

THE RECORDINGS OF GARVIN BUSHELL

An Annotated Tentative Personnelo-Discography

BUSHELL, Garvin Payne; clarinet, saxes, bassoon, oboe

born: Springfield, Ohio, 25th September, 1902; died: Las Vegas, Nevada, October 31, 1991

Both parents taught singing; his uncle was a clarinetist. Started on piano at six, clarinet at 13. Studied at Wilberforce University, during summer vacations played for traveling tent shows. Moved to New York in 1919, accompanied variety artistes, toured with Mamie Smith's Jazz Hounds, then played in house band at LeRoy's, New York. Toured with Ethel Waters' Black Swan Jazz Masters – directed by Fletcher Henderson (1921 – 22). Returned to LeRoy's (1923), then toured with variety acts before joining Sam Wooding at the Club Alabam (early 1925), sailed to Europe with Wooding in May 1925. Returned to U.S.A. with Wooding in 1927, continued working with the band in early 1928, then worked with Keep Shufflin' revue, extensive free-lance recordings, also worked with Johnny Dunn. In Otto Hardwick's Band in New York (1931), briefly with Fess Williams in 1933. With Fletcher Henderson from summer of 1935 until joining Cab Calloway in February 1936, left Cab in November 1937 and began working for Chick Webb. Remained after that leader's death (1939), worked briefly under Ella Fitzgerald's leadership, then worked with Eddie Mallory and Edgar Hayes before leading own sextet in Philadelphia (late 1941). Led own band at Tony Pastor's Club in New York (1943 – 44), took own band to California in October 1944. Continued to lead own band during the 1940s, also gigged and recorded with Bunk Johnson in November and December 1947. Played bassoon with the Chicago Civic Orchestra in 1950; led own band in New York and New Jersey during the 1950s. Played in Fletcher Henderson Reunion Band at Great Bay Festival in summer of 1958. Worked with Wilbur de Paris Band from September 1959 until summer of 1964 (including overseas tours); toured Africa with Paul Taubman's Concert Orchestra in September 1964. With Cab Calloway (1966). Worked in Puerto Rico during the late 1960s, then moved to Las Vegas, musically active throughout 1970s and 1980s.

'Jazz from the Beginning' by Garvin Bushell, as told to Mark Tucker, was published in 1988.

(J. Chilton, Who's Who of Jazz)

STYLISTICS CLARINET

STYLE

In his pre-Sam-Wooding days, Garvin Bushell seems to have played clarinet only. His soloistic ventures were – appropriate for the times – of a un-jazzy peeping quality and rather simple, contrasting melody to the trumpet. In later years Garvin Bushell plays well constructed jazz solos on clarinet, which sound decidedly intellectual and technical and lack blues-tonality and off-beat phrasing, instead feature fast fingering and interesting harmonics.

TONE

He plays with a sharp and strong straight tone.

VIBRATO

Vibrato is not heard.

TIME

His time is strict and exact, as needed by a first part/lead reed player.

PHRASING

Bushell's phrasing on clarinet is trumpet-like and could well have been influenced by the contemporary saxophone – and even trumpet - players.

STYLISTICS ALTO SAX

STYLE

Bushell began playing alto sax with the Sam Wooding band of 1925. His big-band-work on alto sax mainly consisted of playing the lead part of the reed section on alto. In this function his business is not to play improvised hot solos, but the scored melody.

TONE

His tone is strong and sharp, not very voluminous

VIBRATO

His vibrato is very moderate – of little amplitude and with medium duration.

TIME

His time is strict and exact, as needed by a first part/lead reed player.

PHRASING

Bushell's hot solos on alto are extremely rare and show no traces of individual improvising style.

This personnel-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Garvin Bushell
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Garvin Bushell*
- 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: (*Garvin Bushell*)

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

Garvin Bushell was not one of the top jazz players of 1920s/30s. But he was a musically well educated – or legitimate – musician who could play all the reed instruments, whether generally used in jazz or in classics. His soloistic efforts were faultless, but lacked some sort of emotional power. But they always were of a high grade, whether in small bands or in the big bands. When improvising – or ad-libbing – he liked to use the clarinet, while in the big bands he was the section leader of the reed section, and thus soloed rarely. In 1988 he published a most interesting biography of his musical life - 'Jazz From The Beginning' – giving the public a most sincere impression of jazz life of the 1900s, as seen from a performer's side. (As I understand, there are many more of his recollections held at the Institute of Jazz Studies, Rutgers University, Newark, U.S.A.)

GARVIN BUSHELL

001	MAMIE SMITH	her Jazz Hounds	New York,	Nov. 05, 1920
	Mamie Smith – voc;			
	Johnny Dunn – tpt; unknown (<i>X-1</i>) – tbn;			
	<i>Garvin Bushell</i> – clt; Leroy Parker – vln;			
	Porter Grainger – pno; <i>George Howell</i> – dms			
7642-B	Mem'ries Of You, Mammy		OK/Phonola 4228,	Doc DOCD 5357
7643-B	If You Don't Want Me Blues		OK/Phonola 4228,	Doc DOCD 5357

Bushell certainly recalled this as his first session and would surely have correctly remembered the personnel. Bushell himself then must be the player who throughout plays the melody on his clarinet, without any ad-lib parts. (For some time I felt insecure about the originator of this part, admitting him to be the violinist.)

Dunn is very restrained on the first title but he livens up on the second title and might easily be identified by his style (staccato, triplets, etc). The trombone player probably is not the same as before (Andrews). He does play only faint tailgate style and is very retained. No name comes to mind as to this player could be. Yet, Bushell names Andrews. Lacking a name I would like to name this player as X-1 for later discriminating a whole bunch of unknown trombonists.

Notes:

- RR 57: *personnel as given to Len Kunstadt and Bob Colton by Buster Bailey (RR 57) (Bailey gives Elliott) and Garvin Bushell (RR57)*
- G. Bushell, RR 57: "I made my first recordings for Okeh behind Mamie Smith. I believe it was Mamie's fourth record. Have to listen to it to make sure ... something with 'Mammy' in the title."
- BGR*2, *3: *Johnny Dunn, cnt; Dope Andrews, tbn; Ernest Elliott, clt; Leroy Parker, vln; Porter Grainger, pno; George Howell, dms*
- BGR*4: *Johnny Dunn – cnt; Dope Andrews – tbn; Ernest Elliott – clt; Leroy Parker – vln; Porter Grainger – pno*
- Rust*3, *4, *6: *Johnny Dunn – c; ?Dope Andrews – tb; Garvin Bushell – cl; Leroy Parker – vn; Porter Grainger – p; ? George Howell – d*
- Bushell/Tucker, *Jazz from the Beginning*, p.148: "I think this was 1921, not 1920. (Perry Bradford supplied dates for these Okeh sessions.) It could be Cutie Perkins on drums. Dope Andrews on trombone."

002	MAMIE SMITH	her Jazz Hounds	New York,	Nov. 06, 1920
	Mamie Smith – voc;			
	Johnny Dunn – tpt; unknown (<i>X-2</i>) – tbn;			
	<i>Garvin Bushell</i> – clt; unknown (<i>Leroy Parker</i>) – vln;			
	Porter Grainger – pno; <i>George Howell</i> – dms			
7658-E	Don't Care Blues		OK 4253,	Doc DOCD 5357
7659-C	Lovin' Sam From Alabam		OK 4253,	Doc DOCD 5357

Certainly Dunn and very probably not Andrews.

This trombonist plays very boisterous and brash. His playing consists mainly of downward glissandos, very unlike Andrews more functional tailgate style before. Also different from the man on the former session. Therefore I'd name him X-2!

After intense discussions with my listening companions, I feel convinced that this clarinet player is not Elliott as maintained by Buster Bailey in RR 57, but again Bushell as on the session before. And, as DB, asks: Why would Bushell not be present a day after Mamie Smith's session of the day before? But as Bushell's recollections (below) do not seem to be as reliable as I had hoped for after reading his book, he might as well have mixed up the sequence of clarinetists as told. RR 57 p 11: "In an interview with Len Kunstadt and Bob Colton, Garvin Bushell said: "Incidentally, I took Elliott's spot with Mamie and Bob Fuller took mine. Buster Bailey made some sides with Mamie while I was there. Coleman Hawkins came with Fuller; never heard any of the Hawkins sides." Stylistically it could certainly be Bushell rather than Elliott. Fine rhythm here!

Notes:

- RR 57: personnel in part as given to Len Kunstadt and Bob Colton by Buster Bailey (RR 57).

- BGR*2: Johnny Dunn, cnt; Dope Andrews, tbn; Ernest Elliott, clt, alt; unknown, clt; Leroy Parker, vln; Porter Grainger, pno; unknown, bjo

- BGR*3,*4: Johnny Dunn, c; Dope Andrews, tb; Ernest Elliott, unknown, as, cl; Leroy Parker, vn; Porter Grainger, p; unknown, bj

- Rust*3,*4,*6: Johnny Dunn – c; ?Dope Andrews – tb; Ernest Elliott or Garvin Bushell – cl; Leroy Parker – vn; Porter Grainger – p; ? George Howell – d

- Bushell/Tucker, *Jazz from the Beginning*: this session not listed in the G. Bushell discography!

003 MAMIE SMITH'S JAZZ HOUNDS

New York,

Jan. 1921

Johnny Dunn – tpt; unknown (X-3) – tbn;

Garvin Bushell – clt; Leroy Parker – vln;

unknown – pno; Mert Perry or Carl 'Battle Axe' Kenney – dms, xyl

7724-B Royal Garden Blues

OK 4254,

Doc DOCD 5357

7725-B Shim-Me-King's Blues

OK 4254,

Doc DOCD 5357

Certainly, Dunn and Bushell, but the trombonist is busier than Andrews, and his tone is not as clear as on the earlier recordings. This certainly is another musician. Different trombonist from all sessions before! This man plays all the time, and not very functional at all. Bushell gives three possible names for the drummer. Take your choice!

DB: Dunn, Bushell and awful trombonist, intrusive and stiff and out of tune, different from any other trombone so far. We seem to have the problem that Bushell names Andrews for every session when we have different players. Here, however, he seems not so sure of Andrews.

Notes:

- RR 57: partial personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell (RR 57)

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

- Rust*2: Johnny Dunn – t; Dope Andrews – tb; Garvin Bushell – cl; Leroy Parker – vn; unknown – p; Mert Perry – xyl

- Rust*3,*4,*6: Johnny Dunn – c; Dope Andrews – tb; Garvin Bushell – cl; ?Leroy Parker – vn or possibly a second reed; unknown – p; ?

Mort Perry – d

- Bushell/Tucker, *Jazz from the Beginning*, p. 148: "The trombonist might be Dope Andrews, but Dope had a little more vibrato in his sound. The xylophone might be Raymond Green; I can't recall any other xylophone player around at that time. The Paul Biese trio, a white group on Columbia, used a combination of xylophone, saxophone, and banjo, but using xylophone was new for our group. This tune could have been by Porter Grainger, H. Qualli Clark, Freddie Bryant, or Shep Edmonds. The composer was usually the producer of the record date. The title comes from the 'shimmy' dance; a shimmy was just shaking your rear end. But this tune is too slow for blacks to shimmy to – it was just a title. I think Perry came up with the 'Jazz Hounds' name. Royal Garden Blues: You see, nobody could blow their notes since no one practiced in those days! You just picked up your horn, went out, and made the record. In the last five years I've practiced more than I did during the whole 1920s. Battle Axe might be playing xylophone. He was a drummer who also played bells and xylophone. He's the only drummer I know who did that. 'Royal Garden Blues' was one of our opening numbers with Mamie Smith. It might have been Johnny Dunn's choice to record that."

004 LAVINIA TURNER Jazz Band

New York,

Mar. 1921

Lavinia Turner – voc;

(Gus Aiken) – tpt; (Jake Frazier) – tbn;

Garvin Bushell – clt; unknown – ten;

Willie Gant – pno; Will 'Splivy' Escoffery – bjo; Bill Benford – bbs

69168 How Many Times ?

PA 020544,

Document DOCD-5447

69169 Can't Get Lovin' Blues

PA 020544,

Document DOCD-5447

Record Research 30, p.4: "Gant considered Lavinia Turner as one of the great unsung singers who just never did get her due."

Garvin Bushell in his 'Jazz from the Beginning', p. 28: "The band at Leroy's was sensational. We had Jake Frazier on trombone, Gus Aiken on trumpet, Charlie Jackson on violin, Willie Gant on piano, Bill Benford on tuba, and Joe Banks on drums. At different times we also had Buddy Aiken or Geechie Fields on trombone, and Steve Wright on drums. Willie Gant was the boss of the band; the pianist was always the leader in cabaret bands, because he had to play behind the singers."

Garvin Bushell in his 'Jazz From The Beginning' does not comment on this recording session! Accompaniment is mainly played straight, therefore impossible to discriminate personal styles. Trumpet playing (tone, time, vibrato) is strictly straight as well, and cannot be attributed to Gus Aiken. Gus Aiken thus must be named with greatest caution – or should rather be deleted. The trombone player keeps to the background and might in fact be Frazier, but is not identifiable by his performance.

The most present musician on these two sides is the strong clarinet player, playing straight and probably ad-lib in breaks. He may well be Garvin Bushell, in comparison with this player's work with the early Mamie Smith, but a good deal developed since. Bushell did not take up alto until 1923 although listed in Rust playing it here. What can also be recognised is a tenor sax playing from scores, obviously, and nothing but the melody.

The pianist sticks closely to the scores and displays a recognisable ragtime style, and may thus be identified as Willie Gant, in contrast to Fletcher Henderson. 'Splivy' Escoffery plays in a ragtime-derived banjo style with almost permanent eighth up-and-down strokes, or doubling the sung melody with a permanent tremolo.

From Bushell's wonderful book we know that Gant's band at 'Leroy's' also had Bill Benford on tuba. So, he may be heard here with his slim tuba sound sticking to the scores. At no instance, a drummer can be detected.

Notes:

- Record Research 30-4: "He (Willie Gant) believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some."

- Bushell/Tucker, *Jazz from the Beginning*, p.149: Lavinia Turner, v; (possible personnel) Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl, as; Willie Gant, p; --- Spivey, bj; Joe Banks, d. For this session, the two entries following, and the 17 May 1921 Lavinia Turner date, Martin (sic) Rust lists Bushell on alto saxophone. Bushell, however, claims he did not play the instrument until 1923.

- BGR*2: possibly Gus Aiken, cnt; Jake Frazier, tb; Garvin Bushell, cl, alt; Willie Gant, pno; Spivey, bjo; Joe Banks, dms.

- BGR*3: poss Gus Aiken, c; poss Jake Frazier, tb; poss Garvin Bushell, cl, as; poss Willie Gant, p; poss Spivey, bj; poss Joe Banks, d.

- BGR*4: poss Gus Aiken, c; poss Jake Frazier, tb; poss Garvin Bushell, cl; unknown, cl, as; poss Willie Gant, p; poss Spivey, bj; poss Joe Banks, d.

- Rust*3, *4, *6: possibly Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; Willie Gant -p; ----- Spivey -bj; Joe Banks -d.

005 KATIE CRIPPEN	Henderson's Novelty Orchestra	New York,	Mar. 1921
Katie Crippen – voc;			
unknown – tpt; Chink Johnson – tbn;			
Garvin Bushell – clt; Cordy Williams – vln;			
Fletcher Henderson, Willie Gant (2,3) – pno			
P-103-2	Blind Man's Blues	BS 2003,	Document DOCD-5342
P-104-1	Play 'Em For Mama, Sing 'Em For Me	BS 2003,	Document DOCD-5602
P-104-2	Play 'Em For Mama, Sing 'Em For Me	BS 2003,	Document DOCD-5342

All players present here play their obviously arranged parts straight (as written in the arrangement). There are no ad-lib solos to possibly detect any individual traces in what is played by the wind instruments and the prominent violinist.

The retained clarinet player might well be the youthful Garvin Bushell recalling to have recorded with Miss Crippen. He very probably is not Campbell for stylistic reasons!

The pianist plays close to the arrangement – probably as written – and may well be Henderson judging from the band name and Henderson's position with the Black Swan company. But in the second chorus of the second title suddenly a different piano player – much livelier and much looser than Henderson – takes over. The band ceases playing to give room for the piano soloist who accompanies Miss Crippen in early Harlem stride style to be relieved by the band cum Henderson again in the third chorus.

This piano player very probably is Willie Gant who believed to have recorded behind Katie Crippen and other early blues/vaudeville singers when interviewed in the late 1950s (Record Research 30 p.4). Miss Crippen only recorded four titles and on none other of these a change of pianists can be heard.

Listed musicians' names are taken from 'Hendersonia'. Their deduction may be taken from 'Hendersonia' p. 14.

Notes:

- RR 30-4: "He (Willie Gant) believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some."

- WC Allen, *Hendersonia*, p18: unk. trumpet; Chink Johnson?, trombone; prob Edgar Campbell, clarinet; prob Cordy Williams, violin; Fletcher Henderson, piano

- BGR*2: unknown t; prob George Brashear –tb; Edgar Campbell –cl; prob Cordy Williams –vn; Fletcher Henderson –p

- BGR*3, *4: unknown t; poss Chink Johnson –tb; prob Edgar Campbell –cl; prob Cordy Williams –vn; Fletcher Henderson –p

- Rust*3, *4: unknown t; ? George Brashear –tb; Edgar Campbell –cl; ?Cordy Williams –vn; Fletcher Henderson –p

- Rust*6: unknown t; ? Chink Johnson, tb; Edgar Campbell, cl; ?Cordy Williams, vn; Fletcher Henderson, p

- Bushell/Tucker, *Jazz from the Beginning*: this session not listed in the G. Bushell discography!

006 LILLYN BROWN	her Jazzbo Syncopators	New York,	c. Mar. 29, 1921
Lillyn Brown – voc;			
Ed Cox or (Gus Aiken) – cnt; Bud Aiken or Herb Flemming – tbn;			
Garvin Bushell – clt; unknown – ten; Johnny Mullins – vln;			
Willie Gant – pno; Lutice Perkins – dms;			
unknown – voc yodle (5,7)			
41721-2	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5627
41721-3	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5627
41721-4	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5489
41722-1	Ever-Lovin' Blues	Em 10366	not on LP/CD
41722-2	Ever-Lovin' Blues	Em 10366,	Document DOCD-5627
41722-3	Ever-Lovin' Blues	Em 10366	not on LP/CD
41722-4	Ever-Lovin' Blues	Em 10366,	Document DOCD-5489
Composer-credits: 41721 (Shepard N. Edmonds) / 41722 (Brown & De Mont)			

Rust and Blues & Gospel Records do not list this item as including Gus Aiken. But according to Walter C. Allen, Gus Aiken recorded with Lillyn Brown! And there is one other session of this singer, only.

This session is listed in Bushell's 'Jazz from the Beginning' obviously copying Rust's personnel, but not containing Bushell's comment on this personnel. Yet, he recalls to have been on a date with Lillyn Brown (see below)! We know that he did not take up a saxophone until 1923, so that he must be playing clarinet here. And on the well-known advertising sheet for Brown's recordings Bushell is positively recognisable with his clarinet in the fore-ground! But I have not been able to hear a clarinet on these sides. I have kept him back in the above personnel because he definitely cannot be detected on the two sides of the subsequent Lillyn Brown disc, below, which are much better in sound. This very session is the only Lillyn Brown session listed in the discography of his book 'Jazz from the Beginning'.

Accompaniment is scored throughout and played straight, therefore impossible to discriminate personal styles.

- Ed Cox may be the trumpet/ cornet player as given, sounding stiff and tame as against the trumpeter on the subsequent Lillyn Brown session below. But trumpet playing (tone, vibrato, time) might well be by Gus Aiken as displayed in sessions 006 and 010 of my Gus Aiken list (see somewhere else on this website).

- The trombonist is impossible to identify as he only plays scored trombone parts.

- I do not hear an alto sax on these sides, but a tenor sax instead. As noted before, Bushell did not take up alto until 1923 although listed in Rust playing it here. But, much to my irritation, I do not hear a clarinet as well. My hope was to find out Lillyn Brown's session including Bushell by checking the composer-credits of both records. With the interest and generosity of Han Enderman of the Netherlands I received label-scans of both these discs, but much to my confusion: Miss Brown recorded one Shep Edmonds composition on each of her recordings

(see Notes below). Had there been two Shep Edmonds compositions on one of her discs, this would clearly have been the record with Bushell on clarinet.

- On piano I list "Willie Gant" because of his appearance on Miss Bown's record advertisement. Violinist and drummer are as given in the discographies.

Notes:

- RR 30-4: "He (Willie Gant) believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some."

- BGR*2, *3, *4: Ed Cox, cnt; Bud Aiken or Herb Flemming, tbn; Garvin Bushell, clt, alt; Johnny Mullins, vln; unknown pno; Lutice Perkins, dms.

- Rust*3, *4, *6: Ed Cox -c; Bud Aiken or Herb Flemming -tb; Garvin Bushell -cl -as; Johnny Mullins -vn; unknown -p; Lutice Perkind -d.

- Bushell, Tucker, *Jazz from the Beginning*, p.23: "Shep (Edmonds - KBR) was a detective, but also a composer. He had written some tunes, and I did a date with Lillyn Brown where she sang them." (The personnel listed is that from Rust).

- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

Discernible differences of takes:

41721-2: Last eight bars of tune (after accelerando): L. Brown shouts: "hey-ho" and "hey-hey".

41721-3: Last eight bars of tune (after accelerando): L. Brown shouts: "hee-ho" and "hey-hey" and "hoi" on last beat of tune.

41721-4: Last eight bars of tune (after accelerando): L. Brown shouts: "hee-ho" and "hey-hey" and "heh" on last beat of tune.

41722-2: Fourth bar of second chorus after 16-bar verse and 16-bar first chorus: yodler "hee-ho".

41722-4: Fourth bar of second chorus after 16-bar verse and 16-bar first chorus: yodler "yee".

007 DAISY MARTIN Five Jazz Bell Hops

New York,

Mar./ Apr. 1921

Daisy Martin - voc;

Gus Aiken - tpt; Eugene 'Bud' Aiken or (Charlie Irvis) - tbn;

Garvin Bushell - clt; unknown - ten;

Dude Finley - pno; unknown - dms

7466-A Royal Garden Blues

Gnt 4712,

Document DOCD-5660

7466-? Royal Garden Blues

Gnt 4712,

Document DOCD-5522

7467-A Spread Yo' Stuff

Gnt 4712,

Document DOCD-5522

7467-? Spread Yo' Stuff

Gnt 4712,

Document DOCD-5602

Very probably the trombonist on these sides is rather Irvis than Frazier, yet might also possibly be Bud Aiken.

Garvin Bushell in his "Jazz from The Beginning" does not comment on this session - what might be taken as an approval?!

Accompaniment is mainly played straight, therefore very difficult to discriminate personal styles. The trombonist might possibly be Charlie Irvis, judging from this man's legato style! Yet, he does not use Irvis' later frequent 6/8 phrasing. Yet, on the second side he is much more agile (ad-lib?) and would possibly be Jake Frazier as listed in G. Bushell's book - and subsequent discographies.

Trumpet playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 006 and 010 (of my Gus Aiken list). Yet, the trumpet player seems to have taken a break for the second title! He cannot be heard at all and might possibly play very low only in the background.

Bushell is also listed for alto sax, but did not take up alto until 1923 which, by the way, cannot be detected at all on these sides.

The listed banjo is inaudible and is probably non-existent.

Notes:

- BGR*2: unknown cnt; poss Charlie Irvis, tbn; unknown clt; unknown ten; poss Clarence Williams pno; unknown bjo; unknown dms.

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

- Rust*3: unknown -c; ?Charlie Irvis -tb; unknown -cl; unknown -ts; ?Clarence Williams -p; unknown -bj; unknown -d.

- Rust*4, *6: probably: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finlay -p; unknown -bj.

- Garvin Bushell, *Jazz from the Beginning*, p. 23: probably Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl, as; Dude Finlay, p; unknown, bj; unknown, d. "I recorded with many different singers. On one date with Daisy Martin we had Gus Aiken on trumpet and Jake Frazier on trombone. For the two sides, I remember we were paid thirty dollars."

- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

Discernible differences of takes:

7466-A: Trombone leading into first chorus in last bar of 4-bar modulation: quarter-note slur into chorus

7466-?: Trombone leading into first chorus in last bar of 4-bar modulation: very short eighth-note slur into chorus

7467-A: Clt in last bar of intro plays one quarter-note e on first beat, leaving the subsequent e on third beat out

7467-?: Clt in last bar of intro plays one quarter-note e on first beat and a distinct second quarter-note e on third beat

008 DAISY MARTIN Jazz Bell Hops

New York,

c. Apr. 15, 1921

Daisy Martin - voc;

Gus Aiken - tpt; Gene 'Bud' Aiken or (Jake Frazier) - tbn;

Garvin Bushell - clt; unknown - ten;

Dude Finley - pno; unknown - dms

7854-A Play 'Em For Mama Sing 'Em For Me

OK 8001,

Document DOCD-5522

7855-B I Won't Be Back 'Till You Change Your Ways

OK 8001,

Document DOCD-5522

Accompaniment is mainly played straight, therefore impossible to discriminate personal styles, but beautiful trombone parts at the end of first title, therefore I strongly assume Bud Aiken as trombonist. Trumpet playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 006 and 010 (of my Gus Aiken list - see there). Available CD reissue is too low-fi to judge. Bushell, again, is listed in all discos also playing alto sax, but did not take up alto until 1923.

Notes:

- BGR*2, *3: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; poss unknown dms.

- BGR*4: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; unknown woodblocks.

- Rust*3: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finley -p; unknown -bj; unknown -bb; ?unknown -d.

- Rust*4, *6: probably: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finlay -p; unknown -bb.

- Bushell/Tucker, *Jazz from the Beginning*, p. 149: probably Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl, as; Dude Finlay, p; unknown, bj; unknown, bb.

- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

009 **LULU WHIDBY** Henderson's Novelty Orchestra

New York,

c. Apr. 01, 1921

Lulu Whidby – voc;

unknown – tpt; unknown – tbn;

Edgar Campbell – clt; Cordy Williams – vln;

Fletcher Henderson – pno; Sam Speed – bjo

P-108-1

Home Again Blues

BS 2005,

Document DOCD-5342

P-108-2

Home Again Blues

BS 2005,

Document DOCD-5342

P-109-1

Strut Miss Lizzie

BS 2005,

Document DOCD-5342

P-109-2

Strut Miss Lizzie

BS 2005,

Document DOCD-5342

Nothing can be said about the identity of the trumpet player.

Although playing the parts only, the trombonist seems to be livelier than his colleague on the Katie Crippen session above. As from Bo Lindström, he cannot be George Brashear because of temporal reasons. This trombonist is a jazz player, not so Chink Johnson who plays the parts with very little free embellishment. It should be added that Johnson was mainly a tuba player. Accounting Bushell's characterization of Edgar Campbell's style it is certainly Campbell here playing first parts together with the singer and/or the violin without any ad lib playing. Cordy Williams seems to be the violin player as he is listed in all sources. I would prefer to leave the banjo player as unknown as I believe that Sam Speede played with less tremolo than our man here. This player might come from the Clef Club circles. John Mitchell did not record earlier than December 21, 1921 with Edith Wilson and Johnny Dunn! And: I do not hear any sounds of a bass player.

Notes:

- WC Allen, Hendersonia, p19: unk. trumpet; Chink Johnson? trombone; Edgar Campbell or Garvin Bushell, clarinet; prob Cordy Williams, violin; Fletcher Henderson, piano; unknown banjo; possibly a bass horn also present

- BGR*2: unknown tpt; prob George Brashear, tbn; prob Edgar Campbell, clt; prob Cordy Williams, vln; Fletcher Henderson, pno; poss John Mitchell, bjo; unknown bbs

- BGR*3: unknown t; prob Chink Johnson, tb; Garvin Bushell or Edgar Campbell, cl; prob Cordy Williams, vn; Fletcher Henderson, pno; unknown, bj; unknown, poss bb

- BGR*4: unknown t; poss Chink Johnson, tb; prob Edgar Campbell, cl; prob Cordy Williams, vn; Fletcher Henderson, pno; unknown, bj; unknown, poss bb

- Rust*3: unknown t; ?George Brashear –tb; ?Edgar Campbell –cl; ?Cordy Williams –vn; Fletcher Henderson –p; ?John Mitchell –bj; unknown bb

- Rust*4,*6: unknown t; ?Chink Johnson –tb; ?Garvin Bushell or Edgar Campbell –cl; ?Cordy Williams –vn; Fletcher Henderson –p; unknown –bj; unknown –bb

- Bushell/Tucker p.150: "I don't think I'm on this one. It sounds more like Ed Campbell. It might be Speedy (Sam Speed) on banjo."

- B. Lindström, George Brashear: "The trombonist is not Brashear because of temporal reasons (!)"

010 **LAVINIA TURNER** Jazz Band

New York,

c. May 17, 1921

Lavinia Turner – voc;

Gus Aiken – tpt; Jake Frazier – tbn;

Garvin Bushell – clt; unknown – ten;

Willie Gant – pno; Will 'Splivvy' Escoffery – bjo;

unknown – bbs; Joe Banks – dms

69232

A-Wearin' Away The Blues

PA 020572,

Document DOCD-5447

69233

Sweet Man O' Mine

PA 020572,

Document DOCD-5447

Accompaniment is mainly played straight, therefore impossible to discriminate personal styles. But tpt playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 009 and 011 of his list on this web-site. Bushell did not take up alto until 1923 although listed playing it here in Rust. The participating saxophonist plays a tenor sax.

Notes:

- RR 30-4: "He (Willie Gant) believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some."

- BGR*2: prob similar to: poss Gus Aiken, cnt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Willie Gant, pno; Spivey, bjo; Joe Banks, dms.

- BGR*3: poss Gus Aiken, c; poss Jake Frazier, tb; poss Garvin Bushell, cl, as; poss Willie Gant, p; poss Spivey, bj; poss Joe Banks, d.

- BGR*4: poss Gus Aiken, c; poss Jake Frazier, tb; unknown, cl, as; poss Willie Gant, p; poss Spivey, bj; poss Joe Banks, d.

- Rust*3,*4,*6: possibly Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; Willie Gant -p; ----- Spivey -bj; Joe Banks -d.

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

011 **KATIE CRIPPEN** Henderson's Novelty Orchestra

New York,

c. Jun. 1921

Katie Crippen – voc;

Gus Aiken – cnt; Jake Frazier – tbn;

Edgar Campbell – clt; Buster Bailey – clt, alt;

Fletcher Henderson – pno; unknown – bbs

P-136-2

That's My Cup Blues

BS 2018,

Document DOCD-5342

P-137-1

When It's Too Late (You're Gonna Miss Me, Daddy)

BS 2018,

Document DOCD-5342

Walter C. Allen p22: "Both Buster Bailey and Garvin Bushell dimly recall recording behind Katie Crippen. Bailey had in fact been in New York the past February, recording with Mamie Smith. One of the clarinetists doubles on saxophone, and Bushell did not take up sax until 1923". Rust *6 lists Willie Gant – piano. Accompaniment is mainly played straight, therefore impossible to discriminate personal styles. But trumpet playing (tone, vibrato, time) is within the limits and style of Gus Aiken as displayed in his later years.

One of the clarinet players constantly plays first parts together with the singer or the trumpet and might therefore well be Edgar Campbell of whom Garvin Bushell said "But one important clarinet player would take the solos. Ed Campbell did a lot of that. He wasn't much of a jazz man, but he was a very good reader". If I am right with this assumption this would rule out Bushell for this session. And it would furthermore mean that Bushell - recalling recording behind Katie Crippen - would be the very retained clarinetist of the first Crippen session (see above).

From these two Katie Crippen sides Edgar Campbell's personal clarinet style can now be deduced with some certainty.

The pianist certainly is Henderson throughout as no traces of the light piano style of Willie Gant can be detected here as in session 002.

Neither source lists the tuba player who – according to the arrangement – is often coupled with the trombone.

Notes:

- Rust*3: prob: Gus Aiken -t; Jake Frazier -tb; Buster Bailey -Edgar Campbell -Garvin Bushell (2 cl, one dblg as); Fletcher Henderson -p
 - BGR*2: prob: Gus Aiken, cnt; Jake Frazier, tbn; Garvin Bushell, Edgar Campbell or Buster Bailey, clt and clt/alt; Fletcher Henderson -p
 - WC Allen, Hendersonia, p22: unknown trumpet; unknown trombone; poss Buster Bailey, clarinet and sax; possibly Garvin Bushell or Edgar Campbell, clarinet; Fletcher Henderson, piano
 - Rust*4: unknown t; unknown tb; Buster Bailey -cl -as; Garvin Bushell -cl; Fletcher Henderson -p
 - BGR*3, *4: unknown c; unknown tb; poss Garvin Bushell or Edgar Campbell -cl; poss Buster Bailey cl/sax; Fletcher Henderson -p
 - Bushell/Tucke, Jazz from the Beginning, p.150: unknown t; unknown tb; Buster Bailey -cl -as; Garvin Bushell -cl; Fletcher Henderson -p (obviously from Rust*4)
 - Rust*6: unknown t; ?Chink Johnson, tb; Edgar Campbell, cl; ?Cordy Williams, vn; Willie Gant, p
 - Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

012	DAISY MARTIN	her Jazz Bell-Hops	New York,	c. early Jul. 1921
	Daisy Martin – voc;			
	Gus Aiken – tpt; Jake Frazier – tbn;			
	(Garvin Bushell) – clt;			
	Dude Finley – pno; unknown – dms			
70012-B	Won't Someone Help Me Find My Lovin' Man?	OK 8008,	Document DOCD-5522	
70013-B	Everybody's Man Is My Man	OK 8008,	Document DOCD-5522	

Trumpet playing is in accordance with the sessions above, thus very probably Gus Aiken. The trombonist may well be Jake Frazier stylistically. The clarinetist uses a somewhat queer and comic style with piping notes and un-secure time, unusual for Garvin Bushell. I therefore would deny Bushell's presence.

A drummer is distinctly recognisable in the form of woodblocks, but not a banjo or a tuba.

Notes:

- BGR*2: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; poss dms.
 - BGR*3, *4: Gus Aiken, t; Jake Frazier, tb; Garvin Bushell, cl, as; Dude Finley, p; unknown, bj; unknown, bb; unknown, woodblocks.
 - Rust*3: Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; unknown -as; Dude Finley -p; unknown -bj; unknown -bb; ?unknown -d.
 - Rust*4, *6: probably Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; unknown -as; Dude Finley -p; unknown -bj; unknown -bb.
 - Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

013	MAMIE SMITH AND HER JAZZ BAND	New York,	c. Aug. 18, 1921
	Mamie Smith – voc;		
	Jules Levy, Julius Berkin – tpt; Ephraim Hannaford – tbn;		
	Nathan Glantz – clt, alt; unknown – ten; Joseph Samuels – vln;		
	Larry Briers – pno; unknown – bsx or bassoon		
70101-C	Sax-O-Phoney Blues	OK 4416,	Doc DOCD 5357
70102-B	Sweet Man O' Mine	OK 4511,	Doc DOCD 5358

This seems to be the same band – or part of it – as Mamie Smith session c. mid-August 1921. The band – judging from their names – obviously consists of white musicians and seems to be some sort of house band of the Okeh record company. We hear the same prominent clarinet player as on the session before. There is a saxophone player – prob. tenor or C-melody sax, and a softly played bass-sax or a bassoon. Everybody plays soft and straight and this seems to be a white studio band. Thus, there is no possibility of Garvin Bushell's presence! But it is interesting to read of his own opinion re his playing colleagues – or just quite the contrary (see below)!

Notes:

- RR 57 gives: 2? tpt; 2 clt; pno; dms; bsx or oboe (WCA), or: 2 tpt; tbn; clt; sax; vln; pno (LK), or: tpt; sop; ten; bcl; pno; dms (GB)! (Take your choice!).
 - BGR*2, *3: 2 unknown cnt; unknown sop, alt, clt; unknown alt; unknown bsx; unknown vln; unknown pno.
 - BGR*4: Jules Levy, Julius Berkin, t; Eph Hannaford, tb; Joseph Samuels, cl, vn, dir; Nathan Glantz, cl, as; Larry Briers, p; unknown, bsn.
 - Rust*3: "Instrumentation variously given as 2 c; cl, ss, as; as; bsx; vn; p or 2 t; 2 cl, ss; bsx; oboe; p; d or 2 t; tb; cl; sax; vn; p or t; ss; ts; bcl; p; d. At least no-one has so far attempted to name the musicians!"
 - Rust*4: unknown -t; unknown -cl; unknown vn; unknown p; unknown -d; (according to a photograph, taken during the recording, and published in 'Talking Machine World', November 1921, p.160).
 - Rust*6: Joseph Samuels – vn, dir; Jules Levy, Julius Berkin – t; Eph Hannaford – tb; Nathan Glantz – cl, as; Larry Briers – p; unknown – bassoon.
 - Storyville 1996/7 p. 230: "Billboard of Aug. 13, 1921: 'Johnny Dunn, formerly of the Mamie Smith 'Jazz Hounds', with Bobby Lee and Sig. Moore are doing a nice little act. The Page reviewed them in Memphis at the Venue.' Thus Dunn is unlikely on the sides from around this time."
 - Bushell/Tucker, Jazz from the Beginning: "This ('Sweet Man O' Mine' – KBR) might be George Bell, the violin player we picked up in Detroit. The trumpet might be Ed Cox; Dope Andrews on trombone; Cordy Williams on violin; Charlei Summers on piano. If we had drums on there it was Cutie Perkins. Things that sound like this are all arrangements. Tim Brymn may have been responsible for this one – or possibly H. Qualli Clark or Bill (William Grant) Still. Still didn't just arrange for Black Swan; if you paid him his price he'd arrange for anyone."

014	ETHEL WATERS	her Jazz Masters	New York,	c. Aug. 1921
	Ethel Waters – voc;			
	unknown – tpt; unknown – tbn;			
	Garvin Bushell - clt; Charlie Jackson – vln;			
	Fletcher Henderson – pno; Ralph Escudero – bbs			
P-146-1	One Man Nan	BS 2021,	Chronological Classics 796	
P-147-1	There'll Be Some Changes Made	BS 2021,	Chronological Classics 796	
Composer credits are: P-146 (Russell - Herbert); P-147 (Higgins - Overstreet)				

Ethel Waters certainly is one of the very first jazz singers on record, and I mean 'Jazz' singers! And this despite the accompanists. And she really is a joy to hear.

The band entirely plays scored parts, and no individual styles can be recognized. Unfortunately, also Garvin Bushell's statements do not really help us in this matter.

