

**HISTORY**

**OF**

**JAZZ TENOR SAXOPHONE**

**BLACK ARTISTS**

**1917 – 1934**

**SIMPLIFIED EDITION**



## OLIVER ALCORN

Born: New Orleans, Louisiana, Aug. 3, 1910  
 Died: Chicago, Illinois, March 18, 1981

### **CELESTIN'S ORIGINAL TUXEDO JAZZ ORCHESTRA NO. Oct. 25, 1927**

Personnel including Oliver Alcorn (ts).

Two titles were recorded for Columbia, but no tenorsax soli.

To be continued in 1947.

## SCOTT BAGBY

Born:

Died:

Participates in a San Antonio recording session on March 14, 1928 with

### **TROY FLOYD**

#### **AND HIS PLAZA HOTEL ORCHESTRA San Antonio, March 14, 1928**

Personnel including Scott Bagby (cl, ts).

Three titles were recorded for Okeh, but no tenorsax soli.

### **TROY FLOYD AND HIS**

#### **SHADOWLAND ORCHESTRA San Antonio, June 21, 1929**

Probable personnel: Troy Floyd (cl, as, dir), Don Albert, Willie Long (tp), Benny Long (tb), N. J. "Siki" Collins (cl, as), Scott Bagby (ts), Allan Vann (p), John H. Braggs (bjo), Charlie Dixon (tu, b), John Humphries (dm).

Two titles were recorded for Okeh, one has tenorsax:

402697-B Dreamland Blues - Part II Solo 12 bars. (SM)

SB has confirmed that he played this solo, earlier believed to be by Herschel Evans, who joined Troy Floyd in 1929. It is a surprisingly good performance for its time, based on technical command and musical ideas.

Postscript: The above session has later been transferred to Herschel Evans due to new information.

No further recording sessions.

## WALTER BARNES

Born: Vicksburg, Mississippi, July 8, 1905

Died: Natchez, Mississippi, April 23, 1940

Spent childhood in Columbus, Mississippi, then moved to Chicago. Took lessons from Franz Schoepp, also studied at the Chicago Musical College and the American Conservatory of Music. Led own quartet (1926), worked in Detroit Shannon's Band at The Merry Gardens, was appointed leader of the band, then re-named "Royal Creolians". Led for many residencies in Chicago; long spell at Cotton Club, Cicero, until August 1930 - the band also played in New York during 1929.

### **WALTER BARNES**

#### **AND HIS ROYAL CREOLIANS**

**Chi. Dec. 14, 1928**

Walter Barnes (ts, dir), Cicero Thomas, George Thigpen (tp), Ed Burke, William "Bullet" Bradley (tb), Irby Gage, Wilson Underwood (cl, as), Lucius Wilson (ts), Paul Johnson (p), Plunker Hall (bjo), Louis Thompson (tu), Billy Winston (dm), unknown (vo).

Two titles were recorded for Brunswick, one has tenorsax:

2660 My Kinda Love Solo 8 bars. (FM)

**Chi. Dec. 24, 1928**

Same. Two titles were recorded, one issued, no tenorsax.

**Chi. Feb. 27, 1929**

Same. Two titles were recorded, one has tenorsax:

3009 Buffalo Rhythm Solo 10 bars. (F)

**Chi. July 25, 1929**

Same. Two titles were recorded, both have tenorsax:

3941	If You're Thinking Of Me	Solo 8 bars. (F)
3942-G	Birmingham Bertha	Solo with orch 30 bars. (M)

Quite primitive tenorsax playing by one or possibly both of the two tenorsax players. The faster items are quite chaotic, with "... Love" as the better item. Only the non-vocal "... Bertha" presents the tenorsax to some length and with good mike, but it is rather straight and of mostly historical interest.

During the 1930s the band was a very popular touring attraction throughout the Southern States. By 1938 it was operating as a 16-piece unit, after touring Kentucky, Ohio, Virginia and Pennsylvania the band moved back to Chicago in July 1938. During the following year Barnes re-formed his band to commence residency at the Savoy Ballroom, Chicago, from October 1939, then recommenced touring. Whilst the band were at the Rhythm Club, Natchez, a disastrous fire occurred, Walter Barnes, eight of his sidemen, and vocalist Juanita Avery lost their lives in the tragedy.

### LEON BERRY "CHU"

Born: Wheeling, West Virginia, Sept. 13, 1910  
Died: Conneaut, Ohio, Oct. 30, 1941

Transferred to separate Jazz Archeology file.

### ALBANY LEON BIGARD "BARNEY"

Born: Villere Street, New Orleans, Louisiana, March 3, 1906  
Died: Culver City, California, June 27, 1980

Brother of drummer Alex (born 1898, died 1978), their uncle, Emil, was a noted New Orleans violinist. The Bigard brothers are cousins of Natty Dominique. Started on E-flat clarinet at the age of seven, lessons from Lorenzo Tio Jr. First worked as a photo engraver, did some parade work on clarinet, but began specializing on tenorsax. In late 1922 joined Albert Nicholas Band at Tom Anderson's Cabaret, in the following year worked with Oke Gaspard's Band at the Moulin Rouge. Left in the summer of 1923, played briefly with Amos White at the Spanish Fort before returning to work for Albert Nicholas and Luis Russell at Tom Anderson's Cabaret. Known as "the sloppiest and poppingest sax man in all New Orleans". To Chicago in late 1924 to join King Oliver, after two months with Dave Peyton joined King Oliver for residency at The Plantation, playing tenor until Darnell Howard left the band. From then on specialized on clarinet. "I started to like the clarinet so much that I didn't want to play sax anymore".

### THELMA LA VIZZA ACC. BY NEW ORLEANS CREOLES

**Chi. ca. Nov. 1924**

Personnel may include Barney Bigard (ts).

Two titles were recorded for Paramount, but no tenorsax to be heard (bad recording quality may hide something).

### RUSSELL'S HOT SIX/ADA BROWN

**Chi. March 10, 1926**

George Mitchell (cnt), Kid Ory (tb), Albert Nicholas (cl, sop, as), possibly Billy Paige (as), Barney Bigard (ts), Luis Russell (p), Johnny St. Cyr (bjo), Richard M. Jones (speech-2622/23), Ada Brown (vo-2624/27).

Four titles were recorded for Vocalion, three have tenorsax:

2620	29th And Dearborn	Solo 12 bars. In ensemble. Solo 12 bars. (M)
2621	29th And Dearborn	As above ? ( )
2622	Sweet Mumta	In ensemble. Solo 14 bars. In ens. (FM)
2623	Sweet Mumtaz	As above. (FM)
2624/25	Panama Limited Blues	Ensemble obbligato. (SM)

Statements which tell that BB hated the tenorsax are not easy to understand, because he is one of the most important performers on this instrument in the middle twenties. He is heard prominently on "... Dearborn" and "Sweet ..." and show a well-developed technique. 2622 is the most interesting item.

**KING OLIVER'S JAZZ BAND**

**Chi. March 11, 1926**

King Oliver, Bob Shoffner (cnt), Kid Ory (tb), Albert Nicholas, Billy Paige (cl, sop, as), Barney Bigard (cl, sop, ts), Luis Russell (p), Bud Scott (bj), Bert Cobb (tu), Paul Barbarin (dm), Richard M. Jones (vo).

Two titles were recorded for Vocalion, one has tenorsax:

2632	Too Bad	Solo with ens 30 bars. (FM)
2633	Too Bad	As above. (FM)

**Chi. April 21, 1926**

Same, as **KING OLIVER AND HIS DIXIE SYNCOPATORS**. One title:

2892	Deep Henderson	Straight solo 16 bars. (FM)
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**Chi. April 23, 1926**

Same. One title, no tenorsax.

**Chi. May 29, 1926**

Same. Three titles, two issued, no tenorsax.

The first Oliver recordings are maybe a little bit disappointing regarding BB's tenorsax in relation to the previous session. Although "Too Bad" has two takes, there are few variations in the rather staccato performances.

**SARA MARTIN ACC. BY**

**RICHARD M. JONES' JAZZ WIZARDS**

**Chi. June 14, 1926**

Personnel may include Barney Bigard (cl, ts).

Two titles were recorded for Okeh, however, no tenorsax soli.

**BERTHA "CHIPPIE" HILL**

**Chi. June 15, 1926**

Personnel including Barney Bigard (ts).

Four titles were recorded for Okeh, but no tenorsax soli.

**ALBERT WYNN'S GUT BUCKET FIVE**

**Chi. June 25, 1926**

Dolly Jones (cnt), Albert Wynn (tb), Barney Bigard (sop, ts), Jimmy Flowers (p), Rip Bassett (bj), Lillie Delk Christian (vo).

Two titles were recorded for Okeh, both have tenorsax:

9789-A	When	Weak obligato. Solo with ens 32 bars. (FM)
9790-A	That Creole Band	Break. With ensemble. Solo 20 bars. (M)

These are beautiful sides in general, and they have some quite interesting tenorsax. Note for instance the fluency of "When"'s middle section. The slap tongue on "... Creole ..." is very personal, if not, perhaps, quite to modern tastes. Note the soprano sax solo on "... Creole ...", it may be 'awkward' as S. Laurie says on the Herwin LP cover, but it also represents avant garde forty years prematurely !!

**KING OLIVER AND HIS DIXIE SYNCOPATORS**

**Chi. July 23, 1926**

Personnel as March 11, 1926 except Darnell Howard (cl, as) replaces Paige, and Stump Evans (sop) added.

Three titles were recorded for Vocalion, one issued and has BB:

3555	Tack Annie	Solo 16 bars. (M)
3556	Tack Annie	As above. (M)

**Chi. Sept. 17, 1926**

Same, minus Nicholas, Evans (cl, as), Johnny Dodds (cl) added on one item.

Five items, one has tenorsax:

C-657	Someday Sweetheart	Solo 16 bars. (SM)
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Sweet and sympathetic soli of no great importance on "... Annie", with notable albeit small differences. "Someday ..." is sweet and of no interest.

**LUIS RUSSELL's HEEBIE JEEBIE STOMPERS** **Chi. Nov. 17, 1926**

Bob Shoffner (cnt-9903, 04, 05), Dolly Jones (cnt-9906), Preston Jackson (tb), Darnell Howard (cl, as), Barney Bigard (ts), Luis Russell (p), Johnny St. Cyr (bjo).  
Four titles were recorded for Okeh, all have BB:

9903-A	Plantation Joys	In ensemble. Soli 16 and 16 bars. (FM)
9904-A	Please Don't Turn Me Down	In ensemble. Solo 4 bars. (SM)
9905-A	Sweet Muntaz	Solo with orch 16+8 bars, orch on bridge. Duet with (as) 16 bars. (M)
9906-A	Dolly Mine	In ensemble. (M)

Beautiful session in general. BB's role is limited, but he is heard on all items. The last solo on "... Joys" is recommended.

**JOHNNY DODDS' BLACK BOTTOM STOMPERS** **Chi. April 22, 1927**

Louis Armstrong (cnt), Roy Palmer (tb), Johnny Dodds (cl), Barney Bigard (ts), Earl Hines (p), Bud Scott (bjo), Baby Dodds (dm).

Four titles were recorded for Vocalion, all have BB:

C-792	Weary Blues	In ensemble. Solo 12 bars. (FM)
C-794	New Orleans Stomp	In ensemble. Solo 16 bars. (F)
C-796	Wild Man Blues	In ensemble. (SM)
C-797	Wild Man Blues	As above. (S)
C-798	Melancholy	In ensemble. Solo 16 bars. (SM)
C-799	Melancholy	As above. (SM)

BB has to step aside for Armstrong and Dodds, but still gets some solo space. While "Melancholy" is rather straight and "... Stomp" is crudely slap-tongued, "Weary Blues" has a pretty nice chorus. Stop press: The above was written after having heard only 798; when 799 appeared, the impression was quite different, as are the soli! The 799 has a different and more exciting opening and also a quite different ending.

**KING OLIVER AND HIS DIXIE SYNCOPATORS** **Chi. April 22, 1927**

King Oliver, Tick Gray (cnt), Kid Ory (tb), Omer Simeon (cl, sop, as), Barney Bigard (cl, ts), Luis Russell (p), probably Bud Scott (bjo), probably Bert Cobb (tu), Paul Barbarin (dm).

Four titles were recorded for Vocalion, three have tenorsax:

C-802	Doctor Jazz	Breaks. In ensemble. Solo 14 bars. (M)
C-807	Every Tub	Solo 12 bars. Coda. (SM)
C-809	Willie The Weeper	Solo 14 bars. (M)

**St. Louis, April 27, 1927**

Same except unknown (bjo) replaces Scott. One title:

C-835	Black Snake Blues	Duet with (tb) 12 bars. (S)
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**NYC. Nov. 18, 1927**

King Oliver (cnt, dir), unknown (cnt), Jimmy Archey (tb), Paul Barnes (sop, as), possibly Barney Bigard (cl, ts), unlikely Benny Waters (cl, ts, arr), unknown (p), (bjo), (tu), Paul Barbarin (dm). (Note: BB denied being present at this session, but it sounds like him!).

Three titles were recorded for Vocalion, two issued, one has tenorsax:

E-6811	Sobbin' Blues	In ensemble. Solo 16 bars. (M)
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The good impression of BB's early tenorsax playing is lingering on. The soli are lightfooted, relatively that is, and pleasant. Note particularly "Sobbin' ...". "... Tub" sounds almost like an alto sax.

Left Chicago with King Oliver in April 1927, played in St. Louis and New York, then after a brief tour left Oliver to join Charlie Elgar at the Eagle Ballroom in Milwaukee (summer 1927). Returned to New York to join Luis Russell for two

months, then joined Duke Ellington in December 1927.

**DUKE ELLINGTON AND HIS ORCHESTRA  
(THE WASHINGTONIANS)**

**NYC. Jan. 9, 1928**

Duke Ellington (p, arr, dir), Bubber Miley, Louis Metcalf (tp), Joe Nanton (tb), Otto Hardwick (sop, as, bar), Barney Bigard (cl, ts), Harry Carney (cl, as, bar), Fred Guy (bjo), Wellman Braud (b), Sonny Greer (dm).

Three titles were recorded for Harmony, one has tenorsax:

145490-3 Bugle Call Rag Solo 12 bars. (F)

A real, straightforward solo of good quality.

The sessions by **DUKE ELLINGTON AND HIS ORCHESTRA** from Jan. 19, 1928 to July 10, 1928 contain no tenorsax soli.

**KING OLIVER AND HIS DIXIE SYNCOPATORS** **NYC. Sept. 10, 1928**

King Oliver, Ed Anderson (cnt), J. C. Higginbotham (tb), Omer Simeon (cl, as), Barney Bigard (cl, ts), Luis Russell (p), Will Johnson (bjo), Bass Moore (tu), Paul Barbarin (dm), Benny Waters (arr-28186).

Two titles were recorded for Vocalion, one has tenorsax:

E-28186 Aunt Hagar's Blues Solo 10 bars. (SM)

**NYC. Sept. 12, 1928**

Same. Two titles were recorded, one issued:

E-28203 I'm Watching The Clock Solo 8 bars. (SM)

A sweet but defiant, almost straight, solo on "... The Clock", and a very legato "Aunt ..." introduced with quick runs, are two very good and typical examples of BB's qualities as an early tenorsax performer.

There are no tenorsax soli with **DUKE ELLINGTON** on the sessions Oct. 1 - Oct. 17, 1928.

BB may be present on a session Oct. 19, 1928 by the **GULF COAST SEVEN**, but the two titles have no tenorsax soli.

**DUKE ELLINGTON AND HIS ORCHESTRA** **NYC. Oct. 20, 1928**

Duke Ellington (p, arr, dir), Bubber Miley, Arthur Whetsol, Freddy Jenkins (tp), Harry White, Joe Nanton (tb), Johnny Hodges (cl, sop, as), Barney Bigard (cl, ts), Harry Carney (cl, as, bar), Lonnie Johnson (g), Wellman Braud (b), Sonny Greer (dm).

E-28441-A Awful Sad Solo 2 bars. (SM)

Straight, and of no interest.

Next session with tenorsax: **NYC. Nov. 22, 1928**

Personnel as Oct. 20 without H. White.

401352-D Misty Morning Solo 16 bars. (SM)

**NYC. Nov./Dec. 1928**

Personnel as Nov. 22.

108533-3 Misty Morning Solo 16 bars. (SM)

Then: **NYC. Jan. 16, 1929**

Personnel as above.

49654-1 High Life Solo 8 bars. (F)

Then: **NYC. April 12, 1929**

Personnel as above, except Cootie Williams (tp) replaces B. Miley

51158-2 Misty Mornin' Solo 16 bars. (M)

Then: **NYC. May 3, 1929**

Personnel as above.

51972-2 Misty Mornin' Solo 16 bars. (SM)

BB's tenorsax soli with the Duke rarely create the most violent emotions in the listener. He plays fluently and competently, but rather dutifully and shows no

particular inspiration. Titles like "High Life" and "Hot Feet" show him to advantage, but even four versions of "Misty ..." do not make one's hair rise a millimeter. It seems obvious that BB now concentrates on the clarinet and only uses the tenorsax when he has to. This development is a shame, because the records a few years earlier gave promises.

**THE HARLEM FOOTWARMERS** **NYC. Aug. 2, 1929**

Artie Whetsol (tp), Joe Nanton (tb), Barney Bigard (cl, ts), Duke Ellington (p), Fred Guy (bjo), Wellman Braud (b), Sonny Greer (dm).

Three titles were recorded for Okeh, one has tenorsax:

402553-B Snake Hip Dance Soli 8 and 8 bars. (FM)

Quite acceptable soloing without being great.

The many tenorsax solo items with King Oliver, Luis Russell and Duke Ellington make BB one of the most important tenorsax performers of the late twenties (1926-1929). Entering the thirties, BB's tenorsax era has already passed.

No tenorsax items in 1930, one in 1931 and two in 1932:

**DUKE ELLINGTON**  
**AND HIS FAMOUS ORCHESTRA** **NYC. Jan. 20, 1931**

Duke Ellington (p, arr, dir), Arthur Whetsol, Freddy Jenkins, Cootie Williams (tp), Joe Nanton (tb), Juan Tizol (vtb), Johnny Hodges (cl, sop, as), Harry Carney (cl, as, bar), Barney Bigard (cl, ts), Fred Guy (bjo, g), Wellman Braud (b), Sonny Greer (dm), Frank Marvin (vo-35941):

E-35941-A Is That Religion? Solo 8 bars. (FM)

**NYC. Feb. 4, 1932**

Same plus Lawrence Brown (tb):

B-11223-A Blue Tune Solo 4 bars. (SM)

B-11223-B Blue Tune As above. (SM)

BB's tenorsax playing is really a thing of the past, unfortunately, since his performances of the twenties are quite notable for its time. The few items above have tenorsax only in a strict arrangement, and they have but academic value.

BB does not record on (ts) after 1932.

## ELLSWORTH BLAKE

Born:

Died:

**LOUIS ARMSTRONG AND HIS ORCHESTRA** **Camden, NJ. Dec. 21, 1932**

Personnel including Ellsworth Blake (ts).

Two titles were recorded for Victor, but no tenorsax soli.

## WALTER BOYD

Born:

Died:

Participates in the following recording sessions:

**BLACKBIRDS OF PARADISE** **Birmingham, Ala., ca. July 9, 1927**

William "Buddy" Howard (tb, vo, dir), Philmore "Shorty" Hall (cnt), James Bell (cl, as), Walter Boyd (as, ts), Melvin Small (p), Tom Ivory (bjo), Ivory Johnson (tu), Sam Bordees (dm).

Six titles were recorded for Gennett, five issued. No tenorsax solo on 719 "Sugar". 721 "Razor Edge" on Black Patti 8053 has not been available, however:

716-B Muddy Water Brief break. (SM)

717-A Bugahoma Blues Solo 12 bars. (SM)

718-A Tishomingo Blues Brief break. (FM)



**Birmingham, Ala., Aug. 10, 1927**

Same. Three titles were recorded for Gennett, one issued but this item, 790 "Stompin' Fool" on Black Patti 8053 has not been available.

A nice blues chorus on "Bugahoma ..."!

**HERSCHEL BRASSFIELD**

Born:

Died:

Participates in several recording sessions in 1921-1924, mostly (cl, as) by Edith Wilson, Mamie Smith, Ford Dabney, Johnny Dunn, Mary Jackson, Lena Wilson, Perry Bradford.

**ETHEL RIDLEY ACCOMPANIED BY  
BRADFORD'S JAZZ PHOOLS****NYC. June 26, 1923**

Probable personnel: Johnny Dunn (cnt), Calvin Jones (tb), Garvin Bushell (cl, as), Herschel Brassfield (ts), Leroy Tibbs (p), Samuel Speed (bjo), Ethel Ridley (vo). Note that Rust has Gus Aiken (cnt), Bud Aiken (tb), ? Ernest Elliott (ts).

Two titles were recorded for Victor, one has tenorsax:

28235-3 If Anybody Here Wants A Real Kind Mama Brief break. (SM)

Also records on (cl) with Georgia Strutters on May 23, 1927.

**DALBERT BRIGHT**

Born: Leavenworth, Kansas, June 17, 1913

Died:

**TINY PARHAM AND HIS MUSICIANS****Chi. Oct. 25, 1929**

Punch Miller (cnt), Charles Lawson (tb), Dalbert Bright (cl, sop, as, ts), Elliott Washington (vln), Tiny Parham (p), Mike McKendrick (bjo), Quinn Wilson (tu), Ernie Marrero (dm, wbd).

Six titles were recorded for Victor, five have tenorsax:

57333-2 Pig's Feet And Slaw Solo 32 bars. In ensemble. (FM)

57334-2 Bombay Solo 16 bars. (M)

57335-2 Fat Man Blues Soli 24, 24 and 24 bars. (F)

57336-3 Golden Lily Soli 8, 4, 8, 4 and 16 bars. In ens. (M)

57338-2 Sud Buster's Dream Solo 16+8 bars, (tb) on bridge. (F)

**Chi. Dec. 3, 1929**

Same. Four titles were recorded for Victor, three issued, one has tenorsax:

57216-1 Dixieland Doin's Soli 30, 8 and 8 bars. In ensemble. (F)

If you don't know them, the Tiny Parham Victor recordings give you a quite pleasant, swinging surprise. DB's tenorsax contributes actively to the good atmosphere, and his soloing is inspired and not without merits. With a quite sharp sound and in the typical style of the time, he nevertheless manages to emerge as one of the better soloists. He particularly masters the up-tempi, and one should note primarily "Fat Man ...", "Dixieland ..." and "Pig's Feet ...".

Note that the personnel on these recording sessions has been questioned, and that it has been suggested that the tenorsax soloist is Jimmy "Hook" Hutchinson, reported to be on the subsequent Tiny Parham recordings.

**ANDREW BROWN**

Born: Feb. 2, 1900

Died: New York City, Aug. 1960

From 1925 worked in The Cotton Club Orchestra (led by Andrew Preer) until 1928:

**COTTON CLUB ORCHESTRA****NYC. Jan. 6, 1925**

Andy Preer (vln, ldr), R.Q. Dickerson, Louis Metcalf (tp), De Priest Wheeler (tb), Dave Jones, Eli Logan (as), Andrew Brown (cl, ts), Earres Prince (p), Charley Stamps (bjo), Jimmy Smith (tu), Leroy Maxey (dm).

Two sides were recorded for Columbia, both have tenorsax:

140224-1 Down And Out Blues Brief break. Solo 4 bars. (SM)

140225-1 Snag 'Em Blues Solo 10 bars. (M)

**NYC. March 31, 1925**

Personnel as Jan. 6, except Harry Cooper (tp) replaces Metcalf.

Two sides were recorded for Columbia, rejected.

**NYC. April 27, 1925**

Personnel as March 31.

Two titles were recorded, one has tenorsax:

140475-5 Original Two-Time Man Solo 16 bars. (M)

**NYC. Nov. 10, 1925**

Personnel as March 31.

Two titles were recorded for Columbia, no tenorsax soli.

The soli by AB with the "first Cab Calloway orchestra" are not at all remarkable, but there is a notable improvement from the first to the last session.

**ANDY PREER AND****THE COTTON CLUB ORCHESTRA****NYC. Feb. 3, 1927**

Andy Preer (dir), R.Q. Dickerson, Lammar Wright (tp), De Priest Wheeler (tb), Dave Jones and Walter Thomas or George Scott (cl, as), Andrew Brown (cl, ts), Earres Prince (p), Jimmy Smith (tu), Leroy Maxey (dm).

One title was recorded for Gennett, possibly two or three takes exist, but this has not been confirmed:

513-A I Found A New Baby Solo 16 bars. (FM)

Some insignificant slap-tongue soloing.

AB possibly records with **LE ROY TIBBS AND HIS CONNIE'S INN ORCHESTRA** in NYC. on Feb. 1, 1928. There are two titles with no tenorsax soli ("I Got Wrong" has a good baritone sax solo, possibly by AB).

**THE MISSOURIANS****NYC. June 3, 1929**

Lockwood Lewis (dir, vo), R.Q. Dickerson, Lammar Wright (tp), De Priest Wheeler (tb), William Thornton Blue, George Scott (cl, as), Andrew Brown (cl, ts), Earres Prince (p), Morris White (bjo), Jimmy Smith (tu), Leroy Maxey (dm).

Four titles were recorded for Victor, two have tenorsax:

53802-2 Market Street Stomp Solo 30 bars. (F)

53803-1 Ozark Mountain Blues Soli 8 and 8 bars. (F)

53803-2 Ozark Mountain Blues As above. (F)

**NYC. Aug. 1, 1929**

Same. Four titles were recorded, two have tenorsax:

53971-2 I've Got Someone Solo 8 bars. (F)

53973-3 Vine Street Rag Solo 16 bars. (F)

A pleasant surprise! Active and groovy playing with a personal sound, making us wonder why AB did not develop into a prominent tenorsax soloist. "... Stomp" and "Vine ..." are most interesting, while the recording quality of "... Someone" is inferior to the others.

With Cab Calloway from 1930 until 1945.

Brian Rust gives AB as playing (bcl, ts) for the session of **CAB CALLOWAY AND HIS ORCHESTRA** from the beginning on July 24, 1930 to April 20, 1932. From June 7, 1932 on, AB is listed as playing (bcl, as, bar). This means he may play some of the tenorsax soli otherwise attributed to Walter Thomas on the early sessions. "Some Of These Days" from Dec. 23, 1930 has been identified as AB by Wendell Cully. Other sources have also given "Dinah" from June 7, 1932 and possibly "You Rascal You" from Sept. 23, 1931 as AB items. However, even close

listening has given no clues, and I have thus chosen to list all soli under WT's name. Comments will be welcome.

From 1945 ran own teaching studio in New York City. No recording session after leaving Cab.

### ... BROWN

Born:

Died:

#### **J. NEAL MONTGOMERY AND HIS ORCHESTRA**

**Atlanta, March 14, 1929**

J. Neal Montgomery (p, dir), Henry Mason, Karl Burns (tp), unknown (tb), George Derrigott, ... Puckett (cl, as), ... Brown (cl, ts), John Smith (bj), Jesse Wilcox (tu), Ted Gillum (dm, vo).

Two sides were recorded for Okeh, one has tenorsax:

402314-B	Auburn Avenue Stomp	Solo 12 bars. (FM)
402314-C	Auburn Avenue Stomp	As above. (FM)

Rather primitive soli, the performer has obvious technical and conceptual problems. However, it is interesting to note how different the soli are.

### WILLARD S. BROWN

Born: Birmingham, Alabama, 1909

Died: New York City, July 5, 1967

Worked in Chicago with Tiny Parham, Erskine Tate, etc. Recorded with the Blue Ribbon Syncopators in 1927:

#### **BLUE RIBBON SYNCOPATORS**

**NYC. April 29, 1927**

Ted Colon (tp), Herbert Diemer (as, bar), Willard Brown (ts), George West (p), Gilbert Roberts (bj), Seymour Todd (b, tu), Hurley Diemer (dm).

Four titles were recorded for Columbia, all have tenorsax:

144067-3	Scratch	Solo 16 bars. (F)
144068-3	Whale Dip	Solo 16 bars. (FM)
144069-1	Blue Ribbon Blues	Brief breaks. (SM)
144070-3	Memphis Sprawler	Solo 16 bars. (M)

WB, mostly known for (as, bar) and recording with Cab Calloway as late as 1958, makes some notable tenorsax playing on this date. "Memphis ..." swings in a surprisingly easy manner for 1927, and the two faster performances are executed with competence and control. Our appetite is whetted, but to no avail.

Records with Jabbo Smith on (cl, as, bar) in sessions of June 7 and Aug. 22, 1929.

#### **GRANT MOORE AND HIS NEW ORLEANS BLACK DEVILS**

**Chi. May 6, 1931**

Grant Moore (cl, as, dir), Robert Russell, Sylvester Friel (tp), Thomas Howard (tb), Earl Keith (cl, as), Willard Brown (ts), J. Norman Ebron (p), Harold Robbins (bj), Lawrence Williams (tu), Harold Flood (dm).

Two titles were recorded for Vocalion, one has tenorsax:

162-A	Original Dixieland One-Step	Solo 6 bars. (F)
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Of no particular interest.

WB appears on (as) with Snub Mosley and Eddie Durham in 1940, and also records later in the forties with Benny Carter, Louis Armstrong and Sy Oliver. I suspect him to play some tenorsax soli with Louis Armstrong in 1944. Also recording sessions in the fifties. No tenorsax, only (as) and (bar).

### ELMER BURCH

Born:  
Died:

**JESSE STONE AND HIS BLUE SERENADERS**      **St. Louis, April 27, 1927**

Personnel including Elmer Burch (ts).

Four titles were recorded for Okeh, two issued, but no tenorsax soli.

**ROY BUTLER**

Born: Richmond, Indiana, July 12, 1899

Died: Chicago, March 28, 1997

Participates on (cl, as, ts) (together with Billy Stewart and Harley Washington, never to appear elsewhere) on the recording sessions in Chicago, August and September 1924 by **SAMMY STEWART'S TEN KNIGHTS OF SYNCOPATION**. Three titles were recorded for Plymouth, but no tenorsax soli.

RB later travelled to Europe and appears on (as, bar) in the recording sessions by Freddy Johnson and his Harlemites in Paris, Oct. and Dec. 7, 1933.

To be continued in 1936.

**ALBERT W. CALDWELL**  
"HAPPY"

Born: Chicago, Ill. July 25, 1903

Died: NYC. Dec. 29, 1978

Attended Wendell Phillips High School in Chicago, studied pharmacy. Took up clarinet in 1919. Played clarinet in 8th Illinois Regimental Band, after Army service took lessons from his cousin, Buster Bailey. Returned to studies until 1922, then joined Bernie Young's Band at Columbia Tavern, Chicago, made first records with Young in 1923 ("Dearborn Street Blues"), began doubling tenor c. 1923. Toured in Mamie Smith's Jazz Hounds, remained in New York (1924). Did summer season at Asbury Park, then joined Bobby Brown's Syncopators (1924). Worked with Elmer Snowden (1925), also with Billy Fowler, Thomas Morris, etc. First recording session on (ts) with:

**THOMAS MORRIS AND HIS SEVEN HOT BABIES**

**NYC. July 13, 1926**

Personnel information differs in various sources. Rust gives: Tom Morris, Ward Pinkett (tp), Geechie Fields (tb), Ernest Elliott (cl, as, bar), Happy Caldwell (cl, ts), Mike Jackson (p), possibly Lee Blair (bjo), Bill Benford (tu). The CC49 LP, however, gives Ernest Elliott (cl, ts, bar), unknown (as).

Three titles were recorded for Victor, one has tenorsax:

35764-2      Charleston Stampede      Solo 12 bars. (FM)

**NYC. Aug. 17, 1926**

Rust says same personnel, while LP says Ernest Elliott (as), Happy Caldwell (ts), Jabbo Smith (tp) may replace Pinkett.

Two items were recorded for Victor, one has tenorsax:

36048-2      Ham Gravy      Solo 12 bars. In ensemble. (FM)

36048-3      Ham Gravy      As above. (FM)

The same performer seems to play tenorsax on both sessions. However, the results are not very exciting. But there are some notable differences in the two takes of "Ham ...".

HC plays (cl) on a session with MARGARET CARTER in Aug. 1926.

With Willie Gant's Ramblers (summer 1926), worked with Cliff Jackson, also toured with Keep Shufflin' revue (early 1927). With Arthur Gibb's Orchestra (summer 1927 to summer 1928).

**FOWLER'S FAVORITES**

**NYC. July 5, 1927**

Suggested personnel (ref. K.-B. Rau): Arthur Gibbs' band: Leonard Davis (cnt), George Washington (tb), Eugene Mikell (cl, as), Happy Caldwell (sop, ts), Lemuel

Fowler (p, vo), Paul Burnett (bjo), Billy Taylor (tu), Sammy Hodges (dm).  
Two titles were recorded for Columbia, both have tenorsax:

144627-1 Percolatin' Blues In ensemble. (FM)  
144628-3 Hot Strut Solo 18 bars. In ensemble. Break. (FM)

A strong and active voice, not inferior to anybody at this time. Possibly he is one of the "names", but I cannot readily identify him. Postscript of July 2015: This item was placed under UNKNOWN, but Happy Caldwell (Benny Waters was suggested earlier) seems to be a very good proposal.

