PERRY BRADFORD
COMPLETE BAND RECORDINGS

An Annotated Tentative Personnelo-Discography

BRADFORD, 'Mule' John Henry Perry born: Montgomery, Alabama, 14th February, 1893; died: Queens, New York, 20th April, 1970
Family moved to Atlanta, Georgia, when Perry was six. By 10906 was working with minstrel shows, joined Allen´s New Orleans Minstrels in 1907. Left to work as a solo pianist, played in Chcago (1909), etc. Visited New York in 1910. Toured theatre circuits for several years, as a soloist, in double acts, etc., began prolific composing. Settled in New York, became musical director for Mamie Smith, and was responsible for Mamie´s recording debut – generally accepted as the first recording featuring a Negro blues singer. Mamie´s 1921 recording of Bradford´s composition 'Crazy Blues' sold over a million copies. He toured with Mamie Smith during the early 1920s, also led own recording bands featuring Louis Armstrong, Buster Bailey, Johnny Dunn, James P. Johnson, etc., etc. Ran own publishing company in New York, also pioneered use of Negro performers on commercial radio. Composed many big-selling numbers including 'You Can´t Keep A Good Man Down', 'Evil Blues', 'That Thing Called Love', etc., etc.
For a full account of Perry Bradford´s many activities the reader is advised to consult the autobiography 'Born With The Blues', by Perry Bradford. First published in 1965. (J. Chilton, 'Who´s Who Of Jazz')

This personnelo-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.
Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.
- Documented, most certain and aurally absolutely obvious identifications are listed thus: Perry Bradford
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Perry Bradford*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: *(Perry Bradford)*

When feeling certain without a musician´s documented presence, I have not refrained from altering Rust´s statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!
As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.
- All recording sessions from the discographies comprising Ernest Elliott with their documented or assumed personnels have been listed. Only discographies or articles in the author´s collection have been used.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

PERRY BRADFORD BANDS

001 **LENA WILSON** Perry Bradford´s Jazz Phools — New York, c. early Apr. 1923
Lena Wilson – voc;
Gus Aiken - tpt; Herb Flemming - tbn;
Perry Bradford - pno; Sam Speed – bjo

1362-1	Deceitful Blues	Pm 12029,	Timeless CBC 1-073
1362-2	Deceitful Blues	Pm 12029,	Document DOCD-5443
1362-3	Deceitful Blues	Pm 12029,	Document DOCD-T002
1363-1	I Don´t Let No One Man Worry Me	Pm 12029,	Timeless CBC 1-073
1363-2	I Don´t Let No One Man Worry Me	Pm 12029,	Document DOCD-5443
1363-3	I Don´t Let No One Man Worry Me	Pm 12029,	Document DOCD-5627

Composer credits: 1362 (Perry Bradford); 1363 (Perry Bradford)

This is the first recording under the Perry Bradford´s Jazz Phools sign. I have listened to it after checking the session of late May (see below), generally dated May/June 1923. Rust´s personnel for this session is vague or even non-existent. With first delving into the matter it

became apparent that there are some familiar figures present and the sounds heard easily give hints to Gus Aiken in his Dunn-derived style of the time, a very fluent and elegant trombone player who has to be Flemming in contrast to Gus Aiken´s brother Bud, who very often teamed with his trumpet playing brother, but plays in a less exuberant style than Flemming, Flemming had been with Lt. Europe´s "Hell-Fighters Band" in Europe in World War I, and he certainly had learned how to play a trombone with all of its tricks and finesse, and accordingly he did not have any competitor at this early time in Harlem. Bradford with his own busy tinkle-tinkle-plink piano and a banjo player trying to sound like John Mitchell, but without his expertise. Then the next day I happened to skim through Record Research 79 finding the following notice below re this session by W.C. Allen which perfectly verified my assumptions. Bradford and Speed were easy to identify. There is no reed player on these sides! Comparison with other recordings by Edith Wilson suggests that Aiken plays at a couple of other instances where Dunn is listed. (There even are a couple of recordings listed as Dunn´s Jazz Hounds where a Sam Wooding aggregation plays!) Gus Aiken obviously was able to play exactly in the Dunn manner, so much so that nobody in the past doubted Dunn´s presence and tried to find out whether it was really Dunn or somebody else.
Recording date is from: The Rise and Fall of Paramount Records, Vol. 1, Third Man Records
Notes:
- Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Jazz Phools.
- RR 79 p. 10: Info from Walter C. Allen in 'Filling In Discographically': "Johnny Dunn or Gus Aiken, cornet; Herb Flemming, trombone; Garvin Bushell, clarinet; George Rickson ?, piano; John Mitchell, banjo. This personnel, with Dunn, is from John Mitchell after hearing the record. However, the cornetist does not sound at all times like Dunn´s other work, and according to the NEW YORK AGE, May 5, 1923, Dunn along with Rickson and other members of the Plantation Revue troupe had already sailed for England by that date. WCA suggests Gus Aiken as a more likely candidate for cornetist – although Aiken was a regular member of the Gonzell White troupe which toured the country and was in Cuba from June to December, 1923."
- Jazz Information 1-35 p.2: "Les Zacheis of Cedar Rapids, Iowa, writes that with the help of Dave Caughren he has obtained the correct personnel (sic!) of the Paramount/Claxtonola records by Perry Bradford´s Jazz Phools. For 'Charleston South Carolina' – 'Hoola Boola Dance' (Claxtonola 40309) and 'Daybreak Blues' – 'Fadeaway Blues' (National 12255), also issued on other labels, this personnel was given by Perry Bradford himself: Gus Aiken, trumpet; Garvin Bushell, clarinet; Brassfield, clarinet and sax; (for other records, Bradford has given "Brass" Field, drummer! KBR) "Speed", banjo; Bradford, piano. Johnny Dunn is definitely not on these sides. According to Bradford, Dunn was in Europe when they were made (No, not yet! KBR)."
*- Rust*3, *4, *6: "probably similar to Johnny Dunn – c; Earl Granstaff, Herb Flemming or Calvin Jones – tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield – cl-as; Leroy Tibbs, George Rickson or Dan Wilson – p; John Mitchell or Sam Speed – bj; possibly others." (take your choice! – KBR)*
*- BGR*2: probably similar to: Johnny Dunn, cnt; Ralph Grandstaff, Herb Fleming or Calvin Jone, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield, clt, alt; prob Perry Bradford, pno; George Rickson or Dan Wilson, pno; Johnny Mitchell or Samual Speed, bjo; possibly others.*
*- BGR*3: Instrumentation and personnel unknown, presumably inc. Perry Bradford, p.*
*- BGR*4: "prob. Johnny Dunn, c; unknown, tb; prob. Perry Bradford, p; unknown, bj."*
- Bushell/Tucker Jazz from the Beginning, p.157: no distinct comment by Bushell here, but "personnel as above?: Lena Wilson, v; Johnny Dunn, c; Earl Granstaff, Herb Flemming, or Calvin Jones, tb; Garvin Bushell, Ernest Elliott, and/or Herschel Brassfield. cl, as; Leroy Tibbs, George Rickson, or Dan Wilson, p; John Mitchell or Sam Speed, bj; others?"
Discernible differences of takes:

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

002 **LENA WILSON** Perry Bradford´s Jazz Phools — New York, late Apr. 1923
Lena Wilson – vco;
Gus Aiken (or *Johnny Dunn*) - tpt; *Herb Flemming* (or *Bud Aiken*) - tbn; unknown - clt;
Perry Bradford - pno; Sam Speed - bjo

1378-2	Here´s Your Opportunity	Pm 12042	not on LP/CD
1378-3	Here´s Your Opportunity	Pm 12042,	Document DOCD-5443
1379-3	Memphis, Tennessee	Pm 12042,	Document DOCD-5443

Composer credits: 1378 (Shelton Brooks); 1379 (Perry Bradford)

Rust lists this session under the same date as before - and with the same personnel – without paying attention to the large gap in matrix numbers. Furthermore, there is a reed player here who is not on the session above. B&GR have separated sessions listed and list the reed player. Johnny Dunn had been to England early May until September 1923. So, as by this date it might have been Dunn here, but aurally this is the same trumpet player as on the foregoing session, thus Aiken. Gus Aiken plays very much in the Johnny Dunn style, but with a little more rhythmical freedom and a somewhat less brilliant tone, and – as Bushell expressed it - *"If that´s Gus Aiken, he´s playing Johnny Dunn´s patterns note for note".* The trombone player lacks a bit of Flemming´s brilliance and might therefore be Gus Aiken´s brother Gene "Bud" Aiken, who – as always – plays in his no-nonsense style. The clarinettist might well be Garvin Bushell, as he belonged to this circle of musicians frequently engaged by Bradford, Dunn and cohorts. His technical ability is demonstrated in the first title where he on the spot repeats fast trumpet runs improvised by Aiken. Tone and vibrato are well in his range. The pianist shows nothing of Perry Bradford´s characteristics (frequent treble figures), but plays in a simplified stride style, and might therefore be Leroy Tibbs, but might also be Charlie Smitty Smith of later Blue Rhythm Orchestra fame. The banjo player is Sam Speed with his straight four beat playing and his difficulties keeping time when playing arpeggios.
Recording date is from: The Rise and Fall of Paramount Records, Vol. 1, Third Man Records
Notes:
- Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Jazz Phools.
*- Rust*3, *4, *6: "probably similar to Johnny Dunn – c; Earl Granstaff, Herb Flemming or Calvin Jones – tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield – cl-as; Leroy Tibbs, George Rickson or Dan Wilson – p; John Mitchell or Sam Speed – bj; possibly others."*

*- BGR*2: probably similar to: Johnny Dunn, cnt; Ralph Grandstaff, Herb Fleming or Calvin Jone, tbn; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield, clt, alt; prob Perry Bradford, pno; George Rickson or Dan Wilson, pno; Johnny Mitchell or Samual Speed, bjo; possibly others.*
*- BGR*3: Instrumentation and personnel unknown, presumably inc. Perry Bradford, p.*
*- BGR*4: "prob. Johnny Dunn, c; unknown, tb; unknown, cl; prob. Perry Bradford, p; unknown, bj."*
- Bushell/Tucker p.157: no distinct comment by Bushell here, but: "personnel as above: Lena Wilson, v; Johnny Dunn, c; Earl Granstaff, Herb Flemming, or Calvin Jones, tb; Garvin Bushell, Ernest Elliott, and/or Herschel Brassfield. cl, as; Leroy Tibbs, George Rickson, or Dan Wilson, p; John Mitchell or Sam Speed, bj; others?"

003 **THE GULF COAST SEVEN** New York, May 17, 1923
Gus Aiken – tpt; Eugene ‚Bud' Aiken – tbn;
Garvin Bushell – clt; *Rollen Smith* – ten;
Charlie "Smitty" Smith – pno; John Mitchell – bjo
81021-3 Fade Away Blues Col A-3916, Timeless CBC 1-073
81022-3 Daybreak Blues Col A-3916, Timeless CBC 1-073
Composer credits: 81021 (Gus Horsley); 81022 (Robert Kelly)

Evaluation of this session and its personnel starts with a big disillusion and overthrow on my side! For a long time now, I was convinced that the trumpet player on this session had to be Johnny Dunn – and not Gus Aiken as listed – because stylistically it is so much in the Dunn mixture of heroic and military triplet phrasing and staccato power and because Aiken was expected to be far from New York at the time. Yet, a recently acquired pile of Record Research issues – No. 75! – brought unexpected clarity: it must be Gus Aiken on trumpet here! Storyville 1996/7, p. 189, 232 informs us that Aiken was in Cuba with Gonzelle White´s show from mid May (at last 25th) until mid December 1923. This made me (KBR) doubt Aiken´s presence on this session, the more so as his departure has not been exactly documented. But Walter C. Allen in Record Research 75 p.9 unpretentiously says: "*Aiken recalled recording Daybreak Blues and Fade Away Blues*". And: Johnny Dunn was in England from early May 1923 until September 1923 with Will Vodery´s Orchestra.
This certainly sets the matter straight and it has to be Aiken. But then Aiken delivers a perfect copy of Dunn´s very personal style! So much so that Garvin Bushell in his 'Jazz from the Beginning' p. 158 says: "*That cornet has to be Johnny Dunn!*" And he should have known! (M. Rader´s and my own article on Gus Aiken in the FROG Yearbook Vol. 3 denies Aiken´s presence on this one and Bradford´s session of May/June 1923 (P. B. Jazz Phools) and has thus to be corrected! Repeated listening after this most unexpected new situation certainly shows a much more flexible time of the trumpet player, a mellower tone and a jazzier phrasing, yet still remaining a very expert copy of Dunn´s style.
As often when Gus Aiken can be heard on record, he is accompanied by a technically proficient and well tasted trombone player who plays in a no-nonsense and sober style, with good knowledge of harmonies and very melodious. This is Gus´ brother Eugene 'Bud' Aiken who also used to play expert trumpet when required. Bushell says of him: "*Bud Aiken ... playing is clean and not boisterous – Buddy was never boisterous*." And this is exactly what you hear on these titles. There seems to have been a custom of pairing trumpet and trombone players in the twenties. The Aiken brothers obviously are an example, as are June Clark and Jimmy Harrison, later Tommy Ladnier and Harrison, Rex Stewart with Herb Gregory, Bubber Miley with Charlie Irvis and Louis Metcalf with Tricky Sam Nanton. Rex Stewart vividly describes this custom in his beautiful book 'Boy Meets Horn' and 'Jazz Masters of the Thirties'.
In his book Garvin Bushell does not deny or even question his own presence on these sides. And aural evidence shows that he is the clarinet player. Insofar lately offered and issued personnels are probably correct. But the saxophone player imposes a severe problem. He does not show Elliott´s tonal and phrasing characteristics and stays very unobtrusively in the background, appearing only in harmony with the clarinet in one chorus of each title. At other times he stays very much in the background and can only vaguely be heard. He does not play clarinet as listed! Bushell says: "*That´s an alto saxophone in the middle duet. But I never heard Ernest Elliott play saxophone. Maybe it was Herschel Brassfield*." In my (KBR) opinion a tenor saxophone is played on these titles. That Elliott also played saxophone cannot be denied following some documented recordings with Bessie Smith, King Oliver and others. And Elliott´s recordings on alto (!) show a rather "sour" style which is not apparent here. Brassfield was in England at the time of this session, together with Johnny Dunn, as was Rollen Smith, so they must be omitted. This leaves an unknown tenor sax player who cannot be identified at the moment.
The very fundamental piano player is not Bradford as might be expected, and seems not to be Leroy Tibbs as well. If we are right to hear Tibbs on Edith Wilson´s recordings of January and May 1922 and later, our man here shows nothing of functional band piano playing as by Tibbs, but delivers a steady and seemingly unstructured carpet of piano sound. Most interestingly, Perry Bradford´s Jazz Phools session of May/June 1923 comprises Charlie "Smitty" Smith as pianist. This man is documented as being the pianist of June Clark´s band at "Smalls´ Sugar Cane Club" and is perfectly characterised by Count Basie in his book 'Good Morning Blues' as a great "comper" which does not mean anything else but that he was great in accompaniment, not solo work. This is exactly what we hear. And so, I would like to name Charlie Smith as probable piano player for this session. "Smitty" Smith can also be heard on Thomas Morris´ Past Jazz Masters and June Clark´s band aka Blue Rhythm Orchestra and Gulf Coast Seven of November 1925. Bradford is named by John Mitchell for this session, but Bradford´s style is easy to identify and must be ruled out here.
This leaves the banjo player. And he is unmistakably the young and virtuoso John Mitchell with his dated banjo artistry, very much in the Johnny Dunn style of tremolos and double-time.
Walter C. Allen in his article on this session (RR 75) asks: "*Does anyone hear two trumpets on Col A-3916*?" This question certainly has to be denied, but there are instances in the tunes where Aiken plays muted trumpet breaks which are immediately carried on by the clarinet player playing growl, thus very much sounding like the trumpet.
The whole performance is so much in Johnny-Dunn-style and with Dunn personnel, that it must be concluded that Bradford had been surprised by Dunn´s departure for England together with his trombonist in early May, although they had probably been firmly booked for the session. Luckily Bradford was able to find a perfect replacement in the Aiken brothers to retain the Dunn mode of playing and cash in on it. And it shows the very promising abilities of the Aiken brothers which later would not be accomplished, partly because of Bud Aiken´s much too early death in 1927, and partly by Gus Aiken´s way into mediocrity in later years.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Personnel unknown.
*- Rust*2 (corrected): Johnny Dunn (cnt); ? Herb Flemming (tbn); Herschel Brassfield (clt, alt); Bob Fuller (clt/sop); Perry Bradford or Leroy Tibbs (pno); ? Sam Speed (bjo).*
*- Rust*3, *4, *6: Gus Aiken -c; Bud Aiken -tb; ?Garvin Bushell -cl; Ernest Elliott –cl -ts; Leroy Tibbs -p; John Mitchell -bj.*
- RR 73: John Mitchell,when interviewed by Harold Flakser and Carl Kendziora, Jr. named: Johnny Dunn, Gus Aiken, trumpets; Earl Granstaff, trombone; Hershal Brassfield and Rollen Smith, reeds; Perry Bradford, piano; John Mitchell, banjo.
- RR 75: Walter C. Allen´s personnel: prob Gus Aiken, poss Bud Aiken; prob Garvin Bushell, poss Ernest Elliott, prob Perry Bradford, John Mitchell.

