

THE RECORDINGS OF JULIAN BAUGH

An Annotated Tentative Name-Discography

BAUGH, Julius/Julian McReynolds, clarinet

Born: Greenville West, Mississippi, 14th August 1887

Died: prob. Chicago, after 1942

His father was Thomas A. Baugh, born 1858 in Tennessee, and his mother Clara M. Pierce. Julius was the oldest son and he had eight siblings. The family moved around and the children were born in Mississippi, Arkansas, Oklahoma, and Missouri. Thomas A. was a carnival musician and he educated his children in the orchestra as can be seen from a review for the Luther Long Minstrel show in 1903, where the orchestra and its members are mentioned – Julius' younger brother serving as bandmaster. When the family was enumerated in 1920, Julius and five of his oldest siblings were working as carnival musicians with their father. Julius married Mirna May Redmon right after the enumeration in 1920. When he draft registered in Jonesboro, Arkansas in May 1927, he lived at 204 East Jonesboro and stated that "*Father, Mother, Wife and three children*" were dependent on him. His occupation was a musician and he worked for J.M. J.... (illegible) Minstrels in Batesville, Arkansas. He claimed exemption from draft caused by asthma and piles. His fifth child, daughter Clara, was born on August 11, 1921. When enumerated in 1930, Julius lived with his wife and five children at Champlain Avenue, Chicago. He draft registered in 1942, unemployed and living at 16 West 35th Street, Chicago. He stated the person who would always know his address as Perry Wallace, at Julius' own home address.

(Bo Lindström, 'Oh Joe, Play That Trombone')

STYLISTICS

STYLE

Julian Baugh obviously was a legitimate musician at around WW I already, playing ragtime and affiliated music forms presented in Minstrel shows and dance events. As such he certainly acquired the possibility to play blues music and to improvise on given structures when scores were not at hand. This mixture may have led to a style similar of Jimmy Noone's or George Baquet's, when instrumental patterns in this kind of music had not yet developed, but were a matter of example/model and pupil.

TONE

Strong and voluminous dark tone, but rather thin when using treble register.

VIBRATO

Baugh plays with a long and slow vibrato with medium altitude.

TIME

Strong and exact.

PHRASING

His playing consists of long legato phrases with little blues-tonality and off-beat figures, mainly withdrawn from scores and note-books. Julian Baugh likes to bend notes down from higher ones.

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: **Julian Baugh**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Julian Baugh*
- 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: *(Julian Baugh)*

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.

For temporal arrangement of the below recording sessions I have used the dates of BGR*4, and within the dates I used the record numbers when matrix numbers were lacking.

Julian/Julius Baugh is the name of a musician of the early jazz-age, being a member of Ethel Waters' Band for a time, and there responsible for a number of wonderful and tasteful clarinet accompaniments in her early years. His name was unknown for many years. And thus, the name of Clarence Robinson had been presented by some discographers, misinterpreting some informations on this person's possible musical activity. But Robinson appeared to be un-fitting for this clarinetist's personality, later. In fact, Mr. Robinson only was a dancer without any instrumental abilities. Bo Lindström of Sweden, experienced collector and writer on early coloured jazz, discovered an interview of Ethel Waters in the 'Chicago Defender' of 1922 some years ago, in which she named the members of her accompanying band. From this source, Julian Baugh must be seen as the clarinetist whose name had been unknown for so long (see 'Sources' below.) As may be recognised by the recording sessions listed below, the Black Swan officials obviously recognised the quality of Miss Waters' musicians and had them accompany other singers under their banner, as well.

JULIAN BAUGH

001 **MARY STRAINE** Joseph Smith's Jazz Band Long Island City, NY, c. late Jun. 1922
 Mary Straine – voc;
 Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;
 Fletcher Henderson or (Lem Fowler) – pno
 -1 I Ain't Got Nothing Blues BS 14115, Document DOCD-5342

This cornetist/trumpeter does not sound like the young Joe Smith as identified by W.C. Allen. Instead, he sounds very much like a Western trumpet player, reminding me of Tommy Ladnier. This is not Smith's soft tone heard at the succeeding sessions, and there are definite features of Louis Armstrong's style that were never incorporated in Joe Smith's playing. (But let's not forget that Ethel Waters just had been in New Orleans, and Louis Armstrong had left a big impression on the Waters musicians!) And this is not Johnny Dunn style as would have to be expected from Joe Smith. But the trumpet performance certainly has good jazzy quality. The whole affair reminds me of Ollie Power's 'Play That Thing' of Sep. 1923!

This also includes the trombonist's playing. This trombonist shows similar features to Brashear's, probably resulting from a "Western" origin of the musicians present, but his playing is not stylistically constant as Brashear's in the following sessions. He uses triplets sometimes which cannot be detected in Brashear's playing.

The clarinetist, also, might not be identified as the hitherto mentioned Clarence Robinson, but – if so – with a much harder tone and a more squeaking performance. He sounds as having listened to Johnny Dodds. Following Bo Lindström's noteworthy find of an Ethel Waters interview in the Baltimore Afro-American (see below) we now seem to know the real name of this clarinetist: Julian or Julius Baugh from the South.

The pianist possibly is Fletcher Henderson, yet might only possibly be Lem Fowler as noted by W.C. Allen. In my ears, this side being a Joe Smith item is somewhat doubtful, despite the band name on the label. George Brashear and Julian Baugh probably are the two other wind players. But recording dates of these Black Swan items are of strong dubiousness - the Chronological Classics item below dating these sessions as May 1922. And according to Bo Lindström's researches on the Ethel Waters' band's tour, it "finished with ppearances in Washington, D.C., Philadelphia, and New York in June/July 1922." Yet, travelling in the North-East was rather easy in those days, and short voyages to New York from the named cities for recording activities were absolutely possible.

Notes:

- W.C. Allen, *Hendersonia*, p. 37: *poss Joe Smith, cornet; George Brashear, trombone; Clarence Robinson, clarinet; Fletcher Henderson or Lem Fowler, piano. "This is an 'orphan' title; although the cornet is in the background, there are snatches of double-timing characteristic of Joe Smith at this time, and the clarinetist is the same man (Clarence Robinson?) as on succeeding dates. This record was advertised as a new release in mid July 1922, but it is possible that it could have been recorded at the end of June by the Jazz Masters; alternatively, it could be by a Lem Fowler unit with the same clarinetist later used by Fletcher Henderson."*

- Bo Lindström, 'Oh Joe, Play That Trombone', *The Life and Music of George L. Brashear*, p.36, *Baltimore Afro-American*, June 16, 1922: *Ethel Waters Doesn't Splurge: "The present organization of her Jazz Masters is composed of: Joe Smith, cornet; Fletcher Henderson Jr, piano; Julian Baugh, clarinet; George Brashear, trombone."*

- BGR*2: Joe Smith, cnt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno.

- BGR*3, *4: poss Joe Smith, cnt; poss George Brashear, tbn; poss Clarence Robinson, clt; Fletcher Henderson or Lem Fowler, pno.

