can't now remember if that was how he gave it, or if it was an error on my part). For Co 2448-D, of course Andy Razaf on vocal, but he was pretty sure Teddy Hill was on sax and also thought possibly Charlie Holmes."

029 **CHOCOLATE DANDIES** With Male Trio

New York,

Apr. 15, 1931

Ward Pinkett, unknown or (King Oliver) – tpt; Fernando Arbello – tbn;

Henry Moon Jones – alt, clt; Freddie Skerritt – alt, bar, clt; 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)

E-36474-A Loveless Love

Voc1610,

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

And again, the Bingie Madison band.

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 Fullbright (bbs); Bill Beason (dms).

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 Fullbright, 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."

- 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 Fullbright, 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 Fullbright, bb, sb; Bill Beason, d.

Ward Pinkett – tpt, voc; Albert Nicholas – clt;

Adrian Rollini – vib;

Jack Russin – pno; Danny Barker – gtr; Joe Watts – sbs; Sam Weiss – dms

95337-1	Everytime Is Okey-Dokey	BB B-6144,	RCA FPM1-7010 (LP)
95338-1	I'm On A See-Saw	BB B-6130,	RCA LPM 10125 (LP)
95338-2	I'm On A See-Saw	BB B-6130,	RCA FXM1-7108 (LP)
95339-1	Red Sails In The Sunset	BB B-6131,	RCA LPM 10125 (LP)
95339-2	Red Sails In The Sunset	BB B-6131,	RCA FXM1-7108 (LP)
95340-1	Tender Is The Night	BB B-6131,	RCA FXM1-7108 (LP)
95341-1	I'm Painting The Town Red (To Hide A Heart That's Blue)	BB B-6130,	RCA FXM1-7108 (LP)
95342-1	Tap Room Special (Panama)	BB B-5193,	RCA FPM1-7010 (LP)

Beautiful swing music with a touch of Creole clarinet playing.

Notes:

- Rust*2, *3, *4: Ward Pinkett (tpt, vcl); Albert Nicholas (clt); Jack Russin (pno); Danny Barker (gtr); Joe Watts (sbs); Sam Weiss (dms)

- Rust*6: Ward Pinkett (tpt, vcl); Albert Nicholas (clt); Jack Russin (pno); Danny Barker (gtr); Joe Watts (sbs); Adrian Rollini – vib; Sam Weiss (dms)

SOURCES:

Jazz Information Vol. 2 No 16:

A Note on Ward Pinkett

William Ward Pinkett, Jr. was born in Newport News, Va., on April 29, 1906. His father, a tailor, played cornet and was an inspiration to his four children, who were all musically inclined.

Ward junior started out on cornet at an early age. He played his first trumpet at the age of ten. While attending local grammar and high schools, he continued his musical education until he was able to join the high school and city bands. He was a student at New Haven Conservatory of Music, Meridian, Mississippi. Two fellow students at the conservatory, both from Newport News and both also now dead (November 1941 – KBR), were Harold F. Whittington (trumpet, Fess Williams) and Harvey G. Boone (sax, Noble Sissle).

Ward first joined a local orchestra. His first “big” job was with what was then ‘White Brother’s Orchestra’ of Washington, D.C. Later he moved to New York City, and was connected with Henry Saparo at the Bamboo Inn in 1929. At that time he also played with Chick Webb, King Oliver, Teddy Hill, and several other bands.

Ward died of pneumonia in New York City March 15, 1937, and is buried in Newport News. He is survived by a 13-year old daughter by his first marriage, Doris Louise Pinkett, who resides with her grandmother in New Port News. She too is musically inclined, and expects to follow in her father’s footsteps.

A sister, Loretta, plays sax and directs a swing band in Newport News today.

Besides his records with Jelly Roll Morton, Pinkett is to be heard on ‘Dog Bottom’ and ‘Jungle Mama’, by Chick Webb’s Jungle Band, Brunswick 4450. He played solo trumpet and sang the scat chorus on the first side. Ward also plays and sings on King Oliver’s ‘Stop Crying’ and ‘Papa De Da Da’, Brunswick 6053. He played most of the solo trumpet on Oliver’s well-known ‘Call Of The Freaks’ and ‘Trumpet’s Prayer’, Victor 38039 (*Louis Metcalf is generally admitted on these two sides!* – KBR).

Pinkett also played trumpet on ‘Top And Bottom’ and ‘Coal Yard Shuffle’, by Joe Steele’s Orchestra, and Clarence Williams’ ‘Shout, Sister, Shout’, Perfect 15403.

Editor’s Note: Little has been known about Ward Pinkett, the man who played such exciting trumpet on some of Jelly Roll Morton’s records. Through the courtesy of his mother, Mrs. M. Louise Pinkett, and his sister, M. Loretta Pinkett, we present this brief note on his life. Most of the information was supplied by Mrs. Pinkett, and is published without alteration.

K. - B. Rau
18-10-2024