- Storyville 1996/7 p. 189: Laurie Wright´s statement as to Gus Aiken´s departure to Cuba: "they had definitely sailed by the middle of May (Chicago Defender of 26/5/23)" has to be questioned after W. C. Allen´s statements! This departure should be seen as after May 17and before May 25. And this would also change the recording date of the adjacent P. Bradford´s Jazz Phools Paramount session from May/June to late May.

004 **PERRY BRADFORD´S JAZZ PHOOLS** New York, c. May 18-20, 1923
Johnny Dunn – cnt; Bud Aiken – tbn;
Garvin Bushell – clt, alt; unknown – ten;
Charles 'Smitty' Smith – pno; Samuel Speed – bjo

1429-1	Fade Away Blues	Pm 12041,	Timeless CBC 1-073
1429-2	Fade Away Blues	Pm 12041,	Frog DGF 56
1429-3	Fade Away Blues	Pm 12041,	Document DOCD-5353
1430-1	Daybreak Blues (Original Bugle Blues)	Pm 12041,	Biograph BLP-12007(LP)
1430-2	Daybreak Blues (Original Bugle Blues)	Pm 12041,	Frog DGF 56
1430-3	Daybreak Blues (Original Bugle Blues)	Pm 12041,	Timeless CBC 1-073

Composer credits: 1429 (Gus Horsley); 1430 (Robert Kelly)

This session obviously has to be seen in relation to the first Gulf Coast Seven session for Columbia, organised by Perry Bradford and certainly executed under his guidance. The two recorded tunes are Bradford´s and the same ones as with the Gulf Coast Seven (see my article on the Gulf Coast Seven in Names&Numbers 69). And obviously and aurally the band personnel are the same, too. This then unquestioningly has to change the hitherto listed recording date(s). As Gus Aiken left New York for an extended tour to Cuba at last on May 25, this session has to be predated before this day (Dunn was in England by this date)! As Columbia´s Gulf Coast Seven recording session of the same two titles seems to be better documented and dated May 17, 1923 I tend to date this latter Paramount session on the same day (same personnel!) or only on an insignificantly different date. The unknown saxophonist, who certainly is neither Brassfield nor Rollen Smith, who both were in England at the time together with Dunn, might possibly be found in the ranks of Gonzell White´s 'Real Jazzers of Jazz', the band Gus Aiken was about to leave for Cuba with, namely Harvey Lankford or Amanzie Richardson. But this is only my own guess-work.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Gus Aiken (tp); Bud Aiken (tb); Garvin Bushell (cl); Brassfield (cl & as); Perry Bradford (p); "Speed" (bjo).
*- Rust*2: Johnny Dunn or June Clark? (cnt); Jimmy Harrison (tbn); "Smitty" (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo)*
*- Rust*3: Gus Aiken – c; Bud Aiken – tb; Garvin Bushell – Herschel Brassfield – cl-as; Charles Smith – p; Samuel Speed – bj.*
*- Rust*4, *6: Gus Aiken – c; Bud Aiken – tb; Garvin Bushell – cl-as; Charles Smith – p; Samuel Speed – bj.*
- JAZZ INFORMATION 1-35 p.2: "Les Zacheis of Cedar Rapids, Iowa, writes that with the help of Dave Caughren he has obtained the correct personnel (sic!) of the Paramount/Claxtonola records by Perry Bradford´s Jazz Phools. For 'Charleston South Carolina' – 'Hoola Boola Dance' (Claxtonola 40309) and 'Daybreak Blues' – 'Fadeaway Blues' (National 12255), also issued on other labels, this personnel was given by Perry Bradford himself: Gus Aiken, trumpet; Garvin Bushell, clarinet; Brassfield, clarinet and sax; (for other records, Bradford has given "Brass" Field, drummer; which is correct?) "Speed", bano; Bradford, piano. Johnny Dunn is definitely not on these sides. According to Bradford, Dunn was in Europe when they were made."
- Bushell/Tucker p. 158: Fade Away Blues: "If that´s Gus Aiken, he´s playing Johnny Dunn´s patterns note for note. Day Break Blues: That´s not Johnny (Dunn), but he sure plays like Johnny. This date puzzles me, because I don´t recall Gus playing so much like Johnny. There´s a saxophone in there, so there had to be two reeds."
- RR 75 p.9: "Aiken recalled recording Daybreak Blues and Fade Away Blues". Gus Aiken was in Cuba from Mid-May until End-December 1923. Johnny Dunn was in England from early May 1923 until September 1923 with Will Vodery´s Orchestra.
Against our recent opinion, the above testimony obviously shows that Aiken was still at hand for these two sessions recording Fade Away Blues and Daybreak Blues! But then Aiken delivers a perfect copy of Dunn´s very personal style!
<u>Discernible differences of takes:</u>

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

005 **ETHEL RIDLEY** Bradford´s Jazz Phools New York, Jun. 26, 1923
Ethel Ridley – voc;
unknown – tpt; unknown – tbn;
unknown – clt; unknown – ten;
Perry Bradford – pno; *John Mitchell* - bjo

28234-2	Memphis, Tennessee	Vic 19111,	Document DOCD-5353
28235-3	If Anybody Here Wants A Real Kind Mama (Here´s Your Opportunity)	Vic 19111,	Document DOCD-5353

At this recording date Johnny Dunn was in England (early May until September 1923), as was Herschel Brassfield, and Gus Aiken was in Cuba until late December of that year! So, no one of these champions could have been in the studio! Therefore, Bradford had to hire musicians from other sources than before.
We hear a trumpet player whose identity draws a complete blank. He plays mainly straight but uses very short staccato phrases without variation when answering the singer´s phrases in a Dunn derived style. No name may be attached with any probability. The trombonist Calvin Jones as suggested by BGR – on what source I do not know – performed in a couple of pit bands in vaudeville obviously because he had a good musical education and was a reliable reader. His only documented appearance on record is with the Plantation Orchestra recordings in London of December 1926. Lacking any solo appearances, I am unable to detect any reference to our man here and would prefer to list him as unknown. In any case, our man here plays a beautifully sounding and sonorous trombone, and he certainly is a musician of the first class. His style is smooth and very modern for its time. Eugene 'Bud' Aiken might be a possibility. Certainly, Bradford might

have recruited both men from one of the show bands working in Harlem at the time. Should any reader know the source of this suggestion, please, contact this writer!
There are two reed players, a clarinetist and a tenor sax. As Garvin Bushell in his book "Jazz from the Beginning" does not mention either Ethel Ridley nor Calvin Jones, he might as well not have been present on this session. Also, he does not comment on his possible presence on this session. In any case, the clarinet performances on these sides are not in Bushell´s style, but more in a Southern mode. It so seems that we might have to search for the reed players in the same circles as the brass men. An alto cannot be differentiated anywhere on these sides. This then would exclude Bushell´s presence as Bushell only started playing alto in about July 1923, shortly before opening the Nest Club on October 18, 1923 with Sam Wooding´s band. He did not play tenor sax and only used his clarinet very seldom when concentrating on alto (Bushell/Tucker JFTB p. 49 + 159).
Leroy Tibbs´s presence has to be seen only as a possibility as he was part of this musical scene, but as we do not know any distinct musical features of his style we do not really know. Suggesting that this personnel comes from a working band outside of the Dunn stable, Tibbs´ presence is highly doubtful! Instead, the piano is not recognised anywhere, what makes me think of Bradford´s own pianistic hands.
The banjo player plays in a 6/8 "up and down" style unheard with Sam Speed. His sounds are vaguely familiar, but I am unable to propose a name at the moment. Leroy Vanderveer of the Arthur Gibbs band of the time played a banjo of this kind and perhaps this might be a clue to the origin of the musicians? But also, the banjo tricks and rhythm may be those of John Mitchell.
We seem to have a contingent of one of the many pit-bands of Harlem here only that I am unable to find out their origin. As we have seen rather often now was it common use to hire groups of musicians out of working bands for recording purposes when the recording contract owner had no working band of his own.
I am still hoping to come across a Victor recording band approximately of this date that explains us their descent. The hitherto listed personnels, yet, seem to be pure guess work and seem to be completely wrong.
Notes:
- *Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Jazz Phools.*
- *Bushell/Tucker, Jazz from the Beginning p 158: no comment by Bushell on this session.*
- *BGR*2: prob personal: Johnny Dunn, cnt; Calvin Jones, tbn; Garvin Bushell, clt, alt; Herschel Brassfield, ten; Leroy Tibbs, pno; Samuel Speed, bjo.*
- *BGR*3,*4: prob Johnny Dunn, c; prob Calvin Jones, tb; prob Garvin Bushell, cl/as; prob Herschel Brassfield, ts; prob Leroy Tibbs, p; prob Samuel Speed, bj.*
- *Rust*3,*4,*6: Gus Aiken -c / Bud Aiken -tb/ Garvin Bushell -cl -as/ ?Ernest Elliott -ts/ Leroy Tibbs -p/ Samuel Speed -bj.*

006 **THE GULF COAST SEVEN** New York, Aug. 07, 1923
(*Elmer Chambers*), *Bubber Miley* – tpt; *Bud Aiken* – tbn;
unknown – clt; *Ernest Elliott* – alt;
Perry Bradford – pno; (*Elmer Snowden)* – bjo

81168-2	Papa, Better Watch Your Step	Col A-3978,	Frog DGF 56
81169-2	Memphis, Tennessee	Col A-3978,	Frog DGF 56

Composer credits: 81168 (Wills – Cooper); 81169 (Perry Bradford)

The above cited remark from Walter C. Allen in RR 75 that Johnny Dunn was in England from May to September 1923, and can therefore not be present on this session, raises calamities. This, because Gus Aiken also cannot be the trumpeter as he was in Cuba at the time! And I was certain to hear Dunn as one of the trumpet players. So, Dunn and Aiken must be excluded.
There is a first trumpet player who leads the ensemble in the beginnings of the tunes. This man shows similarities of tone and rhythm with a clear diction to Fletcher Henderson´s lead trumpet man Elmer Chambers. Hear his 6/8-time delivery of eighth-notes! Then there is a second man who seems to be Bubber Miley. He can be heard behind the first player adding fills and breaks and is possibly the man who plays the introduction of the first title. He starts the reed chorus with a typical growl tone and later plays the breaks in this chorus as well as the coda. The trumpet break in the last chorus of 'Papa, Better …' might be shared by both men, Miley playing the second break. In 'Memphis, Tennessee' we hear both trumpeters, Miley in foreground in the first chorus. He is dominating the whole performance. Miley, by the way, recorded with Thomas Morris´ Past Jazz Masters again on the same day for OKeh.
The trombone player possesses the same technique and taste as we have heard on the first session above, and therefore seems to be Bud Aiken. Bud did not accompany his brother on the Cuba tour, but stayed behind. He became a member of the Gonzelle White entourage some time later. I feel unable to follow Bushell´s statement that this "*is not Buddy´s sound at all*"!
The prominent clarinettist is listed as Buster Bailey in Rust*2, but lacks Bailey´s almost classical tone and owns a very distinct vibrato instead and a sharp diction. In any case, there is a certain New Orleans or even Doddsian flavour to his playing. But Bailey also seems to be ruled out by the appearance of a slap-tongue break in the second title. And, as Walter C. Allen writes, "*I doubt if Buster Bailey would have been in New York this early, although he had already recorded with Mamie Smith (according to his own recollection) in February 1921. He was primarily based in Chicago during this period*." Bailey on his assumed first recordings with the Sunset Band (reissued on FROG DGF 28) of about the same time as this session, sounds like Bailey of later years and is definitely very different from our man here in question. He is not Bushell either (see below). Even with the help of Dave Brown and Michael Rader I have found myself unable to offer an appropriate name for this musician.
On alto we do probably hear Ernest Elliott with his "sour" sound caused by his continued down and upward slurs. He plays alto here, not tenor as listed (I do not know any instance Elliott playing tenor!). He is not Brassfield as listed before, because Brassfield was in England with Dunn and the Will Vodery band.
The pianist seems to be another person as on the foregoing session. He is very busy, plays a lot of notes in Dunn´s double-time style which simply are not functional at any rate. He probably is Mr. Perry Bradford himself.
Whereas John Mitchell plays strict four-bar beat in ensemble and his artistic tremolo gimmicks in breaks, this banjo player does not refrain from 'tremoloing' most of the time and even loosing the beat in his solo breaks. So, Mitchell can be excluded, and Elmer Snowden (not Sam Speede!) could be the man because of the affinity to the early Snowden/Ellington band..
Notes:
- *Ch. Delaunay, New Hot Discography 1948: Personnel unknown.*
- *Rust*2 (corrected): Johnny Dunn, Gus Aiken (cnts); ?Herb Flemming (tbn); Buster Bailey (clt); Ernest Elliott (clt/alt); Perry Bradford or Leroy Tibbs (pno); John Mitchell or Gus Horsley (bjo).*
- *Rust*3,*4,*6: Gus Aiken, unknown - c; Bud Aiken -tb; ?Garvin Bushell -cl; Ernest Elliott –cl -ts; Leroy Tibbs -p; Sam Speed or John Mitchell - bj.*
- *Bushell/Tucker, Jazz from the Beginning: "There are a lot of bad notes in there, because we were reading. This is a pretty bad recording. Again, it sounds like Johnny Dunn to me on cornet. The clarinet doesn´t sound like me; I never had that vibrato. This could be George Brashear on trombone, it´s not Buddy´s sound at all. The arrangement could be by by Qualli Clark."*

- RR 73: John Mitchell, interviewed by Harold Flakser and Carl Kendziora, Jr. named: Gus Aiken (only!), trumpet; Earl Granstaff, trombone; Bob Fuller and Ernest Elliott, reeds; Perry Bradford, piano.
- RR 75: Walter C. Allen´s personnel: two unknown tpts; unknown, tbn; poss Garvin Bushell, poss Bob Fuller or Ernest Elliott, prob Perry Bradford, poss Sam Speed

007 **MARY JACKSON** Perry Bradford´s Jazz Phools New York, Oct. 1923
Mary Jackson – voc;
unknown – tpt; *Bud Aiken* or *Herb Flemming* – tbn; *Garvin Bushell* or *Herschel Brassfield* – clt, alt;
Leroy Tibbs – pno; *Samuel Speed* – bjo

70373	All The Time	PA 032013,	Frog DGF 56
70374	Who´ll Get It When I´m Gone?	PA 032013,	Frog DGF 56

Once again, the trumpet player cannot be Aiken and Johnny Dunn may have been back from England at this time, but do we really know the exact recording date? And stylistically it certainly is not Dunn! Instead I hear a trumpet player obviously uninfected by the ubiquitous Dunn style. He is much more playing in a Western style and bears some elements of Tommy Ladnier´s style, using a mute throughout and displaying a wide vibrato.
On trombone we hear a very tasteful jazzy player with beautiful tone and execution, probably not belonging to the New York bunch of Dunn-influenced players. He plays a legato style and uses high interval jumps. His origin might possibly be found in Chicago. Both brass men might even hail from the South! In any way this player is not Bud Aiken or Herb Flemming!
The clarinet player shows some elements of the fashionable clarinet style of the time as executed by Elliott or Bob Fuller, but plays much more functionally and with more taste. This man does not double on alto as listed in the discos.
The piano player plays a blues influenced style, with rolling basses at times, and should therefore also be searched for in a western surrounding! Jimmy Blythe and other Chicago pianists come to mind when looking for a hint. I am unable to hear a banjo player. If there is one, he is too restrained to give any hint and be identified.
It is thus my estimation that this accompanying band is of Chicago origin or had been recruited out of a touring band from the West. In any case, this group has nothing in common with the predominant Johnny Dunn school of New York.
Prior to this research project of the Bradford recordings we (our group of listeners Michael Rader, Dave Brown, K-B Rau) have attributed this recording as the work of Gus and Bud Aiken and consorts (see The FROG Blues & Jazz Annual No. 3, 2013). But more recent research and further gained knowledge of this music has brought the author to the above stated conclusions.
<u>Notes:</u>
*- Rust*3: Probably Gus Aiken-c/Bud Aiken-tb/Garvin Bushell-cl-as/Leroy Tibbs-p/ Samuel Speed-bj.*
*- Rust*6: prob Gus Aiken or Bubber Miley, c;Bud Aiken or Herb Flemming, tb; Herschel Brassfield or Garvin Bushell, cl, as; Leroy Tibbs p; Samuel Speed, bj.*
*- BGR*2,*3: prob Gus Aiken, cnt; Bud Aiken, tbn; Garvin Bushell, clt, alt; Leroy Tibbs, pno; Samuel Speed, bjo.*
*- BGR*4: prob Gus Aiken, c; Bud Aiken, tb; Garvin Bushell, cl; Leroy Tibbs, p; Samuel Speed, bj.*
- Bushell/Tucker, Jazz from the Beginning, p 158: no comment by Bushell on this session
- Schermann/Eriksson Miley Disco: "The above personnel is listed in Dixon-Godrich and seems very likely to us. Rust has Gus Aiken or BM on trumpet and also alternative names on tb and cl/as. Aurally, it is definitely not BM but very probably Aiken in our opinion (Aiken was in Cuba at the time! KBR)."