- Rust*3, *4, *6: Joe Smith –c; ?George Brashear –tb; Clarence Robinson –cl; Fletcher Henderson –p.

002 **ETHEL WATERS** Joe Smith's Jazz Masters Long Island City, NY, early July 1922
 Ethel Waters – voc;
 Joe Smith – tpt; George Brashear – tbn; Julian Baugh – clt;
 Fletcher Henderson – pno
 Jazzin' Babies Blues BS 14117, Chronological Classics 796
 Kind Lovin' Blues BS 14117, Chronological Classics 796
Composer credits are: JBB (Jones); KLB (Waters – Mitchell - Henderson)

Ethel Waters singing beautifully.

For these four subsequent July sessions we seem to have reliable personnels. Only, that the clarinetist cannot be a Clarence Robinson, who has been recognised to be a dancer without any instrumental capabilities. Instead, he was discovered and identified by Bo Lindström of Sollentuna, Sweden, as Julius – or Julian – Baugh, one of five sons of a carnival musician, touring in the South in the late 1800s and 1910s. In 1922 he was part of Ethel Waters and the Black Swan Troubadours (see: Bo Lindström, 'Oh Joe, Play That Trombone', p. 36). This discovery – in my eyes – is a most important one in relation to everything assumed before as Ethel Waters' remarkable clarinet player of 1922! And this clarinetist certainly makes this band a unit of remarkable form and strength. No wonder that the Black Swan people used them to accompany other singers, as well.

'Jazzin' Babies Blues' has a nice instrumental chorus by the whole band, with every player knowing what he has to do. The band-chorus in the second title has Julian Baugh soloing surprisingly jazzy, and he also takes the tag at the title's end. Mind, that 'Jazzin' Babies Blues' later was called 'Tin Roof Blues' by younger musicians.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Joe Smith's Jazz Masters*
- W.C. Allen, *Hendersonia*, p. 37: Joe Smith, cornet; George Brashear, trombone; possibly Clarence Robinson, clarinet; Fletcher Henderson, piano
- BGR*2,*3,*4: not listed
- Rust*2: not listed
- Rust*3: Joe Smith -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson -p; John Mitchell -bj; Chink Johnson -bb
- Rust*4,*6: Joe Smith -c; George Brashear -tb; ? Clarence Robinson -cl; Fletcher Henderson -p
- Storyville 1996-97, p.231: "Ethel Waters: At Douglass Theatre, Baltimore with Black Swan Jazz Masters next week (BAA 10/2/22 p5) (interview following week, band named as Joe Smith, c; Fletcher Henderson, Jr., p; Julian Baugh, cl; George Brashear, tb; Raymond Green, d. Will go to Washington, Philly, New York (to make Black Swan records) then up to new England. Review p4 which indicates Green had been drummer since last year."
- Ibid: "At Douglass Theatre, Baltimore week of 12 June 1922. Review mentions orch of: Joe Smith, c; George Brashear, tb; Julian Baugh, cl; Fletcher Henderson, p; Raymond Green, d(xyl.)"
- Bo Lindström, *Oh Joe, Play That Trombone*, p.36: Julian Baugh

003 ETTA MOONEY

Long Island City, NY, c. July 1922

Etta Mooney – voc;

Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;

Fletcher Henderson – pno

Early Every Morn (I Want Some Lovin')

BS 14118, Document DOCD-5342

Lonesome Monday Morning Blues

BS 14118, Document DOCD-5342

Yes, this seems to be the same band and personnel as on the fore-going Ethel Waters Black Swan session. Joe Smith, Brashear, Baugh and Henderson are identifiable without much reason for doubt. Thus it is the beginning of a series of BS recordings using the same accompanying group – Ethel Waters' Black Swan Troubadours, probably under Fletcher Henderson's leadership.

Joe Smith obviously has some difficulties with the changes at times. Was it booze? His playing is somewhat erratic on these sides, especially on the second title. While Baugh ntries out his upper register.

Yet, the band is a great combination in this very special early form and structure. And they really swing in the second title.

Notes:

- W.C. Allen, *Hendersonia*, p. 39: Joe Smith, cornet; George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano. "Rust's remarks in the first edition of his 'Jazz Records, A to Z', that this record is of "no jazz interest" is incorrect; 'Morn' has some fine cornet work by Joe Smith."
- BGR*2: prob Johnny Dunn, cnt; unknown, tbn; unknown, clt; unknown, pno; unknown – bbs.
- BGR*3,*4: Joe Smith, cnt; George Brashear, tbn; poss Clarence Robinson, clt; Fletcher Henderson, pno.
- Rust*3,*4: ? Johnny Dunn – c; unknown -tb; unknown -cl; unknown -p; unknown -bb.
- Rust*6: Joe Smith – c; George Brashear – tb; ? Clarence Robinson – cl; Fletcher Henderson – p.
- Bo Lindström: "Definitely George Brashear."

004 ETHEL WATERS Joe Smith's Jazz Masters

Long Island City, NY, early July 1922

Ethel Waters – voc;

Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;

Fletcher Henderson – pno

-1 Georgia Blues

BS 14120, Chronological Classics 796

-2 Georgia Blues

BS 14120, Document DOCD-1012

-2 That Da Da Strain

BS 14120, Chronological Classics 796

Composer credits: GB (Higgins – Overstreet); TDDS (Medina – Dowell)

Again, we may be lucky to have Bo Lindström's work regarding Ethel Waters' recording band and their final personnel. Thanks so much, Mr. Bo! So, we have Joe Smith here, together with George Brashear and Julian Baugh, and Fletcher Henderson. Joe Smith very much à la Johnny Dunn – yes, that was his early style - but very nice and on his own at other points.

The introduction of the first title, already, demonstrates Joe Smith's very own and smooth approach to jazz trumpet. This now is unequivocally Joe Smith! He still shows strong influence of Johnny Dunn, but mainly on the rhythmic side. His tone is that of a human voice, not so much of a brass instrument. He plays assured and with culture mostly lacking in the performances of other trumpeters of the time. A very beautiful entrée into the world of recorded jazz.

Apart from the most interesting and effective yet unfamiliar George Brashear – who certainly demands a special evaluation (he has got one now, see elsewhere at this web-site – KBR) – we hear the recently identified Julian Baugh on clarinet, a clarinetist who came close to Western clarinet style as used and performed by Jimmy Noone and Johnny Dodds in Chicago, closer at least than anybody else in Harlem, New York, at this time.

Besides of Fletcher Henderson on piano there certainly is nobody else in the rhythm section, so Mitchell and Johnson as listed in early discographies must be deleted.

'Georgia Blues' has band accompaniment throughout – no instrumental chorus here – and is published in two varying takes (see below).

Miss Waters sings Edgar Dowell's 'That Da Da Strain' in amazingly modern manner with strong off-beat phrasing almost throughout.

Rust lists these sides as recorded in May 1922 (Ethel Waters dates these recording series for July 1922.)