Notes:

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

- Allen, *Hendersonia*, p. 23: unknown trumpet; unknown trombone; Garvin Bushell, clarinet; possibly Charlie Jackson, violin; Fletcher Henderson, piano

- BGR*2: two unknown tpt; unknown tbn; Garvin Bushell and another, clt, alt; Charlie Jackson, vln; Fletcher Henderson, pno

- BGR*3,*4: unknown, t; unknown, tb; Garvin Bushell, cl; poss Charlie Jackson, vn; Fletcher Henderson, p

- Rust*2: not listed

- Rust*3: 2 unknown -t; unknown -tb; Garvin Bushell and another -cl -as; Charlie Jackson -vn; Fletcher Henderson -p

- Rust*4,*6: unknown -t; unknown -tb; Garvin Bushell -cl; ? Charlie Jackson -vn; Fletcher Henderson -p

- Bushell/Tucker p.151: "'One Man Nan': Most of this number was down on paper; we were reading. It might have been a stock arrangement supplied by the publisher. Will Vodery did a lot of these arrangements for recordings, too. I don't recall Fletcher arranging any of the numbers. At the time we made these Black Swan recordings we didn't recognize Fletcher as an arranger. Often, we'd never play these tunes again after we recorded them, unless they became a hit. 'There'll Be Some Changes Made': There's a tuba in there – could be Bill Benford. The trumpet could be Luke Smith or Elmer Chambers. It's not Guis Aiken's style. That's Cordy Williams or Lorenzo Caldwell on violin. This was our big hit on the road when we played theatres." Personnel thus: Luke Smith or Elmer Chambers (not Gus Aiken) - tpt, Cordy Williams or Lorenzo Caldwell – vln, Bill Benford – bbs.

015 **ETHEL WATERS** her Jazz Masters

New York,

c. Aug. 1921

Ethel Waters – voc;

unknown – tpt; Chink Johnson – tbn;

Garvin Bushell – clt; (Herschel Brassfield) – clt, alt; Charlie Jackson – vln;

Fletcher Henderson – pno; Ralph Escudero – bbs

P-149-1 Dying With The Blues

BS 2038,

Chronological Classics 796

P-150-1 Kiss Your Pretty Baby Nice

BS 2038,

Chronological Classics 796

Both titles are neatly arranged and thus no personal improvising/playing style can be identified. But Henderson's presence may be seen as certain. And accordingly, some men of the Black Swan stable. The assumption of Brassfield's presence comes from Bushell, and he might well have known. But his personal style as known from Johnny Dunn and Curtis Mosby cannot be detected.

Notes:

- BGR*2: 2 unknown tpt; unknown tbn; Garvin Bushell, unknown, clt, alt; Charlie Jackson, vln; Fletcher Henderson, pno; Chink Johnson, bbs.

- BGR*3: unknown, t; poss Chink Johns, tb; prob Garvin Bushell, cl; poss Charlie Jackson, vn; Fletcher Henderson, pno; poss Ralph Escudero, bb.

- BGR*4: unknown, t; poss Chink Johns, tb; Garvin Bushell, cl; poss Herschel Brassfield, cl, as; poss Charlie Jackson, vn; Fletcher Henderson, pno; poss Ralph Escudero, bb.

- Rust*3: 2 unknown t; unknown tb; Garvin Bushell, unknown -cl -as; Charlie Jackson -vn; Fletcher Henderson -p; Chink Johnson -bb.

- Rust*4,*6: unknown -t; ?Chink Johnson -tb; Garvin Bushell, unknown -cl; ?Charlie Jackson -vn; Fletcher Henderson -p; ?Ralph Escudero, bb.

- W.C. Allen, *Hendersonia*, p. 23: unknown, trumpet; Chink Johnson ?, trombone; prob Garvin Bushell, plus one other, clarinets; possibly Charlie Jackson, violin; Fletcher Henderson, piano; possibly Ralph Escudero, tuba..

- Bushell/Tucker, *Jazz from the Beginning*, p.151: "This might be Ed Cox or Elmer Chambers on trumpet. Or perhaps Luke Smith, brother of Joe and Russell Smith. The violin is cross-firing with everybody else, playing the lead right against the singer. He was reading that line. This was a very modern arrangement for the day. In those days tuba players didn't seem to know how loud to play. That's why some smart guy found out they could get better results with a bass player. Old Braud (Wellman Braud) was one of the people being responsible for that. There's no ad lib here, it's all arrangement. It sounds like something William Grant Still might have done. Kiss Your Pretty Baby Nice: I hear four horns – trumpet, trombone, clarinet, and alto saxophone. It might be Herschel Brassfield on saxophone."

016 **ESSIE WHITMAN** Jazz Masters

New York,

c. Sep. 1921

Essie Whitman – voc;

Gus Aiken – tpt; Bud Aiken – tbn;

Garvin Bushell – clt; Joe Elder – ten; Charlie Jackson – vln;

Fletcher Henderson – pno; John Mitchell - bjo

P-155-1 Sweet Daddy, It's You I Love

BS 2036,

Document DOCD-5342

P-156-2 If You Don't Believe I Love You

BS 2036,

Document DOCD-5342

P-156-3 If You Don't Believe I Love You

BS 2036,

Document DOCD-5342

The recording date given in Rust*6 and BGR*4 is October 1921, but as the recording date of the Ethel Water's (sic) Jazz Masters 'Bugle Blues' session is c. November 1921 (Hendersonia) or c. September 1921 (BGR), this session should yet be seen in close temporal relation. This is the only known recording of singer Essie Whitman. As Walter C. Allen writes: "The Black Swan record shows an older woman with a powerful voice, in what must be a pre-blues vaudeville style – a unique document, and not a bad record, too!"

W.C. Allen in 'Hendersonia': "Garvin Bushell recalled recording behind Essie Whitman for, he thought, the 'red Gennett' label in New York, but no such date can be found in the Gennett matrix ledgers for New York at the period of the red-label 3000 series, so it is possible he may have meant this date. The band is 'hot', by Black Swan standards. The personnel is based on aural identification and comparison with the 'Bugle Blues' date (Ethel Water's Jazz Masters, New York, c. November 1921 – KBR). Essie Whitman (to John Steiner) said that she was accompanied here by a W.C. Handy band."

The trumpet player here in part is a Johnny Dunn disciple (see coda of last title), but his personal style is dominated by legato playing and he plays horizontal lines which may be proof of Gus Aiken's presence. Ad-lib trombone playing is musical and harmonic and might well be Bud Aiken. There is prominent Garvin Bushell in his - for this time - customary "Larry Shields" style. Joe Elder on tenor sax can only be suspected, while the violin plays above and parallel to the singer. Also, the banjo can only be recognized when its player stops strumming in the second (instrumental) chorus middle-break.

Notes:

- BGR*2,*3,*4: prob Gus Aiken, tpt; Bud Aiken, tbn; Garvin Bushell, clt; Joe Elder, clt, ten; Charlie Jackson, vln; Fletcher Henderson, pno; poss John Mitchell, bjo

- Rust*3: ?Gus Aiken -t; Bud Aiken -tb; Garvin Bushell -cl; Joe Elder -cl -ts; Charlie Jackson -vn; Fletcher Henderson -p; ?John Mitchell -bj

- Rust*4: probably: Gus Aiken -t; Bud Aiken -tb; Garvin Bushell -cl; Joe Elder -cl -ts; Charlie Jackson -vn; Fletcher Henderson -p; unknown, bj

- Rust*6: prob Gus Aiken, t; Bud Aiken, tb; Garvin Bushell, cl; Joe Elder, cl, ts; Charlie Jackson, vn; Fletcher Henderson, p; unknown, bj
- W.C. Allen, Hendersonia, p.36: probably: Gus Aiken, cornet; Bud Aiken, trombone; Garvin Bushell, clarinet; poss Joe Elder, clarinet and tenor sax; Charlie Jackson, violin; Fletcher Henderson, piano; possibly a banjo also present.

- Bushell, Tucker, Jazz from the Beginning: (probable personnel): Gus Aiken, c; Bud Aiken, tb; Garvin Bushell, cl; Joe Elder, cl, ts; Charlie Jackson, vn; Fletcher Henderson, p (No further comment on this date, nor on Essie Whitman)

Discernible differences of takes:

P-156-2: Coda: tpt plays a sequence of 6 eighth notes and 3 triplets, then 2 eighth notes and 1 sustained final note; bars 15/16 of instrumental chorus (last chorus): E. Whitman shouts "Oh, little me!" on the beat

P-156-3: Coda: tpt plays a sequence 1 triplet, 1 quarter note and 3 triplets, then 3 eighth notes and 1 sustained final note; bars 15/16 of instrumental chorus (last chorus): E. Whitman shouts "Oh, little me!" retarded (off beat)

017 ETHEL WATER'S JAZZ MASTERS

New York, c. Sep. 1921

Gus Aiken – cnt; Bud Aiken – tbn;

Garvin Bushell – clt; Joe Elder – alt;

Fletcher Henderson – pno; C. Mosby – bsx

P-160-1 'Frisco Jazz Band Blues

BS 2037, Chronological Classics 796?

P-160-2 'Frisco Jazz Band Blues

BS 2037, Chronological Classics 796?

P-161-1 Royal Garden Blues

BS 2035, Chronological Classics 796

P-161-2 Royal Garden Blues

BS 2035, Document DOCD-1012

P-162-1 Bugle Blues

BS 2037, Chronological Classics 796

P-162-2 Bugle Blues

BS 2037, Document DOCD-1012

Ethel Waters does not sing on this session and is thus not listed in Blues and Gospel Records.

Bushell and Gus Aiken have confirmed their presence on this date (Hendersonia p. 37). The trumpet player's style fits with other sessions comprising Gus Aiken. This session can therefore be referential to other sessions checked. Aiken at a mere age 17. And we hear Gus Aiken's brother Eugene "Bud" on trombone, one of the most tasteful musicians of the early Harlem days. And Garvin Bushell, heavily influenced by Larry Shields of the ODJB. Elder and Mosby are very much in the background. The bass-saxophonist C. Mosby is not identical with the California bandleader/drummer Curtis Mosby!

Notes:

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

- Rust*3: Joe Smith -c; unknown -tb; unknown -cl; unknown -as; unknown -p; unknown -bb; unknown -d.

- 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: Gus Aiken, cornet; Bud Aiken, trombone; Garvin Bushell, clarinet; prob Joe Elder, sax and clarinet; Fletcher Henderson, piano; "Bill D.C." or "C. Mosby", bass sax. This session was apparently recorded by a nucleus from the band which toured with Ethel as the Black Swan Troubadours, probably in New York but just possibly elsewhere such as in Philadelphia or Chicago. Bushell and Aiken have confirmed their presence on this date. Despite the artist credit, there are no vocals." "P-160-1 -2: "readily audible differences in the codas."

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

Discernible differences of takes:

P-160-1-2: "Readily audible difference in the codas" (Allen), but as only one take (which one?) has been reissued on CD the difference could not be found out.

P-161-1: first chorus (after bridge), first bar: bsx note Bb on beat 2 is immediately followed by clt high Bb on beat 3

P-161-2: first chorus (after bridge), first bar: bsx note Bb on beat 2 is followed by a quarter pause (no clt note!)

P-162-1: third bugle-call, first bar: short eighth note Eb on beat 3 followed by quarter pause

P-162-2: third bugle-call, first bar: short eighth note Eb on beat 3 followed by sequence of eighth notes (no quarter pause!)

018 EDITH WILSON

New York, Sep. 12, 1921

Edith Wilson – voc;

(Johnny Dunn) – tpt; unknown – tbn;

(Garvin Bushell) – clt; unknown – vln;

unknown - pno

79983 Nervous Blues

Col unissued

not on LP/CD

As no test of this unissued title has ever been found and issued nothing can be said about its content.

Notes:

- RR 73 does not list this session.

- BGR*2: not listed

- BGR*3: Johnny Dunn, c; unknown, tb; prob Garvin Bushell, cl; unknown, p; unknown, vn

- BGR*4: Johnny Dunn, c; poss Bud Aiken, tb; Garvin Bushell, cl; unknown, vn; unknown, p

- Rust*3: not listed

- Rust*4,*6: Johnny Dunn -c; unknown -tb; ?Garvin Bushell -cl; unknown -vn; unknown -p

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

019 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York, Sep. 15, 1921

Edith Wilson – voc;

Johnny Dunn – tpt; (Dope Andrews?) – tbn;

Garvin Bushell – clt; (Cordy Williams) – vln;

Dan Wilson – pno

79983-6	Nervous Blues	Col A-3479,	Archeophone 6006
79989-2	Vampin' Liza Jane	Col A-3479,	Archeophone 6006

Dunn is easy to identify, as his ubiquitous staccato style is predominant. He displays his triple staccato phrases as well as - occasionally - his double-timing, and, in Nervous Blues, a strong 6/8 phrasing which was fashionable at the time and might probably be seen as the attempt of a legitimate musician (Dunn had been a member of W.C. Handy's band a couple of years) trying to emulate the Southern musician's "swing" (triplet phrasing with the middle triplet tone missing instead of equal eighth notes). He also shows a couple of other devices typical for his style as jumping-trills and forward-looking blues feeling.

DB hears identity of this player to J. Dunn in 'Vamping Liza Jane' of Sep. 15, 1921 and this assumption should therefore be questioned as to Dunn's presence!

The trombonist plays in a clean and functional way using tailgate slides only occasionally. Bushell names 'Bud' Aiken or Herb Flemming as alternatives. Both musicians' early styles have yet to be investigated and substantiated, but as to my knowledge I tend to presume Dope Andrews (compare early Mamie Smith sessions) here. The trombonist in the below mentioned photo of Edith Wilson and Original Jazz Hounds probably is not the same man as in the Mamie Smith photo of late 1920. This latter photo is said to show 'Dope' Andrews, he wearing a moustache and owning a straight not-too-strong nose, whereas the trombonist in the Wilson photo has a stronger somewhat downward pointing nose, and might therefore easily be Aiken, who shows a rather broad and flat nose when seen frontally.

Bushell's not questioned own presence on this session and the clarinet playing obviously show that it is certainly he. He is also pictured on the below mentioned photo of the band.

There is a prominent violinist who might be Cordy Williams as possibly identified on the photo.

The pianist probably is Edith's husband Dan as shown on the photo again and stated below. We hear him comping through the tunes, without any distinctive structure in his playing. This might be proof of a lesser quality of pianist and should be regarded as opposite to the piano playing heard in sessions 009 and the following.

When taking the band photo as shown in Driggs/Lewine 'Black Beauty, White Heat' p. 126 and Harrison 'Black Pearls' p.168 as reference it should be considered that these promotional photos were preferably made at the beginning of a singer's tour, and that it therefore probably shows an early state of personnel which might then be appropriate for this early session.

Notes:

- RR 73: "The Negro musical revue 'Put And Take' opened at Town Hall, New York, on August 20, 1921. The score was by Spencer Williams, Tim Brymn and Perry Bradford, and the book by Irving C. Miller. One of the featured artists was Edith Wilson, backed by Johnny Dunn's Original Jazz Hounds. A photo of this band appeared in 'Talking Machine Journal', Nov. 1921; the men were not identified in the caption, but Len Kunstadt has obtained an identification as follows: Dunn, cornet; Dope Andrews or Bud Aiken, trombone; Garvin Bushell, clarinet; poss. Cordy Williams, violin; Dan Wilson, piano. Bushell has independently recalled recording with her. Perry Bradford in his book, (photo see D.D. Harrison, Black Pearls, p. 168) 'Born With The Blues', tells how he got a recording contract for Edith Wilson. She made her first few records while with 'Put And Take', with some songs from the show (surely one of the earliest "original cast" recordings?" RR 73 has September 13, 1921 as recording date for first title.

- BGR*2,*3: Johnny Dunn, c; unknown, tb; prob Garvin Bushell, cl; unknown, p; unknown, vn

- BGR*4: Johnny Dunn, c; poss Bud Aiken, tb; Garvin Bushell, cl; unknown, vn; unknown, p

- Rust*3,*4,*6: Johnny Dunn -c; unknown -tb; ?Garvin Bushell -cl; unknown -vn; unknown -p

- Bushell/Tucker, Jazz from the Beginning, p.152: "Nervous Blues: "Bud Aiken might be on trombone, since the playing is clean and not boisterous - Buddy was never boisterous. It might be Herb Flemming, too, who played down at Leroy's several times". Vampin' Liza Jane: "Hear Johnny Dunn do that old Geechie call? The Geechie brought that up from South Carolina. Someone would whistle it, and if a Geechie heard it he'd know there was another Charlestonian around. Pretty soon every jazz player on the East Coast picked it up. Another one was: (music with notes). Later they made it into a song, 'Organ Grinder's Swing'. But that was a Geechie whistle, too."

- Storyville 1996/7, p. 230: "A press release from Perry Bradford promoting Edith Wilson's 'Nervous Blues' and 'Vampin' Liza Jane' in the Chicago Defender of 8 October notes that she is accompanied by the "Original Jazz Hounds formerly with Mamie Smith on the Okeh" and goes on to mention how well Johnny Dunn plays on the record."

- D.D. Harrison 'Black Pearls' p.176: "Johnny Dunn and the Original Jazz Hounds backed her, and Danny was at the piano on several of the early Columbia sides."

- Archeophone 6006 liner notes: Johnny Dunn, trumpet; trombone, ?; Garvin Bushell, clarinet; violin; piano

020	EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Sep. 23, 1921
	Edith Wilson - voc; (Johnny Dunn) - tpt; unknown - tbn; (Garvin Bushell) - clt; unknown - vln; (Dan Wilson) - pno		
79993	Old Time Blues	Col unissued	not on LP/CD

As no test of this unissued title has ever been found and issued, nothing can be said about its content.

Notes:

- RR 73 does not list this session.

- BGR*2: not listed

- BGR*3: Johnny Dunn, c; unknown, tb; prob Garvin Bushell, cl; unknown, p; unknown, vn

- BGR*4: Johnny Dunn, c; poss Bud Aiken, tb; Garvin Bushell, cl; unknown, vn; unknown, p

- Rust*3: not listed

- Rust*4,*6: Johnny Dunn -c; unknown -tb; ?Garvin Bushell -cl; unknown -vn; unknown -p

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

021	EDITH WILSON	New York,	Sep. 29, 1921
	Edith Wilson - voc; (Johnny Dunn) - tpt; unknown - tbn; (Garvin Bushell) - clt; unknown - vln; (Dan Wilson) - pno		
80014	Frankie	Col unissued	not on LP/CD

As no test of this unissued title has ever been found and issued, nothing can be said about its content.

Notes:

- RR 73 does not list this session.
- BGR*2: not listed
- BGR*3: Johnny Dunn, c; unknown, tb; prob Garvin Bushell, cl; unknown, p
- BGR*4: Johnny Dunn, c; poss Bud Aiken, tb; Garvin Bushell, cl; unknown, vn; unknown, p
- Rust*3: not listed
- Rust*4,*6: Johnny Dunn -c; unknown -tb; ?Garvin Bushell -cl; unknown -vn; unknown -p
- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

022 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York,

Oct. 06, 1921

Edith Wilson – voc;

Johnny Dunn – tpt; *Dope Andrews* or *Gene Aiken* – tbn;Garvin Bushell – clt; (*Cordy Williams*) – vln;

Dan Wilson – pno

79993-6

Old Time Blues

Col A-3506,

Archeophone 6006

80014-4

Frankie

Col A-3506,

Archeophone 6006

This obviously is the same personnel as before. Rust and BGR leave the violin out, but I believe to hear it throughout with long sustained notes in the range of the clarinet!

MR: Personnel agreed with KB – violin audible, hence probably Williams. Clarinet quite poor, probably Bushell.

Notes:

- RR 73 p 3: see session 15 September 1921 above! In W.C. Allen's list these two titles are listed under the session of 15 September 1921, dated as Sept. 24 and Sept. 30 resp. Thus the above remarks apply to this session, too. (Rust*6 has the session sequence as shown here).

- BGR*2,*3,*4: Johnny Dunn, cnt; unknown, tbn; prob Garvin Bushell, clt; unknown, pno

- Rust*3,*4,*6: Johnny Dunn -c; unknown -tb; ?Garvin Bushell -cl; unknown -vn; unknown -p

- Bushell/Tucker, *Jazz from the Beginning*, p.153: "'Old Time Blues': That thing Johnny Dunn plays came out of the West, from Chicago or New Orleans: They used to sing: Later they changed it to 'Somebody done snagged the blue note'. That's probably from Joe Oliver or Freddie Keppard. Johnny may have heard them play it in Chicago. This sounds like Buddy (Aiken) on trombone; I never heard Herb Flemming play with a mute. Frankie': Overall, Edith's records are much better instrumentally than Mamie Smith's were. One of those clarinet breaks sounds like something I used to do."

- Archeophone 6006 liner notes: Johnny Dunn, trumpet; trombone; ?; Garvin Bushell, clarinet; piano.

023 MAMIE SMITH AND HER JAZZ HOUNDS

New York,

c. Oct. 12, 1921

Mamie Smith – voc (1);

Bubber Miley or (Ed Cox ?) – tpt; Jake Green – tbn;

(Maylon Hall) – clt; Leroy Parker – vln;

Edward Gillem (Gilliam ?) – pno; Sam Walker – dms

70246-B

Let's Agree To Disagree

OK 4511,

Doc DOCD 5358

70247-B

Rambling Blues

OK 8024,

Doc DOCD 5358

70248-B

Cubanita

OK 8024,

Doc DOCD 5358

Not continuing recordings accompanied by a white studio band we have a group with African-American personnel here again (her working band of the time?).

The above personnel has been forwarded to me by Ralph Wondraschek from Billboard, Oct. 22, 1921, p45: "*Mame and her Jazz Hounds opened on October 3, at the Regent, Baltimore, to a packed house, a condition that prevailed during the three-day engagement. ... The 'Hounds' are composed of Leroy Parker, violinist; Edward Gillem, pianist; Jas. Miely (sic), cornetist; Bob Fuller, clarinetist; Jake Green, trombonist, and Sam Walker, drummer.*" With regard to the temporal difference of the cited opening date in Baltimore and the recording in New York the listed personnel in Billboard may certainly have been partly changed. I would definitely doubt Bob Fuller's presence on this recording date as well as possibly Bubber Miley's presence.

From repeated listening to these very interesting titles, I tend to the above personnel. The trumpet player is – Bushell has it in his book – "too stiff to be Bubber" (see below) and might therefore possibly be Ed Cox, who is named frequently in Bushell's book, but can not be identified on any musical characteristics. Trombone is from BGR*4 (by Fuller's identification on a photo! See below). I have no criterions re his style! The clarinetist's style and sound is not compatible with Fuller's or Elliott's and unheard of, and this musician might therefore possibly really be one of Bushell's estimated names: Mayland Hall or Nelson Kincaid. Mayland Hall is a complete blank in my book and of Kincaid I only know the name and some whereabouts (he is on Ellington's band photo from the Kentucky Club). The piano player is very prominent, but only known by his surname.

DB: very stiff band. Good musicians technically. The cornet is surely too technically accurate and fast to be Bubber Miley although, that early, Bubber was probably that stiff. Clarinet also fast and unique style. Do we hear some Caribbean influence which might speak for Kincaid? Not standard Shields/East Coast style. I do hear as black, however. Black session-men?

Notes:

- W.C. Allen, *Hendersonia* p.13: "By July 1921, Kincaid was in Europe and remained there until at least the middle of 1924." So, Kincaid can be ruled out as clarinetist here!

- BGR*2,*3: poss Bubber Miley, cnt; unknown, tbn; poss Garvin Bushell, clt; poss Leroy Parker, vln; unknown, pno.

- BGR*4: Bubber Miley – tpt; Jake Green – tbn.; Bob Fuller – clt, sop; George Bell – vln; Gilliam – pno; Curtis Moseley – dms. "This personnel was given by Bob Fuller to Dan Burley (New York Amsterdam News, 9 March 1940) as the personnel seen on a photograph taken on the same occasion at that published in the 15 November 1921 issue of *Talking Machine World* (see c. 18 August 1921). This is the latest session at which that photograph might have been taken and the first with the instrumentation seen in the photographs."

- Bushell/Tucker, *Jazz from the Beginning*, p.154: (Ed Cox? – cnt; Mayland Hall or Nelson Kincaid or Ernest Elliott? – clt). "Let's Agree To Disagree: I hated dates like this because you had to read so much. You had no chance to put in anything of your own. I didn't want to read, because I figured I could play it better than they could write. I don't remember this tune, but it sounds like me playing the second part. It could have been somebody else ... (middle section, instrumental break) We're ad libbing now! Ha! This is either me or Buster Bailey on clarinet. No, it's not me – I never had that fast vibrato. And that high G – it couldn't be Ernest Elliott, because I never heard him go up to a high G in my life! Actually, it could be Mayland Hall; he's the only one I know who had that fast vibrato. There was also an old West Indian from Philadelphia who had that vibrato ... It might be Nelson Kincaid, too. The cornet has a mute in it so it's hard to identify the player, but I'd say Ed Cox. I don't think they'd hire Bubber Miley for a date like this where reading was involved; Bubber didn't have much chops then. Besides, that cornet is too stiff to be Bubber."

- Rust*3: ? Bubber Miley – c; unknown – tb; ? Garvin Bushell – cl; ? Leroy Parker – vn; unknown – p.
 - Rust*6: ? Bubber Miley – c; unknown – tb; ? Garvin Bushell – cl; ? Leroy Parker – vn; unknown – p; unknown – d.
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Disco: Bubber Miley (tp); Jake Green (tb); Bob Fuller (cl); George Bell (vln); Gilliam (p); Curtis Mosby (woodblocks). “Bubber Miley toured with Mamie Smith during the autumn of 1921 (see John Chilton: *Who’s Who of Jazz*). It is difficult to establish an aural evidence for this early period, when his style was far from fully developed, but we believe there is a strong possibility that he is the trumpet player on this session. The above personnel is taken from the latest (fourth) edition of *Blues and Gospel Records 1902 – 1943*, by Robert Dixon and John Godrich, to which we have no objections, except that they list Bob Fuller on clarinet and soprano sax, although he plays only clarinet throughout.”
 - Jazz Advertised Vol. 1, p.39 has a photo of a Mamie Smith recording session probably showing (identification by Bob Fuller (?): Bubber Miley, Jake Green, Bob Fuller, George Bell, Gilliam, Curtis Moseley (and Coleman Hawkins, who is not visible!). This photo might have been taken on this session.
 - Storyville 1996/7 p. 230: “Two adverts for Mamie Smith and her All Star Jazz Revue at Regent Theatre Baltimore on Aug. 27/28/29, 1921 (BAA 23/8/21), so at the least the first of the late August recording dates shown in New York is suspect. The adverts claimed, ‘Last time in America before leaving for London’. Names Jazz Hounds as: James Miely (Bubber!), cnt; Jack (Jake?) Green, tbn; Bob Fuller, clt; Leroy Parker, vln; Edward Gillem, pno; Sam Walker, dms. This would seem a far more likely personnel for the recordings than those generally given.” “Trap drummer Sam Walker rejoined Mamie Smith heading west (CD 23/11/21 6/3)”
 - Ibid.: “Two adverts for Mamie Smith and her All Star Jazz Revue at Regent Theatre Baltimore on Aug. 27/28/29, 1921 (BAA 23/8/21), so at the least the first of the late August recording dates shown in New York is suspect. The adverts claimed, ‘Last time in America before leaving for London’. Names Jazz Hounds as: James Miely (Bubber!), cnt; Jack (Jake?) Green, tbn; Bob Fuller, clt; Leroy Parker, vln; Edward Gillem, pno; Sam Walker, dms. This would seem a far more likely personnel for the recordings than those generally given.” “Trap drummer Sam Walker rejoined Mamie Smith heading west (CD 23/11/21 6/3)”

024 ELIZA CHRISTMAS LEE,

New York,

Nov. 02, 1921

Eliza Christmas Lee – voc;

Gus Aiken – tpt; Jake Frazier – tbn;

Garvin Bushell – clt; unknown – vln;

Willie Gant – pno; Will “Spivey” Escoffery – bjo; Joe Banks – dms

3677 I Ain’t Givin’ Nothin’ Away

Gnt 4801,

Document DOCD-5627

3677-A I Ain’t Givin’ Nothin’ Away

Gnt 4801,

Document DOCD-5515

3678 Arkansas Blues

Gnt 4801,

Document DOCD-5627

3678-A Arkansas Blues

Gnt 4801,

Document DOCD-5515

This trumpeter’s style seems to fit with the trumpet player of sessions 018 – 022 of my Gus Aiken list elsewhere on this website, and may therefore be Gus Aiken. His style is partly in 6/8th time and so quite out of the Johnny Dunn triplet style. The trombone player’s style is comparable to that of sessions 018 – 022 and 009 of my Gus Aiken list.

This personnel minus the violinist confirmed by Willie Gant in RR 30 p. 4!

Notes:

- RR 30 p. 4: (no violinist named! Prob. Amelia Christman Lee – ‘Miss Christmas’ W. Gant)

- BGR*2, *3, *4: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt; unknown, vln; Willie Gant, pno; ---- Spivey, bjo; Joe Banks, dms.

- Rust*3, *4, *6: Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl; unknown, vn; Willie Gant, p; ---- Spivey, bj; Joe Banks, d.

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

Discernible differences of takes:

3677: Middle-four of last chorus: stop-time of accompanying band starts in bar 11 and ends with bar 12

3677-A: Middle-four of last chorus: stop-time of accompanying band starts in bar 9 and ends with bar 12

3678: Instrumental chorus bar 9: trumpet plays 1 eighth-note g, 1 quarter-note e, 2 eighth-notes a-g, 1 quarter-note e

3678-A: Instrumental chorus bar 9: trumpet plays 1 eighth-note triplet g-a-g, 1 quarter-note e, 1 eighth-notes a, 1 eighth-note triplet g-a-g

025 MAMIE SMITH AND HER JAZZ HOUNDS

New York,

c. Feb. 14, 1922

June Clark – cnt; Charlie Dope Andrews – tbn;

Ernest Elliott – clt; Joe Mullins – vln;

Everett Robbins or (Willie The Lion Smith) – pno; Sam Walker – dms

70468-B The Decatur Street Blues

OK 8030,

Doc DOCD 5358

70469-B Carolina Blues

OK 8030,

Doc DOCD 5358

No Mamie Smith vocal here on these sides.

As opposed to Mamie Smith recordings of Oct. 12, 1921 this reported personnel (in Rosenberg/ Williams draft) seems to make sense. The trumpet/cornet player’s tone, vibrato and phrasing could very well be that of a youthful and not yet fully developed June Clark. The recording date is more than a year ahead of Clark’s acquaintance with Oliver and Armstrong. I cannot comment on the trombone player. From my knowledge of Ernest Elliott’s playing I am rather certain that it is him (Bushell/Tucker JftB p. 13 : “Those guys had a style of clarinet playing that’s been forgotten. Ernest Elliott had it, Jimmy O’Byrant had it, and Johnny Dodds had it.”) But I still maintain some minor doubts because of slight similarities to the clarinet player of the former Mamie Smith session.

In the background I hear a violin playing long sustained notes.

There is a very forceful piano player here, who may or may not be The Lion, but the Lion’s characteristics cannot be detected. Piano specialists are asked to comment. The name Everett Robbins as a possibility comes from Rust. There certainly is a drummer present, playing mainly wood-blocks.

DB: how would ‘Dinah’ Taylor who was with Clark in 1938 (George “Dinah” Taylor was part of the early Harlem jazz scene, being the drummer of the 1924 John Montague band! – KBR) be qualified to provide personnel here? Cornet is better jazz than last but Clark can only really be a guess. Different clarinet from 017 (of Mamie Smith list on this website – KBR), more standard Shields/East Coast style. Problem to find bona fide Elliott what with Rust sticking Sticky on everything. If Elliott on Bessie’s 11 April 1923 then I would say not here. Trombone stiff and not very good, sort of half tailgate. No player I can connect to a previous session.

Notes:

- This personnel was reported to Herman Rosenberg / Gene Williams by drummer George A. “Dinah” Taylor, who worked with Clark in 1938. See my June Clark disco (G.Hoefer papers) in *The FROG Blues and Jazz Annual Vol. 4*.

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

- Rust*2: Bubber Miley ? - c; unknown - tb; Garvin Bushell ? - cl; Leroy Parker ? - vn; unknown - p; unknown - d
 - Rust*3,*4: ?Bubber Miley -c; unknown -tb; ?Garvin Bushell -cl; ?Leroy Parker -vn; Everett Robbins -p.
 - Rust*6: ? Bubber Miley - c; unknown - tb; ? Garvin Bushell - cl; ?Leroy Parker - vn; ?Everett Robbins - p; unknown - d.
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Disco: "The instrumentation, as suggested in Brian Rust's Jazz Records 1897-1942, is correct, but some of the musicians are aurally different from those on the previous (Oct. 12, 1921 - KBR) session. The presence of Bubber Miley on this session seems aurally doubtful to us."
 - Bushell/Tucker, Jazz from the Beginning: this session not listed in the G. Bushell discography!

026 MAMIE SMITH AND HER JAZZ HOUNDS

New York,

c. Feb. 16, 1922

Mamie Smith - voc;

(June Clark) - tpt; Cecil Carpenter - tbn;

(Ernest Elliott) - clt; Joe Mullins - vln;

Willie The Lion Smith or (Everett Robbins) - pno

70479-C Doo Da Blues

OK 4578,

Doc DOCD 5358

70480-B There's Only One Man (That Satisfies Me)

OK 4600,

Doc DOCD 5358

70481-B Wabash Blues

OK 4578,

Doc DOCD 5358

Because of the temporal proximity of this session to before, Mamie Smith may have used the same personnel. Trombonist, clarinetist and violinist might positively be identical. The trumpet player is too restrained to be identified in any way. Yet, there seem to be some similarities to Clark's assumed playing on the former session, while there is some sort of timidity in his playing here which is uncommon for Clark. But the short trumpet passage in the second title might be a hint to a young June Clark as above.

The trombonist seems to be the same as on the following sessions, thus probably Cecil Carpenter: a sharp tone, frequent tailgate phrasing.

To my ears there is no soprano sax as listed by Scherman/Eriksson, but the sharp clarinet sound of Elliott. Attack and phrasing could also fit to Elliott's style. Mind, that the clarinet sound is often obscured by the violin!

The pianist is stronger than the former one and plays straight ahead Stride piano, which might be a hint to Smith?

DB: playing not as good, neither cornet nor clarinet. This may be due to the very secondary role required of the band here. Clarinet tone more piping and he trills, but may well be same clarinet as Oct.12, 1921, peeping out in the fills 'Wabash'. Cornet more wavery and less firm but maybe also less stiff. Wah-wah on 'There's Only One Man'. No wah-wah. Trombone probably same unimpressive as 018. Piano nearer in balance here.

Notes:

- BGR*2,*3: poss Bubber Miley, cnt; unknown, tbn; poss Garvin Bushell, clt; poss Leroy Parker, vln; unknown, pno.

- BGR*4: unknown - tpt; unknown - tbn; prob. Bob Fuller - sop; poss. George Bell - vln; unknown - pno

- Rust*3,*4,*6: ? Bubber Miley - c; unknown - tb; ? Garvin Bushell - cl; ?Leroy Parker - vn; Everett Robbins - p.

- Scherman/Eriksson B. Miley: unknown tpt; unknown tbn; poss. Bob Fuller (ss(!); poss. George Bell (vln); unknown (p).

- Bushell/Tucker, Jazz from the Beginning: this session not listed in the G. Bushell discography!

027 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York,

May 19, 1922

Edith Wilson - voc;

(Gus Aiken) - tpt; (Eugene Bud Aiken) - tbn;

unknown (Y-1) - clt; Will Tyler or Charlie Jackson - vln;

Leroy Tibbs - pno; Sam Speede - bjo

80356-3 Mammy, I'm Thinking Of You

Col A-3634,

RST-1522-2

80357-3 Take It 'Cause It's All Yours

Col A-3634,

RST-1522-2

I really feel very uncomfortable in naming Dunn following Rust as trumpet player here. If it really is Dunn, he is very restrained and lacks his usual security. This man might also be a close pupil or good imitator of Dunn's style, but he lacks Dunn's full tone and attack and only plays a limited bunch of Dunn characteristics.

We hear a very restrained trombonist who certainly is not Flemming, nor is he Granstaff of the last issued session. This one here plays with a beautiful warm and smooth tone, but has to be left unknown for now.

Yet, I am inclined to think of brothers Gus and Eugene Bud Aiken as brass men here! They both had been members of the Black Swan Jazz Masters - together with Bushell - and were probably looking for employment in NYC at the time, having quit the band in early February 1922. My characteristics of these two brass players above would be fitting to the men stated (Gus Aiken's shaky tone and Bud Aiken's superb musician-ship). I am daring as to say that these two titles might be referential for the Aiken brothers!

The clarinet player plays in Elliott's style, but he is less powerful. He might well be a further developed and cleaned-up Bushell, back from his tour with Ethel Waters, but he probably is a man not heard before. He appears on later sessions and should be called Y-1 as long as we do not know his identity.

The violinist is much more prominent than Bushell on clarinet. He might be Will Tyler or even the violinist of the Black Swan Jazz Masters Charlie Jackson (Hendersonia p. 24).

Again, we hear the distinct band pianist who may well be the later big band leader Leroy Tibbs.

The banjo player seems to try a copy of John Mitchell but fails rhythmically in his breaks in 'Take It 'Cause It's All Yours'. He may be sought among men like Sam Speede or other banjoists of these Harlem days.

DB: Agree soft attack and few notes for Dunn. Indeed, this very like the Aiken on Waters Jazz Masters and other contemporary sides. BUT the label states Dunn and I can't find a reason to overrule such firm evidence. (Dunn's session of 24 Feb. 1922 also has a totally different Dunn-less personnel despite the label! KBR) MP3 extracts 'Birmingham Blues' and 'Mammy...' confirm to me, same player, same tone, similar phrase. Trombone not as powerful as 005 (presumed Aiken) but that may be balance. Elliott MP3 benchmark from Clara Smith 'Basement Blues' and 'Take It 'Cause It's All Yours', thus Elliott here. The rest can only be informed guesswork.

MR: Clarinet is in my opinion too good to be Bushell at this time. I doubt Gus Aiken. Compare Dunn's solo on 'Hawaiian Blues'.

Notes:

- RR 73: "The next (this here! KBR) personnel was again from John Mitchell, on studying the record. He also named Brassfield as a second reed man, but I can hear only one clarinet. Garvin Bushell was back in New York by this time." RR 73 has May 20, 1922 as recording date!

- BGR*2,*3: Johnny Dunn, cnt; Herb Flemming, tbn; Garvin Bushell, clt; Will Tyler, vln; Dan Wilson or Leroy Tibbs, pno; John Mitchell, bjo.

- BGR*4: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, Ernest Elliott, cl; Will Tyler, vn; Dan Wilson or Leroy Tibbs, p; John Mitchell, bj.