008 **PERRY BRADFORD´S JAZZ PHOOLS** New York, Feb. 1924
Bubber Miley, unknown –tpt; *Charlie Irvis* – tbn;
unknown – clt; *Otto Hardwick* – alt; (*Coleman Hawkins)* – ten;
Perry Bradford – pno; *Elmer Snowden* – bjo; *Harry Hull* – bbs

1668-1	Charlestown, South Carolina	Pm 20309,	Frog DGF 56
1668-2	Charlestown, South Carolina	Pm 20309,	Timeless CBC 1-073
1669-1	Hoola Boola Dance	Pm 20309,	Frog DGF 56
1669-3	Hoola Boola Dance	Pm 20309,	Timeless CBC 1-073

Composer credits: 1668 (Perry Bradford); 1669 (Shelton Brooks)

It seems that we have one of those complete take-overs of bands here that have been mentioned in my earlier articles on the Perry Bradford recordings. Just as Clarence Williams did in January 1926 Bradford obviously engaged part of the Ellington band – Snowden still the leader in early February 1924, but replaced by George Francis later on Feb. 22, 1923 – adding a tenor sax and a tuba player and Bradford himself on piano.
Re trumpet players I would like to follow Scherman/Erikkson assuming Bubber Miley and an unknown colleague who stays very much in the background and obviously plays straight parts. This man is impossible to identify, but certainly is not the exuberant Johnny Dunn as we know him. We hear a trombone player – unlisted by Rust – who very probably is Charlie Irvis stylistically and tonally, although not as distinct as desirable.
On clarinet we hear a musician who might be found with Mamie Smith on her session of August 31, 1926. A clarinet player, who plays in a much more fashionable and modern style than Bushell – he himself denying his presence – or Fuller, who is usually listed for this very Mamie Smith date, with interesting melodic phrases - unheard of by Fuller – especially in 'I Once Was Yours' and a completely different vibrato. On alto then we find a sax player with a romantically singing legato style, rather uncommon for this time. When assuming Miley´s and Irvis´ presence, who might be easier to suggest than Otto Hardwick, at this time with the Washingtonians at the Hollywood Club. The style is Hardwick´s, only the tone is a bit harsh but cannot exclude the possibility of Hardwick´s presence.
Contrary to Scherman/Erikkson´s statement the tenor sax player plays on both titles and can easily be heard on the second title in unison with the trumpet in the verse and later behind the prominent alto. As with the trumpet players I am following their assumption of Hawkins on tenor, only that I wonder why he does not solo. But I have to admit that I do not have any better proposal as there were not so many tenor sax players at this time playing in this advanced manner. Hawkins had not been influential that early and consequently there were no other tenor sax players playing in his very own style. The riff the tenor sax player plays in the last chorus of the first title seems to be ad-libbed and has a distinct Hawkins flavour. Also, this player has been left out by Rust.
I hear Bradford´s typical piano tinkling behind the clarinet solo of the first title, avoiding all the bass notes as he mostly does. On the second title he delivers some more essential and supporting playing. I would suggest to listen to the banjo breaks in the verse of the second title. To me this is Elmer Snowden, very different from Mitchell and Speed. And in early February the Washingtonians still were Snowden´s band, Snowden leaving later that month (Dutton, Birth of a Band, Storyville 80-44). The tuba might be Hull as listed in Rust or might even have been Bob Escudero brought over from the Henderson band by Hawkins.

So I am convinced that we have 4/5 of the early Ellington band here, together with some colleagues from other bands.
Notes:
- *Ch. Delaunay, New Hot Discography 1948: Gus Aiken (tp); Bud Aiken (tb); Garvin Bushell (cl); Brassfield (cl & as); Perry Bradford (p); "Speed" (bjo).*
- *Rust*2:' probably similar to: Johnny Dunn or June Clark? (cnt); Jimmy Harrison (tbn); "Smitty" (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo).*
- *Rust*3,*4,*6: Johnny Dunn, Bubber Miley –c; Herb Flemming –tb -dir; ?Garvin Bushell –Herschel Brassfield –cl -as; ?Leroy Tibbs –p; Samuel Speed –bj; ?Harry Hull -bb.*
- *Schermann/Eriksson: Bubber Miley, unknown (tp); prob Charlie Irvis (tb); poss Garvin Bushell (cl, ss); poss Herschel Brassfield (as); Coleman Hawkins (ts -1,2); Leroy Tibbs (p); Samuel Speed (bj); poss Harry Hull (bb). "Rust lists two trumpets, Johnny Dunn and Bubber Miley. One of them is prominent and is most certainly BM, the other one can be heard faintly in the background and is impossible to identify aurally. The latest edition of Rust doesn´t list the trombonist and tenor sax player, whom we have identified as Charlie Irvis and Coleman Hawkins respectively, the latter audible only in the first title (which, incidentally, has nothing to do with James P. Johnson´s famous composition). An earlier edition of Rust has Herb Flemming as trombonist and leader, but this seems unlikely aurally."*
- *Bushell/Tucker p. 159 "I doubt if I was playing clarinet on this session, because at the time I was playing saxophone with Wooding and wouldn´t have taken a clarinet date. That sounds like Brassfield on saxophone. I don´t think Bubber Miley would have been on a date with Johnny Dunn, since by this time he´d established himself down at the Kentucky Club with Ellington." (Miley joined the Washingtonians at the Hollywood Café (later Kentucky Club) in the fall of 1923! KBR).*

Discernible differences of takes:

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

009 **ORIGINAL JAZZ HOUNDS** New York, Jul. 14, 1925
Thornton G. Brown – cnt; W*ilbur de Paris* – tbn;
John Howell – alt, clt; (*Williams Elliott)* – ten;
Perry Bradford – pno; *George Gilmore* – bjo

140760-1	´Fo´ Day Blues	Col 14086-0,	Frog DGF 56
140760-3	´Fo´ Day Blues	Col 14086-0,	Frog DGF 56
140761-2	1620 To 1865 (Uncle Eph´s Dream)	Col 14086-0,	Frog DGF 56

Composer credits are: 140760 (Bradford); 140761 (Horsley and Bradford)

From the above sources Brown on trumpet and very probably Howell on clarinet and saxophone are given. The only other instance of Thornton G. Brown´s playing can be heard on Ethel Water´s session of 29 July 1926!
There is no report that Jake Frazier was part of the 7-11 show, and his presence has to be strongly doubted for stylistic reasons. In fact, after listening to a long row of recordings with the participation of Jake Frazier (after Rust*6) – quite a number have proved to contain other trombonists! – I have to report, that this trombone player here on the Jazz Hounds has nothing in common with Jake Frazier. Frazier throughout plays in a strong staccato style, linear and horizontal, using short, blues-oriented, often repeated phrases, played with a rather dry tone. Our trombone man here has a very melodic, mainly legato style. In contrast to Frazier he owns a perfect sense for harmonic refinement. He knows exactly how and where to use the right chord tone to good effect – and he owns a warm and voluminous tone. He is a much better musician than Frazier and I only would wish to know his name. I did not succeed in finding him elsewhere on record. Stylistically Gene Bud Aiken and Herb Flemming come to mind by comparison, but Flemming was in Europe at this time and Aiken is not known to have been part of the 7-11 burlesque show at any time. So, we seem to have one of those unsung masters of jazz music here, whose names are unreported and unremembered. A note from the Chicago Defender of 2 January 1926 cited in Storyville 1996/7 p. 192 names William Paris as trombonist of the Seven-Eleven Company band of January 1926, and our player here might be this man of whom we do not have any known recorded evidence, but he obviously was trombonist with Chick Webb´s Harlem Stompers recording one unissued title for Vocalion in August 1927. (Rust*6 lists the personnel for this early Webb recording. But he lists William Paris as alto player together with Johnny Hodges. This certainly is a mistake as no alto player of that name has been listed anywhere, and a dance band with a personnel of tpt, 2 altos, tenor and rhythm does not make sense at that time. (The usual personnel were tpt, tbn, alt, ten, pno, bjo, bbs, dms.)
As will be seen, the clarinettist of this first session plays with a completely different vibrato than the clarinetist of the second and third sessions. Therefore, I believe these to be two different musicians. So, it might be Howell on this first session, if not on the later ones. If we consider the time between recording a record and issuing might be rather 6 weeks or more than 3 or 4, it certainly should rather be Howell on this first session! As the tenor sax player plays tenor throughout, Howell has to be the alto man doubling clarinet. He obviously is a jazz musician of the first degree, and it is very sad that he did not record more often. He plays with a strong tone and a wide vibrato, somewhat between Bechet and Dodds. Moreover, he does play beautiful blues solos, urgent, down-to-earth, no-nonsense and very musically.
The tenor saxophonist seems to hail from an archaic period in Afro-American music. He sounds as if playing into a bucket, his attack and time are pedestrian and completely un-swinging and have very limited musical value. He almost exclusively plays straight parts, possibly arranged on the spot. I have no memory having heard this man anywhere else. Following the above-mentioned note in the Chicago Defender the tenor saxophonist´s name might be searched for in the line of the named musicians there: Jess Faithful, A. Pole, Eugene Callaway. I suspect that our tenorist here might have been a long-serving member of the band who could easily have stayed on with the band for a couple of years. Perhaps one of the doubling sax and violin musicians? From a recently found press report of the time – unearthed by Ralph Wondraschek of Heidelberg, Germany in the *New York Morning Telegraph*) – we now have a possible name for the tenor sax player: Williams Elliott! May this name have led to the – in my ears wrong – identification of Ernest Elliott (see below)?
On piano we definitely hear Mr. Perry Bradford himself. His own very distinct style of 'tinkle-tinkle-plink' in the treble part of the piano without distinct bass notes of the left hand can be heard on many Bradford recordings – and only there. Bradford is named as composer of both recorded titles and thus further identified.
The banjo player Gus Horsley is named as co-composer of the second title, and the banjo part stylistically fits into what is known of him.
So, here we have a complete different personnel – except for Brown – from those given in all the discographies. There definitely is no sign of Bob Fuller or even Ernest Elliott on these sides!
Notes:
- *Rust*2: Bubber Miley (cnt); Jimmy Harrison (?)(tbn); Herschel Brassfield (?)(clt, alt); Coleman Hawkins (ten); Leroy Tibbs (?)(pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (vcl).*
- *Rust*3, *4, *6: Thornton G. Brown –c; Jake Frazier – tb; Bob Fuller –cl -as; Ernest Elliott -cl -ts; Mike Jackson –p; Samuel Speed –bj; Perry Bradford -v.*

- Storyville 1996/7 p.191/2 from the Chicago Defender, 02 Jan. 1926: "Stanley Bennet´s Orchestra – with Seven-Eleven Company on Columbia Wheel. Played Star & Garter Theater, Chicago last week. Personnel: Thornton Brown, Louis Prevost, c; William Paris, tb; Jess Faithful, A. Pole, sax/vn; Eugene Callaway, John Howell, sax/cl; Frank Robinson, bsx; Quinton Redd, p; William Brand (Wellman Braud!), bass; Gillie Roberts, bj; Joe Wynn, d. (all sic)."

010 **ORIGINAL JAZZ HOUNDS** New York, Aug. 11, 1925
Thornton G. Brown – cnt; *Wilbur de Paris* – tbn;
(John Howell) – alt, clt; (*Williams Elliott)* – ten;
(Quinton Redd) – pno; *George Gilmore* – bjo;
Perry Bradford – voc; band – voc (2)

140840-2	I Ain´t Gonna Play No Second Fiddle	Col 14094-D,	Frog DGF 56
140841-3	Slow Down	Col 14094-D,	Frog DGF 56

Composer credits are: 140840 (Perry Bradford); 140841 (Perry Bradford)

Trumpet player, trombonist, tenor sax player and banjo player are aurally the same men as on the first session one month ago.
But Bradford in command of the session possibly had to replace the clarinet soloist – probably Howell – from the former personnel with another man. This new clarinet/saxophone player is stylistically rather akin to Howell, but he plays with a completely different vibrato, so much so that I suggest him not to be Howell. This new player displays a very fast, narrow and almost whining vibrato which could be a hint to Bob Fuller as listed in all earlier discographies. And he obviously plays with a different mouth-piece than the first clarinettist (Howell?) does. Yet, for my knowledge, this man here plays a much more essential and tasteful style than Bob Fuller did on his own solo recordings which were more on the corny and gas-pipe side. So more probably he should be looked for among the other reed players of the 7-11 band as listed above, provided that these men had been members of the band half a year ago. (Dave Brown thinks that there is only one clarinet player responsible for the sessions of 1925 despite differences of tone and vibrato! He also adds that these Original Jazz Hounds recordings must be some of the earliest electric recordings made, which could be the cause of different studio sounds because of experimentation on balance and mike placement. Michael Rader adds that the different clarinet sounds might nevertheless have been made by one person as the clt player of the first session also tends to a tighter vibrato when playing in ensemble. The differences might then have been caused by using a different instrument. The author does not entirely agree!)
On piano another man has replaced Bradford, feeding the band with a much better foundation and rhythm than Perry could provide. Rust*6 lists Mike Jackson, but I feel unable to identify any distinct piano player from stylistic elements here. As far as I know Mike Jackson had a lighter approach to piano playing than this man here. I assume that Bradford made room for the 7-11 band´s regular piano player. The above note from the Chicago Defender of 2 Jan. 1926 presents the name of a certain Quinton Redd who might have been responsible.
Yet the singer unequivocally is Perry Bradford with all his short-comings. And very probably do we hear Gus Horsley again.
Notes:
*- Rust*2: Bubber Miley (cnt); Jimmy Harrison (?)(tbn); Herschel Brassfield (?)(clt, alt); Coleman Hawkins (ten); Leroy Tibbs (?)(pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (vcl).*
*- Rust*3, *4, *6: Thornton G. Brown –c; Jake Frazier – tb; Bob Fuller –cl -as; Ernest Elliott -cl -ts; Mike Jackson –p; Samuel Speed –bj; Perry Bradford -v.*
- Storyville 1996/7 p.191/2 from the Chicago Defender, 02 Jan. 1926: "Stanley Bennet´s Orchestra – with Seven-Eleven Company on Columbia Wheel. Played Star & Garter Theater, Chicago last week. Personnel: Thornton Brown, Louis Prevost, c; William Paris, tb; Jess Faithful, A. Pole, sax/vn; Eugene Callaway, John Howell, sax/cl; Frank Robinson, bsx; Quinton Redd, p; William Brand (Wellman Braud!), bass; Gillie Roberts, bj; Joe Wynn, d. (all sic)."