Notes:

- BGR*2: Joe Smith, cnt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo; Chink Johnson, bbs.
- BGR*3,*4: Joe Smith, c; George Brashear, tb; poss Clarence Robinson, cl; Fletcher Henderson, p.
- Rust*3: Joe Smith –c; George Brashear –tb; Clarence Robinson –cl; Fletcher Henderson –p; John Mitchell –bj; Chink Johnson –bb.
- Rust*4,*6: Gus Aiken –c; Bud Aiken –tb; Garvin Bushell –cl; ? Joe Elder –cl –as; unknown –bsx; Fletcher Henderson –p.
- W.C. Allen, *Hendersonia*, p. 37: Joe Smith, cornet; George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano. "Whether these four titles were all made at one session, or at two, is not known (the high "takes" on the first two suggest a remake)

but the same four-piece band with Joe Smith is evident on all. The clarinetist plays the same ensemble part on 'Da Da Strain' as on Irene Gibbons' Columbia A3834 of the same tune. Take -1 of 'Georgia Blues' is the common one.)"

- Storyville 1996-97, p.231: "Ethel Waters: At Douglass Theatre, Baltimore with Black Swan Jazz Masters next week (BAA 10/2/22 p5) (interview following week, band named as Joe Smith, c; Fletcher Henderson, Jr., p; Julian Baugh, cl; George Brashear, tb; Raymond Green, d. Will go to Washington, Philly, New York (to make Black Swan records) then up to new England. Review p4 which indicates Green had been drummer since last year."

- Ibid: "At Douglass Theatre, Baltimore week of 12 June 1922. Review mentions orch of: Joe Smith, c; George Brashear, tb; Julian Baugh, cl; Fletcher Henderson, p; Raymond Green, d(xyl)."

- Bo Lindström: "Definitely George Brashear. Must be after May 1922, probably early July."

Discernible differences of takes:

GB -1: Introduction, first bar: piano starts with one sole chord, then reluctantly followed by trumpet and band subsequently.

GB -2: Introduction, first bar: strong trombone upward smear and immediate band playing.

005 **ETHEL WATERS' JAZZ MASTERS**

Long Island City, NY, c. Jul. 1922

Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;

Fletcher Henderson – pno; Raymond Green – dms

386-2 Tiger Rag

BS 10073, Chronological Classics 796

-1 Pacific Coast Blues

BS 10073, Chronological Classics 796

Spread Yo' Stuff

BS 10070 not on LP/CD, but held

Struggle (or Snuggle – Close To My Heart)

BS 10070 not on LP/CD

Composer credits: 386 (La Rocca); PCB (Hegamin – Hammed)

There are no vocals on these sides, and they have therefore not been listed in any issue of BGR. Rust*3, *4 and *6 list all four titles as being recorded at this particular session. The first two titles decidedly sound like the personnel given in 'Hendersonia' and Rust*6, so that I believe to discriminate Joe Smith, George Brashear and Julian Baugh.

The clarinet of Julian Baugh reigns the ensemble in 'Tiger Rag' in contemporary clarinet style, as it does in 'Pacific Coast Blues'. Both titles are surprising jazzy for a jazz unit of New York musicians of the time. The band has been strengthened by a drummer using wood-block. In contrast to these above sides the band on 'Spread Your Stuff' seem to be different. They play almost completely arranged parts with no ad-lib playing. Recognition of personal features of the musicians listed for the first two titles is only limited, but the three front men seem to be identical. The pianist plays a four-four piano accompaniment different from what we know of Fletcher Henderson, but this may be caused by a possibly written-out piano part. And he seems to be supported by a banjo player instead of a drummer, so that I believe this title to be played by a partly different band, but not as listed in 'Hendersonia'. By all means, this is not a trio with orchestral accompaniment as assumed by W.C. Allen.

Hendersonia lists the first two titles with their E. Waters personnel (see below) and lists the second two titles as being issued by the Palace Trio with orch. acc., from Olympic 15101-B "Spread Your Stuff" or by Van Eps Quartette "Snuggle" from Olympic 15110-B.

The title 'Spread Yo' Stuff' has, yet, been issued on a (German?) CD series 'Jazz in the Charts' 2/100 on Membran Documents 223701-222 (CD), showing the Ethel Waters BS 10070 label, but listing the personnel of the 'Palace Trio with Orch. Acc.' Rudy Wiedoeft, as, dir: unknown c, tb, cl, Harry Akst, p; Mario Perry, pac.

In concluding: this whole affair is unclear and would certainly request some clearance!

ADDITION: With e-mail of July 15, 2019, the most amiable and right honourable R. Wondraschek of Heidelberg, Germany, urges me to tell the world that he has followed my request for clearance of the above noted 'Spread Yo' Stuff' uncertainty. We now may know that the two titles 'Spread Yo' Stuff' and 'Struggle' (or 'Snuggle') are the work of Bennie Krueger's Orchestra and not of the Jazz Masters of above! I apologize not to have removed the tomatoes from my ears to recognize this obvious matter of course expounded on me by the self-appointed world-leading OM5 expert – KBR!

Notes:

- Rust*3: unknown –c; unknown –tb; unknown –cl; unknown –p; unknown –d.

- Rust*4,*6: As last above, plus Raymond Green, -d. (Thus: Joe Smith –c; George Brashear –tb; ?Clarence Robinson –cl; Fletcher Henderson –p; Raymond Green, d - KBR.)

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

- W.C. Allen, Hendersonia, p. 38: Joe Smith, cornet; prob George Brashear, trombone; prob Clarence Robinson, clarinet; Fletcher Henderson, piano; Raymond Green, drums; unknown, slide whistle, possibly by one of the other men. "These titles are instrumentals, under Ethel Water's name, but without vocals. The instrumentation is different in that a drummer (probably Raymond Green, who had been on tour with them) is used, as well as the unidentified slide-whistler, but Joe Smith is definite and the others seem logical guesses. Black Swan 2077 was probably never issued as such."

- W.C. Allen, Hendersonia, p. 492: Black Swan 10070 (and 2074, never issued), (15101-B) Spread Yo' Stuff by the Palace Trio with orch. acc., from Olympic 15101-B - (15110-B) Snuggle (Close To My Heart) by Van Eps Quartette, from Olympic 15110-B.

- Bo Lindström: "Definitely George Brashear. (The 10070 sides) are rare. I have not heard them. Were they ever issued?"

006 **JULIA MOODY** Joe Smith's Jazz Band

New York, c. Aug. 1922

Julia Moody – voc;

Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;

Fletcher Henderson – pno; Ralph Escudero – bbs

The Cootie Crawl

BS 14122, Document DOCD-5418

Ja Da Blues

BS 14122, Document DOCD-5418

The trombonist, yet, does not display his former expressive and powerful execution, but is reduced to a restrained playing which, yet, might be explained by his position to the microphone/recording unit. Choice of notes, time and style are well in Brashear's range.

In his phantastic book on trombonist George Brashear of 2018, Bo Lindström has conclusively established the name Julian Baugh for the Western style clarinet work of a man hitherto assumed to be Clarence Robinson by Walter C. Allen and others. He was a member of Ethel Waters' Jazz Masters as documented in a Waters interview in the 'Baltimore Afro-American' of June 16, 1922.