**EDDIE'S HOT SHOTS** **NYC. Feb. 8, 1929**  
Leonard Davis (tp), Jack Teagarden (tb, vo), Mezz Mezzrow (Cm), Happy Caldwell (ts), Joe Sullivan (p), Eddie Condon (bjo), George Stafford (dm).  
Two titles were recorded for Victor, both have tenorsax:

48345-1 I'm Gonna Stomp, Mr. Henry Lee Solo 32 bars. (FM)  
48345-2 I'm Gonna Stomp, Mr. Henry Lee As above. (FM)  
48346-1 That's A Serious Thing Weak obbligato with  
ens 12 bars. (SM)  
48346-2 That's A Serious Thing As above. (SM)

Well hidden in the background, HC does not manage to create anything of particular interest on "... Thing", and the long soli on "... Henry Lee" are modest and quite disappointing.

**LOUIS ARMSTRONG AND HIS ORCHESTRA** **NYC. March 5, 1929**  
Louis Armstrong (tp), Jack Teagarden (tb), Happy Caldwell (ts), Joe Sullivan (p), Eddie Lang (g), Kaiser Marshall (dm).  
Two titles were recorded for Okeh, one rejected, the remaining has tenorsax:

401689-B Knockin' A Jug Solo 12 bars. (SM)

An extraordinary recording as such, but the tenorsax solo seems to be quite stiff and not at all near to the intentions of the "modern" times. Also worked with Elmer Snowden again, Charlie Johnson, Fletcher Henderson, etc. Regularly with Vernon Andrade's Orchestra from 1929 until 1933.

HC is present on the soundtrack of **BESSIE SMITH's** "St. Louis Blues", but no tenorsax soli.

**BUBBER MILEY AND HIS MILEAGE MAKERS** **NYC. May 16, 1930**  
Two titles were recorded for Victor, no tenorsax.

**NYC. July 3, 1930**  
Bubber Miley, Ward Pinkett, unknown (tp), Wilbur de Paris (tb), Buster Bailey, Hilton Jefferson (cl, as), Happy Caldwell (ts), Earl Frazier (p, cel), Bernard Addison, unknown (bjo, g), unknown (b), Tommy Benford (dm), George Bias (vo).  
Two titles were recorded for Victor, one has tenorsax:

63108-2 Black Maria Solo 4 bars. (F)

**NYC. Sept. 11, 1930**  
Two titles were recorded for Victor on Sept. 11, but no tenorsax.

**NYC. Sept. 17, 1930**  
Remake of titles on Sept. 11, still no tenorsax.

Some of the most enjoyable trumpet records of the early thirties, but one has to listen closely to find a brief and uninteresting tenorsax piece.

**JACK BLAND AND HIS RHYTHMAKERS** **NYC. Oct. 8, 1932**  
Henry Allen (tp), Tommy Dorsey (tb), Pee Wee Russell (cl), Happy Caldwell (ts), Frank Froeba (p), Eddie Condon (bjo), Jack Bland (g), Pops Foster (b), Zutty Singleton (dm), Chick Bullock (vo-12453,54).  
Four titles were recorded for the "Columbia Associates", all have tenorsax:

12452-1 Who Stole The Lock? Solo 16 bars. In ens. (F)  
12452-2 Who Stole The Lock? As above. (F)  
12453-1 A Shine On Your Shoes Solo 8 bars. In ens. (F)  
12453-2 A Shine On Your Shoes As above. (F)

12453-3	A Shine On Your Shoes	In ens only. (FM)
12454-2	It's Gonna Be You	Intro. Solo 8 bars. In ens. (FM)
12455-1	Someone Stole Gabriel's Horn	In ens. Solo 16 bars. (FM)
12455-2	Someone Stole Gabriel's Horn	As above. (FM)

Colorful sides, but more fun in general than really top solo performances. HC works actively with his tenorsax, and the results are not bad, but the tempi are high, and the soli never quite get into the good relaxed groove. It is considered very difficult to judge his capabilities based upon this session, the only one in the early thirties to feature him in reasonable abundance.

**CHARLIE JOHNSON & HIS ORCHESTRA** **Jan. 1933**  
Bigband personnel, unknown, possibly including Happy Caldwell (ts).  
One title:

Untitled Blues Solo 12 bars. (M)

A brief item, less than two minutes long with lousy sound but very interesting music, of course. The tenorsax solo has been suggested to be Chu Berry, which seems very unlikely. A better idea is Happy Caldwell.

**TINY BRADSHAW AND HIS ORCHESTRA** **NYC. Sept. 19, 1934**  
Lincoln Mills, Shad Collins, Max Maddox (tp), George Matthews, Eugene Green (tb), Bobby Holmes, Russell Procope (as), Edgar Courance, Happy Caldwell (cl, ts), Clarence Johnson (p), Bob Lessey (g), Ernest Williamson (b), Arnold Bolden (dm), Tiny Bradshaw (vo, dir).

Four titles were recorded for Decca, two of three tenorsax soli are said to be by HC:

38693-A	Shout, Sister, Shout	Solo 8 bars. (F)
38694-A	Mister, Will You Serenade?	Solo with orch and (vo) 16 bars. (FM)

**NYC. Oct. 3, 1934**

Same. Four titles were recorded for Decca, two have tenorsax, I believe one by HC:

38786-A	I Ain't Got Nobody	Solo 8 bars. (F)
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To my ears all except one of the tenorsax soli, "I'm A Ding Dong Daddy", in the Bradshaw sessions are played by Edgar Courance. However, the list above comes from EC and HC themselves (info: Johnny Simmen)! Anyway, the tenorsax playing on this session is generally terrific! "Shout ..." is a flashing example of this, and "... Nobody" is also very noteworthy, while "Mister ..." is more arranged.

To be continued in 1936.

## WILLIAM CALHOUN

Born:  
Died: 1927

**REB'S LEGION CLUB FORTY FIVES** **Hollywood, ca. Nov. 1924**  
Andrew Blakeney, Andrew Massingale (tp), Leon White (tb), Les Hite (cl, as, vo), William Calhoun (cl, ts, vo), Reb Spikes (bsx), Gene Wright (p), Lionel Hampton (dm).

Two titles were recorded for Hwd, both have tenorsax:

My Mammy's Blues	Solo 16 bars. (F)
Sheffield Blues	Solo 12 bars. (M)

Primitive but efficient, with an execution like a trumpet.

Whether WC is the unknown (ts) on the LA session of Oct. 15, 1927 by **RED SPIKES MAJORS AND MINORS** is not known. Anyway, there are no tenorsax soli. WC played (as) with McVea's Howdy Entertainers (Isaac McVea, father of famous tenorsax player of the late forties, Jack McVea).

## HARRY CARNEY

Born: Boston, Massachusetts, April 1, 1910  
 Died: NYC. Oct. 8, 1974

**DUKE ELLINGTON & HIS ORCHESTRA** **NYC. March 7, 1929**  
 Bigband personnel including Barney Bigard, Harry Carney (ts)!  
 One title:

49768-2 Hot Feet Solo 32 bars. (F)

Ref. Steven Lasker: "In a conversation with Brooks Kerr, HC recalled that "Hot Feet" was his solo – and that he played it on Barney Bigard's tenorsax I (SL) found HC's assertion both instantably credible and perfectly obvious, since HC's opening solo exhibits a blistering attack and propulsive drive absent from Bigard's other recorded solos of the period". Personally I have no reason to disagree, exciting discovery!

### "SID" CARRIERE

Born:  
 Died:

**CELESTIN'S ORIGINAL**  
**TUXEDO JAZZ ORCHESTRA** **NO. April 11, 1927**  
 Personnel including Sid Carriere (sop, ts).  
 Four titles were recorded for Columbia, but no tenorsax soli.

**NO. Dec. 13, 1928**

Personnel including Sid Carriere (sop, ts).  
 Two titles, but no tenorsax soli.

### ROBERT CARROLL

Born: Louisville, Kentucky, ca. 1905  
 Died: NYC. 1952

Transferred to separate Jazz Archeology file.

### JAMES CARSON

Born:  
 Died:

**SONNY CLAY'S PLANTATION ORCHESTRA** **LA. Feb. 2, 1926**  
 Sonny Clay (p, dir), Ernest Coycault, William Blakeney (tp), W.B. Woodman (tb),  
 Leonard Davidson (cl), Louis Dodd (as, bjo, g), James Carson (cl, ts, bar or bsx),  
 Fitzgerald (bjo), Willie McDaniels (dm, k).  
 Two titles were recorded for Vocalion, both have tenorsax:

LA-91 Plantation Blues With orchestra. (M)

LA-92 Chicago Breakdown With orchestra. (FM)

Of no particular interest.

**SONNY CLAY** **LA. Aug. 26, 1926**  
 Personnel including James Carson (cl, ts).  
 Two titles were recorded for Vocalion, but no tenorsax can be heard.

### GEORGE F. CLARKE

Born: Memphis, Tennessee, Aug. 28, 1911  
 Died:

Did his first recording session with **THE CHICKASAW SYNCOPATORS** in Memphis, Dec. 13, 1927, but no tenorsax soli. Became Jimmie Lunceford's pupil

whilst attending Manassas High School in Memphis, thus became a member of Lunceford's first band. Did possibly his first and only recording session with **JIMMIE LUNCEFORD AND HIS CHICKASAW SYNCOPATORS** in Memphis, June 6, 1930, but no tenorsax soli. Remained with Lunceford until 1933. Settled in Buffalo, and played for various leaders: Guy Jackson, Stuff Smith, Lil Armstrong etc. Worked again with Stuff Smith in 1939-40.

To be continued in 1939.

## ROBERT CLOUD

Born:  
Died:

RC records on (as) with Ross De Luxe Syncopators in Savannah, Aug. 22, 1927, fine altosax playing!

**Q. R. S BOYS** **Long Island City, ca. Feb. 1929**  
Robert Cloud (ts), Walter Pichon (p, vo), Benny Nawahi (stg), unknown (vo).  
Four titles were recorded for QRS:

336-A	Dad Blame Blues	Obbligato parts. (SM)
337-A	Black Boy Blues	Obbligato parts. (SM)
338	Wiggle Yo' Toes	With ensemble 64 and 16 bars. (F)
339	I've Seen My Baby	With ensemble 40 and 32 bars. (FM)

Fine piano playing, lovely Hawaiian guitar and some rough vocal out of this world. The tenorsax, however, is not too exciting. Being a trio, the group is transparent enough to let the tenorsax be heard in abundance, but it is rather ensemble than solo playing.

**ROLLIN SMITH VOCAL BY**  
**ROBERT CLOUD & HIS ORCHESTRA** **NYC. Aug. 22&26, 1929**  
Unknown 2 (tp), (tb), Robert Cloud (as, ts), 2 other (reeds), unknown (vln), (p), (bjo), (b), Rollin Smith (vo-148917), unknown (vo-148918), Herman Tapp (vo-148926).

Three titles were recorded for Clarion, but no tenorsax soli.

RC is listed as "possible" (ts) on the April 7, 1931 session by **THE GEORGIA JUMPERS**, but the sax instruments are in fact (as) and (bar). However, the four items as such are very interesting indeed!

## EUGENE C. COBB

"JUNIUS" "JUNIE"

Born: Hot Springs, Arkansas, ca. 1896  
Died: ca. 1970

Brother of Jimmy Cobb (trumpet). First piano lessons from his mother at the age of nine. During his teens worked in small band with Johnny Dunn. Moved to New Orleans to study house-building, and there bought first clarinet. Left university to live in Chicago, gigged on piano, then formed own band for residency at the Club Alvadere (1920-21), worked on clarinet with Everett Robbins and his Jazz Screamers (1921), later played in Mae Brady's Orchestra in Chicago and firmly established himself as a multi-instrumentalist. With King Oliver (mainly on banjo) from late 1924 until spring 1925 - later worked with King Oliver from late 1926 until spring 1927.

Numerous recording sessions in 1926-1927 with own groups, Jimmy Bertrand, King Oliver, Picket Parham Apollo Syncopators and Ma Rainey, but (cl, sop, as, bjo, g, vo) only. First recording session on (ts):

**JUNIE C. COBB AND HIS GRAINS OF CORN** **Chi. Aug. 21, 1928**  
Jimmy Cobb, (cnt), Angelo "Alvin" Fernandez (cl, ts), Junie Cobb (ts), Jimmy Blythe (p), Bill Johnson (b), Clifford "Snags" Jones (dm, kazoo), W.W. Burton (vo).  
Two titles were recorded for Vocalion, both have tenorsax:

C-2252-A	Endurance Stomp	Soli 16 and 8 bars. In ens. (F)
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C-2252-B/C Endurance Stomp As above. (FM)  
 C-2253-A Yearning And Blue Solo 16 bars. In ens. (SM)

The soli are quite good and promising!! They have a colour lacking in the soli of most of his contemporaries.

With Jimmie Noone late 1928 to spring 1929, then led own band in Chicago. Participates in numerous recording sessions by Jimmie Noone in 1928-1929 but (bjo, g, vo) only, and by Paramount Pickers in Feb. 1929 but (g, vo) only. However, there are several sessions in 1928-1929 with (ts) included:

**E. C. COBB AND HIS CORN EATERS** **Chi. Dec. 10, 1928**  
 Jimmy Cobb (cnt), Junie Cobb (cl, ts), Frank Melrose (p), Jimmy Bertrand (dm, xyl).

Two titles were recorded for Victor, both have tenorsax:

48711-2 Transatlantic Stomp Solo 32 bars. In ensemble. (FM)  
 48712-1 Barrell House Stomp In ensemble. (FM)

The solo on "Transatlantic ..." confirms the good impression from the first Cobb session.

**STATE STREET STOMPERS** **Chi. Dec. 14, 1928**  
 Junie Cobb (sop, ts, vo-48755), possibly Alex Hill (p), Hudson "Tampa Red" Whittaker (g), possibly Jimmy Bertrand (dm, slide whistle 48755), Thomas "Georgia Tom" Dorsey (vo-48756).

Two titles were recorded for Victor, both have tenorsax:

48755-1 Rolling Mill Intro 8 bars to solo 32 bars.  
 Solo 32 bars. (FM)  
 48755-2 Rolling Mill As above plus solo 16 bars. (FM)  
 48756-2 Panama Blues Intro 4 bars to solo 24 bars.  
 Solo 12 bars. (SM)

Note: Merritt No. 1 lists 48756-1 but apart from a different speed, I cannot discern any differences from the -2 on CI-019.

These are highly enjoyable sides and show that Cobb was a very important musician and one of the most interesting of the early tenorsax performers.

**JUNIE C. COBB AND HIS GRAINS OF CORN** **Chi. Feb. 7, 1929**  
 Jimmy Cobb (cnt), Junie Cobb (cl, ts, vln, vo-2921), possibly Alex Hill (p), possibly Eustern Woodfork (bjo), possibly Bill Johnson (b), possibly Clifford "Snags" Jones (dm), W.E. "Buddy" Burton (vo).

Two titles were recorded for Vocalion, both have tenorsax:

C-2920-A Shake That Jelly Roll Solo 32 bars. (FM)  
 C-2921-A Don't Cry Baby Solo 6 bars. (FM)

More enjoyable music but tenorsax is not so prominent this time. Good soloing though.

**Chi. Feb. 11, 1929**  
 Probably same. On Feb. 9 two titles were recorded for Vocalion, rejected, but remade on this date. One has tenorsax:

C-2940 Smoke Shop Drag Solo 32 bars. (M)

I love this music, musical treasures are hidden not far below the informal surface. The brothers Cobb are very competent musicians, and there are good soli on trumpet, clarinet and tenorsax on all the "Grains of Corn" recordings. "Smoke ..." has a lovely, almost Albert Ayleresque solo (if the readers of this know who that person is ...), it is edgy and primitive, but perfect!

Many recording sessions in 1928-1929 with Jimmie Noone but (bjo), (g) and (vo) only.

**WINDY RHYTHM KINGS** **Chi. April 1929**  
 Jimmy Cobb (tp), Junie Cobb (cl, ts), Ernie Smith (bsx), Frank Melrose or possibly Alex Hill (p), Jimmy Bertrand (dm).

Two titles were recorded for Paramount, one has tenorsax:

21256-1 Piggly Wiggly Blues Solo 16 bars. In ensemble. (FM)

Another typical JC solo, to be appreciated if you belong to those who hear through the superficial simpleness of this music.

On July 3, 5 and 15, 1929 **JUNIE C. COBB AND HIS GRAINS OF CORN** records four titles (seven matrices) in Chicago for Vocalion, but all were rejected. Matrices 3871, 3872 and 3873 from the July 13 session have appeared recently. A (tb) is present, and the same man is not playing (cl) and (as). There are no tenorsax soli, however, a very good baritonesax solo 24 bars (FM) on "Ain't It A Cryin' Shame".

**J. C. COBB AND HIS GRAINS OF CORN** **Chi. Oct. 24, 1929**  
Jimmy Cobb (tp), possibly George James (as), Junie Cobb (ts, vo), possibly Earl Frazier (p), possibly Eustern Woodfork (bjo), possibly Walter Wright (tu), possibly Harry Dial (dm).

One title was recorded for Vocalion:

C-4691-A Once Or Twice Solo 16 bars. In ensemble. (FM)

Another good solo in the now familiar JC tradition.

No further recording sessions on tenorsax, unfortunately, except for a rejected one for Decca in Chicago on Sept. 4, 1935.

### EDGAR COURANCE "SPIDER"

Born: Cincinnati, Ohio, 1903  
Died: New York City, Oct. 12, 1969

Worked in Wesley Helvey's Band in Cincinnati (1926), also played briefly in J.C. Higginbotham's Band. Giggled in New York during the early 1930s, then worked regularly with Tiny Bradshaw (1934), with whom he had his first recording session:

**TINY BRADSHAW AND HIS ORCHESTRA** **NYC. Sept. 19, 1934**  
Lincoln Mills, Shad Collins, Max Maddox (tp), George Matthews, Eugene Green (tb), Bobby Holmes, Russell Procope (as), Edgar Courance, Happy Caldwell (cl, ts), Clarence Johnson (p), Bob Lessey (g), Ernest Williamson (b), Arnold Bolden (dm), Tiny Bradshaw (vo, dir).

Four titles were recorded for Decca, three have tenorsax, one is said to be by EC:

38696-A The Sheik Of Araby Solo 16 bars. (F)

**NYC. Oct. 3, 1934**

Same. Four titles were recorded for Decca, two have tenorsax, one is said to be by EC:

38787-A I'm A Ding Dong Daddy Solo 16 bars. (FM)

The tenorsax of EC has a dramatic entrance in the world of jazz records. The flashing, virile and inventive solo on "... Araby" is a real must for any serious student of the art! One may only wonder why EC did not get major billing in later years, but it may be due to his moving to Europe. "... Daddy" is rather pale in comparison, and I have serious second thoughts about the roles played by EC versus HC. However, due to EC/HC's own comments to these records, I have chosen not to protest.

To be continued in 1936.

### LEONARD DAVIDSON

Born: Jonesboro, Arkansas, July 13, 1896  
Died:

LD records on (cl) with the California Poppies in LA, ca. 1923. He appears on (cl, sop, ts) with **THE STOMPIN' SIX** in LA, ca. May 1925, but no tenorsax soli. Then on (cl) with Sonny Clay in LA, July 28, 1925. Records on (cl, as) with The Dixie Serenaders in LA, ca. Aug. 1931.



**ORIGINAL JAZZ HOUNDS****NYC. Aug. 11-12, 1925**

Thornton G. Brown (cnt), Jake Frazier (tb), Bob Fuller (cl, as), Ernest Elliott (cl, ts), Mike Jackson (p), Sam Speed (bjo), Perry Bradford (dir, vo).

Four titles were recorded for Columbia, all have tenorsax:

140840-2	I Ain't Gonna Play No Second Fiddle	Solo with ens 18 bars. In ensemble. (SM)
140841-3	Slow Down	Solo 4 bars. (SM)
140846-2	Cannon Ball Blues	Solo 12 bars. In ensemble. (M)
140847-3	Vamping Lucy Long	Solo 2 bars. In ensemble. (SM)

The good recording quality makes the tenorsax efforts quite audible, in contrast to many contemporary recording sessions. EE is no great tenorsax performer, sounding quite primitive to modern ears. However, he plays with a certain charm, and "... Fiddle" in particular should be noted. There are not many soli before this date, and therefore this music represents part of the very beginning of jazz tenorsax.

**THOMAS MORRIS AND HIS SEVEN HOT BABIES****NYC. July 13, 1926**

EE is listed in Rust as playing (cl, as, bar) on this session but may also perform on (ts). There is one tenorsax solo, but it is listed under Happy Caldwell.

**NYC. Nov. 12, 1926**

Thomas Morris (cnt), Joe Nanton (tb), Ernest Elliott (cl, ts), Mike Jackson or Phil Worde (p), Buddy Christian (bjo), Wellman Braud (b), unknown (dm).

Two titles were recorded for Victor, one has tenorsax:

36925-1	Blues From The Everglades	Three breaks. (SM)
36925-2	Blues From The Everglades	As above. (SM)
36925-3	Blues From The Everglades	As above. (SM)

Quite ordinary and of no particular interest.

EE's (ts) has been associated with the **BESSIE SMITH** session of Aug. 24, 1928 and the **JIMMY JOHNSON** session of March 5, 1929, but there are no tenorsax soli.

**HAROLD ESTE**

Born:  
Died:

Participates in a St. Louis recording session on Nov. 4, 1928 with **BENNIE WASHINGTON'S SIX ACES**, one title but no tenorsax soli.

**EARL EVANS**

Born:  
Died:

**ROSS DE LUXE SYNCOPATERS****Savannah, Aug. 22, 1927**

Alonzo Ross (p, vo, dir), Robert "Cookie" Mason (tp, vo), Melvin Herbert (tp), Eddie Cooper (tb), Edmond Hall (cl, as, bar), Robert Cloud (as), Earl Evans (ts, vo-39830), Casper Tower (bjo, vo), Richard Fulbright (tu), Frank Houston (dm, vo), Margaret Miller (vo).

Eight titles recorded for Victor, two have tenorsax:

39827-2	Florida Rhythm	Solo 8 bars. (FM)
39829-3	Lady Mine	Solo 16 bars. (FM)

Straight soli of no interest. However, the sax section on this session as a whole is not without merits.

On Jan. 30 and Feb. 27, 1930 EE records on (as) in NYC with Cliff Jackson And His Krazy Kats. Probably also (ts) in a **Eddie Durham** 1923 recording session.

## HERSCHEL EVANS

Born: Temple, Texas, May 1, 1910  
 Died: New York, Feb. 9, 1939

Transferred to separate Jazz Archeology file.

## "BILLY" FOWLER

Born:  
 Died:

From Pensacola, Florida, had own bands in NY, replaced Sam Wooding at Club Alabam in May 1925. Many future Fletcher Henderson musicians passed through his bands - Benny Morton, Jimmy Harrison, Tommy Ladnier, Benny Carter, Prince Robinson, Clarence Holiday, Walter Johnson.

BF is believed to play bass sax (and other reeds) on many Fletcher Henderson recording sessions in 1923 (ref. Hendersonia). No tenorsax soli.

ERNEST FRANKLIN  
"CHICK"

Born:  
 Died:

**OLIVER COBB AND HIS RHYTHM KINGS** **Chi. Aug. 15, 1929**  
 Oliver Cobb (cnt, vo, dir), Freddie Martin (cl, as), Walter Martin (as), Ernest Franklin (ts), Eddie Johnson (p), Benny Jackson (bjo), Singleton Palmer (tu), Lester Nicholas (dm).

Two titles were recorded for Brunswick, both have EF:

C-4088	The Duck's Yas Yas Yas	Part of intro. Solo 16 bars. (SM)
C-4089	Hot Stuff	Soli 8, 6 and 8 bars. (M)

Rather sluggish and far from "hot stuff".

**EDDIE JOHNSON'S CRACKERJACKS** **Atlanta, Feb. 25, 1932**  
 Eddie Johnson (p, dir), Harold Baker, James Talphy (tp), Winfield Baker (tb), Fred Martin, Walter Martin (as), Ernest Franklin (ts), Benny Jackson (bjo, g, vo), Singleton Palmer (b), Lester Nichols (dm), The Crackerjacks (vo).

Two titles were recorded for Victor, both have EF:

71625-1	The Duck's Yas Yas Yas	Solo 14 bars. (M)
71626-1	Good Old Bosom Bread	Solo 24 bars. (M)

Some light-voiced, almost altosax-like playing, not without certain merits, although the soli leave no lasting impression.

To be continued in 1936.

## WILLIAM FRANZ

Born:  
 Died:

Participates in two recording sessions:

**LOUIS ARMSTRONG AND HIS SEBASTIAN NEW COTTON CLUB ORCHESTRA (LEON ELKINS' ORCHESTRA)** **LA. July 21, 1930**  
 Louis Armstrong (tp, vo), Vernon Elkins (tp, ldr), Lawrence Brown (tb), Leon Herriford, Johnny Mitchell (as), William Franz (ts), L. Z. Cooper or Harvey Brooks (p-404403, 405), Ceele Burke (bjo, stg), Reggie Jones (tu), Lionel Hampton (dm),

vib), Charlie Lawrence (arr-404403, 406, p-406).  
Two titles were recorded for Okeh, one has tenorsax:

404403-A I'm A Ding Dong Daddy Solo 16 bars. (FM)

**LA. Aug. 19, 1930**

Same. Two titles were recorded, both have tenorsax:

404405-A Confessin' Solo 8 bars. (S)

404406-A If I Could Be With You Solo 8 bars. (SM)

Few segments of jazz music have got less attention than Louis Armstrong's tenorsaxophonists, in fact, nobody seems to pay the least attention at all! This is not quite fair, especially not for WF, a westcoast musician to whom no further reference could be found. Although having the good old slap tongue effects in his repertoire, his rhythm is pretty well advanced, note in particular "If I Could Be ...". All the three soli here are truly well conceived and have identity. For those who are particularly interested in the early tenorsax styles, WF should not be ignored.

## CHARLES FRAZIER

Born: Radford, Virginia, Aug. 17, 1907  
Died:

### **KING OLIVER AND HIS ORCHESTRA NYC. Oct. 8, 1929**

King Oliver, Dave Nelson (tp), Jimmy Archey (tb), Bobby Holmes (cl, as), Glyn Paque (as), possibly Charles Frazier (ts), Don Frye (p), Arthur Taylor (bjo), Clinton Walker (tu), Edmund Jones (dm), George Rogers (dir).

Three titles were recorded for Victor, one has tenorsax:

56758-2 Too Late Solo 30 bars. (FM)

**NYC. Nov. 6, 1929**

King Oliver (tp), Dave Nelson (tp, vo), Jimmy Archey (tb), possibly Glyn Paque (cl, as), Hilton Jefferson (as), possibly Charles Frazier (ts), James P. Johnson (p), Arthur Taylor (bjo), Clinton Walker (tu), Edmund Jones (dm), Loren L. Watson (dir).

Three titles were recorded for Victor, all have tenorsax:

57527-1 I'm Lonesome Sweetheart Solo 2 bars. (M)

57528-1 I Want You Just Myself Soli 30 and 2 bars. (F)

57529-1 I Can't Stop Lovin' You Solo 8 bars. (SM)

These soli are not outstanding, but "Too Late" in particular merits closer listening.

### **JIMMIE JOHNSON AND HIS ORCHESTRA NYC. Nov. 18, 1929**

King Oliver, Dave Nelson (tp), Jimmy Archey (tb), 2 unknown (cl, as), Charles Frazier (ts), James P. Johnson, Fats Waller (p), Teddy Bunn (bjo, g), Harry Hull (b), unknown (dm), The Keep Shufflin' Trio (vo).

Two titles were recorded for Victor, one has tenorsax:

57702-2 You've Got To Be Modernistic Solo 16 bars. (FM)

A quite good solo, this one.

CF may possibly be present on the **KING OLIVER** recording session for Victor on Dec. 30, 1929, but the three items have no tenorsax soli.

### **KING OLIVER AND HIS ORCHESTRA NYC. May 22, 1930**

King Oliver, Dave Nelson (tp), Jimmy Archey (tb), Bobby Holmes (cl, sop, as), Glyn Paque (as), Charles Frazier (ts), Eric Franker (p), Arthur Taylor (bjo), Clinton Walker (tu), Fred Moore (dm), Carroll Dickerson (dir).

Three items were recorded for Victor, two have CF:

62236-2 Struggle Buggy Brief break. (M)

62237-1 Don't You Think I Love You? Soli 4, 4 and 4 bars. (M)

**NYC. Sept. 10, 1930**

King Oliver (tp, dir), Henry Allen, Dave Nelson (tp), Jimmy Archey (tb), Hilton Jefferson, Glyn Paque (as), possibly Charles Frazier (ts), Henry Duncan (p), Arthur Taylor (bjo), Lionel Nipton (tu), Fred Moore (dm).

Two items were recorded for Victor, one has tenorsax:

63640-1 Stingaree Blues Solo 10 bars. (SM)

**NYC. Sept. 12, 1930**

King Oliver (tp, dir), Henry Allen, Dave Nelson (tp), Jimmy Archey (tb), 2 unknown (cl, as), unknown possibly Charles Frazier (ts), probably Sam Davis (p), unknown (g), (tu), (dm), George Bias (vo).

Two items, one has tenorsax:

63134-3 What's The Use Of Living Without Love? Straight 8 bars. (SM)

**Camden, NJ. Sept. 19, 1930**

Same minus Allen and Bias. Probably Arthur Taylor (bjo, g), Fred Moore (dm).

Two items, one has CF:

64013-1 Nelson Stomp Brief break. (FM)

64013-2 Nelson Stomp As above. (FM)

64013-3 Nelson Stomp As above. (FM)

None of the tenorsax soli or breaks on these sessions have anything of lasting value.

**DAVE NELSON AND THE KING'S MEN NYC. Jan. 14, 1931**

Dave Nelson (tp, vo, dir), Melvin Herbert, Harry Brown (tp), Wilbur de Paris (tb), Buster Bailey, Glyn Paque (cl, as), Charles Frazier (ts), Wayman Carver (fl, ts), Sam Allen (p), Arthur Taylor (bjo, g), Simon Marrero (tu), Gerald Hobson (dm).

Three titles were recorded for Victor, two have tenorsax:

64850-2 When Day Is Done Solo 6 bars. (SM)

64851-2 Some Of These Days Brief break. (F)

**DAVE'S HARLEM HIGHLIGHTS NYC. June 9, 1931**

Same, except Clarence Brereton (tp) replaces Herbert or Brown, Danny Barker (bjo) replaces Taylor.

Four titles were recorded for Timely Tunes, three have tenorsax:

69905-1 Somebody Stole My Gal Soli 8 and 22 bars. (FM)

69906-1 Rockin' Chair Solo 8 bars. (M)

69907-2 Loveless Love Soli 2, 2 and 2 bars. (M)

Neither of these soli are remarkable, they are tailored to the arrangement. The extended "... Gal" and the brief parts on "... Love" are most noteworthy.

**BLANCHE CALLOWAY AND HER JOY BOYS**

**Camden, NJ. Nov. 18, 1931**

Henry Mason, Edgar Battle, Clarence Smith (tp), Alton Moore (tb), Ernest Purce (cl, as), Leroy Hardy (as), Charles Frazier (ts), Clyde Hart (p), Andy Jackson (bjo), Joe Durham (tu), Cozy Cole (dm), Blanche Calloway (vo).

Five titles were recorded for Victor, two have tenorsax:

69781-1 Last Dollar Solo 8 bars. (F)

69790-1 Blue Memories Solo 16 bars. (SM)

"Blue ..." is a nice surprise with a sensitive and melodic solo, showing that CF is maturing.

**BLANCHE CALLOWAY AND HER JOY BOYS Chi. Aug. 27, 1934**

Henry Mason, Archie Johnson, Clarence Smith (tp), Alton Moore, Vic Dickenson (tb), Ernest Purce, Roger Boyd (cl, as), Charles Frazier (ts), unknown possibly Ernest Purce (bar), Egbert Victor (p), Earl Baker (g), Abie Baker (b), Walter Conyers (dm), Blanche Calloway (vo).

Four titles were recorded for Melotone etc., three have tenorsax:

1097-A Growlin' Dan In ensemble intro. (SM)

1099-A I Need Lovin' Solo with orch 14 bars. (F)

1100-A What's A Poor Girl Gonna Do? Brief break. (M)

Of no particular interest regarding tenorsax, but the band is terrific!

To be continued in 1936.





old-fashioned slap tongue vein. The most interesting performance seems to be the fast "Loose Ankles", which he treats in a surprisingly deft fashion, and also "... For You".

**BLANCHE CALLOWAY  
AND HER JOY BOYS**

**Camden, NJ. March 2, 1931**

Harry Lawson, Edgar Battle, Clarence Smith (tp), Floyd Brady (tb), John Harrington (cl, as), John Williams (as), Lawrence Freeman (cl, ts), Mary Lou Williams (p), Bill Dirvin (bjo), Andy Kirk (tu), Ben Thigpen (dm), Blanche Calloway (vo-64069,70), Billy Massey (vo-64068).

Three titles were recorded for Victor, two have tenorsax:

64068-1	Casey Jones Blues	Solo 16 bars. (F)
64068-2	Casey Jones Blues	As above. (F)
64070-1	I Need Lovin'	Solo 8 bars. (FM)
64070-2	I Need Lovin'	As above. (FM)
64070-3	I Need Lovin'	As above. (FM)

While the "Casey ..." soli are rather ordinary, "I Need ..." have brief but colorful soli. They are perhaps not too different, but take 2 must be considered his best solo in the early thirties, showing a promising technique.

**Camden, NJ. March 27, 1931**

Personnel probably as above. The tenorsax performer has previously been believed to be Ben Webster.