011 **ORIGINAL JAZZ HOUNDS** New York, Aug. 12, 1925
Thornton G. Brown – cnt; *Wilbur de Paris* – tbn;
(John Howell) – alt, clt; (*Williams Elliott)* – ten;
(*Quinton Redd*) – pno; *George Gilmore* – bjo

140846-2	Cannon Ball Blues	Col 14124-D,	Frog DGF 56
140847-3	Vamping Lucy Long	Col 14124-D,	Frog DGF 56

Composer credits are: 140846 (Balkcan); 140847 (Bradford)

Obviously, because it took place the following day, the same personnel are responsible as for this session.
And Perry Bradford mercifully renounces to sing!
ADDITION 18.06.2018: Referring to my article in N&N 68 I am pleased that we now have some more names of real band members possibly responsible for these recordings and supporting my suggestions. Thornton G. Brown already found his way into the discographies before, but my suggestion of William Paris on trombone seems to be the right one, only that the *New York Morning Telegraph* gives his first-name as Thomas. Keeping in mind the ubiquitous vagueness of correct names in our sources I persist in William Paris, as a trombonist of this name is also documented with an early Chick Webb band (see my article also in N&N 68). George Gilmore may well be the banjo player and might even be a misreading of Gillie Roberts of the Stanley Bennett Orchestra below – or vice versa.
The probable presence of John Howell and Quinton Redd have been suggested in my article, and there is nothing in the *New York Morning Telegraph* to the contrary. The name of Williams (or William?) Elliott certainly points to Ernest Elliott, famous for sub-standard and old-fashioned reed playing in the discographies. But this player does not show Ernest Elliott´s special characteristics at all (as shown in my E. Elliott list on www.harlem-fuss.com). His name might therefore be as given – or similar. He certainly is not Ernest Elliott!
And now, having said all that, have a look at Rust´s suggestions for the personnel below!
Notes:
*- Rust*2: Bubber Miley (cnt); Jiommy Harrison (?)(tbn); Herschel Brassfield (?)(clt,alt); Coleman Hawkins (ten); Leroy Tibbs (pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (vcl).*
*- Rust*3*4,*6: Thornton G. Brown -c; Jake Frazier -tb; Bob Fuller -cl -as; Ernest Elliott -cl -ts; Mike Jackson -p; Samuel Speed -bj; Perry Bradford -v.*
- Storyville 1996/7 p.191/2 from the Chicago Defender, 02 Jan. 1926: "Stanley Bennet´s Orchestra – with Seven-Eleven Company on Columbia Wheel. Played Star & Garter Theater, Chicago last week. Personnel: Thornton Brown, Louis Prevost, c; William Paris, tb; Jess Faithful, A. Pole, sax/vn; Eugene Callaway, John Howell, sax/cl; Frank Robinson, bsx; Quinton Redd, p; William Brand (Wellman Braud!), bass; Gillie Roberts, bj; Joe Wynn, d. (all sic)."

012 **SIPPIE WALLACE** Perry Bradford´s Jazz Phools New York, Aug. 19, 1925

Sippie Wallace – voc;
R.Q. Dickerson – cnt; *DePriest Wheeler* – tbn; *Rudy Jackson* – clt, sop;
Earres Prince - pno

73555-A	Section Hand Blues	OK 8232,	Document DOCD-5399
73556-A	Parlor Social De Luxe	OK 8232,	Document DOCD-5399

In an ongoing research project on the recordings of Edith Wilson the author has found out, that without reasonable doubt Edith Wilson´s accompanying band on her recording of December 17, 1924 is a contingent of the Cotton Club Orchestra of the time comprising R.Q. Dickerson, DePriest Wheeler, Earres Prince and probably – among others – David Jones. It now seems that the musicians involved in this recording of Sippie Wallace are – at least in part - identical to the before-named Cotton Club Band members.
The trumpet player plays in R.Q. Dickerson style with a sharp tone, frequent very sharp staccato phrases and uses a Harmon mute just as on the Wilson sides and later with Jasper Taylor (with Johnny Dodds) June 1928. Hear his break in the middle of the first verse of the first title (squeezed first note and then sharp staccato notes)! The trombonist has the same sharp tone as the trombonist on the recordings with the Cotton Club Orchestra/ Missourians of later and could therefore well be DePriest Wheeler.
A little problematic is the identification of the reed player. He plays soprano sax throughout in the first title (the famous story of John Henry, by the way!). In the second verse we can hear him play a middle break very much in a Bechet like manner which might have led to the assumption that Buster Bailey had been present (compare his attempts on soprano sax on the Clarence Williams Blue Five recordings!). Certainly, neither Bechet nor Bailey is responsible (Bechet was busily involved in the Club Basha in New York and would have put himself much more into the foreground on this recording, and Bailey being on tour with Henderson in the Middle West at this date). But thanks to Dave Brown´s hint to the immediately following recording session of Sippie Wallace one day later where we hear a skilled soprano sax accompanist – wrongly listed by Rust as alto sax – it is absolutely feasible that we hear the same man here. This player is Rudy Jackson of later Ellington fame who obviously had just arrived in New York with Billy Butler´s band after touring extensively with King Oliver´s band in1924. His colleague in the Oliver band – and earlier in Carroll Dickerson´s Sunset band – had been Buster Bailey, and it seems appropriate that the better musician – Bailey – left a lasting mark on Jackson´s style, so much so that his soprano break in Section Hand Blues has been thought to be by Bailey ever since. On the second title this player plays an expert clarinet with reminiscences of Oliver and Armstrong.
The pianist certainly is not Bradford himself, but a man who knows to accompany a band functionally and Earres Prince, the Cotton Club band´s pianist is a most significant and probable assumption. In any case, this is not Hersal Thomas, Sippie´s brother, who plays on Sippie´s next day´s session.
This Cotton Club Orchestra – partly under Andrew Preer´s leadership – did not leave the Cotton Club until late 1927 to give room for the Ellington band. It certainly is astonishing that a renowned band as this one does not show up more often in the personnels of other recording groups.
Prior to this research project of the Bradford recordings we (our group of listeners Michael Rader, Dave Brown, K-B Rau) have attributed this recording as the work of Gus and Bud Aiken and consorts (see The FROG Blues & Jazz Annual No. 3, 2013). But more recent research and further gained knowledge of this music has brought the author to the above stated conclusions.
Notes:
- Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford
*- Rust*3, *4 , *5, *6 : unknown c; unknown tb; ?Buster Bailey-cl-ss; ?Perry Bradford p.*
*- BGR*2,*3: unknown cnt; unknown tbn; poss Buster Bailey, clt, sop; pres Perry Bradford, pno.*
*- BGR *4: unknown c; unknown tb; poss Buster Bailey-cl-ss; presumably Perry Bradford p.*

013 **LAURA SMITH** Perry Bradford´s Mean Four — New York, Oct. 03, 1925

Laura Smith – voc;
unknown – har; unknown – vln;
Perry Bradford – pno; unknown - gtr

73678-A	Lucy Long	OK 8366,	Doc DOCD-5429
73679-B	Disgusted Blues	OK 8246,	Doc DOCD-5429
73680-A	Humming Blues	OK 8246,	Doc DOCD-5429
73681-A	Cool Can Blues	OK 8366,	Doc DOCD-5429

After his recordings for Ok with Mamie Smith in 1920, for Columbia with Edith Wilson and Johnny Dunn in 1921and later with the Gulf Coast Seven and Original Jazz Hounds, and an interlude with Paramount – the 'Jazz Phools' – Bradford had the chance to record for OK again accompanying a handful of vaudeville/blues singers, starting in 1925 with this session. This is his first session under this name, supporting singer Laura Smith. Quite different from all his other accompanying bands he chose an instrumentation of violin, harmonica, guitar and – probably his own – piano. Comparing this session with all his other ones, this one is most unusual and might have been intended for another market in the blues business of the time.
Coming from the jazz side I feel unable to comment on the musicians performing here. Maybe there is a blues collector with sufficient knowledge of the rural instruments used here – and their players - to comment on the participating musicians? All I can say is that the piano performance is well within Perry Bradford´s range and possibility.
As for the second violinist listed in BGR*4: I hear two melody players on all titles – harmonica and violin – but on the first title the violin plays in the same range as the harmonica throughout and might therefore have been led to the assumption that there is a second violin.
Notes:
- Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Mean Four.
*- Rust*3,*4,*6: unknown h; unknown vn; unknown vn , g; ? Perry Bradford p.*
*- BGR*2,*3: unknown hca; unknown vln; unknown vln, gtr; pres Perry Bradford p.*
*- BGR*4: unknown h; unknown vn; poss second unknown vn-1; unknown g; presumably Perry Bradford p.*

014 **PERRY BRADFORD´S JAZZ PHOOLS** — New York, Oct. 07, 1925

probably:
Perry Bradford - voc;
Thornton G. Brown – cnt; Wilbur de Paris – tbn; William Elliott - sax;
Perry Bradford – pno; George Gilmore – bjo

E-1434 / 35 / 36W	Lucy Long	Voc unissued	not on LP/CD
E-1437 / 38 / 39W	I Ain´t Gonna Play No Second Fiddle	Voc unissued	not on LP/CD

VJM 188, Ate´s Discographical Ramblings just recently have issued a note on the unissued Vocalion session of Perry Bradford´s Jazz Phools of 07 October 1925. It says: *"In VJM #182 the rejected Vocalion session of 7 October 1925 by Perry Bradford´s was discussed. Walter C. Allen was quoted saying that Bradford used Henderson men instead of his usual men. Coincidentally we found a note in the NY Morning Telegraph of 11 November 1925 which said that 'Bradford´s Jazz Phools' made their first record for Brunswick with personnel Dorner Brown, cornet, Thomas Paris, trombone, William Elliott, saxophone, and George Gilmore, banjo. Thornton Brown and Ernest Elliott were among Bradford´s regulars."*
It has to be questioned whether Thornton Brown and William Elliott were among Perry Bradford´s regulars. Brown was part of the 'Original Jazz Hounds', a touring vaudeville band of the '7-11 Show', together with the named William(s) Elliott. Brown certainly was an accomplished cornetist/trumpeter, while William Elliott obviously had nothing to do with his famous namesake Ernest Elliott. Both musicians were used by Bradford only on the four sessions with 'Original Jazz Hounds' personnel (see above!).

I happened to have authored an article in N&N 70, July 2014 I uttered my assumption that the personnel on this unissued session might possibly be as follows. This has now been made obsolete. See below what I had written:
"At the end of 1925 June Clark cut his lip and injured his teeth, which caused him to have a break for 3 weeks and take the band out of Smalls in December. Out of work the band had at least a few recording sessions with Perry Bradford.
We do not know when Perry Bradford aimed to recruit the Clark band for his own recording purposes. But I see the possibility, that Perry tried out the Clark band on this recording date with disappointing results. Disappointing for himself as for the Vocalion people. The disappointment might have been caused by Clark´s increasing troubles with lips and teeth, trying to copy Louis Armstrong (Rosenberg/ Williams draft: Fall 1925 June cut his lip and hurt his teeth making high F´s at Small´s).
So, when a later date for the recording was fixed for November 2nd, 1925, he might have been in an even worse shape, and Bradford recruited Louis with a bunch of Henderson men. But this is only guess-work!"
Notes:
*- Rust*2: personnel similar to the following? (of Nov. 02,1925 – KBR)*
*- Rust*3: personnel possibly similar to the next personnel below (of Nov. 02,1925 – KBR)*
*- Rust*4: instrumentation probably similar to the foregoing (Feb. 1924 – KBR); personnel unknown.*
*- Rust*6: instrumentation probably similar to the foregoing (Feb. 1924 – KBR); Perry Bradford, v, dir: unknown personnel.*

015 **PERRY BRADFORD´S JAZZ PHOOLS**		New York,	Nov. 02, 1925
Perry Bradford – voc;			
Louis Armstrong – cnt; *Teddy Nixon* – tbn;			
Buster Bailey – clt; Don Redman – alt;			
James P. Johnson *and/or Phil Worde* – pno; Charlie Dixon – bjo; Kaiser Marshall – dms			
E-1580/2	Lucy Long	Voc 15165,	Timeless CBC 1-073
E-1583/5	I Ain´t Gonna Play No Second Fiddle	Voc 15165,	Timeless CBC 1-073
	Hateful Blues	Voc unissued	not on LP/CD
	unknown title	Voc unissued	not on LP/CD

Composer credits: E-1580 (Bradford); 1583 (Bradford)

The banjo is not easy to hear, but behind Armstrong´s chorus in the first title you can hear it. It´s character is not that of Sam Speed´s, as very often listed, but clearly tonally and stylistically - and in contrast to Sam Speed´s on earlier recordings in this list - that of Charlie Dixon, Henderson´s banjo player. Leaving the trombonist´s identity the only question (arisen by Mr. Walter C. Allen himself). But judging from tone, vibrato and phrasing I feel quite certain that it is Charlie Green – who certainly would be the only reasonable candidate. Listen to his breaks in the second title. The cymbal sound is identical to Marshall´s cymbal played in recordings of the Henderson band of the time.
So, with the exception of pianist James P. Johnson, we have a top group of Henderson alumni here.
And what music do they play?! Everybody seems to be at his best, Redman plays an agreeable solo, Bailey is nearly swinging, Green a bit subdued and Louis starts vertically through the clouds like a missile. And the always dependable James P. Johnson gives a solid foundation to this extraordinary music, not to forget Dixon and Marshall. Just imagine you could have been there at the session!
But why, oh why, did they delete the two last titles? Any thinkable reason will never be reason enough for this barbarism.
Of the above-named musicians Armstrong, Bailey and Redman are unquestioned. Dixon - bjo and Marshall – dms are not named at all.
The New York Morning Telegraph of 12 Nov. 1925 (courtesy of R. Wondrascheck of Heidelberg, Germany) mentions two alternate musicians for this session, obviously given by Perry Bradford himself: Phil Worde at the piano and Ted Nixon on trombone.
After attentive listening to these well-known sides, I feel unable to decide the trombonist´s identity. Judging from Nixon´s playing with the Henderson band of a year before he may be the player because of the somewhat tame playing on these sides. But the sound of the trombone is rather Green´s than Nixon´s. Yet, the very few trombone solo spots in these two titles may indeed indicate Teddy Nixon´s presence. So, Walter C. Allen´s doubts as to Green´s presence might well have been substantiated.
Comparing this pianist´s performance with the only recording with the documented presence of Phil Worde (Elizabeth Smith and Sidney Easton, Oct. 18, 1926), I can only persist in James P. Johnson as always listed before. There is very strong piano playing behind Bradford´s vocals in Johnson´s stride style which does not compare with Worde´s rather subdued style as on the cited recording. Beyond that Perry Bradford himself named James P. Johnson and (sic) Fats Waller as pianists, as can be seen below.
So much as to the reliability of the identification of musicians by leaders of their own recording sessions! And: In his interview with Noble Sissle for the cover-text to the early "Crispus Attucks" LP Bradford gave Herb Flemming as trombonist and "Mr. Speed" on tenor banjo as participants.
Notes:
- Ch. Delaunay, New Hot Discography 1948, p32: Louis Armstrong (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); James P. Johnson (p); "Speed" (bjo); Kaiser Marshall (dm); Perry Bradfod (vo).
- Ch. Delaunay, New Hot Discography 1948, p104: Louis Armstrong (tp); Johnny Dunn (tp & cl); Buster Bailey (cl); Garvin Bushell, Don Redman (s); James P. Johnson, Fats Waller (p); "Speed" (bjo); unknown (dm); Perry Bradford (vo).
- Jazz Information Vol.I No.19: "At the recording date that produced the famous Perry Bradford´s Jazz Phools'"Lucy Long -- I Ain´t Gonna Play No Second Fiddle" (Vocalion 15165), four sides were made according to Bradford himself. Only those two were issued, however; "Hateful Blues", and a fourth side which he doesn´t remember, appear to have been lost. The band at this date, besides Louis Armstrong, included James P. Johnson and Fats Waller, pianos; and Don Redman, alto sax."
*- Rust*2: Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); James P. Johnson (pno); Kaiser Marshall (dms; Perry Bradford (voc)*
*- Rust*3,*4: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Don Redman -as; James P. Johnson -p; ?Sam Speed –bj; Kaiser Marshall -d; Perry Bradford –v.*

016 **THE GULF COAST SEVEN** New York, Nov. 05, 1925
June Clark – cnt; Jimmy Harrison – tbn;
Leonard Fields – alt; Harrison Jackson – clt, ten;
Willie 'The Lion' Smith – pno; Buddy Christian – bjo; Joe 'Jazz' Carson – dms
141245-4 Santa Claus Blues Col 14107-D, Frog DGF 32
141246-3 Keep Your Temper Col 14107-D, Frog DGF 32
Composer credits: 141245 (Straight and Kahn); 141246 (Smith)