- Rust*3,*4,*6: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Will Tyler, vn; Dan Wilson or Leroy Tibbs, p; J. Mitchell, bj.
 - Archeophone 6006 liner notes: Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Will Tyler, violin; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo
 - Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

028 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York,

Jun. 09, 1922

Edith Wilson – voc;

(Gus Aiken) – tpt; (Eugene Bud Aiken) – tbn;

unknown (Y-1) – clt;

Leroy Tibbs – pno; Sam Speed – bjo

80382-4 He May Be Your Man (But He Comes To See Me Sometimes)

Col A-3653,

RST-1522-2

80383-4 Rules And Regulations "Signed Razor Jim"

Col A-3653,

RST-1522-2

The same comment as to the last session applies to this one! I am increasingly inclined to attribute these two sessions and the following one, to the Aiken brothers!

Listen to the trumpet solo in 'He May Be Your Man'! This is not Dunn, no way! And listen to the beautifully sophisticated and "modern" trombone! Bushell said about Bud Aiken: "Buddy was never boisterous, his playing is clean and never boisterous!" And very probably it is not Mitchell on banjo. This banjo sounds very different and is played by the man identified as Sam Speede otherwise. The violinist is not used anymore.

DB: Muted style on 'He May Be ...' very similar Gus but label evidence for Dunn and 'Rules And ...' more typical of him. Very little exposed clarinet and distant in the balance but I would hear the same player as 009 (E. Wilson). Elliott as on MP3 ex. Indeed, nice trombone, not Flemming nor Granstaff but maybe less tailgate, more legato than assumed Bud Aiken on 005 (E.W.). Rust personnel must be pure guesswork. **ADDITION** Jan. 28, 2014: Yes, K-B, initial relistening I think you are prob. correct and Bushell then on both 010 and 011 (E. W.). Very little exposed clarinet though on 010 (E. W.).

Notes:

- RR 73: "By June, Will Vodery had replaced Brymn as orchestra leader at the Plantation, and he continued in that capacity for Lew Leslie for several years. Johnny Dunn was a member of the full orchestra, and also featured as a "star" soloist. Shelton Brooks was added to the show. John Mitchell continued to record for Edith Wilson, with bands not necessarily composed of men from the Vodery orchestra. He also appeared behind her in her stage and vaudeville appearances.

This next (this one! KBR) date was by a similar unit to the last, except no violin was present; it was not played to Mitchell (!).

The above personnel, incidentally, was once reported to me by Miss Wilson in a brief personal interview, as the band accompanying her on records."

- BGR*2,*3: Johnny Dunn, cnt; Herb Flemming, tbn; Garvin Bushell, clt; Dan Wilson or Leroy Tibbs, pno; John Mitchell, bjo.

- BGR*4: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, Ernest Elliott, cl; Dan Wilson or Leroy Tibbs, p; John Mitchell, bj.

- Rust*3,*4,*6: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, p; J. Mitchell, bj.

- Archeophone 6006 liner notes: as above except Tyler omitted. (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

029 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York,

Jul. 13, 1922

Edith Wilson – voc;

(Gus Aiken) – tpt; (Eugene 'Bud' Aiken) – tbn;

unknown (Y-1) – clt;

Leroy Tibbs – pno; Sam Speede – bjo

80449-2 Lonesome Mama Blues

Col A-3674,

RST-1522-2

80450-4 What Do You Care (What I Do)

Col A-3674,

RST-1522-2

This still is the same accompanying band as before, assumably Wilson's accompanying band of the time.

And we hear the same clarinetist as before, temporarily listed as Y-1 (same down- and upward octave jumps as January 21, 1922).

DB: Trombone tailgate nearest 007. Very little exposed clarinet on this session but it seems more shrill than piping and thus prob. Bushell but not enough aurall evidence. Documentary evidence for bjo, pno too contradictory for anything except unknown. Not qualified to pick banjos.

MR: Clarinet pipes, influenced by ODJB playing, prob. Bushell. Tbn could indeed be Granstaff. Mitchell rather than Speed. Cornet breaks on second title sound like Dunn. Piano too unobtrusive to identify.

Notes:

- RR 73: "The Plantation Revue attracted such notice that the show was recast as a musical production at Brady's 48th street Theater, with book by Lew Leslie and music by Roy Turk and J. Russell Robinson. The cast featured the same stars as at the cabaret. It opened on July 17, 1922, but did not draw very favourable reaction and closed after 35 performances on August 12th. Away from the cabaret, it lost that magic spark. Later, with his "blackbirds" shows, Lew Leslie was to make his mark on the Broadway stage. Edith Wilson continued to record almost monthly, with a five-piece band. John Mitchell identified Brassfield and Rollen Smith as reeds on the next one (this one! KBR), but I hear only one clarinet and it sounds like Bushell."

- BGR*2,*3: Johnny Dunn, cnt; Herb Flemming, tbn; poss Garvin Bushell, clt; Leroy Tibbs, pno; John Mitchell, bjo.

- BGR*4: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Leroy Tibbs, p; John Mitchell, bj.

- Rust*3,*4,*6: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Will Tyler, vn; Dan Wilson or Leroy Tibbs, p; J. Mitchell, bj.

- Archeophone 6006 liner notes: as above (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

030 MAMIE SMITH AND HER JAZZ HOUNDS

New York,

c. Jun. 10, 1922

Mamie Smith – voc;

George Mullen – tpt; Cecil Carpenter – tbn;

Bob Fuller – clt, alt; Coleman Hawkins – ten; George Bell – vln;

Charles Matson – pno; Curtis Mosley – dms

70729-C Mamie Smith Blues

OK 4658,

Doc DOCD 5359

70730-A

Alabama Blues

OK 4658,

Doc DOCD 5359

Basically, this seems to be the same personnel as on the former session.

It may be George Mullen again on trumpet, but it might also be another trumpet player in this stylistic range. But it certainly is neither Dunn nor Miley! The trombonist seems to be Carpenter again, as do Fuller, Hawkins and Bell. Pianist and drummer might also be Matson and Mosby again.

Notes:

- BGR*2,*3: Johnny Dunn, poss Bubber Miley, cnt; poss Herb Fleming, tbn; poss Bob Fuller, clt; poss Coleman Hawkins – alt (sic); poss. Leroy Parker – vln; unknown – pno; unknown – dms
 - BGR*4: poss Bubber Miley, unknown, t; poss Herb Flemming, tbn; poss Bob Fuller, clt; poss. Coleman Hawkins – alt (sic); poss. George Bell – vln; unknown – pno; unknown – dms
 - Rust*3,*4: Johnny Dunn, ? Bubber Miley – c; ? Herb Flemming – tb; ? Bob Fuller – cl; unknown – as; ? Leroy Parker – vn; unknown – p; unknown – d.
 - Rust*6: Johnny Dunn or Bubber Miley, c; ? Herb Flemming, tb; Ernest Elliott or Garvin Bushell, cl, as; Herschel Brassfield, as; Coleman Hawkins, ts; Leroy Parker or George Bell, vn; unkn.p; Sam Speed, bj; unkn. dr.
 - Scherman/Eriksson: unkn. tpt; poss. Herb Flemming (tb); poss. Bob Fuller (cl); poss. Coleman Hawkins (C-mel or ts); poss. George Bell (vln); unkn. (p); (dr).
 - Storyville 1996/7 p.230: “Charles Matson and his Mamie Smith Jazz Hounds are at the Garden of Joy in New York City. George Bell, George Mullen, Coleman Hawkins, Cecil Carpenter, Curtis Mosely and Bob Fuller are the bunch that is drawing the public to Mr. Raymond’s hilltop place (BAA 23/6/22 11/1). It appears that the band was appearing without Mamie and this seems to be the group which made matrices 70777-B and 70778-C”. (see below!?)
 - J.-F. Villetard, Coleman Hawkins Vol.1: not listed!
 - Bushell/Tucker, Jazz from the Beginning: this session not listed in the G. Bushell discography!

031 LUCILLE HEGAMIN Wooding’s Society Entertainers

New York,

Jul. 16, 1922

Lucille Hegamin – voc;

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

unknown – clt; Rollin Smith – ten;

Sam Wooding – pno; (John Warren) – bbs; Joe Young – dms

1119-1 I’ve Got To Cool My Puppies Now

Pm 20151,

Document DOCD-5420

1119-2 I’ve Got To Cool My Puppies Now

Pm 20151,

Document DOCD-1011

1119-3 I’ve Got To Cool My Puppies Now

Pm 20151,

Document DOCD-5626

1120-1 Send Back My Honey Man

Pm 20151,

Document DOCD-1011

1120-2 Send Back My Honey Man

Pm 20151,

Document DOCD-1011

1120-3 Send Back My Honey Man

Pm 20151,

Document DOCD-5420

Of the Paramount dates Lucille recounts, this one unanimously is seen as the Sam Wooding one. And I will gladly admit.

I do not know and could not find the source of this personnel, but I assume that some wise men had the opportunity to ask Sam Wooding while he was still living. And this personnel is accepted from BGR*2 and Rust*3 on without any modification, except, that probably John Warren was the tuba player at this time.

Elmer Chambers is easily recognisable from his distinct personal 6/8 phrasing, known from early Henderson discs. But the trombonist certainly is not Herb Flemming, as he himself recounts to have been invited to join the Sam Wooding band not earlier than 1925, when the Berlin tour of ‘Hot Chocolates’ with the Wooding band was in preparation. Flemming remembers having heard the Wooding band at the Nest Club in c. 1923, but he does not remember to have played with them then, nor earlier (E. Biagioni, Herb Flemming, A Jazz Pioneer Around the World). (Re Robert Horton, see Johnny Dunn’s Original Jazz Hounds, Feb. 24, 1922)

The clarinetist is listed as Garvin Bushell in the discos, but he cannot be on this session as he joined the Sam Wooding band at about the ‘Nest Club’ opening on October 18, 1923. And he did not restrict this statement in any way. Thus, lacking Bushell’s comment to this session in the G. Bushell discography – where he is listed - does not mean that he agrees to the given personnel! (This is a very interesting observation now, and has to be kept in mind when estimating Bushell’s comments on the personnels in ‘Jazz from the Beginning’!)

The unnamed tuba player might be John Warren.

The accompaniment is not scored. Instead, everything is played ad-lib, as often in these early days of jazz accompaniment.

The clarinet plays the upper part, being supported by the trumpet, while tenor sax and trombone deliver chordal supplements. There is no banjo audible, and I think that Miss Hegamin did not want one in her accompaniment, as there also is none in the preceding sessions. But there are a few spots where I believe to hear some wood-block sounds.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown accompaniment.

- RR 41/4: During her Shuffle Along travels, Lucille came into New York to do some free lance dates for Paramount and/or Plaza. Lucille recalls: “..... I remember having Sam Wooding’s band on one of my dates at this time.”

- BGR*2: including probably some or all of the following, and possibly others: Elmer Chambers, tpt; Herb Fleming, tbn; Garvin Bushell, clt, alt; Rollen Smith, ten; Sam Wooding, pno; Charlie Dixon, bjo; unknown, bbs; Joe Young, dms.

- BGR*3,*4: Wooding’s Society Entertainers: prob Elmer Chambers, t; prob Herb Flemming, tb; prob Garvin Bushell, cl, as; Rollen Smith, ts; Sam Wooding, p; prob Charlie Dixon, bj; unknown, bb; prob Joe Young, d; poss others.

- Rust*3: Sam Wooding’s Society Entertainers: including probably some or all of the following and possibly others also: Elmer Chambers -t; Herb Flemming -tb; Garvin Bushell -cl -as; Rollen Smith -ts; Sam Wooding -p; Joe Young -d.

- Rust*4,*6: Wooding’s Society Entertainers: Elmer Chambers -t; Herb Flemming -tb; Garvin Bushell -cl -as; Rollen Smith -ts; Sam Wooding -p -dir; Charlie Dixon -bj; unknown -bb; Joe Young -d.

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

Discernible differences of takes:

1119-1: introduction with c. 132 beats/m, no strong drum-strokes

1119-2: introduction very fast with c. 168 beats/m, strong drum-strokes on the beat

1119-3: introduction medium fast with c. 144 beats/m, no strong drum-strokes

1120-1: bar 8 of introduction: trumpet plays 1 triplet, 2 eighths and 1 quarter note, tempo c. 132 beats/m.

1120-2: bar 8 of introduction: trumpet plays 4 eighths and 1 quarter note, tempo c. 138 beats/m.

1120-3: bar 8 of introduction: trumpet plays 4 eighths and 1 quarter note, tempo c. 126 beats/m.

032 **MAMIE SMITH'S JAZZ HOUNDS**

New York,

c. Aug. 15, 1922

(Joe Smith) – tpt; Cecil Carpenter – tbn;

Herschel Brassfield – alt, clt; Coleman Hawkins – ten; George Bell – vln;

Everett Robbins – pno; Sam Speed – bjo; unknown – dms

70777-B Stuttering

OK 8036,

Doc DOCD 5359

70778-C Those Longing For You Blues

OK 8072,

Doc DOCD 5359

No Mamie Smith vocal here on these sides.

The trumpet/cornet player definitely is not Dunn nor Miley! In the light of Walter C. Allen's note in RR 63 (below) I see the possibility of Joe Smith on trumpet/cornet because of this player's assured and secure but mellow and smooth tone. Smith had been touring with Ethel Waters/Fletcher Henderson for a time and certainly was in fine fettle and could well be him on this session. He came to New York in July 1922 and joined Mamie Smith's entourage subsequently, touring California until c. early 1923, from what time on he freelanced in New York. For this period he may always be suggested as Mamie's trumpet player.

The trombone player is comparable to the man of the former two sessions, thus Carpenter. Also, on a band photo of this period (early 1923 see booklet to Mosaic CD set, Classic Coleman Hawkins Sessions) there is Carpenter together with Smith, Hawk and others.

I hear two reed players, only. (There is a third voice in the saxophone section in the penultimate chorus of "Stuttering" which is the cornet!)

One of them, who plays tenor sax throughout, is most probably Coleman Hawkins. The other man is a saxophonist doubling on clarinet. His improvised clarinet parts are played just like a saxophone. Elliott and Bushell are out of question because of stylistic and tonal reasons, Bushell, too, as he started to have played alto not earlier than 1923. So, this might be an example of the very little documented Mr. Brassfield, who is listed by Rust in his various editions.

Lacking any characteristics, nothing can be said about piano, banjo and drums.

These two sides give a beautiful example of Harlem Jazz of this early period!

DB: Most importantly here, the Joe Smith issue. No other Smith with which to compare at this date but if we agree – and there seems

consensus – that he is definitely on 030 (RR 63) then he is also on 023 onwards. Mix of styles but, so far, resolutely East Coast. Stiff, relatively fast articulation, staccato passages. A rather 'soft' attack. A falling away in pitch constantly through all sessions 023 – 030.

Rather poor technician compared with Dunn. Difficult for me to relate this with later Smith, a far superior player, but he had received direct western influence by then and I am forced to observe that East Coast pre-western influence is a poor, poor thing. The cornet playing improves throughout these sessions but that's only to be expected at the age of 20. So Smith on all sessions 023 – 030.

Agree: very probably same trombone as previous sessions. Agree altoist doubling clarinet – badly. Without documentary evidence Brassfield is only a guess. Relatively legato tenor throughout but unlikely to be anybody but Hawk, aurally not verifiable. The rest, like Brassfield, seems to come from Rust, dangerous as his front line here is bollocks.

Notes:

- RR 63, W.C. Allen, Notes on Joe Smith: "The cornetist does not sound like Joe Smith on any records until July 1922. On 'That Da Da Strain' /s-70825, OK4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith. Smith could not have been with Mamie earlier than July 1922, as he was still on tour with Ethel Waters/Fletcher Henderson from January through early July 1922. The only Mamie record on which I can undoubtedly identify Joe Smith is 'You've Got To See Mamma' (s-71161, OK 4781) on which he takes a characteristic break."

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

- Rust*2: Johnny Dunn, Bubber Miley ? – c; unknown – tb; Ernest Elliott or Garvin Bushell – as, cl; Herschel Brassfield – as; Coleman Hawkins – ts; unknown – p; Samuel Speed – bj; unknown – d

- Rust*3,*4,*6: Johnny Dunn, ?Bubber Miley – c; ?Herb Flemming – tb; ?Garvin Bushell – cl; ?Herschel Brassfield – as; Coleman Hawkins – ts; ?Everett Robbins – p; Samuel Speed – bjo; unknown – d.

- Scherman/Eriksson have the same personnel leaving out Bubber Miley, but adding George Bell as violinist.

- Laurie Wrights statements as to the clarinetist in Storyville.1998/99 p. 222 have to be strongly doubted as to this session.

- J.-F. Villetard, Coleman Hawkins Vol.1: possible personnel: Johnny Dunn, Bubber Miley – cnt; Herb Flemming – tbn; Garvin Bushell – clt, alt; Herschel Brassfield – alt; Coleman Hawkins – ten; Everett Robbins – pno; Sam Speed – bjo; unknown – dms

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

033 **MAMIE SMITH'S JAZZ HOUNDS**

New York,

c. Aug. 22, 1922

Mamie Smith – voc (1,2);

(Joe Smith) – tpt; Cecil Carpenter – tbn;

(Bob Fuller) – clt, alt; Coleman Hawkins – ten;

Everett Robbins – pno; Sam Speed – bjo; unknown – dms

70790-B Got To Cool My Doggies Now

OK 4670,

Doc DOCD 5359

70791-B You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues

OK 4670,

Doc DOCD 5359

70792-A Strut Your Material

OK 8036,

Doc DOCD 5359

No Mamie Smith vocal here on the third title.

The band might be the same as on the former session, but there is no alto-saxophone and probably no violin.

If it really is Joe Smith here on cornet, he certainly plays more akin to Dunn here than on the former session. But there are elements of style that do not belong to Dunn's playing.

Trombone playing is in accordance with Carpenter on the former sessions.

The alto saxophonist/ clarinetist probably is a different man than the alto/clt player on the previous session. Contrary to the former session we have a thorough comment on this session by Bushell. He is not sure about his presence (see below) but does not deny it. From listening he might faintly be the man, yet this in contradiction to his claim not to have played alto sax before 1923. Elliott had a very different tonal quality than Bushell and I'd like to sort him out. There is alto sax only on the first title of the session, and it has to be noted that Bushell did not take up the sax until 1923 when joining the Wooding band! As a possibility as to this player Bob Fuller comes to mind.

Again, I feel unable to discuss the rhythm section. (Can anybody, please, sort out the diverging styles of the banjo players?!)

DB: Same trombone. Novelty elements in clarinet which would point to Fuller. Do we have any documentary evidence for Fuller with Mamie at this time? (Yes! Photo in booklet to Mosaic CD-set MD8 251 'Classic Coleman Hawkins Sessions 1922 – 1947 - KBR) The rest of personnel same comment as 023. Banjos: I am but seriously unqualified.

Notes:

- Bushell/Tucker JfTB p.155: Johnny Dunn, c; ?Herb Flemming, tb; ?Garvin Bushell, cl; ?Herschel Brassfield, as; Hawkins, ts; ? Everett Robbins, p; Sam Speed, bj; unknown, dr.

- BGR*2,*3: Johnny Dunn, cnt; unknown, tbn; poss Ernest Elliott or Garvin Bushell, clt, alt; Herschel Brassfield, alt; Coleman Hawkins, ten; unknown, pno; Samuel Speed, bjo; unknown, dms

- BGR*4: Bubber Miley, t; unknown - tb; poss. Ernest Elliott or Garvin Bushell - cl, as; Herschel Brassfield - as; Coleman Hawkins - ts; George Bell - vn; unknown - p; unknown - d
 - Rust*2: Johnny Dunn - c; unknown - tb; Ernest Elliott or Garvin Bushell - as, cl; Herschel Brassfield - as; Coleman Hawkins - ts; unknown - p; Samuel Speed - bj; unknown - d
 - Rust*3, *4, *6: Johnny Dunn - c; ?Herb Flemming - tb; ?Garvin Bushell - c, as; ?Herschel Brassfield - as; Coleman Hawkins - ts; ?Everett Robbins - p; Samuel Speed - bj; unknown - d
 - Scherman/Eriksson: same personnel as on previous session.
 - J.-F. Villetard, Coleman Hawkins Vol.1: Same as August 15, 1922
 - Bushell/Tucker p. 155/6: "Got To Cool My Doggies Now: That's a tenor sax in a lower register. It could be Hawk. He used to do a lot of slap-tongue in those days. After Mamie takes the first chorus, the band 'tears out' in the middle. 'Tear out' was a term meaning every man for himself. But as a clarinet player I had to follow a certain format. It was the custom to play a third above the trumpet player, and I'd try to emulate or answer his patterns - like a fugue, more or less. You Can Have Him, I Don't Want Him Anyhow Blues: That could be Ernest Elliott on clarinet, but it sounds like me. We played a lot alike then. Perry Bradford was always insisting on the clarinets hitting the high notes; he loved that. It may be George Bell on violin. That middle part, on a vocal number, was called the 'patter section'. On an instrumental number it was called the 'trio'.

034 MAMIE SMITH'S JAZZ HOUNDS

New York, c. Aug. 30, 1922

Mamie Smith - voc;
 Joe Smith - cnt; Cecil Carpenter - tbn;
 (Bob Fuller) - alt, clt; Coleman Hawkins - ten; George Bell - vln;
 Everett Robbins - pno; unknown - dms
 70809-A Wish That I Could But I Can't Forgive Blues

OK 4689, Doc DOCD 5359

The trumpet player shows traits of Dunn's style, but is less powerful than Dunn. In his break in the first chorus he shows a mellow and pretty tone - and signs of Joe Smith, rather than Bubber Miley, and could thus be assumed as Smith (see W.C. Allen in RR 63!). The trombonist obviously is Cecil Carpenter. There is very little clarinet playing (if at all - at the very end?), but possibly an alto player. This would rule Bushell out, as he stated that he did not handle the alto before 1923 with Wooding! So, a possible alto player cannot definitely be secured and identified, but might be Bob Fuller if really present. The prominent tenor player may be Hawkins, but sounds a little trivial and lacking bite when compared with Hawkins, but it might still be him. I hear a violinist who often sounds like a clarinet. The pianist is undistinguishable. There obviously is no banjo, but a very prominent drummer on woodblocks.

DB: Same trombone. Clarinet so little exposed as to make judgement impossible. Again legato tenor but must be Hawk as he was a Mamie fixture at this time. The rest would be just guessing.

Notes:

- Bushell/Tucker JftB do not list this session, so probably not Bushell!
 - BGR*2, *3: Johnny Dunn, cnt; unknown, tbn; poss Ernest Elliott or Garvin Bushell, clt, alt; Herschel Brassfield, alt; Coleman Hawkins, ten; unknown, pno; Samuel Speed, bjo; unknown, dms
 - BGR*4: Bubber Miley, t; unknown - tb; poss Ernest Elliott or Garvin Bushell - cl, as; Herschel Brassfield - as; Coleman Hawkins - ts; George Bell - vn; unknown - p; unknown - d
 - Rust*3, *4: Acc. by unknown - t; unknown - tb; unknown - cl; unknown - as; unknown - p; unknown - d.
 - Rust*6: probably Johnny Dunn, c; ?Herb Flemming, tb; ?Garvin Bushell, cl, as; ?Herschel Brassfield, as; Coleman Hawkins, ts; ?Everett Robbins, p; Sam Speed, bj; unkn. dr.
 - Scherman/Eriksson: same personnel as on previous session, but possibly Bubber Miley.
 - J.-F. Villetard, Coleman Hawkins Vol.1: not listed!
 - Bushell/Tucker, Jazz from the Beginning: this session not listed in the G. Bushell discography!

035 MAMIE SMITH AND HER JAZZ HOUNDS

New York, c. Sep. 06, 1922

Mamie Smith - voc;
 Joe Smith - cnt; Cecil Carpenter - tbn;
 Bob Fuller - clt; Herschel Brassfield - alt, clt; Coleman Hawkins - ten; George Bell - vln;
 unknown - pno
 70824-B Sighin' Around With The Blues
 70825-B That Da Da Strain

OK 4767, Doc DOCD 5359
 OK 4689, Doc DOCD 5359

Following Walter C. Allen I would tend to name Joe Smith as trumpet player here again. And possibly again Cecil Carpenter on trombone. On the first title I believe to hear two clarinets and a violin in a muddle of treble voices. Again Fuller comes to my mind (the "laughing" phrases) and another reed player who switches to alto on the second title. This man seems to be more an alto player doubling clarinet and might be Brassfield. Again Hawkins, and probably Bell on violin. There is only piano in the rhythm department.

DB: Same trombone. Clarinet corny, even more novelty but probably same as 024. Was not Fuller better? Could be same alto as on 023.

Notes:

- RR 63 Notes on Joe Smith (Walter C. Allen): "The cornetist does not sound like Joe Smith on any records until July 1922. On THAT DA DA STRAIN (s-70825, OK 4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith."
 - BGR*2, *3: Johnny Dunn, cnt; unknown, tbn; poss Ernest Elliott or Garvin Bushell, clt, alt; Herschel Brassfield, alt; Coleman Hawkins, ten; unknown, pno; Samuel Speed, bjo; unknown, dms
 - BGR*4: prob. Bubber Miley, t; unknown, tb; poss. Ernest Elliott or Garvin Bushell, cl, as; Herschel Brassfield, as; Coleman Hawkins, ts; unknown, p
 - Rust*3, *4: Acc. by unknown - t; unknown - tb; unknown - cl; unknown - as; unknown - p; unknown - bj.
 - Rust*6: ?Bubber Miley, c; unkn. tb; ?Ernest Elliott or ?Garvin Bushell, cl, as; Herschel Brassfield, as; Coleman Hawkins, ts; unkn. p.
 - Scherman/Eriksson: "Same instrumentation and prob. same personnel, except that the trumpet could possibly be Bubber Miley. Banjo and drums omitted"
 - J.-F. Villetard, Coleman Hawkins Vol.1: not listed!
 - Bushell/Tucker, Jazz from the Beginning: this session not listed in the G. Bushell discography!

036 JOSIE MILES

Long Island City, NY, c. Sep. 1922

Josie Miles – voc;

Gus Aiken or (Joe Smith?) – tpt; (Bud Aiken) – 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

425-1 You're Fooling With The Wrong Gal Now

BS 14130,

Document DOCD-5466

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

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

The sounds from the piano are very light and I therefore could well imagine this to be Willie Gant, following his own testimony below, which, by the way, would be one of three only possibilities to have recorded with Josie Miles, besides sessions 004 and 005, perhaps.

Compare Katie Crippen's session of March 1921 where Willie Gant suddenly inserts a piano solo into a tune played by a very early Henderson recording unit with Henderson on piano ('Play 'Em For Mama, Sing 'Em For Me). Gant is much lighter and airy in his approach than the strongly founded Henderson.

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

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

Notes:

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

- WCAAllen, Hendersonia, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba. "Joe Smith is identified from his characteristic cornet breaks. The matrix numbers seem to place this somewhat later than the preceding three sessions (J. Moody, M. Straine, A. Copeland – KBR), and it may therefore actually be out of its proper chronological sequence, but is placed here because of Smith's presence."

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

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

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

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

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

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

037 EVA TAYLOR

New York,

c. Sep. 1922

Eva Taylor – voc;

unknown – tpt;

unknown – clt; (Willie Lewis?) – alt;

Clarence Williams or Edgar Dowell – pno

New Moon

BS 2103,

Doc DOCD-5408

There certainly is nothing in the trumpeter's playing that reminds – if only fairly – of Johnny Dunn! This trumpet player comes from the Southern/Chicago kind of trumpet players. Because of this I would also doubt Gus Aiken's presence! This very trumpet player is not a follower of Dunn's style, not at all. I hear traces of people like Natty Dominique.

The clarinetist does not sound like Bushell of the time as we know him. This clarinetist plays a no-nonsense clarinet obligato, not the ubiquitous screeching and piping practiced in New York at the time, and might also come from Chicago or the south.

The alto saxophonist only plays a straight rendering of the melody and might thus very well be Willie Lewis (later with Sam Wooding), of whose improvisational abilities and style I have no knowledge.

The pianist's playing is strict chordal and accompanying. Clarence's well known phrases cannot be heard, but I think to recognize his rhythmic way to play an accompaniment or a melody and would like to list him as a probability.

Notes:

- Storyville 13: unknown (tpt); unknown (clt); unknown (alt); poss Clarence Williams (pno)

- Storyville 15-22: "Eva Taylor: Johnny Dunn was on a lot of our records. Now I come to think of it I think he was the cornet man on that first record I did. (Brian Rust has since acquired a tape copy of the disc and confirms that Dunn is probable)."

- Lord, Clarence Williams, p.23: "Identified on the label as piano accompaniment, it actually includes trumpet, clarinet, alto and piano.

Eva has suggested Johnny Dunn on trumpet. Len Kunstadt suggests Gus Aiken and Garvin Bushell (clt). The piano is possibly Clarence Williams. If this is true it is his first appearance as pianist on record. The pianist's role is primarily chordal accompaniment. Of possible concern is the fact that "Willie Lewis recalled recording with Clarence Williams, Eva Taylor and Edgar Dowell. He further mentioned Okeh and Black Swan as possible labels" (RR 65, Dec. 1964). The estimation of the date is from Rust."

- BGR*2,*3,*4: acc. poss Johnny Dunn, c; poss Garvin Bushell, cl; unknown, as; poss Clarence Williams, p.

- Rust*3,*4,*6: acc by ?Johnny Dunn -c; ?Garvin Bushell -cl; unknown -as; ?Clarence Williams -p. The label states merely "Piano Acc."

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

038	EDITH WILSON	New York,	Sep. 18, 1922
	Edith Wilson – voc;		
	(Johnny Dunn) – tpt; (Earl Granstaff) – tbn;		
	(Garvin Bushell) – clt;		
	(Leroy Tibbs) – pno; (John Mitchell) – bjo		
80554	Evil Blues	Col unissued	not on LP/CD
80555	Pensacola Blues (Home Again Croon)	Col unissued	not on LP/CD

As no test pressings seem to have been found nothing about the substance of these recordings can be said.

Notes:

- RR 73 does not list this session.
- BGR*2, *3: Johnny Dunn, cnt; Herb Flemming, tbn; poss Garvin Bushell, clt; Leroy Tibbs, pno; John Mitchell, bjo.
- BGR*4: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, Ernest Elliott, cl; Will Tyler, vn; Dan Wilson or Leroy Tibbs, p; John Mitchell, bj.
- Rust*3, *4, *6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.
- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

039	ALBERTA HUNTER Sam Wooding's Orchestra	New York,	Sep. 1922
	Alberta Hunter – voc;		
	(Elmer Chambers) – tpt; (Robert Horton) – tbn;		
	unknown – clt; Rollin Smith – ten;		
	Sam Wooding – pno; (John Warren) – bbs; unknown – bjo		
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

The trombonist certainly is not Herb Flemming, as he himself recounts to have been invited to join the Sam Wooding band not earlier than 1925, when the Berlin tour of 'Hot Chocolates' with the Wooding band was in preparation. Flemming remembers having heard the Wooding band at the Nest Club in c. 1923, but he does not remember to have played with them then, nor earlier (E. Biagioni, Herb Flemming, A Jazz Pioneer Around the World). (Re Robert Horton, see Johnny Dunn's Original Jazz Hounds, Feb. 24, 1922)

Also, Garvin Bushell cannot be on this session as he joined the Sam Wooding band at about the 'Nest Club' opening at October 18, 1923.

This, by the way, is the date he started to play alto sax.

Elmer Chambers may be a good assumption for the trumpet player with his simple quarter-note phrasing combined with a lot of Johnny-Dunn triplets. And Rollin Smith was with Wooding at about these early times, as was tuba player John Warren. By all means, Flemming and Bushell were not with Wooding at this early date.

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.
- Bushell/Tucker, Jazz from the Beginning: this session not listed in the G. Bushell discography!

Discernible differences of takes:

- 1179-1: Intro: trumpet plays sequence of eighth notes: f-e-f-e-f- bb, then quarter pause, then eighth notes f-e-f then half note c
- 1179-2: Intro: trumpet plays sequence of eighth notes: f-e-f-e-f-bb-db-eb-f-e-f then half note c
- 1181-1-2: I am unable to find any distinct differences in the alternate takes. This might mean, that both reissued titles have the same take, erroneously, or the instrumental background is totally played from scores. These possibly written down individually by each player.

040	EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Oct. 02, 1922
	Edith Wilson – voc;		
	(Johnny Dunn) or (Gus Aiken) – tpt; Eugene Bud Aiken – tbn;		
	Garvin Bushell – clt;		
	Leroy Tibbs – pno; John Mitchell – bjo		
80554-5	Evil Blues	Col A-3746,	RST JPCD-1522-2
80555-4	Pensacola Blues (Home Again Croon)	Col A-3746,	RST JPCD-1522-2

Dunn and band playing a whole double-time chorus in 'Evil Blues'. This personnel seems to be nearer to Wilson's accompanying band as on July 13. with Dunn on trumpet and Bushell on clarinet. Also, Mitchell clearly on banjo, not Speed. But, please, regard Bushell's note below, that he is not sure to hear Dunn here! It may as well be Aiken again!

DB: Same trombone as July 13, 1922 (E.W.). Bushell. Rest as July 13. 1922 (E.W.).

MR: Probably same band as on 011 (E.W.) – trombone hiccoughs at end of double-time passage. Clarinet again basic dixieland- influenced style.

Notes:

- RR 73: same as above! This session is dated September 20, 1922.
- BGR*2, *3: Johnny Dunn, cnt; Herb Flemming, tbn; poss Garvin Bushell, clt; Leroy Tibbs, pno; John Mitchell, bjo.
- BGR*4: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Leroy Tibbs, p; John Mitchell, bj.
- Rust*3, *4, *6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.
- Archeophone 6006 liner notes: as above (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)
- Bushell/Tucker, Jazz from the Beginning, p.156: "Evil Blues: That sounds like Johnny Mitchell or Sam Speed on banjo. It may be Danny Wilson, Edith's husband, on piano; he made a lot of Edith's things. Will Tyler was the greatest Negro violinist in the country at that time.

Pensacola Blues: This doesn't really sound like Edith to me. That's pretty high for her. It sounds more like Lena Wilson. I'm not too sure that's Johnny Dunn, either. That's not his sound, and besides, by that time everybody was double-timing."

041 EDITH WILSON New York, c. mid Nov. 1922
 Edith Wilson – voc;
 (Johnny Dunn) – tpt; (Herb Flemming) – tbn;
 (Ernest Elliott) – clt;
 (George Rickson) – pno; (John Mitchell) – bjo
 80683 Dixie Blues Col unissued not on LP/CD
 80684 He Used To Be Your Man But He's My Man Now Col unissued not on LP/CD

As no test pressings seem to have been found nothing about the substance of these recordings can be said.

Notes:

- RR 73: does not list this session.
- BGR*2, *3, *4: unknown
- Rust*3: unknown
- Rust*4, *6: Johnny Dunn -c; Herb Flemming -tb; Garvin Bushell -cl; Dan Wilson or Leroy Tibbs -p; John Mitchell -bj.
- Bushell/Tucker, *Jazz from the Beginning*, p. 157: Johnny Dunn, c; Herb Flemming, tb; Garvin Buhell, cl; Will Tyler, vn; Dan Wilson or Leroy Tibbs, p; John Mitchell, bj.
- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

042 MAMIE SMITH AND HER JAZZ HOUNDS New York, c. Dec. 06, 1922
 Mamie Smith – voc;
 Joe Smith – cnt; Cecil Carpenter – tbn;
 Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;
 Harvey Brooks – pno; Cutie Perkins – dms
 71079-B I Ain't Gonna Give Nobody None Of This Jelly-Roll OK 4752, Doc DOCD 5359
 71080-B Don't Mess With Me OK 4752, Doc DOCD 5359

Very probably Joe Smith and Cecil Carpenter as before. And then Bob Fuller (typically) and Hawkins on reeds, George Bell on violin. The piano player may now be Harvey Brooks as on the band photo of early 1923 in the booklet to the Mosaic CD set "Classic Coleman Hawkins Sessions". The same applies to Cutie Perkins as drummer.

Notes:

- BGR*2, *3: Johnny Dunn, cnt; unknown, tbn; poss Ernest Elliott or Garvin Bushell, clt, alt; Herschel Brassfield, alt; Coleman Hawkins, ten; unknown, pno; Samuel Speed, bjo; unknown, dms.
- BGR*4: prob. Bubber Miley, t; unknown, tb; poss. Ernest Elliott or Garvin Bushell, cl, as; Herschel Brassfield, as; Coleman Hawkins, ts; unknown, p
- Rust*3, *4: unknown -t; unknown -tb; unknown -cl; unknown -as; unknown -p; unknown -bj.
- Rust*6: ?Bubber Miley -t; unknown -tb; ?Ernest Elliott or ?Garvin Bushell -cl -as; Herschel Brassfield -as; Coleman Hawkins -ts; unknown -p.
- Scherman/Eriksson: "Same instrumentation and prob. same personnel as last."
- J.-F. Villetard, *Coleman Hawkins Vol. I*: not listed!
- Bushell/Tucker, *Jazz from the Beginning*: this session not listed in the G. Bushell discography!

043 LENA WILSON and Johnny Dunn's Jazz Hounds New York, Feb. 26, 1923
 Lena Wilson – voc;
 (Johnny Dunn) – tpt; (Earl Granstaff or Herb Flemming or Calvin Jones) – tbn;
 (Garvin Bushell or Ernest Elliott or Herschel Brassfield – clt, alt);
 (Leroy Tibbs or George Rickson or Dan Wilson) – pno; (John Mitchell) - bjo
 80875 I Don't Let No One Man Worry Me Col unissued not on LP/CD
 80876 Humming Man Col unissued not on LP/CD

As both these titles are unissued and unfortunately no tests seem to have been found, nothing can be said about the music.