Five matrix numbers, all feature LF more or less prominently:

68938-1	Just A Crazy Song	Duet with (tb) 16+18 bars, (tb) on bridge. (M)
68938-2	Just a Crazy Song	As above. (M)
68939-1	Sugar Blues	Solo 6+10 bars, (p) 2 bars in between. (M)
68939-2	Sugar Blues	As 68940. (SM)
68940-1	Sugar Blues	Solo 6+10 bars, (tu) 2 bars in between. (SM)
68941-1	I'm Getting Myself Ready For You	Solo 16 bars. (M)
68941-2	I'm Getting Myself Ready For You	As above? ( )
68942-1	Loveless Love	As below? ( )
68942-2	Loveless Love	In ensemble. (M)

Close listening seems to indicate that LF still is present on this session. The soli particularly on "Sugar ..." and "... Ready ..." are quite acceptable, although the style seems outdated by a couple of years.

No further recording sessions.

**"BOB" FULLER**

Born: NYC. ca. 1898

Died:

BF participated in a very large number of recording sessions in the period 1922-1928, but only on (cl), (sop) and (as). However, his presence on (ts) has been suggested on the following session:

**SAM MANNING ACCOMPANIED BY  
ADOLPHE THENSTEAD's MENTOR BOYS**

**NYC. June 23, 1927**

Sam Manning (vo), possibly Ernest Elliott (cl), possibly Bob Fuller (ts), Adolphe Thenstead (p), unknown (bjo).

Four titles were recorded for Okeh, all have tenorsax:

W81104-A	Bongo	Prominently in ensemble. (FM)
W81105-A	Pepper Pot	Prominently in ens. Solo 16 bars. (FM)

W81106-A Lignum Vitae Prominently in ens. Solo 16 bars. (FM)

W81107-A Emily Prominently in ensemble. (FM)

Sounds good in ensemble, but soloing is not impressive.

## "JOE" JOSEPH COPELAND GARLAND

Born: Norfolk, Virginia, Aug. 15, 1903

Died: Teaneck, New Jersey, April 21, 1977

Brother of trumpeter Moses Garland. Began playing whilst at school in Oxford, North Carolina, later studied at Aeolian Conservatory in Baltimore (played in A. Jack Thomas Concert Band in 1921) and at Shaw University. Played in concert bands and orchestras until 1924, then joined pianist Graham Jackson's Seminole Syncopators.

### **SEMINOLE SYNCOPATORS** Atlanta, Aug. 30, 1924

Harry Cooper (tp), Prince Robinson (cl), unknown (as), Joe Garland (cl, ts), Graham Jackson (p), Bernard Addison (bjo), Harry Williams (dm).

One title was recorded for Okeh:

8741-A Sailing On Lake Pontchartrain In ensemble. (M)

The sound quality prohibits any judgment on the tenorsax qualities.

Joined Elmer Snowden on alto and baritone in 1925, following year worked with Joe Steele's Orchestra, then briefly with Henri Saparo. Worked in New York and South America with Leon Abbey.

### **TE ROY WILLIAMS AND HIS ORCHESTRA** NYC. May 25, 1927

Ed Allen (cnt), Prince Robinson (cl), unknown (cl, as), Joe Garland (cl, ts), Freddy Johnson and another (p), Elmer Snowden (bjo), Bob Ysaguirre (tu), Walter Johnson (dm), Te Roy Williams (tb, dir).

Two titles were recorded for Harmony, one has tenorsax:

144214-2 Oh Malinda Solo 14 bars. (FM)

A good and promising solo debut, although the sound of it is far from JG's days of (semi)-fame.

In 1928 with Charlie Skeete, then worked and recorded with Jelly Roll Morton:

### **JELLY ROLL MORTON AND HIS ORCHESTRA** NYC. Dec. 6, 1928

Ed Anderson, Edwin Swayzee (tp), William Kato (tb), Russell Procope (cl), Paul Barnes (sop), Joe Garland (ts), Jelly Roll Morton (p, ldr), Lee Blair (g), Bass Moore (tu), Manzie Johnson (dm).

Four titles were recorded for Victor, two issued, both have tenorsax:

48434-1 Red Hot Pepper In ensemble. Solo 14 bars. (FM)

48435-3 Deep Creek In ensemble. (S)

The solo on "Red Hot ..." starts out rather messy, but JG seems to pull himself together as the solo proceeds. An acceptable but not particularly impressive follow-up.

Rejoined Joe Steele and recorded with him on (bar) in NYC. on June 4, 1929 (there are baritone sax soli). With Bobby Neal in 1931, then joined the Mills Blue Rhythm Band in 1932, remained with the band (working under Lucky Millinder) until 1936.

### **MILLS BLUE RHYTHM BAND** NYC. Feb. 25, 1932

Wardell Jones, Shelton Hemphill, Ed Anderson (tp), Harry White, Henry Hicks (tb), Crawford Wethington (as, bar), Charlie Holmes (cl, as), Joe Garland (cl, ts, bar), Edgar Hayes (p), Benny James (bjo, g), Hayes Alvis (b, tu), O'Neil Spencer (dm, vo).

Five items recorded for Banner/Perfect etc, three issued, two have tenorsax:

11360-1 The Scat Song Solo with orch 12 bars. (F)

11364-1 Doin' The Shake Solo 8 bars. (F)

**NYC. April 5, 1932**

Same. One title was recorded for Banner etc.:

11651-A The Scat Song Solo with orch 12 bars. (FM)

**NYC. April 27, 1932**

Same. One title (1149 - "Cabin In The Cotton") recorded for Banner etc., test exists, tenorsax solo unlikely (ref. next session).

**NYC. April 28, 1932**

Same plus Billy Banks (vo). Two titles recorded for Banner etc., one has tenorsax:

11752-1 Minne The Moocher's Wedding Day Duet with (tp) 6 bars. (SM)

**NYC. May 2, 1932**

Same. One title was recorded for Banner etc.:

11767-1 The Growl Duet with (tp) 10 bars. (M)

**NYC. May 7, 1932**

Same. One title was recorded for Banner etc.:

11788-1 Mighty Sweet Solo 16+8 bars, (tp) on bridge. (FM)

Joe Garland is a worthy replacement for the McCord brothers in this magnificent swing organization. Maybe he is not a great soloist in the real sense, but he brings forth many good and professional contributions, and he thrives very well in a big band setting. Note in particular the good "Mighty Sweet".

#### **MILLS BLUE RHYTHM BAND**

**NYC. May 12, 1932**

Personnel as before.

Four titles were recorded for Melotone etc., two have tenorsax:

11823-1 Rhythm Spasm Solo 8 bars. (F)

11825-1 White Lightning Solo 8 bars. (F)

**NYC. Aug. 17, 1932**

Same except Gene Mikell (cl, as, bar) replaces C. Holmes.

Two titles were recorded for Melotone etc., no tenorsax soli.

Fine and colorful soli the two pieces of May 12, not many could do better in 1932!

#### **BILLY BANKS AND HIS ORCHESTRA**

**NYC. Aug. 18, 1932**

Unknown (tp), (tb), (cl, as), (as), possibly Joe Garland (ts), (p), (g), (b), (dm), Billy Banks (vo).

Three titles were recorded for Victor, but no tenorsax.

#### **MILLS BLUE RHYTHM BAND**

**NYC. Aug. 26, 1932**

Personnel as Aug. 17 except Fats Waller (p) replaces Hayes in 12203.

Two titles were recorded for Melotone etc., both have tenorsax:

12203-1 Old Yazoo Soli 2, 2, 4, 4 and 4 bars. (FM)

12204-2 Reefer Man Solo 6 bars. (FM)

**NYC. Sept. 23, 1932**

Same except George Washington (tb) replaces H. White.

Three titles were recorded for Melotone etc., two issued, both have tenorsax:

12357-1 Jazz Cocktail Solo 16 bars. (F)

12358-1 Smoke Rings Solo 16 bars. (S)

**NYC. March 1, 1933**

Same as Sept. 23, plus Eddie Mallory (tp).

Three titles were recorded for Columbia, all have tenorsax:

265074-3 Ridin' In Rhythm Solo 8 bars. (F)

265075-2 Weary Traveller Soli 8 and 8 bars. (SM)

265076-2 Buddy's Wednesday Outing Soli 32 and 8 bars. (F)

The initial good impression of JG's tenorsax soloing is steadily strengthened! He has a very good technique and creates really fine music. The two most prominent items above are quite different, showing the span of his musicality. They are the slow and elaborate "Weary ...", really beautifully done, and the fast and staccato, but

nevertheless impressing "... Wednesday ...". Also nicely contrasting are the slow "Smoke Rings" and the fast "... Cocktail". There are really few tenorsax players of JG's quality at this time!

**DUKE ELLINGTON AND HIS ORCHESTRA** **NYC. May 9, 1933**

Arthur Whetsol, Freddy Jenkins, Cootie Williams (tp), Joe Nanton, Lawrence Brown (tb), Juan Tizol (vtb), Johnny Hodges (cl, sop, as), Joe Garland (ts), Harry Carney (cl, as, bar), Otto Hardwick (as, bsx), Duke Ellington (p, ldr), Fred Guy (bjo, g), Wellman Braud (b), Sonny Greer (dm), Ivie Anderson (vo).

Three titles were recorded for Brunswick, one has JG:

13306-A Happy As The Day Is Long Solo 8 bars. (FM)

I have heard many better JG soli, but of course it is very interesting to have him on wax with the Duke.

**MILLS BLUE RHYTHM BAND** **NYC. Aug. 31, 1933**

Personnel as Sept. 23, 1932.

Four titles were recorded for Melotone etc., three issued, two have tenorsax:

13929-1 Harlem After Midnight Solo with orch 8 bars. (FM)

13931-1 Feelin' Gay Brief breaks. Solo 8 bars. (FM)

**NYC. Oct. 5, 1933**

Same. Four titles were recorded for Victor, three have tenorsax:

78093-1 Break It Down Soli 4 and 16 bars. (F)

78094-1 Kokey Joe Solo 32 bars. (FM)

78096-1 Harlem After Midnight Solo 8 bars. (FM)

**NYC. Dec. 4, 1933**

Same plus Adelaide Hall (vo).

Three titles were recorded for Victor, two issued, no tenorsax.

**1933**

Same plus Sally Gooding (vo).

Movie "Rent Party". Seven items, two have tenorsax:

Tony's Wife Solo 8 bars. (F)

Blue Rhythm Solo 16 bars. (F)

**Chi. Feb. 20, 1934**

Same. Two titles were recorded for Bluebird, both have tenorsax:

80278-1 The Stuff Is Here Solo 8 bars. (F)

80279-1 The Growl Solo with orch 10 bars. (FM)

Many good items to be found on the next batch of MBRB records! The extended "Kokey Joe" is a must, and also the brief but very competent "Feelin' Gay".

**CHICK BULLOCK AND HIS LEVEE LOUNGERS** **NYC. April 19, 1934**

Chick Bullock (vo) accompanied by Mills Blue Rhythm Band, personnel as Sept. 23, 1932.

Two titles were recorded for Banner et al, one has tenorsax:

15084-1 Frankie and Johnny Solo 12 bars. (M)

A nice record, but JG can play better than this.

**TODD ROLLINS AND HIS ORCHESTRA** **NYC. April 19, 1934**

Assumed to be same session as above with Mills Blue Rhythm Band personnel. Todd Rollins was probably the band booker (ref. Peter Tanner). Dick Robertson (vo).

Two titles were recorded for Banner, one seems to have JG:

15086-1 Christmas Night In Harlem Solo 8 bars. (FM)

Whether this is the MBRB or not I shall not say for sure. I am quite confident that JG takes the nice solo on "Christmas ...". However, the 16+6 bars, orch on bridge, tenorsax solo on 15087-1 "Moon Rose" does not resemble JG at all! Two tenors?? Maybe not the same personnel on these two sides? Can anyone explain?

**MILLS BLUE RHYTHM BAND****NYC. Oct. 4, 1934**

Henry Red Allen, Wardell Jones, Shelton Hemphill (tp), George Washington, J.C. Higginbotham (tb), Gene Mikell (cl, as), Crawford Wethington (as, bar), Joe Garland (cl, ts, bar, arr), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm), Lucky Millinder (ldr), Chuck Richards (vo).

Three titles were recorded for Columbia, all have tenorsax:

16035-A Swingin' In E Flat Intro. Soli 18 and 8 bars. (FM)

16036-A Let's Have A Jubilee Solo 8 bars. (F)

16037-A Out Of A Dream Intro. (SM)

**NYC. Dec. 5, 1934**

Same plus Buster Bailey (cl, as).

Three titles were recorded, one has tenorsax:

16273-1 Dancing Dogs Solo 12 bars. (FM)

**NYC. Dec. 11, 1934**

Same. Three titles were recorded, one has tenorsax:

16466-1 Keep The Rhythm Going Solo 4 bars. (M)

Entering into MBRB's Columbia period, JG's playing continues to stay on a high level of quality. Particular attention should be given to "... E Flat" and "... Jubilee".

To be continued in 1935.

**"TOM" GATES**

Born:

Died:

TG plays (ts) on the St. Paul 1927 recording sessions by his own band, **TOM GATES AND HIS ORCHESTRA**. Only two titles were recorded, and they have no tenorsax soli.

**"CLIFF" GLOVER**

Born:

Died: NYC. late 1970s

CG is the tenor saxophonist on an Edison recording session in NYC. June 8, 1926 by **CHARLIE SKEETE AND HIS ORCHESTRA**. Two titles were recorded, but no tenorsax soli.

**FRANK GOUDIE****"BIG BOY"**

Born: Royville (Youngsville), Louisiana, Sept. 13, 1899

Died: San Francisco, California, Jan. 9, 1964

Transferred to separate Jazz Archeology file.

**ERNEST GREEN**

Born:

Died:

EG is the tenor saxophonist on the rejected recording session by **SPEED WEBB AND HIS HOOSIER MELODY LADS**, Richmond, Ind. March 30, 1926.

**WILLIAM GRIFFIN**

Born:  
Died:

Participates in a Los Angeles recording session on Jan. 12, 1928 with **SONNY CLAY AND HIS ORCHESTRA** for Vocalion. Six titles were recorded, the two issued have no tenorsax soli.

**CLARENCE GRIMES**  
"CHARLIE"

Born:  
Died:

Participates in a recording session by **JUNGLE TOWN STOMPERS** in NYC. April 15, 1929, but no tenorsax soli. He is also present on the Jasper Davis session in NYC. April 23, 1929, listed with (as), also there are no tenorsax soli on this session. Recorded on (cl) with the Sepia Serenaders in 1934. Played (as) with Luis Russell in 1945/46.

**ELMER HARRELL**

Born:  
Died:

EH participates in the following recording session:

**CHARLIE JOHNSON'S PARADISE ORCHESTRA** NYC. ca. Feb. 1925

Charlie Johnson (p, dir), Gus Aiken, Leroy Rutledge (tp), Regis Hartman (tb), Ben Whitted, Alec Alexander (cl, as), Elmer Harrell (cl, ts, vln), Bobby Johnson (bjo), Cyrus St. Clair (tu), George Stafford (dm).

Two titles were recorded for Emerson, one has tenorsax:

2624-1 Meddlin' With The Blues Solo 8 bars. (M)

A straight performance of no interest.

**ARVILLE S. HARRIS**  
"BUNKY"

Born: St. Louis, Missouri, 1904  
Died: New York, 1954

Uncle of Leroy Harris, Jr., brothers were Jimmie Harris (violinist and music teacher) and Leroy Harris Sr., who played banjo, guitar and flute. Arville played on riverboats from 1920, also with Hershhal Brassfield's Band (c. 1921). With Bill Brown and Brownies (1925-28). Many recordings for Clarence Williams in late 1920s.

AS is mostly known for his (cl) performances, and on numerous recording sessions from 1926 he is listed with (cl), (cl, as) or (cl, as, ts) (there is an Ida Cox session from 1923 where he possibly is present on (as)). The following makes only reference to his tenorsax recordings.

AH possibly plays (ts) on the **EVA TAYLOR ACCOMPANIED BY CLARENCE WILLIAMS' MOROCCO FIVE** session of Oct. 5, 1926, but the two items have no tenorsax soli. On her session of Nov. 16, 1926, accompanied by **CLARENCE WILLIAMS' BLUE SEVEN**, there is a tenorsax solo, but it is believed to be by Coleman Hawkins. On the session by **CLARENCE WILLIAMS' BLUE FIVE** on April 14, 1927, AH may be present, but there are no tenorsax soli.

**CLARENCE WILLIAMS'**  
**BLUE FIVE ORCHESTRA**

NYC. April 27, 1927

Ed Allen (cnt), Charlie Irvis (tb), Arville Harris (cl, ts), Clarence Williams (p), Leroy Harris (bjo), Floyd Casey (dm), Katherine Henderson (vo).

Two titles were recorded for Brunswick, one has tenorsax:

E-4161 Baltimore Solo 16 bars. (FM)

E-4162 Baltimore As above. (FM)

Good soloing on tenorsax here. The two takes are rather similar, but it is quite possible to hear differences.

**KING OLIVER'S DIXIE SYNCOPATORS NYC. June 11, 1928**

King Oliver (cnt), Jimmy Archey (tb), Ernest Elliott (cl, as), Arville Harris (cl, as, ts), Clarence Williams (p, vo, dir), Leroy Harris (bj), Cyrus St. Clair (tu).

Four titles were recorded for Vocalion, one has tenorsax:

27686 Sweet Emmalina Solo 8 bars. (FM)

Quite interesting solo this one! AH plays (ts) and not (as) as stated in Tom Lord's book on Clarence Williams.

**CLARENCE WILLIAMS' ORCHESTRA NYC. June 23, 1928**

Joe Oliver, Ed Allen (cnt), Ed Cuffee (tb), unknown (cl, as), Arville Harris (cl, as, ts), Leroy Harris (bj), Cyrus St. Clair (tu), Floyd Casey (dm), Clarence Williams (dir).

Two titles were recorded for Okeh, one has tenorsax:

400819-A Mountain City Blues Solo 8 bars. (M)

Also this solo is a good one!

AH has been suggested as the tenorsax soloist on the **CLARENCE WILLIAMS** Aug. 1, 1928 session, but I have preferred to put it under Benny Waters.

AH records on (cl, ts) with **CLARENCE WILLIAMS** on Sept. 20, 1928, but the two items have no tenorsax soli.

**CLARENCE WILLIAMS' ORCHESTRA NYC. Dec. 19, 1928**

Possibly Ed Anderson (cnt), Ed Cuffee (tb), possibly Ben Whitted (cl, as), unknown (cl, as), possibly Arville Harris (cl, ts), unknown (p), possibly Charlie Dixon (bj), possibly June Cole (tu), possibly Kaiser Marshall (dm), Clarence Williams (dir).

Two titles were recorded for Okeh, both have tenorsax:

401466-C Watchin' The Clock Solo 8 bars. (SM)

401467-B Freeze Out Solo 16 bars. (FM)

A rather sweet and not exciting "... Clock". "Freeze Out" is the better item, but not comparable to those of the previous sessions.

**CLARENCE WILLIAMS' JAZZ KINGS NYC. Feb. 5, 1929**

Ed Allen (cnt), Arville Harris (cl, ts), Albert Socarras (cl, as, fl), James P. Johnson (p), Clarence Williams (vo, p?), possibly Leroy Harris (bj).

Two titles were recorded for Columbia, both have tenorsax:

147726-4 If You Like Me Like I Like You Solo 8 bars. (FM)

147728-3 Have You Ever Felt That Way? Solo 16 bars  
with vocal comments. (FM)

"If You ..." has a very pleasant, swinging solo, and "Have You ..." is also quite satisfying.

**FATS WALLER AND HIS BUDDIES NYC. March 1, 1929**

Charlie Gaines (tp), Charlie Irvis (tb), Arville Harris (cl, as, ts), Fats Waller (p), Eddie Condon (bj).

Two titles were recorded for Victor, both have tenorsax:

49760-2 The Minor Drag Solo 12 bars. In ensemble 24 bars. (SM)

49761-2 Harlem Fuss Soli with ensemble 16 and 34 bars. (F)

"... Fuss" is a quite noisy piece with tenorsax in ensemble; it is difficult to get the details. "... Drag" is certainly better but does not belong to AH's most important tenorsax performances.

**CLARENCE WILLIAMS' WASHBOARD BAND NYC. May 22, 1929**

Ed Allen (cnt), unknown (cl, as), Arville Harris (cl, ts), Clarence Williams (p), Floyd Casey (wbd).

Two titles were recorded for Victor, one has tenorsax:

53655-1 Lazy Mama Solo 16 bars. (FM)

53655-2 Lazy Mama As above. (FM)

Played with strength and competence, but heavily arranged surroundings make the solo values uncertain.

**CLARENCE WILLIAMS' JAZZ KINGS NYC. May 28, 1929**

Ed Allen (cnt), unknown (tb), unknown (as), Arville Harris (cl, ts), Clarence Williams (p), Cyrus St. Clair (tu), Floyd Casey (dm).

Two titles were recorded, one has tenorsax:

148638-2 In Our Cottage Of Love Soli 4, 4 and 4 bars. (FM)

Almost straight and without interest.

AH records for Columbia on (cl, ts) with **CLARENCE WILLIAMS** on June 21, 1929, but the two items have no tenorsax soli.

**CLARENCE WILLIAMS AND HIS JAZZ KINGS NYC. Aug. 26, 1929**

Ed Allen, Ed Anderson (cnt), Geechie Fields (tb), possibly Russell Procope (cl, as), possibly Arville Harris (cl, ts), Clarence Williams (p), Leroy Harris (bj), Cyrus St. Clair (tu).

Two titles were recorded, both have tenorsax:

148940-3 A Pane In The Glass Solo 12 bars. (SM)

148941-3 Freeze Out Solo 16 bars. (FM)

Ordinary soli with no particular excitement.

AH records for Columbia on (cl, ts) with **CLARENCE WILLIAMS** on Sept. 26 and Dec. 3, 1929, but the four items have no tenorsax soli.

His presence on tenorsax has been suggested for the **CLARENCE WILLIAMS** recording sessions of Jan. 15 and July 23, 1930. The four sides recorded have no tenorsax soli, although there is some straight tenorsax behind the flute solo on "High Society Blues".

Joined Cab Calloway early 1931 to stay until 1935, but (cl, as) only on records.

Records on tenorsax only once more, with Claude Hopkins.

To be continued in 1937.

## COLEMAN HAWKINS

Born: St. Joseph, Missouri, Nov. 21, 1904

Died: NYC. May 19, 1969

Transferred to separate Jazz Archeology file.

## RAMON H. HERNANDEZ

"RAY"

Born:

Died:

RH records on (cl, ts), with **ARTHUR GIBBS AND HIS GANG** in NYC. on April 24 and Oct. 10, 1923, a total of four sides, but nothing which may be called tenorsax soli. Then:

**SAVOY BEARCATS NYC. Aug. 9, 1926**

Duncan Mayers (dir), Gilbert Paris, Demas Dean (tp), James Reevy (tb), Carmelo Jari (cl, as, bar), Otto Mikell (cl, as), Ramon Hernandez (cl, ts), Leon Abbey (vln), Joe Steele (p), Freddy White (bj), Harry Edwards (tu), Willie Lynch (dm).

Two titles were recorded for Victor, one has tenorsax:

36030-1 Stampede Solo 32 bars. (F)

**NYC. Aug. 23, 1926**

Same minus (vln). Three titles were recorded, one has tenorsax:



36059-1 Senegalese Stomp Brief breaks. (FM)  
 36059-2 Senegalese Stomp As above. (FM)

**NYC. Oct. 11, 1926**

Same. Four titles were recorded, one has tenorsax:

36030-7 Stampede As above. (F)

Rather straight performances and they make no lasting impression.

### "TEDDY" THEODORE HILL

Born: Birmingham, Alabama, Dec. 7, 1909  
 Died: Cleveland, Ohio, May 19, 1978

Played drums in school band, then switched to trumpet. Whilst studying at the Industrial High School in Birmingham, received tuition from "Fess" Whatley, gave up trumpet and specialized on saxes and clarinet. Toured with the Whitman Sisters' show (1926-27), then joined drummer George Howe's Band (1927) at the Nest Club, New York. First recording session with:

#### **FRANK BUNCH AND HIS**

#### **FUZZY WUZZIES**

**Birmingham, Ala., Aug. 10, 1927**

Frank Bunch (p, dir), Hunch Vines (tp), Joe Britton (tb), unknown (cl, sop), Teddy Hill (sop, ts), Carl Bunch (bjo), Ivory Johnson (tu), unknown (dm).

One title was recorded for Gennett:

GEX-791 Fuzzy Wuzzy Solo 12 bars. (SM)

**Birmingham, Ala., ca. Aug. 1927**

Same. Two titles were recorded for Gennett, but no tenorsax soli.

A rather simple solo, but it has really fine feeling and considering the early date, it should be noted.

#### **KING OLIVER AND HIS DIXIE SYNCOPATORS** **NYC. Nov. 14, 1928**

One title was recorded for Brunswick, TH's presence uncertain, no tenorsax solo.

Worked in Luis Russell's Band (1928-1929), also assisted in management of Russell's Band.

#### **LUIS RUSSELL AND HIS BURNING EIGHT** **NYC. Jan. 15, 1929**

Louis Metcalf (tp), J.C. Higginbotham (tb), Charlie Holmes (cl, as), Teddy Hill (ts), Will Johnson (bjo, g), William Moore (tu), Paul Barbarin (dm), Walter Pichon (vo-401534), Luis Russell (p, ldr).

Three titles were recorded for Okeh, one has tenorsax:

401534-A It's Tight Like That Solo 12 bars. (M)

Rather straightforward, somewhat formal blues solo of no great importance.

#### **KING OLIVER AND HIS ORCHESTRA** **NYC. Jan. 16, 1929**

Personnel possibly as Luis Russell Jan. 15, 1929 with King Oliver (ldr). TH or Greely Walton (ts). Three titles were recorded, one rejected, no tenorsax soli on the remaining two.

**NYC. Feb. 1, 1929**

Same. Four titles were recorded, one rejected, of the remaining three, one item has tenorsax, "Freakish Light Blues", but the soloist seems to be Greely Walton.

#### **LOUIS ARMSTRONG AND HIS SAVOY BALLROOM FIVE**

**NYC. March 5, 1929**

Two titles were recorded, no tenorsax.

#### **HENRY ALLEN AND HIS ORCHESTRA**

**NYC. July 16/17, 1929**

Henry Allen (tp, vo), J.C. Higginbotham (tb), Albert Nicholas (cl, as), Charlie Holmes (cl, sop, as), Teddy Hill (cl, ts, bar), Luis Russell (p, cel), Will Johnson (bjo, g, vo), Pops Foster (b), Paul Barbarin (dm, vib).

Four titles were recorded for Victor, one has tenorsax:

53930-1 Swing Out Solo 16+6 bars, (tp) on bridge. (FM)

53930-2 Swing Out As above. (FM)  
 53930-3 Swing Out As above. (FM)

This is a very pleasant surprise, Hill plays actively and turns out to be a fine improviser. He swings merrily along on three quite different takes, and in fact, it is quite interesting to play them one after the other. Either Allen got hidden qualities out of his men on these immortal sides, or Hill in fact was a more important musician than one might believe from other evidence.

**LUIS RUSSELL AND HIS ORCHESTRA** **NYC. Sept. 6, 1929**  
 Henry Allen, Bill Coleman (tp), J.C. Higginbotham (tb, vo-939), Albert Nicholas (cl, as), Charlie Holmes (sop, as), Teddy Hill (ts), Luis Russell (p, dir), Will Johnson (bjo, g), Pops Foster (b), Paul Barbarin (dm, vib).  
 Three titles were recorded for Okeh, one has tenorsax:

402939-C Feelin' The Spirit Solo 14 bars. (FM)

**NYC. Sept. 13, 1929**

Same, under the pseudonym "Lou and his Ginger Snaps".  
 Two titles were recorded for Banner, one has tenorsax:

9006-1 Broadway Rhythm Solo 8 bars. (FM)

Simple soli with no great steps into the world of improvisation. "Broadway ..." is to be preferred.

**HENRY ALLEN AND HIS ORCHESTRA** **NYC. Sept. 24, 1929**  
 Personnel as July 16/17 plus Victoria Spivey, The Four Wanderers (vo).  
 Four titles were recorded for Victor, one has tenorsax:

55853-1 Funny Feathers Blues Solo 16 bars. (M)

55853-2 Funny Feathers Blues As above. (M)

More modest playing here than on "Swing Out", but still of some interest.

Teddy Hill has been reported to be present on the session of Oct. 1, 1929 by Victoria Spivey. There is no audible reason for this, and no tenorsax soli.

Records with **LOUIS ARMSTRONG AND HIS ORCHESTRA** on Dec. 10 and 13, 1929 and with **LUIS RUSSELL AND HIS ORCHESTRA** on Dec. 17, 1929. Altogether five titles were recorded, but no tenorsax.

Records with **LOUIS ARMSTRONG AND HIS ORCHESTRA** and with **LUIS RUSSELL AND HIS ORCHESTRA** on Jan. 24, 1930. Altogether three titles were recorded, but no tenorsax soli.

**LOUIS ARMSTRONG AND HIS ORCHESTRA** **NYC. Feb. 1, 1930**  
 Louis Armstrong (tp, vo), Otis Johnson, Henry Allen (tp), J.C. Higginbotham (tb), William Blue, Charlie Holmes (cl, as), Teddy Hill (ts), Luis Russell (p), Will Johnson (g), Pops Foster (b), Paul Barbarin (dm).  
 Two titles were recorded for Okeh, one has tenorsax:

403714-B Bessie Couldn't Help It Solo 8 bars. (M)

Nice, but not particularly exciting.

**HENRY ALLEN AND HIS ORCHESTRA** **NYC. Feb. 18, 1930**  
 Henry Allen, Otis Johnson (tp), J.C. Higginbotham (tb), Charlie Holmes (cl, sop), William Thornton Blue (cl, as), Teddy Hill (cl, ts), Luis Russell (p), Will Johnson (bjo, vo), Pops Foster (b), Paul Barbarin (dm).  
 Four titles were recorded for Victor, two have tenorsax:

58581-2 Sugar Hill Function Solo with orch 16 bars.  
 Solo 4 bars. (FM)

58583-2 Everybody Shout Solo 16 bars. (FM)

Two dynamic performances, some of the best Hill soli, in fact, the Allen orchestra is featuring him more to advantage than the Russell orchestra, even though the personnel is the same.

**LUIS RUSSELL AND HIS ORCHESTRA** **NYC. May 29, 1930**  
 Teddy Hill may have been replaced by Greely Walton at this time, however, no

tenorsax soli.

Worked with James P. Johnson (1932), led own big band from 1932, residencies at Lafayette Theatre, Ubangi Club, Savoy Ballroom, New York, etc.

Formed own band with many recordings in the period 1935-1937. Toured England and France in 1937, played at Moulin Rouge in Paris before touring Britain (including bookings at the London Palladium, July 1937). Returned to U.S.A., continued to lead band until 1940, was then active as manager of the famous "early bop" club at Minton's in Harlem. Managed Minton's for many years.

No further recording sessions.

### "CHARLIE" CHARLES WILLIAM HOLMES

Born: Boston, Massachusetts, Jan. 27, 1910

Died: Boston, Massachusetts, Sept. 12, 1985

There is no reason to believe that this excellent altosaxophone player ever did record any tenorsax soli.

### "FRED" HOWARD

Born:

Died:

Participates on (ts) in a recording session on Nov. 12, 1930 in Chicago with **FRANKIE FRANKO AND HIS LOUISIANIANS**. Two titles were recorded for Melotone, but no tenorsax soli.

### PAUL LEROY HOWARD

Born: Steubenville, Ohio, 1895

Died: Los Angeles, California, Feb. 18, 1980

Father played cornet, mother piano and organ. Started on cornet, then began doubling on altosax (also learned clarinet, oboe, bassoon, flute, and piano). Moved to Los Angeles in 1911, first professional work in 1916 with Wood Wilson's Syncopators (on tenorsax), then with Satchel McVea's Howdy Band. Continued doubling on cornet until 1917, worked for a while in San Diego, then long spell with Harry Southard's Black and Tan Band from 1918. During the early 1920s also played with King Oliver and Jelly Roll Morton on the West Coast. With the Quality Four (Harvey Brooks on piano) from 1923.

#### **HARVEY BROOKS' QUALITY FOUR** **Hollywood, ca. Feb. 1924**

Leon Herriford (cl, as), Paul Howard (cl, ts), Harvey Brooks (p), Henry "Tincan" Allen (dm), Jessie Derrick (vo). Date also given as early 1926.

Six titles were recorded for Hollywood, no tenorsax on "Mistreating Daddy" and "Frankie And Johnny", while Hwd 1021 "If You'll Come Back" and "Nobody's Sweetheart" have not been available, however:

39	Down On The Farm	In ensemble 32 bars with breaks. (F)
44	Who Will Get It?	In ensemble. (SM)

Of academic tenorsax interest only, no solo work of importance.

Then led own Quality Serenaders from 1924. Briefly with Sonny Clay Band, then re-formed Quality Serenaders. Two years' residency at Sebastian's Cotton Club from 1927, later at the Kentucky Club, Los Angeles.

#### **PAUL HOWARD'S QUALITY SERENADERS** **Hollywood, April 16, 1929**

George Orendorff (tp), Lawrence Brown (tb), Charlie Lawrence (cl, as), Paul Howard (ts, dir), Harvey Brooks (p), Thomas Valentine (bjo, g), James Jackson (tu), Lionel Hampton (dm, vo).

