

THE RECORDINGS OF ALBERTA HUNTER

An Annotated Tentative Name-Discography

HUNTER, Alberta, singer born: Shelby County, Memphis, Tennessee, 01 April, 1895; died: Roosevelt Island, New York, 17 October 1984

Ran away to Chicago at the age of 11, did first professional singing at Dago Frank's Club, left after 18 months and worked for three years at Hugh Hoskins', then featured at the Panama Club and Dreamland. Moved to New York and throughout the 1920s did regular recordings, occasionally using her sister's name, Josephine Beatty, as a pseudonym. Played regular club dates in New York, also did theatre work including the 'How Come' show. Worked in Europe during the early 1930s – co-starring with Paul Robeson in the London production of 'Showboat'. Brief return to New York, then again in Paris and London in 1935. In 1936 returned to New York and was featured at 'Connie's Inn', returned to Europe, then back to U.S.A. in 1937. During the late 1930s played long residencies in New York, was also featured on N.B.C. radio series. During World War II did extensive touring for the U.S.O. – including Pacific and Europe. In Britain with Snub Mosley (1952), later toured Canada and played long residencies in Chicago, in 1954-5 understudied in the Broadway Show 'Mrs. Patterson'. In 1956 she left the music profession and began working as a professional nurse, resumed recording in the 1960s. Returned to full-time singing in October 1977 and began long residency at The Cookery in Greenwich Village. Did an extensive concert tour in the last year of her life.

(John Chilton, Who's Who of Jazz)

This personello-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: **Alberta Hunter**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Alberta Hunter*
- 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: (*Alberta Hunter*)

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.

ALBERTA HUNTER

001 **ALBERTA HUNTER** And Ray's Dreamland Orchestra (1,2) or Henderson's Novelty Orchestra (3,4) New York, c. May, 1921

Alberta Hunter – voc;

unknown – tpt; (*Chink Johnson*) – tbn;

unknown – clt; unknown – ten;

Fletcher Henderson or *Arthur Ray* – pno; unknown – bbs

P-120-1	He's A Darn Good Man (To Have Hanging 'Round)	Pm 12014,	Document DOCD-1006
P-120-2	He's A Darn Good Man (To Have Hanging 'Round)	BS 2019,	Document DOCD-5422
P-121-2	How Long, Sweet Daddy, How Long	BS 2008	not on LP/CD
P-121-3	How Long, Sweet Daddy, How Long	BS 2008,	Document DOCD-5422

Alberta Hunter is a jazz singer of the first class from her early recordings on. She owns drive, swing, good tone colour, together with a medium unobtrusive vibrato. This all with good taste and feeling.

We hear a band of skilled legitimate musicians who are not to be seen as jazz musicians. We might even hear the same trumpet and trombone players as on the previous session (Lulu Whidby ca. Apr. 01, 1921). Certainly, there is neither Elmer Chambers nor Howard Scott, as these

two belong to a later era of Henderson's Orchestra. Yet, this might be Edgar Campbell on clarinet. But lacking any ad-lib playing to recognize personal styles and every note obviously played as arranged – even instrumental breaks are noted - I am unable to say anything about the identities of these men. The same goes for the tenor sax and tuba players.

Fletcher Henderson might be the pianist, but as the pianist plays written parts only, we cannot be certain. He may be Arthur Ray, as well. Arthur Ray was pianist of Gonzell White's touring show in late 1922, together with Harry Smith and Gus Aiken on trumpet, Jake Frazier, trombone, Ed Langford, sax, and Freddie 'Rastus' Crump. An impressive personnel!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Henderson's Novelty Orch.*

- Allen, *Hendersonia*, p. 20: *unk. trumpet; Chink Johnson?, trombone; unk. clarinet; unk. tenor sax; Fletcher Henderson, piano; unk. tuba or bass horn*

- BGR*2: *Ray's Dreamland Orchestra (1,2) or Henderson's Novelty Orchestra (3,4): Elmer Chambers or Howard Scott -t; George Brashear -tb; Edgar Campbell -cl; unknown ts; Fletcher Henderson -p; Charlie Dixon -bj; Chink Johnson -bb*

- BGR*3,*4: *Ray's Dreamland Orchestra (1,2) or Henderson's Novelty Orchestra (3,4): unknown, c; poss Chink Johnson, tb; unknown, cl; unknown, ts; Fletcher Henderson, p; unknown, bb*

- Rust*3: *Elmer Chambers or Howard Scott -t; George Brashear -tb; Edgar Campbell -cl; unknown ts; Fletcher Henderson -p; Charlie Dixon -bj; Chink Johnson -bb*

- Rust*4: *Howard Scott -t; Chink Johnson -tb; Edgar Campbell -cl; unknown ts; Fletcher Henderson -p; unknown -bb*

- Rust*6: *?Howard Scott, t; ?Chink Johnson, tb; unknown cl; unknown ts; Fletcher Henderson, p; unknown, bb*

Discernible differences of takes:

P-120-1: *Clarinet break in chorus 1 (bar 7/8): parallel piano treble part behind clarinet*

P-120-2: *Clarinet break in chorus 1 (bar 7/8): no parallel piano treble part behind clarinet*

P-121: *As only one take of this side has been reissued comparison with the unreissued take is impossible.*

002 **ALBERTA HUNTER** Henderson's Novelty Orchestra (1,2) or Ray's Dreamland Orchestra (3) New York, c. May, 1921

Alberta Hunter – voc;

unknown – tpt; unknown – tbn;

(Edgar Campbell) – clt; unknown – ten;

Fletcher Henderson or Arthur Ray – pno

P-124-2 Bring Back The Joys

BS 2008,

Document DOCD-5422

P-124-3 Bring Back The Joys

BS 2008

not on LP/CD

P-125-3 Someday, Sweetheart

BS 2019,

Document DOCD-5422

Same as before. No individual characteristics of the musicians in a jazz context. Yet, the clarinetist plays the trumpet parts unison with the trumpeter which may then be Edgar Campbell. And the trombonist plays a retained trombone part following the notes, yet using some prominent tailgate smears. These musicians certainly were the studio players of their time. And we cannot even be certain of Henderson's presence. The pianist might as well be pianist Arthur Ray of Texas Blues Destroyers fame, as suggested in Storyville 1998-99 (see below), but unfortunately there is no sign of a "squeeze-box" at all on these two sides. Can it be that the writer of the Storyville 1998-99 note (below) identified the clarinet notes in the last chorus of 'Someday, Sweetheart' as notes of a "squeeze-box", vulgo for accordion?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Henderson's Novelty Orch.*

- Allen, *Hendersonia*, p. 21: *unk. trumpet; unk. trombone; unk. clarinet; unk. tenor sax; Fletcher Henderson*

- BGR*2: *Henderson's Novelty Orchestra (1,2) or Ray's Dreamland Orchestra (3): unknown -t; unknown -tb; unknown -cl; unknown as; presumably Fletcher Henderson -p; unknown -bj*

- BGR*3,*4: *Henderson's Novelty Orchestra (1,2) or Ray's Dreamland Orchestra (3): unknown, c; unknown tb; unknown, cl; unknown, ts; Fletcher Henderson, p.*

- Rust*3: *Elmer Chambers or Howard Scott -t; George Brashear -tb; Edgar Campbell -cl; unknown ts; Fletcher Henderson -p; Charlie Dixon -bj*

- Rust*4,*6: *unknown, t; unknown, tb; unknown cl; unknown ts; Fletcher Henderson, p*

- Storyville 1998-99, p.115 (735): *"Alberta Hunter and Ray's Dreamland Orchestra on Black Swan 2019 is universally listed as a Fletcher Henderson item. However, the artist credit and the presence of a squeeze-box, apparently in the same hands as heard on the Texas Blues Destroyers couplings of 1924, might suggest otherwise."*

Discernible differences of takes:

P-124: *As only one take of this side has been reissued comparison with the unreissued take is impossible.*

003 **ALBERTA HUNTER** Ray's Dreamland Orchestra or Eubie Blake's Orchestra New York, early Jul. 1922

Alberta Hunter – voc;

unknown, unknown – tpt; unknown – tbn;

unknown - clt; unknown – alt; unknown – ten;

unknown – pno; unknown - bbs

1105-1 Down-Hearted Blues

Pm 12005,

Document DOCD-1006

1105-2 Down-Hearted Blues

Pm 12005,

Document DOCD-1006

1105-3 Down-Hearted Blues

Pm 12005,

Document DOCD-5422

1106-1 Why Did You Pick Me Up When I Was Down, Why Didn't You Let Me Lay ?

Pm 12008,

Doc. DOCD-5422

1106-2 Why Did You Pick Me Up When I Was Down, Why Didn't You Let Me Lay ?

Pm 12008,

Doc. DOCD-1006

1106-3 Why Did You Pick Me Up When I Was Down, Why Didn't You Let Me Lay ?

Pm 12008

Doc. DOCD-5654

1107-2 Gonna Have You – Ain't Gonna Leave You Alone

Pm 12005,

Document DOCD-5422

1107-3 Gonna Have You – Ain't Gonna Leave You Alone

Pm 12005,

Document DOCD-1006

1108-1 Daddy Blues

Pm 12001,

Document DOCD-1006

1108-2 Daddy Blues

Pm 12001,

Document DOCD-5422

1109-1 Don't Pan Me (Don't Talk About Me)

Pm 12001,

Document DOCD-1006

1109-2 Don't Pan Me (Don't Talk About Me)

Pm 12001,

Document DOCD-5422

1110-2 After All These Years

Pm 12010,

Document DOCD-5422

1110-3 After All These Years

Pm 12010

not on LP/CD

Miss Hunter is not to be seen as a blues singer, instead, she sings popular and jazzy tunes of the time very convincingly. She is exceptionally passionate in 'Don't Pan Me'.

'Down-Hearted Blues has a swinging four/four beat by tuba cum piano, very nice, as have other titles. As with the afore-listed sessions, the band accompaniment is entirely arranged – even the instrumental breaks – and thus individual features cannot be recognised. There are no improvised parts on these sides.