In both titles we find an often-used manner of performance in the early years of jazz: the clarinet plays the melody and the trumpet plays a hot counter-part. The band is strengthened by a tuba player who probably might be Henderson's later tuba player for some years, Caribbean Rafael Escudero.

Notes:

- BGR*2: Joe Smith, cnt; unknown, tbn; unknown, clt; Fletcher Henderson, pno; unknown – bbs.
 - BGR*3,*4: Joe Smith, c; prob George Brashear, tb; poss Clarence Robinson, cl; Fletcher Henderson, p; poss Ralph Escudero – bb.
 - Rust*3: Joe Smith – c; unknown – tb; unknown – cl; Fletcher Henderson – p; unknown – bb
 - Rust*4,*6: Joe Smith – c; ?George Brashear – tb; ?Clarence Robinson – cl; Fletcher Henderson – p; ?Ralph Escudero – bb
 - W.C. Allen, *Hendersonia*, p. 38: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba. “These next eight titles are by an identical five-piece band, with Joe Smith on cornet and the same trombonist and clarinetist as before, plus an added tuba.”
 - *Ibid.*, p. 561: “(Rafael ‘Ralph’ Escudero) stated that he worked with ‘the Swan Co. with Fletcher’, indicating his presence on some Black Swan records.”
 - Bo Lindström: *Definitively George Brashear*.

007 MARY STRAINE	Joseph Smith’s Jazz Band	Long Island City, NY,	c. Aug. 1922
Mary Straine – voc;			
Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;			
Fletcher Henderson – pno; Ralph Escudero – bbs			
	I Wish I Could Shimmy (Like My Sister Kate)	BS 14123,	Document DOCD-5342
	The Last Go Round Blues	BS 14123,	Document DOCD-5342

This is Joe Smith in his Johnny Dunn mode. The tone is Smith’s, but the style and rhythm are still Johnny Dunn’s. Trombonist and clarinetist may well be the named persons from their tones and styles, and Henderson is certainly on piano. Please, mind, that the clarinet plays the first - melody – parts of the band, while the trumpet plays a hot counter-part. The tuba player cannot be identified from what can be heard. As from the recording date he possibly may or may not be Ralph Escudero. But still, he might have joined on a free-lance basis or sat in for another tuba player. And again, in the first title we have the clarinet playing melody and the trumpet taking the hot-part in the last chorus. It sounds rather archaic, I must admit.

Notes:

- W.C. Allen, *Hendersonia*, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba.
 - Bo Lindström: “Possibly George Brashear”.
 - BGR*2: Joe Smith, cnt; prob George Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; unknown – bbs.
 - BGR*3,*4: Joe Smith, cnt; prob George Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; poss Ralph Escudero – bbs.
 - Rust*3: Joe Smith – c; ?George Brashear – tb; Clarence Robinson – cl; Fletcher Henderson – p; unknown – bb
 - Rust*4,*6: Joe Smith – c; ?George Brashear – tb; Clarence Robinson – cl; Fletcher Henderson – p; ?Ralph Escudero – bb

008 ANDREW COPELAND		Long Island City, NY,	c. Aug. 1922
Andrew Copeland – voc;			
Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;			
Fletcher Henderson – pno; Ralph Escudero – bbs			
	Buzz Mirandy	BS 14124	not on LP/CD
	Down In Dixieland	BS 14124	not on LP/CD

Very much to my own sorrow I am unable to comment on this session because this recording has not been reissued in Johnny Parth’s magnificent Document LP/CD project of some years ago which offered most of all African-American vocal recordings to the interested public. Unfortunately, this coupling had not been included in the series!

I therefore decide to depend upon W.C. Allen’s personnel. W.C. Allen writes in his imposing ‘Hendersonia’ p. 34: “*The Andrew Copelandcoupling is the real ‘sleeper’ in the Black Swan catalogue. Despite the unpromising titles and the dated singing, the driving cornet of Joe Smith, running the gamut in style from Dunn to Wooden Joe Nicholas on ‘Dixie Land’ makes it one of the earliest and best examples of genuine ‘hot’ to emanate from New York.*” This last said by Mr. Allen obviously concurs what I remarked in my comment on the last two sessions above their manner of ‘hot’ playing.

Notes:

- Rust*3,*4,*6: Joe Smith – c; unknown tb; unknown cl; unknown p; unknown bj; unknown bb; unknown d.
 - BGR*2,*3,*4: not listed because of little blues interest!
 - W.C. Allen, *Hendersonia*, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba.

009 TRIXIE SMITH	and the Jazz Masters	Long Island City, NY,	c. Sep. 1922
Trixie Smith – voc;			
Elmer Chambers – tpt; George Brashear – tbn; (Julian Baugh) – clt;			
Fletcher Henderson – pno; unknown – bbs			
	Give Me That Old Slow Drag	BS 14127,	Document DOCD-5332
	My Man Rocks Me (With One Steady Roll)	BS 14127,	Document DOCD-5332

Although all the below cited discographies shy away from naming any of the musicians heard – except for Fletcher Henderson – I do hear the musicians at sessions of Misses Moody and Straine above, thus Brashear, Baugh, Henderson and the unnamed tuba player – or at least the musicians identified as such. The trumpet player certainly is not Joe Smith as might be expected. I – KBR – would tentatively identify him as Elmer Chambers – he was with Sam Wooding at this time, and listen to his vibrato (!).

Notes:

- BGR*2: unknown tpt; unknown tbn; unknown clt, alt; unknown pno; unknown bbs.
 - BGR*3,*4: unknown, t; unknown, tb; unknown, cl; presumably Fletcher Henderson, pno; unknown, bb.
 - W.C. Allen, *Hendersonia*, p. 47: unknown trumpet, unknown trombone, unknown clarinet, presumably Fletcher Henderson, piano, unknown tuba. „The next six titles are tentatively included as Henderson accompaniments, because oft he use oft he name ‘Jazz Masters’. The cornetist is not Joe Smith, however, but a weaker, less ‘hot’ man whom I cannot identify; the clarinetist also may be a different man than on the previous blues sessions.”
 - Rust*6: unknown t; unknown tb; unknown cl, ?as; ?Fletcher Henderson, p; unknown bb.
 - Bo Lindström: This is a just possibly George Brashear recording.