Two titles were recorded for Victor, rejected.

**Culver City, Ca. April 28, 1929**

Same. Three titles were recorded for Victor, one has tenorsax:

50869-2      Moonlight Blues      Solo 10 bars. (SM)

**Culver City, Ca. April 29, 1929**

Same. Three titles were recorded, no tenorsax soli.

**Culver City, Ca. Oct. 21, 1929**

Same except Earl Thompson (tp), Lloyd Reese (cl, as) added, Reginald Foresythe (p) replaces Brooks.

Two titles were recorded for Victor, rejected.

A quite ordinary solo on "Moonlight ...".

**PAUL HOWARD'S**

**QUALITY SERENADERS**

**Culver City, Ca. Feb. 3, 1930**

George Orendorff, Earl Thompson (tp), Lawrence Brown (tb), Charlie Lawrence, Lloyd Reese (cl, as), Paul Howard (ts, dir), Reginald Foresythe (p), Thomas Valentine (bjo, g), James Jackson (tu), Lionel Hampton (dm, p, vo).

Four titles were recorded for Victor, one has tenorsax:

54477-3      Harlem      Brief break. (F)

**Hollywood, June 25, 1930**

Same except Charlie Rousseau (g) replaces Valentine.

Two titles were recorded, both have tenorsax:

54847-3      Burma Girl      Solo 32 bars. (F)

54848-1      Gettin' Ready Blues      Part of intro. Solo 16 bars. (SM)

Paul Howard is renowned for his orchestra and should remain so. His seemingly most important solo, "Burma Girl", does not imply a great improviser. The solo is simple, staccato, with a hollow sound. Possibly the pretty nice solo on "... Ready ..." should be considered his most exciting one.

Disbanded in the early 1930s, then worked in Ed Garland's 111 Band. Formed own trio (1934). Played in Lionel Hampton's Band (1935), then in Eddie Barefield's Big Band (1936-37). With Charlie Echols until reforming own band in late 1939. Led own band at Virginia's, near Los Angeles, for 14 years until 1953. No recordings in the period 1931-1944.

To be continued in 1945.

## "WILLIE" HUMPHREY

Born: Louisiana, Dec. 29, 1900

Died:

Participates with (cl, ts) in a St. Louis recording session with **DEWEY JACKSON'S PEACOCK ORCHESTRA** on June 21, 1926. Three titles were recorded, but no tenorsax soli.

WH also participates on two recording sessions by Mills Blue Rhythm Band on (cl, as) in NYC, Dec. 20, 1935 and Jan. 21, 1936 and a recording session by Henry Allen and his Orchestra on (cl, as) in NYC. April 1, 1936. Several (cl) recording sessions from 1954.

## "JIMMY" HUTCHINSON "HOOK"

Born:

Died:

JH's presence has been suggested also for the previous Tiny Parham session, listed under Dalbert Bright.

**TINY PARHAM AND HIS MUSICIANS**

**Chi. Nov. 4, 1930**

Roy Hobson (cnt), John Thomas (tb), Dalbert Bright (cl, as), Jimmy Hutchinson (cl, ts), Tiny Parham (p), Mike McKendrick (g, bjo), Milt Hinton (tu), Jimmy McEndre (dm).

Eight titles were recorded for Victor, four have tenorsax:

62931-2	Doin' the Jug-Jug	In ensemble. (FM)
62933-1	Down Yonder	Solo 16 bars. (F)
62933-2	Down Yonder	As above. (F)
62937-1	Nervous Tension	Solo 32 bars. (F)
62937-2	Nervous Tension	As above. (F)
62938-1	Memphis Mamie	Solo 12 bars. In ens. (SM)
62938-2	Memphis Mamie	As above. (SM)

**Chi. Nov. 11, 1930**

Same. Three titles were recorded, but no tenorsax soli.

The good atmosphere of the two Parham sessions in 1929 is still present, and JH makes a good impression. While the 1929 contributions are more numerous, the presence of three alternate takes gives the session of the next decade some additional attraction. The fast "... Tension" is by far the most interesting and surprising item, and the two takes are definitely different. Take 1 is possibly the better one for JH, except that he misses the ending of his solo. In the slower tempo of "Memphis ..." his soloing seems oldfashioned, though.

**CECIL IRWIN**

Born: Evanston, Illinois, Dec. 7, 1902

Died: Nevada, Iowa, May 3, 1935

With Carroll Dickerson Orchestra (c. 1924-25), then with Erskine Tate, The Cafe de Paris Orchestra, Chicago (1927), and Junie Cobb before joining Earl Hines in December 1928 as tenor saxist/arranger. Prolific freelance recordings in the 1920s. He did first recording on (cl) with **J.C. COBB AND HIS GRAINS OF CORN** on Aug. 21, 1928 (2 sides) for Vocalion. On Feb. 9, 1929 he supposedly recorded under the same leadership on (cl, ts) but both titles were rejected. However, they were remade two days later, and CI again is supposed to have been present. The only tenorsax solo, however, is definitely by Junie Cobb.

**EARL HINES AND HIS ORCHESTRA** **Chi. Feb. 13-25, 1929**

Shirley Clay, George Mitchell (cnt), William Franklin (tb, vo), Lester Boone (cl, as, bar), Toby Turner (cl, as), Cecil Irwin (cl, ts, arr), Earl Hines (p, vo, dir), Claude Roberts (bjo, g), Hayes Alvis (tu, vo, arr), Benny Washington (dm), Alex Hill (arr). Eight bigband titles recorded for Victor on Feb. 13, 14, 15, 22, 25, seven issued, four have CI:

48883-2	Sweet Ella May	In ens. Brief break. (FM)
48883-3	Sweet Ella May	As above. (FM)
48884-1	Everybody Loves My Baby	Solo 8 bars. (F)
48884-2	Everybody Loves My Baby	As above. (F)
48884-3	Everybody Loves My Baby	As above. (F)
48885-2	Good Little, Bad Little You	In ens. Solo 16 bars. (F)
48885-3	Good Little, Bad Little You	In ensemble only! (F)
50511-1	Chicago Rhythm	Solo 6 bars. (F)
50511-2	Chicago Rhythm	As above. (F)

From the items above, we do not get any clear impression of CI's talent as an improviser, although particularly "Everybody ..." is promising.

**KING OLIVER'S ORCHESTRA** **Chi. Feb. 25, 1929**

CI's presence is uncertain. Four titles were recorded for Victor, two rejected, the remaining two have no tenorsax soli.

The session with **KANSAS CITY TIN ROOF STOMPERS** Chi. March 15, 1929, is supposed to have CI or Junie Cobb (cl, ts), but most likely Arnett Nelson (cl, ts).

**DIXIE RHYTHM KINGS** **Chi. Sept. 23, 1929**

Shirley Clay, George Mitchell (cnt), Omer Simeon (cl, as, dir), Cecil Irwin (cl, ts),

Earl Hines (p), Claude Roberts (bj), Hayes Alvis (tu), Wallace Bishop (dm).  
Four titles were recorded for Brunswick, two have CI:

C-4392	Easy Rider	In ensemble. Solo with ens 16 bars. Break. (M)
C-4393	The Chant	Solo 4 bars. (M)

Light sound in nice surroundings with a very Hines-like piano backing. "Easy Rider" is most prominent, but not remarkable.

CI records with **EARL HINES** in Chi. Oct. 25, 1929 for Victor. Four titles, two rejected, the remaining two have no tenorsax soli.

**ALEX HILL AND HIS ORCHESTRA** **Chi. Dec. 20, 1929**  
Personnel disputed, but BR lists: Bob Shoffner (tp), John Thomas (tb), Darnell Howard (cl, as), George James (as), Cecil Irwin (cl, ts), Alex Hill (p), Ikey Robinson (bj), Buddy Gross or Quinn Wilson (tu), Wallace Bishop (dm).  
Two titles were recorded for Vocalion:

C-5035	Southbound	Solo 14 bars. (FM)
C-5036	Toogaloo Shout	Solo 16 bars. (FM)

**Chi. Feb. 8, 1930**

Same, except (ref. BR) George Dixon (tp, vo) replaces Bob Shoffner.  
Three titles were recorded for Vocalion:

C-5273	St. James Infirmary	No solo.
C-5275	Southbound	Solo 14 bars. (FM)
C-5276	Dyin' With The Blues	No solo.

Competent but not particularly exciting. The sound is airy and altosax-like.

**HARRY DIAL'S BLUSICIANS** **Chi. May 15, 1930**  
Shirley Clay (cnt), Lester Boone (as), Cecil Irwin (cl, ts), Bill Culbreath (p), Eustern Woodfork (bj), Walter Wright (tu, b), Harry Dial (dm, vo).  
Two titles were recorded for Vocalion, but no tenorsax soli.

**Chi. Oct. 2, 1930**

Same. Two titles were recorded, both have tenorsax:

C-6414-A	I Like What I Like Like I Like It	In ensemble. Solo 16 bars. (M)
C-6415-A	It Must Be Love	In ensemble. Solo 8 bars. (M)

**Chi. Nov. 19, 1930**

George Dixon (tp, as), Omer Simeon (cl, as), Cecil Irwin (cl, ts) Zinky Cohn (p), Eustern Woodfork (bj), Hayes Alvis (tu), Harry Dial (dm, vo).  
Two titles were recorded for Vocalion, one has tenorsax;

C-6826	Poison	Solo 16 bars. In ensemble 8 bars. (FM)
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Sympathetic, but not very advanced nor exciting performances where tenorsax is concerned.

**EARL HINES AND HIS ORCHESTRA** **NYC. June 28, 1932**  
Charlie Allen (tp), George Dixon (tp, arr), Walter Fuller (tp, vo), Louis Taylor (tb, arr), William Franklin (tb), Darnell Howard (cl, as, vln), Omer Simeon (cl, as, bar), Cecil Irwin (cl, ts, arr), Earl Hines (p, dir), Lawrence Dixon (g, arr), Quinn Wilson (tu, b, arr), Wallace Bishop (dm), Henri Woode (arr).  
Four matrix numbers recorded for Brunswick, only one issued, no tenorsax.

**NYC. July 14, 1932**

Same. 12076: Walter Fuller (vo). 12077: no vocal.  
Seven matrix numbers recorded, three have tenorsax:

12076-A	I Love You Because I Love You	Solo 8 bars. (FM)
12077-A	I Love You Because I Love You	Solo 8 bars. (FM)
12077-B	I Love You Because I Love You	As above. (FM)
12078-A	Sensational Mood	Soli 6, 8 and 4 bars. (F)

12078-B Sensational Mood As above. (F)

A notable improvement in technique, and the items above are quite interesting, supported by a swinging orchestra.

**EARL HINES AND HIS ORCHESTRA** **NYC. Feb. 13, 1933**

Same personnel plus Jimmy Mundy (ts, arr).  
Four titles were recorded for Brunswick, no tenorsax.

**Chi. Oct. 27, 1933**

Same plus Trummy Young (tb).  
Four titles were recorded, two have tenorsax:

643-1 Take It Easy Solo 8 bars. (FM)

646-1 I Want A Lot Of Love Solo 16 bars. (F)

**NYC. March 26, 1934**

Same. Four titles were recorded for Vocalion, one has tenorsax:

15000-A Just To Be In Caroline Solo 10 bars. (M)

15000-C Just To Be In Caroline As above. (M)

**NYC. March 27, 1934**

Same. Four titles were recorded, one has tenorsax:

15009-A Swingin' Down Solo 30 bars. (F)

Also the last CI recordings with Hines before his untimely death have many qualities. His sound never became very beautiful, but his technique improved, and he might have developed further.

CI is present on **EARL HINES'** recording sessions of Sep. 12 and 13, 1934 and Feb. 12, 1935, but Jimmy Mundy has confirmed all solo tenor work is JM: "Irwin had been reluctant to take solos".

Other than brief absences he remained with Earl Hines until the time of his death in an accident. He was killed instantly when the Earl Hines' band coach was involved in a crash near Des Moines, Iowa.

## "FRED" JACKSON

Born:

Died:

Participates in a recording session with **ZACK WHYTE'S CHOCOLATE BEAU BRUMMELS** in Richmond, Ind. Dec. 19, 1929. Four titles were recorded, two issued, no tenorsax.

## RUDY JACKSON

Born: Fort Wayne, Indiana, 1901

Died: Chicago, Illinois, ca. 1968

This reed player records two titles on (as) with Sippie Wallace on Aug. 20, 1925. Then he plays with the Duke and takes part in the recording sessions Oct. 6, 1927 - Dec. 29, 1927 according to Rust, or already starting on Nov. 29, 1926 according to Massagli et al. There is only one tenorsax item, on a Vocalion session:

**DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** **NYC. Dec. 29, 1926**

Duke Ellington (p, arr, dir), Bubber Miley, Louis Metcalf (tp), Joe Nanton (tb), Otto Hardwick (sop, as, bar), Rudy Jackson, Prince Robinson ? (cl, ts), Fred Guy (bjo), Henry Edwards (tu), Sonny Greer (dm).

E 4321 Immigration Blues Solo 8 bars. (SM)

A surprisingly gutsy tenorsax sound in the passing.

In 1929-30 RJ records with Noble Sissle on (cl, sop, as).

## LOUIS JAMES

Born: Thibodaux, Louisiana, April 9, 1890  
 Died: New Orleans, Louisiana, Oct. 26, 1967

Participates with (ts) at the **GENEVIEVE DAVIS** session on March 5, 1927 in New Orleans. Two titles were recorded (two takes of each) and the (ts) can be heard but never with anything like a solo. The same goes for the follow-up on March 7, 1927 by **LOUIS DUMAINE'S JAZZOLA EIGHT**, when four titles were recorded.

## ALBERT JOHNSON "BUDD"

Born: Dallas, Texas, Dec. 14, 1910  
 Died: Kansas City, Missouri, Oct. 20, 1984

Transferred to separate Jazz Archeology file.

## "CHARLIE" JONES

Born:  
 Died:

Participates in four recording sessions with **LOUIS ARMSTRONG AND HIS SEBASTIAN NEW COTTON CLUB ORCHESTRA** in LA, Oct. 9, Oct. 16, Dec. 23, 1930 and March 9, 1931, but no tenorsax soli. Then he records with **LES HITE AND HIS ORCHESTRA** in LA. June 6 and Aug. 15, 1935 for ARC, but the four sides were rejected.

## DAVID JONES

Born: Lutcher, Louisiana, ca. 1888  
 Died: Probably Los Angeles, California, late 1950s

Besides his principal instrument DJ also played (as) and (Cmel) and wrote arrangements. After playing with the Holmes Brass Band in Lutcher (1910), he worked in the Storyville district of New Orleans, on the SS Capitol with Fate Marable (1918-21), in California with King Oliver (mid-1921), and in St. Louis with the Record Breakers led by R. Q. Dickerson (1922). He toured with Dickerson in Wilson Robinson's Bostonians and continued to work with the group when it was taken over by the bandleader Andy Preer for an engagement at the New York Cotton Club (1924); it recorded under its new name, the **COTTON CLUB ORCHESTRA**, Jan. 6, March 31, April 27, Nov. 10, 1925, but DJ plays (as) only. He led a band at the Pelican dance hall in New Orleans, then, after a short period with Baba Ridgley's Tuxedo Orchestra, led the Jones and Collins Astoria Hot Eight with Lee Collins (1928-29).

### JONES AND COLLINS ASTORIA HOT EIGHT

**New Orleans, Nov. 15, 1929**

Lee Collins (cnt), Sidney Arodin (cl), Theodore Purnell (as), David Jones (ts), Joe Robecheaux (p), Emanuel Sayles (bjo), Al Morgan (b, vo), Joe Strode-Raphael (dm).  
 Four titles were recorded for Victor, all have tenorsax:

56534-1	Astoria Strut	In ens. Solo 16 bars. (FM)
56535-1	Duet Stomp	In ensemble. (FM)
56536-1	Damp Weather	In ens. Solo 16 bars. (M)
56536-2	Damp Weather	As above. (M)
56537-1	Tip Easy Blues	In ens. Solo 12 bars. (S)
56537-2	Tip Easy Blues	As above (S)



DJ is an extraordinary tenorsax player for the era, utterly sophisticated, in fact, far before his time! All his performances are elaborate with many very inventive details. Note for instance the unusual approach he uses on "Astoria ...". The alternate takes show the necessary variations. I feel a great disappointment that DJ is not heard from again.

Later moved to the West Coast.

### "ED" KELLY

Born:  
Died:

Participates in a recording session by **MORRISON'S JAZZ ORCHESTRA** in Camden, NJ. on April 22, 1920. One title only and no tenorsax soli.

### "JOHNNY" KING

Born:  
Died:

Participates in a recording session by **CALIFORNIA POPPIES**, led by **SONNY CLAY** for Sunset in Los Angeles sometime in 1923. Two titles were issued, but no tenorsax soli.

### HORACE LANGHORN

Born:  
Died:

**CLIFF JACKSON AND HIS KRAZY KATS/  
MARVIN SMOLEV AND HIS SYNCOPATORS  
NEWPORT SYNCOPATORS/  
TUXEDO SYNCOPATORS**

**NYC. ca. Jan. 30, 1930**

Cliff Jackson (p, dir), Melvin Herbert (tp), Henry Goodwin (tp, vo), Noisy Richardson (tb), Rudy Powell (cl, as), Earl Evans (as), Horace Langhorn (ts), Andy Jackson (bjo), Chester Campbell (tu), Percy Johnson (dm).

Two titles were recorded for Grey Gull, one has tenorsax:

3866-A      Horse Feathers      Solo 16 bars. (F)

**NYC. ca. Feb. 27, 1930**

Same. Ten titles were recorded, four have tenorsax:

3926-A      Ring Around The Moon      Solo 8 bars. (FM)

3926-B      Ring Around The Moon      As above. (FM)

3927      We'll Be Married In June      Soli 8 and 6 bars. (FM)

3931-A      Desert Blues      Solo with orch 30 bars. (FM)

3935-A      The Terror      Solo 16 bars. (F)

3935-B      The Terror      As above. (F)

HL is one of the more exciting of the early tenorsax players, and his records are recommended. The aggressive solo on "Horse Feathers" is far from the current trend of 1930. He seems to be a daring youngster with more ideas than he is able to express properly yet, but with a great potential. His attack may make us think of a premature Herschel Evans. "The Terror" is, together with "Horse ...", his most important work, and the two takes are quite different, with a lot of unfinished but exciting details. "Desert Blues" is of the rather straight kind, but "... Moon" and "... June" also contain quite attractive performances. Note that the two versions of "... Moon" also are quite different. HL is in fact a tenorsax player whom you might pick in a blindfold test.

No further recording sessions.



With Brown until December 1925, then spent four months in Bernie Davis' Band - in which Bingie doubled piano and sax. First formed own band in 1926, then short spell with Cliff Jackson (on tenor) and with trombonist Lew Henry's Band (originally directed by Lt. Tim Brymn). Lew Henry left and Bingie became leader of the band - then resident at Tango Palace, New York. Disbanded ca. 1930, worked in Elmer Snowden's Band, then formed own big band for residency at Broadway Danceland. ca. 1931. First recording session:

**CLARENCE WILLIAMS AND HIS ORCHESTRA NYC. Oct. 31, 1930**

Bill Dillard (tp), Ward Pinkett (tp, vo-10199, 200), James Archey (tb), Fred Skerritt (as, bar), Henry Jones (as), Bingie Madison (cl, ts), Gene Rodgers (p), Goldie Lucas (bjo, g), Richard Fullbright (b, tu), Bill Beason (dm), Clarence Williams, Eva Taylor, Clarence Todd (vo-trio).

Three titles were recorded for Perfect, one has tenorsax:

10199-1	Hot Lovin'	Solo 16 bars. (FM)
10199-2	Hot Lovin'	As above. (FM)

**NYC. Nov. 24, 1930**

Same without Williams and Todd.

Three titles recorded, two rejected, remaining item has no tenorsax solo.

Nice and colorful soli with energy on BM's first session. Recording quality might have been better.

**KING OLIVER AND HIS ORCHESTRA NYC. Jan. 9, 1931**

King Oliver, Dave Nelson, Bill Dillard (tp), Ward Pinkett (tp, vo), Jimmy Archey (tb), Buster Bailey (cl), Henry Jones (as), Bingie Madison (ts, vo), Fred Skerritt (bar, vo), Gene Rodgers (p), Goldie Lucas (g, vo), Richard Fullbright (tu), Bill Beason (dm).

Three titles were recorded for Brunswick, one has tenorsax:

E-35912-A	Stop Crying	Solo 14 bars. (FM)
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**NYC. Feb. 18, 1931**

Smaller band, personnel unknown, possibly Bobby Holmes (cl, as), Bingie Madison (ts). Three titles were recorded for Brunswick, two issued, one has tenorsax:

E-36103-A	I'm Crazy 'Bout My Baby	Solo with orch 16+8 bars, (as) on bridge. (M)
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A quite interesting and active tenorsax performance on "Stop ...", while "... Baby" is quite ordinary and may not be by BM at all.

**MAMIE SMITH NYC. Feb. 19, 1931**

Personnel including Bingie Madison (ts), earlier presented as "unknown".

Four titles were recorded for Okeh, but no tenorsax soli.

**CLARENCE WILLIAMS AND HIS JAZZ KINGS NYC. Feb. 19, 1931**

Personnel including Bingie Madison (ts).

Four titles but no tenorsax soli. (However, Tom Lord suggests BM on (bar)-solo 8 bars on "Shout Sister Shout").

**JIMMY JOHNSON & HIS ORCHESTRA NYC. March 25, 1931**

Tom Lord presents the personnel as: Ward Pinkett (tp, vo), unknown (tp), possibly Fernando Arbello (tb), Fred Skerritt, Henry L. Jones (as), Bingie Madison (cl, ts), James P. Johnson (p), Goldie Lucas (g), Richard Fullbright (b), Bill Beason (dm), Andy Razaf (vo).

Three titles were recorded for Columbia, no tenorsax on 151459-2 "A Porter's Love Song" but:

151457-2	Go Harlem	Solo with orch 16 bars. (FM)
151460-3	Just A Crazy Song	Solo 8 bars. (M)

These rather staccato performances may be by BM, not too exciting.

**KING OLIVER AND HIS ORCHESTRA NYC. April 15, 1931**

King Oliver (tp), Ward Pinkett (tp, vo), Jimmy Archey (tb), Fred Skerritt (as, vo), Henry Jones (as), Bingie Madison (ts, vo), Gene Rodgers (p), Goldie Lucas (bjo, g, vo), Richard Fullbright (b, tu), Bill Beason (dm).

Three titles were recorded for Vocalion, one has tenorsax:

E-36626-A	When I Take My Sugar To Tea	Solo with orch 16+8 bars, (p) on bridge. (FM)
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Although not among the most noteworthy soli, it still has something which creates some interest in BM's tenorsax playing.

Short spells with Sam Wooding, Lucky Millinder, and Billy Fowler, before joining Luis Russell in New York (on tenor and clarinet).

**LUIS RUSSELL AND HIS ORCHESTRA** **NYC. Aug. 8, 1934**

Luis Russell (p, dir), Leonard Davis, Gus Aiken (tp), Rex Stewart (cnt), Nathaniel Story, Jimmy Archey (tb), Henry Jones, Charlie Holmes (cl, as), Bingie Madison, Greely Walton (cl, ts), Lee Blair (g), Pops Foster (b), Paul Barbarin (dm, vib), Sonny Woods, The Palmer Brothers (vo).

Six titles recorded for Melotone, the three arranged by Bingie Madison have tenorsax soli. It seems that two are played by BM himself, with "Hokus Pokus" played by GW:

15571-1	At The Darktown Strutters Ball	Solo 20 bars. (FM)
15575-1	Primitive (Moods)	Solo 32 bars. (F)

Excellent tenorsax soloing on these sides. In fact, it is surprising that BM, on the evidence of these sides, did not develop into one of the major tenorsax soloists of the late thirties. Or maybe he did, but was unfortunate not to record.

BM records two titles with **REX STEWART AND HIS ORCHESTRA** for Vocalion on Dec. 12, 1934 but no tenorsax soli.

Joined Louis Armstrong in 1935.

To be continued in 1935.

**RAYMOND MARTIN**

Born:

Died:

**ALEX JACKSON'S PLANTATION ORCHESTRA** **NYC. May 7, 1927**

Alex Jackson (vo, dir), Clarence Wheeler, Lee Golden (tp), Joe King (tb), Len Fields, Harold Scott (as), Raymond Martin (ts), Lonnie Small (p), Tommy Short (bjo), Bob Ysaguirre (tu), Dick Ward (dm).

Two titles were recorded for Vocalion, but rejected.

**Richmond, Ind. Sept. 16, 1927**

Possibly same. Two titles were recorded for Gennett, one issued, no tenorsax.

**Richmond, Ind. Oct. 27, 1927**

Possibly same. Three titles were recorded for Gennett, two have tenorsax:

13181	When Erastus Plays His Old Kazoo	Solo with orch 6 bars. (FM)
13181-A	When Erastus Plays His Old Kazoo	As above. (FM)
13182	Missouri Squabble	Solo with orch 6 bars. (FM)

Rather straight and of no particular interest.

**CASTOR McCORD**

"CASS"

Born: Birmingham, Alabama, May 17, 1907

Died: New York City, Feb. 14, 1963

Twin brother of saxophonist Theodore Jobetus McCord, both played in Edgar Hayes' Blue Grass Buddies (1924). Whilst studying at Wilberforce University, Xenia, Ohio, became a member of student band led by Horace Henderson - took up professional music with that band, played residency in Atlantic City, then into New York. With Mills Blue Rhythm Band (1929-30).

Note the reference to CMC in the Coleman Hawkins section regarding the Jack Purvis session of April 4, 1930, only the day before CMC's first recording date with:

**LOUIS ARMSTRONG AND HIS ORCHESTRA** **NYC. April 5, 1930**

Louis Armstrong (tp, vo), Ed Anderson (tp), Henry Hicks (tb), Bobby Holmes (cl, as), Theodore McCord (cl, as), Castor McCord (cl, ts), Joe Turner (p), Buck Washington (p-403896), Bernard Addison (g), Lavert Hutchinson (tu), Willie Lynch (dm).

Two titles were recorded for Okeh, one has tenorsax:

403897-A I Can't Believe That You're In LWM Solo 18+6 bars,  
(tp) on bridge. (M)

**NYC. May 4, 1930**

Same. Four titles were recorded, all but one have tenorsax:

403999-A Indian Cradle Song Solo 14 bars. (M)

404001-C Dinah Solo 8 bars. (F)

404002-B Tiger Rag Solo 16 bars. (F)

These tenorsax performances are quite outstanding for their period! With a surprising technique Castor gives forth several really flashing soli. Note for instance how well he masters the fast tempi.

The session by **MILLS MUSIC MASTERS** of Jan. 21, 1931 listed in Rust as MBRB items, is probably a white studio orchestra (ref. Eric Townley et al, Storyville 108). One item has a straight tenorsax with no resemblance to the jazzy McCord.

**MILLS BLUE RHYTHM BAND NYC. Jan. 30(?), 1931**

Wardell Jones, Gus Aiken, Ed Anderson (tp), Harry White, Henry Hicks (tb), Crawford Wethington (cl, as, bar), Castor McCord, Theodore McCord (cl, ts), Edgar Hayes (p, cel), Benny James (bjo), Pete Briggs (b, tu), Willie Lynch (dm), Dick Robertson (vo). Date also given as Feb. and March 30.

Three titles were recorded for Vocalion/Brunswick, two have tenorsax:

E-35985-B Straddle The Fence Solo with orch 8 bars. (M)

E-35986-B Levee Low Down Brief breaks (M)

A brief solo on "... Fence" with no special merits.

**KING CARTER AND HIS ROYAL ORCHESTRA NYC. March 23, 1931**

This is an MBRB session. Three titles were recorded, two issued, no tenorsax.

**MILLS BLUE RHYTHM BAND NYC. April 28, 1931**

Personnel as above, except Shelton Hemphill (tp), Charlie Holmes (cl, as), Hayes Alvis (b, tu), George Morton (vo) replace G. Aiken, C. Wethington, P. Briggs and D. Robertson.

Four titles were recorded for Melotone/Perfect/Brunswick, three have tenorsax:

E-36665-A Minnie The Moocher Solo with orch 6 bars. (SM)

E-36666-A Blue Rhythm Solo 32 bars. (F)

E-36667-A Blue Flame Solo 12 bars. (M)

A very good sound on this session, and we get a prominent and very strong, fast solo on "Blue Rhythm", showing that McCord was one of the guys to reckon with in the early 30s. "Blue Flame" seems more grounded and somewhat dry, while the brief "Minnie ..." has some interesting details.

The next three MBRB sessions, May 1, 1931 (three issued titles), May 12, 1931 (three issued titles) and June 18, 1931 (one issued title) have no tenorsax soli.

**KING CARTER AND HIS ROYAL ORCHESTRA NYC. June 25, 1931**

Personnel as April 28, 1931.

Four titles were recorded for Columbia, two have tenorsax:

151639-1 Low Down On The Bayou Solo 8 bars. (FM)

151640-3 Blue Rhythm Solo 32 bars. (F)

I like this tenorsax playing! Being quite fast phrased with an original but not unlike J. Russell sound, it is not technically perfect, but it seems more personal than many contemporaries. Both soli should be noted.

**MILLS BLUE RHYTHM BAND NYC. June 26, 1931**

Same. Four titles were recorded for Victor, two issued, one has tenorsax:

69978-1 Heebie Jeebies Solo 18 bars. (FM)

**NYC. July 30/31, 1931**

Same. Four titles were recorded for Brunswick, three have tenorsax:

E-36992-A Savage Rhythm Solo 4 bars. (FM)

E-36993-A I'm Sorry I Made You Blue Soli 16 and 8 bars. (M)

E-36995-A Snake Hips Soli 16 and 2 bars. (FM)

Several good soli to terminate the MBRB recording sessions and also the McCord contributions to jazz (with some minor exceptions). The most memorable item is probably "Heebie Jeebies", which swings beautifully as the solo develops.

With Eubie Blake Band until joining Charlie Matson Orchestra in New York (1932). Regularly with Mills Blue Rhythm Band until journeying to Europe in band playing with Blackbirds of 1934 (August 1934).

To be continued in 1938.

### "TED" THEODORE JOBETUS McCORD

Born: Birmingham, Alabama, May 17, 1907

Died:

Recorded with **McKINNEY's COTTON PICKERS** in NYC. Nov. 5-7, 1929, but "of course" Coleman Hawkins took all the tenorsax soli.

Records with Louis Armstrong on (cl, as) in NYC. April 5 and May 4, 1930. He then appears together with his twin brother Castor on all **MILLS BLUE RHYTHM BAND** recordings from Jan. 30 to July 31, 1931. It is believed that Castor did the tenorsax soloing and that Ted stuck to (cl, as) although he is listed as (cl, ts).

To be continued in 1941.

### "TED" THEODORE McRAE "TEDDY"

Born: Philadelphia, Pennsylvania, Jan. 22, 1908

Died: NYC. March 4, 1999

Transferred to separate Jazz Archeology file.

### CLARENCE MILLER

Born:

Died:

Participates in two NYC recording sessions with **JOE JORDAN's TEN SHARPS AND FLATS** May 28 and early June 1926. A total of four titles were recorded. No tenorsax soli.

### ... MINTON

Born:

Died:

Participates in the 1917/1919 recording sessions for Pathe by **WILBUR SWEATMAN's ORIGINAL JAZZ BAND**. There are no tenorsax soli on P 20145, 20147 and 20167. However, tenorsax can be heard straight and as a rhythm instrument. While it is not correct to call this "jazz", "syncopated rhythm music" is more appropriate, still it is tempting to state that Mr. Minton is the first black tenorsax performer in the history of recorded jazz music.

## LOWELL MOORE

Born:

Died:

**LEW WEINER's****GOLD AND BLACK ACES****Richmond, Ind. July 28, 1928**

Lew Weiner (tp, dir), Chester Adams (tp), Art Donovan (tb), Joe Williams (cl, sop, as), Freddy Faust (as), Lowell Moore (cl, ts), Norman Gillespie (p), Lamont McClan (bjo), George Baxter (tu), Ken Throyer (dm), unknown (vo-14102).

Two titles were recorded for Gennett, one has tenorsax:

14102      The Merry Widow's Got A Sweetie Now      Solo 8 bars. (FM)

Quite ordinary.

## ANDREW MORGAN

Born: Pensacola, Florida, March 19, 1903

Died: Algiers, Louisiana, Sept. 19, 1972

Participates in two New Orleans recording sessions with **SAM MORGAN's JAZZ BAND**, April 14, 1927 and Oct. 22, 1927, but no tenorsax soli.

Records in New Orleans on (cl, ts) from 1958 to 1972.

## NORVAL E. MORTON

## "FLUTES"

Born: Ca. 1900

Died: Detroit, Michigan, 1962.

Lived in Chicago for many years, worked regularly with **ERSKINE TATE AND HIS VENDOME ORCHESTRA** and recorded twice: June 23, 1923 two titles, and May 28, 1926 two titles, but no tenorsax soli.

Worked with Dave Peyton (no recordings) and recorded in Chicago with **ProfESSor WILLIAMS AND HIS JOY BOYS** on April 3, 1928, two titles, but no tenorsax (although his flute may faintly be heard).

Briefly with Louis Armstrong and Earl Hines. With Eddie King's Band (1932), with Reuben Reeves (1933-34), brief spell with Noble Sissle. His brother, Benny, was a saxophone-clarinet player, wrongly referred to as Benny Moten.