I believe to hear two trumpets, possibly, one trombone, a very prominent clarinet, an altosax, a tenor sax – very much in the background, an assumed piano, and a strong tuba player. There is no ricky-ticky Eubie Blake ragtime piano so that his presence is not probable. Thanks to Austrian collector/publisher Johnny Parth, we are lucky to have access to all these double – or even triple – takes, and I attempted to differentiate them, but I must state that variations are almost not existant. This certainly is a consequence of the fact that these musicians were skilled legitimate musicians and sight-readers who knew how to play exactly from the scores. They had enormous exercise from their practise in show music of the 1910s and early 1920s.

Thus, I have to apologise for being unable to serve the listener. In any case, the temporal expense would not be appropriate, I think.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Fletcher Henderson's Orch.*

- BGR*2: poss Eubie Blake's Orchestra: unknown tpt; unknown tbn; two unknown clts; unknown alt; unknown pno; unknown bbs.

- BGR*3,*4: poss Eubie Blake's Orchestra: unknown tpt; unknown tbn; two unknown clts; unknown alt; poss Eubie Blake, pno; unknown bbs.

- Rust*3,*4: unknown t; unknown tb; 2 unknown cl; unknown as; unknown p; unknown bb.

- Rust*6: possibly Eubie Blake's Orchestra or Ray's Dreamland Orchestra (the latter a suspected pseudonym for the Fletcher Henderson Orchestra): unknown t; unknown tb; 2 unknown cl; unknown as; unknown p; unknown bb.

Discernible differences of takes:

1105: differences not recognisable without appropriate technical equipment to measure minimal musical details

1106: differences not recognisable without appropriate technical equipment to measure minimal musical details

1107: differences not recognisable without appropriate technical equipment to measure minimal musical details

1108: differences not recognisable without appropriate technical equipment to measure minimal musical details

1109: differences not recognisable without appropriate technical equipment to measure minimal musical details

1110: As only one take of this side has been reissued, comparison with the un-reissued take is impossible

004 ALBERTA HUNTER AND EUBIE BLAKE

New York,

early Jul. 1922

Alberta Hunter – voc;

Eubie Blake – pno

1111-1	I'm Going Away Just To Wear You Off My Mind	Pm 12006,	Document DOCD-5422
1111-2	I'm Going Away Just To Wear You Off My Mind	Pm 12006,	Document DOCD-5422
1111-3	I'm Going Away Just To Wear You Off My Mind	Pm 12006	not on LP/CD
1112-1	Jazzin' Baby Blues	Pm 12006,	Document DOCD-5422
1112-2	Jazzin' Baby Blues	Pm 12006,	Document DOCD-1006
1112-4	Jazzin' Baby Blues	Pm 12006,	Document DOCD-5422

This whole affair sounds as if Alberta Hunter was accompanying the pianist. Mr. Blake's ragtime steam-roller commands all proceedings, and Miss Hunter struggles to give everything a human touch with her breathing vocals, but Eubie Blake is mercy-less and un-cooperative. His musical attributions are un-sensitive, although being good ragtime music in themselves. In 'Jazzin' Babies Blues' Alberta Hunter sings with great passion and wonderful timbre.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Fletcher Henderson's Orch.*

- BGR*2,*3,*4: Eubie Blake, pno

- Rust*3,*4: Eubie Blake -p; he does not sing!

- Rust*6: Eubie Blake -p.

Discernible differences of takes:

1111-1: Piano solo chorus in mid-tune: no verbal or vocal stimulation

1111-2: Piano solo chorus in mid-tune: in bars 3/4 A. Hunter shouts: "Keep swinging, Mr. Blake!"

1111-3: As this take -3 has not been reissued, comparison with the reissued takes is impossible

1112-1: Piano-introduction: 1 quarter-note Eb, 1 dotted quarter-note G, 1 eighth-note bb, 1 quarter-note db, 1 half-not c; Start of Blake's solo chorus: Hunter's vocal interjection starts on the third beat of the first bar

1112-2: Piano-introduction: 1 quarter-note Eb, 1 dotted quarter-note G, 1 eighth-note bb, 1 quarter-note db, 1 half-not c; Start of Blake's solo chorus: Hunter's vocal interjection starts on the second beat of the third bar

1112-4: Piano-introduction: 1 quarter-note Eb, 1 dotted quarter-note G, 1 eighth-note bb, 1 three-quarter-note db

005 ALBERTA HUNTER

New York,

Sep. 1922

Alberta Hunter – voc;

(Elmer Chambers) – tpt; Robert Horton – tbn;

unknown - clt; Rollen Smith – ten;

Sam Wooding – pno; John Warren – bbs

1179-1	You Can't Have It All	Pm 12008,	Document DOCD-5422
1179-2	You Can't Have It All	Pm 12008,	Document DOCD-1006
1181-1	Lonesome Monday Morning Blues	Pm 12007,	Document DOCD-1006
1181-2	Lonesome Monday Morning Blues	Pm 12007,	Document DOCD-5422

Composer credits: 1179 (H.C. Washington); 1181 (Spencer Williams)

Alberta Hunter sings with conviction and drive, and is a joy to listen.

All Blues & Gospel Records state Sam Wooding's band for this session, which then would probably be including the afore-named musicians – or at least some of them. Judging from sounds and styles, the named musicians are as they are listed. Very interesting is Elmer Chambers' performance, in the whole not played ad-lib, but strong and driving. The trombonist might well be the same one as before, yet, he mainly keeps to a bass-part for his trombone. The verse of the second title even lets us hear Sam Wooding's piano play.

Notes:

- BGR*2,*3,*4: poss acc by Sam Wooding's Orchestra: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.

- Rust*3: acc by Sam Wooding's Orchestra (?): unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.

- Rust*4: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.
 - Rust*6: acc possibly by Sam Wooding's Orchestra: unknown t; unknown tb; unknown cl; unknown as; unknown p; unknown bb.
 - Storyville 1996-97, p.233: "A short article in the 'Defender' (13/5/22 p.8) with a photo noted that Sam Wooding's Society Syncopators were making a tremendous hit at 'Barron Wilkins Astoria Cabaret, NY. Personnel: Elmer Chambers, c; R.H. Horten (formerly with P.G.Lowery), tb; Rollen Smith (Columbus), sax; Charles E. Jackson (Albany), vn; Sam Wooding, p; Charles Dixon, (formerly with Marron Smith of New Jersey), bj; Joe Young (Phila.), d. It went on to say that the orchestra has been employed by Perry Bradford for the Columbia company, so it might be worth listening to some of those early Columbia sides."

Discernible differences of takes:

- 1179-1: Trumpet in first two bars of intro: 6 eighth-notes F-E-F-E-F-c (fluffed), 1 quarter-beat pause, 3 eighth-notes F-E-F, 1 half-note c
 1179-2: Trumpet in first two bars of intro: 11 eighth-notes F-E-F-E-F-bb-C-D-F-E-F, 1 half-note c
 1181-1: Bar 4 of introduction: trumpet plays 1 eighth-note c, 2 quarter-notes c – eb (the 'c' a little fluffed)
 1181-2: Bar 4 of introduction: trumpet plays 1 eighth-note c, 1 quarter-beat pause, 1 quarter-note eb

006 **ALBERTA HUNTER** New York, c. Dec. 1922
 Alberta Hunter – voc;
 J. Glover Compton – pno
 5016 Chirping The Blues Pm unissued not on LP/CD

Unfortunately, no test pressing has come to light in the last decades, so nothing can be said about the music. But the fact that J. Glover Compton is the piano accompanist would make this a record of decided interest.

Notes:

- BGR*2, *3, *4: J. Glover Compton, pno.
 - Rust*3, *4: not listed.
 - Rust*6: Glover Compton -p. "This has been cited elsewhere as an unissued Paramount side, although the matrix number suggests a Plaza (Banner/Regal) recording."

007 **ALBERTA HUNTER** Henderson's Orchestra New York, Feb. 1923
 Alberta Hunter – voc;
 Elmer Chambers - cnt; George Brashear – tbn;
 unknown (Jimmy Lytell ?) – clt; Billy Fowler – alt;
 Fletcher Henderson – pno; Charlie Dixon – bjo
 1316-1 Come On Home Pm 12013, Doc DOCD-1006
 1316-2 Come On Home Pm 12013, Doc DOCD-5422
 1317-1 You Shall Reap Just What You Sow Pm 12021, Doc DOCD-5422
 1317-2 You Shall Reap Just What You Sow Pm 12021, Doc DOCD-1006

Chambers and Brashear, apart from Henderson himself and Dixon on banjo, may be the band's musicians here.

Brashear's presence can be deduced from his known membership of the Henderson aggregation at the time, but he is very retained here on these sides, yet the musical features heard are certainly his.

It is surprising that the great expert on Harlem Jazz Walter C. Allen in his definitive Hendersonia lists Elliott on alto sax here, and Redman on clarinet, while Rust lists Redman on alto and Elliott on clarinet. After intensive listening I would like to follow Dave Brown's assumption for Jimmy Lytell as clarinetist on these titles. The clarinet sounds very "Western" here, almost Jimmy Noone-ish with its beautiful low-register phrasing, which might yet be played as written. Lytell could well have been in the studio as he accompanied Miss Hunter with the Original Memphis Five on the consecutive three matrices Pm 1318 – Pm 1320.

Out of my knowledge of Elliott as laid down in my Ernest Elliott discography (see elsewhere at this website) I would like to deny his presence either on clarinet or on saxophone on any of these two titles. This alto player seems to play mostly pre-arranged passages, only changing into ad-lib phrasing very scarcely, but whatever he plays, he never uses Elliott's upward or downward slurs that make Elliott's playing sound "sour". Because of this fact I tend to exclude Elliott on any of the reeds here. The man heard here might instead have been Billy Fowler, who is known to have recorded with Henderson and Redman at about this time (Hendersonia p 43). He shows an assured and expert alto playing, musical and sonorous, quite different from Elliott's.