010 LENA WILSON the Jazz Masters

Long Island City, NY, c. Sep. 1922

Lena Wilson – voc;

Gus Aiken – tpt; George Brashear – tbn; Julian Baugh – clt;

Willie Gant or Fletcher Henderson – pno; Ralph Escudero – bbs

	The Wicked Fives' Blues	BS 14129,	Document DOCD-5443
-2	The Wicked Fives' Blues	BS 14129,	Document DOCD-5602
	You've Got Everything A Sweet Daddy Needs But Me	BS 14129,	Document DOCD-5443

The trumpet player certainly is a follower of the Johnny Dunn style ubiquitous in Harlem at this time, playing in strong military style with its staccato phrasing and its sharp triple bugle calls. I would suggest this player to be Gus Aiken who was able to perform in convincing Dunn style. The trombonist might be George 'Lorenzo' Brashear again with his brash tailgate style. And then the clarinetist shows signs of the enigmatic Clarence Robinson of whom W.C. Allen says: "*An unidentified clarinetist, with a fine ensemble sense and a tone that reminds me of Johnny Dodds (I am sure, however, that it was NOT Dodds), whom I tentatively identify as Clarence Robinson.*" (Hendersonia, p.33/34). This notation then has to be changed to clarinetist Julian Baugh, as apparent, now. The pianist may well be Fletcher Henderson as given by Allen, although no personal stylistic traits can be identified. But regarding this session related to the following sessions of Josie Miles, Willie Gant might also be the pianist here.

The tuba player then might be one of a number of New York theatre musicians employed by band leaders like Eubie Blake. Chink Johnson might be a possibility. This session very probably has the same personnel as Josie Miles' session of the same day for the same label (see below)!

Notes:

- Rust*3: unknown – c; unknown – tb; unknown – cl; unknown – p; unknown – d.

- W.C. Allen, Hendersonia, p.47/48: "*The next six titles are tentatively included as Henderson accompaniments, because of the use of the band name 'Jazz Masters'. The cornettist is not Joe Smith, however, but a weaker, less 'hot' man whom I cannot identify; the clarinetist also may be a different man than on the previous blues sessions.*"

- Rust*4,*6: unknown – c; unknown – tb; unknown – cl; Fletcher Henderson – p; unknown – d.

- BGR*4: unknown – tpt; unknown – tbn; unknown – clt; poss Fletcher Henderson – pno; unknown – bbs

Discernible differences of takes:

The accompaniment seems to be played from written parts and dissimilarities of takes might be minimal, but the following can be discerned

-? trombone retained in ensemble in first two bars of introduction

-2 muted trombone (straight mute) very prominent and loud in first two bars of intro, but playing same notes as in -?

011 JOSIE MILES

Long Island City, NY, c. Sep. 1922

Josie Miles – voc;

Gus Aiken – tpt; George Brashear – tbn; Julian Baugh – clt;

Willie Gant or Fletcher Henderson – pno; Ralph Escudero – bbs

424-2	If You Want To Keep Your Daddy Home	BS 14130,	Document DOCD-5466
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425-1	You're Fooling With The Wrong Gal Now	BS 14130,	Document DOCD-5466
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The trumpet player - whom W.C. Allen identifies as Joe Smith a little too hasty, perhaps, because I think he might as well be the youthful Gus Aiken, a pupil of the Jenkins Orphanage of Charleston, SC. Many trumpet players in Harlem in the very early twenties definitely were under the spell of Johnny Dunn and copied him as well as they could. One of these was Gus Aiken who - on a couple of early recordings of Edith Wilson in 1922 - very probably has hitherto been mistaken for Johnny Dunn. But Aiken certainly excelled in playing in a closely imitated Dunn style, recognizable only by his softer tone and his looser inner rhythm (compare Edith Wilson's recordings of 1922 elsewhere on this website!). But Joe Smith was a Dunn pupil as well, and can be distinguished as such in his early recordings with Mamie Smith (compare Mamie Smith's recordings August 1922 to January 1923 elsewhere on this website). Yet, Smith is recognizably on his way to a very distinct own approach and smooth and rhapsodic style, away from the Dunn mould. And Smith was on tour with Mamie Smith all through 1922 and into 1923 and his presence on this date at least has to be seen questionable. So, our man here - with his eighth triplets - might well be Gus Aiken.

The trombone player might well be George Brashear and the clarinetist might be Julian/Julius Baugh, who was the only (?) reed player in early Harlem to come closer to the Western players like Johnny Dodds or Jimmy Noone. But he is a very shadowy figure and only very little is known of him. It is now known that Clarence Robinson was a dancer, and not a musician. The musician named such in Rust's editions very probably was the clarinetist Julian Baugh, identified by Swedish researcher Bo Lindström as being a member of Ethel Waters' accompanying orchestra (Ethel Waters Doesn't Splurge, Baltimore Afro-American, June 16, 1922 in: Bo Lindström, Oh Joe, Play That Trombone, p. 36).

The sounds from the piano are very light but two-fisted, and I therefore could well imagine this to be Willie Gant, following his own testimony below, which, by the way, would be one of three only possibilities to have recorded with Josie Miles, besides sessions 009 and 010, perhaps. Compare Katie Crippen's session of March 1921 where Willie Gant suddenly inserts a piano solo into a tune played by a very early Henderson recording unit with - as they say - Henderson on piano ('Play 'Em For Mama, Sing 'Em For Me). Gant is much lighter and airy - yet playing two-fisted - in his approach than the strongly founded Henderson.

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

When considering that this personnel heard might possibly not come from the Fletcher Henderson circle, we lose the reason to suggest Ralph Escudero as tuba player, who, nevertheless, did not join the Henderson aggregation before January 1923. Lacking any stylistic idiosyncracies of the tuba sounds we better list this player as unknown. This session 012 may be closely related to Lena Wilson's BS session of the same date c. Sep. 1922 above!)

Notes:

- Record Research 30: "*Following this recording adventure, Willie recalled doing several others behind different blues singers on various labels such as Okeh, Pathe and Black Swan with the 'Leroy's' personnel. He believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some.*" "*Leroy's Band*": Gus Aiken, trumpet; Garvin Bushell, clarinet; Jake Frazier, trombone; Gant, piano; Spivy or Splivy, banjo; and Joe Banks, drums.

- WC Allen, Hendersonia, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba. "*Joe Smith is identified from his characteristic cornet breaks. The matrix numbers seem to*

place this somewhat later than the preceding three sessions (J. Moody, M. Straine, A. Copeland – KBR), and it may therefore actually be out of its proper chronological sequence, but is placed here because of Smith's presence."

- Bushell, Tucker, Jazz from the Beginning, p. 156: personnels as by Bruyninckx/Rust*3/Rust*4. No comment by G. Bushell, which may indicate that he did not recognize himself and thus had no recollection to this recording session.

- BGR*2: Joe Smith, tpt; Jake Frazier, tbn; Garvin Bushell, clt; prob Fletcher Henderson, pno; --- Spivey, bjo; Joe Banks, dms.

- BGR*3,*4: Joe Smith, c; Jake Frazier, tb; poss Clarence Robinson, ct; prob Fletcher Henderson, p; poss Ralph Escudero, bb.

- Rust*3: Joe Smith - c; Jake Frazier - tb; Garvin Bushell - cl; ? Fletcher Henderson - p; --- Spivey- bj; Joe Banks - d

- Rust*4: Joe Smith - c; ? George Brashear - tb; ? Clarence Robinson - cl; Fletcher Henderson - p; ? Ralph Escudero.

- Rust*6: Joe Smith - c; ? George Brashear - tb; ? Clarence Robinson - cl; Willie Gant - p; ? Ralph Escudero.