Notes:

- Delaunay, *New Hot Discography*, 1948: Not listed.
- BGR*2: Johnny Dunn, cnt; Ralph Granstaff, Herb Fleming or Calvin Jones, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield clt/alt; Leroy Tibbs, George Rickson or Dan Wilson, pno; John Mitchell or Samuel Speed, bjo; possibly others
- BGR*3: Johnny Dunn, cnt; Earl Granstaff, Herb Fleming or Calvin Jones, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield clt/alt; Leroy Tibbs, George Rickson or Dan Wilson, pno; John Mitchell or Samuel Speed, bjo; possibly others
- BGR*4: Johnny Dunn, c; instrumentation and personnel otherwise unknown.
- Rust*3, *4, *6: Johnny Dunn -c; Earl Granstaff, Herb Flemming or Calvin Jones -tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield -cl -as; Leroy Tibbs, George Rickson or Dan Wilson -p; John Mitchell or Sam Speed -bj; possibly others.
- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

044 LENA WILSON Perry Bradford's Jazz Phools New York, c. early Apr. 1923
 Lena Wilson – voc;
 Gus Aiken - tpt; Herb Flemming - tbn;
 Perry Bradford - pno; Sam Speed – bjo
 1362-1 Deceitful Blues Pm 12029, Timeless CBC 1-073
 1362-2 Deceitful Blues Pm 12029, Document DOCD-5443
 1362-3 Deceitful Blues Pm 12029, Document DOCD-T002
 1363-1 I Don't Let No One Man Worry Me Pm 12029, Timeless CBC 1-073
 1363-2 I Don't Let No One Man Worry Me Pm 12029, Document DOCD-5443

This is the first recording under the Perry Bradford's Jazz Phoools sign. I have listened to it after checking the session of late May (see below), generally dated May/June 1923. Rust's personnel for this session is vague or even non-existent. With first delving into the matter it became apparent that there are some familiar figures present and the sounds heard easily give hints to Gus Aiken in his Dunn-derived style of the time, a very fluent and elegant trombone player who has to be Flemming in contrast to Gus Aiken's brother Bud, who very often teamed with his trumpet playing brother, but plays in a less exuberant style than Flemming. Flemming had been with Lt. Europe's "Hell-Fighters Band" in Europe in World War I, and he certainly had learned how to play a trombone with all of its tricks and finesse, and accordingly he did not have any competitor at this early time in Harlem. Bradford can be heard with his own busy tinkle-tinkle-plink piano and a banjo player trying to sound like John Mitchell, but without his expertise. Then the next day I happened to skim through Record Research 79 finding the notice below re this session by W.C. Allen which perfectly verified my assumptions. Bradford and Speede were easy (?) to identify.

There is no reed player on these sides! (Thus, listing here is only caused by Garvin's name in some discographies.) Comparison with other recordings by Edith Wilson suggests that Aiken plays at a couple of other instances where Dunn is listed. (There even are a couple of recordings listed as Dunn's Jazz Hounds where a Sam Wooding aggregation plays!) Gus Aiken obviously was able to play exactly in the Dunn manner, so much so that nobody in the past doubted Dunn's presence and tried to find out whether it was really Dunn or somebody else. But this might be the subject of a subsequent article!

Recording date is from: The Rise and Fall of Paramount Records, Vol. 1, Third Man Records.

Note:

- Record Research 79 p. 10, Info from Walter C. Allen in 'Filling In Discographically': "Johnny Dunn or Gus Aiken, cornet; Herb Flemming, trombone; Garvin Bushell, clarinet; George Rickson ?, piano; John Mitchell, banjo. This personnel, with Dunn, is from John Mitchell after hearing the record. However, the cornetist does not sound at all times like Dunn's other work, and according to the 'New York Age', May 5, 1923, Dunn along with Rickson and other members of the Plantation Revue troupe had already sailed for England by that date. WCA suggests Gus Aiken as a more likely candidate for cornetist – although Aiken was a regular member of the Gonzell White troupe which toured the country and was in Cuba from June to December, 1923."

- Jazz Information 1-35 p.2: "Les Zacheis of Cedar Rapids, Iowa, writes that with the help of Dave Caughren he has obtained the correct personnel (sic!) of the Paramount/Claxtonola records by Perry Bradford's Jazz Phoools. For 'Charleston South Carolina' – 'Hoola Boola Dance' (Claxtonola 40309) and 'Daybreak Blues' – 'Fadeaway Blues' (National 12255), also issued on other labels, this personnel was given by Perry Bradford himself: Gus Aiken, trumpet; Garvin Bushell, clarinet; Brassfield, clarinet and sax; (for other records, Bradford has given "Brass" Field, drummer! KBR) "Speed", banjo; Bradford, piano. Johnny Dunn is definitely not on these sides. According to Bradford, Dunn was in Europe when they were made (No, not yet! KBR)."

- BGR*2: prob similar to: Johnny Dunn, cnt; Ralph Grandstaff, Herb Flemming or Calvin Jones, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield, clt, alt; prob Perry Bradford, pno; Johnny Mitchell or Samuel Speed, bjo; possibly others.

- BGR*3: instrumentation and personnel unknown, presumably inc. Perry Bradford, p.

- BGR*4: prob. Johnny Dunn, c; unknown, tb; prob. Perry Bradford, p; unknown, bj.

- Rust*3,*4,*6: probably similar to Johnny Dunn – c; Earl Granstaff, Herb Flemming or Calvin Jones – tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield – cl-as; Leroy Tibbs, George Rickson or Dan Wilson – p; John Mitchell or Sam Speed – bj; possibly others. (take your choice! – KBR)

- Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

Discernible differences of takes:

1362-1	bars 7/8 of first chorus: trumpet break - trombone coming in at the end with 4 upward notes
1362-2	bars 7/8 of first chorus: trumpet break - no trombone coming in
1362-3	bars 7/8 of first chorus: trumpet break - trombone playing one single note on beat 2 of break and coming in at the end with 7 upward notes
1363-1	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - no background noise bar 3 of ensemble chorus; bjo break with one tremolo
1363-2	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - pno softly in background bar 3 of ensemble chorus; bjo break with two tremolos
1363-3	bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - no background noise bar 3 of ensemble chorus; bjo break with two tremolos

045 LENA WILSON Perry Bradford's Jazz Phoools

New York,

c. late Apr. 1923

Lena Wilson – voc;

Gus Aiken - tpt; Gene Bud Aiken (or Herb Flemming) - tbn;

Garvin Bushell - clt;

Leroy Tibbs or (Charlie 'Smitty' Smith) - pno; Sam Speed - bjo

1378-2 Here's Your Opportunity

Pm 12042

not on LP/CD

1378-3 Here's Your Opportunity

Pm 12042,

Timeless CBC 1-073

1379-3 Memphis, Tennessee

Pm 12042,

Timeless CBC 1-073

Rust lists this session under the same date as before - and with the same personnel – without paying attention to the large gap in matrix numbers. Furthermore, there is a reed player here who is not on the session above. B&GR have separated sessions listed and list the reed player. Johnny Dunn had been to England early May until September 1923. So, as by this date it might have been Dunn here, but aurally this is the same trumpet player as on the foregoing session, thus Aiken. Gus Aiken plays very much in the Johnny Dunn style, but with a little more rhythmic freedom and a somewhat less brilliant tone, and – as Bushell expressed it - "If that's Gus Aiken, he's playing Johnny Dunn's patterns note for note". The trombone player lacks a bit of Flemming's brilliance and might therefore be Gus Aiken's brother Gene "Bud" Aiken, who – as always – plays in his no-nonsense style. The clarinetist might well be Garvin Bushell, as he belonged to this circle of musicians frequently engaged by Bradford, Dunn and cohorts. His technical ability is demonstrated in the first title where he on the spot repeats fast trumpet runs improvised by Aiken. Tone and vibrato are well in his range. The pianist shows nothing of Perry Bradford's characteristics (frequent treble figures), but plays in a simplified stride style, and might therefore be Leroy Tibbs, but might also be Charlie Smitty Smith of later Blue Rhythm Orchestra fame. The banjo player is Sam Speed with his straight four beat playing and his difficulties keeping time when playing arpeggios.

Recording date is from: The Rise and Fall of Paramount Records, Vol. 1, Third Man Records.

Notes:

- BGR*2: prob similar to: Johnny Dunn, cnt; Ralph Grandstaff, Herb Flemming or Calvin Jones, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield, clt, alt; prob Perry Bradford, pno; Johnny Mitchell or Samuel Speed, bjo; possibly others.

- BGR*3: instrumentation and personnel unknown, presumably inc. Perry Bradford, p.
 - BGR*4: prob. Johnny Dunn, c; unknown, tb; unknown, cl; prob. Perry Bradford, p; unknown, bj.
 - Rust*3,*4,*6: probably similar to Johnny Dunn -c; Earl Granstaff, Herb Flemming or Calvin Jones -tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield -cl -as; Leroy Tibbs, George Rickson or Dan Wilson -p; John Mitchell or Sam Speed -bj; possibly others.
 - Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

Discernible differences of takes:

As take -2 of the first title does not seem to be reissued, possible differences cannot be stated!

046 LENA WILSON AND HER JAZZ HOUNDS

New York,

May 12, 1923

Gus Aiken - tpt; Herb Flemming - tbn;

Garvin Bushell - clt;

(Leroy Tibbs) - pno; John Mitchell - bjo

81009-1 Deceitful Blues

Col A-3915,

Document DOCD-5443

81010-3 Memphis, Tennessee

Col A-3915,

Document DOCD-5443

This trumpet player is a much more assured player owning a more brilliant tone than the musician named as such in earlier sessions of my Gus Aiken discography. He, yet, seems to be Gus Aiken on the strength of this trumpeter's style - and being named thus in Rust and Godrich/Dixon for some of the sessions. Furthermore Aiken's presence in this session is still open to some doubt because of the date problem. But if this is Aiken: what a wonderful trumpet player he was at this time, if still in Dunn's traits which he would leave when touring Cuba. Herb Flemming and Garvin Bushell obviously are there on the session, as well as John Mitchell. But the pianist - listed as George Rickson in Rust and BGR - was in England at this time. I would suggest Leroy Tibbs instead.

DB : agree seemingly better player but there is some delicate mute work on 'Deceitful' not altogether unlike that on 023 - 028 of Aiken disco.

Notes:

- RR 79-10: "This personnel, with Dunn, is from John Mitchell after hearing the record. However, the cornetist does not sound at all times like Dunn's other work, and according to the New York Age, May 5, 1923, Dunn along with Rickson and other members of the Plantation Revue troupe had already sailed for England by that date. WCA suggests Gus Aiken as a more likely candidate for cornetist - although Aiken was a regular member of the Gonzell White troupe which toured the country and was in Cuba from June to December 1923." (Gus Aiken was in Cuba from Mid-May until End-December 1923, but this session probably has been recorded before his departure - KBR)
 - BGR*2,*3,*4: prob Gus Aiken, cnt; Herb Fleming, tbn; Garvin Bushell, clt; poss George Rickson, pno; John Mitchell, bjo
 - Rust*3,*4,*6: ? Gus Aiken - c; Herb Flemming - tb; Garvin Bushell - cl; ? George Rickson - p; John Mitchell - bj.
 - Bushell/Tucker p.157: no comment by Bushell here, so possibly not Bushell on this session!
 - Bushell/Tucker, Jazz from the Beginning: no comment on this session in the G. Bushell discography!

047 PERRY BRADFORD'S JAZZ PHOOLS

New York,

c. May 18-20, 1923

Johnny Dunn - cnt; Bud Aiken - tbn;

Garvin Bushell - clt, alt; unknown - ten;

Charles 'Smitty' Smith - pno; Samuel Speed - bjo

1429-1 Fade Away Blues

Pm 12041,

Timeless CBC 1-073

1429-2 Fade Away Blues

Pm 12041,

Frog DGF 56

1429-3 Fade Away Blues

Pm 12041,

Document DOCD-5353

1430-1 Daybreak Blues (Original Bugle Blues)

Pm 12041,

Biograph BLP-12007(LP)

1430-2 Daybreak Blues (Original Bugle Blues)

Pm 12041,

Frog DGF 56

1430-3 Daybreak Blues (Original Bugle Blues)

Pm 12041,

Timeless CBC 1-073

This session obviously has to be seen in relation to the first Gulf Coast Seven session for Columbia, organised by Perry Bradford and certainly executed under his guidance. The two recorded tunes are Bradford's and the same ones as with the Gulf Coast Seven (see my article on the Gulf Coast Seven in Names&Numbers 69). And obviously and aurally the band personnel are the same, too. This then unquestioningly has to change the hitherto listed recording date(s). As Gus Aiken left New York for an extended tour to Cuba at last on May 25, this session has to be predated before this day (Dunn was in England by this date)! As Columbia's Gulf Coast Seven recording session of the same two titles seems to be better documented and dated May 17, 1923 I tend to date this latter Paramount session on the same day (same personnel!) or only on an insignificantly different date. The unknown saxophonist, who certainly is neither Brassfield nor Rollen Smith, who both were in England at the time together with Dunn, might possibly be found in the ranks of Gonzell White's 'Real Jazzers of Jazz', the band Gus Aiken was about to leave for Cuba with, namely Harvey Lankford or Amanzie Richardson. But this is only my own guess-work.

Notes:

- Ch. Delaunay, New Hot Discography 1948: Gus Aiken (tp); Bud Aiken (tb); Garvin Bushell (cl); Brassfield (cl & as); Perry Bradford (p); "Speed" (bjo).

- Rust*2: Johnny Dunn or June Clark? (cnt); Jimmy Harrison (tbn); "Smitty" (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo)

- Rust*3: Gus Aiken - c; Bud Aiken - tb; Garvin Bushell - Herschel Brassfield - cl-as; Charles Smith - p; Samuel Speed - bj.

- Rust*4,*6: Gus Aiken - c; Bud Aiken - tb; Garvin Bushell - cl-as; Charles Smith - p; Samuel Speed - bj.

- JAZZ INFORMATION 1-35 p.2: "Les Zacheis of Cedar Rapids, Iowa, writes that with the help of Dave Caughren he has obtained the correct personnel (sic!) of the Paramount/Claxtonola records by Perry Bradford's Jazz Phoos. For 'Charleston South Carolina' - 'Hoola Boola Dance' (Claxtonola 40309) and 'Daybreak Blues' - 'Fadeaway Blues' (National 12255), also issued on other labels, this personnel was given by Perry Bradford himself: Gus Aiken, trumpet; Garvin Bushell, clarinet; Brassfield, clarinet and sax; (for other records, Bradford has given "Brass" Field, drummer; which is correct?) "Speed", bano; Bradford, piano. Johnny Dunn is definitely not on these sides. According to Bradford, Dunn was in Europe when they were made."

- Bushell/Tucker p. 158: Fade Away Blues: "If that's Gus Aiken, he's playing Johnny Dunn's patterns note for note. Day Break Blues: That's not Johnny (Dunn), but he sure plays like Johnny. This date puzzles me, because I don't recall Gus playing so much like Johnny. There's a saxophone in there, so there had to be two reeds."

- RR 75 p.9: "Aiken recalled recording Daybreak Blues and Fade Away Blues". Gus Aiken was in Cuba from Mid-May until End-December 1923. Johnny Dunn was in England from early May 1923 until September 1923 with Will Vodery's Orchestra.

Against our recent opinion, the above testimony obviously shows that Aiken was still at hand for these two sessions recording Fade Away Blues and Daybreak Blues! But then Aiken delivers a perfect copy of Dunn's very personal style!

Discernible differences of takes:

- 1429-1: first 4 bars of 5th chorus: clt plays very restrained trying to find his part which he hits on bar 5
 1429-2: first 4 bars of 5th chorus: clt plays arranged part in harmony with tenor from the beginning
 1429-3: first 4 bars of 5th chorus: clt enters on bar 3
 1430-1: bar 9 of first strain B (after 4 12-bar blues chorus): clarinet in harmony with tenor
 bar 1/2 of second strain B: tpt starts with short legato notes from first beat on
 1430-2: bar 9 of first strain B (after 4 12-bar blues chorus): clarinetist struggles for finding his part
 bar 1/2 of second strain B: tpt starts on second beat, short pause on first beat
 1430-3: bar 9 of first strain B (after 4 12-bar blues chorus): clarinet in harmony with tenor
 bar 1/2 of second strain B: tpt plays long legato notes with little jump in the middle from 1st beat on

048 THE GULF COAST SEVEN

New York,

May 17, 1923

Gus Aiken – tpt; Eugene ‘Bud’ Aiken – tbn;

Garvin Bushell – clt; Rollen Smith – ten;

Charlie ‘Smitty’ Smith – pno; John Mitchell – bjo

81021-3 Fade Away Blues

Col A-3916,

Timeless CBC 1-073

81022-3 Daybreak Blues

Col A-3916,

Timeless CBC 1-073

Evaluation of this session and its personnel starts with a big disillusion and overthrow on my side! For a long time now I was convinced that the trumpet player on this session had to be Johnny Dunn – and not Gus Aiken as listed – because stylistically it is so much in the Dunn mixture of heroic and military triplet phrasing and staccato power and because Aiken was expected to be far from New York at the time. Yet, a recently acquired pile of Record Research issues – No. 75! – brought unexpected clarity: it must be Gus Aiken on trumpet here! Storyville 1996/7, p. 189, 232 informs us that Aiken was in Cuba with Gonzelle White’s show from mid May (at last 25th) until mid December 1923. This made me (KBR) doubt Aiken’s presence on this session, the more so as his departure has not been exactly documented. But Walter C. Allen in Record Research 75 p.9 unpretentiously says: “Aiken recalled recording *Daybreak Blues* and *Fade Away Blues*”. And: Johnny Dunn was in England from early May 1923 until September 1923 with Will Vodery’s Orchestra. This certainly sets the matter straight and it has to be Aiken. But then Aiken delivers a perfect copy of Dunn’s very personal style! So much so that Garvin Bushell in his ‘Jazz from the Beginning’ p. 158 says: “That cornet has to be Johnny Dunn!” And he should have known! (M. Rader’s and my own article on Gus Aiken in the FROG Yearbook Vol. 3 denies Aiken’s presence on this one and Bradford’s session of May/June 1923 (P. B. Jazz Phoos) and has thus to be corrected! Repeated listening after this most unexpected new situation certainly shows a much more flexible time of the trumpet player, a mellower tone and a jazzier phrasing, yet still remaining a very expert copy of Dunn’s style.

As often when Gus Aiken can be heard on record, he is accompanied by a technically proficient and well tasted trombone player who plays in a no-nonsense and sober style, with good knowledge of harmonies and very melodious. This is Gus’ brother Eugene ‘Bud’ Aiken who also used to play expert trumpet when required. Bushell says of him: “Bud Aiken ... playing is clean and not boisterous – Buddy was never boisterous.” And this is exactly what you hear on these titles. There seems to have been a custom of pairing trumpet and trombone players in the twenties. The Aiken brothers obviously are an example, as are June Clark and Jimmy Harrison, later Tommy Ladnier and Harrison, Rex Stewart with Herb Gregory, Bubber Miley with Charlie Irvs and Louis Metcalf with Tricky Sam Nanton. Rex Stewart vividly describes this custom in his beautiful book ‘Boy Meets Horn’ and ‘Jazz Masters of the Thirties’.

In his book Garvin Bushell does not deny or even question his own presence on these sides. And aural evidence shows that he is the clarinet player. Insofar lately offered and issued personnels are probably correct. But the saxophone player imposes a severe problem. He does not show Elliott’s tonal and phrasing characteristics and stays very unobtrusively in the background, appearing only in harmony with the clarinet in one chorus of each title. At other times he stays very much in the background and can only vaguely be heard. He does not play clarinet as listed! Bushell says: “That’s an alto saxophone in the middle duet. But I never heard Ernest Elliott play saxophone. Maybe it was Herschel Brassfield.” In my (KBR) opinion a tenor saxophone is played on these titles. That Elliott also played saxophone cannot be denied following some documented recordings with Bessie Smith, King Oliver and others. And Elliott’s recordings on alto (!) show a rather “sour” style which is not apparent here. Brassfield was in England at the time of this session, together with Johnny Dunn, so he must be omitted. This probably leaves Rollen Smith as tenor sax player, a rather shadowy figure, but belonging to the Dunn stable of musicians, who also played with the early Sam Wooding band and later appeared in Europe.

The very fundamental piano player is not Bradford as might be expected, and seems not to be Leroy Tibbs as well. If we are right to hear Tibbs on Edith Wilson’s recordings of January and May 1922 and later, our man here shows nothing of functional band piano playing as by Tibbs, but delivers a steady and seemingly unstructured carpet of piano sound. Most interestingly, Perry Bradford’s Jazz Phoos session of May/June 1923 comprises Charlie ‘Smitty’ Smith as pianist. This man is documented as being the pianist of June Clark’s band at ‘Smalls’ Sugar Cane Club’ and is perfectly characterised by Count Basie in his book ‘Good Morning Blues’ as a great “comper” which does not mean anything else but that he was great in accompaniment, not solo work. This is exactly what we hear. And so, I would like to name Charlie Smith as probable piano player for this session. “Smitty” Smith can also be heard on Thomas Morris’ Past Jazz Masters and June Clark’s band aka Blue Rhythm Orchestra and Gulf Coast Seven of November 1925. Bradford is named by John Mitchell for this session, but Bradford’s style is easy to identify and must be ruled out here.

This leaves the banjo player. And he is unmistakably the young and virtuoso John Mitchell with his dated banjo artistry, very much in the Johnny Dunn style of tremolos and double-time.

Walter C. Allen in his article on this session (RR 75) asks: “Does anyone hear two trumpets on Col A-3916?” This question certainly has to be denied, but there are instances in the tunes where Aiken plays muted trumpet breaks which are immediately carried on by the clarinet player playing growl, thus very much sounding like the trumpet.

The whole performance is so much in Johnny-Dunn-style and with Dunn personnel, that it must be concluded that Bradford had been surprised by Dunn’s departure for England together with his trombonist in early May, although they had probably been firmly booked for the session. Luckily Bradford was able to find a perfect replacement in the Aiken brothers to retain the Dunn mode of playing and cash in on it. And it shows the very promising abilities of the Aiken brothers which later would not be accomplished, partly because of Bud Aiken’s much too early death in 1927, and partly by Gus Aiken’s way into mediocrity in later years.

Notes:

- RR 73, Harold Flakser and Carl Kendziora, Jr., interview with John Mitchell: Johnny Dunn, Gus Aiken, trumpets; Earl Granstaff, trombone; Hershal Brassfield and Rollen Smith, reeds; Perry Bradford, piano; John Mitchell, banjo.

- RR 75, Walter C. Allen’s personnel: prob Gus Aiken, poss Bud Aiken, prob Garvin Bushell, poss Ernest Elliott, prob Perry Bradford, John Mitchell.

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

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

- Tucker, Bushell, *Jazz from the Beginning*, p.157/8: “‘Fade Away Blues’: That’s an alto saxophone in the middle duet. But I never heard Ernest Elliott play saxophone. Maybe it was Herschel Brassfield. ‘Daybreak Blues’: That cornet has to be Johnny Dunn!”
 - Storyville 1996/7 p. 189, Laurie Wright’s statement as to Gus Aiken’s departure to Cuba “they had definitely sailed by the middle of May (Chicago Defender of 26/5/23)” has to be questioned after W. C. Allen’s statements! This departure should be seen as after May 17, but is terminated by Allen as “about June 1923”. And this would also change the recording date of the adjacent P. Bradford’s Jazz Phools Paramount session from May/June to late May.

049 ETHEL RIDLEY Bradford’s Jazz Phools

New York,

Jun. 26, 1923

Ethel Ridley – voc;

unknown – tpt; unknown – tbn;

unknown – clt; unknown – ten;

Leroy Tibbs – pno; John Mitchell – bjo

28234-2 Memphis, Tennessee

Vic 19111,

Document DOCD-5353

28235-3 If Anybody Here Wants A Real Kind Mama (Here’s Your Opportunity)

Vic 19111,

Document DOCD-5353

In ‘Memphis, Tennessee’, Miss Ridley again presents a 16-bars scat or syllable vocal which certainly is novel for its time and in a real jazz mode. Very nice.

At this recording date Johnny Dunn was in England (early May until September 1923), as was Herschel Brassfield, and Gus Aiken was in Cuba until late December of that year! So, no one of these champions could have been in the studio! Therefore, Bradford had to hire musicians from other sources than before.

We hear a trumpet player whose identity draws a complete blank. He plays mainly straight but uses very short staccato phrases without variation when answering the singer’s phrases in a Dunn derived style. No name may be attached with any probability.

The trombonist Calvin Jones as suggested by BGR – on what source I do not know – performed in a couple of pit bands in vaudeville, obviously because he had a good musical education and was a reliable reader. His only documented appearance on record is with the Plantation Orchestra recordings in London of December 1926. Lacking any solo appearances, I am unable to detect any reference to our man here and would prefer to list him as unknown. In any case, our man here plays a beautifully sounding and sonorous trombone, and he certainly is a musician of the first class. His style is smooth and very modern for its time. Eugene ‘Bud’ Aiken might be a possibility. Certainly, Bradford might have recruited both men from one of the show bands working in Harlem at the time. Should any reader know the source of this suggestion, please, contact this writer!

There are two reed players, a clarinetist and a tenor sax player. As Garvin Bushell in his book “Jazz from the Beginning” does not mention either Ethel Ridley nor Calvin Jones, he might not have been present on this session. Also, he does not comment on his possible presence on this session. In any case, the clarinet performances on these sides are not in Bushell’s style, but more in a Southern mode. It so seems that we might have to search for the reed players in the same circles as the brass men. An alto cannot be differentiated anywhere on these sides. This then would exclude Bushell’s presence as Bushell only started playing alto in about July 1923, shortly before opening the Nest Club on October 18, 1923 with Sam Wooding’s band. He did not play tenor sax and only used his clarinet very seldom when concentrating on alto (Bushell/Tucker JFTB p. 49 + 159).

The pianist’s abilities are decidedly above Perry Bradford’s, and from what we can differentiate, he may well be Leroy Tibbs with his full-handed two-fisted style as recognised on the above Ethel Ridley session of three days ago.

The banjo player plays in a 6/8 “up and down” style unheard of Sam Speed. His sounds are vaguely familiar, but I am unable to propose a name at the moment. Leroy Vanderveer of the Arthur Gibbs band of the time played a banjo of this kind and perhaps this might be a clue to the origin of the musicians? But also, the banjo tricks and rhythm may be those of John Mitchell.

We seem to have a contingent of one of the many pit-bands of Harlem here only that I am unable to find out their origin. As we have seen rather often now was it common use to hire groups of musicians out of working bands for recording purposes when the recording contract owner had no working band of his own.

I am still hoping to come across a Victor recording band approximately of this date that explains us their descent. The hitherto listed personnels, yet, seem to be pure guess work and seem to be completely wrong.

Notes:

- Ch. Delaunay, *New Hot Discography* 1948: acc by Perry Bradford’s Jazz Phools.

- Bushell/Tucker, *Jazz from the Beginning* p 158: no comment by Bushell on this session.

- BGR*2,*3,*4: prob personal: Johnny Dunn, cnt; Calvin Jones, tbn; Garvin Bushell, clt, alt; Herschel Brassfield, ten; Leroy Tibbs, pno; Samuel Speed, bjo.

- Rust*3,*4,*6: Gus Aiken -c / Bud Aiken -tb/ Garvin Bushell -cl -as/ ?Ernest Elliott -ts/ Leroy Tibbs -p/ Samuel Speed -bj.

050 GULF COAST SEVEN

New York,

Aug 07, 1923

(Elmer Chambers), Bubber Miley – tpt; Bud Aiken – tbn;

unknown – clt; Ernest Elliott – alt;

Perry Bradford – pno; Samuel Speed – 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 Doddsonian 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.

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 Sam Speed should be the man.

For this session Rust listed the following personnel in his successive editions:

*2 (corrected): Johnny Dunn, Gus Aiken (cnts); ? Herb Flemming (tbn); Buster Bailey (clt); Ernest Elliott (clt/alt); Perry Bradford or Leroy Tibbs (pno); John Mitchell or Gus Horsley (bjo).

*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*, p. 158: “‘Papa Better Watch Your Step’: 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. ‘Memphis, Tennessee’: 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.”

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.

Walter C. Allen’s personnel in RR 75: two unknown tpts; unknown, tbn; poss Garvin Bushell, poss Bob Fuller or Ernest Elliott, prob Perry Bradford, poss Sam Speed

051 MARY JACKSON Perry Bradford’s Jazz Phools

New York,

Oct. 1923

Mary Jackson – voc;

unknown – tpt; unknown – tbn;

unknown – clt;

unknown – pno

70373

All The Time

PA 032013,

Frog DGF 56

70374

Who’ll Get It When I’m Gone?

PA 032013,

Frog DGF 56

Once again, the trumpet player cannot be Aiken, and Johnny Dunn may have been back from England at this time, but do we really know the exact recording date? And stylistically it certainly is not Dunn! Instead, I hear a trumpet player obviously uninfected by the ubiquitous Dunn style. He is much more playing in a Western style and bears some elements of Tommy Ladnier’s style, using a mute throughout and displaying a wide vibrato.

On trombone we hear a very tasteful jazzy player with beautiful tone and execution, probably not belonging to the New York bunch of Dunn influenced players. He plays a legato style and uses high interval jumps. His origin might possibly be found in Chicago. Both brass men might even hail from the South! In any way this player is not Bud Aiken or Herb Flemming!

The clarinet player shows some elements of the fashionable clarinet style of the time as executed by Ernest Elliott or Bob Fuller, but plays much more functionally and with more taste. This man does not double on alto as listed in the discs.

The piano player plays a blues influenced style, with rolling basses at times, and should therefore also be searched for in a western surrounding! Jimmy Blythe and other Chicago pianists come to mind when looking for a hint. I am unable to hear a banjo player. If there is one, he is too restrained to give any hint and be identified.

It is thus my firm estimation that this accompanying band is of Chicago origin or had been recruited out of a touring band from the West. In any case, this group has nothing in common with the predominant Johnny Dunn school of New York which is omnipresent on New York recordings of the time. And imagine: this was the time when the Oliver band in Chicago was at the peak of their powers, but in New York musicians still stuck with Dunn’s un-swinging heroic military style!

Prior to this research project of the Bradford recordings we (our group of listeners Michael Rader, Dave Brown, K-B Rau) have attributed this recording as the work of Gus and Bud Aiken and consorts (see The FROG Blues & Jazz Annual No. 3, 2013). But more recent research and further gained knowledge of this music has brought the author to the above stated conclusions.

Notes:

- BGR*2, *3, *4: prob Gus Aiken, cnt; Bud Aiken, tbn; Garvin Bushell, clt, alt; Leroy Tibbs, pno; Samuel Speed, bjo.

- Rust *3: Probably Gus Aiken-c/Bud Aiken-tb/Garvin Bushell-cl-as/Leroy Tibbs-p/ Samuel Speed-bj.

- Rust *6: prob Gus Aiken or Bubber Miley, c; Bud Aiken or Herb Flemming, tb; Herschel Brassfield or Garvin Bushell, cl, as; Leroy Tibbs p; Samuel Speed, bj.

- Schermann/Eriksson Miley Disco: “The above personnel is listed in Dixon-Godrich and seems very likely to us. Rust has Gus Aiken or BM on trumpet and also alternative names on tb and cl/as. Aurally, it is definitely not BM but very probably Aiken in our opinion (Aiken was in Cuba at the time! KBR).”

- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

052 PERRY BRADFORD’S JAZZ PHOOLS

New York,

Feb. 1924

unknown, Bubber Miley – tpt; Charlie Irvis – tbn;

unknown – clt; Otto Hardwick – alt; (Coleman Hawkins) – ten;

Perry Bradford – pno; Elmer Snowden – bjo; Harry Hull – bbs

1668-1

Charlestown, South Carolina

Pm 20309,

Frog DGF 56

1668-2

Charlestown, South Carolina

Pm 20309,

Timeless CBC 1-073

1669-1

Hoola Boola Dance

Pm 20309,

Frog DGF 56

1669-3

Hoola Boola Dance

Pm 20309,

Timeless CBC 1-073

It seems that we have one of those complete take-overs of bands here that have been mentioned in my earlier articles on the Perry Bradford recordings. Just as Clarence Williams did in January 1926 Bradford obviously engaged part of the Ellington band – Snowden still the leader in early February 1924, but replaced by George Francis later on Feb. 22, 1923 – adding a tenor sax and a tuba player and Bradford himself on piano.

Re trumpet players I would like to follow Scherman/Eriksson assuming Bubber Miley and an unknown colleague who stays very much in the background and obviously plays straight parts. This man is impossible to identify, but certainly is not the exuberant Johnny Dunn as we know him. We hear a trombone player – unlisted by Rust – who very probably is Charlie Irvis stylistically and tonally, although not as distinct as desirable.

On clarinet we hear a musician who might be found with Mamie Smith on her session of August 31, 1926. A clarinet player, who plays in a much more fashionable and modern style than Bushell – he himself denying his presence – or Fuller, who is usually listed for this very Mamie Smith date, with interesting melodic phrases – unheard of by Fuller – especially in ‘I Once Was Yours’ and a completely different vibrato. On alto then we find a sax player with a romantically singing legato style, rather uncommon for this time. When assuming Miley’s and Irvis’ presence, who might be easier to suggest than Otto Hardwick, at this time with the Washingtonians at the Hollywood Club. The style is Hardwick’s, only the tone is a bit harsh but cannot exclude the possibility of Hardwick’s presence.

Contrary to Scherman/Eriksson’s statement the tenor sax player plays on both titles and can easily be heard on the second title unisono with the trumpet in the verse and later behind the prominent alto. As with the trumpet players I am following their assumption of Hawkins on tenor, only that I wonder why he does not solo. But I have to admit that I do not have any better proposal as there were not so many tenor sax players at this time playing in this advanced manner. Hawkins had not been influential that early and consequently there were no other tenor sax players playing in his very own style. The riff the tenorist plays in the last chorus of the first title seems to be ad-libbed and has a distinct Hawkins flavour. Also, this player has been left out by Rust.

I hear Bradford’s typical piano tinkling behind the clarinet solo of the first title, avoiding all the bass notes as he mostly does. On the second title he delivers some more essential and supporting playing. I would suggest to listen to the banjo break in the verse of the second title. To me this is Elmer Snowden, very different from Mitchell and Speed. And in early February the Washingtonians still were Snowden’s band, Snowden leaving later that month (Dutton, Birth of a Band, Storyville 80-44). The tuba might be Hull as listed in Rust or might even have been Bob Escudero brought over from the Henderson band by Hawkins.

So, I am convinced that we have 4/5 of the early Ellington band here, together with some colleagues from other bands.

Notes:

- Rust*2: ‘probably similar to: Johnny Dunn or June Clark? (cnt); Jimmy Harrison (tbn); ‘Smitty’ (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo).

- Rust*3, *4, *6: Johnny Dunn, Bubber Miley – c; Herb Flemming – tb-dir; ? Garvin Bushell – Herschel Brassfield – cl-as; ? Leroy Tibbs – p; Samuel Speed – bj; ? Harry Hull – bb.

- Schermann/Eriksson: Bubber Miley, unknown (tp); prob Charlie Irvis (tb); poss Garvin Bushell (cl, ss); poss Herschel Brassfield (as); Coleman Hawkins (ts -1,2); Leroy Tibbs (p); Samuel Speed (bj); poss Harry Hull (bb). “Rust lists two trumpets, Johnny Dunn and Bubber Miley. One of them is prominent and is most certainly BM, the other one can be heard faintly in the background and is impossible to identify aurally. The latest edition of Rust doesn’t list the trombonist and tenor sax player, whom we have identified as Charlie Irvis and Coleman Hawkins respectively, the latter audible only in the first title (which, incidentally, has nothing to do with James P. Johnson’s famous composition). An earlier edition of Rust has Herb Flemming as trombonist and leader, but this seems unlikely aurally.”

- Bushell/Tucker, *Jazz from the Beginning*, p. 159 “I doubt if I was playing clarinet on this session, because at the time I was playing saxophone with Wooding and wouldn’t have taken a clarinet date. ‘Hoola Boola Dance’: That sounds like Brassfield on saxophone. I don’t think Bubber Miley would have been on a date with Johnny Dunn, since by this time he’d established himself down at the Kentucky Club with Ellington.” (Miley joined the Washingtonians at the Hollywood Café (later Kentucky Club) in the fall of 1923!).

Discernible differences of takes:

1668-1	tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, starts 7 th bar with same phrase, altering melody in bar 8
1668-2	tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, continuing 7 th bar with different melody
1669-1	2nd verse (after 8-bar intro and first 16-bar verse): bar 3/4 tenor tries to find his part behind alto – silent on first 3 beats
1669-2	2nd verse (after 8-bar intro and first 16-bar verse): bar 3/4 tenor in harmony with alto throughout

With Garvin Bushell joining the Sam Wooding Orchestra, his whereabouts and participations are easy to find or identify, but it should be noted that of the 52 items listed above because of his presence in the corresponding personnels in the discographies, his actually-recognisable presences may only be 24 items.

053 SAM WOODING AND HIS ORCHESTRA

Berlin,

c. Jun. 05 – 10, 1925

Bobby Martin, Maceo Edwards, Tommy Ladnier – tpt; Herb Flemming – tbn;

Garvin Bushell – alt, clt, oboe, bsn; Willie Lewis – alt, bar, clt, flt; Gene Sedric – ten, clt, bsx;

Sam Wooding – pno; John Mitchell – bjo; John Warren – bbs; George Howe – dms;

Sam Wooding – arr (1,3,5,7); Arthur Lange – arr (4,8)

2357-A	O Katharina	Vox 01882,	Jazz Oracle BDW 8070
2358-A	Shanghai Shuffle	Vox 01890,	Jazz Oracle BDW 8070
2359-A	Alabama Bound	Vox 01890,	Jazz Oracle BDW 8070
2360-A	By The Waters Of Minnetonka	Vox 01882,	Jazz Oracle BDW 8070
2755-B	O Katharina	Vox 01883,	Jazz Oracle BDW 8070
2756-B	Shanghai Shuffle	Vox 01883,	Jazz Oracle BDW 8070
2757-B	Alabama Bound	Vox 01891,	Jazz Oracle BDW 8070
2758-B	By The Waters Of Minnetonka	Vox 01891,	Jazz Oracle BDW 8070

Composer credits: 2357 (R. Fall), 2358 (G. Rodemich - L. Conley); 2359 (B. Green – L. B. de Sylva – R. Henderson); 2360 (T. Lieurance); 2755 (R. Fall), 2756 (G. Rodemich - L. Conley); 2757 (B. Green – L. B. de Sylva – R. Henderson); 2758 (T. Lieurance)

These are the famous Wooding sides recorded in Berlin, Germany.