Notes:

- Delaunay, New Hot Discography 1948: Fletcher Henderson a. h. Orch.
 - Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); unknown ten; Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - BGR*2: acc by Henderson's Novelty Orchestra: unknown tpt; unknown tbn; unknown clt; unknown alt; Fletcher Henderson, pno.
 - BGR*3, *4: prob Elmer Chambers - cnt; prob George Brashear - tbn; prob Don Redman - clt; prob Ernest Elliott - alt; Fletcher Henderson - pno; Charlie Dixon - bjo
 - Rust*3: probably Howard Scott or Elmer Chambers - c; Teddy Nixon - tb; Edgar Campbell - cl; Don Redman - as; Fletcher Henderson - p; Charlie Dixon - bj.
 - Rust*4: Elmer Chambers - c; George Brashear - tb; Ernest Elliott - cl; Don Redman - as; Fletcher Henderson - p; Charlie Dixon - bj.
 - Rust*6: Elmer Chambers - cnt; George Brashear - tbn; Ernest Elliott - clt; Don Redman - alt; Fletcher Henderson - pno; Charlie Dixon - bjo
 - W.C. Allen, Hendersonia p49: prob Elmer Chambers - cnt; George Brashear - tbn; Don Redman - clt; Ernest Elliott - alt; Fletcher Henderson - pno; Charlie Dixon - bjo. "Late in February, Miss Hunter recorded 14 consecutive titles for the Paramount label. The first two were made with a six-piece Henderson unit (confirmed by Paramount advertisements in the March 13, 1923, issue of the Chicago Defender). The cornetist sounds more like Chambers than Scott, although they are not always easy to distinguish (definite examples of their styles will be discussed later; the first definite Scott solos appear on an October 1923 date for Edison, page 81). The clarinetist could well be Redman, who has recalled recording behind Miss Hunter. These two titles, and the five below, are the only known accompaniments made by Henderson units behind this singer during the Redman period."

- Bo Lindström: Definitely Brashear.

Discernible differences of takes:

- 1316-1: Coda: first tpt phrase triplet figure ending with eb, second tpt phrase triplet figure ending with db
 1316-2: Coda: first tpt phrase triplet figure ending with db, second tpt phrase eighth note bb (no triplet), ending with db.???
 1317-1: Differences hard to detect, but: penultimate bar of last chorus no high clt notes (clt barely audible)

1317-2: Penultimate bar of last chorus two eighth notes by clt high d

008	ALBERTA HUNTER	Original Memphis Five	New York,	Feb. 1923
	Alberta Hunter – voc;			
	Phil Napoleon – tpt; Charles Panelli – tbn; Jimmy Lytell – clt;			
	Frank Signorelli – pno; Jack Roth - dms			
1318-2	Tain't Nobody's Bizness		Pm 12016,	Document DOCD-5422
1319-1	If You Want To Keep Your Daddy Home		Pm 12016,	Document DOCD-5422
1319-2	If You Want To Keep Your Daddy Home		Pm 12016	not on LP/CD ?
1320-1	Bleeding Hearted Blues		Pm 12021,	Document DOCD-1006
1320-2	Bleeding Hearted Blues		Pm 12021,	Document DOCD-5422

Alberta Hunter with the very famous white Original Memphis Five, here. Miss Hunter performs very well and is well accompanied by a driving Band. They may have been inspired by a black singer. Panelli and Lytell are convincing and fine, but Napoleon and Signorelli are a matter of taste and should have listened a bit to the singer.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: acc by the Original Memphis Five..

- BGR*2,*3,*4: acc by the Original Memphis Five: Phil Napoleon, tpt; Charles Panelli, tbn; Jimmy Lytell, clt; Frank Signorelli, pno; Jack Roth, dms..

- Rust*3,*4,*6: acc by the Original Memphis Five: Phil Napoleon -t; Charles Panelli -tb; Jimmy Lytell -cl; Frank Signorelli -p; Jack Roth -d..

Discernible differences of takes:

1319: As only one take of this side has been reissued comparison with the unreissued take is impossible.

1320-1: Trombone break in instrumental chorus ceases with 3 eighth-notes C – D - E

1320-2: Trombone break in instrumental chorus ceases with a half-note C

009	ALBERTA HUNTER		New York,	Feb. 1923
	Alberta Hunter – voc;			
	Fletcher Henderson – pno			
1321-1	Chirping The Blues		Pm 12017,	Document DOCD-5422
1321-2	Chirping The Blues		Pm 12017,	Document DOCD-1006
1322-1	Someone Else Will Take Your Place		Pm 12017,	Document DOCD-5423
1322-2	Someone Else Will Take Your Place		Pm 12017,	Document DOCD-1006
1323-2	Vamping Brown		Pm 12020,	Document DOCD-1006
1323-4	Vamping Brown		Pm 12020,	Document DOCD-5423
1324-2	You Can Have My Man If He Comes To See You Too		Pm 12018,	Document DOCD-5423

Alberta Hunter is very much on her own, singing her songs with power, feeling and taste. Fletcher Henderson's piano accompaniment is a bit bloodless and un-swinging.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Fletcher Henderson (p).

- W.C. Allen, *Hendersonia, p.49*: Fletcher Henderson at piano.

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

Discernible differences of takes:

1321-1: A. Hunter shouts "Play that thing, boy" in bar 3 of penultimate chorus. Henderson plays a 4-bar tag at the end of title.

1321-2: A. Hunter does not shout in bar 3 of penultimate chorus. Henderson plays a 2-bar tag at the end of title.

1322-1: 2. Chorus (after Verse and 1. Chorus): A. Hunter starts into 'middle-four' with: "But, you didn't want me, ..."

1322-2: 2. Chorus (after Verse and 1. Chorus): A. Hunter starts into 'middle-four' with: "Now, you didn't want me, ..."

1323-2: Fletcher Henderson plays a four-bar vamp after the 4-bar introduction

1323-4: Fletcher Henderson plays a two-bar vamp after the 4-bar introduction

010	ALBERTA HUNTER	Henderson's Dance Orchestra	New York,	Feb. 1923
	Alberta Hunter – voc;			
	Joe Smith - tpt; George Brashear – tbn; (Jimmy Lytell ?) – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo; unknown (bbs)			
1325-1	Aggravatin' Papa		Pm 12013,	Doc DOCD-1006
1325-2	Aggravatin' Papa		Pm 12013,	Doc DOCD-5423
1326-2	I'm Going Away To Wear You Off My Mind		Pm 12019,	Doc DOCD-5423
1327-1	Loveless Love		Pur 11243	not on LP/CD
1327-2	Loveless Love		Pm 12019,	Doc DOCD-5423
1328-2	You Can Take My Man But You Can't Keep Him For Long		Pm 12020,	Doc DOCD-5423
1329-2	Bring It With You When You Come		Pm 12018,	Doc DOCD-5423

Alberta Hunter showing her qualities as a jazz singer with great rhythm and "funk", nice vibrato and excellent off-beat phrasing.

The trumpet player does not seem to be Chambers with his antiquated 6/8 style, but rather the youthful Joe Smith just away from Mamie Smith's band and on the way to overcome his Johnny Dunn oriented style! Howard Scott's association with Henderson had to wait another year, and thus his presence is most improbable. Joe Smith probably still was with Mamie Smith at this date, but on the verge to free-lancing in New York.

The trombonist has a very subdued role on these sides, but what can be heard is well in Brashear's range and style.

Clarinet is much too smooth to be Elliott, nowhere his "negative" characteristics as listed in my Ernest Elliott discography's "Stylistics". But to this listener's ears it is not Redman either! He may instead again be Jimmy Lytell, clarinetist of the Original Memphis Five, who might still have been in the studio accompanying Miss Hunter's penultimate recording session. Don Redman is known to have joined the Fletcher Henderson circle not before the end of February 1923.

I (KBR) believe to hear a tuba in the background on these sides!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: acc by Fletcher Henderson and his Orch.
- Jazz Directory Vol.4: prob. Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); unknown ten; Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- BGR*2: Elmer Chambers, cnt; unknown, tbn; unknown, clt; Fletcher Henderson, pno.
- BGR*3,*4: prob Elmer Chambers - cnt; prob George Brashear - tbn; prob Don Redman or Ernest Elliott - clt; Fletcher Henderson - pno; Charlie Dixon - bjo
- Rust*3: probably Howard Scott -c; Teddy Nixon -tb; Edgar Campbell or Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj.
- Rust*4,*6: prob Elmer Chambers -c; George Brashear -tb; Ernest Elliott or Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj.
- W.C.Allen, *Hendersonia, p.50*: prob Elmer Chambers, conet; George Brashear, trombone; Don Redman or Ernest Elliott, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo (see comment above!).
- Bo Lindström: Definitely Brashear. But I am sceptical to Joe Smith; the trumpeter has problems in keeping a steady tone. He sounds very much like the trumpeter in the earlier Alberta Hunter session Elmer Chambers (if that is right).

Discernible differences of takes:

- 1325-1: first chorus middle break – bar 16: a row of 4 equal eighth notes Db by tpt
 1325-2: first chorus middle break – bar 16: one half note Db by tpt
 1327: as take -1 of this title has not been reissued, nothing can be said about differences of takes!

011 **ALBERTA HUNTER** New York, May 1923
 Alberta Hunter – voc;
 Fletcher Henderson – pno
 1420-2 Mistreated Blues Pm 12043, Document DOCD-5423

Beautiful and lively Alberta Hunter, and the customary academic Henderson, with a bit silly double-time excursions, but no ‘funk’ at all.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Joe Smith (c); Fletcher Henderson (p).
- BGR*2,*3,*4: Fletcher Henderson, pno.
- Rust*3,*4,*6: Fletcher Henderson -p.

012 **ALBERTA HUNTER** New York, May 1923
 Alberta Hunter – voc;
Joe Smith – cnt (1,3,4); **Fletcher Henderson** – pno
 1425-2 Michigan Water Blues Pm 12036, Document DOCD-5423
 1425-4 Michigan Water Blues Pm 12036, Document DOCD-5423
 1426-1 Down South Blues Pm 12036, Document DOCD-5423
 1426-2 Down South Blues Pm 12036, Document DOCD-5602
 1426-4 Down South Blues Pm 12036, Document DOCD-1006

On this session, Miss Hunter is accompanied by Fletcher Henderson on piano, additionally by Joe Smith on cornet on ‘Down South Blues’ takes -1 and -2. As it seems, Joe Smith also had other responsibilities on this day, so that we are left without his attributions on both takes -4. The record labels name the accompanying musicians. Joe Smith’s solo in the middle of ‘Down South Blues’ is typical for his developing style while he tends stylistically backwards when answering Alberta Hunter’s phrases in his earlier Johnny Dunn mode. Henderson in a bluesier way than usual. Joe Smith does not play on ‘Michigan Water Blues’.