**REUBEN "RIVER" REEVES  
AND HIS RIVER BOYS****Chi. Dec. 14, 1933**

Reuben Reeves, James Tate, Cicero Thomas (tp), Gerald Reeves, John Thomas (tb), Franz Jackson, Fred Brown (cl, as), Norval Morton (cl, ts), Eddie King (p), Elliot Washington (bjo), Sudie Reynaud (b), Richard Barnet (dm).

Four titles were recorded for Vocalion, all have tenorsax:

682-1      Yellow Fire      Solo 16+8 bars, (tb) on bridge. (FM)

683-1      Zuddan      Coda. (SM)

684-1      Mazie      Soli 8 and 6 bars. (M)

685-1      Screws, Nuts And Bolts      Solo 24 bars. (FM)

An interesting musician with greater qualities than many of his contemporaries. Unfortunately, this is his last recording session. Particularly "Yellow Fire" has a dramatic and colorful solo with good technique, and also "... Bolts" in particular is noteworthy.

## "JIMMY" JAMES MUNDY

Born: Cincinnati, Ohio, June 28, 1907

Died: New York, April 24, 1983

Began playing violin during early childhood, by the age of 12 was touring with an evangelist orchestra, playing a variety of instruments. Settled in Chicago, worked with Erskine Tate, Carroll Dickerson, etc. Moved to Washington DC, specialized on tenor sax and arranging, worked with the White Brothers (1926), Elmer Calloway, pianist Eddie White's Band (1929), Duke Eglin's Bell Hops (1930), then joined band led by drummer Tommy Myles. Whilst with Myles sold some arrangements to Earl Hines, subsequently joined Earl Hines from late 1932 until 1936.

**EARL HINES AND HIS ORCHESTRA** **Chi. Sept. 12, 1934**

Charlie Allen, George Dixon (tp), Walter Fuller (tp, vo), Louis Taylor, William Franklin, Trummy Young (tb), Darnell Howard (cl, as, vln), Omer Simeon (cl, as, bar), Cecil Irwin (cl, ts, arr), Jimmy Mundy (arr, ts), Earl Hines (p, dir), Lawrence Dixon (g), Quinn Wilson (b, arr), Wallace Bishop (dm), Henri Woode (arr).

Five titles were recorded for Decca, only one has tenorsax:

C-9464-A Sweet Georgia Brown Solo 8 bars. (FM)

**Chi. Sept. 13, 1934**

Same. Five titles were recorded, three have tenorsax:

C-9474-A Copenhagen Solo 24 bars. (FM)

C-9475-A Angry Solo 8 bars. (FM)

C-9477-A Rock And Rye Solo 8 bars. (FM)

This is pleasant and "modern" tenorsax playing, and I am somewhat surprised that JM recorded so little. A fine sound and melodic phrasing ought to have brought him to fame. All the soli above are worthy of notice; for a highlight turn to "Rock ...".

To be continued in 1935.

**HUBERT MAXWELL MYERS**  
**"BUMPS"**

Born: Clarksburg, West Virginia, Aug. 22, 1912

Died: Los Angeles, California, April 9, 1968

Family moved to California in 1921. First professional work at 17 with Earl Whaley's Band in Seattle. During the early 1930s worked for many bandleaders in Los Angeles: Lorenzo Flennoy, Curtis Mosby, Jim Wyn, Charlie Echols, Leon Herriford. Only recording activity with:

**CURTIS MOSBY AND HIS**  
**DIXIELAND BLUE BLOWERS**

**LA. Oct. 14, 1927**

Curtis Mosby (dm, dir), James Porter (tp), Ashford Hardee (tb), Charles Hite, Leo Davis (cl, as), Bumps Myers (ts), Attwell Rose (vln), Henry Starr (p, vo), Thomas Valentine (bjo), Perkins (tu).

Four titles were recorded for Columbia, one has BM:

144764-1 Tiger Stomp Solo 32 bars. (F)

144764-2 Tiger Stomp As above. (F)

144764-3 Tiger Stomp As above. (F)

**LA. March 28, 1928**

Personnel as Oct. 14, 1927, except Charlie Lawrence, Les Hite (cl, as), Andy Iona (vln, stg), Walter Johnson (p), Freddie Vaughan (bjo) replace Hite, Davis, Rose, Starr and Valentine.

Two titles, one has tenorsax:

145925-2 Hardee Stomp Solo 8 bars. (FM)

**LA. Jan. 21, 1929**

Same personnel as above, except Country Allen (tb) replaces Hardee.

Four titles were recorded, two issued, but no tenorsax soli.

I find the three versions of "Tiger Stomp" to be highly enjoyable. They are in a tough, sharp style not dissimilar to Gene Porter, and show more personality than most contemporaries. The resemblance to Hawkins for instance is very small. Too bad, there is only the insignificant "Hardee ..." to supplement "Tiger ..." because the



appetite is wetted. Take 2 seems to be the best solo.

BM does not appear again on wax until the early forties, with Benny Carter.

To be continued in 1942.

### ARNETT NELSON

Born: Mississippi, March 8, 1890

Died: Chicago, March 14, 1959

AN records with **JIMMY WADE's** different groups in the period 1923-1928. He is listed with (cl, as), and anyway there are no tenorsax soli on the seven items.

#### **KANSAS CITY TIN ROOF STOMPERS** **Chi. March 15, 1929**

Lawrence "Cicero" Thomas (tp), Arnett Nelson (cl, ts), Ernie Smith (bar, bsx), Frank Melrose (p), Tommy Taylor (dm, sw-3128), Jimmy Bertrand (xyl).

Three titles were recorded for Brunswick, two issued, one has tenorsax:

C-3127 Aunt Jemina Stomp In ensemble. (FM)

This tenorsax performance seems to have only academic interest.

AN participates in numerous recording sessions on (cl) in the mid thirties, but no tenorsax.

### CLARENCE OWENS

Born:

Died:

Participates in the Chicago Columbia recording sessions with "**DOC**" **COOK AND HIS 14 DOCTORS OF SYNCOPATION** on June 11, 1927, June 15, 1927 and possibly March 30, 1928, but there are no tenorsax soli.

### ERNEST PARHAM

Born:

Died:

EP participates in one recording session:

#### **TAYLOR'S DIXIE ORCHESTRA** **Charlotte, NC. May 23, 1931**

Dave Taylor (dir), Lester Mitchell (tp), Joe Jordan (tp, vo), Leslie Johnkins (as, bar), Skeets Tolbert (as, vo), Ernest Parham (ts, vo-69344), Jimmy Gunn (p), Guy Harrington (bjo, vo), Harry Prather (tu), Bill Hart (dm).

Two titles were recorded for Victor, one has tenorsax:

69343-1 Wabash Blues Straight 16 bars to solo 14 bars. (M)

After a rather pale straight passage, there is some quite good, strong-voiced and active improvisation to be noted.

### JEROME PASQUALL "DON"

Born: Fulton, Kentucky, Sept. 20, 1902

Died: Oct. 18, 1971

Family moved to St. Louis in 1903. During boyhood played mellophone in the Odd Fellows' Brass Band. In August 1918 joined the U.S. Army, played mellophone in the 10th Cavalry Band, then switched to clarinet. Demobilised in 1919, worked with Ed Allen in St. Louis, they both left to work with pianist Ralph Stevenson's Band at the Alhambra Cafe, Seattle. Worked with Charlie Creath in St. Louis (1921), then began working for Fate Marable on the riverboats (1921), later that year studied in Chicago at the American Conservatory, also "gigged" on clarinet and C melody sax with Milton Vassar, Doc Watson etc. Two years (mainly on tenorsax) with Doc

Cooke and his Dreamland Orchestra, left Chicago to study at the New England Conservatory in Boston, Massachusetts, "gigged" with local bands, in the summer of 1925 worked in New York, but continued full-time studies until graduating on the 27th June 1927.

**COOK's DREAMLAND ORCHESTRA** **Richmond, Ind. Jan. 21, 1924**

Doc Cooke (dir), Freddie Keppard, Elwood Graham (cnt), Fred Garland (tb), Jimmie Noone (cl), Clifford King (cl, bcl, as), Joe Poston (as), Jerome Pasquall (cl, ts, bsx), Jimmy Bell (vln), Tony Spaulding (p), Stan Wilson (bjo), Bill Newton (tu), Fred Hall (dm).

Six titles were recorded for Gennett, four have JP:

11727-B	Scissor Grinder Joe	Solo with orch 24 bars. (FM)
11728	Lonely Little Wallflower	Solo with orch 32 bars. (FM)
11730	Moanful Man	Solo with orch 16 bars. (FM)
11731	The Memphis Maybe Man	Solo with orch 32 bars. (FM)

This is interesting as evidence of the use of tenorsax in the earliest jazz. The tenorsax is so prominent that the word "solo" is appropriate, but the playing is 100% rhythmic slap tongue, or straight as in "... Wallflower". It seems that JP does not think along the ideas of Coleman Hawkins in the early twenties.

JP is possibly present at the recording sessions by **COOK AND HIS DREAMLAND ORCHESTRA** in Chicago on July 10, 1926 and Dec. 2, 1936. However, the five sides issued have no tenorsax soli.

Joined Fletcher Henderson on lead alto, left in late 1928, lived in Chicago and organised own band. Toured with Freddie Keppard (and Lil Armstrong). Joined Dave Peyton in 1930, during following year worked in Jabbo Smith's Band, then worked with Tiny Parham (late 1931 to early 1932), Eddie Mallory took over Parham's band and JP moved to New York. Worked briefly with Charlie Matson and Fess Williams before sailing to Europe With the "Blackbirds of 1934" revue (August 1934). After return to New York worked with Fess Williams, LeRoy Smith, and Eddie South before spending six months with Fletcher Henderson (1936). With Noble Sissle from 1937 until 1944, except for a short spell in 1943. Quit touring and settled in New York, active as a free-lance musician and arranger, works regularly with Tony Ambrose's Orchestra.

He is also present at the recording sessions by Fletcher Henderson in 1927-1928, but (cl, sop, as, bsx) only. Later he appears with Fletcher Henderson on (cl, as) in 1936 and with **NOBLE SISSLE** on (ts) in 1936-1937. The details in the last case is, however, listed under Gil White (ts).

## EARL PIERSON

Born:  
Died:

Participates in three New Orleans recording sessions by **CELESTIN's ORIGINAL TUXEDO JAZZ ORCHESTRA** on April 13, 1926, April 11, 1927 and Dec. 13, 1928. No tenorsax soli.

## HAYES PILLARS

Born: North Little Rock, Arkansas, April 30, 1906  
Died: Richmond Heights, Missouri, Aug. 11, 1992

**ALPHONSE TRENT AND HIS ORCHESTRA** **Richmond, Ind. Oct. 11, 1928**

Alphonse Trent (p, dir), Chester Clark, Irving Randolph (tp), Leo "Snub" Mosley (tb), James Jeter, Charles Pillars, Lee Hilliard (as), Hayes Pillars (ts, bar), Leo "Stuff" Smith (vln, vo), Eugene Crooke (bjo, g), Robert "Eppie" Jackson (tu), A.G. Godley (dm), John Fielding (vo).

Two titles were recorded for Gennett, one has tenorsax:

14327-B	Louder And Funnier	Solo 8 bars. (F)
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**Richmond, Ind. Dec. 5, 1928**

Same. Three titles were recorded for Gennett, two issued, no tenorsax.

"Louder ..." has a quite satisfactory tenorsax solo (and an even better (bar)-solo).

HP records with **ALPHONSE TRENT AND HIS ORCHESTRA** in Richmond, Indiana, March 5, 1930, two titles, but no tenorsax soli.

**ALPHONSE TRENT  
AND HIS ORCHESTRA**

**Richmond, Ind. March 24, 1933**

Alphonse Trent (dir), Chester Clark, Harry Edison (tp), Peanuts Holland (tp, vo), Leo "Snub" Mosley, Gus Wilson (tb), James Jeter, Charles Pillars, Lee Hilliard (as), Hayes Pillars (ts, bar), Anderson Lacy (vln), unknown (p), Eugene Croke (bjo, g), Robert "Eppie" Jackson (tu), A.G. Godley (dm).

This personnel is according to Rust. An alternate personnel is given in an article by Snub Mosley in "Whisky, Women ...", No. 12-13: Thierry "Red" Elston, Peanuts Holland (tp), Lee Hilliard (tp, as), Snub Mosley, Paul Butler (tb), James Jeter, Charles Pillars (as), Hayes Pillars (ts), Claude Williams (vln, bjo), Alphonso Trent (p), Lewis Pitts (b), A. G. Godley (dm), Anderson Lacy (vo, dir), Archie Bleyer (arr).

Two titles were recorded for Champion, both have tenorsax:

19080	Clementine	Solo with orch 8 bars. (M)
19081	I've Found A New Baby	Soli 4, 12 and 2 bars. (F)

Alternating with orch for a full chorus on "... Baby", this is a very interesting performance, inasmuch as it is the most Prez-like tenorsax performance before Prez himself recorded in late 1936! "Clementine" is heavily underrecorded, but seems original.

To be continued in 1937.

**"GENE" EUGENE PORTER**

Born: Pocahontas, Mississippi, June 7, 1910

Died: California, Feb. 24, 1993

Both parents were non-professional guitarists. Started on cornet, had instrument stolen, bought a "C" melody sax. Moved to Chicago in 1927 to attend high school, played bass clarinet in Reserve Officers' Training Corps Band. Bought an alto sax and began gigging in band led by trumpeter Billy King, quit school in September 1929, took clarinet lessons from Omer Simeon. Played on excursion train to New Orleans with Billy King (band booked to play for dancing in the baggage car), left in New Orleans and returned to Jackson. Whilst finishing studies gigged with local bands. Left home in April 1931 with Clarence Desdunes' Orchestra, returned to New Orleans with Desdunes, subsequently worked with Papa Celestin before joining Joe Robichaux from 1933.

**JOSEPH ROBICHAUX AND  
HIS NEW ORLEANS RHYTHM BOYS**

**NYC. Aug. 22-26, 1933**

Eugene Ware (tp), Alfred Guishard (cl, as, vo), Gene Porter (ts), possibly Rene Hall (bjo), Walter Williams (g, vo), Ward Crosby (dm), Joseph Robichaux (p, dir), Chick Bullock (vo-13887/88).

Twenty-two titles were recorded for Vocalion, fifteen have tenorsax:

13851-2	Ring Dem Bells	Solo 16 bars. (F)
13853-1	Zola	Solo 8 bars. (FM)
13853-2	Zola	As above. (FM)
13856-2	Stormy Weather	Solo 12 bars. (F)
13857-1	Saturday Night Fish Fry Drag	Solo 8 bars. (SM)
13859-1	The Riff	Solo 36 bars. (F)
13860-2	After Me The Sun Goes Down	Solo 8 bars. (M)
13861-1	Jig Music	Brief break. Solo 32 bars. (F)
13874-1	You Keep Me Always Living In Sin	Solo 8 bars. (M)
13875-1	Sleep, Come On And Take Me	Solo 8 bars. (F)
13876-1	Just Like A Falling Star	Solo 32 bars. (M)

13877-1	I Would Do Anything For You	Soli 8 and 8 bars. (F)
13882-1	She Don't Love Me	Solo 8 bars. (FM)
13884-2	Forty-Second Street	Solo 8 bars. (F)
13885-2	Why Should I Cry For You?	Solo 8 bars. (M)
13886-1	Shake It And Break It	Solo 4 bars. (F)
13886-2	Shake It And Break It	As above. (F)

Note: Rust indicates alternate takes -1 of "Stormy Weather" and -1 of "Forty-Second Street". This has not been confirmed and is probably not correct.

Note: GP has clarinet soli on 13851-2 "Ring Dem Bells", 13852-2 "St. Louis Blues", 13854-1 "Foot Scuffle", 13855-1 "King Kong Stomp", 13856-2 "Stormy Weather", 13858-1 "Every Tub", 13860-2 "After Me The Sun ...", 13877-1 "... Anything For You", 13882-1 "She Don't Love Me", 13883-1 "Lazy Bones", 13884-2 "42nd Street", 13886-1 & 2 "Shake It And Break It", 13887-1 "That's How Rhythm ...", 13888-1 & 4 "Swing Little Thingy".

For some reason I was so unlucky as not to hear the New Orleans Rhythm Boys until I was far into middle age. However, I have made up for my sin by sitting close to the record player for hours, breathing in the inspiration of this great, informal group. Now I can understand why some record producers almost kill each other about Robichaux reissues ... The soloists are all great, and in this context, I praise Gene Porter. He is really one of the most exciting tenorsax personalities of the early thirties. A violent attack, completely without inhibitions, with a daring technique using quick unconventional runs, particularly to end his soli. I submit that he is an innovator, perhaps the first Texas tenor, reminding me of the much later Booker Ervin. In a way, his style is somewhat archaic, the time is 1933 and not 1929, which his sound could mislead you to believe. But his inspiration is enormous, his ideas highly modern, and why didn't he develop into one of the great ones? All his soli are worth mentioning, also his numerous clarinet ones, but to highlight some, I will choose the enchanting "Just Like A Falling Star" or the hilarious, fast "Jig Music"!! However, there are many brief pieces like last 8 on "... Anything For You", "Saturday Night ...", "She Don't Love Me" and many others. You are in for a great surprise, really!!

To be continued in 1937.

## "JOE" POSTON

Born: Alexandria, Louisiana, ca. 1895

Died: Illinois, May 1942

### COOKIE's GINGERSNAPS

**Chi. June 22, 1926**

Freddie Keppard (cnt), Fred Garland (tb), Jimmie Noone (cl, vo), Joe Poston (as, ts, vo), Kenneth Anderson (p), Johnny St.Cyr (bj).

Four titles were recorded for Okeh, one has tenorsax:

9769-A	High Fever	Solo 10 bars. (FM)
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The solo seems promising but too brief, and that's it!

JP records proficiently during the period 1928-1930 with Jimmie Noone, but only (cl, as, vo).

## ALFRED PRATT

Born: New Orleans, Louisiana, Dec. 19, 1908

Died: South America, ca. 1960.

Moved to New York as a child. Professional from the age of 18, led own small band and gigged in Philadelphia, Baltimore, Washington, etc. With Bubber Miley's Band (1930), on tour with King Oliver from early 1931 until early 1932, then toured with Ralph Cooper's Kongo Knights. To Europe with Lucky Millinder in June 1933; remained in Paris and played club residencies. Toured Europe with Louis Armstrong (1934), also worked with Romeo Silva's Orchestra and with Freddy Johnson.

### FREDDY JOHNSON AND HIS HARLEMITES

**Paris, ca. Oct. 1933**

Arthur Briggs, Bobby Jones (tp), Billy Burns, Herb Flemming (tb), Booker Pittman

(cl, as), Cle Saddle (as), Roy Butler (as, bar), Alfred Pratt (ts), Freddy Johnson (p, arr), Sterling Conaway (g), Juan Fernandez (b), Billy Taylor (dm).

Three titles were recorded for French Brunswick, two have AP:

6575	Harlem Bound	Solo 8 bars. Coda. (FM)
6576	I Got Rhythm	Solo 36 bars. (F)

**Paris, Dec. 7, 1933**

Same. Two titles were recorded for French Brunswick:

6645 1/2	I Got Rhythm	Solo 36 bars. (F)
6646	Tiger Rag	Brief breaks. Solo 30 bars. (F)

AP is a pleasant encounter; the appetite is stimulated by "Harlem ...". The choice of the two fast titles for additional vehicles are not the best, still "Tiger ..." is played surprisingly well, and while "... Rhythm" has a hopeless tempo, AP does his best; one should note that he plays quite differently on the two versions.

**LOUIS ARMSTRONG  
AND HIS ORCHESTRA**

**Paris, late Oct. or early Nov. 1934**

Louis Armstrong (tp, vo), Jack Hamilton, Leslie Thompson (tp), Lionel Guimaraes (tb), Pete Duconge (cl, as), Henry Tyree (as), Alfred Pratt (ts), Herman Chittison (p), Maceo Jefferson (g), German Arago (b), Oliver Tines (dm).

Eight sides were recorded for French Brunswick, five probably have AP:

1478	St. Louis Blues	Solo with vocal comments 12 bars. (FM)
1479	Tiger Rag	Solo 32 bars. (F)
1480 1/2	Will You, Won't You Be My Baby	Solo 8 bars. Brief break. (F)
1483	St. Louis Blues	As 1478. (F)

The good impression is strengthened here. What is lacking in technique is compensated for by will and effort. Particularly the last "St. Louis ..." should be highlighted.

Left Europe (c. 1936) and settled in South America, worked in Santiago, Chile, early in 1937, then long residencies in Rio de Janeiro, Buenos Aires etc.

No further recording sessions.

**PRINCE ROBINSON**

Born: Portsmouth, Virginia, June 7 (or possibly Feb. 7), 1902

Died: NYC. July 23, 1960

Clarinet from the age of 14, mostly self-taught. First worked in Lilian Jones' Jazz Hounds (1919-21), then with pianist Quentin Redd's Band in Atlantic City (1922), went to New York to join Lionel Howard's Musical Aces (1923). Two years mainly with Elmer Snowden, occasionally with June Clark. First recording sessions in April 1924 and on Aug. 30, 1924 (Atlanta) on (cl) with the Seminole Syncopators. On (cl) with Clara Smith Sept. 24, 1925. However, worked with Duke Ellington from spring 1925.

**THE WASHINGTONIANS**

**NYC. Sept. 7, 1925**

Pike Davis (tp), Charlie Irvis (tb), Otto Hardwick (cl, as), Prince Robinson (cl, ts), Duke Ellington (p, arr, dir), Fred Guy (bj), Henry Edwards (tu).

Two titles were recorded for Pathe, one has tenorsax:

106250	I'm Gonna Hang Around My Sugar	Solo 4 bars. (FM)
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There is a 32 bars sax sequence, and it seems that OH plays altosax on the first 24 and last 4 bars, while PR takes a forceful break.

PR records with the **BLUE RHYTHM ORCHESTRA** on (ts) ca. Oct. 29 and Nov. 4, 1925. Altogether three titles, but no tenorsax soli.

**THE GULF COAST SEVEN**

**NYC. Nov. 5, 1925**

June Clark (cnt), Jimmy Harrison (tb), Buster Bailey (sop, as) Prince Robinson (cl, ts), Willie "The Lion" Smith (p), Buddy Christian (bj), possibly Bill Benford (tu),



Don Redman (cl, as, vo, dir), Langston Curl, John Nesbitt (tp), Claude Jones (tb), Milton Senior (cl, as), George Thomas (cl, ts, vo), Prince Robinson (cl, ts), Todd Rhodes (p), Dave Wilborn (bjo, vo), Lonnie Johnson (g-401218/19), Ralph Escudero (tu), Cuba Austin (dm).

Four titles were recorded for Okeh, one has tenorsax:

401220-B Birmingham Breakdown Solo 12 bars. (F)

Not as exciting as one might have hoped from the MKCP recordings.

**McKINNEY's COTTON PICKERS** **Chi. Nov. 23, 1928**

Personnel as July 11/12, 1928 except Jimmy Dudley (cl, as) replaces M. Senior. Don Redman also (vib).

Two titles were recorded for Victor:

48619-2 It's Tight Like That Solo 12 bars. (FM)

48620-3 There's A Rainbow 'Round My Shoulder Soli 4 and 8 bars. (F)

Two quite well conceived performances, personally I prefer "... That".

PR may be present at the **CLARENCE WILLIAMS** recording sessions of March 1929 and April 6, 1929, but no tenorsax soli.

**McKINNEY's COTTON PICKERS** **Camden/NYC. April 8/9, 1929**

Personnel as Nov. 23, 1928.

Eight titles were recorded for Victor, seven issued, five have tenorsax:

51084-2 It's A Precious Little Thing Called Love Solo 26 bars. (F)

51086-2 I've Found A New Baby Soli 32 and 8 bars. (F)

51087-1 Will You, Won't You Be My Baby? Soli 8 and 2 bars. (FM)

51204-1 Beedle-Um-Bum Solo 16 bars. (FM)

51205-1 Do Something Soli 2, 4 and 4 bars. (F)

Here we have in particular two very impressive items in upper tempi, "... Love" and "... Baby". PR plays convincingly, with great inspiration and inventiveness, and he does not seem to feel the tempo as a problem. This must be considered some of the very best tenorsax of the twenties.

PR may be present at the **CLARENCE WILLIAMS** recording session of April 16, 1929, but no tenorsax soli.

**McKINNEY'S COTTON PICKERS** **NYC. Jan. 31, 1930**

Probable personnel: Joe Smith, John Nesbitt, Langston Curl (tp), Ed Cuffee (tb), Don Redman (cl, sop, as, ldr, arr), Jimmy Dudley (cl, as), George Thomas (cl, as, vo), Prince Robinson (cl, ts), Todd Rhodes (p), Dave Wilborn (bjo, vo), Ralph Escudero (tu), Cuba Austin (dm), Frank Marvin (vo).

Four titles were recorded for Victor, one has tenorsax:

58543-2 I'll Make Fun For You Solo 8 bars. (FM)

**NYC. Feb. 3, 1930**

Same. Three titles were recorded, two have tenorsax:

58546-1 Honeysuckle Rose Soli 4 and 12 bars. (M)

58546-2 Honeysuckle Rose As above. (M)

59140-1 Zonky Solo 2 bars. (FM)

"... For You" is the best item here, while "... Rose" is heavy and disappointing.

**CLARENCE WILLIAMS' WASHBOARD BAND** **NYC. April 23, 1930**

Probably Charlie Gaines (tp), Prince Robinson (cl, ts), Clarence Williams (p), Floyd Casey (wbd).

Two titles were recorded for Odeon, both have tenorsax:

403972-A Whip Me With Plenty Of Love In ens. Solo 16 bars. (SM)

403972-B Whip Me With Plenty Of Love As above. (SM)

403973-A Worn Out Blues In ens. Solo 32 bars.  
Duet with (tp) 32 bars. (FM)

403973-B Worn Out Blues As above. (FM)

These are excellent sides with some of the very best tenorsax of the year, with the exception of Hawkins. PR's force and inspiration, combined with inventiveness, are quite thrilling, and the presence of alternate takes is an extra attraction. Both tempi are mastered with equal professionalism.

**LAZY LEVEE LOUNGERS NYC. June 25, 1930**

Charlie Gaines, unknown (tp), unknown (tb), Albert Socarras (cl, fl, as), Prince Robinson (cl, ts), Clarence Williams (p, vo), Leroy Harris (bj), Cyrus St. Clair (tu).  
Two titles were recorded for Columbia:

150612-1 If I Could Be With You Solo with ens 4 bars.  
Part of coda 6 bars. (SM)

150613-1 Shout, Sister, Shout Solo 32 bars. (FM)

A beautiful record with an interesting tenorsax solo in "Shout ...". Although rather edgy and within a strict arrangement, it is forceful and daring and an example of the best tenorsax playing of the year 1930.

**CLARENCE WILLIAMS' WASHBOARD BAND NYC. July 20, 1930**

Ed Allen (cnt), Prince Robinson (cl, ts), Clarence Williams (p), Floyd Casey (wbd), Eva Taylor (vo).

Two sides were recorded for Okeh, one has tenorsax:

404383-C Shout, Sister, Shout Solo 24 bars. (F)

A briefer and faster version compared to the one the month before, but of the same colorful and inspired kind.

**McKINNEY's COTTON PICKERS Camden, NJ. July 28-31, 1930**

Personnel probably as Jan. 31, 1930 except George "Buddy" Lee (tp) replaces Nesbitt. Don Redman (also baritone sax).

Seven titles were recorded for Victor, four have tenorsax:

64004-2 Okay, Baby Part of intro. Soli 8 and 8 bars. (F)

64006-3 Hullabaloo Solo 4 bars. (FM)

64007-2 I Want A Little Girl Brief break. Solo 8 bars. (SM)

64007-3 I Want A Little Girl As above. (SM)

64007-4 I Want A Little Girl As above. (SM)

64008-2 Cotton Picker's Scat Solo 8 bars. (FM)

**NYC. Nov. 3/4/5, 1930**

Personnel probably: Rex Stewart (cnt), Langston Curl, Buddy Lee (tp), Ed Cuffee (tb), Don Redman (cl, as, bar, vo, ldr), Benny Carter, Jimmy Dudley (cl, as), Prince Robinson (cl, ts), Todd Rhodes (p, cel), Dave Wilborn (bj), g, vo), Ralph Escudero (tu), Cuba Austin (dm), Bill Coty, George Bias (vo).

Eight titles were recorded for Victor, six have tenorsax:

64605-1 Talk To Me Soli 8 and 6 bars. (FM)

64605-2 Talk to Me As above. (FM)

64607-1 Laughing At Life Solo 8 bars. (M)

64607-2 Laughing At Life As above. (M)

64608-1 Never Swat A Fly Solo 8 bars. (FM)

64608-2 Never Swat A Fly As above. (FM)

63195-1 I Want Your Love Solo 4 bars. (FM)

63195-2 I Want Your Love As above. (FM)

63196-2 Hello Soli 8 and 4 bars. (M)

64610-2 I Miss A Little Miss Solo 8 bars. (M)

Several quite good soli to be heard, but maybe one feels a little disappointment. The orchestra develops but there seems to be a status quo for the tenorsax. PR is surprisingly staccato in medium tempo (with "... Miss" as one exception); in fact, it seems that he plays more freely in uptempo. My favorite is "Never Swat ..." with



two very different takes (relatively seen!). Also "Cotton ..." and "Okay Baby" should be noted.

**CLARENCE WILLIAMS' WASHBOARD BAND** **NYC. Nov. 11, 1930**

Ed Allen (cnt), Buster Bailey (cl, as), Prince Robinson (cl, ts), Clarence Williams (p), Floyd Casey (wbd).

Three titles were recorded for Okeh, all have tenorsax:

404546-B	Kentucky	Solo 16+8 bars, ens on bridge. Solo 4 bars. (FM)
404547-B	Papa De-Da-Da	Solo 20 bars. (SM)
404548-B	Loving	Solo 18 bars. (M)

The final Clarence Williams session with additional good soloing. In particular one should note the beautiful "Papa ...".

**McKINNEY's COTTON PICKERS** **Camden, NJ. Dec. 17/18, 1930**

Personnel as Nov. 3, 1930 except Clarence Ross (tp) possibly replaces Rex Stewart, Quentin Jackson (tb, vo) added, Lois Deppe (vo) replaces George Bias, Edward Inge (cl, as) replaces Benny Carter.

Three titles were recorded for Victor, one has tenorsax:

64056-2	You're Driving Me Crazy	Solo 8 bars. Weak obligato. 32 bars. Solo 8 bars. (F)
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**Camden, NJ. Feb. 12, 1931**

Same plus Donald King (vo-67935).

Two titles were recorded for Victor, one has tenorsax:

67935-1	She's My Secret Passion	Solo 8 bars. (M)
67935-2	She's My Secret Passion	As above. (M)

**Camden, NJ. Sept. 8, 1931**

Personnel probably: Rex Stewart (cnt), Joe Smith, Doc Cheatham (tp), Ed Cuffee (tb), Quentin Jackson (tb, vo), Benny Carter (cl, as, ldr), Jimmy Dudley (cl, as), Prince Robinson (ts), Todd Rhodes (p), Dave Wilborn (g), Billy Taylor (tu, b), Cuba Austin (dm).

Two titles were recorded for Victor, one has tenorsax:

68300-1	Do You Believe In Love At Sight?	Soli 12 and 4 bars. (FM)
60300-2	Do You Believe In Love At Sight?	As above. (FM)

This is the end of the "real" career of Prince Robinson! For several years he has been the featured tenorsax player with one of the greatest bands in the U.S. Now he disappears for several years, to reappear as a sideman in various combinations but almost always away from the main trend of jazz development. Luckily these last sessions offer some of his best performances. The two quite different versions of "... Passion" are memorable, as are those of "Do You Believe ...", played inspiredly with a good technique. And "... Crazy" has a lot of good tenorsax if you listen closely!

To be continued in 1935.

**ROBERT ROBINSON**

Born:  
Died:

**EUBIE BLAKE & HIS BAND** **NYC. March, 1931**

Eubie Blake (p, dir), Alfred Brown, Frank Belt, George Winfield (tp), Calvin Jones (tb), Ben Whitted, Ralph Brown (cl, as), Bob Robinson (cl, ts), George Rickson (p), Leroy Vanderveer (bjo), Frank Smith (tu), Alan Porter (dm), Dick Robertson (vo).

Four titles were recorded for Crown. No tenorsax on 1234, 1239 and 1241, while 1240 "When Your Lover Has Gone" has not been available.

**NYC. April 1931**

Same. Four titles were recorded for Crown, one has tenorsax:

1297-1	One More Time	Brief breaks. (M)
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**NYC. June 1931**

Same. Three titles were recorded for Victor, one has tenorsax:

69683-1 Thumpin' And Bumpin' Solo 8 bars. (F)

**NYC. Sept. 1931**

Same. Four titles were recorded for Crown, no tenorsax on 1476, while 1479 "River, Stay 'Way From My Door" has not been available.

1477-2 Life Is Just A Bowl Of Cherries Solo 4 bars. (M)

1478-2 Sweet Georgia Brown Brief breaks. (FM)

The only items of some interest is "Thumpin' ..." and "... Cherries", and in fact, the soli are quite good.

No further recording sessions.