Of these listed titles, tracks 1 through 4 were issued on 12” discs, tracks 5 through 8 were issued on 10” discs.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Bobby Martin, Maceo Edwards, Tommy Ladnier (tp); Herbert Flemming (tb); Garvin Bushell (cl); Willie Lewis (as); Eugene Sedric (ts); Sam Wooding (p); John Mitchell (g); John Warren (b); George Howe (dm)

- Rust*2: Bobby Martin, Maceo Edwards, Tommy Ladnier (tpt); Herbert Fleming (tbn); Garvin Bushell (clt, alt, oboe); Eugene Sedric (clt, ten); Sam Wooding (pno, ldr); John Mitchell (bjo); John Warren (bbs); George Howe (dms)
 - Rust*3: Bobby Martin -Maceo Edwards -Tommy Ladnier -t; Herb Fleming -tb; Garvin Bushell -cl -as -o; Willie Lewis -as -bar -v; Gene Sedric -cl -ts; Sam Wooding -p -ldr; John Mitchell -bj; John Warren -bb; George Howe -d.
 - Rust*4, *6: Bobby Martin -Maceo Edwards -Tommy Ladnier -t; Herb Fleming -tb; Garvin Bushell -cl -as -o; Willie Lewis -as -bar -v; Gene Sedric -c -ts; Sam Wooding -p -ldr; John Mitchell -bj; John Warren -bb; George Howe -d.
 - Tucker, Bushell, Jazz from the beginning, p. 159/160: "'O Katharina': Solos: Gene Sedric, ts (after first full chorus); Herb Fleming, tb (against trumpet figures). This is Sam's arrangement. We had a weak spot: Bobby Martin could play anything, but he had a bad sound. Hear that banjo player? Johnny Mitchell, Oh, he was a genius. 'Shanghai Shuffle': Solos: Sedric, bsx; Martin, c; Tommy Ladnier, c; Flemming, tb; Willie Lewis, cl; Martin, c; Bushell, cl (leading glissando); Flemming, tb. (On the middle section, before clarinet solo): everything was so expressive then. If we had just played on pitch instead of scooping into notes! That's what spoils the records. If they could take some of those same arrangements today, played by musicians of today, you wouldn't hear all those slurs. 'Alabama Bound': Solos: George Howe, slide and train whistles; Ladnier, c; Sedric, ts; Mitchell, bj; Flemming, tb. I'm playing lead saxophone here. At first, Sam voiced the reeds with tenor in the middle, and second alto taking the bottom. That was too hard, so he switched it around so tenor was on the bottom. 'By The Waters Of Minnetonka': Solos: Lewis, as; Bushell, o; Martin (or Maceo Edwards), t; Sedric, bsx; Flemming, tb; Bushell, o; Lewis, f (backed by two clarinets); Flemming, tb. Arthur Lange made this arrangement, and we bought it. I had a military system oboe, which has very few keys. It had a plastic reed on it. That's why I got such a gosh-awful sound. I wasn't a good oboe player then. I wasn't a good musician at all in those days. They thought I was good, but I just stunk all over the place. Now I hear so much wrong with the things that I did it's amazing. A lot of papers wrote about (Flemming); they thought he was singing through his horn. This band could play, no question about it. They made good music."
Soloists ad-lib (from Bushell, JFTB, p.160):
 - 2357-A: GS ten; HF o-tb
 - 2358-A: GS bsx; BM o-tpt; TL o-tpt; HF o-tbn; WL clt; BM o-tpt; GB clt; HF o-tbn
 - 2359-A: GH whistles; TL o-tpt; GS ten; JM bjo; HF o-tbn
 - 2360-A: WL alt; GB oboe; WL flt; HF o-tbn

054 SAM WOODING BAND

Berlin, Germany

Sep. 1926

Bobby Martin, Maceo Edwards – tpt; Herb Flemming – tbn;

Garvin Bushell – alt, clt, sop, oboe, bsn; Willie Lewis – alt, bar, sop, clt, flt; Gene Sedric – ten, clt, bsx;

Sam Wooding – pno; John Mitchell – bjo, uku; Sumner Leslie King Edwards – bbs; Percy Johnson – dms;

Willie Lewis – voc (1,7); unknown – voc (3); W. Lewis, G. Sedric, S. Edwards – voc trio (9);

Sam Wooding (arr); also played: tin-whistle, bcl

50bn	Dreaming Of Tomorrow	DG 20692,	Jazz Oracle BDW 8070
51bn	Dreaming Of A Castle In The Air	DG 20690,	Jazz Oracle BDW 8070
52bn	Am I Wasting My Time On You ?	DG 20692,	Jazz Oracle BDW 8070
53bn	Black Bottom	DG 20689,	Jazz Oracle BDW 8070
54bn	Behind The Clouds	DG 20689,	Jazz Oracle BDW 8070
55bn	By The Waters Of Minnetonka	DG 20690,	Jazz Oracle BDW 8070
603bk	Just A Cottage Small (By The Waterfall)	DG 20693,	Jazz Oracle BDW 8070
604bk	Milenburg Joys	DG 20691,	Jazz Oracle BDW 8070
605bk	Lonesome And Sorry	DG 20693,	Jazz Oracle BDW 8070
606bk	Tampekoe	DG 20691,	Jazz Oracle BDW 8070

Composer credits: 50bn (Joe Sanders); 51bn (E. Wood); 52bn (Irving Bibb & Howard Johnson); 53bn (Ray Hendersson); 54bn (Benny Davis & de Sylva); 55bn (Theo Presser); 603bk (F.J. Hanley); 604bk (Rappolo – Mares – Morton); 605 (Dewey Bergmann); 606bk (Panico – Schoebel)

This is the jazz music the German audience was confronted with in the early 1920s, when Sam Wooding and his Orchestra toured Europe. There is little hot soloistic and – judging from these recordings – contemporary pop songs were performed with an almost equal tempo all the time, perhaps as thought to be the dancers' favourite? The band had some stock arrangements in their repertoire, others being written by bandleader Wooding. But seen with today's eyes, the music was just hot-dance music played with swing and drive. The rhythm section heard on these recordings is piano, banjo and tuba. Drummer Johnson is reduced to use his choke cymbal and his woodblock. This might be the reason that in some titles the tempo varies discernibly caused by the drummer's starting to play with the band or ceasing when drums are not wanted.

It certainly is of interest to recognise that big-band jazz music was much further developed in the U.S.A. at this time than might be found on these recordings cut in Germany.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: The following Sam Wooding Band recording was probably made before Albert Wynn joined the band: Black Bottom (41479), Behind The Clouds (41480)

- Rust*2: Bobby Martin, Maceo Edwards (tpt); Herb Flemming (tbn); Garvin Bushell (clt, alt, oboe); Eugene Sedric (clt, ten); Sam Wooding (pno, ldr); John Mitchell (bjo); Sumner Leslie "King" Edwards (bbs); Percy Johnson (dms)

- Rust*3, *4, *6: Bobby Martin -Maceo Edwards -t; Herb Fleming -tb; Garvin Bushell -cl -as -o; Willie Lewis -as -bar -v; Eugene Sedric -cl -ts; Sam Wooding -p -ldr; John Mitchell -bj; Sumner Leslie "King" Edwards -bb; Percy Johnson -d

- Horst H. Lange, *Die Deutsche 78er Diskographie der Jazz- und Hot-Dance-Musik 1903 – 1958*: Sam Wooding (p, ldr, arr); Bobby Martin, Maceo Edwards (c); Herb Fleming (tb); Garvin Bushell (cl, as, oboe); Eugene Sedric (ts, cl, bass-c); Willie Lewis (as, cl, voc); John Mitchell (bj); Sumner Leslie 'King' Edwards (tuba); Percy Johnson (d)

Soloists partly ad-lib:

50bn:	WL voc+SW pno obl 32
51bn:	JM bjo 2; GS ten 30; GB oboe 4 + 4; JM bjo 16; WL flt 30
52bn:	?GB alt 30; unkn. voc+SW pno obl 30; HF o-tbn 8; ?WL sop 30; ?ME o-tpt 30
53bn:	GB alt 15; WL bar 1+8; GB alt 6; SW pno 30; GS bsx 30; SW pno obl 30
54bn:	WL bar 30; GB bsn 14; ME m-tpt 24; HF o-tbn 8
55bn:	SW pno obl 4+16; GB oboe 16; ME m-tpt 16; JM bjo 16; GB bsn 16; HF o-tbn 8; GB oboe 24; HF m-tbn 16
603bk:	GS ten 2+8; WL voc 1+30; ?GB clt 8; HF m-tbn 8; WL voc+SW pno obl 30; ME m-tpt 30
604bk:	?GB clt obl 16 + 4 + 6; GS ten+SW pno obl 16; ME m-tpt 16; HF o-tbn 1+16; WL clt 16; ME o-tpt 16
605bk:	voc trio 30; GS ten 2; GS ten+SW pno obl 14; GS ten 16; HF o-tbn 4; voc trio 32+1
606bk:	?BM o-tpt 1; SW pno obl 19 + 11; SW pno 10; SW pno obl 20 + 10; ME o-tpt 12

055 JOHNNY DUNN AND HIS BAND

New York,

Mar. 13, 1928

Johnny Dunn – tpt; *Herb Flemming* – tbn;

Garvin Bushell – alt, clt, sop (5);

Jelly Roll Morton – pno; John Mitchell – bjo; *Harry Hull* or *Chink Johnson* – bbs; Mert Perry – dms

145759-1 Sergeant Dunn's Bugle Call Blues Col 14306-D, MJCD 139, Frog DGF 33

145759-2 Sergeant Dunn's Bugle Call Blues Col 14306-D, Frog DGF 33

145760-2 Ham And Eggs Col 14358-D, Frog DGF 33

145761-1 Buffalo Blues Col 14306-D, Frog DGF 33

145762-3 You Need Some Loving Col 14358-D, Frog DGF 33

Dunn, Morton, Bushell, Mitchell and Perry obviously are not in question and therefore confirmed by Bushell.

Bushell assumes Jimmy Harrison on trombone instead of Flemming. From of my own knowledge, I can easily rule out Harrison's presence.

This trombonist's style is far from Harrison's! I would still assume Flemming on trombone. The trombone playing is expert and elegant and I see no reason not to hear and name Flemming. It certainly is within his abilities and his Dunn-derived style of earlier years.

Bushell obviously plays soprano sax in the second half of the first chorus of 'You Need Some Loving'. This title also features a beautiful Dunn chorus using his wa-wa style.

If it is Mitchell on banjo, he has put aside most of his banjo gimmicks of the early twenties to play a secure and functional banjo part for the band. This might have been the consequence of his years with the Sam Wooding band.

As there are no obvious characteristics known of Hull's tuba style nor any of Chink Johnson, I feel uncertain as to his identity. There certainly is a remarkable tuba break and fast tonguing in the first title (both takes) together with strong and secure tone and phrasing and the player might thus be Johnson. In any case: this is expert and virtuoso tuba playing! But: he loses the beat after Dunn's wa-wa chorus in 'Sergeant. Dunn's Bugle Call Blues' take -2 and starts the following ensemble chorus on the after-beat, only to completely stop playing until after Bushell's alto chorus! The drummer has been named somewhere as Sidney Catlett. But Catlett did not come to New York until a much later date.

Finally, it has to be said that this is a very beautiful and remarkable session showing Dunn at his own personal best, great soloing by Flemming and Bushell and a wonderful rhythm section. Only Morton seems to be a little out of place here.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: *Johnny Dunn* (t); *Herbert Flemming* (tb); *Garvin Bushell* (s); *Jelly Roll Morton* (p); *John Mitchell* (bjo); *Harry Hull* (tuba).

- Rust*2: *Johnny Dunn* (cnt); *Herb Flemming* (tbn); *Garvin Bushell* (clt, alt); *Jelly Roll Morton* (pno); *Gus Horsley* (?) (bjo); *Harry Hull* (bbs); *Sid Catlett* (dms).

- Rust*3, *4, *6: *Johnny Dunn*, c; *Herb Flemming*, tb; *Garvin Bushell*, cl, as; *Jelly Roll Morton*, p; *John Mitchell*, bj; *Harry Hull*, bb; ? *Mort Perry*, d.

- Egino Biagioni, *Herb Flemming, A Jazz Pioneer around the World*: "on March 13, 1928, Herb recorded four titles with an old fellow musician: *Johnny Dunn and his Band*. Three takes of each title were recorded. These were very famous recordings indeed, as they have on piano none other than Jelly Roll Morton, the greatest jazz pioneer of them all. Morton had just moved from Chicago to New York, and these are his first New York recordings. Unfortunately, Herb has no particular recollection of the date. He answered my (E. Biagioni's – KBR) question: As for my date with Jelly Roll Morton in 1928, I must have done the recording on my off-day, since at that time I was with Lew Lesley's "Blackbirds".

- Bushell/Tucker, *Jazz from the Beginning*, p.161: "'Sergeant Dunn's Bugle Call Blues': I remember this date for Columbia, with Jelly Roll and Mert Perry. The trombone doesn't sound like Herb Flemming; it's too rough for Herb. It sounds more like Jimmy Harrison. Also, I don't remember being able to tongue that fast on saxophone. The sound is like mine, though. As for the tuba, I don't think Harry Hull could have played that fast double-tonguing; it may be Chink Johnson. This is what a big band used to sound without music; a conglomeration of nothing. Now you can see why Fletcher Henderson's band became such a sensation, because they had it down on paper and played in tune. 'Buffalo Blues': These are head arrangements. It sounds like Chink Johnson to me, not Harry Hull. This is a pretty number. If an arrangement could have been made for it, it would have been a fantastic record. Some parts of the clarinet solo sound like me, others like Percy Glascoe."

- L. Wright, Mr. Jelly Lord p.53: "Columbia clearly had second thoughts about several aspects of this session. The file cards were originally made out as *Johnny Dunn and His Original Jazz Hounds*. On the first and third titles the word 'original' is crossed out and on the second and fourth the whole legend is crossed out and replaced by *Johnny Dunn and His Band*. ... Although all sources agree Herb Flemming for this session, he told John Chilton he had no recollection of it."

- FROG DGF 33 (CD booklet): *Johnny Dunn* (trumpet); *Herb Flemming* (trombone); *Garvin Bushell* (clarinet, alto sax); *Jelly-Roll Morton* (piano); *John Mitchell* (banjo); *Harry Hull* (brass bass); *Mort or Mert Perry* (drums)

Discernible differences of takes:

145759-1: The tuba player enters proceedings correctly after Dunn's wa-wa chorus, but does not play in the alto solo.

145759-2: The tuba player loses the beat after Dunn's wa-wa chorus and starts the following ensemble chorus on the after-beat, only to completely stop playing until after Bushell's alto chorus, to join the band for the last chorus.

056 DUNN'S ORIGINAL JAZZ HOUNDS

New York,

Mar. 25, 1928

Johnny Dunn – tpt; Charlie Irvis – tbn;

Garvin Bushell – alt, clt; Arville Harris – ten, clt;

James P. Johnson, Thomas Fats Waller – pno; *Harry Hull* or *Joe Watts* - sbs

E-7232 What's The Use Of Being Alone? Voc 1176, Frog DGF 33

E-7235 Original Bugle Blues Voc 1176, Frog DGF 33

This session must certainly rate as one of the most unusual combinations in the whole history of jazz!

Dunn is certain as trumpeter and leader. Certainly, not Flemming on trombone as given elsewhere! I tend to hear him as Irvis because of tone, vibrato and phrasing. The clarinet soloist is Arville Harris, and we might thus conclude that this session has become reality with the help of Waller/Johnson musical circles, just as the famous Fats Waller and his Buddies of March 1929. Judging from the alto solo in the second title I would admit Bushell's presence. In his book Bushell does not comment on this session, which he does when he has recollections. Bushell's alto style is a bit more on the intellectual but melodic side, and he owns a slim tone which may be heard here (compare last session of March 13, 1928). In lack of any characteristics of Herschel Brassfield's style six years after the early Dunn sessions I feel unable to admit to his presence. This alto player certainly lacks Brassfield's rhapsodic abilities as shown in 1922. Brassfield seems to

have spent a spell of time in Los Angeles in the mid-twenties, and it is not known when – or even if – he was back in New York. (He is believed to be on a Georgia Strutters recording session of May 23, 1927.) There certainly is no banjo at all. But I think to hear a string bass who does not play when the two pianos solo, and might be Harry Hull or Joe Watts, string bassists engaged for recording purposes by James P. Johnson in 1928/9. This musician bows his instrument in the second title.

This is a very interesting, amusing and charming recording session in this writer's – and listener's – ears!

Notes:

- Carey/McCarthy Jazz Directory Vol. 2: Johnny Dunn (cor) with unknown group
- Rust*2: Johnny Dunn (cnt); Herb Fleming (?) (tbn); Garvin Bushell (?) (clt, alt); Herschel Brassfield (?) (alt); James P. Johnson, (?) Fats Waller (pno); Gus Horsley (?) (bjo)
- Rust*3, *6: Johnny Dunn, c; ?Herb Flemming, tb; ?Garvin Bushell, cl, as; unknown, as; James P. Johnson, Fats Waller, p; ?John Mitchell, bj.
- Egino Biagioni, Herb Flemming, *A Jazz Pioneer around the World*: "Thirteen days later, on March 26th, Herb was probably again in the studio, when Johnny Dunn's Original Jazz Hounds recorded two more titles, this time for a different label and with Fats Waller and James P. Johnson at the piano instead of Morton. In August the same year Herb recorded four more titles as a member of the 'Blackbirds' Orchestra, accompanying Adelaide Hall on two of them."
- L. Wright "Fats" In Fact p 42: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl (1)/as; Herschell Brassfield, as; James P. Johnson, Fats Waller, p.
- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!
- FROG DGF 33 (CD booklet): Johnny Dunn (trumpet); ?Herb Flemming (trombone); Garvin Bushell, Herschel Brassfield (clarinet, alto sax), James P. Johnson, Fats Waller (pianos)

057 LOUISIANA SUGAR BABES

New York, Mar. 27, 1928

Jabbo Smith – tpt; Garvin Bushell – clt, alt, bsn;

James P. Johnson – pno; Thomas Fats Waller – org

42566-1	Willow Tree	Vic 21348,	Chronological Classics 689
42566-3	Willow Tree	Vic unissued on 78,	JSP JSP927D
42567-1	'Sippi	Vic 21348,	Chronological Classics 689
42567-2	'Sippi	Vic BB B-10260,	JSP JSP927D
42568-1	Thou Swell	Vic BB B-10260,	JSP JSP927D
42568-2	Thou Swell	Vic 21346,	Chronological Classics 689
42569-1	Persian Rug	Vic 21346,	Chronological Classics 689

Composer credits: 42566 (Waller); 42567 (Johnson – Conrad - Creamer); 42568 (Rodgers); 42569 (Kahn – Moré)

This recording session may be considered as a James P. Johnson recording band, although it does not carry his name.

L. Wright, 'Fats in Fact', p. 42/43: "...from Garvin Bushell's recollections it appears that both (studios 1 & 2 of the Church Building in Camden, New Jersey – KBR) were used simultaneously with (Fats) Waller on the organ manual in one studio along with the other musicians and the organ pipes (!) in the other – a very strange arrangement. The first two titles were from the show 'Keep Shufflin'', and this group was the pit band for the show, although Waller actually played piano in the theatre. Garvin Bushell also states that he doesn't recall playing the bassoon in the theatre but brought it to the studio on the insistence of James P. Johnson." As the pit bands for theatre shows usually had the size of a big band, we have to consider that the 'Louisiana Sugar Babes' were not "the pit band for the show", as noted above, but rather part of the pit band!

Nineteen-years old Jabbo Smith – boarding pupil and frequent fugitive from the 'Jenkins' Orphanage' of Charleston, South Carolina - was an up-rising star of the jazz trumpet scene who, in the consecutive years, lost his big reputation because of own personal weaknesses and unreliability and their consequences. But his rediscovery and revival in his later years is one of the few beautiful and heart-warming stories in the history of jazz. Garvin Bushell, in contrast, was a steady and responsible musical crafts-man, performing in jazz as well as in classical music with virtuosity and musicianship. James P. Johnson, composer of countless songs, jazz classics, and ragtime/jazz piano tunes, obviously had the idea to record these four titles in co-operation with his pupil and future piano/singer star Fats "Little Fatsy-Watsy" Waller. These four magnificent musicians happen to execute one of the most unusual but exciting recording sessions of the whole history of jazz.

Notes:

- Rust, *Victor Master Book Vol. 2*: Jabbo Smith -c; Garvin Bushell -cl/s/bsn; James P. Johnson -p; Fats Waller -pipe organ
- Rust*2, *3, *4, *6: Jabbo Smith (cnt); Garvin Bushell (clt, alt, bsn); James P. Johnson (pno); Fats Waller (pipe-organ)
- G. Bushell, *Jazz from the Beginning*, p. 74: "James P. Johnson wrote most of the music for 'Keep Shufflin'' and Fats Waller contributed some numbers, too. Some of the comedy bits in the show were like 'Shuffle Along'. Two of the big songs were 'Willow Tree' and 'Sippi'. In the band we had tenor saxophonist Al Sears, who later went with Duke Ellington, also Jabbo Smith on trumpet. Allegritti was a dancer in the chorus, and Blanche Calloway was in the cast, too.
- Jimmy conducted the pit orchestra, and Fats played piano. They had a two-piano thing where they played some of the same things they did down at Leroy's. The show could hardly go on after they got through.
- Some Monday nights we'd have to send someone out to find James P. and Fats, since they'd have been out at parties since Friday night, playing piano, spending money, buying liquor. They'd just close the places up. Monday night they'd be ossified and you couldn't get them on. That was fast living in the fast lane, then.
- In March I went down with James P., Fats, and Jabbo to record in Camden, New Jersey. Victor had bought this church there which had a great sounding organ, and used it as a recording studio. The organ pipes were in one room and we were in another. Fats played organ on this date. The piano and the organ manual were together, but since the pipes were in the next room Fats had a real job, because the organ always sounded a fraction of a second late. It was quite a thing. And it was hard keeping time because we had no drums or bass. That morning, Fats didn't drink his fifth of gin until after we got through recording.
- We did two songs from 'Keep Shufflin'' – 'Willow Tree' and 'Sippi' – also 'Persian Rug' and 'Thou Swell'. I played some of the first jazz bassoon on those recordings. My sound was terrible then. I was fascinated by Adrian Rollini's style on bass sax, and my bassoon playing just came out that way, even though I wasn't trying to imitate him. On the record they called us the Louisiana Sugar Babes – I have no idea why, maybe Fats created the title. He always looked at the humorous side of things."

Discernible differences of takes (from L. Wright, 'Fats' in Fact' – thank you, Mr. Wright!):

42566-1:	Last eight bars of trumpet solo: Jabbo Smith plays the melody
42566-3:	Last eight bars of trumpet solo: Jabbo Smith improvises ascending arpeggios
42567-1:	Bridge into bassoon solo: 4 firmly struck organ chords
42567-2:	Bridge into bassoon solo: legato organ phrase
42568-1:	Organ break before alto sax solo: one bar only

42568-2: Organ break before alto sax solo: two bars

058 JIMMY JOHNSON AND HIS ORCHESTRA

New York,

Jun. 18, 1928

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

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

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

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

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

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

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

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

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

Notes:

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

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

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

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

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

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

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

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

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

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

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

059 ROY EVANS

New York,

Jun. 20, 1928

Roy Evans – voc;
 Garvin Bushell – clt, alt, oboe, bassoon;
 J.C. Johnson – pno

146558-1	How Long Is That Train Been Gone?	Col 2257-D,	Retrieval RTR 79020
146559-2	Georgia's Always On My Mind	Col 1449-D,	Retrieval RTR 79020

Composer credits are: 146558 (Bradford and Johnson); 146559 (Bradford and Johnson)

OK, Mr. Roy Evans is a peculiar matter for himself. Yet, the accompaniment is most interesting!

The first title starts with a strong bluesy clarinet chorus on blues changes by Garvin Bushell in surprising New Orleans style, reminding me very much of Johnny Dodds, after a beautiful first chorus on blues changes by Mr. J.C. Johnson (not James P.!) in approximation to Harlem Stride piano. Bushell's performance then weakens when accompanying Evans' vocal part on different changes later on.

The second title then has J.C. Johnson again in – nearly – Stride style, really individual and convincing. Bushell displays his abilities in accompanying on bassoon (intro), oboe (verse), and alto sax (chorus). His style has distinctly developed since his days with the Sam Wooding band.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 3*: prob Jimmy O'Bryant (clt, alt); unknown (pno)
 - Rust*2: Garvin Bushell (clt, alt); James P. Johnson (pno)
 - Rust*3,*4,*6: Garvin Bushell (clt, alt); J.C. Johnson (pno)
 - Tucker, Bushell, *Jazz from the Beginning*, p. 162: "I remember this date. Roy Evans was a tall, brown-skinned fellow. Larry Harry White, he was a baritone with a range into the tenor area. We did shows together at Smalls' Paradise."

060	BESSIE SMITH	New York,	May 15, 1929
Bessie Smith – voc;			
Ed Allen – cnt;			
Garvin Bushell – alt; 'Greely' Walton – ten;			
Clarence Williams – pno; Cyrus St. Clair – bbs			
W148533-2	I Got What It Takes (But It Breaks My Heart To Give It Away)	Col 14435-D,	Frog DGF 46
W148534-3	Nobody Knows You When You're Down And Out	Col 14451-D,	Frog DGF 46

According to Al Vollmer (Storyville 51, Feb-Mar 1974) 'Greely' Walton claims to play the tenor sax on this date with Bessie, and confirms Garvin Bushell as the altoist. Ed Allen is clearly present, as are Williams and St. Clair." And – can you imagine a more beautiful accompaniment to Bessie's performance than Ed Allen's here?

Notes:

- Mahony, *Columbia 13/14000-D Series*: Ed Allen, cnt; Garvin Bushell, alt (first title), ten (second title); Clarence Williams, p; Cyrus St. Clair, tu (are given as personnel for both sides, yet not marked as from the company files. KBR assumes these as not documented, but from Mahony's estimation.)
 - Storyville 25: Ed Allen (cnt); Garvin Bushell (alt); Greely Walton (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p287: Ed Allen (cnt); unknown (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2: Ed Allen, cnt; Garvin Bushell, alt; Arville Harris, ten; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - BGR*3,*4: Ed Allen, c; Garvin Bushell, as; Greely Walton, ts; Clarence Williams, p; Cyrus St. Clair, bb.
 - Rust*3: Ed Allen -c; Garvin Bushell -as and/or Arville Harris -ts; Clarence Williams -p; Cyrus St. Clair -bb.
 - Rust*4,*6: Ed Allen -c; Garvin Bushell -as; Greely Walton -ts; Clarence Williams -p; Cyrus St. Clair -bb.
 - Tucker, Bushell, *Jazz from the Beginning*, p. 163: "I've Got What It Takes": It would have been better if we'd had a banjo, guitar, or drums to keep tempo. Still, nobody could sing the blues like Bessie, bless her heart."

061	MARGARET WEBSTER	New York,	Feb. 13, 1930
Margaret Webster – voc;			
Ed Anderson – tpt;			
Garvin Bushell – clt; Albert Socarras – alt;			
Clarence Williams - pno			
149981-1	Wipe 'Em Off	Ve 7976,	Document DOCD-5376
149982-3	How Can I Get It (When You Keep On Snatchin' It Back)	Ve 7966,	Document DOCD-5376

The playing on clarinet is similar to that on the Bessie Smith session of 27 March 1930 on which it is definitely Bushell. So we give Bushell the clt and Socarras the alto despite former determinations.

Notes:

- Storyville 26: Ed Anderson (cnt); unknown (clt); Alberto Socarras (alt); Clarence Williams (pno).
 - Lord, Clarence Williams p313: Ed Anderson (tpt); poss Albert Socarras (clt); poss Garvin Bushell (alt); Clarence Williams (pno).
 - BGR*2: Ed Anderson, cnt; Alberto Socarras, clt; unknown, alt; Clarence Williams, pno.
 - BGR*3,*4: Ed Anderson, c; poss Alberto Socarras, cl; poss Garvin Bushell, as; Clarence Williams, p.
 - Rust*3: Ed Anderson -c; unknown -cl; Albert Socarras -as; Clarence Williams -p.
 - Rust*4,*6: Ed Anderson -c; ?Albert Socarras -cl; ?Garvin Bushell -as; Clarence Williams -p.
 - Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

062	CATHERINE HENDERSON	New York	Feb. 13, 1930
Catherine Henderson or Eva Taylor – voc;			
Ed Anderson – tpt;			
Garvin Bushell – clt; Albert Socarras – alt;			
Clarence Williams - pno			
149983-2	What If We Do	Diva 6050-G,	Document DOCD-5376
149984-1	Keep It To Yourself	Diva 6040-G,	Document DOCD-5376

The vocal is credited to Catherine Henderson, however, Eva Taylor claimed that it is she who is singing. There remain controversies among the listening group members as to the identity of the singer which could not be cleared away. Personnel as preceding session (see Storyville 14/40 and 16/22 on this matter).

Notes:

- BGR*2: Evy Taylor, vcl; Ed Anderson, cnt; Albert Socarras, clt; unknown, alt; Clarence Williams, pno.

- BGR*3,*4: Katherine Henderson, v; Ed Anderson, c; poss Albert Socarras, cl; poss Garvin Bushell, as; Clarence Williams, p.
 - Rust*3: Eva Taylor -v; Ed Anderson -c; Albert Socarras -cl; unknown -as; Clarence Williams -p.
 - Rust*4,*6: Eva Taylor -v; Ed Anderson -c; Albert Socarras -cl; ? Garvin Bushell -as; Clarence Williams -p.
 - T. Lord, Clarence Williams: possibly Eva Taylor (vcl); Ed Anderson (tp); poss Albert Socarras (cl); poss Garvin Bushell (alt); Clarence Williams (pno).
 - Tucker, Bushell, *Jazz from the Beginning*, p.163: "I did some things with Socarras, I remember. He was Cuban, and a terrific flutist. He usually played flute, because his clarinet wasn't jazz."

063 BESSIE SMITH

New York,

Mar. 27, 1930

Bessie Smith – voc;

Louis Bacon – tpt; Charlie Green – tbn; Garvin Bushell – clt, alt;

Clarence Williams – pno

150131-3 Keep It To Yourself

Col 14516-D,

Frog DGF 47

150132-2 New Orleans Hop Scop Blues

Col 14516-D,

Frog DGF 47

This personnel has been given in the Columbia files and should thus be reliable. Charlie Green's presence on "New Orleans Hop Scop Blues" has been the foundation of our identification of the trombone player on the Clarence Williams Blue Moaners session on Edison.

Notes:

- Mahony, *Columbia 13/14000 Series*: Louis Bacon, tpt; Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.
 - Storyville 26: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).
 - Lord, Clarence Williams p314: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).
 - BGR*2,*3: Louis Bacon, tpt; Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.
 - BGR*4: Louis Bacon, t; Charlie Green, tb; Garvin Bushell, cl, as; Clarence Williams, pn.
 - Rust*3: Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -ss; Clarence Williams -p.
 - Rust*4,*6: Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -as; Clarence Williams -p.
 - Tucker, Bushell, *Jazz from the Beginning*, p.163: " 'Keep It To Yourself': Clarence Williams knew more what he was doing in the studio than Perry Bradford did. But couldn't he or the producers hear that things weren't together with no drums and bass? Couldn't they see there was no foundation? It's incomplete; there's too much missing. Before recording something like this we'd run it through a couple of times and Clarence would give some idea of what he wanted you to play. Then you were off by yourself. 'New Orleans Hop Scop Blues': That's a famous New Orleans walking bass – they called it a 'hopscootch bass' "

064 SAM WOODING AND HIS ORCHESTRA

NYC,

Jan. 29, 1934

John Swan, Edgar 'Puddinghead' Battle – tpt; Nat Story – tbn;

Ferdinand Williams, Freddie Skerritt – alt, clt; Gene Sedric – ten, clt;

Sam Wooding or Fritz Weston – pno; Bob Lessey – grt; Clinton Walker – sbs; Harry Dial – dms

176355-1 My Gal Sal

Col test exists ?

not on LP/CD

176356-1 Weary Blues

Col test exists ?

not on LP/CD

Note: Personnel may also have been encompassing: Jerome Pasquall – alt; John Brown – vln; Clarence Johnson – pno (H. Dial, *All That Jazz About Jazz*, p. 51)

When reading in Weir/Postgate that tests of these sides exist, I think it even more desperate that the owner of these sides was not willing to share these two sides reissued with the collecting world in all these years of their acquaintance.

Notes:- Delaunay, *New Hot Discography*: not listed

- Rust*2: not listed

- Rust*3,*4,*6: Frank Newton, Johns Swan -t; Nat Story -tb; Garvin Bushell, ?another -cl -as; Gene Sedric -cl -ts; Sam Wooding -p – a; unknown -g; unknown -sb; unknown -d.

- B. Weir, J. Postgate, *Looking For Frankie*: Frankie Newton, John Swan (tp); Nat Story (tb); unknown (cl, as); Garvin Bushell (cl, as); Gene Sedric (cl, ts); Sam Wooding (p, arr); unknown (g), unknown (b); unknown (d). "Columbia – rejected and unissued (tests exist). The band personnel is speculative."

- Bushell/Tucker, *Jazz from the Beginning*: no comment on this session in the G. Bushell discography!

- booklet to *Jazz Oracle* CDs BDW 8070 Sam Wooding: not listed

- VJM 193, *Ate's Discographical Ramblings*: Harry Dial with Sam Wooding on Columbia 1934: "Harry Dial (p. 51) writes that he came from Chicago to NY on 17 Jan 1934 and hooked up with Sam Wooding who was playing at the Radio Inn. Dial had been corresponding with trumpeter Edgar Battle, his former bandmate in Ira Coffey's band before Battle was unfairly fired because of his large hairstyle which earned him the nickname 'Puddinghead'. Battle had joined Wooding and told Dial that Wooding could surely use a drummer of his ability. So both are candidates for the personnel of Wooding's elusive test recordings of 29 January 1934, which produced the titles 'My Gal Sal' and 'Weary Blues'. The file card shows that they were made for a Mr. Downey, and that Ben Selvin rejected them on 27 April. Was Mr. Downey the 'Irish Nightingale' Morton Downey who sang with Selvin on record, shared a bill with Jimmy Lytell, and is mentioned in connection with Fats Waller in Laurie Wright's 'Fats in Fact' and Joe Davis in Bruce Bastin's 'Never Sell a Copyright.?' "

065 CAB CALLOWAY AND HIS ORCHESTRA

New York,

May 21, 1936

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, Keg Johnson, De Priest Wheeler – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Ben Webster – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;
 Claude Jones – voc (3);
 Benny Payne - arr

B-19304-1	Love Is The Reason	Br 7677,	Chronological Classics 554
B-19305-1	When You're Smiling	Br 7685,	Chronological Classics 554
B-19306-1	Jes' Natch'ully Lazy	Br 7677,	Chronological Classics 554
B-19307-1	Are You In Love With Me Again?	Br 7677,	Chronological Classics 554

Composer credits: B-19304 (); B-19305 (); B-19306 (); B-19307 ()

These titles are typical Calloway merchandise. They start 'Love Is The Reason' with a beautiful performance of the theme by Doc Cheatham on muted trumpet. Keg Johnson is on open trombone and Ben Webster on his tenor sax, with a little open trumpet from Irving Randolph and nice piano by Mr. Payne. There is a bass-clarinet in the introduction to 'When You're Smiling' (in the band photos, a bass clarinet is posed in front of Andrew Brown) and Mr. Brown may also be the clarinetist behind the second half of Cab's vocal chorus. The last chorus is probably presented by Lammar Wright's shining high trumpet performance. 'Jes' Natch'ully Lazy' features a beautiful conversation between Cab's singing and Claude Jones answering in perfect Southern talk and way of life. The last title then is a wonderful band swinger with great solos from Irving Randolph, Ben Webster, and Keg Johnson. Not to forget Benny Payne's fine piano behind the band.

"Doc Cheatham replaces Collins (he is identified as soloist on the first title, so he is definitely present)" says B. Englund in VJM 131 about this session. But Collins' advent does not happen before March 1937, as far as is known. But we now have a new bass player in young Milt Hinton, Al Morgan being left behind in Los Angeles on his own decision. (There is a grand report by Hinton on his joining the band at Chicago's railway station.)

And we find Garvin Bushell on alto sax replacing Eddie Barefield. This seems to be a very important change, as with this event the used arrangements are different from before, or let's say: simpler and easier to play. Those fine musical arrangements before with their beautiful parts for reeds and the trombone trios seem to be lost. And I assume that Barefield had been the author of these gems. But there is nothing in the common literature to find about this matter.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Ben Webster, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Ben Webster, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Ben Webster, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Ben Webster -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Ben Webster -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Shad Collins, Irving Randolph, Lamar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Garvin Bushell, Andrew Brown, cl, as; Ben Webster, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d -Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown /cl/as; Ben Webster, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

B-19304: DC m-tpt 16; KJ o-tbn 8; DC m-tpt 8; BP pno obl 32; KJ o-tbn 2; IR o-tpt 2; BW ten 16; BP pno 8

B-19305: AR b-clt 4; ?AB clt obl 16; LW o-tpt 32+6

B-19306: DC m-tpt 16; KJ o-tbn 4; BP pno obl 32; KJ o-tbn 2

B-19307: BP pno obl 30; IR o-tpt 16; BW ten 8; IR o-tpt 7; KJ o-tbn 8; LW o-tpt 8

066 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Sep. 15, 1936

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, Keg Johnson, De Priest Wheeler – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter Foots Thomas, Ben Webster – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Benny Payne - arr

B-19875-1	Copper-Colored Gal	Br 7748,	Chronological Classics 554
B-19876-1	Frisco Flo	Br 7756,	Chronological Classics 554
B-19877-1	The Wedding Of Mr. And Mrs. Swing	Br 7748,	Chronological Classics 554
B-19878-1	The Hi-De-Ho Miracle Man	Br 7756,	Chronological Classics 554

Composer credits: B-19875 (); B-19876 (); B-19877 (); B-19307 (); B-19878 ()

This recording session presents the commercial side of the Calloway band and their leader – if there ever was another side. There is a lack of hot soloistic and arrangements reign supreme. And half of the time is occupied by Cab's singing. Which, by the way, is fantastic in its very special kind. The 1st title 'The Hi-De-Ho Miracle Man' brings a new version of the 'Minnie The Moocher' theme, with Cab's own Hi-De-Ho singing and the band's voices answering. Nothing extra-ordinary, here.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Ben Webster, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Ben Webster, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Ben Webster, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Ben Webster -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Ben Webster -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Rust*6: Cab Calloway, v, dir; Shad Collins, Irving Randolph, Lamar Wright, t; Claude Jones, Keg Johnson, De Priest Wheeler, tb; Garvin Bushell, Andrew Brown, cl, as; Ben Webster, Walter Thomas, ts; Bennie Payne, p; Morris White, g; Milt Hinton, sb; Leroy Maxey, d - Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown /cl/as); Ben Webster, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

- G. Bushell, *Jazz From the Beginning*: "Cab didn't want to pay enough money for his arrangements. Bennie Payne used to arrange for him and would only get ten dollars."

Soloists ad-lib:

B-19875: IR o-tpt 4; GB clt 4; BW ten 8

B-19876: DC m-tpt 16; CJ m-tbn 1+8

B-19877: BW ten 8; GB clt 8

B-19878: DC m-tpt 16 + 8

067 CAB CALLOWAY AND HIS ORCHESTRA

Hollywood, early 1937
film-soundtrack 'Hi-De-Ho'

Cab Calloway – voc, ldr;
Lamar Wright, Doc Cheatham, Irving Randolph – tpt;
De Priest Wheeler, Claude Jones, Keg Johnson – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Bennie Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms

Opening Theme into

I've Got A Right To Sing The Blues

The Hi-De-Ho Miracle Man

Frisco Flo

Some Of These Days

Harlequin HQ2005 (LP)
Harlequin HQ2005 (LP)
Harlequin HQ2005 (LP)
Harlequin HQ2005 (LP)
Harlequin HQ2005 (LP)

These are titles from the Hollywood film 'Hi-De-Ho' in typical Calloway manner.