Matrices/takes 1425-4 and 1426-4 - without Joe Smith - may have been made at a later date/session than matrices/takes 1425-2 and 1426-1 and -2!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Joe Smith (c); Fletcher Henderson (p).
- W.C. Allen, *Hendersonia, p. 57*: Joe Smith, cornet; Fletcher Henderson, piano.
- BGR*2,*3,*4: Fletcher Henderson -p. Despite the label, there is no cornet on 1426-4.
- Rust*3: Joe Smith -c (2); Fletcher Henderson -p. Despite the label, there is no cornet on 1426-4, which may have been made at a later date.
- Rust*4,*6: Fletcher Henderson -p.

Discernible differences of takes:

- 1425-2: Joe Smith plays beautiful cornet on this take
 1425-4: Joe Smith does not play on this take
 1426-1: Smith finishing the tune with a downward phrase ending on deep A (of D major)..
 1426-2: Smith finishing the tune with a horizontal phrase ending on middle F# (of D major).
 1426-4: Joe Smith does not play on this take

013 **ALBERTA HUNTER** New York, May/June. 1923
 Alberta Hunter – voc;
 Thomas Fats Waller – pno
 1455-2 Stingaree Blues Pm 12049, Document DOCD-5423
 1456-1 You Can’t Do What My Last Man Did Pm 12043, Document DOCD-5654
 1456-2 You Can’t Do What My Last Man Did Pm 12049, Document DOCD-5423

‘Little Fatsy Watsy’ Waller accompanying the elegant Alberta Hunter. What a joy. But Waller still is very much in ragtime mode, here, switching to Stride techniques in the double-time parts.

Notes:

- BGR*2,*3,*4: Fats Waller, pno.
- Rust*3,*4: Fats Waller -p.
- Rust*6: Thomas (Fats) Waller, p.

Discernible differences of takes:

- 1456-1: Bars 17 to 23 of first chorus: Fats Waller accompanies with right-hand chords on beats 1 and 3 each, only
 1456-2: Bars 17 to 23 of first chorus: Fats Waller accompanies with his usual stride accompaniment as before and later

014	ALBERTA HUNTER	her Paramount Boys	Chicago,	Oct. 17, 1923
	Alberta Hunter – voc;			
	Tommy Ladnier – tpt; Jimmy O'Bryant – clt;			
	J. Glover Compton – pno (1); Lovie Austin – pno (2,3)			
1528-1	Experience Blues		Pm 12065,	Document DOCD-5423
1529-1	Sad 'n' Lonely Blues (Lonely Blues)		Pm 12065,	Document DOCD-1006
1529-2	Sad 'n' Lonely Blues (Lonely Blues)		Pm 12065,	Document DOCD-5423

Alberta Hunter singing jazz in 'Experience Blues' and "blues" in 'Sad 'n' Lonely Blues'. Her voice is just too polished to be a convincing blues artist. The accompanists perform with much more funk. This is typical Tommy Ladnier in his Chicago days. And very good O'Bryant. In my opinion, there are two pianists busy on these sides: a pianist playing in an 8/8 boogie-like rhythm (8 beats per bar) with both hands locked and no melodic variation in 'Experience Blues'. And a second pianist playing some sort of ragtime/stride piano in accompaniment, using a light left-hand rhythm and right-hand ragtime figures. That's what Miss Austin plays on her own recordings with those fabulous Chicago musicians. The other pianist playing in 'Experience Blues' might possibly be J. Glover Compton. The only other appearance of Compton on record is with Ollie Powers' Harmony Syncopators of September 1923, a band which uses a very strong and strict 4/4 beat – also maintained by the tuba throughout – and might thus also be a hint to Compton's style. But this is speculation, in case that Compton's presence is credibly documented somewhere. Session 006 (see above) has Compton as piano accompanist, too, but this session unfortunately is unissued, so there is no possibility to compare.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Joe Smith (c); Fletcher Henderson (p)*.
- BGR*2: Tommy Ladnier, cnt; Jimmy O'Bryant, clt; Lovie Austin or Glover Compton, pno.
- BGR*3,*4: Tommy Ladnier, c; Jimmy O'Bryant, cl; prob Lovie Austin, p.
- Rust*3,*4,*6: Tommy Ladnier -c; Jimmy O'Bryant -cl; Lovie Austin or Glover Compton -p.

Discernible differences of takes:

- 1529-1: Mr. O'Bryant's final clarinet note in the coda is an a.
- 1529-2: Mr. O'Bryant's final clarinet note in the coda is a c.

015	ALBERTA HUNTER		Chicago,	Oct. 17, 1923
	Alberta Hunter – voc;			
	John Obrigant – clt; Lovie Austin – pno			
1530-1	Miss Anna Brown		Pm 12066,	Document DOCD-1006
1530-2	Miss Anna Brown		Pm 12066,	Document DOCD-5423
1531-1	Maybe Someday		Pm 12066,	Document DOCD-5423
1531-2	Maybe Someday		Pm 12066,	Document DOCD-5423

Miss Hunter a bit too dramatic here, and Lovie Austin's piano getting obtrusive behind.

This is Lovie Austin on piano, named by Alberta Hunter in 'Miss Anna Brown' in the middle of the piano solo, and playing similarly to what is played on piano on the fore-going session's 'Sad 'n' Lonely Blues'.

Did anybody hear of John Obrigant before? I didn't (see below). This is Mr. Obrigant's single listing in all Rusts. He plays a pleasant and modest accompaniment to Alberta's singing in the second title. He certainly is not one of the big names, but he performs with a warm tone and good musicianship. This player is not the much jazzier Jimmy O'Bryant as given in all BGRs.

Notes:

- BGR*2,*3,*4: Jimmy O'Bryant, clt; Lovie Austin, pno. "Paramount label gives acc by Lovie Austin and John Obrigant. This is presumably Jimmy O'Bryant."
- Rust*3: John Obrigant -cl (3,4); Lovie Austin -p. "Aurally this is not Jimmy O'Bryant, as has been suggested, and a reed player known variously as J. Obregon or Oubrigant is said to have worked in London in Victor Vorszanger's band. As Vorszanger was the first bandleader to record with white and coloured musicians, this suggests that he may have used the man on the undermentioned side."
- Rust*4,*6: Lovie Austin, p; with John Obrigant, cl (3,4). "The label spells the clarinetist as above; presumably this is the same person as John Oubrigant (sometimes spelled Obregon); see Victor Vorszanger."

Discernible differences of takes:

- 1530-1: Alberta Hunter shouts "Play that thing, Lovie!" in sixth bar of piano solo
- 1530-2: Alberta Hunter shouts "Play that thing, Lovie!" in seventh bar of piano solo
- 1531-1: Introduction pno – clt counts nine bars!
- 1531-2: Introduction pno – clt counts eight bars.

016	ALBERTA HUNTER	Elkins-Payne Jubilee Quartette	New York,	Feb. 1924
	Alberta Hunter – voc; Elkins-Payne Jubilee Quartette – voc;			
	unknown – pno			
1666-1	Old-Fashioned Love		Pm 12093,	Document DOCD-1006
1666-3	Old-Fashioned Love		Pm 12093,	Document DOCD-5423
1667-1	If The Rest Of The World Don't Want You (Go Back To Your Mother And Dad)		Pm 12093,	Doc. DOCD-1006
1667-2	If The Rest Of The World Don't Want You (Go Back To Your Mother And Dad)		Pm 12093,	Doc. DOCD-5423

Alberta Hunter tries her luck with the accompaniment of a gospel quartet, just like Ethel Waters did in 1926, and indeed, her performance changes drastically. It seems that the Paramount people were anxious to cash in on public request. Miss Hunter is partly drowned by the vocal quartet with ambivalent results: this is not religious music nor is it jazz, and it is not educational, not even in waltz-time.

Notes:

- BGR*2,*3,*4: Elkins-Payne Jubilee Quartette, acc by unknown pno.
- Rust*3,*4: unknown -p; the Elkins-Payne Jubilee Quartette.
- Rust*6: unknown -p; the Elkins-Payne Jubilee Quartette. "These are straightforward renditions of sentimental pop tunes, of no interest as jazz or blues; they are included for completeness only."

Discernible differences of takes:

- 1666-1: Last bar of verse: A. Hunter sings "I've got my ..." accompanied by piano chords
- 1666-3: Last bar of verse: A. Hunter sings "I've got my ..." accompanied by sparse single notes of piano

- 1667-1: Final two bars of tune: A.H. cum quartet sing distinct sequence of b major – c major – b major.
 1667-2: Final two bars of tune: A.H. cum quartet sing spoiled sequence of b major – nondescript – b major (A.H. singing too flat).

017 **ALBERTA PRIME (1) / ALBERTA PRYME AND SONNY GREER (2)** New York, c. Nov. 1924
 Alberta Pryme – voc; Sonny Greer – voc (2), speech (1);
 Duke Ellington – pno
 T-2001-1 It's Gonna Be A Cold, Cold Winter (So Get Another Place To Stay) B-D T1007, Document DOCD-5423
 T-2002-2 Parlor Social De Luxe B-D T1007, Document DOCD-5423

This is not Alberta Hunter on this session!

Ken Romanowski writes in Document's booklet to DOCD-5423: "The recording by Alberta Prime for Blue-Disc with Duke Ellington and Sonny Greer took place during this period, and as Hunter cut her deservedly famous "Josephine Beatty" sides in New York the same month, past speculation has been that Alberta Prime was a Hunter pseudonym. The session is not mentioned in either Hunter's or Ellington's biography, and one would assume the event would be remembered by at least one of the two participants. Alberta Prime sounds to me to be an imitator of Hunter's style who is not quite in the same league as the Paramount star." But the shooting scene in the second title is a gas!