**REUBEN RODDY**

Born: Joplin, Missouri, May 5, 1906

Died: New Orleans, Louisiana, 1960

Participates in the famous KC recording session of Nov. 10, 1929 by **WALTER PAGE's BLUE DEVILS**. Two titles, but no tenorsax soli.

RR records on (as) in the 1950s with Eureka Brass Band and Kid Valentine in New Orleans.

**WILLIAM ROLLINS**

Born:

Died:

Participates in the recording sessions of Dec. 2, 1924 and March 1925 by **CHAS. CREATH**, but no tenorsax soli. However:

**CHAS. CREATH JAZZ-O-MANIACS St. Louis, ca. Nov. 3, 1925**

Charles Creath (tp, dir), Sonny Lee (tb), Horace Eubanks, William Thornton Blue (cl, as), William Rollins (ts), Cranston Hamilton (p), Pat Patterson (bjo), Zutty Singleton (dm), Lonnie Johnson (vo).

Four titles were recorded for Okeh, one has tenorsax:

9426-A Market Street Stomp Solo 16 bars. (FM)

**St. Louis, May 2, 1927**

Charles Creath (tp, dir), Dewey Jackson (tp), Albert Wynn (tb), Horace Eubanks, William Thornton Blue (cl, as), William Rollins (ts), Burroughs Lovingood (p), Pete Patterson (bjo), possibly Cecil White (tu), possibly Floyd Campbell (dm).

Two titles were recorded for Okeh, one has tenorsax:

80823-B Butter-Finger Blues Solo 16 bars. (M)

Quite ordinary contributions.

**"TOM" ROULETT**

Born:

Died:

Participates probably in the following session:

**RED PERKINS****AND HIS DIXIE RAMBLERS****Richmond, Ind. May 5/6, 1931**

Frank S. "Red" Perkins (tp, vo, dir), Joe Drake (tp, as, arr), Andre Oglesby (tb), Jess Simmons (tb?, as?, arr), Tom Roulett (ts), Howard Fields (p), Charles Watkins (bjo, g), Eugene Friels (tu), Harry Rocks (dm), vo-trio.

Four titles were recorded for Champion, one has tenorsax:

17729-A Old Man Blues Solo 8 bars. (F)

Of no particular interest.

### VERNON ROULETTE

Born:  
Died:

Participates in the recording sessions of **WADE's MOULIN ROUGE ORCHESTRA** Dec. 1923 and Feb. 1924, but no tenorsax soli.

### "JOHNNY" JOHN W. RUSSELL

Born: Charlotte, North Carolina, June 4, 1909  
Died: NYC. July 26, 1991

Transferred to separate Jazz Archeology file.

### "BOBBY" ROBERT SANDS

Born: Brooklyn, N.Y. Jan. 28, 1907  
Died:

With Billy Fowler's Strand Roof Orchestra (ca. 1927), with Charlie Skeets in 1929, then became member of Claude Hopkins' Band in 1930, worked with Hopkins throughout the 1930s. First recording session:

#### **CLAUDE HOPKINS AND HIS ORCHESTRA** **NYC. May 24, 1932**

Albert Snaer, Sylvester Lewis (tp), Ovie Alston (tp, vo), Fernando Arbello (tb), Edmond Hall (cl, as, bar), Gene Johnson (cl, as), Bobby Sands (ts), Claude Hopkins (p, arr, dir), Walter Jones (bjo, g), Henry Turner (b, tu), Pete Jacobs (dm), Orlando Roberson (vo), Jimmy Mundy (arr).

Four titles were recorded for Columbia, all have tenorsax:

152199-1	(I Would Do) Anything For You	Solo 8 bars. (FM)
152200-1	Mad Moments	Solo 16 bars. (F)
152201-1	Mush Mouth	Solo 18 bars. (FM)
152202-1	How'm I Doin'?	Solo 16 bars. (FM)

#### **NYC. May 25, 1932**

Personnel as May 24 with Henry Wells (tb) added.

Four titles were recorded for Brunswick, three have tenorsax:

11894-A	(I Would Do) Anything For You	Solo 8 bars. (FM)
11895-A	Hopkins Scream	Solo 16 bars. (F)
11896-A	Washington Squabble	Solo 16+8 bars, (cl) on bridge. Solo 8 bars. (FM)

The tenorsax playing on the first Claude Hopkins recordings is quite primitive and not quite fitting to the elegance of the band as such. BS is prominently featured, but it is difficult to find anything in particular to highlight.

#### **CLAUDE HOPKINS AND HIS ORCHESTRA** **NYC. Jan. 13, 1933**

Personnel as May 25, 1932 except Fred Norman (tb, vo, arr) replaces Wells.

Five titles were recorded for Columbia, four issued, two have tenorsax:

152352-2	He's A Son Of The South	Solo 8 bars. Coda. (FM)
152354-1	California, Here I Come	Solo 16 bars. (F)

#### **NYC. March 9, 1933**

Same. Seven titles were recorded for Brunswick, three have tenorsax:

13131-A	Mystic Moan	Brief break. (SM)
13133-A	Washington Squabble	Soli 8 and 8 bars. (FM)

13135-A Honeysuckle Rose Solo 8 bars. (FM)

**NYC. Dec. 11, 1933**

Same, with Turner (b) only.  
Two titles were recorded for Brunswick, one has tenorsax:

14437-A Washington Squabble Solo 8 bars. (FM)

**1933**

Same/similar personnel plus The Four Step Brothers.  
Vitaphone short "Barber Shop Blues", 9 minutes, with five titles, no tenorsax on "St. Louis Blues", "Trees", "Nagasaki" and "Loveless Love" but:

Mystic Moan Brief break. (SM)

**NYC. Jan. 11, 1934**

Same. Four titles were recorded for Columbia, three have tenorsax:

152666-2 Marie Solo 16 bars. (FM)

152668-2 Harlem Rhythm Dance Solo 10 bars. (FM)

152669-2 Minor Mania Solo 18 bars. (F)

**NYC. April 6, 1934**

Same. Two titles were recorded for Brunswick, one has tenorsax:

15043-A My Gal Sal Soli with orch 10, 8 and 2 bars. (FM)

**NYC. May 3, 1934**

Same. Four titles were recorded for Brunswick, two have tenorsax:

15161-A Everybody Shuffle Solo 8 bars. (FM)

15163-A I Can't Dance Soli with orch 8, 8 and 8 bars. (FM)

**NYC. Sept. 14, 1934**

Same, except Snub Mosley (tb) replaces Arbello.  
Five titles were recorded for Decca, two have tenorsax:

38669-A Chasing All The Blues Away Solo 32 bars. (F)

38671-A King Porter Stomp Soli 8 and 16 bars. (F)

38671-B King Porter Stomp As above. (F)

**NYC. Oct. 22, 1934**

Same, except Hilton Jefferson (cl, as) added.  
Four titles recorded for Decca, three have tenorsax:

38871-A Sweetheart O'Mine Solo 6 bars. (M)

38872-A Monkey Business Solo 16 bars. (FM)

38873-A Zozio Solo 8 bars. (FM)

**NYC. Nov. 9, 1934**

Same as Oct. 22.  
Two titles were recorded for Decca, both have tenorsax:

38986-A Mandy Solo with orch 18 bars. (FM)

38987-A Do You Ever Think Of Me? Solo 8 bars. (FM)

BS's tenorsax playing is steadily improving and there is no doubt that the quality of the last recordings above is much higher than of those 2 1/2 years before. However, he seems to be in very heavy debt to Hawkins in this process, and there is never a real breakthrough as a major soloist and personality. His sound is never very beautiful, and only occasionally, like on "Everybody Shuffle" and "... O'Mine" is there some tension and excitement.

BS continues to work with Claude Hopkins till 1940.

To be continued in 1935.

## CECIL XAVIER SCOTT

Born: Springfield, Ohio, Nov. 22, 1905  
Died: New York City, Jan. 5, 1964

Transferred to separate Jazz Archeology file.

## WARNER A. SEALS

Born: Huntington, West Virginia, Oct. 25, 1901  
Died: 197...

First worked in trio (with pianist Hazel Powell and drummer Kemper Royal) at local Douglass High School (1918-20). First professional work was playing in band aboard the SS Island Queen. With Tom Howard's Melody Lads and Joe Steward's Band before joining Marion Hardy's Alabamians. With Alabamians for several years, including period in 1927 when Jelly Roll Morton fronted the band.

Participates in the Chicago recording session of June 13, 1927 by **RICHARD M. JONES JAZZ WIZARDS**. Four titles were recorded for Victor, but no tenorsax soli.

Moved to New York with the Alabamians in 1929. During the 1930s worked with Bill Brown, Eddie South, Billy Elmore etc. Left full-time music to work as a receptionist at a Wall Street broker's office. Continued to play gigs during the 1960s, was for many years Corresponding Secretary of the New Amsterdam Musical Association.

## "GENE" EUGENE P. SEDRIC "HONEY BEAR"

Born: St. Louis, Missouri, June 17, 1907  
Died: New York City, April 3, 1963

Eugene gained his nickname in the 1930s, at the time he wore an exotic camel-hair overcoat. His father, Paul "Con Con" Sedic, was a professional ragtime pianist. As a boy he played in the local Knights of Pythias Band. First professional work at the Alamac Hall with Charlie Creath. Subsequently with Fate Marable and Dewey Jackson before joining Ed Allen's Band in late 1922. In September 1923 joined Julian Arthur's Band accompanying Jimmy Cooper's "Black and White Review". Then gigged in New York until joining Sam Wooding. Sailed to Europe with Wooding in May 1925.

### **SAM WOODING AND HIS ORCHESTRA** **Berlin, June 5-10, 1925**

Sam Wooding (p, dir), Bobby Martin, Maceo Edwards, Tommy Ladnier (tp), Herb Flemming (tb), Garvin Bushell (cl, as, bsn, oboe), Willie Lewis (cl, as), Gene Sedic (cl, ts, bsx), John Mitchell (bjo), John Warren (tu), George Howe (dm).

Four titles were recorded for Vox, two have GS:

2358-A	Shanghai Shuffle	(bsx)-Soli 16 and 8 bars. (F)
2756-B	Shanghai Shuffle	As above. (F)
2359-A	Alabamy Bound	Break. (F)
2757-B	Alabamy Bound	As above. (F)

Quite primitive sax playing of more historical than musical value.

### **ALEX HYDE'S NEW YORKER ORIGINAL JAZZ-ORCHESTER**

**Berlin, mid-June 1925**

Wilbur Kurz (tp), Herb Flemming (tb), Walter Kallander (cl, sop, as, bar), Gene Sedic (cl, sop, ts), Alex Hyde (vln, ldr, arr), Steve Kretzmer (p), Michael "Mike" Danzi (bjo), Charlie Herstoff (dm).

Several sides were recorded for Deutsche Grammophone, but none are reported to have tenorsax.

**Berlin, late June 1925**

Same, except Earl Granstall (tb) replaces Flemming. Jack Robbins (vo).

Several items were recorded for Deutsche Grammophone, one has tenorsax:

2045	Tessie	Solo 16 bars. (FM)
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**Berlin, early July 1925**

Same, plus Henry Natham (as, vln), possibly Michael "Mickey" Diamond (tp, kazoo).

Several items were recorded for Deutsche Grammophon, but none are reported to have tenorsax.

A rather primitive slap-tongue solo on "Tessie". There may appear hitherto unchecked items from the sessions, but further tenorsax soli are not very likely.

**THE SAM WOODING BAND****Berlin, ca. Sept. 1926**

Personnel as above but Ladnier out, Willie Lewis (cl, as, bar, vo), Sumner Leslie "King" Edwards (tu) and Percy Johnson (dm) replace Warren og Howe.

Ten titles were recorded for DG/Polydor, two have tenorsax:

604	Milenberg Joys	Solo 16 bars. (FM)
605	Lonesome And Sorry	Solo 8 bars. (F)

Comments above still quite appropriate.

**MAESTRO SAM WOODING Y****SUS CHOCOLATE KIDDIES****Barcelona, July 3, 1929**

Sam Wooding (dir), Bobby Martin, Doc Cheatham (tp, vo), Albert Wynn, Billy Burns (tb), Willie Lewis (cl, as, bar, vo), Jerry Blake (cl, as, vo, arr), Gene Sedric (cl, ts), Freddy Johnson (p, vo), John Mitchell (bjo, g), Sumner Leslie "King" Edwards (b, tu), Ted Fields (dm, vo). Date also given as April 9/10.

Ten titles were recorded for Spanish Parlophone, three have tenorsax:

76518-1	Bull Foot Stomp	Solo 6 bars. (F)
76518-2	Bull Foot Stomp	As above. (F)
76520-2	Tiger Rag	Solo 14 bars. (F)
76523-1	Ready For The River	Solo 4 bars. (M)
76523-2	Ready For The River	As above. (M)

Brief but quite acceptable soli, note "Tiger Rag" in particular. Postscript of July 26, 2015: Note alternates!

**SAM WOODING AND HIS ORCHESTRA****Paris, Oct. 31 – Nov. 2, 1929**

Sam Wooding (dir), Bobby Martin, Harry Cooper (tp), Albert Wynn, Billy Burns (b), Willie Lewis (cl, as, bar, vo), probably Ralph James (cl, as, vo), Gene Sedric (cl, ts), Freddy Johnson (p, vo, arr), John Mitchell (bjo), Sumner Leslie "King" Edwards (tu), Ted Fields (dm, vo), Doc Cheatham (vo).

Four titles were recorded for Pathe, one has tenorsax:

300482-1	Downcast Blues	Part of intro. (M)
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**Paris, Nov. 1929**

Same. Four titles, two have tenorsax:

300502-1	She's Funny That Way	Solo 8 bars. (FM)
300502-2	She's Funny That Way	As above. (FM)
300503-1	I Lift Up My Finger And Say "Tweet-Tweet"	Solo 4 bars. (FM)

**Paris, late Nov. 1929**

Same, plus (harmonium). Two titles, no tenorsax.

**Paris, Dec. 5-10, 1929**

Same, except June Cole (tu) replaces Edwards.

Three titles were recorded, one has tenorsax:

300539-1	Breakaway	Part of intro. (F)
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Very modest featuring of tenorsax, but "... That Way" and also "I Lift ..." are surprisingly good and noteworthy.

**SAM WOODING'S CHOCOLATE KIDDIES****Paris, late Dec. 1929**

Personnel as above, Johnson doubles on (cel).

Four titles were recorded for DG/Polydor, three have tenorsax:

2812	How Am I To Know?	Brief break. (FM)
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Bill Coleman (tp), Gene Sedric (cl, ts), Fats Waller (p, cel, vo), Al Casey (g), Billy Taylor (b), Harry Dial (dm, vib).

Six titles were recorded for Victor, two have tenorsax:

84925-1 If It Isn't Love Soli 8 bars to ens obbligato 8 bars. (M)

84926-1 Breakin' The Ice Solo 16+8 bars, (tp) on bridge. (M)

On the second Fats Waller session, GS prefers the clarinet, his alter ego which he masters with equal deftness. The tenorsax soli are good but not outstanding. On "... The Ice", GS exhibits his strength but also his weakness: a forced jump style with prominent vibrato; very attractive when you listen to it for the first time, but tending to get on your nerves in the long run. If "... The Ice" had been GS's only recorded solo, he would have been called "legendary" ...

GS continues to work with Fats Waller through the late thirties and early forties.

To be continued in 1935.

### OMER SIMEON

Born: New Orleans, Louisiana, July 21, 1902

Died: New York City, Sept. 17, 1959

This famous clarinet player is listed on (ts) at the recording session in Chi. Aug. 8, 1929 by **JABBO SMITH's RHYTHM ACES**. Two titles, but no tenorsax soli. Neither is there any (ts) on Aug. 22, 1929.

### PERRY SMITH

"STONY"

Born:

Died: New York, 1960

#### **FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA**

**NYC. 1925-26**

Fess Williams (cl, as, vo, dir), George Temple (tp), David "Jelly" James (tb), Perry Smith (cl, ts, vo), Henry Duncan (p), Ollie Blackwell (bjo), Ralph Bedell (dm).

Ten different recording sessions for different companies, but only the following three items have tenorsax soli:

**NYC. June 8, 1926**

X-173 It's Breaking My Heart TKAFY Solo 6 bars. (FM)

**NYC. Oct. 1, 1926**

E-3884/5 Messin' Around Solo 8 bars. (FM)

**NYC. Nov. 18, 1926**

E-4092 High Fever Solo 12 bars. (FM)

Not particularly exciting, best is "Messin' Around".

PS records on (cl, sop) with Jelly James and his Fewsicians for Gennett in NYC on Jan. 25, 1927.

#### **FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA**

**NYC. 1927**

Personnel as 1925-26 plus Kenneth Roane (tp), Otto Mikell (as), Clinton Walker (tu).

Ten titles were recorded at five different sessions, the following item features tenorsax:

**NYC. March 28, 1927**

E-22362 Variety Stomp Solo 8 bars. (FM)

E-22363 Variety Stomp As above. (FM)

Here you can hear the slap tongue effect so popular at the time.



There are three recording sessions with **FESS WILLIAMS** on April 17, April 22 and May 15, 1929, but no tenorsax soli. Note, however, two interesting baritonesax soli by Lockwood Lewis on "Hot Town" and "Friction".

**FESS WILLIAMS AND HIS  
ROYAL FLUSH ORCHESTRA**

**Camden, NJ. May 16, 1929**

Fess Williams (cl, as, vo, dir), George Temple (tp), Kenneth Roane (tp, arr), David "Jelly" James (tb), Ralph Brown, Felix Gregory (as), Perry Smith (cl, ts), Henry Duncan (p), Ollie Blackwell, Andy Pendleton (bjo), Emanuel Casamore (tu), Ralph Bedell (dm).

Two titles were recorded for Victor, one has tenorsax:

50890-1	Betsy Brown	Solo 14 bars. (M)
50890-2	Betsy Brown	As above. (M)

Quite simple slap-tongue soli and not too different.

There are no tenorsax soli on the **FESS WILLIAMS** sessions of Sept. 20.

**FESS WILLIAMS AND HIS  
ROYAL FLUSH ORCHESTRA**

**NYC. Dec. 6, 1929**

Fess Williams (cl, as, vo, dir), George Temple, John Brown (tp), David "Jelly" James (tb), Bobby Holmes, Felix Gregory (cl, as), Perry Smith (cl, ts, vo), Henry Duncan (p), Ollie Blackwell, Andy Pendleton (bjo), Emanuel Casamore (tu), Ralph Bedell (dm). One of the reed men doubles on (bar).

Four titles were recorded for Victor, one has tenorsax:

57198-1	Hot Mama	Solo 8 bars. (FM)
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**NYC. April 18, 1930**

Same personnel.

Four titles were recorded for Victor, two have tenorsax:

59758-1	Hot Mama	Solo 8 bars. (FM)
59760-2	I'm Feelin' Devilish	Solo with ens 32 bars. (FM)

**NYC. July 10, 1930**

Personnel as April 18, 1930, except Emanuel Clark (tp), Walter "Fats" Pichon replace Temple and Duncan.

Four titles were recorded for Victor, three issued, one has tenorsax:

62335-1	All For Grits And Gravy	Brief break. (F)
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**NYC/Camden, July 23/31, 1930**

Same. Four titles were made, three have tenorsax:

63302-4	Dinah	Solo 16 bars. (M)
63303-1	Ida, Sweet As Apple Cider	As below. (M)
63303-2	Ida, Sweet As Apple Cider	Solo 4 bars. (M)
63305-1	Everything's O.K. With Me	Solo 16 bars. (FM)
63305-2	Everything's O.K. With Me	As above. (FM)

While the Royal Flush orchestra has a lot of merit, the tenorsaxophone never gets a prominent role, and the few examples are not more than quite ordinary.

To be continued in 1937.

**ROLLEN SMITH**

Born:

Died:

Participates in recording sessions by **LUCILLE HEGAMIN** on July 16, 1922, two titles and by **JOHNNY DUNN** on Aug. 18 and Sept. 21, 1922, two titles, but no tenorsax soli.

## WARREN SMITH

Born: North Carolina, 1901  
Died: Chicago, 1975

WS, brother of Lloyd Smith, is listed in the personnel of the recording session by **LLOYD SMITH'S GUT-BUCKETEERS** in Chi. July, 1930, and possibly also on Oct. 27 and Nov. 20, 1930. However, the five titles have no tenorsax soli.

## ELMER CHESTER SNOWDEN

Born: Baltimore, Maryland, Oct. 9, 1900  
Died: Philadelphia, May 14, 1973

This famous banjo/guitar player and band leader is known to have the following (ts)-performance:

**MONETTE MOORE ACC. BY  
THE CHOO CHOO JAZZERS** **NYC. ca. March, 1925**  
Bob Fuller (as), Elmer Snowden (ts), Louis Hooper (p), Monette Moore (vo).  
One title was recorded for Ajax:

31848      Black Sheep Blues      Obbligato with altosax. (S)

No particular merit for jazz tenorsaxophone studies.

## CHARLES STONER

Born:  
Died:

CS participates with (ts) in the recording session by **DEPPE's SERENADERS** in Richmond, Ind. Oct. 3, 1923; tenorsax can be heard in orchestra, but nothing faintly like a solo.

## "JIMMY" STRONG

Born: Aug. 29, 1906  
Died: Deceased, no further information

Active in Chicago from the early 1920s, worked in Lottie Hightower's Night Hawks, then toured with the Helen Dewey Show (spring 1915), left the show in California, giggered with the Spikes Brothers' Orchestra and other bands, then returned to Chicago. With Clifford "Klarinet" King Big Band (1928), Carroll Dickerson (1927 and 1929). First recording:

**CARROLL DICKERSON's SAVOY ORCHESTRA** **Chi. May 25, 1928**  
Carroll Dickerson (vln, dir), Willie Hightower, Homer Hobson (tp), Fred Robinson (tb), Bert Curry, Crawford Wethington (as), Jimmy Strong (cl, ts), Gene Anderson (p), Mancy Cara (bjo), Pete Briggs (tu), Zutty Singleton (dm).  
Two titles were recorded for Brunswick, one has tenorsax:

C-1976      Missouri Squabble      Solo 8 bars. (FM)

A surprising, almost alto-like solo of surprisingly high quality!

**LOUIS ARMSTRONG AND HIS HOT FIVE** **Chi. June 27-29, 1928**  
Louis Armstrong (tp, vo), Fred Robinson (tb), Jimmy Strong (cl, ts), Earl Hines (p, vo), Mancy Cara (bjo, vo), Zutty Singleton (dm).  
Eight titles were recorded for Okeh, no tenorsax soli.

**Chi. July 5, 1928**

Same. One title was recorded:

400991-B      Knee Drops      Solo 30 bars. (FM)

A light-voiced, staccato solo of quite good quality. Although it sounds oldfashioned today, it is played, in my opinion, with nerve and confidence.

**CARROLL DICKERSON's SAVOYAGERS** **Chi. July 5, 1928**  
Personnel as May 25, 1928 except Louis Armstrong (tp), Earl Hines (p) replace

Hightower and Anderson.

Two titles were recorded for Odeon, both have tenorsax:

400992-B Symphonic Raps Soli 4 and 6 bars. (FM)  
 400993-B Savoyagers' Stomp Solo 16 bars. (M)

"... Raps" is rather arranged, and "... Stomp" is stiff and not quite up to the promising quality of the previous performances.

**LOUIS ARMSTRONG AND HIS ORCHESTRA/  
 LOUIS ARMSTRONG AND  
 HIS SAVOY BALLROOM FIVE**

**Chi. Dec. 4-12, 1928**

Ten sides with different personnel were recorded on five dates. No tenorsax soli.

**VICTORIA SPIVEY ACCOMPANIED BY NYC. July 10, 1929**

Louis Armstrong (tp), Fred Robinson (cl), Jimmy Strong (ts), Gene Anderson (p), Mancy Cara (bjo), Zutty Singleton (dm).

Two titles were recorded for Okeh, both have tenorsax:

402525-C Funny Feathers In ensemble/Obbligato. (M)  
 402526-A How Do You Do It That Way? In ensemble/Obbligato. (SM)

Of no interest, only weak background playing.

**LOUIS ARMSTRONG AND HIS ORCHESTRA NYC. July 19, 1929**

Louis Armstrong (tp, vo), Homer Hobson (tp), Fred Robinson (tb), Bert Curry, Crawford Wethington (as), Jimmy Strong (cl, ts), Carroll Dickerson (vln, ldr), Gene Anderson (p, cel), Mancy Cara (bjo), Pete Briggs (tu), Zutty Singleton (dm).

One title was recorded for Okeh:

402534-B Ain't Misbehavin' Break 2 bars. (SM)

**NYC. July 22, 1929**

Same. Three titles were recorded, all have tenorsax:

402535-B Black And Blue Break 2 bars. (SM)  
 402540-C That Rhythm Man Solo with orch 16+8 bars,  
 orch on bridge. (FM)  
 402541-B Sweet Savannah Sue Solo 6 bars. (M)

**NYC. Sept. 10/11, 1929**

Same. Two versions of "Some Of These Days" were recorded, both have tenorsax:

402923-B Some Of These Days Break 2 bars. (FM)  
 402943-A Some Of These Days Break 2 bars. (FM)

**NYC. Nov. 26, 1929**

Same. One title was recorded, no tenorsax.

Very little of interest in JS' last recording sessions with Armstrong. Except for brief breaks, "... Rhythm Man" has an arranged solo, and only a quite elaborate "... Savannah ..." has the touch of good jazz. My final feeling is that JS had more to his tenorsax than is really proven in the brief 1 1/2 years on the recording stage, but we will never know.

Worked with Cassino Simpson (1931), led own band, then worked with Zinky Cohn (1937), Jimmie Noone's Big Band (1939). Moved to Jersey City, led own band at the Blue Room Club from October 1940. No further recording sessions.

**GEORGE THOMAS  
 "FATHEAD"**

Born: Charleston, West Virginia, ca. 1903

Died: New Haven, Connecticut, Nov. 1930

GT records on (cl, ts) (together with Prince Robinson) on March 30, 1926 with **DUKE ELLINGTON**. He was featured vocalist with **McKINNEY'S COTTON PICKERS** from 1927 until the time of his death, listed on most recording sessions from July 11, 1928 to July 31, 1930 with (cl, ts, vo) or (cl, as, ts, vo). He records

with **CHOCOLATE DANDIES** on Oct. 13, 1928 and with **JEAN GOLDKETTE** on July 27, 1929. There is no evidence of any tenorsax soli. However, there may be one tenorsax item: "Cherry" with **THE BIG ACES** on Sept. 29, 1928, but I find Frank Teschmaker a more likely candidate.

GT suffered fatal injuries in a car accident while travelling as a passenger with Joe Smith.

### "JOE" JOSEPH VANKERT THOMAS

Born: Uniontown, Pennsylvania, June 19, 1909  
Died: Kansas City, Missouri, Aug. 3, 1986

Started on altosax, worked with Earl Hood's Band in Columbus, Ohio. First recording session on (as) with **JELLY ROLL MORTON AND HIS ORCHESTRA**, Camden, NJ. July 9, 1929, also July 10, July 12, 1929 and June 2, 1930. Chilton says JT began professional career with Horace Henderson ca. 1930. Worked with Stuff Smith in 1932, then played mainly in Buffalo; with drummer Guy Jackson before joining Jimmie Lunceford in 1933. First recording session on (ts):

#### **JIMMIE LUNCEFORD AND HIS ORCHESTRA** NYC. May 15, 1933

Jimmie Lunceford (arr, dir), Eddie Tompkins, Tommy Stevenson, William "Sleepy" Tomlin (tp), Henry Wells (tb, vo), Russell Bowles (tb), Willie Smith, Earl Carruthers (cl, as, bar), Joe Thomas (cl, ts), Edwin Wilcox (p, cel), Al Norris (g), Moses Allen (tu), Jimmy Crawford (dm), Will Hudson (arr).

Two titles were recorded for ARC, one has JT:

TO-1299-A Flaming Reeds And Screamy Brass Solo 32 bars. (F)

A somewhat chaotic tenorsax debut, not without inspiration, but without the necessary calmness to produce a balanced and soulful solo.

#### **JIMMIE LUNCEFORD AND HIS ORCHESTRA** NYC. Jan. 26, 1934

Personnel as May 15, 1933 except Sy Oliver (tp, arr, vo) replaces Tomlin.

Four titles were recorded for Victor, three have JT:

81324-1 White Heat Solo 24 bars. (F)

81325-1 Jazznocracy Solo 24 bars. (F)

81327-1 Leaving Me Solo 4 bars. (SM)

#### **NYC. March 20, 1934**

Same. Four titles were recorded for Victor, one has JT:

82218-2 Swingin' Uptown Solo with orch 16 bars. (F)

Note: The so-called no 78 rpm. alternate take 1 on RCA LPM10119 is identical to the 78 rpm. take 2 listed above.

#### **NYC. Sept. 4, 1934**

Same with Lafore Dent (as) added.

Five titles were recorded for Decca, three have JT:

38533-A Rose Room Solo 6 bars. (M)

38534-A Black And Tan Fantasy Solo 10 bars. (SM)

38535-A Stratosphere Solo 6 bars. (F)

#### **NYC. Sept. 5, 1934**

Same. Four titles were recorded for Decca, one has JT:

38542-A Miss Otis Regrets Solo 16 bars. (F)

#### **NYC. Oct. 29, 1934**

Same. Four titles were recorded for Decca, one rejected, one has JT:

38917-A Stomp It Off Solo 8 bars. (M)

#### **NYC. Nov. 7, 1934**

Same. Three titles were recorded for Decca, no JT.

#### **NYC. Dec. 17, 1934**

Same. Three titles were recorded for Decca, two have JT:

39169-A Rain Break. (M)  
 39170-A Since My Best Gal Turned Me Down Solo 16 bars. (M)

**NYC. Dec. 18, 1934**

Same. Three titles were recorded for Decca, two have JT:

39172-A Rhythm Is Our Business Solo 20 bars. (FM)  
 39172-B Rhythm Is Our Business As above. (FM)  
 38916-C Shake Your Head Solo 8 bars. (FM)

The year of 1934 presents JT as one of the major tenorsax artists of the early thirties. The first session demonstrates this convincingly with "White Heat" and "Jazznocracy". He encounters here the fast tempi with defiance and competence, and rarely do we hear at this point in time such control among his contemporaries. Later "... Uptown" and "Miss Otis ..." only confirm this impression. At the other end of the tempo scale we find a beautiful performance on "Black And Tan ...", really in style. It seems that the early JT is very underrated.

JT continues to work with Jimmie Lunceford for another decade.

To be continued in 1935.

**WALTER THOMAS  
 "FOOTS"**

Born: Muskogee, Oklahoma, Feb. 10, 1907  
 Died: Englewood, New Jersey, Aug. 26, 1981

Brother Joe (born 1908) also a tenor saxophonist. Attended school in Topeka, Kansas, while studying at Kansas Vocational College began gigging with local bands. First recording session with **FATE MARABLE'S SOCIETY SYNCOPATORS** ca. March 16, 1924 on (ts, bar). Two titles were recorded for Okeh but no tenorsax soli (nor baritonesax soli).

Participates in a recording session with the Cotton Club Orchestra with (as) on Nov. 10, 1925. Moved to New York in 1927 and recorded (possibly) with Andy Preer and the Cotton Club Orchestra with (cl, as) on Feb. 3, 1927. Recorded also with the Levee Serenaders with (cl, sop, bsx) on Jan. 21, 1928 (you can hear a bsx-break). Worked with Jelly Roll Morton at Rose Dancelands in 1928 and participated in the recording sessions on July 9-12, 1929 with (ts) by **JELLY ROLL MORTON AND HIS ORCHESTRA** for Victor, but no tenorsax soli.

Then brief spells with Luis Russell and Joe Steele before joining the Missourians in 1929. No recording sessions until 1930.

**THE MISSOURIANS** **NYC. Feb. 17, 1930**

Lockwood Lewis (vo, dir), R.Q. Dickerson, Lammar Wright (tp), De Priest Wheeler (tb), William Thornton Blue, George Scott (cl, as), Walter Thomas (cl, ts, bar), Earres Prince (p), Morris White (bjo), Jimmy Smith (tu), Leroy Maxey (dm).  
 Four titles were recorded for Victor, two have tenorsax:

59173-2 Two Hundred Squabble Solo 8 bars. (F)  
 59175-1 Stoppin' The Traffic Solo 16 bars. (FM)

The typical, somewhat anonymous (a paradox?) style of the era, but WT plays nevertheless quite melodically and "... Traffic" is quite satisfactory. Note that he also takes baritonesax soli on this session.

Another recording session with **JELLY ROLL MORTON** on June 6, 1930 but (cl, bar) this time.

Remained with the Missourians when Cab Calloway became the leader - stayed with Cab until 1943.

Note that all tenorsax soli with the Cab are listed here as by WT. However, several may be played by Andrew Brown, particularly when (ts) and (bar) are featured on the same item. Comments will be welcome.

**CAB CALLOWAY AND HIS ORCHESTRA** **NYC. July 24, 1930**

Cab Calloway (vo, dir), R.Q. Dickerson, Lammar Wright, Wendell Cully (tp), De Priest Wheeler, possibly Harry White (tb), William Thornton Blue (cl, as), Andrew Brown (bcl, ts), Walter Thomas (as, ts, bar, fl), Earres Prince (p), Morris White (bjo), Jimmy Smith (tu, b), Leroy Maxey (dm).