012 JULIA MOODY Joe Smith's Jazz Band

Long Island City, NY, c. Sep. 1922

Julia Moody – voc;

unknown – tpt; George Brashear – tbn; Julian Baugh – clt;

Fletcher Henderson – pno; unknown – bbs

429-1

Good Man Sam

Scandal Blues

BS 14144,

Document DOCD-5418

BS prob unissued

not on LP/CD

And again, I hear the same nucleus of band as at the previous Ethel Waters session of c. August 1922. The trumpet player cannot be identified lacking distinct individual traces, but may be the same man as at the August Ethel Waters session, sub for Joe Smith. As before, Julian Baugh should be the clarinetist.

Notes:

- BGR*2: unknown cnt; unknown tbn; unknown clt; unknown pno; unknown vln; unknown bbs.

- BGR*3,*4: unknown cnt; unknown tbn; unknown clt; unknown pno; unknown bbs.

- Rust*3: unknown t; unknown tb; unknown cl; unknown vn; unknown p; unknown bb.

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

- W.C. Allen, *Hendersonia*, p. 58: unknown trumpet, trombone, clarinet, piano, tuba.

- Bo Lindström, *This is just a possible George Brashear recording*.

013 ETHEL WATERS her Jazz Masters

Long Island City, NY, c. Oct. 1922

Ethel Waters – voc;

unknown – tpt; George Brashear – tbn; (Julian Baugh) – clt;

Fletcher Henderson – pno; Ralph Escudero – bbs

At The New Jump Steady Ball

Oh Joe, Play That Trombone

BS 14128,

Chronological Classics 796

BS 14128,

Chronological Classics 796

Composer credits are: ATNJSB (Delaney - Easton); OJPTT (Dowell)

Ethel Waters in her now highly developed own jazz style, singing convincingly and with a lot of power.

We still have her touring band here - or the remnant at least, probably with Julian Baugh, except for the trumpet player, whose identity is undiscovered up to now. But listen to his staccato playing and his bunch of triple-tongue phrasing in the second title. This is not hot, but most individual, and not downright jazzy. Yet, we do not know this individual player!

Notes:

- W.C. Allen, *Hendersonia*, p. 47/48: unknown, cornet; unknown, trombone; unknown, clarinet; presumably Fletcher Henderson, piano; unknown, tuba

- BGR*2: unknown tpt, unknown tbn; unknown clt; unknown pno

- BGR*3,*4: unknown, t; unknown, tb; unknown, cl; poss. Fletcher Henderon, p; unknown, bb

- Rust*2: not listed

- Rust*3: unknown -t; unknown -tb; unknown -cl; unknown -p

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

- Storyville 1996-97, p.231: "Ethel Waters: "At Douglass Theatre, Baltimore week of 12 June 1922. Review mentions orch of: Joe Smith, c; George Brashear, tb; Julian Baugh, cl; Fletcher Henderson, p; Raymond Green, d/xyl."

- Bo Lindström, *Oh Joe, Play That Trombone*, p.36: Julian Baugh

014 JOSIE MILES

Long Island City, NY, c. Nov. 1922

Josie Miles – voc;

Gus Aiken – tpt; Bud Aiken – tbn; (Julian Baugh) – clt;

(Willie Gant) – pno

461-2

When I Dream Of Old Tennessee Blues

BS 14133,

Document DOCD-5466

463-1

I Don't Want You (If You Don't Want Me)

BS 14133,

Document DOCD-5466

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

Notes:

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

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

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

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

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

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

015 **JOSIE MILES**

Long Island City, NY, c. Dec. 1922

Josie Miles – voc;

Gus Aiken – tpt; Bud Aiken – tbn;

(Julian Baugh) – clt, unknown – alt;

Arthur Ray or (Willie Gant) – pno

476 Low Down 'Bama Blues

BS 14139,

Document DOCD-5466

484-2 Love Me In Your Old-Time Way

BS 14139,

Document DOCD-5466

Again, the band parts are mostly written down and identification of the musicians is almost impossible. I nevertheless see the possibility of Gus Aiken here playing with his brother Bud in closely set parts. The clarinetist might be the before mentioned Julian Baugh. And there is a hitherto unlisted alto saxophonist. The pianist plays integral parts of the beautiful and skilfully done arrangements, which might be a hint that these musicians are part of the below mentioned 'Black Swan Troubadours/Jazz Masters' and that they make up a well rehearsed band. This then could mean that the pianist is Arthur Ray as mentioned below, later to be known as accompanist to Bubber Miley on the 'Texas Blues Destroyers' sessions. But I – KBR – also hear a certain similarity with Willie Gant's piano style and could image his presence on these sides.

Notes:

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

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

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

- Rust*3: unknown -t, unknown -tb; unknown -cl -as; ?Willie Gant -p; unknown bb

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

016 **IRENE GIBBONS AND JAZZ BAND**

New York, c. early Jan. 1923

Eva Taylor – voc;

unknown – tpt; Charlie Irvis – tbn;

Julian Baugh – clt; unknown – alt;

Clarence Williams – pno; Buddy Christian – bjo; unknown – dms

80723-4 My Pillow And Me

Col A-3922,

Doc DOCD-5408

80724-6 That Da Da Strain

Col A-3834,

Doc DOCD-5408

The trumpet player plays straight melody only, throughout, and might be anyone. He may even be early Miley, not Morris. (JK hears the same trumpet player as on 'New Moon' of session 006 of our Clarence Williams list, thus perhaps Johnny Dunn, as some people say.) Certainly, Irvis on trombone, and very beautiful.

The clarinet player plays quarter and eighth notes only, shown as a characteristic of Elliott's style. In the middle break of the last chorus, we hear the first four notes played in pitch and then the next two (or four) notes played with slight downward slides, typical for Elliott's playing. But his smears and slurs are not there. Instead, the clarinet plays well pitched phrases unlike Elliott. So, the playing heard here is only slightly fitting and compatible with Elliott's documented style and his assumed presence. Judging on these features, I'd propose Ethel Waters' clarinetist of the time, namely Julian Baugh, identified by Bo Lindstrom of Sweden in his excellent book 'Oh Joe, Play That Trombone' on George Brashear, the Waters band's trombonist. This clarinetist of Ethel Waters' band of 1922 was for a long time mistaken as Clarence Robinson, who yet was no musician at all, but a dancer. The Waters band disbanded in New York in late 1922, and some of their players may have stayed in New York thereafter. It should be noted that the clarinet on this 'Da Da Strain' approximately plays the same clarinet part as on Ethel Waters' recording of this same title of c. July 1922 (session 004).

Alto sax is playing melody behind Eva Taylor. Banjo player Buddy Christian is assuredly given in the discos, and certainly right when compared with his later documented appearances on record. He plays a very strong four-four rhythm with power and pressure, without any gimmicks or rhythmic variations.