Notes:

- BGR*2,*3,*4: Alberta Prime; Duke Ellington, pno; with Sonny Greer, vcl (2).
- Rust*3,*4: Alberta Prime; Duke Ellington -p; with Sonny Greer -v where shown.
- Rust*6: "Alberta Prime: The correct spelling of this surname appears to be Pryme, q.v. It is not a pseudonym for Alberta Hunter, as has so often been incorrectly asserted."

018 **JOSEPHINE BEATTY** Red Onion Jazz Babies New York, Nov. 06, 1924
 Alberta Hunter – voc
 Louis Armstrong – cnt; Aaron Thompson – tbn; Buster Bailey – sop;
 Lil Armstrong – pno; Buddy Christian - bjo
 9167 Everybody Loves My Baby Gnt 5594, Document DOCD-5424
 Composer credits: 9167 (Jack Palmer, Spencer Williams)

Louis Armstrong had hardly appeared in New York just one month ago, joining the Fletcher Henderson Orchestra on third trumpet, and the most agile Clarence Williams had organised a recording band of Armstrong, Sidney Bechet, Charlie Irvis, Buddy Christian, and himself to make some historic and exciting OKeh recordings of free-wheeling New Orleans jazz of eternal significance. And then again, just one month later, the Gennett officials had caught this band to record for their lable, exchanging Armstrong's wife Lil for the piano chair – Williams, as leader of the original group 'Blue Five' could not be employed for contractual reasons – and Buster Bailey replacing Sidney Bechet. Alberta Hunter must have had a respectable name at this point of her career, already, to be accompanied by this "all-star" band of the time. And she delivers a great vocal part in the proceedings, absolutely challenging the instrumentalists in this swinging band in this Spencer Williams classic.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (c); Aaron Thompson (tb); Buster Bailey (cl & ss); Lilian Armstrong (Hardin) (p); Buddy Christian (bjo).
- BGR*2,*3,*4: Louis Armstrong, cnt; Aaron Tompson, tbn; Buster Bailey, sop; Lil Armstrong, pno; Buddy Christian, bjo.
- Rust*3,*4,*6: Louis Armstrong -c; Aaron Tompson -tb; Buster Bailey -cl; Lil Armstrong -p; Buddy Christian -bj.

019 **JOSEPHINE BEATTY** Red Onion Jazz Babies New York, Nov. 08, 1924
 Alberta Hunter – voc
 Louis Armstrong – cnt; Aaron Thompson – tbn; Buster Bailey – clt;
 Lil Armstrong – pno; Buddy Christian - bjo
 9176-A Texas Moaner Blues Gnt 5594, Document DOCD-5424

And Alberta Hunter continues the exceptional recording format of before with a title that had also been recorded by the Clarence Williams Blue Five – the nucleus of the 'Red Onion Jazz Babies' – one month ago as an instrumental tune, with Sidney Bechet on soprano sax. The vocal version here has other merits than the earlier version, in that we hear Miss Hunter singing the words with the band in close "call-and-response" manner all over. Great Alberta Hunter and great Louis Armstrong and Buster Bailey.

The Red Onion Jazz Babies recorded a second title 'Of All The Wrongs You've Done To Me' on this session, but without Alberta Hunter doing the vocals, and under the recording band name.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (c); Aaron Thompson (tb); Buster Bailey (cl & ss); Lilian Armstrong (Hardin) (p); Buddy Christian (bjo).
- BGR*2,*3,*4: Louis Armstrong, cnt; Aaron Tompson, tbn; Buster Bailey, sop; Lil Armstrong, pno; Buddy Christian, bjo.
- Rust*3,*4,*6: Louis Armstrong -c; Aaron Tompson -tb; Buster Bailey -cl; Lil Armstrong -p; Buddy Christian -bj.

020 **JOSEPHINE BEATTY** Red Onion Jazz Babies New York, Dec. 22, 1924
 Alberta Hunter – voc; Clarence Todd – voc;
 Louis Armstrong – cnt; Charlie Irvis – tbn; Sidney Bechet – clt, sop;
 Lil Armstrong – pno; Buddy Christian - bjo
 9246 Nobody Knows The Way I Feel This Mornin' Gnt 5626, Document DOCD-5424
 9247-A Early Every Morn Gnt 5626, Document DOCD-5424
 Composer credits: 9176 (Williams, Barnes)

Alberta Hunter again singing with fervour and passion in the first title, a little supported by the three brass men. 'Early Every Morn' then is Miss Hunter's tune, interrupted (?) only by the band in one-half chorus. And enclosing a spirited coda break from Armstrong.

The accompanying band still is the Gennett version of Clarence Williams' Blue Five – the original one with Irvis and Bechet - only, that Williams was fixed to Okeh by contract. His place at the piano is taken over by Louis Armstrong's wife Lil Hardin-Armstrong.

Notes:

- BGR*2,*3: Louis Armstrong, cnt; Charlie Irvis, tbn; Sidney Bechet, clt, sop; Lil Armstrong, pno; Buddy Christian, bjo.
- BGR*4: Louis Armstrong, c; Charlie Irvis, tb; Sidney Bechet, ss; Lil Armstrong, p; Buddy Christian, bj.
- Rust*3,*4,*6: Louis Armstrong -c; Charlie Irvis -tb; Sidney Bechet -cl -ss; Lil Armstrong -p; Buddy Christian -bj; Clarence Todd -v.

021 **RED ONION JAZZ BABIES** New York, Dec. 22, 1924

Louis Armstrong – cnt; Charlie Irvis – tbn; Sidney Bechet – sop;
Lil Armstrong – pno; Buddy Christian – bjo;
Alberta Hunter, Clarence Todd (as Beatty And Todd) – voc duet

9248-A Cake Walking Babies From Home Gnt 5627, Chronological Classics 24-2

Composer credits:

This single title by the Red Onion Jazz Babies was recorded on the fore-going session (session 020) with a wealth of fire and drive and great jazz soloistics by all participants. Alberta Hunter only in duet with singer Clarence Todd, Hunter singing the first part (melody) and Todd singing a nice harmonic second part.

Again, this is the Gennett version of Clarence Williams' Blue Five with Lil Hardin-Armstrong at the piano.

This title was also recorded two weeks later by Clarence Williams Blue Five, even with more swing and drive, yet with Eva Taylor as vocaliste.

Notes:

- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (clt, sop); Lil Armstrong (pno); Buddy Christian (bjo); Clarence Todd and Josephine Beatty (Alberta Hunter) (vcl duet).
- Rust*6: "Although Eva Taylor claimed to be the female vocalist on this side, the voice is unmistakably that of Alberta Hunter, who also recorded two solos sides accompanied by the Red Onion Jazz Babies at this session. (Taylor did sing on the Okeh version of this title, q.v. under Clarence Williams.)

022 **ALBERTA HUNTER** New York, Jun. 26, 1925

Alberta Hunter – voc;
Clarence Williams – pno

Naughty Lady Vic test unissued not on LP/CD

This unissued test has first been reported in Rust*6. Nothing of its musical content is known, not even its factual existence.

Notes:

- BGR*2,*3: not listed.
- BGR*4: Clarence Williams, p.
- Rust*3,*4: not listed.
- Rust*6: Clarence Williams, p.

023 **ALBERTA HUNTER** Perry Bradford's Mean Four New York, c. Dec. 11, 1925

Alberta Hunter – voc;
June Clark – cnt; Jimmy Harrison – tbn; Leonard Fields - alt;
Perry Bradford – pno

73830-B Your Jelly Roll Is Good OK 8268, Doc DOCD-5424
73831-B Take That Thing Away OK 8268, Doc DOCD-5424

Alberta Hunter in fine form performing in her regular style.

This coupling was first reissued on the great Stash-LP "Young Alberta Hunter" in 1984. To my great surprise nobody had taken pains at the time to find out who the accompanying musicians on these sides were. It appeared to be surprisingly simple and easy to identify trombonist Jimmy Harrison here with his very personal phrasing and vibrato. And as Harrison at this time was with June Clark's band at Smalls' Sugar Cane Club on Fifth Avenue, Clark's presence should have been considered and finally identified. At least Scherman/Eriksson in their Bubber Milely discography were sufficiently knowledgeable to do so. In my own work on June Clark – to be published in 'The Frog Blues & Jazz Annual' Vol. 4 very soon – I have shown the alto saxophonist's identity as Leonard Fields, a very accomplished and masterly saxophonist from Louisville, Kentucky, who later worked with Alex Jackson's Plantation Orchestra – recording in 1927 - and with the Luis Russell band in early 1929 preceeding Charlie Holmes.

On piano we definitely hear Mr. Bradford himself with his rather unobtrusive tinkle-tinkle-plink piano, which is better here than on many of his other recordings.

Obviously, Bradford had now found an adequate substitute for Louis Armstrong who had just left New York to work in Chicago again.

Clarence Williams was equally affected by Armstrong's departure and tried out the same trumpet players for his recordings as Bradford did. Only, that Williams was lucky to find a long-lasting colleague in Ed Allen from Joe Jordan's Ten Sharps And Flats.

Bradford's intentions concerning June Clark's band might well be guessed by the very famous photo in many important photo books on jazz, such as 'Pictorial History of Jazz' p 129 and 'Black Beauty, White Heat' p 133, or in Bradford's own 'Born With the Blues' p 147. Here, Bradford had himself photographed with the Clark band, including its piano player, Bradford standing behind the piano. The musicians are (left to right): Eugene Kennedy – sop, alt; Will 'Splivey' Escoffery – bjo; Charles 'Smitty' Smith – pno; Perry Bradford – ?; Jimmy Harrison – tbn; June Clark – cnt.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: acc by Perry Bradford's Mean Four, with Johnny Dunn (c)*.
- BGR*2,*3,*4: unknown c; unknown tb; unknown as; Perry Bradford p.
- Rust*3,*4,*6: probably: Bubber Milely – c; Charlie Green – tb; Don Redman – as; Perry Bradford – p.
- Scherman/Eriksson, *Bubber Milely Disco: June Clark (tp), Jimmy Harrison (tb), unknown (as), Perry Bradford (p)*

024 **ALBERTA HUNTER** Perry Bradford's Mean Four New York, Jan. 1926

Alberta Hunter – voc;
Gus Aiken – tpt; Bud Aiken – tbn; unknown – clt, alt;

Perry Bradford – pno			
73903-B	Everybody Does It Now	OK 8278,	Doc DOCD-5424
73904-B	A Master Man With A Master Mind	OK 8278,	Doc DOCD-5424
73905-B	I Don't Want It All	OK 8315,	Doc DOCD-5424

And again, Miss Hunter accompanied by an instrumental group, assembled by pianist Perry Bradford. She sings convincingly with fervour, with good time, voice, and nice vibrato.