This recording of the 'The Gulf Coast Seven' – a Perry Bradford initiated band recording – actually is 'June Clark´s Creole Band' that also recorded under the name of 'Blue Rhythm Orchestra'.
ADDITION 25-05-25: This recording session causes me a not so small embarrassment in that I just recently discovered a mention of this session in 'The Lion´s' autobiography 'Music on my Mind', co-written by George Hoefer in 1964 (see below). After another close listening I have to state the following: Although Willie 'The Lion' Smith gives Buster Bailey as clarinettist for this session, I am decidedly certain that Bailey is not on it. Although he is the clarinettist on the 'Blue Rhythm Orchestra' sides – Bailey´s presence there is not documented anywhere, but still assumed only, yet rightfully, as I think - this clarinettist of the 'Gulf Coast Seven' lacks a whole lot of Bailey´s brilliant perfection and is of rather medium instrumental capacity. Furthermore, he only plays when the tenor sax is silent and therefore certainly is that same player. (The 'Blue Rhythm Orchestra' sides have no tenor sax! Bailey is known only to have played alto besides his clarinet!) This player´s performance might then well be the documented Harrison Jackson, tenorist of the June Clark band of this time. (He later concluded his musical activities and became a well-known Harlem lawyer.) The other reed-man on alto sax with certainty is Leonard Fields as on the 'Blue Rhythm Band' sides. Trumpet/cornet and trombone without any doubt are June Clark and Jimmy Harrison. Banjoist Buddy Christian might have been a contemporary replacement for Will 'Splivy' Escoffery, banjo man of the 'Blue Rhythm Orchestra', and drummer 'Jazz' Carson of this same band. Leaves the pianist! Willie 'The Lion' declares himself to be the pianist. By comparison with the documented pianist of the 'Blue Rhythm Orchestra', this may well be true. The 'Blue Rhythm Orchestra' pianist plays an 'oompa oompa' rhythm comping throughout, as described by Bill 'Count' Basie (above under 'Sources'). While our pianist here on these sides plays a perpetual and simple four-beat-to-the-bar rhythm with only a few fingers (thumbs and little fingers) on the first title, and a composed bass-line adjusted to the chord-structure of the second title, together with piano parts for the bridges and band parts. As this title is 'The Lion´s' composition, this piano parts most probably is a proof for Willie 'The Lion´s' presence on these sides. I therefore must revoke my claim of the past as it read:
"Again, this recording session decidedly does not include Willie 'The Lion' Smith on piano!" And I continued with the following statements that still are valid for this session, only, that not Charles 'Smitty' Smith is the pianist, but Willie 'The Lion' Smith:
"This session brings us a completely different personnel from all other 'Gulf Coast Seven' sides recorded, far from the Johnny Dunn stable of musicians – we are two years later now! As I have constantly observed during my/our large research project on the recordings of Clarence Williams (N&N 58 – 61) it was common among composers/publishers to hire musicians from working bands for their own units playing and recording their recent compositions/publications. But very seldom did they hire more than two musicians of one distinct band. Often partnerships of trumpet / trombone players were engaged as cited above. Maybe it was not wanted to transpose the distinct sound of a working band on to the recording unit with another leader´s name?! Not so Bradford. He engaged complete bands, even containing the band´s leader as a playing member. So, Bradford hired one of the hottest bands in Harlem of the year 1925, residing at "Smalls´ Sugar Cane Club" on 2212 Fifth Avenue, forerunner of "Smalls´ Paradise". He had a photograph made of this band with himself leaning on the piano ('Pictorial History of Jazz' p. 129 and 'Born with the Blues' p. 147) which obviously was intended as a promotional photo for further use as a Bradford recording unit. So, it seems that Bradford had future-plans with them. But only a handful of records resulted out of this combination, as I have shown in my comprehensive article on June Clark, which will be issued in the FROG Yearbook Vol. 4 later this year. Yet, a most interesting point should appropriately be added here: The band – June Clark´s ! – recorded two titles of their very own repertoire in their own arrangement here. In all other instances of the Gulf Coast Seven output the tunes and titles are Perry Bradford´s! Although all other sources like Rust etc. list June Clark, cnt; Jimmy Harrison, tbn; Buster Bailey, clt, sop, alt; Prince Robinson, ten; Willie 'The Lion' Smith, pno; Buddy Christian, bjo; Bill Benford, bbs; 'Jazz' Carson, dms in this or other variants, the reader may be assured that my above listed personnel is the right one! The appropriate deduction will be found in the above-mentioned FROG Yearbook Vol. 4, to be issued later this year 2014."
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: personnel unknown*
- *Carey, McCarthy, Jazz Directory, Vol. 4: "This group is generally considered to be connected with Perry Bradford and/or Johnny Dunn. Others have associated it with the Original Memphis Five. Definite information being lacking we merely give the basic details. It is possible that not all these records are by the same group of artists."*
- *W.C. Allen, Hendersonia: "On November 5, 1925, Buster Bailey recorded two titles for Columbia with the Gulf Coast Seven, a Clarence Williams recording group; and about this same time, he recorded three titles in two sessions for Pathe/Perfect with a similar band labelled as Blue Rhythm Orchestra."*
- *D. Mahony, Columbia 13/14000-D Series: prob. June Clark, tpt; Jimmy Harrison, tbn; Buster Bailey, Prince Robinson, clt/sax; Willie Smith, p; unknown, d.*
- *Rust*2: June Clark (?) (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Prince Robinson (ten); Willie "The Lion" Smith (pno); unknown (dms)*
- *Rust*3,*4,*6: June Clark -c; Jimmy Harrison -tb; Buster Bailey -cl-ss -as; Prince Robinson -ts; Willie "The Lion" Smith -p; Buddy Christian -bj; ?Bill Benford -bb; "Jazz" Carson -d*
- *Willie 'The Lion' Smith/ George Hoefer, Music On My Mind, p. 162: "My first original composition was called 'Keep Your Temper', and on November 5, 1925, Williams set it up for a recording on the old Columbia label. We had a good band with 'The Lion´s' piano, June Clark´s cornet, Jimmy Harrison´s trombone, Buster Bailey´s clarinet, Buddy Christian on guitar, Bill Benford on bass, and Jazz Carson playing drums. They called us the 'Gulf Coast Seven', for no other reason than Williams came from down around the Gulf of Mexico. First we did a tune by Clarence called 'Santy Claus Blues' and then we bore down on 'Keep Your Temper'. The sides came out and I don´t remember ever getting a chance to hear them. I recall damn well I didn´t see any other money besides the regular recording fee at that period. Such things as royalties were unknown in those days for jazz men."*
Recorded Tunes:
Santa Claus Blues Key of Eb Columbia
(Intro 4 bars ens)(B1 Verse 16 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)(C1 ½ Chorus 16 bars AC ens, clt breaks)
Keep Your Temper Key of F / Bb / Eb / Bb Columbia
(Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA´ (tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (ten 14 bars, ens 2 bars))(Bridge 4 bars ens)(C1 Chorus 32 bars AA´ (clt + ens 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, clt 2 bars, ens 8 bars))(B4 Chorus 16 bars ens, cnt middle break)

017 **ALBERTA HUNTER** Perry Bradford´s Mean Four — New York, — c. Dec. 11, 1925
Alberta Hunter – voc;
June Clark – cnt; Jimmy Harrison – tbn; Leonard Fields - alt;
Perry Bradford – pno

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

This coupling was first reissued on the great Stash-LP "Young Alberta Hunter" in 1984. To my great surprise nobody had taken pains at the time to find out who the accompanying musicians on these sides were. It appeared to be surprisingly simple and easy to identify trombonist Jimmy Harrison here with his very personal phrasing and vibrato. And as Harrison at this time was with June Clark´s band at Smalls´ Sugar Cane Club on Fifth Avenue, Clark´s presence should have been considered and finally identified. At least Scherman/Eriksson in their Bubber Miley discography were sufficiently knowledgeable to do so. In my own work on June Clark – to be published in 'The Frog Blues & Jazz Annual' Vol. 4 very soon – I have shown the alto saxophonist´s identity as Leonard Fields, a very accomplished and masterly saxophonist from Louisville, Kentucky, who later worked with Alex Jackson´s Plantation Orchestra – recording in 1927 - and with the Luis Russell band in early 1929 preceding Charlie Holmes.
On piano we definitely hear Mr. Bradford himself with his rather unobtrusive tinkle-tinkle-plink piano, which is better here than on many of his other recordings.
Obviously, Bradford had now found an adequate substitute for Louis Armstrong who had just left New York to work in Chicago again. Clarence Williams was equally affected by Armstrong´s departure and tried out the same trumpet players for his recordings as Bradford did. Only, that Williams was lucky to find a long-lasting colleague in Ed Allen from Joe Jordan´s Ten Sharps And Flats.
Bradford´s intentions concerning June Clark´s band might well be guessed by the very famous photo in many important photo books on jazz, such as 'Pictorial History of Jazz' p 129 and 'Black Beauty, White Heat' p 133, or in Bradford´s own 'Born With the Blues' p 147. Here, Bradford had himself photographed with the Clark band, including its piano player, Bradford standing behind the piano. The musicians are (left to right): Eugene Kennedy – sop, alt; Will 'Splivey' Escoffery – bjo; Charles 'Smitty' Smith – pno; Perry Bradford – ?: Jimmy Harrison – tbn; June Clark – cnt.
<u>Notes:</u>
- *Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Mean Four, with Johnny Dunn (c).*
- *Rust*3,*4,*6: probably: Bubber Miley – c; Charlie Green – tb; Don Redman – as; Perry Bradford – p.*
- *BGR*2,*3,*4: unknown c; unknown tb; unknown as; Perry Bradford p.*
- *Scherman/Eriksson, Bubber Miley Disco: June Clark (tp), Jimmy Harrison (tb), unknown (as), Perry Bradford (p)*

018 **LOUISE VANT** Perry Bradford´s Mean Four — New York, — c. Jan. 04, 1926
Louise Vant – voc;
June Clark – cnt; Jimmy Harrison – tbn;
Perry Bradford – pno; *Will 'Splivey' Escoffery* – bjo

73890-A	I´m Tired Of Everything But You	OK 8275,	Doc DOCD-5424
73891-A	I Would Be Where I Am If You Hadn´t Gone Away	OK 8275,	Doc DOCD-5424
73892-B	Do Right Blues	OK 8293,	Doc DOCD-5424

Not very surprisingly do we hear the same brass men from the preceding session, June Clark and Jimmy Harrison, in Bradford´s services. Both men were some sort of "dream-team" at the time in Harlem which soon was to be dissolved because of Jimmy Harrison´s fast growing reputation and attractiveness as trombone star and Clarks increasing difficulties with his lips because of continued attempts to copy Armstrong´s high notes. Harrison left the band at Tango Gardens in April 1926 to join Billy Fowler´s band for a time, later to become Fletcher Henderson´s star performer on the slide-horn.
Perry Bradford himself seems to be the unobtrusive background piano player. But lacking his typical tinkle-tinkle-plink piano phrases it is difficult to detect distinct signs of his personal style.
Will 'Splivey' Escoffery was banjo player with the June Clark band at the time, and this banjo player´s style is compatible to Escoffery´s known playing. This definitely is not the style of Buddy Christian, who can be heard on the Gulf Coast Seven (pseudonym of the Clark band!) session of Nov. 05, 1925 (see also Names&Numbers 69 p 16).
<u>Notes:</u>
- *Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Mean Four.*
- *Rust*3,*4,*6: unknown c; unknown tb; ? Perry Bradford p; unknown bj*
- *BGR*2,*3,*4: unknown c; unknown tb; presumably Perry Bradford p; unknown bj*

019 **ALBERTA HUNTER** Perry Bradford´s Mean Four — New York, — Jan. 1926
Alberta Hunter – voc;
Gus Aiken – tpt; *Bud Aiken* – tbn; unknown – clt, alt;
Perry Bradford – pno

73903-B	Everybody Does It Now	OK 8278,	Doc DOCD-5424
73904-B	A Master Man With A Master Mind	OK 8278,	Doc DOCD-5424
73905-B	I Don´t Want It All	OK 8315,	Doc DOCD-5424

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

brother Gene Aiken to build a trumpet-trombone partnership, which obviously was very fashionable in Harlem in the mid-20s (see R. Stewart, Jazz Masters of the Thirties).
According to our research this session belongs to a series of sessions involving a single distinct trumpet player – together with a distinct sober, no-nonsense and very musical trombone man: Gene Aiken – which leads us through the years to the Clara Smith session of July 30, 1927, where Gus Aiken is documented in the Columbia ledgers.
So, we apparently have Gus Aiken here, his brother Bud on trombone, and a rather weak reedman on clarinet and alto, whom I am unable to guess or identify.
On piano we unmistakably hear Perry Bradford, with some sort of boogie/blues rolling bass here, but also his often-performed tinkle-tinkle-plink phrases.
Notes:
- *Rust*3,*4,*6: unknown t; unknown tb; unknown cl; ? Perry Bradford p.*
- *BGR*2: unknown cnt or tpt; unknown tbn; unknown clt; pres Perry Bradford, pno*
- *BGR*3,*4: unknown c (1,3); unknown t (2); unknown tb; unknown d; presumably Perry Bradford p.*

020 **ALBERTA HUNTER** Perry Bradford´s Mean Four — New York, Jan. 1926

Alberta Hunter – voc;
Gus Aiken – tpt; unknown (*Ernest Elliott*) – clt, alt;
Perry Bradford – pno

73919-B	I´m Hard To Satisfy	OK 8294,	Doc DOCD-5424
73920-B	Empty Cellar Blues	OK 8315,	Doc DOCD-5424
73921-B	Double Crossin´ Papa	OK 8294,	Doc DOCD-5424

It is Gus Aiken here again, showing good mute work and good technique all over. He has developed now into a first-class trumpet player. The reed man is different now from the former session, much more expressive and distinct, and with a good tone. We hear a player using a lot of jumping-trills. He displays a wide vibrato and is confined to quarter and eighth notes with up- and downward slurs as used by Ernest Elliott. So, after listening seriously a long time to Ernest Elliott´s recordings, I tend to name him as a good possibility for this reed player heard here.
The unobtrusive but functional piano player probably is Mr. Bradford himself.
Trombonist 'Bud' Aiken is not on hand here and diminishes the 'Mean Four' to 'Mean Three'.
Notes:
- *Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Mean Four, with Johnny Dunn (c).*
- *Rust*3,*4,*6: unknown c; unknown cl-as; unknown p.*
- *BGR*2,*3,*4: unknown c; unknown cl/as; unknown p*

021 **LOUISE VANT** Perry Bradford´s Mean Four — New York, c. Jan. 15, 1926

Louise Vant – voc;
Gus Aiken –tpt ; *Bud Aiken* – tbn; (*Ernest Elliott*) – clt, alt;
Perry Bradford – pno

73924-B	Just A Little Bit Bad	OK 8281,	Doc DOCD-5353
73925-B	I´ve Learned To Do Without You Now	OK 8293,	Doc DOCD-5353
73926-A	Want A Little Lovin´	OK 8281,	Doc DOCD-5353

The Aiken brothers seem to have become – under Bradford´s guidance -some sort of "house band" at OKeh now, and we hear them both again here. Gus Aiken and the reed man (possibly Ernest Elliott) from the last session, and that beautiful trombone player Eugene 'Bud' Aiken with his very musical style, from which it is easily to recognize that he also performed as a trumpet player. Listen to his noble and sophisticated performance in the last title! He certainly had listened to Harrison by now, and certainly was on his way to becoming a later trombone star, a career sadly cut short by his early death in August 1927.
The pianist seems to be a bit better and stronger than Bradford, but it might as well be him, since he certainly gained more experience on the keys in the course of time. In contrast to Rust and Godrich/Dixon I am unable to hear a banjo on these sides, and I am certain there isn´t any.
Notes:
- *Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Mean Four.*
- *Rust*3,*4,*6: unknown c; unknown tb; ? Perry Bradford p; unknown bj*
- *BGR*2,*3,*4: unknown c; unknown tb; presumably Perry Bradford p; unknown bj*

022 **LOUISE VANT** Perry Bradford´s Mean Four — New York, c. Mar. 18, 1926

Louise Vant – voc;
Gus Aiken – tpt; *Bud Aiken* – tbn; (*Ernest Elliott*) – clt;
Perry Bradford – pno

74055-A	Pensacola Blues	OK 8310,	Doc DOCD-5353
74056-A	New Crazy Blues	OK 8310,	Doc DOCD-5353

As it seems do we have the same accompanying musicians here. Just listen and compare! Assured Gus Aiken here, beautiful full-toned and harmonically exemplary Bud Aiken, and again the last heard clarinettist, who might possibly be Ernest Elliott. And the boss on piano.
But then there certainly remains the mystery as to how Miss Vant could have been elected to record five recording sessions for a renowned record company such as OKeh. Did she pay for it or was she an executive´s sweetheart? Her singing simply is awful.
Notes:
- *Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Mean Four.*
- *Rust*3,*4,*6: unknown c; unknown tb; unknown cl; ? Perry Bradford p*
- *BGR*2: poss Johnny Dunn, June Clark (or Bubber Miley), cnt; unknown tbn; unknown clt; pres Perry Bradford, pno.*
- *BGR*3,*4: unknown c; unknown tb; unknown cl; presumably Perry Bradford p*