Notes:

- Rust*2, *3, *4, *6: not listed

- Bushell/Tucker, *Jazz from the Beginning*: this session not listed in the G. Bushell discography!

Soloists ad-lib:

OT: no instrumental solos

IGARTSTB: no instrumental solos

THDHMM: ?IR o-tpt 4

FF: no instrumental solos

SOTD: WFT flt 16; MW gtr 8; WFT flt 8; KJ o-tbn 16; GB clt 8

068 STUFF SMITH AND HIS LUCIDIN ORCHESTRA

New York, Jan. 06, 1937
Biltmore Hotel WMCA broadcast

Stuff Smith – vln, ldr;
Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;
Garvin Bushell – alt, clt, Edgar Sampson - alt; Walter 'Foots' Thomas, Ben Webster – ten;
Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;
Ella Fitzgerald – voc (2,5,7);
Edgar Sampson – arr, dir

The Lucidin Theme Intro

Did You Mean It?

Stardust

Stompin' At The Savoy

Oh Yes, Take Another Guess

The World Is Waiting For The Sunrise

Goodnight, My Love, Blue Prelude, Make Believe Ballroom, The Lucidin Theme Signoff

AB Fable ABCD I-024
AB Fable ABCD I-024
AB Fable ABCD I-024
AB Fable ABCD I-024
AB Fable ABCD I-024
AB Fable ABCD I-024
AB Fable ABCD I-024

This 'Stuff Smith and his Lucidin Orchestra' is a recording-band formed for the advertising campaign of the 'Lucidin Company', an eye-lotion manufacturer of New York, and is compiled of musicians of the contemporary Chick Webb, Cab Calloway, and Stuff Smith bands. The recordings were preserved on a couple of studio-lacquer-discs, which were held for many years by some of the participating musicians. The titles recorded on these six recording sessions were published in an extra-ordinarily exact and well-descriptive CD cum booklet edition on the British AB Fable label in 2010.

Bushell seems to play lead parts only, except for eight bars of clarinet solo at this first session above.

Soloists ad-lib:

TLTI: JJ m-tpt 8

DYMI?: EF voc 32 + 32; SW o-tbn 2+6; EF voc 2+6+1

S: CH pno 4; JJ m-tpt 16; BW ten 8; JJ m-tpt 8; SW o-tbn 16

SATS: CC dms 1; SW o-tbn 6; SS vln 2+16; BW ten 8; SS vln 6; JJ o-tpt 2+16; CH pno 8; JJ o-tpt 6; CC dms 2; ES alt 1+8

OYTAG: EF voc 32; BW ten 4 + 4; EF voc 1+20

TWIWFTS: CH pno 4; SW o-tbn 32 + 32 + 32; CC dms 2; SW o-tbn 4

GML, BP, MBB: EF voc 4; SW o-tbn 3

069 STUFF SMITH AND HIS LUCIDIN ORCHESTRA

New York,
Biltmore HotelJan. 08, 1937
WMCA broadcast

Stuff Smith – vln, ldr;

Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;

Garvin Bushell – alt, clt, Edgar Sampson – alt; Walter ‘Foots’ Thomas, Ben Webster – ten;

Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;

Ella Fitzgerald – voc;

Edgar Sampson – arr, dir

The Lucidin Theme Intro

AB Fable ABCD I-024

I Got Rhythm

AB Fable ABCD I-024

Goodnight, My Love

AB Fable ABCD I-024

Make Believe Ballroom

AB Fable ABCD I-024

Blue Prelude

AB Fable ABCD I-024

Copper Colored Girl

AB Fable ABCD I-024

(If You Can’t Sing It), You’ll Have To Swing It (Mr Paganini), The Organ Grinder’s Swing,

I’m A Ding Dong Daddy (From Dumas), The Lucidin Theme Signoff

AB Fable ABCD I-024

Although the CD booklet names two additional trumpet players plus a second trombonist and an additional alto saxophonist to be probably/possibly present. After close listening I state that I only hear two trumpets, thus Mario Bauza from the Calloway band and Jonah Jones from Stuff Smith’s combo. And I do not hear Stuff Smith’s guitarist at all.

The announcer, Don Kerr, announces “starring Helen Ward, at present recovering from a serious illness”! I - KBR – am very sorry, but I can’t help but hear Ella Fitzgerald! Or could it be my progressing age?

Soloists ad-lib:

TLTI: JJ m-tpt 9

IGR: SS vln 34; BW ten 16; SW o-tbn 8; BW ten 10; JJ o-tpt 34; CH pno 7

GML: EF voc+SS vln obl 36; WFT ten 4; EF voc+SS vln obl 28

MBB: CH pno 4; CH pno 8; WFT ten 4+16 + 6; JJ o-tpt 2+15; SW o-tbn 1+7; JJ o-tpt 1+6; CC dms 2; WFT ten 2

BP: CH pno 4; SW o-tbn+CH pno obl 32+8; SS vln 2; SW o-tbn 8

CCG: BW ten 2+16; SS vln 16; BW ten 4

YHTSI, TOGS, IADDD: EF voc 3; JJ o-tpt 8; JJ m-tpt 7

070 STUFF SMITH AND HIS LUCIDIN ORCHESTRA

New York,
Biltmore HotelJan. 11, 1937
WMCA broadcast

Stuff Smith – vln, ldr;

Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;

Garvin Bushell – alt, clt, Edgar Sampson – alt; Walter ‘Foots’ Thomas, Ben Webster – ten;

Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;

Ella Fitzgerald – voc;

Edgar Sampson – arr, dir

The Lucidin Theme Intro

AB Fable ABCD I-024

Love Marches On

AB Fable ABCD I-024

The Organ Grinder’s Swing

AB Fable ABCD I-024

Then there is Sandy Williams from the Chick Webb Orchestra. Most interesting is that there is much decided praise for Sandy Williams on these Lucidin broadcasts, while Williams is not that much featured with the Webb band. But I appreciate it! He is a fantastic player in the close vicinity to Jimmy Harrison’s style, although a bit more aggressive and powerful.

Soloists ad-lib:

TLTI: JJ m-tpt 3

LMO: EF voc+SS vln obl 30; JJ m-tpt 1+7; EF voc 20

TOGS: CH pno 8; SS vln 8; CH pno 8; SS vln 8; JJ m-tpt 12+12; SS vln 12+12; SW o-tbn 12+12; CH pno 8

071 STUFF SMITH AND HIS LUCIDIN ORCHESTRA

New York,
Biltmore HotelJan. 15, 1937
WMCA broadcast

Stuff Smith – vln, ldr;

Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;

Garvin Bushell – alt, clt, Edgar Sampson – alt; Walter ‘Foots’ Thomas, Ben Webster – ten;

Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;

Ella Fitzgerald – voc;

Edgar Sampson – arr, dir

The Lucidin Theme Intro

AB Fable ABCD I-024

I Found A New Baby

AB Fable ABCD I-024

Oh Say, Can You Swing?

AB Fable ABCD I-024

Roses Of Picardy

AB Fable ABCD I-024

It’s De-Lovely

AB Fable ABCD I-024

Put On Your Old Grey Bonnet

AB Fable ABCD I-024

In The Chapel In The Moonlight, Basin Street Blues, Honeysuckle Rose,

The Lucidin Theme Signoff

AB Fable ABCD I-024

In the reed section there are two alto saxes, only, thus Bushell and Sampson, while the big sound is a consequence of the two tenor sax players. With them the band sound well in the fast ‘I Found A New Baby’.

Sandy Williams plays his trombone solo on the French song ‘Roses of Picardy’, strictly in the original three-quarter measure. I – KBR – have thus counted the bars as 64! Clyde Hart, young pianist with the Stuff Smith Combo, attributes a nice piano obligato.

Soloists ad-lib:

TLTI: JJ m-tpt 8

IFANB: BW ten 2; CH pno 4 + 4; SS vln 1+14; JJ m-tpt 2+16; BW ten 8

OSCYS?: CH pno 2; EF voc+CH pno obl 32 + 32

ROP: SW m-tbn 64

IDL: EF voc 6+36; BW ten 4 + 4; EF voc 20

POYOGB: GB alt 2+14; SS vln 4+30; SW o-tbn 32; JJ o-tpt 30; CC dms 2; WFT ten 12; JK sbs 2
 ITCITM, BSB, HR: EF voc 1+3; JJ o-tpt 3

072 STUFF SMITH AND HIS LUCIDIN ORCHESTRA

New York,
 Biltmore Hotel

Jan. 18, 1937
 WMCA broadcast

Stuff Smith – vln, ldr;

Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;

Garvin Bushell – alt, clt, Edgar Sampson – alt; Walter ‘Foots’ Thomas, Ben Webster – ten;

Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;

Ella Fitzgerald – voc;

Edgar Sampson – arr (1,2,3,5,6,7), dir; Stuff Smith – arr (4)

The Lucidin Theme Intro

AB Fable ABCD I-024

Basin Street Blues

AB Fable ABCD I-024

That Man Is Here Again

AB Fable ABCD I-024

Clouds

AB Fable ABCD I-024

In The Chapel In The Moonlight

AB Fable ABCD I-024

Honeysuckle Rose

AB Fable ABCD I-024

There’s Frost On the Moon, Sweet Sue, Just You, I’m Coming, Virginia, The Lucidin Theme

Signoff

AB Fable ABCD I-024

The AB FABLE CD booklet somewhere states that the personnel of these sessions was remembered to be of fourteen musicians. My assumed personnel above numbers thirteen musicians – including Ella – only. And there are some few parts in the ensembles where three trumpet players might be present, but in the main the brass section sounds like three men, only, Bauza, Jones, and Williams.

This session starts with a beautiful performance of classic ‘Basin Street Blues’ with Jonah Jones as only soloist. He plays it his way, not Armstrong’s. ‘Clouds’ is a feature of the “bandleader” Stuff Smith, and he presents it his own very special individual way. ‘Honeysuckle Rose’ then has un-usual – for the time – saxophone section parts lead by Sandy Williams’ trombone. Very nice! And one of Garvin Bushell’s most rare clarinet solos. ‘That Man Is Here Again’ includes a very tasteful drum solo by Cozy Cole.

Soloists ad-lib:

TLTI: JJ m-tpt 8

BSB: JJ o-tpt 8 + 16 + 16 + 8+4

TMIHA: EF voc 16 + 32; CC dms 14; EF voc 12

C: CH pno 2; SS vln 2 + 32 + 32

ITCITM: EF voc 32 + 15

HR: BW ten 16; CH pno 8; BW ten 6; SW m-tbn 2+24; GB clt 6; CC dms 2

TIFOTM, SSJY, ICV: EF voc 2; JJ o-tpt 4; JJ m-tpt 3

073 STUFF SMITH AND HIS LUCIDIN ORCHESTRA

New York,
 Biltmore Hotel

Jan. 22, 1937
 WMCA broadcast

Stuff Smith – vln, ldr;

Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;

Garvin Bushell – alt, clt, Edgar Sampson – alt; Walter ‘Foots’ Thomas, Ben Webster – ten;

Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;

Ella Fitzgerald – voc;

Edgar Sampson – arr

(This Is) My Last Affair

AB Fable ABCD I-024

Shine

AB Fable ABCD I-024

You Dropped Me Like A Red Hot Penny, The Darktown Strutter’s Ball, The Lucidin

Theme Signoff

AB Fable ABCD I-024

This session unfortunately is incompletely conserved only. But there is Stuff Smith accompanying Ella beautifully on his violin. ‘Shine’ is a solo number for pianist Clyde Hart. Listen to the trumpet section: it’s two players, only! Plus the trombone.

Soloists ad-lib:

MLA: EF voc+SS vln obl 32 + 16

S: CH pno 32

YDMLARHP, TDSB: EF voc 8

074 STUFF SMITH AND HIS LUCIDIN ORCHESTRA

New York,
 Biltmore Hotel

c. Feb. 1937
 WMCA broadcast

Stuff Smith – vln, ldr;

Mario Bauza, Jonah Jones – tpt; Sandy Williams – tbn;

Garvin Bushell – alt, clt, Edgar Sampson – alt; Walter ‘Foots’ Thomas, Ben Webster – ten;

Clyde Hart – pno; Bobby Bennett – gtr; John Kirby – sbs; Cozy Cole – dms;

Ella Fitzgerald – voc;

Edgar Sampson – arr

The Lucidin Theme Intro

AB Fable ABCD I-024

Make Believe Ballroom

AB Fable ABCD I-024

Copper Colored Gal

AB Fable ABCD I-024

And another incomplete session, but very good and interesting, for the soloists, for Ella’s youthful singing, and the fine rhythm section, although the guitar is un-recognised. Was it really part of the personnel?

Soloists ad-lib:

TLTI: JJ m-tpt 10

MBB: CH pno 4; CH pno 8; WFT ten 4+16 + 1+6; JJ m-tpt 2+15; SW o-tbn 1+8; JJ m-tpt 6; CC dms 2

CCG: EF voc+SS vln obl 32

075 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 03, 1937

Cab Calloway – voc, ldr;

Lamar Wright, Shad Collins, Irving Randolph – tpt;

De Priest Wheeler, Claude Jones, Keg Johnson – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter Fouts Thomas, Ben Webster – ten, clt;

Bennie Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms

M-145-1	Don't Know If I'm Comin' Or Goin'	Vri 535,	Chronological Classics 568
M-146-2	My Gal Mezzanine	Vri 593,	Chronological Classics 554
M-147-1	That Man Is Here Again	Vri 501,	Chronological Classics 554
M-156-1	Peckin'	Vri 612,	Chronological Classics 554
M-157-1	Congo	Vri 612,	Chronological Classics 554
M-158-2	Swing, Swing, Swing	Vri 501,	Chronological Classics 568

Composer credits: M-145 (Wainer - Fein); M-146 (René – Allison - René); M-147 (Samson - Collins); M-156 (Pollack - James); M-157 (White); M-158 (Harry White)

And again, the first half of the session is aimed to feature the singer/bandleader in a decided commercial way, with very little solo outings for his excellent jazz musicians – just two 8-bars routines for Ben Webster, and one 8-bars solo with not so appealing high-note attempts. And a second half of respectable and proper hot soloistic as listed below. In all: an average Cab Calloway recording session.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Ben Webster, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Ben Webster, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d); Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (cl, alt); Ben Webster, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Ben Webster -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Ben Webster -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (cl/as); Ben Webster, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

M-145:	no instrumental solos
M-146:	BW ten 8; KJ o-tbn 7
M-147:	BW ten 8
M-156:	GB clt 8; IR o-tpt 8; KJ o-tbn 8; BW ten 8
M-157:	IR o-tpt 16; WFT ten 8; IR o-tpt 8; BW ten 16; GB clt 8; BW ten 8
M-158:	IR o-tpt 4 + 4; BW ten 8; IR o-tpt 4; GB clt 16 + 8

076 VICTORIA SPIVEY

New York,

Mar. 12, 1937

Victoria Spivey – voc;

Sidney De Paris – tpt;

Garvin Bushell – alt, clt; Charlie Holmes – alt; unknown – ten;

Porter Grainger or Luis Russell – pno; (George 'Pops' Foster) – sbs

20793-1	One Hour Mama	Voc 0350,	Document DOCD-53195
20794-1	Harlem Susie-Kue	Voc uniss on 78,	Document DOCD-53195
20794-2	Harlem Susie-Kue	Voc unissued	not on LP/CD
20795-1	Give It To Him	Voc uniss on 78,	Document DOCD-53195
20795-2	Give It To Him	Voc uniss on 78,	Document DOCD-53195
20796-1	Got The Blues So Bad	Voc 0350,	Document DOCD-53195

Against the personnel list provided by Tucker/Bushell in 'Jazz from the Beginning', there certainly is no drummer on this session. Sidney de Paris is a good choice in my eyes/ears – but not Henry Red Allen! - Charlie Holmes might well be the alto soloist, the more so as he himself confirmed his presence. The tenorist only plays scores. Luis Russel is a possibility, Pops Foster as well. But the clarinetist definitely is not Albert Nicholas in my ears, although I would not have assumed Bushell on clarinet here extemporaneously and intuitively. But: it astonishes that there is so little clarinet played while the saxophone section sounds rather voluminous. This would certainly mean that the clarinetist – whoever he may be – plays alto in the first instance. Interestingly, Bushell did not comment on this session, although he could have done so when being confronted with a personnel containing his name. Thus, we may assume that he remembered having been on the session, as well as not remembering anything at all of this session.

Notes:

- BGR*2: unknown, tpt; unknown, clt; unknown, alt; unknown, ten; unknown, pno; unknown, sbs.

- BGR*3,*4: Henry Allen, t; Albert Nicholas, cl; Charlie Holmes, as; unknown, ts; Luis Russell, p; Pops Foster, sb.

- Rust*3,*4,*6: unknown -t; unknown -cl; unknown -as; unknown -ts; unknown -p; unknown -sb

- Will Warner, covertext to Merritt 13-14 (LP): "Red Allen was now between jobs when this session took place. He had just left the Mills Blue Rhythm Band and would shortly rejoin Luis Russell's Orchestra to back Louis Armstrong. Charlie Holmes recently confirmed this session. Henry Allen, t; Albert Nicholas, cl; Charlie Holmes, as; unknown, ts; Luis Russell, p; Pops Foster, sb. - Len Kunstadt, Editor of "Record Research" magazine and producer of the "Spivey" label, has this comment about this session: "No, that's not Red (Allen – KBR) on Victoria's March 12th, 1937 session. He claims the following personnel: Charlie Johnson group with Sidney de Paris, Garvin Bushell, Porter Grainger + unknown bass and drums. Our (W. Warner – KBR) Comment: When Charlie Holmes was interviewed, he recalled this session. He remembered that it was one with difficulty and "a lot of mistakes were made." (This would account for 20794/20795 not being released.) Frank Driggs has listened, feels it is Red (Allen – KBR), and most definitely by the Luis Russell Band."

- F. Hoffmann, *The Henry "Red" Allen & J.C. Higginbotham Collection, Part 1b*, p. 238: poss ?Red Allen (t); poss ?Albert Nicholas (cl); poss ?Charlie Holmes (as, ts); poss Luis Russell (p); poss Pops Foster (b). "I personally mean: the presence of Albert Nicholas is very doubtful."

- Document DOCD-5319 booklet text: Henry Allen, tp; Albert Nicholas, cl; Charlie Holmes, as/ ts; Luis Russell, pno; Pops Foster, sb
- Bushell/Tucker, *Jazz from the Beginning*, p. 165: Sidney de Paris, t; Garvin Bushell, cl; unknown, as; unknown, ts; Porter Grainger, p; unknown, sb; Wilbert Kirk, d. No comment on this session personnel in the G. Bushell discography!

Soloists ad-lib:

20793:

20794:

20295:

20796:

Notable differences of takes:

20794-1/2:

20795-1:

20795-2:

077 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 17, 1937

Cab Calloway – voc, ldr;

Shad Collins, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Ben Webster – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms

M-266-1 Wake Up And Live

Vri 535,

Chronological Classics 568

M-267 Goodnight, Baby

Vri unissued

not on LP/CD

M-268-1 Manhattan Jam

Vri 612,

Chronological Classics 568

M-268-2 Manhattan Jam

Vri unissued

TOM-43 (LP)

Composer credits: M-266 (Gordon - Level); M-267 (); M-268 (Harry White)

Note: The Old Master TOM-43 (LP) is said to include matrix M-268-2, but a recent aural check does not support this note!

Here is something new: 'Manhattan Jam' has 2 (in words: two) bars of Cab's vocal only! Without words! Just plain syllables! Wow!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Ben Webster, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol. 2*: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Ben Webster, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Ben Webster, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Ben Webster -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr
- Rust*4,*6: Cab Calloway -v -ldr; Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Ben Webster -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Joyce Music Pub., J. Pops, *Cab Calloway a.h. O.*: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown /cl/as; Ben Webster, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

- G. Bushell, *Jazz from the Beginning*: "(Manhattan Jam) Again, that sounds like Jerry Blake on clarinet"

Soloists ad-lib:

M-266: BW ten 8; IR o-tpt 1+8

M-268: GB clt 2 + 2; GB clt obl 16 + 16; GB clt 2 + 2; GB clt obl 8; GB clt 2 + 2; GB clt obl 8; LM dms 2 + 2;
CC scat-voc 2; GB clt obl 6; MH sbs 2 + 2; IR o-tpt 24

078 CAB CALLOWAY AND HIS ORCHESTRA

Hollywood,

c. mid 1937

Cab Calloway – voc, ldr;

copyright date Nov. 13, 1937

Shad Collins, Lammar Wright, Irving Randolph – tpt;

Film soundtrack Republic Pictures Corp.

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

'Manhattan Merry-Go-Round'

Andrew Brown, Garvin Bushell – alt, clt; Walter 'Foots' Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms;

Minnie The Moocher (fragment)

Extreme Rarities ER 1008 (LP)

Mama, I Wanna Make Rhythm

Extreme Rarities ER 1008 (LP)

Not in possession of the above-mentioned Extreme Rarities LP ER 1008, I thought to be unable to comment on these sides. But, no!

www.YouTube. com has it on the world-wide-net.

Notes:

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

- Rust*2,*3,*4,*6: not listed

- Stratemann, *Negro Bands on Film, Vol. 1*: Shad Collins, Irving Randolph, Lammar Wright -tp; Claude Jones, Keg Johnson, DePriest Wheeler -tb; Garvin Bushell, Andrew Brown, Chu Berry, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Milt Hinton -b; Leroy Maxey -dm

Soloists ad-lib:

MTM: no instrumental solos

MIWMR: LM dms 2; KJ o-tbn 2; ?WFT ten 2; CB ten 10 + 4

079 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Aug. 24, 1937

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter Foots Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms

M-606-1 Moon At Sea

Vri 651,

Chronological Classics 568

M-606-2 Moon At Sea

Vri 651

on LP/CD ?

M-607-1 I'm Always In The Mood For You

Vri 643,

Chronological Classics 568

M-608-1 She's Tall, She's Tan, She's Terrific

Vri 643,

Chronological Classics 568

Composer credits: M-606 (Pease – Rose – Stock); M-607 (Davis – Coots); M-608 (Davis – Coots)

Sweet 'Moon At Sea' I would sort under "trash". 'I'm Always In The Mood For You' is not far from the title before. I mean: musically.

But in its second half, it gets some more jazzy. The last number then conciliates us a bit with its fine but short solos.

And keep attention: we now have a new tenor saxophonist, Chu Berry, certainly a musical voice on a par with Ben Webster. Very virtuoso, more fluid and delicate than Webster, but less bluesy and rough/expressive.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v -ldr; Doc Cheatham -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Chu Berry -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

M-606: KJ m-tbn 8; BP pno obl 32

M-607: ?IR m-tpt 8; CB ten 4 + 4; IR o-tpt 1+8

M-608: LM dms 1; BP pno obl 32; CB ten 16; ?KJ m-tbn 1+8; CB ten 8; IR o-tpt 1+8; LM dms 1

Notable differences of takes:

M-606: Take -2 of this title is not known to be reissued. Thus, comparison is impossible.

080 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Aug. 31, 1937

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Irving Randolph – tpt;

Claude Jones, De Priest Wheeler, Keg Johnson – tbn;

Andrew Brown, Garvin Bushell – alt, clt; Walter Foots Thomas, Chu Berry – ten, clt;

Benny Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms

M-617-1 Go South, Young Man

Vri 644,

Chronological Classics 568

M-618-1 Mama, I Wanna Make Rhythm

Vri 644,

Chronological Classics 568

M-619-1 Hi-De-Ho Romeo

Vri 651,

Chronological Classics 568

M-620-2 Queen Isabella

Vri 662,

Chronological Classics 568

M-621-2 Savage Rhythm

Vri 662,

Chronological Classics 568

Composer credits: M-617 (B. Davis – J. Coots); M-618 (Byron – Jerome – Kent); M-619 (Davis – Coot); M-620 (J. Davis – P. Denniker); M-621 (B. Davis – J. Coots)

As so often before, three commercial titles are recorded at first, and then two hot and swinging titles second. And in 'Queen Isabelle' Chu Berry even gets one full chorus of 32 bars to improvise! And sixteen bars in the first title, while all other players get eight bars at the most to be hot. But we hear two very fine trombone trios in 'Hi-De-Ho Romeo' and in 'Savage Rhythm'. But in all: I (KBR) miss Eddie Barefield's arrangements of before, with all these saxophone licks and marvels, and all those other fresh ideas.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Mouse Randolph, Lamar Wright (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (as); Chu Berry, Walter Thomas (ts); Benny Payne (p); Morris White (g); Milt Hinton (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (alt); Leon „Chu“ Berry, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Milton Hinton (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpt); Claude Jones, Keg Johnson, De Priest Wheeler (tbn); Garvin Bushell, Andrew Brown (clt, alt); Chu Berry, Walter Thomas (ten); Benny Paine (pno); Morris White (gtr); Milt Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Morris White -g; Milt Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v -ldr; Doc Cheatham -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -as -cl; Chu Berry -Walter Thomas -ts; Bennie Payne -p -cel; Morris White -g; Milt Hinton -sb; Leroy Maxey -d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Shad Collins, Irving Randolph (tp); Claude Jones, Keg Johnson, De Priest Wheeler (tb); Garvin Bushell, Andrew Brown (cl/as); Chu Berry, Walter Thomas (ts); Bennie Payne (p); Morris White (g); Milt Hinton (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

M-617: BP pno 1; CB ten 16 + 8; IR o-tp 8
M-618: LM dms 1; IR o-tp 8; CB ten 4+6+8+4
M-619: IR o-tp 1+10
M-620: IR o-tp 16; KJ o-tbn 8; IR o-tp 8; CB ten 32
M-621: IR o-tp 8; CB 2+16 + 2+8;

081 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Dec. 10, 1937

Cab Calloway – voc, ldr;

Lamar Wright, Irving Randolph, Shad Collins – tpt;

De Priest Wheeler, Claude Jones, Keg Johnson – tbn;

Chauncey Haughton, Andrew Brown – alt, clt; Walter Foots Thomas, Chu Berry – ten, clt;

Bennie Payne – pno; Morris White – gtr; Milt Hinton – sbs; Leroy Maxey – dms

M-690-3 Every Day's A Holiday

Voc 3896, Chronological Classics 568

M-691-3 Jubilee

Voc 3896, Chronological Classics 568

M-692-1 In An Old English Village

Voc 3912, Chronological Classics 568

M-693-1 (Just An) Error In The News

Voc 3912, Chronological Classics 568

M-694-1 A Minor Breakdown (Rustle Of Swing)

Voc uniss 78, Chronological Classics 568

M-694-2 A Minor Breakdown (Rustle Of Swing)

Voc uniss 78, Mosaic MD7-236 III

M-695-1 Bugle Blues

Voc 4019, Chronological Classics 568

This session is not listed in 'Jazz from the Beginning'. Bushell left Calloway in November 1937, and thus he can hardly be on a Calloway recording session anymore, although Rust*2 and *3 still have Bushell in their personnel.

Notes:

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpts); Claude Jones, Keg Johnson, DePriest Wheeler (tbns); Garvin Bushell, Andrew Brown (clts, alti); Chu Berry, Walter Thomas (tens); Benny Payne (pno); Morris White (gtr); Milton Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, ldr)

- Rust*3: Shad Collins -Irving Randolph -Lamar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milton Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4,*6: Doc Cheatham -Irving Randolph -Lamar Wright -Shad Collins -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milton Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Bushell/Tucker, Jazz from the Beginning: this session not listed in the G. Bushell discography!

082 CHICK WEBB AND HIS ORCHESTRA

New York,

Dec. 10, 1937

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Savoy Ballroom, New York broadcast

Nat Story, Sandy Williams – tbn;

Garvin Bushell, Louis Jordan – alt, clt; Ted McRae – ten; Wayman Carver – ten, clt, flt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverley Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc

Bronzeville Stomp

air-check Jazz Archives JA-33 (LP)

She's Tall, She's Tan, She's Terrific

air-check Jazz Archives JA-33 (LP)

Honeysuckle Rose

air-check Jazz Archives JA-33 (LP)

Let's Get Together (Theme)

air-check Jazz Archives JA-33 (LP)

And here is a batch of live Chick Webb and his Orchestra from the Savoy Ballroom of New York, the 'Home of Happy Feet'. And it's great and swinging dance music with drive and masterly played jazz music. Ella Fitzgerald is with the band in the second title, and all Chick's great soloists spread over the first three titles, the fourth one is part of the band's theme song, only.

Notes:

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

- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverley Peer, sb; Ella Fitzgerald, v

- G. Bushell, Jazz from the Beginning: "(Bronzeville Stomp) Our rhythm sounds smoother in person than in the recording studio. We never played our best in the studio." "(She's Tall, She's Tan...) This doesn't have good balance in the (microphone) pickup. The harmonic parts are closer than the melodic line, it's way out of balance." "(Honeysuckle Rose) This arrangement may have been by Charlie Dixon or Dick Vance."

Solos ad-lib:

BS: GB clt 8; TJ o-tp 8; SW o-tbn 16; TMR ten 16; TJ o-tp 4

STSTST: EF voc 32; TJ or ?BS o-tp 16; TMR ten 6

HR: TJ o-tp 2+30; EF voc 30; GB clt 2+16; TMR ten 8; GB clt 8; LJ alt 8

LGT: no instrumental solos

083 CHICK WEBB AND HIS ORCHESTRA

New York,

Dec. 17, 1937

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Nat Story, Sandy Williams – tbn;

Garvin Bushell, Louis Jordan – alt, clt; Teddy McRae – ten, clt; Wayman Carver – ten, bar, clt, flt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc;

Van Alexander or Wayman Carver – arr (1,2); Charlie Dixon – arr (3,5); Edgar Sampson – arr (4)

62886-A I Want To Be Happy

Dec 15039 (12"), Mosaic MD8-252-IV

62886-B I Want To Be Happy

Dec Z778 (Aus), Mosaic MD8-252-IV

62887-A	The Dipsy Doodle	Dec 1587,	Mosaic MD8-252-IV
62888-A	If Dreams Come True	Dec 1716,	Mosaic MD8-252-IV
62889-A	Hallelujah!	Dec 15039 (12"),	Mosaic MD8-252-IV
62890-A	Midnite In A Madhouse	Dec Y5208 (Aus),	Chrono. Classics 517
62890-B	Midnite In A Madhouse	Dec 1587,	Mosaic MD8-252-IV

Composer credits: 62886 (I. Caesar -V. Youmans); 62887 (Larry Clinton); 62888 (E. Sampson - B. Goodman); 62889 (Robin - Gray - Youmans); 62890 (Larry Clinton)

Turk Van Lake was listed as arranger of 'I Want To Be Happy' in some discographies in the past, but he confirmed that he was not the arranger. The Mosaic CD-booklet lists Van Alexander instead. This may be valid for the big-band-parts of the arrangement, but the flute-clarinet parts in the middle of the number exactly follow the Wayman Carver formula of arranging for the 'Little Chicks'. Thus, I assume that these parts were inserted into the Van Alexander arrangement to pep this number up. This certainly is the explanation for the title issued on a 12" Decca disc. That same feature of Carver's flute-clarinet combination we find in 'Hallelujah!' - also on the 12" issue - causing me to assume both title's arrangements as collaborations of Alexander and Carver.

'The Dipsy Doodle' owns a 44-bar AABA chorus the melody of which is presented by the reed section led by a clarinet, obviously using Glenn Miller's trade-mark.

It looks like there is no hope to find a copy of take -A of 'Midnite In A Madhouse', although the French CD series 'Chronological Classics' (sic) list it in their CD 517 version of this title. Comparing all issued LP/CD versions result in recognising their identity. But this number - at least - is packed with good and hot jazz solos!

'If Dreams Come True' is Edgar Sampson's composition (what was Benny Goodman's part in it?), but I doubt his authorship of the arrangement, although listed thus in the Mosaic CD-booklet. But I must consider that Sampson is some years behind his early arranging activities and may have developed his style by now.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, Sandy Williams (tb); Garvin Bushell, Louis Jordan, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm)
 - Rust*2: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Sandy Williams, Nat Story (tbn); Garvin Bushell (alt); Louis Jordan (alt, vcl); Ted McRae (ten); Wayman Carver (ten, flt); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)
 - Rust*3,*4: Mario Bauza -Bobby Stark -Taft Jordan -t; Nat Story -Sandy Williams -tb; Garvin Bushell -cl -as; Louis Jordan -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v; Turk Van Lake -a (1,2)
 - Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverley Peer, sb; Ella Fitzgerald, v
 - Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, Sandy Williams (tb); Garvin Bushell (cl, as); Louis Jordan (as); Teddy McRae (ts); Wayman Carver (ts, fl); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander, Edgar Sampson (arr)
 - G. Bushell, *Jazz from the Beginning*: "As a rule, Chick wanted Taft to play lead on the final ensembles. Otherwise, Mario played lead. When Vance came into the band, Chick didn't have to switch like that."

Solos ad-lib:

62886: EF voc 32; LJ clt 8; TF pno 16; WC flt 8; TMR ten 2+6 + 6; SW o-tbn 6; CW dms 1 + 1+4
 62887: EF voc 44; SW o-tbn 24
 62888: TMR ten 2; EF voc 32; NS o-tbn 1+7; EF voc 16
 62889: EF voc 32; TMR ten 1+14; TJ o-tpt 6
 62890: TMR ten 4; SW o-tbn 4; BS o-tpt 4; TJ o-tpt 16; SW o-tbn 16

Notable differences of takes:

62886-A: Webb's second one-bar drum break in the last chorus ends with a wood-block stroke
 62886-B: Webb's second one-bar drum break in the last chorus ends with a cow-bell stroke
 62890-A: Mosaic CD-booklet: "Discographies list matrix 62890-A as being released on either Decca 1587 and/or Australian
 62890-B: Decca Y5208. However, this take has yet to surface for confirmation by the producer". Chronological (sic) Classics CD 517 pretends to carry this take -A, but close listening reveals no differences to -B.

084 CAB CALLOWAY AND HIS ORCHESTRA

New York, Jan. 26, 1938

Cab Calloway - voc, ldr;

Lammar Wright, Irving Randolph, Shad Collins - tpt;

De Priest Wheeler, Claude Jones, Keg Johnson - tbn;

Chauncey Haughton, Andrew Brown - alt, clt; Walter Foots Thomas, Chu Berry - ten, clt;

Bennie Payne - pno; Morris White - gtr; Milt Hinton - sbs; Leroy Maxey - dms

M-743-1 One Big Union For Two

Voc 3970, Chronological Classics 568

M-744-1 Doing The Reactionary

Voc 3970, Chronological Classics 568

M-745-1 Rustle Of Swing

Voc uniss 78, Mosaic MD7-236 IV

M-745-2 Rustle Of Swing

Voc 4144, Chronological Classics 568

M-746-1 Three Swings And Out

Voc 3995, Chronological Classics 568

M-747-1 I Like Music (With A Swing Like That)

Voc 3995, Chronological Classics 568

M-748-1 Foolin' With You

Voc 4019, Chronological Classics 568

This session is not listed in 'Jazz from the Beginning'. Bushell left Calloway in November 1937, and thus he cannot be on a Calloway recording session anymore, although Rust*2 and *3 still have Bushell in their personnel.

Notes:

- Rust*2: Doc Cheatham, Irving Randolph, Lamar Wright (tpts); Claude Jones, Keg Johnson, DePriest Wheeler (tbns); Garvin Bushell, Andrew Brown (clts, alti); Chu Berry, Walter Thomas (tens); Benny Payne (pno); Morris White (gtr); Milton Hinton (sbs); Leroy Maxey (dms); Cab Calloway (vcl, ldr)

- Rust*3: Shad Collins -Irving Randolph -Lammar Wright -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Garvin Bushell -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milton Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4,*6: Doc Cheatham -Irving Randolph -Lammar Wright -Shad Collins -t; Claude Jones -Keg Johnson -De Priest Wheeler -tb; Chauncey Haughton -Andrew Brown -cl -as; Chu Berry -Walter Thomas -ts; Bennie Paine -p; Danny Barker -g; Milton Hinton -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Bushell/Tucker, *Jazz from the Beginning: this session not listed in the G. Bushell discography!*

085 CHICK WEBB AND HIS ORCHESTRA

New York,

May 02, 1938

Mario Bauza, Bobby Stark, Taft Jordan – tpt;
Nat Story, George Matthews, Sandy Williams – tbn;
Garvin Bushell, Louis Jordan – alt, clt; Teddy McRae – ten, clt; Wayman Carver – ten, bar, clt, flt;
Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;
Ella Fitzgerald – voc;
Van Alexander – arr (1); Charlie Dixon – arr (3)

63693-A A-Ticket A-Tasket

Dec 1840,

Mosaic MD8-252-IV

63694-A Heart Of Mine

Dec 2721,

Mosaic MD8-252-IV

63695-A I'm Just A Jitterbug

Dec 1899,

Mosaic MD8-252-IV

63696-C Azure

Dec 1899,

Mosaic MD8-252-IV

Composer credits: 63693 (E. Fitzgerald – V. Alexander)); 63694 (C. Webb – E. Heyman); 63695 (M. David – J. Livingston); 63696 (D. Ellington – I. Mills)

From now on, we have a three-part trombone section with George Matthews added. And Alexander's arrangements are sprinkled with three-part trombone sequences from now on.

This session then produced Ella Fitzgerald's composition and all-time hit 'A Tisket A-Tasket' – first in major, then in minor key - which for now is the measure for most of the subsequent recordings of Chick Webb and his Orchestra: Ella plus band – and a very little bit of hot soloing, but excellent performing of the band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm)*

- Rust*2: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRae (ten); Wayman Carver (ten, flt); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3,*4: Mario Bauza -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Louis Jordan -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverly Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverly Peer, sb; Ella Fitzgerald, v
- Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell (cl, as); Louis Jordan (as); Teddy McRae, Wayman Carver (ts); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)*

- G. Bushell, *Jazz from the Beginning: "I'm Just A Jitterbug" This is typical of a white band playing. That was the problem with Chick's band, although Chick thought it was great.*

Solos ad-lib:

63693: EF voc 32 + 32

63694: EF voc 32; TJ o-tpt 16

63695: EF voc 32 + 8; TJ o-tpt 4; EF voc 8; TMR ten 4; EF voc 8; CW dms 4; EF voc 8

63696: no instrumental hot solos

086 CHICK WEBB AND HIS ORCHESTRA

New York,

May 03, 1938

Mario Bauza, Bobby Stark, Taft Jordan – tpt;
Nat Story, George Matthews, Sandy Williams – tbn;
Garvin Bushell, Louis Jordan – alt, clt; Teddy McRae – ten, clt; Wayman Carver – ten, clt, flt;
Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;
Wayman Carver – arr (1); Van Alexander – arr (2)

63707-A Spinnin' The Webb

Dec 2021,

Mosaic MD8-252-IV

63708-A Liza (All The Clouds'll Roll Away)

Dec 1840,

Mosaic MD8-252-IV

Composer credits: 63707 (C. Webb – E. Fitzgerald); 63708 (Gershwin – Gershwin – Kahn)

This then is a proper jazz session, inserted into a session of Ella Fitzgerald and her Savoy Eight (a contingent of the Webb orchestra), but the big band shining here. 'Spinnin' The Webb' has a beautiful solo by Webb's longest serving trumpeter Bobby Stark with his intricate style. He shares his chorus with Sandy Williams on trombone. And the drummer uses a large ride cymbal - unchoked - throughout the last chorus. I have never heard that before in a Webb recording! There is a constant "shuffle-rhythm" played by the rhythm section in this title.