Now Bradford and Clark going separate ways, Perry had to look for a new trumpet player to fulfil his contractual commitments. Of all the young and ambitious trumpet players around in Harlem he picked Gus Aiken from Charleston, SC. Aiken had been a pupil of Jenkins' Orphanage, where he spent some years together with his brother Eugene 'Bud' Aiken, and a possible third brother, Lucius Aiken. At this time, Gus Aiken – just like his brother(s) - was part of the touring band of the orphanage, and he absconded from the band – and school – duties several times. After some engagements in accompanying bands in 1921 Gus had developed into a very skilled copyist of Johnny Dunn and his trumpet style, which led to Aiken's engagement for recording purposes when Dunn was not on hand. I have found out a couple of recordings hitherto attributed to Dunn, where very obviously Aiken is responsible. He spent most of the year 1923 in Cuba as part of Gonzelle White's travelling show. Back in New York in early 1924 his trumpet style seems to have changed drastically into a more "Western" swinging style, which may well have been caused by the rhythmical conception of Caribbean and Cuban music. (Michael Rader and I have published an article on Gus Aiken in the 'Frog Blues and Jazz Annual', Vol. 3.) In 1925 he teamed up with his trombone playing brother Gene Aiken to build a trumpet-trombone partnership, which obviously was very fashionable in Harlem in the mid-20s (see R. Stewart, Jazz Masters of the Thirties).

According to our research this session belongs to a series of sessions involving a single distinct trumpet player – together with a distinct sober, no-nonsense and very musical trombone man: Gene Aiken – which leads us through the years to the Clara Smith session of July 30, 1927, where Gus Aiken is documented in the Columbia ledgers.

So, we apparently have Gus Aiken here, his brother Bud on trombone, and a rather weak reedman on clarinet and alto, whom I am unable to guess or identify.

On piano we unmistakably hear Perry Bradford, with some sort of boogie/blues rolling bass here, but also his often-performed tinkle-tinkle-plink phrases.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: acc by Perry Bradford's Mean Four, with Johnny Dunn (c).

- BGR*2: unknown cnt or tpt; unknown tbn; unknown clt; pres Perry Bradford, pno

- BGR*3,*4: unknown c (1,3); unknown t (2); unknown tb; unknown d; presumably Perry Bradford p.

- Rust*3,*4,*6: unknown t; unknown tb; unknown cl; ? Perry Bradford p.

025	ALBERTA HUNTER	Perry Bradford's Mean Four	New York,	Jan. 1926
	Alberta Hunter – voc;			
	Gus Aiken – tpt; (Ernest Elliott) – clt, alt;			
	Perry Bradford – pno			
73919-B	I'm Hard To Satisfy	OK 8294,	Doc DOCD-5424	
73920-B	Empty Cellar Blues	OK 8315,	Doc DOCD-5424	
73921-B	Double Crossin' Papa	OK 8294,	Doc DOCD-5424	

Great vocals by jazz singer Alberta Hunter, with aplomb and drama.

It is Gus Aiken here again, showing good mute work and good technique all over. He has developed now into a first-class trumpet player.

The reed man is different now from the former session, much more expressive and distinct, and with a good tone. We hear a player using a lot of jumping-trills. He displays a wide vibrato and is confined to quarter and eighth notes with up- and downward slurs as used by Ernest Elliott. So, after listening seriously a long time to Ernest Elliott's recordings, I tend to name him as a good possibility for this reed player heard here. The unobtrusive but functional piano player probably is Mr. Bradford himself.

Trombonist 'Bud' Aiken is not on hand here and diminishes the 'Mean Four' to 'Mean Three'.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: acc by Perry Bradford's Mean Four, with Johnny Dunn (c).

- BGR*2,*3,*4: unknown c; unknown cl/as; unknown p

- Rust*3,*4,*6: unknown c; unknown cl-as; unknown p.

026	ALBERTA HUNTER		New York,	Aug. 11, 1926
	Alberta Hunter – voc;			
	Clarence Williams – pno			
74252-A	If You Can't Hold The Man You Love (Don't Cry When He's Gone)	OK 8365,	Hot'n Sweet 152292	
74253-A	You For Me, Me For You	OK 8365,	Document DOCD-5424	

While pianist Clarence Williams usually supports his vocaliste wife Eva Taylor on record, he acts the same here with Alberta Hunter. Miss Hunter sings a bit retained here, but strongly swinging.

Name of accompanist documented on label or in company files. Typical Clarence W. on piano, New Orleans style rooted in ragtime, but with a lot of charme. And he swings in his own a bit antiquated way.

Notes:

- BGR*2,*3,*4: Clarence Williams, pno.

- Rust*3,*4,*6: Clarence Williams -p.

027	ALBERTA HUNTER		New York,	early Sep. 1926
	Alberta Hunter – voc;			
	Jimmy Wade – tpt; (Antony Spaulding?) – pno			
74322-B	I'm Tired Blues	OK 8409,	Document DOCD-5424	
74323-B	Wasn't It Nice?	OK 8393,	Document DOCD-5424	
74394-A	I Didn't Come To Steel Nobody's Man	OK 8393,	Document DOCD-T006	
74395-B	Everybody Mess Around	OK 8383,	Document DOCD-5424	

Alberta Hunter in a tighter surrounding, here.

This beautiful trumpet player certainly sounds a lot like Louis Armstrong. And there is no wonder why Delaunay has listed him as such. This player decidedly does not belong to the Johnny Dunn school of horn-men. As Jimmy Wade has been recognised as trumpet player on a couple of recordings by Clarence Williams and Perry Bradford organized groups of this time in 1926 he certainly may be considered to be our man here. (Wade and his Chicago band spent something of a year at the Kentucky Club in Harlem in 1926/7.) He stylistically is compatible with the trumpet player of the following session.

The pianist does not belong to the Harlem stride group of pianists, and in the light of Jimmy Wade's possible presence on these sides Anthony Spaulding might be considered, as he very probably had a different – more Western - style. Stylistically, this player tends to a boogie oriented playing, as he performs in the first title.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (c)(2); also: acc by Perry Bradford's Mean Four, with Johnny Dunn (c)(2,3).*

- *BGR*2,*3,*4: unknown, cnt; prob Perry Bradford, pno.*

- *Rust*3: unknown -c; ?Perry Bradford -p.*

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

028	ALBERTA HUNTER	Perry Bradford's Mean Four	New York,	c. Sep. 13, 1926
	Alberta Hunter – voc;			
	<i>Jimmy Wade</i> – tpt; <i>Bill Dover</i> – tbn; <i>Arnett Nelson</i> – clt;			
	Perry Bradford – pno; <i>Stanley Wilson</i> - bjo			
74333-A		Don't Forget To Mess Around	OK 8409,	Doc DOCD-5424
74334-B		Heebie Jeebies	OK 8383,	Doc DOCD-5424

Miss Hunter really swings here. She may be strongly stirred up by these Chicago/Western musicians who have a more soft and horizontal approach to rhythm than most of their New York colleagues at this time.

From June 1926 to April 1927 New York's Club Alabam featured Jimmy Wade's band of Chicago. The band was very popular and successful, and so – as always – the musicians were hired to make up recording groups to back singers or for composers/publishers. Perry Bradford used them on a couple of sessions, just as Clarence Williams did. This session is their second under Bradford's guidance – the first one being under the 'Georgia Strutters' signature, and will be part of a later article.

The above listed personnel comes from Chris Hillman's 'Chicago Swingers', Cygnet Productions, p.75. Hillman's identifications seem absolutely feasible and nothing has to be doubted or added, only that Hillman leaves out the pianist, who – judging from the usual treble figures apparent and the lack of a solid left hand – has to be Perry Bradford in person.

It is amazing to hear this band from Chicago swing like only a few could have done at the time in New York.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Perry Bradford's Mean Four, with Johnny Dunn (c).*

- *BGR*2: Instrumentation and personnel unknown.*

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

- *Rust*3,*4,*6: Instrumentation and personnel unknown*

- *Rust*6: unknown c; unknown tb; unknown cl; unknown p; unknown bj (possibly members of Jimmy Wade's Orchestra)*

029	ALBERTA HUNTER		Chicago,	late 1926
	Alberta Hunter – voc;			
	unknown - acc			
		Dead Man Blues	Voc 1028 unissued	not on LP/CD
		Someday, Sweetheart	Voc 1028 unissued	not on LP/CD
		Don't Pan Me When I'm Gone	Voc unissued	not on LP/CD

As no test pressing seem to be known so far, nothing can be said about these titles.

Notes:

- *BGR*2,*3,*4: "Alberta Hunter is reputed to have recorded at least three sides for Vocalion (presumably in Chicago), some time late in 1926. The first two titles were accompanied by King Oliver, cnt; and Lil Armstrong, pno; and the third by a group that included Johnny Dodds, clt, according to the legend. As far as is known, these sides, if made, were never issued."*

- *Rust*6: acc unknown. "There is no evidence in the Brunswick/Vocalion files that these titles were actually recorded."*

030	ALBERTA HUNTER		Camden, NJ,	Feb. 26, 1927
	Alberta Hunter – voc;			
	Mike Jackson - pno			
37688-2		I'll Forgive You 'Cause I Love You	Vic 20497,	Document DOCD-5424
37689-2		I'm Gonna Lose Myself 'Way Down In Louisville	Vic 20497,	Document DOCD-5424
37690-2		My Old Daddy's Got A Brand New Way To Love	Vic 20651,	Document DOCD-5424
37691-2		I'm Down Right Now But I Won't Be Down Always	Vic 20651,	Document DOCD-5424

Miss Hunter presenting four pop tunes of the day, possibly by request of the Victor people. There is no so much jazz on these sides as on other sides by this great singer.