023 **MARY STAFFORD** — New York, c. Mar. 30, 1926

Mary Stafford – voc;
June Clark – cnt; *Charlie Green* – tbn;
Leonard Fields – alt; *Harrison Jackson* – ten, clt;
Perry Bradford – pno; (*Buddy Christian*) – bjo

106749	Ain´t Got Nobody To Grind My Coffee In The Morning	PA 7502, Per 102,	Archeophone 6006
106750	Take Your Finger Off It	PA 7502, Per 102,	Archeophone 6006

This session itself – and the next one – do not bear the P. Bradford´s Mean Four signature, yet, they certainly belong to this series, only, that they are not recorded for OKeh, but for Pathe Actuelle. Bradford had already recorded for this label with Mary Jackson and his P.B Jazz Phools in October 1923 leading a very competent unit of musicians from the West. His former association to this label might have led to a new recording contract as accompanist to this and the next blues lady. But it might easily have been June Clark´s association to Pathe Actuelle Blue Rhythm Orchestra sessions of October/November 1925 that brought this unit into the recording studio.
Accordingly, we hear a contingent from June Clark´s band of the time – June Clark and his Creole Band – and Clark obviously has his new trombonist with him, namely the very famous – and rightfully so – but difficult and tough Charlie Green, who had just left the Fletcher Henderson band to go on his own. He did not stay long with Clark, but was soon on his way to his hometown Omaha because of marital problems. Green had a tremendous technique, great improvisational abilities connected with a certain earthiness, which made him a dream partner for Bessie Smith. Yet with her he mainly displayed his roughness and earthiness, but should not be depreciated because of it. He could do much more than that on the slide-horn.
I presume Harrison Jackson on the Bb pitched reeds here. For a short couple of months this otherwise obscure musician was tenor saxophonist and clarinettist with the Clark band in late 1925 and early 1926. He did not stay long with the band, and probably for musical reasons he left the music business for good to become a lawyer. He can probably be heard on the Gulf Coast Seven session of Nov. 05, 1925 (see N&N 69 p 16) and these two PA sessions here, but his performances are not at all convincing. Buster Bailey certainly is far off the mark for this mediocre reed playing, and I wonder how his name could creep into the Rust editions.
On piano we certainly hear Bradford, recognizable from his treble figures which I call tinkle-tinkle-plink, very obvious at the end of the second title´s verse.
The banjo player plays straight four-to-the-bar no-nonsense banjo and might therefore be Buddy Christian, who was successor of Will 'Splivey' Escoffery in the Clark band.
There is a strange moment in the clarinet solo of 'Take Your Fingers Off It': in bar 12 the clarinet plays two quarter-notes (Gb – F) which are immediately repeated by another player, probably an alto sax, that I had not on my list before. There is a great muddle of sound behind the singer, and it seems that there is not only a tenor sax cum clarinet in the personnel, but also a restrained alto sax, whose player then has to be Len Fields. And after close listening Mr. Field´s arpeggiated playing becomes apparent.
<u>Notes:</u>
*- Rust*3,*4,*6: unknown c; unknown tb; Buster Bailey cl; unknown p; unknown bj*
*- BGR*2,*3: unknown, cnt; unknown, tbn; Buster Bailey, clt; unknown, pno; unknown, bjo.*
*- BGR*4: unknown c; unknown tb; unknown cl; unknown p; unknown bj*

024 **CAROLINE JOHNSON** New York, c. Mar. 30, 1926
Caroline Johnson (Alta Brown?) – voc;
June Clark – cnt; *Charlie Green* – tbn;
Leonard Fields – alt; Harrison Jackson – clt;
Perry Bradford – pno, voc (1); (*Buddy Christian*) – bjo

106751	Georgia Grind	PA 7503, Per 103,	Doc DOCD-5514
106752	Mama Stayed Out The Whole Night Long (But Mama Didn´t Do No Wrong)	PA 7503, Per 103,	Doc DOCD-5514

These two titles by Caroline Johnson – whose real name might be Alta Brown – with their matrix numbers consecutive to the session listed above were obviously recorded on the same day, what made me adapt the recording date of the latter session to the former.
The whole performance starts with a singer who undoubtedly is not Miss Johnson. After some careful listening it becomes apparent that this is Perry Bradford himself with his very own unsecure pitch singing one chorus of 'Georgia Grind' in Eb, the band then modulating to C for Miss Johnson´s performance. The rest of the tune then stays in C.
Very clearly this is the same band/personnel as before. I would like you to hear and enjoy June Clark´s heroic cornet playing. He certainly was one of the greatest cornet/trumpet players of the 1920s, and it is unbelievable that he could disappear into oblivion in the late 20s – at least as a musician.
<u>Notes:</u>
*- Rust*3,*4: unknown c; unknown p;*
or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj
*- Rust*6: ? Tom Morris, c; unknown, tb; unknown, cl; unknown, as; unknown, p; unknown, bj; unknown, male voc(1)*
*- BGR*4: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)*

025 **LAURA SMITH** Perry Bradford´s Mean Four New York, Apr. 01, 1926
Laura Smith – voc;
Gus Aiken – tpt; *Bud Aiken* – tbn; unknown – clt;
Perry Bradford - pno

74083-A	I´ll Get Even With You	OK 8316,	Doc DOCD-5353
74084-A	If You Don´t Like It	OK 8316,	Doc DOCD-5353

Composer credits: 74083 (Worde); 74084 (Williams, Green)

After a short excursion into PA territory and omitting the band name of Perry Bradford´s Mean Four we are with OKeh again and hear some familiar sounds in the persons of the 'master' himself together with brothers Gus and Bud Aiken. The only 'unknown' is the clarinet player. Gus Aiken on trumpet is very assured now, and his brother Bud, a trombonist as well as trumpeter, shows a very remarkable development into a first-class trombone player, very modern for his time and obviously in the spell of the future trombone master of swing, Jimmy Harrison. Bud Aiken with his exceptionally modern improvisational style – reaching forward into stylistic regions of the 50s and 60s – will be heard and listed again on the hitherto unidentified recording session of Perry Bradford and his Gang of May 1926 #028 below.
The clarinet player is not at all incompetent, but can stylistically not be identified. Bradford clearly is at the piano.
<u>Notes:</u>

- Ch. Delaunay, New Hot Discography 1948: acc by Perry Bradford´s Mean Four. Annotation: "According to Perry Bradford, this coupling is probably a Clarence Williams date."
*- Rust*3,*4,*6: Rust does not list a personnel here, thus indicating that the personnel of the preceding session (L. Smith, Oct. 03, 1925 – see above – the har-vln-gtr-pno personnel!) should apply to this session, too.*
*- BGR*4: unknown c; unknown tb; unknown cl; presumably Perry Bradford p*

026 **PERRY BRADFORD AND HIS GANG** New York, Apr. 16, 1926
Perry Bradford – voc;
unknown – tpt; unknown – tbn;
unknown – clt; unknown – alt;
unknown – pno; unknown – bjo

80001-B	So´s Your Old Man	OK unissued	not on LP/CD
80002-A	Just Met A Friend From My Home Town	OK unissued	not on LP/CD

As the two titles of this session are unissued and obviously no tests have been found, nothing can be said about the musicians and the musical results of the session.
Rust gives an instrumentation, but it is not known whether this is deduced from the instrumentations of the two following sessions or from surviving documentation.
Notes:
*- Rust*2,*3,*4,*6: unknown cnt; tbn; clt; alt; pno; bjo; Perry Bradford vcl*

027 **PERRY BRADFORD AND HIS GANG** New York, Apr. 21, 1926
Gus Aiken – tpt; unknown – tbn;
unknown – alt; unknown – ten;
Perry Bradford – pno; (*Sam Speed*) – bjo;
Perry Bradford, *Gus Horsley*, *Bert Howell*, unknown - voc quartet

141992-2	Just Met A Friend From My Home Town	Col 14142-D,	Timeless CBC 1-073
141993-1	So´s Your Old Man	Col 14142-D,	Timeless CBC 1-073

Composer credits: 141992 (Bradford); 141993 (McCord and Bradford)

This really is an unusual recording. Bradford obviously had great interest to feature the present vocal quartet of which he probably was a member. The band certainly is attributed a secondary role in the proceedings and it is to be asked what purpose Bradford pursued in recording exactly these two titles other than cash in on his own latest compositions. The results must have been disappointing, judging alone from the fact that the above-mentioned CDs are the only reissues of these titles ever. I assume that sales figures of the original issues must have been diminutive. M. Rader assumes that the unfamiliarity of these two recordings featuring Bradford´s singing quartet is implied by collector´s lacking estimation.
But these sides certainly are musically rewarding.
The instrumentation definitely is: trumpet, trombone, alto sax, tenor sax, piano and banjo. There certainly is no clarinet as listed in Rust.
The Timeless CD booklet states June Clark as possible trumpet player, but I am sorry to say that there are none of June Clark´s characteristics heard here. It seems that June Clark is a favourite guess for unknown trumpeters of the Harlem scene of the mid 1920s for researchers and CD booklet writers, just as shown in my article on 'Lem Fowler´s Favorites' elsewhere in this issue. But I confess that I also thought of Clark's presence here when compiling my article on this elusive musician some years ago (see the Frog Blues and Jazz Annual Vol. 4). Yet, the vibrato is different, the tone, the phrasing, the attack. Only the slightly irregular time might be in common with Clark. This trumpeter here certainly knows how to play written parts, and he is able to perform a hot lead part for a dance band. But there certainly were a whole lot of able and hot horn men in Harlem at the time. Without definite commitment I see the possibility of Gus Aiken´s presence here, just as on the next item. The stylistic similarity of the trumpet parts played both on this and the following recording – disregarding the identical arrangements – I did not recognize until working on this article.
The rather limited trombonist is difficult to classify as he only delivers simple 'tailgate' glissandos and no melodious trombone part as can be heard on the next item below.
The reed players only play written parts and are therefore impossible to determine. But the tenor sax man reminds me of Albert Happy Caldwell with his strong playing and sharp tone (see my article on 'Lem Fowler´s Favorites' in this issue). Again, no definite identification from my side!
Easy to identify is Perry Bradford himself on piano with his right-hand arpeggios. Listen only to his accompaniment to the trumpet chorus in the first title.
To my ears the banjo part is comparable to what I know of Sam Speede, and it might easily be him. Gus Horsley as noted in the CD booklet should be ruled out now as a possibility after Han Enderman´s article in N&N 72.
For the names of the four singers I am grateful to Han Enderman, whose statements I am gladly following (see N&N 72 p.18).
The instrumental parts played on this session obviously are identical to those of the following session, and it therefore seems feasible to assume a written arrangement, possibly from Bradford´s hand.
Notes:
- C. Delaunay, New Hot Discography 1948/1963: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)
*- Rust*2,*3,*4,*6: unknown cnt; tbn; clt; alt; pno; bjo; Perry Bradford vcl; unknown male quartet vcl*
- Timeless CD booklet: ? June Clark, t; unknown tb; cl; as; as; p; ? Gus Horsley, bj; unknown vocal quartet, possibly including Bradford.

028 **PERRY BRADFORD AND HIS GANG** New York, c. May 10, 1926
Gus Aiken – tpt; *Bud Aiken* – tbn; unknown – alt;
Perry Bradford – pno; unknown (*Sam Speede*?) – bjo;
Perry Bradford, *Gus Horsley*, *Bert Howell*, *unknown* - voc quartet

74164-B	So´s Your Old Man	OK 8324,	Frog DGF 56
74165-B	Just Met A Friend From My Home Town	OK 8324,	Frog DGF 56

Composer credits: 74164 (McCord, Bradford); 74165 (Bradford)

With this session we are on safer ground, having identified the brass players as the Aiken brothers – Augustine 'Gus' on trumpet and Eugene 'Gene' on trombone – some years ago, documented in the Frog Blues and Jazz Annual Vol. 3 by our listening group of David Brown, Michael Rader and myself.
Whereas sound quality of the last session – recorded by the Columbia people – is definitely on a great level, it is much worse here. (This may have added to my own being unable to associate the trumpet part with Gus Aiken in the past.)
Gus Aiken´s trumpet part is very similar here to the session before, although faster in tempo and more brilliant in execution. Only the recorded sound leaves much to be desired. He is better here musically than on the previous session, probably due to his greater familiarity with these titles, which allows him to play more loosely.
Other than on the record above I feel very confident about the identity of the trombonist. It is Gus Aiken´s brother Eugene 'Bud' Aiken, another alumnus of the Jenkins Orphanage of Charleston, SC. When researching Gus Aiken´s recording career - as documented in the Frog Blues and Jazz Annual Vol. 3 – it soon became apparent that there was a certain trombone player who astonishingly often played in company with Gus, and this then had to be his brother Eugene, whose cultivated playing on trombone and trumpet became silent suddenly at about this time. Garvin Bushell said about him: "Buddy was never boisterous! … Buddy played somewhat in the style of Jimmy Harrison." Re Bud Aiken I would like to cite my own words in N&N 72: Bud, a trombonist as well as trumpeter, shows a very remarkable development into a first-class trombone player, very modern for his time and obviously under the spell of the future trombone master of swing, Jimmy Harrison. Bud Aiken with his exceptionally modern improvisational style (is) reaching forward into stylistic regions of the 50s and 60s. Exactly this can be heard here on this coupling, and it is unbelievably sad that Eugene 'Bud' Aiken only had a little bit more than a year to live, dying August 21, 1927. I wonder what beautiful things we did not get to hear! A really remarkable musician! The same beautifully developed style of his can be heard on the Laura Smith recording of April 01, 1926! At this time Jimmy Harrison was the trombone sensation in Harlem because of his trumpet derived style on the slide horn. He had listened intensely to the Oliver band in Chicago and transferred Armstrong´s manner of playing second part to his mentor Oliver onto his own style. Bud Aiken developed a similar style, yet building on his own skill as a trumpeter.
The alto sax player is almost completely overshadowed by the great brass team. He can best be heard in the introduction and the ensemble verse of "Old Man" and in the coda of "Home Town". As this player is holding long notes most of the time without any jazz phrasing his identity is impossible to assume. There is no clarinet on this session.
On piano we definitely hear Mr. Bradford again, yet mainly pounding rhythm behind the ensemble, with only occasional "tinkle-tinkle-plink" phrasing. Obviously, the OKeh people placed the piano at the back of the studio. This position of the piano might prevent Bradford from taking an active singing part in the vocal quartet. But it is very difficult to distinguish whether there are three or four voices singing. The OKeh label only says "Singing" for this record whereas the Columbia label (above) states "incidental singing by Male Quartet". Accordingly, I could imagine that there are only three men singing.
The banjo player might be the same as on the previous recording, thus perhaps – or probably – Sam Speed. He is much more to the fore here and certainly plays with vigour and virtuosity, delivering a great performance.
The vocal quartet might be assumed to be the same as before – possibly being a trio only?
It is my personal opinion that this is a great record because of the brass team (the Aiken brothers) and the banjo player.
Notes: For this session the following personnels have been listed:
*- Rust*2,*3,*4,*6: unknown cnt; tbn; clt; alt; pno; bjo; Perry Bradford vcl; unknown male quartet vcl*
- Frog CD booklet: unknown cornet, trombone, clarinet, alto sax, piano, banjo, Perry Bradford vocal

029 **BLACKBIRDS OF HARMONY**		New York,	ca. Jun. 02, 1926
Perry Bradford, Gus Horsley – voc duet;			
Perry Bradford – pno; Gus Horsley – uku			
X-154-A	Wasn´t It Nice ?	Gnt unissued	not on LP/CD
X-155-A	So´s Your Old Man	Gnt 3333,	Document DOCD-5655

This is some kind of unpretentious vaudeville kind of hokum, half sung in duet, half talked in the mode of the time. Bradford might be the pianist and certainly is one of the singers.
Notes:
*- Rust*3,*4,*6: prob Perry Bradford and Gus Horsley -v duets, acc by Bradford -p; Horsley -u.*
*- BGR*2,*3,*4: vcl duet acc by Perry Bradford, pno.*

030 **BLACKBIRDS OF HARMONY**		New York,	ca. Jun. 02, 1926
Perry Bradford, Gus Horsley – voc duet;			
Perry Bradford – pno; Gus Horsley – uku			
	So´s Your Old Man (How´d You Get That Way)	Gnt unissued	not on LP/CD
	Wasn´t It Nice ?	Gnt unissued	not on LP/CD

No tests seem to be found, so, nothing can be said about the musical contents.
Notes:
*- Rust*3,*4,*6: prob Perry Bradford and Gus Horsley -v duets, acc by Bradford -p; Horsley -u.*
*- BGR*2: not listed*
*- BGR*3,*4: Perry Bradford, Gus Horsley vcl duet acc by Perry Bradford, pno.*