Three titles were recorded for Brunswick, two issued, no tenorsax:

**NYC. Oct. 14, 1930**

Same. Two titles were recorded for Banner et al, both have tenorsax:

10134-1	Sweet Jennie Lee	Solo 8 bars. (FM)
10134-3	Sweet Jennie Lee	As above. (FM)
10135-2	Happy Feet	Weak obbligato 30 bars. (FM)

**NYC. Nov. 12, 1930**

Same. Two titles were recorded, no tenorsax.

**NYC. Dec. 17, 1930**

Same. One title recorded, rejected.

**NYC. Dec. 23, 1930**

Same. Four titles were recorded for Brunswick, two have tenorsax:

E-35878-A	Is That Religion?	Solo 2 bars. (M)
E-35879-A	Is That Religion?	As above. (M)
E-35880-A	Some Of These Days	Solo 16 bars. (F)

The solo on "Some Of ..." is really strong and colorful and far above most contemporary efforts, while the other items are rather anonymous, with the exception of "Sweet Jennie ...". Note that "Some Of ..." has a baritonesax solo (also one on 35882 - "St. James Infirmary").

**CAB CALLOWAY AND HIS ORCHESTRA NYC. March 3, 1931**

Personnel as July 24, 1930, except Arville Harris (cl, as) replaces Blue.

Four titles were recorded for Banner/Brunswick, two have tenorsax:

10428-3	Dixie Vagabond	Soli 4 and 4 bars. (M)
10429-3	So Sweet	Soli with orch 4 and 4 bars. (M)

**NYC. March 9, 1931**

Three titles were recorded for Banner, two have tenorsax:

10483-1	Farewell Blues	Solo 14 bars. (F)
10483-3	Farewell Blues	As above. (F)
10484-3	I'm Crazy 'Bout My Baby	Solo 8 bars. (F)
10483-4?	I'm Crazy 'Bout My Baby	As above. (F)

**NYC. May 6, 1931**

Same. Three titles were recorded for Banner, one has tenorsax:

10602-1	Creole Love Song	Part of coda. (SM)
10602-3	Creole Love Song	As above. (SM)

**NYC. June 11, 1931**

Same, except Reuben Reeves (tp) replaces Dickerson.  
Two titles were recorded for Brunswick but no tenorsax.

**NYC. June 17, 1931**

Same. Two titles were recorded for Banner, one has tenorsax:

10711-3	The Nightmare	Solo 4 bars. (M)
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**NYC. July 9, 1931**

Same. Three titles were recorded for Banner, one has tenorsax:

10728-2	Basin Street Blues	Solo 14 bars. (SM)
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**NYC. Sept. 23, 1931**

Same. Two titles were recorded for Brunswick:

E-37220-A Bugle Call Rag Solo 16 bars. (FM)  
 E-37221-A You Rascal, You Solo 16 bars. (M)

**NYC. Oct. 12, 1931**

Same. Four titles were recorded for Banner, two have tenorsax:

10867-2 You Dog Solo 16 bars. (M)  
 10867-3 You Dog As above. (M)  
 10868-1 Somebody Stole My Gal Solo 16 bars. (F)  
 10868-2 Somebody Stole My Gal As above ? ( )

**NYC. Oct. 21, 1931**

Same. Morris White (g-37267).

Four titles were recorded for Brunswick, two have tenorsax:

E-37265-A Ain't Got No Gal In This Town Intro. (SM)  
 E-37267-A Trickeration Solo 8 bars. (F)

**NYC. Nov. 18, 1931**

Same, except Bennie Payne (p) replaces Prince.

Five titles were recorded for Banner, three have tenorsax:

10867-7 You Dog Solo 16 bars. (M)  
 10867-8 You Dog As above. (M)  
 11015-1 Down-Hearted Blues Soli 2 and 2 bars. (M)  
 11017-3 Corinne Corinna Solo with orch 12 bars. (F)

This is the era before Cab Calloway introduced tenorsax soli as one of the main features. There are good tenorsax efforts here, but they are mostly sort of fill-ins, and it is difficult to really form a solid judgment of WT's possibilities. Note particularly "Somebody ...", where a very good tenorsax solo is preceded by a baritonesax solo.

**CAB CALLOWAY AND HIS ORCHESTRA Chi. Feb. 29, 1932**

Cab Calloway (vo, dir), Wendell Cully, Lammar Wright, Reuben Reeves (tp), De Priest Wheeler, Harry White (tb), Arville Harris (cl, as), Andrew Brown (bcl, ts), Walter Thomas (as, ts, bar, fl), Bennie Payne (p, vo), Morris White (bjo), Jimmy Smith (tu, b), Leroy Maxey (dm).

Two titles were recorded for Brunswick, one has tenorsax:

JC-8479-A The Scat Song Solo with orch 8 bars.  
 Brief breaks. (M)

**Chi. March 14, 1932**

Same. Two titles were recorded for Brunswick, one has tenorsax:

JC-8527-A Aw You Dawg Solo 16 bars. (M)

**NYC. April 20, 1932**

Same. Morris White (g) from now on.

One title was recorded for Brunswick, no tenorsax.

**NYC. June 7, 1932**

Same, except Al Morgan (b) replaces Smith.

Six titles were recorded for Banner and Brunswick, five have tenorsax:

11910-2 Dinah Solo 16+6 bars,  
 (cl)/orch on bridge. (M)  
 11911-1 How Come You Do Me Like You Do? Solo 16 bars. (FM)  
 11912-A Old Yazoo Solo with ens 8 bars.  
 Soli 4, 4 and 4 bars. (FM)  
 11913-A Angeline Solo 6 bars. (M)  
 11914-1 I'm Now Prepared To Tell The World It's You Solo 8 bars. (M)

**NYC. June 9, 1932**

Same. Four titles were recorded for Banner, three issued, one has tenorsax:

11925-A You Gotta Ho-De-Ho Solo 18 bars. (M)

**NYC. June 22, 1932**

Same. Two titles were recorded for Banner, no tenorsax.

From this period one should note "Aw You Dawg", "I'm Now Prepared" and "How Come You Do Me ...", which have very satisfactory tenorsax efforts.

**CAB CALLOWAY AND HIS ORCHESTRA** **NYC. Sept. 21, 1932**

Personnel as June 7, plus Roy Smeck (g-12339). Benny Carter (arr).

Two titles were recorded for Banner/Brunswick, one has tenorsax:

12340-A Hot Toddy Solo 16 bars. (F)

**NYC. Nov. 9, 1932**

Personnel as June 7, except Doc Cheatham, Edwin Swayzee (tp) replace Reeves and Cully.

Three titles were recorded for Banner/Brunswick, one has tenorsax:

12544-A Harlem Holiday Solo 6 bars. (M)

**NYC. Nov. 15, 1932**

Same. Three titles were recorded for Banner, two have tenorsax:

12587-A Sweet Rhythm Solo 6 bars. (SM)

12588-A Beale Street Mama Brief break. Solo 14 bars. (FM)

**NYC. Nov. 30, 1932**

Same. Four titles were recorded for Brunswick, all have tenorsax:

12672-A That's What I Hate About Love Solo 4 bars. (SM)

12673-A The Man From Harlem Solo 16 bars with vocal acc. (FM)

12674-A I Gotta Right To Sing The Blues Brief obbligato. (SM)

12675-A My Sunday Gal Briefly with orch. (FM)

**NYC. Dec. 7, 1932**

Same. Three titles were recorded for Banner/Brunswick, one has tenorsax:

12695-A Gotta Go Places And Do Things Solo 4 bars. (FM)

**1932**

Similar personnel. Movie "Hi-De-Hi". One title has tenorsax:

St. James Infirmary Solo with orch 16 bars. (SM)

**1932**

Similar personnel. Broadcast.

King Porter Stomp Solo with orch 16 bars. (F)

Several competent tenorsax pieces but none to give WT a real breakthrough as a major soloist.

**CAB CALLOWAY AND HIS  
COTTON CLUB ORCHESTRA**

**NYC. Sept. 18, 1933**

Lammar Wright, Doc Cheatham, Edwin Swayzee (tp), De Priest Wheeler, Harry White (tb), Andrew Brown (bcl, as, bsx), Arville Harris (cl, as), Walter Thomas (fl, cl, ts), Bennie Payne (p, cel), Morris White (bjo, g), Al Morgan (b), Leroy Maxey (dm), Cab Calloway (vo, ldr).

Two titles were recorded for Victor, one issued, no tenorsax.

**NYC. Sept. 21, 1933**

Same, except Eddie Barefield (cl, as, bar) added (possibly also Sept. 18).

Two titles were recorded for Victor, one issued, no tenorsax.

**NYC. Nov. 2, 1933**

Same. Four titles were recorded for Victor, no tenorsax.

**NYC. Dec. 18, 1933**

Same. Four titles were recorded for Victor, one has tenorsax:



78867-1 The Scat Song Soli 2, 2 and 8 bars. (F)  
 78867-2 The Scat Song As above. (F)

**NYC. Dec. 19, 1933**

Same. Two titles were recorded for Victor, one has tenorsax.

77697-4 Little Town Gal Solo 4 bars. (M)

**1933**

Same. Movie "Hi-De-Ho" directed by Fred Waller.  
 Four titles but no tenorsax soli.

**NYC. Jan. 22, 1934**

Same. Three titles were recorded for Victor, two have tenorsax:

81088-1 'Long About Midnight Solo 6 bars. (M)

81090-1 Jitterbug Solo 4 bars. (F)

81090-2 Jitterbug As above. (F)

**NYC. Jan. 23, 1934**

Same. Three titles were recorded for Victor, one has tenorsax:

81094-1 Margie Brief break. (F)

**NYC. May-June 1934**

Same. "Hi-De-Ho" movie soundtrack, four titles but no tenorsax to be heard.

**1934**

Same. Movie "Cab's Jitterbug Party" directed by Fred Waller.  
 Three titles, one has tenorsax:

Jitterbug Solo 4 bars. (F)

The Victor sessions are almost without tenorsax soli, and those few are very brief. Nothing very exciting results from these occasions, but perhaps "... Midnight" is worth a try.

**CAB CALLOWAY** switches recording company to Brunswick on his Chicago session of Sept. 4, 1934. Four items, no tenorsax soli.

WT continues to work with Cab Calloway through the late thirties, but he is not heard soloing.

To be continued in 1940.

## HUBERT THOMPSON

Born:

Died:

Participates in a NYC recording session on Dec. 26, 1929 with **BILL BROWN AND HIS BROWNIES**. Two titles were recorded for Brunswick but no tenorsax soli.

## LORENZO TIO JR.

Born: New Orleans, Louisiana, 1884

Died: NYC. Dec. 24, 1933

His father, Lorenzo Sr., and his uncle, Luis, were also famous clarinetists. In 1897 he began playing regularly in the Lyre Club Symphony Orchestra. During the early 1900s worked with various small orchestras and trios, from ca. 1910 played with the Onward Brass Band and began regular teaching, including Barney Bigard, Albert Burbank, Johnny Dodds, Albert Nicholas, Jimmie Noone etc. etc. With Papa Celestin from ca. 1913, then worked in Chicago with Manuel Perez in 1916. After a year he returned to New Orleans and rejoined Papa Celestin, worked with Armand

Piron in 1918, then briefly with Oak Gaspard's Maple Leaf Orchestra. Rejoined Piron in 1919 and worked for that leader until 1928 (including New York residencies). Records on (cl) only with Esther Bigeou, Laura Smith, The Four Spades and Eva Taylor in 1923-1924. Only recording sessions with (cl, ts) are with Piron in the period 1923-1925, but there are no tenorsax soli.

Records on (cl) with Jelly Roll Morton on March 19, 1930. Worked in New Orleans with the Tuxedo Brass Band, then returned to New York, gigged and free-lance arranging, also played for a while on the Albany-New York steamboats. Returned to New Orleans, again worked regularly with Armand Piron. Returned to New York and played residency at The Nest Club during the last few months of his life.

## JAMES TOLLIVER "BUSTER"

Born:  
Died:

His first recording session is with the **GEORGIA COTTON PICKERS** in NYC. Jan. 22, 1930 but listed as (p, arr) only (there is a (ts)-solo whose identity is unknown). Then:

### **EDDIE DEAS AND HIS BOSTON BROWNIES** **NYC. Oct. 22, 1931**

Eddie Deas (dm, vo, dir), 2 of Bob Johnson, Howard Callender, Jabbo Jenkins (tp), Chester Burrill (tb), George Matthews, William Pinckney (cl, as), Buster Tolliver (ts, arr), Preston Sandiford (p, arr), Vic Hadley (bj, g), Hubert Pierce (b).

Four titles were recorded for Victor, one has tenorsax:

70295-1      All I Care About Is You Brief break. (FM)

### **NOBLE SISSLE AND HIS INTERNATIONAL ORCHESTRA** **Chi. Aug. 15, 1934**

Noble Sissle (vo, dir), Wendell Cully, Demas Dean, Clarence Brereton (tp), Chester Burrill (tb), Sidney Bechet (cl, sop), Harvey Boone (cl, as), Ramon Usera (as, vln), James Tolliver (ts), Oscar Madera (vln), Harry Brooks (p), Howard Hill (g), Edward Cole (b), Jack Carter (dm), Billy Banks, Lavaida Carter (vo).

Four titles were recorded for Decca, two have tenorsax:

9297-A      Loveless Love Solo 16 bars. (F)

9298-A      Polka Dot Rag Solo 16 bars. (F)

JT makes a favorable impression on this session, particularly on "... Love". He plays with confidence and inspiration, and I feel this is a musician of a large unfulfilled potential. However, no more tenorsax soli to come, it seems that piano was JT's favorite instrument. His next recording session is on this instrument, with Sidney Bechet in 1941.

## PAUL TYLER

Born:  
Died:

Participates, according to Rust, in the Sept.-Nov. 1928 Chicago recording sessions by **SAMMY STEWART AND HIS ORCHESTRA**. Altogether four sides were issued, but no tenorsax soli.

## RAMON USERA

Born:  
Died:

### **LEW LESLIE'S BLACKBIRDS ORCHESTRA/ ADELAIDE HALL** **NYC. Aug. 14, 1928**

Pike Davis, Demas Dean (tp), Herb Flemming (tb), Carmello Jejo or Jari, Albert Socarras (cl, as), Ramon Usera (ts, vln), George Rickson (p), Benny James (bj), Henry Edwards (tu), Jesse Baltimore (dm), Adelaide Hall (vo-28059/60).

Four sides were recorded for Brunswick, one has tenorsax:

28058      Magnolia's Wedding Day Solo 8 bars. (FM)

A quite competent solo.

**NOBLE SISSLE  
AND HIS ORCHESTRA**

**Hayes, Middlesex, Sept. 10, 1929**

Noble Sissle (vo, dir), Pike Davis, Demas Dean (tp), James Reevy (tb), Buster Bailey (cl, sop, as), Rudy Jackson (cl, as), Ralph Dusquesne (cl, as, ts), Ramon Usera (cl, ts), Juice Wilson, William Rosemand (vln), Lloyd Pinckney (p), Warren Harris (bjo), Henry Edwards (tu), John Ricks (b), Jesse Baltimore (dm).  
Four titles were recorded for British HMV, three issued, but no tenorsax.

**Hayes, Middlesex, Oct. 10, 1929**

Same. Four titles were recorded for British HMV, three issued, one has tenorsax:

18031-1 I'm Crooning A Tune About June Soli 8 and 6 bars. (FM)

This is very strong and solid tenorsax playing, better than most contemporaries! Together with the other few examples of RU's playing, this item seems to prove that he was one of those with the capability of a breakthrough as a soloist, which never happened. Why?

There are no tenorsax soli on the **NOBLE SISSLE** Dec. 11, 1930 recording session in London. However,

**NOBLE SISSLE AND HIS ORCHESTRA**

**NYC. Feb. 24, 1931**

Noble Sissle (vo, dir), Tommy Ladnier, Demas Dean (tp), Billy Burns (tb), Sidney Bechet, Rudy Jackson, Ralph Duquesne (cl, sop, as), Ramon Usera (cl, ts), Lloyd Pinckney (p), Frank Ethridge (bjo), Edward Cole (tu), Jack Carter (dm).  
Three titles were recorded for Brunswick, two have tenorsax:

36120 Got The Bench, Got The Park Solo 8 bars. (M)

36122-A Loveless Love Brief breaks. (M)

**NYC. April 21, 1931**

Same. Three titles were recorded, one has tenorsax:

36645 Wha'd Ya Do To Me? Soli 4 and 4 bars. (FM)

Little evidence to form a judgment, but I like RU's strong attack and sound and believe he may have been a competent improviser.

**NOBLE SISSLE AND HIS ORCHESTRA**

**1933**

Exact personnel unknown but including Noble Sissle (ldr, occasional comments), Clarence Brereton, Wendell Culley (tp), Wilbur De Paris (tb), Buster Bailey (cl), possibly Ramon Usera or Oscar Madera (ts), Edward Coles (b), Jack Carter (dm, vo).

From Warner Brothers film "That's The Spirit":

Tiger Rag Solo 32 bars. (F)

Competent playing in uptempo here, difficult to tell if it is RU, might even possibly be James Tolliver.

RU is listed with (as, vln) on the next NS session in Chi. Aug. 15, 1934. No further recording sessions.

**CARL WADE**

Born:

Died:

First recording session with:

**ALABAMA WASHBOARD STOMPERS**

**NYC. Feb. 3, 1931**

Ben Smith (as), Carl Wade (ts), unknown (ts), (p), (bjo), (wbd), Jake Fenderson, John Berry (vo).

Record session for Vocalion, seven matrix numbers, four titles issued, two have tenorsax:

1006 You're Lucky To Me Solo 16+8 bars,  
(as) on bridge. (FM)

1007 Who Stole The Lock? Soli 8 and 8 bars. (FM)

A very unsophisticated recording debut, no great talent can be discerned from these two items.

**ALABAMA WASHBOARD STOMPERS** **NYC. ca. March 1931**  
Four titles were recorded for Vocalion, no tenorsax soli.

**WASHBOARD RHYTHM KINGS** **Camden, NJ. Sept. 23, 1931**  
Dave Page (tp), Ben Smith (as), Carl Wade (ts), Eddie Miles (p, vo), Steve Washington (bjo, g), Jimmy Spencer (dm, wbd, vo).  
Six titles were recorded for Victor, two have CW:

70532-1	Shoot 'Em	Solo 18 bars. (F)
70533-1	Wake 'Em Up	Two breaks. (F)
70533-2	Wake 'Em Up	As above. (F)

Judging from "Shoot 'Em", a definite improvement can be noted.

**ALABAMA WASHBOARD STOMPERS** **NYC. Feb. 9, 1932**  
Six titles were recorded. CW may possibly have been present, but in any case there are no tenorsax soli.

**WASHBOARD RHYTHM KINGS** **Camden, NJ. March 1, 1932**  
Dave Riddich (tp), Jimmy Shine (as, vo), Carl Wade (ts), Eddie Miles (p, vo), Steve Washington (bjo), Jimmy Spencer (wbd, vo).  
Six titles were made for Victor, two have tenorsax soli:

70596-1	Pepper Steak	Solo 8 bars. (F)
70599-1	All This World Is Made Of Glass	Solo 16 bars. (F)

A title like "All This World ..." shows that CW is still improving.

**WASHBOARD RHYTHM KINGS** **Camden, NJ. July 6, 1932**  
Taft Jordan (tp), Ben Smith (cl, as), Carl Wade (ts), Eddie Miles (p, vo), Steve Washington (bjo, vo), Ghost Howell (b, vo), H. Smith (wbd).  
Six titles were made for Victor, four have tenorsax soli:

72691-1	Just Another Dream Of You	Solo 18 bars. (M)
72692-1	Depression Stomp	Soli 8 and 8 bars. (F)
72693-1	My Silent Love	Solo 8 bars. (M)
72694-1	Tiger Rag	Solo 32 bars. (F)

The time is ripe to reveal a secret, I find washboard music to be some of the most interesting jazz music! The reckless, informal swinging is close to the very core of jazz, and the sound of the washboard itself is magnificent, why did they have to invent the washing machine? At this point Carl seems to start wailing (if such a strong expression should be used), and his solo in "Tiger Rag" is his best till now. Also the other titles on this session are quite good where tenorsax is concerned. Note also Steve Washington's vocal on several tracks, very nice!

**WASHBOARD RHYTHM KINGS** **NYC. Oct. 5, 1932**  
Personnel as July 6, 1932, except Valaida Snow (tp), replaces T. Jordan, Jerome Carrington (as), Bella Benson, Lavada Carter (vo) added.  
Six titles were recorded for Vocalion, five have tenorsax:

12426-A	Sentimental Gentleman From Georgia	Solo 8 bars. (F)
12427-A	It Don't Mean A Thing	Solo 8 bars. (FM)
12428-A	I Would Do Anything For You	Solo 8 bars. (FM)
12430-A	Spider Crawl	Solo 12 bars. (M)
12431-A	The Scat Song	Solo 32 bars. (FM)

Another lovely washboard session! And again with that wonderful singer Steve Washington, very underrated, and by far the best of the vocal contributions to the numerous washboard sessions. CW is only one of many contributors, but is well featured. "It Don't Mean ..." is probably the best item, but it's good to hear the tenorsax blues on "Spider Crawl". "... Song" is extended but not particularly interesting.

**WASHBOARD RHYTHM KINGS****Camden, NJ. Oct. 18, 1932**

Personnel as July 6, plus Bella Benson (vo).

Six titles were recorded for Victor, four have tenorsax:

59031-1	Ash Man Crawl	Solo 12 bars. (M)
59032-1	The Boy In The Boat	Solo 16 bars. (M)
59033-1	I'm Gonna Play Down By The Ohio	Solo 16 bars. (F)
59034-1	Somebody Stole Gabriel's Horn	Solo 16 bars. (SM)

**Camden, NJ. Nov. 23, 1932**

Frank Benton (vo, wbd, dir), Dave Page (tp, vo), Ben Smith (cl, as), Jimmy Shine or Jerome Carrington (as), Carl Wade (ts), Eddie Miles (p), Wilbur Daniels (bjo, vo), Leo Watson (b, vo), unknown (wbd).

Six titles were recorded for Victor, four have tenorsax:

71792-1	How Deep Is The Ocean?	Solo 8 bars. (FM)
71793-1	Sloppy Drunk Blues	Solo 12 bars. (SM)
71794-1	A Nickel for A Pickle	Solo 8 bars. (F)
71795-1	Fire	Solo 32 bars. (F)

Another package of washboard tenorsax. The verdict OK, but I admit I feel a lack of development. The blues on "Sloppy ...", the vigorous "Fire" and others ..., quite good but there are few surprises, really.

**WASHBOARD RHYTHM KINGS****NYC. Dec. 14, 1932**

Unknown (tp), (cl, as), (as), Carl Wade (ts), unknown (p), Steve Washington (bjo, vo), possibly Ghost Howell (b), unknown (wbd).

Ten titles were recorded for Vocalion, seven have tenorsax:

12717-A	Something's Gotta Be Done	Solo 8 bars. (M)
12718-A	Yes Suh!	Solo 16 bars. (F)
12719-A	Angeline	Solo 8 bars. (M)
12720-A	Old Yazoo	Solo 16+8 bars, (as) on bridge. (FM)
12722-A	Wah-Dee-Dah	Solo 16+8 bars, (as) on bridge. (FM)
12723-A	Blue Drag	Solo 16+8 bars, (p) on bridge. (M)
12724-A	Syncopate Your Sins Away	Solo 8 bars. (M)

A quite enjoyable session in toto, with beautiful vocal. Of the many acceptable tenorsax performances, note "Blue Drag" and "Syncopate ...".

**WASHBOARD RHYTHM BAND****NYC. March 8, 1933**

Taft Jordan (tp, vo), John Haughton (tb), Ben Smith (cl, as), possibly Jerome Carrington (as), Carl Wade (ts), possibly Clarence Profit (p), Steve Washington (bjo, g), unknown (wbd).

Eight titles were recorded for Columbia, four have CW:

265082-2	Midnight Rhythm	Solo 8 bars. (F)
265084-2	Hustlin' And Bustlin' For Baby	Solo 16+8 bars, (p) on bridge. (M)
265086-2	Swing Gate	Solo 32 bars. (F)
265087-2	The Coming Of Hi-De-Ho	Part of intro. (M)

Nothing of particular interest and quality for tenorsax lovers in this session.

**WASHBOARD RHYTHM KINGS****Camden, NJ. June 1, 1933**

Personnel similar to March 8, 1933 except Dave Page (tp, vo) replaces T. Jordan, possibly Ghost Howell (b) and Cal Clement (vo) added.

Six titles were recorded for Victor, three have tenorsax:

76248-1	Dinah	Solo 8 bars. (F)
76252-1	My Pretty Girl	In ensemble. (F)
76253-1	Bug-A-Boo	Solo 8 bars. (F)

Neither on this session is the tenorsax remarkable.

**WASHBOARD RHYTHM BOYS**

**NYC. Aug. 19, 1933**

Rust gives the following personnel: Three unknown (tp), John Haughton (tb), Ben Smith, possibly Jerome Carrington (as), Carl Wade (ts), unknown (p), (bjo), (wbd), Ghost Howell (b, vo). However, the following personnel is given by Johnny Simmen, based on an interview with the Humphries brothers: Dave Page, Frank Humphries (tp), Calvin "Cal" Clement (tb), Denny Washington, Hildred Humphries (as), William "Bugs" Biggers (ts), Steve Washington (p, vo-13842, arr), unknown (g?), Ghost Howell (b, vo-13843), "Biddey" (wbd). However, I believe the tenorsax is very much Carl Wade, and I have decided to stick to Rust's personnel until further evidence turns up. If Simmen's personnel had been related to Aug. 17, 1934 (see next page), it would have solved a problem!

Eight titles were recorded for Domino et al, three have tenorsax soli:

13842-1/2	Learn To Croon	Solo 8 bars. (M)
13843-1	Dog And Cat	Solo 8 bars. (F)
13845-1	Old Man Blues	Solo 32 bars. (F)

Note: Two takes of "Learn To Croon" are suggested by Rust, this does not seem to be correct, the versions I have heard (see above) sound identical.

This is my favorite washboard session, even if I prefer Steve Washington slightly to Ghost Howell, and even with some tuning problems of quite serious nature here and there. The session swings like mad!!! Listen to "... Croon" as one example! If the magic charm of washboard doesn't hit you here, it never will. CW's tenorsax is not generally very important here, and he is sparsely featured. Faster tempi seem the most convenient. However, "Old Man Blues" must be considered one of his better contributions.

**WILLIAMS' WASHBOARD BAND**

**Camden, NJ. Sept. 12, 1933**

Unknown (tp), John Haughton (tb), Ben Smith, Jimmy Hill (cl, as), Carl Wade (ts), Eddie Miles (p), Ted Tinsley (g, vo?), unknown (b), Harry Williams (wbd, vo).

Six titles were recorded for Victor/Bluebird, four have tenorsax:

77806-1	I Want To Ring Bells	Solo 16+8 bars, (p) on bridge. (FM)
77808-1	Hard Corn	Solo 8 bars. (FM)
77809-1	Kelsey's	Solo 16 bars. (FM)
77810-1	Move Turtle	Solo 32 bars. (FM)

Several above average soli on this session, particularly "Kelsey's" and "Move Turtle".

**GEORGIA WASHBOARD STOMPERS**

**NYC. Aug. 17, 1934**

Dave Page, possibly Taft Jordan (tp), Ben Smith (cl, as), possibly Carl Wade (ts), Clarence Profit (p), Steve Washington (bjo, g), Ghost Howell (b), Jake Fenderson (wbd, vo), Eddie Foster (vo), (vocal trio).

Ten titles were recorded for Decca, all have tenorsax:

38338-A	Everybody Loves My Baby	Solo 32 bars. In ensemble. (F)
38339-B	Farewell Blues	Soli 16 and 16 bars. In ensemble. (F)
38340-A	High Society	Solo 32 bars. In ensemble. (FM)
38341-A	I Can't Dance	Solo 16 bars. In ensemble. (FM)
38342	Tiger Rag	In ensemble. (F)
38342-alt.	Tiger Rag	As above. (F)
38343-A	Who Broke The Lock ...?	Soli 16 and 16 bars. In ensemble. (FM)
38344	Limehouse Blues	Solo 32 bars. In ensemble. (FM)
38344-alt.	Limehouse Blues	As above. (FM)
38345-B	After You've Gone	Solo 40 bars. In ensemble. (F)
38346	Chinatown, My Chinatown	Solo 16 bars. In ensemble. (F)
38347-A	Alexander's Ragtime Band	Solo 16 bars. In ensemble. (F)
38347-alt.	Alexander's Ragtime Band	As above. (F)

This session seems somewhat enigmatic. The tenorsax playing is good and generally more interesting than on most previous sessions. However, I am not sure it really is CW, if so he certainly is into a new phase of development with more inventiveness and guts. Tenorsax is heavily featured, so it is not a one-shot impression but a general feeling of change all over. Please give me your opinion on this!

To be continued in 1935.

**CARLTON WADE**  
"PUSS"

Born:  
Died:

**THE DIXIE SERENADERS/  
LADD's BLACK ACES**

**LA. ca. Aug. 1931**

Doc Hart, James "King" Porter (tp), Leon White (tb), Leonard Davidson, Sherman Williams (cl, as), Carlton Wade (cl, ts), Sonny Clay (p, dir), Frank Watkins (bjo), Bert Holliday (tu), David Lewis (dm, vo).

Four titles were recorded for Champion, one has tenorsax:

18185      River, Stay 'Way From My Door      Solo 6 bars. (M)

Stiff and primitive and not at all interesting.

**WOODIE WALDER**  
"HOTS"

Born: Dallas, Texas, Dec. 25, 1903  
Died: Kansas City, Mo., Feb. 9, 1978

Note: There are two brothers Walder, one is Herman Walder (as), the second is Woodie Walder (cl, ts) with the nickname "Hots". Thus, there is no artist called "Herman 'Woody' Walder" as presented on many records.

WW records on (cl) with vocalists Mary H. Bradford and Ada Brown in St. Louis, Sept. 1923.

WW is listed as playing (cl, ts) at the recording sessions by **BENNIE MOTEN's KANSAS CITY ORCHESTRA** in St. Louis, Sept. 1923 (two titles), in St. Louis ca. Nov. 29, 1924 (five titles) and in Kansas City ca. May 14, 1925 (seven titles). However, there are no tenorsax soli.

**BENNIE MOTEN AND HIS ORCHESTRA**

**Chi. Dec. 13/14, 1926**

Lammar Wright (cnt), Thamon Hayes (tb), Harlan Leonard (cl, as), LaForest Dent (as, bar), Woodie Walder (cl, ts), Sam Tall (bjo), Vernon Page (tu), Willie McWashington (dm), Bennie Moten (p, ldr).

Eight titles were recorded for Victor, three have tenorsax:

37236-1      White Lightnin' Blues      Brief break. (SM)

37238-1      Midnight Mama      Duet with (tp) 16 bars. Solo 16 bars. (FM)

37239-2      Missouri Wobble      Brief break. (FM)

**Chi. June 11/12, 1927**

Ed Lewis, Paul Webster (cnt), Thamon Hayes (tb, vo), Harlan Leonard (cl, sop, as), Woodie Walder (cl, ts), LaForest Dent (as, ts, vo), Jack Washington (cl, as, bar), Benny Moten (p, ldr), Leroy Berry (bjo), Vernon Page (tu), Willie McWashington (dm).

Eight titles were recorded, four have tenorsax:

38667-3      Sugar      Solo 16 bars. (FM)

38672-3      Pass Out Lightly      32 bars chase with (bar). (F)

38673-1      Ding Dong Blues      Brief break. (FM)

38673-2      Ding Dong Blues      As above. (FM)

38673-3	Ding Dong Blues	As above. (FM)
38674-3	Moten Stomp	Part of intro. Solo 16+8 bars, (bar) on bridge. (F)

With the exception of Coleman Hawkins, these are some of the earliest recordings in this book, which means that jazz tenorsaxophone starts right here. Therefore, one should not be too critical. This is primitive music, both from a technical, rhythmical and melodic point of view. You have to be determined and curious, listen with open ears and not compare with the tenorsaxophone of the next decade. Then you may have some pleasant moments. The solo on "Moten Stomp" is quite acceptable, and the rapid exchange with JW on "Pass Out ..." is in fact quite interesting.

**BENNIE MOTEN AND HIS ORCHESTRA Camden, NJ. Sept. 6/7, 1928**

Personnel as above, except Booker Washington (cnt) replaces Webster, Dent omitted. James Taylor (vo).

Twelve titles were recorded for Victor, eleven issued, five have tenorsax soli:

42926-3	Slow Motion	Brief break. (M)
42927-1	Tough Breaks	Solo 8 bars. (M)
42930-1	Trouble In Mind	Solo with orch 14 bars. (M)
42930-2	Trouble In Mind	As above. (M)
42931-2	Hot Water Blues	Solo 8 bars. (M)
42935-1	South	Solo 4 bars. (M)

**Chi. July 16/17/18, 1929**

Same plus Ira "Buster" Moten (acc, p).

Thirteen titles were recorded, twelve issued, three have tenorsax:

55426-1	That Certain Motion	Brief break. (M)
42932-4	When Life Seems So Blue	Solo 10 bars. (FM)
55430-1	New Goofy Dust Rag	Brief break. Solo 16 bars. (F)

**Chi. Oct. 23/24, 1929**

As above plus Eddie Durham (tb, g, arr), Count Basie (p), Bennie Moten (ldr).