'Liza' very probably is not – as often maintained - the arrangement of Benny Carter, but Van Alexander's. But I think to hear some of Carter's arranging characteristics here. It is a phenomenal concertino for jazz drums with orchestra, and it shows the physically disabled drummer/bandleader at the top of his capacities and taste, playing with a band of Harlem's top musicians, using traditional drum technique on the "traps" – utterly thrilling!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm)*

- Rust*2: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRae (ten); Wayman Carver (ten, flt); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3: Mario Bauza -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Louis Jordan -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverly Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*4: Mario Bauza -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Louis Jordan -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverly Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v; Benny Carter -a (2)

- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverley Peer, sb; Ella Fitzgerald, v, Benny Carter -a (2)

- Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell (cl, as); Louis Jordan (as); Teddy McRae (ts); Wayman Carver (ts, arr); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)

Solos ad-lib:

63707: BS o-tpt 16; SW o-tbn 8; BS o-tpt 8; CW dms 4

63708: CW dms 8+16; BS o-tpt 1+8; CW dms 1+10; BS o-tpt 16; SW o-tbn 8; BS o-tpt 8; CW dms 4 + 8

087 CHICK WEBB AND HIS ORCHESTRA

New York,

Jun. 09, 1938

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Ted McRae – ten; Wayman Carver – ten, clt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc; Taft Jordan – voc (4)

Van Alexander – arr (2); Wayman Carver – arr (3,4)

63934-A Pack Up Your Sins And Go To The Devil

Dec 1894,

Mosaic MD8-252-V

63935-A McPherson Is Rehearsin' (To Swing)

Dec 2080,

Mosaic MD8-252-V

63936-A Everybody Step

Dec 1894,

Mosaic MD8-252-V

63937-A Ella

Dec 2148,

Mosaic MD8-252-V

Composer credits: 63934 (Irving Berlin); 63935 (Marion Sunshine); 63936 (Irving Berlin); 63937 (B. Ellsworth – C. Webb)

Louis Jordan has left the band by now, being replaced by one of the most un-recognised but most emotionally touching musicians of classic jazz, altoist Hilton Jefferson. His solos always seem to be sheer poetry.

We start with a jazz number 'Pack Up Your Sins...' with vocal by Ella and a fabulous and lovely solo by Hilton Jefferson on alto sax. He is followed by the earlier newcomer in the trombone section, George Matthews.

A little Scottish flavour brings us 'McPherson Is Rehearsin'' with Ella singing. No hot solos here. 'Everybody Step' has Ella singing and probably Bobby Stark playing the melody – or is it Mario Bauza? And 'Ella' is not a feature number for Ella, but Taft Jordan's offering up his adoration to her. Jordan is very much in Louis Armstrong's succession, vocally and trumpet-wise.

- G. Bushell, *Jazz from the Beginning*: "(Everybody Step) You can hear Webb holding back the tempo. My claim is that no jazz band in the world that holds exactly strict tempo has drive. Benny Goodman proved that. He held reasonable tempos, but then let them go. If you hold or back pull the tempo, the bottom drops out of the feeling."

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm)

- Rust*2: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRae (ten); Wayman Carver (ten, flt); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3: Mario Bauza -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*4: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverley Peer, sb; Ella Fitzgerald, v - Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark (tp); Taft Jordan (tp, vcl); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell (cl, as); Hilton Jefferson (as); Teddy McRae (ts); Wayman Carver (ts, bari); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)

Solos ad-lib:

63934: TJ o-tpt 1+8; EF voc 32; HJ alt 16; GM o-tbn 1+8

63935: EF voc 39 + 24

63936: EF voc 32; ?BS o-tpt 1+16

63937: TMR ten 1+6; TJ voc 32; EF voc 8; TJ o-tpt 16

088 SATURDAY NIGHT SWING CLUB HOUSE BAND

New York,

Aug. 13, 1938

'Saturday Night Swing Club' house band, or - probably:

broadcast

Saturday Night Swing Club

Dick Vance, Bobby Stark, Taft Jordan – tp;

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Ted McRae – ten; Wayman Carver – ten, clt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc (1,2);

Van Alexander – arr (3)

A-Tisket, A-Tasket

air-check

held

I've Been Saving Myself For You

air-check Fanfare Records LP 17-117 (LP)

Liza (All The Clouds'll Roll Away)

Jazz Archives JA-33 (LP)

There's beautiful singing by Ella on these sides, accompanied probably by the Webb band – or at least part of them - and with very sensitive and light piano by Tommy Fulford and one solo spot for tenor sax. That's a bit sparse for a jazz lover, yet pleasant listening. But 'A-Tisket, A-Tasket' has decidedly more punch than the Decca version.

And then it's Chick Webb on drums and trumpet star Roy Eldridge are featured playing 'Liza (All The Clouds Roll Away)' on this air-check side, using the Webb band's arrangement of this title. The band probably/possibly is not the Chick Webb Orchestra, their personnel probably

unknown, as yet. Chick Webb is un-sensitive and pounding here, and probably in tension, and thus in a hurry.

Notes:

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

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

- Rust*6: Title 3: Chick Webb, d, with the Saturday Night Swing Club house band, featuring Roy Eldridge, t. Titles 1,2 not listed

Solos ad-lib:

ATAT: EF voc 32 + 8; EF+choir 32 + 8 + 2

IBSMFY: TMR ten 3; EF voc + TF pno obl 32; TF pno 16; EF voc + TF pno obl 32

L (ATCRA): CW dms 8+16; RE o-tpt 1+8; CW dms 1+10; RE o-tpt 16; SW o-tbn 8; RE o-tpt 8; CW dms 4 + 16 + 4 + 8

089 CHICK WEBB AND HIS ORCHESTRA

New York,

Aug. 17, 1938

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, bar, clt, flt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc;

Van Alexander – arr (2)

64459-A Wacky Dust

Dec 2021,

Mosaic MD8-252-V

64460-A Gotta Pebble In My Shoe

Dec 2231,

Mosaic MD8-252-V

64461-A I Can't Stop Loving You

Dec 2310,

Mosaic MD8-252-V

Composer credits: 64459 (S. Adams – O. Levant); 64460 (V. Alexander – C. Tobias); 64461 (B. Jones – C. Webb)

And again, a decidedly commercial recording session with three titles of rather amateurish origin, sung by Ella and accompanied by Chick's band, he himself very much retained. And only a few short solos spread over the titles.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm)

- Rust*2: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRae (ten); Wayman Carver (ten, flt); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3: Mario Bauza -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*4: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverley Peer, sb; Ella Fitzgerald, v - Mosaic MD8-252, The Complete Chick Webb & Ella Fitzgerald Decca Sessions, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell (cl, as); Hilton Jefferson (as); Teddy McRae (ts); Wayman Carver (ts, bari); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)

Solos ad-lib:

64459: EF voc 2+32; ?GM m-tbn 4; BS o-tpt 4; ?GM m-tbn 4; BS o-tpt 4; ?HJ clt 1+3

64460: EF voc 32; TJ o-tpt 16; EF voc + band choir 16

64461: GM o-tbn 8; EF voc 32; BS o-tpt 16; EF voc 1+18

090 CHICK WEBB AND HIS ORCHESTRA

New York,

Aug. 18, 1938

Mario Bauza, Bobby Stark, Taft Jordan – tpt;

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, bar, clt, flt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc;

Van Alexander – arr (2)

64464-A Who Ya Hunchin'

Dec 2231,

Mosaic MD8-252-V

64465-A I Let A Tear Fall In The River

Dec 2080,

Mosaic MD8-252-V

Composer credits: 64464 (C. Webb – E. Fitzgerald); 64465 (David – Livingston - Webb)

'Who Ya Hunchin'' being a Webb – Fitzgerald original, the band handle it with fire and drive, the drummer all over his drum-kit. He plays a four-bar break in a break-neck sixteenth-beat, only to drag heavily when falling in a one – three bass-drum rhythm with cymbal strokes on two – four at the very end of the title.

And although Ella had recorded two of her own titles at this session already – under her 'E. F. and her Savoy Eight', there still is a third title of hers, with the big band following the commercial 'singer plus accompaniment' formula.

When checking the composer credits of the tunes recorded here and at the following session, it looks like Chick Webb had discovered the opportunities to cash in on the royalties due to outside composers!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Mario Bauza, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm)

- Rust*2: Mario Bauza, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRae (ten); Wayman Carver (ten, flt); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3: Mario Bauza -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*4: Mario Bauza -Bobby Stark -t; Taft Jordan -t -v; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Mario Bauza, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverley Peer, sb; Ella Fitzgerald, v
- Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell (cl, as); Hilton Jefferson (as); Teddy McRae, Wayman Carver (ts); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)

Solos ad-lib:

64464: TJ o-tpt 16 + 8; CW dms 4 + 2

64465: EF voc 32; TMR ten 14; EF voc 16 + 8

091 CHICK WEBB AND HIS ORCHESTRA

New York,

Oct. 06, 1938

Dick Vance, Bobby Stark, Taft Jordan – tpt;

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae - ten, bar; Wayman Carver – ten, bar, clt, flt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc;

Van Alexander – arr (1,2,4); Wayman Carver – arr (3)

64573-A F.D.R. Jones

Dec 2105,

Mosaic MD8-252-V

64574-A I Love Each Move You Make

Dec 2105,

Mosaic MD8-252-V

64575-A It's Foxy

Dec 2309,

Mosaic MD8-252-V

64576-A I Found My Yellow Basket

Dec 2309,

Mosaic MD8-252-V

Composer credits: 64573 (Harold J. Rome); 64374 (H. Grumble – C. Webb); 64575 (W. Bishop – C. Webb); 64576 (C. Webb – E. Fitzgerald)

All discographies state the take-over of the lead-trumpet chair by young Dick Vance for this session. Dick Vance had been with Fletcher Henderson before, and he certainly was a suitable candidate for this position. He kept this chair for a couple of years. Mario Bauza obviously tended back to Latin music with the Machito Orchestra, after stints with Don Redman and Cab Calloway. I do not hear any changes in the first trumpet parts performed by Dick Vance here, his tone being a slight bit slimmer, perhaps, but perfectly swinging. 'F.D.R. Jones' presents Chick Webb beautifully playing press-rolls on his snare-drum, as well as much more to be studied of Webb's drumming on these sides. But still, this again is a collection of the 'vocal – band' formula with some silly childish songs, but played immaculately.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm)

- Rust*2: Dick Vance, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRae (ten); Wayman Carver (ten, flt); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3: Dick Vance -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -Hilton Jefferson -cl -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*4: Dick Vance -Bobby Stark -t; Taft Jordan -t -v; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Dick Vance, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverley Peer, sb; Ella Fitzgerald, v
- Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell (cl, as); Hilton Jefferson (as); Teddy McRae (ts); Wayman Carver (ts, arr); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)

Solos ad-lib:

64573: HJ alt 3; EF voc +band choir 32 + 32 + 32+2+2

64574: GM o-tbn 8; EF voc 2+31; TJ o-tpt 2+16; EF voc 2+16

64575: EF voc 32; BS o-tpt 16; EF voc 14+2

64576: EF voc + band choir 1+24 + 32; EF voc + band choir 24

092 CHICK WEBB AND HIS ORCHESTRA

New York,

Jan. 09, 1939

Dick Vance, Bobby Stark, Taft Jordan – tp;

Thesaurus Transcriptions

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae - ten, bar; Wayman Carver – ten, bar, clt, flt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc;

Van Alexander – arr (1,5,6,10,12); Charlie Dixon – arr (2); Wayman Carver – arr (3,4); Edgar Sampson – arr (9)

Crazy Rhythm

Thes. Transcription,

TAX CD 3706-2

Sugar Foot Stomp

Thes. Transcription,

TAX CD 3706-2

Grand Terrace Rhythm

Thes. Transcription,

TAX CD 3706-2

By Heck

Thes. Transcription,

TAX CD 3706-2

Blue Skies

Thes. Transcription,

TAX CD 3706-2

Dinah

Thes. Transcription,

TAX CD 3706-2

Who Yuh Hunchin' ?

Thes. Transcription,

TAX CD 3706-2

Liza (All The Clouds 'll Roll Away)

Thes. Transcription,

TAX CD 3706-2

Tea For Two

Thes. Transcription,

TAX CD 3706-2

How Am I To Know ?

Thes. Transcription,

TAX CD 3706-2

One O'Clock Jump

Thes. Transcription,

TAX CD 3706-2

Blue Room

Thes. Transcription, TAX CD 3706-2

These titles were recorded by Victor for NBC Transcriptions and show the band in all their glory.

None of these titles – with two exceptions only - had been recorded before by Decca, and obviously show part of the band's jazz repertoire, whereas the Decca records brought the commercial stuff. But sorry to say, they did not record Ella here. A real pity! There is so much great music on these sides! Did anyone care in the past to preserve them on CD? I feel very lucky to own all these transcriptions and live recordings of the Chick Webb band listed on LP.

And these sides mediate a much better feature of the band as it would have been witnessed by the public in the Savoy Ballroom than on the Decca sides. Just listen!

Notes:

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

- Rust*2: not listed

- Rust*3: Dick Vance -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -Hilton Jefferson -cl -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*4: Dick Vance -Bobby Stark -t; Taft Jordan -t -v; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Dick Vance, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Louis Jordan, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; Bobby Johnson, g; Beverley Peer, sb; Ella Fitzgerald, v

Solos ad-lib:

CR: BS o-tp 8; TJ o-tp 16; SW o-tbn 6
SFS: SW o-tbn 2+12; BS o-tp 12 + 12 + 12; TF pno 8 + 8; SW o-tbn 12 + 12 + 12; TMR ten 12 + 10; CW dms 2 + 1
GTR: SW o-tbn 2+12; TJ o-tp 12 + 12
BH: HJ alt 6; CW temple-blocks 6+6; TJ o-tp 1+7; HJ alt 6; CW dms 2+6+6
BS: SW o-tbn 1+16; BS o-tp 1+8; SW o-tbn 8; TMR ten 2+8
D: GB clt 6; WC flt 6+6+6+6; SW o-tbn 7; TF pno 8 + 4
WYH: SW o-tbn 8; TJ o-tp 2+16 + 8; CW dms 4
L: CW dms 8+16; BS o-tp 1+8; CW dms 1+6; BS o-tp 16; SW o-tbn 8; BS o-tp 8; CW dms 4 + 8
TFT: BS o-tp 1+16 + 4; TF pno 1+15
HAITK: GB clt 8; TMR 2+16; GM o-tbn 8; TJ o-tp 16
OOCJ: TF pno 2+12+12; TMR 1+12 + 8; SW o-tbn 12 + 8; GB clt 1+12 + 8; TJ o-tp 12 + 8
BR: GB clt 16; TJ o-tp 6; GB clt 2+8; SW o-tbn 1+8

093 CHICK WEBB AND HIS LITTLE CHICKS

Garvin Bushell – clt Wayman Carver – flt;
Tommy Fulford – pno; Beverley Peer – sbs; Chick Webb – dms
Stompin' At The Savoy

New York, Jan. 21, 1939
broadcast Saturday Night Swing Club
air-check Jazz Archives JA-33 (LP)

This is a very nice version of 'Stompin' At The Savoy', very fast and different from any other recording of this title. Chick Webb has a whole chorus on his snare-drum, and a couple of additional spots, somewhat obtrusive, yet. And there is a surprisingly good clarinet solo by Bushell, just as an intellectual flute solo by Carver. Not to forget Tommy Fulford's theme chorus in Teddy Wilson's manner. This all in a Wayman Carver arrangement, probably.

Notes:

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

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

- Rust*6: Garvin Bushell – clt Wayman Carver – flt; Tommy Fulford – pno; Beverley Peer – sbs; Chick Webb – dms

Solos ad-lib:

SATS: TF pno 2 + 32; GB clt 1+24; TF pno 8; WC flt 32; CW dms 32 + 6

094 CHICK WEBB AND HIS ORCHESTRA

Dick Vance, Bobby Stark, Taft Jordan – tp;
Nat Story, George Matthews, Sandy Williams – tbn;
Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae - ten, bar; Wayman Carver – ten, bar, clt, flt;
Tommy Fulford – pno; Bobby Johnson – gtr; Beverley Peer – sbs; Chick Webb – dms;
Ella Fitzgerald – voc

New York, Jan. 21, 1939
broadcast Saturday Night Swing Club

I Let A Tear Fall In The River

air-check Fanfare Records LP 17-117 (LP)

There's beautiful singing by Ella on this side, accompanied by the Webb band, but only one solo spot for tenor sax. That, again, is a bit sparse for a jazz lover, yet pleasant listening.

Notes:

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

- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

ILATFTR: EF voc 32; TMR ten 7; EF voc 14 + 7

095 CHICK WEBB AND HIS ORCHESTRA

Dick Vance, Bobby Stark, Taft Jordan – tp;
Nat Story, George Matthews, Sandy Williams – tbn;
Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae - ten, bar; Wayman Carver – ten, clt, flt;
Tommy Fulford – pno; Bobby Johnson – gtr; Beverley Peer – sbs; Chick Webb – dms;
Ella Fitzgerald – voc;
Van Alexander – arr (3)

New York, Feb. 10, 1939
NBC broadcast from the Coconut Grove
Park Central Hotel, New York

Let's Get Together
Blue Room
Deep In A Dream
One O'Clock Jump
That Was My Heart
Everybody Step

air-check Cicala BJJ 8010 (LP)
air-check Twinkgost Rogo CWIS 37 (LP)
air-check Twinkgost Rogo CWIS 37 (LP)
air-check Twinkgost Rogo CWIS 37 (LP)
air-check Cicala BJJ 8010 (LP)

We hear Chick's bass-drum all the way through on these titles recorded live from New York's Cocoanut Grove Ballroom at the Hotel Park Central. And we hear the guitar, probably still Bobby Johnson who quit the band with John Trueheart's return shortly thereafter. And Beverly Peer can be heard slapping the bass. That's how it really sounded!

Notes:

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

- Rust*2: not listed

- Rust*3: Dick Vance -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -Hilton Jefferson -cl -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*4: Dick Vance -Bobby Stark -t; Taft Jordan -t -v; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Dick Vance, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Hilton Jefferson, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; John Trueheart, g; Beverley Peer, sb; Ella Fitzgerald, v

Solos ad-lib:

LGT: not checked! Probably no solos!

BR: GB clt 2+15; TJ o-tpt 6; GB clt 2+8; SW o-tbn 8

DIAD: GM o-tbn 6 + 6; EF voc 32; HJ alt 8; EF voc 1+16

OOCJ: TF pno 1+12+10; TMR ten 12 + 8; SW o-tbn 12 + 8; GB clt 12 + 8; TJ o-tpt 12 + 8; TF pno 10

TWMH: HJ alt 4; EF voc 32; TMR ten 1+8; NS o-tpt 6; EF voc 1+16

ES: not checked

096 CHICK WEBB AND HIS ORCHESTRA

New York,

Feb. 17, 1939

Dick Vance, Bobby Stark, Taft Jordan – tpt;

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;

Tommy Fulford – pno; Bobby Johnson – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;

Ella Fitzgerald – voc;

Van Alexander – arr (1); Wayman Carver – arr (2,4)

65039-A Undecided

Dec 2323,

Mosaic MD8-252-V

65040-A 'Tain't What You Do (It's The Way That Cha Do It)

Dec 2310,

Mosaic MD8-252-V

65041-A In The Groove At The Grove

Dec 2323,

Mosaic MD8-252-V

65042-A One Side Of Me

Dec 2556,

Mosaic MD8-252-V

65043-A My Heart Belongs To Daddy

Dec 2309,

Mosaic MD8-252-V

Composer credits: 65039 (S. Robin – C. Shavers); 65040 (S. Oliver – T. Young); 65041 (Chick Webb); 65042 (Marion Sunshine); 65043

(Cole Porter)

This is Chick Webb closest to his tamest at the following session, and it is all Ella Fitzgerald plus band, with the exception of one single jazz title, 'In The Groove At The Groove'.

'Undecided' is Ella's song, yet composed by Charlie Shavers for the John Kirby band. The tune has the common AABA structure containing 32 bars. But Webb's arranger Van Alexander prolonged the theme in doubling each bar of the tune. Only at the start of the title there are 8 bars of the original theme presented by the saxophones with the original length. By doing so, the tune almost imparts the feeling of a waltz.

'Tain't What You Do' is a nice little song by Trummy Young and Sy Oliver for the Jimmy Lunceford band, recorded one month ago, and obviously regarded as a potential hit.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm)

- Rust*2: Dick Vance, Bobby Stark (tpt); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRea (ten); Wayman Carver (ten, flt); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3: Dick Vance -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -Hilton Jefferson -cl -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*4: Dick Vance -Bobby Stark -t; Taft Jordan -t -v; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -cl -as; Hilton Jefferson -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; Bobby Johnson -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Dick Vance, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Hilton Jefferson, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; John Trueheart, g; Beverley Peer, sb; Ella Fitzgerald, v

- Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell (cl, as); Hilton Jefferson (as); Teddy McRae (ts); Wayman Carver (ts, arr); Tommy Fulford (p); Bobby Johnson (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl); Van Alexander (arr)

Solos ad-lib:

65039: EF voc 64; TMR ten 4; CW dms 4; EF voc 30+10

65040: GM o-tbn 1+8; EF voc 8+32 + 16; band choir + EF voc 16

65041: SW o-tbn 1+16; TF pno 8; SW o-tbn 6; TJ o-tpt 1+8

65042: TMR ten 2; EF voc 32; TJ m-tpt 1+8; EF voc 16

65043: EF voc 20+32 + 16

097 CHICK WEBB AND HIS ORCHESTRA

New York,

Mar. 02, 1939

Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;
 Ella Fitzgerald – voc;
 Wayman Carver – arr (4)

65094-A	Sugar Pie	Dec 2665,	Mosaic MD8-252-V
65095-A	It's Slumbertime Along The Swanee	Dec 2389,	Mosaic MD8-252-V
65096-A	I'm Up A Tree	Dec 2468,	Mosaic MD8-252-V
65097-A	Chew Chew Chew (Your Bubble Gum)	Dec 2389,	Mosaic MD8-252-V

Composer credits: 65094 (C. Webb – C. Beal); 65095 (Tinturin – Sacco - Smith); 65096 (A. Stillman – C. Coole); 65097 (Ram – Webb - Fitzgerald)

Chick's lifelong pal John Trueheart is back on guitar after a long illness! But – it has to be added – he had a wonderful replacement for two years with Bobby Johnson, many years strong and reliable banjoist/guitarist of the Charlie Johnson band earlier on. That's a session for slumber-time in front of the record player. It certainly is the tamest of this whole investigation. And compared with Chick's un-official air-checks as listed above and below, this – for me – is the lowest point of Chick Webb's career on record. One little point of joy: the 4-bar bridges in the first title, filled with sustained lip-trills of a trombonist, the player of which I cannot identify, but checked by tone this may be Matthews.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); John Trueheart (g); Beverly Peer (b); Chick Webb (dm)

- Rust*2: Dick Vance, Bobby Stark (tp); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRae (ten); Wayman Carver (ten, flt); Tommy Fulford (p); John Trueheart (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3,*4: Dick Vance -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -Hilton Jefferson -cl -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; John Trueheart -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Dick Vance, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Hilton Jefferson, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; John Trueheart, g; Beverley Peer, sb; Ella Fitzgerald, - Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson (as); Teddy McRae, Wayman Carver (ts); Tommy Fulford (p); John Trueheart (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl)

Solos ad-lib:

65094:	GM o-tbn 4; EF voc 31; SW or GM o-tbn 4; TMR ten 8; SW or GM o-tbn 4; EF voc 20
65095:	EF voc 32
65096:	?DV o-tpt 1+4; EF voc 32 + 24
65097:	EF voc 32; band choir voc 8; EF voc 8 + 16

098 CHICK WEBB AND HIS ORCHESTRA

New York,

Apr. 21, 1939

Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverly Peer – sbs; Chick Webb – dms, ldr;
 Ella Fitzgerald – voc

65445-A	Have Mercy	Dec 2468,	Mosaic MD8-252-VI
65446-A	Little White Lies	Dec 2556,	Mosaic MD8-252-VI
65447-A	Coochie-Coochie-Coo	Dec 2803,	Mosaic MD8-252-VI
65448-A	That Was My Heart	Dec 2665,	Mosaic MD8-252-VI

Composer credits: 65445 (B. Ram – C. Webb); 65446 (Walter Donaldson); 65447 (K. Werner – S. Werner); 65448 (J.C. Johnson – C. Webb)

This is the final recording session of Chick Webb and his Orchestra, with their leader playing the drums. I feel sorry to state that here the Chick Webb band deliver their low point of jazz/swing recordings. There are four titles of medium to slow music by Ella's vocal cum big band, containing 49 bars of instrumental solo – that is 12 bars each of the four titles, and one bar left over. And only 'Little White Lies' encloses a couple of interesting chord changes inherent in its composition. A pity!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Bobby Stark, Taft Jordan (tp); Nat Story, George Matthews, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson, Teddy McRae, Wayman Carver (s); Tommy Fulford (p); John Trueheart (g); Beverly Peer (b); Chick Webb (dm)

- Rust*2: Dick Vance, Bobby Stark (tp); Taft Jordan (tpt, vcl); Nat Story, Sandy Williams, George Matthews (tbn); Garvin Bushell (alt); Hilton Jefferson (alt, vcl); Ted McRea (ten); Wayman Carver (ten, flt); Tommy Fulford (p); John Trueheart (g); Beverly Peer (b); Chick Webb (dm); Ella Fitzgerald (vcl)

- Rust*3,*4: Dick Vance -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -Hilton Jefferson -cl -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; John Trueheart -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Dick Vance, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Hilton Jefferson, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; John Trueheart, g; Beverley Peer, sb; Ella Fitzgerald, - Mosaic MD8-252, *The Complete Chick Webb & Ella Fitzgerald Decca Sessions*, booklet: Mario Bauza, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell, Hilton Jefferson (as); Teddy McRae, Wayman Carver (ts); Tommy Fulford (p); John Trueheart (g); Beverly Peer (b); Chick Webb (d); Ella Fitzgerald (vcl)

Solos ad-lib:

65445: EF voc 32; HJ alt 4; EF voc 16+8
 65446: EF voc 32; TF pno 1+16; EF voc 16+10
 65447: EF voc 32; TJ o-tpt 16; EF voc 16+2
 65448: HJ alt 4; EF voc 32; GM o-tbn 8; EF voc 16

099 CHICK WEBB AND HIS ORCHESTRA

Boston, May 04, 1939
 Southland Café, Boston NBC broadcast

Dick Vance, Bobby Stark, Taft Jordan – tp;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Chick Webb – dms, ldr;
 Ella Fitzgerald – voc;
 Edgar Sampson – arr (1,10); Van Alexander – arr (2,6,8); Wayman Carver – arr (4)

Let's Get Together	air-check,	TAX CD 3706-2
Poor Little Rich Girl	air-check,	TAX CD 3706-2
A New Moon And An Old Serenade	air-check,	TAX CD 3706-2
Breakin' 'Em Down	air-check,	TAX CD 3706-2
If I Didn't Care	air-check,	TAX CD 3706-2
Stars And Stripes Forever	air-check,	TAX CD 3706-2
I Never Knew Heaven Could Speak	air-check,	TAX CD 3706-2
My Wild Irish Rose	air-check,	TAX CD 3706-2
Chew, Chew, Chew (Your Bubble Gum)	air-check,	TAX CD 3706-2
Let's Get Together	air-check,	TAX CD 3706-2

These are the last sound images published of Chick Webb and his Orchestra. They were made in the Southland Café in Boston a few weeks before Chick's early death.

And they give us an amazing sound experience of the band playing. We can hear Beverly Peer's slap-bass and Trueheart's guitar almost drowning the drums out. And the band really swings like hell.

And mind the 8-bar trombone section parts in 'Breakin' 'Em Down', and in other titles, and the beautiful bass playing all over! And there's Bushell on clarinet in two titles.

Notes:

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

- Rust*2: not listed

- Rust*3, *4: Dick Vance -Bobby Stark -Taft Jordan -t; Nat Story -George Matthews -Sandy Williams -tb; Garvin Bushell -Hilton Jefferson -cl -as; Ted McRae -ts; Wayman Carver -ts -f; Tommy Fulford -p; John Trueheart -g; Beverley Peer -sb; Chick Webb -d -ldr; Ella Fitzgerald -v

- Rust*6: Chick Webb, d, dir; Dick Vance, Bobby Stark, Taft Jordan, t; Nat Story, George Matthews, Sandy Williams, tb; Garvin Bushell, cl, as; Hilton Jefferson, as, Ted McRae, ts; Wayman Carver, ts, f; Tommy Fulford, p; John Trueheart, g; Beverley Peer, sb; Ella Fitzgerald,

Solos ad-lib:

LGT: CW dms 6; announcer
 PLRG: TJ o-tpt 1+5+5+8+5; SW o-tbn 24; TF pno 12; TMR ten 4; TF pno 6
 ANMAAOS: NS o-tbn 4; EF voc 32;
 BED: SW o-tbn 2+16+16; TMR ten 1+8; TJ o-tpt 16+16; GB clt 7+2+6
 IIDC: ?DV o-tpt 1+8; EF voc 1+31 + 1+16+2
 S&SF: TMR ten 16; TJ o-tpt 16; GB clt 1+8; SW o-tbn 16; GB clt 3
 INKHCS: ?DV o-tpt 4; TJ o-tpt 8; EF voc 32
 MWIR: CW dms 8 + 8; BS o-tpt 16; SW o-tbn 14; CW dms 8 + 14
 CCC: EF voc 32; band choir vocal 8; EF voc 8 + 16
 LGT: announcer, no instrumental solos

100 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York, Jun. 29, 1939

Ella Fitzgerald – voc, ldr;
 Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms

65903-A	Betcha Nickel	Dec 2904,	Chronological Classics 525
65904-A	Stairway To The Stars	Dec 2598,	Chronological Classics 525
65905-A	I Want The Waiter (With The Water)	Dec 2628,	Chronological Classics 525
65906-A	That's All, Brother	Dec 2628,	Chronological Classics 525
65907-A	Out Of Nowhere	Dec 2598,	Chronological Classics 525

Composer credits: 65903 (Fitzgerald – Webb); 65904 (Signorelli – Malneck - Parish); 65905 (Werner - Werner); 65906 (Livingston – David – Hager); 65907 (Green - Hayman)

After Chick Webb's decease (June 16, 1939) Ella continued with the Webb band under her own name. The band certainly was wonderful, but it lacked the Chick Webb drive and power. And this is what the band was after Chick's death: just a very good accompaniment for Ella's un-doubted and developing singing abilities, and a fantastic dance-band, but a bit tame.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Wayman Carver, Hilton Jefferson, Garvin Bushell, Teddy McRae (s); Tommy Fulford (p); John Trueheart (g); Beverley Peer (b); Bill Beason (dm); Ella Fitzgerald (vo)

- Rust*2, *3, *4, *6: Dick Vance, Bobby Stark, Taft Jordan (tpt); George Matthews, Nat Story, Sandy Williams (tbn); Garvin Bushell (clt, sop); Hilton Jefferson (alt); Wayman Carver (alt, ten, flt); Teddy McRae (ten); Tommy Fulford (pno); John Trueheart (gtr); Beverley Peer (sbs); Bill Beason (dms); Ella Fitzgerald (vcl)

Solos ad-lib:

65903: TJ o-tpt 16

65904: no instrumental solos
 65905: TJ o-tpi 4 + 1+4; TMR ten 2+2; TJ o-tpi 1+2; TF pno 1+16
 65906: TJ o-tpi 4+2; GM o-tbn 4
 65907: TMR ten 5; HJ alt obl 4

101 ELLA FITZGERALD AND HER ORCHESTRA

New York, Jul. 16, 1939
 Savoy Ballroom, Harlem, NYC broadcast

Ella Fitzgerald – voc, ldr;
 Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms
 Sugar Foot Stomp
 What Is This Thing Called Love
 Everybody Rock
 Southland Shuffle

HEP CD 82
 HEP CD 82
 HEP CD 82
 HEP CD 82

Exactly one month after Webb's death the band opens at New York's 'Savoy Ballroom'.

These – and the subsequent sessions – were made by 'Ella Fitzgerald and her Orchestra', yet without Ella singing. But we still can hear her with some encouraging-calls to the band, but she does not sing on these titles. The reason most probably is that Ella's vocal titles recorded live at the Cotton Club were not allowed to be published by her manager Moe Gale. Thus, we have the complete Chick Webb band, yet with Bill Beason on drums, performing as a jazz dance band, and nothing else.

Mr. Frank Driggs, eminent connoisseur of the classic jazz world and author of the CD-booklet presenting these Cotton Club sessions, in my eyes/ears may be a bit wrong in ascribing all trumpet solos of this Savoy Ballroom session to Bobby Stark. Stark's style is less in the Southern Armstrong manner heard here, which would be Taft Jordan's, but more Eastern style and technically more intricate. I – KBR – hear Taft Jordan soloing on these sides. The muted 'Oliver-solo' in 'Sugar Foot Stomp', yet, decidedly is by Stark!

Notes:

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

- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

SFS: SW o-tbn 12; BS m-tpi 12+12+12; TF pno 8 + 8; SW o-tbn 12+12+12; TMR ten 12+10
 WITTCL: HJ alt 15; GM o-tbn 1+16; TMR ten 2+16; BS o-tpi 1+10; BB dms 2 + 2 + 1; TF pno 1+8
 ER: TMR ten 1+4+8; GB clt 2+15
 SS: TF pno 8; BS o-tpi 2+16 + 7; TMR ten 4+16; TF pno 8; TMR ten 8; BS o-tpi 4 + 4; TMR ten 8; BS o-tpi 8+1

102 ELLA FITZGERALD AND HER ORCHESTRA

New York, Jul. 20, 1939
 Savoy Ballroom, Harlem, NYC broadcast

Ella Fitzgerald – voc, ldr;
 Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms
 The Japanese Sandman
 Can't We Be Friends
 Let's Get Together

HEP CD 82
 HEP CD 82
 HEP CD 82

Here again, we have a nice set of titles by the Webb/Fitzgerald band live at the Savoy Ballroom. According to Ken Vail's 'Ella Fitzgerald' Jazz Itineraries Vol. 2 the band played under the name 'Ella Fitzgerald and her Orchestra' for the months after Webb's death, while recording for Decca by the name 'Ella Fitzgerald and her Famous Orchestra'. This very name was permanently used from early 1940 on. And again, we have the jazz orchestra here, swinging and stomping along for the dancers and the public at the Savoy Ballroom, Harlem, the 'Home of Happy Feet'. And indeed, the music is much more jazzy now than earlier, when playing under Chick Webb's aegis! Ella is heard with some few shouts only to encourage the players.

Notes:

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

- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

TJS: GB clt 1+8 + 4; SW o-tbn 16 + 6; TMR 1+15; TJ o-tpi 1+16; TMR ten 1+4; TF pno 7; BP sbs 1
 CWBF: TJ o-tpi 8; BS (or TJ) o-tpi 1+15 + 8; SW o-tbn 7
 LGT: TF pno 32

103 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York, Aug. 18, 1939

Ella Fitzgerald – voc, ldr;
 Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms

66134-A My Last Goodbye Dec 2721, Chronological Classics 566
 66135-A Billy (I Always Dream Of Bill) Dec 2769, Chronological Classics 566
 66136-A Please, Tell Me The Truth Dec 2769, Chronological Classics 566
 66137-A I'm Not Complaining Dec 3005, Chronological Classics 566
 66138-A Betcha Nickel Dec uniss. test, Swingtime ST 1007 (LP)

Composer credits: 66134 (Howard); 66135 (Kendis – Paley – Godwin); 66136 (Fitzgerald – Sampson); 66137 (Sampson – Stillman); 66138 (Fitzgerald – Webb)

Here is Ella Fitzgerald with her Orchestra, again singing. It is a commercial recording, different from the last live cuts. And she certainly sings very beautiful, and decidedly in her very own way. No wonder, she grew to the world-wide admired pop star we still know from our youth.

Still, there is very little jazz on these sides.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Dick Vance, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Wayman Carver, Hilton Jefferson, Garvin Bushell, Teddy McRae (s); Tommy Fulford (p); John Trueheart (g); Beverley Peer (b); Bill Beason (dm); Ella Fitzgerald (vo)*

- *Rust*2,*3,*4,*6: Dick Vance, Bobby Stark, Taft Jordan (tpt); George Matthews, Nat Story, Sandy Williams (tbn); Garvin Bushell (clt, sop); Hilton Jefferson (alt); Wayman Carver (alt, ten, flt); Teddy McRae (ten); Tommy Fulford (pno); John Trueheart (gtr); Beverley Peer (sbs); Bill Beason (dms); Ella Fitzgerald (vcl)*

Soloists ad-lib:

66134: TF pno 2
66135: TMR ten 1+10; TJ o-tpt 1+16; GB clt 1+6
66136: TF pno 4; TF pno 16
66137: BB dms 1; TF pno 12
66138: TJ o-tpt 16

104 ELLA FITZGERALD AND HER ORCHESTRA

New York, Aug. 24, 1939
Savoy Ballroom, Harlem, NYC broadcast

Ella Fitzgerald – voc, ldr;

Dick Vance, Bobby Stark, Taft Jordan – tpt;

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;

Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms

Diga Diga Doo

HEP CD 82

Raggin' The Scale

HEP CD 82

Copenhagen

HEP CD 82

'Diga Diga Doo' at last features Bobby Stark with fast-fingering Eastern trumpet style. The publisher of this most interesting CD set surprisingly names Eddie Barefield as first alto/clarinetist. But I do not hear any Eddie Barefield here! Instead, the only clarinet solo sounds like Bushell, and there are no alto solos. And further more: Barefield did not join the band earlier than January 1940 (Bushell, *Jazz from the Beginning*, p. 104), so that there is no decisive reason to assume Barefield at this date. 'Copenhagen' I always thought to be a tune of the early twenties, but here it receives a nice setting of the late 1930s with its sixteen-bars structure. And also: Bill Beason certainly is a reliable and remarkably swinging drummer, but with the figures and strokes he uses rather a man of the 1920s.