This is the light-hearted and soft stride piano accompaniment as known from Mike Jackson.

Notes:

- *B. Rust, The Victor Master Book Vol. 2: Mike Jackson -p.*

- *BGR*2,*3,*4: Mike Jackson, pno.*

- *Rust*3,*4,*6: Mike Jackson -p.*

031	ALBERTA HUNTER		Camden, NJ,	May 20, 1927
	Alberta Hunter – voc;			
	Thomas Fats Waller - org			
38045-2		Sugar	Vic 20771,	Document DOCD-5425

38046-2 Beale Street Blues Vic 20771, Document DOCD-5425
 38048-2 I'm Goin' To See My Ma Vic 21539, Document DOCD-5425

We had Alberta Hunter with Fats Waller already in session 013. This is Alberta Hunter's recording session. But what do we hear: 'Sugar' is a very nice duet by Miss Hunter and Fats Waller's studio organ (the Camden Victor studio was a church before taken over by the Victor people). Hunter sings beautifully and Waller is rather empathetic. But then this seems to have developed into Fats Waller's session when – in both succeeding titles – Miss Hunter has to retain and sing very little only, with Waller stretching out and dominating proceedings.

In 'Beale Street Blues' Waller plays two choruses and then a half verse – that's where Miss Hunter shouts "Ah, play that thing, Mr. Waller Lord (!)" (he just was 22 years old, his 23rd birthday being on the next day – KBR) – and then again two choruses, before leaving two choruses to Alberta Hunter's disposition.

In 'I'm Going To See My Ma' Alberta has the verse and one chorus only, Waller playing the introduction and two choruses from the start on before her. He accompanies Miss Hunter with the utmost delicacy and feeling. Very nice.

Note: This session under Alberta Hunter's name is completed with three Fats Waller organ solos: 38044-1 'Sugar' / 38047-1 'Beale Street Blues' / 38049-1 'I'm Goin' To See My Ma' under Waller's name.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: acc by Fats Waller (organ)*.

- B. Rust, *The Victor Master Book Vol. 2: Thomas Waller -pipe organ*.

- BGR*2,*3,*4: Fats Waller, pipe organ.

- Rust*3: Fats Waller -p -o.

- Rust*4,*6: Fats Waller -or.

032 **ALBERTA HUNTER** New York, Jul. 18, 1929

Alberta Hunter – voc;

unknown – pno; *Bobbie Leecan* - gtr

148822-2 Gimme All The Love You Got Col 14450-D, Document DOCD-5425

148823-3 My Particular Man Col 14450-D, Document DOCD-5425

This is Alberta Hunter on the Blues side. 'Gimme All The Love You Got' is a blues song of the 'You've Got To Give Me Some' type as composed by Spencer Williams. This type may also have been used by other performers under different titles.

This session is included in Frog's wonderful Bobby Leecan CD DGF 86, stating Leecan's presence on these sides. And I would like to follow, although with a little reservation, as I believe to hear some differences in style – and a decrease of quality – to Leecan's on these sides.

The pianist plays a sort of slight Stride piano as might have been heard from Mike Jackson or of any other New York pianists of the second rank.

Notes:

- Mahony, *Columbia 13/14000-D Series: gtr, pno accomp*.

- BGR*2,*3,*4: unknown, pno; unknown, gtr.

- Rust*3,*4,*6: unknown -p; unknown -g.

033 **JACK JACKSON AND HIS ORCHESTRA** London, UK, Sep. 24, 1934

Harry McFarlane, Freddy Mann, Jack Jackson – tpt;

Tony Thorpe, Eric Tann – tbn;

E.O. Pogson – alt, clt, flt; Stanley Andrews – alt, vln; Chappie d'Ámato – alt, gtr;

Allan Warner – ten, clt, oboe, cello; Jack Fish, Dave Fish – vln;

Harry Rubens – pno; Tiny Stock – sbs; Percy Hampton – dms;

Alberta Hunter – voc

OEA-618-2 Two Cigarettes In The Dark HMV B-6525, OHG Records SL 5195 (LP)

OEA-619-2 Miss Otis Regrets (She's Unable To Lunch Today) HMV B-6525, OHG Records SL 5195 (LP)

This is Alberta Hunter on the sentimental side, accompanied by a British dance/swing band, with a lack of black swing, but performing very exactly. And who is her dialogue partner in the second title?

Notes:

- BGR*2,*3,*4: "In the autumn of 1934, Alberta Hunter played a season in cabaret in the Dorchester Hotel, London, and during October, she made eleven sides with Jack Jackson's Orchestra for H.M.V., but these are of no blues interest."

- Rust*3: Jack Jackson -t -ldr; Harry McFarlane -t; Tony Thorpe and another -tb; E.O. Pogson -cl -as -f; Harry Carr and another -cl -as;

Allan Warner -cl -ts -o -vc; Jack Fish, Dave Fish, Stanley Andrews -vn; Harry Rubens -p; Chappie d'Ámato -g; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

- Rust*4,*6: Jack Jackson -t -ldr; Harry McFarlane, Freddie Mann -t; Tony Thorpe, Eric Tann -tb; E.O. Pogson -cl -as -f; Stanley Andrews -as -vn; Chappie d'Ámato -as, g; Allan Warner -cl -ts -o -vc; Jack Fish, Dave Fish -vn; Harry Rubens -p; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

034 **JACK JACKSON AND HIS ORCHESTRA** London, UK, Oct. 12, 1934

Harry McFarlane, Freddy Mann, Jack Jackson – tpt;

Tony Thorpe, Eric Tann – tbn;

E.O. Pogson – alt, clt, flt; Stanley Andrews – alt, vln; Chappie d'Ámato – alt, gtr;

Allan Warner – ten, clt, oboe, cello; Jack Fish, Dave Fish – vln;

Harry Rubens – pno; Tiny Stock – sbs; Percy Hampton – dms;

Alberta Hunter – voc

OEA-641-2 Soon HMV B-6530, OHG Records SL 5195 (LP)

OEA-642-2 Where The Mountains Meet The Sea HMV B-6530, OHG Records SL 5195 (LP)

Alberta Hunter very articulate, but with a strangely fast vibrato. The second title is a waltz. But the photos on the LP cover are great.

Notes:

- BGR*2,*3,*4: (See session 034).

- Rust*3: Jack Jackson -t -ldr; Harry McFarlane -t; Tony Thorpe and another -tb; E.O. Pogson -cl -as -f; Harry Carr and another - cl -as; Allan Warner -cl -ts -o -vc; Jack Fish, Dave Fish, Stanley Andrews -vn; Harry Rubens -p; Chappie d'Amato -g; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

- Rust*4,*6: Jack Jackson -t -ldr; Harry McFarlane, Freddie Mann -t; Tony Thorpe, Eric Tann -tb; E.O. Pogson -cl -as -f; Stanley Andrews - as -vn; Chappie d'Amato -as, g; Allan Warner -cl -ts -o -vc; Jack Fish, Dave Fish -vn; Harry Rubens -p; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

035 **JACK JACKSON AND HIS ORCHESTRA**

London, UK,

Oct. 22, 1934

Harry McFarlane, Freddy Mann, Jack Jackson – tpt;

Tony Thorpe, Eric Tann – tbn;

E.O. Pogson – alt, clt, flt; Stanley Andrews – alt, vln; Chappie d'Ámato – alt, gtr;

Allan Warner – ten, clt, oboe, cello; Jack Fish, Dave Fish – vln;

Harry Rubens – pno; Tiny Stock – sbs; Percy Hampton – dms;

Alberta Hunter – voc

OEA-649-2 A Lonely Singing Fool

HMV B-6536, OHG Records SL 5195 (LP)

OEA-650-2 Have A Little Dream On Me

HMV B-6537, OHG Records SL 5195 (LP)

OEA-651-2 What Shall I Do?

HMV B-6536, OHG Records SL 5195 (LP)

Hunter a bit autobiographical here in the first title?

Notes:

- BGR*2,*3,*4: (See session 034).

- Rust*3: not listed.

- Rust*4,*6: Jack Jackson -t -ldr; Harry McFarlane, Freddie Mann -t; Tony Thorpe, Eric Tann -tb; E.O. Pogson -cl -as -f; Stanley Andrews - as -vn; Chappie d'Amato -as, g; Allan Warner -cl -ts -o -vc; Jack Fish, Dave Fish -vn; Harry Rubens -p; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

036 **JACK JACKSON AND HIS ORCHESTRA**

London, UK,

Oct. 25, 1934

Freddy Mann, Jack Jackson – tpt;

Tony Thorpe, Eric Tann – tbn;

E.O. Pogson – alt, clt, flt; Stanley Andrews – alt, vln; Chappie d'Ámato – alt, gtr;

Allan Warner – ten, clt, oboe, cello; Dave Esher, Golly Eisner – vln;

Harry Rubens – pno; Tiny Stock – sbs; Percy Hampton – dms;

Alberta Hunter – voc

OEA-654-2 I Travel Alone

HMV B-6535, OHG Records SL 5195 (LP)

Alberta Hunter on the sentimental side, accompanied by a British dance/swing band, with a lack of black swing, but performing very exactly.

Notes:

- BGR*2,*3,*4: (See session 034).

- Rust*3: Jack Jackson -t -ldr; Harry McFarlane -t; Tony Thorpe and another -tb; E.O. Pogson -cl -as -f; Harry Carr and another - cl -as; Allan Warner -cl -ts -o -vc; Jack Fish, Dave Fish, Stanley Andrews -vn; Harry Rubens -p; Chappie d'Amato -g; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

- Rust*4,*6: Jack Jackson -t -ldr; Freddie Mann -t; Tony Thorpe, Eric Tann -tb; E.O. Pogson -cl -as -f; Stanley Andrews - as -vn; Chappie d'Amato -as, g; Allan Warner -cl -ts -o -vc; Dave Eisner, Golly Eisner, unknown -vn; Harry Rubens -p; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

037 **JACK JACKSON AND HIS ORCHESTRA**

London, UK,

Oct. 31, 1934

Freddy Mann, Jack Jackson – tpt;

Tony Thorpe, Eric Tann – tbn;

E.O. Pogson – alt, clt, flt; Stanley Andrews – alt, vln; Chappie d'Ámato – alt, gtr;

Allan Warner – ten, clt, oboe, cello; Dave Esher, Golly Eisner – vln;

Harry Rubens – pno; Tiny Stock – sbs; Percy Hampton – dms;

Alberta Hunter – voc

OEA-662-2 Two Little Flies On A Lump Of Sugar

HMV B-6541, OHG Records SL 5195 (LP)

OEA-663-1 Stars Fell On Alabama

HMV B-6542, OHG Records SL 5195 (LP)

OEA-664-2 Long May We Love

HMV B-6542, OHG Records SL 5195 (LP)

Alberta Hunter on the sentimental side, accompanied by a British dance/swing band, with a lack of black swing, but performing very exactly.