031 **BLACKBIRDS OF HARMONY**		New York,	ca. Jun. 25, 1926
Perry Bradford, Gus Horsley – voc duet;			
Perry Bradford – pno; Gus Horsley – uku			
X-195	Wasn´t It Nice?	Gnt unissued	not on LP/CD
X-196	Lucy Long	Gnt unissued	not on LP/CD

No tests seem to be found, so, nothing can be said about the musical contents.
Notes:
*- Rust*3,*4,*6: prob Perry Bradford and Gus Horsley -v duets, acc by Bradford -p; Horsley -u*
*- BGR*2,*3,*4: vcl duet acc by prob Gus Horsley, uke..*

032 **GEORGIA STRUTTERS** New York, Aug. 06, 1926
Jimmy Wade – cnt; William Dover – tbn; Arnett Nelson – clt, alt;
Anthony Spaulding – pno; Stanley Wilson – bjo;
Perry Bradford – voc, *cymbal*

142512-2	Everybody Mess Aroun´	Har 231-H,	Timeless CBC 1-073
142513-3	Georgia Grind	Har 231-H,	Timeless CBC 1-073

Composer credits: 142512 (Bradford); 142513 (Williams)

In 1974 Ralph Gulliver published a comprehensive article in Storyville 56 on Chicago trumpet player and band-leader Jimmy Wade. I have to admit that this name did not mean anything to me at the time, but from that time on the name Jimmy Wade emerged increasingly often in the publications, not only concerning the Chicago scene, but also on Harlem jazz life. Gulliver reports that the Wade band gained a contract to play the very popular Club Alabam in Harlem for ten weeks. Obviously, the management of the club liked the band and their performances and extended their stay to nearly a year, June 1926 to April 1927.
As could have been expected, there was some thorough attempt to hire Wade´s men away for recording purposes or even to lure them out of Wade´s band. The two most prominent coloured music publishers cum band contractors at the time – Clarence Williams and Perry Bradford – were most busy to use Wade´s musicians for their own interests. Interestingly, Gulliver is only faintly aware of these proceedings in his article in Storyville, and Walter C. Allen in his admirable and extraordinary "Hendersonia" only reports the Wade band´s trombonist William Dover´s possible association with the Fletcher Henderson band for a recording session (possibly November 19, 1926).
But we have to thank Christopher Hillman´s and Richard Rains´ - and possibly other´s – big ears that we today know of the Wade band´s activities under Bradford´s and Williams´ respective names. Our listening group´s attempts to find out the participations of Wade´s men with Clarence Williams had been rather unsatisfying (see our Clarence Williams Part 2 disco in N&N 58 for any sessions possibly – or probably – comprising Wade men).
As can be seen from the notes below did it take 6 editions of Rust´s "Jazz and Ragtime Records 1897 – 1942" to at last attribute the appropriate personnels comprising Wade band members to the proper Bradford recording sessions.
The above listed personnel thus comes from Chris Hillman´s "Chicago Swingers" of 2010, and nothing has to be added, only that Hillman himself is not absolutely certain of Arnett Nelson´s presence since the Wade band "had another talented reed player in Clifford "Clarinet" King who is also known to have recorded in such circumstances, so evaluation is not entirely straightforward unless clear-cut solos are available for study" (Hillman, Chicago Swingers, p.71).
But again, it is interesting to note how Rust and other early discographers were stricken with attributing any unknown musician´s playing to a very limited number of musicians then generally known, and not to attempt a sincere evaluation of other possibilities.
We hear a competent band swinging in "western" fashion as contrary to the New York or "eastern" way. As Hillman/Rains stated do we hear with great certainty the no-nonsense trumpet of Jimmy Wade supported by the sober trombone of William Dover and the faintly Dodds-ish clarinet of Arnett Nelson. The alto solo in the first title does not fit to the clarinet style and is played more in a way as known from Paul "Stump" Evans. Listen to the queer vibrato on the alto. But this discrepancy might result from the influence Evans may have exercised on Nelson when they both were band-mates in the Chicago days of the Wade band only a year ago. It certainly shows Nelson´s ability to absorb or copy other musician´s styles.
Wade´s playing can be identified by his tone, time and occasional insecurities he displays, as well as his somewhat "sour" tone. Spaulding plays a surprisingly driving piano not in the New York stride style, but maybe in a style coming from Teddy Weatherford, the Wade band´s original pianist, even Morton-ish parts being heard. Stanley Wilson then is logically the banjo player who displays strong four-to-the-bar rhythmic playing and single-string or arpeggiated solo spots in breaks and stop-time parts, very tasteful. At the end of the first title two cymbal strokes can be heard. They may be played by Edwin Jackson the Wade band´s drummer. But, as there are no other drum parts recognizable, the cymbal "player" might even have been Bradford himself – to pay union scale for two cymbal hits only would certainly have been improbable!
And: it is Perry Bradford again (see the other Perry Bradford recordings) with his unique non-expert and amateurish singing style.
<u>Notes:</u>
- *Ch. Delaunay, New Hot Discography 1948: Probably: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p).*
- *Rust*2: unknown cnt; unknown tbn; unknown clt, alt; Willie The Lion Smith? pno; Gus Horsley bjo; Perry Bradford vcl*
- *Rust*3,*4: Bubber Miley –c; unknown –tb; Herschel Brassfield –cl –as; Mike Jackson –p; Gus Horsley –bj; Perry Bradford –v. A cymbal is heard at the end of the first title.*
- *Rust*6: probably Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; Antonia Spaulding, p; Stanley Wilson, bj; a cymbal is heard at the end of the first title.*
- *C. Hillman, Chicago Swingers, p.74: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Perry Bradford v.*

033 **ALBERTA HUNTER** Perry Bradford´s Mean Four New York, c. Sep. 13, 1926
Alberta Hunter – voc;
Jimmy Wade – tpt; *Bill Dover* – tbn; *Arnett Nelson* – clt;
Perry Bradford – pno; *Stanley Wilson* - bjo

74333-A	Don´t Forget To Mess Around	OK 8409,	Doc DOCD-5424
74334-B	Heebie Jeebies	OK 8383,	Doc DOCD-5424

From June 1926 to April 1927 New York´s Club Alabam featured Jimmy Wade´s band of Chicago. The band was very popular and successful, and so – as always – the musicians were hired to make up recording groups to back singers or for composers/publishers. Perry Bradford used them on a couple of sessions, just as Clarence Williams did. This session is their second under Bradford´s guidance – the first one being under the 'Georgia Strutters' signature, and will be part of a later article.
The above listed personnel comes from Chris Hillman´s 'Chicago Swingers', Cygnet Productions, p.75. Hillman´s identifications seem absolutely feasible and nothing has to be doubted or added, only that Hillman leaves out the pianist, who – judging from the usual treble figures apparent and the lack of a solid left hand – has to be Perry Bradford in person.
It is amazing to hear this band from Chicago swing like only a few could have done at the time in New York.
<u>Notes:</u>
- *Ch. Delaunay, New Hot Discography 1948: Perry Bradford´s Mean Four, with Johnny Dunn (c).*
- *Rust*3,*4,*6: Instrumentation and personnel unknown*
- *Rust*6: unknown c; unknown tb; unknown cl; unknown p; unknown bj (possibly members of Jimmy Wade´s Orchestra)*
- *BGR*4: unknown c; unknown tb; unknown cl; unknown bj*

034 **HOWELL, HORSLEY AND BRADFORD** New York, Oct. 04, 1926
Burt Howell – voc; Perry Bradford – pno; Gus Horsley – uku

142726-3	Harry Wills, The Champion	Col	not on LP/CD
142727-3	Wasn´t It Nice	Col	not on LP/CD

These two titles with Perry Bradford as vocalist only have not been reissued as yet, and the reason(s) seem to be obvious. But I would like to leave them to be imagined by the readers/listeners themselves. I for my part do not feel very sad not to have heard them.
Even so it may be commented, that Gus Horsley, banjo player on a couple of recordings from the Bradford circuit, is on piano here (see N&N72 p17!).
Notes:
*Rust*3,*4,*6: Burt Howell – uku; Perry Bradford – voc; Gus Horsley – pno*
Names & Numbers 72 p17: gives the above probable personnel

035 **GEORGIA STRUTTERS** New York, Oct. 21, 1926
Jimmy Wade – cnt; William Dover – tbn; Arnett Nelson – clt;
Anthony Spaulding – pno; Stanley Wilson – bjo;
Perry Bradford – voc

142854-3	Wasn´t It Nice ?	Har 311-H,	Timeless CBC 1-073
142855-3	Original Black Bottom Dance	Har 311-H,	Timeless CBC 1-073

Composer credits: 142854 (Jackson and Horsley); 142855 (Bradford and Horsley)

The same band as before can be heard on this coupling here. And the notes to the above titles apply to this record, too. Only that the clarinet player – Arnett Nelson – shies away from excursions to the alto saxophone, and he certainly is right so. He is a much more convincing player on clarinet. There are absolutely no drum or cymbal sounds on these two titles, so that there is no need to consider or question as to Edwin Jackson or Perry Bradford himself.
Notes:
- *Ch. Delaunay, New Hot Discography 1948: Probably: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p).*
- *Rust*2: unknown cnt; unknown tbn; unknown clt, alt; Willie The Lion Smith ? pno; Gus Horsley bjo; Perry Bradford vcl*
- *Rust*3,*4: Bubber Miley –c; unknown –tb; Herschel Brassfield –cl –as; Mike Jackson –p; Gus Horsley –bj; Perry Bradford –v*
- *Rust*6: probably Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; Antonia Spaulding, p; Stanley Wilson, bj.*
- *C. Hillman, Chicago Swingers, p.75: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Perry Bradford v.*

036 **PERRY BRADFORD AND HIS GANG** New York, Dec. 1926
Jimmy Wade – tpt; Bill Dover – tbn; *Arnett Nelson* – clt, alt;
Perry Bradford (or *Anthony Spaulding*?) – pno; Stanley Wilson – bjo;
Perry Bradford – voc, hand-clapping, *cymbal*

74428-A	Original Black Bottom Dance	OK 8416,	Frog DGF 56
74429-A	Kansas City Blues	OK 8416,	Frog DGF 56

Composer credits: 74428 (Horsley, Bradford); 74429 (Horsley)

It is interesting to note that Ralph Gulliver in his great article on Jimmy Wade in Storyville 56 (1975) was not aware of this and the following Perry Bradford recordings as the work of the Wade band.
Comparing these sides to the Georgia Strutters and Bradford Mean Four sides believed to feature the Wade band musicians we certainly find some of the same personnel here.
We hear the somewhat weak and unsecure tone and attack of Jimmy Wade, the no-nonsense and very controlled playing of William Dover – who, by the way, was found good enough to substitute for Benny Morton on a Fletcher Henderson recording session (probably November 19, 1926) – and a rather limited and un-swinging clarinet player who might possibly not be Arnett Nelson as heard on the Georgia Strutters sides of August and October 1926. Or was it booze?
In the rhythm section we hear a rather unobtrusive and restrained piano that possibly might not be played by Spaulding, as Spaulding plays much more to the fore and swinging as heard in the Georgia Strutters sessions of August and October 1926. What can be heard here is well within Perry Bradford´s own limits of piano playing.
On banjo we certainly have Stanley Wilson, banjo player of the Wade band.
And we have Bradford singing in his inimitable way, and his unsurpassed hand-clapping. And he certainly hits the cymbal as there are no signs of a drummer´s presence elsewhere on these sides.
Notes: *For this session the following personnels have been listed:*
- *C. Delaunay, New Hot Discography 1948/1963: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*
- *Rust*2: Bubber Miley (cnt); unknown (tbn); Buster Bailey (clt/alt); Leroy Tibbs? (pno); Gus Horsley (bjo); Perry Bradford (voc)*
- *Rust*3: Bubber Miley –c; unknown –tb; unknown –cl-as (not Buster Bailey); ?Leroy Tibbs –p; Gus Horsley –bj; unknown –bb; Perry Bradford -v*
- *Rust*4: Jimmy Wade –c; Bill Dover –tb; unknown –cl-as; Anthony Spaulding –p; Stanley Wilson –bj; unknown –d; Perry Bradford -v*
- *Rust*6: Jimmy Wade, c; Bill Dover, tb; Arnett Nelson, cl, as; Anthony Spaulding, p; Stanley Wilson, bj; Edwin Jackson, d; P. Bradford, v*
- *C. Hillman, Chicago Swingers, p.75: Jimmy Wade c; William Dover tb; Arnett Nelson cl; Antonio Spaulding p; Stanley Wilson bj; Edwin Jackson d; Perry Bradford v.*
- *Frog CD booklet: Perry Bradford (vocal) acc by Jimmy Wade (cornet); Bill Dover (trombone); Arnett Nelson (clarinet, alto sax); Anthony Spaulding (piano); Stanley Wilson (banjo); Edwin Jackson (drums)*

037 **PERRY BRADFORD AND HIS GANG** New York, Feb. 16, 1927
Jimmy Wade – tpt; Bill Dover – tbn; Arnett Nelson – clt, alt;
James P. Johnson – pno; Walter Wright – bbs;
Perry Bradford – voc, *cymbal*

80429-C	All That I Had Is Gone	OK 8450,	Timeless CBC 1-073
80430-B	Lucy Long	OK 8450,	Timeless CBC 1-073

Composer credits: 80429 (Bradford); 80430 (Bradford)

Once again, we hear Wade on trumpet and Dover on trombone. Arnett Nelson probably is the clarinet and alto man.
On piano we suddenly have James P. Johnson. There seems to have been a change of piano players since the penultimate session – did Spaulding quit and is this the reason for James P. Johnson's appearance on these sides? I myself hear James P. Johnson on the subsequent recording session by Jimmy Wade´s Club Alabam Orchestra.
On brass bass we have the band´s tuba man, Walter Wright, as heard on the Wade band session of April 5, 1927. We hear the same strong walking bass on the bass horn here, and nothing reminds me of anything recorded by Harry Hull whose name is given by C. Hillman (see below).
There certainly is no banjo player on these sides, and apparently Johnson´s piano comping is enough to propel and swing the band.
The only appearance of anything belonging to a drum set is the single cymbal crash at the end of the first title. As apparent on the Georgia Strutters sessions this might have been performed by Bradford himself and thus Edwin Jackson´s presence can positively be denied.
Notes:
- *C. Delaunay, New Hot Discography 1948/1963: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*
- *Jazz Information Vol.1 No 19: "The cornet player on Bradford´s Okeh record of "Lucy Long", however, is Johnny Dunn, who also recorded with Bradford under the name of the Georgia Strutters, on Harmony, and the Gulf Coast Seven, on Columbia. Besides Dunn these discs, which many of our readers have inquired about, feature Garvin Bushell, clarinet; Brass,, Field, drums; and "Speed", banjo. This information was obtained from Perry Bradford by Dan Qualey of Brooklyn, sponsor of Solo Art Records."*
- *Rust*2: Bubber Miley (cnt); unknown (tbn); Buster Bailey (clt/alt); Leroy Tibbs? (pno); Gus Horsley (bjo); Perry Bradford (voc)*
- *Rust*3: Gus Aiken –c; unknown –tb; unknown –cl-as; James P. Johnson –p; unknown –bj; unknown –bb; Perry Bradford -v*
- *Rust*4: Jimmy Wade –c; Bill Dover –tb; unknown –cl-as; James P. Johnson –p; Stanley Wilson –bj; Walter Wright –bb; Ed Jackson –d; Perry Bradford -v*
- *Rust*6: Jimmy Wade, c; Bill Dover, tb; Arnett Nelson, cl, as; James P. Johnson, p; Stanley Wilson, bj; Walter Wright, bb; Edwin Jackson, d; Perry Bradford, v*
- *S. Brown, R. Hilbert, James P. Johnson, A Case of Mistaken Identity, p.358: Jimmy Wade, cornet; Bill Dover, trombone; unknown clarinet and alto sax; Johnson, piano; Stanley Wilson, banjo; Walter Wright, brass Bass; possibly Ed Jackson, drums; Bradford, vocal*
- *Storyville 22-127, Rich. B. Allen: "Doubtless, someone has written this up, but I noticed the other day that Perry Bradford refers to Jimmy and Mrs. Johnson on 'Lucy Long' on OK 8450. Rust lists Leroy Tibbs (?) on piano. Surely the pianist must be James P..*
- *C. Hillman, Chicago Swingers, p.76: ? Jimmy Wade c;? William Dover tb; ? Arnett Nelson cl; James P. Johnson p; ?Stanley Wilson bj; ?Harry Hull bb; ?Edwin Jackson d; Perry Bradford v.*
- *Timeless CD booklet: Jimmy Wade, c; William Dover, tb; Arnett Nelson, cl, as; James P. Johnson, p; Stanley Wilson, bj; Walter Wright, bb; Perry Bradford, v, occasional cymbal crash*