Notes:

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

- *Rust*2,*3,*4,*6: not listed*

Solos ad-lib:

DDD: BS o-tpt 8 + 16
RTS: TMR ten 16; SW o-tbn 16; TJ o-tpt 16; BB dms 2+8
C: TF pno 4; GB clt 14; SW o-tbn 2+16; TMR ten 4 + 4; BB dms 2

105 ELLA FITZGERALD AND HER ORCHESTRA

New York, Aug. 26, 1939
Savoy Ballroom, Harlem, NYC broadcast

Ella Fitzgerald – voc, ldr;

Dick Vance, Bobby Stark, Taft Jordan – tpt;

Nat Story, George Matthews, Sandy Williams – tbn;

Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;

Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms

I've Found A New Baby

HEP CD 82

Blue Lou

HEP CD 82

Sly Mongoose

HEP CD 82

Blue Skies

HEP CD 82

In The Groove

HEP CD 82

Stompin' At The Savoy

HEP CD 82

This is the last date of Ella Fitzgerald's Orchestra at the Savoy Ballroom. The band plays with fire and an immense swing, not the least thanks to Bill Beason's great drumming. He certainly is an much over-looked and un-respected yet great musician of the Harlem period. And we still have another one of the "good ole' good ones", as Armstrong would have called them: 'I've Found A New Baby'. 'Blue Lou' has received a different arrangement from that one on Chick Webb's recording and features Garvin Bushell on clarinet. Fast and great tom-tom work by Bill Beason all along 'Sly Mongoose', which has some Latin ingredients and presents a pianist whom I do not recognise as Tommy Fulford because of his dominant linear playing, quite different from Tommy Fulford's earlier Stride style influenced two-handed piano. The last three titles still are from the Chick Webb band-book and offer fantastic swinging improvisation by the soloists of the band. And Ella's short and random remarks.

Notes:

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

- *Rust*2,*3,*4,*6: not listed*

Solos ad-lib:

IFANB: WC flt 16 + 6; TJ o-tpt 1+12; SW o-tbn 8; TJ o-tpt 1; TF pno 6; TMR ten 8
BL: BS o-tpt 16; TMR ten 8; BS o-tpt 6; GB clt 16; SW o-tbn 8; GB clt 8; BB dms 8; TMR ten 5; HJ alt 5; TF pno 8
SM: GB clt 16; BS o-tpt 16+16; TF pno 16+16; SW o-tbn 12; TMR ten 4 + 4
BS: SW o-tbn 1+16; BS o-tpt 8; SW o-tbn 6; TMR ten 8
ITG: SW o-tbn 16; TF pno 8; SW o-tbn 8; BS o-tpt 1+8
SATS: BS o-tpt 8; GB clt 16; JT gtr 8; GB clt 8; SW o-tbn 16; TMR ten 8; SW o-tbn 8; GB clt 8

106 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

Chicago, Sep. 21, 1939
Grand Terrace Café, Chicago broadcast

Ella Fitzgerald – voc, ldr;
 Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms
 The Harlem Stride
 Sing You Sinners

HEP CD 82
HEP CD 82

The Ella Fitzgerald Orchestra now at the 'Grand Terrace Café' in Chicago, home of Earl Hines's Orchestra. And what a marvellous jazz band Ella brought to this very famous Chicago jazz centre. Just listen and have your fun and enthusiasm you'll find. Simply fantastic.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
 - Rust*2,*3,*4,*6: not listed

Solos ad-lib:

THS: TMR ten 16 + 8; TJ o-tpt 16 + 8; GB clt 16; TF pno 16; SW o-tbn 8
 SYS: SW o-tbn 1+16; GB clt 14; BS o-tpt 16; TF pno 6; TMR ten 8

107 ETHEL WATERS

New York, Sep. 22, 1939

Ethel Waters – voc;
 Eddie Mallory – tpt, arr;
 Garvin Bushell – clt; Benny Carter – alt;
 Reg Beane – pno; Charles Turner – sbs
 042717- Baby, What Else Can I Do?
 042718- I Just Got A Letter
 Composer credits are: 042717 (Marks - Hirsch); 042718 (Franklin)

BB B-10517, Chronological Classics 755
BB B-10517, Chronological Classics 755

These are beautiful titles with a perfect singer and an integrated band, working as a real unit together. With great Benny Carter on alto sax in the second title. This is not Bushell! Carter decidedly is the alto sax soloist in 'I Just Got A Letter'. The clarinet is playing in the first title only, and might therefore be seen as Garvin Bushell. Thus, there only seems to be one alto sax player in either title, definitely Carter. In this regard it is interesting to note that Berger, Berger, Patrick, Benny Carter, 'A Life in American Music' Vol. 2 give: "Carter (as) Eddie Mallory (tp) Garvin Bushell (cl) Reginald Beane (p) Charles Turner (b) Ethel Waters (v). And that's like it ought to be!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
 - Rust*2,*3,*4,*6: Eddie Mallory (tpt); Benny Carter (clt); Garvin Bushell (alt); Reg Beane (pno); Charles Turner (sbs)

Solos ad-lib:

042717: RB pno obl 1+8
 042718: BC alt 1+16

108 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York, Oct. 12, 1939

Ella Fitzgerald – voc, ldr;
 Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms

91836-A	You're Gonna Lose Your Gal	Dec 2816,	Chronological Classics 566
91837-A	After I Say I'm Sorry	Dec 2826,	Chronological Classics 566
91838-A	Baby, What Else Can I Do?	Dec 2826,	Chronological Classics 566
91839-A	My Wubba Dolly	Dec 2816,	Chronological Classics 566
91840-A	Lindy Hopper's Delight	Dec 3186,	Chronological Classics 566
91841-A	Moon Ray	Dec 2904,	Chronological Classics 566

Composer credits: 91836 (Monaco – Young); 91837 (Donaldson – Lyman); 91838 (Marks – Hirsch); 91839 (Werner – Werner); 91840 (Barefield – McRae); 91841 (Shaw – Madison – Quenzer)

The style of music is still as before, without any important alterations or developments. It is yet remarkable that Garvin Bushell often gets room for his solo clarinet, while most other jazz soloists are not regarded (the trombonists, for instance). But, quite un-usually, I would like to point to Dick Vance's fantastic performing the trumpet lead part. But who is that silly male singer in that equally silly 'My Wubba Dolly'?

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dick Vance, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Wayman Carver, Hilton Jefferson, Garvin Bushell, Teddy McRae (s); Tommy Fulford (p); John Trueheart (g); Beverley Peer (b); Bill Beason (dm); Ella Fitzgerald (vo)
 - Rust*2,*3,*4,*6: Dick Vance, Bobby Stark, Taft Jordan (tpt); George Matthews, Nat Story, Sandy Williams (tbn); Garvin Bushell (clt, sop); Hilton Jefferson (alt); Wayman Carver (alt, ten, flt); Teddy McRae (ten); Tommy Fulford (pno); John Trueheart (gtr); Beverley Peer (sbs); Bill Beason (dms); Ella Fitzgerald (vcl)

Solos ad-lib:

91836: GB clt 1+10; TJ o-tpt 1+11
 91837: TF pno obl 32
 91838: TF pno 1
 91839: TF pno 1; TMR ten 6; GB clt 4; TMR ten 4
 91840: TJ o-tpt 1+16; SW o-tbn 16; TMR ten 8; GB clt 8
 91841: TF pno 1; TMR ten+TJ m-tpt 8; TF pno 1+8

109 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York, Dec. 14, 1939

Ella Fitzgerald – voc, ldr; Savoy Ballroom, Harlem, NYC broadcast
 Dick Vance, Bobby Stark, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms
 Jubilee Swing HEP CD 82
 One O’Clock Jump HEP CD 82

Bobby Stark’s last session with the Webb/Fitzgerald band. “No more big bands for me, I will probably work with Kaiser Marshall’s gang at the Victoria in Harlem, just to get my kicks” says Stark. (Ken Vail’s Jazz Itineraries Vol. 2)
 But the band is still great, and I wonder what might Bobby Stark so much disappointed? We yet know that Taft Jordan was the number one trumpet soloist of the band (and there was little room for Bobby to solo), and he – Taft – obviously was a tough and unpleasant guy.

Notes:

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

- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

JS: BS o-tpt 16 + 8; SW o-tbn 32; GB clt 8; TMR ten 8
 OOCJ: TF 1+10 + 10; TMR ten 12 + 8; SW o-tbn 12 +8; GB clt 12+12; BS o-tpt 12 + 8

110 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York, early 1940
 Roseland Ballroom, Harlem, NYC broadc.

Ella Fitzgerald – voc, ldr;
 Dick Vance, Irving ‘Mouse’ Randolph, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell, Hilton Jefferson – alt, clt; Teddy McRae, Lonnie Simmons – ten;
 Tommy Fulford – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms
 After You’ve Gone HEP CD 82
 Peg O’ My Heart HEP CD 82
 Back Bay Shuffle HEP CD 82
 Undecided HEP CD 82

The band is very good and really worth listening. And it must have been pure pleasure to dance to their music. But I have to recognise a constant peculiarity of fastening the tempos. This might have been caused by Bill Beason, perhaps. And Lonnie Simmons is a robust and strong tenor sax player who can be detected in the last two titles.

Notes:

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

- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

AYG: BB dms 2 + 2+4 + 2+6; TMR ten 2+36; BB dms 2+2 + 4; TJ o-tpt 1+16; TMR ten 4
 POMH: TJ m-tpt 14; TMR ten 14; GM o-tbn 14; TF 2+8
 BBS: BB dms 4; GB clt 32; BB dms 4; TJ o-tpt 32; TF pno 16; LS ten 15
 U: LS ten 8+32 + 32 + 4 + 4+8 + 4 + 4 + 4+8 +4 + 8

111 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York, Jan. 22, 1940
 Savoy Ballroom, Harlem, NYC broadcast

Ella Fitzgerald – voc, ldr;
 Dick Vance, Irving ‘Mouse’ Randolph, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Roger ‘Ram’ Ramirez – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms;
 Taft Jordan – voc (6)
 A-Tisket, A-Tasket NBC Broadcast Definitive DRCD 11299
 Traffic Jam NBC Broadcast Definitive DRCD 11299
 A Lover Is Blue NBC Broadcast Definitive DRCD 11299
 Dodging The Dean NBC Broadcast Definitive DRCD 11299
 ‘Tain’t What You Do NBC Broadcast Definitive DRCD 11299
 I’m Confessin’ NBC Broadcast Definitive DRCD 11299
 Blue Lou NBC Broadcast Definitive DRCD 11299
 What’s The Matter With Me NBC Broadcast Definitive DRCD 11299
 I Want The Waiter NBC Broadcast Definitive DRCD 11299
 Let’s Get Together NBC Broadcast Definitive DRCD 11299

Wow, what a fantastic band this orchestra has become in the one-and a-half years after Chick Webb’s death. And what a swinging and driving drummer Bill Beason was, but so modest and unobtrusive.

Notes:

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

- Rust*2,*3,*4,*6: not listed

Solos ad-lib:

ATAT: no instrumental solos
 TJ: BB dms 4; GB clt 32+32; TMR ten 8
 ALIB: TMR ten 6
 DTD: BP sbs 2; TMR ten 16; TJ o-tpt 8; TMR ten 8; GB clt 8
 TWYD: SW o-tbn 8; BB dms 4
 IC: TJ voc 30; SW o-tbn 2; TJ o-tpt 32+4
 BL: TJ o-tpt 16; TMR ten 8; TJ o-tpt 8; GB clt 16; SW o-tbn 8; GB clt 8; BB dms 8; HJ alt 4 + 4; RRR pno 8
 WTMWM: no instrumental solos
 IWTW: TJ o-tpt 4 + 1+4; TMR ten 2 + 1+2; TJ o-tpt 4; RRR pno 16

LGT: TMR ten 32

112 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York, Jan. 25, 1940
Savoy Ballroom, Harlem, NYC broadcast

Ella Fitzgerald – voc, ldr;
 Dick Vance, Irving ‘Mouse’ Randolph, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Roger ‘Ram’ Ramirez – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms
 Taft Jordan – voc (4)

A-Tisket, A-Tasket	NBC Broadcast	Definitive DRCD 11299
Limehouse Blues	NBC Broadcast	Definitive DRCD 11299
This Changing World	NBC Broadcast	Definitive DRCD 11299
Oh Johnny, Oh Johnny, Oh!	NBC Broadcast	Definitive DRCD 11299
Diga Diga Doo	NBC Broadcast	Definitive DRCD 11299
Thank Your Stars	NBC Broadcast	Definitive DRCD 11299
Take It From The Top	NBC Broadcast	Definitive DRCD 11299
Vagabond Dreams	NBC Broadcast	Definitive DRCD 11299
Breakin’ Down	NBC Broadcast	Definitive DRCD 11299
Let’s Get Together	NBC Broadcast	Definitive DRCD 11299

After my praise for Bill Beason, I think it’s high time also to estimate highly guitarist John Trueheart and bassist Beverley Peer of the rhythm section. John Trueheart was Chick Webb’s best friend from the first days of the band, and Beverley Peer certainly is one of jazz’ most underrated – or even ignored – musicians with high ability and knowledge. And let’s not forget Dick Vance with his exemplary first trumpet lead!

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

- Rust*2, *3, *4, *6: not listed

Solos ad-lib:

ATAT: no instrumental solos
 LB: SW o-tbn 8 + 1+8; TJ o-tpt 16; TMR ten 8; TJ o-tpt 8; RRR pno 8; GB clt 16
 TCW: TMR ten 8
 OJOJO: TJ voc 16 + 4; BB dms 4; TJ voc 8 + 2
 DDD: TJ or IMR o-tpt 8 + 16
 TYS: no instrumental solos
 TIFTT: GB clt 8; BB dms 2 + 2; TJ o-tpt 32; TMR ten 8; TJ m-tpt 16
 VD: no instrumental solos
 BD: SW o-tbn 2+16+16; TMR ten 1+8; TJ o-tpt 16+16; GB clt 8 + 8
 LGT: no instrumental solos

113 ELLA FITZGERALD AND HER FAMOUS ORCHESTRA

New York, Jan. 26, 1940

Ella Fitzgerald – voc, ldr;
 Dick Vance, Irving ‘Mouse’ Randolph, Taft Jordan – tpt;
 Nat Story, George Matthews, Sandy Williams – tbn;
 Garvin Bushell – alt, clt; Hilton Jefferson – alt; Teddy McRae – ten, bar; Wayman Carver – ten, clt, flt;
 Roger ‘Ram’ Ramirez – pno; John Trueheart – gtr; Beverley Peer – sbs; Bill Beason – dms

67119-A	Is There Somebody Else?	Dec 2988,	Chronological Classics 566
67120-A	Sugar Blues	Dec 3078,	Chronological Classics 566
67121-A	The Starlit Hour	Dec 2988,	Chronological Classics 566
67122-A	What’s The Matter With Me?	Dec 3005,	Chronological Classics 566

Composer credits: 67119 (Robertson); 67120 (Williams – Fletcher); 67121 (Derose – Parish); 67122 (Shand – Lewis)

We now have reached the pure and simple side of Ella’s career under Moe Gale’s guidance: commercialism.

But for the jazzy side, there still is a nice ‘Sugar Blues’ with Ella improvising her lyrics above the reeds. No room for fourteen fantastic jazz musicians ad-libbing (see below). A pity!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Dick Vance, Bobby Stark, Taft Jordan (tp); George Matthews, Nat Story, Sandy Williams (tb); Wayman Carver, Hilton Jefferson, Garvin Bushell, Teddy McRae (s); Tommy Fulford (p); John Trueheart (g); Beverley Peer (b); Bill Beason (dm); Ella Fitzgerald (vo)

- Rust*2, *3, *4, *6: Dick Vance, Bobby Stark, Taft Jordan (tpt); George Matthews, Nat Story, Sandy Williams (tbn); Garvin Bushell (clt, sop); Hilton Jefferson (alt); Wayman Carver (alt, ten, flt); Teddy McRae (ten); Tommy Fulford (pno); John Trueheart (gtr); Beverley Peer (sbs); Bill Beason (dms); Ella Fitzgerald (vcl)

Solos ad-lib:

67119: TMR ten 2
 67129: no instrumental solos
 67121: no instrumental solos
 67122: no instrumental solos

At the end of January 1940 Garvin Bushell and Hilton Jefferson left the Ella Fitzgerald Orchestra and were replaced by Eddie Barefield and Chauncey Haughton. Even so, trombonist John Haughton replaced Nat Story. Thus, the subsequent two broadcasts from the Roseland Ballroom, New York, of February 26 and March 04, preserved on NBC Broadcast Definitive DRCD 11299, do not have Bushell and Jefferson in their personnel, although given in the CD booklet.

114 SLIM GAILLARD AND HIS FLAT FOOT FLOOGIE BOYS

New York, Aug. 02, 1940

Slim Gaillard - gtr, vib, voc, ldr;
 Henry Goodwin - tpt; Garvin Bushell - clt;
 Loumell Morgan - pno; Slam Stewart - sbs; Hubert Pettaway - dms;
 Slam Stewart - voc

27774-1	Don't Let Us Say Goodbye	OK 5792,	Chronological Classics 724
27775-1	Rhythm Mad	OK 6015,	Chronological Classics 724
27776-1	Bongo	OK 6015,	Chronological Classics 724
27777-1	Broadway Jump	OK 5792,	Chronological Classics 724

Composer credits: 27774 (Gaillard - Squires); 27775 (Gaillard - Squires); 27776 (Gaillard); 27777 (Gaillard - Squires)

Well, that's all very nice and easy to listen to, and a bit crazy and it certainly is jazz music, but it doesn't knock you off your chair. The vibraphonist in the last title, by the way, must be Mr. Gaillard himself.

Garvin Bushell (in 'Jazz from the Beginning'): "Slim was truly an artist. Talk about talent! I loved this group. Trumpet solo: Henry Goodwin was an erratic sort of guy. He wasn't much of a trumpet player, but he had a lot of good ideas."

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Goodwin (tp); Garvin Bushell (cl); Loumell Morgan (p); Slim Gaillard (g & vo); Slam Stewart (b&vo); Hubert Pettaway (dm)

- Rust*2, *3, *4, *6: Slim Gaillard - gtr, voc, ldr; Henry Goodwin - tpt; Garvin Bushell - clt; Loumell Morgan - pno; Slim Gaillard - gtr, voc; Slam Stewart - sbs, vcl; Hubert Pettaway - dms

Solos ad-lib:

27774:	SG gtr 4; LM pno obl 32; GB clt 16 + 2
27775:	SG gtr 2; HP dms 2; GB clt 16; HG m-tpt 16; SG e-gtr 16; LM pno 16; SS sbs 8; HP dms 2
27776:	GB clt 16; HG m-tpt 32; GB clt+HP dms 16
27777:	SG e-gtr 4; GB clt 16; HG m-tpt 16; SG vib 32

115 SLIM GAILLARD AND HIS FLAT FOOT FLOOGIE BOYS

New York,

Aug. 02, 1940

Slim Gaillard - e-gtr, voc, ten, ldr;
 Henry Goodwin - tpt; Garvin Bushell - clt;
 Loumell Morgan - pno; Nick Fenton - sbs; Hubert Pettaway - dms

28697-1	Put Your Arms Around Me, Baby	OK 6088,	Chronological Classics 753
28698-1	Lookin' For A Place To Park	OK 6260,	Chronological Classics 753
28699-1	Hit That Mess	OK 6260,	Chronological Classics 753
28700-1	Hey! Chef	OK 6088,	Chronological Classics 753

Composer credits: 28697 (Gaillard); 28698 (Gaillard - Squires); 28699 (Gaillard - Squires); 28700 (Gaillard - Squires)

All is very soft as before. I - KBR -like most Loumell Morgan's quite individual piano playing. Bushell is his intellectual self, Henry Goodwin plays interesting things on his muted trumpet - much better than in Bushell's opinion above - and then there is an unknown tenor sax player in the last title, who would, or must, be the leader himself, Slim Gaillard. Hey, Chef!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Goodwin (tp); Garvin Bushell (cl); Loumell Morgan (p); Slim Gaillard (g & vo); Nick Fenton (b); Hubert Pettaway (dm)

- Rust*2, *3, *4, *6: Slim Gaillard - gtr, voc, ldr; Henry Goodwin - tpt; Garvin Bushell - clt; Loumell Morgan - pno; Slim Gaillard - gtr, voc; Nick Fenton - sbs; Hubert Pettaway - dms

Solos ad-lib:

28697:	SG e-gtr 4 + 2; GB clt 1+15; HG m-tpt 1+16; LM pno 16; SG e-gtr 16
28698:	SG e-gtr 4; GB clt 16; HG m-tpt 16; SG e-gtr 32; LM pno 8
28699:	SG e-gtr 4; GB clt 16; HG m-tpt 16; SG e-gtr 8
28700:	SG e-gtr 4; GB clt 2; HG m-tpt 2; LM pno 4; GB clt 20; HG m-tpt 2+6

116 GARVIN BUSHELL

New York,

Oct. 13, 1944

Louis Bacon - tpt;
 Garvin Bushell - clt, alt; Ed Williams - ten;
 Freddy Johnson - pno; Wellman Braud - sbs; George Ward - dms;
 Russ Leonard - voc

White Sands	A1	not on LP/CD ?
Don't Ever Leave Me	A1	not on LP/CD ?
Hold Back The Dawn	A1	not on LP/CD ?
The Stars Looked Down	A1	not on LP/CD ?

Note: The above issue is an album with no label and record-number!

117 BUNK JOHNSON AND HIS BAND

New York,

Nov. 08, 1947

Bunk Johnson - tpt; Ed Cuffee - tbn; Garvin Bushell - clt;
 Don Kirkpatrick - pno; Danny Barker - gtr; Wellman Braud - sbs; Alphonse Steele - dms
 Please Don't Talk About Me When I'm Gone
 Peg O' My Heart
 Ugly Child

live Stuyvesant Casino New York
 Nola LP3, Document JPCD-1530-2
 Nola LP3, Document JPCD-1530-2
 Nola LP3, Document JPCD-1530-2

	Please	Nola LP3,	Document JPCD-1530-2
	Pagan Love Song	Nola LP3,	Document JPCD-1530-2
	I Can't Give You Anything But Love	Nola LP3,	Document JPCD-1530-2
	Margie	Nola LP3,	Document JPCD-1530-2
	Royal Garden Blues	Nola LP3,	Document JPCD-1530-2
	Sweet Lorraine	Nola LP3,	Document JPCD-1530-2
	Darktown Strutters Ball	Nola LP3,	Document JPCD-1530-2
	Tishomingo Blues (1)	Nola LP3,	Document JPCD-1530-2
	Tishomingo Blues (2)	Nola LP3,	Document JPCD-1530-2
118 BUNK JOHNSON AND HIS BAND		New York,	Dec. 23, 1947
	Bunk Johnson – tpt; Ed Cuffee – tbn; Garvin Bushell – clt;		
	Don Kirkpatrick – pno; Danny Barker – gtr; Wellman Braud – sbs; Alphonse Steele – dms		
151	The Entertainer	Col GL 529 (LP),	Delmark DE-225
152	The Minstrel Man	Col GL 529 (LP),	Delmark DE-225
153	Chloe	Col GL 529 (LP),	Delmark DE-225
153-alt	Chloe	Col uniss on 78,	Delmark DE-225
154	Someday (You'll Want Me To Want You)	Col GL 529 (LP),	Delmark DE-225
119 BUNK JOHNSON AND HIS BAND		New York,	Dec. 24, 1947
	Bunk Johnson – tpt; Ed Cuffee – tbn; Garvin Bushell – clt;		
	Don Kirkpatrick – pno; Danny Barker – gtr; Wellman Braud – sbs; Alphonse Steele – dms		
155	Hilarity Rag	Col GL 529 (LP),	Delmark DE-225
156	Kinklets	Col GL 529 (LP),	Delmark DE-225
157	You're Driving Me Crazy	Col GL 529 (LP),	Delmark DE-225
158	Out Of Nowhere	Col GL 529 (LP),	Delmark DE-225
158-alt	Out Of Nowhere	Col uniss on 78,	Delmark DE-225
120 BUNK JOHNSON AND HIS BAND		New York,	Dec. 26, 1947
	Bunk Johnson – tpt; Ed Cuffee – tbn; Garvin Bushell – clt;		
	Don Kirkpatrick – pno; Danny Barker – gtr; Wellman Braud – sbs; Alphonse Steele – dms		
159	That Teasin' Rag	Col GL 529 (LP),	Delmark DE-225
160	Some Of These Days	Col GL 529 (LP),	Delmark DE-225
161	Till We Meet Again	Col GL 529 (LP),	Delmark DE-225
162	Maria Elena	Col GL 529 (LP),	Delmark DE-225
121 BILL DAVISON'S SIX		New York,	Dec. 27, 1947
	Wild Bill Davison – cnt, voc; Jimmy Archey – tbn;		
	Garvin Bushell – clt, bsn (4);		
	Ralph Sutton – pno, cel (4); Sid Weiss – sbs; Morey Feld – dms		
NY 61-B	Just A Gigolo	Circle J1032	Jazzology JCD-83
NY 62	She's Funny That Way	Circle J1034	Jazzology JCD-83
NY 63	A Ghost Of A Chance With You	Circle J1033	Jazzology JCD-83
NY 64	Yesterdays	Circle J1033	Jazzology JCD-83
NY 65	Why Was I Born?	Circle J1032	Jazzology JCD-83
NY 66	When Your Lover Has Gone	Circle J1034	Jazzology JCD-83
122 AMERICAN MUSIC FESTIVAL – THIS IS JAZZ		New York,	Feb. 17, 1948
	Wild Bill Davison – cnt; Georg Brunis – tbn;		
	Garvin Bushell – clt;		
	Ralph Sutton – pno; Sid Weiss – sbs; Morey Feld – dms		
	Clarinet Marmalade		Jazzology JCD-1041/42
	Tin Roof Blues		Jazzology JCD-1041/42
	Dill Pickles		Jazzology JCD-1041/42
	Just A Gigolo		Jazzology JCD-1041/42
	She's Funny That Way		Jazzology JCD-1041/42
	St. Louis Boogie		Jazzology JCD-1041/42
	Hotter Than That		Jazzology JCD-1041/42
123 LOUIE METCALF & HIS ALL STARS		New York,	1955
	Louis Metcalf, Dick Vance – tpt;		
	Ernie Mauro – alt; Alva 'Boe' McCain – ten; Garvin Bushell – bar;		
	Ken Kersey – pno; Lord Westbrook – gtr; Lemont 'Benny' Moten – sbs; Cozy Cole – dms;		
	Eddie Barefield – arr, cond		
F0-7W-0324-1	Frenchman's Boogie	Franwill F 5026	not on LP/CD ?
F0-7W-0365-1	Underneath The Harlem Moon	Franwill F 5026	not on LP/CD ?
F0-7W-0365	Sugar Coated Love	Franwill F 5027	not on LP/CD ?
124 BARBARA LEA		New York,	Apr. 24, 1957
	Barbara Lea – voc;		

Dick Cary – alto-horn;

Garvin Bushell – oboe, bsn; Ernie Caceres – clt, bar;

Jimmy Lyon – pno, cel; Jimmy Raney – gtr; Beverley Peer – sbs, Oie Johnson – dms

1214	Sleep Peaceful Mr. Used-To-Be	Prestige LP 7100
1215	I'm Old Fashioned	Prestige LP 7100
1216	The Very Thought Of You	Prestige LP 7100
1217	I've Got My Eyes On You	Prestige LP 7100

125 REX STEWART and the HENDERSON ALL STARS

New York,

Nov. 1957

Rex Stewart – cnt; Emmett Berry, Taft Jordan, Joe Thomas - tpt;

J.C. Higginbotham, Benny Morton, Dickie Wells – tbn;

Buster Bailey – clt; Garvin Bushell, Hilton Jefferson – alt; Coleman Hawkins, Ben Webster – ten; Haywood Henry – bar;

Red Richards – pno; Al Casey – gtr; Bill Pemberton – sbs; Jimmy Crawford – dms

Sugar Foot Stomp

Jazztone J1285 (LP)

King Porter Stomp

Jazztone J1285 (LP)

Rex's Tune

Urania US2012 (LP)

126 REX STEWART AND THE HENDERSON ALL STARS

New York,

Nov. 29, 1957

Rex Stewart – cnt; Dick Vance, Taft Jordan, Joe Thomas - tpt;

J.C. Higginbotham, Benny Morton, Dickie Wells – tbn;

Buster Bailey – clt; Garvin Bushell, Hilton Jefferson – alt; Coleman Hawkins, Ben Webster – ten; Norman Thornton – bar;

Red Richards – pno; Al Casey – gtr; Bill Pemberton – sbs; Jimmy Crawford – dms

Honeysuckle Rose

Jazztone J1285 (LP)

Wrappin' It Up

Jazztone J1285 (LP)

The Way She Walks

Jazztone J1285 (LP)

127 REX STEWART AND HIS ORCHESTRA

New York,

Jan. 31, 1958

Rex Stewart – cnt, voc;

Garvin Bushell – clt, bassoon; Hilton Jefferson – alt, clt;

Dick Cary – pno, tpt; Everett Barksdale – gtr; Joe Benjamin – sbs; Micky Sheen – dms

My Kind Of Gal

Felsted FAJ7001 (LP)

Trade Winds (Danzon d'Amor)

Felsted FAJ7001 (LP)

Blue Echo

Felsted FAJ7001 (LP)

Mauve

Felsted unissued, not on LP/CD

128 REX STEWART AND THE HENDERSON ALL STARS

New York,

Aug. 01, 1958

Rex Stewart – cnt; Allen Smith, Taft Jordan, Paul Webster, Joe Thomas - tpt;

Benny Morton, Dickie Wells, Jim Comegys – tbn; Dick Cary – eb-horn;

Garvin Bushell, Hilton Jefferson – alt, clt; Buddy Tate, Bob Wilber – ten; Heywood Henry – bar;

Red Richards – pno; Chauncey Westbrook – gtr; Bill Pemberton – sbs; Mousie Alexander – dms;

Big Miller - voc

Wrappin' It Up

United Artists UAS5009 (LP)

D Natural Blues

United Artists UAS5009 (LP)

Those Foolish Things

United Artists UAS5009 (LP)

Willow Weep For Me

United Artists UAS5009 (LP)

Over The Rainbow

United Artists UAS5009 (LP)

Hello Little Girl

United Artists UAS5009 (LP)

Georgia Sketches

United Artists UAS5009 (LP)

129 LUCKY ROBERTS

New York,

1958

Lucky Roberts – pno, dir;

Garvin Bushell – alt, clt;

Joe Benjamin – sbs, Herbert Cowens – dms

By The Beautiful Sea

Period RL 1929 (LP)

St. Louis Blues

Period RL 1929 (LP)

If You Knew Susie

Period RL 1929 (LP)

After You've Gone

Period RL 1929 (LP)

Darktown Strutter's Ball

Period RL 1929 (LP)

Bill Bailey

Period RL 1929 (LP)

Ballin' The Jack

Period RL 1929 (LP)

Honeysuckle Rose

Period RL 1929 (LP)

Runnin' Wild

Period RL 1929 (LP)

Sweet Georgia Brown

Period RL 1929 (LP)

I'm Just Wild About Harry

Period RL 1929 (LP)

130 ED BARRON'S ORCHESTRA

New York,

May 15, 1959

Moses Garland, Louis Metcalf, Clarence Wheeler – tpt; Clyde Bernhardt – tbn, voc;

Renaissance Casino, NYC

broadcast

Garvin Bushell – clt; Charlie Holmes – alt; Joe Garland – ten; Norman Thornton – bar;

Freddie Gibbs – pno; Freddie White – gtr; June Coles – sbs; James „Rip“ Harewood – dms;

Howard Johnson – arr

Don't Leave Me Baby

Nola unissued

not on LP/CD ?

Rockin' And Rollin' All Night Long	Nola unissued	not on LP/CD ?
131 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Apr. 20, 1959
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr;		
Garvin Bushell – clt, bsn;		
Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
3445 Malta		Atlantic LP/SD1318 (LP)
3446 Hesitatin' Blues		Atlantic LP/SD1318 (LP)
3447 That's A Plenty		Atlantic LP/SD1318 (LP)
3448 Change O'Key Boogie		Atlantic LP/SD1318 (LP)
3449 Mack The Knife		Atlantic LP/SD1318 (LP)
132 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	May 09, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr;		
Garvin Bushell – clt, bsn;		
Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca;		
Louis Bacon – voc (3,4)		
4540 Minorca		Atlantic LP/SD1336 (LP)
4541 Creole Love Call		Atlantic LP/SD1336 (LP)
4542 Tell 'Em About Me		Atlantic LP/SD1336 (LP)
4543 Baby Won't You Please Come Home		Atlantic LP/SD1336 (LP)
4544 That Thing Called Love		Atlantic LP/SD1336 (LP)
4545 Railroad Man		Atlantic LP/SD1336 (LP)
133 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	May 10, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb, ldr;		
Garvin Bushell – clt, bs, pic;		
Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
3446 12 th Street Rag		Atlantic LP/SD1336 (LP)
3447 Shim-Me-Sha-Wobble		Atlantic LP/SD1336 (LP)
3448 When My Sugar Walks Down The Street		Atlantic LP/SD1336 (LP)
3449 Runnin' Wild		Atlantic LP/SD1336 (LP)
3450 The Charleston		Atlantic LP/SD1336 (LP)
3451 Blues Ingee		
134 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	Antibes, France,	Jul. 09, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr;	Live concert	
Garvin Bushell – clt;		
Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
5266 Fidgety Feet		Atlantic LP/SD1363 (LP)
5267 Très Moutarde		Atlantic LP/SD1363 (LP)
5268 Malta	unissued	on LP/CD ?
5269 St. Louis Blues		Atlantic LP/SD1363 (LP)
5270 South Rampart Street Parade		Atlantic LP/SD1363 (LP)
5271 Sensation Rag		Atlantic LP/SD1363 (LP)
5272 Jam Session	unissued	on LP/CD ?
5273 Sweet Georgia Brown	unissued	on LP/CD ?
5274 I've Found A New Baby	unissued	on LP/CD ?
5275 Royal Garden Blues	unissued	on LP/CD ?
5276 Minorca	unissued	on LP/CD ?
5277 Tell Them About Me	unissued	on LP/CD ?
5278 Charleston	unissued	on LP/CD ?
5279 12th Street Rag	unissued	on LP/CD ?
5280 Flow Gently, Sweet Afton	unissued	on LP/CD ?
5281 That's A Plenty	unissued	on LP/CD ?
5282 Minorca	unissued	on LP/CD ?
5283 The Blues In G	unissued	on LP/CD ?
5284 Clarinet Marmelade		Atlantic LP/SD1363 (LP)
5285 Muskrat Ramble		Atlantic LP/SD1363 (LP)
5286 Battle Hymn Of The Republic		Atlantic LP/SD1363 (LP)
135 WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND	New York,	Nov. 16, 1960
Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr;		
Garvin Bushell – clt;		
Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca		
5173 How Ya Gonna Keep 'em Down On The Farm		Atlantic LP/SD1552 (LP)
5174 Wabash Blues		Atlantic LP/SD1552 (LP)
5175 Ja-Da		Atlantic LP/SD1552 (LP)
5176 Royal Garden Blues		Atlantic LP/SD1552 (LP)

- 136 **WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** New York, Nov. 17, 1960
 Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, ldr;
 Garvin Bushell – clt;
 Sonny White – pno; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms, hca
 5187 Over And Over Again Atlantic LP/SD1552 (LP)
 5188 Careless Love Atlantic LP/SD1552 (LP)
 5189 Just A Closer Walk With Thee Atlantic LP/SD1552 (LP)
 5190 Goodnight Irene Atlantic LP/SD1552 (LP)
- 137 **JOHN COLTRANE ORCHESTRA** New York, May 23, 1961
 Booker Little, Freddie Hubbard – tpt;
 Charles Majid Greenlee, Julian Priester – euphonium;
 Jimmy Buffington, Julius Watkins, Donald Corrado, Bob Northorn, Robert Swisshelm – frh;
 Eric Dolphy – alt, flt, bcl, arr; John Coltrane – ten, sop; Garvin Bushell – bsn;
 Greensleeves MCA MCAD 42001
 Song Of The Underground Railroad MCA MCAD 42001
 Greensleeves (lt. take) MCA MCAD 42001
 The Damned Don't Cry Impulse IZ 9361/2 (LP)
 Africa
- 138 **WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** New York, summer 1961
 Sidney de Paris – cnt; Wilbur de Paris – tbn, ldr;
 Garvin Bushell – clt;
 Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms;
 Mar Barnes, Hoagy Carmichael – voc
 Bill Bailey RCA-Victor LO8P-4126 (LP)
 Do That Ragtime Dance RCA-Victor LO8P-4126 (LP)
 Maple Leaf Rag RCA-Victor LO8P-4126 (LP)
- 139 **ELMER SNOWDEN MYSTERICAL SIX** New York, Oct. 11, 1961
 Elmer Snowden – bjo, ldr;
 Garvin Bushell – ten, clt, bsn; Gene Sedric – clt, ten;
 Ray Bryant – pno; Jimmy Rowser – sbs; Mickey Roker – dms
 Keepin' Out Of Mischief Now unissued
 Black Bottom unissued
- 140 **JOHN COLTRANE GROUP** New York, Nov 02, 1961
 John Coltrane – ten, sop; Eric Dolphy – alt, bcl; Garvin Bushell – e-horn, c-bsn;
 McCoy Tyner – pno; Ahmed Abdul-Malik – oud; Jimmy Garrison, Reggie Workman – sbs; Elvin Jones – dms
 India Impulse rejected
 Spiritual Impulse rejected
- 141 **JOHN COLTRANE GROUP** New York, Nov 05, 1961
 John Coltrane – ten, sop; Eric Dolphy – alt, bcl; Garvin Bushell – e-horn, c-bsn;
 McCoy Tyner – pno; Ahmed Abdul-Malik – oud; Jimmy Garrison, Reggie Workman – sbs; Elvin Jones – dms
 India Impulse AS9325 (LP)
 Spiritual Impulse AS9325 (LP)
- 142 **WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND** unknown location, late 1961
 Sidney de Paris – cnt; Wilbur de Paris – tbn, ldr;
 Garvin Bushell – clt;
 Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms
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 John Coles, Bernie Glow – tpt;
 Jimmy Cleveland, Tony Studd – tbn; Ray Alonge – frh; Bill Barber – bbs;
 Steve Lacy – sop; Eric Dolphy – alt, bcl, flt; Garvin Bushell e-horn, bsn; Bob Tricarico – reeds, flt;
 Gil Evans – pno, arr, dir; Kenny Burrell – gtr; Ron Carter, Paul Chamber – sbs; Elvin Jones – dms
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