Ten titles were recorded, five have tenorsax:

57304-2	Small Black	Solo 8 bars. (FM)
57304-3	Small Black	As above. (FM)
57305-2	Every Day Blues	Solo 6 bars. (M)
57312-3	Boot It	Solo 10 bars. (F)
57313-3	Mary Lee	Solo 6 bars. (FM)
57314-1	Rit-Dit-Ray	As below. (F)
57314-2	Rit-Dit-Ray	Solo 30 bars. (F)
57314-3	Rit-Dit-Ray	As above. (F)

There does not seem to have been much development in WW's tenorsax style, it is still rather undeveloped. The band is swinging more as the years pass by, but WW's tenorsaxophone is the same. There are some good spots, like "... Dust Rag" or "Trouble ...", but mostly the items are too brief and/or not too exciting. However, there are exceptions, for instance, the two takes of "Small Black" have quite different soli, showing that there may be more improvisation to this music than one might believe. Take 3 is the best one! And you should note "Rit-Dit-Ray", although rather rhapsodical, it is of longer duration than usual.

**BENNIE MOTEN AND HIS ORCHESTRA KC. Oct. 27-31, 1930**

Bennie Moten (dir), Ed Lewis, Booker Washington, Hot Lips Page (tp), Thurman Hayes (tb), Eddie Durham (tb, g, arr), Harlan Leonard (cl, sop, as), Jack Washington (cl, as, bar), Woodie Walder (cl, ts), Count Basie (p), Buster Moten (acc), Leroy Berry (bjo), Vernon Page (tu), Willie McWashington (dm), Jimmie Rushing (vo).

Eighteen titles were recorded for Victor, seventeen issued, seven have tenorsax:

62911-1	Oh! Eddie	As below. (F)
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62911-2	Oh! Eddie	Solo 8 bars. (F)
62913-1	Mack's Rhythm	Soli 4 and 16 bars. (FM)
62914-1	You Made Me Happy	Solo 4 bars. (M)
62916-1	The Count	Solo 12+8 bars, (acc) on bridge. Soli 4 and 4 bars. (FM)
62916-2	The Count	As above. (FM)
62922-2	Get Goin'	Soli 8 and 8 bars. (FM)
62923-1	Professor Hot Stuff	Brief breaks with orch 20 bars. Soli 30 and 8 bars. (F)
62927-1	Somebody Stole My Gal	Solo 16 bars. (F)

**NYC. April 15, 1931**

Same. Two titles were recorded, one has tenorsax:

53012-1	Ya Got Love	As below. (FM)
53012-2	Ya Got Love	Brief break. Soli 16 and 6 bars. (FM)

There are several quite good soli to be heard, like "Ya Got ..." and "Oh! Eddie", also with two quite different takes, but it seems that WW purposefully cultivated the staccato playing of the twenties instead of trying to liberate himself from it. Even lively titles like "... My Gal" and "The Count" are played rather antiquely, and the extended "Professor ..." is rather arranged. It seems that WW is an unfulfilled promise.

No further recording sessions.

**GREELY WALTON**

Born: Mobile, Alabama, Oct. 4, 1905  
Died: Oct. 9, 1993

Transferred to separate Jazz Archeology file.

**"AL" ALBERT WASHINGTON**

Born: Chicago, Illinois, Oct. 6, 1902  
Died:

Father worked on guitar in Omaha, Nebraska, before moving to Chicago. Al started on piano in 1912, switched to clarinet and sax in 1915, studied with O.K. Schnal and was later taught improvisation by Natty Dominique. Began working on soprano sax and clarinet with Al Simeon's Hot Six - took lessons from Omer Simeon. In 1924 worked with Detroit Shannon's Band at Cafe de Paris, Chicago; with Al Wynn's Paradise Night Owls (1925-26). In 1927 played in Louis Armstrong's Stompers on alto and tenor. First recording session with:

**LOUIS ARMSTRONG AND HIS ORCHESTRA** **Chi. May 9, 1927**  
One title was recorded but no tenorsax solo. (AW may play the baritone sax solo).

Then worked with Clarence Black at the Savoy Ballroom (1928) and did a recording session on (cl, bsx), Chi. July 1928.

With Erskine Tate (on sax and oboe) and Boyd Atkins (1929-30). With pianist-organist Jerome Carrington at Regal Theatre, Chicago (early 1931), then toured with Louis Armstrong from March 1931 until March 1932.

**LOUIS ARMSTRONG AND HIS ORCHESTRA** **Chi. April 20, 1931**  
Louis Armstrong (tp, vo, ldr, speech), Preston Jackson (tb), Lester Boone (cl, as), George James (cl, sop, as), Albert Washington (cl, ts), Charlie Alexander (p, speech), Mike McKendrick (bjo, g), Tubby Hall (dm). Boone or James doubles on (bar).

Three titles were recorded for Okeh, one has tenorsax:

404422-B Walkin' My Baby Back Home Solo 8 bars. (M)

**Chi. April 28-29, 1931**

Same, except Zilmer Randolph (tp) and John Lindsay (b) added.  
Five titles were recorded for Okeh, one has tenorsax:

404871-A I'll Be Glad When You're Dead Solo with vocal  
comments 16 bars. (FM)

**Chi. Nov. 3-6, 1931**

Same. Eight titles were recorded for Okeh, four have tenorsax:

405062-2 You Can Depend On Me Solo 8 bars. (SM)

405063-3 Georgia On My Mind Soli 2 and 2 bars. (SM)

405064-5 The Lonesome Road Solo with vocal  
comments 8 bars. (SM)

405065-3 I Got Rhythm Solo 18 bars. (F)

**Chi. Jan. 25-27, 1932**

Same. Four titles were recorded, one has tenorsax:

405133-A All Of Me Brief break. Solo 8 bars. (M)

**Chi. March 2-11, 1932**

Same. Four titles were recorded, one has tenorsax:

405166-A Keepin' Out of Mischief Now Soli 4, 4 and 2 bars. (SM)

**Fort Lee, NJ. Spring 1932**

Probably same personnel.

From the movie "Rhapsody in Black and Blue", following items have AW:

You Rascal You Solo with vocal comments 16 bars. (F)

Shine Brief break. (F)

**1932?**

Probably same personnel.

From the Betty Boop animated film short:

You Rascal You Solo with vocal comments 16 bars. (F)

It is not so easy to be a personality in the presence of Louis Armstrong, and AW does not quite make it. He gets several solo opportunities with acceptable results without being particularly noteworthy. It seems that the fast tempi suit him best, and "I Got Rhythm" and "You Rascal You" are worth listening to.

**MEMPHIS NIGHT HAWKS**

**NYC. March 29, 1932**

Alfred Bell (tp), Roy Palmer (tb), Darnell Howard (cl, as), Al Washington (cl, ts), Bob Hudson (p), Ed Hudson (bjo, vo), W. E. "Buddy" Burton (wbd, vo).

Five titles were recorded for Vocalion, three issued, two have tenorsax:

11612-2 Georgia Grind In ensemble 16 bars. (FM)

11616 Beedle-Um-Bum In ensemble. (FM)

**NYC. March 30, 1932**

Same. Six titles, two have tenorsax:

11621-1 Nancy Jane In ensemble. (FM)

11622-2 Jockey Stomp In ensemble 32 bars. (FM)

**NYC. March 31, 1932**

Same. Three titles, two have tenorsax:

11627-2 Come On In, Baby In ensemble. (FM)

11628-2 Stomp That Thing In ensemble. Soli  
32 and 32 bars. (F)

A tenorsax player presumed to be AW is heard in the ensembles of this session, particularly prominent on "Georgia ..." and "Nancy ...". The only solo item "Stomp ..." is not particularly noteworthy.

Remained in New York, worked with Fletcher Henderson at Savoy Ballroom, then joined bassist Charlie Turner's Arcadians, remained when Fats Waller fronted the band (1935-36). Moved back to Chicago, studied piano and theory at Roosevelt University, obtained a degree in music. Worked for various leaders: Floyd Campbell, Eddie King, Boyd Atkins etc.

To be continued in 1940.

## "BENNY" BENJAMIN WATERS

Born: Brighton, Maryland, Jan. 23, 1902

Died: Aug. 11, 1998

Taught music by his brother, who led own local band. Briefly on trumpet and E-flat clarinet, then sax from early teens. Joined Charlie Miller's Band in Philadelphia (ca. 1918), played in that band for three years, then enrolled at Boston Conservatory - studied piano and theory there for several years. Giggled with various bandleaders in and around Boston, including pianist Tom Whaley, Skinny Johnson, etc., played on local radio stations and did extensive teaching. In 1925 joined Charlie Johnson on alto, subsequently played tenor and arranged for Johnson until 1932 (also free-lance recordings with Clarence Williams and King Oliver).

### **CHARLIE JOHNSON'S**

#### **ORIGINAL PARADISE TEN**

**NYC. Feb. 25, 1927**

Charlie Johnson (p, dir), Jabbo Smith, Leonard Davis, Tom Morris (cnt), Charlie Irvis (tb), Benny Carter (cl, sop, as, arr), Ben Whitted (cl, as), Benny Waters (cl, ts), Bobby Johnson (bjo), Cyrus St.Clair (tu), George Stafford (dm), Monette Moore (vo).

Three titles were recorded for Victor, one has tenorsax:

38116-1	Birmingham Black Bottom	Brief break. (M)
38116-2	Birmingham Black Bottom	As above. (M)

Too brief to merit any comments.

It has been suggested that BW was present at the **KING OLIVER** recording session for Vocalion in NYC. Nov. 18, 1927, but the only tenorsax solo is definitely by Barney Bigard.

### **CHARLES JOHNSON'S PARADISE TEN**

**NYC. Jan. 24, 1928**

Personnel as Feb. 25, 1927 minus T. Morris, and Edgar Sampson (as, vln) replaces B. Whitted.

Three titles were recorded for Victor, one has tenorsax:

41639-1	You Ain't The One	Solo 16 bars. (FM)
41639-2	You Ain't The One	As above. (FM)

Quite good, but not remarkable soloing.

### **CLARENCE WILLIAMS' JAZZ KINGS**

**NYC. Aug. 1, 1928**

Ed Allen, possibly Joe Oliver (cnt), Ed Cuffee (tb), probably Albert Socarras (cl, as), possibly Benny Waters (cl, as, ts), Clarence Williams (p, arr, dir, vo), Leroy Harris (bjo), Cyrus St.Clair (tu).

Two titles were recorded for Columbia, one has tenorsax:

146826-3	Walk That Broad	Solo 4 bars. (M)
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The identity of the tenorsax player has been given as Arville Harris, but this seems aurally wrong. BW is more likely. Even Coleman Hawkins has been suggested, but this is unlikely, since the solo contains a wrong note!

### **CLARENCE WILLIAMS AND HIS ORCHESTRA**

**Long Island City, ca. Aug. 1928**

Ed Allen, Joe Oliver (cnt), Ed Cuffee (tb), probably Arville Harris (cl, as), probably Benny Waters (cl, ts), Clarence Williams (p), Leroy Harris (bjo), Cyrus St.Clair (tu).

Four titles were recorded for QRS, two have tenorsax:

151	Long, Deep And Wide	Solo 14 bars. (M)
153	Squeeze Me	Solo 8 bars. (SM)

These are quite good soli to be noted, and they are probably played by BW.

**JACKSON AND HIS SOUTHERN STOMPERS** NYC. Sept. 1928

Probably personnel as "Charlie Johnson and his Paradise Band" on Sept. 19, 1928. BW has identified Jimmy Harrison (tb), did not remember the recording but thought it sounded like Charlie Johnson's band, though.

Two titles were recorded for Marathon, both have tenorsax:

31339-2	Dusky Stevedore	Solo 16+8 bars, orch on bridge. (FM)
31340-2	Take You Tomorrow	Solo 16 bars. (FM)

Forceful and quite satisfactory soli among the better of these days.

**CHARLIE JOHNSON AND HIS PARADISE BAND** NYC. Sept. 19, 1928

Charlie Johnson (p, dir), Leonard Davis, Sidney de Paris (tp), Jimmy Harrison (tb), Ben Whitted (cl, as), Edgar Sampson (cl, as, vln), Benny Waters (cl, ts, arr), Bobby Johnson (bjo), Cyrus St.Clair (tu), George Stafford (dm), unknown male (vo-47531).

Three titles were recorded for Victor, two issued, one has tenorsax:

47532-1	Walk That Thing	Solo 32 bars. (FM)
47532-2	Walk That Thing	As above. (FM)
47532-3	Walk That Thing	As above. (FM)

Forceful playing again, of good quality, but the soli are not that different.

BW records on QRS with **KATHERINE HENDERSON ACCOMPANIED BY CLARENCE WILLIAMS AND HIS ORCHESTRA** in Oct. 1928, but the three items have no tenorsax soli.

**CLARENCE WILLIAMS AND HIS ORCHESTRA**

Long Island City, Nov. 1928

Ed Allen, King Oliver (cnt), Ed Cuffee (tb), Arville Harris (cl, as), Benny Waters (cl, ts), Clarence Williams (p, vo), Leroy Harris (bjo), Cyrus St.Clair (tu).

Three titles were recorded for QRS, two have tenorsax:

267	Wildflower Rag	Solo 8 bars. (FM)
267-A	Wildflower Rag	As above. (FM)
268	Midnight Stomp	Solo 26 bars. (FM)
268-A	Midnight Stomp	As above. (FM)

These are fresh and quite colorful performances! They should be considered as BW's best vintage soli.

**CLARENCE WILLIAMS AND HIS ORCHESTRA**

Long Island City, ca. Nov. 1928

Ed Allen, Joe Oliver (cnt), Ed Cuffee (tb), Buster Bailey (cl), Arville Harris (cl, as), Benny Waters (ts), Clarence Williams (p), Cyrus St.Clair (tu).

Three titles were recorded for QRS, two have tenorsax:

271-B	Bimbo	Solo 8 bars. (M)
272-A	Longshoreman's Blues	Solo 24 bars. (FM)

The "Bimbo" has an attractive solo, while "... Blues" is more ordinary.

**KATHERINE HENDERSON WITH CLARENCE WILLIAMS AND HIS ORCHESTRA**

Long Island City, ca. Nov. 1928

Joe Oliver (cnt), possibly Ben Whitted (cl), Albert Socarras (as), possibly Ben Waters (ts), Clarence Williams (p), Cyrus St.Clair (tu).

Three titles were recorded for QRS, two have tenorsax:

273-A	Do It Baby	Brief break. (M)
275	If You Like Me	Solo 8 bars. (M)
275-A	If You Like Me	As above. (M)

No particular comments.

**CLARENCE WILLIAMS**

**AND HIS ORCHESTRA****Long Island City, ca. Dec. 1928**

Ed Allen, King Oliver (cnt), Ed Cuffee (tb), Arville Harris (cl, as), Benny Waters (cl, ts), Clarence Williams (p), Leroy Harris (bjo), Cyrus St.Clair (tu).

Three titles were recorded for QRS, one has tenorsax:

310	Pane In The Glass	Solo 12 bars. (FM)
310-alt.	Pane In The Glass	As above. (FM)

Quite ordinary soli.

**CHARLIE JOHNSON AND HIS ORCHESTRA****NYC. May 8, 1929**

Personnel including Benny Waters (cl, ts).

Three titles were recorded for Victor, two issued, but no tenorsax soli.

"Gigged" in New York (1933-34) and played residency at a dancing school.

To be continued in 1938.

**WALTER WATKINS**

Born:

Died:

Participates possibly in a NYC. recording session on Nov. 1921 with **TRIXIE SMITH ACCOMPANIED BY JAMES P. JOHNSON'S HARMONY EIGHT.**

Two titles were recorded for Paramount, but no tenorsax soli.

**"BEN" BENJAMIN FRANCIS WEBSTER****"FROG"**

Born: Kansas City, Missouri, March 27, 1909

Died: Amsterdam, Holland, Sept. 20, 1973

Transferred to separate Jazz Archeology file.

**WALTER WHEELER**

Born:

Died:

First recording session with:

**KING OLIVER AND HIS ORCHESTRA****NYC. Jan. 15, 1930**

King Oliver, Dave Nelson (tp), Jimmy Archey (tb), Glyn Paque, Bobby Holmes (cl, as), Walter Wheeler (ts), possibly Henry Duncan (p), Arthur Taylor (bjo), unknown (g), Clinton Walker (tu), Roy Smeck (stg), Edmund Jones (dm).

Two titles were recorded for Victor, one has tenorsax:

58338-4	Everybody Does It In Hawaii	Solo 8 bars. (SM)
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**NYC. April 10, 1930**

Same except Henry Allen (tp) added, Hilton Jefferson (cl, as) replaces Holmes, Norman Lester (p), Fred Moore (dm) replaces Jones.

Three titles were recorded for Victor, all have tenorsax:

59747-2	Edna	Solo 30 bars. (FM)
59748-2	Boogie Woogie	Solo 24 bars. (FM)
59749-1	Mule Face Blues	Soli 4 and 4 bars. (FM)

These soli are quite stimulating, and I find them to be the most interesting tenorsax contributions on the Oliver Victor recordings. Particularly "Edna" contains a solo of high quality.

To be continued in 1939.

## ALONZO WILLIAMS

Born:  
Died:

Participated in numerous recording sessions by Dabney's Band (Ford Dabney) with (as) in NYC. 1917-1919. Did one (ts)-recording session in London, Dec. 1, 1926 with **THE PLANTATION ORCHESTRA**, but no tenorsax soli.

ELMER A. WILLIAMS  
"TONE"

Born: Red Bank, New Jersey, 1905  
Died: Red Bank, New Jersey, June 1962

Transferred to separate Jazz Archeology file.

## LUCIUS WILSON

Born:  
Died:

Participates in the 1928/1929 sessions of **WALTER BARNES**, and may play some of the tenorsax soli otherwise attributed to Barnes.

## MALVIN WYATT

Born:  
Died:

Participates in the NYC. recording session on March 17, 1927, by **BILL BROWN AND HIS BROWNIES** for Brunswick. There are two sides, but no tenorsax soli.

## DAVID A. YOUNG

Born: Nashville, Tennessee, Jan. 14, 1912  
Died:

Moved to Chicago during infancy, studied music with Major N. Clark-Smith. Worked in Burns Campbell Orchestra (1932), Jack Ellis Wildcats (1932-33), Frankie Jaxon (1933):

**FRANKIE "HALF PINT" JAXON  
AND HIS HOTSHOTS**

**Chi. July 23, 1933**

Bob Shoffner, George Mitchell (tp), Preston Jackson (tb), Dalbert Bright, Kenneth Anderson (cl, as), David Young (cl, ts), Cassino Simpson (p), Johnny Frazier (b), Tubby Hall (dm), Frankie Jaxon (vo).

Four titles were recorded for Vocalion, two only with full band, one has tenorsax:

C-586-1      Mama Don't Allow It      Brief break. (FM)

**Chi. July 29, 1933**

Same, except Guy Kelly (tp) added and Jerome Carrington (p) replaces Simpson. Four titles were recorded, three have tenorsax:

C-605-1      Mama Don't Allow It      Brief break. (FM)

C-606-1      My Baby's Hot      Solo 16 bars. (FM)

C-607-1      Fifteen Cents      Solo 10 bars. (M)

There are highly enjoyable big band sides. DY enters the jazz scene with a challenging solo on "... Hot", particularly the first half is very promising. His sound is mellow, almost Johnny Russell like. The solo on "Fifteen ..." seems more anonymous.

Worked with Kenneth Anderson (1934), Jimmy Bell (1934), Carroll Dickerson (1936), Roy Eldridge (1936-38).

To be continued in 1937.

## LESTER WILLIS YOUNG "PREZ"

Born: Woodville, Mississippi, Aug. 27, 1909  
Died: New York City, March 15, 1959

Clarence Williams has stated that he used Lester Young on records (ref. Tom Lord: Clarence Williams). Lord's guesses are the session of "March 23, 1934, but more probably June 8, 1934". Lester is supposed to be one of the unknown altosaxes, and thus of no interest in this book. For the record, however, there is not the slightest sound identifying Lester on the seven items from the mentioned sessions, neither on altosax nor on tenorsax.

To be continued in 1936.

## MISCELLANEOUS

### CHARLES HARRIS / NELSON KINCAID

CH/NK participate on (cl, ts) at the NYC. recording sessions of 1917 with **HANDY'S ORCHESTRA OF MEMPHIS** but no tenorsax soli.

NK records later on (cl, as) with Noble Sissle and Mary Stafford in 1921 and with The Plantation Orchestra in London 1926. CH records later on (cl, as) and (as) with Ida Cox and Jelly Roll Morton. There are three **MA RAINEY** sessions in 1924 with (as, ts), seven items, but no tenorsax soli.

### V. BASSETT / LEONARD GAY / S. RICHARDSON

Leonard Gay participates in the rejected Gennett session of March 30, 1926 on (bar). Apart from this, the three names above participate in a single recording session by **WILLIE JONES AND HIS ORCHESTRA** on Nov. 21, 1927. Three items, but no tenorsax soli.

### JAMES FAUNTLEROY / SILAS JOHNSON

Participate in the following recording session:

**ROY JOHNSON's HAPPY PALS** **Richmond, Va. Aug. 15, 1929**  
Roy Johnson (dm, dir), Percy Trent, Slim Harris, Ed Humes (tp), Tyree Humes (tb), Emmett Johnson (cl, as), Robert Smith (as, bar), Silas Johnson (cl, ts), James Fauntleroy (ts), Leroy Wycke (p), Edward Trent (bjo), Louis Carrington (tu).  
Two titles were recorded for Okeh, one has tenorsax:

402599-C Happy Pal Stomp Solo 16 bars. (FM)

Very primitive, the artist was not quite ready for a recording session, but the "Happy Pal" record as a whole is a nice one!

There is a Silas Johnson recording session on (cl, as) in 1945 with Coleridge Davis.

### HAROLD D. ARNOLD / DICK L. LEWIS

**HUNTER's SERENADERS** **April 2, 1931**  
Personnel in Rust differs from the one given in the Chicago Defender May 2, 1931. There is common agreement about Lloyd Hunter, Reuben "Tumpie" Floyd, George Lott (tp), Horace "Noble" Floyd (cl, as), Archie Watts (as), Henri Woode (arr, dir), Victoria Spivey (vo).  
However, Rust also gives: NYC. with Dan Minor (tb), Harold Arnold (ts), Burton Brewer or George Madison (p), Herbert Hannah or Isadore Langlois (bjo), Wallace

Wright (tu), Jo Jones or Amos Clayter (dm), while the article gives: Chicago with Joe Edwards (tb), Dick L. Lewis (ts), Geo. Madison (p), Herbert Hannah (bj), Robert Welch (tu). No (dm) is given, and Jo Jones has stated that he did not participate.

Two titles were recorded for Vocalion, one has tenorsax:

VO-159-A Sensational Mood Solo 8 bars. (F)

Far from "sensational" tenorsax playing in my opinion.

### DARNELL HOWARD / ALEC WASHINGTON

#### **MEMPHIS NIGHT HAWKS** **NYC. March 29-April 1, 1932**

Alfred Bell (tp, vo?), Roy Palmer (tb), Darnell Howard and/or Alec Washington (cl, as, ts), "Black Bob" Hudson or Frank Melrose (p), unknown (bj), W. E. Burton (wbd).

Sixteen titles were recorded for Vocalion/Banner, twelve issued, five have tenorsax:

11612-2 Georgia Grind In ensemble. (F)

11621-1 Nancy Jane In ensemble. (FM)

11622-2 Jockey Stomp In ensemble. (FM)

11627-2 Come On In Baby In ensemble. (FM)

11628-2 Stomp That Thing Solo 32 bars. (F)

The tenorsax is featured prominently in the ensembles, but only "Stomp ..." should be noted as a real solo item. It is not without merits, but no tenorsax star hides among "the hawks".

### UNKNOWN

#### **TIM BRYMN AND HIS**

#### **BLACK DEVIL ORCHESTRA**

**NYC. March-May 1921**

Tim Brymn (p, dir), unknown 2 (cnt), (tb), 2 (cl, sop, as), (cl, ts), (bj), (tu), (dm), Gertrude Saunders (vo).

Twelve titles were recorded for Okeh but no tenorsax soli.

### UNKNOWN

#### **ESTHER BIGEOU ACCOMPANIED BY**

**NYC. ca. Nov. 15, 1921**

Unknown (cnt), (tb), (ts), (p), (tu).

Two titles were recorded for Okeh:

70318-A,B Nervous Blues In ensemble. (SM)

70319-B If That's What You Want Here It Is In ensemble. (M)

It is possible to hear the tenorsax instrument but nothing like a solo.

### UNKNOWN

#### **ALICE LESLIE CARTER ACCOMPANIED BY**

#### **JIMMIE JOHNSON'S JAZZ BOYS**

**NYC. ca. Nov. 1921**

June Clark (cnt), unknown (tb), (cl), (ts), (vln), (tu), James P. Johnson (p).

Two titles were recorded for Arto/Globe 9112. A saxophone, possibly a tenorsax can be heard but nothing like a solo.

### UNKNOWN

#### **MITCHELL'S JAZZ KINGS**

**Paris, 1922-23**

Cricket Smith (tp), Frank Withers (tb), James Shaw (as), unknown (ts), Joe Meyers (p), Ralph "Shrimp" Jones (vln-last three sessions), Walter Kildaire (bj), Dan Parrish (tu, b), Louis Mitchell (dm, dir).

Eight sessions contain 53 titles, ref. Rust, which also states: "It should be pointed out



that there is very little jazz to be heard on most of above records, and they are listed more for historical than for musical interest". They have not been available.

## UNKNOWN

### MAMIE SMITH

**NYC. ca. Dec. 8, 1922**

Accompanied by possibly Johnny Dunn, Bubber Miley (cnt), unknown (tb), Ernest Elliott (cl), unknown (ts), Leroy Parker (vln), unknown (p), (dm).

Two titles were recorded for Okeh:

- |         |                             |                            |
|---------|-----------------------------|----------------------------|
| 71085-A | Mean Man                    | In ensemble obligato. (SM) |
| 71086-B | The Darktown Flapper's Ball | In ensemble obligato. (SM) |

This performer seems to be active and conscious of his role.

## UNKNOWN

### THOMAS MORRIS PAST JAZZ MASTERS

**NYC. Feb. 1923**

Thomas Morris, Bubber Miley (cnt), Charlie Irvis (tb), unknown (possibly Happy Caldwell?) (ts?), unknown (p), (bjo), (dm).

Two titles were recorded for Okeh:

- |         |                           |                                |
|---------|---------------------------|--------------------------------|
| 71306-A | E Flat Blues No. 2        | In ensemble. (SM)              |
| 71307-B | Original Charleston Strut | In ensemble. Brief break. (FM) |

**NYC. April 1923**

Same. Two titles:

- |         |                                   |                                  |
|---------|-----------------------------------|----------------------------------|
| 71531-C | Lonesome Journey Blues            | Straight solo 8 bars. (SM)       |
| 71532-B | When The Jazz Band Starts To Play | In ensemble.<br>Brief break. (M) |

**NYC. May 1923**

Same. Two titles:

- |         |                        |                             |
|---------|------------------------|-----------------------------|
| 71582-B | Just Blues, That's All | Solo 12 bars. (M)           |
| 71583-C | Bull Blues             | Solo with ens 12 bars. (SM) |

**NYC. Aug. 7, 1923**

Same plus possibly Ernest Elliott (cl), unknown (tu) added.  
Two titles were recorded for Okeh, but no tenorsax.

I am not sure that this sax really is the tenor, it seems to be too high for that sometimes. The ensemble playing does not leave much space for solo efforts, particularly not for sax. There is one interesting item, "Just Blues ..." with a real solo (tenorsax?) of good quality.

## UNKNOWN

### FLETCHER HENDERSON AND HIS ORCHESTRA

**NYC. May 1-2, 1923**

Personnel suggested by Walter C. Allen: Probably Russell Smith, Elmer Chambers (cnt), George Brashear ? (tb), Don Redman and two other unknowns (cl, saxes), Fletcher Henderson (p), probably Charlie Dixon (bjo).

Personnel suggested on CJM 88507: Joe Smith (cnt), Howard Scott, Elmer Chambers (tp), Teddy Nixon (tb), Edgar Campbell (cl), Don Redman (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Charlie Dixon (bjo), Ralph Escudero (tu), Kaiser Marshall (dm).

Two titles were recorded for Paramount/Puritan, one has tenorsax:

- |        |                   |                        |
|--------|-------------------|------------------------|
| 1392-1 | Beale Street Mama | As below? ( )          |
| 1392-2 | Beale Street Mama | Soli 4 and 4 bars. (M) |

Note: LP CJM 88507 lists -1 but should be -2.

Strong and interesting tenorsax performer not sounding like Coleman Hawkins.

### UNKNOWN

The personnel on the Jan. 23, 1925 New Orleans recording session by **ORIGINAL TUXEDO JAZZ ORCHESTRA** includes (ts), which can be heard faintly on the three sides, but nothing close to a solo.

### UNKNOWN

**TRIANGLE HARMONY BOYS** **Birmingham, Ala., ca. July 7, 1927**  
Unknown (cnt), (tb), (cl, as), (ts), (p), (bjo), (dm).  
Four titles were recorded for Gennett, one issued:

704-B Canned Heat Blues In ensemble. (M)

**Birmingham, Ala., ca. Aug. 22, 1927**  
Same/similar. Two titles were recorded for Gennett:

838-A Chicken Supper Strut Solo 12 bars. In ensemble. (M)

839-A Sweet Patootie In ensemble. (M)

Not at all remarkable.

### UNKNOWN

Participates in the LA. recording session on Oct. 15, 1927 by **REB SPIKES MAJORS AND MINORS**. Two titles were recorded for Columbia, but no tenorsax soli.

### UNKNOWN

**JACK HAMILTON AND HIS ENTERTAINERS** **Paris, late 1928-early 1929**  
Jack Hamilton (tp, dir), unknown (tb), (as), (ts), (p), Maceo Jefferson (bjo, vo), Rudy Bayfield Evans (dm, vo).  
Ten titles were recorded for Azurephone, all have prominent tenorsax in ensemble, three have tenorsax soli:

4749 Virginia Solo 16 bars. (FM)

4751 You're The Cream In My Coffee Solo 32 bars. (FM)

4758 Ol' Man River Solo 16 bars. (SM)

This charming band, sprouting from the Sam Wooding orchestra, made some nice, swinging records. The tenorsax is not exactly great, playing quite staccato, but still quite competent.

### UNKNOWN

Participates in the NYC. Columbia recording session by **MARLOW HARDY AND HIS ALABAMIANS**, Oct. 29, 1929; two sides, but no tenorsax soli.

### UNKNOWN

The personnel on the 1928-1930 Berlin recordings by **HARRY JACKSON AND HIS ORCHESTRA** has unknown (ts). Fourteen (or more) sides were recorded, but they are reported to contain no tenorsax soli. Five items (mx numbers 50729, 50742, 3075, 3079, 3123) have been checked and confirm this report.

## UNKNOWN

**GEORGIA COTTON PICKERS** **NYC. Jan. 22, 1930**

George Tynes (dir), Bob Chestnut, Jay Smith (tp), John Cook (tb), Wilbur Pinkey (cl, as), William Tinney (as), unknown (ts), James Tolliver (p, arr), Jackie Jackson (bjo), Albert Burse (tu), Eddie Deas (dm).

Four titles were recorded for Harmony, one has tenorsax solo:

149794-2 Twelfth Street Rag Solo 32 bars. (F)

A nice easyflowing solo of good quality.

## UNKNOWN

**CLARENCE WILLIAMS' JUG BAND** **NYC. Sept. 9, 1930**

Ed Allen (cnt), possibly Charlie Irvis (tb), unknown (cl, ts), unknown (p), Lonnie Johnson (g), Clarence Williams (jug). Suggested candidates for (ts): Happy Caldwell, Prince Robinson, Cecil Scott.

Two titles were recorded for Okeh, one has tenorsax:

404435-B Sitting On Top Of The World Solo 8 bars.  
In ensemble 8 bars. (SM)

Quite ordinary tenorsax playing, and I will volunteer no opinion on the identity of the soloist.

## UNKNOWN

**WOODING'S GRAND CENTRAL RED CAPS** **NYC. May 13, 1931**

Russell Wooding (dir), unknown 2 (tp), probably Bennie Morton (tb), unknown 2 (cl, sop, as), (cl, sop, ts), (p), (bjo), (tu), Percy Robinson (dm), Frank Luther, Willie Jackson (vo).

Four titles were recorded for Victor, three issued, two have tenorsax:

69610-1 I Can't Get Enough Of You Soli 4, 4 and 4 bars. (M)

69608-1 Niagara Falls Solo 4 bars. (M)

**NYC. May 20, 1931**

Same, except possibly Bennie Morton (tb), possibly Albert Socarras (as, fl), Dick Robertson (vo).

One title was recorded (remake of reject May 13), but no tenorsax.

Of no particular interest.

## UNKNOWN

**TED SMITH'S RHYTHM ACES** **Richmond, Ind., Aug. 27, 1931**

Unknown 2 (tp), (tb), (cl, as), (ts), (p), (bjo, g), (tu), (dm), Theodore Ross, Jack Tolliver (vo).

Four titles were recorded for Champion, no tenorsax solo on "Jig Time", while "New Moten Stomp" and "Minnie The Moocher" have not been available. However:

17967 Boogie Woogie Solo with orch 8 bars. (FM)

Of no particular interest.

## UNKNOWN

**JIMMY RASCHEL AND HIS ORCHESTRA** **Rich. Ind., Nov. 28, 1932**

Unknown personnel, Estelle Galloway, Jimmy Raschel (vo).

Two titles were recorded for Champion, one issued, no tenorsax.

## UNKNOWN