038 **LAURA SMITH**	Perry Bradford´s Mean Four	New York,	Mar. 09, 1927
Personnel and instrumentation unknown, but possibly comprising			
James P. Johnson – pno			
80510	Home (Cradle Of Happiness)	OK unissued	not on LP/CD
80511	If Anybody Here Wants A Real Kind Mama (Here´s Your Opportunity)	OK unissued	not on LP/CD

As these titles are unissued and no tests seem to have been found nothing can be said about musical contents or personnel.
Notes:
- *Rust*3: Instrumentation and personnel unknown; this may be the record referred to in The Chicago Defender of April 16, 1927 as having been made for OKeh a few weeks earlier by Laura Smith, with "Shakey, Tood and Holland", whoever they were, with James P. Johnson – p.*
- *Rust*4,*6: Instrumentation and personnel unknown*
- *BGR*2,*3,*4: Instrumentation and personnel unknown*

039 **ORIGINAL JAZZ HOUNDS**		New York,	Mar. 15, 1927
Jimmy Wade – cnt; *Bill Dover* – tbn; *Arnett Nelson* – clt;			
James P. Johnson – pno; *Stanley Wilson* – bjo; *Walter Wright* – bbs; *Edwin Jackson* – dms;			
Perry Bradford – voc			
143657-2	All That I Had Is Gone	Col 14207-D,	Frog DGF 56
143658-3	Lucy Long	Col 14207-D,	Frog DGF 56
Composer credits are: 143657(Perry Bradford); 143658 (Perry Bradford)			

Recording two years after the preceding Original Jazz Hounds sessions, Bradford used the same band name again. This time there certainly is no connection to the personnel of the July/August ´25 origin.
Rust*6 still lists a personnel of Louis Metcalf, cnt (!); Jake Frazier, tbn; Bob Fuller, clt; James P. Johnson, pno; unkn. bjo; ?Harry Hull, bbs; unkn. dms, chimes. This certainly – with the exception of J. P. Johnson – is far off the mark.
Instead, as has been shown by Christopher Hillman in preceding years, these two titles seem to belong to a series of recordings made by musicians of the Jimmy Wade band of Chicago. The Jimmy Wade band, hailing from Chicago, had a long-time engagement at the Club Alabam in Harlem (June 1926 to April 1927) and used the opportunity to record under different leaderships and names (Georgia Strutters, P. Bradford Gang, Eva Taylor, poss. Okeh Melody Stars). Their trombonist W. Dover reportedly even subbed in the Fletcher Henderson band (poss. 19 November 1926).
Thus, we very certainly hear Jimmy Wade on trumpet and William Dover on trombone here.
This clarinet player plays with the same vibrato and a similar style as the man on the two preceding sessions. One of the reed men of the Wade band was Arnett Nelson at the time, and he seems to be responsible for the clarinet part (see Ch. Hillman, Chicago Swingers). As there is no report and no probability of Nelson being in New York his assumed presence on the Jazz Hounds sessions of August 1925 must be denied.
The banjo man and the drummer should accordingly be from the Wade band. The tuba man certainly is Walter Wright, compared to his playing on Perry Bradford´s session of 16 February 1927. James P. Johnson is addressed namely by Bradford on the second title. Thus, we have the same personnel here as on Perry Bradford and his Gang of Feb. 16, 1927!
Notes:
- *Rust*2: similar instrumentation, somewhat different personnel to: Bubber Miley (cnt); Jimmy Harrison (?)(tbn); Herschel Brassfield (?)(clt, alt); Coleman Hawkins (ten); James P. Johnson(pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (vcl).*
- *Rust*3,*4,*6: Louis Metcalf -c; Jake Frazier -tb; Bob Fuller -cl; James P. Johnson -p; unknown -bj; ?Harry Hull -bb; unknown -d -chimes; Perry Bradford -v.*

040 **GEORGIA STRUTTERS** New York, May 23, 1927

Tommy Ladnier – tpt; Jimmy Harrison – tbn;
Edgar Sampson – alt, clt, vln; *(Happy Caldwell)* – ten, clt;
James P. Johnson – pno; *Harry Hull* – bbs;
Perry Bradford – voc, *cymbal*

144202-3	Rock, Jenny, Rock	Har 468-H,	Timeless CBC 1-073
144202-4	Rock, Jenny, Rock	Har unissued	not on LP/CD
144203-1	It´s Right Here For You	Har unissued	not on LP/CD
144203-3	It´s Right Here For You	Har 468-H,	Timeless CBC 1-073

Composer credits: 144202 (Bradford); 144203 (Bradford)

Storyville 31 in 1970 carried a very interesting letter by Chris Hillman – "Discographical double takes" – which contained the following passages: "*Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic!) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records as Jabbo Smith. Aurally this is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Tommy Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner (sic) would tend to mask Ladnier´s strong individual style all the trademarks are there to be heard if one listens carefully. The titles are 'Rock, Jenny Rock' and 'It´s Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier´s presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."*
And there certainly is nothing to add, except that this very important – and easy to verify – statement did not find its way into the Rust editions up to the presence! (This, by the way, is my own reason not to trust anything anymore listed in Rust!) From my own listening experience and my audio memory I do not doubt Ladnier´s presence at all. Dan Vernhettes in his great book "Traveling Blues" on Ladnier´s life (p.125) is not as final as I am, but he ends his chapter on this recording thus: "*All this said, Tommy Ladnier can neither be excluded nor included as the cornetist (sic) at this Georgia Strutters session. Suffice to say, it is more likely that he is playing than that there should be anybody else."* Given that Bradford only hired first-class musicians for this session, I have to ask if there could have been any other top trumpet player in Harlem, unknown and un-noted, and so much into Ladnier´s style just out of the blue? Certainly not! So, I myself definitely stick to Ladnier! By the way: he played trumpet when with Henderson. (Dan Qualey of Brooklyn, sponsor of Solo Art Records, received this information from Perry Bradford (Jazz Information Vol.1 No.19): "*The cornet player on Bradford´s Okeh record of "Lucy Long", however, is Johnny Dunn, who also recorded with Bradford under the name of the Georgia Strutters, on Harmony, and the Gulf Coast Seven, on Columbia. Besides Dunn these discs, which many of our readers have inquired about, feature Garvin Bushell, clarinet; Brass, Field, drums; and "Speed", banjo"*)
There is no doubt as to Harrison´s presence, and the discos are right on that matter. And certainly, Harrison´s very personal style is easy to recognize, his unique vibrato, his phrasing derived from listening to the Oliver/Armstrong band in 1923, together with his companion June Clark, absolutely new to trombone jazz playing of the twenties. (It is therefore not surprising that Henderson immediately hired Harrison for his band in late 1926 away from Billy Fowler although he had no written parts for him. There were no parts for a second trombone in the arrangements of the time, and, as Benny Morton or Charlie Green were not fired in favour of Harrison´s sole presence, they stick to playing the arranged parts and Harrison played ad-lib parts, what can easily be heard on the recordings. Yet, in January 1927 Don Redman was at hand with a new arrangement of 'Some Of These Days' which comprised one chorus for the trombones in two-part harmony, and this might well be seen as the beginning of the trombone section in jazz big bands.)
The reed players have been listed as Edgar Sampson and Herschel Brassfield. There certainly is nothing to object Sampson´s presence, if alone because of his doubling on violin, which fits perfectly with other examples of his playing. His clarinet or alto style definitely is not as developed as can be heard with the Charlie Johnson band later on and – probably with Clarence Williams in December 1929 (*Zonky, You´ve Got To Be Modernistic*) or even later with Chick Webb.
The problem is the tenor player who is listed as Herschel Brassfield. We only have rather secure knowledge of this man playing with Johnny Dunn´s band in 1922/23, where he plays alto in a rhapsodic singing style, something in the kind of Otto Hardwick of the Ellington band. He played with Ford Dabney and later Will Vodery´s Plantation Band, an organization with which he made an UK trip in 1923, together with Johnny Dunn. Brassfield later migrated to the West Coast joining Curtis Mosby´s Dixieland Blue Blowers, with whom he can be found on a photo of c.1925 and presumably heard on a test pressing of the band which can be found on the Jazz Oracle CD BDW 8003. Later than this date nothing is known of his whereabouts. According to this – and the fact that he played alto on his recordings – I see no reason to hear Brassfield as the tenor cum clarinet man on this Georgia Strutters session. Instead I would opt for the well-known, but little listed, band-mate with Edgar Sampson in the Arthur Gibbs Orchestra that played the Savoy and the Arcadia Ballrooms from mid-1927 to mid-1928, when part of this band was taken over by Charlie Johnson. His name was Albert Happy Caldwell, and he was a very prominent tenor sax player in Harlem at the time. What can be heard of him in these two titles is – in my opinion – absolutely compatible with other recordings of his known.
From March 1927 on Bradford´s favoured piano player for his band recordings was James P. (Price) Johnson, the so-called "Father of Stride Piano". Johnson´s pianistic skills were definitely much more developed and expert than Bradford´s, and so it is not surprising that Bradford used Johnson on his later recordings, the more so as Johnson was not able to gain public fame and distinction as would have been due. When Johnson was able to record a band under his own name in 1929, he was grateful and decent enough to appoint Bradford as singer. He also used Bradford in this capacity in the Johnson´s Jazzers coupling in September 1927. Bradford himself did not record as pianist any more from October 1926 on. Under these circumstances it is very strange but interesting to note that all editions of Rust have Willie The Lion Smith as pianist, the more so, as nothing stylistically hints to Smith, no broken tenths, no airy melodic phrases, but everything heard is compatible with Johnson´s playing of the time. I therefore do not see any reason not to list James P. Johnson as the most probable pianist on this date. And I herewith revoke emphatically my suggestion in VJM 143 that the pianist might be Bradford himself! (Of all The Lion Smith´s nine recording dates prior to 1934 listed in Rust and subsequently in John Collinson´s Tentative Listing of Smith´s recordings beginning in Storyville 132 I have only been able to appoint two sessions to The Lion – the Mamie Smith sessions of Feb. 14, 1920 and Aug. 10, 1920 – with a relative certainty, another one with strong reservation – Cl. Williams Aug. 07, 1933, see N&N 61 p.16. All other six recording sessions listed do not contain Willie The Lion!)
Rust lists Gus Horsley on banjo in all his editions, although with a question mark from edition 3 on. Han Enderman also lists him with question mark for this session in his very interesting and well-founded article on this musician in N&N 72. From this article I have to receive that Horsley´s activity as banjo player is at least in question if not most improbable, and I have to admit that from Rust I never did question Horsley as banjoist. But Enderman is certainly right in his deductions. Luckily, I am not forced to judge Horsley´s or any other banjo player´s presence on these sides, because there is no such! The listener certainly will be impossible to hear any banjo sounds! The more amazing it is how Johnson (?) on piano drives the band along like nobody´s business.
Lacking any substantiated characteristics of Harry Hull´s tuba style at the time, I can say nothing about his presence here, only, that he obviously had some connexion to James P. Johnson who might well have brought him to the studio. The source of his being listed is

unknown to me. But, if my thesis re the presence of Happy Caldwell on this session is right, there might also be the possibility of Billy Taylor being the tuba man, as he was with the Arthur Gibbs band as well as Edgar Sampson and Caldwell.
Well, this then leaves to find out the drummer. And I am afraid that again there is none, because the singular cymbal crashes at the very ends of both titles could have been and probably were provided by the band leader/organizer and singer Perry Bradford himself.
Order of solos:
Rock, Jenny, Rock: Ladnier – Bradford voc /Johnson and Ladnier in background – *Caldwell* clt – Harrison – *Caldwell* ten.
It´s Right Here For You: Bradford voc /Johnson pno – Sampson vln – Harrison – Sampson alt – Ladnier – Johnson coda.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Probably: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p).
*- Rust*2: Bubber Miley cnt; Jimmy Harrison tbn; same unknown clt; Edgar Sampson alt, vln; Ben Waters? ten; Willie The Lion Smith pno; Gus Horsley bjo; unknown bbs; unknown dms; Perry Bradford vcl*
*- Rust*3,*4,*6: Jabbo Smith, c; Jimmy Harrison, tb; Herschel Brassfield, cl; Edgar Sampson, as, vn; Willie The Lion Smith, p; ? Gus Horsley, bj; ?Harry Hull, bb; unknown, d; Perry Bradford, v*
*- Storyville 31 p. 32, Chris Hillman (1970): "Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic! – KBR) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records (Rust*3 – KBR) as Jabbo Smith. Aurally this identification is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner would tend to mask Ladnier´s strong individual style all the trademarks are there to be heard of one listens carefully. The titles are 'Rock, Jenny Rock' and 'It´s Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier´s presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."*

041 **THE GULF COAST SEVEN** New York, Oct. 19, 1928
Louis Metcalf – tpt; *Joe Nanton* – tbn;
unknown – alt; *Emmett Matthews* – sop, ten;
James P. Johnson – pno; unknown - dms;
Perry Bradford – voc (2)

147151-1	Daylight Savin` Blues	Col 14373-D,	Frog DGF 56
147152-1	Georgia´s Always On My Mind	Col 14373-D,	Frog DGF 56

Composer credits: 147151 (Bradford); 147152 (Johnson and Bradford)

For many years this coupling has been seen as an offshoot of the Ellington band of the da under Perry Bradford´s superintendence. The undeniable presence of Louis Metcalf, a seemingly familiar trombonist out of the Ellington circle and a fluent and secure soprano player: this must have been a unit comprised of Ellington men. But it is not that easy!
First: Louis Metcalf presence must be undisputed because of his very personal style of squeezed tone and individual phrasing. But second, the trombonist seems not to be as obvious as Metcalf. Very probably the man is Nanton, but there also are traces of Charlie Irvis in his playing which should not be disregarded.
The alto player has been listed as Johnny Hodges on the strength of the presence of prominent soprano playing. But here we have a real problem! The style is not Hodges´ at all! Neither on soprano nor on alto. The soprano can only be heard together with the alto, never together with the tenor. And when we hear the tenor, the soprano is silent. This urges us to the recognition that the altoist cannot be the soprano player. Above all the altoist can only be heard playing in harmony with the tenor and in free ensemble with the soprano. This means that the tenor player also plays the soprano! And the altoist is not Hodges nor the otherwise presumed Charlie Holmes because the altoist cannot be heard in solo, which would necessarily be the case if Hodges or Holmes would have been present – and because of stylistic unsuitability. Consequently - in lack of solo playing - it is impossible to identify the alto player. His ensemble playing certainly lacks the elegance and finesse of either Hodges or Holmes.
With Hodges out of the way and no clarinet at all on these sides there consequently is no need to identify Barney Bigard. And the tenor playing is much too crude to be by Bigard. This player obviously prefers soprano as his main instrument, he plays tenor only in harmony with the alto. This then makes us search for a distinct soprano player at the time in question. He may be found in Emmett Matthews, a singer and reed player who came to New York with Wen Talbert and his Orchestra in 1927 where he was engaged as a tenor player. In his "You Don´t Know Me, But .." p. 13 George Winfield recalls "*Emmett Matthews running across the stage playing his soprano*". Matthews owns a very extrovert style of music making as a singer and soprano player as shown in recordings under his own name in 1931 with singer Laura Rucker and in 1936 with a bunch of Fats Waller musicians. He also can be heard in Waller´s 'I Got Rhythm' of December 1935 rising his soprano over the big band in the finale.
On piano we probably hear James P. Johnson, the master, who at that time can often be found in Bradford-directed recording groups.
Th drummer does not show anything attributable to Sonny Greer who obviously was only named in conjunction with the assumed Ellington connection. It is sometimes possible to get a hint to a drummer´s identity from the pitch of his drums or cymbals. But then you need a reference recording which in this case is not existent. Also that Greer uses different cymbals.
But finally Bradford and his awful and off-pitch singing can be listed as unequivocal. This then is a weak element of the recording , indeed, but absolutely certain!
Notes:
*- Rust*2: Bubber Miley (cnt); unknown (tbn); unknown (sop, alt); unknown (alt); unknown (pno); unknown (dms);P. Bradfoed (voc).*
*- Rust*3,*4: Louis Metcalf - c; ? Joe Nanton - tb; Johnny Hodges –ss, -as; ?Barney Bigard – clt, ts; James P. Johnson – p ; unknown – dr; Perry Bradford – v.*
*- Rust*3,*4,*6: Louis Metcalf - c; ? Joe Nanton - tb; Johnny Hodges –ss,-as;?Barney Bigard – clt, ts; James P. Johnson – p ; ?Sonny Greer – dr; Perry Bradford – v.*

K. – B. Rau
25-05-2025