Notes:

- Storyville 13: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo); unknown (woodblocks)

- Rust*3,*4,*6: ?Tom Morris -c; Charlie Irvis -tb; Ernest Elliott -cl -as; Clarence Williams -p; Buddy Christian -bj; unknown -d

- T. Lord, *Clarence Williams* p27: prob Thomas Morris - cnt; Charlie Irvis - tbn; Ernest Elliott - clt; Clarence Williams - pno; Buddy Christian - bjo; unknown - woodblocks "TKD lists: Elmer Chambers or Charlie Gaines - tpt; Irvis - tbn; Don Redman - clt; Williams, Christian and unknown - dms. Goldman lists Th. Morris, Irvis, and Sidney Bechet - clt."

- BGR*2,*3,*4: prob Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, clt, alt; Clarence Williams, pno; Buddy Christian, bjo; unknown, dms . (BGR*4 lists both titles as unissued. The issued ones are dated early January 1924.)

- Bo Lindström, *Oh Joe, Play That Trombone*, p.36: Julian Baugh

017 **JULIA MOODY** Joe Smith's Jazz Band

Long Island City, NY, c. Jan. 1923

Julia Moody – voc;

unknown – tpt; unknown – tbn;

(Julian Baugh) – clt; unknown – alt; unknown – vln (1);

unknown – pno

499-2 Laughin' Cryin' Blues

BS 14140,

Document DOCD-5602

500-1 Starvin' For Love

BS 14140,

Document DOCD-5602

Scandal Blues

BS unissued ?

not on LP/CD

All accompaniment is obviously played from music, and although trumpet, trombone and clarinet have very short solo phrases to play, these are so even, uneventful and on the beat that they appear to be written down. Furthermore, the piano plays in accordance and parallel with the wind instruments. So, nothing can be said about the identities of the individual musicians. Except, that the clarinetist's expertise may well that be of Julian Baugh's.

Notes:

- BGR*2,*3,*4: unknown tpt; unknown tbn; unknown clt; unknown alt; unknown vln; unknown pno.

- Rust*3,*4,*6: unknown t; unknown tb; unknown cl; unknown as; unknown vn; unknown p.

018 **ETHEL WATERS** her Jazz Masters Long Island City, NY, c. Mar. 1923
 Ethel Waters – voc;
 Elmer Chambers – tpt; George Brashear – tbn; *Edgar Campbell* or (*Julian Baugh*) – clt;
 Fletcher Henderson – pno; John Mitchell – bjo
 564-1 Memphis Man BS 14146, Chronological Classics 796
 565-2 Midnight Blues BS 14146, Chronological Classics 796
 (-1) Brown Baby BS 14145, Chronological Classics 796
 (-2) Brown Baby BS 14145, Document DOCD-1012
Composer credits are: BB (Grant); 564 (Williams)

Elmer Chambers and Brashear are obvious on these sides. Brashear, again, is very much retained.
 Edgar Campbell is known for his lack of improvisation abilities and to his preference to play first – trumpet or vocal – parts when possible. Exactly this you can hear in ‘Midnight Blues’. He furthermore is said to have been able to transpose at first sight and to have been an excellent technician. From tone and phrasing, this might yet possibly be Julian Baugh again – listen to the clarinet solo in ‘Brown Baby’. Fletcher Henderson and John Mitchell are undisputed, the latter because of his own testimony.

Notes:

- W.C. Allen, *Hendersonia*, p.51: prob Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher Henderson, piano; John Mitchell, banjo. “John Mitchell recalled that he had made one recording date with Fletcher Henderson, behind Ethel Waters, for Black Swan. The ‘Jazz Masters’ credit, and the presence of a banjo, suggested that this was the date in question. Later, on hearing these first three titles, he confirmed his own presence, and suggested the above names to the best of his recollection. He was not sure of the personnel, however, since he never played regularly with Henderson or his men; he described this session as a ‘one-shot deal’ for himself. The last two titles have the same instrumentation and are tentatively presumed to fit here.”

- BGR*2: June Clark or Howard Scott, tpt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo.

- BGR*3,*4: Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; Johnny Mitchell, bj.

- Rust*2: not listed

- Rust*3: June Clark or Howard Scott -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson -p; Johnny Mitchell -bj.

- Rust*4,*6: ?Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.

Discernible differences of takes:

Brown Baby -1: voc after bar 4 of ens intro: “Hello folks, at last I’m back again.”

Brown Baby -2: voc after bar 4 of ens intro: “Hello folks, I’m back again.”

019 **ETHEL WATERS** her Jazz Masters Long Island City, NY, c. Mar. 1923
 Ethel Waters – voc;
 June Clark – tpt; George Brashear – tbn; (*Julian Baugh*) – clt;
 Fletcher Henderson – pno; unknown (*Charlie Dixon*) – bjo
 Long-Lost Mama BS 14148, Chronological Classics 775
 Lost Out Blues BS 14151, Chronological Classics 775
Composer credits are: LLM (Woods); LOB (Grant)

These titles have hitherto been attributed to the forgoing Ethel Waters session. But very obviously there is a different trumpet player here, who seems to have listened to some Louis Armstrong at this early time, and who uses ‘dirty’ phrasing – very unusual for this time in New York. He also plays with a lot of pressure, physically and rhythmically – just at the edge of rushing. These habits may have caused June Clark to be assumed on trumpet in BGR*2 and Rust*3. As Howard Scott’s first recording with Henderson was in November 1923 I presume that this trumpet player might really be June Clark. All his playing characteristics point to Clark – especially at this early time!

Brashear, again, is very much retained. But what can be heard fits with Brashear’s style.

Edgar Campbell’s playing habits – as described above – cannot be detected here, and the clarinet playing heard may well be that of Clarence Robinson as heard on earlier sides. It certainly is not that of Don Redman as might be assumed. Henderson’s presence is undisputed, but Mitchell’s presence has to be doubted because of his own testimony.

Notes:

- W.C. Allen, *Hendersonia*, p.51: prob Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher Henderson, piano; John Mitchell, banjo. “John Mitchell recalled that he had made one recording date with Fletcher Henderson, behind Ethel Waters, for Black Swan. The ‘Jazz Masters’ credit, and the presence of a banjo, suggested that this was the date in question. Later, on hearing these first three titles, he confirmed his own presence, and suggested the above names to the best of his recollection. He was not sure of the personnel, however, since he never played regularly with Henderson or his men; he described this session as a ‘one-shot deal’ for himself. The last two titles have the same instrumentation and are tentatively presumed to fit here.”

- BGR*2: June Clark or Howard Scott, tpt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo.

- BGR*3,*4: Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; Johnny Mitchell, bj.

- Rust*2: not listed

- Rust*3: June Clark or Howard Scott -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson -p; Johnny Mitchell -bj.

- Rust*4,*6: ?Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.

020 **GULF COAST SEVEN** New York, Aug 07, 1923
 (Elmer Chambers), Bubber Miley – tpt; Bud Aiken – tbn;
 (*Julian Baugh*) – clt; (*Ernest Elliott*) – alt;
 Perry Bradford – pno; (*Elmer Snowden*) – bjo
 81168-2 Papa, Better Watch Your Step Col A-3978, Frog DGF 56
 81169-2 Memphis, Tennessee Col A-3978, Frog DGF 56

The above cited remark from Walter C. Allen in RR 75 that Johnny Dunn was in England from May to September 1923, and can therefore not be present on this session, raises calamities. This, because Gus Aiken also cannot be the trumpeter as he was in Cuba at the time! And I was certain to hear Dunn as one of the trumpet players. So, Dunn and Aiken must be excluded.