Notes:

- BGR*2,*3,*4: (See session 034).

- Rust*3: Jack Jackson -t -ldr; Harry McFarlane -t; Tony Thorpe and another -tb; E.O. Pogson -cl -as -f; Harry Carr and another - cl -as; Allan Warner -cl -ts -o -vc; Jack Fish, Dave Fish, Stanley Andrews -vn; Harry Rubens -p; Chappie d'Amato -g; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

- Rust*4,*6: Jack Jackson -t -ldr; Freddie Mann -t; Tony Thorpe, Eric Tann -tb; E.O. Pogson -cl -as -f; Stanley Andrews - as -vn; Chappie d'Amato -as, g; Allan Warner -cl -ts -o -vc; Dave Eisner, Golly Eisner, unknown -vn; Harry Rubens -p; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

038 **JACK JACKSON AND HIS ORCHESTRA**

London, UK,

Nov. 02, 1934

Freddy Mann, Jack Jackson – tpt;

Tony Thorpe, Eric Tann – tbn;

E.O. Pogson – alt, clt, flt; Stanley Andrews – alt, vln; Chappie d'Ámato – alt, gtr;

Allan Warner – ten, clt, oboe, cello; Dave Esher, Golly Eisner – vln;

Harry Rubens – pno; Tiny Stock – sbs; Percy Hampton – dms;

Alberta Hunter – voc

OEA-666-3

Be Still, My Heart

HMV B-6546, OHG Records SL 5195 (LP)

Alberta Hunter on the sentimental side, accompanied by a British dance/swing band, with a lack of black swing, but performing very exactly.

Notes:

- BGR*2, *3, *4: (See session 034).

- Rust*3: not listed.

- Rust*4, *6: Jack Jackson -t -ldr; Freddie Mann -t; Tony Thorpe, Eric Tann -tb; E.O. Pogsong -cl -as -f; Stanley Andrews -as -vn; Chappie d'Amato -as, g; Allan Warner -cl -ts -o -vc; Dave Eisner, Golly Eisner, unknown -vn; Harry Rubens -p; Tiny Stock -sb; Percy Hampton -d; Alberta Hunter -v.

039 ALBERTA HUNTER

New York,

Mar. 20, 1935

Alberta Hunter – voc;

Alex Hill – pno; unknown - gtr

TO-1526-1 Driftin' Tide

ARC test,

Document DOCD-5425

TO-1527-1 You Can't Tell The Difference After Dark

ARC test,

Document DOCD-5425

TO-1528-1 Second-Hand Man

ARC test,

Document DOCD-5425

TO-1529-1 Send Me A Man

ARC test,

Document DOCD-5425

Alberta Hunter is at her most romantic - and most rational as well - on these sides. She was just back from her excursion to London, and this might have left effects on her performing.

The pianist decidedly does not have Fats Waller's style on these sides. And it comes as a big surprise when Alberta says: "Look out, Fats Waller!" in the middle-eight of the instrumental solo chorus of the second title, when the pianist plays a long row of very fast virtuoso triplets. This certainly must be understood as a funny challenge to Waller, and not as a hidden statement as to the pianist's identity. (The Document people did exactly this when preparing their CD-booklet.) Or can this be seen as a pun on Fats Waller's dominating presence on Hunter's earlier sessions with Waller (see sessions 031 and 013)?

Much more obvious is Rust*6 naming Chicago - or rather Southern - pianist Alex Hill who was free-lancing pianist and composer in New York 1930 -1936. He is documented having accompanied Alberta Hunter at the Palace Theatre, New York, in March 1931. I do not know Rust*6's source for Hill's presence, but the beautiful and sensitive accompaniment may well be Hill's work (this is far from stride style). And there still is a similarly minded guitarist together with Hill here, whose name I am unable to find out.

Notes:

- BGR*2, *3, *4: unknown, pno; unknown, gtr.

- Rust*3, *4: not listed.

- Rust*6: Alex Hill, p; unknown, g.

- Document DOCD-5425, booklet: Fats Waller, pno; unknown, gtr

040 ALBERTA HUNTER

New York,

Aug. 15, 1939

Alberta Hunter – voc;

Charlie Shavers – tp; Buster Bailey – clt;

Lil Armstrong – pno; Wellman Braud – sbs

66104-A Chirpin' The Blues

Dec 7644,

Document DOCD-5425

66105-A Down-Hearted Blues

Dec 7727,

Document DOCD-5425

66106-A I'll See You Go

Dec 7644,

Document DOCD-5425

66107-A Fine And Mellow

Dec 7633,

Document DOCD-5425

66108-A Yelpin' The Blues

Dec 7633,

Document DOCD-5425

66109-A Someday, Sweetheart

Dec 7727,

Document DOCD-5425

There is the 22 years young Charlie Shavers on trumpet, very sensitive and not sky-scraping, but lacking some blues tinge. Buster Bailey, too, is not an out-spoken blues interpreter - and he is too academic in his performance. Lil Armstrong plays very nice. She surprises me with her fine phrasing here. And she tends to hurry up! Wellman Braud, string bass veteran of New Orleans days and a stalwart of the classic Ellington band for many years, gives the band a modest but strong musical basis. And Alberta Hunter shows her possibilities in the blues field. She knows how to!

Notes:

- BGR*2, *3, *4: Charlie Shavers, tpt; Buster Bailey, clt; Lil Armstrong, pno; Wellman Braud, sbs.

- Rust*3, *4, *6: Charlie Shavers -t; Buster Bailey -cl; Lil Armstrong -p; Wellman Braud -sb.

041 ALBERTA HUNTER

New York,

Jun. 03, 1940

Alberta Hunter – voc;

Eddie Heywood, Jr. – pno

051210-1 The Love I Have For You

BB B-8539,

Document DOCD-5425

051211-1 My Castle Is Rockin'

BB B-8539,

Document DOCD-5425

051212-1 Boogie Woogie Swing

BB B-8485,

Document DOCD-5425

051213-1 I Won't Let You Down

BB B-8485,

Document DOCD-5425

Alberta Hunter is in more familiar environment here. And she sings beautifully.

And then listen to Mr. Heywood's great, sensitive, swinging and enriching accompaniment. Both artists together deliver a convincing piece of

first-class jazz music. And listen, what Heywood makes with the so worn-out boogie woogie manner. For me, this is a session of pure joy to hear.

Notes:

- BGR*2,*3,*4: Eddie Heywood, Jr., pno.

- Rust*3,*4,*6: Eddie Heywood, Jr. -p.



042	ALBERTA HUNTER		<i>New York,</i>	<i>c.1946</i>
	Alberta Hunter – voc;			
	Leroy Jones – clt;			
	Sam Clanton – pno; Al Casey – gtr; Al Matthews – sbs			
	Take Your Big Hands Off	Juke Box 510,		Document DOCD-5425
	He’s Got A Punch Like Joe Louis	Juke Box 510,		Document DOCD-5425
	Don’t Want No Man That’s Lazy	Juke Box 511		on LP/CD ?
	You Bread May Be Good But It Ain’t As Good As Mine	Juke Box 511		on LP/CD ?
043	ALBERTA HUNTER		<i>New York,</i>	<i>1950</i>
	Alberta Hunter – voc;			
	Budd Johnson – ten;			
	Howard Biggs – pno; Al Casey – gtr; Thomas Barney – sbs			
1158	Midnight Blues	Regal 3252		on LP/CD ?
	The Man I Love	Regal 3276		on LP/CD ?
	Reckless Blues	Regal 3276		on LP/CD ?
1160	I Got A Mind To Ramble	Regal 3252		on LP/CD ?
044	ALBERTA HUNTER	Buster Bailey’s Blues Busters	<i>New York,</i>	<i>Aug. 16, 1961</i>
	Alberta Hunter – voc;			
	J.C. Higginbotham – tbn; Buster Bailey – clt;			
	Cliff Jackson – pno; Sidney de Paris – bbs; Zutty Singleton - dms			
308	I Got A Mind To Ramble			Bluesville BVLP 1052 (LP)
309	I Got Myself A Workin’ Man			Bluesville BVLP 1052 (LP)
310	Chirpin’ The Blues			Bluesville BVLP 1052 (LP)
311	You Gotta Reap What You Sow			Bluesville BVLP 1052 (LP)
045	ALBERTA HUNTER	Lovie Austin’s Blues Serenaders	<i>Chicago,</i>	<i>Sep. 01, 1961</i>
	Alberta Hunter – voc;			
	Jimmy Archey – tbn; Darnell Howard – clt;			
	Lovie Austin (1,2,3,4,5,6,7), Lil Hardin Armstrong (8) – pno; George Pops Foster – sbs; Jasper Taylor - dms			
312	Downhearted Blues			Riverside OBCCD 510-2
313	Moanin’ Low			Riverside OBCCD 510-2
314	You Better Change			Riverside OBCCD 510-2
315	Now I’m Satisfied			Riverside OBCCD 510-2
316	I Will Always Be In Love With You			Riverside OBCCD 510-2
317	Streets Paved With Gold			Riverside OBCCD 510-2
318	St. Louis Blues			Riverside OBCCD 510-2
319	After All These Years			Riverside RLP 390 (LP)
	<i>Note: this group also recorded 3 instrumental titles without A. Hunter under the heading ‘Lovie Austin’s Blues Serenaders.’</i>			

K. – B. Rau
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