There is a first trumpet player who leads the ensemble in the beginnings of the tunes. This man shows similarities of tone and rhythm with a clear diction to Fletcher Henderson's lead trumpet man Elmer Chambers. Hear his 6/8 time delivery of eighth-notes! Then there is a second man who seems to be Bubber Miley. He can be heard behind the first player adding fills and breaks and is possibly the man who plays the introduction of the first title. He starts the reed chorus with a typical growl tone and later plays the breaks in this chorus as well as the coda. The trumpet break in the last chorus of 'Papa, Better ...' might be shared by both men, Miley playing the second break. In 'Memphis, Tennessee' we hear both trumpeters, Miley in foreground in the first chorus. He is dominating the whole performance. Miley, by the way, recorded with Thomas Morris' Past Jazz Masters again on the same day for OKeh.

The trombone player possesses the same technique and taste as we have heard on the first session above, and therefore seems to be Bud Aiken. Bud did not accompany his brother on the Cuba tour, but stayed behind. He became a member of the Gonzelle White entourage some time later. I feel unable to follow Bushell's statement that this "*is not Buddy's sound at all*"!

The prominent clarinetist is listed as Buster Bailey in Rust*2, but lacks Bailey's almost classical tone and owns a very distinct vibrato instead and a sharp diction. In any case, there is a certain New Orleans or even Doddsian flavour to his playing. But Bailey also seems to be ruled out by the appearance of a slap-tongue break in the second title. And, as Walter C. Allen writes, "*I doubt if Buster Bailey would have been in New York this early, although he had already recorded with Mamie Smith (according to his own recollection) in February 1921. He was primarily based in Chicago during this period.*" Bailey on his assumed first recordings with the Sunset Band (reissued on FROG DGF 28) of about the same time as this session, sounds like Bailey of later years and is definitely very different from our man here in question. He is not Bushell either (see below). Even with the help of Dave Brown and Michael Rader I have found myself unable to offer an appropriate name for this musician.

ADDITION 14-09-2011: Allen, Hendersonia p. 33/34: "*An unidentified clarinetist, with a fine ensemble sense and a tone that reminds one of Dodds (I am sure, however, that it was NOT Dodds), whom I tentatively identify as Clarence Robinson, is present on certain sessions. It does not sound like Garvin Bushell.*"

ADDITION 18-08-2013: Bo Lindström has recently pointed out that the clarinetist listed as Clarence Robinson very probably was a man named Julian Baugh who was documented as Ethel Waters' clarinetist in 1922 (see above).

On alto we do probably hear Ernest Elliott with his "sour" sound caused by his continued down and upward slurs. He plays alto here, not tenor as listed (I do not know any instance Elliott playing tenor!). He is not Brassfield as listed before, because Brassfield was in England with Dunn and the Will Vodery band.

The pianist seems to be another person as on the foregoing session. He is very busy, plays a lot of notes in Dunn's double-time style which simply are not functional at any rate. He probably is Mr. Perry Bradford himself.

Whereas John Mitchell plays strict four-bar beat in ensemble and his artistic tremolo gimmicks in breaks, this banjo player does not refrain from tremoloing most of the time and even loosing the beat in his solo breaks. So, Mitchell can be excluded, and Elmer Snowden (not Sam Speed!) could be the man because of the affinity to the early Snowden/Ellington band..

Notes:

- RR 73: John Mitchell, interviewed by Harold Flakser and Carl Kendziora, Jr. named (RR 73): Gus Aiken (only!), trumpet; Earl Granstaff, trombone; Bob Fuller and Ernest Elliott, reeds; Perry Bradford, piano.

- RR 75: Walter C. Allen's personnel: two unknown tpts; unknown, tbn; poss Garvin Bushell, poss Bob Fuller or Ernest Elliott, prob Perry Bradford, poss Sam Speed. (Gus Aiken was in Cuba from end of May until end-December 1923)

- Rust*2: Johnny Dunn (cnt); ?Herb Flemming (tbn); Herschel Brassfield (clt); Bob Fuller (clt/alt); Perry Bradford or Leroy Tibbs (pno); ?Sam Speed (bjo).

- Rust*3, *4, *6: Gus Aiken, unknown -c; Bud Aiken -tb; ?Garvin Bushell -cl; Ernest Elliott -cl - ts; Leroy Tibbs -p; Sam Speed or John Mitchell -bj.

- Bushell/Tucker, Jazz From The Beginning: "There are a lot of bad notes in there, because we were reading. This is a pretty bad recording. Again, it sounds like Johnny Dunn to me on cornet. The clarinet doesn't sound like me; I never had that vibrato. This could be George Brashear on trombone, it's not Buddy's sound at all. The arrangement could be by Qualli Clark."

In the above list I have collected all recordings with clarinetist Julian Baugh (earlier-on thought to be dancer Clarence Robinson) as generally consented. Furthermore, I have added a couple of Black Swan and Columbia recordings of 1922 and early 1923 also possibly having Julian Baugh in their personnel, but not recognised as such. I am unable to prove my assumptions, but I see his presence on these sides as a strong possibility, at least. There might as well be others hitherto un-recognised ones in the discographies.

SOURCES:

- Bo Lindström, 'Oh Joe, Play That Trombone', p. 35: "The mysterious clarinetist. Although not named in the news items, researchers Allen and Rust have found one news item in the 'Chicago Defender' (July 1, 1922; also cited in 'Hendersonia' by W.C. Allen) that mentions Clarence Robinson as an alto saxophone player, presumably playing with the band. Hence Robinson's name has always been stated as the replacement and also as the clarinetist in the recordings made after the (Ethel Waters' – KBR) tour. However, the known Clarence Robinson was a Harlem dancer and show manager and has never been known as a musician. So there is a possibility that the alto saxophonist in that news item either was a local musician with the name or that Clarence Robinson appeared as a guest dancer but that his act was mixed up in some way – unfortunately not very uncommon for the 'Chicago Defender'.

However, in an Ethel Waters interview, the real name of the clarinetist was revealed: "*Cut Down Orchestra: We spoke of her wonderful improvements in projecting her songs. She said that if such improvement was noticeable, doubtless much of it was due to the fact that she now has only five players composing her Jazz Masters instead of eight; the number she had last years, and that whereas the former players used to keep her at a nervous tension by their clamorous style, she now has them playing her accompaniments more softly; one number being done with only the piano. The present organization of her Jazz Masters is composed of: Joe Smith, cornet; Fletcher Henderson Jr, piano; Julian Baugh, clarinet; George Brashear, trombone. From here the company will go to Washington, then to Philadelphia; thence to New York, where she will make some Black Swan records during July, and then resume her tour, her route lying through the New England States.*" (Ethel Waters Doesn't Splurge; Baltimore Afro-American, June 16, 1922)